

Symphonie Fantastique

Op. 14 (1830)

I. Rêveries - Passions

Hector Berlioz (1803 - 1869)

Rescored for Chamber Orchestra by Michael Drapkin

Largo (♩ = 56)

Flute

Oboe

Clarinet in Bb

Clarinet in Bb

Bassoon

Horn 1 in F

Horn 2 in F

Trumpet in C

Trombone 1

Trombone 2

Timpani 1

Percussion

Harp

Violin 1

Violin 2

Viola

Violoncello

Contrabass

Largo (♩ = 56)

con sord.

pp

con sord.

pp

con sord.

pp

con sord.

pp

[illegible]

B Plus vite

[illegible]

18 **Animez**

Fl.

Ob.

Cl. 1 in B♭

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

p

pp

cresc.

senza sord.

tr

6

3

Un peu plus vite

[illegible]

C Retenu jusqu'au premier mouvement

poco ritard.

7

24

Fl. *sol* *p* *sf* *p* *sf* *p* *sf* *p*

Ob. *p* *f* *f*

Cl. 1 in Bb *sol* *p* *sf* *p* *sf* *p* *sf* *p*

Cl. 2 in Bb *p* *f* *f*

Bsn. *pp* *sf* *p* *f* *p* *f*

Hn. 1 *sol* *pp* *sf* *p* *sf* *p* *sf* *p*

Hn. 2 *p* *f*

Tpt. in C

Tbn. 1

Tbn. 2 *p* *f* *p* *f*

Timp. 1

C Retenu jusqu'au premier mouvement

poco ritard.

Vln. 1 *pp* *mf* *p* *mf* *p* *mf* *p* *p*

Vln. 2 *pp* *mf* *p* *mf* *p* *mf* *p* *p*

Vla. *pp* *pizz.*

Vc. *pp* *un.* *pizz.*

Cb. *mf*

D Tempo primo

28

Fl. *p dolce* *sf* 6 6 6 6

Ob. *f* *p*

Cl. 1 in B $\flat$ *p dolce* 6 *sf* 6 6 6 6

Cl. 2 in B $\flat$ *f* *p*

Bsn. *p* *ff* *p*

Hn. 1 *p* *ff* *p*

Hn. 2 *p* *ff* *p*

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

D Tempo primo

Vln. 1 *pp* *sf* *p*

Vln. 2 *pp* *sf*

Vla. *arco* *p cresc. molto* *ff* *p*

Vc. *arco* *p cresc. molto* *ff* *p*

Cb. *arco* *p cresc. molto* *ff* *p*

30

Fl.

Ob.

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

p

p

p

[illegible]

36 **E**

Fl. *p pp p pp p pp mf p p*

Ob. *p mf p p*

Cl. 1 in Bb *p pp p pp p pp mf p p*

Cl. 2 in Bb *p pp p pp p pp mf p p*

Bsn. *mf p p*

Hn. 1 *p p p mf p*

Hn. 2 *p p p mf p*

Tpt. in C

Tbn. 1 *p p p mf p*

Tbn. 2 *mf p*

Timp. 1

E

Vln. 1 *mf > < < > p < mf < < > p pp < > < > < > <*

Vln. 2 *pp f pp*

Vla. *pp f pp*

Vc. *pp mf > < < > p f pp*

Cb. *pp mf > < < > p f pp*

42 **F Sans ralentir**

Fl. *f* *p* *p* *p* *pp* *sol* *pp* *3* *3* *3*

Ob. *f* *p* *p*

Cl. 1 in Bb *f* *p* *p* *pp* *sol* *pp* *3* *3* *3*

Cl. 2 in Bb *p* *f* *p* *p* *p* *pp* *sol* *3* *3* *3*

Bsn. *p* *f* *p* *p* *p*

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

F Sans ralentir

Vln. 1 *pizz.* *sf* *p* *pizz.* *arco* *p* *>*

Vln. 2 *sf* *p* *pizz.* *arco* *p* *>*

Vla. *sf* *p* *pizz.* *mf*

Vc. *sf* *p* *< sf >* *pp*

Cb. *sf* *p* *< sf >* *pp*

50

Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

solo
p

con sord.
arco
tr
ppp *leggiere*

Detailed description of the musical score: The score is for a full orchestra. Measures 50-53 are shown. Flute (Fl.) has a melodic line with triplets in measures 51 and 53. Oboe (Ob.) is silent. Clarinet 1 (Cl. 1 in B $\flat$) has a melodic line with triplets in measures 51 and 53. Clarinet 2 (Cl. 2 in B $\flat$) has a melodic line with triplets in measures 51 and 53. Bassoon (Bsn.) is silent. Horn 1 (Hn. 1) has a melodic line with a *solo* marking and a *p* dynamic in measure 50. Horn 2 (Hn. 2) is silent. Trumpet (Tpt. in C) is silent. Trombone 1 (Tbn. 1) is silent. Trombone 2 (Tbn. 2) is silent. Timpani 1 (Timp. 1) is silent. Violin 1 (Vln. 1) has a melodic line with a *tr* marking and a *ppp* *leggiere* marking in measure 50. Violin 2 (Vln. 2) has a melodic line with a *tr* marking in measure 50. Viola (Vla.) has a melodic line with a *tr* marking in measure 50. Violoncello (Vc.) and Contrabass (Cb.) have a long, low melodic line spanning measures 50-53.

[illegible]

[illegible]

H Allegro agitato e appassionato assai (♩ = 132)

63

Fl.

Ob.

Cl. 1 in B♭

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

ff *p* *ff* *p* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

H Allegro agitato e appassionato assai (♩ = 132)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz. arco *ff* *pp* *ff* *pp* *mf* pizz. *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

I
canto espressivo
solì (w/Vln 1.)

71

Fl.

p

< < < *poco sf* >

Ob.

Cl. 1 in B♭

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1

canto espressivo
arco **I**

Vln. 1

p

< < < *poco sf* >

Vln. 2

p >

Vla.

p >

Vc.

p >

Cb.

p >

arco

81

Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sf

dolce

sim.

J Animez**Animez**

91

Fl. *cresc. poco a poco* *cresc.* *sf*

Ob.

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Vln. 1 *cresc. poco a poco* *cresc.* *sf*

Vln. 2 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

99

Retenu **A tempo**

Fl. *dim.* *p* *poco f* *3* *p* *sf* *ff* *p*

Ob.

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Vln. 1 *dim.* *p* *poco f* *3* *p* *sf* *ff* *p*

Vln. 2 *dim.* *p* *f* *p* *f* *p*

Vla. *sf* *dim.* *p* *f* *p* *f* *p*

Vc. *f* *dim.* *p* *f* *p* *f* *p*

Cb. *f* *dim.* *p* *f* *p* *f* *p*

Un peu retenu KA tempo con fuoco

[illegible]

[illegible]

125 **L** Un peu plus animé

Fl. *mf* *f* *ff*

Ob. *mf* *ff*

Cl. 1 in B $\flat$ *mf* *ff*

Cl. 2 in B $\flat$ *mf* *ff*

Bsn. *mf* *ff*

Hn. 1 *mf* *ff*

Hn. 2 *ff*

Tpt. in C

Tbn. 1 *ff*

Tbn. 2 *ff*

Timp. 1 *ff*

Vln. 1 *mf* *cresc.* *ff*

Vln. 2 *mf* *cresc.* *ff*

Vla. *mf* *cresc.* *ff*

Vc. *mf* *cresc.* *ff*

Cb. *mf* *pizz.* *arco* *ff*

133 **M**

Fl. *f* 3 3 *pp* 3 3

Ob. *ff* *fp* *pp* *ff*

Cl. 1 in B $\flat$ *f* 3 3 *pp* 3 3 *ff*

Cl. 2 in B $\flat$ *ff* *fp* *pp* *ff*

Bsn. *ffp* *fp* *pp* *ff*

Hn. 1 *ffp* *fp* *pp* *ff*

Hn. 2 *ffp* *fp* *pp* *ff*

Tpt. in C

Tbn. 1 *ffp* *fp* *pp* *ff*

Tbn. 2 *ffp* *fp* *pp* *ff*

Timp. 1 *ffp* *fp* *pp*

Vln. 1 *ffp* *fp* *pp* *ff*

Vln. 2 *ffp* *fp* *pp* *ff*

Vla. *ffp* *fp* *pp* *ff*

Vc. *ffp* *fp* *pp* *ff* double corde

Cb. *ffp* *fp* *pp* *ff*

140

N

Fl. *f* *dim.* *mf* *pp* *cresc.*

Ob. *dim.* *mf* *pp* *cresc.*

Cl. 1 in B $\flat$ *dim.* *mf* *pp* *cresc.*

Cl. 2 in B $\flat$ *dim.* *mf* *pp* *cresc.*

Bsn. *dim.* *mf*

Hn. 1 *dim.*

Hn. 2 *dim.*

Tpt. in C

Tbn. 1 *dim.*

Tbn. 2 *dim.*

Timp. 1 *pp* *cresc.*

N

Vln. 1 *dim.* *mf* *pp* *cresc.*

Vln. 2 *dim.* *mf* *pp* *cresc.*

Vla. *dim.* *mf* *div.* *unis.* *pp* *cresc.*

Vc. *dim.* *mf* *div.* *unis.* *pp* *cresc.*

Cb. *dim.* *mf* *pizz.*

[illegible]

[illegible]

171

Fl.

mf $\rightarrow$ *p*

mf $\rightarrow$ *p*

mf $\rightarrow$ *p*

mf $\rightarrow$ *p*

sf $\rightarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ *f*

Ob.

mf $\rightarrow$ *p*

mf $\rightarrow$ *p*

mf $\rightarrow$ *p*

sf $\rightarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ *f*

Cl. 1 in B $\flat$

mf $\rightarrow$ *p*

mf $\rightarrow$ *p*

mf $\rightarrow$ *p*

sf $\rightarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ *f*

Cl. 2 in B $\flat$

mf $\rightarrow$ *p*

mf $\rightarrow$ *p*

mf $\rightarrow$ *p*

sf $\rightarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ *f*

Bsn.

sf $\rightarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ *f*

Hn. 1

mf $\rightarrow$ *p*

mf $\rightarrow$ *p*

sf $\rightarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ *f*

Hn. 2

p

sf $\rightarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ *f*

Tpt. in C

sf $\rightarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ *f*

Tbn. 1

sf $\rightarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ *f*

Tbn. 2

sf $\rightarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ *f*

Timp. 1

sf $\rightarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ *f*

Vln. 1

sf $\rightarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ *f*

Vln. 2

sf $\rightarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ *f*

Vla.

sf $\rightarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ *f*

Vc.

sf $\rightarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ *f*

Cb.

sf $\rightarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ *f*

Q

[illegible]

199

S

Fl.

f *p* *f* *p*

Ob.

f *p* *f* *p*

Cl. 1 in Bb

f *p* *f* *p*

Cl. 2 in Bb

f *p* *f* *p*

Bsn.

f *p* *f* *p*

Hn. 1

f *p* *f* *p*

Hn. 2

f *p* *f* *p*

Tpt. in C

Tbn. 1

f *p*

Tbn. 2

f *p*

Timp. 1

S

Vln. 1

mf p *cresc.* *ff* *dim.* *p*

Vln. 2

mf p *cresc.* *ff* *dim.* *p*

Vla.

mf p *cresc.* *ff* *dim.* *p*

Vc.

mf p *cresc.* *ff* *dim.* *p*

Cb.

f *p* *mf* *ff*

209

Fl.

Ob.

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timpani

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

cresc.

ff

dim.

p

mf

ff

dim.

mf

T

This musical score page contains measures 219 through 228. The instruments are arranged as follows:

- Flute (Fl.):** Measures 219-220 have rests. Measures 221-222 play a half note G#4 (f). Measures 223-224 have rests. Measures 225-226 play a half note Bb4 (mf). Measures 227-228 play a half note A4 ($cresc. molto$).
- Oboe (Ob.):** Similar pattern to Flute, playing G#4 (f) in measures 221-222 and Bb4 (mf) in measures 225-226.
- Clarinet 1 in Bb (Cl. 1 in Bb):** Measures 219-220 have rests. Measures 221-222 play a half note F#4 (f). Measures 223-224 have rests. Measures 225-226 play a half note Ab4 (mf). Measures 227-228 play a half note G4 ($cresc. molto$).
- Clarinet 2 in Bb (Cl. 2 in Bb):** Measures 219-220 have rests. Measures 221-222 play a half note F#4 (f). Measures 223-224 have rests. Measures 225-226 play a half note Ab4 (mf). Measures 227-228 play a half note G4 ($cresc. molto$).
- Bassoon (Bsn.):** Measures 219-220 have rests. Measures 221-222 play a half note F#4 (f). Measures 223-224 have rests. Measures 225-226 play a half note Ab4 (mf). Measures 227-228 play a half note G4 ($cresc. molto$).
- Horn 1 (Hn. 1) & Horn 2 (Hn. 2):** Measures 219-220 have rests. Measures 221-222 play a half note G#4 (f). Measures 223-224 have rests. Measures 225-226 play a half note Bb4 (f). Measures 227-228 play a half note A4 (f).
- Trombone 1 (Tbn. 1) & Trombone 2 (Tbn. 2):** Rest throughout all measures.
- Trumpet in C (Tpt. in C):** Rest throughout all measures.
- Timpani 1 (Timp. 1):** Rest throughout all measures.
- Violin 1 (Vln. 1) & Violin 2 (Vln. 2):** Play sixteenth-note patterns. Measures 219-220 (ff), 221-222 (ff), 223-224 (ff), 225-226 (mf), 227-228 ($cresc. molto$).
- Viola (Vla.):** Similar pattern to violins, playing sixteenth-note patterns with dynamics from ff to $cresc. molto$.
- Cello (Vc.) & Contrabasso (Cb.):** Similar pattern to violas, playing sixteenth-note patterns with dynamics from ff to $cresc. molto$.

229 **Silence** **U Sans presser**

Fl. *ff*

Ob. *ff*

Cl. 1 in B $\flat$ *ff*

Cl. 2 in B $\flat$ *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff* *solo* *pp* *perdendo*

Tpt. in C

Tbn. 1 *ff*

Tbn. 2 *ff*

Timp. 1 *ff*

Vln. 1 *ff* *ppp*

Vln. 2 *ff* *soli* *pp* *dim.* *ppp*

Vla. *ff*

Vc. *ff*

Cb. *ff*

240

Fl. *dolce*

Ob.

Cl. 1 in B $\flat$ *dolce*

Cl. 2 in B $\flat$

Bsn. *dolce*

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Vln. 1

Vln. 2

Vla. *p*

Vc. *mf*

Cb. *mf*

The musical score for measures 240-247 features a variety of instruments and dynamics. The woodwinds (Flute, Oboe, Clarinets, Bassoon) play melodic lines, often marked *dolce*. The strings (Violins, Viola, Violoncello, Contrabass) provide a rhythmic foundation, with the Viola and lower strings marked *p* and *mf*. The brass (Horns, Trumpet, Trombones) and Timpani are mostly silent in this section.

247

Fl.

Ob.

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

254 **V** **En serrant un peu**

Fl. *cresc. poco a poco*

Ob.

Cl. 1 in B $\flat$ *cresc. poco a poco*

Cl. 2 in B $\flat$

Bsn. *cresc. poco a poco* *p*

Hn. 1 *p* *cresc. poco a poco* *p*

Hn. 2 *p* *cresc. poco a poco* *p*

Tpt. in C

Tbn. 1

Tbn. 2 *p*

Timp. 1

Vln. 1 *cresc. poco a poco*

Vln. 2 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

261

Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mf

W

[illegible]

[illegible]

[illegible]

[illegible]

Z

299

Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Z

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf *cresc.* *molto* *ff* *ff* *ff*

mf *cresc.* *molto* *ff* *ff* *ff*

mf *cresc.* *molto* *ff* *ff* *ff*

mf *cresc.* *molto* *ff* *ff* *ff*

mf *cresc.* *molto* *ff* *ff* *ff*

[illegible]

316

Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sf

sf

sf

sf

sfz

sfz

cresc.

sf *p*

sf *p*

sf *cresc.*

cresc.

sf

cresc.

sf

324 **BB** **CC**

Fl. *f* *f* *p*

Ob. *f* *f* *p*

Cl. 1 in Bb *f* *f* *p*

Cl. 2 in Bb *f* *f*

Bsn. *f* *f*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff* *p*

Tpt. in C

Tbn. 1 *f* *f*

Tbn. 2 *f* *f*

Timp. 1 *f* *f* (baguettes) *pp*

Vln. 1 *ff* *ff* **CC**

Vln. 2 *ff* *ff*

Vla. *ff* *ff*

Vc. *ff* *ff*

Cb. *ff* *ff*

332

Fl.

Ob.

Cl. 1 in B♭

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timpani (d'eponge)

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

p

pp

ppp

poco f

p

div

3

3

DD Un peu retenu

343

Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

pp

poco f

p

div.

unis

canto

353

Retenu **poco rall.** **EE Tempo Primo**

Fl.

Ob. *solo espressivo*
p

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Bsn. *p canto* *sf* *p*

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Vln. 1 *p* *3* *3* *3* *3*

Vln. 2 *pp* *pp*

Vla. *pp* *double corde*

Vc. *canto* *3* *p canto* *sf* *pp* *sol* *p>*

Cb. *p* *sf* *pp* *pizz.*

FF

362

Fl.

Ob.

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

soli

p

div.

unis.

370

Fl.

Ob.

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

cresc.

cresc.

cresc.

cresc. poco

cresc. poco

arco

p

cresc.

378 **GG**

Fl. *sf*

Ob. *sf*

Cl. 1 in Bb *dim.* *cresc.*

Cl. 2 in Bb *dim.* *cresc.*

Bsn. *dim.* *cresc.*

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

GG

Vln. 1 *mf* *dim.* *p cresc.*

Vln. 2

Vla. *mf* *p dim.* *cresc.*

Vc. *mf* *p dim.* *cresc.*

Cb. *mf* *dim.* *p cresc.*

[illegible]

402 **II** To Picc. Piccolo

Fl. *cresc. molto* *f*

Ob. *cresc. molto* *f*

Cl. 1 in Bb *cresc. molto* *f*

Cl. 2 in Bb *cresc. molto* *f*

Bsn. *cresc. molto* *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. in C *p* *cresc.* *f*

Tbn. 1 *f*

Tbn. 2

Timp. 1

II

Vln. 1 *cresc. molto* *f*

Vln. 2 *cresc. molto* *f*

Vla. *cresc. molto* *f*

Vc. *cresc. molto* *f*

Cb. *cresc. molto* *f*

[illegible]

417

Picc. x

Ob.

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Vln. 1

Vln. 2

Vla. *div.*

Vc.

Cb.

This musical score page contains measures 417 through 424. The instrumentation includes Piccolo (x), Oboe, Clarinet 1 in Bb, Clarinet 2 in Bb, Bassoon, Horn 1, Horn 2, Trumpet in C, Trombone 1, Trombone 2, Timpani 1, Violin 1, Violin 2, Viola (divisi), Violoncello, and Contrabass. Measures 417-420 feature woodwinds and brass playing sustained notes with some melodic movement. Measures 421-424 show a more active texture with woodwinds and strings. The strings (Violins 1 & 2, Viola, Violoncello, and Contrabass) play a rhythmic pattern of eighth and sixteenth notes, often with accents. The woodwinds (Piccolo, Oboe, Clarinets, Bassoon, Horns, and Trombones) play sustained notes or short melodic phrases. The Trumpet in C and Timpani 1 are mostly silent in this section.

424

Picc. x

Ob.

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

(baguettes d'éponge)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

KK

div.

unis.

f

431

Picc. x

Ob.

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This musical score page contains measures 431 through 437. The instrumentation includes Piccolo (x), Oboe, Clarinet 1 in Bb, Clarinet 2 in Bb, Bassoon, Horn 1, Horn 2, Trumpet in C, Trombone 1, Trombone 2, Timpani 1, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The key signature has one sharp (F#). The woodwinds and brass play melodic lines with various articulations like accents and slurs. The timpani features a triplet pattern. The strings provide a rhythmic and harmonic foundation with slurs and accents.

438 *To Fl.* **LL Animez**
Flute

Picc. x *mf*

Ob. *mf*

Cl. 1 in Bb *mf*

Cl. 2 in Bb *mf*

Bsn. *mf*

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Vln. 1 *mf* *cresc.*

Vln. 2 *mf* *div.* *cresc.*

Vla. *mf* *unis.* *cresc.*

Vc. *mf* *cresc.*

Cb. *mf* *pizz.* *cresc.*

445

Fl. x

Ob.

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

cresc.

ff

mf

(baguettes d'éponge)

arco

MM Retenu, rall. poco a poco

453 *solo* *f* > *pp* < < > To Picc.

Fl. x

Ob. *solo* *p*

Cl. 1 in B $\flat$ *ff* *solo* *p* < < > *pp*

Cl. 2 in B $\flat$ *ff* *pp* *solo*

Bsn. *ff* *p* < < >

Hn. 1 *f* > *pp*

Hn. 2 *f* > *pp*

Tpt. in C *ff*

Tbn. 1

Tbn. 2

Timp. 1 *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff* *mf* *p*

[illegible]

484

Picc. x

Ob.

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sf

mf

cresc.

ff

p

pizz.

arco

492 **PP** **Ritardando poco a poco**

Picc. x *ff p ff* To Fl.

Ob. *ff p ff solo pp*

Cl. 1 in B $\flat$ *ff p ff*

Cl. 2 in B $\flat$ *ff p ff*

Bsn. *ff p ff*

Hn. 1 *ff ff*

Hn. 2 *ff ff*

Tpt. in C *ff ff*

Tbn. 1 *ff p ff*

Tbn. 2 *ff p ff*

Timp. 1 *ff ff*

Vln. 1 *ff p ff mf dim. poco a poco*

Vln. 2 *ff p ff*

Vla. *ff p ff mf dim. poco a poco*

Vc. *ff p ff* arco

Cb. *ff ff*

[illegible]

Tout l'orchestre aussi doux que possible

513 **RR** Religiosamente

Fl. *ppp*

Ob.

Cl. 1 in B $\flat$ *ppp*

Cl. 2 in B $\flat$ *ppp*

Bsn. *ppp*

Hn. 1 *ppp*

Hn. 2 *ppp*

Tpt. in C

Tbn. 1 *ppp*

Tbn. 2 *ppp*

Timp. 1 (baguettes d'éponge) *pp* *pp*

Vln. 1

Vln. 2

Vla. div. *ppp*

Vc. *ppp*

Cb. *ppp*

521

Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

pp *pp* *pp*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

To Cl. in A

To Cl. in A

double corde

II. Un Bal

Valse. Allegro non troppo (♩ = 60)

1

Fl. Flute

Ob.

Cl. 1 in A Clarinet in A

Cl. 2 in A Clarinet in A

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Hp.

Vln. 1 *pp*

Vln. 2

Vla. *pp*

Vc. *pp* *sf* *sf*

Cb. *pp* *sf* *sf*

This musical score page contains measures 9 through 12 of a symphony. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet 1 in A (Cl. 1 in A), Clarinet 2 in A (Cl. 2 in A), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tbn. 1), Trumpet 2 (Tbn. 2), Trombone (Tba.), Timpani 1 (Timp. 1), Timpani 2 (Timp. 2), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 9 and 10 are marked with a '9' above the first staff. Measures 11 and 12 are marked with an 'A' above the first staff. The key signature is two sharps (F# and C#).

The woodwind section (Fl., Ob., Cl. 1, Cl. 2, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Tba.) is mostly silent, indicated by whole rests. The harp (Hp.) plays a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, marked with *pp* and *p* dynamics. The string section (Vln. 1, Vln. 2, Vla., Vc., Cb.) plays a rhythmic pattern of eighth notes, marked with *cresc. poco a poco* and *sf* dynamics.

19

Fl.

Ob.

Cl. 1 in A

Cl. 2 in A

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p *cresc.*

p *cresc.*

p *cresc.*

mf *f*

cresc. sempre

cresc. sempre

cresc. sempre

cresc.

cresc.

[illegible]

39 rall.

Fl.

Ob.

Cl. 1 in A

Cl. 2 in A

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Vln. 1 *dolce e tenero* *f* *>* *rall.* *<* *>*

Vln. 2

Vla.

Vc.

Cb.

The musical score for measures 39-48 is as follows:

- Measures 39-48:** The woodwinds (Flute, Oboe, Clarinets 1 and 2 in A) and brass (Horns 1 and 2, Trombones 1 and 2, Tuba) are mostly at rest. The timpani (Timp. 1 and 2) also have rests.
- Violin 1:** Starts with a melodic line marked *dolce e tenero*. In measure 42, there is a forte (*f*) dynamic marking with an accent (*>*). In measure 47, the tempo changes to *rall.* (rallentando), indicated by a *<* symbol. The line ends with a *>* symbol in measure 48.
- Violin 2:** Plays a rhythmic accompaniment of eighth notes.
- Viola:** Plays a rhythmic accompaniment of eighth notes.
- Violoncello and Contrabass:** Play a simple harmonic accompaniment with notes and rests.

51 **A tempo** **C**

Fl.

Ob.

Cl. 1 in A

Cl. 2 in A

Bsn.

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Hp.

mf

A tempo

Vln. 1

sf >

Vln. 2

Vla.

Vc.

pizz.

Cb.

pizz.

3

3

3

62

Fl. *mf* > *p cresc.* *sf* **D**

Ob. *mf* > *sf*

Cl. 1 in A *mf* > *p cresc.* *sf*

Cl. 2 in A *mf* > *p cresc.* *sf*

Hn. 1 *mf* > *mf* < *sf*

Hn. 2 *mf* > *sf*

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Hp.

Vln. 1 *sf* > *p* *sf* > *p* *sf* > *p* *sf* >

Vln. 2 *sf* > *p* *sf* > *p* *sf* > *p* *sf* >

Vla. *sf* > *p* *sf* > *p* *sf* > *p* *sf* >

Vc. *sf* > *p* *sf* > *p* *sf* > *p* *sf* >

Cb. *sf* > *p*

arco

arco

73

E

Fl.

Ob.

Cl. 1 in A

Cl. 2 in A

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp < *sf* > *p* *pp* >

sf > *pp* *cresc.* pizz.

sf > *pp* *cresc.* pizz.

sf > *pp* *cresc.*

pp *sf* > *p*

94 **G** Sans retenir

Fl. *p*

Ob. *p*

Cl. 1 in A *p*

Cl. 2 in A *p*

Hn. 1 *p*

Hn. 2 *p*

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Hp. *p*

Vln. 1 *p* *sf* >

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

< >

106 **H**

Fl.

Ob.

Cl. 1 in A

Cl. 2 in A

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

solo

sf *ff* *ff*

pp *pp* *pp* *poco f*

I

118

soli espressivo

p

soli espressivo

p

p

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

presque rien

ppp

ppp

ppp

p

pp

pp

129 **J**

Fl.

Ob.

Cl. 1 in A *solì espressivo*

Cl. 2 in A

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Vln. 1 *mf* *mf* *ppp*

Vln. 2 *mf* *pp*

Vla. *pp* *mf* *ppp*

Vc. *pp*

Cb. *pp* *sempre ppp*

cresc. poco a

cresc. poco a

141

K

Fl. *poco*

Ob.

Cl. 1 in A *poco*

Cl. 2 in A

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Vln. 1 *cresc.*

Vln. 2 *sempre ppp* *cresc.*

Vla. *sempre ppp*

Vc.

Cb.

[illegible]

165

M

Fl.

dim.

ff > *p* *pp*

Ob.

ff > *p* *pp*

Cl. 1 in A

dim.

pp *ff* > *p* *pp*

Cl. 2 in A

pp *ff* > *p* *pp*

Hn. 1

cresc. poco a poco *cresc. sempre* *ff* > *p* *pp*

Hn. 2

cresc. poco a poco *cresc. sempre* *ff* > *p*

Tbn. 1

cresc. poco a poco *cresc. sempre* *ff* > *p*

Tbn. 2

cresc. poco a poco *cresc. sempre* *ff* > *p*

Tba.

Timp. 1

Timp. 2

Vln. 1

dim.

pp *ff* > *p* *canto espr. ppp*

Vln. 2

dim.

pp *ff* > *mf* *canto espr. ppp*

Vla.

dim.

pp *ff* > *mf* *canto espr. ppp*

Vc.

dim.

pp *ff* > *p* *pizz.*

Cb.

ff > *p* *pizz.*

177

Fl.

Ob.

Cl. 1 in A

Cl. 2 in A

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sf

sf

3

3

3

3

3

3

185

Fl.

Ob.

Cl. 1 in A

Cl. 2 in A

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

f

sf

sf

p

cresc.

p

cresc.

unis.

cresc.

N

N

8va

193

Fl. *f* *p* *cresc.* *f* *p* *sol*

Ob. *f* *p* *cresc.* *f*

Cl. 1 in A *f* *p* *cresc.* *f* *p* *sol*

Cl. 2 in A *f* *p* *cresc.* *f* *p* *sol*

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Hp. *8va*

Vln. 1 *poco f* *p* *f* *3* *3* *3*

Vln. 2 *poco f* *p* *f* *3* *3* *3*

Vla. *poco f* *p* *f* *arco*

Vc. *f* *p* *cresc.* *f* *p* *arco*

Cb. *f* *p* *cresc.* *f* *p*

204

Fl.

Ob.

Cl. 1 in A

Cl. 2 in A

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

Tim. 1

Tim. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

p

sf

mf

dim.

pizz.

arco

div.

poco f

O

215 **P** **Q**

Fl. *p cresc. poco a poco* *cresc. molto* *f p*

Ob. *f p*

Cl. 1 in A *p cresc. poco a poco* *cresc. molto* *f p*

Cl. 2 in A *f p*

Hn. 1 *p*

Hn. 2 *p*

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Hp. *f*

Vln. 1 *arco pp cresc. poco a poco* *cresc. molto* *f* *tr*

Vln. 2 *p*

Vla. *arco* *pizz.*

Vc. *arco poco f p* *pp cresc. poco a poco* *cresc. molto* *f* *pizz.*

Cb. *f*

223

Fl.

Ob.

Cl. 1 in A

Cl. 2 in A

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

To Picc.

Piccolo

f

p

pp

pizz.

arco

233 **R** **rall.**

Picc. *mf*

Ob. *mf*

Cl. 1 in A

Cl. 2 in A

Hn. 1 *mf*
p

Hn. 2 *mf*
p

Tbn. 1 *p*

Tbn. 2 *p*

Tba.

Timp. 1

Timp. 2

Hp. *mf*

Vln. 1 *p*

Vln. 2 *pizz.*
p

Vla. *pizz.*
p

Vc. *pizz.*
p

Cb. *pizz.*
p

cresc.

cresc.

cresc.

cresc.

S Tempo primo

rall.

Tempo primo

244

Picc. *f*

Ob. *f*

Cl. 1 in A *f*

Cl. 2 in A *f*

Hn. 1 *sf* *p* *cresc.* *f*

Hn. 2 *sf* *p* *cresc.* *f*

Tbn. 1 *sf* *p* *cresc.* *f*

Tbn. 2 *sf* *p* *cresc.* *f*

Tba. *sf* *p* *cresc.* *f*

Timp. 1

Timp. 2

Hp. *f*

Vln. 1 *S* *tr* *f*

Vln. 2 *arco* *f*

Vla. *arco* *sf* *f*

Vc. *arco* *sf* *f*

Cb. *arco* *sf* *f*

T Animez

255

Picc. *p* 3 3 3
 Ob. *p* 3 3 3
 Cl. 1 in A *p* 3 3 3
 Cl. 2 in A *p* 3 3 3
 Hn. 1 *p* 3 3 3
 Hn. 2 *p* 3 3 3
 Tbn. 1 *p*
 Tbn. 2
 Tba.
 Timp. 1
 Timp. 2
 Hp. *p* 3 3 3
 Vln. 1 *p* *cresc. poco a poco* *cresc. molto*
 Vln. 2 *p* *cresc. poco a poco* *cresc. molto*
 Vla. *p* *cresc. poco a poco* *cresc. molto*
 Vc. *p* *cresc. poco a poco* *cresc. molto*
 Cb. *p* *cresc. poco a poco* *cresc. molto*

264 U

Picc. *ff* *p* *p*

Ob. *ff* *p* *p*

Cl. 1 in A *ff* *p* *p*

Cl. 2 in A *ff* *p* *p*

Hn. 1 *ff* *p* *p*

Hn. 2 *ff* *p* *p*

Tbn. 1 *ff* *p* *p*

Tbn. 2 *ff* *p* *p*

Tba. *ff* *p* *p*

Timp. 1

Timp. 2

Hp. *ff* *p* *p*

Vln. 1 *ff* *mf* *p*

Vln. 2 *ff* *pp* *p*

Vla. *ff* *pp* *p*

Vc. *ff* *pp* *p*

Cb. *ff* *pp* *p*

274

Picc. *cresc.* *f*

Ob. *cresc.* *f*

Cl. 1 in A *cresc.* *f*

Cl. 2 in A *cresc.* *f*

Hn. 1 *cresc.* *f*

Hn. 2 *cresc.* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba.

Timp. 1

Timp. 2

Hp. *p* *cresc.* *f*

Vln. 1 *cresc. poco a poco* *f*

Vln. 2 *cresc. poco a poco* *f*

Vla. *cresc. poco a poco* *f*

Vc. *cresc. poco a poco* *f*

Cb. *cresc. poco a poco* *f*

282

Picc. *cresc.* *ff* **V**

Ob. *cresc.* *ff*

Cl. 1 in A *cresc.* *ff*

Cl. 2 in A *cresc.* *ff*

Hn. 1 *cresc.* *ff*

Hn. 2 *cresc.* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba.

Timp. 1

Timp. 2

Hp. *cresc.* *ff*

Vln. 1 *cresc.* *ff*

Vln. 2 *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.*

Cb. *cresc.* *ff*

[illegible]

300 **W Un peu retenu** **rall. poco**

Picc. *p*

Ob. *p*

Cl. 1 in A *solo* *pp* *<rfz>* *p*

Cl. 2 in A *pp* *p*

Hn. 1 *pp*

Hn. 2 *pp*

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Hp. *solo* *ff*

Vln. 1 **Un peu retenu** **rall. poco**

Vln. 2

Vla.

Vc.

Cb.

This page contains musical staves for various instruments, including Piccolo, Oboe, Clarinet 1 & 2 in A, Horn 1 & 2, Trombone 1 & 2, Tuba, Timpani 1 & 2, Harp, Violin 1 & 2, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *ff*, *fz*, and *sf*. A rehearsal mark 'X' is placed above measure 320.

Y Animez

334

Picc. *ff*

Ob. *ff*

Cl. 1 in A *ff* *p* *cresc.* *ff*

Cl. 2 in A *ff* *p* *cresc.* *ff*

Hn. 1 *ff* *p* *cresc.* *ff*

Hn. 2 *ff* *p* *cresc.* *ff*

Tbn. 1 *ff* *mf* *ff*

Tbn. 2 *ff* *mf* *ff*

Tba.

Timp. 1

Timp. 2

Hp. *ff* *p* *cresc.* *ff* *8va*

Vln. 1 *ff* *mf*

Vln. 2 *ff* *mf*

Vla. *ff* *mf* *cresc.* *cresc. molto* *ff* *mf*

Vc. *ff* *mf* *cresc.* *cresc. molto* *ff* *mf*

Cb. *ff* *mf* *cresc.* *cresc. molto* *ff* *mf*

Z Serrez

346

Picc. *mf* *cresc.* *ff*

Ob. *mf* *cresc.* *ff*

Cl. 1 in A *mf* *cresc.* *ff*

Cl. 2 in A *mf* *cresc.* *ff*

Hn. 1 *mf* *mf cresc.* *ff*

Hn. 2 *mf* *mf cresc.* *ff*

Tbn. 1 *mf cresc.* *f* *ff*

Tbn. 2 *f* *ff*

Tba. *f* *ff*

Timp. 1

Timp. 2

Hp. *ff*

Vln. 1 *cresc.* *ff* *ff*

Vln. 2 *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *mf* *cresc.* *ff*

Cb. *cresc.* *ff*

Serrez

355

Picc.

Ob.

Cl. 1 in A

Cl. 2 in A

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8^{va}

8^{va}

360

Picc. *sf* To Fl.

Ob. *sf*

Cl. 1 in A *sf* To Cl. in B $\flat$

Cl. 2 in A *sf* To Cl. in B $\flat$

Hn. 1 *sf*

Hn. 2 *sf*

Tbn. 1 *sf*

Tbn. 2 *sf*

Tba.

Timp. 1

Timp. 2

Hp. *ff* *8va*

Vln. 1 *sf*

Vln. 2 *sf*

Vla. *sf*

Vc. *sf* *div.* *unis.*

Cb. *sf*

[illegible]

11

Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sf > *sf* > *p* > *pp*

sf > *sf* > *p* > *pp*

con sord.

ppp

con sord.

ppp

rfz *pp* *rfz* *pp* *rfz* *pp* *perdendo*

rfz *pp* *rfz* *pp* *perdendo*

19 **B** *solì w vln 1*

Fl. *pp* *<sf>* *cresc. poco a poco*

Ob. (The oboe returns)

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Timp. 2

Vln. 1 *solì* *pp* *<sf>* *cresc. poco a poco*

Vln. 2 pizz. *pp*

Vla. senza sord. pizz. *pp*

Vc. pizz. double corde *pp*

Cb.

C

29

Fl.

Ob.

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sf > *sf* > *dim.* *p* < *sf* >

solo *ppp* *cresc. poco a poco*

solo *p*

dim. arco *pp* *p* < *sf* >

div. *double corde*

38 **D**

Fl. *cresc.* *sf* *dim.*

Ob.

Cl. 1 in B $\flat$ *sf*

Cl. 2 in B $\flat$ *sf*

Bsn. *sf*

Hn. 1 *sf*

Hn. 2 *sf*

Tpt. in C

Tbn. 1 *sf*

Tbn. 2

Timp. 1

Timp. 2

Vln. 1 *cresc.* *sf* *dim.*

Vln. 2 *cresc.* *sf*

Vla. *arco* *sf*

Vc. *leggiere* *cresc.* *f*

Cb. *div.* *sf* *p*

46 **Retenu** **E** **A tempo**

Fl. *sf* *p* *cresc.* *f* *p*

Ob. *cresc.* *f* *p*

Cl. 1 in Bb *sf* *p* *p* *cresc.* *f* *p*

Cl. 2 in Bb *sf* *p* *p* *cresc.* *f* *p*

Bsn. *sf* *p* *p*

Hn. 1 *sf* *p* *p*

Hn. 2 *sf* *p* *p*

Tpt. in C

Tbn. 1 *sf* *p*

Tbn. 2

Timp. 1

Timp. 2

Vln. 1 *sf* *sf* *p* *cresc.* *f* *pp*

Vln. 2 *sf* *sf* *p* *cresc.* *f* *pp*

Vla. *p* *sf* *sf* *p* *cresc.* *f* *pp*

Vc. *arco* *p* *sf* *p* *sf* *p* *cresc.* *f* *pp*

Cb. *unis.* *p* *sf* *p* *sf* *p* *pizz.* *p*

52

Fl.

Ob.

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

cresc.

p

sf

p

cresc.

p

sf

p

cresc.

p

sf

p

sf

p

p cresc.

f

p cresc.

f

p cresc.

f

p cresc.

f

pizz.

p

pizz.

p

F

[illegible]

G

65

Fl.

Ob.

Cl. 1 in B♭

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

solo

Sans presser

p

pp

ppp

mf < *dim.*

p < *dim.*

69

Fl. *pp*

Ob. *pp*

Cl. 1 in Bb *pp*

Cl. 2 in Bb *pp*

Bsn. *mf* *sf*

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Timp. 2

Vln. 1 *pp*

Vln. 2 *pizz.* *p* *sf* *p* *sf* *p* *sf*

Vla. *pizz.* *p* *sf* *p* *sf* *p* *sf*

Vc. *sol.* *mf* *sf*

Cb. *pizz.* *p* *sf* *p* *sf* *p* *sf*

[illegible]

81

Fl.

Ob.

Cl. 1 in B♭

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf

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

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

cresc. poco a poco *cresc. molto*

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

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

86

Fl. *ff* *p*

Ob. *ff* *p*

Cl. 1 in Bb *ff* *p*

Cl. 2 in Bb *ff* *p*

Bsn. *ff* *f* *ff* *sf* *p*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. in C

Tbn. 1 *ff*

Tbn. 2 *ff*

Timp. 1

Timp. 2

Vln. 1 *ff* *f* *dim. poco a poco* *p*

Vln. 2 *ff* *f* *dim. poco a poco* *p*

Vla. *ff* *f* *dim. poco a poco* *p*

Vc. *ff* *f* *ff* *dim. poco a poco* *sf* *p*

Cb. *ff* *f* *ff* *dim. poco a poco* *sf* *p*

91

Fl.

Ob.

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf *ff dim.* *p* *mf* *f*

p cresc. *ff dim.* *p* *p* *f*

mf *ff dim.* *p* *p* *f*

p cresc. *ff dim.* *p* *p* *f*

mf *ff dim.* *p* *mf* *f*

mf *ff dim.* *p* *mf* *f*

[illegible]

Animez un peu

Tempo primo

rall.

107

Fl. *ff* *dim.* *p* *morendo* *pp* *p*

Ob. *ff* *dim.* *p* *morendo* *pp* *p*

Cl. 1 in B $\flat$ *ff* *dim.* *p* *morendo* *pp*

Cl. 2 in B $\flat$ *ff* *dim.* *p* *morendo* *pp*

Bsn. *ff* *dim.* *p* *morendo* *pp*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. in C

Tbn. 1 *ff*

Tbn. 2 *ff*

(baguettes de bois)

Timp. 1 *ff*

Timp. 2

Vln. 1 *ff* *dim.* *p* *morendo* *pp*

Vln. 2 *ff* *dim.* *p* *morendo* *pp*

Vla. *ff* *dim.* *p* *morendo* *pp*

Vc. *ff* *dim.* *p* *morendo* *pp* *sol* *pp*

Cb. *ff* *dim.* *p* *morendo* *pp*

115 **M**

Fl. *pp*

Ob. *pp*

Cl. 1 in B $\flat$ *pp* *solo* *mf*

Cl. 2 in B $\flat$ *pp*

Bsn. *p* *pp*

Hn. 1 *pp*

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Timp. 2

Vln. 1 *tr.* *pp*

Vln. 2 pizz. *p* *ppp*

Vla. pizz. *p* *ppp*

Vc. pizz. *p*

Cb. pizz. *p*

121

Fl.

Ob.

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

(echo)

pppp

poco f

cresc.

pp

pppp

pppp

pp

tr

arco

pp

pizz.

p

p

N

126

Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p cresc.

p cresc.

sf sf cresc. sf dim.

w/fl. *p cresc.*

p

p cresc.

tr

tr

pizz.

poco f

pp

cresc. un poco

cresc. un poco

arco

pizz.

arco tr

poco f

pp

pizz.

arco tr

poco f

pp

arco

p

poco f

p

131 **O**

Fl. *mf*

Ob. *mf*

Cl. 1 in B $\flat$ *mf*

Cl. 2 in B $\flat$ *mf*

Bsn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. in C

Tbn. 1 *mf*

Tbn. 2

Timp. 1

Timp. 2

O

Vln. 1 *mf* *p* arco

Vln. 2 *p* arco

Vla. *mf* *p* arco 3

Vc. *mf* *p* double corde 3

Cb. *mf* *p*

133

Fl. *p dolce*

Ob. *p dolce*

Cl. 1 in B $\flat$ *p dolce*

Cl. 2 in B $\flat$

Bsn. *p dolce*

Hn. 1 *p dolce*

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Measure 133: Flute, Oboe, Clarinet 1 in B $\flat$, and Bassoon play a melodic line starting on a half note, followed by a quarter note, and then a half note. Horn 1 plays a melodic line starting on a half note, followed by a quarter note, and then a half note. Clarinet 2 in B $\flat$, Horn 2, Trumpet in C, Trombone 1, Trombone 2, Timpani 1, Timpani 2, Violin 1, Violin 2, Viola, Violoncello, and Contrabass are silent.

Measure 134: Flute, Oboe, Clarinet 1 in B $\flat$, and Bassoon play a melodic line starting on a half note, followed by a quarter note, and then a half note. Horn 1 plays a melodic line starting on a half note, followed by a quarter note, and then a half note. Clarinet 2 in B $\flat$, Horn 2, Trumpet in C, Trombone 1, Trombone 2, Timpani 1, Timpani 2, Violin 1, Violin 2, Viola, Violoncello, and Contrabass are silent.

Measure 135: Flute, Oboe, Clarinet 1 in B $\flat$, and Bassoon play a melodic line starting on a half note, followed by a quarter note, and then a half note. Horn 1 plays a melodic line starting on a half note, followed by a quarter note, and then a half note. Clarinet 2 in B $\flat$, Horn 2, Trumpet in C, Trombone 1, Trombone 2, Timpani 1, Timpani 2, Violin 1, Violin 2, Viola, Violoncello, and Contrabass are silent.

135

Fl.

Ob.

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 135 and 136. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet 1 in Bb (Cl. 1 in Bb), Clarinet 2 in Bb (Cl. 2 in Bb), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet in C (Tpt. in C), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), and Timpani 1 (Timp. 1) and Timpani 2 (Timp. 2). The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 135 and 136 are marked with a double bar line. The Flute, Oboe, Bassoon, and Horn 1 parts have melodic lines with slurs and ties. The Clarinet 1 part has a melodic line with slurs. The Trombone 1 and 2 parts are silent. The Timpani parts are silent. The Violin 1 part has a melodic line with slurs. The Violin 2 part has a melodic line with slurs. The Viola part has a rhythmic pattern of eighth notes. The Violoncello part has a rhythmic pattern of eighth notes. The Contrabass part has a rhythmic pattern of eighth notes.

137

quasi niente

pppp

Fl.

quasi niente

pppp

Ob.

quasi niente

pppp

Cl. 1 in B♭

Cl. 2 in B♭

quasi niente

pppp

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Timp. 2

quasi niente

pppp

Vln. 1

quasi niente

pppp

Vln. 2

quasi niente

pppp

Vla.

quasi niente

pppp

Vc.

quasi niente

pppp

Cb.

[illegible]

141

Fl.

Ob.

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sf

f

p

cresc.

cresc. molto

ff

dim.

ppp

div.

rall.

R A tempo

145

Fl. *f* *mf* *solo*

Ob. *f*

Cl. 1 in B♭ *f*

Cl. 2 in B♭ *f*

Bsn. *p* *f*

Hn. 1 *pp*

Hn. 2 *pp*

Tpt. in C

Tbn. 1 *pp*

Tbn. 2 *pp*

Timp. 1

Timp. 2

Vln. 1 *unis.* *poco f* *f* *p* *sf* *p* *sf* *p* *pp*

Vln. 2 *poco f* *f* *p* *sf* *p* *sf* *p* *pp*

Vla. *unis.* *poco f* *f* *p* *sf* *p* *sf* *p* *pp*

Vc. *poco f* *f* *p* *sf* *p* *sf* *p* *pp*

Cb. *sf* *p* *pp*

151

Fl. *p* *f* *p*

Ob. *solo* *p*

Cl. 1 in B $\flat$ *solo* *p* *f*

Cl. 2 in B $\flat$ *f*

Bsn. *f* *p*

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Timp. 2

Vln. 1 *p cresc.* *f* *f*

Vln. 2 *pp* *p cresc.* *f* *f*

Vla. *pp* *div.* *sf* *p*

Vc. *pp* *pizz.* *sf* *p*

Cb. *pp* *sf* *p*

162

Fl.

Ob.

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p *3* *3* *3* *3* *3* *3*

solo

p *cresc.* *f* *dim.*

unis. soli

p *cresc.* *f* *dim.*

3 *3* *3* *3* *3* *3*

p *cresc.* *f* *dim.*

166

T

Fl. *p* perdendo sempre *pp* 3 3 3 3 3 3

Ob. *p* perdendo sempre *pp*

Cl. 1 in B♭ *p* perdendo sempre *pp*

Cl. 2 in B♭ *p*

Bsn. *p* perdendo sempre *pp*

Hn. 1 *p*

Hn. 2 *p*

Tpt. in C

Tbn. 1 *p*

Tbn. 2 *p*

Timp. 1

Timp. 2

T

Vln. 1 *p* perdendo sempre *pp*

Vln. 2 *p* perdendo sempre *pp*

Vla. *p* perdendo sempre *pp* div.

Vc. *p* perdendo sempre *pp*

Cb. *p* perdendo sempre *pp*

[illegible]

178

Fl.

Ob.

Cl. 1 in B♭

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sf *p* *pp* *ppp* *f* *pp*

(baguettes d'éponge)

p *sf* *p* *ppp* *f* *pp*

186 **V**

Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tim. 1

Tim. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sf sf dim. pp f

pp poco sf pp p

193

Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

pp *perdendo*

ppp

w/strs

pp

p

pp

ppp

arco

pp

arco

pp

arco

pp

arco

pp

IV. March to the Gallows

Allegretto non troppo (♩ = 72)

Flute

1

Fl.

Ob.

Clarinet in B $\flat$

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

(You must strike the first eighth note of each beat with the two mallets and the other five eighth notes with the mallet of your right hand only)
(baguettes d'éponge)

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

pp

div.

pizz.

pp

A

6

Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Bsn. *pp*

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1 *pp*

Tbn. 2

Tba.

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

[illegible]

20

Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

mf

solo.

cresc.

p

mf

f

dim.

p

mf

f

dim.

p

mf

f

dim.

C

29

Fl.

Ob.

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f *p* *f*

f

f

mf p

p

pp *f* *f*

p *pp* *f* *f*

p *pp* *f*

p *pp* *f*

p *pp* *f*

35

Fl.

Ob.

Cl. 1 in B♭

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

dim.

p

dim.

p

dim.

p

dim.

p

dim.

p

D

40

Fl. *ff*

Ob. *ff*

Cl. 1 in B $\flat$ *ff*

Cl. 2 in B $\flat$ *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. in C *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Timp. 1 *ff* *mf p*

Timp. 2 *ff* *mf p*

D

Vln. 1 *f* *f* *dim.*

Vln. 2 *f* *f* *dim.*

Vla. *ff* *f* *dim.*

Vc. *ff* *f* *dim.*

Cb. *ff* *f* *dim.*

[illegible]

51

Fl.

Ob.

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

dim.

dim.

dim.

dim.

dim.

58

F

Fl.

Ob.

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

cresc.

mf

f

ff

arco

This page contains measures 64 through 70 of a musical score. The instrumentation includes woodwinds (Flute, Oboe, Clarinets 1 & 2, Bassoon), brass (Horns 1 & 2, Trumpet, Trombones 1 & 2, Tuba), percussion (Timpani 1 & 2), and strings (Violins 1 & 2, Viola, Violoncello, Contrabass). The key signature has two flats (B-flat and E-flat). Measure numbers 64, 65, 66, 67, 68, 69, and 70 are indicated at the top of their respective staves. Dynamics such as *f*, *mf*, *p*, and *ff* are used throughout. A section labeled 'G' begins in measure 70.

71

Fl.

Ob.

Cl. 1 in B $\flat$

Cl. 2 in B $\flat$

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

f

f

f

f

p

mf

f

p

poco f

p

f

p

f

ff

ff

ff

f

f

pizz.

arco

f

78 **H**

Fl.

Ob.

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1

To Cym.

Timp. 2

H

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

[illegible]

89 **I**

Fl. *f*

Ob. *f*

Cl. 1 in B $\flat$ *f*

Cl. 2 in B $\flat$ *f*

Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. in C *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tba. *f*

Timp. 1 *ff* *mf*

Timp. 2 x *mf*

Vln. 1 *f* *arco* *mf* *cresc.* *f*

Vln. 2 *f* *arco* *mf* *cresc.* *f*

Vla. *f* *arco* *mf* *cresc.* *f*

Vc. *f* *arco* *mf* *cresc.* *f*

Cb. *f*

[illegible]

[illegible]

[illegible]

114 **L**

Fl. *mf* 6 6 *cresc.* 6 6

Ob. *mf* 6 6 *cresc.* 6 6

Cl. 1 in Bb *mf* 6 6 *cresc.* 6 6

Cl. 2 in Bb *mf* 6 6 *cresc.* 6 6

Bsn. *mf*

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1 *mf* *cresc.*

Tbn. 2 *cresc.*

Tba. *mf* *cresc.*

Timp. 1

Perc. x

L

Vln. 1 *ff* *arco* *sempre più f*

Vln. 2 *ff* *arco* *sempre più f*

Vla. *ff* *arco* *sempre più f*

Vc. *ff* *arco* *sempre più f*

Cb. *ff* *arco* *sempre più f*

118

Fl.

Ob.

Cl. 1 in Bb

Cl. 2 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Perc. x

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

(bâtonnets de bois)

f 6 cresc. - 6

This page of a musical score is for a large orchestra, featuring woodwinds, brass, percussion, and strings. The score is divided into two systems, M and N, with various dynamics and articulations.

System M:

- Fl.** (Flute): 122, 6, 6, *ff*, *ff*, *p*, *pp*, *ff*.
- Ob.** (Oboe): 6, 6, *ff*, *ff*, *p*, *pp*, *ff*.
- Cl. 1 in Bb** (Clarinet 1 in Bb): 6, 6, *ff*, *ff*, *p*, *pp*, *ff*.
- Cl. 2 in Bb** (Clarinet 2 in Bb): 6, 6, *ff*, *ff*, *p*, *pp*, *ff*.
- Bsn.** (Bassoon): *ff*, *ff*, *p*, *pp*, *ff*.
- Hn. 1** (Horn 1): 6, 6, *f*, *ff*, *p*, *pp*, *ff*.
- Hn. 2** (Horn 2): *ff*, *ff*, *p*, *pp*, *ff*.
- Tpt. in C** (Trumpet in C): *ff*, *ff*, *p*, *pp*, *ff*.
- Tbn. 1** (Trombone 1): *ff*, *ff*, *p*, *pp*, *ff*.
- Tbn. 2** (Trombone 2): *ff*, *ff*, *p*, *pp*, *ff*.
- Tba.** (Tuba): *ff*, *ff*, *p*, *pp*, *ff*.
- Timp. 1** (Timpani 1): 6, 6, *ff*, *ff*, *mf*, *ff*.
- Perc. x** (Percussion x): *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*.

System N:

- Vln. 1** (Violin 1): *ff*, *ff*, *p*, *pp*, *ff*.
- Vln. 2** (Violin 2): *ff*, *ff*, *p*, *pp*, *ff*.
- Vla.** (Viola): *ff*, *ff*, *p*, *pp*, *ff*.
- Vc.** (Violoncello): *ff*, *ff*, *p*, *pp*, *ff*.
- Cb.** (Cello): *ff*, *ff*, *p*, *pp*, *ff*.

131

Fl. *ff*

Ob. *ff*

Cl. 1 in Bb *ff*

Cl. 2 in Bb *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. in C *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Timp. 1 *ff*

Perc. x *ff* *mf* *ff* *mf* *ff*

Vln. 1 *ff* (sur la 4me corde)

Vln. 2 *ff* (sur la 4me corde)

Vla. *ff*

Vc. *ff*

Cb. *ff*

[illegible]

[illegible]

(Montez le Sib en Siḏ)

*) There is no copy fault here; it is indeed the minor natural G chord that very nearly crumples the D flat major chord; the author recommends that violins and violas not correct their parts by placing flat signs on the fifths of the G. chord. [HB]

This musical score page contains measures 165 through 170. The top system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet 1 in B-flat (Cl. 1 in Bb), Clarinet 2 in B-flat (Cl. 2 in Bb), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet in C (Tpt. in C), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Tuba (Tba.), Timpani 1 (Timp. 1), Snare Drum, and Percussion x. The bottom system includes staves for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score begins at measure 165, which is marked with a rehearsal sign 'R'. Measure 169 is marked with a rehearsal sign 'S'. The music features various dynamics such as *ff* (fortissimo) and *f* (forte). In measure 169, there are specific performance instructions for the percussion section: '(étouffez le son)' (dampen the sound) and '(étouffez le son avec la main)' (dampen the sound with the hand). The string section in measures 169 and 170 includes the instruction 'pizz.' (pizzicato).

[illegible]

V. Dream of a Witches' Sabbath

Larghetto (♩ = 63)

1

Picc. Piccolo

Ob.

E♭ Cl. Clarinet in E♭

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timpani

(baguettes de ponce)

Timpani

(baguettes de ponce)

Vln. 1 con sord. *pp* a punta d'arco

Vln. 2 con sord. *pp* a punta d'arco

Vla. con sord. *pp* a punta d'arco

Vc. *p* *mf* *p* *mf* *p* *mf*

Cb. *p* *mf* *p* *mf* *p* *mf*

The musical score is for a symphonic movement titled 'V. Dream of a Witches' Sabbath'. It is in common time (C) and marked 'Larghetto' with a tempo of 63 beats per minute. The score is for a full orchestra, including Piccolo, Oboe, E♭ Clarinet, Clarinet in B♭, Bassoon, Horns 1 & 2, Trumpet in C, Trombones 1 & 2, Tuba, Timpani (with muffled mallets), Violins 1 & 2 (muffled), Viola (muffled), Violoncello, and Contrabass. The woodwinds and brass are mostly silent in this section. The timpani play a simple rhythmic pattern. The strings play a dense, tremolo-like texture in the violins and viola, while the cello and contrabass play a sixteenth-note pattern with accents and dynamic markings (p, mf).

3

Picc. *poco f* *p*

Ob. *poco f* *p*

E♭ Cl. *poco f* *p*

Cl. 2 in B♭ *poco f* *p*

Bsn. *poco f* *p*

Hn. 1 -

Hn. 2 -

Tpt. in C -

Tbn. 1 -

Tbn. 2 -

Tba. -

Timp. 1 -

Timp. 2 -

Vln. 1

Vln. 2

Vla. -

Vc. -

Cb. -

*) See Foreword.

**) Placed upright and used as a timpani. You need the two timbaliers 3rd and 4th with sponge cans. [HB]

***) If you cannot find two bells serious enough for one of the three Ut and one of the three Sol that are written, it is better to use several pianos on the forefront. They will then double octave, as it is written. [HB]

4

Picc. *poco f* *p*

Ob. *poco f* *p*

E♭ Cl. *poco f* *p*

Cl. 2 in B♭ *poco f* *p*

Bsn. *poco f* *p*

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Vln. 1 *f* pizz. *f*

Vln. 2 *f* pizz. *f*

Vla. *f* pizz. *f*

Vc. *mf* div. 6 *mf*

Cb. *mf* div. 6 *mf*

6

A *sol*

Picc. *mf* *sol* *dim.* *gliss.*

Ob. *mf* *sol* *dim.* *gliss.*

E♭ Cl. *mf* *sol* *dim.* *gliss.*

Cl. 2 in B♭ *f* *dim.* *p*

Bsn. *f* *p* *sf* *p*

Hn. 1 *f* *p* *con sord.* *ppp*

Hn. 2 *f* *p*

Tpt. in C *f* *p*

Tbn. 1 *f* *p* *sf* *p*

Tbn. 2 *f* *p* *sf* *p*

Tba. *f* *p* *sf* *p*

Timp. 1 *f* *p* *sf* *p*

Timp. 2 *f* *p* *sf* *p*

Bass drum *ppp*

A *arco*

Vln. 1 *f* *sf* *p*

Vln. 2 *f* *sf* *p*

Vla. *f* *sf* *p*

Vc. *f* *sf* *p*

Cb. *f* *sf* *p*

11

B

Picc. *mf*

Ob. *mf*

E♭ Cl. *mf*

Cl. 2 in B♭ *mf*

Bsn. *p*

Hn. 1 *gliss.*

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1 *p*

Timp. 2 *p*

Vln. 1 *sf* *pp*

Vln. 2 *mf* *pp*

Vla. *mf* *pp*

Vc. *unis.* *p* *6* *mf* *6* *mf* *6* *mf*

Cb. *unis.* *pp* *p* *6* *mf* *p* *6* *mf* *p* *6* *mf*

14

Picc. *f* *p*

Ob. *f* *p*

E♭ Cl. *f* *p*

Cl. 2 in B♭ *f* *p*

Bsn. *f* *p*

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2 (G♯ to G♮)

Vln. 1 *f* *p* 6 3 3 3

Vln. 2 *f* *p* 6 3 3 3

Vla. 6 3 3 3

Vc.

Cb.

16

Picc. *mf* *3 3 3 3* *gliss.*

Ob. *mf* *3 3 3 3* *gliss.*

E♭ Cl.

Cl. 2 in B♭

Bsn. *sf > p*

Hn. 1 *con sord.* *solo pppp* *dim.*

Hn. 2

Tpt. in C

Tbn. 1 *sf > p*

Tbn. 2 *sf > p*

Tba.

Timp. 1 *sf > p* (baguettes d'éponge) *f*

Timp. 2 Bass drum *pp*

Vln. 1 *f* *sf > p*

Vln. 2 *f* *sf > p*

Vla. *f* *sf > p*

Vc. *div.* *mf* *6* *sf > p*

Cb. *div.* *mf* *6* *sf > p*

21 **C Allegro** (♩. = 112)

Picc.

Ob.

E♭ Cl.

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Tim. 1

Tim. 2

C Allegro (♩. = 112)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

D Allegro assai (♩ = 76)

29

Picc. *ff*

Ob. *ff*

E♭ Cl. *ff*

Cl. 2 in B♭ *ff*

Bsn. *ff* open *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. in C *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Timp. 1 *ff*

Timp. 2 *ff* To Chim.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

[illegible]

E Allegro (♩. = 104)

40

Picc. *poco f*

Ob. *poco f* *mf*

E♭ Cl. *solo* *poco f* *tr* *tr* *tr* *tr*

Cl. 2 in B♭ *poco f*

Bsn. *poco f*

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

47

Picc. *tr* *sempre cresc.*

Ob. *sempre cresc.*

E♭ Cl. *tr* *sempre cresc.*

Cl. 2 in B♭ *sempre cresc.*

Bsn. *mf*

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timpani 1

Timpani 2

Vln. 1

Vln. 2

Vla. *pp*

Vc. *pp*

Cb.

53

Picc. *tr* *b* *tr* *tr*

Ob.

E♭ Cl. *tr* *b* *tr* *tr*

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Vln. 1

Vln. 2

Vla. *mf*

Vc.

Cb.

59

Picc. *tr* *f* *cresc.* *tr*

Ob. *f* *cresc.* *tr*

E♭ Cl. *tr* *f* *cresc.* *tr*

Cl. 2 in B♭ *f* *cresc.* *tr*

Bsn. *f* *cresc.* *tr*

Hn. 1 *nat.* *f* *cresc.*

Hn. 2 *nat.* *f* *cresc.*

Tpt. in C

Tbn. 1 *f* *cresc.*

Tbn. 2 *f* *cresc.*

Tba.

Timp. 1

Timp. 2

Vln. 1 *mf* *cresc.* *tr*

Vln. 2 *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb.

F

65

Picc. *ff*

Ob. *ff*

E♭ Cl. *ff*

Cl. 2 in B♭ *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2 (baguettes de bois recouvert en peau) *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

70 **G.**

Picc.

Ob.

E♭ Cl.

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Timp. 2

Vln. 1 **G.**

Vln. 2

Vla.

Vc.

Cb.

[illegible]

83

Picc.

Ob.

E♭ Cl.

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timpani 1

Timpani 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

sf > p

(dim.)

p *f* *sf*

p *f* *sf*

p *f* *sf*

p *sf* *sf > p* *(dim.)*

p *sf* *sf > p* *(dim.)*

[illegible]

112

J

Picc.

Ob.

solo

mf

E♭ Cl.

Cl. 2 in B♭

Bsn.

Hn. 1

f

Hn. 2

f

Tpt. in C

f

Tbn. 1

ff

Tbn. 2

ff

Tba.

To B. D.

Timp. 1

f

Chim. x

p

pp

J

Vln. 1

ff

mf

p

Vln. 2

ff

mf

p

Vla.

mf

ff

mf

p

Vc.

ff

mf

p

Cb.

ff

Dies Irae

127 **K** Sans presser

Picc.

Ob.

E♭ Cl.

Cl. 2 in B♭

Bsn. *soli*

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba. *soli*

Timp. 1

Chim. x

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

K Sans presser

L

143

Picc.

Ob.

E♭ Cl.

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1

Chim. x

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

L

157 **M**

Picc. *f*

Ob. *f*

E♭ Cl. *f*

Cl. 2 in B♭ *f*

Bsn. *f*

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba. *f*

Timp. 1

Chim. x *f*

Vln. 1 *f* pizz. arco *f* **M**

Vln. 2 *f* pizz. arco *f*

Vla. *f* pizz. arco *f*

Vc. *f* pizz. *f*

Cb. *f* pizz. *f*

N

169

Picc. *f*

Ob. *f*

E♭ Cl. *f*

Cl. 2 in B♭ *f*

Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. in C *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f*

Timp. 1

Chim. x *f*

Vln. 1 *f* pizz.

Vln. 2 *f* pizz.

Vla. *f*

Vc. *f*

Cb. *f*

N

[illegible]

194

Picc.

Ob.

E♭ Cl.

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

B. D. x

Chim. x

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*

206 **P**

The musical score is arranged in systems for the following instruments:

- Piccolo (Picc.):** Measures 206-210, starting with a rest and then playing a series of eighth notes in measure 210, marked *f*.
- Oboe (Ob.):** Measures 206-210, starting with a rest and then playing a series of eighth notes in measure 210, marked *f*.
- E♭ Clarinet (Eb Cl.):** Measures 206-210, starting with a rest and then playing a series of eighth notes in measure 210, marked *f*.
- Clarinet 2 in B♭ (Cl. 2 in Bb):** Measures 206-210, starting with a rest and then playing a series of eighth notes in measure 210, marked *f*.
- Bassoon (Bsn.):** Measures 206-210, starting with a rest and then playing a series of eighth notes in measure 210, marked *f*.
- Horn 1 (Hn. 1):** Measures 206-210, playing a series of eighth notes, marked *f*.
- Horn 2 (Hn. 2):** Measures 206-210, playing a series of eighth notes, marked *f*.
- Trumpet in C (Tpt. in C):** Measures 206-210, playing a series of eighth notes, marked *f*.
- Trombone 1 (Tbn. 1):** Measures 206-210, playing a series of eighth notes, marked *f*.
- Trombone 2 (Tbn. 2):** Measures 206-210, playing a series of eighth notes, marked *f*.
- Tuba (Tba.):** Measures 206-210, playing a series of eighth notes, marked *f*.
- Bass Drum (B. D. x):** Measures 206-210, playing a series of eighth notes, marked *f*.
- Chimpanzee (Chim. x):** Measures 206-210, playing a series of eighth notes, marked *f*.
- Violin 1 (Vln. 1):** Measures 206-210, playing a series of eighth notes, marked *f*.
- Violin 2 (Vln. 2):** Measures 206-210, playing a series of eighth notes, marked *f*.
- Viola (Vla.):** Measures 206-210, playing a series of eighth notes, marked *f*.
- Violoncello (Vc.):** Measures 206-210, playing a series of eighth notes, marked *f*.
- Double Bass (Cb.):** Measures 206-210, playing a series of eighth notes, marked *f*.

Dynamic markings include *f* (forte), *p* (piano), and *f > p* (forte to piano). Articulation includes *pizz.* (pizzicato).

Q Animez un peu

[illegible]

229

Picc. *f*

Ob. *f*

E♭ Cl.

Cl. 2 in B♭ *f*

Bsn. *f* *cresc.*

Hn. 1 *f* *cresc.*

Hn. 2 *f* *cresc.*

Tpt. in C *f* *cresc.*

Tbn. 1 *f* *cresc.*

Tbn. 2 *f* *cresc.*

Tba.

B. D. x *cresc.*

Chim. x Timpani (baguettes d'éponge) *mf* *cresc.*

Vln. 1 *cresc.*

Vln. 2 *mf* ³ *cresc.*

Vla. *mf* ³ *cresc.*

Vc. *mf* ³ *cresc.*

Cb. *f* *cresc.*

R Un peu retenu (♩. = 104)

238

Picc. *ff* *ff*

Ob. *ff* *ff*

E♭ Cl. *ff* *ff*

Cl. 2 in B♭ *ff* *ff*

Bsn. *ff* *ff*

Hn. 1 *ff* *ff*

Hn. 2 *ff* *ff*

Tpt. in C *f* *ff* *ff*

Tbn. 1 *f* *ff* *ff*

Tbn. 2 *f* *ff* *ff*

Tba. *f* *ff* *ff*

B. D. x *ff* *To Timp.*

Timp. x 2 *ff*

Vln. 1 *ff* *ff*

Vln. 2 *ff* *ff*

Vla. *ff* *ff* *mf* *tr*

Vc. *ff* *ff* *sf*

Cb. *ff* *ff* *sf*

R Un peu retenu (♩. = 104)

Ronde du Sabbat

Measures 246-253.

Instrumentation: Picc., Ob., Eb Cl., Cl. 2 in Bb, Bsn., Hn. 1, Hn. 2, Tpt. in C, Tbn. 1, Tbn. 2, Tba., B. D. x, Timpani, Vln. 1, Vln. 2, Vla., Vc., Cb.

Key Signature: One sharp (F#).

Tempo: Moderato.

Measure Details:

- 246:** Picc., Ob., Eb Cl., Cl. 2 in Bb, Bsn. are silent. Hn. 1 & 2 play quarter notes G4 and A4 (*ff*). Tbn. 1 & 2 play quarter notes G2 and F#2 (*ff*). Tba. plays quarter note E2 (*ff*). B. D. x and Timpani are silent.
- 247:** Picc., Ob., Eb Cl., Cl. 2 in Bb, Bsn. are silent. Hn. 1 & 2 play quarter notes A4 and B4 (*ff*). Tbn. 1 & 2 play quarter notes F#2 and E2 (*ff*). Tba. plays quarter note D2 (*ff*). B. D. x and Timpani are silent.
- 248:** Picc., Ob., Eb Cl., Cl. 2 in Bb, Bsn. are silent. Hn. 1 & 2 play half note C5 with a fermata (*ff*). Tbn. 1 & 2 play half note C3 with a fermata (*ff*). Tba. plays half note C2 with a fermata (*ff*). B. D. x and Timpani are silent.
- 249:** Picc., Ob., Eb Cl., Cl. 2 in Bb, Bsn. are silent. Hn. 1 & 2 are silent. Tbn. 1 & 2 are silent. Tba. is silent. B. D. x and Timpani play half note C3 (*f*).
- 250:** Picc., Ob., Eb Cl., Cl. 2 in Bb, Bsn. are silent. Hn. 1 & 2 are silent. Tbn. 1 & 2 are silent. Tba. is silent. B. D. x and Timpani are silent.
- 251:** Picc., Ob., Eb Cl., Cl. 2 in Bb, Bsn. are silent. Hn. 1 & 2 are silent. Tbn. 1 & 2 are silent. Tba. is silent. B. D. x and Timpani are silent.
- 252:** Picc., Ob., Eb Cl., Cl. 2 in Bb, Bsn. are silent. Hn. 1 & 2 are silent. Tbn. 1 & 2 are silent. Tba. is silent. B. D. x and Timpani are silent.
- 253:** Picc., Ob., Eb Cl., Cl. 2 in Bb, Bsn. are silent. Hn. 1 & 2 are silent. Tbn. 1 & 2 are silent. Tba. is silent. B. D. x and Timpani are silent.

Violin Section:

- Vln. 1:** Measures 246-247: Quarter notes G4, A4 (*mf*) followed by a crescendo to *ff*. Measure 248: Half note C5 with a fermata. Measure 249: Silent. Measure 250: Silent. Measure 251: Silent. Measure 252: Quarter notes G4, A4 (*mf*). Measure 253: Silent.
- Vln. 2:** Measures 246-247: Quarter notes G4, A4. Measure 248: Half note C5 with a fermata. Measure 249: Silent. Measure 250: Silent. Measure 251: Silent. Measure 252: Quarter notes G4, A4. Measure 253: Silent.

Viola Section:

- Vla.:** Measures 246-247: Sixteenth-note runs. Measure 248: Sixteenth-note runs. Measure 249: Silent. Measure 250: Silent. Measure 251: Silent. Measure 252: Sixteenth-note runs. Measure 253: Sixteenth-note runs.

String Section:

- Vc.:** Measures 246-247: Quarter notes G2, F#2 (*ff*). Measure 248: Half note C2 with a fermata. Measure 249: Silent. Measure 250: Silent. Measure 251: Silent. Measure 252: Quarter notes G2, F#2 (*mf*). Measure 253: Silent.
- Cb.:** Measures 246-247: Quarter notes G2, F#2 (*ff*). Measure 248: Half note C2 with a fermata. Measure 249: Silent. Measure 250: Silent. Measure 251: Silent. Measure 252: Quarter notes G2, F#2 (*mf*). Measure 253: Silent.

254 **S**

Picc.
 Ob.
 Eb Cl.
 Cl. 2 in Bb
 Bsn.
 Hn. 1
 Hn. 2
 Tpt. in C
 Tbn. 1
 Tbn. 2
 Tba.
 Timp. 1 x
 Timp. 2 x
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

ff
sf
mf
ff
ff
ff
ff
f
f
ff
ff
mf
mf
ff
mf
p
cresc.
cresc.
cresc.

tr
3

261

T

Picc. f^3 sf

Ob. f^3 sf

E♭ Cl. f^3 sf

Cl. 2 in B♭ f^3 sf

Bsn. ff f sf

Hn. 1 ff f sf

Hn. 2 ff f sf

Tpt. in C f

Tbn. 1 ff

Tbn. 2 ff

Tba. ff

Timp. 1 x f mf cresc.

To B. D.

Timp. x 2 f

T

Vln. 1 ff f tr

Vln. 2 f f

Vla. ff^3 sf

Vc. f

Cb. f

268 **U**

Picc. *3* *sempre ff* *3*

Ob. *f*

E♭ Cl. *f*

Cl. 2 in B♭ *f*

Bsn. *f*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. in C *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Timp. 1 x *ff* *f*

Timp. x 2

Vln. 1 *3* *3*

Vln. 2

Vla.

Vc.

Cb.

274

Picc. *f*

Ob. *f*

E♭ Cl. *f*

Cl. 2 in B♭ *f*

Bsn. *f*

Hn. 1 *sf*

Hn. 2 *sf*

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1 x

Timp. x 2

Vln. 1 *cresc.* *ff* *p* *f*

Vln. 2 *cresc.* *ff* *p*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff* *p* *f*

Cb. *cresc.* *ff* *p* *f*

V

282

Picc. *3 f ff* **W**

Ob. *3 f ff*

E♭ Cl. *f ff*

Cl. 2 in B♭ *f ff*

Bsn. *p cresc. ff* *ff³*

Hn. 1 *sf f*

Hn. 2 *sf f*

Tpt. in C *f*

Tbn. 1

Tbn. 2

Tba.

Timp. 1 x *f*

Timp. x 2

Vln. 1 *p f p cresc. ff* **W** *ffp*

Vln. 2 *p f p cresc. ff* *ffp*

Vla. *p f p cresc. ff* *ffp*

Vc. *p f p cresc. ff*

Cb. *p f p cresc. ff*

290

Picc. *sf* *tr* *f*

Ob. *sf* *tr*

E♭ Cl.

Cl. 2 in B♭ *sf* *tr*

Bsn. *sf*

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1 x *f*

Timp. x 2

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. *ff* *3* *sf*

Vc. *ff* *3* *sf*

Cb. *ff* *3* *sf*

X

297

Picc. *ff* *tr* *ff*

Ob. *ff*

E♭ Cl. *ff*

Cl. 2 in B♭ *ff* *tr*

Bsn. *ff* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. in C *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Timp. 1 x *f*

Timp. x 2

Vln. 1 *ff* *sf*

Vln. 2 *ff* *sf*

Vla. *ff*

Vc. *ff*

Cb. *ff*

X

304

Picc.

Ob.

E♭ Cl.

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

(baguettes d'éponge)

Timp. 1 x

Bass Drum

Timp. x 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

f

ff

pp

(dim.)

pizz.

311 **Z**

Picc. *mf* > (*senza dim.*) *f*

Ob. *mf* > (*senza dim.*) *f*

E♭ Cl. *f*

Cl. 2 in B♭ *mf* > (*senza dim.*) *f*

Bsn. *p* *ff* *p*

Hn. 1 *ff* *p*

Hn. 2 *ff* *p*

Tpt. in C *ff* *p*

Tbn. 1 *ff* *p*

Tbn. 2 *ff* *p*

Tba. *ff* *p*

Timp. 1 x *f* *p* *ff* *p*

B. D. x *f* *p* *ff* *p*

Vln. 1 *pp* *ff* *ff*

Vln. 2 *pp* *ff* *ff*

Vla. *f* *ff* *ff* *f*

Vc. *f* *ff* *ff* *f*

Cb. *f* *ff* *ff* *f*

arco

317

Picc. *dim.* *f* *dim.*

Ob. *dim.* *f* *dim.*

E♭ Cl. *dim.* *f* *dim.*

Cl. 2 in B♭ *dim.* *f* *dim.*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. in C *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Timp. 1 x

B. D. x *mf*

Vln. 1 *pizz.* *f* *arco* *ff* *pp*

Vln. 2 *pizz.* *f* *arco* *ff* *pizz.*

Vla. *ff* *pizz.*

Vc. *ff*

Cb. *ff*

325

AA **BB**

Picc. *p* (sub.) *ff*

Ob. *p* (sub.) *ff*

E♭ Cl. *p* (sub.) *ff*

Cl. 2 in B♭ *p* (sub.) *ff*

Bsn.

Hn. 1 *mf* solo *dim.* *pp*

Hn. 2 *mf* solo *dim.* *pp*

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1 x

B. D. x *p* *pp*

Vln. 1 *ff* *arco* *mf* *dim.* *p*

Vln. 2 *p* (sub.) *<sf>* *dim.* *p*

Vla. *p* (sub.) *arco* *<sf>* *dim.* *p* pizz.

Vc. *ff* *poco f*

Cb. *ff* *pizz.* *poco f*

CC

332

Picc.

Ob.

E♭ Cl.

Cl. 2 in B♭

Bsn. *solo*
p

Hn. 1 *sf* $\rightarrow$ *p*

Hn. 2 *sf* $\rightarrow$ *p*

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1 x

B. D. x

p

p

sf $\rightarrow$ *pp*

sf $\rightarrow$ *pp*

CC

Vln. 1 *en diminuant toujours*

Vln. 2 *en diminuant toujours*

Vla. *en diminuant toujours* *ppp*

Vc. *p* *pp*

Cb. *p* *pp*

DD

341

Picc.

Ob.

E♭ Cl.

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1 x

B. D. x

pp

dim.

ppp

sf > *p*

sf > *p*

solo

poco f

solo

poco f

DD

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ppp

dim. sempre

ppp

presque rien

mf > *ppp*

presque rien

pizz.

pp *presque rien*

div. arco

mf > *ppp*

arco

pp

presque rien

arco

mf >

dim.

pppp

353

EE

FF

Picc.

Ob.

E♭ Cl.

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1 x

B. D. x

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

pp

ppp

mf

dim.

sol

un.

sol

pp

365

GG

Picc.

Ob.

E♭ Cl.

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1 x

B. D. x

cresc. poco a poco

GG

Vln. 1

Vln. 2

Vla.

Vc.

cresc. poco a poco

pp

cresc. poco a poco

p cresc. poco a poco

con sord.

pp.

poco sf > p

con sord.

poco sf > p

374

Picc.

Ob.

E♭ Cl.

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1 x

B. D. x

p cresc. poco a poco

cresc. sempre

Vln. 1

p

cresc. poco a poco

Vln. 2

cresc. sempre

Vla.

cresc. sempre

Vc.

cresc. sempre

Cb.

HH

383

Picc. *mf* *cresc.* *cresc. molto*

Ob. *mf* *cresc.* *cresc. molto*

E♭ Cl. *mf* *mf* *cresc. molto*

Cl. 2 in B♭ *mf*

Bsn. *mf* *cresc.* *cresc. molto*

Hn. 1 *nat.* *mf*

Hn. 2 *nat.* *mf*

Tpt. in C

Tbn. 1 *mf*

Tbn. 2 *mf*

Tba.

Timp. 1 x

B. D. x *cresc. molto*

Vln. 1 *mf* *mf* *cresc. sempre* *cresc. molto*

Vln. 2 *mf* *f* *cresc. sempre* *cresc. molto*

Vla. *mf* *mf* *cresc. sempre* *cresc. molto*

Vc. *mf* *mf* *cresc. sempre* *cresc. molto*

Cb. *mf* *mf* *cresc.* *cresc. molto*

[illegible]

This musical score page contains measures 399 through 401. The instrumentation includes Piccolo, Oboe, Eb Clarinet, Clarinet in Bb, Bassoon, Horn 1, Horn 2, Trumpet in C, Trombone 1, Trombone 2, Tuba, Timpani 1 x, Bass Drum x, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. Measures 399 and 400 feature woodwinds and brass playing sixteenth-note patterns, while strings play eighth-note accompaniment. Measure 401 shows a change in texture with violins and cellos/contrabasses playing triplets. Dynamic markings include fortissimo (ff) throughout.

Dies Irae et Ronde du Sabbat ensemble

414 **KK**

Picc. *ff*

Ob. *ff*

E♭ Cl. *ff*

Cl. 2 in B♭ *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. in C *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

(baguettes de bois recouvert en peau)

Timp. 1 x *mf*

Timp. 2 x *mf*

KK

Vln. 1 *sf*

Vln. 2 *sf*

Vla. *sf*

Vc. *sf*

Cb. *sf*

This musical score is for a symphonic work titled 'Dies Irae et Ronde du Sabbat ensemble'. It is page 222 of a larger score, starting at measure 414. The score is written for a large orchestra and includes a keyboard part (KK). The woodwind section includes Piccolo, Oboe, E♭ Clarinet, Clarinet in B♭, Bassoon, Horn 1, Horn 2, Trumpet in C, Trombone 1, Trombone 2, and Tuba. The percussion section includes two timpani (Timp. 1 x and Timp. 2 x) and a set of baguettes de bois recouvert en peau. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabasso. The score features a variety of dynamics, including fortissimo (ff), mezzo-forte (mf), and sforzando (sf). The woodwinds and brasses play sustained notes, while the strings and percussion provide rhythmic accompaniment. The keyboard part (KK) is written for both hands and includes complex passages with many sixteenth and thirty-second notes.

423

The musical score is arranged in three systems. The first system includes Piccolo, Oboe, E♭ Clarinet, Clarinet 2 in B♭, and Bassoon. The second system includes Horn 1, Horn 2, Trumpet in C, Trombone 1, Trombone 2, and Tuba. The third system includes Timpani 1 x, Timpani 2 x, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. Measures 423-427 are shown. The woodwinds and strings play a continuous sixteenth-note pattern, while the brass and timpani provide harmonic support with sustained notes and rests.

Picc.

Ob.

E♭ Cl.

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1 x

Timp. 2 x

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

428

Picc.

Ob.

E♭ Cl.

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1 x

Timp. 2 x

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This musical score page contains measures 428 through 432. The woodwind section (Piccolo, Oboe, E♭ Clarinet, Clarinet 2 in B♭, Bassoon) plays a melodic line with slurs and accents. The brass section (Horn 1, Horn 2, Trumpet in C, Trombone 1, Trombone 2, Tuba) provides harmonic support with sustained notes and slurs. The percussion section (Tympani 1 and 2) is marked with rests. The string section (Violin 1, Violin 2, Viola, Violoncello, Contrabass) plays a complex, fast-moving accompaniment with many slurs and ties.

439

Picc. *f*

Ob. *f*

E♭ Cl. *f*

Cl. 2 in B♭ *f*

Bsn. *f*

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1 x

Timp. 2 x

Vln. 1 *f*

Vln. 2 *ff* 3 3 3 3 3 3 3 3

Vla. *ff* 3 3 3 3 3 3 3 3

Vc. *ff* 3 3 3 3 3 3 3 3

Cb. *f*

450

This musical score page contains measures 450 through 456. The instrumentation includes Piccolo, Oboe, E♭ Clarinet, Clarinet 2 in B♭, Bassoon, Horn 1, Horn 2, Trumpet in C, Trombone 1, Trombone 2, Tuba, Timpani 1 x, Timpani 2 x, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The woodwind section (Picc., Ob., Eb Cl., Cl. 2 in Bb, Bsn.) is highly active, featuring numerous trills and melodic lines. The brass section (Hn., Tpt., Tbn., Tba.) is mostly silent, with rests indicated by horizontal lines. The string section (Vln., Vla., Vc., Cb.) provides a rhythmic and harmonic foundation, with Violins 1 and 2 playing rapid sixteenth-note patterns, and the lower strings (Viola, Vc., Cb.) playing more melodic and harmonic lines. The key signature has one sharp (F#), and the time signature is 4/4.

Picc.

Ob.

E♭ Cl.

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1 x

Timp. 2 x

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

NN

457

Picc. *tr tr tr tr tr tr* *sol* *p légèrement*

Ob. *tr tr tr tr tr tr* *sol* *p légèrement*

E♭ Cl.

Cl. 2 in B♭ *tr tr tr tr tr tr* *sol* *p légèrement*

Bsn. *tr tr tr tr tr tr* *sol* *p légèrement*

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1 x

Timp. 2 x

Vln. 1

Vln. 2

Vla.

Vc. *tr tr tr tr* *tr arco*

Cb.

464 **00**

Picc. *p* légèrement *f*

Ob. *f*

E♭ Cl. *p* légèrement *f*

Cl. 2 in B♭ *f*

Bsn. *tutti* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. in C *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Timp. 1 x *ff*

Timp. 2 x

00

Vln. 1 *nat.* *ff*

Vln. 2 *nat.* *ff*

Vla. *nat.* *ff*

Vc. *arco* *unis.* *ff*

Cb. *arco* *ff*

472

Picc.

Ob.

E♭ Cl.

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1 x

Timp. 2 x

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

cresc.

ff

sol

f

481

Picc. *ff*

Ob. *ff*

E♭ Cl. *ff*

Cl. 2 in B♭ *ff*

Bsn. *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Tpt. in C *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Timp. 1 x *f*

Timp. 2 x

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

485 QQ

Woodwinds:

- Picc.: *f* (measures 486-487), *ff* (measure 487)
- Ob.: *f* (measures 486-487), *ff* (measure 487)
- E♭ Cl.: *f* (measures 486-487), *ff* (measure 487)
- Cl. 2 in B♭: *f* (measures 486-487), *ff* (measure 487)

Brass:

- Bsn.: *f* (measures 486-487), *ff* (measure 487)
- Hn. 1: *f* (measures 486-487), *ff* (measure 487)
- Hn. 2: *f* (measures 486-487), *ff* (measure 487)
- Tpt. in C: *ff* (measure 487)
- Tbn. 1: *f* (measures 486-487), *ff* (measure 487)
- Tbn. 2: *f* (measures 486-487), *ff* (measure 487)
- Tba.: *f* (measures 486-487)

Percussion:

- Timp. 1 x: *f* (measures 486-487)
- Timp. 2 x: *p* — *ff* > *p* < *ff* > *p* < *ff* > *p* < *ff* > *p* < *ff* > *p* < *ff* > *p* < *ff* > *p* < *ff* > *f* (measures 485-487)

Strings:

- Vln. 1: *pp* — *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *f* *ff* (measures 485-487)
- Vln. 2: *pp* — *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *f* *ff* (measures 485-487)
- Vla.: *pp* — *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *f* *ff* (measures 485-487)
- Vc.: *pp* — *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *f* *ff* (measures 485-487)
- Cb.: *pp* — *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *pp* < *ff* > *f* *ff* (measures 485-487)

RR Animez

495

Picc.

Ob.

E♭ Cl.

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1 x

Timp. 2 x

Animez

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

[illegible]

512 SS

Picc.

Ob.

E♭ Cl.

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1 x

B. D. x

Vln. 1

Vln. 2

Vla.

Vc. unis.

Cb.

SS

sf

SS

unis.

518

Picc.

Ob.

E♭ Cl.

Cl. 2 in B♭

Bsn.

Hn. 1

Hn. 2

Tpt. in C

Tbn. 1

Tbn. 2

Tba.

Timp. 1 x

B. D. x

Susp. Cymbals

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score for measures 518-523 is written for a large orchestra. The woodwinds (Piccolo, Oboe, E-flat Clarinet, Clarinet 2 in B-flat, Bassoon) and brass (Horn 1, Horn 2, Trumpet in C, Trombone 1, Trombone 2, Tuba) sections play a complex, fast-moving melody. The percussion section (Timpani 1 x, Bass Drum x, Suspended Cymbals) provides a strong rhythmic foundation. The strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass) play a supporting role, often with sustained notes or simple rhythmic patterns. The score is marked with a key signature of one sharp (F#) and a time signature of 4/4. The dynamics range from mezzo-forte (mf) to sforzando (sf).