

No. 103

CLAUDE
DEBUSSY

[NOCTURNES, orchestra]
(Nuages, Fêtes, Sireènes)

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CLAUDE DEBUSSY

Modéré

2 FLUTES

2 HAUTBOIS

1 COR ANGLAIS

2 CLARINETTES SI $\flat$

1^{re} et 2^e BASSONS

3^e BASSON

1^{re} et 2^e CORN A PISTONS EN FA

3^e et 4^e CORN A PISTONS EN FA

TIMBALES

HARPE

Modéré

VIOLENS

Div. Sourdines

ALTOS

Div. Sourdines

VOLONCELLES

Sourdines

CONTREBASSES

FL. **1** *pp*

COR ANG. *expressif* *p*

CL. *pp*

1^{er} et 2^e BONS *pp*

CORS *pp*

TIMB. *tr* *ppp* *tr* *pppp*

1 *pp*

Div. en 6 *pp*

pp

THE ROSE TREE

1st voice
 1. The rose tree, the rose tree,
 2. The rose tree, the rose tree,
 3. The rose tree, the rose tree,
 4. The rose tree, the rose tree,
 5. The rose tree, the rose tree,
 6. The rose tree, the rose tree,
 7. The rose tree, the rose tree,
 8. The rose tree, the rose tree,
 9. The rose tree, the rose tree,
 10. The rose tree, the rose tree,
 11. The rose tree, the rose tree,
 12. The rose tree, the rose tree,

2nd voice
 1. The rose tree, the rose tree,
 2. The rose tree, the rose tree,
 3. The rose tree, the rose tree,
 4. The rose tree, the rose tree,
 5. The rose tree, the rose tree,
 6. The rose tree, the rose tree,
 7. The rose tree, the rose tree,
 8. The rose tree, the rose tree,
 9. The rose tree, the rose tree,
 10. The rose tree, the rose tree,
 11. The rose tree, the rose tree,
 12. The rose tree, the rose tree,

ALTOS
 1. The rose tree, the rose tree,
 2. The rose tree, the rose tree,
 3. The rose tree, the rose tree,
 4. The rose tree, the rose tree,
 5. The rose tree, the rose tree,
 6. The rose tree, the rose tree,
 7. The rose tree, the rose tree,
 8. The rose tree, the rose tree,
 9. The rose tree, the rose tree,
 10. The rose tree, the rose tree,
 11. The rose tree, the rose tree,
 12. The rose tree, the rose tree,

STRING QUARTET
 1. The rose tree, the rose tree,
 2. The rose tree, the rose tree,
 3. The rose tree, the rose tree,
 4. The rose tree, the rose tree,
 5. The rose tree, the rose tree,
 6. The rose tree, the rose tree,
 7. The rose tree, the rose tree,
 8. The rose tree, the rose tree,
 9. The rose tree, the rose tree,
 10. The rose tree, the rose tree,
 11. The rose tree, the rose tree,
 12. The rose tree, the rose tree,

[illegible]

COR ANG.

10

p >

CORS

30

p >

2^{da} yons

ALTOS

yellen

pp >

pp >

pp >

Detailed description: This is a page of a musical score for a concert band, labeled '5' in the top right corner. The score is written for five parts: COR ANG., CORS, 2da yons, ALTOS, and yellen. The music is in 4/4 time and has a key signature of one sharp (F#). The COR ANG. part starts with a triplet of eighth notes marked 'p'. The CORS part has a triplet of eighth notes marked 'p'. The 2da yons part has a triplet of eighth notes marked 'p'. The ALTOS part has a triplet of eighth notes marked 'p'. The yellen part has a triplet of eighth notes marked 'pp'. The score is divided into four measures by vertical bar lines. The first measure contains the initial triplet for all parts. The second measure contains the continuation of the triplet. The third measure contains the continuation of the triplet. The fourth measure contains the continuation of the triplet. The COR ANG. part has a triplet of eighth notes marked 'p' in the first measure. The CORS part has a triplet of eighth notes marked 'p' in the first measure. The 2da yons part has a triplet of eighth notes marked 'p' in the first measure. The ALTOS part has a triplet of eighth notes marked 'p' in the first measure. The yellen part has a triplet of eighth notes marked 'pp' in the first measure.

COR ANG.

3

CORS

3

Music score for a brass ensemble, featuring Cornet in A (COR ANG.), Cornet in B (CORS), and three Trombones (I, II, III). The score is in 4/4 time with a key signature of one sharp (F#). The first two measures are marked with a '3' in a box, indicating a triplet. The third measure is marked with a '3' in a box, indicating a triplet. The fourth measure is marked with a '3' in a box, indicating a triplet. The score includes various musical notations such as notes, rests, beams, and dynamic markings (p, pp, f).

HAUTB.

10

CL.

BASS

CORS

p

pp

This musical score page, numbered 7, contains staves for various instruments. The woodwind section includes a Flute (HAUTB.), Clarinet (CL.), Bassoon (BASS), and Cor Anglais (CORS). The string section consists of Violins I, Violins II, Violas, Cellos, and Double Basses. The score is written in a key with two sharps (F# and C#) and a 4/4 time signature. The woodwinds and strings play melodic lines with dynamic markings of *p* (piano) and *pp* (pianissimo). The strings feature a prominent sixteenth-note pattern in the lower registers. The woodwinds have more melodic, often slurred passages. The page is divided into measures by vertical bar lines, with a rehearsal mark '10' at the top.

COR ANG.

5

1^{re} COR sordines

p > > >

5

pizz.

pizz.

arco

pizz.

arco

pp

5

5

5

5

5

5

5

5

5

5

COR ANG.

1^{re} et 2^e cors1^{er} COR

Musical score for Horns and Woodwinds, measures 1-3. The score includes parts for 1^{re} et 2^e cors, 1^{er} COR, and various woodwinds (flutes, oboes, bassoons, and strings). Dynamics include *pp*, *p*, and *piu p*. The woodwinds play a rhythmic pattern of eighth notes. The strings play a sustained harmonic.

HAUTB.

COR ANG.

6

Musical score for Horns and Woodwinds, measures 4-6. The score includes parts for COR ANG., HAUTB., and various woodwinds. Dynamics include *pp*, *ppp*, and *p expressif*. The woodwinds play a rhythmic pattern of eighth notes. The strings play a sustained harmonic.

[illegible]

7 Un peu animé

1^{re} Fl. *très expressif*

Cl.

1^{er} et 2^e GORN

HARPE *pp* (Sol b, Ré b, La b, Mi b, Si b)

7 Un peu animé

pp

pp

pp

pp

pp

pp

pp

pp

pp

[illegible]

1^{re} FL.

CL.

1^{re} et 2^e BASSON

CORNS

10

30

HARPE

VIOLONCELLO

ALTO SOLO

VIOLIN SOLO

p

pp

ppp

1^{re} FL. **1^o tempo**
piu p molto dim.
 COR ANG. *pp*

CL. *fz > p* *pp*

1^{er} et 2^e BONS. *fz > p* *pp*

CORS *p* *piu p > pp*

3^e *p* *piu p > pp*

HAUTE **1^o tempo**

sur la touche *pp*

sur la touche *pp*

sur la touche *pp*

sur la touche *pp*

HAUTB.

COR ANG.

CL.

CORS

TIMP.

p *p molto dim.* *pp* *ppp*

sur la touche

[illegible][illegible]

Animé et très rythmé

1^{re} et 2^e FLÛTES

3^e FLÛTE

2 HAUTOIS

1 COR ANGLAIS

2 CLARINETTES SI $\flat$

1^{re} et 2^e BASSONS

3^e BASSON

1^{re} et 2^e CORs A PISTONS
EN FA

3^e et 4^e CORs A PISTONS
EN FA

1^{re} et 2^e TROMPETTES A PISTONS
EN FA

3^e TROMPETTE A PISTONS
EN FA

1^{re} et 2^e TROMBONES

3^e TROMBONE
ET TUBA

1^{re} HARPE

2^e HARPE

TIMBALES

CYMBALES

TAMBOUR MILITAIRE (plus loix)

Violons

ALTOS

VIOLONCELLES

CONTREBASSES

Animé et très rythmé

Div.

ff très marqué

ff très marqué

f

f

COR ANG.

CL.

1^{er} et 2^e BOON

CORS

1^{re} et 2^e TROMP.

This musical score page, numbered 20, contains staves for the following instruments: Cor Anglais (COR ANG.), Clarinet (CL.), 1st and 2nd Boon (1^{er} et 2^e BOON), Cors (CORS), and 1st and 2nd Trompe (1^{re} et 2^e TROMP.). The score is organized into four measures. The Cor Anglais and Clarinet parts feature melodic lines with slurs and dynamic markings of *f* and *ff*. The Boon parts play sustained notes with accents and dynamic markings of *f* and *ff*. The Cors parts play sustained notes with accents and dynamic markings of *f* and *ff*. The Trompe parts play rhythmic patterns with accents and dynamic markings of *f* and *ff*. The bottom of the page shows empty staves for Bassoon and Double Bass.

1^{re} et 2^e FL.

HAUTS.

COR ANG.

CL.

1^{re} et 2^e BOM.

CORS

1^{re} et 2^e TROMP.

Div. *pp*

Div. *pp*

Div. *pp*

This musical score page, numbered 21, contains staves for various instruments. The woodwind section includes Flutes (1st and 2nd), Oboes, Clarinets, Bassoons (1st and 2nd), and Cor Anglais. The brass section includes Horns and Trumpets (1st and 2nd). The string section is represented by three staves at the bottom, each marked 'Div.' and 'pp'. The score is written in 2/4 time with a key signature of one flat. The woodwinds and brass have melodic lines in the first measure, while the strings play a rhythmic pattern. Dynamics include *ff* (fortissimo) for the woodwinds and brass, and *pp* (pianissimo) for the strings. There are also *p* (piano) markings for the flutes and oboes in the first measure. The string section features a 'Div.' (divisi) marking, indicating divided parts.

1^{re} et 2^e FL.

HAUTB.

CL.

1^{re} et 2^e BASS.

1

Div.

Unis.

Unis.

p

[illegible]

[illegible]

2 Un peu plus animé

COR ANG. - - - - - A tempo

CL.

Changez en LA

BOON

TROMP.

TROMB.

1^{re} HARPE

(glissando)

f

2^e HARPE

(glissando)

f

TIMB.

CYMB.

A tempo

2 Un peu plus animé

pizz.

sf

pizz.

sf

pizz.

sf

pizz.

sf

1^{re} et 2^e FL.

HAUTB.

COR ANG.

CL.

BASSON

CORS

TIMB.

p

mf

Div. arco

mf

8

This musical score page, numbered 25, contains staves for various instruments. The top staves are for woodwinds: 1st and 2nd Flutes (1^{re} et 2^e FL.), Oboes (HAUTB.), English Horns (COR ANG.), Clarinets (CL.), Bassoons (BASSON), and Cor Anglais (CORS). The bottom staves are for strings: Timpani (TIMB.) and four string staves. The score is in 2/4 time with a key signature of two sharps (F# and C#). The woodwinds and strings play a melodic line starting at measure 8, marked with a forte (*f*) dynamic. The woodwinds have a 'Div. arco' (divisi arco) marking. The strings play a rhythmic pattern of eighth notes. The woodwinds have a 'p' (piano) marking at the beginning of the section. The strings have a 'mf' (mezzo-forte) marking at the beginning of the section.

1^{re} et 2^e FL.

8

HAUTB.

COR ANG.

CL.

BOM

3^e et 4^e CORS

TIMB.

pizz.

pizz.

pizz.

1^{re} et 2^e FL. 3

HAUTB. 1 2

COR ANG.

CL.

BOON

très marqué

CORS

f très marqué

TIMP.

f très marqué

3

arco *mf*

arco *mf*

arco *mf*

mf

COR ANG.

CL.

BOIN

CORS

Div.

pp

p *expressif*

The musical score is written for a variety of instruments. The top staff is for COR ANG. (Cornet in A), followed by CL. (Clarinet in A), BOIN (Bassoon in A), and CORS (Cornet in A). The score is in 2/4 time and features a key signature of one sharp (F#). The first three measures show the COR ANG. and CL. parts, with the COR ANG. part starting with a *p* (piano) dynamic. The BOIN part enters in the second measure with a *p* dynamic. The CORS part enters in the third measure with a *p* dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The final measure of the page shows a *pp* (pianissimo) dynamic for the BOIN part and a *p* *expressif* (piano expressive) dynamic for the CORS part.

1^{re} et 2^e FL. *p*

MAULT. *p*

COR ANG. *p* *pp*

CL. *pp*

BASS. *pp*

3^e COR *p*

Div. pizz. *p*

Div. pizz. *pp*

Div. pizz. *pp*

pizz. *pp*

FL.

FL.

HAUTB.

CL.

1^{er} et 2^e bass.

CORS

Div. arco

Div. arco

Div. arco

dim.

dim.

HAUTB. 4

3^e et 4^e CORs

p

pp très léger

pp

pizz.

pp

pizz.

pp

HAUTB.

1^{er} et 2^e CORs

p

pp

pp

p

pp

Div.

1^{re} et 2^e FL.

HAUTB.

CL.

BOIS

1^{re} et 2^e TROMP.

p mais un peu en dehors

Div.

p

The musical score is written for a full orchestra, focusing on the woodwind and string sections. The woodwinds (Flutes, Oboes, Clarinet, Bassoons) and Trumpets have melodic lines, often marked with a piano (*p*) or pianissimo (*pp*) dynamic. The strings (Violins and Violas) provide a rhythmic foundation, with the first violins playing a more active melody. The score is divided into measures by vertical bar lines. The key signature is D major, indicated by two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The woodwinds and strings play in a key of D major. The woodwinds have melodic lines with dynamics like *p* and *pp*. The strings play a rhythmic pattern in the lower register, with the first violins playing a more active melody. The score is divided into measures by vertical bar lines.

1^{re} et 2^e FL.

cre - - - - - do

3

mf *sempre cresc.*

HAUTB.

2^o

cre - - - - - do

3

mf *sempre cresc.*

COR ANG.

CL.

mf *sempre cresc.*

Bass

mf *sempre cresc.*

3^e et 4^e CORS

mf *sempre cresc.*

1^{re} et 2^e TROMP.

Div.

cre - - - - - do

cre - - - - - do

cre - - - - - do

Unis.

Unis.

arco

mf

5

5

1^{re} et 2^e FL.

HAUTB.

COR ANG.

CL.

BOIS

3^e et 4^e COR*molto cresc.**molto cresc.**molto cresc.**molto cresc.**molto cresc.**molto cresc.**molto cresc.**molto cresc.**molto cresc.**molto cresc.**molto cresc.*

FL.

HAUTB.

COR ANG.

CL.

BORN

CORS

TIMB.

Unis.

Unis.

Div.

The musical score is for page 35 and is written in G major (one sharp) and 2/4 time. It features a full orchestral ensemble. The woodwind section includes Flute (FL.), Oboe (HAUTB.), Cor Anglais (COR ANG.), and Clarinet (CL.). The brass section includes Horns (BORN) and Cornets (CORS). The percussion section includes Timpani (TIMB.). The score is divided into four measures. The first measure shows the woodwinds and brass playing a melodic line, while the percussion is silent. The second measure shows the woodwinds and brass playing a melodic line, while the percussion is silent. The third measure shows the woodwinds and brass playing a melodic line, while the percussion is silent. The fourth measure shows the woodwinds and brass playing a melodic line, while the percussion is silent. The score is written for a full orchestral ensemble, including woodwinds, brass, and percussion. The woodwinds and brass play a melodic line, while the percussion is silent. The score is written for a full orchestral ensemble, including woodwinds, brass, and percussion. The woodwinds and brass play a melodic line, while the percussion is silent.

FL.

HAUTB.

COR ANG.

CL.

BOON

CORS

TIMB.

6 Div. par 3.

pp

Div. par 3.

pp

Div.

pp

pp

pizz.

pp

1^{re} et 2^e FL.

pp

HAUTB. à 2

p *expressif (un peu en dehors)*

COR ANG.

p *expressif (un peu en dehors)*

CL.

1^{re} et 2^e BONS

2^o

p

CORS

3^o

p

TIMB.

pp

pp

pp

Unis.

pp

Div.

p

pizz.

pp

7

7

COR ANG.

CL.

p *expressif e cresc.*

p *expressif e cresc.*

p

(Bouchez et cuivrez)

(Bouchez et cuivrez)

TIMP.

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

arco

p *cresc.*

(arco)

p *cresc.*

[illegible]

1^{re} et 2^e fl.

HAUTB.

COR ANG.

CL.

BASS

CORS

TIMB.

Changez en La b Mi b

arco

p expressif

Unis

p

9

1^{re} et 2^e Fl.*molto cresc.*

HAUTB.

molto cresc.

COR ANG.

molto cresc.

CL.

*molto cresc.**molto cresc.*

BOUS

*molto cresc.**molto cresc.*

CONS

molto cresc.

9

arco

*molto cresc. très expressif**molto cresc.**molto cresc.**molto cresc.*

Unis

molto cresc.

Div.

Div.

Div.

[illegible]

10 Modéré mais toujours très rythmé

TRUMP. (Sourdisines)

1^{re} HARPE *ppp*

2^e HARPE *ppp*

TIMP. *ppp*

10 Modéré mais toujours très rythmé

vclle

Div. pizz. *pp*

Div. pizz. *pp*

Div. pizz. *ppp*

Musical score for Trompe, Harpes, and Timbales. The score is written for 10 staves, organized into three systems. The first system contains the Trompe (TROMP.), 1st Harpe (1^{re} HARPE), and 2nd Harpe (2^e HARPE) parts. The second system contains the Timbales (TIMB.) part. The third system contains the Div. (Division) part. The score is written in 3/4 time, with a key signature of one flat (B-flat). The Trompe part features a melodic line with triplets and slurs. The 1st Harpe part features a rhythmic pattern of eighth notes. The 2nd Harpe part features a rhythmic pattern of eighth notes. The Timbales part features a rhythmic pattern of eighth notes. The Div. part features a rhythmic pattern of eighth notes.

TROMP.

1^{re} HARPE

2^e HARPE

TIMB.

Div.

un peu rapproché

This musical score page, numbered 45, is titled "un peu rapproché". It features a multi-staff arrangement for a symphony orchestra. The top two staves are for Trombones (TROMP.), with the first staff containing triplets and the second staff containing eighth notes. Below these are two grand staves for Harps (1^{re} HARPE and 2^e HARPE), each with a treble and bass clef. The Timp (TIMB.) is represented by a single staff with a bass clef. The lower section of the score includes three empty staves for woodwinds (flutes, oboes, and clarinets) and a large section for strings (violin I, violin II, viola, violoncello, and double bass) at the bottom, all of which contain musical notation.

1^{re} et 2^e FL.

11

p *peu* a *peu* cresc.

1^{re} FL.

p *peu* a *peu* cresc.

HAUTB.

p *peu* a *peu* cresc.

COR ANG.

p *peu* a *peu* cresc.

CL.

p *peu* a *peu* cresc.

1^{re} et 2^e BOUS

p *peu* a *peu* cresc.

TROMP.

(Otez les Sourdines)

1^{re} HARPE

2^e HARPE

TIMB.

11

pizz. Div. p *peu* a *peu* cresc.

Div. pizz. p *peu* a *peu* cresc.

Div. pizz. p *peu* a *peu* cresc.

pizz. p *peu* a *peu* cresc.

p *peu* a *peu* cresc.

Unis p *peu* a *peu* cresc.

12

1^{re} et 2^e FL.

pic FL.

HAUTB.

COR ANG.

CL.

BASS.

COR.

TIMP.

12

Unis

[illegible]

1^{re} et 2^e FL.

HAUTB.

CL.

1^{er} et 2^e BOSS

CORS

TROMP.

1^{er} et 2^e TROMB.

3^e TROMB. et TUBA

2 HARPES

TIMB.

CYMB.

TAMB. M

8

1^{re} et 2^e FL.

HAUTB.

CL.

1^{er} et 2^e BOIS

CORS

TROMP.

1^{er} et 2^e TROMB.

3^e TROMB. et TUBA

2 HARPES

TIMB.

CYMB.

TAMB. M.

8

This musical score page, numbered 50, contains staves for the following instruments: 1^{re} et 2^e FL. (Flutes), HAUTB. (Oboes), CL. (Clarinet), 1^{er} et 2^e BOIS (Woodwinds), CORS (Horns), TROMP. (Trumpets), 1^{er} et 2^e TROMB. (Trumpets), 3^e TROMB. et TUBA (Trumpet and Tuba), 2 HARPES (Harp), TIMB. (Timpani), CYMB. (Cymbal), and TAMB. M. (Tambourine). The score is written in 4/4 time and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. A rehearsal mark '8' is placed above the first staff of the lower section. The bottom of the page shows the beginning of a new section with a key signature change to two flats.

1^{re} et 2^e FL.

HAUTB.

COR ANG.

CL.

1^{er} et 2^e BASS.

CORS

TROMP.

1^{er} et 2^e TROMB.

3^e TROMB. et TUBA

2^e HARPE

TIMP.

CYMB.

TAMB. M.

8

Unis

HAUTB.

COR ANG.

CL.

BORN *à 2*

CORS *ff très soutenu*

TROMP. *ff très soutenu*

1^{re} et 2^e TROMB. *ff très soutenu*

3^e TROMB. et TUBA *ff très soutenu*

TIMP.

CYMB.

TAMB. M.

ff

14

1^o tempo

1^{re} et 2^e FL.

HAUTB. *pp*

COR ANG. *pp* 2^o

CL. *pp*

BOIN

CORS

TROMP.

1^{er} et 2^e TROMB.

3^e TROMB. et TUBA

TIMP.

TAMB. M.

14 1^o tempo

Div. *pp*

Div. *pp*

1^{re} et 2^e FL.
p

1^{re} FL.
pp

HAUTB.
p

COR ANG.
p

CL.
p

1^{er} et 2^e BONS
pp

à 2

The musical score is for page 54 and features a woodwind and brass section. The instruments and their parts are as follows:

- 1^{re} et 2^e FL. (First and Second Flutes):** Play a melodic line starting on a half note G4, moving stepwise up to a half note D5, then descending. Dynamics: *p* (first measure), *pp* (second measure).
- 1^{re} FL. (First Flute):** Plays a similar melodic line, starting on a half note G4, moving stepwise up to a half note D5, then descending. Dynamics: *pp* (second measure).
- HAUTB. (Hautboy):** Plays a rhythmic pattern of eighth notes, starting on a half note G4, moving stepwise up to a half note D5, then descending. Dynamics: *p* (first measure).
- COR ANG. (Cor Anglais):** Plays a rhythmic pattern of eighth notes, starting on a half note G4, moving stepwise up to a half note D5, then descending. Dynamics: *p* (first measure).
- CL. (Clarinet):** Plays a rhythmic pattern of eighth notes, starting on a half note G4, moving stepwise up to a half note D5, then descending. Dynamics: *p* (first measure).
- 1^{er} et 2^e BONS (First and Second Bassoons):** Play a rhythmic pattern of eighth notes, starting on a half note G4, moving stepwise up to a half note D5, then descending. Dynamics: *pp* (second measure).

The score is written for a woodwind and brass section. The instruments and their parts are as follows:

- 1^{re} et 2^e FL. (First and Second Flutes):** Play a melodic line starting on a half note G4, moving stepwise up to a half note D5, then descending. Dynamics: *p* (first measure), *pp* (second measure).
- 1^{re} FL. (First Flute):** Plays a similar melodic line, starting on a half note G4, moving stepwise up to a half note D5, then descending. Dynamics: *pp* (second measure).
- HAUTB. (Hautboy):** Plays a rhythmic pattern of eighth notes, starting on a half note G4, moving stepwise up to a half note D5, then descending. Dynamics: *p* (first measure).
- COR ANG. (Cor Anglais):** Plays a rhythmic pattern of eighth notes, starting on a half note G4, moving stepwise up to a half note D5, then descending. Dynamics: *p* (first measure).
- CL. (Clarinet):** Plays a rhythmic pattern of eighth notes, starting on a half note G4, moving stepwise up to a half note D5, then descending. Dynamics: *p* (first measure).
- 1^{er} et 2^e BONS (First and Second Bassoons):** Play a rhythmic pattern of eighth notes, starting on a half note G4, moving stepwise up to a half note D5, then descending. Dynamics: *pp* (second measure).

The score is written for a woodwind and brass section. The instruments and their parts are as follows:

- 1^{re} et 2^e FL. (First and Second Flutes):** Play a melodic line starting on a half note G4, moving stepwise up to a half note D5, then descending. Dynamics: *p* (first measure), *pp* (second measure).
- 1^{re} FL. (First Flute):** Plays a similar melodic line, starting on a half note G4, moving stepwise up to a half note D5, then descending. Dynamics: *pp* (second measure).
- HAUTB. (Hautboy):** Plays a rhythmic pattern of eighth notes, starting on a half note G4, moving stepwise up to a half note D5, then descending. Dynamics: *p* (first measure).
- COR ANG. (Cor Anglais):** Plays a rhythmic pattern of eighth notes, starting on a half note G4, moving stepwise up to a half note D5, then descending. Dynamics: *p* (first measure).
- CL. (Clarinet):** Plays a rhythmic pattern of eighth notes, starting on a half note G4, moving stepwise up to a half note D5, then descending. Dynamics: *p* (first measure).
- 1^{er} et 2^e BONS (First and Second Bassoons):** Play a rhythmic pattern of eighth notes, starting on a half note G4, moving stepwise up to a half note D5, then descending. Dynamics: *pp* (second measure).

1^{re} et 2^e FL. 15

cre - scen - do *f*

1^{re} FL. *f*

cre - scen - do *f*

HAUTB. *f*

cre - scen - do

COR ANG. *f*

cre - scen - do

CL. *f*

cre - scen - do

BONN. *f*

cre - scen - do

1^{er} et 2^e CORN *f*

f *expressif et très soutenu*

f *expressif et très soutenu*

Div. *f*

cre - scen - do *f*

cre - scen - do *f*

cre - scen - do *f*

[illegible]

Même mouv^t

COR ANG.

CL.

BORN

CORS

TROMP.

CYMB. *tr* *ff* *dim. molto*

TAMB.M.

(baguette de(Timb.))

Même mouv^t

Div. *pp*

dim. molto

dim. molto

pizz. *pp*

pizz. *pp*

17

FL.

HAUTB.

CL.

BASS.

CORN.

HARPE

TIMP.

CYMB.

TAMB. M.

17

Uuis

[illegible]

[illegible]

8-

Fl.
HAUTB.
COR ANG.
CL.
BASSON
CORS
TROMB.
Perc.

f *ff* *sf* *ff* *ff* *ff* *ff* *ff*

8.

FL.

HAUTB.

COR ANG.

CL.

BASS

CORS

TROMB.

19

dim.

dim.

19

mus.
piu p

CORS

1^{er} et 2^e TROMB.

3^e TROMB. et TUBA

CYMB.

TAMB. M.

pizz.
sf

Div.

p dim.

p dim.

Detailed description: This is a page of a musical score, page 65. It contains ten staves. The first staff is for Bass, with a key signature of one sharp (F#) and a common time signature. It starts with a half note G2, followed by a half rest, then a half note F#2, and a half rest. The second staff is for Cors, with a key signature of one sharp (F#) and a common time signature. It starts with a half note G2, followed by a half rest, then a half note F#2, and a half rest. The third staff is for 1^{er} et 2^e TROMB., with a key signature of one sharp (F#) and a common time signature. It starts with a half note G2, followed by a half rest, then a half note F#2, and a half rest. The fourth staff is for 3^e TROMB. et TUBA, with a key signature of one sharp (F#) and a common time signature. It starts with a half note G2, followed by a half rest, then a half note F#2, and a half rest. The fifth staff is for CYMB., with a key signature of one sharp (F#) and a common time signature. It starts with a half note G2, followed by a half rest, then a half note F#2, and a half rest. The sixth staff is for TAMB. M., with a key signature of one sharp (F#) and a common time signature. It starts with a half note G2, followed by a half rest, then a half note F#2, and a half rest. The seventh staff is for Div., with a key signature of one sharp (F#) and a common time signature. It starts with a half note G2, followed by a half rest, then a half note F#2, and a half rest. The eighth staff is for a string instrument, with a key signature of one sharp (F#) and a common time signature. It starts with a half note G2, followed by a half rest, then a half note F#2, and a half rest. The ninth staff is for a string instrument, with a key signature of one sharp (F#) and a common time signature. It starts with a half note G2, followed by a half rest, then a half note F#2, and a half rest. The tenth staff is for a string instrument, with a key signature of one sharp (F#) and a common time signature. It starts with a half note G2, followed by a half rest, then a half note F#2, and a half rest. The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *p*, *sf*, and *dim.*.

1^{re} 2^e et 3^e FL.

HAUTB. ¹⁰
p *dim.*

BASS

CORS

TROMP. *p dim.*

1^{re} et 2^e TROMB. *p dim.*

3^e TROMB. et TUBA

CYMB.

pizz.

pizz.

pizz.

arco

arco

pp *léger*

pp *léger*

Musical score for "The Girl on the Train" by Rachel Watson. The score is written for a large ensemble, including:

- DRUMS:** Features a snare drum pattern in the first measure, marked *pp* (pianissimo).
- TROMP. (Trombone):** Features a melodic line in the second measure, marked *pp* (pianissimo).
- TROMB. (Trombone):** Features a melodic line in the third measure, marked *pp* (pianissimo).
- CYMB. (Cymbal):** Features a melodic line in the fourth measure, marked *pp* (pianissimo).
- TAMB. M. (Tambourine):** Features a melodic line in the fifth measure, marked *pp* (pianissimo).
- Other Instruments:** The score includes staves for other instruments, some of which are marked *pp* (pianissimo).

 The score is divided into measures, with a large measure number "20" appearing in the top right corner. The music is written in a key signature of one sharp (F#) and a 4/4 time signature.

1^{re} 2^e et 3^e FL.

HAUTB. 10

pp dim.

p < p < p <

BOUS

pp

TROMP.

ppp

1^{er} et 2^e TROMB.

pp

3^e TROMB. et TUBA

pp

b p.

CYMB.

pp

pp

pp

[illegible][illegible]

1^{er} et 2^{es} FL.

n tempo

HAUTB.

COR ANG.

CL.

sons

CORS

TAMM, M.

pp $\triangleright$

pp 2

μρ

ע

pp

PPP

Cuivrez

Culvrex

pp.

PPP

Cuivres

Cuivrea

۲۲۲

a tempo

1999

מקט

μρρ

PP

pp

pp et toujours en s'éloignant davantage

du bout de l'archet

du bout de l'archet

pp et toujours en s'éloignant davantage

22

Score for the first system, measures 22-25. The instruments shown are CORAS, 1st TROMP., and a Bass line.

Measures 22-25:

- CORAS:** Measures 22-23 are marked "Sordines". In measure 24, the 1st CORAS plays a half note G⁴ (marked *p*) and the 2nd CORAS plays a half note F⁴ (marked *p*). Measure 25 is marked "Sordines".
- 1st TROMP.:** Measures 22-23 are marked "Sordines". In measure 24, it plays a half note G⁴ (marked *p*). Measure 25 is marked "Sordines".
- Bass line:** Continues with a rhythmic pattern of eighth notes.

Score for the second system, measures 26-30. The instruments shown are TIMB., CYMB., and two Div. (Division) parts.

Measures 26-30:

- TIMB.:** Measures 26-27 are marked "Sordines". In measure 28, it plays a half note G⁴ (marked *ppp*). Measure 29 is marked "Sordines". In measure 30, it plays a half note F⁴ (marked *ppp*).
- CYMB.:** Measures 26-27 are marked "Sordines". In measure 28, it plays a half note G⁴ (marked *ppp*). Measure 29 is marked "Sordines". In measure 30, it plays a half note F⁴ (marked *ppp*).
- Div. (Division):** Both parts play a rhythmic pattern of eighth notes. Measures 26-27 are marked "Sordines". In measure 28, they play a half note G⁴ (marked *ppp*). Measure 29 is marked "Sordines". In measure 30, they play a half note F⁴ (marked *ppp*).

N° III. — Sirènes

CLAUDE DEBUSSY

Modérément animé

3 GRANDES FLûTES

HAUTBOIS

COR ANGLAIS

CLARINETTES EN LA

1^{er} ET 2^e BASSONS3^e BASSON1^{er} ET 2^e CORs EN FA3^e ET 4^e CORs EN FA

3 TROMPETTES EN FA

1^{re} HARPE2^e HARPE

Modérément animé

8 1^o SOPRANI

8 MEZZO SOPRANI

Modérément animé

Sourdines

VIOLONS

Sourdines

ALTOS

Sourdines

VIOLONCELLES

Sourdines ppp

CONTREBASSES

Div.

[illegible]

HAUTB.

10

COR ANG.

BOSS

2^e HARPE

SOPRANI

This musical score page, numbered 74, contains staves for various instruments and vocal parts. The woodwind section includes a Flute (HAUTB.) with a measure marked '10' and a dynamic of *p*, and an English Horn (COR ANG.) with a dynamic of *p*. The string section includes a Bassoon (BOSS) with a dynamic of *pp* and a second Harp (2^e HARPE) with a dynamic of *pp*. The vocal section, labeled 'SOPRANI' on the left, includes four staves for Soprano voices. The bottom of the page features a piano accompaniment with a dynamic of *pp*. The score is written in a key with three sharps (F#, C#, G#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

[illegible]

[illegible]

FL. 1^{re} et 2^e

HAUTB.

COR ANG.

CL.

BOUS *expressif*

CORS *p*

1^{re} HARPE

2^e HARPE

SOPRANI

MEZZO-SOP.

Div. en 6 *pp* sur la touche

Div. *pp* sur la touche

pizz.

ôtez les sourdines aux 2^d pupitres

ôtez les sourdines aux 2^d pupitres

ôtez les sourdines aux 2^d pupitres

pp sur la touche

pp sur la touche

pp sur la touche

pp

Div.

FL.

HAUTB.

COR ANG.

CL.

BOHN

CORS

1^{re} HARPE

2^e HARPE

SOP.

M-SOP.

Position nat.

pp sur la touche

Position nat.

pp sur la touche

pp sur la touche

pp sur la touche

pp sur la touche

Div.

pizz.

FL. *p* *pp*

HAUTB. *p* *pp*

COR ANGL. *p* *pp*

CL. *p* *pp*

1^{re} et 2^e cors *p* *dim* *pp*

MEZZO-SOP. *p* *pp*

2

ôtez les sourdines aux 1^{re}s pupitresôtez les sourdines aux 1^{re}s pupitresôtez les sourdines aux 2^{de}s pupitres*p e dim molto**p e dim molto*

Unis *p e dim molto*

* seulement les 2^{de}s pupitres avec sourdine
 * id. id. id. id.

Div.

più p

} Les 1^{re}s enlèvent
 } la sourdine

FL. *pp*

CORS *pp*

SOP. *p très expressif*

MEZ-SOP.

pp très léger

pp très léger

pp très léger

pp très léger

pp très léger

pp très léger

pizz. pp très léger

The musical score is written for a full orchestra and vocal soloists. It consists of 12 staves. The top staff is for Flute (FL.), followed by Cors (CORS), Soprano (SOP.), and Mezzo-Soprano (MEZ-SOP.). Below these are five staves for strings, with the first four labeled with dynamic markings and the fifth labeled with 'pizz.' and a dynamic marking. The score is in 3/4 time and features a variety of musical notations, including triplets, slurs, and dynamic markings.

[illegible]

FL.

HAUTB.

COR ANG.

CL.

BOHN

TROMP.

MEZZO-SOP.

This musical score page, numbered 82, contains staves for the following instruments and voices: Flute (FL.), Oboe (HAUTB.), Cor Anglais (COR ANG.), Clarinet (CL.), Bassoon (BOHN), Trombone (TROMP.), and Mezzo-Soprano (MEZZO-SOP.). The score is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The woodwind and string parts (not fully visible) feature complex rhythmic patterns with many triplets and slurs. The vocal part (MEZZO-SOP.) consists of two staves, with the upper staff containing a melodic line and the lower staff providing a harmonic accompaniment. The vocal line includes a dynamic marking of *p* (piano) at the beginning of the second measure of the first vocal staff. The overall texture is dense, with multiple layers of sound.

[illegible]

[illegible]

FL.

HAUTB.

COR ANG.

CL

BOHN

CORS

2° HARPE

1re VOIX

2de VOIX

ALT.

Vclon

[illegible]

This musical score is for the opera 'L'Espresso' by Giuseppe Verdi. It features a variety of instruments and vocal parts. The instruments include Flute (Fl.), Clarinet (Cl.), Corsi (CORS), and a large string ensemble consisting of Violins I and II, Violas, Cellos, and Double Basses. The vocal parts include Soprani (Soprano), Contraltini (Contralto), Tenori (Tenor), and Basso (Bass). The score is written in 18th-century musical notation, with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegretto'. The score is divided into measures by vertical bar lines. Dynamic markings such as 'pp' (pianissimo) and 'p' (piano) are used throughout. The string parts feature complex rhythmic patterns, including triplets and sixteenth notes. The vocal parts are written in a more melodic style, with some parts featuring 'Div.' (Divisi) markings. The overall structure of the score is typical of an 18th-century opera, with a focus on melodic lines and rhythmic accompaniment.

FL.

CL.

CORS

4 SOPRANI

This musical score page, numbered 91, contains staves for Flute (FL.), Clarinet (CL.), Horns (CORS), and four Sopranos (4 SOPRANI). The woodwinds and horns play melodic lines with various dynamics including *p* (piano) and *pp* (pianissimo), often with slurs and accents. The four sopranos have more active parts, including triplets and long melodic phrases. The score is written in a key with one sharp (F#) and a 4/4 time signature.

[illegible]

SOPRA

[illegible]

7 Serrez

This musical score is for the piece 'L'Espresso' by Maurice Strakosky, from the 'Les Concerts de la Ville de Paris' collection. The score is for a woodwind and string ensemble. The woodwind parts include Flute (FL.), Oboe (HAUTB.), Cor Anglais (COR ANG.), Clarinet (CL.), Bassoon (BOIS), and Cor Anglais (CORS). The string parts are for Violins I and II, Violas, Cellos, and Double Basses. The score is in 3/4 time and features a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The score is divided into measures, with a section starting at measure 7 marked 'Serrez'. The woodwinds play a melodic line with triplets and slurs, while the strings provide a rhythmic accompaniment with slurs and triplets. The score is written for a full woodwind and string ensemble.

[illegible]

[illegible]

1^{re} FL.

HAUTB.

COR ANG.

CL.

BOP.

CORS

SOPRANI

sur la touche

sur la touche

arco

arco

[illegible]

9 Revenir progressivement au 1^{er} Tempo

FL.

COR ANG.

CL.

1^{re} et 2^e BOYS

1^{er} Solo

CUIVRES

CORS

HARPE

SOPRANI

R MEZZO-SOP.

à bouche fermée

à bouche fermée

9 Revenir progressivement au 1^{er} Tempo

pizz.

pizz.

Div.

pizz. p

vclles

En augmentant peu à peu

101

FL.

HAUTS

COR ANG.

CL.

pp
1^{re} et 2^e BONS

CORS

HARPE

1^{re} et 2^e SOP.

En augmentant peu à peu

The musical score is written for a full orchestra and voices. The first system includes parts for Flute (FL.), Oboes (HAUTS), English Horn (COR ANG.), Clarinet (CL.), Bassoon (1^{re} et 2^e BONS), Horns (CORS), Harp (HARPE), and Soprano (1^{re} et 2^e SOP.). The second system continues the same instrumentation. The score is divided into two systems, each with the instruction 'En augmentant peu à peu' (Increasing little by little). The first system features complex woodwind and string patterns, while the second system shows a more gradual increase in volume and complexity. The harp part is marked 'pp' (pianissimo) in the first system. The vocal parts (1^{re} et 2^e SOP.) enter in the second system with a melodic line. The overall tempo and dynamics are indicated by the 'En augmentant peu à peu' instruction.

29

FL.

HAUTB.

COR ANG.

CL.

1^{re} et 2^e B^{on}

1^{re} sourdine

COR 3^e sourdine

4^e cuivrez bouche

B. 1^{re} SOP.

Div.

B. 2^e SOP.

vclles

The musical score is arranged in a system of staves. The top staves are for woodwinds: Flute (FL.), Oboe (HAUTB.), English Horn (COR ANG.), Clarinet (CL.), and Bassoon (1^{re} et 2^e B^{on}). Below these are the Horns (CORS) with instructions for mutes (sourdine) and a fourth part (4^e cuivrez bouche). The string section includes a First Violin (B. 1^{re} SOP.) with a 'Div.' (divisi) instruction and a Second Violin (B. 2^e SOP.). The bottom staves are for Violins (vclles). The score is divided into two measures, 29 and 30, by a vertical bar line. Measure 29 contains complex rhythmic patterns with many beamed notes. Measure 30 continues these patterns with some variations in the woodwind parts. Dynamic markings like 'p' (piano) are used throughout. The key signature has one sharp (F#).

FL.

HAUTB.

COR ANG.

CL.

1^{re} et 2^{es} BOIS

CORS

R 1^{re} SOP.

R 2^{de} SOP.

ALTOS

velles

The musical score is written for a large ensemble. It includes parts for Flute (FL.), Oboe (HAUTB.), English Horn (COR ANG.), Clarinet (CL.), 1st and 2nd Woodwinds (1^{re} et 2^{es} BOIS), Horns (CORS), Right 1st Soprano (R 1^{re} SOP.), Right 2nd Soprano (R 2^{de} SOP.), Alto (ALTOS), and Velles. The score is divided into two systems, each with a double bar line. The key signature is one sharp (F#). The time signature is 4/4. The music features various melodic lines, including a prominent woodwind melody in the first system and a vocal melody in the second system. There are also sections of sustained chords and arpeggiated figures.

[illegible]

[illegible]

1^{re} et 2^e BOIS

pp

CORS

à 4

p

8 1^{re} SOP.

8 2^e SOP.

doux et expressif.

p

mettez les sourdines

mettez les sourdines

mettez les sourdines

mettez les sourdines

Div.

pp

mettez les sourdines

Luis.

pp

Luis.

pp

pizz. pp

[illegible]

Retenir

**Plus lent et en retenant
jusqu'à la fin**

The image shows a page from a musical score for the piece "Jusqu'à la fin" by Debussy. The score is written for a large ensemble and includes the following parts:

- 1^{re} FL.** (First Flute)
- HAUTB.** (Hautbois/Oboe)
- CL.** (Clarinete/Clarinet)
- 1^{er} et 2^e BOIS** (First and Second Woodwinds)
- CORS** (Horns)
- 1^{re} HARPE** (First Harp)
- 2^e HARPE** (Second Harp)
- 4 M-SOP. 4 SOP.** (Four Mezzo-Soprano and Four Soprano voices)
- Violoncelles** (Violoncelles/Cello)
- Div.** (Divisi/Divided)
- arco** (arco/arco)
- pp** (pianissimo)
- Retenir** (Retenir/Retain)
- Plus lent et en retenant jusqu'à la fin** (Plus lent et en retenant jusqu'à la fin/Slower and holding until the end)
- Unis.** (Unis./Unison)
- Jusqu'à la fin** (Jusqu'à la fin/Until the end)

The score is written in G major (one sharp) and 4/4 time. It features a complex arrangement of instruments and voices, with a focus on sustained notes and a gradual deceleration towards the end. The vocal parts are marked with "Unis." and "pp", and the instrumental parts are marked with "pp" and "arco". The piece concludes with a final chord held by the strings and voices.

[illegible]

1^{re} FL.

HAUTB.

TROMP. *doux et expressif.* *très dim.*

1^{re} HARPE *pp*

R. MEZZO-SOP.

sur la touche *ppp*

sur la touche *ppp*

sur la touche *ppp*

position naturelle *pp*

1^{re} FL. 2^e 1^{re}

1^{re} HARPE 2^e HARPE

R MEZZO-SOP

velles

The musical score is written for a full orchestra and solo voices. It consists of ten systems of staves. The first system includes staves for 1st Flute (1^{re} FL.), 2nd Flute (2^e), 1st Harp (1^{re} HARPE), 2nd Harp (2^e HARPE), Right Mezzo-Soprano (R MEZZO-SOP), and Violas (velles). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *pp* (pianissimo), *p* (piano), and *ppp* (pianississimo). There are also articulation marks and slurs throughout the piece.