

*José Luis Campana*

« Aoïr »

Pour Orchestre symphonique

Durée env. 15'

Commande du Ministère de la Culture Français. 2007.  
Partition écrite en UT.

# « Aoïr » I

José Luis Campana 2010

♩ = 60 env. (♩ = 120 env.)

1<sup>o</sup> solo

2 Fla.

2 Htbs.

Cl. 1 Sib

Cl. 2 Sib

Fg. 1

Fg. 2

2 Tripts. ca UT

Cors en Fa 1-2

Cors en Fa 3-4

8 Vln. I

6 Vln. II

5 Vle.

4 Vcelli

2 Cbassi.

Attaques très Douces! *ppp* "sempre"

respirations imperceptibles "Ad lib"

Attaques très Douces! *ppp* "sempre"

respirations imperceptibles "Ad lib"

Attaques très Douces! *ppp* "sempre"

respirations imperceptibles "Ad lib"

(1) solo

I et 2 sourd. Douce

I et 2 sourd. (1)

sourd. (2)

3 et 4 sourd.

(1) pont.

(2) *mp*

(3) pont.

(4) *mp*

(1) pont.

(2) *mp*

(3) *mp* pont.

(4) *mp*

(1) pont.

(2) *mp*

(3) pont.

(4) *mp*

Violent! *Attacca subito* s. l. t.

ORD.

4 Celli unis

ORD. "en dehors", "sempre" détaché

V.P. (\*) (ORD.)

*ppp*

s. l. t.

ORD.

s. l. t.

ORD.

s. l. t.

ORD.

s. l. t.

ORD.

s. l. t.

ORD.

s. l. t.

ORD.

s. l. t.

ORD.

2 Cbassi unis

ORD. "en dehors", "sempre" détaché

V.P. (\*) (ORD.)

*ppp*

s. l. t.

ORD.

s. l. t.

ORD.

V.P. Voix Principale

*ppp*

(1) m. pont.

(2) m. pont.

(3) m. pont.

(4) m. pont.

m. pont. (5)

(6)

2 Fls. Fls. à 2 V.P. *fff*  
*mf* *sub.* *ppp*

2 Cls. Sib Cls. à 2 V.P. *fff*  
*mf* *sub.* *ppp*

Fg. 1 V.P. *fff*  
*mf* *sub.* *ppp*

Fg. 2 V.P. *fff*  
*mf* *sub.* *ppp*

2 Trpts. en UT V.P. ① *fff*  
*mf* *sub.* *ppp*

Cors en Fa 1-2 (sourd.) V.P. *fff*  
*mf* *sub.* *ppp*

Cors en Fa 3-4 (3) (4) (sourd.) V.P. *fff*  
*mf* *sub.* *ppp*

8 Vln. I (1) m. pont. Tutti VI I, VI II et Viole peu à peu s.l.t. *p* *pp*  
 (2) *p* *pp*  
 (3) m. pont. *p* *pp*  
 (4) *p* *pp*  
 (5) m. pont. *p* *pp*  
 (6) *p* *pp*  
 (7) m. pont. *p* *pp*  
 (8) *p* *pp*

6 Vln. II Tutti VI I, VI II et Viole peu à peu s.l.t. (s.l.t.) *p* *pp*  
 (s.l.t.) *p* *pp*

5 Vle. (1) m. pont. Tutti VI I, VI II et Viole peu à peu s.l.t. *p* *pp*  
 (2) *p* *pp*  
 (3) m. pont. *p* *pp*  
 (4) *p* *pp*  
 m. pont. *p* *pp*

4 Celli unis. (V.P.) Poco a poco vers pont pont "presque" sur le bois *mp*

2 Cbassi unis. (V.P.) Poco a poco vers pont pont "presque" sur le bois *mp*

2 Fls. (à 2)  
 2 Cls. Sib (à 2)  
 2 Fgs. (à 2)

*p* *mp* *mf poco*

(sourd.) (1)  
 Trp. en UT  
 Cors en Fa 1-2  
 Cors en Fa 3-4

*p* *mp* *mf poco*

8 Vln. I  
 5-6  
 7-8

(s. l. t.)

6 Vln. II  
 3-4  
 5-6

(s. l. t.)

5 Vle.  
 1-2  
 3-4  
 5

(s. l. t.)

4 Vcelli  
 1  
 2  
 3  
 4

s. l. t. → m. pont. → s. l. t.  
*sub.* *f* *sub.* *mp*

2 Cbassi  
 1  
 2

s. l. t. → m. pont. → s. l. t.  
*sub.* *f* *sub.* *mp*

2 Fls. (à 2) (V.P.)  
 2 Cls. Sib (à 2) (V.P.)  
 2 Fgs. (à 2) (V.P.)  
 2 Trypta. en UT (1) (V.P.)  
 Cors en Fa 1-2 (2) (V.P.)  
 Cors en Fa 3-4 (V.P.)  
 8 Vln. I  
 6 Vln. II  
 5 Vle.  
 4 Celli  
 2 Cbassi.

Musical score for a full orchestra, page 4. The score includes parts for Flutes, Clarinets, Bassoons, Trumpets, Horns, Violins I and II, Violas, Cellos, and Double Basses. It features dynamic markings such as mp, f, and mf, and performance instructions like "scizza tremolo" and "ORD".

20

2 Fls. *mp*

2 Hrb. *mp* a 2

2 Cls. Sib *mp*

2 Fgs. *mp*

(sourd.) (1) *mp* ① Solo

2 Trps. en UT (2) Solo *mp* ②

Cors en Fa 1-2 (sourd.) *mp*

Cors en Fa 3-4 (sourd.) *mp*

Tutti VI I, VI II et Viole peu à peu s.l.t.

8 Vln. I

1-2

3-4

5-6

7-8

Tutti VI I, VI II et Viole peu à peu s.l.t.

6 Vln. II

1-2

3-4

5-6

Tutti VI I, VI II et Viole peu à peu s.l.t.

5 Vle.

1-2

3-4

5

4 Celli

1 m. pont.

2 m. pont.

3 m. pont.

4 m. pont.

4 Celli unis. Violent! ORD. *mf*

2 Cbassi.

1 m. pont.

2 m. pont.

2 Cbassi. unis. Violent! ORD. *mf*

*Rall.* Grand diminuendo à rien ! *(Rall-fin.)*

24

2 Fla. *mp*

2 Hés. *mp*

2 Cls. Sib *p*

2 Fgs. *mp*

2 Trps. en UT (1) Solo *mp*

(2) *mp*

Cors en Fa 1-2 *mp*

Cors en Fa 3-4 *mp*

8 Vln. I 1-2, 3-4, 5-6, 7-8

6 Vln. II 1-2, 3-4, 5-6

5 Vle. 1-2, 3-4, 5

4 Celli unis. *a.l.t.*

2 Cbassi unis. *a.l.t.*

*gliss. poco a poco*

*long*

Attendre env. 4"

Attendre env. 4"

Note pour tous:  
Valeurs relatives / approximatives:

Jouer "plus ou moins" selon l'emplacement  
des cellules "rythmiques-mélodiques" dans la mesure,  
les silences (γ)(γ)(γ)(γ) et les durées (h)(h)(h)  
etc. entre parenthèses, sont aussi approximatives.

## II

Sub.  
tempo  $\text{♩} = 60$  env. Très flexible!

$\text{♩} = 60$  env.

( Rall. poco )

Très léger, Ethéré et transparent, très souple.

Score for various instruments including Piccolo (Fl. 1), Hrb. 1, Cl. Sib. 1, Fg. 1, Trp. 1, Cor. 1, Vln. I (8), Vln. II (6), Vla. 1 (5), Vla. 2 (5), Celli 1 (4), and Cbassi 1 (2). The score includes dynamic markings (pppp, pp, p), articulation (durées), and performance instructions such as "Solo", "Col legno", and "alla punta".



(Picc.) (Solo) (durées pour tous) 2 3 4 5 "Sempre très léger..."  
 Rappel: (\*) Piccolo "ossia" Flûte, dans ce cas, il faut jouer à l'octave supérieur des notes écrites.  
 (Solo) (Sourd.)  
 (Solo) (Sourd.)  
 (Solo) (Viola 1)  
 ("Col legno" (1/2 crin et 1/2 bois) alla punta)  
 Via. 1: presque sur le bois du pont (son assez inharmoniques)  
 (Solo) a.l.t. ORD. a.l.t.  
 (Solo) (Sourd.) a.l.t. ORD. a.l.t. ORD.

Picc. prendre Fl. ①

The musical score is arranged in staves for the following instruments: Piccolo (Fl. 1), Horn 1, Clarinet in B-flat 1, Flute 1, Trumpet 1, Cor 1, Violin 1 solo, Violin 2 solo, Violin 1 solo, Violin 2 solo, Viola 1 solo, Viola 2 solo, Violoncello 1 solo, Violoncello 2 solo, and Contrabasso solo. The score includes dynamic markings such as *ppp*, *pp*, *p*, *pppp*, and *pp*. Performance instructions include *Col legno* (1/2 crin et 1/2 bois) *alla punta*, *s.l.t.*, and *ORD.*. Fingerings are indicated with numbers 1-5 above notes. The score is divided into two measures by a vertical line.

This page of a musical score, labeled 'II', contains the following instruments and parts:

- Flutes:** Fl. 1, Fl. 2, Fl. 1 of 2, Fl. 2 of 2
- Clarinets:** Cl. Sib 1, Cl. Sib 2, Clarinetto A 2
- Bassoons:** Fag. 1, Fag. 2, Fag. 1 of 2, Fag. 2 of 2
- Trumpets:** Trp. I, Trp. II, Trompetta A 2
- Horns:** Cor 1, Cor 2, Cor 3, Cor 4
- Violins:** V. 1 (8 staves), V. 2 (8 staves)
- Violas:** Vla. 1, Vla. 2 (Viole 2), Vla. 3, Vla. 4, Vla. 5
- Violoncellos:** Vc. 1, Vc. 2, Vc. 3, Vc. 4
- Double Basses:** Cb. 1, Cb. 2

The score includes various musical notations such as notes, rests, dynamics (e.g., *pp*, *mf*, *ff*), and performance instructions (e.g., *ORD.*, *scord.*, *4. s. part*). It also features section markers like '8 Va. I', '6 Va. II', '5 Vio.', and '4 Cb.'.

2 Fls. (A2) *molto* *ff*

2 Hfas. (A2) *molto* *ff*

2 Cls. Sib. (A2) *molto* *ff*

Fig. 1

Fig. 2

2 Trps. (A2) *molto* *ff*

Cor 1 *molto* *ff* *cord.* *cord.* *cord.*

Cor 2 *molto* *ff* *cord.* *cord.* *cord.*

Cor 3

Cor 4

V. 3 (V. 3) (m. post.) V. 1 et 2 *ff*

V. 4 (V. 4) (m. post.) *ff*

V. 5 (V. 5) (m. post.) *ff*

V. 6 (A.L.L.) *ff*

V. 7 (A.L.L.) *ff*

V. 8 (A.L.L.) *ff*

**Note pour les cordes :** Les figures rythmiques doivent se jouer, "plus ou moins" aux emplacements au dessus des notes.

1 2 3 4 5 1 2 3 4 5

*m. legato* ORD. *fff*

V. 1 (m. post.) *ff*

V. 2 (m. post.) *ff*

V. 3 (m. post.) *ff*

V. 4 (A.L.L.) ORD. *m. legato* *fff*

V. 5 (A.L.L.) ORD. *m. legato* *fff*

V. 6 (A.L.L.) ORD. *m. legato* *fff*

Via. 1 *ff*

Via. 2 *ff*

Via. 3 (m. post.) *ff*

Via. 4 *ff*

Via. 5 *ff*

Vc. 1 *ff* *d. sul pont.* *ORD.* *fff*

Vc. 2 *ff* *d. sul pont.* *ORD.* *fff*

Vc. 3 (ORD.) *ff*

Vc. 4 (ORD.) *ff* *a.l.t.* *m. post.*

2 Viol. (A.L.L.) *ff*

**Solo**  
ORD. Ch. I

maximiser les rapports dynamiques  
autant que possible

(\*) Notes non tenues:  
Les notes entre ( ) ou\* notes arrivés du "glissando"  
indiquent qu'elles sont approximatives.

(\*) Continuer à compléter les rapports dynamiques  
autant que possible.

## II

(\*) Cette et Ch. :  
Les flûtes vers la fin,  
Répéter qu'il faut continuer à glisser  
vers le registre aigle au Sur-aigle "Ad lib."

This page contains the orchestral score for the second movement of a symphony. The instruments and parts are as follows:

- Flutes:** Fl. 1, Fl. 2
- Oboes:** Ob. 1, Ob. 2
- Clarinets:** Cl. Sib. 1, Cl. Sib. 2
- Bassoons:** Fg. 1, Fg. 2
- Trumpets:** Trp. 1, Trp. 11
- Cor Anglais:** Cor. 1, Cor. 2, Cor. 3, Cor. 4
- Violins:** V. 1 (I), V. 2 (I), V. 3 (I), V. 4 (I), V. 5 (I), V. 6 (I), V. 7 (I), V. 8 (I)
- Violas:** Vla. 1 (II), Vla. 2 (II), Vla. 3 (II), Vla. 4 (II), Vla. 5 (II)
- Violoncelles:** Vc. 1 (III), Vc. 2 (III), Vc. 3 (III), Vc. 4 (III)
- Double Basses:** Cb. 1 (IV), Cb. 2 (IV)
- Percussion:** Two snare drums (sourd. mûtel)

The score includes various musical notations such as dynamics (e.g., *ff*, *f*, *mf*, *sfz*), articulation (accents, slurs), and performance directions (e.g., *arco*, *ad lib.*, *ORD.*). The woodwind and brass parts feature complex rhythmic patterns and melodic lines. The string section provides a harmonic and rhythmic foundation, with some parts marked *ORD.* (ordine).

(♩) = 120 conv.)

Fl. 1  
Fl. 2  
Hrn. 1  
Hrn. 2  
Cl. Sib. 1  
Cl. Sib. 2  
Fg. 1  
Fg. 2  
Trp. I (sourd.)  
Trp. II (sourd.)  
Cor. 1 (sourd.)  
Cor. 2 (sourd.)  
Cor. 3  
Cor. 4  
V. 1  
V. 2  
V. 3  
V. 4  
V. 5  
V. 6  
V. 7  
V. 8  
Vla. 1  
Vla. 2  
Vla. 3  
Vla. 4  
Vla. 5  
Vc. 1  
Vc. 2  
Vc. 3  
Vc. 4  
Cb. 1  
Cb. 2

pppp  
ppp  
p  
mf  
f  
ff  
fff  
sempre  
staccato  
rit.  
(a)  
(b)  
(c)



FL. 1 *staccato - "tutti"* *(foco)*

FL. 2

Hob. 1

Hob. 2

Cl. Sib 1

Cl. Sib 2

Fg. 1

Fg. 2

Trp. I *(sourd.)* *staccato - "tutti"*

Trp. II *(sourd.)*

Cor 1 *Sans sourd.*

Cor 2 *Sans sourd.*

Cor 3 *gliss. "Ab Bb"* *molto* *sourd.*

Cor 4 *gliss. "Ab Bb"* *molto* *sourd.*

V. 1 & 4 *Quasi sur le Bois de pont (molto pont "tutti")* *1 à 4 unis.* *sol D* *ORD.*

V. 2 & 8 *Quasi sur le Bois de pont (molto pont "tutti")* *5 à 8 unis.* *sol G* *ORD.*

V. 1 & 3 *Quasi sur le Bois de pont (molto pont "tutti")* *1 à 3 unis.* *sol G* *ORD.*

V. 4 & 6 *Quasi sur le Bois de pont (molto pont "tutti")* *4 à 6 unis.* *sol G* *ORD.*

Vla. 1 et 2 *Quasi sur le Bois de pont (molto pont "tutti")* *1 et 2 unis.* *sol C* *ORD.*

Vla. 3 et 4 *Quasi sur le Bois de pont (molto pont "tutti")* *3 et 4 unis.* *sol C* *ORD.*

Vla. 5 *Quasi sur le Bois de pont (molto pont "tutti")* *(5)* *sol C* *ORD.*

Vc. 1 et 2 *Vcelli. 1* *Vcelli. 2* *Vcelli. 1 et 2 unis.*

Vc. 3 et 4 *Vcelli. 3* *Vcelli. 4* *Vcelli. 3 et 4 unis.*

Cb. 1

Cb. 2

*( )*

II Tpo. (Rall.)

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. Sb. 1  
Cl. Sb. 2  
Fg. 1  
Fg. 2  
Trp. I  
Trp. II  
Cor. 1  
Cor. 2  
Cor. 3  
Cor. 4  
V. 1 & 4  
V. 2 & 5  
Vla. 1 & 2  
Vla. 3 & 4  
Vc. 1  
Vc. 2  
Vc. 3  
Vc. 4  
Cb. 1  
Cb. 2

11

This page contains a full orchestral score. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets in B-flat 1 and 2, Bassoons 1 and 2, Trumpets 1 and 2, and Cornets 1 through 4. The brass section includes Trombones 1 through 4. The string section includes Violins 1 through 8, Violas 1 through 5, Violas 1 and 2, Cellos 1 and 2, and Double Basses 1 and 2. The percussion section includes Timpani and various drums. The score is written in a major key and 4/4 time. It features complex phrasing with many slurs and dynamic markings such as *pp*, *mp*, *f*, and *ff*. The second section is marked with *Rall. molto!* and *Attacca sub. Tpo.*. The page is numbered 12 at the bottom.



Attendre env. 4"

The musical score on page 14 includes the following parts and markings:

- Flutes 1 & 2:** Empty staves.
- Oboes 1 & 2:** Empty staves.
- Clarinets in B-flat 1 & 2:** Empty staves.
- Bassoons 1 & 2:**
  - Bsn. 1: (dureté)
  - Bsn. 2: (dureté)
- Trumpets 1 & 2:** Empty staves.
- Horns 1-4:** Empty staves.
- Violins & Viola:** Empty staves.
- Violoncello I:** (presque sur le bois du pont)
- Violoncello II:** (presque sur le bois du pont)
- Violoncello III:** Voelle 3
- Contrabass I:**
  - ORD.
  - (ORD.) → a.l.t. alla posta
- Contrabass II:**
  - sur le Bois de pont
  - poco cresc. → a.l.t. alla posta

Handwritten blue ink markings include: *10' 40''* on the Cb. I and Cb. II staves.

# III

$\text{♩} = 60$  env. Calme!

Fl. 1-2 (\*)

Hrn. 1-2 (\*)

Cl. Sib. 2 (\*)

Fg. 1 (\*)

Fg. 2 (\*)

Trp. I-II (\*)  
Trompette 1 : Sourdine Wa-Wa.  
Trompette 2 : Sourdine Muette

Note pour tous : **V.P.** : Voix Principale. **V.S.** : Voix Secondaire, "Fond Sonore" (\*) Changement d'arco ou petites respirations "Ad Lib." imperceptibles autant que possible, a fin de n'ait pas interrompe la ligne melodique.

Cor 1 (\*) soud. **V.S.**

Cor 2 (\*) soud. **V.S.**

Cor 3 (\*) soud. **V.S.**

Cor 4 (\*) soud. **V.S.**

Vln. I 8 (1 à 8)

Vln. II 6 (1 à 6)

Vla. 1

Vla. 2 **V.S.** m. post., poco legno (1/2 crisi et 1/2 legno)

Vla. 3 (\*) **V.S.** m. post., poco legno (1/2 crisi et 1/2 legno)

Vla. 4 (\*) **V.S.** m. post., poco legno (1/2 crisi et 1/2 legno)

Vla. 5 (\*) **V.S.** m. post., poco legno (1/2 crisi et 1/2 legno)

Vc. 1 **V.S.** m. post., poco legno (\*)

Vc. 2 **V.S.** (\*) m. post., poco legno

Vc. 3 (\*) **V.S.** m. post., poco legno

Vc. 4 (\*) **V.S.** m. post., poco legno (\*)

Cb. 1 (\*) m. post., poco legno **V.S.**

Cb. 2 (\*) **V.S.** m. post., poco legno

pp

Fls. 1-2

Hrb. 1 (V.S.) Le Hrb. 1 (introduit le "solo" de la trompette) (sans attaque) *ppp* (V.S.)

Hrb. 2 (V.S.)

Cl. Sib 2 Cl. I. *ppp*

Fg. 1 *ppp*

Fg. 2 *ppp*

Trp. I (sourd. Wa-wa) (V.F.) Solo, poco a poco "en dehors" (sans attaque) (crist. trompette)

Trp. II (sourd. mumble) (V.S.) Récurrence de MI de la trp. I (sans attaque) *ppp*

Cor 1 *ppp*

Cor 2 *ppp*

Cor 3 *ppp*

Cor 4 *ppp*

(V.F.) (unis.) Note pour le chef : Attention à n'est pas étouffer les longs "Solos" de la Trompette et du Violoncelle 1 page 5

V. 1 (V.S.) *pp* "sempre" Le violon 5 (introduit le "solo" de la trompette) *pp* (V.S.) poco legato a.l.t. m. post. a.l.t.

V. 5 (sans attaque) *ppp* (V.S.) m. post. poco legato

V. 6 (V.S.) m. post. poco legato

V. 7 (V.S.) m. post. poco legato

V. 8 (V.S.) m. post. poco legato

Vln. I 4 unis (V.F.) ORD. (unis.) *pp* "sempre" (m. post. poco legato) *pp* (V.S.) m. post. poco legato

Vln. II 6 unis (V.S.) m. post. poco legato

Vln. II 5 unis (V.S.) m. post. poco legato

Vln. II 6 unis (V.S.) m. post. poco legato

Vle. 5 unis (V.F.) ORD. (unis.) *pp* "sempre" (m. post. poco legato) *pp*

Vle. 4 unis *ppp*

Vle. 5 unis (V.F.) ORD. (unis.) *pp* "sempre" (m. post. poco legato) *pp* *dim. le Do.*

Voelli 1 et 2 (V.F.) ORD. (unis.) *pp* "sempre" (m. post. poco legato) *pp* *dim. le Do.*

Vc. 3 *pp*

Vc. 4 *ppp* (V.F.) ORD. *pp* "sempre" *pp* *dim. le Do.*

Cbassi 2 (Cbassi 1 et 2) *ppp* "sempre" *pp* *dim. le Do.*

III

Fl. 1 (V.S.)  
 Fl. 2 (V.S.)  
 Hb. 1 (V.S.)  
 Hb. 2 (V.S.)  
 Cl. Sib 1 (V.S.)  
 Cl. Sib 2 (V.S.)  
 Fg. 1 (V.S.)  
 Fg. 2 (V.S.)  
 Trp. I (V.P.) (solo)  
 Trp. II (V.S.) (rés. de la Trp. I) (cresc. poco a poco trompette)  
 Cor 1 (V.S.)  
 Cor 2 (V.S.)  
 Cor 3 (V.S.)  
 Cor 4 (V.S.)  
 Vln. I V. 1 (V.P.) (min.) (ORD.) (P) m. post., poco legato (V.S.)  
 V. 5 (V.S.)  
 V. 6 (V.S.) (m. post., poco legato)  
 V. 7 (V.S.) (m. post., poco legato)  
 V. 8 (V.S.) (m. post., poco legato)  
 Vln. II V. 1 (V.P.) (min.) (ORD.) (P)  
 V. 5 (V.S.) (m. post., poco legato)  
 V. 6 (V.S.) (m. post., poco legato)  
 Vln. V. 1 (V.P.) (min.) (ORD.) (P) (V.S.) (m. post., poco legato)  
 V. 4 (V.S.)  
 V. 5 (V.S.) m. post., poco legato (V.S.)  
 Vln. V. 6 (V.P.) (min.) (ORD.) dim. R. 1/2 poco à peu (ORD.)  
 V. 1 et 2 (V.S.) (P) m. post., poco legato (V.S.)  
 Vo. 3 (V.S.)  
 Vo. 4 (V.S.) (m. post., poco legato)  
 Chaux 1 et 2 (V.P.) (min.) (ORD.) (P) (Dim. La 1)



III

This page of the musical score, labeled 'III', contains the following parts and markings:

- Flutes (Fl. 1, 2):** (V.S.) *pp*
- Horn 1 (Hrb. 1):** (V.S.) *pp*
- Horn 2 (Hrb. 2):** (V.S.) *pp*
- Clarinets (Cl. Sib. 1, 2):** (V.S.) *pp*
- Flutes (Fl. 1, 2):** (V.S.) *ffff* *pp*
- Trumpets (Trp. I, II):** (V.P.) (solo) *pp* (cresc. poco a poco trumpet) *pp*
- Cori (Cor. 1, 2, 3, 4):** (V.S.) *ffff* *pp*
- Violins (V. 1-8):** (V.P.) (univ.) (ORD.) *p* *dim.* (V.S.) (m. pont., poco legno) *pp*
- Violas (Vla. 4, 5):** (V.S.) (m. pont., poco legno) *pp* *ffff* *pp* (V.S.) m. pont. s.l.t. s.l.t. m. pont. s.l.t. m. pont. (Vla. 5: alla punta (coloración de la Trp. I) (alla punta)
- Celli (Vcelli 1 et 2, 3 et 4):** (V.P.)
- Classici (Class. 1 et 2):**

III

III

This musical score, labeled 'III', is a page from a larger work, likely a symphony or concerto. It is arranged in a traditional orchestral format, with woodwinds and brass at the top, strings in the middle, and cellos and double basses at the bottom. The woodwind section includes two flutes (Fl. 1 and 2), two oboes (Hob. 1 and 2), two clarinets in Bb (Cl. Sib. 1 and 2), and two bassoons (Fg. 1 et 2). The brass section consists of two trumpets (Trp. 1 and 2), three horns (Cor. 1, 2, 3), and four trombones (labeled as Cor. 4). The string section is divided into Violin I (Vln. I) with 8 parts (V. 1-8) and Violin II (Vln. II) with 6 parts (V. 1-6). The Viola section has 5 parts (Vla. 1-5). The Cello and Double Bass section includes two parts for Cello (Vc. 1 and 2) and one part for Double Bass (Cbass.).

The score is written for the key of Bb major and 4/4 time. It features various dynamics such as *ppp*, *pp*, *p*, *f*, and *ff*. There are also performance markings like *ff* *mf*, *sfz*, and *stacc.* (staccato). The woodwinds and strings play a sustained harmonic texture, while the brass and cello parts have more melodic and rhythmic activity. The cello part includes a section marked '(V.P.) (solo)' and '(ORD.)' (order). The double bass part includes a section marked '(V.S.) (Cress.)' (Crescendo).

At the bottom of the page, the page number '6' is centered, and the text 'Cresson 2' is written on the right side.

The musical score is organized into several systems of staves:

- Flutes (Fl. 1, 2):** Flute 1 and Flute 2 parts.
- Horns (Hrb. 1, 2):** Horn 1 and Horn 2 parts.
- Clarinets (Cl. Sfb. 1, 2):** Clarinet in F major 1 and Clarinet in F major 2 parts.
- Bassoons (B. 1 of 2):** Bassoon 1 part.
- Trumpets (Trp. I, II):** Trumpet I and Trumpet II parts.
- Cornets (Cor. 1, 2, 3, 4):** Four parts of Cornets.
- Violins I (Vln. I):** Eight parts (V. 1 to V. 8).
- Violins II (Vln. II):** Six parts (V. 1 to V. 6).
- Violas (Via. 1, 2, 3, 4, 5):** Five parts (Via. 1 to Via. 5).
- Violoncellos (Vc. 1, 2, 3, 4):** Four parts (Vc. 1 to Vc. 4).
- Contrabasses (Cb. 1, 2):** Two parts (Cb. 1 and Cb. 2).

Key performance instructions and markings include:

- Flutes:** "sans sourd.", "Edict sourd. contre le pupitre", "m. v.", "poco post.", "ORD.", "a. l. l."
- Trumpets:** "sans sourd.", "Edict sourd. contre le pupitre", "poco post.", "ORD."
- Cornets:** "(sourd.)", "ORD."
- Violins:** "quasi" sur le bois du pont, "Vln. 2, 3 et 4", "poco post.", "ORD."
- Violas:** "quasi" sur le bois du pont, "Vln. 3 et 4", "ORD."
- Violoncellos:** "poco post.", "ORD.", "Dim. le 'La' (Vc. 2)", "Dim. le 'Mi' (Vc. 2)", "Dim. le 'Si' (Vc. 3)", "Dim. le 'Mi' (Vc. 3)", "Dim. le 'Do' (Vc. 4)", "Dim. le 'Do' (Vc. 4)", "ORD.", "a. l. l."
- Contrabasses:** "(V.S.)", "ORD.", "a. l. l."

Rall. molto!

III

Mov. IV  
(m. 1)

Fl. 1

Fl. 2

Hob. 1

Hob. 2

Cl. Sib. 1

Cl. Sib. 2

Fg. 1 et 2

Trp. I

Trp. II

Cor 1 & 3

Cor 4

V. 1

V. 2

V. 3

V. 4

V. 5

V. 6

V. 7

V. 8

V. 1

V. 2

V. 3

V. 4

V. 5

V. 6

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

2 Chaux  
1 et 2

3 Vln. I

6 Vln. II

5 Vlc.

4 Celli

8

# Tpo

# IV

(♩ = 60 env.) Très Calme et très léger.

**Flutes:** Fl. 1, Fl. 2. Fl. 1 has a **Solo** section with *legatiss. "quasi" gliss.* and *pp* dynamics. Fl. 2 has *diminbré* and *ppppp* dynamics.

**Clarinets:** Cl. Sib. 1, Cl. Sib. 2. Cl. Sib. 1 has *legatiss.* and *pp* dynamics. Cl. Sib. 2 has *ppppp* dynamics.

**Trumpets:** Trp. 1 et 2. Includes **V.P.** and **Solo** markings with *legatiss. "quasi" gliss.* and *pp* dynamics. Includes performance notes: ① *sourd. muette*, ② *sourd. en carton*, and *Tip. 2*.

**Violins:** Vln. I (8 parts), Vln. II (6 parts). Includes *(8<sup>me</sup>)* and *(sur le Bois du pont)* markings.

**Violas:** Vla. 1, Vla. 2, Vla. 3, Vla. 4, Vla. 5. Includes *(8<sup>me</sup>)* and *(sur le Bois du pont)* markings.

**Celli/Double Basses:** Celi 1 à 4, Cbassi 1 et 2.

**Other:** Hrb. 1, Hrb. 2, Fg. 1 et 2.

IV

Acc. poco a poco

This musical score page, labeled 'IV', contains the following parts and instructions:

- Flutes (Fl. 1, 2):** Flute 1 plays *pppp*. Flute 2 has a **V.P. Solo** section marked *legatiss.* with three triplet markings and a *"quasi" gliss.* instruction. Dynamics range from *pp* to *pppp*.
- Horns (Hör. 1, 2):** Horn 1 has a **V.P. Solo** section marked *legatiss.* with a 5-measure phrase and a *"quasi" gliss.* instruction. Dynamics range from *pppp* to *pp*. Horn 2 has dynamics from *pppp* to *pp*.
- Clarinets (Cl. Sib. 1, 2):** Clarinet 1 has dynamics from *pppp* to *pp*. Clarinet 2 has dynamics from *pp* to *pppp*.
- Trumpets (Trp. I, II):** Trumpet I starts with *(sourd. muette)* and later has a **V.P. Solo** section marked *legatiss.* with a *"quasi" gliss.* instruction. Dynamics range from *pp* to *pppp*. Trumpet II has dynamics from *pp* to *pp*.
- Cori (Cor. 1 et 2, 3 et 4):** Cor 1 et 2 has dynamics from *pppp* to *pp*. Cor 3 et 4 has a **V.P. Solo** section marked *legatiss.* with a *"quasi" gliss.* instruction and 7-measure phrases. Dynamics range from *pp* to *pppp*. There are *(Cor. 4)* markings for the lower horns.
- Violins (Vln. I):** Violins 1-8 are marked *(sur le Bois du pont)*. Violins 1 and 2 have *s.l.t.* markings and *pppp* dynamics at the end.
- Violas (Vla. 1, 2, 3):** Viola 3 is marked *(sur le Bois du pont)*. Viola 2 has dynamics from *pppp* to *pp*. Viola 1 has dynamics from *pppp* to *pp*. There are *(Vla. 4 et 5)* markings.
- Celli (Celi. 1 et 2):** Cello 1 et 2.
- Chassi (Chassi. 1 et 2):** Bassoon 1 et 2.

IV

(Acc. poco a poco)

(Acc. più)

**Flutes (Fl. 1, 2):** Fl. 1 and Fl. 2 parts with dynamics *pppp* and *pp*. Fl. 2 includes a *V.P. Solo* section.

**Clarinets (Cl. Sib. 1, 2):** Clarinet parts with dynamics *pp* and *pppp*. Includes *V.P. Solo* sections.

**Bassoons (Fg. 1, 2):** Bassoon parts with dynamics *pp* and *pppp*. Includes *V.P. Solo* sections.

**Trumpets (Trp. I, II):** Trumpet parts with dynamics *p* and *pp*. Includes *V.P. Solo* sections and performance instructions like *(sourd. muto)* and *(sourd. carton)*.

**Horns (Cor. 1 et 2, 3, 4):** Horn parts with dynamics *pp* and *pppp*. Includes *V.P. Solo* sections and performance instructions like *(Cor. 1)* and *(sourd.)*.

**Violins (V. 1-6):** Violin parts with dynamics *ppp* and *pppp*. Includes performance instructions like *pont.* and *"quasi" sur le Bois du pont*. Violin I parts are grouped as *Vls. 7 et 8*.

**Violas (Vla. 1-5):** Viola parts with dynamics *ppp* and *pppp*. Includes performance instructions like *pont.* and *"quasi" sur le Bois du pont*. Viola I parts are grouped as *Vls. 5 et 6*.

**Cellos (Vc. 1-4):** Cello parts with dynamics *ppp* and *pppp*. Includes performance instructions like *pont.* and *"quasi" sur le Bois du pont*.

**Double Basses (Cbass. 1 et 2):** Bass parts with dynamics *p* and *pp*. Includes performance instructions like *pont.* and *"quasi" sur le Bois du pont*.

**Other markings:** *Legatiss. "quasi gliss."*, *ORD.*, *a. l. t.*, and various *ppp*, *pppp*, *p*, and *pp* dynamic markings throughout the score.



IV

Rall. poco a poco  
Note pour le chef : Mettre toujours en valeur les rapports dynamiques, il est tout à fait conseillé de les exagérer pendant les répétitions

(Acc.)

♩ = 100 env.

The score is organized into systems for different instrument groups:

- Flutes (Fl. 1, 2):** Includes dynamics like *pp*, *ppp*, and *fz*.
- Clarinets (Cl. Sb. 1, 2):** Features *pp* and *ppp* markings.
- Bassoons (Bb. 1, 2):** Includes *pp* and *mf poco*.
- Trumpets (Tpt. I, II):** Shows *pp* and *mf poco* dynamics.
- Horns (Cor. 1-4):** Includes *pp*, *mf poco*, and *ppp*.
- Violins (V. 1-8):** Features *pp*, *p*, and *ppp* dynamics. Includes the instruction "quasi sur le Bois du pont".
- Violas (Via. I, II):** Includes *pp*, *p*, and *ppp* dynamics. Includes the instruction "quasi sur le Bois du pont".
- Cellos (Vc. 1-4):** Shows *pp*, *ppp*, and *mf poco* dynamics.
- Double Basses (Cbass. 1 et 2):** Includes *pp* and *ppp* dynamics.

Other markings include *ORD.* (Ordinary), *quasi sur le Bois du pont*, *s.l.t.* (sul tasto), and various dynamic accents.

Musical score for orchestra, featuring woodwinds, brass, strings, and cellos/bass. The score is marked with dynamics like *ppp*, *pp*, and *p*, and includes performance instructions such as **V.F. Solo** and **ORD.**

**Woodwinds:**  
 Fl. 1, Fl. 2, Hrb. 1, Hrb. 2, Cl. Sib 1, Cl. Sib 2, Fg. 1, Fg. 2, Trp. I, Trp. II, Cor 1, Cor 2, Cor 3, Cor 4.

**Strings:**  
 Vln. I (8 parts), Vln. II (6 parts), Vla. (5 parts).

**Cellos/Bass:**  
 Vc. 1, Vc. 2, Cb. 1, Cb. 2.

**Other markings:**  
*gliss.*, *mf poco*, *p*, *ppp*, *pp*, *ppp*, *ORD.*, *s.l.t.*, *pont.*, *sur le bois du pont*.



IV

FL 1  
FL 2  
Hb. 1  
Hb. 2  
Cl. Sib. 1  
Cl. Sib. 2  
Fg. 1  
Fg. 2  
Tnp. I  
Tnp. II  
Cor. 1  
Cor. 2  
Cor. 3  
Cor. 4  
V. 1  
V. 2  
V. 3  
V. 4  
V. 5  
V. 6  
V. 7  
V. 8  
V. 1  
V. 2  
V. 3  
V. 4  
V. 5  
V. 6  
Vla. 1  
Vla. 2  
Vla. 3  
Vla. 4  
Vla. 5  
Vc. 1  
Vc. 2  
Vc. 3  
Vc. 4  
Cb. 1  
Cb. 2

ORD.  $\phi(1)$   
ORD.  $\phi(1)$   
ORD.  
ORD.  
ORD.

(\*) Double trémolo  
(\*) Double trémolo

arco alterné entre III-IV et I-II C

7

(\*) Double trémolo : de doigts et d'arcet

arco alterné entre III-IV et I-II C



Notice pour le Chef : Exagérer les nuances en PPPP et faire ressortir légèrement les « crescendos » des cordes solistes.

FL 1  
FL 2  
Hob. 1  
Hob. 2  
Cl. Sib 1  
Cl. Sib 2  
Fg. 1  
Fg. 2  
Trp. I  
Trp. II  
Cor 1  
Cor 2  
Cor 3  
Cor 4  
V. 1  
V. 2  
V. 3  
V. 4  
V. 5  
V. 6  
V. 7  
V. 8  
V. 1  
V. 2  
V. 3  
V. 4  
V. 5  
V. 6  
V. 1  
V. 2  
V. 3  
V. 4  
V. 5  
V. 6  
Vc. 1  
Vc. 2  
Vc. 3  
Vc. 4  
Cb. 1  
Cb. 2



8  
Vln. I  
6  
Vln. II  
5  
Vln.  
4  
Celli  
2  
Cbassi

9

Attendre env. 4"

# V

♩ = 60 env. Très violent et très tendu !.

(\*) Rappel : les  indiquent qu'il faut jouer les appoyatures avant le temps. /  Jouer les appoyatures sur le temps!



Fl. 1  
Fl. 2  
Hib. 1  
Hib. 2  
Cl. Sib. 1  
Cl. Sib. 2  
Fg. 1  
Fg. 2  
Trp. I-II  
Cor 1  
Cor 2  
Cor 3  
Cor 4  
V. 1-2  
V. 3-4  
V. 5-6  
V. 7-8  
Vln. I  
Vln. II  
Vla. 1  
Vla. 2  
Vla. 3  
Vla. 4  
Vla. 5  
Vc. 1  
Vc. 2  
Vc. 3  
Vc. 4  
Cb. 1  
Cb. 2

8 Vln. I  
6 Vln. II  
5 Vla.  
4 Celli  
2 Cbassi.

Notice pour le chef : Jouer toujours les appoyatures très rapidement, qu'elles soient avant le temps ou sur le temps.

Fl. 1

Fl. 2

Hrb. 1

Hrb. 2

Cl. Sib. 1

Cl. Sib. 2

Fg. 1

Fg. 2

Trp. 1-2

Cor. 1

Cor. 2

Cor. 3

Cor. 4

V. 1-2

V. 3-4

V. 5-6

V. 7-8

8 Vln. I

V. 1-2

V. 3-4

V. 5-6

6 Vln. II

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

5 Vla.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

4 Celli

Cb. 1

Cb. 2

2 Cbassi

ppp

mf

ORD.

a. l. l.

(rit.)

post. & s. post.

1 of 2 unis.

3 of 4 unis.

5 of 6 unis.

7 of 8 unis.

1 of 2 unis.

3 of 4 unis.

5 of 6 unis.



« Sempres » très tendu et irrégulier !.

V

This page of a musical score is densely packed with musical notation for a full symphony orchestra. The instruments are arranged in a standard order from top to bottom: Flutes (Fl. 1, 2), Horns (Hrb. 1, 2), Clarinets (Cl. Sib. 1, 2), Bassoons (Fg. 1, 2), Trumpets (Trp. I, II), Horns (Cor. 1, 2, 3, 4), Violins (V. 1-2, 3-4, 5-6, 7-8), Violas (V. 1-2, 3-4, 5-6), Violas (Via. 1, 2, 3, 4, 5), Cellos (Vc. 1, 2, 3, 4), and Double Basses (Cb. 1, 2). The score includes various musical notations such as notes, rests, and articulation marks. Dynamics are indicated throughout, with markings like *ff*, *f*, *mf*, *pp*, and *ppp*. Performance instructions and tempo markings are also present, including *no. post.*, *s. l. l.*, *(tutti)*, *ORD.*, *Gett. (tutti)*, *Col. basso: 1/2 crin et 1/2 legno*, and *Col. legno: 1/2 crin et 1/2 legno*. The page is numbered '3' at the bottom center.

Acc.

The score is organized into several sections:

- Flutes (Fl. 1, 2):** Two staves at the top.
- Clarinets (Cl. Sb. 1, 2):** Two staves below the flutes.
- Bassoons (Fg. 1, 2):** Two staves below the clarinets.
- Horns (Cor. 1, 2, 3, 4):** Four staves, with numbers 1-5 written below the first two staves.
- Trumpets (Tup. I, II):** Two staves.
- Trombones (Tbn. 1, 2, 3):** Three staves.
- Violins (Vln. I, II):** Eight staves, with numbers 1-6 written to the left.
- Violas (Vla. 1, 2, 3, 4, 5):** Five staves.
- Cellos and Double Basses (Cb. 1, 2):** Two staves at the bottom.

Performance instructions include dynamics like *mf*, *mp*, *ppp*, and *fff*, and terms like *molto*, *scord.*, *ORD.*, *post.*, and *acc.*. There are also numerical markings (1-5) and a large number '4' at the bottom center.

(\*) Voce 3 et 4 et Chant 1 et 2, permissis avec M.G. nel la testina position aigo "Ad Es." et jouer avec Tarcò en même temps.

(Acc.)  $\text{♩} = 96$  (Rall.) Tempo flexible: (Acc.)

The score is divided into several sections. The first section, marked '(Acc.)' and  $\text{♩} = 96$ , includes staves for Flutes (Fl. 1, 2), Horns (Hrb. 1, 2), Clarinets (Cl. Sib. 1, 2), Bassoons (Fg. 1, 2), Trumpets (Trp. I, II), Trombones (Cor. 1, 2, 3, 4), Violins (V. 1-2, 3-4, 5-6, 7-8), Violas (Vla. I, II), and Celli/Basses (Cb. 1, 2). The second section, marked '(Rall.) Tempo flexible', continues with the same instruments. The third section, marked '(Acc.)', features a complex texture with many notes and rests. The score includes various dynamics such as *mp*, *mf*, *f*, *ff*, *ppp*, and *molto*. Performance instructions like 'pizz.', 'arco', 'sourd.', and 'ORD.' are present. The bottom of the page contains the number '5' and some additional markings like 'Solo M.G.' and 'M.G. Solo'.

Tpo.  $\text{♩} = 96$

(Rall.)

V

Tpo.  $\text{♩} = 60$

The musical score is divided into two main sections by a large 'V' at the top. The left section is marked 'Tpo.  $\text{♩} = 96$ ' and '(Rall.)'. The right section is marked 'Tpo.  $\text{♩} = 60$ '. The score includes parts for:

- Flutes (Fl. 1-2)
- Bassoons (Bbb. 1-2)
- Clarinets (Cl. 1-2)
- Bassoons (Fg. 1-2)
- Trumpets (Tnp. I, II)
- Horns (Cor. 1-4)
- Violins (V. I, II)
- Violas (Vla. I, II)
- Cellos (Vc. 1-4)
- Double Basses (Cb. 1-2)

Key performance markings include 'pppp', 'p', 'sf', and 'Tutti Ricochet'. The number '6' is centered at the bottom of the page.

(\*) gliss. la note du trille (de Solb à Sol et de Sol à Solb)  
 (\*\*\*) Solb, note du trille du Fa est égale à Fa# (note du trille du Mi)  
 - Glisser seulement la note Fa à Mi.

(Acc.)

♩ = 96

(Rall.)

Fl. 1-2  
Hb. 1-2  
Cl. 1-2  
Fg. 1-2  
Trp. 1-2  
Cor. 1  
Cor. 2  
Cor. 3  
Cor. 4

1 2 3 4 5

V. 1  
V. 2  
V. 3  
V. 4  
V. 5  
V. 6  
V. 7  
V. 8

8 Vln. I

V. 1  
V. 2  
V. 3  
V. 4  
V. 5  
V. 6

6 Vln. II

Vla. 1  
Vla. 2  
Vla. 3  
Vla. 4  
Vla. 5

5 Vln.

Vc. 1  
Vc. 2  
Vc. 3  
Vc. 4

4 Celli

Ch. 1  
Ch. 2

2 Chassi

(\*) allouer la partie avec Scott & Co. (97)

(Rall.)

long.

Tpo. (♩ = 96)  
Attacca Subito

Musical score for various instruments including Flutes (Fl. 1, 2), Horns (Hrb. 1, 2), Clarinets (Cl. Sib. 1, 2), Bassoons (Fg. 1, 2), Trumpets (Trp. I, II), Cor Anglais (Cor. 1-4), Violins (V. 1-8), Violas (Vla. 1-5), Cellos (Vc. 1-4), and Double Basses (Cb. 1, 2).

The score features complex notation with many dynamic markings such as *mf*, *fz*, *sfz*, *molto*, and *pp*. It includes performance instructions like *arco*, *ouvert*, and *port. Gct.*. There are also numerous hand-drawn annotations, including triangles, circles, and lines connecting notes across staves.

Key performance directions include *(Rall.)* at the beginning and *Attacca Subito* in the upper right. A tempo marking of *Tpo. (♩ = 96)* is present. The word *long.* appears above several staves. A large number '9' is written at the bottom center of the page.

*Doux.* (Kall.)

Fl. 1 *P*

Fl. 2 *P*

Hob. 1 *P*

Hob. 2 *P*

Cl. Sib. 1 *P*

Cl. Sib. 2 *P*

Eg. 1-2

23 *Tpo.* ( $\text{♩} = 96$ ) (Rall.)

*ppp* *mp* *pp*

Trp. I (sourd.)

Trp. II (sourd.)

Cor 1 (sourd.)

Cor 2 (sourd.)

Cor 3-4 (sourd. 3 et 4)

*mp* *pp*

8 Vln. I à 8

6 Vln. II à 6

5 Vln. I & 5

4 Celli

2 Cbassi

*dura*

*rit.*

*f*

*rit.*

*f*

*rit.*

*f*

*rit.*

*f*

*rit.*

*f*

*dura*

10





*Doux!* (Rall.)

(Acc.)

(27)

Fl. 1  
Fl. 2  
Hob. 1  
Hob. 2  
Cl. Sib 1  
Cl. Sib 2  
Fg. 1  
Fg. 2  
Tpt. I  
Tpt. II  
Cor. 1  
Cor. 2  
Cor. 3  
Cor. 4  
V. 1-2  
V. 3-4  
V. 5  
V. 6  
V. 7  
V. 8  
V. 1-2  
V. 3-4  
V. 5  
V. 6  
Vln. 1-2  
Vln. 3  
Vln. 4  
Vln. 5  
Va. 1  
Va. 2  
Vc. 1  
Vc. 2  
Cb. 1  
Cb. 2

(\*) Commencer et terminer de jouer les formules rythmico-méodiques selon leur emplacement dans la mesure. Exagérer les rapports dynamiques.

(\*) Commencer et terminer de jouer les formules rythmico-méodiques selon leur emplacement dans la mesure. Exagérer les rapports dynamiques.

Handwritten musical score for a full orchestra, including woodwinds, brass, strings, and percussion. The score is divided into three sections: *Acc.* (Accelerando), *Rall.* (Ritardando), and *Acc.* (Accelerando).

**Woodwinds:** Flutes (Fl. 1, 2), Clarinets (Cl. Sib. 1, 2), Bassoons (Fg. 1, 2), Trumpets (Trp. I, II), and Cornets (Cor. 1-4). The woodwinds play complex rhythmic patterns with various dynamics and articulations.

**Brass:** Trumpets (Trp. I, II) and Cornets (Cor. 1-4) play melodic lines with dynamic markings like *f*, *pp*, and *ff*. Some parts are marked *(sourd.)*.

**Strings:** Violins (V. 1-8) and Violas (Vla. 1-5) play rhythmic accompaniment. Dynamics range from *pp* to *ff*. Some parts include *tr.* (trills) and *acc.* (accents).

**Percussion:** Four sets of Colli (Cymbals) and two sets of Chassi (Castanets) are used for rhythmic effects.

**Handwritten Annotations:** The score features numerous handwritten markings, including slurs, accents, and dynamic changes. Large numbers 1 through 5 are written above the woodwind staves, likely indicating specific rhythmic formulas. The tempo markings *Acc.*, *Rall.*, and *Acc.* are written at the top of the page.

(\*) Commencer et terminer de jouer les formules rythmico-métronomiques selon leur emplacement dans la mesure. Exagérer les rapports dynamiques.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. Sb. 1  
Cl. Sb. 2  
Fg. 1  
Fg. 2  
Trp. I  
Trp. II  
Cor. 1  
Cor. 2  
Cor. 3  
Cor. 4  
V. 1  
V. 2  
V. 3  
V. 4  
V. 5  
V. 6  
V. 7  
V. 8  
Vla. I  
Vla. II  
Vla. 3  
Vla. 4  
Vla. 5  
Vc. 1  
Vc. 2  
Vc. 3  
Vc. 4  
Cb. 1  
Cb. 2

1 2 3 4 5

V

pp p f sf ff

acc. marc.

Rall. *molto*

ORD.

14

This page of an orchestral score, labeled 'V 30' at the top and '(31)' in the upper right, contains parts for various instruments. The woodwind section includes Flutes 1 and 2 (Fl. 1, Fl. 2), Horns 1 and 2 (Hrb. 1, Hrb. 2), Clarinet in B-flat 1 and 2 (Cl. Sib. 1, Cl. Sib. 2), Bassoon 1 (Fg. 1), Bassoon 2 (Fg. 2), Trumpet 1 and 2 (Tnp. I, Tnp. II), and four Cornets (Cor. 1-4). The brass section consists of four trumpets. The string section includes Violins I (V. 1-2, V. 3, V. 4-5, V. 6, V. 7, V. 8) and Violins II (V. 1, V. 2, V. 3-4, V. 5-6). There are also parts for Violas (Vla. 1, Vle. 2-3, Vle. 4-5), Cellos (Vc. 1, Vc. 2, Vc. 3, Vc. 4), and Double Basses (Cb. 1, Cb. 2). A Tuba part (Tpo.) is indicated at the top. The score features numerous musical notations such as slurs, ties, and dynamic markings like *mf*, *ff*, and *pppp*. Handwritten annotations include 'long!' and 'long.' above the flute and bassoon parts, and 'gliss.' above the horn parts. The page number '15' is centered at the bottom.

V

71 (♩ = 120 env.)

32

(33)

Fl. 1-2  
 Hrb. 1  
 Hrb. 2  
 Cl. Sib 1  
 Cl. Sib 2  
 Fg. 1  
 Fg. 2  
 Trp. I  
 Trp. II  
 Cor 1  
 Cor 2  
 Cor 3  
 Cor 4  
 V. 1-2  
 V. 3  
 V. 4-5  
 Vln. I  
 V. 6  
 V. 7  
 V. 8  
 V. 1-2  
 V. 3-4  
 V. 5-6  
 Vln. II  
 Vln. I  
 Vln. 2-3  
 Vln. 4-5  
 Vc. 1  
 Vc. 2  
 Vc. 3  
 Vc. 4  
 Ch. 1  
 Ch. 2

33 1 (Acc.) 2 Tpo. 3 4 5 (Rall) 34 1 2 3 4 5 (35)

Fl. 1  
Fl. 2  
Hrb. 1  
Hrb. 2  
Cl. Sib 1  
Cl. Sib 2  
Fg. 1  
Fg. 2  
Trp. 1  
Cor 1  
Cor 2  
V. 1-2  
V. 3  
V. 4  
V. 5  
V. 6  
V. 7  
V. 8  
Vin. I  
V. 1  
V. 2  
V. 3  
V. 4  
V. 5  
V. 6  
Vlc. 1  
Vlc. 2  
Vc. 1  
Vc. 2  
Vc. 3  
Vc. 4  
Cb. 1  
Cb. 2

17

1 2 3 4 5 (Rall.) | 36 (Acc.) 2 3 4 (Rall.) 5 (37)

35

Fl. 1: \*col. VII (1. et 2) *ppp* *mf*

Fl. 2: (*durcis*) *p* *f*

Hrb. 1: *ppp* *mf*

Hrb. 2: *ppp* *mf*

Cl. Sib. 1: *mf* *f*

Cl. Sib. 2: *mf* *f*

Fig. 2: *f*

Trp. 1: \*col. Vla. 3 *ppp* *mf* *molo*

Cor 1: *f*

Cor 2: *f*

Cor 3: *fz* *mf*

Cor 4: *ppp* *mf*

V. 1: ORD. *pp* *f* *Alla punta* ORD. *mf* *f* *post.* *mf* *f* *a.l.t.*

V. 2: ORD. *pp* *f* *Alla punta* ORD. *f* *post.* *f* *a.l.t.*

V. 3: *mf* *Alla punta* arco ORD. *Ad lib.*

V. 4: *mf* *Alla punta* (ORD.) *Ad lib.*

V. 5: *mf* *Alla punta* (ORD.) *Ad lib.*

V. 6: \*col. Fl. I *mfz* *mf* *Alla punta* ORD. *Ad lib.* *post.* *mf* *f* *a.l.t.*

V. 7: *a.l.t.* *pp* *Alla punta* ORD. *Ad lib.* *post.* *f* *a.l.t.*

V. 8: *mfz* *fz* *Alla punta* (ORD.) *Ad lib.*

V. 9: (ORD.) *mf* *Alla punta* *Ad lib.*

V. 10: (ORD.) *mf* *Alla punta* *Ad lib.*

Via. 1: *a.l.t.* *Alla punta* ORD. *mfz* (ORD.) *ppp* *mf* *post.* *mf* *f* *a.l.t.*

Via. 2: *a.l.t.* *Alla punta* ORD. *mfz* (ORD.) *ppp* *mf* *post.* *mf* *f* *a.l.t.*

Via. 3: \*col. trp. I *mfz* *mf* *post.* *mf* *f* *a.l.t.* *post.* *mf* *f* *a.l.t.* *prepara sul la Solo da post.* *mfz*

Vc. 1: *a.l.t.* *mfz* *mf* *post.* *mf* *f* *a.l.t.*

Vc. 2: *a.l.t.* *mfz* *mf* *post.* *mf* *f* *a.l.t.*

Vc. 3: *a.l.t.* *mfz* *mf* *post.* *mf* *f* *a.l.t.*

Vc. 4: *a.l.t.* *mfz* *mf* *post.* *mf* *f* *a.l.t.*

Ch. 1: *mfz* *mf* *post.* *mf* *f* *a.l.t.*

Ch. 2: *mfz* *mf* *post.* *mf* *f* *a.l.t.*



37 (Rall.) → 38 "libero" conv. 5° → 39  $\text{♩} = 60 \text{ env. } (\text{♩} = 120 \text{ env.})$  (Rall.) → (40)

**Fl. 1 & 2:** Fl. 1 has a fermata at the start. Fl. 2 has dynamics *pp* and *ffff*.

**Hob. 1 & 2:** Horns 1 and 2 with dynamics *pp* and *ffff*.

**Cl. Sib. 1 & 2:** Clarinet in B-flat 1 and 2 with dynamics *pp* and *ffff*.

**Fg. 1 & 2:** Bassoon 1 and 2 with dynamics *pp* and *mp*.

**Trp. 1 & Cor 1:** Trumpet 1 and Cor 1. Cor 1 has a handwritten note "(Sans Sourd)".

**Vln. I (8 staves):** Violin I section with dynamics *pp* and *fff*. Includes markings like "5<sup>e</sup> inv." and "quasi sur le Bois de pont".

**Vln. II (6 staves):** Violin II section with dynamics *pp* and *fff*. Includes marking "quasi sur le Bois de pont".

**Vla. (5 staves):** Viola section with dynamics *pp* and *fff*. Includes marking "quasi sur le Bois de pont".

**Vc. (4 staves):** Violoncello section with dynamics *pp* and *fff*. Includes marking "quasi sur le Bois de pont".

**Cb. (2 staves):** Contrabasso section with dynamics *pp* and *fff*. Includes marking "quasi sur le Bois de pont".

**Other markings:** "directes", "c. legno", "ORD.", "staccato", "a.l.t.", "pizz.", "gliss. Ad lib.", "sourd.", "c. legno Batt. Gett."

The score consists of the following parts:

- Fl. 1
- Hrb. 1-2
- Cl. Sib. 1
- Fg. 1
- Fg. 2
- Typ. 1
- Cor. 1
- Cor. 2
- Vln. I (8 parts)
- Vln. II (1 part)
- Vla. 1, 2, 3, 4, 5
- Vc. 1, 2, 3, 4
- Cb. 1, 2

Key performance instructions include dynamics such as *pp*, *mp*, *p*, *mf*, and *ppp*, as well as articulation and phrasing markings like *pizz.*, *arco*, *ORD.*, *quasi*, and *simile*. The woodwind parts (Cl. Sib. 1, Fg., Typ. 1) feature triplet patterns and slurs. The string parts include detailed phrasing and dynamic markings.

José Luis Campaña  
 Paris le 20 février 2011

