

POÈME

Pour violon et alto
avec
accompagnement d'orchestre

Lucien DUROSOIR

- 1920 -

Flûtes 1 & 2
Hautbois 1 & 2
Cor Anglais
Clarinettes Si \flat 1 & 2
Bassons 1 & 2
Cors en Fa 1 & 2
Trompettes en Ut 1 & 2
Timbales 2
Violons 1 & 2
Altos
Violoncelles
Contrebasses

"Cherchez-vous les dieux, ô Macarée ! et d'où sont issus les hommes, les animaux et les principes du feu universel ? Mais le vieil Océan, père de toutes choses, retient en lui-même ces secrets, et les nymphes qui l'entourent décrivent en chantant un chœur éternel devant lui, pour couvrir ce qui pourrait s'évader de ses lèvres entr'ouvertes par le sommeil. Les mortels qui touchèrent les dieux par leur vertu ont reçu de leurs mains des lyres pour charmer les peuples, ou des semences nouvelles pour les enrichir, mais rien de leur bouche inexorable."

"Le Centaure" - Maurice DE GUÉRIN

Allegro moderato

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flûte 1: Solo part starting in the fifth measure with a sixteenth-note figure, marked *pp* and *solo*.
- Flûte 2: Rests throughout.
- Hautbois 1: Rests throughout.
- Hautbois 2: Rests throughout.
- Cor Anglais: Rests throughout.
- Clarinete en Si^b 1: Rests throughout.
- Clarinete en Si^b 2: Rests throughout.
- Basson 1: Rests throughout, then a single note in the fifth measure, marked *pp*.
- Basson 2: Rests throughout.
- Cor en Fa 1: Sustained notes, marked *p*.
- Cor en Fa 2: Sustained notes, marked *p*.
- Trompette Ut 1: Rests throughout.
- Trompette Ut 2: Rests throughout.
- Timbales: Sustained notes, marked *pp*.
- Violon Solo: Rests throughout.
- Alto Solo: Rests throughout.
- Violon I: Starts with a sixteenth-note figure, marked *f*, then *dim.* and *pp* in the fifth measure. Includes a *Div.* marking.
- Violon II: Sustained notes, marked *dim.* and *pp*.
- Alto: Sixteenth-note figure, marked *f*, then *dim.* and *pp*.
- Violoncelles: Sixteenth-note figure, marked *f*, then *p*.
- Contrebasses: Sustained notes, marked *mf* and *p*.

This musical score page contains the following parts and markings:

- Fl. 1:** Sixteenth-note runs with sixteenth rests, marked *pp* and *pp*. Includes a sixteenth rest marking.
- Fl. 2:** Sixteenth-note runs with sixteenth rests, marked *pp* and *pp*. Includes a sixteenth rest marking.
- Hts. 1 & 2:** Muted (indicated by a flat line).
- C. A., Cl. Si \flat 1 & 2:** Muted (indicated by a flat line).
- Bsn. 1 & 2:** Bassoon parts with quarter and eighth notes.
- Cor. 1 & 2:** Horn parts with *pp* markings.
- Trp. Ut 1 & 2:** Trumpet parts, mostly muted.
- Timb.:** Muted (indicated by a flat line).
- Vln. solo & Alt. solo:** Violin and Viola solo parts with triplets and *p* markings.
- Vln. I & II:** Violin I and II parts with long slurs.
- Alt.:** Viola part with long slurs.
- Vlc. & Cb.:** Violoncello and Contrabass parts with *p* markings.

A

Musical score for orchestral section A, measures 12-17. The score includes parts for Flutes 1 and 2, Horns 1 and 2, Clarinet in A, Clarinet in Bb 1 and 2, Bassoons 1 and 2, Cor Anglais 1 and 2, Trumpets in C 1 and 2, Timpani, Violin solo, Alto solo, Violin I, Violin II, Alto, Violoncello, and Contrabass.

Measures 12-17 are marked with a bracket and a box labeled 'A'. The Flute parts feature intricate sixteenth-note patterns with slurs and accents. The Bassoon 1 part has a dynamic marking of *p* in measure 14. The Violin solo and Alto solo parts contain triplets and are marked with a dynamic of *f*. The Violin I part includes a *Div.* (divisi) marking with a triplet of sixteenth notes. The Violoncello and Contrabass parts are marked with *pp* (pianissimo).

B

Fl. 1 *pp*

Fl. 2 *pp*

Hts. 1

Hts. 2

C. A.

Cl. Si \flat 1 *pp*

Cl. Si \flat 2

Bsn. 1

Bsn. 2

Cor. 1 *f*

Cor. 2 *f*

Trp. Ut 1

Trp. Ut 2

Timb.

Vln. solo *pp*

Alt. solo *pp*

Vln. I *pp*

Vln. II *pp*

Alt. *pp*

Vlc. *p*

Cb.

24

Fl. 1

Fl. 2

Hts. 1

Hts. 2

C. A.

Cl. Si \flat 1

Cl. Si \flat 2

Bsn. 1

Bsn. 2

Cor. 1

Cor. 2

Trp. Ut 1

Trp. Ut 2

Timb.

Vln. solo

Alt. solo

Vln. I

Vln. II

Alt.

Vlc.

Cb.

p

pp

f

cresc.

Div.

28 C

Fl. 1 *p* 6 6 6

Fl. 2

Hts. 1

Hts. 2

C. A.

Cl. Si \flat 1 *p* 6 6 6

Cl. Si \flat 2 *p* 6 6 6

Bsn. 1 *pp*

Bsn. 2 *pp*

Cor. 1 *pp*

Cor. 2 *pp*

Trp. Ut 1

Trp. Ut 2

Timb. *pp*

Vln. solo *pp* 6 6

Alt. solo 3 3 3 6 3 3 3

Vln. I *pp* *f* 3 3 3 *pp*

Vln. II *f* 3 3 3 *pp*

Alt. 6 3

Vlc. *pp* 6 6

Cb.

This page of a musical score covers measures 32 through 35. The instruments and parts are arranged as follows:

- Flutes (Fl. 1, Fl. 2):** Measure 32 has a whole rest. Measures 33 and 34 have whole rests. Measure 35 has a whole rest.
- Horns (Hts. 1, Hts. 2):** Measures 32-34 have whole rests. Measure 35 features a triplet of eighth notes (G4, A4, B4) with a *mf* dynamic.
- Clarinet in A (C. A.):** Measures 32-34 have whole rests. Measure 35 has a half note G4 with a *p* dynamic.
- Clarinets in Bb (Cl. Si b 1, Cl. Si b 2):** Measure 32 has sixteenth-note triplets with a *p* dynamic. Measures 33-35 have whole rests.
- Bassoons (Bsn. 1, Bsn. 2):** Measure 32 has a half note G2 with a *pp* dynamic. Measure 33 has a sixteenth-note triplet with a *p* dynamic. Measure 34 has a whole rest. Measure 35 has a whole rest.
- Cor Anglais (Cor. 1, Cor. 2):** Measure 32 has a half note G4 with a *pp* dynamic. Measure 33 has a half note G4 with a *pp* dynamic. Measure 34 has a whole rest. Measure 35 has a whole rest.
- Trumpets (Trp. Ut 1, Trp. Ut 2):** Measures 32-35 have whole rests.
- Timpani (Timb.):** Measures 32-35 have whole rests.
- Solo Violin (Vln. solo):** Features sixteenth-note triplets and sixteenth-note runs with a *p* dynamic.
- Solo Alto (Alt. solo):** Features sixteenth-note runs with a *p* dynamic.
- Violins (Vln. I, Vln. II):** Measure 32 has a half note G4 with a *p* dynamic. Measure 33 has a half note G4 with a *p* dynamic. Measure 34 has a half note G4 with a *p* dynamic. Measure 35 has a triplet of eighth notes with a *f* dynamic.
- Alto (Alt.):** Measure 32 has a half note G4 with a *p* dynamic. Measure 33 has a half note G4 with a *p* dynamic. Measure 34 has a whole rest. Measure 35 has a whole rest.
- Viola (Vlc.):** Measure 32 has sixteenth-note triplets with a *p* dynamic. Measure 33 has a triplet of eighth notes with a *p* dynamic. Measure 34 has a half note G4 with a *pp* dynamic. Measure 35 has a triplet of eighth notes with a *pp* dynamic. A *Div.* marking is present above measure 34.
- Double Bass (Cb.):** Measure 32 has a half note G2 with a *pp* dynamic. Measure 33 has a half note G2 with a *pp* dynamic. Measure 34 has a whole rest. Measure 35 has a whole rest.

36

Fl. 1

Fl. 2

Hts. 1

Hts. 2

C. A.

Cl. Si \flat 1

Cl. Si \flat 2

Bsn. 1

Bsn. 2

Cor. 1

Cor. 2

Trp. Ut 1

Trp. Ut 2

Timb.

Vln. solo

Alt. solo

Vln. I

Vln. II

Alt.

Vlc.

Cb.

41 **D** (3:2)

Fl. 1 *solo* *p* 3 3 3

Fl. 2

Hts. 1 *solo* *p* 3 3 3

Hts. 2

C. A.

Cl. Si \flat 1

Cl. Si \flat 2

Bsn. 1 *solo* *p* 3 3 3

Bsn. 2

Cor. 1 3 *p* *dim.* *p*

Cor. 2

Trp. Ut 1 *en dehors* *mf* 3 *p* *dim.*

Trp. Ut 2 *en dehors* *mf*

Timb. 41 *pp*

Vln. solo

Alt. solo *f*

Vln. I *p* *pp*

Vln. II *p* *pp*

Alt. *p*

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

Cb. *p* *pp*

51

Fl. 1

Fl. 2

Hts. 1

Hts. 2

C. A.

Cl. Si \flat 1

Cl. Si \flat 2

Bsn. 1

Bsn. 2

Cor. 1

Cor. 2

Trp. Ut 1

Trp. Ut 2

Timb.

Vln. solo

Alt. solo

Vln. I

Vln. II

Alt.

Vlc.

Cb.

p

3

dim.

pp

f

mf

pp

54

Fl. 1

Fl. 2

Hts. 1

Hts. 2

C. A.

Cl. Si \flat 1

Cl. Si \flat 2

Bsn. 1

Bsn. 2

Cor. 1

Cor. 2

Trp. Ut 1

Trp. Ut 2

Timb.

Vln. solo

Alt. solo

Vln. I

Vln. II

Alt.

Vlc.

Cb.

E Allegretto ma poco

Fl. 1

Fl. 2

Hts. 1

Hts. 2

C. A. *solo*
mf

Cl. Si \flat 1

Cl. Si \flat 2

Bsn. 1 *p*

Bsn. 2 *p*

Cor. 1 *pp*

Cor. 2 *pp*

Trp. Ut 1

Trp. Ut 2

Timb.

Vln. solo *p*

Alt. solo *p*

Vln. I *pp* 4

Vln. II *pp* 4

Alt. *pp*

Vlc. *pp* Div. pizz.

Cb. *pp*

64

Fl. 1

Fl. 2

Hts. 1

Hts. 2

C. A.

Cl. Si \flat 1

Cl. Si \flat 2

Bsn. 1

Bsn. 2

Cor. 1

Cor. 2

Trp. Ut 1

Trp. Ut 2

Timb.

Vln. solo

Alt. solo

Vln. I

Vln. II

Alt.

Vlc.

Cb.

p

pp

dim.

This page of a musical score contains measures 67 through 89. The instruments and parts are arranged as follows:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has a melodic line starting at measure 67, with a *pp* dynamic and a four-measure slur in measure 89. Fl. 2 is silent.
- Horns (Hts. 1, Hts. 2):** Both are silent.
- Clarinets (Cl. Si \flat 1, Cl. Si \flat 2):** Cl. Si \flat 1 has a melodic line starting at measure 67. Cl. Si \flat 2 is silent.
- Bassoons (Bsn. 1, Bsn. 2):** Bsn. 1 has a melodic line starting at measure 67 with a *p* dynamic. Bsn. 2 is silent.
- Cor Anglais (Cor. 1, Cor. 2):** Cor. 1 has a melodic line starting at measure 67 with a *mf* dynamic. Cor. 2 has a sustained note with a *pp* dynamic.
- Trumpets (Trp. Ut 1, Trp. Ut 2):** Both are silent.
- Timpani (Timb.):** Silent until measure 89, where it plays a *pp* chord.
- Soloists (Vln. solo, Alt. solo):** Both have melodic lines throughout the passage.
- Violins (Vln. I, Vln. II):** Vln. I has a melodic line starting at measure 67 with a *pp* dynamic and a four-measure slur in measure 89. Vln. II has a sustained note with a *pp* dynamic.
- Alto (Alt.):** Has a melodic line starting at measure 67 with a *pp* dynamic and a four-measure slur in measure 89.
- Viola (Vlc.):** Has a melodic line starting at measure 67 with a *pp* dynamic and a four-measure slur in measure 89.
- Double Bass (Cb.):** Has a melodic line starting at measure 67 with a *pizz.* (pizzicato) marking.

70

Fl. 1 *p* *cresc.* *sf p*

Fl. 2 *cresc.* *sf p*

Hts. 1 *pp* *cresc.* *sf p*

Hts. 2

C. A.

Cl. Si \flat 1 *p* *cresc.* *sf p*

Cl. Si \flat 2

Bsn. 1 *p* *cresc.* *sf p*

Bsn. 2

Cor. 1

Cor. 2

Trp. Ut 1

Trp. Ut 2

70

Timb.

Vln. solo *p*

Alt. solo *pp* *2* *2* *2*

Vln. I *pp* *4* *4* *4* *sf p* *p* *cresc.* *sf p*

Vln. II *cresc.* *sf p*

Alt. *pp* *4* *4* *4* *sf* *pizz.* *arco* *p* *cresc.* *sf p*

Vlc. *sf* *pizz.* *arco* *p* *cresc.* *sf p*

Cb. *sf* *sf*

74

Fl. 1 *p* *cresc.* *sf p* *pp*

Fl. 2 *cresc.* *sf p*

Hts. 1 *cresc.* *sf p*

Hts. 2

C. A.

Cl. Si \flat 1 *p* *cresc.* *sf p*

Cl. Si \flat 2

Bsn. 1 *p* *cresc.* *sf p* *pp*

Bsn. 2

Cor. 1

Cor. 2

Trp. Ut 1

Trp. Ut 2

74

Timb.

Vln. solo

Alt. solo

Vln. I *pizz.* *arco* *p* *cresc.* *sf p* *pp* 2 2 2

Vln. II *pizz.* *arco* *p* *cresc.* *sf p* *pp* 2 2 2

Alt. *pp* 4 4 4 *p* *cresc.* *sf p*

Vlc. *pizz.* *arco* *p* *cresc.* *sf p* *pp*

Cb. *pizz.* *arco* *p* *cresc.* *sf* *pp*

G Un peu animé

Fl. 1 *pp*

Fl. 2 *pp*

Hts. 1

Hts. 2

C. A.

Cl. Si \flat 1

Cl. Si \flat 2

Bsn. 1

Bsn. 2 *pp*

Cor. 1

Cor. 2

Trp. Ut 1 *mf* *p* *dim.*

Trp. Ut 2 *mf* *p* *dim.*

Timb. *pp*

Vln. solo

Alt. solo *violent* *f*

Vln. I *dim.* *sfp*

Vln. II *sfp*

Alt. *pp* *dim.* *sfp*

Vlc. *sfp*

Cb. *sfp*

Musical score for orchestra and solo instruments, measures 82-85. The score includes parts for Flutes 1 and 2, Horns 1 and 2, Clarinet in A, Clarinets in Bb 1 and 2, Bassoons 1 and 2, Cor Anglais 1 and 2, Trumpets in C 1 and 2, Timpani, Violin solo, Alto solo, Violins I and II, Viola, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The score features various dynamics including *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). Technical markings include slurs, accents, and fingerings (e.g., 2, 4).

Musical score for orchestra and strings, measures 87-92. The score includes parts for Flutes (Fl. 1, Fl. 2), Horns (Hts. 1, Hts. 2), Clarinet in A (C. A.), Clarinets in Bb (Cl. Si b 1, Cl. Si b 2), Bassoons (Bsn. 1, Bsn. 2), Cor Anglais (Cor. 1, Cor. 2), Trumpets (Trp. Ut 1, Trp. Ut 2), Timpani (Timb.), Violin solo (Vln. solo), Viola solo (Alt. solo), Violins (Vln. I, Vln. II), Violas (Vlc.), and Cellos (Cb.).

Measures 87-92 are shown. The key signature is one sharp (F#). The score includes various dynamics such as *pp*, *p*, and *ppp*, along with articulation marks like accents and slurs. The strings play a rhythmic accompaniment with slurs and accents.

Rall. ----- 1° Tempo

93

The musical score consists of the following parts and markings:

- Fl. 1:** Starts with a melodic line, followed by rests. Dynamics include *pp* and *pp*. A *Rall.* marking is present.
- Fl. 2:** Starts with rests, then a melodic line. Dynamics include *pp*. A *Rall.* marking is present.
- Hts. 1 & 2:** Rests throughout.
- C. A.:** Rests until the end, then a melodic line. Dynamics include *p*. A *Rall.* marking is present. The final phrase is marked *en dehors*.
- Cl. Si \flat 1 & 2:** Rests until the end, then melodic lines. Dynamics include *p*. A *Rall.* marking is present.
- Bsn. 1 & 2:** Rests until the end, then melodic lines. Dynamics include *p*. A *Rall.* marking is present.
- Cor. 1 & 2:** Rests until the end, then melodic lines. Dynamics include *p*. A *Rall.* marking is present.
- Trp. Ut 1 & 2:** Rests throughout.
- Timb.:** Rests throughout.
- Vln. solo:** Continuous melodic line with dynamics *pp*, *ppp*, and *p*. A *Rall.* marking is present.
- Alt. solo:** Continuous melodic line with dynamics *ppp* and *p*. A *Rall.* marking is present.
- Vln. I & II:** Continuous melodic lines. Dynamics include *pp*. A *Rall.* marking is present.
- Alt.:** Continuous melodic line. A *Rall.* marking is present.
- Vcl. & Cb.:** Continuous melodic lines. Dynamics include *pp*. A *Rall.* marking is present.

98

Fl. 1

Fl. 2

Hts. 1

Hts. 2

C. A.

Cl. Si \flat 1

Cl. Si \flat 2

Bsn. 1

Bsn. 2

Cor. 1

Cor. 2

Trp. Ut 1

Trp. Ut 2

Timb.

Vln. solo

Alt. solo

Vln. I

Vln. II

Alt.

Vlc.

Cb.

102

Fl. 1

Fl. 2

Hts. 1

Hts. 2

C. A.

Cl. Si \flat 1

Cl. Si \flat 2

Bsn. 1

Bsn. 2

Cor. 1

Cor. 2

Trp. Ut 1

Trp. Ut 2

Timb.

Vln. solo

Alt. solo

Vln. I

Vln. II

Alt.

Vlc.

Cb.

p

pp

dim.

pizz.

105

Fl. 1

Fl. 2

Hts. 1

Hts. 2

C. A.

Cl. Si \flat 1

Cl. Si \flat 2

Bsn. 1

Bsn. 2

Cor. 1

Cor. 2

Trp. Ut 1

Trp. Ut 2

Timb.

Vln. solo

Alt. solo

Vln. I

Vln. II

Alt.

Vlc.

Cb.

Fl. 1
 Fl. 2
 Hts. 1
 Hts. 2
 C. A.
 Cl. Si \flat 1
 Cl. Si \flat 2
 Bsn. 1
 Bsn. 2
 Cor. 1
 Cor. 2
 Trp. Ut 1
 Trp. Ut 2
 Timb.
 Vln. solo
 Alt. solo
 Vln. I
 Vln. II
 Alt.
 Vlc.
 Cb.

Musical score for orchestral instruments. The score is divided into two systems. The first system includes Flutes (Fl. 1, Fl. 2), Horns (Hts. 1, Hts. 2), Clarinet in A (C. A.), Clarinets in B-flat (Cl. Si \flat 1, Cl. Si \flat 2), Bassoons (Bsn. 1, Bsn. 2), Cor Anglais (C. A.), Trumpets in C (Trp. Ut 1, Trp. Ut 2), Trombones (Timb.), Violin solo (Vln. solo), Alto solo (Alt. solo), Violin I (Vln. I), Violin II (Vln. II), Alto (Alt.), Cello (Vlc.), and Double Bass (Cb.). The score features various musical notations including dynamics (pp, pp², dim.), articulation (trills, slurs), and performance instructions like "très doux".

113

Fl. 1

Fl. 2

Hts. 1

Hts. 2

C. A.

Cl. Si \flat 1

Cl. Si \flat 2

Bsn. 1

Bsn. 2

Cor. 1

Cor. 2

Trp. Ut 1

Trp. Ut 2

Timb.

Vln. solo

Alt. solo

Vln. I

Vln. II

Alt.

Vlc.

Cb.

pp

ppp

dim.

rit.

acc.

Allegro moderato 1° Tempo

Musical score for orchestra and woodwinds, measures 117-122. The score is in 3/4 time and G major. The instruments and their parts are:

- Fl. 1:** Sixteenth-note runs, *p*, measure 117-122.
- Fl. 2:** Sixteenth-note runs, *p*, measure 117-122.
- Hts. 1 & 2:** Rests.
- C. A.:** Rests, *mf* in measure 122.
- Cl. Si♭ 1:** *mf* in measure 117, *dim.* in measure 118, *p* in measure 119, rests in 120-122.
- Cl. Si♭ 2:** Rests.
- Bsn. 1 & 2:** *p* in measure 117, rests in 118-122.
- Cor. 1 & 2:** *pp* in measure 119, rests in 120-122.
- Trp. Ut 1 & 2:** Rests.
- Timb.:** *pp* in measure 119, rests in 120-122.
- Vln. solo:** *mf*, triplets in measures 117-122.
- Alt. solo:** *mf*, triplets in measures 117-122.
- Vln. I & II:** *pp*, sustained notes in measures 117-122.
- Alt.:** *pp*, sustained notes in measures 117-122.
- Vlc.:** *p* in measure 117, rests in 118-122.
- Cb.:** *p* in measure 117, rests in 118-122.

J

123

Fl. 1

Fl. 2

Hts. 1

Hts. 2

C. A.

Cl. Sib 1

Cl. Sib 2

Bsn. 1

Bsn. 2

Cor. 1

Cor. 2

Trp. Ut 1

Trp. Ut 2

Timb.

Vln. solo

Alt. solo

Vln. I

Vln. II

Alt.

Vlc.

Cb.

dim.

pp

pp

pp

pp

p

pp

This page of a musical score covers measures 128 to 133. The instruments are arranged in two systems. The first system includes Fl. 1, Fl. 2, Hts. 1, Hts. 2, C. A., Cl. Si♭ 1, Cl. Si♭ 2, Bsn. 1, and Bsn. 2. The second system includes Cor. 1, Cor. 2, Trp. Ut 1, Trp. Ut 2, Timb., Vln. solo, Alt. solo, Vln. I, Vln. II, Alt., Vlc., and Cb. The score features various musical notations such as dynamics (p, dim., pp, f, ff), articulation (accents, slurs), and complex rhythmic patterns including triplets and sextuplets. A 'Div.' (divisi) marking is present for the Violin I part in measure 130. The key signature is one sharp (F#) and the time signature is 4/4.

135

Fl. 1

Fl. 2 *pp*

Hts. 1

Hts. 2

C. A.

Cl. Sib 1 *p*

Cl. Sib 2 *p*

Bsn. 1 *p*

Bsn. 2 *pp*

Cor. 1 *mf*

Cor. 2 *pp*

Trp. Ut 1

Trp. Ut 2

135

Timb. *pp*

Vln. solo

Alt. solo

Vln. I *mf*

Vln. II *pp*

Alt. *pp*

Vlc. *pp*

Cb. *pp*

This musical score page covers measures 139 to 142. The instruments and their parts are as follows:

- Fl. 1 & 2:** Flutes 1 and 2. Both play a rapid sixteenth-note scale starting at measure 139, marked *pp*. The scale is divided into groups of six notes. In measure 140, the scale continues. In measure 141, the notes are sustained. In measure 142, the notes are sustained with a fermata.
- Hts. 1 & 2:** Horns 1 and 2. Both parts are silent throughout these measures.
- C. A.:** Clarinet in A. Plays a single note in measure 139, marked *p*, which is sustained through measure 140.
- Cl. Sib 1 & 2:** Clarinets in B-flat. Both play a rapid sixteenth-note scale starting at measure 139, marked *pp*. The scale is divided into groups of six notes. In measure 140, the scale continues. In measure 141, the notes are sustained. In measure 142, the notes are sustained with a fermata.
- Bsn. 1 & 2:** Bassoons 1 and 2. Both parts are silent until measure 142, where they play a single note marked *pp*.
- Cor. 1 & 2:** Cor Anglais 1 and 2. Both play a single note in measure 139, marked *pp*, which is sustained through measure 140. In measure 142, they play a single note marked *pp*.
- Trp. Ut 1 & 2:** Trumpets in D. Both parts are silent throughout these measures.
- Timb.:** Timpani. Plays a single note in measure 139, which is sustained through measure 140.
- Vln. solo:** Violin soloist. Plays a rapid sixteenth-note scale starting at measure 139, marked *pp*. The scale is divided into groups of six notes. In measure 140, the scale continues. In measure 141, the notes are sustained. In measure 142, the notes are sustained with a fermata.
- Alt. solo:** Viola soloist. Plays a rapid sixteenth-note scale starting at measure 139, marked *pp*. The scale is divided into groups of six notes. In measure 140, the scale continues. In measure 141, the notes are sustained. In measure 142, the notes are sustained with a fermata.
- Vln. I & II:** Violins I and II. Both play a rapid sixteenth-note scale starting at measure 139, marked *pp*. The scale is divided into groups of six notes. In measure 140, the scale continues. In measure 141, the notes are sustained. In measure 142, the notes are sustained with a fermata.
- Alt.:** Viola. Plays a single note in measure 139, marked *pp*, which is sustained through measure 140. In measure 142, it plays a single note marked *p*.
- Vlc.:** Violoncello. Plays a single note in measure 139, marked *pp*, which is sustained through measure 140. In measure 142, it plays a single note marked *pp*.
- Cb.:** Contrabass. Plays a single note in measure 139, marked *pp*, which is sustained through measure 140. In measure 142, it plays a single note marked *pp*.

146

Fl. 1

Fl. 2

Hts. 1

Hts. 2

C. A.

Cl. Si \flat 1

Cl. Si \flat 2

Bsn. 1

Bsn. 2

Cor. 1

Cor. 2

Trp. Ut 1

Trp. Ut 2

Timb.

Vln. solo

Alt. solo

Vln. I

Vln. II

Alt.

Vlc.

Cb.

mf

dim.

p

pp

f

3

6

150

Fl. 1 *p* *dim.*

Fl. 2 *pp*

Hts. 1 *p* *dim.*

Hts. 2 *pp*

C. A.

Cl. Si^b 1 *p* *dim.*

Cl. Si^b 2 *pp*

Bsn. 1 *p* *dim.*

Bsn. 2 *pp*

Cor. 1 *mf* 3 3 3

Cor. 2 *mf* 3

Trp. Ut 1

Trp. Ut 2

Timb.

Vln. solo

Alt. solo

Vln. I

Vln. II *expressif* *p*

Alt. *p*

Vlc. *pp* 6 6 6 *pizz.*

Cb. *pizz.*

L Plus animé

155

Fl. 1 *pp*

Fl. 2 *pp*

Hts. 1 *pp*

Hts. 2 *pp*

C. A. *pp*

Cl. Sib 1 *pp*

Cl. Sib 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Cor. 1 *pp*

Cor. 2 *pp*

Trp. Ut 1 *f*

Trp. Ut 2 *f*

Timb. *f*

Vln. solo

Alt. solo *pp* léger 3 3 3 3 3 3

Vln. I *ff* léger *pp*

Vln. II *ff* léger *pp*

Alt. *ff* léger *pp*

Vlc. arco *ff* léger *pp*

Cb. arco *ff* pizz. *pp*

160

Fl. 1

Fl. 2

Hts. 1

Hts. 2

C. A.

Cl. Si \flat 1

Cl. Si \flat 2

Bsn. 1

Bsn. 2

160

Cor. 1

Cor. 2

Trp. Ut 1

Trp. Ut 2

160

Timb.

160

Vln. solo

Alt. solo

Vln. I

Vln. II

Alt.

Vlc.

Cb.

toujours pp

pp

p

f

Div.

165

Fl. 1 *pp*

Fl. 2

Hts. 1 *pp*

Hts. 2

C. A. *pp*

Cl. Sib 1 *pp* *p* *dim.*

Cl. Sib 2 *pp*

Bsn. 1 *pp* *pp* ³ ³ ³ ³ ³ ³ ³

Bsn. 2 *pp* ³ ³ ³ ³

Cor. 1 *pp*

Cor. 2 *pp*

Trp. Ut 1

Trp. Ut 2

165

Timb.

Vln. solo *f* ³ ³

Alt. solo *f* ³ ³ ³ ³ ³ ³ ³ *p*

Vln. I *léger* *pp* *pp*

Vln. II *léger* *pp* *pp*

Alt. *Div.* *léger* *pp* ³ ³ ³ ³ ³ ³ ³ ³ ³ ³ ³

Vlc. *pizz.* *arco* *pp* *ppp*

Cb.

M

171

Fl. 1 *mf* *dim.* *pp* *expressif* *p* *mf*

Fl. 2

Hts. 1 *mf* *dim.* *pp* *mf*

Hts. 2

C. A. *expressif* *p*

Cl. Si \flat 1 *p* *p*

Cl. Si \flat 2 *p*

Bsn. 1 *pp*

Bsn. 2 *pp*

Cor. 1 *pp*

Cor. 2 *pp*

Trp. Ut 1

Trp. Ut 2

Timb.

Vln. solo *p*

Alt. solo *f*

Vln. I *pp* *léger* *pp* *expressif* *p* *f*

Vln. II *pp* *léger* *pp* *p* *f*

Alt. *pp* *léger* *pp* *Div.* *p*

Vlc. *pp* *p* *3* *Div.* *p*

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

178

Fl. 1 *sfp*

Fl. 2

Hts. 1 *sfp*

Hts. 2

C. A. *p*

Cl. Si \flat 1 *mf*

Cl. Si \flat 2

Bsn. 1 *mf*

Bsn. 2

Cor. 1 *pp*

Cor. 2

Trp. Ut 1

Trp. Ut 2

Timb.

Vln. solo *mf* *cresc.*

Alt. solo *pp*

Vln. I *sfpp* *p*

Vln. II *sfpp* *p*

Alt. *pp*

Vlc. *p* *pp*

Cb. *arco* *pp*

N

183

Fl. 1

Fl. 2

Hts. 1

Hts. 2

C. A.

Cl. Si \flat 1

Cl. Si \flat 2

Bsn. 1

Bsn. 2

Cor. 1

Cor. 2

Trp. Ut 1

Trp. Ut 2

183

Timb.

Vln. solo

Alt. solo

Vln. I

Vln. II

Alt.

Vlc.

Cb.

léger et capricieux

p

un poco cresc.

mf

cresc.

f

pp

cresc.

p

cresc.

mf

cresc.

f

ff

mf

Div.

189

Fl. 1 *mf* *expressif* *rit.*

Fl. 2 *rit.*

Hts. 1 *f* *cresc.* *ff* *rit.*

Hts. 2

C. A. *mf* *expressif* *rit.*

Cl. Sib 1 *mf* *rit.*

Cl. Sib 2

Bsn. 1 *rit.*

Bsn. 2

Cor. 1 *f* *p* *expressif* *rit.*

Cor. 2 *f* *rit.*

Trp. Ut 1 *mf* *cresc.* *f* *rit.*

Trp. Ut 2 *mf* *cresc.* *f* *rit.*

Timb. *f*

Vln. solo *f* *cresc.* *rit.*

Alt. solo *f* *rit.*

Vln. I *arco* *ff* *sfp* *mf* *dim.* *rit.*

Vln. II *arco* *ff* *sfp* *mf* *dim.* *rit.*

Alt. *arco* *f* *sfp* *mf* *rit.*

Vlc. *arco* *f* *sfp* *p* *rit.*

Cb. *p* *dim.* *pp* *rit.*

O Moins animé - Largement

194

Fl. 1

Fl. 2

Hts. 1

Hts. 2

C. A.

Cl. Sib 1

Cl. Sib 2

Bsn. 1

Bsn. 2

Cor. 1

Cor. 2

Trp. Ut 1

Trp. Ut 2

194

Timb.

Vln. solo

Alt. solo

Vln. I

Vln. II

Alt.

Vlc.

Cb.

p

pp

f

ppp

198

Fl. 1 *p* *expressif*

Fl. 2

Hts. 1 *toujours pp*

Hts. 2

C. A.

Cl. Si \flat 1 *p* *expressif*

Cl. Si \flat 2

Bsn. 1 *p* *expressif*

Bsn. 2

Cor. 1

Cor. 2 *pp*

Trp. Ut 1

Trp. Ut 2

Timb. *toujours pp*

Vln. solo

Alt. solo

Vln. I *pp* *p*

Vln. II *pp* *p* *pp*

Alt. *p* *pp* *p*

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

Cb.

P

202

Fl. 1

Fl. 2

Hts. 1

Hts. 2

C. A.

Cl. Sib 1

Cl. Sib 2

Bsn. 1

Bsn. 2

Cor. 1

Cor. 2

Trp. Ut 1

Trp. Ut 2

202

Timb.

Vln. solo

Alt. solo

Vln. I

Vln. II

Alt.

Vlc.

Cb.

p

p

toujours pp

p

p

toujours pp

toujours pp

f

f

pp

p

pp

pp

ppp

p

pp

p

toujours pp

206

Fl. 1

Fl. 2

Hts. 1

Hts. 2

C. A.

Cl. Si \flat 1

Cl. Si \flat 2

Bsn. 1

Bsn. 2

Cor. 1

Cor. 2

Trp. Ut 1

Trp. Ut 2

Timb.

Vln. solo

Alt. solo

Vln. I

Vln. II

Alt.

Vlc.

Cb.

mf *cresc.*

p

mf *cresc.*

mf

p

pp

pp

pp

f

f

pp

mf *cresc.*

mf *cresc.*

p

pp

p

p

6

3

3

Q

210

Fl. 1 *mf*

Fl. 2

Hts. 1 *mf*

Hts. 2 *mf*

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

Cl. Si \flat 1 *mf*

Cl. Si \flat 2

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

Bsn. 2 *p*

Cor. 1 *pp* *p* *cresc.* *p*

Cor. 2 *pp* *p* *cresc.* *p*

Trp. Ut 1 *toujours pp*

Trp. Ut 2 *pp*

210

Timb. *pp* *mf* *cresc.* *cresc.*

Vln. solo *ff* *ff* *cresc.* *cresc.*

Alt. solo *ff* *ff* *cresc.* *cresc.*

Vln. I *mf* *f* *cresc.* *cresc.*

Vln. II *mf* *f* *cresc.* *mf*

Alt. *mf* *mf* *mf* *p*

Vlc. *mf* *f* *mf* *mf*

Cb. *pp* *cresc.* *mf* *cresc.*

214

Fl. 1 *f* 3 3 *cresc.* 3 3 *ff* 3 *p* 3 3 *dim.* 3 3

Fl. 2 *f* 3 *dim.* 3 3 3 *dim.* 3 3 3

Hts. 1 *pp*

Hts. 2 *pp*

C. A. *mf*

Cl. Sib 1 *mf* *dim.* 3 3 3 3 *p* *dim.* 3 3

Cl. Sib 2 *p* *dim.* 3 3 3 3

Bsn. 1 *mf* *dim.* *pp*

Bsn. 2 *mf* *dim.* *pp*

Cor. 1 *p* *cresc.* *mf* *dim.* *pp*

Cor. 2 *p* *cresc.* *mf* *dim.* *pp*

Trp. Ut 1 *mf* *dim.* *pp*

Trp. Ut 2 *cresc.* *mf* *dim.*

Timb. *mf* *f* *dim.* *p*

Vln. solo

Alt. solo

Vln. I *f* 3 3 *cresc.* 3 3 *ff* 3 3 *dim.* 3 3 *mf* 3 3 *dim.* 3 3 *p* 3 3 *dim.* 3 3

Vln. II *f* *cresc.* *ff* *dim.* *mf* *dim.* *p* *dim.*

Alt. *mf* *mf* *dim.* *p* *dim.* *p* *dim.*

Vlc. *mf* *cresc.* *f* *dim.*

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

