

14933

à Charles Lamoureux.

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

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J. 2023. H.  
6022.



# Saugefleurie.

**Alors** vivait, sans crédit ni richesse  
 Une Fée humble et seule .....  
 ..... **Saugefleurie.**  
 Tel est son nom \_ était charmante à voir.  
 Au bord d'un lac tout fleuri de jonquilles  
 Elle habitait le tronc d'un saule creux  
 Et ne quittait son réduit ténébreux  
 Plus que ne font les perles leurs coquilles.  
 Mais, un beau jour que, chassant par le bois  
 Avec sa meute en superbe équipage,  
 Le Fils du Roi menait à grand tapage  
 Du bois au lac un dix-cors aux abois,  
 Pour voir les chiens et la belle poursuite  
 Et les pourpoints brillants des cavaliers,  
 Elle quitta son arbre .....  
 .....  
 Le Fils du Roi .....  
 En, voyant mieux un si charmant visage,  
 S'arrêta court et la dévisagea .....  
 Sauge, sans plus se cacher dans les branches  
 En le voyant si beau, de son coté,  
 Le regardait devant elle arrêté  
 Droit dans les yeux, de ses prunelles franches.  
 Naïf amour par pudeur s'enhardit:  
 Le Fils du Roi baissa les yeux par contre  
 .....  
 Tous deux s'aimaient et ne s'étaient rien dit.  
 .....  
 .....  
 \_ Aimer un homme était un cas de mort  
 Pour Sauge .....

Sauge, pourtant, demeurait bouche close,  
 Et, de cela, ne voulait seulement  
 Qu'aimer le Prince et mourir en l'aimant.  
 .....  
 Or, nul pouvoir ne pouvait s'opposer  
 Au libre emploi de son gentil courage  
 Non plus qu'au choix de son premier baiser.  
 .....  
 .....  
 . . . "Seigneur, les beaux jours sont comptés . . .  
 .....  
 "N'aimez-vous point la belle solitude,  
 "Et des amants n'est-ce plus l'habitude  
 "De mieux s'aimer quand l'amour est secret?  
 "Restons ici sans peur, si bon vous semble;  
 "Nos yeux pourront se parler à loisir,  
 "Et nous n'aurons de si charmant plaisir  
 "Que seul à seul à demeurer ensemble.  
 "Auprès de vous je sens mon cœur léger,  
 "Légère est l'heure aussi qui me convie \_  
 "O mon seigneur, je vous donne ma vie..  
 "Prenez la donc, mais sans m'interroger!"  
 .....  
 .....  
 \_ Amour et Mort sont toujours à l'affût:  
 Ne croyez pas que celle que je pleure  
 Fut épargnée,  
 .....  
 Elle sécha sur l'heure  
 Comme une Fleur de Sauge qu'elle fût.

**Robert de Bonnières.**  
 (Contes des Fées.)

# Saugefleurie.

V. d'INDY.  
1884

- Petite Flûte.  
 1<sup>ère</sup> et 2<sup>ème</sup>  
 Grandes Flûtes.  
 2 Hautbois.  
 1<sup>ère</sup> et 2<sup>ème</sup> Clarinettes  
 en Sib.  
 3<sup>ème</sup> Clarinette en Sib.  
 1<sup>er</sup> et 2<sup>ème</sup> Bassons.  
 3<sup>ème</sup> et 4<sup>ème</sup> Bassons.  
 1<sup>er</sup> et 2<sup>ème</sup> Cors en Fa  
 chromatiques.  
 3<sup>ème</sup> et 4<sup>ème</sup> Cors en Fa  
 chromatiques.  
 2 Trompettes en Fa  
 chromatiques.  
 2 Cornets à pistons  
 en Sib.  
 3 Trombones et Tuba.  
 3 Timbales  
 en Lab-Ut-Mib.  
 (Il faut 2 timbaliers.)  
 Cymbales et Triangle.

- 2 Harpes.

- 1<sup>ers</sup> Violons  
 avec sourdines.  
 2<sup>èmes</sup> Violons  
 avec sourdines.  
 Altos  
 avec sourdines.  
 1<sup>ers</sup> avec sourdines.  
 2<sup>èmes</sup> avec sourdines.  
 3<sup>èmes</sup> avec sourdines.  
 4<sup>èmes</sup> avec sourdines.  
 Contrebasses.  
 divisées.

Assez lent et calme.  $\text{♩} = 72$ .

Cl. I. II.

Bons      *pp*

Viol.      *ppp*

Vcl.      *ppp*

Vcelles

Cl. I. II.

*pp*      *p*

Cors

Timb.

A

*sempre più dim.*

Viol.

dimin.

1 Alto Solo

3

dimin.

dimin.

A

Fl.

Cl. I. II.  
Soli

*pp*

Bons I. Solo  
*pp*

Soli  
*p*

Viol.

1 Alto Solo

Altos  
*p*

Vcelts.

*p*

unis.  
*p*

Fl.

Cl.

Bons

*dim.*

*pp*

*p*

*pp*

**B**

Cors.

*pppp*

*dim.*

II<sup>o</sup> Solo

*p*

*p*

IV<sup>o</sup> Solo

*pppp*

Viol.

1 Alto Solo

*p* *dim.*

Altos

*dim.*

soutenu

*dim.*

*pp*

Vcelles.

*pp*

C. B.

*div. arco*

*pizz. pp*

**B**

1.

Cors

III. IV. ppp

Viol.

Vcelles

Cors ppp

p. dim.

d. dim.

J. 5304 H.

C

Fl.

Htb. I<sup>o</sup> Solo *p mais soutenu*

Cl. *f p*

Bons.

I.

Cors *f p*

II.

Cors *f p*

III. IV. *f p*

Trp. *f p* 19 *sempre più dim.*

Trb. *f p* III<sup>o</sup>

Timb. *f p* *baissez le Lab au Sol.*

Vcelles

C

Fl.

Cl. I. II.

Bons I. II.

Viol.

Altos

Vcelles div.  
a deux

Cb.

Fl.

dim.

soutenu

D

Viol.

pp

Altos

pp

pp

arco

dim.

pp

pp

Vcelles

arco

dim.

pp

pp

arco

dim.

dim.

pp

pp

la moitié des C. Basses

D

Un peu plus vite.

rallent. I<sup>o</sup> tempo.

F.  
Htb.  
I. II.  
Cl.  
III.  
Bons.  
I<sup>o</sup> Solo  
*p*

Solo (tout bouché)

*mf*

(2)

I.  
II. (sourdine)  
Cors  
III.  
IV.

Un peu plus vite.

rallent. I<sup>o</sup> tempo.

*pp*

*pp*

*pp*

*dim.*

Vcelles  
*dim.*

*dim.*

*dim.*

*ppp*

*poco sforzando*

*la moitié*

Plus vite.

en accélérant

Fl.

H. b.

Cl. *p*

Bons.

Cors.

Trp.

Timb.

*poco*

*a*

*poco*

*f*

*poco*

*a*

*poco*

avec sourdine

*mf*

*poco*

*a*

*poco*

Plus vite.

en accélérant

B. b.

Timb.

*fp*

*fp*

*fp*

*fp*

otez les sourdines

otez les sourdines

de plus en plus - - -

Cl. I.II.  
cre - scen - do      cresc.

Cl. III.  
Bons.  
cre - scen - do

Cors cre - scen - do      cresc. molto

Trp.

Timb. Solo  
mf      cresc.

otez les sourdines de plus en plus - - -

pizz.  
più f

otez les sourdines      mf      cresc.

pizz.  
più f      cresc. molto

Gaiement mais modéré.  $\text{♩} = 120.$

E

*solo (ouvert)*

*sans sourdine*

*Solo bien en dehors*

*mf*

*mf*

*mf*

*mf*

Gaiement mais modéré.  $\text{♩} = 120.$

pizz.

*ff*

*unis.*

*fp*

*arco*

*fp*

*unis. pizz.*

*f*

E

14 I. *f et bien en dehors*

II.

III Cors.

IV.

Trp. II<sup>o</sup> Solo

Timp. *f*

*mf* *pizz.* *mf*

Viol. *mf* *arco* *p* *mf* *pizz.* *mf*

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

*arco* *p* *un peu marqué* *p* *un peu marqué* *p* *un peu marqué*

Pte Fl.

I. II. *molto cre - scen - do* *f*

Solo *molto cre - scen - do* *f*

III. IV. Cors. *molto cre - scen - do* *f*

Trp. *molto cre - scen - do* *f*

Timp.

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

Viol. *arco* *p* *molto* *cre - scen - do* *molto* *cre - scen - do* *molto* *cre - scen - do*

F

Pt. Fl.

Fl.

Htb.

I.

II. Clar.

III.

Bons.

I<sup>o</sup> Solo

L.II.

III. IV. Cors.

Trp.

Trgl.v

Viol. unis.

F

J. 5304 H.

Pte Fl.

Fl.

Htb.

I.

Clar.

II.

III.

Bons.

I.II.

Cors.

III. IV.

Trp.

Trgl.

ff

à 2

ff

ff

I<sup>o</sup> Solo

*f*

Viol.

Cello

Bass

div.

ff

ff

G

Iº Solo *p*

*pizz.*      *arco léger*      *arco*      *pizz.*

*pizz.*      *pléger*      *pizz.*

G

Pt. Fl.

Fl.

Htb.

Clar. I.

Clar. II.

Clar. III.

Bons.

I. II.

Cors. III. IV.

Trp.

Pist.

Trb.

Timb.

Trgl.

Cymb.

Viol. arco

arco

p

arco

p

*p sempre stacc. e crescendo*

*p cre scen do molto*

*p*

*p*

*p*

*p*

*p*

*molto*

*cresc.*

*molto*

*cresc.*

*molto*

*cresc.*

ffz

*a deux*

I° Solo  
*f marqué*

div.

J. 5304 H.

H

Pte Fl.

Gr. Fl. >

Htb.

Clar. I.

Clar. II.

Clar. III.

Bons

Cors

Trp. 10 marqué

Pist.

Trb.

Cymb.

avec la mailloche

*f*

*f sempre stacc.*

*f*

*con fuoco*

*unis.*

*f*

H

Musical score page 21, featuring three systems of music for orchestra. The score includes parts for strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Bassoon), brass (Trombone, Horn), and percussion (Drum). The key signature changes between systems, and dynamic markings like *f* and *p* are present. The bassoon part has a prominent role in the middle system.

Pt. Fl.

Fl.

Htb.

Clar.

Bons

Cors.

Trp.

Pist.

Tromb.

Cymb.

10 p.

III 9 p.

p stacc.

p stacc.

f

p stacc.

div.

p

p

p

I

This page of musical notation, labeled 'I' at the top center, spans ten staves. The instrumentation includes woodwind (two flutes, two oboes, bassoon), brass (two tubas), strings (two violins, one viola, cello, bass), and timpani. The key signature changes between G major, E major, and A major. The time signature varies. Dynamic markings include 'tr.', 'cresc.', and 'ff'. Measure 1 consists of woodwind entries followed by brass and strings. Measures 2-3 show a mix of woodwind and brass patterns. Measures 4-5 focus on the brass section. Measures 6-7 feature woodwind entries again. Measures 8-10 conclude with brass and strings. The page ends with a final dynamic of 'ff' followed by a repeat sign.

Pt. Fl.

F1. Htb. Clar. Bassoon

Cors. Trp. Pist. Tromb. Cymb.

*f marqué*

*f marqué*

*f marqué*

*dimin.*

*dimin.*

*dimin.*

*dimin.*

*dimin.*

*dimin.*

Pet. Fl.

Gr. Fl.

Htb. *pp*

1<sup>o</sup> Solo

Cl. I. II. *pp*

Cl. III. *pp*

*p stacc.*

1<sup>o</sup> Solo

*p stacc.*

Bons. *p stacc.*

Cors

*p stacc.*

Trp.

*p stacc.*

Pist.

*f et marqué*

Trb.

*pp*

Timb.

*pp*

S. *pp*

2<sup>ble</sup> corde

*fpp*

2<sup>ble</sup> corde

*fpp*

*fpp*

*p stacc.*

*p stacc.*

*poco cresc.*

*poco cresc.*

J

Pt. Fl.

Fl. più f

Htb. più f

Cl. più f

Bsns. f

Tromb. III<sup>o</sup> f

Cors più f

Trp. più f

Pist. sfz

Trb. sfz

Timb. sfz

pì f

pì f

pì f

pì f

J f sempre

J f sempre

J f sempre

J f sempre

J 5304 H.

I<sup>o</sup> Solo

*f*

IV<sup>e</sup> corde

*3*

Musical score page 28, measures 1 through 8. The score consists of eight staves, each with a different clef (G, C, F) and key signature. Measures 1-4 show complex chords and eighth-note patterns. Measures 5-8 show eighth-note patterns with some rests. Measure 8 ends with a dynamic marking 'mf'.

Musical score page 28, measures 9 through 16. The score continues with eight staves. Measures 9-12 show eighth-note patterns with measure numbers above them. Measures 13-16 show eighth-note patterns with measure numbers above them. The score concludes with a final dynamic marking.

Solo *mf*

*à 2.* *f*

*à 2.*

*I<sup>o</sup> Solo* *mf*

*III<sup>o</sup> Solo* *tr.* *tr.* *tr.*

*mf* *soli*

*mf bien rythmé* *I<sup>o</sup> Solo* *un peu marqué*

*mf*

Triangle *f* *f*

pizz. *f* pizz. *f* pizz. *f* pizz. *f* pizz. *f* pizz. *f* pizz. *f* pizz. *f*

K

à 2. *f*

à 2. *f*

à 2. *f*

à 2. *f*

*19 Solo* *tr.* *tr.* *tr.*

*più f*

*cre - scen -*

*III9 Solo* *tr.*

*f cre - scen -*

Timb.

*Solo* *f*

*cre - scen -*

*ff arco*

*p arco*

*p arco*

*p*

*ff*

*cre - scen -*

*cre - scen -*

*cre - scen -*

*cre - scen -*

*b2.*

*b2.*

*ff*

K

A page of musical notation from a score, featuring multiple staves. The notation includes various dynamics such as *ff*, *p*, *f*, *mf*, *solo*, *tr.*, *stacc.*, *do*, *III Solo*, *pptrès léger*, *arc*, *arco*, *do*, *f*, *mf*, and *p*. The instruments mentioned in the score include Timb., Trgl., and Cymb. The page number 31 is in the top right corner.

Pte Fl.

Fl.

Htb.

Cl.

Bons

1<sup>o</sup> Solo  
p 2 2 molto cresc.

II<sup>o</sup> Solo  
p 2 2 molto cresc.

p 2 2 molto 2 cresc.

p 2 2 molto 2 cresc.

Cors

Trp.

Pist.

Trb.

Timb.

Triangle

1<sup>o</sup> Solo  
pp très léger

Solo  
p molto

f e stacc.

f e stacc.

f stacc.

f stacc.

Gr. Fl.

L

Htb.

Ct. I.

Ct. II.

Bons

Cors *più f*

Trp.

Pist.

Trb.

Timp.

Trgle. *cresc.*

Soli

*Io Solo*

*f et soutenu*

*f marque*

*f marqué*

en retenant beaucoup

Gr. Fl.

Htb.

Cl. I. II.

Cl. III.

Bsns.

Cors

Trgle

1<sup>e</sup> Solo

*mf soutenu*

*p*

*p*

Soli

*p*

*Solo*

*dimin.*

*p*

*dimin.*

Harm.

*f*

*f*

Harm.

*f*

*f*

en retenant beaucoup

*trb.*

*trb.*

*dimin.*

*trb.*

*trb.*

*dimin.*

*trb.*

*trb.*

*dimin.*

Assez lent et calme.  $\text{♩} = 72$

*p soutenu et expressif.*

*pp*

*pp*

*p*

Solo

*p*

Solo

*p*

Assez lent et calme.  $\text{♩} = 72$

1<sup>er</sup>Viol.Solo.

*p soutenu et expressif.*

1<sup>er</sup>Viol.Solo.

*p soutenu et expressif.*

1<sup>er</sup>Alto Solo.

*p soutenu et expressif.*

Gr. Fl.

Ire Harpe

IIe Harpe

Ier Viol. Solo

IIe Viol. Solo

1 Alto Solo

Bass 1

Bass 2

Fl.

cre - scen - do

Ire Harpe

IIe Harpe

Ier Viol. Solo

IIe Viol. Solo

1 Alto Solo

Bass 1

Bass 2

Gr. Fl.

Hth.

M

p

Cl. I. II.

1<sup>e</sup> Solo

p

sfs

Bons

Cors

1<sup>e</sup> Solo

*mf marqué*

Trp.

I<sup>e</sup> Harpe

p

II<sup>e</sup> Harpe

p

Tous

*sfz*

Tous

*sfz*

Tous

*mf*

*sfz*

*sfz*

*sfz*

M

P<sup>te</sup> Fl. Un peu plus vite.

Gr. Fl.

Htb

Cla. II.

Cla. III.

Bons

Cors

Trp.

Harpes I et II.

1er Viol.

Solo Un peu plus vite.

Solo Un peu plus vite.

espr.

Viol.

p =

Plus animé.  $\text{♩} = 100$ 

Soli *espr.*  
p  
1<sup>o</sup> Solo  
*p espr.*

1<sup>o</sup> Solo  
*p espr.*

mf

mf

mf

mf

Plus animé.  $\text{♩} = 100$ 

*p espr.*

*p espr.*

p

*p espr.*

*p espr.*

Pt. Fl. stringendo - - - - -

F1.

H. b. cresc. cresc.

Clar.

Bons

Cors.

stringendo - - - - -

1er von Solo cresc.

cresc.

cresc.

cresc.

N riten. - - - - -

f dim.

f dim.

f dim.

dim.

f dim.

f

1er Alto Solo.

N

J. 5304 H.

a tempo (mouvement du plus animé)

*Solo.*

Gr.Fl. *p* 

Htb.

*Solo.* *pp* 

Cl.

*Solo.* *p* 

Bons

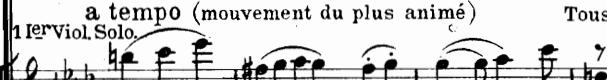
Cors.

Trp.

Harpe I. *p* 

Harpe II.

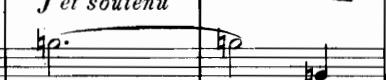
*a tempo (mouvement du plus animé)*

1er Viol Solo. *mf espr.* 

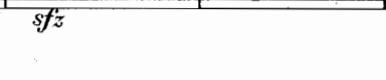
1 Alto solo. *espr.* 

Tous. *p* 

*f et soutenu* 

*sfz* 

*f et soutenu* 

*sfz* 

IV. *sfz*

Gr. Fl.

Htb.

Cl.

Bons.

Cors.

Trp.

Pist. Si♭

19 Solo.

Trb. et Tb.

Timb. Sol, Ré, Mi♭.

O

poco riten.

*più f*

*più f*

poco *sfz*

O

Harpe I.

Harpe II.

O

*très soutenu*

*très soutenu*

*très soutenu*

*très soutenu*

poco *sfz*

O

poco riten.

*espr.*

*espr.*

*espr.*

*espr.*

*espr.*

*a tempo**Solo bien en dehors*

Clar. *f* *dimin.*  
Bons *p*  
*p*  
*(bouché)*  
*mf* *(bouché)* *dim.*  
*mf* *solo.* *mf* *dim.*  
*p*  
*p*  
*p* *III* *p*  
*p* *(éponges)*  
*fp*  
*mf*  
*fp*  
*mf*  
*mf*  
*a tempo*  
*p* *pp* *serré*  
*p* *dim.*  
*p* *pp* *serré*  
*p* *dim.*  
*p* *pp* *serré*  
*p* *un peu marqué*  
*p*

Htb. *p* **P** *fp*

Cl. I. II. *p* *fp*

Bons *mf espr.* *fp*

Cors. *mf espr.* *fp* *p* *p III*

Trp. *p*

Pist. *p*

Trb. *p* *fp*

Timb. *p* *fp*

Hrp. I. *più f*

Hrp. II. *più f*

*p* *fp*

*mf espr.* *fp* *p* *p* *p un peu marqué*

F.II.II.

Htb.  
Cl.II.  
Cors.  
Trp.  
Pist. *p*

Soli.  
*p doux*  
*p doux*

I° Solo.  
*p doux mp espr.*

Trb. *p*

*p*

*fp*

*dim.* - *pp*

*pp*

*poco più f espr.*

*serré*

*dim.* - *pp*

*dim.* - *pp*

*dim.* - *pp*

*pp*

*poco più f espr.*

el. pressant

Fl.III. cresc. *fp*

Htb. 3 cresc. *fp*

Cl. cresc. *fp*

Bons. *fp*

Cors. *fp*

Trp. *fp*

Pist. cresc. *fp*

Trb. *p* III<sup>o</sup> *p*

Timb. montez le Mi b au Mi

*fp*

*f*

*f*

en pressant

cresc. *fp*

cresc. *fp*

cresc. *fp*

cresc. *fp*

*fp*

graduellement

*f*

*ff*

*cresc. molto*

*changez en Mi*

*mf*

*mf*

*mf*

*mf*

*ff*

*ff*

*cresc.*

*cresc.*

*cresc.*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

Vif et agité. ♩ = 160.

Solo.

Pte Fl.

Gr. Fl.

Htb.

Cl.

Cl. La.

Bons

Cors.

Trp.

Pist.

Trb.

Timb.

Vif et agité. ♩ = 160.

animato

en Mi  
IV<sup>o</sup>

cresc.

ff

dim.

cresc.

ff

cresc.

ff

dim.

cresc.

ff

dim.

cresc.

ff

mf

mf

mf

cresc.

ff

cresc.

ff

cresc.

ff arco

cresc.

ff

Pte Fl.

**Q**

Fl.

Htb.

Clar. Si<sup>b</sup>

Clar. La.

Bons

Cors Fa.

Cors Mi.

Trp.

Pist.

Trb.

Tuba.

Timb.

dim. - *p soutenu*

dim. - *p*

dim. - *p*

*pizz.*

*pizz.*

**Q**

R

Soli très soutenu

*f*

*cresc.* *f*

*cresc.* *III<sup>o</sup> f*

*cresc.* *f*

*mf*

*mf*

*mf*

*III<sup>o</sup>*

*Solo.*

Harpe I.

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*pizz.*

*pizz.*

*arco*

R

Fl.

Htb.

Soli.

Clar.

Bons

Cors.

Soli.

Trp.

Pist.

Trb.

Timb.

Solo.

Hrp.

Gr. Fl.

Hth.

C. 2.

S

cresc. molto

Cl. p

mf

cresc. molto

cresc. molto

Bons

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

mf

mf

mf

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

S

cresc. molto

riten.

Un peu moins vite.  
I. Solo très soutenu

The musical score page 54 consists of two systems of music. The top system starts with woodwind entries (Flute, Horn, Clarinet Sib., Clarinet La., Bassoon) at *ff' dim.*, followed by a piano dynamic (*p esp.*) and a solo section for Clarinet La. and Bassoon. The bottom system begins with a forte dynamic (*ff' dim.*) for various brass and woodwind instruments (Corno Fa., Corno Mi., Trombone, Piston, Tromba, Tuba). It then transitions through dynamics including *p*, *ff' dim.*, *dim.*, *pp*, and *pizz.*. The score uses a mix of standard musical notation and specific markings like *ff' dim.*, *p esp.*, and *pizz.*.

3  
f  
à 2.  
*f soutenu*  
f  
*f soutenu*  
à 2.  
*f soutenu*

poco fz  
poco fz  
poco fz  
poco fz  
poco fz  
poco fz

très soutenu  
mf très soutenu

arco  
arco

Tempo I<sup>o</sup>(un peu plus vite).

Htb.

Solo. *mf*

Cl. La.

Bons

Cors.

Trp.

Trb.

changez en Fa.

Tempo I<sup>o</sup>(un peu plus vite).

Gr. Fl.

Bons

1<sup>o</sup> Solo.

1<sup>o</sup> Solo.

T

Viol.

p

sfsz

V

p

sfsz

p

p

sfsz

p

p

T

Gr. Fl.

Htb.

Cl. I. II.

1<sup>o</sup> Solo.

Cors I. III.

p

più sfsz

1<sup>o</sup>

sfsz

più sfsz

più sfsz

Viol.

V

sfsz

poco a poco accelerando e cresc.

C1.  
 Bons  
 Cors I.II.  
 I<sup>o</sup> Solo. *p*  
 I<sup>o</sup> Solo. *p*  
 Soli. *p*  
 poco a poco accelerando e cresc.  
 p  
 I<sup>o</sup> Solo. *mf très marqué*  
 I<sup>o</sup> Solo. *mf très marqué*  
 I<sup>o</sup> Solo. *U* *più f cresc.*  
 Htb. *mf*  
 Cl.  
 Bons  
 Cors.  
 Trp. *Soli.* *pp*  
 poco a poco cresc.  
 poco a poco cresc.  
 poco a poco cresc.  
 poco a poco cresc.  
 poco a poco cresc. *U*

Pte Fl.

Gr. Fl.

Htb.

*più f*  
Cl.

Bons *più f*

Cors.

Trp.

Timb. *poco più f*      *più f*      *sempre più cresc.*

Cymb.

Harpes.

*en retenant*

*f*      *cresc.*      *f*      *f*      *tr.*      *tr.*  
*f*      *cresc.*      *f*      *d*      *d.*      *d.*  
*f*      *cresc.*      *f*      *f*      *d.*      *d.*  
*f*      *cresc.*      *f*      *f*      *d.*      *d.*  
*f*

*molto*      *molto*      *molto*      *molto*      *molto*      *molto*

P. Fl.

Gaiement mais modéré (come I)  $\text{d} = 120$ 

Musical score for orchestra and harps. The score consists of two systems of music. The first system (measures 1-4) includes parts for Piccolo Flute (P. Fl.), Flute (Fl. 2), Bassoon (Htb.), Clarinet I in B-flat (Cl. I. Sib.), Clarinet II in B-flat (Cl. II. Sib.), Clarinet III in A (Cl. III. La.), Bassoon (Bons), Horn (Cors.) in F major, Trombone (Trp.), Timpani (Timb.), Cymbals (Cymb.), and Harps. The second system (measures 5-8) includes parts for Horn (Cors.) in F major, Trombone (Trp.), Timpani (Timb.), Cymbals (Cymb.), and Harps. The score features dynamic markings such as *ff*, *ff Soli.*, *très marqué*, and *montez le Ré au Mib.*. The harps part in the second system has a dynamic marking of *ff*.

Gaiement mais modéré (come I)  $\text{d} = 120$ *con fuoco*

Musical score for strings and basso continuo. The score consists of two systems of music. The first system (measures 1-4) includes parts for Violin (Vln.), Viola (Vla.), Cello (Cello), Double Bass (Bass), and Harpsichord (Harps.). The second system (measures 5-8) includes parts for Violin (Vln.), Viola (Vla.), Cello (Cello), Double Bass (Bass), and Harpsichord (Harps.). The score features dynamic markings such as *ff*, *pizz.*, and *ff pizz.*. The harpsichord part in the second system has a dynamic marking of *ff*.

Pte Fl.

Fl.

Htb.

Clar.

Bons à deux

Cors.

Trp.

Cymb.

Hrp. ff

pizz.

ff

J. 5304 H.

Pte Fl.

V

Musical score page 62. The score consists of six staves. From top to bottom: Pte Fl. (Piccolo), Htb. (Horn), Clar. (Clarinet), Bons (Bassoon), Cors. (Corno), and Trp. 10 (Trumpet 10). The music is in common time. Measure 1 starts with Pte Fl. playing eighth-note patterns. Measures 2-3 show various entries from the other instruments, including Htb., Clar., Bons, and Cors. Measure 4 features a prominent solo for Trp. 10. Measures 5-6 show further entries from the ensemble. Measure 7 concludes with a dynamic ff. Measures 8-9 show more entries, including a solo for Cors. Measure 10 concludes with a dynamic ff. Measures 11-12 show final entries, including a solo for Trp. 10. Measure 13 concludes with a dynamic ff. Measures 14-15 show final entries, including a solo for Cors. Measure 16 concludes with a dynamic ff. Measures 17-18 show final entries, including a solo for Trp. 10. Measure 19 concludes with a dynamic ff. Measures 20-21 show final entries, including a solo for Cors. Measure 22 concludes with a dynamic ff. Measures 23-24 show final entries, including a solo for Trp. 10. Measure 25 concludes with a dynamic ff. Measures 26-27 show final entries, including a solo for Cors. Measure 28 concludes with a dynamic ff. Measures 29-30 show final entries, including a solo for Trp. 10. Measure 31 concludes with a dynamic ff. Measures 32-33 show final entries, including a solo for Cors. Measure 34 concludes with a dynamic ff. Measures 35-36 show final entries, including a solo for Trp. 10. Measure 37 concludes with a dynamic ff. Measures 38-39 show final entries, including a solo for Cors. Measure 40 concludes with a dynamic ff. Measures 41-42 show final entries, including a solo for Trp. 10. Measure 43 concludes with a dynamic ff. Measures 44-45 show final entries, including a solo for Cors. Measure 46 concludes with a dynamic ff. Measures 47-48 show final entries, including a solo for Trp. 10. Measure 49 concludes with a dynamic ff. Measures 50-51 show final entries, including a solo for Cors. Measure 52 concludes with a dynamic ff. Measures 53-54 show final entries, including a solo for Trp. 10. Measure 55 concludes with a dynamic ff. Measures 56-57 show final entries, including a solo for Cors. Measure 58 concludes with a dynamic ff. Measures 59-60 show final entries, including a solo for Trp. 10. Measure 61 concludes with a dynamic ff. Measures 62-63 show final entries, including a solo for Cors. Measure 64 concludes with a dynamic ff. Measures 65-66 show final entries, including a solo for Trp. 10. Measure 67 concludes with a dynamic ff. Measures 68-69 show final entries, including a solo for Cors. Measure 70 concludes with a dynamic ff. Measures 71-72 show final entries, including a solo for Trp. 10. Measure 73 concludes with a dynamic ff. Measures 74-75 show final entries, including a solo for Cors. Measure 76 concludes with a dynamic ff. Measures 77-78 show final entries, including a solo for Trp. 10. Measure 79 concludes with a dynamic ff. Measures 80-81 show final entries, including a solo for Cors. Measure 82 concludes with a dynamic ff. Measures 83-84 show final entries, including a solo for Trp. 10. Measure 85 concludes with a dynamic ff. Measures 86-87 show final entries, including a solo for Cors. Measure 88 concludes with a dynamic ff. Measures 89-90 show final entries, including a solo for Trp. 10. Measure 91 concludes with a dynamic ff. Measures 92-93 show final entries, including a solo for Cors. Measure 94 concludes with a dynamic ff. Measures 95-96 show final entries, including a solo for Trp. 10. Measure 97 concludes with a dynamic ff. Measures 98-99 show final entries, including a solo for Cors. Measure 100 concludes with a dynamic ff.

Continuation of the musical score. The first measure starts with a dynamic ff. Measures 2-3 show entries from the ensemble. Measures 4-5 show entries from the ensemble. Measures 6-7 show entries from the ensemble. Measures 8-9 show entries from the ensemble. Measures 10-11 show entries from the ensemble. Measures 12-13 show entries from the ensemble. Measures 14-15 show entries from the ensemble. Measures 16-17 show entries from the ensemble. Measures 18-19 show entries from the ensemble. Measures 20-21 show entries from the ensemble. Measures 22-23 show entries from the ensemble. Measures 24-25 show entries from the ensemble. Measures 26-27 show entries from the ensemble. Measures 28-29 show entries from the ensemble. Measures 30-31 show entries from the ensemble. Measures 32-33 show entries from the ensemble. Measures 34-35 show entries from the ensemble. Measures 36-37 show entries from the ensemble. Measures 38-39 show entries from the ensemble. Measures 40-41 show entries from the ensemble. Measures 42-43 show entries from the ensemble. Measures 44-45 show entries from the ensemble. Measures 46-47 show entries from the ensemble. Measures 48-49 show entries from the ensemble. Measures 50-51 show entries from the ensemble. Measures 52-53 show entries from the ensemble. Measures 54-55 show entries from the ensemble. Measures 56-57 show entries from the ensemble. Measures 58-59 show entries from the ensemble. Measures 60-61 show entries from the ensemble. Measures 62-63 show entries from the ensemble. Measures 64-65 show entries from the ensemble. Measures 66-67 show entries from the ensemble. Measures 68-69 show entries from the ensemble. Measures 70-71 show entries from the ensemble. Measures 72-73 show entries from the ensemble. Measures 74-75 show entries from the ensemble. Measures 76-77 show entries from the ensemble. Measures 78-79 show entries from the ensemble. Measures 80-81 show entries from the ensemble. Measures 82-83 show entries from the ensemble. Measures 84-85 show entries from the ensemble. Measures 86-87 show entries from the ensemble. Measures 88-89 show entries from the ensemble. Measures 90-91 show entries from the ensemble. Measures 92-93 show entries from the ensemble. Measures 94-95 show entries from the ensemble. Measures 96-97 show entries from the ensemble. Measures 98-99 show entries from the ensemble. Measures 100-101 show entries from the ensemble.

A complex musical score page featuring multiple staves. The top section includes staves for strings (two violins, viola, cello/bass), woodwinds (oboe, bassoon, two clarinets, two bassoons), brass (two tubas, two horns, one trumpet), and percussion (triangle). The middle section shows staves for harp and double bass. The bottom section shows staves for strings and double bass. Various dynamics like *p*, *pp*, *p stacc.*, *solo.*, *pizz. sempre*, and *mfpizz. sempre* are indicated throughout the score.

19 Solo, marqué

10

Triangle.

1<sup>e</sup> Harpe.

pizz. *sempre*

*mfpizz. sempre*

*mfpizz. sempre*

Fl. 10 Solo. *p stacc.*

Htb. *p*

Cl. I. II. *p*

Cl. III. *p*

Bons *p*

Cors. *p*

Timb. *p*

Trgl. *p*

Harpes.

(pizz.)

*p*

(pizz.)

*p*

*pizz. sempre*

Solo.

*mf*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*I. Harpe.*

*p*

*p*

*p*

*p*

*I. Harpe.*

*p*

*p*

*p*

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

*mf*

66

Pte Fl.

X

F1.

Htb.

I9 Solo. *p en s'éloignant*

Clar. *p en s'éloignant*

Bons

*pp*

Cors.

Hrp.

arco très serré

pp

arco très serré

pp

X

J. 5304 H

19 Solo.

*p* en s'éloignant *pp*

*sempre più dimin.* *pp*

*en s'éloignant* *pp*

Timb. Solo *pp* *cresc.*

*pizz.* *pp* *pizz.* *pp* *pizz.* *pp*

*sempre più dimin.* *pp*

*sempre più dimin.* *pp*

Fl. f  
Htb. f  
Clar. f  
Bons f  
Cors. f  
Trp. f  
Bb. f  
Trb. f  
Tibab. f

arco  
arco  
arco div.  
arco  
#d. f arco  
#d.

Y

la 2ème Flûte prend la petite Flûte.

*Solo*

*più p*      *pp*  
*più p*      *pp*  
*più p*      *dim.*      *pp*  
*p*      *p*      *dim.*      *pp*

*p*      *bp.*      *bp.*      *bp.*  
*bp.*      *bp.*      *bp.*      *pp*  
*p*      *p*      *p*      *p*

montez le Sol  
au La,

*p*      *bp.*      *bp.*      *bp.*      *bp.*      *f.*  
*p*      *bp.*      *bp.*      *bp.*      *bp.*      *p.*  
*p*      *dimin.* -      *dimin.* -      *molto*      *pp*  
*d.*      *d.*      *d.*      *molto*      *d.*      *pp*  
*d.*      *d.*      *d.*      *molto*      *d.*      *div.pizz.*

Y *pp*

F.I.

en retenant

10 Solo. (tout bouché)  
Cors. Soli. *p* *mf*  
*(tout bouché)* *mf*

en retenant

Viol. *cresc.* *dimin.* *cresc.* *dimin.*

==

F.I. graduellement 10 Solo. (ouvert) *p*

Cors. III 10 Solo. (tout bouché) *p*

graduellement *poco* *pp* *poco* *pp*

fl. jusqu' au . . . . . Plus lent.

Cors. *ffz*

10°(tout bouché)

jusqu' au . . . . . Plus lent.

1er et 2<sup>e</sup> pupitres.

1ers Viol.      *sempre dim.*      *ppp*

les autres pupitres.      *sempre dim.*      *ppp*

2es Viol.      *sempre dim.*      *ppp*

les autres pupitres.      *sempre dim.*      *ppp*

Altos.      *pp sempre dim.*      *ppp*

les autres pupitres.

Veilles.      *pp sempre dim.*      *ppp*

C. Basses.

encore      retenu

prenez les sourdines

1ers Viol.      Pup. I. II.      *pp*

prenez les sourdines

2es Viol.      Pup. I. III.      *pp*

Pup. I. prenez les sourdines

Pup. II. III.      le 1<sup>er</sup> seul.      *p*

les autres

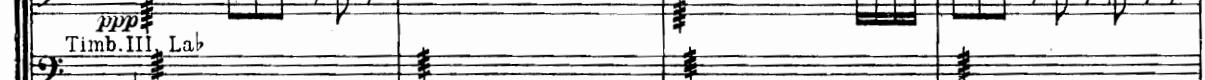
prenez les sourdines

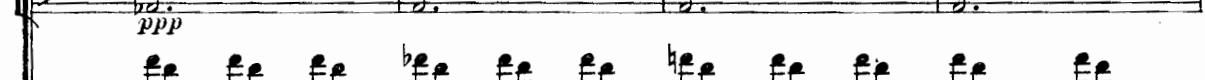
Lent et calme. ♩ = 72.

Pte Fl.I. 

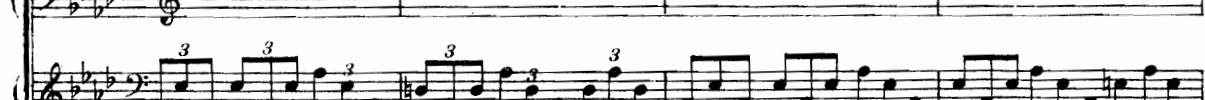
Pte Fl.II. *ppp* 

1re Gr. Fl. *ppp* Solo 

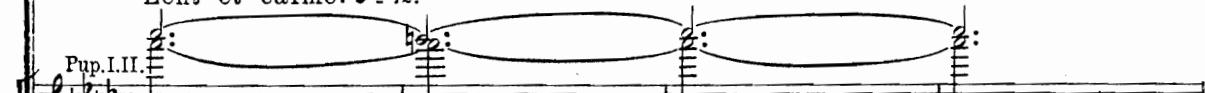
*f et très-soutenu*  
Timb. I. II. Mi♭-Mi♯ 

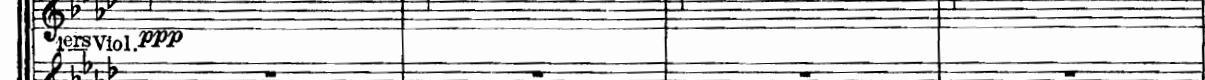
Timb. III. Lab. 

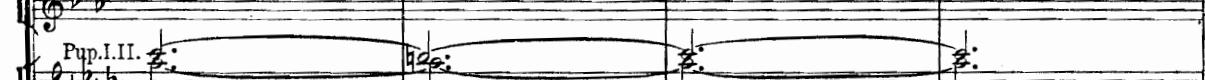
Harpe I. *pp* 

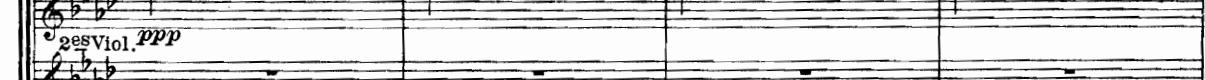
Harpe II. *pp* 

Lent et calme. ♩ = 72.

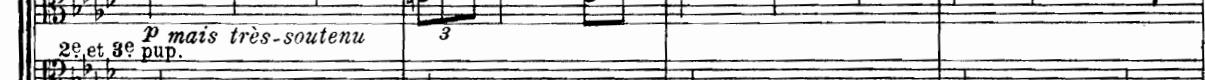
Pup. I. II. 

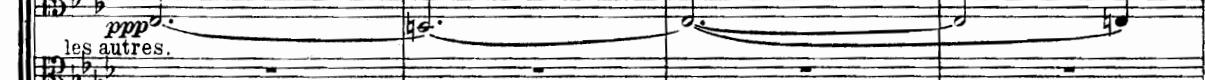
versViol. *ppp* 

Pup. I. III. 

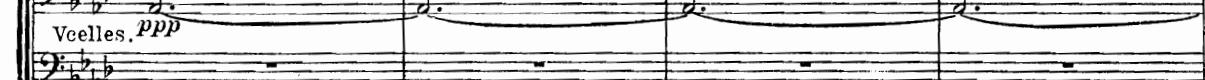
2esViol. *ppp* 

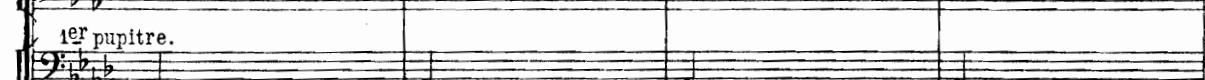
1erAlto Solo. 

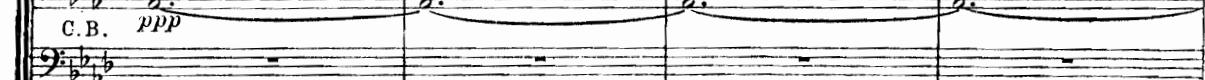
*p mais très-soutenu*  
*2e. et 3e pup.* 

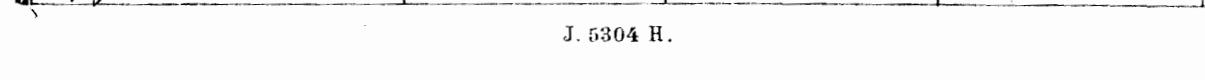
*ppp* 

*les autres.* 

Pup. I. III. 

Vcelles. *ppp* 

1er pupitre. 

C. B. *ppp* 

Mib - Mi<sup>b</sup>

Timb.  
Lab.

*espr.*

poco cresc.

*p*

Ptes F1.

1re Flûte.

Mib - M. 4

Timb. dimin.

Lab. dimin.

Solo.

pppp

Harpe I. (si $\sharp$ ) (si $\flat$ )

Harpe II. (ré $\flat$ )

Pup. I. II.  $\ddot{\text{e}}$   $\ddot{\text{e}}$   $\ddot{\text{e}}$   $\ddot{\text{e}}$

2iersViol. les autres

Pup. I. II.  $\ddot{\text{e}}$   $\ddot{\text{e}}$   $\ddot{\text{e}}$   $\ddot{\text{e}}$

2esViol. les autres

I<sup>o</sup> Solo.  $\ddot{\text{e}}$   $\ddot{\text{e}}$   $\ddot{\text{e}}$   $\ddot{\text{e}}$

Pup. II. III. unis.

Altos. les autres

Pup. I. II. unis.

Vcelles. les autres

1er pup.  $\ddot{\text{e}}$   $\ddot{\text{e}}$   $\ddot{\text{e}}$   $\ddot{\text{e}}$

C. B. les autres

Ptes Fl.I.II.

la 2<sup>me</sup> reprend la grande Flûte.

Ptés Fl.III.

Z

la 2<sup>e</sup> Fl. reprend la grande Flûte.

Ptés Fl.III.

Z

la 2<sup>e</sup> Fl. reprend la grande Flûte.

Flûtes I.II.

I<sup>o</sup> Solo. *f très-soutenu*

II<sup>o</sup> Solo. *f II<sup>o</sup> dimin.*

Sib. *dim..*

Clar. La. *dim..*

Fa. *dim..*

Cors. Fa.

Tromb. et Tuba. *ppp*

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

Harpe I. *pp*

Harpe II. *p*

Viol.

1<sup>er</sup> Alto Solo. *dim.* *3*

Altos.

Veclles.

C. B.

F1.  
Gr. Fl.  
Hauth. *mf* toujours en dehors  
Sib  
Clar. La.  
Bons  
Fa.  
Cors. *bz*  
Fa.  
Trp. Fa.  
Pist. Sib  
Tremb. *pppp*  
*pppp*  
Timb.  
Harmoniques  
Harpes I. *p*  
Harmoniques  
Harpes II. *p*  
Viol. *pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

*perdendosi.*

*ppp*  
*ppp*  
*ppp*  
*ppp*  
*ppp*  
*ppp*  
*ppp*  
*ppp*