

$\bullet = 112$  *adantino cantabile*

*rit.* 9 *a tempo*

This musical score is for an orchestra and includes the following parts:

- Flûte
- Hautbois
- Clarinete si $\flat$  1
- Clarinete si $\flat$  2
- Saxophone alto
- Saxophone ténor
- Saxophone baryton
- Cor fa 1
- Cor fa 2
- Trompette si $\flat$  1
- Trompette si $\flat$  2
- Trompette si $\flat$  3
- Trombone 1
- Trombone 2
- Baryton sib1
- Baryton sib2
- Tuba / Basse Sib
- Basse / Ctasse ut
- Triangle
- Caisse claire
- Cymbale Suspendue
- Cymbales frappées
- Grosse caisse

The score is written in 3/4 time and includes dynamic markings such as *f*, *p*, *mf*, and *ff*. It also features performance instructions like *adantino cantabile*, *rit.*, and *a tempo*. A rehearsal mark '9' is present in the upper right section of the score.

POEME DIVERTISSEMENT

17

Fl. *p* *p* 25

Hb. *f*

Cl. Si<sup>b</sup> 1 *f*

Cl. Si<sup>b</sup> 2 *f*

Sx. A. *p* *mf*

Sx. T. *f* *p*

Sx. B. *f* *p*

Co.F. 1 *f* *f*

Co.F. 2 *f* *f*

Tpt. Si<sup>b</sup> 1 *p* *f* *>p* *f*

Tpt. Si<sup>b</sup> 2 *p* *f* *>p* *f*

Tpt. Si<sup>b</sup> 3 *p* *f* *>p* *f*

Tbn. 1 *p* *f* *>p* *f*

Tbn. 2 *p* *f* *>p* *f*

Bar. 1 *f*

Bar. 2 *f*

Bs sib *p* *p*

Bs ut 17 *p* *p*

Trgl. *p*

C.Cl. 17 *p*

Cym S 17

Cym f 17

G. Cs. 17

This page of the musical score, titled "POEME DIVERTISSEMENT", is page 3 of the work. It features a variety of instruments and dynamic markings. The score is divided into two main sections by a double bar line at measure 41. The first section, from measure 33 to 41, is marked "rit." (ritardando) and "a tempo". The second section, from measure 41 to the end of the page, is marked "a tempo" and has a tempo of 112. The instruments and their parts are as follows:

- Flute (Fl.):** Starts at measure 33 with a forte (*f*) dynamic, moving to fortissimo (*ff*) and then piano (*p*) at measure 41.
- Horn (Hb.):** Starts at measure 33 with a forte (*f*) dynamic, moving to fortissimo (*ff*) and then piano (*p*) at measure 41.
- Clarinets (Cl. Si 1, Cl. Si 2):** Both start at measure 33 with a forte (*f*) dynamic, moving to fortissimo (*ff*) and then piano (*p*) at measure 41.
- Saxophones (Sx. A, Sx. T, Sx. B):** All start at measure 33 with a piano (*p*) dynamic, moving to forte (*f*) and fortissimo (*ff*) at measure 41, then returning to piano (*p*) at measure 41.
- Cor Anglais (Co.F. 1, Co.F. 2):** Both start at measure 33 with a piano (*p*) dynamic, moving to piano (*p*) at measure 41.
- Trumpets (Tpt. Si 1, Tpt. Si 2, Tpt. Si 3):** All start at measure 33 with a forte (*f*) dynamic, moving to fortissimo (*ff*) and then forte (*f*) at measure 41.
- Tubas (Tbn. 1, Tbn. 2):** Both start at measure 33 with a piano (*p*) dynamic, moving to forte (*f*) at measure 41.
- Baritone (Bar. 1, Bar. 2):** Both start at measure 33 with a piano (*p*) dynamic, moving to forte (*f*) and fortissimo (*ff*) at measure 41, then returning to forte (*f*) at measure 41.
- Bassoon (Bs sib):** Starts at measure 33 with a forte (*f*) dynamic, moving to fortissimo (*ff*) and then mezzo-forte (*mf*) at measure 41.
- Bassoon (Bs ut):** Starts at measure 33 with a forte (*f*) dynamic, moving to fortissimo (*ff*) and then mezzo-forte (*mf*) at measure 41.
- Trigon (Togl.):** Starts at measure 33 with a piano (*p*) dynamic, moving to piano (*p*) at measure 41.
- Contra Clarinet (C.Cl.):** Starts at measure 33 with a pianissimo (*pp*) dynamic, moving to fortissimo (*ff*) and then piano (*p*) at measure 41.
- Cymbal Snare (Cym S):** Starts at measure 33 with a pianissimo (*pp*) dynamic, moving to fortissimo (*ff*) at measure 41.
- Cymbal Floor (Cym f):** Starts at measure 33 with a mezzo-forte (*mf*) dynamic, moving to mezzo-forte (*mf*) at measure 41.
- Gong (G. Cs.):** Starts at measure 33 with a mezzo-forte (*mf*) dynamic, moving to mezzo-forte (*mf*) at measure 41.





POEME DIVERTISSEMENT

Allegro energico  $\text{♩} = 130$

72 80  $\text{♩} = 112$

Fl. *fp* *ff* *f* *f* *p* *<ff*

Hb. *fp* *ff* *mf* *f* *f* *p* *<ff*

Cl. Si+1 *fp* *ff* *f* *f* *p* *<ff*

Cl. Si+2 *fp* *ff* *f* *f* *p* *<ff*

Sx. A. *f* *ff* *mf* *f* *f* *p* *<ff*

Sx. T. *fp* *ff* *mf* *f* *f* *p* *<ff*

Sx. B. *fp* *ff* *mf* *f* *f* *p* *<ff*

Co.F. 1 *fp* *ff* *mf* *f* *p* *<ff*

Co.F. 2 *fp* *ff* *mf* *f* *p* *<ff*

Tpt. Si+1 *fp* *ff* *mf* *f* *f* *pp* *<ff*

Tpt. Si+2 *fp* *ff* *mf* *f* *f* *pp* *<ff*

Tpt. Si+3 *fp* *ff* *mf* *f* *f* *pp* *<ff*

Tbn. 1 *fp* *ff* *mf* *f* *f* *pp* *<ff*

Tbn. 2 *fp* *ff* *mf* *f* *f* *pp* *ff*

Bar. 1 *fp* *ff* *mf* *f* *f* *pp* *<ff*

Bar. 2 *fp* *ff* *mf* *f* *f* *pp* *<ff*

Bs sib *ff* *mf* *f* *f*

Bs ut *ff* *mf* *f* *f*

Tgl. *f* *f*

C.Cl. *f* *p* *f* *ff* *pp* *<ff*

Cym S *f*

Cym f *f* *p* *f* *ff*

G. Cs. *f* *p* *f* *ff*

82 *a tempo*

Fl. *f* *ff* *f* *f*

Hb. *ff*

Cl. Si<sup>b</sup> 1 *ff* *pp*

Cl. Si<sup>b</sup> 2 *ff* *pp*

Sx. A. *mf* *f* *ff* *f*

Sx. T. *mf* *f* *ff* *f*

Sx. B. *mf* *f* *ff* *f*

Co.F. 1 *ff*

Co.F. 2 *ff*

Tpt. Si<sup>b</sup> 1 *ff*

Tpt. Si<sup>b</sup> 2 *ff*

Tpt. Si<sup>b</sup> 3 *ff*

Tbn. 1 *mf* *f* *ff* *pp*

Tbn. 2 *mf* *f* *ff* *pp*

Bar. 1 *mf* *f* *ff*

Bar. 2 *mf* *f* *ff*

Bs sib *mf* *f* *ff* *f* *p*

Bs ut *mf* *f* *ff* *f* *p*

Trgl.

C.Cl. *f* *mf* *ff* *p* *ff* *p*

Cym S

Cym f

G. Cs. *f*

92



108

Fl.

Hb.

Cl. Si+ 1

Cl. Si+ 2

Sx. A.

Sx. T.

Sx. B.

Co.F. 1

Co.F. 2

Tpt. Si+ 1

Tpt. Si+ 2

Tpt. Si+ 3

Tbn. 1

Tbn. 2

Bar. 1

Bar. 2

Bs sib

Bs ut

118 Allegro ♩ = 132

108

108

108

108

108

mf

mf

pp

ff

mf

122

130

Fl.

Hb.

Cl. Si<sup>b</sup> 1

Cl. Si<sup>b</sup> 2

Sx. A.

Sx. T.

Sx. B.

Co.F. 1

Co.F. 2

Tpt. Si<sup>b</sup> 1

Tpt. Si<sup>b</sup> 2

Tpt. Si<sup>b</sup> 3

Tbn. 1

Tbn. 2

Bar. 1

Bar. 2

Bs sib

Bs ut

122

Tgl.

C.Cl.

122

Cym S

Cym f

122

G. Cs.

*ff* *fp* *ff*

*ff* *fp* *ff*

*ff* *fp* *ff*

*ff* *fp* *ff*

*mf*

*pp* *ff* *fp* *ff*

*pp* *ff* *fp* *ff*

*ff* *fp* *ff* *f* *pp*

*ff* *fp* *ff* *f* *pp*

*p* *mf* *f* *pp*

*p* *mf* *f* *pp*

*p* *mf* *f* *pp*

*pp* *ff* *pp*

*pp* *ff* *pp*

*pp* *ff*

*mf* *p*

*122* *mf* *p*

*pp* *ff* *pp* *mf* *p*

*pp* *ff* *mf*

*pp* *ff* *mf*

*pp* *ff* *mf*

135 143

Fl. *f*

Hb. *f*

Cl. Si<sup>b</sup> 1 *pp* *f*

Cl. Si<sup>b</sup> 2 *pp* *f*

Sx. A. *pp* *p*

Sx. T. *p*

Sx. B. *p*

Co.F. 1 *f*

Co.F. 2 *f*

Tpt. Si<sup>b</sup> 1 *p* *mf*

Tpt. Si<sup>b</sup> 2 *p* *mf*

Tpt. Si<sup>b</sup> 3 *p* *mf*

Tbn. 1 *p* *p* *mf*

Tbn. 2 *p* *p* *mf*

Bar. 1 *p*

Bar. 2 *p*

Bs sib *p* *p* *mf*

Bs ut *p* *p* *mf*

135

Tgl.

C.Cl. *p*

135

Cym S

Cym f *p*

135

G. Cs. *p*



159

Fl. *p*

Hb. *p*

Cl. Si<sup>b</sup> 1

Cl. Si<sup>b</sup> 2

Sx. A. *p*

Sx. T. *p*

Sx. B. *p*

Co.F. 1 *p*

Co.F. 2 *p*

Tpt. Si<sup>b</sup> 1 *p*

Tpt. Si<sup>b</sup> 2 *p*

Tpt. Si<sup>b</sup> 3 *p*

Tbn. 1 *mf*

Tbn. 2 *mf*

Bar. 1 *p* *mf*

Bar. 2 *p* *mf*

Bs sib *p*

Bs ut *p*

Trgl.

C.Cl. *p* *pp* *ff*

Cym S

Cym f *p* *ff*

G. Cs. *p* *ff*

171

175

Fl. *mf* *mf*

Hb. *f*

Cl. Si-1 *mf* *pp*

Cl. Si-2 *mf* *pp*

Sx. A. *mf* *f* *f*

Sx. T. *mf* *pp*

Sx. B. *mf*

Co.F. 1 *f*

Co.F. 2 *f*

Tpt. Si-1 *f* *pp*

Tpt. Si-2 *f* *pp*

Tpt. Si-3 *f* *pp*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

Bar. 1 *mf* *pp*

Bar. 2 *mf* *pp*

Bs sib *p*

Bs ut *p*

Trgl.

C.Cl. *p* *mf* *pp*

Cym S *p*

Cym f

G. Cs. *p*

183

191

Fl.

Hb.

Cl. Si-1

Cl. Si-2

Sx. A.

Sx. T.

Sx. B.

Co.F. 1

Co.F. 2

Tpt. Si-1

Tpt. Si-2

Tpt. Si-3

Tbn. 1

Tbn. 2

Bar. 1

Bar. 2

Bs sib

Bs ut

183

183

183

183

Trgl.

C.Cl.

Cym S

Cym f

G. Cs.

*p*

*f*

*pp*

*mf*

197 199 207 Lento ♩ = 72

Fl. *p* *ff* *f*

Hb. *p* *ff* *mf*

Cl. Si-1 *p* *ff* *mf*

Cl. Si-2 *p* *ff* *mf*

Sx. A. *p* *pp* *ff* *mf*

Sx. T. *p* *pp* *ff* *mf*

Sx. B. *p* *pp* *ff* *mf*

Co.F. 1 *mf* *pp* *ff* *ff*

Co.F. 2 *mf* *pp* *ff* *ff*

Tpt. Si-1 *p* *pp* *ff* *ff*

Tpt. Si-2 *p* *pp* *ff* *ff*

Tpt. Si-3 *p* *pp* *ff* *ff*

Tbn. 1 *mf* *pp* *ff* *ff*

Tbn. 2 *mf* *pp* *ff* *ff*

Bar. 1 *p* *pp* *ff* *ff*

Bar. 2 *p* *pp* *ff* *ff*

Bs sib *p* *pp* *ff* *f*

Bs ut *p* *pp* *ff* *f*

Trgl.

C.Cl. *p* *ff*

Cym S *p*

Cym f *p* *ff*

G. Cs. *p* *ff*

211 215 Allegro  $\text{♩} = 132$  220 Allegro moderato  $\text{♩} = 115$

Fl. *p*

Hb. *p*

Cl. Si<sup>+</sup> 1 *p*

Cl. Si<sup>+</sup> 2 *p*

Sx. A. *p*

Sx. T. *p* *f*

Sx. B. *p* *p*

Co.F. 1 *mf* *pp* *p*

Co.F. 2 *mf* *pp* *p*

Tpt. Si<sup>+</sup> 1 *mf* *f*

Tpt. Si<sup>+</sup> 2 *mf* *f*

Tpt. Si<sup>+</sup> 3 *mf* *f*

Tbn. 1 *mf* *f* *p*

Tbn. 2 *mf* *f* *p*

Bar. 1 *mf* *f* *p*

Bar. 2 *mf* *f* *p*

Bs sib *mf* *f* *p*

Bs ut *mf* *f* *p*

Tgl.

C.Cl. *f*

Cym S

Cym f

G. Cs. *f*

Fl. *p*

Hb. *p*

Cl. Si<sup>b</sup> 1 *p*

Cl. Si<sup>b</sup> 2 *p*

Sx. A. *p*

Sx. T. *p*

Sx. B. *p*

Co.F. 1 *p*

Co.F. 2 *p*

Tpt. Si<sup>b</sup> 1 *p*

Tpt. Si<sup>b</sup> 2 *p*

Tpt. Si<sup>b</sup> 3 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Bar. 1 *p*

Bar. 2 *p*

Bs sib *p*

Bs ut *p*

Trgl. *p*

C.Cl. *p*

Cym S

Cym f

G. Cs. *p*







271 2

274

Fl.

Hb.

Cl. Si-1

Cl. Si-2

Sx. A.

Sx. T.

Sx. B.

Co.F. 1

Co.F. 2

Tpt. Si-1

Tpt. Si-2

Tpt. Si-3

Tbn. 1

Tbn. 2

Bar. 1

Bar. 2

Bs sib

Bs ut

Trgl.

C.Cl.

Cym S

Cym f

G. Cs.

*p*

*f*

*ff*

*mf*



Andante  $\text{♩} = 104$

rit .....

297

Fl. *f* *pp* *ff*

Hb. *p* *pp* *ff*

Cl. Si-1 *pp* *p* *pp* *ff*

Cl. Si-2 *pp* *p* *pp* *ff*

Sx. A. *pp* *p* *pp* *ff*

Sx. T. *pp* *p* *pp* *ff*

Sx. B. *p* *pp* *ff*

Co.F. 1 *mf* *ff* *pp* *ff*

Co.F. 2 *mf* *ff* *pp* *ff*

Tpt. Si-1 *mf* *ff* *pp* *ff*

Tpt. Si-2 *mf* *ff* *pp* *ff*

Tpt. Si-3 *mf* *ff* *pp* *ff*

Tbn. 1 *mf* *ff* *pp* *ff*

Tbn. 2 *mf* *ff* *pp* *ff*

Bar. 1 *mf* *ff* *pp* *ff*

Bar. 2 *mf* *ff* *pp* *ff*

Bs sib *p* *ff* *pp* *ff*

Bs ut *p* *ff* *pp* *ff*

Tgl. *pp* *ff*

C.Cl. *p* *ff* *pp* *ff*

Cym S *pp* *ff*

Cym f *ff*

G. Cs. *ff*