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Ciel polaire

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**Author**

Gagnon, Olivier

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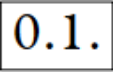
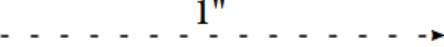
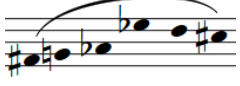


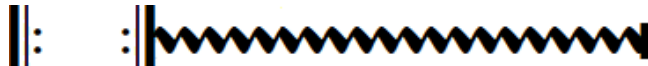

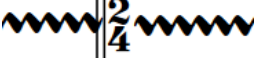
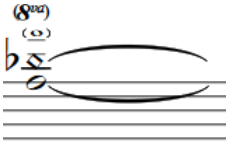
**Olivier Gagnon**

**Ciel polaire**  
pour orchestre symphonique

## Notes du compositeur

Dans cette composition, j'ai voulu évoquer certains phénomènes pouvant être vus dans le ciel polaire tout en y suggérant des humeurs pouvant être induites par leur observation. Tout d'abord, des aurores boréales sont évoquées dans un caractère mystérieux et contemplatif au sein des sections récurrentes qui entourent deux autres sections. La première de celles-ci est conçue pour évoquer plusieurs étoiles filantes éclairant le ciel nocturne. La seconde exprime l'immense et majestueux espace que l'on peut voir la nuit.

### Légende

	Dans cette partition, les doubles barres de mesure servent à séparer les passages mesurés des passages non mesurés.
	Les barres de mesure pointillées précisent l'emplacement des indications du chef dans les passages non mesurés. Lorsque ces barres pointillées se présentent au milieu d'une mesure, cela signifie que des instruments jouent des parties non mesurées au sein d'une mesure. Ces barres leur montrent donc à quel temps ils doivent commencer ou terminer le passage non mesuré. Dans ces cas, un petit chiffre encadré placé au dessus de la barre pointillée indique le temps où cela se produit.
	Les chiffres encadrés représentent les indications du chef lors des passages non mesurés. Le chef devra les indiquer avec les deux mains en levant le nombre de doigts indiqués par les chiffres. Le chiffre de gauche montre le nombre de doigts à lever dans la main gauche et le chiffre de droite, le nombre de doigts à lever dans la main droite.
	Les flèches pointillées horizontales accompagnées d'un chiffre indiquent la durée approximative (en secondes) d'un passage non mesuré.
	Les notes sans hampes ne sont pas mesurées et doivent être jouées le plus rapidement possible en gardant à l'esprit le temps de mise en résonance de l'instrument.
	Dans ces parties non mesurées, les musiciens doivent jouer toute la ligne entre les deux indication du chef.
	Cette indication signifie qu'il faut répéter le passage inclus entre les barres de répétition jusqu'à l'indication appropriée du chef. Chaque musicien doit jouer indépendamment (pas ensemble). Lorsque cette indication a lieu, il faut terminer la ligne avant d'arrêter les répétitions et continuer à jouer la partition.
	Cette indication signifie qu'il faut répéter le passage inclus entre les barres de répétition jusqu'à l'indication appropriée du chef. Chaque musicien doit jouer indépendamment (pas ensemble). Lorsque le chef donne l'indication appropriée, les musiciens doivent arrêter immédiatement les répétition et continue à jouer la partition.
	Dans le cas de cette indication, il faut tenir la note jusqu'à l'indication appropriée du chef.
	Lorsqu'une indication métrique chevauche une indication de répétition non mesurée, ce la signifie que certains musiciens jouent une strate mesurée et d'autres non. Ainsi, ceux qui jouent les parties non mesurées ne doivent utiliser les mesures que pour se repérer dans la partition. Il est important qu'ils continuent à jouer de façon non mesurée.
	La petite note entre parenthèses indique le son qui sera produit par les harmoniques artificielles écrites en dessous. Dans ces cas, l'indication d'octave entre parenthèses ne s'applique qu'au son entendu.



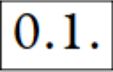
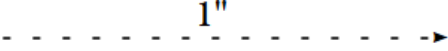
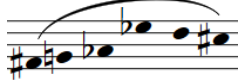



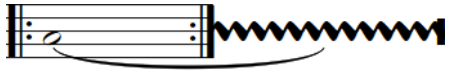
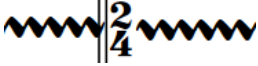
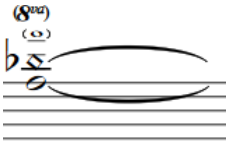
## Symboles de percussions

↑	Tige de triangle
T	Marteaux de cloches tubulaires
■	Baguettes de timbales dures
□	Baguettes de timbales molles
□	Maillet de Grosse caisse
□	Maillet de Tam-tam
*	Baguettes de Glockenpiel en métal
○	Baguettes molles
◐	Baguettes moyennes
◑	Baguettes dures
	Baguettes de batterie

## Composer's notes

In this composition, I wanted to musically evoke phenomena that can be seen in the polar sky as well as moods that could be induced by its observation. At the beginning, auroras borealis are evoked in a mysterious and contemplative mood in the recurring sections circling two other ones. The first of the contrasting sections is meant to evoke many shooting stars lighting the night sky. The second expresses the huge and majestic space that can be seen by night.

## Performance instructions

	<p>In this score, the double bars are used to separate measured and unmeasured sections of the piece.</p>
	<p>The dotted bars show the places of the conductor's indications in the unmeasured sections. When these bars are placed in a measured part of the score, it means that some instruments play unmeasured parts in a measure. Thus, these bars show the beat of the beginning or the end of these unmeasured parts. In these cases, a small circled number is placed over the dotted bars to indicate the beat where it happens.</p>
	<p>The framed numbers are conductor's indications in unmeasured sections. The conductor will indicate them with both hands by showing an amount of fingers. The right numbers indicate the number of fingers to show on the right hand and the left numbers, the number of fingers to show on the left hand.</p>
	<p>The horizontal dotted arrows accompanied with a number indicate the approximate length (in seconds) of an unmeasured section.</p>
	<p>The pitches without stems are unmeasured and must be played as fast as possible, keeping in mind the time needed by the instrument to resonate.</p>
	<p>In these unmeasured parts, the musicians must play all the lines in the amount of time indicated by the conductor.</p>
	<p>This indication means that the musicians must repeat the music placed between the repeat bars until the right indication of the conductor. Each musician should play independently (not together). When that indication happens, the musicians must stop the repetition after they finished the musical line. After that, they can resume the rest of the part.</p>
	<p>This indication means that the musicians must repeat the music placed between the repeat bars until the right indication of the conductor. Each musician should play independently (not together). When that indication happens, the musicians must stop and resume the rest of the score immediately.</p>
	<p>In this case, the musician must keep the pitch until the right indication of the conductor.</p>
	<p>When a metric sign overlap an unmeasured repetition indication, it means that some musicians play a measured layer by the same time that others are playing an unmeasured layers. Thus, those who play the unmeasured layers only use the meter as a location indication in the score. It is important that they continue to play in an unmeasured way.</p>
	<p>The small note in parentheses indicate the sounding pitch for the artificial harmonic written below. In this case, the small octave indication applies only to the sounding pitch indication.</p>

## Percussions symbols

△	Triangle stem
T	Tubular bells hammers
■	Hard timpani sticks
□	Soft timpani sticks
□ □	Bass drum mallet
□	Tam-tam mallet
*	Metal glockenspiel sticks
○	Soft sticks
●	Medium sticks
●	Hard sticks
	Drum sticks

# Ciel Polaire

*Partition transposée*

## Instrumentation

3 Flûtes (3<sup>e</sup> change pour Piccolo)

2 Hautbois

Cor anglais

3 Clarinettes en Sib

2 Bassons

Contrebasson

4 Cors en Fa

3 Trompettes en Ut

3 Trombones

Tuba

4 Timbales (32"/28"/25"/23")

3 Percussions :

1 <sup>er</sup>	2 <sup>e</sup>	3 <sup>e</sup>
Triangle	Glockenspiel	Triangle
Cymbale suspendue	Cloches tubulaires	Cymbale suspendue
Marimba	3 Tom toms	2 Cymbales frappées
Grosse caisse		Tam-tam
		3 Tom toms
		Fouet

2 Harpes

Violons I

Violons II

Altos

Violoncelles

Contrebasses

Durée : ca. 14 minutes

# Ciel polaire

À mon fils Ludovic

Olivier Gagnon

**Mytérieux** (♩=60)

Flûtes 1 2  
Flûte 3  
Hautbois 1 2  
Cor Anglais  
Clarinettes 1 en Sib 2  
Clarinette en Sib 3  
Bassons 1 2  
Contrebasson  
Cours en Fa 1 2  
Cours en Fa 3 4  
Trompettes en Ut 1 2  
Trompettes en Ut 3  
Trombones 1 2  
Trombone 3  
Tuba  
Timbales  
Percussion 1 Cymbale suspendue  
Percussion 2 Glockenspiel  
Percussion 3 Triangle  
Harpe 1  
Harpe 2  
Violons I 1er à 4e pupitres  
Violons I 5e à 8e pupitres  
Violons II 1er à 4e pupitres  
Violons II 5e à 7e pupitres  
Altos 1er à 3e pupitres  
Altos 4e à 6e pupitres  
Violoncelles 1er à 3e pupitres  
Violoncelles 4e et 5e pupitres  
Contrebasses

23" = G 28" = Bb  
25" = C# 32" = E

B/C#/D  
Eb/F#/G/Ab

Bb/C#/D  
E/F/G/A

1. tr(t) ~~~  
pp p

p possible p

ppp mp ppp

ppp mp ppp

1. ppp pp ppp

mp

mp ppp

pp

Avec sourdine  
pp

Avec sourdine  
p pp

Avec sourdine  
pp pp

Avec sourdine  
pp

Avec sourdine  
ppp pp ppp pp

Avec sourdine  
ppp pp ppp pp

Avec sourdine  
ppp pp ppp pp

Pizz.  
pppp pp pp pp



**B**

Fl. 1 2 *tr(t) ppp pp p*

Fl. 3 *pp mp ppp*

Htb. 1 *Solo p mp p mp p mf*

Htb. 2 *mf pp*

C. A. *mf pp*

Cl. 1 2 *1. pp p*

Cl. 3 *pp p*

Bsn. 1 2 *1. ppp pp ppp pp mf pp*

Cbsn. *pp mf pp*

Cr. 1 2 *Avec sourdine pp*

Cr. 3 4 *Bouché pp mp ppp Mettre la sourdine Avec sourdine pp*

Trp. Ut 1 2 *Avec sourdine coupe pp mp ppp Mettre la sourdine sèche*

Trp. Ut 3 *Avec sourdine coupe pp mp ppp Mettre la sourdine sèche*

Trb. 1 2

Tbn. 3

Tba. *Avec sourdine pp mp ppp Mettre la sourdine sèche*

Timb. *mp*

Perc. 1

Perc. 2

Perc. 3

Hp. 1 *mp ppp mp ppp mf ppp*

Hp. 2

Vi. I - 1 à 4 *p ppp p pp mp ppp mp*

Vi. I - 5 à 8 *p > pp pp < p ppp mp > p pp < mp pp*

Vi. II - 1 à 4 *ppp p ppp p > pp p < mp ppp mp > p*

V. II - 5 à 7 *ppp p pp p ppp mp pp p < mp pp*

Alt. - 1 à 3 *ppp p ppp p > ppp mp ppp pp*

Alt. - 4 à 6 *ppp p > ppp p ppp mp ppp pp*

Vc. - 1 à 3 *p ppp p ppp mp p ppp mp > pp*

Vc. - 4+5 *p ppp p ppp mp ppp pp*

Cb. - 1+2 *pp p ppp mp ppp pp*

Cb. - 3+4 *Arco Avec Sourdine pp p ppp mp ppp pp*

32" = E - D

C# - C#

Retirer la sourdine

Retirer la sourdine

Retirer la sourdine

Retirer la sourdine

**C**

28

Fl. 1 2

Fl. 3

Hrb. 1

Hrb. 2

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1 2

Cbsn.

Cr. 1 2

Cr. 3 4

Trp. Ut 1 2

Trp. Ut 3

Trb. 1 2

Tbn. 3

Tba.

Timb.

Perc. 1

Perc. 2

Perc. 3

Hp. 1

Hp. 2

Vi. I - 1 à 4

Vi. I - 5 à 8

Vi. II - 1 à 4

V. II - 5 à 7

Alt. - 1 à 3

Alt. - 4 à 6

Vc. - 1 à 3

Vc. - 4+5

Cb. - 1+2

Cb. - 3+4

*mf* < *f* > *mp*

*mf* < *f* > *p*

*f* > *mp* *mp* < *f* > *mp*

*p* > *f* > *p* *mf* < *f* > *p*

*mf* > *pp* *f* > *p*

*mf* > *pp* *f* > *p*

*mf* > *pp* *f* > *pp*

*mp* > *f* > *pp* *f* > *p*

*mp* > *f* > *pp* *f* > *pp*

*mf* > *pp* *f* > *mp*

*mf* > *pp* *f* > *pp*

Avec sourdine sèche

Avec sourdine sèche

Avec sourdine sèche

Avec sourdine sèche

Avec sourdine sèche

*mf* < *f* >

*mf* < *f* > *mp*

*mf* < *f* > *ff*

*ff*

Sans sourdine

Retirer la sourdine

Sans sourdine

Sans sourdine

Retirer la sourdine

Sans sourdine

Sans sourdine

Retirer la sourdine

Sans sourdine

Sans sourdine

Retirer la sourdine

Sans sourdine

Sans sourdine

Retirer la sourdine

Sans sourdine

*f* > *pp* *f* > *mf*

*mf* < *f* > *mp* < *f* > *pp* *mf*

*f* > *pp* *f* > *pp* *mf*

*mf* < *f* > *pp* > *mp* *mf* < *f* > *pp*

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

*mp* > *f* > *pp* *f* > *pp* *mf*

*f* > *pp* *f* > *pp* *mf*

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

*f* > *pp* *f* > *pp* *mf*

*f* > *pp* *f* > *pp*

*f* > *pp* *f* > *pp*

*f* > *pp* *f* > *pp*

3

Changer pour Cymbale suspendue

*mf* < *f* >

*f* > *pp* *f* > *pp* *mf*

*mf* < *f* > *pp* *f* > *pp* *mf*

6

**D**

1<sup>re</sup> 1<sup>re</sup> 1<sup>re</sup> 1<sup>re</sup> 1<sup>re</sup>

0.1. 0.2. 0.3. 0.4.

Fl. 1, 2, 3: *f* → *mf*

Hrb. 1, 2: *f* → *p*

C.A.: *f* → *p*

Cl. 1, 2, 3: *f* → *mp*

Bsn. 1, 2: *f* → *ppp*

Cbsn.: *f* → *ppp*

Cr. 1, 2: Retirer la sourdine

Cr. 3, 4: Retirer la sourdine

Trp. Ut 1, 2: Mettre la sourdine coupe

Trp. Ut 3: Mettre la sourdine coupe

Trb. 1, 2: Retirer la sourdine

Tbn. 3: Retirer la sourdine

Tba.: Retirer la sourdine

32<sup>re</sup> = D → A

Changer pour Grosse Caisse

28<sup>re</sup> = Eb → Bb

Grosse caisse

Changer pour Marimba

C - C#  
Eb → E# / Ab → A#

C# → Cb / D → Db  
G → G#

Vi. I, II: *f* → *mp*

Alt. - 1 à 3: *f* → *p*

Alt. - 4 à 6: *f* → *p*

Vc. - 1 à 3: *f* → *ppp*

Vc. - 4+5: *f* → *ppp*

Cb.: *f* → *ppp*

*ppp* Pizz.

tr(♯)

E

Un peu plus vite (♩=70)

48

1. *tr(t)* *tr(t)* *tr(t)*

*ppp* *pp* *p* *pp*

Fl. 1 2

Fl. 3

Hb. 1 2

C. A.

Cl. 1 2

Cl. 3

Bsn. 1 2

Cbsn.

Bouché

1.

*ppp* *p* *pp* *ppp* *p* *ppp*

Bouché

Avec sourdine coupe Mettre la sourdine sèche

*ppp* *p* *ppp* *ppp* *p* *ppp*

Trp. Ut 1 2

Trp. Ut 3

Trb. 1 2

Tbn. 3

Tba.

Timb.

Perc. 1

Perc. 2

Perc. 3

C# - C#  
G - G#

*pp* *p*

G# - G/A - Ab

B/C# / D#  
E/F / G# / A

*p*

VI. I - 1 à 4

VI. I - 5 à 8

VI. II - 1 à 4

V. II - 5 à 7

Alt. - 1 à 3

Alt. - 4 à 6

Vc. - 1 à 3

Vc. - 4 à 5

Cb.

*ppp* *p*

F

58

Fl. 1 2 *mp* *ppp* *p* *mf*

Fl. 3 *mp* *ppp* *p* *mf* *mp* *Changer pour Piccolo*

Hb. 1 2 *p* *mf*

C.A. *p* *mf* *mp*

Cl. 1 2 *pp* *mp* *pp* *mf*

Cl. 3 *pp* *mp* *pp* *mf*

Bsn. 1 2 *pp* *mp* *pp* *p* *mf*

Cbsn. *pp* *mp* *pp* *pp* *mf*

Cr. 1 2 *Mettre la sourdine* *Tous Avec sourdine* *mf* *mp* *mf* *mp* *mf* *mp*

Cr. 3 4 *Mettre la sourdine* *mf* *mp* *mf* *mp* *mf* *mp*

Trp. Ut 1 2 *Avec sourdine sèche* *mf* *mp* *mf* *mp* *mf* *mp*

Trp. Ut 3 *Avec sourdine sèche* *mf* *mp* *mf* *mp* *mf* *mp*

Trb. 1 2

Tbn. 3

Tba.

Timb. *mp* *mf* *25° = Bb - C* *28° = B - Bb*

Perc. 1

Perc. 2 *mf*

Perc. 3 *mf* *Changer pour 3 Tom toms*

Hp. 1 *mp* *f* *G# - G#* *B - Bb* *A# - Ab*

Hp. 2 *mf* *f* *F - F#* *C# - C#* *C - C#* *G# - G#*

VI. I *mp* *mf*

VI. II - 1 à 4 *mp* *Pizz.* *mf* *mp*

VI. II - 5 à 7 *mp* *Pizz.* *mf* *mp*

Alt. *mp* *Div.* *Unis. Pizz.* *mf*

Vc. *mp* *Pizz.* *mf*

Cb. *mp* *mf*

accel.

Fl. 1  
2  
*mp*

Picc.  
*mf*

Hb. 1  
2  
*mp*

C. A.  
*mp*

Cl. 1  
2  
*mp*

Cl. 3  
*mp*

Bsn. 1  
2  
*mp*

Cbsn.  
*mp*

Cr. 1  
2  
*p* *f* *mp*  
Sans Sourdine

Cr. 3  
4  
*p* *f* *mp*  
Sans Sourdine

Trp. Ut 1  
2  
Sans sourdine

Trp. Ut 3  
Sans sourdine

Trb. 1  
2  
Sans sourdine  
*mf*

Tbn. 3  
Sans sourdine  
*mf*

Tba.  
Sans sourdine  
*mp*

Timb.  
*mp* *mf* *mf*  
28° = Bb - A 25° = C - C#

Perc. 1  
*mp* *mf*  
Marimba  
Changer pour Cymbale suspendue

Perc. 2  
*mp* *mf*

Perc. 3  
Tom-toms  
*mp* *mf*

Hp. 1  
*mp*  
Bb - Bb A - A# E# - Eb / F# - F# A# - A#

Hp. 2  
*mp*  
G - G#

VI. I  
*mp*

VI. II  
*mp* Arco

Alt.  
*mp* Arco Div.

Vc.  
*mp* Arco Div.

Cb.  
*mp* Arco

1" 0.5.

1" 1.0.

1" 1.1.

1" 1.2.

5"

1.3.

73

Fl. 1 *ff* *f*

Fl. 2 *ff* *f*

Picc. *ff* *f*

Htb. 1 *ff* *mp*

Htb. 2 *ff* *mp*

C. A. *ff* *mp*

Cl. 1 *ff* *mf*

Cl. 2 *ff* *mf*

Cl. 3 *ff* *mf*

Bsn. 1 *ff* *mp* *p*

Bsn. 2 *f* *mp* *p*

Cbsn. *f* *mp* *p*

Cr. 1 *f*

Cr. 2 *f*

Cr. 3 *f*

Trp. Ut 1 *f*

Trp. Ut 2 *f*

Trp. Ut 3 *f*

Trb. 1 *f*

Trb. 2 *f*

Tbn. 3 *f*

Tba. *f*

Timb. *f*

Perc. 1 Cymbales *f* Changer pour Grosse Caisse

Perc. 2 *f*

Perc. 3 Fouet *f* Changer pour Fouet

Hp. 1 *ff*

Hp. 2 *ff*

V. I *ff* *f*

VI. II *ff* *mf*

Alt. *ff* *mp*

Vc. - 1 à 3 *ff* *mp* *p*

Vc. - 4+5 *ff* *mp* *p*

Cb. *ff* *mp* *p*

*gliss.* *mp* *p* Grosse caisse

C# - C# / D# - D#  
G# - G#

1.3.

1.4.

1.5.

2.0.

2.1.

2.2.

2.3.

2"

3"

3"

2"

2"

3"

Fl. 1  
2

Picc.

Hb. 1  
2

C. A.

Cl. 1  
2

Cl. 3

Bsn. 1  
2

Cbsn.

Cr. 1  
2

Cr. 3  
4

Trp. Ut 1  
2

Trp. Ut 3

Trb. 1  
2

Tbn. 3

Tba.

Timb.

Perc. 1

Perc. 2

Perc. 3

Hp. 1

Hp. 2

Vi. I

Vi. II

Alt. - 1+2

Alt. - 3+4

Alt. - 5+6

Vc. - 1 à 3

Vc. - 4+5

Cb.

The score is divided into measures 1.3 through 2.3. The instruments listed on the left are: Fl. 1, Picc., Hb. 1, C. A., Cl. 1, Cl. 3, Bsn. 1, Cbsn., Cr. 1, Cr. 3, Trp. Ut 1, Trp. Ut 3, Trb. 1, Tbn. 3, Tba., Timb., Perc. 1, Perc. 2, Perc. 3, Hp. 1, Hp. 2, Vi. I, Vi. II, Alt. - 1+2, Alt. - 3+4, Alt. - 5+6, Vc. - 1 à 3, Vc. - 4+5, and Cb. The score includes dynamic markings such as *mp*, *mf*, and *p*. A 'Solo' section is marked for the Trumpet 1 part. The score is divided into measures 1.3 through 2.3, with durations of 2" and 3" indicated above the measure lines.





**G** 3.3. 3.4. 3.5. 4.0. 4.1.

Musical score for orchestra and strings, page 11. The score is divided into measures 82 through 85. The instruments listed on the left include Fl. 1 & 2, Picc., Hrb. 1 & 2, C.A., Cl. 1, 2, & 3, Bsn. 1 & 2, Cbsn., Cr. 1 & 2, Cr. 3 & 4, Trp. Ut 1 & 2, Trp. Ut 3, Trb. 1 & 2, Tbn. 3, Tba., Timb., Perc. 1 & 2, Perc. 3 (Fouet), Hp. 1 & 2, VI. I - 1+2, 3+4, 5+6, 7+8, VI. II - 1+2, 3+4, V. II - 5+6, 7e, Alt. - 1+2, 3+4, 5+6, Vc. - 1 à 3, Vc. - 4+5, and Cb.

Measure 82: Most instruments are silent. Flutes 1 and 2 play a melody starting on G4. Piccolo and Horns 1 & 2 play a melody starting on G4. Clarinets 1, 2, and 3 play a melody starting on G4. Bassoons 1 and 2 play a melody starting on G4. Cymbals play a melody starting on G4. Traps play a melody starting on G4. Trombones 1 & 2 play a melody starting on G4. Tubas play a melody starting on G4. Timpani play a melody starting on G4. Percussion 1 and 2 play a melody starting on G4. Percussion 3 (Fouet) plays a melody starting on G4. Harp 1 and 2 play a melody starting on G4. Violins I play a melody starting on G4. Violins II play a melody starting on G4. Violas play a melody starting on G4. Celli play a melody starting on G4. Basses play a melody starting on G4.

Measure 83: Dynamics include *p* (piano), *ff* (fortissimo), and *p subito* (piano subito). The melody continues.

Measure 84: Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *mp*. The melody continues.

Measure 85: Dynamics include *mp* and *mf*. The melody continues.

Annotations on the right side of the page:

- 25<sup>th</sup> = C → E
- E → E $\flat$ /F → F $\flat$ /G → G $\sharp$
- F → F $\sharp$

4.1. 2" 4.2. 2" 4.3. 2" 4.4. 1" 4.5. 1" 5.0. =100

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

- Flutes:** Fl. 1, Fl. 2
- Piccolo:** Picc.
- Horns:** Hrb. 1, Hrb. 2
- Clarinets:** Cl. 1, Cl. 2, Cl. 3
- Bassoons:** Bsn. 1, Bsn. 2
- Saxophones:** Cbsn.
- Cor:** Cr. 1, 2, 3, 4
- Trumpets:** Trp. Ut 1, 2, 3
- Trombones:** Trb. 1, 2, Tbn. 3, Tba.
- Percussion:** Perc. 1, 2, 3
- Harps:** Hp. 1, Hp. 2
- Violins:** VI. I - 1+2, VI. I - 3+4, VI. I - 5+6, VI. I - 7+8, VI. II - 1+2, VI. II - 3+4, VI. II - 5+6, VI. II - 7e
- Alti:** Alt. - 1+2, Alt. - 3+4, Alt. - 5+6
- Cellos/Double Basses:** Vc. - 1+2, Vc. - 4+5, Cb.

The score is divided into measures by vertical dashed lines. Dynamic markings such as *mf*, *mp*, *p*, and *f* are used throughout. A tempo marking of  $\text{♩} = 100$  is present at the top right. The bottom of the page includes a *Div.* (divisi) marking for the Cello part.

7<sup>m</sup>  $\text{♩} = 100$  5<sup>m</sup>  $\text{♩} = 100$

Fl. 1 *ff* *f* *mf*

Fl. 2 *ff* *f* *mf*

Picc. *ff* *f* *mf*

Htb. 1 *ff* *f* *mf*

Htb. 2 *ff* *f* *mf*

C. A. *ff* *f* *mf*

Cl. 1 *ff* *f* *mf*

Cl. 2 *ff* *f* *mf*

Cl. 3 *ff* *f* *mf*

Bsn. 1 *ff* *f* *mf*

Bsn. 2 *ff* *f* *mf*

Cbsn. *ff* *f* *mf*

Cr. 1 *f* *p*

Cr. 2 *f* *p*

Cr. 3 *f* *p*

Trp. Ut 1 *f* *p*

Trp. Ut 2 *f* *p*

Trp. Ut 3 *f* *p*

Trb. 1 *f* *p*

Trb. 2 *f* *p*

Tbn. 3 *f* *p*

Tba. *f* *p*

Timb. *f* *p*

Perc. 1 *f* *p*

Perc. 2 *f* *p*

Perc. 3 *f* *p*

Hp. 1 *ff* *f* *p*

Hp. 2 *ff* *f* *p*

VI. I - 1+2 *f* *pizz. ♭*

VI. I - 3+4 *f* *pizz. ♭*

VI. I - 5+6 *f* *pizz. ♭*

VI. I - 7+8 *f* *pizz. ♭*

VI. II - 1+2 *f* *pizz. ♭*

VI. II - 3+4 *f* *pizz. ♭*

V. II - 5+6 *f* *pizz. ♭*

V. II - 7e *f* *pizz. ♭*

Alt. - 1+2 *f* *pizz. ♭*

Alt. - 3+4 *f* *pizz. ♭*


Alt. - 5+6 *f* *pizz. ♭*


Vc. - 1 à 3 *f* *pizz. ♭*

Vc. - 4+5 *f* *pizz. ♭*

Cb. - 1+2 *f* *pizz. ♭*

Cb. - 3+4 *f* *pizz. ♭*

Changer pour Grosse Caisse  Grosse caisse

Changer pour 3 Tom toms  Tom-toms

25<sup>m</sup> = E - C

D - Db  
Eb - Eb / Fb - F# / G# - G

F# - F# / G - G

I

accel. . . . .

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

- Woodwinds:** Fl. 1 & 2, Picc., Htb. 1 & 2, C. A., Cl. 1 & 2, Cl. 3, Bsn. 1 & 2, Cbsn.
- Brass:** Cr. 1 & 2, Cr. 3 & 4, Trp. Ut 1 & 2, Trp. Ut 3, Trb. 1 & 2, Tbn. 3, Tba.
- Percussion:** Timb., Perc. 1, Perc. 2, Perc. 3.
- Keyboard:** Hp. 1, Hp. 2.
- Strings:** VI. I - 1+2, VI. I - 3+4, VI. I - 5+6, VI. I - 7+8, VI. II - 1+2, VI. II - 3+4, V. II - 5+6, V. II - 7e, Alt. - 1+2, Alt. - 3+4, Alt. - 5+6.
- Other:** Vc., Cb.

Key performance markings include *sfz*, *mp*, *mf*, and *f*. The string section is marked *Arco.* in several places. A rehearsal mark 'I' is located at the top left, and the instruction 'accel.' is at the top right. The score includes various dynamics and articulation marks throughout.

99

Fl. 1  
2

Picc.

Htb. 1  
*più f*

Htb. 2  
*più f*

C. A.  
*più f*

Cl. 1  
*più f*

Cl. 2  
*più f*

Cl. 3  
*più f*

Bsn. 1  
*più f*

Bsn. 2  
*più f*

Cbsn.  
*più f*

Cr. 1  
*più f*

Cr. 2  
*più f*

Cr. 3  
*più f*

Cr. 4  
*più f*

Trp. Ut 1  
*più f*

Trp. Ut 2  
*più f*

Trp. Ut 3  
*più f*

Trb. 1  
*f*

Trb. 2  
*f*

Tbn. 3  
*f*

Tba.  
*f*

Timb.  
*sfz*

Perc. 1  
*sfz*

Perc. 2  
*sfz*

Perc. 3  
*sfz*

Hp. 1  
*sfz*

Hp. 2  
*sfz*

VI. I - 1+2  
*sfz più f*

VI. I - 3+4  
*sfz più f*

VI. I - 5+6  
*sfz più f*

VI. I - 7+8  
*sfz più f*

VI. II - 1+2  
*sfz più f*

VI. II - 3+4  
*sfz più f*

V. II - 5+6  
*sfz più f*

V. II - 7e  
*sfz più f*

Alt. - 1+2  
*sfz più f*

Alt. - 3+4  
*sfz più f*

Alt. - 5+6  
*sfz più f*

Vc.  
*sfz più f*

Cb.  
*sfz più f*

23" = G - F

32" = E - D

B - Bb

C - C#

Db - D#

Menaçant (♩=120)

This is a detailed musical score for an orchestral rehearsal mark, starting at measure 104. The score is written for a variety of instruments, including woodwinds, brass, percussion, and strings. The tempo is marked 'Menaçant' with a quarter note equal to 120 beats per minute.

The score is organized into systems for different instrument groups:

- Woodwinds:** Flutes (Fl. 1, Fl. 2), Piccolo (Picc.), Horns (Htb. 1, Htb. 2), Clarinets (Cl. 1, Cl. 2, Cl. 3), Bassoons (Bsn. 1, Bsn. 2), and Contrabassoon (Cbsn.).
- Brass:** Cornets (Cr. 1, 2 and Cr. 3, 4), Trumpets (Ttp. Ut 1, 2 and Ttp. Ut 3), Trombones (Ttb. 1, 2 and Tbn. 3), and Trombones (Tba.).
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). Percussion 3 is specifically labeled as 'Fouet' (whip) and later instructs to 'Changer pour Tam tam' (change to gong).
- Strings:** Violins (VI. I, VI. II), Viola (Alt.), Violoncello (Vc.), and Double Bass (Cb.).
- Keyboard:** Harp 1 (Hp. 1) and Harp 2 (Hp. 2).

The score includes various musical notations such as dynamics (e.g., *sfz*, *ff*, *mf*), trills (tr.), and articulation marks. There are also specific performance instructions like 'Non div.' (non-diviso) and 'Fouet'. Chord diagrams are provided for the harp parts, indicating chords like C-C#, Ab-A2, B/C/D, E/F/G#/A, and D-C#.

A rehearsal mark 'J' is placed at the top of the page, and the number '104' is written in the top left corner of the first staff.

**K** Mystérieux (♩=70)

111

Fl. 1 *f* 6 *ff* *tr(b)* *ff* *fff* *tr(b)* *p*

Fl. 2 *f* 5 6 *ff* *tr(b)* *ff* *fff*

Picc. *f* 5 7 *ff* *tr(b)* *ff* *fff* Changer pour Flûte

Htb. 1 *f* 6 6 *ff* *tr(b)* *mf* *fff*

Htb. 2 *f* *tr(b)* *mf* *fff*

C. A. *f* *tr(b)* *mf* *fff*

Cl. 1 *f* *tr(b)* *f* *fff*

Cl. 2 *f* *tr(b)* *f* *fff*

Cl. 3 *f* *tr(b)* *f* *fff* *pp*

Bsn. 1 2 *ff* *fffpp* *pp* *p* *pp*

Cbsn. *ff* *fff* *pp* *p* *pp*

Cr. 1 2 *fff* Mettre la sourdine

Cr. 3 4 *fff* Mettre la sourdine

Trp. Ut 1 2 *fff*

Trp. Ut 3 *fff*

Trb. 1 2 *fff*

Tbn. 3 *fff*

Tba. *fff*

Timb. *fff*

Perc. 1 *fff* Death stroke Changer pour Marimba

Perc. 2 *f* *fff* Changer pour Glockenspiel

Perc. 3 *fff* Tam-tam Changer pour Triangle Triangle *p*

Hp. 1

Hp. 2 *p*

VI. I *ff* *fff*

VI. II *ff* *fff*

Alt. *ff* *fff* Div. *pp* *p* *pp* *pp*

Vc. *ff* *fff* *Pizz.* *p*

Cb. *ff* *fff* *Pizz.* *pp* *p* *pp*

23° = G♯ → G 28° = A → A-4  
25° = C♯ → D 32° = D → G



accel.

L 90

121 1. *tr(b)* *tr(b)* *tr(b)* *tr(b)*

Fl. 1 2 *mp* *mf*

Picc.

Hb. 1 2 *mp* *mf*

C. A. *p possible* *mp* *p* *mf*

Cl. 1 2 *p* *pp* *mp*

Cl. 3 *p* *pp*

Bsn. 1 2 *p* *pp* *mp* *p* *mf*

Cbsn. *mp* *p* *mf*

Cr. 1 2 *mf* > *mp* *mf* > *mp* *mf* > *mp*

Cr. 3 4 *mf* > *mp* *mf* > *mp* *mf* > *mp*

Trp. Ut 1 2

Trp. Ut 3

Trb. 1 2

Tbn. 3

Tba.

Timb. *mf*

Perc. 1

Perc. 2

Perc. 3 *Changer pour 3 Tom toms*

Hp. 1 *p* *mp* *f*

Hp. 2 *mp* *p* *f*

VI. I *mp* *mf*

VI. II *pp* *p* *pp* *p* *mp* > *p* *f*

Alt. *p* *pp* *pp* *p* *mp* *p* *mf* *f*

Vc. *mp* *p* *f* *f*

Cb. *p* *p* *mp* *p* *f*

*B - Bb / C - C#* *E - Eb* *Bb - Bc* *G - G#* *C# - Cc* *Ab - A#*

*Unis. Pizz.* *Unis. Pizz.*

*Avec sourdine* *Avec sourdine*

M

132

Fl. 1 2 *f* *più f* *mf*

Fl. 3 *f* *più f* *mf* Changer pour Piccolo

Hb. 1 2 *f* *più f* *mf*

C. A. *f* *più f* *mf*

Cl. 1 2 *f* *più f* *mf*

Cl. 3 *f* *più f* *mf*

Bsn. 1 2 *f* *più f* *mf*

Cbsn. *f* *più f* *mf*

Cr. 1 2 *mf* *f* *f* *più f > mf* *più f > mf* *più f > mf*

Cr. 3 4 *mf* *f* *f* *più f > mf* *più f > mf* *più f > mf*

Trp. Ut 1 2

Trp. Ut 3

Trb. 1 2

Tbn. 3

Tba.

Timb. *f* *più f* *mf* 25° = D → F 25° = F → D $\flat$  25° = D $\flat$  → B $\flat$

Perc. 1 *mf* 1234

Perc. 2 Glockenspiel *f* *mf*

Perc. 3 Tom-toms *mf*

Hp. 1 *più f* *ff* *f* B → B $\flat$

Hp. 2 *più f* *ff* *f* G $\sharp$  → G $\flat$

VI. I *f* *più f* *mf*

VI. II *più f* *ff* *mf* Arco

Alt. *più f* *ff* *mf* Arco

Vc. *più f* *ff* *mf* Arco

Cb. *più f* *ff* *mf* Arco

rall.

This page contains the musical score for measures 141 through 150. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments and their parts include:

- Flutes (Fl. 1 & 2):** Playing melodic lines with trills and grace notes.
- Piccolo (Picc.):** Playing a melodic line, often in unison with the flutes.
- Horn 1 (Hb. 1 & 2):** Playing a melodic line with trills.
- Clarinet in A (C. A.):** Playing a melodic line with trills.
- Clarinets 1 & 2 (Cl. 1 & 2):** Playing a melodic line with trills.
- Clarinets 3 & 4 (Cl. 3 & 4):** Playing a melodic line with trills.
- Bassoon 1 & 2 (Bsn. 1 & 2):** Playing a melodic line with trills.
- Contrabassoon (Cbsn.):** Playing a melodic line with trills.
- Cornets 1 & 2 (Cr. 1 & 2):** Playing a melodic line with trills.
- Cornets 3 & 4 (Cr. 3 & 4):** Playing a melodic line with trills.
- Trumpets in C (Tnp. Ut 1 & 2):** Playing a melodic line with trills.
- Trumpets in Bb (Tnp. Ut 3):** Playing a melodic line with trills.
- Trumpets in F (Tnp. F):** Playing a melodic line with trills.
- Trumpets in Eb (Tnp. Eb):** Playing a melodic line with trills.
- Trumpets in D (Tnp. D):** Playing a melodic line with trills.
- Timpani (Timp.):** Playing a rhythmic pattern.
- Percussion 1 (Perc. 1):** Playing a rhythmic pattern.
- Percussion 2 (Perc. 2):** Playing a rhythmic pattern.
- Percussion (Perc.):** Playing a rhythmic pattern, including Tam tam.
- Harp 1 (Hp. 1):** Playing a melodic line with trills.
- Harp 2 (Hp. 2):** Playing a melodic line with trills.
- Violins I (VI. I):** Playing a melodic line with trills.
- Violins II (VI. II):** Playing a melodic line with trills.
- Violas (Vc.):** Playing a melodic line with trills.
- Celli (Cb.):** Playing a melodic line with trills.

Key performance instructions and markings include:

- mf** (mezzo-forte) dynamic markings.
- trill** markings for various instruments.
- gliss.** (glissando) markings for the harp.
- Div.** (divisi) markings for the strings.
- Changer pour Tam tam** instruction for the percussion.
- 25" = Bb - D** marking for the timpani.
- G# - G#**, **C# - C#**, **A - Ab**, **Bb - Bb**, **Ab - Ab**, **D - D#**, **F# - F#** markings for the harp.
- Sans sourdine** (without mutes) markings for the trumpets.
- a2** (second octave) markings for the trumpets.

Majestueux (♩=70)

This musical score is for the piece "Majestueux" in 4/4 time, with a tempo of ♩=70. The score is written for a large orchestra and includes the following parts:

- Flutes:** Fl. 1 and Fl. 2, both playing a complex melodic line with dynamic markings of *f* and *ff*.
- Piccolo:** Picc., playing a similar melodic line to the flutes.
- Horns:** Hrb. 1 and Hrb. 2, playing harmonic support with dynamic markings of *f* and *ff*.
- Clarinets:** Cl. 1, Cl. 2, and Cl. 3, playing melodic lines with dynamic markings of *f* and *ff*.
- Bassoons:** Bsn. 1 and 2, playing harmonic support.
- Contrabassoon:** Cbsn., playing harmonic support.
- Trumpets:** Trp. Ut 1 and Trp. Ut 3, playing harmonic support.
- Trombones:** Trb. 1 and 2, and Tbn. 3, playing harmonic support.
- Tuba:** Tba., playing harmonic support.
- Percussion:** Timb., Perc. 1, Perc. 2, and Perc. 3. Perc. 1 includes a note to "Changer pour Grosse Caisse". Perc. 3 includes a note to "Changer pour Triangle" and "Triangle".
- Harp:** Hp. 1 and Hp. 2, playing harmonic support.
- Strings:** VI. I, VI. II, Alt., Vc., and Cb., playing harmonic support with dynamic markings of *f* and *ff*.

The score features various musical notations, including slurs, accents, and dynamic markings. There are also some performance instructions in boxes, such as "32' = G → F" and "32' = F → G".

This page of a musical score, page 22, contains the following instruments and parts:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Picc. (Piccolo)
- Hrb. 1 (Horn 1)
- Hrb. 2 (Horn 2)
- C. A. (Clarinet in A)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- Cl. 3 (Clarinet 3)
- Bsn. 1 & 2 (Bassoon 1 & 2)
- Cbsn. (Contrabassoon)
- Cr. 1 & 2 (Cor Anglais 1 & 2)
- Cr. 3 & 4 (Cor Anglais 3 & 4)
- Trp. Ut 1 & 2 (Trumpet in D 1 & 2)
- Trp. Ut 3 (Trumpet in D 3)
- Trb. 1 & 2 (Trombone 1 & 2)
- Tbn. 3 (Trombone 3)
- Tba. (Tuba)
- Timb. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)
- Hp. 1 (Harp 1)
- Hp. 2 (Harp 2)
- VI. I (Violin I)
- VI. II (Violin II)
- Alt. (Viola)
- Vc. (Cello)
- Cb. (Double Bass)

The score includes various musical notations such as notes, rests, and dynamics. Key markings include *f* (forte) and *ff* (fortissimo). Performance instructions like "3c" are present above the flute staves. A specific instruction "32''=G-E" is noted above the timpani staff. The page number "22" is located in the top left corner.

163 **O**

Fl. 1

Fl. 2

Picc.

Htb. 1

Htb. 2

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1  
2

Cbsn.

Cr. 1  
2

Cr. 3  
4

Trp. Ut 1  
2

Trp. Ut 3

Trb. 1  
2

Tbn. 3

Tba.

Timb.

Perc. 1

Perc. 2

Perc. 3

Hp. 1

Hp. 2

VI. I

VI. II

Alt.

Vc.

Cb. - 1+2

Cb. - 3+4

*pp* *p* *mp* *mf*

*pp* *p* *mp* *mf*

*mf* *mf* *mf*

*pp* *p* *mp* *mf*

*mf* *mf*

*mf*

*mf* *mf* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

*p subito* *p subito* *Pizz.* *Arco*

28" = C - Bb

28" = Bb - A

Grosse caisse

Changer pour Cloches tubulaires

Changer pour Triangle

Changer pour Fouet

**P**

accel. . . . .

170

Fl. 1

Fl. 2

Picc.

Hrb. 1

Hrb. 2

C. A.

Cl. 1

Cl. 2

Cl. 3

Bsn. 1  
2

Cbsn.

Cr. 1  
2

Cr. 3  
4

Trp. Ut 1  
2

Trp. Ut 3

Tous

Trb. 1  
2

Tbn. 3

Tba.

Timb.

Perc. 1

Perc. 2

Perc. 3

Hp. 1

Hp. 2

Vi. I

Vi. II

Alt.

Vc.

Cb.

*f* *ff* *mf*

*9* *6* *2* *3* *a2*

3/8 2/4





181 *rall.* *ff* *a<sub>2</sub>* *8va*

Fl. 1  
2

Picc.

Hb. 1  
2

C. A.

Cl. 1  
2

Cl. 3

Bsn. 1  
2

Cbsn.

Cr. 1  
2

Cr. 3  
4

Trp. Ut 1  
2

Trp. Ut 3

Trb. 1  
2

Tbn. 3

Tba.

Timb.

Perc. 1

Perc. 2 *f* Cloches tubulaires

Perc. 3

Hp. 1

Hp. 2

Vi. I

Vi. II

Alt.

Vc.

Cb. *Ossia*

187

Fl. 1 2 *ff*

Picc. *ff*

Hb. 1 2 *ff*

C. A. *ff*

Cl. 1 2 *ff*

Cl. 3 *ff*

Bsn. 1 2 *ff*

Cbsn. *ff*

Cr. 1 2 *ff*

Cr. 3 4 a2 *ff*

Trp. Ut 1 2 *ff*

Trp. Ut 3 *ff*

Trb. 1 2 *ff*

Tbn. 3 *ff*

Tba. *ff*

Timb. *ff*

Perc. 1 Grosse caisse *ff*

Perc. 2 *ff*

Perc. 3 Cymbales Frappées *ff* Changer pour Triangle

Hp. 1

Hp. 2

Vi. I *ff*

Vi. II *ff*

Alt. *ff*

Vc. *ff*

Cb. *ff*

25<sup>e</sup> = E → D

193 *rall.* *Mystérieux* (♩=60) *a2* *rit.*

Fl. 1 2

Picc. *Changer pour Flûte*

Hb. 1 2 *Solo* *p*

C. A.

Cl. 1 2 *mf* *mp*

Cl. 3 *mf* *mp*

Bsn. 1 2 *a2* *mf* *mp*

Cbsn. *mf* *mp*

Cr. 1 2 *1.* *mf* *mp*

Cr. 3 4 *mf*

Trp. Ut 1 2 *f* *Mettre la sourdine sèche*

Trp. Ut 3 *f* *Mettre la sourdine sèche*

Trb. 1 2 *f*

Tbn. 3 *f*

Tba. *mf* *Mettre la sourdine coupe*

Timb. *mf* *25" = D - C#* *32" = D - G* *28" = A - Bb*

Perc. 1 *Grosse caisse* *fff* *mf* *mp* *Changer pour Glockenspiel*

Perc. 2

Perc. 3

Hp. 1

Hp. 2

VI. 1 *Mettre la sourdine* *mf*

VI. II - 1 à 4 *mf*

V. II - 5 à 7 *mf* *mp* *Mettre la sourdine*

Alt. - 1 à 3 *mf* *Mettre la sourdine*

Alt. - 4 à 6 *mf* *mp*

Vc. - 1 à 3 *mf* *p*

Vc. - 4+5 *mf* *mp* *Mettre la sourdine*

Cb. *mf* *mp* *Mettre la sourdine*

**T**

**U**

207 **A Tempo** (♩=60)

Fl. 1 2

Fl. 3

Hrb. 1

Hrb. 2

C. A.

Cl. 1 2

Cl. 3

Bsn. 1 2

Cbsn.

Cr. 1 2

Cr. 3 4

Trp. Ut 1 2

Trp. Ut 3

Trb. 1 2

Tbn. 3

Tba.

Timb.

Perc. 1

Perc. 2

Perc. 3

Hp. 1

Hp. 2

Vi. I - 1 à 4

Vi. I - 5 à 8

Vi. II - 1 à 4

Vi. II - 5 à 7

Alt. - 1 à 3

Alt. - 4 à 6

Vc. - 1 à 3

Vc. - 4 à 5

Cb.

Mettre la sourdine

Avec sourdine

Bouché

Avec sourdine sèche

Triangle

Glockenspiel

C♯-C♯

E♭-E/Ab-A

23' = G → F

Retirer la sourdine

ppp mp mf f ff

pp p

rall. . . . .

222

Fl. 1 2  
Fl. 3  
Hb. 1 2  
Htb. 1  
Htb. 2  
C. A.  
Cl. 1 2  
Cl. 3  
Bsn. 1 2  
Cbsn.  
Cr. 1 2  
Cr. 3 4  
Trp. Ut 1 2  
Trp. Ut 3  
Trb. 1 2  
Tbn. 3  
Tba.  
Timb.  
Perc. 1  
Perc. 2  
Perc. 3  
Hp. 1  
Hp. 2  
VI. I - 1 à 4  
VI. I - 5 à 8  
VI. II - 1 à 4  
V. II - 5 à 7  
Alt. Solo  
Alt. - 1 à 3  
Alt. - 4 à 6  
Vc. - 1 à 3  
Vc. - 4 à 5  
Cb.  
32' = E -> F#

237 rall.

Fl. 1 2

Picc. Solo *pppp*

Hb. 1 2

C. A.

Cl. 1 2

Cl. 3

Bsn. 1 2

Cbsn.

Cr. 1 2

Cr. 3 4

Trp. Ut 1 2

Trp. Ut 3

Trb. 1 2

Tbn. 3

Tba.

Timb. *pppp* *pppp*

Perc. 1

Perc. 2

Perc. 3

Hp. 1 *pppp*

Hp. 2

VI. I - 1 à 4 *ppp* Retirer la sourdine Sans sourdine *pppp*

VI. I - 5 à 8 *ppp* Retirer la sourdine Sans sourdine *pppp*

VI. II - 1 à 4 *pppp* Retirer la sourdine Sans sourdine *pppp*

V. II - 5 à 7 *ppp* Retirer la sourdine Sans sourdine *pppp*

Alt. - 1 à 3 *pppp* Retirer la sourdine Sans sourdine *pppp*

Alt. - 4 à 6 *pppp* Retirer la sourdine Sans sourdine *pppp*

Vc. - 1 à 3 *pppp* Retirer la sourdine Pizz. Sans sourdine

Vc. - 4 à 5 *pppp* Retirer la sourdine Pizz. Sans sourdine

Cb. *pppp*