

145.1.233
F. F. Couperre
W. Woodward
Near

Nocturnes

I. NUAGES.

II. FÊTES.

III. SIRÈNES.



Partition d'Orchestre.

à Georges Hartmann

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Nocturnes

I. NUAGES.

II. FÊTES.

III. SIRÈNES (16 voix de femmes).

CLAUDE DEBUSSY

Partition d'orchestre 25 fr.

Parties séparées 30 fr.



PARIS

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NOCTURNES

1893-99

N° I. — Nuages

CLAUDE DEBUSSY

Modéré

2 FLÛTES

2 HAUTBOIS

1 COR ANGLAIS

2 CLARINETTES SI $\flat$

1^{er} et 2^e BASSONS

3^e BASSON

1^{er} et 2^e CORM À PISTONS EN FA

3^e et 4^e CORM À PISTONS EN FA

TIMBALES

HARPE

Modéré

VIOLONS

Div. Sourdines

ALTOS

Div. Sourdines

VOLONCELLES

Sourdines

CONTREBASSES

FL. 10

COR ANG. *expressif*
p

CL. *pp*

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

CORS *pp*

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

1
8
pp

Div. en 6
pp

pp

Handwritten musical score for "L'Espresso" by Debussy. The score is written on ten staves, grouped into four systems of two staves each. The parts are labeled as follows:

- TIMB.** (Timpani): The first staff in the first system.
- 1ers voix** (First Voice): The second staff in the first system.
- 2ds voix** (Second Voice): The third staff in the first system.
- ALTOS** (Alto): The fourth staff in the first system.

The score includes various musical notations and dynamics:

- Chords and Arpeggios:** The first system features complex chords and arpeggios in the first three staves.
- Triplets:** The second system includes triplets marked "à 3" in the first, second, and third staves.
- Dynamics:** The score uses "pp" (pianissimo) in the second and third systems, and "pizz." (pizzicato) in the fourth system.
- Handwritten Annotations:** The score includes handwritten notes such as "à 2" and "à 3" indicating rhythmic patterns, and "pizz." indicating pizzicato.

Handwritten musical score for "COR ANG." (Cornet in A). The score is written on 12 staves, organized into three systems of four staves each. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system starts with a treble clef and a key signature of one sharp. The second system begins with a bass clef and a key signature of one sharp. The third system continues with a bass clef and a key signature of one sharp. The score is marked with "COR ANG." at the top left and "20" at the top right. The first staff of the first system has a treble clef and a key signature of one sharp. The first staff of the second system has a bass clef and a key signature of one sharp. The first staff of the third system has a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings. The first system starts with a treble clef and a key signature of one sharp. The second system begins with a bass clef and a key signature of one sharp. The third system continues with a bass clef and a key signature of one sharp. The score is marked with "COR ANG." at the top left and "20" at the top right. The first staff of the first system has a treble clef and a key signature of one sharp. The first staff of the second system has a bass clef and a key signature of one sharp. The first staff of the third system has a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings.

COR ANG.

25 3

p

10

p

CORS

30

p

2ds vons

ALTOS

velles

pp

pp

pp

25

COR ANG.

30

CORN

CORN

30

HAUTB.

10

CL.

BONS

CORS

35

This musical score page, numbered 6, features woodwind and string parts. The woodwinds include Flute (HAUTB.), Clarinet (CL.), Bassoon (BONS), and Cor Anglais (CORS). The strings are represented by five staves at the bottom. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The score is divided into measures by vertical bar lines. Dynamics such as *p* (piano) and *pp* (pianissimo) are indicated throughout. A handwritten '35' is written above the Flute staff in the third measure. The Flute part has a measure rest in the first measure and begins in the second. The Clarinet and Bassoon parts also have measure rests in the first measure. The Cor Anglais part begins in the first measure. The string parts begin in the first measure with a *p* dynamic. The Flute part has a *p* dynamic in the second measure. The Clarinet and Bassoon parts have *p* dynamics in the second measure. The Cor Anglais part has a *p* dynamic in the first measure. The string parts have *p* dynamics in the first measure. The Flute part has a *p* dynamic in the third measure. The Clarinet and Bassoon parts have *p* dynamics in the third measure. The Cor Anglais part has a *p* dynamic in the third measure. The string parts have *pp* dynamics in the third measure. The Flute part has a *p* dynamic in the fourth measure. The Clarinet and Bassoon parts have *p* dynamics in the fourth measure. The Cor Anglais part has a *p* dynamic in the fourth measure. The string parts have *pp* dynamics in the fourth measure.

4

HAUTB

GOR ANG

CL

BOUS

CORS

1^o

3^o

4

f

pp

pp

pizz.

pp

pp

pizz.

pp

pizz.

pp

pp

Div.

pp

COR ANG.

1st COR *sourdines*

p > > > >

5 pizz.

pizz.

arco

pizz.

arco

pp

The musical score is arranged in a system of staves. The top two staves are for the horns (COR ANG. and 1st COR). The next four staves are for the strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The 1st horn part has a 'sourdines' instruction. The string parts have various articulations including pizzicato (pizz.), arco, and piano (pp). There are also dynamic markings like 'p' and 'pp'. The score is divided into measures by vertical bar lines.

COR ANG.

50

1^{er} et 2^e cors

1^{er} COR

p

pp

p

piu p

piu p

pp

pp

pp

HAUTB.

COR ANG.

pp

p expressif

pp

ALTO SOLO

sans sourdines

p expressif

ppp

ppp

ppp

7 Un peu animé

1^{re} FL. *très expressif*

cl. *pp*

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

HARPE *pp* (Sol $\flat$, Ré $\flat$, La $\flat$, Mi $\flat$, Si $\flat$)

7 Un peu animé

pp

pp

pp

pp

pp

pp

pp

pp

pp

1^{re} FL

CL

10^e sourdines

CORS

30^e sourdines

HARPE

1^{er} VOI SOLO (sans sourdines)

p très expressif et très soutenu

p

ALTO SOLO

très expressif et très soutenu

2^e VOI SOLO

sans sourdines

très expressif et très soutenu

pizz.

arco

up

70

[illegible]

1^{re} FL. 80 1^o tempo

piu p molto dim.
pp

COR ANG.

sfz > p
p

CL.

sfz > p
pp

1^{er} et 2^e cors

sfz > p
pp

CORS

p *piu p > pp*

HARPE

1^o tempo

sur la touche
pp

sur la touche
pp

sur la touche
pp

sur la touche
pp

COR ANG. Plus lent 95 10

1^{er} et 2^e Bons pp 1^o

TIMB. *tr* ppp pp tr pp

à 8 à 4 pp ppp

95

[illegible]