

# LES ENFANTS DE ORIHUELA

## *Los hijos de Orihuela*

**Rhapsodie pour double Orchestre à cordes**

de

Jean Froidevaux



**PLAN pour la composition de**  
**« LES ENFANTS DE ORIHUELA »**  
***Los hijos de Orihuela***

**Rhapsodie pour double Orchestre à cordes**

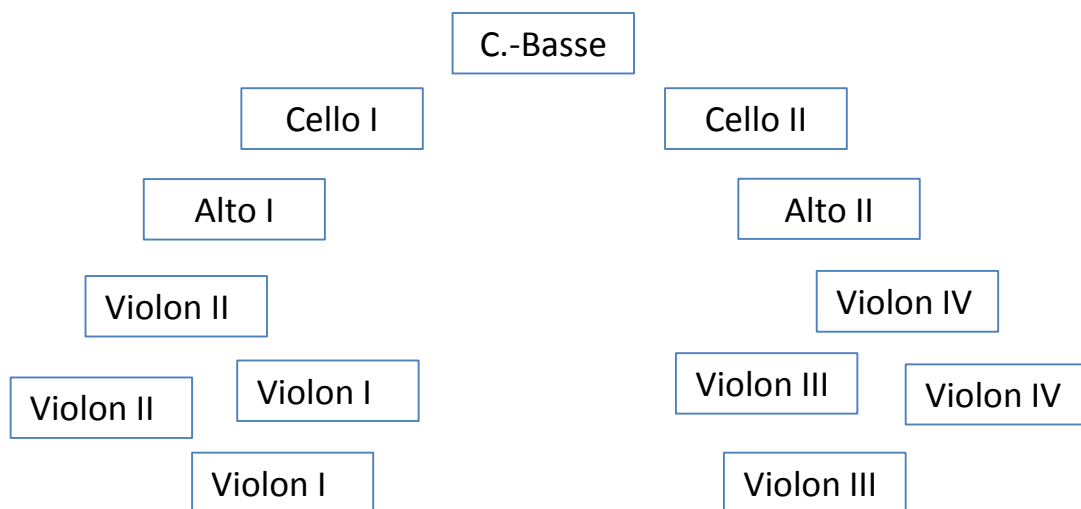
**En trois parties :**

1. Les enfants de l'ombre du passé (page 1)  
*Los hijos de la sombra del pasado*
2. Les fils et les filles de la lumière (page 15)  
*(Los hijos y las hijas de la luz)*
3. Le soleil, la rose et l'enfant (page 23)  
*(El sol, la rosa y el niño)*

***L'orchestre est subdivisé en deux :***

***Côté gauche :***

***Côté droit :***



### 1. **Les enfants de l'ombre du passé** (*Los hijos de la sombra del pasado*)

- L'accordage fait partie de l'œuvre. Le «chaos» de l'accordage est résorbé dans le «LA», l'unité dans le repos, à partir de laquelle les pulsations du rythme génèrent le mouvement.
- Dans notre monde, l'unité n'est jamais permanente. Des tensions vont provoquer la séparation (demi-ton au-dessus et au-dessous du «LA»)
- Différents thèmes et motifs suggèrent la vie mouvementée et difficile du passé.

**Exécution :** Début de l'oeuvre :

1. Après l'entrée du chef d'orchestre et le salut aux deux premiers violons, il fait lever celui de l'orchestre de gauche pour le "LA"
2. ...ainsi que celui de l'orchestre de droite, qui reprends le "LA"
3. Tous les musiciens reprennent le "LA" et s'accordent pendant environ 15-20 secondes
4. ...pendant l'accordage le chef d'orchestre commence discrètement à battre la mesure
5. Les musiciens reviennent tous au "LA" pendant env. 5-10 secondes et le chef d'orchestre donne le départ.

**Durée :** environ 5.30 minutes.

### 2. **Les fils et les filles de la lumière** (*Los hijos y las hijas de la luz*)

- L'orchestre de droite représente l'aspect masculin, les garçons espiègles et turbulents,
- L'orchestre de gauche l'aspect féminin, adoucissant, profond, les filles plus matures que les garçons.
- Les deux genres peuvent ensemble former un tout harmonieux.

**Exécution :**

Les nuances dans l'orchestre de droite sont laissées à l'inspiration du chef d'orchestre. Le rythme devrait être égal durant toute cette deuxième partie.

**Durée :** env. 4.30 minutes

### 3. Le soleil, la rose et l'enfant (*El sol, la rosa y el niño*)

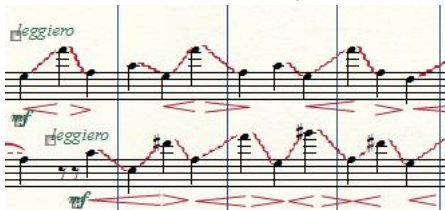
- Les pulsations de la terre cèdent la place au soleil et aux reflets scintillants de la lumière sur l'eau
- La terre et l'eau font pousser la rose, symbole de la pureté de l'âme renouvelée, et l'amènent à l'éclosion. Ce thème principal dans les voix graves reflète le caractère nostalgique du poème no 12 de "*Cancionero y romancero de ausencias*" de Miguel Hernandez.
- Ce thème est repris par les basses sur lequel vont surgir le choral de la Rose, accompagné par des accords imitant le sautillerment des enfants
- Lors d'une dernière apparition du thème dans les basses, des chants d'enfants de la région se greffent sur l'accompagnement
- Le tout se termine par la recherche de l'unité, le "LA" du début, unité qui avait été abandonnée au début de l'oeuvre et qu'on retrouve à la fin.

**Durée :** env. 6.30 minutes

#### Execution :



- Il s'agit d'un glissando sur une corde puis, à la hauteur de la deuxième note, de laisser tomber l'archet par ricochet sur la corde.



- Glissandi très légers et en continu, "ad libitum", c'est-à-dire en respectant plus ou moins la hauteur des notes ainsi que le mouvement rythmique plutôt lent des «vagues». Les 1<sup>er</sup> violons sont invités à utiliser les harmoniques dans l'aigu .
- Pour le dernier «La» de la partition, les deux premiers violons se lèvent (comme au début) et restent debout jusqu'à la fin.

**Durée totale :** env. 17 minutes

# Les Enfants de Orihuela

## *Los hijos de Orihuela*

### Rhapsodie pour double orchestre à cordes

#### 1. Les enfants de l'ombre du passé

##### *1. Los hijos de la sombra del pasado*

Partition pour  
Double Orchestre à cordes

Jean Froidevaux

#### Début de l'oeuvre :

1. Après l'entrée du chef d'orchestre et le salut aux deux premiers violons, il fait lever celui de l'orchestre de gauche pour le "LA"
2. ...ainsi que celui de l'orchestre de droite, qui reprends le "LA"
3. Tous les musiciens reprennent le "LA" et s'accordent pendant environ 15-20 secondes
4. ...pendant l'accordage le chef d'orchestre commence discrètement à battre la mesure
5. Les musiciens reviennent tous au "LA" pendant env. 5-10 secondes et le chef d'orchestre donne le départ.

#### Orchestre de gauche :

Premier violon donne le ton

Reprise du ton et accordage env 15-20"

Violon I

Violon II

Alto I

Violoncelle I

#### Orchestre de droite :

Premier violon reprend le ton

Reprise du ton et accordage env 15-20"

Violon III

Violon IV

Alto II

Violoncelle II

Contrebasse

Moderato (♩ = c. 108)

A

VI. I *pp* *leggiere* *mp*

VI. II *pp* *leggiere* *mp*

Alt. I *pp* *leggiere* *p* *leggiere* *mp*

Vlc. I *pp* *leggiere* *p* *leggiere* *mp*

VI. III *p* *leggiere* *cresc.* *mp*

VI. IV *p* *leggiere* *cresc.* *mp*

Alt. II *mp* *leggiere* *cresc.* *mp*

Vlc. II *mp* *leggiere* *cresc.* *mp*

Cb. *mp* *cresc.* *mp*

10

VI. I *cresc.* *f*

VI. II *cresc.* *f*

Alt. I *cresc.* *f*

Vlc. I *cresc.* *f*

VI. III *f*

VI. IV *f*

Alt. II *f*

Vlc. II *f*

Cb. *f*

14 *poco a poco piu marcato*

VI. I  
VI. II  
Alt. I  
Vlc. I  
VI. III  
VI. IV  
Alt. II  
Vlc. II  
Cb.

*poco a poco piu marcato*  
*poco a poco piu marcato*  
*poco a poco piu marcato*  
*poco a poco piu marcato*  
*poco a poco piu marcato*  
*poco a poco piu marcato*  
*poco a poco piu marcato*  
*poco a poco piu marcato*  
*poco a poco piu marcato*

17 *rit.*

VI. I  
VI. II  
Alt. I  
Vlc. I  
VI. III  
VI. IV  
Alt. II  
Vlc. II  
Cb.

*rit.*  
*rit.*

**B** Un peu plus lent (♩ = c. 96)

VI. I *subito p*

VI. II *subito p* *mp* *mf*

Alt. I *subito p* *mp* *mf*

Vlc. I *espress.* *ff*

VI. III *subito p* *mp* *mf*

VI. IV *subito p* *mp* *mf*

Alt. II *subito p* *mp* *mf*

Vlc. II *espress.*

Cb. *espress.* *ff*

28

VI. I *f* *3* *3* *3*

VI. II *f* *3* *3* *3*

Alt. I *f* *3* *3* *3*

Vlc. I *f cantabile*

VI. III *ff* *3* *3* *3*

VI. IV *ff* *3* *3* *3*

Alt. II *f* *3* *3* *3*

Vlc. II *Solo, a piacere* *cantabile* *f* *3* *3* *3*



36 C Plus vif (♩ = c. 124)

*marcato pesante*  
*f marcato pesante*

C Plus vif (♩ = c. 124)

*marcato pesante*  
*f marcato pesante*

43

*f*  
*f*

48

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

53

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

*f*

*f*

Detailed description: This page contains two systems of musical notation for a string ensemble. The first system covers measures 48 to 52, and the second system covers measures 53 to 57. The instruments are Violin I (VI. I), Violin II (VI. II), Viola I (Alt. I), Violoncello I (Vlc. I), Violin III (VI. III), Violin IV (VI. IV), Viola II (Alt. II), Violoncello II (Vlc. II), and Contrabass (Cb.). The score is written in treble and bass clefs. It features a complex rhythmic pattern with many triplets and accents. In the second system, measures 53 and 54, the Violin I and Violin II parts are marked with a forte (*f*) dynamic and play a more melodic line with slurs. The other instruments continue with their rhythmic accompaniment.

58

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

This system contains measures 58 through 62. It features ten staves: VI. I, VI. II, Alt. I, Vlc. I, VI. III, VI. IV, Alt. II, Vlc. II, and Cb. The music is in a minor key and 3/4 time. Measures 58-61 feature complex rhythmic patterns with many triplets and slurs. Measure 62 begins with a dynamic marking of *f* and contains a long, sustained note.

63

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

This system contains measures 63 through 67. It features the same ten staves as the previous system. Measures 63-64 show a change in the upper strings, with VI. I and VI. II playing sustained notes. Measures 65-67 continue with rhythmic patterns, primarily consisting of triplets in the lower strings (Alt. I, Vlc. I, Alt. II, Vlc. II, Cb.).

68

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

*mf*

*fff*

73

*rit.*

**D** Moderato (♩ = c. 116)

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

*mf*

*p*

*cresc.*

*rit.*

**D** Moderato (♩ = c. 116)

*p*

*cresc.*

*mf*

*p*

*cresc.*

*mf*

*p*

*cresc.*

*mf*

*p*

*cresc.*

79

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

*f*

83

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

*cresc.*

*rit.* E Patetico (♩ = c. 96)

Musical score for measures 87-90. The score is arranged in two systems. The first system contains measures 87-89, and the second system contains measure 90. The instruments are VI. I, VI. II, Alt. I, Vlc. I, VI. III, VI. IV, Alt. II, Vlc. II, and Cb. The time signature changes from 5/4 to 4/4. The music features a prominent triplet of eighth notes in the upper strings, which is marked with a forte (*ff*) dynamic. A *rit.* (ritardando) marking is present above the VI. III and VI. IV staves. A boxed 'E' and the tempo marking 'Patetico (♩ = c. 96)' are located in the upper right corner of the first system.

Musical score for measures 90-93. The score is arranged in two systems. The first system contains measures 90-91, and the second system contains measures 92-93. The instruments are VI. I, VI. II, Alt. I, Vlc. I, VI. III, VI. IV, Alt. II, Vlc. II, and Cb. The time signature is 4/4. The music features a prominent triplet of eighth notes in the upper strings, which is marked with a forte (*ff*) dynamic. The dynamics for the VI. III and VI. IV staves change from *ff* to *f* and then to *mf*. The Vlc. II and Cb. staves also show dynamic changes from *ff* to *f* and then to *mf*. The triplet of eighth notes continues in the lower strings.

*cantabile*

97

VI. I  
VI. II  
Alt. I  
Vlc. I  
VI. III  
VI. IV  
Alt. II  
Vlc. II  
Cb.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*solo, a piacere*

104

VI. I  
VI. II  
Alt. I  
Vlc. I  
VI. III  
VI. IV  
Alt. II  
Vlc. II  
Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*





121

VI. I *mf*

VI. II *mf*

Alt. I *mf*

Vlc. I *mf*

VI. III *f*

VI. IV *f*

Alt. II *mf*

Vlc. II *mf*

Cb. *mf*

Detailed description: This system of musical notation covers measures 121 to 124. It features ten staves for different instruments: VI. I, VI. II, Alt. I, Vlc. I, VI. III, VI. IV, Alt. II, Vlc. II, and Cb. The music is written in 3/4 time. Measures 121 and 122 contain triplets in the upper strings and woodwinds. Measures 123 and 124 feature more complex rhythmic patterns, including triplets and sixteenth notes. Dynamics are marked as *mf* (mezzo-forte) for most instruments and *f* (forte) for VI. III and VI. IV. There are also some *mf* markings for Vlc. I and Vlc. II. The woodwinds (VI. III, VI. IV, Alt. II) play a steady eighth-note accompaniment. The strings (Vlc. I, Vlc. II, Cb.) provide a rhythmic foundation with eighth notes and triplets.

125

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

Detailed description: This system of musical notation covers measures 125 to 128. It features the same ten staves as the previous system. The music continues with similar rhythmic patterns, including triplets and eighth notes. Dynamics are not explicitly marked in this system, but the overall texture remains consistent with the previous measures. The woodwinds and strings continue their accompaniment, while the upper strings (VI. I, VI. II) play more active melodic lines. The woodwinds (VI. III, VI. IV) play a steady eighth-note accompaniment. The strings (Vlc. I, Vlc. II, Cb.) provide a rhythmic foundation with eighth notes and triplets.

Musical score for measures 128-132. The score is for a string ensemble consisting of Violins I and II, Alti I and II, Violas I and II, and Cellos. The music is in G major, as indicated by the key signature 'G' in a box at the beginning of the first staff. The dynamic marking is *mp* (mezzo-piano). The tempo is marked *rit.* (ritardando). The score features a rhythmic pattern of eighth notes with triplet accents. The first two staves (VI. I and VI. II) have a key signature change to G major in the second measure. The final measure of this system (measure 132) ends with a fermata on a half note.

Musical score for measures 133-137. This system continues the string ensemble from the previous system. It begins with a measure rest for measures 133 and 134, indicated by the number '133' above the first staff. The music resumes in measure 135 with a *rit.* (ritardando) marking. The dynamic remains *mp*. The rhythmic pattern of eighth notes with triplet accents continues. The final measure of this system (measure 137) ends with a fermata on a half note.

# LES ENFANTS DE ORIHUELA

## 2. Les fils et les filles de la lumière 2. Los hijos y las hijas de la luz

Orchestre de droite :

Jean Froidevaux

**Con allegrezza** (♩ = c. 108)

**A**

pizz.

Violon III

Violon IV

Alto II

Violoncelle II

Contrebasse

6

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

11

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

16 **B**

VI. III  
VI. IV  
Alt. II  
Vlc. II  
Cb.

21

VI. III  
VI. IV  
Alt. II  
Vlc. II  
Cb.

26

VI. III  
VI. IV  
Alt. II  
Vlc. II  
Cb.

## Orchestre de gauche :

C Amabile (♩ = 108)

31

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

*mf*

C Amabile (♩ = 108)

36

VI. I

VI. II

Alt. I

Vlc. I

*mf*

41

VI. I

VI. II

Alt. I

Vlc. I

*mf*

46

VI. I

VI. II

Alt. I

Vlc. I

51

VI. I

VI. II

Alt. I

Vlc. I

**D**

*p*

56

VI. I

VI. II

Alt. I

Vlc. I

*mf* *f* *f*

*mf* *f* *f*

*mf* *f* *f*

*mf* *f* *f*

61

VI. I

VI. II

Alt. I

Vlc. I

*mf* *mf* *mf* *mf*

E

VI. I *mf*

VI. II *mf*

Alt. I *mf*

Vlc. I *mf*

VI. III *pizz.*

VI. IV *pizz.*

Alt. II *pizz.*

Vlc. II *pizz.*

Cb. *pizz.*

71

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

F

76

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

80

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.



G

85

VI. I *p* *mf*

VI. II *p* *mf*

Alt. I *p* *mf*

Vlc. I *p* *mf*

VI. III *p* *mf*

VI. IV *p* *mf*

Alt. II *p* *mf*

Vlc. II *p* *mf*

Cb. *p* *mf*

90

VI. I *f* *mf*

VI. II *f* *mf*

Alt. I *f* *mf*

Vlc. I *f* *mf*

VI. III *f* *mf*

VI. IV *f* *mf*

Alt. II *f* *mf*

Vlc. II *f* *mf*

Cb. *f* *mf*

H

95

VI. I  
VI. II  
Alt. I  
Vlc. I  
VI. III  
VI. IV  
Alt. II  
Vlc. II  
Cb.

H

Detailed description: This block contains the musical score for measures 95 through 98. It features nine staves: VI. I, VI. II, Alt. I, Vlc. I, VI. III, VI. IV, Alt. II, Vlc. II, and Cb. The music is in a key with one flat (B-flat) and a 3/4 time signature. Measures 95 and 96 show a steady progression of notes across the staves. Measure 97 introduces a more rhythmic and melodic pattern, particularly in the VI. III, VI. IV, Alt. II, Vlc. II, and Cb. staves. Measure 98 concludes the section with a final chordal structure. A rehearsal mark 'H' is placed above the VI. III staff at the beginning of measure 97.

99

VI. I  
VI. II  
Alt. I  
Vlc. I  
VI. III  
VI. IV  
Alt. II  
Vlc. II  
Cb.

Detailed description: This block contains the musical score for measures 99 through 102. It features the same nine staves as the previous block. Measures 99 and 100 show a continuation of the melodic lines from the previous section, with some staves (VI. I, VI. II, Alt. I, Vlc. I) having a more sustained, chordal quality. Measures 101 and 102 show a more active and rhythmic development, with VI. III, VI. IV, Alt. II, Vlc. II, and Cb. playing more complex patterns. The overall texture is dense and rhythmic.

# LES ENFANTS DE ORIHUELA

## 3. Le soleil, la rose et l'enfant 3. *El sol, la rosa y el niño*

Jean Froidevaux

Orchestre de gauche :

Adagio ♩ = 56

A Con sord.

Violon I

Violon II

Alto I

Violoncelle I

Orchestre de droite :

Adagio ♩ = 56

A Con sord.

Violon III

Violon IV

Alto II

Violoncelle II

Contrebasse

VI. I  
VI. II  
Alt. I  
Vlc. I  
VI. III  
VI. IV  
Alt. II  
Vlc. II  
Cb.

*leggero, à piacere (harmon.)*  
*mf* *leggero, à piacere*  
*mf* *leggero, à piacere*

Detailed description: This block contains the musical score for measures 6 through 11. It features ten staves: VI. I, VI. II, Alt. I, Vlc. I, VI. III, VI. IV, Alt. II, Vlc. II, and Cb. The key signature is one sharp (F#) and the time signature is 4/4. The VI. I and VI. II staves have a '6' above the first measure. The VI. III, VI. IV, and Alt. II staves have a 'p' above the first measure. The VI. III, VI. IV, and Alt. II staves have dynamic markings of *mf* and performance instructions of *leggero, à piacere* starting in measure 10. The Vlc. I and Vlc. II staves have rests in measures 6-9 and then play a simple rhythmic pattern in measures 10-11. The Cb. staff has rests throughout.

VI. I  
VI. II  
Alt. I  
Vlc. I  
VI. III  
VI. IV  
Alt. II  
Vlc. II  
Cb.

*leggero, à piacere (harmon.)*  
*leggero, à piacere*  
*leggero, à piacere*

Detailed description: This block contains the musical score for measures 12 through 17. It features the same ten staves as the previous block. The VI. I and VI. II staves have a '12' above the first measure. The VI. III, VI. IV, and Alt. II staves have performance instructions of *leggero, à piacere* starting in measure 12. The VI. III, VI. IV, and Alt. II staves have a '4' above the first measure of the final measure (17). The Vlc. I and Vlc. II staves have rests in measures 12-15 and then play a simple rhythmic pattern in measures 16-17. The Cb. staff has rests throughout.



30

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

arco

arco *f*

*f*

36

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

*f*

*f*

*f*

*f*

42 *rit. molto* **C** Andante ♩ = 84

VI. I *f*

VI. II *p*

Alt. I *p*

Vlc. I

VI. III *rit. molto* **C** Andante ♩ = 84

VI. IV *p*

Alt. II *p*

Vlc. II

Cb.

48

VI. I *mf*

VI. II *mf*

Alt. I *f*

Vlc. I *mf*

VI. III *mf*

VI. IV *mf*

Alt. II *f*

Vlc. II *mf*

Cb. *mf*

54

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

60

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.



66

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

*f*

*f*

*f*

*f*

*f*

72

**Allegretto** ♩ = 96

**D** *marcato ma non pesante*

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

*f*

*mf*

*mf*

**Allegretto** ♩ = 96

**D** *marcato ma non pesante*

*mf*

*mf*

*mf*

*mf*

*mf*

78

VI. I  
VI. II  
Alt. I  
Vlc. I  
VI. III  
VI. IV  
Alt. II  
Vlc. II  
Cb.

Detailed description: This block contains the musical score for measures 78 through 83. It features nine staves for different instruments: VI. I, VI. II, Alt. I, Vlc. I, VI. III, VI. IV, Alt. II, Vlc. II, and Cb. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The VI. I staff has a dynamic marking of *mf*. The VI. II staff has a dynamic marking of *mf*. The Vlc. I staff has a dynamic marking of *mf*. The VI. III staff has a dynamic marking of *mf*. The VI. IV staff has a dynamic marking of *mf*. The Alt. II staff has a dynamic marking of *mf*. The Vlc. II staff has a dynamic marking of *mf*. The Cb. staff has a dynamic marking of *mf*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

84

VI. I  
VI. II  
Alt. I  
Vlc. I  
VI. III  
VI. IV  
Alt. II  
Vlc. II  
Cb.

Detailed description: This block contains the musical score for measures 84 through 89. It features the same nine staves as the previous block: VI. I, VI. II, Alt. I, Vlc. I, VI. III, VI. IV, Alt. II, Vlc. II, and Cb. The key signature remains three sharps (F#, C#, G#) and the time signature is 3/4. The VI. I staff has a dynamic marking of *mf*. The VI. II staff has a dynamic marking of *mf*. The Vlc. I staff has a dynamic marking of *mf*. The VI. III staff has a dynamic marking of *mf*. The VI. IV staff has a dynamic marking of *mf*. The Alt. II staff has a dynamic marking of *mf*. The Vlc. II staff has a dynamic marking of *mf*. The Cb. staff has a dynamic marking of *mf*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

89

VI. I  
VI. II  
Alt. I  
Vcl. I  
VI. III  
VI. IV  
Alt. II  
Vcl. II  
Cb.

**E** Andante ♩.= 72

VI. I  
*mf*  
VI. II  
Alt. I  
Vcl. I  
**E** Andante ♩.= 72  
VI. III  
*mf*  
VI. IV  
*mf*  
Alt. II  
*mf*  
Vcl. II  
*marcato*  
Cb.  
*marcato*

98

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

*f*

*f*

*f*

*mf*

102

*tr* *leggero, à piacere (harmon.)*

*tr* *mf* *leggero, à piacere*

*tr* *mf* *leggero, à piacere*

*tr* *mf* *leggero, à piacere*

*mf*

*leggero, à piacere (harmon.)*

*mf* *leggero, à piacere*

*pizz.*

*pizz.*

*pizz.*

*mf*

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

108

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

**F** Allegretto ♩ = 96

**f** Allegretto ♩ = 96

arco

arco

*mf* arco

*mf*

...comme un "cantus firmus" venant de loin...

114

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

*mp*  
*capriccioso*

*mf*

*mf*

...comme un "cantus firmus" venant de loin...

*mp*  
*capriccioso*

*mf*  
*capriccioso*

*mf*

121

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

Detailed description: This block contains the musical score for measures 121 through 127. It features nine staves for different instruments: VI. I (Violin I), VI. II (Violin II), Alt. I (Alto I), Vlc. I (Violoncelle I), VI. III (Violin III), VI. IV (Violin IV), Alt. II (Alto II), Vlc. II (Violoncelle II), and Cb. (Contrebasse). The music is in a key with one sharp (F#) and a 3/4 time signature. The VI. I staff has a fermata over the first measure. The VI. II staff has a fermata over the first measure. The VI. III staff has a fermata over the first measure. The VI. IV staff has a fermata over the first measure. The Alt. II staff has a fermata over the first measure. The Vlc. I staff has a fermata over the first measure. The Vlc. II staff has a fermata over the first measure. The Cb. staff has a fermata over the first measure.

128

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

Detailed description: This block contains the musical score for measures 128 through 134. It features the same nine staves as the previous block. The music continues in the same key and time signature. The VI. I staff has a fermata over the first measure. The VI. II staff has a fermata over the first measure. The VI. III staff has a fermata over the first measure. The VI. IV staff has a fermata over the first measure. The Alt. II staff has a fermata over the first measure. The Vlc. I staff has a fermata over the first measure. The Vlc. II staff has a fermata over the first measure. The Cb. staff has a fermata over the first measure.

135

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

142

**G** un peu plus lent ♩ = 90

*(Al puerta del Cielo)*

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

**G** un peu plus lent ♩ = 90

*mf*

*f*

*mf*

*f*

*f*

*mf*

*mf*

148

VI. I

VI. II

Alt. I

Vlc. I

VI. III

*(Al puerta del Cielo)*

VI. IV

Alt. II

Vlc. II

Cb.

*mf*<sup>2</sup>

2

2

2

2

7

154

VI. I

VI. II

Alt. I

Vlc. I

VI. III

*(Campana sobre campana)*

VI. IV

Alt. II

Vlc. II

Cb.

2

2

2

2

2

7

2

2

7



(Ahora que vamos despacio)

8<sup>va</sup>----

160

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

(Doncellas del Prado)

(8<sup>va</sup>)----

166

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

172 (8<sup>va</sup>)

♩. = 64

H

VI. I *mf*

VI. II *mf*

Alt. I *mf*

Vcl. I

VI. III *mf*

VI. IV *mf*

Alt. II *mf*

Vcl. II

Cb.

178

pizz.

*mf*

pizz.

pizz.

*leggero, à piacere (harmon.)*

183

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

*arco*

*p*

188

VI. I

VI. II

Alt. I

Vlc. I

VI. III

VI. IV

Alt. II

Vlc. II

Cb.

*leggero, à piacere*

*leggero, à piacere*

*leggero, à piacere (harmon.)*

*leggero, à piacere*

*leggero, à piacere*

Musical score for measures 193-197. The score includes staves for VI. I, VI. II, Alt. I, Vlc. I, VI. III, VI. IV, Alt. II, Vlc. II, and Cb. The music features various melodic lines and rhythmic patterns, including a prominent sixteenth-note figure in the first violin parts.

Musical score for measures 198-202. The score includes staves for VI. I, VI. II, Alt. I, Vlc. I, VI. III, VI. IV, Alt. II, Vlc. II, and Cb. The score features a *Solo* section for the first violin, marked *rit. molto* and *Smorzando*. Dynamics include *p*, *pp*, and *arco*. The text *le premier violon se lève.* is written above the first violin staff.