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Mundus Imaginalis

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**Author**

Durand, Joël-François

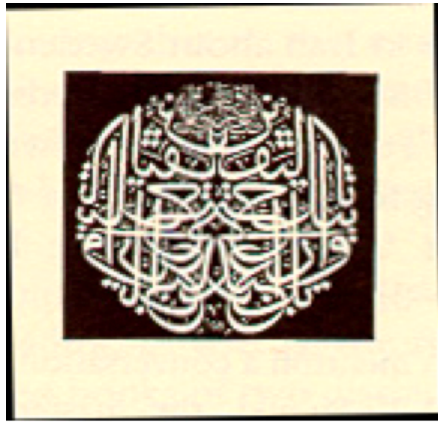
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Joël-François Durand

Mundus Imaginalis

pour ensemble





# Joël-François Durand

## Mundus Imaginalis

pour ensemble

Commissioned by Ludovic Morlot  
and the Seattle Symphony Orchestra

## Mundus imaginalis

### Instrumentation:

- Flûte (aussi piccolo)
- Cor anglais
- Clarinet en sib
- Basson

- Cor en Fa/Sib
- Trompette en ut
- Tuba basse

#### - 1 Percussion:

1 cymbale chinoise (diamètre environ 45 cm): placer un serviette pour couvrir à peu près un quart de la surface de la cymbale; la serviette doit atténuer rapidement la résonance après l'attaque.

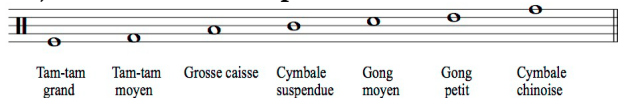
1 cymbale suspendue (diamètre environ 45 cm)

2 gongs thaïlandais: 1 moyen (diamètre environ 60 cm) and 1 petit (diamètre environ 30 cm)

1 grosse caisse

2 tam-tams: 1 moyen et 1 grand

1 jeu de cloches suspendues



- Harpe

- 2 Violons

- Alto

- Violoncelle

- Contrebasse à 4 cordes sans extension: accorder la 4ème corde un demi-ton plus bas, sur Mi $\flat$

### Notes d'interprétation:

#### Bois:

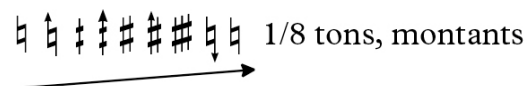
Doigtés timbrants: choisir deux doigtés qui donnent des notes d'intonations presque similaires. Le timbre des deux notes ne devrait être trop différent; privilégier un petit changement de hauteur (plus haut ou plus bas), plutôt qu'un changement de timbre important.

#### Cuivres et contrebasse:

A la fin de l'oeuvre, les notes que jouent le tuba (à partir de la mesure 335), le cor (à partir de la mesure 358) et la contrebasse (mes.339-347, et après mes.359) appartiennent au spectre d'un mi $\flat$  grave. Il ne faut pas corriger l'intonation pour rendre ces notes tempérées. Les indications microtonales dans cette section sont par conséquent approximatives.

Les autres instruments qui jouent des notes de ce spectre dans cette section doivent adapter leur intonation pour correspondre aux notes jouées par le tuba, le cor et la contrebasse.

#### Notation microtonale:



### Notes sur les tempi:

Les proportions des tempis sont calculées à partir de deux pulsations données dans la première section de l'oeuvre (mes.1-162), l'une par la cymbale chinoise (au début) et l'autre par la grosse caisse (commençant mes.15). Cette pulsation doit être régulière et uniforme par-delà les changements de tempo. Par exemple, la longueur d'une pulsation à la cymbale chinoise aux mesures 102-106 reste constante, de part et d'autre du tempo changeant de 108 and 150. De même, à la mes.135, la pulsation régulière donnée par la cymbale chinoise est la même que dans les mesure précédentes.

C'est la raison des valeurs rythmiques données au-dessus des changements de tempo aux mes.105 et 135.

Ces proportions de tempo assurent une pulsation constante (qu'elle soit entendue ou non) tout au long de l'oeuvre. Ainsi, vers la fin, la  $\text{♩}$  à 30 donne une durée de la croche égale à la première pulsation de la cymbale chinoise au début de l'oeuvre (elle dure 2 secondes), alors que la pulsation originale de la grosse caisse (1.4 secondes) est une croche lorsque le tempo est  $\text{♩} = 43$  (mes.326). Ces remarques ne signifient pas que l'oeuvre doit être jouée de manière absolument mécanique. Le but est de pouvoir reconnaître ces pulsations d'une manière musicale, pas avec une régularité absolue.

#### Partition notée en sons réels, sauf:

Le piccolo transpose une octave plus haut et la contrebasse une octave plus bas sauf pour les notes harmoniques en clé de sol qui sont écrites en sons réels.

Durée: 16 min.

Création: Seattle Symphony Orchestra dirigé par Ludovic Morlot, Benaroya Hall, Seattle, 23 octobre 2015

## Mundus imaginalis

### Instrumentation:

- Flute (also piccolo)
- English horn
- B $\flat$  Clarinet
- Bassoon

- French horn in F/B $\flat$
- Trumpet in C
- Bass tuba

#### - 1 Percussion:

1 Chinese cymbale (large, ca. 18" diameter): place a towel to cover ca. 1/4 of the top surface. The purpose of the towel is to quickly damp the resonance after the attack

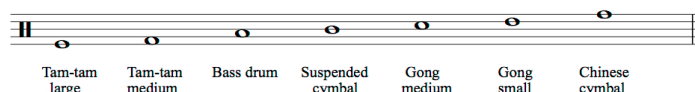
1 suspended cymbal (large, ca. 18" diameter)

2 Thai gongs: 1 medium (diameter ca. 24") and 1 small (ca.12")

1 bass drum

2 tam-tams: 1 medium and 1 large

1 set of tubular chimes



#### - Harp

#### - 2 Violins

#### - Viola

#### - Cello

- Contrabass: 4 strings, without extension. Tune the 4th string a 1/2 step lower, to E $\flat$

### Interpretation notes:

#### Woodwinds:

Timbral fingerings: choose two fingerings that give fairly similar pitches. The colors of the two notes should be close; it is preferable to have a small change of intonation (up or down) rather than a big timbral variation.

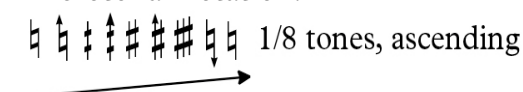
#### Brass and doublebass:

At the end of the work, the pitches played by the tuba (starting at m.335), the French horn (starting m.358) and the doublebass (mm.339-347, and from m.359) belong to the spectrum of a low E $\flat$  fundamental. The intonation of these notes should not be corrected to make them close to pitches in equal temperament.

The indications of 1/4 and 1/8 tones in this section are therefore somewhat approximative.

The other instruments that play the pitches of the spectrum should adapt their intonation to match the pitches given by the tuba, French horn and doublebass.

#### Microtonal notation:



### Note regarding the tempi:

The tempo proportions in the work are calculated from two pulsations given in the first section (mm.1-162), the first one by the Chinese cymbal (at beginning), and the other one by the bass drum (starting at m.15). This pulse must be regular and unchanging across the tempo changes. For example, the length of the pulse given by the Chinese cymbal in mm.102-106 remains constant, on each side of the tempo change from 108 to 150. Similarly, in m.135, the regular pulse played with the Chinese cymbal is the same as in the preceding measures.

This is the reason for the rhythmic patterns indicated over the tempo markings at mm.105 and 135.

These tempo proportions ensure a constant pulse (whether it is heard or not) across the whole work. Thus, at the end, the  $\text{♩}$  at 30 gives to the  $\text{♩}$  a duration equal to the first pulsation heard in the Chinese cymbal at the beginning (which lasts 2 sec.); and the original pulsation heard in the bass drum (lasting 1.4 sec.) is equal to a  $\text{♩}$  when the tempo is  $\text{♩} = 43$  (m.326).

The remarks don't mean however that the piece must be played in a completely mechanical fashion. What must be aimed at is a recognition of rhythmic pulses played in a musical fashion, not with absolute regularity.

#### Score in C, except for:

Piccolo sounds one octave higher, doublebass one octave lower except for the harmonics in treble clef, which sound in C.

Duration: 16 min.

Premiere: Seattle Symphony Orchestra conducted by Ludovic Morlot, Benaroya Hall, Seattle, October 23, 2015

**Translation of the French terms in the score:**

P.1		
avec grande énergie, sans relâche		with much energy, relentless
Cymbale chinoise (avec serviette)		Chinese cymbal (with towel)
baguette fil moyenne		medium yarn mallet
bien soutenu		sustained
maintenir le même niveau d'énergie jusqu'à mes.180		maintain the same level of energy until m.180
P.2		
toutes les notes comme coupées brutalement		all pitches as if brutally cut off
P.3		
mailloche de tam-tam		tam-tam beater
P.20		
voir note dans l'introduction de la partition		see note in introduction to the score
P.32		
Bien soutenu, avec beaucoup de son		Sustained, with lot of sound
P.36		
bien équilibrer avec harpe et cordes		balance gong, harp and strings carefully
P.45		
violent		violent
P.56		
doigté timbrant		timbral fingering
P.64		
retirer serviette		remove towel
lointain		in the distance
P.67		
Tuba en mi $\flat$		Tuba in E $\flat$
P.68		
gratter le bord avec une batte de triangle		scrape edge with a triangle beater
P.72		
dans un calme profond		with a profound sense of calm

## Program notes

In a note in the Italian philosopher Massimo Cacciari's book "The Necessary Angel," the translator of the English version states that the "mundus imaginalis" (a term mentioned by Cacciari but first coined by the French philosopher Henri Corbin in relation to the experience of angelic realms by Persian mystics) can be perceived by the imaginary faculty, which is "the intermediary organ between sensible perception and intellectual intuition." I have long been fascinated by the often intensely conflictual relationship between the intellectual and sensible (revelatory) dimensions involved in creating a work of art. For a number of years now, I have devised strategies aiming at keeping these two inner worlds in a precarious and fruitful balance. In *Mundus imaginalis* this complex relationship is presented in a movement from the exterior toward the interior world of the sound, as a journey from the outside world toward an inside one.

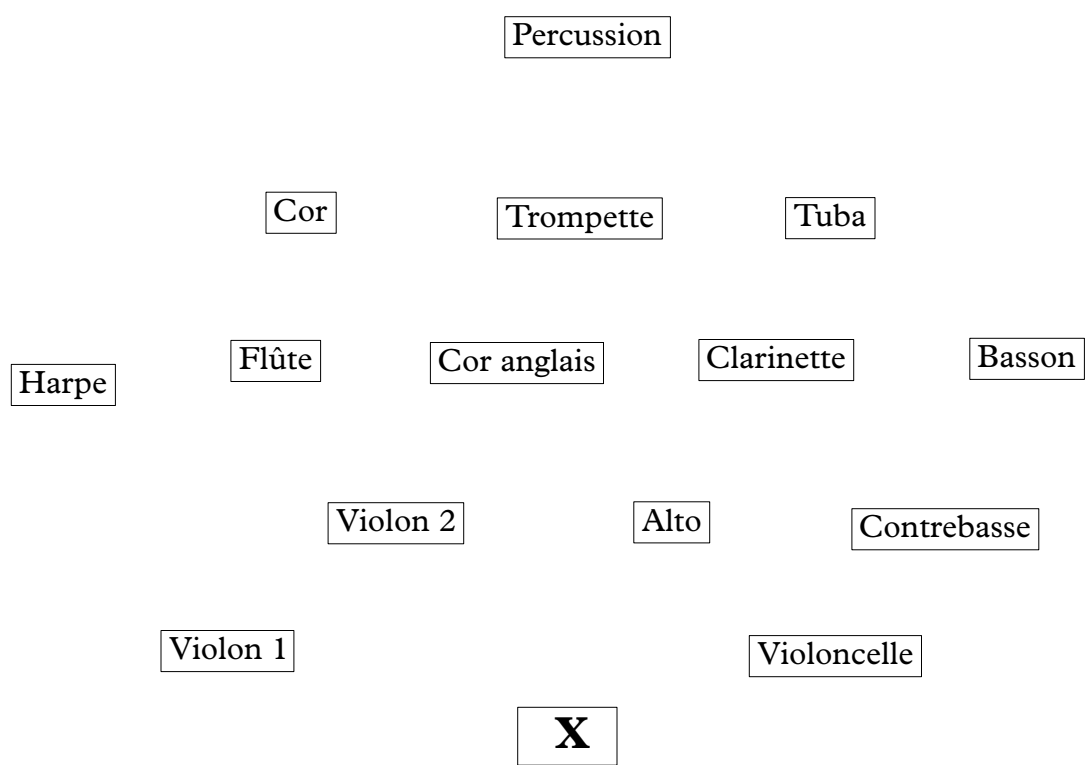
From a compositional standpoint, the two dimensions are placed in a constantly changing relationship: in the rhythmic domain, for example, we can hear at the beginning of the work the superimposition of two different layers based on the opposition between regular and irregular rhythmic patterns: one layer is made up of regular pulsations (played on the Chinese cymbal, later on the bass drum) which are expressed almost mechanically – or ritualistically, to more clearly indicate my intentions; the other layer supports a more rhetorical, emotionally charged melodic line given in alternation to the duo English horn/clarinet, then to the clarinet-bassoon-French horn group. Whereas these two rhythmic layers are simply superimposed in the first section of the piece, in the second one – signaled by the entrance of the strings – the layer with regular pulsations starts to regulate some parts of the melodic discourse, triggering the start and end of phrases, a tendency which becomes more and more generalized in the third – and last – section of the work: by that time, all the pitches are controlled by a complex superimposition of layers of regular rhythmic pulsations moving at different speeds.

This global rhythmic evolution is combined in the pitch domain with a progression from a sort of modal sound (the melody of the first section) to an ever finer microtonal world: in the second and third sections the modal patterns from the earlier melody become infused with quarter-tones, which eventually transform into even smaller divisions, as all the pitches are finally subsumed into a spectrum made up of the natural overtones of a low E $\flat$ . At that point, overtones of the spectrum are first played as natural harmonics by the tuba, French horn and contrabass (whose lowest string is tuned a half-step lower than usual, to E $\flat$ ), then picked up by the other instruments of the ensemble.

This general progression is paralleled in the domain of the timbres by a movement from heterogeneous mixtures at first (opposition of woodwinds and brass, with percussion and harp) to more homogeneous and fused timbral combinations as the work progresses.

All these dimensions support a journey that ultimately bears relation to the title of the work – the discovery of an "imaginal" world through an ever more refined perception of the world –, as well as to the fundamental dynamic between intellectual perception and revelatory understanding (the "grace") inherent in this discovery.





# Mundus imaginalis

pour ensemble

à Ludovic Morlot

♩ = 108, avec énergie, sans relâche \*

Joël-François Durand  
(2015)

**Piccolo**

**Cor Anglais**  
*fff* bien soutenu *sempre senza dim.!* toutes les notes comme coupées brutalement

**Clarinette en sib**  
*ff* bien soutenu *sempre senza dim.!* toutes les notes comme coupées brutalement

**Basson**  
*mp* *p*

**Cor en fa/sib**  
*sf*

**Trompette en ut**  
*f*

**Tuba**

**Perc.: Cymb.Chin.** baguettes fil moyennes (Cymbale Chinoise) *l.v. sempre* *f*

**P. Gong** (Petit Gong) *f* *l.v. sempre*

**Gr. Caisse.** (Grosse Caisse) *mf* (l.v. sempre)

**T.T. moyen** Mailloche de grosse caisse

**Harpe**  
*sffz* (non arpeggio sempre) *l.v. sempre* *ff*  
Réb-Do♯-Si♯ / Mi♭-Fa♯-Sol♯-Lab

**Violon 1**

**Violon 2**

**Alto**

**Violoncelle**

**Contrebasse**

\* maintenir le même niveau d'énergie jusqu'à mes.180

6

Picc.

C. A.

Cl.

Bsn.

Cor.

Tppte.

Tba.

Perc.

Hpe.

Vln.1

Vln.2

Alt.

Vlc.

Cb.

*mp*

*(sim., senza dim.)*

*p*

*mp*

(Cymb. Ch.)

(P. Gong)

(Gr. C.)

A

11

Picc.

C. A.

Cl.

Bsn.

Cor.

Tppte.

Tba.

Perc.

Hpe.

Vln.1

Vln.2

Alt.

Vlc.

Cb.

con sord.

con sord. (straight)

*ff*

*f*

*sfp*

(*l.v.*)

(Tam-tam moyen) *mf* (*l.v.*)  
 Mailloche de tam-tam *sempre*

♩ = 150

16

Picc. **7/16** **3/8**

C. A. **7/16** **3/8** *fff* (sim.)

Cl. **7/16** **3/8** *ff* (sim.)

Bsn. **7/16** **3/8** *mf*

Cor. **7/16** **3/8** *sf*

Tppte. **7/16** **3/8** *sf*

Tba. **7/16** **3/8**

Perc. (Gr. C.) (T-t m.) (Cymb. Ch.) (P. Gong) *f*

Hpe. **7/16** **3/8** *ff*

♩ = 150

Vln.1 **7/16** **3/8**

Vln.2 **7/16** **3/8**

Alt. **7/16** **3/8**

Vlc. **7/16** **3/8**

Cb. **7/16** **3/8**

22

Picc.

C. A.

Cl.

Bsn.

Cor.

Tppte.

Tba.

Perc.

Hpe.

Vln.1

Vln.2

Alt.

Vlc.

Cb.

28

Picc. 7/16

C. A. 5 3 3 3 7/16

Cl. 5 3 3 3 7/16

Bsn. *p* *mf* 7/16

Cor. 7/16

Tppte. 7/16

Tba. 7/16

Perc. (Cymb. Ch.) (P. Gong) (Gr. C.) 7/16

Hpe. 7/16

Vln.1 7/16

Vln.2 7/16

Alt. 7/16

Vlc. 7/16

Cb. 7/16

Detailed description: This page of a musical score, numbered 28, contains staves for various instruments. The Piccolo (Picc.) and Bassoon (Bsn.) parts are active, with the Bsn. part including dynamic markings *p* and *mf*. The Clarinet in A (C. A.) and Clarinet (Cl.) parts feature complex rhythmic patterns with 5th and 3rd notes. The Percussion (Perc.) part includes specific instructions for Cymbal Chimes (Cymb. Ch.), P. Gong, and Gr. C. The Harp (Hpe.) part has a melodic line. The string section (Vln.1, Vln.2, Alt., Vlc., Cb.) is mostly silent, indicated by rests. The woodwinds (Cor., Tppte., Tba.) also have rests. The score is in 4/8 time and ends at measure 16.

**B**

♩ = 108

34

Picc.

C. A.

Cl. *ff* (sim.)

Bsn. *ff* (sim.)

Cor. (con sord.) *f* (sim.)

Tppte. (con sord. - straight) *sfp*

Tba.

Perc. *f* (T-t m.)

Hpe.

♩ = 108

Vln.1

Vln.2

Alt.

Vlc.

Cb.



39

Picc.

C. A.

Cl.

Bsn.

Cor.

Tppte.

Tba.

Perc. (Gr. C.) (T-t m.)

Hpe.

Vln.1

Vln.2

Alt.

Vlc.

Cb.

**C**

♩ = 150

44

Picc.

C. A.

Cl.

Bsn.

Cor.

Tptte.

Tba.

Perc.

Hpe.

♩ = 150

Vln. 1

Vln. 2

Alt.

Vlc.

Cb.

50

Picc.

C. A.

Cl.

Bsn.

Cor.

Tppte.

Tba.

Perc.

Hpe.

Vln.1

Vln.2

Alt.

Vlc.

Cb.

(Cymb. Ch.) (P. Gong) (Gr. C.) *mf* *f*

*fp*

56

Picc.

C. A.

Cl.

Bsn.

Cor.

Tppte.

Tba.

Perc.

Hpe.

Vln.1

Vln.2

Alt.

Vlc.

Cb.

*mf*

Mit

61

Picc.

C. A.

Cl.

Bsn.

Cor.

Tppte.

Tba.

Perc.

Hpe.

Vln.1

Vln.2

Alt.

Vlc.

Cb.

(P. Gong) (Cymb. Ch.)

(senza dim.)

(senza dim.)

(senza dim.)

D

67

Picc.

C. A.

Cl.

Bsn.

Cor.

Tppte.

Tba.

Perc.

Hpe.

Vln.1

Vln.2

Alt.

Vlc.

Cb.

72

Picc.

C. A.

Cl.

Bsn.

Cor.

Tppte.

Tba.

Perc.

Hpe.

Vln.1

Vln.2

Alt.

Vlc.

Cb.

*sfp* *mp* *p* *sfp*

(con sord.) *f* *pp* *f*

(P. Gong) (Cymb. Ch.) (Gr. C.)

**E**

♩ = 108

78

Picc. 

C. A. 

Cl. 

Bsn. 

Cor. 

Tppte. 

Tba. 

Perc. 

Hpe. 

Vln.1 

Vln.2 

Alt. 

Vlc. 

Cb. 

*mp* *p* *ff* *pp* *mf* *f* *sf* *f*



83

Picc.

C. A.

Cl.

Bsn.

Cor.

Tppte.

Tba.

Perc.

Hpe.

Vln.1

Vln.2

Alt.

Vlc.

Cb.

*sfp*

(Gr. C.)  
(T-t m.)

88

Picc.

C. A.

Cl.

Bsn.

Cor.

Tptte.

Tba.

Perc.

Hpe.

Vln.1

Vln.2

Alt.

Vlc.

Cb.

93

Picc.

C. A.

Cl.

Bsn.

Cor.

Tppte.

Tba.

Perc. (Gr. C.) (T-t m.)

Hpe.

Vln.1

Vln.2

Alt.

Vlc.

Cb.

**F**

99

Picc. *7/16* *4/8* *5/16* *2/8* *7/16*

C. A. *7/16* *4/8* *5/16* *2/8* *7/16*  
*fff*

Cl. *7/16* *4/8* *5/16* *2/8* *7/16*  
*(senza dim.)* *ff*

Bsn. *7/16* *4/8* *5/16* *2/8* *7/16*  
*(senza dim.)* *f*

Cor. *7/16* *4/8* *5/16* *2/8* *7/16*  
*(senza dim.)* *sfp* *f*

Tppte. *7/16* *4/8* *5/16* *2/8* *7/16*  
*(con sord.)* *sfp* *sfp* *sfp* *f*

Tba. *7/16* *4/8* *5/16* *2/8* *7/16*

Perc. *7/16* *4/8* *5/16* *2/8* *7/16*  
*(Cymb. Ch.)*  
*(P. Gong)* *f*

Hpe. *7/16* *4/8* *5/16* *2/8* *7/16*  
*Sol#-La#*

Vln.1 *7/16* *4/8* *5/16* *2/8* *7/16*

Vln.2 *7/16* *4/8* *5/16* *2/8* *7/16*

Alt. *7/16* *4/8* *5/16* *2/8* *7/16*

Vlc. *7/16* *4/8* *5/16* *2/8* *7/16*

Cb. *7/16* *4/8* *5/16* *2/8* *7/16*

← ♩. = ♩. → (Cymb. Chin.) \*

♩ = 150

104

Picc.

C. A.

Cl.

Bsn.

Cor. *senza sord.*

Tppte.

Tba.

Perc. (Cymb. Ch.) (Gr. C.) (P. Gong)

Hpc.

♩ = 150

Vln.1

Vln.2

Alt.

Vlc.

Cb.

♩ = 150

\* voir note dans l'introduction de la partition

109

Picc.

C. A.

Cl.

Bsn.

Cor.

Tppte.

Tba.

Perc.

Hpe.

Vln.1

Vln.2

Alt.

Vlc.

Cb.

The musical score is for measures 109-113. It features a variety of instruments including woodwinds, brass, percussion, harp, and strings. The score is written in 5/16 time and includes dynamic markings such as *sfp* and *f*. The woodwind parts (C. A., Cl., Bsn., Cor.) have complex rhythmic patterns with triplets and slurs. The brass parts (Tptte., Tba., Cor.) are mostly rests with some melodic lines in the Cor Anglais. The harp part (Hpe.) has a rhythmic accompaniment. The string parts (Vln.1, Vln.2, Alt., Vlc., Cb.) are mostly rests.

114

Picc.

C. A.

Cl.

Bsn.

Cor.

Tppte.

Tba.

Perc.

Hpe.

Vln.1

Vln.2

Alt.

Vlc.

Cb.

(Cymb. Ch.) (P. Gong) (Gr. C.)

*sfz* *sfz* *sfz*

G

119

Picc.  $\frac{5}{16}$   $\frac{4}{8}$   $\frac{5}{16}$

C. A.  $\frac{5}{16}$   $\frac{4}{8}$   $\frac{5}{16}$

Cl.  $\frac{5}{16}$   $\frac{4}{8}$   $\frac{5}{16}$  *ff*

Bsn.  $\frac{5}{16}$   $\frac{4}{8}$   $\frac{5}{16}$  *ff*

Cor. *con sord.*  $\frac{5}{16}$   $\frac{4}{8}$   $\frac{5}{16}$  *sf* *(con sord.)* *f*

Tppte.  $\frac{5}{16}$   $\frac{4}{8}$   $\frac{5}{16}$  *sf* *sf* *sf*

Tba.  $\frac{5}{16}$   $\frac{4}{8}$   $\frac{5}{16}$

Perc.  $\frac{5}{16}$   $\frac{4}{8}$   $\frac{5}{16}$  *f* *(T-t m.)* *mf*

Hpe.  $\frac{5}{16}$   $\frac{4}{8}$   $\frac{5}{16}$  *Mib-Sol<sup>b</sup>-Lab*

Vln. 1  $\frac{5}{16}$   $\frac{4}{8}$   $\frac{5}{16}$

Vln. 2  $\frac{5}{16}$   $\frac{4}{8}$   $\frac{5}{16}$

Alt.  $\frac{5}{16}$   $\frac{4}{8}$   $\frac{5}{16}$

Vlc.  $\frac{5}{16}$   $\frac{4}{8}$   $\frac{5}{16}$

Cb.  $\frac{5}{16}$   $\frac{4}{8}$   $\frac{5}{16}$



124

**Picc.**  $\frac{5}{16}$   $\frac{2}{8}$   $\frac{5}{16}$   $\frac{7}{16}$   $\frac{4}{8}$   $\frac{5}{16}$

**C. A.**  $\frac{5}{16}$   $\frac{2}{8}$   $\frac{5}{16}$   $\frac{7}{16}$   $\frac{4}{8}$   $\frac{5}{16}$   
*fff*

**Cl.**  $\frac{5}{16}$   $\frac{2}{8}$   $\frac{5}{16}$   $\frac{7}{16}$   $\frac{4}{8}$   $\frac{5}{16}$   
*ff*

**Bsn.**  $\frac{5}{16}$   $\frac{2}{8}$   $\frac{5}{16}$   $\frac{7}{16}$   $\frac{4}{8}$   $\frac{5}{16}$   
*f*  $\text{---}$  *p*

**Cor.**  $\frac{5}{16}$   $\frac{2}{8}$   $\frac{5}{16}$   $\frac{7}{16}$   $\frac{4}{8}$   $\frac{5}{16}$   
*sfp*

**Tppte.**  $\frac{5}{16}$   $\frac{2}{8}$   $\frac{5}{16}$   $\frac{7}{16}$   $\frac{4}{8}$   $\frac{5}{16}$   
*mf*  $\text{---}$  *pp*

**Tba.**  $\frac{5}{16}$   $\frac{2}{8}$   $\frac{5}{16}$   $\frac{7}{16}$   $\frac{4}{8}$   $\frac{5}{16}$

**Perc.** (Gr. C.) (Cymb. Ch.)  
(T-t m.) (P. Gong)

**Hpe.**

**Vln. 1**  $\frac{5}{16}$   $\frac{2}{8}$   $\frac{5}{16}$   $\frac{7}{16}$   $\frac{4}{8}$   $\frac{5}{16}$

**Vln. 2**  $\frac{5}{16}$   $\frac{2}{8}$   $\frac{5}{16}$   $\frac{7}{16}$   $\frac{4}{8}$   $\frac{5}{16}$

**Alt.**  $\frac{5}{16}$   $\frac{2}{8}$   $\frac{5}{16}$   $\frac{7}{16}$   $\frac{4}{8}$   $\frac{5}{16}$

**Vlc.**  $\frac{5}{16}$   $\frac{2}{8}$   $\frac{5}{16}$   $\frac{7}{16}$   $\frac{4}{8}$   $\frac{5}{16}$

**Cb.**  $\frac{5}{16}$   $\frac{2}{8}$   $\frac{5}{16}$   $\frac{7}{16}$   $\frac{4}{8}$   $\frac{5}{16}$

130

Picc. *pp*

C. A. *(senza dim.)*

Cl. *(senza dim.)*

Bsn. *f p mp pp*

Cor. *f pp*

Tppte. *mf pp*

Tba.

Perc. *mf*

Hpe.

Vln.1

Vln.2

Alt.

Vlc.

Cb.

Detailed description: This page of a musical score covers measures 130 to 134. The score is for a full orchestra. The Piccolo part has rests in measures 130-132 and 134, with a quarter note in measure 133. The Clarinet in A and Clarinet parts play a melodic line with slurs and ties, marked '(senza dim.)'. The Bassoon part starts with a *pp* dynamic, then moves to *f* in measure 132, *p* in 133, *mp* in 134, and *pp* in 135. The Cor Anglais and Trumpet parts have a melodic line starting in measure 132, with dynamics *f* and *pp*. The Trombone part has a melodic line starting in measure 132, with dynamics *mf* and *pp*. The Percussion part has a quarter note in measure 132 and a half note in measure 134, marked *mf*. The Harp part has a sustained chord in measure 132 and 133. The Violin 1 and 2 parts have rests in measures 130-132 and 134, with a quarter note in measure 133. The Alto, Viola, and Cello parts have rests in measures 130-132 and 134, with a quarter note in measure 133. The time signature changes from 2/8 to 7/16, 4/8, 5/16, 3/8, and 7/16. The key signature has one flat.

← ♩ = ♩. → (Cymb. Chin.) \*

♩ = 108

135

Picc.

C. A.

Cl.

Bsn.

Cor.

Tppte.

Tba.

Perc.

Hpe.

Vln. 1

Vln. 2

Alt.

Vlc.

Cb.

*f* *mp* *p* *f* *mp* *p* *f*

*f* *pp* *f* *pp* *sfz*

*mf* *pp* *mf* *pp*

con sord.

*mf* *pp*

(Cymb. Ch.) (P. Gong)

*f*

Mit

♩ = 108

\* voir note dans l'introduction de la partition

**H**

♩ = 150

140

Picc. *f* *senza dim., toutes les notes comme coupées brutalement*

C. A.

Cl. *ff*

Bsn. *f* — *mp* — *ff*

Cor. *f*

Tppte. *f* — *p*

Tba.

Perc. (Gr. C.) *mf* *f* (T-t m.) *mf* *f*

Hpe.

♩ = 150

Vln.1

Vln.2

Alt.

Vlc.

Cb.

145

Picc. *ff*

C. A.

Cl. *ff*

Bsn. *ff*

Cor.

Tppte. *fp*

Tba.

Perc. (Gr. C.) *f*  
(T-t m.) *mf*

Hpe. Sol#-La#

Vln.1

Vln.2

Alt.

Vlc.

Cb.

149

**I**

Picc. *senza dim.*

C. A. *fff*

Cl. *(senza dim.) ff*

Bsn. *(senza dim.) ff*

Cor. *(senza dim.) sfp*

Tppte. *sfp* *sfp* *sfp* *sfp* *sfp* *sim.*

Tba.

Perc. (Cymb. Ch.) (P. Gong)

Hpe.

Vln.1

Vln.2

Alt.

Vlc.

Cb.

154

Picc.

C. A.

Cl.

Bsn.

Cor.

Tppte.

Tba.

Perc.

Hpe.

Vln.1

Vln.2

Alt.

Vlc.

Cb.

*sfz* *sfz* *sim.* *sfz* *sfz* *sfz* *sfz* *sfz*

(Gr. C.) (Cymb. Ch.) (P. Gong)

*f*

Soli-Lab

159

Picc.

C. A.

Cl.

Bsn.

Cor.

Tptte.

Tba.

Perc.

Hpe.

Vln.1

Vln.2

Alt.

Vlc.

Cb.

*f*

*sf* *sf* *f*

*f*



**J**  
♩ = 86

163

Picc. *f*

C. A.

Cl. *ff*

Bsn. *ff*

Cor. *sf* *f*

Tppte. *sf* *f* *sf*

Tba.

Perc. (Cymb. susp.) *p* *f*

Hpe.

Vln.1 *ff* bien soutenu, avec beaucoup de son (senza dim.)

Vln.2 *ff* bien soutenu, avec beaucoup de son (senza dim.)

Alt. *ff* bien soutenu, avec beaucoup de son (senza dim.)

Vlc *ff* bien soutenu, avec beaucoup de son (senza dim.)

Cb.

9/16 7/16

167

Picc. *mf* *ppp*

C. A. *ff* *f* 3

Cl. *ff* *f* 3

Bsn.

Cor. *p*

Tppte. *mf* 3

Tba.

Perc. *mf* *ppp*

Hpe.

Vln. 1 *intense* 3

Vln. 2 *intense*

Alt. *intense* 3

Vlc. *intense*

Cb.

Detailed description: This page of a musical score, numbered 167, features ten staves for various instruments. The Piccolo (Picc.) staff has a dynamic marking of *mf* and *ppp*. The Clarinet in A (C. A.) and Clarinet (Cl.) staves both start with *ff* and transition to *f*, with a triplet of eighth notes marked '3'. The Bassoon (Bsn.) staff is mostly silent. The Cor Anglais (Cor.) staff has a *p* dynamic. The Trumpet (Tppte.) staff has a *mf* dynamic and a triplet marked '3'. The Trombone (Tba.) staff is silent. The Percussion (Perc.) staff has a *mf* dynamic that fades to *ppp*. The Harp (Hpe.) staff is silent. The Violin 1 (Vln. 1) staff has an *intense* marking and a triplet marked '3'. The Violin 2 (Vln. 2) staff has an *intense* marking. The Viola (Alt.) staff has an *intense* marking and a triplet marked '3'. The Violoncello (Vlc.) staff has an *intense* marking. The Double Bass (Cb.) staff is silent. The score includes dynamic markings, articulation marks, and a key signature change from 7/16 to 4/8.

♩ = 108

172

Picc. C. A. Cl. Bsn. Cor. Tptte. Tba. Perc. Hpc.

(Cymb. Ch.) (Gr. C.)

*sfp* *mf* *f*

7/16 4/8

Detailed description: This block contains the musical score for measures 172 through 175. The instruments listed are Piccolo (Picc.), Clarinet in A (C. A.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (Cor.), Trumpet (Tptte.), Trombone (Tba.), Percussion (Perc.), and Harp (Hpc.). The tempo is marked as quarter note = 108. The key signature has one flat (B-flat major or D minor). The time signature is 7/16, which changes to 4/8 at the end of measure 175. The woodwinds and strings play melodic lines, while the percussion features a cymbal crash and a gong. Dynamics include *sfp* (sforzando piano), *mf* (mezzo-forte), and *f* (forte). A quintuplet of eighth notes is marked with a '5' in the bassoon part in measure 172.

♩ = 108

Vln.1 Vln.2 Alt. Vlc. Cb.

*ff* *ff* *ff* *ff*

3

7/16 4/8

Detailed description: This block contains the musical score for measures 172 through 175 for the string section. The instruments are Violin 1 (Vln.1), Violin 2 (Vln.2), Viola (Vlc.), and Cello (Cb.). The tempo is marked as quarter note = 108. The key signature has one flat. The time signature is 7/16, which changes to 4/8 at the end of measure 175. The strings play a melodic line with a forte (*ff*) dynamic. A triplet of eighth notes is marked with a '3' in measures 173 and 174.

Musical score for orchestra, measures 176-180. The score is in 4/8 time and features a complex rhythmic pattern with frequent changes to 9/16 and 7/16 time signatures. The instruments and their parts are:

- Picc.**: Piccolo, starting at measure 176 with a *ff* dynamic. It plays a melodic line with triplets and slurs.
- C. A.**: Clarinet in A, mostly rests with some notes in measures 177-180.
- Cl.**: Clarinet in Bb, playing a melodic line with triplets and slurs, starting at measure 176 with a *ff* dynamic.
- Bsn.**: Bassoon, playing a melodic line with triplets and slurs, starting at measure 176 with a *ff* dynamic.
- Cor.**: Cor Anglais, playing a melodic line with slurs, starting at measure 176 with a *ff* dynamic.
- Tppte.**: Trumpet, playing a melodic line with slurs, starting at measure 176 with a *f* dynamic and *sfp* dynamic.
- Tba.**: Trombone, mostly rests.
- Perc.**: Percussion, playing a rhythmic pattern of eighth and sixteenth notes.
- Hpe.**: Harp, mostly rests.
- Vln. 1**: Violin I, playing a melodic line with triplets and slurs.
- Vln. 2**: Violin II, playing a melodic line with slurs.
- Alt.**: Viola, playing a melodic line with triplets and slurs.
- Vlc.**: Violoncello, playing a melodic line with slurs.
- Cb.**: Contrabass, playing a melodic line with slurs, starting at measure 176 with a *ff* dynamic.

The score includes various musical notations such as slurs, triplets, and dynamic markings (*ff*, *f*, *sfp*). The time signatures change from 4/8 to 9/16 and 7/16 throughout the measures.

179

Picc. *pp*

C. A. *f*

Cl. *mf* *f*

Bsn. *p*

Cor. *f* *p* *sfp*

Tptte. con sord. (bucket) *f* *mp* *p* *mp* *sfp*

Tba. *sfp* *pp* con sord.

Perc. (Gr. C.) (Cymb. Ch.) (Gong moyen) (l.v. *sempre*) *mp*  
*bien équilibrer avec harpe et cordes*

Hpe. Réb-Do♯-Si♯ / Mi♭-Fa♯-Sol♯-Lab *f* (l.v.) *mp*

♩ = 86

Vln.1 sul pont. *mp* *mp dolce* *p* *mp*

Vln.2 sul pont. *mp* *mp dolce* *p* *mp*

Alt. sul pont. *mp* *mp dolce* *p* *mp*

Vlc sul pont. *mp* *mp dolce* *p* *mp*

Cb. *ff* *mp*

183

Picc. *p* *mp* *poco* *pp* *mf* *f* *p*

C. A. *p* *mp* *poco* *pp* *mf* *f* *p*

Cl. *p*

Bsn. *sfp*

Cor. *pp* *sfp* *pp*

Tppte. *pp* *p* *sfp* *pp* *pp* *mp* *pp*

Tba. *sfp* *pp*

Perc.

Hpe. Mit

Vln.1 *mp* *poco* *mp* *p* *mp* *f* *p*

Vln.2 *mp* *poco* *mp* *p* *mp* *f* *p*

Alt. *mp* *poco* *mp* *p* *mp* *f* *p*

Vlc. *mp* *poco* *mp* *p* *mp* *f* *p*

Cb. *mp* *mp* *p*

189

Picc. *mf* *f* *ff*

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

Cl. *p* *mf* *p* *f* *f* *ff* *ff*

Bsn. *f* *ff* *ff*

Cor. *mf* *f*

Tppte. *pp* *mf* *p* *mf* *f*

Tba.

Perc. (Gong m.) (Cymb. Ch.) *f*

Hpe. *mf*

Vln. 1 *f* *mp* *f* *mp* *f* *ff* ord.

Vln. 2 *f* *mp* *f* *mp* *f* *ff* ord.

Alt. *f* *mp* *f* *mp* *f* *ff* ord.

Vlc. *f* *mp* *f* *mp* *f* *ff* ord.

Cb. *pp* *mp* *pp* *mp* *poco*

♩ = 108

194

Picc. *f*

C. A.

Cl. *ff*

Bsn. *ff*

Cor. *f*

Tppte. *f* *fp*

Tba.

(Gr. C.)

Perc. *f*

Hpc.

♩ = 108

Vln. 1 *ff*

Vln. 2 *ff*

Alt. *ff*

Vlc. *ff*

Cb.



198

Picc.  $\frac{8}{16}$   $\frac{7}{16}$   $\frac{4}{8}$

C. A.  $\frac{8}{16}$   $\frac{7}{16}$   $\frac{4}{8}$

Cl.  $\frac{8}{16}$   $\frac{7}{16}$   $\frac{4}{8}$

Bsn.  $\frac{8}{16}$   $\frac{7}{16}$   $\frac{4}{8}$

Cor.  $\frac{8}{16}$   $\frac{7}{16}$   $\frac{4}{8}$

Tppte.  $\frac{8}{16}$   $\frac{7}{16}$   $\frac{4}{8}$

Tba.  $\frac{8}{16}$   $\frac{7}{16}$   $\frac{4}{8}$

Perc. (Gr. C.) (Cymb. Ch.)  $\frac{8}{16}$   $\frac{7}{16}$   $\frac{4}{8}$

Hpe.  $\frac{8}{16}$   $\frac{7}{16}$   $\frac{4}{8}$

Vln. 1  $\frac{8}{16}$   $\frac{7}{16}$   $\frac{4}{8}$

Vln. 2  $\frac{8}{16}$   $\frac{7}{16}$   $\frac{4}{8}$  *fff*

Alt.  $\frac{8}{16}$   $\frac{7}{16}$   $\frac{4}{8}$  *fff*

Vlc.  $\frac{8}{16}$   $\frac{7}{16}$   $\frac{4}{8}$  *fff*

Cb.  $\frac{8}{16}$   $\frac{7}{16}$   $\frac{4}{8}$

Detailed description: This page of a musical score, numbered 40, contains measures 198 through 201. The score is for a full orchestra and includes parts for Piccolo, Clarinet in A, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, Percussion (Grande Caquelon and Cymbal/Chimes), Harp, Violin 1, Violin 2, Alto, Violoncello, and Contrabass. The music is in 8/16 time, with a key signature of one flat. Measure 198 begins with a Piccolo entry. Measures 199 and 200 feature complex rhythmic patterns with triplets and slurs. Measure 201 is marked with a 4/8 time signature and features a fortissimo (fff) dynamic for the strings and woodwinds. The Percussion part includes specific instructions for the Grande Caquelon and Cymbal/Chimes.

**L**  
♩ = 86

201

Picc. *ff* *f*

C. A.

Cl. *ff* *f*

Bsn. *ff* *f*

Cor. *p*

Tppte.

Tba.

Perc. *p* (Cymb. susp.) *mf* *f*

Hpe. Sol#-La<sup>4</sup> *ff*

♩ = 86

Vln.1 *fff*

Vln.2

Alt.

Vlc

Cb.

206

Picc. *ff* *p*

C. A.

Cl. *ff* *p*

Bsn. *ff* *p*

Cor.

Tppte.

Tba.

Perc. (Cymb. susp.) *p* *mf* *p*

Hpe. Ré♯

Vln. 1

Vln. 2

Alt.

Vlc.

Cb.

Detailed description: This page of a musical score covers measures 206 to 210. The Piccolo, Clarinet, and Bassoon parts feature a dynamic shift from fortissimo (ff) to piano (p) across measures 206 and 207. The Percussion part includes a suspended cymbal with dynamics p, mf, and p. The Harp part has a specific instruction for Ré♯ in measure 208. The Violin, Viola, and Cello parts contain complex melodic lines with many slurs and fingering numbers (5). The Cor Anglais, Trumpet, and Trombone parts are silent throughout this section.

211

Picc.

C. A.

Cl.

Bsn.

Cor.

Tppte.

Tba.

Perc.

Hpe.

Mib

Vln. 1

Vln. 2

Alt.

Vlc.

Cb.

*p*

**M**

♩ = 108

215

Picc. *f*

C. A. *ff* 5 3 3

Cl. *f* *ff*

Bsn. *ff*

Cor. senza sord. *ff* *ff*

Tppte. senza sord. *f* *f*

Tba. senza sord. *f* *f*

Perc. (Gr. C.) *f*

Hpe. Réb / Sol<sup>b</sup>-Lab *ffz* (l.v. sempre)

Vln.1 *ff* 5

Vln.2 *ff* *violent* 3

Alt. *ff* 5 3

Vlc. *ff* *violent* 3

Cb. *ff*

♩ = 108

218

Picc. *tr*

C. A. *3*

Cl. *tr*

Bsn. *ff*

Cor. *f* *ff*

Tppte. *f* *ff*

Tba. *f*

Perc.

Hpe.

Vln.1 *tr* *3* *fff* *violent*

Vln.2 *3* *fff*

Alt. *3* *3* *fff* *violent*

Vlc. *3* *fff*

Cb. *ff*

Detailed description: This page of a musical score covers measures 218, 219, and 220. The instrumentation includes Piccolo, Clarinet in A, Clarinet, Bassoon, Cor Anglais, Trumpets, Trombones, Percussion, Harp, Violin 1, Violin 2, Alto, Viola, and Cello. The score is written in a key with one flat and a 3/4 time signature. Measure 218 features a Piccolo trill, Clarinet in A and Clarinet triplets, Bassoon eighth notes, and Harp chords. Measure 219 continues with similar textures, including a Bassoon *ff* dynamic. Measure 220 introduces a Violin 1 trill and *fff* *violent* dynamics for the strings. The score concludes with a Cello *ff* dynamic.

♩ = 86

Prendre Flûte

221 (tr)

Picc. *pp*

C. A. *p*

Cl. *pp*

Bsn. *pp*

Cor. *f* *p*

Tptte. *f* *p*

Tba. *mf* *p*

Perc. (Gr. C.) *p* (Gong m.) *f* (l.v. sempre)  
*bien équilibrer avec cordes*

Hpe. *Sol#-La#*

♩ = 86

Vln.1 *ff*

Vln.2 *ff*

Alt. *ff*

Vlc. *ff*

Cb. *mf* *f*

225 Flûte

**Woodwinds:**  
 Picc.: Rest.  
 C. A.: *p* (measures 225-226), *mp* (measures 227-228), *pp* (measure 229).  
 Cl.: *p* (measures 225-226), *mp* (measures 227-228).  
 Bsn.: *mp* (measures 225-226), *mp* (measures 227-228).  
 Cor.: (senza sord.) *f* (measure 229).  
 Tptte.: Rest.  
 Tba.: con sord. *mf* (measure 229).

**Percussion:**  
 Perc.: *mp* (measure 229).

**Keyboard:**  
 Hpe.: *mf*. Chords: Mi<sup>2</sup>, Fa<sup>2</sup>, Sol<sup>2</sup>-Lab. Fingerings: 5.

**Strings:**  
 Vln.1: *mf*, *f*, *mf*, *f*, *mf*, *mf*.  
 Vln.2: *mf*, *f*, *mf*, *f*, *mf*, *mf*.  
 Alt.: *mf*, *f*, *mf*, *f*, *mf*, *mf*.  
 Vlc.: *mf*, *f*, *mf*, *f*, *mf*, *mf*.  
 Cb.: *mf* (measure 229).



**N**  
♩ = 60

230

Fl. *pp* *mp* *p*

C. A. *mp* *pp*

Cl. *p* *p* *mf* *p*

Bsn. *p* *mp* *pp*

Cor. *pp*

Tppte. con sord. (straight) *pp* *p* *pp* *pp*

Tba. *pp*

Perc. (Gong m.) (Cloches-tube)

Cl. T. *p*

Hpe. *mp* (l.v.) Sib

**N**  
♩ = 60

Vln. 1 *p*

Vln. 2 *p* *poco* *ppp*

Alt. *p*

Vlc. *p*

Cb. *p* *pp* *pp* *p*

235

Fl. *mf* *pp*

C. A. *mf* *pp*

Cl. *pp* *mf* *pp*

Bsn. *pp* *mf*

Cor. *pp* *mf* *pp* *p poco* *pp*

Tppte. *p* *ppp*

Tba. *pp* *p* *ppp*

Cl. T. *mp*

Hpe. Si#

Vln. 1 *ppp* *mp* *pp* *mp* *p* *pp*

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

Alt. *ppp* *mp*

Vlc. *p*

Cb. *mf* *ppp*

Detailed description: This page of a musical score covers measures 235 to 240. It features a variety of instruments including woodwinds (Flute, Clarinet in A, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, Clarinet in B-flat), brass (Trumpet, Trombone), strings (Violin 1, Violin 2, Alto, Viola, Cello), and piano. The score is written in a key with one flat and a 3/4 time signature. Dynamics range from *ppp* (pianississimo) to *mf* (mezzo-forte). Performance markings include *poco* and a fingering of 5. The piano part includes a sharp sign (Si#) above a note in measure 240. The woodwinds and strings play sustained notes with various articulations and dynamics, while the piano provides a rhythmic and harmonic accompaniment.

241

Fl. *pp mp pp mp*

C. A. *pp mp pp*

Cl. *pp mp*

Bsn. *pp mp pp*

Cor. *ppp p*

Tppte. *p*

Tba. *pp p pp ppp mf*

Cl. T. *5*

Hpe. *Ré*

Vln. 1 *pp p*

Vln. 2 *pp p*

Alt. *pp p*

Vlc. *pp p*

Cb. *ppp f*

Detailed description: This page of a musical score covers measures 241 to 244. It features a variety of instruments including Flute (Fl.), Clarinet in A (C. A.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (Cor.), Trumpet (Tppte.), Trombone (Tba.), Clarinet in Treble (Cl. T.), Harp (Hpe.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Alto (Alt.), Viola (Vlc.), and Cello (Cb.). The score is written in a common time signature. Dynamics are indicated by *pp*, *mp*, *p*, *ppp*, and *f*. The Flute part begins with a breath mark (h) and includes slurs and accents. The Clarinet in A and Clarinet parts have slurs and accents. The Bassoon part has slurs and accents. The Trombone part has slurs and accents. The Violin 1 and Violin 2 parts have slurs and accents. The Alto part has slurs and accents. The Viola part has slurs and accents. The Cello part has slurs and accents. The Harp part has a specific instruction 'Ré' and slurs. The Clarinet in Treble part has fingerings marked with '5'. The score is arranged in a standard orchestral layout with woodwinds and brass in the upper staves, strings and piano in the lower staves.

246

Fl. *p* *mf* *p*

C. A. *pp* *mf* *p* *pp*

Cl. *pp* *p*

Bsn. *mf*

Cor. *ppp* *pp* *p*

Tppte. *pp* *pp* *mf* *pp*

Tba. *pp* *poco*

Cl. T. 5 5 5 5 5

Hpe. Fab

Vln. 1 *p* *mf*

Vln. 2 *mf*

Alt. *mf*

Vlc. *ppp* *p* *mf*

Cb. *ppp*

251

Fl. *mf* *p*

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

Cl. *mf* *p* *p* *mp* *p*

Bsn. *p* *pp* *p*

Cor. *pp*

Tppte. *p* *pp* *p* *pp*

Tba. *pp*

Cl. T. *p*

Hpe. Sib

Vln. 1 *p* *pp* *p* *mp* *p* *poco*

Vln. 2 *p* *poco* *pp* *p* *mp* *p* *poco*

Alt. *p* *poco* *pp* *p* *mp* *p* *poco*

Vlc. *p* *pp* *p* *p* *poco*

Cb. *ppp* *p*

Detailed description: This page of a musical score covers measures 251 to 254. It features a variety of instruments including Flute, Clarinet in A, Clarinet in Bb, Bassoon, Cor Anglais, Trumpet, Trombone, Clarinet in C, Harp, Violin 1 and 2, Alto Saxophone, Viola, and Cello. The score is characterized by dynamic markings such as *mf*, *p*, *pp*, *mp*, and *ppp*, along with performance instructions like *poco*. The woodwinds and strings play melodic lines with various articulations and phrasings, while the harp provides a sustained accompaniment. The bassoon and cello have prominent parts in the lower register.

**O**

256

Fl. *p* *f*

C. A. *p* *mp* *pp* *pp*

Cl. *mp* *pp* *p* *pp* *p*

Bsn. *pp*

Cor.

Tppte. *pp* *p* *pp*

Tba.

Cl. T.

Hpe.

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

Vln. 2 *pp* *mp* *p* *pp* *p*

Alt. *pp* *mp* *p* *pp* *p*

Vlc. *pp* *mp* *pp* *p*

Cb. *p* *pp* *p* IV.

262

Fl. *pp*  $\leftarrow$  *mf*  $\rightarrow$  *pp* *pp*  $\leftarrow$  *mf*  $\rightarrow$  *pp*

C. A. *p* *pp*  $\leftarrow$  *mf*

Cl. *mf* *pp* *p* *mf* *pp*

Bsn. *pp*  $\leftarrow$  *mf*  $\rightarrow$  *pp* *pp*  $\leftarrow$  *mf*

Cor. con sord. (fiber) *pp* *mf* *p*  $\leftarrow$  *mp*  $\rightarrow$  *p*  $\leftarrow$  *mp*  $\rightarrow$

Tppte. (con sord.) *pp* *poco*

Tba.

Cl. T.

Hpe.

Vln. 1 *p* *mf*  $\rightarrow$  *p* *p*  $\leftarrow$  *mp*  $\rightarrow$

Vln. 2 *mf*  $\rightarrow$  *p* *mf*  $\rightarrow$  *p*  $\rightarrow$  *mp*  $\rightarrow$

Alt. *mf*  $\rightarrow$  *p* *mf*  $\rightarrow$  *p* *p*  $\rightarrow$  *mp*  $\rightarrow$

Vlc. *mf*  $\rightarrow$  *p* *p*

Cb. *pp*

267

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

C. A. *p* *mp*

Cl. *mf* *pp* *p* *mp* *pp* *p*

Bsn. *p* *mf* *p* *mp* *p*

Cor. *pp* *pp* *p* *pp* *sfp*

Tppte. *ppp* *mp* *ppp* *pp* *p* *pp*

Tba. *pp* *p* *pp*

Cl. T. *-*

Hpe. *Fa* *Si# / Mi*

Vln. 1 *p* *p* *mp* *p* *p* *mp*

Vln. 2 *p* *p* *mp* *p* *p* *mp* *p* *mp*

Alt. *p* *p* *mp* *p* *p* *mp* *p*

Vlc. *p* *mp*

Cb. *p* *pp*



doigté timbrant

272

Fl. *mf* *f* *f*

C. A. *f* *f*

Cl. *mp*

Bsn. *mp* *ff* *p* *sf mp*

Cor. *pp* *f* *p < f* *mf* *senza sord.* *mp* *f*

Tppte. *mf* *pp* *p < f* *p <* *f* *sf*

Tba.

Cl. T.

Hpe. Mi# Do# Réb / Mi# *ff*

Vln.1 *mf* *f* *mf* *ff* *mf* *f*

Vln.2 *f* *ff* *mf* *f*

Alt. *mp* *f* *mf* *f* *mf* *f*

Vlc.

Cb.

**P**

$\text{♩} = 86$

277

Fl. *ff* *f* *mp* *ff*

C. A. *ff* *f* *mp* *ff*

Cl. *ff* *f* *mp* *ff*

Bsn. *ff* *mp* *ff*

Cor. *mp* *ff* *f* *mp* *ff* senza sord.

Tptte.

Tba.

Cl. T. *f*

Hpe. Ré / La

$\text{♩} = 86$

Vln. 1 *ff* *f* *ff* *f* *ff* *mf* *f* *ff*

Vln. 2 *ff* *f* *mf* *ff* *mf* *f* *ff*

Alt. *ff* *f* *mf* *f* *ff* *mf* *f* *ff*

Vlc. *mp* *f* *sf* *mf* *f* *ff* *f* *ff*

Cb. *mp* *f* *pp*

282 (b)

Fl. *mp* *ff* *mf* *ff* *ff* *fff*

C. A. *mp* *ff* *mf* *ff* *mf* *ff* *fff*

Cl. *mp* *ff* *mf* *ff* *mf* *ff* *fff*

Bsn. *mf* *ff* *ff* *fff*

Cor. *mp* *f* *sfp* *mp* *ff*

Tppte. *ppp* *mf* *pp* *ff* *mp*

Tba. *p* *pp* *p* *f* *mp* *f*

Perc. (Gong m.) *f* (l.v.)

Cl. T. *bien équilibrer avec harpe*

Hpe. *ff* Lab

Vln. 1 *mf* *ff* *ff* *f* *ff* *f* *ff* *fff*

Vln. 2 *mf* *ff* *f* *mf* *ff* *f* *ff*

Alt. *ff* *mf* *ff* *f* *ff*

Vlc. *ff* *f* *ff* *f* *ff*

Cb. *ff*

287

Fl. *f* — *ff* — *fff* *ff* — *fff* *f* <sup>5</sup>

C. A. *f* — *ff* — *fff* *ff* — *fff* *f* <sup>5</sup>

Cl. *f* — *ff* — *fff* *ff* — *fff* *f* <sup>5</sup>

Bsn. *f* — *fff* *fff*

Cor. *p* — *f* *ff*

Tppte. *ff* *ff*

Tba. senza sord. *ff*

Perc. <sup>5</sup> <sup>5</sup>

Cl. T. <sup>5</sup>

Hpe. *fff* Réb-Sib / Mib-Fa#

Vln. 1 *ff* — *fff* *ff* — *fff* *f* — *ff* <sup>5</sup>

Vln. 2 *fff* *ff* — *fff* *ff* — *fff* *f* — *ff* <sup>5</sup>

Alt. *fff* pizz. *ff* — *ff* — *fff* *f* — *ff* <sup>5</sup>

Vlc. *ffz* *ff* — *fff* *f* — *ff* <sup>5</sup>

Cb. pizz. arco *fff* *f* — *ff* <sup>5</sup>

292

Fl. *fff* *ff* *mf* < *ff* *f*

C. A. *fff* *fff* *fff* *f* < *fff*

Cl. *fff* *fff* *mf* < *ff* *fff* *f* < *fff*

Bsn. *ff* *fff* *fff* *mf* < *ff* *fff* *f*

Cor. *ff* *sf* *ff* *f*

Tppte. *f* < *ff* *sf* *f* *mf* < *ff*

Tba. *ff* *sf* *f*

Perc. (Gong m.)

Cl. T. *fff*

Hpe.

Vln. 1 *fff* *ff*

Vln. 2 *fff* *f* *ff*

Alt. *fff* *f* *ff*

Vlc. pizz. *fff* arco *f* *ff*

Cb. *ff* pizz. *fff* arco *f*

doigté timbrant

297

Fl. *fff* *mf* *ff*

C. A.

Cl.

Bsn. *fff* *mf* *ff*

Cor. *fff* *ff* *fff*

Tppte. *ff* *f* *ff*

Tba. *ff*

Perc.

Cl. T.

Hpe. *Fa#*  
*à la table*  
*violent*

Vln. 1 *fff*

Vln. 2 *fff*

Alt. *ff* *fff*

Vlc.

Cb.

Detailed description: This page of a musical score covers measures 297 to 301. The instrumentation includes Flute (Fl.), Clarinet in A (C. A.), Clarinet (Cl.), Bassoon (Bsn.), Cor Anglais (Cor.), Trumpet (Tppte.), Trombone (Tba.), Percussion (Perc.), Clarinet in Bass Clef (Cl. T.), Harp (Hpe.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Alto (Alt.), Viola (Vlc.), and Cello (Cb.). The Flute part features a melodic line with dynamics *fff*, *mf*, and *ff*. The Clarinet and Bassoon parts have similar dynamics. The Cor Anglais, Trumpet, and Trombone parts have more active lines with dynamics *fff*, *ff*, *f*, and *ff*. The Harp part includes the instruction *à la table* and *violent*. The Violin 1 and 2 parts are highly active with many sixteenth notes and dynamics *fff*. The Alto part has dynamics *ff* and *fff*. The Cello and Double Bass parts are mostly silent.

302

Fl.

senza dim.!

*p* dolce

C. A.

*pp* dolce

*p* *pp*

Cl.

*pp* dolce

Bsn.

Cor.

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

Tppte.

Tba.

Perc. (Gong m.)

*mf* *p*

Hpe.

Vln.1

5

sul tasto

*pp* *p*

senza dim.!

Vln.2

5

*fff*

senza dim.!

sul tasto

*pp*

Alt.

5

senza dim.!

con sord.

*pp* dolce

Vlc.

Cb.

307

Fl. *pp*

C. A. *pp dolce*

Cl. *pp*

Bsn. *pp p pp*

Cor. *pp*

Tppte.

Tba.

Perc.

Hpe. Mi $\flat$  Fa $\sharp$  *mp*

Vln.1 *pp p poco pp*

Vln.2 *p pp p ppp p*

Alt.

Vlc.

Cb. *pizz. p*





♩ = 60

312

Fl.

C. A.

Cl.

Bsn.

Cor.

Tppte.  
con sord. (straight)

Tba.

Perc.  
(Gong m.) (l.v.) (Cymb. Ch.)  
retirer la serviette  
*p* *p* lointain (Gr. C.)  
(Grand Tam-tam)

Hpe.  
Sol<sup>♯</sup>-La<sup>♯</sup> *f* *mp* Si<sup>♯</sup>

♩ = 60

Vln.1

Vln.2

Alt.

Vlc.

Cb.

ord.

ord.

senza sord.

pp < mp > pp

pp < mp > pp

pp < mp > pp

pp < mp > pp

318

(doigté timbrant)

Fl.

C. A.

Cl.

Bsn.

Cor.

Tppte.

Tba.

Perc.

Hpe.

Vln.1

Vln.2

Alt.

Vlc.

Cb.

*pp* *mf* *pp*

*pp* *p*

*ppp* *pp* *mp* *pp*

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

*pp* *mf* *pp*

*pp* *mp* *pp*

*pp* *mp* *pp*

*pp* *mp* *pp*

*pp* *mp* *pp*

Fa<sup>♯</sup> Mi<sup>b</sup> Sol<sup>b</sup>

poco pont.

poco pont.

I.

324

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

C. A. *pp* *p* *mf* *pp*

Cl. *pp* *mf* *pp* *mf* *p* *mf*

Bsn. *pp* *mp* *pp* *pp*

Cor. *pp* *mf* *pp* *pp* *mf*

Tppte.

Tba.

Perc. (Gr. T-t) (Gong m.) (Cymb. Ch.) (Gr. C.)

Hpe. Dob *poco*

Vln. I ord. I. *mp* *p* *pp* *poco pont.* *ord.* *mp* *pp*

Vln. II ord. *mp* *p* *pp* *poco pont.* *ord.* *mp* *pp*

Alt. *pp* *mp* *pp* *poco pont.* *ord. II.* *mp* *pp* *poco pont.*

Vlc. *pp* *mp* *pp* *poco pont.* *ord.* *mp* *pp* *ord.*

Cb.

**R**

♩ = 43

330

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

C. A. *pp* *mf* *pp*

Cl. *pp* *pp* *mf* *pp* doigté timbrant

Bsn. *p* *pp* *mf* *pp* *p*

Cor. *pp* *mf* *pp* *mf* *pp* con sord. *p*

Tppte. (con sord.) *ppp* *p*

Tba. con sord. Tuba en mi $\flat$  *pp*

Perc. (l.v.)

Hpe. Sib *mp* Do $\sharp$  / La $\sharp$  *mp* Mi $\sharp$  La $\sharp$  Mi $\flat$  *mp*

♩ = 43

Vln.1 poco pont. ( $\circ$ ) ord. *mp* *pp* *pp*

Vln.2 poco pont. ( $\flat$ ) ord. *mp* *pp* *pp* *p*

Alt. ord. ( $\flat$ ) poco pont. *mp* *pp* *pp*

Vlc *p* *pp* *p* *pp*

Cb.

336

Fl. *pp* *p* *p* *mp* *pp*

C. A.

Cl. *p* *mp* *p* *pp* *p*

Bsn. *pp* *p* *pp* *p* *pp*

Cor. *mp* *pp* *sf* senza sord.

Tppte. *pp* *pp* *p* *pp* *ppp* *pp*

Tba. *poco* *mp* *pp*

Perc. (Gr. T-t) *p*  
gratter le bord avec une batte de triangle

Hpe. *sf* *mp*

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

Vln.2 *mp* *p* *pp* *p* *pp*

Alt. *p* *mp* *p* *p* *p*

Vlc. arco sul pont. *p* *mp* *pp*

Cb. *p* *pp* (loco) *p* *mp*

IV. 8. 9. 10. 12.

♩ = 30

342

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

C. A. *mf* *p* *mf* *p* *pp* *mf*

Cl. *mf* *p* *mf* *p* *pp*

Bsn. *mf* *p* *mf* *p* *mf*

Cor. *mf* *sfp* *pp* *poco* *mp*

Tppte. *mp* *pp* *mfp* *pp*

Tba. *pp* *p* *pp* *p* *poco* *un peu en dehors* *pp* *p*

Perc. (Gr. C.) (l.v.) *p*

Cl. T. (Cloche-tube) *p*

Hpe. *f* *Mit* *mp* *f*

♩ = 30

Vln. 1 *ppp* *p* *pp* *p*

Vln. 2 *p* *ppp* *p* *pp* *p*

Alt. *ppp* *p* *pp* *pp* *p*

Vlc. *ppp* *p* *pp* *poco* *pp*

Cb. *p* *pizz. IV.* *mp* *pp*

S

♩ = 43

347

Fl. *pp* *pp*

C. A. *p* *pp* *pp* *ppp* *pp* *mf*

Cl. *p* *pp* *pp*

Bsn. *p* *ppp* *ppp*

Cor en mi $\flat$  4. 6.

Cor. *p* *pp* *sfp* *pp* *ppp*

Tppte. *mf* *pp*

Tba. *pp* *p* *pp* *pp* *pp* *un peu en dehors*

(Gr. C.)

Perc. *p*

Hpe. Ré $\sharp$  Fa $\sharp$

*sf*

♩ = 43

Vln.1 *mp* *ppp* *p* *pp*

Vln.2 *mp* *ppp* *p* *pp*

Alt. *mp* *ppp* *p* *pp*

Vlc. *pp*

Cb.

sul tasto

352

Fl. *pp* *p* *ppp*

C. A. *ppp*

Cl.

Bsn. *pp* *ppp*

Cor. (Cor en mi $\flat$ ) 9. 11. 6.  
*p* *pp* *mf* *pp* *p*  
un peu en dehors

Tppte. *mf* *pp* *ppp*

Tba. 6. 5. 7. 8. *p* *pp* *p*

Perc. 5 5 5 5 5 5 5 5

Hpe. *p* *mp*  
Si

Vln.1 ord. *p*

Vln.2 ord. *p*

Alt. ord. *p*

Vlc I. ord. *p* *pp*

Cb. arco *pp* *p* *pp*



♩ = 30, dans un calme profond

358

Fl.

C. A.

Cl.

Bsn.

Cor.

Tppte.

Tba.

Perc.

Hpe.

(Gr. C.)

5

5

5

5

5

5

Mib

mp

Sib

pp

avec émotion

pp

pp

♩ = 30, dans un calme profond

Vln. 1

Vln. 2

Alt.

Vlc

Cb.

arco IV.

(loco)

mp

10.

11.

12.

13.

ppp

ppp

p legato possibile

pp

mp

rall. . . . .

364

Fl. *(non dim.)*

C. A. *p* *(non dim.)*

Cl. *p* *(non dim.)*

Bsn. *p* *(non dim.)*

Cor. (9.) (11.) (14.) *p* *p* *(non dim.)*

Tptte. *p* *pp* *p* *(non dim.)*

Tba. *p* *(non dim.)*

Cl. T. (Cloches-tube) *p*

Hpe.

Vln.1 *p legato possibile* *(non dim.)*

Vln.2 *(non dim.)*

Alt. *p legato possibile* *(non dim.)*

Vlc. *p* *(non dim.)*

Cb. *pp* *p* *(non dim.)*

rall. . . . .