

149333

à Charles Lamoureux.

Sauge fleurie.
Légende
pour  **ORCHESTRE**
d'après un Conte
de
ROBERT DE BONNIÈRES
par
Vincent d'Indy.

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Prix net 15 f

Op: 21.

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Saugefleurie.

Alors vivait, sans crédit ni richesse
 Une Fée humble et seule
 **Saugefleurie.**
 Tel est son nom — était charmante à voir.
 Au bord d'un lac tout fleuri de jonquilles
 Elle habitait le tronc d'un saule creux
 Et ne quittait son réduit ténébreux
 Plus que ne font les perles leurs coquilles.
 Mais, un beau jour que, chassant par le bois
 Avec sa meute en superbe équipage,
 Le Fils du Roi menait à grand tapage
 Du bois au lac un dix-cors aux abois,
 Pour voir les chiens et la belle poursuite
 Et les pourpoints brillants des cavaliers,
 Elle quitta son arbre

 Le Fils du Roi
 En, voyant mieux un si charmant visage,
 S'arrêta court et la dévisagea —
 Sauge, sans plus se cacher dans les branches
 En le voyant si beau, de son côté,
 Le regardait devant elle arrêté
 Droit dans les yeux, de ses prunelles franches.
 Naïf amour par pudeur s'enhardit:
 Le Fils du Roi baissa les yeux par contre

 Tous deux s'aimaient et ne s'étaient rien dit.

 — Aimer un homme était un cas de mort
 Pour Sauge

Sauge, pourtant, demeurait bouche close,
 Et, de cela, ne voulait seulement
 Qu'aimer le Prince et mourir en l'aimant.

 Or, nul pouvoir ne pouvait s'opposer
 Au libre emploi de son gentil courage
 Non plus qu'au choix de son premier baiser.

 .. "Seigneur, les beaux jours sont comptés ..

 "N'aimez-vous point la belle solitude,
 "Et des amants n'est-ce plus l'habitude
 "De mieux s'aimer quand l'amour est secret?
 "Restons ici sans peur, si bon vous semble;
 "Nos yeux pourront se parler à loisir,
 "Et nous n'aurons de si charmant plaisir
 "Que seul à seul à demeurer ensemble.
 "Auprès de vous je sens mon cœur léger,
 "Légère est l'heure aussi qui me convie —
 "O mon seigneur, je vous donne ma vie ..
 "Prenez la donc, mais sans m'interroger!"

 — Amour et Mort sont toujours à l'affût:
 Ne croyez pas que celle que je pleure
 Fut épargnée,
 Elle sécha sur l'heure
 Comme une Fleur de Sauge qu'elle fût.

Robert de Bonnières.
 (Contes des Fées.)

Cl. I.H.

Bons *pp*

ppp

ppp

ppp

Viol.

Vcelles

Cl. I.H.

ppp
BONS

A

pp

sempre più dim.

Cors

Timb.

p

Viol.

1 Alto Solo

p

dimin.

dimin.

dimin.

A

Fl. *Soli*

Cl. I. II. *Soli*

pp

Bons 1^o Solo *pp*

Viol. *p*

1 Alto Solo *p*

Altos *p*

Vcel. *unis.* *p*

Fl. *B*

Cl.

Bons *pp* *dim.* *ppp*

Cors. *p* *II^o Solo* *IV^o Solo* *pppp*

Viol. *dim.*

1 Alto Solo *p* *dim.* *scotch* *dim.* *pp*

Altos *dim.* *pp*

Vcelles. *pp*

C. B. *div. arco* *pizz. pp*

B 7 7 7 7

1.

II. *ppp*

Cors *ppp*

III, IV. *ppp*

Viol.

Vcelles

pp

Cors *ppp*

Vcelles

dim.

C

Fl. I^o Solo
 Htb. I^o Solo
 Cl. *fp*
 Bons.

P mais soutenu
 soutenu

I.
 Cors I.
 II.
 Cors III. IV.
 Trp. I^o
 Trb. III^o
 Timb.

fp
fp
fp
pp
pp
pp
p

sempre più dim.
 baissez le Lab au Sol.

Veelles

pp
pp
pp
pp

C

Fl. *3*

Cl. I. II.

Bons I. II. *pp* *p*

Viol. *p*

Altos *f*

Vcelles div. a deux *p* unis. pizz. *p*

Cb. *p*

Fl. *3* *dim.* *soutenu* **D**

Viol. *pp* *pp*

Altos *p* *pp* *pp*

Vcelles *arco* *dim.* *pp* *pp*

Cb. *arco* *dim.* *pp* *pp*

la moitié des C. Basses *pp*

D

Un peu plus vite. rallent. 19 tempo.

Fl.

Htb.

I. II.

Cl. III.

Bons. 1^o Solo

Solo (tout bouche)

mf

(2)

Un peu plus vite. rallent. 19 tempo.

pp

poco sfz

ppp

pp

poco sfz

ppp

pp

poco sfz

ppp

dim.

poco sfz

ppp

dim.

poco sfz

ppp

dim.

poco sfz

ppp

dim.

poco sfz

ppp

dim.

ppp

la moitié

ppp

Plus vite.

en

accélérant

Fl. *p*

Hrb. *p*

Cl. *poco* *a* *poco*

Bons. *poco* *a* *poco*

f

Cors. *avec sourdine* *mf* *poco* *a* *poco*

Trp.

Timb.

Plus vite.

en

accélérant

fp

otez les sourdines

fp

otez les sourdines

fp

de plus en plus - - -

Cl. I. II. *cresc.*

Cl. III.

Bons. *mf*

cre - - scen - - do

cre - - scen - - do

Cors *cresc. molto*

Trp.

Timb. Solo *mf* *cresc.*

cre - - cen - - do

cre - - scen - - do

de plus en plus - - -
otez les sourdines

pizz. più f

otez les sourdines

pizz. più f

mf *cresc.*

pizz. più f

cresc. molto

Gaïment mais modéré. ♩ = 120.

E

Gaïment mais modéré. ♩ = 120.

pizz.

E

f et bien en dehors

I.
II.
III Cors.
IV.
Trp. II Solo
Timp.

Viol. *mf* arco
mf
p
pizz. *mf*
p
pizz. *mf*
un peu marqué
un peu marqué
un peu marqué

Pte Fl.
I. II.
Solo
III. IV. Cors.
Trp.
Timp.

Viol.
mf
arco
p
molto
cre - scen - do
div.
molto
cre - scen - do
molto
cre - scen - do

F
 P19 Fl.

Fl.

Hrb.

I. Clar.

II. Clar.

III. Clar.

Bons.

19 Solo

III.

III, IV. Cors.

Trp.

Trgl.

Viol. unis.

F

Detailed description: This is a page of a musical score, page 15, starting with a section marked 'F'. The score is arranged in a system of staves. The top staff is for Flute (Fl.) with a dynamic marking of *f*. Below it are staves for Horn (Hrb.), Clarinet I (I. Clar.), Clarinet II (II. Clar.), and Clarinet III (III. Clar.), all with *f* dynamics. The Bassoon (Bons.) part has a 'Solo' section starting at measure 19. The Trumpet (Trp.) and Trombone (Trgl.) parts are also present. The bottom section of the score features Violins unison (Viol. unis.) with a *ff* dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

G

The musical score consists of 14 staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. A large 'G' is positioned above the first measure. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *p*, *pp*, and *p2*. There are also articulation marks like *pizz.* and *arco*, and performance directions like *l'èger*. The bottom staff ends with a large 'G' below it.

Pic Fl. *p sempre stacc. e crescendo*
 Fl. *p sempre stacc. e crescendo*
 Htb. *p sempre stacc. e crescendo*
 Clar. I. *p sempre stacc. e crescendo*
 Clar. II. *p sempre stacc. e crescendo*
 Clar. III. *p sempre stacc. e crescendo*
 Bons. *p sempre stacc. e crescendo*
 I. II. *p sempre stacc. e crescendo*
 Cors. III. IV. *p sempre stacc. e crescendo*
 Trp. *p sempre stacc. e crescendo*
 Pist. *p sempre stacc. e crescendo*
 Trb. *p sempre stacc. e crescendo*
 Timb. *p sempre stacc. e crescendo*
 Trgl. *p sempre stacc. e crescendo*
 Cymb. *p* *cre - scen - do* *molto*
 Viol. arco *p* *arco* *molto* *cresc.*
 Viola arco *p* *arco* *molto* *cresc.*
 Cello arco *p* *arco* *molto* *cresc.*
 Bass arco *p* *arco* *molto* *cresc.*

This page of musical score contains the following elements:

- Dynamic Markings:** Multiple instances of *ff* (fortissimo) are present throughout the score.
- Performance Instructions:**
 - a deux*: Located in the lower strings section.
 - Iº Solo*: Located in the woodwind section.
 - f marque*: Located in the woodwind section.
 - div.* (divisi): Located in the brass section.
- Instrumentation:** The score includes staves for various instruments, including strings (violins, violas, cellos, double basses), woodwinds (flutes, oboes, bassoons, clarinets), and brass (trumpets, trombones, tubas).
- Notation:** The score features complex rhythmic patterns, including triplets and sixteenth notes, and various articulation marks.

This page of a musical score contains three systems of music. The first system features a piano part with a complex, rhythmic melody in the right hand and a more active accompaniment in the left hand. The second system continues this piano part with similar rhythmic patterns. The third system introduces a string part, with the word "idem" written above the first staff and a dynamic marking of "f" below it. The piano part continues with a steady, rhythmic accompaniment. The score is written in a key signature of two flats and a 3/4 time signature.

The image shows a page of musical score, likely for a symphony, featuring multiple staves. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The instruments represented include strings (Violins I and II, Violas, Cellos, and Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Saxophones), and percussion (Timpani and Cymbals). The score is divided into measures, with a section marker 'I' appearing at the top. Dynamic markings such as 'cresc.' (crescendo) and 'ff' (fortissimo) are used throughout. The percussion part includes a 'Timb.' (Timpani) section and a 'ff a main' (fortissimo a main) marking. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

Pte Fl.

Fl.

Htb.

Clar.

Bass

Cors

Trp.

Pist.

Tromb.

Cymb.

ff

a 2.

f marqué

marqué

dimin.

sfz

Pet. Fl. 9/8

Gr. Fl. 9/8

Hrb. *pp* 1^o Solo

Cl. I. II. *pp* *pp* *f* *p*

Cl. III. *pp* *p stacc.* *poco cresc.*

Bass 9/8 1^o Solo *pp* *p stacc.* *poco cresc.*

Bons 9/8 *p stacc.* *poco cresc.*

Cors *p stacc.* *poco cresc.*

Trp. *p stacc.* *poco cresc.*

1^o Solo *f et marqué*

Pist.

Trb. *pp*

Timb. *pp*

pp *fpp* 2^{ble} corde

pp *fpp* 2^{ble} corde

pp *fpp*

p stacc. *poco cresc.*

p stacc. *poco cresc.*

1^o Solo

f

IV^e corde -

IV^e corde -

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is characterized by complex rhythmic patterns, including eighth and sixteenth notes, and various accidentals such as sharps, naturals, and flats. The notation is dense and intricate, typical of a technical exercise or a specific style of musical composition.

The second system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. This system is mostly empty, with most staves containing rests. The final measure of the system, located on the top two staves, contains a dynamic marking of *mf* (mezzo-forte) and a few notes, suggesting a transition or a specific instruction for the performer.

IV^e corde

The third system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two staves are in bass clef. The music features prominent triplet patterns, indicated by the number '3' above the notes. The label "IV^e corde" is written above the first two staves, indicating that the music is intended for the fourth string of a stringed instrument. The notation includes various rhythmic values and accidentals, creating a complex and rhythmic texture.

Solo
mf

à 2.
f

à 2.
f

I^o Solo
mf

III^o
f

III^o Solo
mf

Soli
mf bien rythmé

I^o Solo
un peu marqué

Triangle
f

pizz.
f

pizz.
f

pizz.
f

pizz.
f

pizz.
f

K

à 2.
f

à 2.
f

à 2.
f

à 2.
f

à 2.
f

I^o Solo
tr

più f

cre - - scen -

III^o Solo
tr

f cre - - scen -

Timb.

Solo

f

cre - - scen -

ff arco

p

arco

arco

p

cre - - scen -

cre - - scen -

cre - - scen -

cre - - scen -

ff

K

The musical score is arranged in systems. The top system contains five staves of strings (Violins I, Violins II, Violas, Cellos, and Double Basses) with dynamic markings of *ff* and *p*. The second system includes vocal soloists (Soprano and Alto) with lyrics "- do" and dynamic markings of *ff* and *f*. Below the vocal staves are percussion parts for Timpani (Timb.), Triangle (Trgl.), and Cymbals (Cymb.), with instructions like "avec la mailloche" and dynamic markings of *mf* and *p*. The bottom system features woodwinds (Flutes, Oboes, Bassoons) and a double bass staff, with dynamic markings of *f* and *arco*.

Pte Fl.

Fl. I^o Solo

Htb.

Cl.

Bons

II^o Solo

p *molto* *cresc.*

p *molto* *cresc.*

p *molto* *cresc.*

p *molto* *cresc.*

p *molto* *cresc.*

Cors

Trp.

Pist.

Trb.

Timb.

Triangle

I^o Solo

mp très léger

Solo

p *molto*

f *stacc.*

f *stacc.*

f *stacc.*

f *stacc.*

Gr.Fl. **L**

Htb. *f* *Soli*

Cl.I.II. *f*

Cl.III. *f*

Bons *f*

Cors *più f*

Trp. *f*

Pist. *più f*

Trb. *f*

Timp. *f*

Trgle. *cresc.*

f *fet soutenu*

f *marqué*

L *f* *marqué*

en retenant beaucoup

Gr. Fl. 1^o Solo *trm trm trm trm*

Htb. *mf soutenu* *p* *trm trm*

Cl. I. II. *Soli*

Cl. III. *p* *Soli* *dimin.*

BONS *p* *dimin.*

Cors

Trgle

1^e Harpe *Harm.* *f* *o*

2^e Harpe *Harm.* *f* *o*

trb *trb* *en retenant beaucoup*

dimin.-

dimin.-

dimin.-

Assez lent et calme. ♩ = 72

p soutenu et expressif.

This system contains five staves. The top staff is a piano part with a melodic line and a triplet of eighth notes. The second staff is a grand staff (treble and bass clef) with rests. The third and fourth staves are also grand staves with rests and a *pp* dynamic marking. The fifth staff is a bass clef staff with rests.

This system contains two staves. The top staff is a grand staff with rests. The bottom staff is a bass clef staff with rests and a *p* dynamic marking.

Solo

This system contains two staves for a piano solo. Both staves have a *p* dynamic marking and feature a rhythmic pattern of eighth notes.

Solo

This system contains two staves for a piano solo. Both staves have a *p* dynamic marking and feature a rhythmic pattern of eighth notes.

1^{er} Viol. Solo. Assez lent et calme. ♩ = 72

p soutenu et expressif.

This system contains one staff for the first violin solo. It features a melodic line with a triplet of eighth notes and a *p* dynamic marking.

1^{er} Viol. Solo.

This system contains one staff for the second violin solo. It features a rhythmic pattern of eighth notes with sixteenth-note accents and a *p* dynamic marking.

1^{er} Alto Solo.

This system contains one staff for the first alto solo. It features a melodic line with a triplet of eighth notes and a *p* dynamic marking.

This system contains two staves at the bottom of the page, both in bass clef, with rests.

Gr. Fl.

1^e Harpe

2^e Harpe

1^{er} Viol. Solo

2^e Viol. Solo

1 Alto Solo

Fl.

1^e Harpe

2^e Harpe

1^{er} Viol. Solo

2^e Viol. Solo

1 Alto Solo

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

Gr. Fl. *M*

Ht. b. *p*

Cl. II. *1^{re} Solo*
p

Bons

1^{re} Solo

Cors *mf marqué*

Trp.

I^{re} Harpe *p*

II^{re} Harpe *p*

Tous *sfz*

Tous *sfz*

Tous *mf*

Tous *sfz*

M

Pte Fl. Un peu plus vite.

Gr. Fl.

Hrb.

Cl. II.

Cl. III.

Bons

Cors

Trp.

Harpes I et II.

1er Viol. Solo Un peu plus vite.

espr.

Viol.

p

Plus animé. ♩ = 100

The first system of the musical score consists of seven staves. The top two staves are for vocal parts, with the first staff marked *Soli espr.* and *p*. The third staff is a piano part marked *mf* and *p espr.* with a *1^o Solo* instruction. The fourth staff is a bass line marked *mf*. The fifth and sixth staves are for a string quartet, with the fifth staff marked *mf*. The seventh staff is a double bass line marked *mf*. The music is in a key with two flats and a 3/4 time signature. The tempo is marked *Plus animé. ♩ = 100*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Plus animé. ♩ = 100

The second system of the musical score consists of six staves. The top two staves are for vocal parts, with the first staff marked *p espr.*. The third staff is a piano part marked *p espr.* with a *1^o Solo* instruction. The fourth staff is a bass line marked *p espr.*. The fifth and sixth staves are for a string quartet, with the fifth staff marked *p*. The seventh staff is a double bass line marked *p*. The music is in the same key and time signature as the first system. The tempo is marked *Plus animé. ♩ = 100*. The score includes various musical notations such as slurs, accents, and dynamic markings.

pte Fl stringendo -

N - riten. -

Fl. *f dim.*

H. b. *cresc. cresc.* *f dim.*

Clar. *f dim.*

Bons *cresc.* *f dim.*

Cors.

stringendo -

- riten. -

1er Ven Solo. *cresc.*

1er Alto Solo. *f dim.*

N

Fl. II.

Htb. *pp*

Cl. III. *dim. pp* *poco piu f espr.* *p*

Cors. *Soli.* *p doux* *Solo* *p doux* *1^o Solo.* *mp espr.*

Trp. *p* *p doux*

Pist. *p*

Trb. *p*

fp

Violins I & II

Violas

Celli

Bassi

dim. pp *serré*

dim. pp *serré*

dim. pp *serré*

pp *poco piu f espr.*

Htb. *cresc. fp*
 Cl. *cresc. fp*
 Bons *fp*
 Cors. *fp*
 Trp. *fp*
 Pist. *cresc. fp*
 Trb. *p*
 Timb. *p*

en La.
 montez le Mib au Mib

f

en pressant
cresc. fp
cresc. fp
cresc. fp
cresc. fp

graduellement

This system contains ten staves of music. The first staff begins with a dynamic of *f*. The second staff has a dynamic of *ff*. The third staff has a dynamic of *ff*. The fourth staff has a dynamic of *mf*. The fifth staff has a dynamic of *mf*. The sixth staff has a dynamic of *mf*. The seventh staff has a dynamic of *f*. The eighth staff has a dynamic of *mf*. The ninth staff has a dynamic of *ff*. The tenth staff has a dynamic of *ff*. The key signature changes from three flats to two flats (B-flat and E-flat) in the third measure of the first staff. The word *cresc. molto* appears on the second, third, fourth, fifth, sixth, seventh, eighth, and ninth staves. The instruction *changez en Mi* is written below the sixth staff.

This system contains five staves of music. The first staff begins with the instruction *graduellement* and a dynamic of *cresc.*. The second staff has a dynamic of *cresc.*. The third staff has a dynamic of *cresc.*. The fourth staff has a dynamic of *cresc.*. The fifth staff has a dynamic of *f*. The key signature changes from two flats to one flat (B-flat) in the third measure of the first staff. The word *cresc. molto* appears on the second, third, fourth, and fifth staves.

Vif et agité. ♩ = 160.

Pte Fl.
 Solo.
 Gr. Fl.
 Hrb.
 Cl.
 Cl. La.
 Solo.
 Bons
 animato
 Cors.
 Trp.
 Pist.
 Trb.
 Timb.

Vif et agité. ♩ = 160.

animato
 f
 f
 f
 pizz.
 f

First system of musical notation. It consists of six staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with a triplet of eighth notes in the second measure, followed by a crescendo leading to fortissimo (ff) and then a decrescendo (dim.). The second staff is a treble clef with a key signature of two sharps (F#, C#), containing a sustained chord with a crescendo to ff. The third staff is a treble clef with a key signature of one sharp (F#), containing a melodic line with a triplet of eighth notes in the second measure, followed by a crescendo to ff and then a decrescendo (dim.). The fourth staff is a bass clef with a key signature of three sharps, containing a melodic line with a triplet of eighth notes in the second measure, followed by a crescendo to ff. The fifth and sixth staves are bass clefs with a key signature of two sharps, containing a sustained chord with a crescendo to ff.

Second system of musical notation. It consists of six staves. The top staff is a treble clef with a key signature of three sharps, containing a melodic line with a crescendo to ff. The second staff is a treble clef with a key signature of two sharps, containing a sustained chord with a crescendo to ff. The third staff is a treble clef with a key signature of one sharp, containing a melodic line with a crescendo to ff. The fourth staff is a bass clef with a key signature of three sharps, containing a melodic line with a crescendo to ff. The fifth and sixth staves are bass clefs with a key signature of two sharps, containing a sustained chord with a crescendo to ff. The text "en Mi b" is written above the second staff, and "IV?" is written below it. The system ends with a mezzo-forte (mf) dynamic marking.

Third system of musical notation. It consists of six staves. The top staff is a treble clef with a key signature of three sharps, containing a melodic line with a crescendo to ff. The second staff is a treble clef with a key signature of two sharps, containing a melodic line with a crescendo to ff. The third staff is a bass clef with a key signature of three sharps, containing a melodic line with a crescendo to ff. The fourth staff is a bass clef with a key signature of two sharps, containing a melodic line with a crescendo to ff. The fifth and sixth staves are bass clefs with a key signature of two sharps, containing a sustained chord with a crescendo to ff. The text "arco" is written above the fifth staff. The system ends with a mezzo-forte (mf) dynamic marking.

Pte Fl. *Q*

Fl. *p Solo.* *mf* *p* *più f* *f*

Hrb. *mf* *p* *più f* *f*

Clar. Si^b *p*

Clar. La. *mf* *più f* *f*

Bons *p*

Cors Fa. *p*

Cors Mi. *p* *II^o*

Trp. *p*

Pist. *p*

Trb. *p*

Tuba. *p Solo.*

Timb. *p*

dim. *p soutenu* *cresc.*

dim. *p*

dim. *p* *pizz.* *arco*

dim. *p* *pizz.* *arco*

dim. *p* *arco*

Q

R

First system of musical notation. It consists of five staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). The music features a prominent triplet of eighth notes in the second measure. Dynamics include *f* (forte) and *p* (piano). The instruction "Soli très soutenu" is written above the top staff in the third measure. A *pp* (pianissimo) dynamic is also present.

Second system of musical notation, continuing from the first. It consists of five staves. The music continues with various dynamics such as *f*, *pp*, and *mf*. The instruction "Soli." appears above the top staff in the third measure. Crescendo markings (*cresc.*) are used in the first two measures of this system.

Third system of musical notation, featuring a harp part. The top staff is labeled "Harpe I." and contains a melodic line starting with a *p* (piano) dynamic. The instruction "Solo." is written above the harp staff. The rest of the system shows empty staves for other instruments.

Fourth system of musical notation, consisting of five staves. The music is highly rhythmic and features multiple *f* (forte) dynamics. Crescendo markings (*cresc.*) are used in the first two measures. The instruction "Solo." is present above the top staff. The system concludes with *pizz.* (pizzicato) and *arco* (arco) markings for the lower staves.

R

Fl. Solo. *p* *mf*

Htb. *p* *mf soutenu*

Clar. Solo. *p* *mf*

Bons *p* *mf soutenu*

Cors. Solo. *p* *mf*

Trp. *p* *mf*

Pist.

Trb.

Timb.

Hrp. Solo. *p*

p *espr.* *mf soutenu* *mf soutenu* *mf soutenu arco* *mf*

Un peu moins vite.

I. Solo très soutenu

riten.

Fl. *ff dim.* *riten.* *p espr.*

Hib. *ff dim.*

Clar. Sib. *ff dim.* Solo. *p*

Clar. La. *ff dim.* Solo. *p*

Bons *ff dim.* Soli. *p*

Cors Fa. *ff dim.* *p*

Cors Mi. *ff dim.*

Trp. *ff dim.* *p*

Pist. *ff dim.* *dim.*

Trb. *ff dim.*

Tub. *ff dim.*

Timb.

Un peu moins vite.

riten.

ff dim. *riten.* *pp*

ff dim.

ff dim.

ff dim.

ff dim. *dim.* *p* *pizz.*

ff dim. *p* *pizz.*

f
à 2.
f soutenu
f soutenu
f soutenu
à 2.
f soutenu

poco sfz
poco sfz
poco sfz
poco sfz
poco sfz
poco sfz

très soutenu
sfz
sfz
sfz
arco
arco
sfz
mf très soutenu
mf
mf très soutenu
mf très soutenu
mf très soutenu

Tempo I^o(un peu plus vite).

Musical score for Htb., Cl. La., and Bons. The Htb. part features a solo marked *mf* in the first two measures, followed by a *p* dynamic. The Cl. La. part enters in the second measure with a *mf* dynamic. The Bons part begins in the second measure with a *mf* dynamic and continues with a *p* dynamic in the third measure.

Musical score for Cors., Trp., and Trb. The Cors. part has a *p* dynamic and includes the instruction "changez en Fa." in the third measure. The Trp. part has a *p* dynamic. The Trb. part has a *p* dynamic.

Tempo I^o(un peu plus vite).

Musical score for woodwinds and strings. The woodwind parts (flutes, oboes, bassoons) feature a melodic line with triplets and a *p* dynamic. The string parts (violins, violas, cellos, double basses) provide a rhythmic accompaniment with a *p* dynamic.

Gr.Fl. *sfz* **T**

Bons *sfz* **T**

Viol. *p* *sfz* *p* **T**

Gr.Fl. *sfz*

Htb. *sfz* **T**

Cl. I. II. *più sfz*

Bons *sfz* *più sfz*

Cors I. II. *più sfz*

Viol. *p* *sfz*

poco a poco accelerando e cresc.

Musical score for the first system, featuring Clarinet (Cl.), Bassoon (Bons), and Horns (Cors I. II.). The score includes dynamic markings such as *p* and *poco a poco accelerando e cresc.*. The Clarinet and Bassoon parts are marked *1^o Solo.* and *p*. The Horns part has a *Soli* marking.

poco a poco accelerando e cresc.

Musical score for the second system, featuring Flute (Fl.), Horns (Htb.), Clarinet (Cl.), Bassoon (Bons), and Bass (B.). The Flute part is marked *1^o Solo.* and *mf*. The Bass part is marked *mf très marqué*. The system includes dynamic markings such as *p* and *mf très marqué*.

più f cresc.

Musical score for the third system, featuring Flute (Fl.), Horns (Htb.), Clarinet (Cl.), Bassoon (Bons), and Trumpet (Trp.). The Flute part is marked *1^o Solo.* and *mf*. The Trumpet part is marked *Soli.* and *pp*. The system includes dynamic markings such as *mf* and *pp*.

più f cresc.

Musical score for the fourth system, featuring Flute (Fl.), Horns (Htb.), Clarinet (Cl.), Bassoon (Bons), and Bass (B.). The system includes dynamic markings such as *pp* and *poco a poco cresc.*. The Flute part is marked *1^o Solo.* and *mf*. The Bass part is marked *mf*.

poco a poco cresc. - U - - -

P. Fl.

Gaiement mais modéré (come I) ♩ = 120

Fl. *tr.* *ff*

Htb. *ff*

Cl. I. Sib. *ff*

Cl. II. Sib. *ff*

Cl. III. La. *ff*

Bons. *ff*

Cors. en Fa. *ff* Soli. *très marqué*

Trp. *ff*

Timb. *ff* montez le Ré au Mib.

Cymb. *ff* Solo avec la mailloche

Harpes. *ff*

Gaiement mais modéré (come I) ♩ = 120

con fuoco *ff*

ff *pizz.*

ff *pizz.*

ff *pizz.*

ff

Pte Fl.

Fl.

dtb.

Clar.

à deux

Bons

Cors.

Trp.

Cymb.

Hrp. *ff*

ff

ff

ff pizz.

ff

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

- Pte Fl.**: Part of the Flute section.
- Fl.**: Flute part.
- dtb.**: Double Bass Drum.
- Clar.**: Clarinet part.
- à deux**: A section for two bassoons.
- Bons**: Bassoon part.
- Cors.**: Horn part.
- Trp.**: Trumpet part, with a *ff* marking.
- Cymb.**: Cymbal part, with a *f* marking.
- Hrp.**: Harp part, with a *ff* marking.
- ff**: Fortissimo dynamic markings for the strings.
- pizz.**: Pizzicato marking for the strings.

Pte Fl.

Fl.

Htb.

Clar.

Bons

Cors.

Trp. 10

V

ff

ff

V

Musical score for page 63, featuring multiple staves with various instruments and dynamic markings. The score includes:

- Staff 1: *pp*
- Staff 2: *p*
- Staff 3: *pp*, *Soli.*, *p stacc.*, *Solo.*
- Staff 4: *p*, *p stacc.*, *Solo.*
- Staff 5: *p*, *p stacc.*
- Staff 6: *1^o Solo, marqué*
- Staff 7: *p*
- Staff 8: *p*
- Staff 9: *p*, *10*
- Staff 10: *p*
- Staff 11: Triangle. *p*
- Staff 12: *1^o Harpe.*, *p*
- Staff 13: *pizz. sempre*, *mf*
- Staff 14: *mf*, *pizz. sempre*, *mf*

Pte Fl.

Fl. *1^o Solo.*
p stacc.

Htb.
p

Cl. I. II.
p

Cl. III.
p

Bons
p

Cors.
p

Timb.

Trgl.
p

Harpes.

(pizz.)
p

(pizz.)
p

pizz. sempre

Solo.

The musical score is arranged in several systems. The top system includes a vocal line with a 'Solo.' marking and a dynamic of *mf*, and a piano accompaniment with a dynamic of *p*. The second system features a piano accompaniment with a dynamic of *p* and a 'Solo.' marking. The third system includes a harp part labeled 'I. Harpe.' and 'II. Harpe.', both with a dynamic of *p* and a 'Solo.' marking. The bottom system consists of multiple staves with a dynamic of *cresc.* and *mf*.

X

Pte Fl. *v.*

Fl.

Htb.

Clar.

Bons

1^o Solo. *p en s'éloignant*

1^o Solo. *p en s'éloignant*

1^o Solo. *pp*

Cors.

Hrp.

arco très serré

arco très serré

pp

X

19 Solo.
p *en s'eloignant* *pp*

sempre piu dimin. *pp*

en s'eloignant *pp*

Timb. Solo *pp* *cresc.*

pizz. *pp*

pizz. *pp*

sempre piu dimin. *pp*

sempre piu dimin. *pp*

Fl. *f* *p* *f*

Htb. *f* *f*

Clan. *f* *f*

Bons *f* *p* *f*

Cors. *f* *p* *f*

Trp. *f* *f*

Trb. *f* *p* *f*

Timb. *f* *f*

arco *f* *p* *f*

arco *f* *p* *f*

arco div. *f* *p* *f*

arco *f* *p* *f*

arco *f* *p* *f*

Fl.I. en retenant

I^o Solo. *p* (tout bouché) *mf*

Cors. Soli. *p* (tout bouché) *mf*

Viol. *cresc.* *dimin.*

Fl.I. graduellement I^o Solo. (ouvert) *p*

Cors. (tout bouché) III^o Solo. *p*

Viol. graduellement *poco* *pp*

Plus lent.

1^{re} (tout bouché)

Cors.

sfz

jusqu' au 1^{er} et 2^e pupitres.

Plus lent.

1^{er} Viol.

sempre dim. ppp

les autres pupitres. 1^{er} et 2^e pupitres.

sempre dim. ppp

2^e Viol.

sempre dim. ppp

les autres pupitres. 1^{er} pupitre.

sempre dim. ppp

Altos. les autres pupitres.

pp sempre dim. ppp

Violles.

pp sempre dim. ppp

C. Basses.

encore retenu

prenez les sourdines

1^{er} Viol.

Pup. I. II.

pp

prenez les sourdines

prenez les sourdines

2^e Viol.

Pup. I. II.

pp

prenez les sourdines

le 1^{er} seul.

Pup. I. prenez les sourdines

Pup. II. III.

p

prenez les sourdines

les autres

prenez les sourdines

prenez les sourdines

Lent et calme. ♩ = 72.

Pte Fl. I

Pte Fl. II. *ppp*

1re Gr. Fl. *ppp* Solo. *f et très-soutenu*

Timb. I. II. Mib. Mib. *ppp*

Timb. III. Lab *ppp*

Harpe I. *pp*

Harpe II. *pp*

Lent et calme. ♩ = 72.

Pup. I. II. *ppp*

1er Alto Solo. *p mais très-soutenu*

2e et 3e pup. *ppp*

les autres.

Pup. I. II. *ppp*

Veelles. *ppp*

1er pupitre. *ppp*

C. B. *ppp*

Mib-Mib
Timb.
Lab.

espr.
poco cresc.
p

espr.
div.
div.

Detailed description: This page of a musical score contains 18 staves. The top two staves are vocal lines for a soprano (Mib-Mib) and a tenor (Timb. Lab.). The next two staves are for woodwinds, with the upper staff featuring a complex, rhythmic pattern. The following two staves are for strings, with the upper staff playing a steady eighth-note accompaniment and the lower staff providing harmonic support. The bottom six staves are for brass instruments, including trumpets and trombones, with various melodic and harmonic parts. Performance markings include 'espr.' (espressivo), 'poco cresc.' (poco crescendo), and 'p' (piano). The score is in a key with three flats and a 4/4 time signature.

Ptes Fl.
1re Flûte.
Mib-M.4
Timp. Lab. *dimin.*
dimin.
Solo.
pppp

Harpe I.
(si4) (si4)

Harpe II.
(reb)

Pup. I. II.
1ers Viol. les autres

Pup. I. II.
2es Viol. les autres
19 Solo.

Pup. II. III.
Altos. les autres
unis.

Pup. I. II.
Vcelles. les autres
unis.

1er pup.
C. B. les autres

Pte Fl.

Flûtes I.II.

1^o Solo. *f très-soutenu* *f II^o dimin.*

Sib.

Clar. La. *dim.*

Fa. *dim.*

Cors. Fa.

II^o Solo. *ppp*

Tromb. et Tuba. *ppp* *dimin.*

Timb. *ppp* *p* *dimin.*

Harpe I. *ppp*

Harpe II. *p*

Viol.

1^{er} Alto Solo. *dim.* *3*

Altos.

Vcelles.

C. B.

Fl.
Gr. Fl.
Hautb. *mf* toujours en dehors
Sib
Clar. La.
BONS

Fa.
Cors. Fa.
Trp. Fa.
Pist. Sib
Tremb. *pppp*
Tamb.

Harmoniques
Harpe I. *p*

Harmoniques
Harpe II. *p*

Viol. *pp*
II. c.