

a Tempo 1

This page of musical score is divided into two main sections. The top section, starting with the tempo marking 'a Tempo 1', features a complex orchestral arrangement. It includes staves for strings (Violins I, Violins II, Violas, Cellos, and Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon), and brass (Trumpets, Trombones, and Tuba/Euphonium). The percussion section includes Cymbals, Triangle, and Tambourine. The score is characterized by frequent use of triplets and 'unis.' (unison) markings. The bottom section, also marked 'a Tempo 1', continues the orchestral and percussion parts, with some staves showing rhythmic patterns like eighth and sixteenth notes. The page concludes with a double bar line and the number '12' written below the bottom-most staff.

This page of a musical score contains 18 staves of music. The top section (measures 1-10) features a complex rhythmic pattern of eighth notes with triplets, marked with a piano (*p*) dynamic and a crescendo (*cres.*). The middle section (measures 11-20) shows a transition to a more melodic line with dynamic markings of *ff* and *mf*. The bottom section (measures 21-30) includes a cymbal part (*Cymb:*) and a bass drum part (*G. Caisse.*), both marked with a forte (*f*) dynamic. The score concludes with a final melodic flourish marked *sf* and *cres. molto*.

NUIT SEREINE — LE JARDIN DE CAPULET SILENCIEUX ET DESERT.

Les jeunes Capulets sortant de la fête, passent en chantant des réminiscences de la musique du bal.

Allegretto No. 92 =  $\text{♩} = \text{♩}$  SCÈNE D'AMOUR.

5/10 re.

1<sup>re</sup> Flûte. *pp*

2<sup>me</sup> Flûte. *pp*

Hautbois.

Cor Anglais.

1<sup>re</sup> et 2<sup>me</sup> Clarinettes en LA.

1<sup>re</sup> et 2<sup>me</sup> Bassons.

3<sup>me</sup> et 4<sup>me</sup> Bassons.

1<sup>er</sup> Cor en MI  $\flat$ .

2<sup>me</sup> Cor en FA.

3<sup>me</sup> Cor en LA  $\flat$  haut. *1* *5* *10*

4<sup>me</sup> Cor en RÉ. *ppp*

1<sup>er</sup> CHOEUR derrière la scène. (1)

2<sup>me</sup> CHOEUR derrière la scène.

Violons. *pppp*

Altos. *pppp*

1<sup>re</sup> Violoncelles. *pppp*

2<sup>es</sup> Violoncelles. *pppp*

Contre-Basses. *pizz.* *p* *Silence.*

(1) Ce double chœur doit s'exécuter au fond du théâtre, ou dans un salon voisin de l'orchestre si la Symphonie est entendue dans une salle de concert. Il n'est pas nécessaire que le maître de chant puisse voir la mesure du chef d'orchestre, il suffit qu'il puisse entendre la réplique des Cors commençant à la 5<sup>me</sup> mesure. Le chef d'orchestre suivra le mouvement du chœur qu'il entendra aisément. Il faut absolument un ou deux instruments, Violons ou Altos, pour donner le ton aux choristes et les empêcher de baisser, les choristes ne pouvant pendant qu'ils chantent rien entendre de l'orchestre qui joue aussi piano que possible.

R. A. C. 4597.

15 20 25

Fl. *pp*

3<sup>me</sup> Cor. *pp*

4<sup>me</sup> Cor. *ppp*

1<sup>re</sup> et 2<sup>mes</sup> Velles

30 35 40

1<sup>er</sup> Cor. *pp*

Solo. *pp*

40

divis.

45 50

Flûtes.

1<sup>er</sup> Cor.

3<sup>e</sup> Cor.

*pp*

*mf*

*crescendo*

*a poco*

*a poco*

O - hé - Capu - lets bon - soir bon - soir! ah quelle nuit quel fes - tin

45 *mf* ah quelle nuit quel fes - tin *crescendo* *a poco*

O - hé bonsoir cavaliers au re - voir! 50 ah quelle nuit quel festin

cavaliers au re - voir! ah quelle nuit quel festin

*ppp*

55 60

bal divin quel fes - - - tin que de folles pa - ro - les bel - les Véron - naises

bal divin bal divin quelle nuit quel festin que de fol - les pa - ro - les bel - les Véron - naises

*a poco*

bal di - vin 55 quel fes - tin que de folles pa - ro - les sous les grands mé

bal di - vin que de fol - - les pa - - ro - les 60 sous les grands mé

*ppp*

*ppp*

*p*

65 70

allez rê-ver de bal et d'amour al-lez rê-ver d'a-mour d'a-mour jus-qu'au jour

allez rê-ver de bal et d'amour al-lez rê-ver d'a-mour jus-qu'au jour

-lè-zes allez allez allez rê-ver d'amour jus-qu'au jour

-lè-zes allez al-lez al-lez rê-ver d'a-mour jus-qu'au jour

65 70

*pp*

*p*

75 80

Tra la la la la la le ra la Tra la la la la la le ra la

Tra la la la la la le ra la Tra la la la la la le ra la

Tra la la la la la le ra la Tra la la la la la le ra la

Tra la la la la la le ra la Tra la la la la la le ra la

75 80

*pp*

85 *meno. f* *diminuendo a poco*

al - - - - - lez rê - ver d'a - mour ah! ah quel-le nuit quel festin

al - - - - - lez rê - ver d'a - mour ah! ah quel-le nuit quel festin

allez rêver allez rêver d'a - mour ah - quelle nuit quel festin

allez rêver allez rêver d'a - mour jusqu'au jour ah - quelle nuit quel festin

*pp* *pp* *pp* *pp*

90 *a poco* 95

bal divin quel fes - - tin que de folles pa ro - les bel-les Véron - nai-ses

bal divin bal divin quelle nuit quel festin que de fol - - les pa ro - les bel-les Véron - nai-ses

*a poco* bal di-vin quel fes-tin que de folles pa ro - les

bal di-vin que de fol - - les pa - - ro - les

90 95

Divisés.

*pp*

100

105

al-lez rê-ver de bal et d'amour al-lez rê-ver d'a-mour d'a-mour jus-

al-lez rê-ver de bal et d'amour al-lez rê-ver d'a-mour jus-

sous les grands mé-lè-zes al-lez allez al-lez rê-ver d'a-mour jus-

sous les grands mé-lè-zes al-lez al-lez al-lez rê-ver d'a-mour

100 105

1<sup>re</sup> V<sup>clle</sup>

2<sup>e</sup> V<sup>clle</sup>

arco.  
PPP

poco cres.

110

115

- qu'au jour ah quel-le nuit quel fes-tin la bel-le fê-

- qu'au jour ah quel-le nuit quel fes-tin la bel-le fê-

- qu'au jour au re-voir ah quel-le nuit quel fes-tin

dimin. - - - - - sempre - - - - -

jus - qu'au jour au re-voir au re-voir quel-le nuit quel fes-tin

110 115

poco f. - - - - - dimin. - - - - - pp



Fl. *pp*

2<sup>me</sup> Clar. *pp*

- te dames Vé-ronnai - ses allez rê - ver de bal et d'a - mour.

- te dames Vé-ronnai - ses allez rê - ver de bal et d'a - mour.

la belle fê - te dames Vé-ron - nai - ses rê - vez de bal et d'a - mour.

la belle fê - te dames Vé-ron - nai - ses rê - vez de bal et d'a - mour.

Adagio.

120

con sordini.

con sordini.

con sordini.

Fl. *pp* 125

3<sup>me</sup> Cor Anglais. *pp*

1<sup>er</sup> Clar. *pp*

2<sup>e</sup> Clar. *pp*

1<sup>er</sup> Cor. *pp*

2<sup>e</sup> Cor. *pp*

3<sup>e</sup> Cor. 125 *pp* 130

*espressivo* *pp*

*espressivo* *pp*

*espressivo* *pp*

*pizz.*

135

Cor Ang.

1<sup>re</sup> Cla.

Bassons. *pp*

140

Flûtes.

Hautbois.

Cor Anglais.

Clarin.

140

*Très peu animé.*  
A solo. N° 100 =  $\text{♩} = \text{♩}$

*Très peu animé.*  
N° 100 =  $\text{♩} = \text{♩}$

un poco cres.

un poco cres.

un poco cres.

145

150

81

Musical score for measures 145 to 150. The score includes parts for Flûtes, 1<sup>re</sup> Clar., 1<sup>er</sup> Cor., 3<sup>e</sup> Cor., and 4<sup>e</sup> Cor. (145). The piano part includes pizzicato and cantato espressivo. Dynamics include ppp, p, cres., a poco, and sf. The measure number 150 is written above the woodwind parts.

(1) (Il n'y a pas de fautes ici, cet accord est bien celui d'UT # Mineur)

reprenez le mouvement N° 88 H. R.

Musical score for measures 155 to 158. The score includes parts for Flûtes, Cor Anglais, Clarin:, Bassons., 1<sup>er</sup> Cor., 2<sup>e</sup> Cor., 3<sup>e</sup> Cor., and 4<sup>e</sup> Cor. Dynamics include p, pp, and pp arco. The measure number 155 is written in the center of the score.

160

165

Musical score for the first system, measures 160-165. The score is written in G major and 4/4 time. It consists of a vocal line and piano accompaniment. The vocal line includes the lyrics: "cres a poco a poco." and "mf cres - - - sf". The piano accompaniment features a variety of textures, including sustained chords, moving lines, and rhythmic patterns. Dynamic markings include *pppp*, *poco sf*, *cres*, *a poco a poco*, and *sf*.

160

165

Musical score for the second system, measures 160-165. This system is primarily piano accompaniment. It features complex rhythmic patterns, including sixteenth-note runs and dense chordal textures. Dynamic markings include *p*, *cres*, and *sf*. The score is written in G major and 4/4 time.

**B**

animez N° 126 =

170

Musical score for the first system, measures 1-10. It consists of 11 staves. The first two staves are treble clef, and the last two are bass clef. Dynamics include *p*, *pp*, and crescendos (*cres*).

**B**

animez

170

Musical score for the second system, measures 11-20. It consists of 11 staves. Dynamics include *p*, *pp*, *ppp*, and crescendos (*cres*). Performance instructions include *pizz.*, *arco.*, and *solo.*

sempre pizz p

a tempo.

175

The musical score consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is marked 'a tempo.' at the beginning and '175' at the top center. Dynamic markings include *f* (forte), *poco sf* (poco sforzando), and *dimin.* (diminuendo). Performance instructions include 'canto appassionato assai.' for the vocal lines and 'arco.' for the string parts. The score shows a variety of rhythmic patterns, including sixteenth-note runs and sustained chords.

1<sup>re</sup> Fl. 180 Allegro agitato, N° 152=♩

Hautb.

Cor Ang.

Clar. *pp*

Bass. 180

185

190

soli. *p*

pizz. *p*

pizz. *p*

senza sordini.

senza sordini.

1<sup>re</sup> Fl.

Hautb.

195

200

cres ed acce-lerando un poco - - - - - *f* dimin.

cres ed acce-lerando un poco - - - - - *f* dimin.

cres ed acce-lerando un poco - - - - - *f* dimin.

cres ed acce-lerando un poco - - - - - *f* dimin.

195

200<sup>sf</sup>

*pp*

*pp*

*p* un poco *cres* - - - - - *f* dimin.

205 un peu moins vite.

210

Flu. *p*

Hautb. ritard. *p*

Clar. *p*

ritard. 205 210

col carattere di Recit. soli. *p*

pizz.

pizz.

pizz.

Flu. 215

Hautb. 220

Clar. 215

agitato.

*p* *cres* *molto.*

solo. *p* *cres* *molto.*

*p* *cres* *molto.*

*p* *cres* *molto.*

agitato. arco. *poco f* *pp* 220

arco. *poco f* *ppp*

agitato. *poco f* *ppp*

arco. *poco f* *ppp*



230

225

sans ralentir.

Flu.

Haut.

Clar.

poco f

f

p

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

arco

divis.

pp

f

p

pizz.

Adagio. N. 112 = ♩.

240

245

Cor Anglais.

unis.

p

sf

f

poco sf

poco f

poco sf

arco.

arco.

arco.

arco.

arco.

con sordini.

mf

p

poco f

poco f

poco f

poco f

poco f

p

p

p

250

solo, espressivo.

Flù. *p* *pp*

Hautb. *p* *pp*

Cor Ang. *p* *pp* solo. *pp* solo espressivo.

1<sup>re</sup> Clar. *p* *pp*

*p* *pp* *ppp*

*f* *pp* *ppp*

*f* *pp* *ppp*

*f* *pp* *ppp*

*pp* *pppp*

255

Flù. *pp*

Hautb. *pp*

Cor Ang. *pp*

Clarinet: solo. *pp* *pp*

Handwritten measure number: 260

Handwritten measure number: 265

Haut.

Cor An.

1er Cor.

4e Cor.

*pp*

*pp* *sol.*

*pp* *sol.*

*pp*

Handwritten measure number: 270

Flu.

Haut.

Cor An.

1er Cor.

3me Cor.

*pp*

*pp*

*pp*

*poco sf*

*poco sf*

Flu. *p dolce assai.*

Hautb. *p*

Cor Ang.

Clar. *pp*

Bass. *1<sup>o</sup> solo.*

1<sup>o</sup> Cor. *pp*

2<sup>o</sup> Cor.

*N. 100 =*

*sol.* *retenu.*

*poco f ma dolce* *poco cres.*

*pp*

*pp*

*pp*

*pp* *double corde.*

*pp* *pp* *retenu.*

*a tempo.* *pp* *280*

Flu.

Clar. *pp*

Bass. *3<sup>e</sup> et 4<sup>e</sup> unis.*

*a tempo.* *p* *sf* *meno f*

*sol.* *espressivo. cres.* *p*

*sf* *meno f* *p*

*sol.* *espressivo cres.* *sf* *meno f* *p*

*Col 4<sup>me</sup> unis* *||* *||* *||* *||* *||* *||*

*a tempo.*

*285*

This page of musical notation contains 17 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings are as follows:

- Staff 1: *poco f*, *dimin.*
- Staff 2: *poco f*, *dimin.*
- Staff 3: *poco f*, *dimin.*
- Staff 4: *poco f*, *dimin.*
- Staff 5: *poco f*, *dimin.*
- Staff 6: *poco f*, *dimin.*
- Staff 7: *poco f*, *dimin.*
- Staff 8: *poco f*, *dimin.*
- Staff 9: *poco f*, *dimin.*
- Staff 10: *poco f*, *dimin.*
- Staff 11: *poco f*, *dimin.*
- Staff 12: *poco f*, *dimin.*
- Staff 13: *pp*
- Staff 14: *pp*
- Staff 15: *poco f*
- Staff 16: *poco f*
- Staff 17: *poco f*

This page of musical notation consists of 16 staves, arranged in two systems of eight staves each. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics markings are present throughout, including *poco sf*, *p*, and *pizz.* (pizzicato). The piece is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The music features complex rhythmic patterns and melodic lines across all staves.

The musical score is a solo piece, numbered 300. It is written for a single performer, likely a violin or viola, as indicated by the 'arco' markings. The score consists of 15 staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The bottom staff has a bass clef and the same key signature. The music is written in a 2/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamic markings include 'pp' (pianissimo), 'sf p' (sforzando piano), and 'poco f p' (poco fortissimo piano). The piece is marked 'solo.' and '300'.

This page of musical score, numbered 94 and 305, contains 15 staves of music. The notation includes various dynamics such as *cres.*, *sf*, *p*, and *pp*. Performance instructions include *senza sordini.* and *pp*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the lower staves. The music is written in a key signature of one sharp (F#) and a time signature of 4/4.



310

This page of musical score, numbered 310, contains 18 staves of music. The notation includes various rhythmic values, slurs, and dynamic markings such as *cresc.*, *f*, *mf*, and *sf*. The score is divided into several systems, with some staves showing complex rhythmic patterns and others featuring more melodic lines. The bottom of the page includes the instruction *avec les autres Violins* and a double bar line.

un peu retenu. <sup>1<sup>o</sup></sup> 2<sup>me</sup> temps. a tempo.

The musical score consists of 15 staves. The first seven staves (measures 315-320) feature a complex texture with multiple voices, likely strings and piano, characterized by rapid sixteenth-note passages and dynamic markings of *f*, *p*, and *pp*. The eighth staff (measure 320) is marked *ppp* and includes the instruction "1<sup>o</sup> Solo". The lower staves (measures 320-325) show a more rhythmic and melodic texture, with dynamic markings of *f* and *p*. The final staves (measures 325-330) include a section marked "un peu retenu." and "a tempo.", with dynamic markings of *f*, *mf*, *p*, and *pp*. The score concludes with a double bar line and a *p* dynamic marking.

325  
*un peu retenu. a tempo.*

330

*un peu retenu. le même temps.*

Musical score for measures 325-330. The score is written for Clarinet, Bassoon, and multiple strings. It features complex rhythmic patterns with many beamed notes and rests. The tempo is marked 'a tempo' with a 'un peu retenu' (slightly slower) instruction. Dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). Performance markings include 'retenu.', 'a tempo.', 'dimin.', 'diminuendo', and 'un peu retenu. le même temps.'

Clar.  
B<sup>n</sup>.

Musical score for measures 335-340. The score is written for Clarinet, First Cor Anglais, Third Cor Anglais, and strings. It features complex rhythmic patterns with many beamed notes and rests. The tempo is marked 'a tempo'. Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte). Performance markings include 'a tempo.', 'pp', 'mf', 'f', and '5' (indicating quintuplets).

Clar.  
1<sup>er</sup> Cor.  
3<sup>me</sup> Cor.  
a tempo.  
a tempo.

Fl. *pp* *p*

*pp* *p*

1<sup>er</sup> et 2<sup>me</sup> B.<sup>ns</sup> *p*

1<sup>er</sup> Cor. *poco f*

3<sup>me</sup> Cor. *ppp* *poco sf*

*ppp* *mf* *Soli.* *poco f*

*ppp* *mf* *poco sf* *poco sf*

*poco sf* *poco sf*

*poco sf* *poco sf*

avec les 4<sup>es</sup> vclles

345 *animé un peu.*

Hautb. *pp* *cresc.*

Cor Ang. *p* *cresc.* *f*

*pp* *cresc.* *cresc.* *cresc.* *cresc.*

*pp* *cresc.* *cresc.* *cresc.* *cresc.*

*cresc.* *f*

*p cresc.* *p cresc.*

*animé un peu.* *cresc.* *cresc.* *f*

*cresc.* *cresc.* *f* *f*

1<sup>ers</sup> et 2<sup>mes</sup> Vclles *cresc.* *cresc.* *f* *f*

*cresc.* *cresc.* *f* *f*

retenu.  
Silence.

350  
à tempo.

355

99

Musical score for measures 350-355. The score includes staves for Flute, Oboe, Clarinet, Bassoon, Horns (1st, 2nd, 4th), Trumpets, Trombones, and Cymbals. Dynamics range from *pp* to *f*. Includes markings like *cresc.*, *mf*, and *f*. There are also markings for *Unis.* and *tr.*

retenu.  
Silence.

a tempo.

Musical score for measures 355-360. The score includes staves for Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, and Cymbals. Dynamics range from *pp* to *f*. Includes markings like *cresc. a poco a poco*, *dimin.*, and *pizz.*. There is a French instruction: *animez un peu en avançant.*

360

animez un peu.

Le mouvement de 3/65 arrive (1) au N. 152 = 1

Score for strings and woodwinds. Includes parts for Violins I & II, Violas, Cellos, Double Basses, Flutes, Oboes, Clarinets, Bassoons, and Horns. Dynamic markings include *cresc.*, *molto*, *mf*, *arco*, and *a poco*.

Score for woodwinds and strings. Includes parts for Flutes, Oboes, Clarinets, Bassoons, Horns, and Violins. Dynamic markings include *f*, *mf*, and *double corde*.

dimin - - - - -

8<sup>a</sup>

loco.

*p un poco animato e crescendo - - - - -*

dimin - - - - -

8<sup>a</sup>

loco.

*p un poco animato e crescendo - - - - -*

dimin - - - - -

*p un poco animato e crescendo - - - - -*

dimin - - - - -

*p un poco animato e crescendo - - - - -*

dimin - - - - -

*p un poco animato e crescendo - - - - -*

dimin - - - - -

*p un poco animato e crescendo - - - - -*

dimin - - - - -

*p un poco animato e crescendo - - - - -*

dimin - - - - -

*p un poco animato e crescendo - - - - -*

1<sup>er</sup> V<sup>elle</sup>

dimin - - - - -

*p un poco animato e crescendo - - - - -*

2<sup>me</sup> V<sup>elle</sup>

dimin - - - - -

*p un poco animato e crescendo - - - - -*

C. Basse.

dimin - - - - -

*p un poco animato e crescendo - - - - -*

*p < f*

*p < f*

*p < f*

375  
1. tempo. N.º 108 =  $\text{♩} = \text{♩}$   
ritenuto.

380

ritenu. a tempo.

Musical score for measures 375-389. The score consists of 12 staves. The top section (measures 375-380) is marked '1. tempo. ritenuto.' and includes dynamic markings such as *p*, *pp*, and *f*. The bottom section (measures 380-389) is marked 'ritenu. a tempo.' and includes dynamic markings such as *pp*, *p*, and *dimin.*. The score includes various musical notations such as notes, rests, and slurs.

385

389

Musical score for measures 385-389, featuring Flute (Fl.) and Clarinet (Clar.) parts. The score consists of 10 staves. The Flute and Clarinet parts are marked with *p* and *pp*. The bass line is marked with 'a poco a poco' and includes dynamic markings such as *ppp* and *pppp*. The score includes various musical notations such as notes, rests, and slurs.



LA REINE MAB, OU LA FEE DES SONGES.

SCHERZO.

Prestissimo. N<sup>o</sup> 158=.

10

- 1<sup>re</sup> Flûte.
- 2<sup>me</sup> Flûte et 1<sup>re</sup> Flûte.
- Hautbois.
- Cor Anglais.
- Clarinettes en SI<sup>b</sup>.
- 1<sup>er</sup> et 2<sup>me</sup> Bassons.
- 3<sup>me</sup> et 4<sup>me</sup> Bassons.
- 1<sup>er</sup> Cor en FA.
- 2<sup>me</sup> Cor en UT.
- 3<sup>me</sup> Cor en LA<sup>b</sup> haut.
- 4<sup>me</sup> Cor en MI<sup>b</sup>.
- 1<sup>res</sup> Timbales en UT, FA.
- 2<sup>mes</sup> Timbales en RE<sup>b</sup>, LA<sup>b</sup>.
- G. Caisse, Cymbales et Petites Cymbales antiques en SI<sup>b</sup> et en FA.
- 1<sup>re</sup> Harpe, une seule.
- 2<sup>me</sup> Harpe, une seule.
- 1<sup>er</sup> Violons divisés.
- 2<sup>mes</sup> Violons divisés.
- Altos.
- 1<sup>er</sup> Violoncelles.
- 2<sup>mes</sup> Violoncelles.
- Contre Basses.

The musical score is written for a full orchestra. It begins with a *Prestissimo* tempo marking and a dynamic of *pp*. The woodwinds (flutes, oboes, clarinets, bassoons, and horns) play a melodic line with slurs and accents. The strings (violins, violas, cellos, and double basses) provide a rhythmic accompaniment, with some parts marked *con sordini* and *pizz.* (pizzicato). The percussion section (timpani, cymbals, and gong) provides a steady pulse. The harps play a sustained accompaniment. The score includes various dynamic markings such as *pp*, *p*, and *pp*, as well as performance instructions like *En faisant rebondir l'archet* (bouncing the bow) and *arco.* (arco). A rehearsal mark '10' is placed above the first staff.

Musical score for measures 10-20. The score is arranged in a system of ten staves. The top three staves are for Flute (Fl.), Horn (Hautb.), and Clarinet (Clar.). The bottom seven staves represent the string section. The key signature has one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics for the woodwinds and strings are marked as *pp* (pianissimo) and *poco f* (poco fortissimo). The string section includes markings for *pizz.* (pizzicato) and *arco.* (arco).

Musical score for measures 20-40. This section continues the score from the previous page. It features the same instrumentation: Flute (Fl.), Horn (Hautb.), Clarinet (Clar.), and strings. The key signature remains one flat (B-flat) and the time signature is 4/4. The dynamics are marked as *ppp* (pianississimo) and *arco.* (arco). The string section includes markings for *pizz.* (pizzicato) and *arco.* (arco). A *Unis.* (Unison) marking is present in the string section. The score includes various musical notations such as slurs, accents, and trills (*tr.*).

50

Musical score for measures 50-59. The score includes parts for Cor Anglais, strings, and woodwinds. Dynamics include *pp* and *ppp*. Performance instructions include *divisés.*

60

Musical score for measures 60-69. The score includes parts for strings and woodwinds. Dynamics include *ppp*, *pizz.*, and *arco.*. Performance instructions include *tr.*, *arco.*, and *divisi.*

70 *sempre pianissimo e leggera.*

80

1<sup>re</sup> V<sup>ns</sup>

2<sup>ds</sup> V<sup>ns</sup> *sempre pianissimo e leggera.*

Allos.

Vclles

C.B.

Unis.

90

1<sup>a</sup> 2<sup>a</sup>

Fl. *p*

Hautb. *p*

Clar. *p*

1<sup>re</sup> V<sup>ns</sup> *p*

Vclles *pp*

1<sup>a</sup> 2<sup>a</sup>

160

Soli. *pp*

110

1<sup>re</sup> et 2<sup>es</sup> Vclles

*cresc.*

120

A

Cor Ang.

Vclles

8<sup>va</sup>

*p* *mf* *pp*

*f* *dimin.* *p*

*tr.*

130

140

Soli.

Soli.

*p*

*pizz.*

*tr.*

*Soli.*

*p*

*tr.*

*Soli.*

*tr.*

*tr.*

*tr.*

*tr.*

*tr.*

en frappant l'archet sur la corde.  
Soli.

150

1.<sup>r</sup> et 2.<sup>me</sup> V<sup>ns</sup>

pp arco tr.

arco tr.

Soli.

Soli.

Soli.

Soli.

pizz.

p

160

1.<sup>rs</sup> V<sup>ns</sup>

2<sup>mes</sup> V<sup>ns</sup>

pizz.

arco.

arco.

arco.

arco.

divises.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

Musical score for measures 170-180. The score consists of ten staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). Measure 170 contains a complex rhythmic figure. Measure 180 begins with a *pp* dynamic marking and a *cresc.* hairpin. Various staves include performance instructions: *arco.* (arco), *pizz.* (pizzicato), and *Soli.* (Soli). Some staves feature horizontal lines (//) indicating a double bar line or a specific articulation. The bass line starts with a bass clef and a key signature of one sharp (F#).

B

Musical score for measures 190-199, marked with a section header 'B'. The score consists of ten staves. Measure 190 begins with a *sf* (sforzando) dynamic. The first two staves are in treble clef, and the last two are in bass clef. Performance instructions include *1. et 2. Vns.* and *1. et 2. Vcls.* indicating violin and viola parts. The score features complex rhythmic patterns and dynamic markings such as *p* (piano) and *pp* (pianissimo). The bass line includes horizontal lines (//) indicating a double bar line.

200

210

Musical score for the first system, measures 200-210. The score includes a piano part with dynamic markings such as *pp* and *p*. The strings section consists of five staves with various rhythmic patterns and dynamics.

Musical score for the second system, measures 200-210. This system includes a section for 'Cor Ang.' (English Horn) with dynamic markings *p*, *mf*, and *pp*. The string section includes markings for 'divis.' (divisi) and 'Unis.' (unison), along with dynamics like *pizz.*, *crese.*, *f*, and *dimin.*



230

Soli.

240

III

Musical score for measures 230-240. The score consists of 11 staves. The first five staves are for the string ensemble, and the last six are for the woodwinds. The music is in a minor key and features a complex texture with many trills and tremolos. The dynamic marking is *p*. The woodwind parts include flutes, oboes, and bassoons. The string parts include violins, violas, cellos, and double basses. The woodwind parts include flutes, oboes, and bassoons. The string parts include violins, violas, cellos, and double basses. The woodwind parts include flutes, oboes, and bassoons. The string parts include violins, violas, cellos, and double basses.

250

Musical score for measures 250-260. The score consists of 11 staves. The first five staves are for the string ensemble, and the last six are for the woodwinds. The music is in a minor key and features a complex texture with many trills and tremolos. The dynamic marking is *pp*. The woodwind parts include flutes, oboes, and bassoons. The string parts include violins, violas, cellos, and double basses. The woodwind parts include flutes, oboes, and bassoons. The string parts include violins, violas, cellos, and double basses. The woodwind parts include flutes, oboes, and bassoons. The string parts include violins, violas, cellos, and double basses.

This system of musical notation consists of ten staves. The top two staves feature dense, rapid sixteenth-note passages. The middle staves contain more melodic lines with some trills (tr.) and dynamic markings such as *pizz.* (pizzicato) and *Unis.* (unison). The bottom staves include a variety of rhythmic patterns and rests. A *Soli.* (Solo) marking is present in the lower right of the system.

This system continues the musical piece with ten staves. It features a mix of melodic and rhythmic textures. Several staves are marked *arco.* (arco), indicating a return to bowed playing. There are also *pizz.* (pizzicato) markings. A *diviso.* (divisi) marking appears in the lower right, suggesting a split or divided texture. The notation includes various note values, rests, and articulation marks.



1<sup>re</sup> et 2<sup>me</sup> B<sup>ns</sup>  
3<sup>me</sup> et 4<sup>me</sup> B<sup>ns</sup>  
Unis.  
p  
Unis.  
pizz. arco.  
mf  
pizz. arco.  
mf  
pizz. arco.  
mf  
pizz. arco.  
mf  
pizz. arco.  
pizz. arco.  
arco.

2<sup>me</sup> Fl. sans P.<sup>te</sup> Fl.  
8<sup>a</sup>  
cresc.  
pizz.  
poco f  
8<sup>a</sup>  
1<sup>re</sup> V<sup>ns</sup>  
2<sup>me</sup> V<sup>ns</sup>  
cresc.  
f  
dimin.  
cresc.  
f  
dimin.  
cresc.  
f  
dimin.  
cresc.  
f  
dimin.

240

Musical score for measures 240-249. The score consists of 12 staves. The top four staves (1-4) are in treble clef, and the bottom eight staves (5-12) are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *p* and *pp*. The key signature has one flat (B-flat).

All.<sup>to</sup> Deux fois plus lent que l'autre mouvement. Une mesure de ce  $\frac{3}{4}$  doit donc équivaloir à trois mesures du  $\frac{3}{8}$  précédent. 360

1<sup>re</sup> Fl.

350

N<sup>o</sup> 158 Solo.

Musical score for measures 350-359. The score includes staves for 1<sup>re</sup> Fl., Cor Anglais, 1<sup>re</sup> V<sup>ln</sup>, 2<sup>me</sup> V<sup>ln</sup>, and other instruments. The 1<sup>re</sup> Fl. part includes a solo section starting at measure 350, marked *p*. The 1<sup>re</sup> V<sup>ln</sup> part includes trills and is marked *sempre pppp*. The 2<sup>me</sup> V<sup>ln</sup> part also includes trills and is marked *sempre pppp*. The score includes detailed performance instructions for the strings, such as "Son réel. 8<sup>va</sup> doigt effleurant la corde" and "Sous harmoniques. Son réel. 8<sup>va</sup> doigt appuyé". The key signature has one flat (B-flat).

379

1<sup>re</sup> Harpe. *p* son harmonique.

2<sup>me</sup> Harpe. *p* son harmonique.

1<sup>ers</sup> Violles *pp* *ppp*

C.B.

Detailed description: This system of musical notation covers measures 379 and 380. It includes staves for two harps (1<sup>re</sup> Harpe and 2<sup>me</sup> Harpe), first violas (1<sup>ers</sup> Violles), and cello/bass (C.B.). The harp parts feature a 'son harmonique' effect with a piano (*p*) dynamic. The first violas play a melodic line with trills (*tr.*) and triplets, marked with *pp* and *ppp*. The C.B. part is mostly silent. The top two staves contain complex melodic and harmonic lines with various ornaments and slurs.

380

Detailed description: This system of musical notation covers measures 381 and 382. It includes staves for two harps, first violas, and cello/bass. The harp parts continue with 'son harmonique' effects. The first violas play a melodic line with trills (*tr.*) and triplets, marked with *pp* and *ppp*. The C.B. part is mostly silent. The top two staves contain complex melodic and harmonic lines with various ornaments and slurs.

Fl.

Cor Ang.

Clar.

Harmoniques

Harmoniques

Vclle

pizz.

ppp

p

tr.

8<sup>a</sup>

5

3

Fl.

Cor Ang.

tr.

8<sup>a</sup>

Cor Ang.

Harmonique.

Harmoniques.

Harmoniques.

*tr*

*pp* *mf* *p*

*crece un poco*

Fl.

Hautb.

-Clar.-

Harmoniques

Harmoniques

Harmoniques

*tr*

*ppp* *pp* *ppp* *ppp* *pp* *ppp*

*Unis.*

*pizz* *ppp*

*ppp*

*1. tempo un poco più presto.*  
*Prestissimo*



430 E

pp — poco sf p

poco sf p

pp — poco sf p

pp — poco sf p

1<sup>er</sup> et 2<sup>mes</sup> B<sup>ns</sup>

1<sup>re</sup> V<sup>ns</sup> p < poco sf E p

2<sup>mes</sup> V<sup>ns</sup> cresc. poco sf p

p cresc. arco. poco sf p

p poco sf arco. p mf

p poco sf p mf

440

450

pizz. arco. mf

pizz. arco. p

pizz. arco. mf

avec le 1<sup>er</sup> v. et les 2<sup>es</sup>

Clar.  
5<sup>me</sup> et 4<sup>me</sup> B<sup>bs</sup>

1<sup>re</sup> V<sup>ns</sup>  
2<sup>mes</sup> V<sup>ns</sup>

*cresc.*

This section of the score covers measures 450 to 500. It features a woodwind section with Clarinet (5th and 4th B-flat) and a string section with Violins (1st and 2nd) and Cellos/Double Basses. The woodwinds and strings play rhythmic patterns, with the strings providing a steady accompaniment. The woodwinds have melodic lines with some grace notes. The dynamic marking *cresc.* (crescendo) is repeated across several staves.

Cor. Ang.

B<sup>bs</sup>

1<sup>er</sup> Cor en FA Solo.

8<sup>va</sup>

*f* *dimin.* *p* *pp* *Soli*

This section of the score covers measures 470 to 500. It features a brass section with Cornet in A-flat, B-flat Trombone, and First Horn in F. The First Horn has a solo part. The brass instruments play melodic lines with some grace notes. The dynamic markings include *f* (forte), *dimin.* (diminuendo), *p* (piano), and *pp* (pianissimo). The word *Soli* is written above the First Horn staff. A large 'H' is written above the staff in measure 490.

490

Clar.

1<sup>er</sup> Cor.

2<sup>me</sup> Cor en UT.

1<sup>er</sup> et 2<sup>me</sup> Vclles

C. B.

2<sup>me</sup> Cor.

3<sup>me</sup> Cor en MI b.

arco.

510

Fl.

Hautb.

Cor Ang.

Clar.

1<sup>er</sup> et 2<sup>me</sup> B.

2<sup>me</sup> Cor.

3<sup>me</sup> Cor en LA b haut.

4<sup>me</sup> Cor.

Vclles

520

P<sup>1</sup> Fl avec la 2<sup>me</sup> Fl.

2<sup>me</sup> B<sup>2</sup> seul.

Solo.

sempre pizz.

pizz.

sempre pizz.

sempre pizz.

arco.

Solo. I

530

540

p Solo.  
 Clar p  
 5<sup>me</sup> Cor.  
 4<sup>me</sup> Cor.  
 1<sup>rs</sup> V<sup>ns</sup>  
 I tr. tr. tr. tr.  
 2<sup>mes</sup> V<sup>ns</sup> tr. tr. tr. tr.  
 arco.  
 arco.  
 arco.

1<sup>er</sup> Cor.

550

J

560

2<sup>me</sup> Cor. pp  
 3<sup>me</sup> Cor. pp  
 4<sup>me</sup> Cor. pp  
 1<sup>res</sup> Timb. pp  
 Baguettes d'éponges.  
 pp  
 p  
 p  
 pp  
 pp  
 pp

570

pp cresc a poco a poco

G. Caiss. seule

p cresc a poco a poco

p cresc a poco a poco

p cresc a poco a poco

p cresc a poco a poco

mf

pizz.

pizz. poco f

B<sup>ns</sup>

580

Les 4 B<sup>ns</sup> unis.

590

ff

ff

ff

ff

ff

2<sup>es</sup> Timb.

mf cresc f

dimin

dimin

dimin

dimin

dimin

dimin

dimin

dimin

poco f

f

poco f

Orchestral score for strings and woodwinds.

- 1<sup>rs</sup> V<sup>ns</sup> (Violins I)
- 2<sup>mes</sup> V<sup>ns</sup> (Violins II)
- 1<sup>rs</sup> V<sup>as</sup> (Violas I)
- 2<sup>mes</sup> V<sup>as</sup> (Violas II)
- 1<sup>rs</sup> V<sup>cs</sup> (Violoncelles I)
- 2<sup>mes</sup> V<sup>cs</sup> (Violoncelles II)
- 1<sup>rs</sup> V<sup>ns</sup> (Violins I)
- 2<sup>mes</sup> V<sup>ns</sup> (Violins II)

Dynamic markings: *p*, *dimin*, *pp*.

Orchestral score for brass, percussion, and harp.

- Fl. 8<sup>a</sup> (Flute)
- Hautb. (Oboe)
- Cor Ang. (English Horn)
- Clar. (Clarinets)
- B<sup>1<sup>re</sup></sup> (Trumpets I)
- B<sup>2<sup>e</sup></sup> (Trumpets II)
- 2<sup>mes</sup> Timb. en RE, LA (Toms)
- 1<sup>re</sup> Harpe (Harp)
- Alto (Alto Saxophone)
- 1<sup>rs</sup> Velles (First Snare Drum)
- 2<sup>mes</sup> Velles et C.B. (Second Snare Drum and Cymbal)

Dynamic markings: *ff*, *mf*, *pp*, *tenu.*, *sempre ff*.

Performance instructions:

- Coup frappé avec une baguette déposé sur une Cymb. ordinaire. (Il faut tenir la Cymbale suspendue avec la main gauche et frapper avec la main droite.)
- Laissez vibrer l'instrument.
- Changez en LA.
- Clar. en LA. Solo.

Rehearsal mark **K** is present at the end of the section.

620

630

P<sup>1</sup> Fl. avec la 2<sup>m</sup> Fl. <sup>mf</sup>

<sup>mf</sup>

<sup>p</sup>

Solo.

1<sup>re</sup> Clar. en SI b.

<sup>mf</sup>

2<sup>m</sup> Clar. en LA.

<sup>p</sup>

Unis.

1<sup>res</sup> Cymb. antiques en FA aigu.

<sup>p</sup>

2<sup>mes</sup> Cymb. antiques en SI b aigu.

La 8<sup>de</sup> Cymbale compte jusqu'à la fin.

8<sup>de</sup>

2<sup>me</sup> Harpe.

<sup>pp</sup>

<sup>pp</sup>

<sup>pp</sup>

<sup>pp</sup>

<sup>pp</sup>

<sup>pp</sup>

Velle-

C. B.

avec les 1<sup>res</sup> Viol.

*poco f*

*p*

8<sup>va</sup>

8<sup>va</sup>

Sur le chevalet.

avec les 1<sup>res</sup> Viol.

Sur le chevalet.



650

This page of musical notation, numbered 650, features 18 staves. The top two staves are for the right hand, and the bottom two are for the left hand. The middle staves contain various accompaniment parts, including chords and arpeggiated figures. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as slurs, accents, and dynamic markings like 'p'.

660

670

**L**

1<sup>er</sup> et 2<sup>me</sup> B.<sup>as</sup>

3<sup>me</sup> et 4<sup>me</sup> B.<sup>as</sup>

8<sup>va</sup>

Unis.

double corde.

pizz.

arco.

avec les 1<sup>res</sup> Violles

dimin.

pp

sff

poco sf

1<sup>er</sup> et 2<sup>me</sup> B<sup>bs</sup>

1<sup>re</sup> B<sup>b</sup> Solo. *pp*

1<sup>re</sup> B<sup>b</sup> Solo.

1<sup>re</sup> V<sup>ns</sup>

2<sup>mes</sup> V<sup>ns</sup> *pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

*rallent* 700

*sempre a poco a*

1<sup>re</sup> V<sup>ns</sup> *pp*

Unis.

*ppp*

2<sup>mes</sup> V<sup>ns</sup> *rallent* *sempre a poco a*

*rallent* *sempre a poco a*

*rallent* *sempre a poco a*

*rallent* *sempre a poco a*

*rallent* *sempre a poco a*

*pp*

*ppp* *rallent*

4 C. Basses.

720

Presto.

P

N° 168 = 0.  
plus animé.

2<sup>me</sup> Fl. sans P<sup>te</sup> Fl. *ppp* *pp*

1<sup>res</sup> P<sup>tes</sup> Cymb. Solo *p* *pp* *ppp*

1<sup>re</sup> Harpe. *ppp* 8<sup>va</sup> 8<sup>va</sup>

2<sup>me</sup> Harpe. *ppp* 8<sup>va</sup> 8<sup>va</sup>

*poco* *perdendo.* *pizz.* *Presto.* *plus animé.* *p arco.*

*poco* *perdendo.* *pizz.* *p arco.*

*poco* *perdendo.* *pizz.* *p arco.*

*poco* *perdendo.* *pizz.* *p arco.*

*poco* *perdendo.* *pizz.* *p arco.*

*poco* *perdendo.* *pizz.* *Unis.* *arco.* *tenuto e perdendo.*

*poco* *perdendo.* *pizz.* *arco.* *tenuto e perdendo.*

*Presto.* *plus animé.*

730

1<sup>re</sup> et 2<sup>me</sup> B<sup>ns</sup>

3<sup>me</sup> et 4<sup>me</sup> B<sup>ns</sup>

8<sup>es</sup>

1<sup>rs</sup> V<sup>ns</sup> Unis.

2<sup>mes</sup> V<sup>ns</sup> Unis.

*p* *cresc.* *sf* *dimin.* *p*

*p* *cresc.* *sf* *dimin.* *p*

*p* *cresc.* *sf* *dimin.* *p*

*p* *cresc.* *sf* *dimin.* *p*

*p* *cresc.* *sf* *dimin.* *p*

750

This page of musical score, numbered 152, contains a complex arrangement for orchestra and strings. The score is organized into several systems of staves. The upper systems feature woodwind and brass parts, with dynamic markings of *f* (forte) appearing frequently. The middle systems consist of string parts, with dynamic markings of *mf* (mezzo-forte) indicated. The lower systems include percussion parts, with dynamic markings of *f* and performance instructions such as *cresc.* (crescendo) and *2. mc. V.* (second measure rest). The score is written in a key signature of one flat and a 4/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, as well as rests and slurs. The overall structure suggests a multi-movement or multi-section work.

P<sup>1</sup> Flavec la 2<sup>me</sup>

The musical score consists of multiple staves. The upper section includes parts for Flute 1 (P<sup>1</sup> Flavec la 2<sup>me</sup>) and Violins (1<sup>re</sup> V<sup>ns</sup>). The lower section includes parts for various string instruments, with a collective instruction for 'Toutes les C. Basses.' (All C. Basses). The score features dynamic markings such as *pp*, *poco cresc*, and *pizz.* (pizzicato). There are also performance instructions like *8<sup>a</sup>* and *poco f*. The notation includes complex rhythmic patterns, triplets, and slurs.

And.<sup>te</sup> non troppo lento.

Marche Fuguée INSTRUMENTALE d'abord, avec une psalmodie sur une seule note dans les voix;  
VOCALE ensuite, avec la psalmodie dans l'orchestre.

N° 72 =

2 Flûtes.  
2 Hautbois.  
2 Clarinettes en LA.  
4 Bassons.  
Violini.  
Altos.  
Soprani 1.<sup>mi</sup> 2.<sup>di</sup>  
au moins 30.  
Tenori 1.<sup>mi</sup> 2.<sup>di</sup>  
au moins 20.  
Bassi.  
au moins 20.  
Violoncelli.  
Contrabassi.

1.<sup>o</sup>  
*p*  
unis.  
*p* *sf*  
*pp*  
Je- tez des fleurs pour la vierge expi- ré - e  
*pp*  
Je- tez des fleurs pour la vierge expi- ré - e  
*espress.*  
*p* *sf*

1.<sup>o</sup> solo.  
*sf* *p*  
unis.  
*p* *sf*  
soli.  
*m. f.* *sf* *f*  
Jetez des fleurs  
Jetez des fleurs



1<sup>o</sup> solo.

poco *f*

2<sup>o</sup>

2 Bassons, unis.

un seul Basson.

*p*

unis.

poco *crs*

poco *f*

*p*

*poco crs*

*poco f*

Jetez des fleurs pour la vierge expirée - e

Jetez des fleurs pour la vierge expirée - e

*ppp*

*p*

*mf*

unis.

*p*

*mf*

tutti, unis.

*p*

*mf*

poco *f*

*crs*

*f*

*sf*

*p*

*crs*

*mf*

*crs*

*mf*

Jetez des fleurs

Jetez des fleurs

Jetez des fleurs

Jetez des fleurs

*p*

*col vlllo*

flours  
des fleurs  
des fleurs

flours  
des fleurs  
des fleurs

dimin - - - - - p  
dimin - - - - - p  
dimin - - - - - p

pizz.  
pizz.

je tez des fleurs  
je tez des fleurs

je tez des fleurs  
je tez des fleurs

solo  
p

2 Bassons  
p

arco.  
arco. unis.

jetez des fleurs — pour la vierge ex - pi ré - e Je - tez des fleurs  
 jetez des fleurs — pour la vierge ex - pi ré - e Je - tez des fleurs

*unis.*  
*sf* *sf* *sf poco f*  
*sf p* *sf p* *sf poco f*  
*sf p* *sf p*

Je - tez des fleurs — des fleurs — pour la vierge expiré - -  
 Je - tez des fleurs — des fleurs — pour la vierge expiré - -

*mf* *mf* *mf*  
*sempre p* *p*  
*mf* *mf* *mf*  
*mf* *mf*

e jusqu'au tombeau jusqu'au tombeau jetez des fleurs je-tez des fleurs pour la vier-ge expiré-e je-  
 e jus- qu'au tombeau je- tez jetez des fleurs je-tez des fleurs pour la- vier-ge expiré-e je-  
 jetez des fleurs je-tezdes fleurs pour la vier-ge expiré-e je-

-tez jetez des fleurs pour la vier-ge ex- piré et suivez autombeauno- tre seuradoré-e ah  
 -tez des fleurs je- tez des fleurs pour la vier-ge ex- piré - - e ah  
 -tez des fleurs je- tez des fleurs pour la vier-ge ex- piré - - e jetez des fleurs jetez des fleurs pour

ah! — je — tez des fleurs pour la vierge expiré — e suivez suivez — jusqu'au tombeau no —  
 la vierge expiré — e je — tez jetez des — fleurs pour la — vierge ex — piré — e jusqu'au tombeau sui — vez no — tre sœur a — do —

mf unis.  
 les 4 unis.  
 mf  
 sui — vez jus — qu'au tom — beau no — tre sœur  
 — tre sœur a — do — ré — e sui — vez suivez jus — qu'au tombeau sui — vez suivez jus — qu'au tombeau notre sœur no — tre sœur  
 — ré — e jus — qu'au tom — beau jus — qu'au tombeau sui — vez sui — vez — — — no — tre sœur — — — a — do —

Musical score for the first system. It includes vocal lines and piano accompaniment. The score is in G major and 3/4 time. The vocal lines have lyrics in French. The piano accompaniment features a prominent sixteenth-note pattern in the right hand and a more rhythmic bass line. Dynamic markings include *cres a poco a poco*, *f*, *dimin*, and *pp*. There are also markings for *1<sup>o</sup> solo.* and *6*.

Lyrics:
   
 pour la vierge expiré - e jetez - jetez des fleurs pour la vierge expiré - e sui-vez sui-
   
 adoré - e notre sœur ado ré - e je tez des fleurs pour la vierge expiré - e sui-vez sui-
   
 ré - e je - tez des fleurs je - tez des fleurs pour la vierge expi - ré - - -

Musical score for the second system. It continues the vocal and piano parts from the first system. The piano accompaniment features a sixteenth-note pattern. Dynamic markings include *poco f*, *pp*, and *pizz.*. There are also markings for *unis.* and *oh!*.

Lyrics:
   
 - vez jus-qu'au tom - beau sui-vez no - tre sœur a - - - do
   
 - vez jus-qu'au tom - beau sui-vez no - tre sœur a - - - do
   
 oh! oh!