



BIZET 比才

Carmen
Suite No. 1

《卡门》
第一组曲



Flute

Oboe

Clarinet

Bassoon

Trumpet

Trombone

Violoncello

Double Bass



EULENBURG

Georges Bizet

Carmen

Suite No.1

Based on the critical edition / Nach der kritischen Ausgabe von
Robert Didion

乔治·比才

《卡 门》

第一组曲

罗伯特·狄迪翁 编订



EULENBURG

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Preface

**Composed: 1875; the first suite was arranged after Bizet's death;
different arrangements/versions exist**

**Instrumentation: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons – 4 Horns,
2 Trumpets, 3 Trombones – Timpani, Triangle, Tambourine, 2 Drums,
Cymbal – 2 Harps – Strings**

Duration: ca. 14 minutes

When Georges Bizet died on 3 June 1875 just months short of turning 37, it was exactly three months previously to the day that his final opera *Carmen* had been given its world premiere. The evening of the first performance was anything but a success for the composer; following an initially favourable reaction, the atmosphere progressively cooled and the evening culminated in a fiasco. As later reported by one of Bizet's colleagues, the co-librettist Ludovic Halévy, 'the fourth act was received in an icy atmosphere':¹ Bizet was heart-stricken.

On the evening of the first performance, no-one could have imagined that the composition would ultimately become one of the most frequently performed works in the entire operatic repertoire. Only a year later, its triumphal procession throughout the world began, albeit far away from Paris: Brussels and Budapest were followed by Stockholm, Dublin, New York, London, Melbourne, Hamburg, Prague, Milan, Mexico City, Buenos Aires, Malta, Riga, Lisbon and Amsterdam – and these were only a few of the first destinations of the opera. Tchaikovsky's response (as a member of the audience in St Petersburg during the performance of *Carmen* in 1878) appeared to have been proved true: 'I am certain that *Carmen* will be the most popular opera in the whole world in ten years' time.'² In view of this incredibly swift success story, the debacle in Paris appears all the more incomprehensible, and it is worth pursuing the reasons for such a negative reaction.

Several years prior to his concrete plans for *Carmen*, Bizet had urged for 'more realism' and it was he who suggested the plot for his next opera project, the novella by Prosper Mérimée, published in 1845, based on a true story: the bandit Don José falls for the wild libidinal urges on the part of the gypsy Carmen and finally kills her because she does not reciprocate his love. The libretto by Henri Meilhac and Ludovic Halévy tones the story down somewhat in comparison to Mérimée's novella: many aspects are less brutal and cold (for example, Don

¹ Ludovic Halévy, 'La millième représentation de Carmen', in: *Le Théâtre* (Paris, 1905), 5–14

² Quoted from: Attila Csampai/Dietmar Holland (Ed.), *Georges Bizet, Carmen. Texte, Materialien, Kommentare* (Reinbek, 1984), 298

José mutates from a wild and hot-tempered murderer to a wavering lover), but enough was retained to deeply confound both the audience and professional critics: the work was set in a contemporary period in a dubious milieu, with a cast of female workers, soldiers and gypsies. At the heart of the opera was an unscrupulous and amoral woman who abandons herself to her lust for life – and this in blatant opposition to the respectable society ladies of the 1870s. This was carried to its extremes by the occurrence of the final tragedy, the murder on stage, which takes place on the outer fringes of society. Up until this time, music theatre had adhered to the rules of lofty stylistic tradition in which the tragic figure was confined to the upper regions of society and the comic figures predominantly undertaken by more ‘common’ persons. (Giuseppe Verdi had of course acted as a pioneer for Bizet with his opera *La traviata* which focused on the life and death of a Parisian courtesan, but this had ‘only’ been an Italian opera). In *Carmen*, the different social spheres were however thoroughly blended with one another – so directly that the singer originally envisaged for the title role relinquished her part for the reason that the frivolous role of Carmen and her tragic end did not appear to correspond with each other.

The press took exception to both the plot and the music to equal degrees, declared the role of Carmen to be ‘thoroughly disagreeable’, accused the work of being ‘immoral’ and Bizet (of all people!) as a follower of Wagner – the criticism could not have been more adverse for a composer in the (cultural-)politically heated period after 1871. However, nothing could hit the mark as precisely as the overall verdict: ‘Quelle vérité, mais quel scandale!’ (‘What realism, but what a scandal!’³)

Bizet once described himself and his abilities to his best friend, the composer Ernest Guiraud, as follows: ‘Your place is in (grand) opera. For myself, I fear that I lack the necessary depth. I will shine in comic opera: I will extend and transform this art-form.’⁴ Bizet was to be proved right as far as the opera *Carmen* was concerned which was a milestone in the history of the genre. The composer had however greatly overrated his public who were not in the least inclined to approve of the path he had taken, that is until the international success of the opera paved the way for its return journey back to Paris.

Prominent amongst Bizet’s stage works preceding *Carmen* is his incidental music to Daudet’s play *L’Arlesienne* (1872). Although the play itself barely lasted for a run of three weeks, the quality of Bizet’s contribution was well received by the critics and it was at the direct suggestion of Johannès Weber of *Le Temps* that Bizet selected and rescored some of the numbers for concert performance. The premiere of this reworked material as the first *L’Arlesienne* suite took place on 10 November 1872 at the *Concerts Populaires*. The orchestral material was subsequently published by Choudens, Paris, and has retained its popularity in the orchestral repertoire ever since.

³ Edgar Istel, ‘Die Uraufführung, die Pariser Presse, die Galli-Marié und der Tod Bizets’, in: Csampai/Holland, *Carmen*, 190, 193

⁴ *ibid.*, 186f

It was appropriate, then, that Choudens, who were responsible for the publication of *Carmen*, should again publish two suites of orchestral numbers derived from that opera. In this case, there was however an initial problem with the authenticity of the material. Following the first performance of the opera in March 1875, there had been plans to stage the work in Vienna in the autumn of the same year, but with recitatives in place of the spoken dialogue of the original version. Bizet's sudden death in June 1875 initially thwarted these plans; Choudens subsequently entrusted Bizet's friend Ernest Guiraud with this task. Guiraud, unfortunately, did not merely limit himself to the composition of the recitatives; he also added three dance movements and abridged other passages, cut out an entire number, revised the instrumentation and created innumerable variations which would enable the title role to be sung by a soprano. It was Guiraud's non-authentic version which formed the basis for the printed edition of all parts including the score, and this arranged version was how the world became initially acquainted with Bizet's opera.

It was only in the last few years that this fundamental philological desideratum was produced; with the aid of an abundance of existing source material in Paris, Robert Didion created a reconstruction of Bizet's originally intended version which has been published as a study score. The editor presents a meticulous but simultaneously fascinating description of the great confusion surrounding Bizet's original version of his *Carmen*.⁵

The two suites have also been produced on the basis of this new edition; the order of movements adheres to the version published by Fritz Hoffmann in the Dover edition (New York). In contrast to Bizet's own four-movement adaptation of his first *L'Arlésienne-Suite* with an almost symphonic structure, Fritz Hoffmann's version of the *Carmen* suites both contain six movements. This also stands in contrast with Choudens's earlier five movement edition of both suites. The original keys of the operatic version have been retained.

There is no attempt in the two suites to relate the unhappy love story between Don José and the libidinal Carmen in chronological order. Musical-dramatic aspects have been the decisive factor for the order of movements which repeatedly spring back and forth between the four acts of the opera. What is noticeable is that the first suite is made up exclusively of instrumental pieces from the opera with the exception of one movement (No. 4), whereas the movements of the second suite all originated as vocal numbers (choruses, ensembles and solo movements).

The first suite is framed by the overture of the opera which is split into its two very different halves; the tempestuous beginning which sets the opera in action and the grand march for the entrance of the toreadors in the arena in the final act are reserved for the final movement of the suite (No. 6). Instead, the suite opens with the second section of the opera overture which evokes a dark and mysterious atmosphere with its famous 'Fate' motif; in the operatic version, this section also foreshadows the impending tragedy and leads into the first scene

⁵ Robert Didion, in the preface to the score of *Carmen*. Study score Eulenburg (Schott) No. 8062 (Mainz, 1992), IX-XII.

VIII

(No. 1, Prelude). The slow initial movement is followed by the *Aragonaise*, an *Allegro vivo* (No. 2) which in the opera forms the final entr'acte following Act III and sets the scene with its tempestuous $3/8$ *Allegro vivo* for the beginning of the fourth act in which the market traders offer their wares in the square in Seville. The movement No. 3 of the Suite (Intermezzo) is identical to the entr'acte music before Act III which leads into the smugglers' chorus in the mountains. The Intermezzo is the lyrical point of rest, not only from the aspect of tempo (Andantino, quasi Allegretto), but also due to its intimate chamber musical instrumentation, particularly at the beginning: the flute solo is played over tranquil arpeggios on the harp. With Carmen's *Séguedille* (No. 4), the lascivious fervour of the title figure is brought into play, and at this point, the arrangement has to alter the instrumentation of the original version; the missing vocal part is initially undertaken by the oboe which is later coupled with other instruments (trumpet and then clarinet). Flute, oboe, two clarinets and bassoon even join forces to produce a more intensive tonal effect in Carmen's final verse. The movement No. 5 (*Les dragons d'Alcala*) utilises the last remaining entr'acte music of the opera forming the transition between Acts I and II in which Carmen is shown together with her comrades who then dance together. The brief movement (*Allegro moderato*) is characterised by a strikingly original instrumentation; the melody is played by the two bassoons above pizzicato strings accentuated by the tambourine – an evocation of the dark world of the gypsies. In contrast, the final movement No. 6 (*Les toréadors*) with its extrovert music for large orchestra marking the entrance of the toreadors returns to the material of the overture.

Ursula Kramer

Translation: Lindsay Chalmers-Gerbracht

前言

创作时间:该组曲在比才去世后改编完成;现有不同版本

乐队编制:2长笛,2双簧管,2单簧管,2大管——4圆号,2小号,3长号——定音鼓,三角铁,铃鼓,2小鼓,钹——2竖琴——弦乐器

演奏时间:约14分钟

乔治·比才1875年6月3日去世时,离他的37岁生日还差数月,而且恰好是在他的最后一部歌剧《卡门》首演之后三个月。对于比才来说,《卡门》的首演之夜是一场灾难;在最初的正面反应过后,剧院里的气氛逐渐冷淡,那天晚上最终变成了一场闹剧。正如比才的一位同事、《卡门》的编剧之一路德维克·阿莱维后来所述,“第四幕是在冰冷的气氛中演完的”^①。比才对此感到万分痛苦。

首演当晚,谁也无法想象这部作品最终会成为歌剧曲目中上演次数最多的作品之一。仅仅过了一年,它在世界各地接连获得巨大成功,但都在远离巴黎的地方:布鲁塞尔、汉堡、布拉格、米兰、墨西哥城、布宜诺斯艾利斯、马耳他、里加、里斯本和阿姆斯特丹——而这些还只是这部歌剧最初上演的地方。柴科夫斯基(作为1878年《卡门》在圣彼得堡上演时的观众之一)的反应似乎得到了验证:“我可以肯定《卡门》在十年内将成为全世界最受欢迎的歌剧。”^②面对这种令人难以置信的一夜走红的故事,巴黎当初的失败就显得更加令人费解,因此我们有必要分析这种负面反应背后的原因。

比才在为《卡门》制定出具体的计划的前几年就提倡“更多的现实主义”,而且是他最早提出将普罗斯佩·梅里梅1845年出版的中篇小说用作他下一部歌剧的剧情。这部中篇小说取自于一个真实的故事:匪徒唐·何塞疯狂地爱上了吉卜赛姑娘卡门,但最终却因为她不爱他而将她杀害。亨利·梅亚克和路德维克·阿莱维创作的歌剧脚本与梅里梅

① 路德维克·阿莱维:《〈卡门〉的第一千场演出》,《剧院》,巴黎,1905年,第5-14页。

② 引自阿蒂拉·契萨姆帕伊/迪特马尔·霍兰德(编辑):《乔治·比才的〈卡门〉:脚本、素材与评论》(莱因贝克,1984年),第298页。

的原作相比淡化了故事情节,许多方面都不像原作那样冷酷凶残(例如,唐·何塞从一个充满野性、暴躁的杀人犯变成了一个犹豫不决的恋人),但仍然保留了原作中的大量情节,足以让观众和职业评论家感到不安:故事的时间为当代,地点不详,人物则为一群女工、士兵和吉卜赛人。歌剧的核心是一个肆无忌惮、道德败坏的女人,只知道追求自己人生的欲望——这与19世纪70年代上流社会的淑女们截然相反。最后的悲剧——舞台上的凶杀场面——更是将人们的道德底线带到了极限,因为这种凶杀场面只发生在社会底层。在这之前,歌剧院一直坚持崇高风尚的传统原则:悲剧性的角色仅限于上层社会,而戏剧性的人物绝大多数是“平民”。(当然,朱塞佩·威尔第已经为比才树立了一个先驱性的榜样,他的歌剧《茶花女》讲述了巴黎一位交际花的生活和死亡,可这“只是”一部意大利歌剧。)在《卡门》中,不同的社会阶层完全融合在一起,那么直截了当,以至于原定出演卡门一角的歌唱家放弃了这一角色,原因便是卡门这一轻浮的角色与她最终的悲剧似乎无法联系在一起。

报界对剧情和音乐同样不满,声称卡门这一角色“完全令人讨厌”,并且指责这部作品“不道德”,指责比才(居然会是比才!)为瓦格纳的追随者——在1871年后[文化]政治异常激烈的时期,这种批评对于一位作曲家而言可谓再糟糕不过。但是,真正对其盖棺定论的却是这句话:“*Quelle vérité, mais quel scandale!*”(什么现实主义!只是一个丑闻!)^①

比才曾经向他最好的朋友——作曲家欧内斯特·吉罗——描述过他自己和他的能力:“你的位置在(大)歌剧。至于我嘛,恐怕缺乏所需的深度。我将在喜歌剧领域大放异彩:我将拓展并改变这一艺术形式。”^②就歌剧《卡门》而言,比才证明自己没有说错,因为这部歌剧是这种艺术形式历史上的一个里程碑。然而,比才高估了与他同时代的公众,他们根本不愿意认同他所走的这条路,直到这部歌剧在世界各地的成功为它返回巴黎铺平了道路为止。

比才在《卡门》之前最著名的舞台作品是他为都德的剧作《阿莱城的姑娘》所作的戏剧配乐(1872年)。尽管这部戏仅仅上演了三个星期,但比才所作的音乐质量上乘,得到了评论家的好评。比才在《时代报》的约翰内斯·韦伯的直接建议下,挑选了其中一些音

① 埃德加·伊斯特尔:《首演、巴黎报界、加里-玛丽与比才之死》,契萨姆帕伊/霍兰德,《卡门》,第190、193页。

② 同上,第186页起。

乐,重新改编后在音乐会上演奏。这部重新改编过的作品于1872年11月作为《阿莱城的姑娘》第一组曲在“大众音乐会”上首演。这部管弦乐作品后来由巴黎的居登出版社出版,此后便一直在音乐会曲目中占有一席之地。

负责出版比才最后一部歌剧《卡门》的居登出版社再次出版根据这部歌剧改编的两个管弦乐组曲也是情理之中的事。不过,他们首先遇到的是素材的真伪问题。歌剧《卡门》在1875年3月首演之后,曾计划当年秋天在维也纳上演,并拟用宣叙调取代最初版本中的对白。但是比才1875年的突然离世使这些想法化为了泡影;于是,居登出版社将这一重任委托给了比才的朋友欧内斯特·吉罗。遗憾的是,吉罗不仅创作了宣叙调,而且增加了三段舞曲,简化了其它一些乐段,删除了整整一段音乐,修改了配器,进行了大量其它改动,以便让一位女高音能够演唱卡门一角。吉罗这个非真实的版本构成了这部歌剧总谱以及分谱印刷版本的基础,而他的改编版本成了全世界最初所熟悉的比才的这部歌剧。

人们一直到过去几年才终于见到去伪存真的版本:罗伯特·狄迪翁借助巴黎现有的大量资料,整理出了一个复原版,再现了比才最初的创作意图,并且出版了一个供研究用的总谱。该编辑详尽但同时又令人叹服地介绍了围绕比才《卡门》原作的极大混乱。^①

两个组曲也是在这个新版本基础上整理出来的,各个乐章的排列沿用了弗里茨·霍夫曼在多佛版本(纽约)中的顺序。与比才本人改编的几乎具有交响曲结构的四乐章《阿莱城的姑娘》第一组曲形成鲜明对比的是,弗里茨·霍夫曼的《卡门》组曲版本均含有四个乐章。这也与居登公司当初出版的五乐章版本不同。并且各个乐章保留了歌剧版最初的调性。

这两个组曲并没有试图按时间顺序再现唐·何塞与放纵的卡门之间的爱情悲剧故事,各个乐章在歌剧的四幕故事间来回穿梭,而决定这一切的因素是其音乐性与戏剧性。值得注意的是,第一组曲除了第一乐章(第四曲)外,全部由器乐乐段构成,而第二组曲的各个乐章最初全为声乐曲(合唱、重唱和独唱)。

第一组曲的基本框架是歌剧的序曲,它又被分成两个截然不同的部分;为歌剧剧情做铺垫的骚动的开始部分以及斗牛士们在最后一幕中走进斗牛场时的雄壮进行曲被用作了组曲的最后乐章(第六曲)。相反,组曲首先以歌剧序曲的第二部分开始,其著名的

^① 罗伯特·狄迪翁,《卡门》总谱前言,奥伊伦堡研究用总谱系列(朔特公司)No.8062(美因兹,1992年),IX-XII。

“宿命”动机营造出了一种阴郁、神秘的气氛。在歌剧版中,该部分也将歌剧直接带入了第一场(No.1,前奏曲)。慢速的第一乐章之后是 *Allegro vivo* 的《阿拉贡舞曲》(No.2),该曲在歌剧剧中是第三幕结束后的间奏曲,其欢快的八三拍 *Allegro vivo* 为第四幕开始后小贩们在塞维利亚广场上叫卖的场景营造出了气氛。组曲的第三乐章“间奏曲”与歌剧第三幕前的间奏曲完全相同,此后便是走私犯们在山中的合唱。这首《间奏曲》可谓一个抒情的休止点,不仅是它的速度体现了这一点(*Andantino, quasi Allegretto*),而且它的配器带有室内乐特性,尤其是开始部分:独奏长笛在竖琴宁静的琶音伴奏下娓娓奏出。卡门的《赛轨迪拉舞曲》(No.4)则展现了这个人物淫荡的一面,原作的配器在这里有了改动:声音部分首先由双簧管奏出,然后再加入其它乐器(小号,然后是单簧管)。在卡门的最后一句唱词中,长笛、双簧管、两支单簧管和大管一起奏出了更强烈的调式效果。第五章《阿尔卡拉龙骑兵》采用了歌剧第一幕与第二幕之间间奏曲剩余的部分音乐,卡门将和她的同伴们一起舞蹈。这段简短的音乐(*Allegro moderato*)以鲜明的独创配器为特点:两支大管在弦乐器拨奏以及铃鼓的拍击声中奏出旋律——让人联想起吉卜赛人生活中的阴暗面。与之形成对比的是,第六曲(《斗牛士进行曲》)则是大型乐队演奏的热情奔放的音乐,标志着斗牛士们进场,也回到了序曲的素材上。

乌苏拉·克拉默

路旦俊 译

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ff Vlle. Cb. pizz. *f*

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4 Track ②

ff 8b. Hb. *p espress.*

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Carmen

Suite No. 1

Georges Bizet
(1838–1875)

I. Prélude

3/4 Andante moderato (♩ = 58)

Grandes Flûtes 1 2

Hautbois 1 2

Clarinettes (La) 1 2

Bassons 1 2

Cors (Fa) 1 2

Cors (Ré) 3 4

Pistons (La) 1 2

Trombones 1 2 3

Timbales (Fa, Ré)

Batterie

Harpes I/II

3/4 Andante moderato (♩ = 58)

Violons I II

Altos

Violoncelles

Contrebasses

à2

changez en Mi♭

pizz.

8

Clar. (La) 1 2 *à2*

Bs. 1 2 *à2*

Cors (Fa) 1 2

Pist. (La) 1 2 *à2*

Trb. 1 2 3 *à2*

Timb. (Fa, Ré)

Harpes I/II

Viol. I II

A.

Vcl.

Cb.

15

Clar. (La) 1 2

Bs. 1 2

Cors (Fa) 1 2

Pist. (La) 1 2

Trb. 1 2 3 *à2*

Timb. *changez Ré en Sib et Fa en La*

Viol. I II

A.

Vcl.

Cb.

dim.

dim.

dim.

p

21

Gde Fl. 1 2

Hb. 1 2

Clar. (La) 1 2

Bs. 1 2

Cors (Fa) 1 2

Cors (Mi b) 3 4

Pist. (La) 1 2

Trb. 1 2 3

Timb. (La, Si b)

Batt. Gr. Caisse/Cymb.

Viol. I II

A.

Vcl.

Cb.

à 2
moins *p*
cre - - - scen - - - do molto

très long

prenez la Petite Flûte

à 2
très long

changez en Ré

à 2
très long

changez Si b en Ré

très long

très long

arco