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VIOLIN 2

Orquesta Sinfónica de Madrid

Núm. ---7

LA JEUNESSE D'HERCULE

SAINT-SAENS





LA JEUNESSE D'HERCULE

POÈME SYMPHONIQUE.

C. SAINT-SAËNS.

Op. 50.

And.^{te} sostenuto.

2^{ds} VIOLONS.

con sordini.

pp

1 A 2 3 4 5

All.^o mod.^o senza sordini.

4 p

5

mf dim. p cresc.

dim. B espress. f p

C

cresc. f sf

dim. p 4 D

pp

12 V^{lle} E 1^o V^{no} 2^o V^{no} f sf sf

5

2^{ds} VIOLONS.

And.^{mo} 1^o V^o 2^d V^o

F

pp con sordini. divisi.

G

10 1^o V^o 2^d V^o

senza sordini.

10 p Unis.

mf *p* *dim.*

All.^o 6 1^o V^o 2^d V^o

pp sul ponticello.

4 5 6 7 1 2 3 4 5 6 7 8

sf pp sf pp

H

p

sempre p

cresc. *cresc.* *p cresc.*

cresc. *f*

I 1 2

3 3

K

L *ff*

M

1

N

divisi.

Adagio.

ff

Vlle

And^{te} sostenuto.

1 pp

4

pp

f

dim.

mf

cresc.

dim.

espress.

p

cresc.

mf

p

cresc.

mf

p

stringendo.

cresc.

f

a 1^o

dim.

dim.

All.^o animato.

4

pp

pizz.

arco.

p

The musical score is written for two violins in G minor (three flats). It begins with a dynamic of *fp* and includes a *cresc.* marking. The first section is marked with a large **Q**. The second section, marked with a large **R**, starts with *fp* and includes *cresc.* and *f* markings. The third section, marked with a large **S**, begins with *f* and *cresc.*. The fourth section, marked with a large **T**, features a *tr* (trill) and *ff* dynamic. The fifth section, marked with a large **V**, includes *f* and *ff*. The sixth section, marked with a large **X**, starts with *ff*. The seventh section, marked with a large **Y**, includes *ff* and *animato.* markings. The score concludes with a *poco rit.* marking and a page number **5** in the bottom right corner.

Maestoso.

2^e VIOLONS.

le double plus lent.

divisi. *p* *f* *p*

p *f* *p*

p *f* *p*

p *f* *p* *p cresc.*

f *p* *f* *p* *ff* 1 *p* *ff*
Unis. *ff*