

igor stravinsky
le sacre
du printemps

partition



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Igor Strawinsky
Le Sacre du Printemps
The Rite of Spring

Tableaux de la Russie païenne en deux parties

Pictures of pagan Russia in two parts

par • by

Igor Strawinsky et Nicolas Roerich

Partition • Full Score

Édition Russe de Musique (S. et N. Koussewitzky) • Boosey & Hawkes
London • New York • Sydney • Toronto • Cape Town • Paris • Buenos Aires

Orchestre

3 Flûtes (3 ^e aussi 2 ^e petite Flute)	8 Cors en fa (F) (7 ^e et 8 ^e aussi Tubas ténors en sib (Bb))
1 Petite Flûte	1 Petite Trompette en ré (D)
1 Flûte alto en sol (G)	4 Trompettes en ut (C) (4 ^e aussi Trompette basse en mib (Eb))
4 Hautbois (4 ^e aussi 2 ^e Cor Anglais)	3 Trombones
1 Cor Anglais	2 Tubas
1 Petite Clarinette en ré et mib (D and Eb)	* Timbales (2 exécutants)
3 Clarinettes (2 ^e aussi 2 ^e Clarinette basse) en sib et la (Bb and A)	Grosse Caisse, Tam-Tam, Triangle, Tambour de basque, Guero (rape)
1 Clarinette basse en sib (Bb)	Cymbales antiques en lab et sib (Ab and Bb)
4 Bassons (4 ^e aussi 2 ^e Contrebasson)	
1 Contrebasson	

Cordes

Durée: 33 minutes

* En prévision des circonstances spéciales à chaque orchestre, chacune des deux parties de timbales est complète. Mais il est entendu que chaque note n'est jouée que par un seul timbalier, sauf dans les passages où les deux sont expressément indiqués. La combinaison la plus simple demande 5 timbales: timbale piccolo (Si[♯] aigu), 2 petits timbales (1. Mib, 2. Ré) et 2 grandes timbales (3. Sib, 4. Sol), dont jouent ensemble les deux exécutants. Lorsque le second timbalier n'est pas occupé il aide au premier dans l'accord des instruments, afin que celui-ci puisse suivre la mesure. Si l'on dispose d'un plus grand nombre d'instruments, on peut les diviser en deux groupes distincts et les deux exécutants se distribuent aisément les notes à faire.

* * *

Au no. 39, réunir les deux mesures en une, comme il est écrit au 41 ($9/8 = 4/8 + 5/8$) et remplacer la première barre de mesure par une barre pointillée.

* * *

* In view of the special conditions of various orchestras, each of the two parts of the timpani is complete. It is understood that each note is to be played by one player only, except where it is otherwise indicated. The smallest combination comprises five timpani: one very small instrument (for the high B) two small timpani (1st in Eb, the 2nd in D) and two large timpani (3rd in Bb, the 4th in G). All these should be used by both players. When the second player is not occupied, he should help the first in tuning the instruments, so that the first can follow the beat of the conductor. In orchestras where a greater number of instruments are available, they should be divided into two different groups, and the two players can easily distribute the notes between them.

* * *

At figure 39, the first two bars should be linked similarly to figure 41 ($9/8\text{ths} = 4/8\text{ths} + 5/8\text{ths}$); the line between the bars should be a dotted bar line.

ЧАСТЬ ПЕРВАЯ. ПОЦВЛУЙ ЗЕМЛИ.

PREMIÈRE PARTIE. L'ADORATION DE LA TERRE

Вступление.

Introduction.

Droit d'exécution réservé
Edited by F. H. Schneider

Lento ♩ = 50 tempo rubato.

Igor Strawinsky.

Clarinetto 1 in La *colla parte*

Clarinetto basso 2 in Sib *colla parte*

Fagotto 1 *Solo ad lib.*

Corno 2 in Fa *colla parte*

Lento ♩ = 50 tempo rubato. **1**

Cor. ingl. *poco accelerando*

Clar. picc. (Ré) *Solo (un peu en dehors)*

1. Clar. (La)

2. Clar. (La)

1. Clar. basso

2. Clar. basso

Fag. 1.

poco accelerando *in tempo* **2** Solo *p espress.*

Cor. ingl. **3** *in tempo*

Clar. 1. (La)

1. Clar. basso

2. Clar. basso

1. Fag. 2.

3. Fag. 2.

in tempo *Più mosso* ♩ = 66

4

Oboe 2. *mf*

Cor. ingl.

Clar. picc. Solo *espress.*

Clar. (La) 1. *mp*

Clar. (La) 2. *mp*

Clar. basso 2. *mf*

Fag. 2.

Fag. 3.

2. 3. 4. Corni (Fa) *p*

6. 7. 8.

Viol. 2. *pizz.*

V-le *pizz. mf* *dim.*

5

1. 2. Fl. gr. *p*

3.

Fl. c-alto in Sol

Oboi 1. 2. *f*

Clar. picc. *f*

Clar. (La) 1. *mf*

Clar. (La) 2. *mp*

Clar. basso 1. 2. *mf*

Cor. 3. 4. (Fa) 1. *mp* *un peu en dehors*

Cor. 3. 4. (Fa) 2. 3. 4.

Viol. 2.

V-le

6

1.2. Fl. gr.

3. Fl. c. alto in Sol

Oboi 1.2.

Cor. ingl.

1. Clar. (La)

2. Clar. (La)

1. Clar. basso

2. Clar. basso

Fag. 2.

1. Corni (Fa)

3.4. Corni (Fa)

Solo

Solo (en dehors)

mf

Solo

mf

6

7

1.2. Fl. gr.

3. Fl. in Sol

Oboi 1.2.

Cor. ingl.

Clar. picc.

1.2. Clar. (La)

1.2. Clar. basso

Corni 1.2.

Viol. 1.

Cello Solo

Fl. 3 = Fl. picc. 2.

Solo

legato mf espress

mf

mf

p

pizz.

7

Fl. picc.

Fl. gr. 1.

Fl. in Sol

Obol
1.
2.

Cor. ingl.

Clar. picc.

Clar. 1.2.
(La)

Clar. basso
1.
2.

Fag. 1.

Cor. 1.2.

Cello Solo

trem.

Solo

f (très en dehors)

mp

dim.

Cl. basso 2 = Cl. 2 Sib

8

Fl. gr. 1.

Fl. in Sol

Clar. picc.

Clar. (La)
1.
2.

Fag.
1.
2.

C-Fag.
1.
2.

Basso Solo

dim.

poco più f

mf

p

8

9

Fl. gr. 1.

Fl. in Sol

Ob. 1.

Clar. picc.

Clar. (La) 1. 2.

1. 2.

Fag.

C-Fag. 2.

Basso Solo

Solo

mf

Clar. 2 in La = Clar. 2 in Sib

ff

9

Fl. gr. 2.

Fl. in Sol

Oboi 1.

Clar. picc.

Clar. 1. (La)

Clar. 3. (Sib)

1. 2.

C-Fag.

2 Celli Soli

6 Contrabassi.

10

mf

Solo

sempre ff

très en dehors

mf

2. con sord. arco

con sord.

pizz.

10

1. Fl. picc.

2. Fl. picc.

1. Fl. gr.

2. Fl. gr.

Oboi

1.

2. 3.

Cor. ingl.

Clar. picc.

Clar. 1. (La)

Clar. 2. (Si \flat)

1. C-Fag.

2. C-Fag.

Tr. picc. in Ro

2 Celli Soli

6 Contrabassi.

Flatterzunge

Solo

Solo (come sopra)

con sord.

p

mf

3

7

6

5

5 \flat

3

3

3

3

3

3

3

3

3

11

1. Fl. picc.

2. Fl. picc.

1. Fl. gr.

2. Fl. gr.

Fl. in Sol

1. Oboi

2.3. Oboi

Cor. ingl.

Clar. picc.

Clar. 1. (La)

2. Clar. (Si)

3. Clar. (Si)

Clar. basso 1.

2. Fag.

3. Fag.

1. C-Fag.

2. C-Fag.

Cor. 3.

4. Cor.

Tr. picc. (Re)

Viol. Solo

5 Viole

glissando sul Do

arco

(pizz.)

2 Celli

Soli

6 Contrabassi.

Flatterzunge

sul Sol

11

1. Fl. picc.

2. Fl. picc.

1. Fl. gr.

2. Fl. gr.

Fl. in Soli

1. Oboi

2. 3. Oboi

Cor. ingl.

Clar. picc.

Clar. 1. (La)

2. Clar. (Sib)

3. Clar. (Sib)

Clar. basso 1.

1. Fag.

2. Fag.

3. Fag.

1. C-Fag.

2. C-Fag.

Cor.

Tr. picc. (Re)

Viol. Solo.

Viole (div.)

1. 2 Celli Soli.

2. 2 Celli Soli.

6 Contrabassi.

Solo.

(come sopra)

to 4^a Fag.

(senza sord.)

(senza sord.)

Clar. picc.

Clar. 1. (La)

Clar. 2 & 3. (Si)

Clar. basso 1.

Fag. 1.

Cor. 1. 2.

Viol. 1.

6 Viole Solo

pp

mf

mp

mf

p

p

p

p

p

con sord.

Tutti

pizz.

mf

mf

p

p

p

p

Viole Tutte

Celli Tutti

C-bassi Tutti

**ВЕСЕННЯ ГАДАНИЯ.
ПЛЯСКИ ЩЕГОЛИХЪ.**

**LES AUGURES PRINTANIER.
DANSES DES ADOLESCENTES.**

13 Tempo giusto. $\text{♩} = 50$

14 Solo

Cor. ingl.

Fag. 1. 2.

1. 2. 3. 4.

Cor.

5. 6. 7. 8.

Viol. 2.

Viole.

Celli

Bassi

f *sempre*

f *sempre*

arco (non div.) *sempre simile*

(non div.) *sempre stacc.* *sempre simile*

arco (non div.) *sempre stacc.* *sempre simile*

arco (non div.) *sempre stacc.* *sempre simile*

sempre stacc.

meno f

1 & 2 senza sord.

13 Tempo giusto. $\text{♩} = 50$

14

15

1.
2. Fl. picc.

Cor. ingl.

Clar. picc.

Clar. 2. 3.
(Si \flat)

Fag. 1. 2.

1. 2. 3. 4.
Cor.

6. 7. 8.

Viol. 1.

Viol. 2.

V.le

Celli

Bassi

come sopra

come sopra

pizz.

come sopra

come sopra

come sopra

come sopra

come sopra

15

Obol. 1. 2.

Cor. ingl.

Fag. 1. 2.

Tr. 1.

Viol. 1.

Viol. 2.

V.le

Celli

Bassi

con sord. Solo

mf

mf

pizz.

pizz.

poco meno f

pizz.

1. 2.

3.

16

16

1. Fl. picc.

2. Fl. picc.

1. Fl. gr. Flatterzunge

2. Fl. gr. Flatterzunge

Fl. in Sol

3 Oboi a 2 sempre simile

Cor. ingl.

Clar. picc.

Clar. 1 (La)

2. Clar. (Sib)

3. Clar. (Sib)

Fag. 1. 2.

Cor. 4. con sord.

picc. in Re

Trombe con sord.

1. 2. 3. 4. in Do

Viol. 1.

Viol. 2.

V-le

Celli *f meno f*

Bassi *f meno f*

1. Fl. picc.

2. Fl. picc.

1. Fl. gr.

2. Fl. gr.

Fl. in Sol

3 Oboi

Cor. ingl.

Clar. picc.

Clar. 1 (La)

2. Clar. (Si b)

3. Clar. (Si b)

Fag. 1. 2.

8 Corni

picc. in Re

Trombe

1. 2. 3. 4. in Do

Viol. 1.

Viol. 2.

V. le

Celli

Bassi

ff

sim.

a 2

sim.

6

sim. 3

4.

3

f

40 senza sord.

f sempre

f sempre

p

f

senza sord.

3.

2. 3. 4.

1. 2. 3. 4.

3

3

3

arco

sempre simile

non div.

sempre sim.

non div. come sopra

arco

non div.

come sopra

sempre sim.

arco come sopra

sempre sim.

arco

non div.

sempre sim.

18

non div.

sempre sim.

19

1.2. 8. Fag. *a2* *f*

C-Fag.1. *f*

Cor.

Viol.1. *p sub.* *f* *p sub.*

V-le *p sub.* *f* *p sub.*

Celli *p sub.* *f* *p sub.*

Bassi *p sub.* *f* *p sub.*

19

1.2. 8. Fag. *a2* *più f*

C-Fag.1. *più f*

Trombone 1. *mf*

Viol.1. *f* *p sub.* *f*

V-le *f* *p sub.* *f*

Celli *f* *p sub.* *f*

Bassi *f* *p sub.* *f*

20

21

Fl.1.

Oboi 1.2.

1.2. 3. Fag. *a2*

C-Fag.1. *più f*

Trombone 1. *f*

Viol.1. *p sub.*

V-le *p sub.*

Celli *p sub.*

Bassi *p sub.*

21

1. Fl. picc.

2. Fl. gr. 1.

Oboi. 1. 2.

Cor. ingl.

Clar. 2. 3. (Si)

Fag. 2.

1. 2. 5. 6. Cor.

3. 4. 7. 8.

Tr. picc. (Re)

Tr. 1. (Do)

Tr. boni. 1. 2.

Tubc. 1. 2.

Timp.

Gr. C.

Viol. Solo.

Viol. 1.

Viol. 2.

V. lc.

Celli.

Bassi.

ff *mf* *sim.* *Solo stacc. marc.* *pizz.* *arco* *3* *8*

24

Solo marc.

Cor. ingl. *sim.*

Clar. 2,3 (Sib) *mf*

Fag. 1,2 *mf*

Fag. 3,4 *p*

Tr. 1 (Do)

2 Viol. Soli *mf* *mf* *mf* *p sub.*

Viol. 1. *f* *f* *f* *p* *p sub.*

Viol. 2. *f* *f* *f* *mf* *p sub.*

V.le *pizz.* *f* *f* *col legno sino al segno* *mf* *p sub.*

Celli *f* *f* *f* *col legno sino al segno* *p sub.*

24

25

Fl. gr. 1 *Solo* *p*

Fag. 1,2 *mf*

Fag. 3,4 *mf*

Cor. 1, 2. *Solo* *mp (mais en dehors)* *p*

2 Viol. Soli *sempre simile*

Viol. 1. *mf*

Viol. 2. *mf*

V.le *mf*

Celli *mf*

25

26

Fl. gr. 1.

Oboi 1. 2.

1. 2.

Fag.

3. 4.

Cor. 1.

Tr. 1. (Do)

2 Viol. Solo

Viol. 1.

Viol. 2.

V-le

Celli

Soli

mf

Solo

mf

26

27

Fl. gr. 2.

Fl. in Sol

Clar. 2. 3. (Si)

1. 2.

Fag.

3. 4.

Cor. 5.

Tr. 2. (Do)

2 Viol. Solo

Viol. 1.

Viol. 2. div.

V-le

Celli

Solo

f

mf

Solo

Solo con sord.

senza sord.

mf

27

28

Fl. gr. 1. 2. Fl. in Sol Clar. picc. (Mib) 1. 2. Clar. (Sib) 2. 3. Clar. basso Fag. 1. 2. C-Fag. Cor 5. Tr. boni 1. 2. Timp. 1. 2. 3. 2 Viol. Solo. Viol. 1. Viol. 2. div. V-le. Celli. Bassi.

mf mf mf mf mf mf mf mf pp mf pizz. mf

28

1. Fl. picc.

2. Fl. picc.

1. Fl. gr.

2. Fl. gr.

Fl. in Sol.

Oboi 1. 2.

Clar. picc. (Mib)

1. Clar. (Sib)

2. Clar. (Sib)

3. Clar. (Sib)

Clar. basso

1. 2. Fag.

3. 4. Fag.

C-Fag.

1. 2. Tr. (Do)

3. 4. Tr. (Do)

Tr-boni 1. 2.

1. 2. Timp.

3. Timp.

Triang. bag. en bois

Cymb. antique

Viol. 1.

Viol. 2.

V.le. div. en 3.

3 Soli

Celli

gli altri

Bassi

mp cantabile

mf

f

stacc.

arco marcatis. e molto cantabile

Pult 5.6. 7.8.

Tutti div. en 2

Fl. picc. 1. 2.

Fl. gr. 1. 2.

Fl. in Sol 1. 2.

Oboi 1. 2. 3.

Cor. ingl. 1. 2.

Clar. picc. (Mib) 1. 2. 3.

Clar. (Sib) 1. 2. 3.

Clar. basso 1. 2. 3. 4.

Fag. 1. 2. 3. 4.

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

Tr. (Do) 1. 2. 3. 4.

Tr. boni 1. 2.

Timp. 1. 2. 3.

Triang. bag. en bois

Symb. antique

Viol. 1. div. en 2.

Viol. 2. div. en 2.

V. le. div. en 3.

3 Celli Soli

Celli gli altri

Bassi

mp

tr

f

p

sub.

stacc.

pizz.

sur le sol

4 Sole

Tutte

le altre

2^e cor. ingl. to Ob. 1^o

4^e Fag. to C. Fag. 2^e

Clar.picc.(Mi) *sempre sf* (in Re)

1. Clar.(Si \flat) *sempre sf*

2.3. Clar.basso *sempre sf*

Viol.1. *cresc.*

Viol.2. *sf* *menof* *sf* *sf* *cresc.* *sf* *sf*

4 Sole V.le. *sf* *menof* *sf* *menof* *sf* *menof* *sf*

le altre *sf* *menof* *sf* *menof* *sf* *menof* *sf*

3 Soli *menof* *sf* *sf* *menof* *sf* *menof* *sf*

Celli gli altri *menof* *sf* *sf* *menof* *sf* *menof* *sf*

Bassi *cresc.*

31 Solo

Fl.picc. 1. *mf grazioso*

1.2. Oboi *mf*

3. *mf*

Cor.ingl.1 *mf*

C-Fag. 1.2. *sf*

Cor. 4. *sf*

Viol.1. *div. pizz.* *sf* *sf*

Viol.2. *(pizz.) div.*

V.le. *div. pizz.*

Celli *pizz.* *sf* *sf*

31

32



Fl. picc. 1.2.
1.
Fl. gr.
2.
Fl. in Sol.
1.2.
Oboi
3.4.
Cor. ingl.
Clar. picc. (Re)
1.
Clar. (Sib)
2.
3.
Fag. 3.
C-Fag. 1.2.
4.
1.2.3.4.
Cor.
5.6.7.8.
Tr. (Do)
1.
3.
Viol. 1.
Viol. 2.
V-le.
Celli
Bassi

sf
mf
f
f sempre
mf
f
mf
mf
mf
arco
mf
arco
mf
arco
mf cresc
arco
mf cresc
arco
mf cresc
arco
sf
sf
sf
arco
f

32

Fl. picc. 1.2.

1.

Fl. gr.

2.

Fl. in Sol

(Flutterzunge) *mf*

Flutterzunge *f*

sempre sim.

Oboi

1.2.

3.4.

Cor. ingl.

Clar. picc. (Re)

1.

Clar. (Si)

2.

3.

Fag.

1.2.

3.

C-Fag. 1.2.

1.

sempre dim.

1.2.3.4.

Cor.

5.6.7.8.

Tr. picc. (Re)

mf

1.2.

Tr. (Do)

3.4.

Tube

f

mf

Viol. 1.

arco

arco

f

mf

sempre sim.

Viol. 2.

sempre sim.

sempre sim.

sempre sim.

V-le

sempre sim.

Celli

pizz.

Bassi

v

33

Fl. picc. 1.2. *sempre sim.*

1. Fl. gr. *ff*

2. Fl. in Sol (Flutterzunge)

1. Oboi

2.3.4. Oboi *stacc.*

1. Clar. picc. (Re) (Flutterzunge)

2. Clar. (Sib) (Flutterzunge)

3. Clar. basso (Flutterzunge)

1.2.3. Fag. 1.2.3. *f* *a3 tr.*

1.2. C-Fag. 1.2. *a2*

1.2.3.4. Cor. *f*

5.6.7.8. Cor.

Tr. picc. (Re)

Tr. (Do)

Tr. boni. *f*

Tube *poco più f*

Viol. 1. *f*

Viol. 2. *ff*

V. le *f* *f*

Celli *arco* *f* *sim.*

Bassi *ff*

This page of an orchestral score, numbered 35, contains the following parts and markings:

- Fl. picc. 1.2.**: Piccolo flutes.
- Fl. gr.**: Flute in G major, marked *sempre sim.*
- Fl. in Sol**: Flute in G major.
- Oboi 1. 2. 3. 4.**: Oboes, marked *sff*.
- Cor. ingl.**: English Horn, marked *sff*.
- Clar. picc. (Re)**: Piccolo Clarinet in E-flat.
- Clar. (Si)**: Clarinet in B-flat, parts 1, 2, and 3.
- Clar. basso**: Bass Clarinet.
- Fag. 1. 2. 3.**: Bassoons, marked *tr* (trills).
- C-Fag. 1. 2.**: Contrabassoons, marked *sff*.
- Cor. 1. 2. 3. 4. 5. 6. 7. 8.**: Horns, marked *f*.
- Tr. picc. (Re)**: Piccolo Trumpet in E-flat.
- 4. Tr. (Do)**: Four Trumpets in D.
- Tr. boni 1. 2. 3.**: Three Trombones.
- Tube**: Tuba, marked *poco più f* and *secco*.
- Temp.**: Timpani.
- Viol. 1. 2.**: Violins.
- V-le**: Violas, marked *4 Pos.*.
- Celli**: Cellos, marked *sff*.
- Bassi**: Basses, marked *sff*.

The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo (1 & 2), Flute (1 & 2), Flute in C (1, 2, 3, 4), Oboe (1, 2, 3, 4), Cor Anglais (1, 2, 3, 4), Clarinet in B-flat (1, 2, 3), Clarinet in A (1, 2, 3), Bassoon (1, 2, 3), and Contrabassoon (1, 2). The brass section includes Trumpets (1 & 2, 3 & 4), Trombones (1 & 2, 3 & 4), and Tuba. The string section includes Violins (1 & 2), Viola, Violoncello, and Bass. The percussion section includes Timpani. The score features various musical notations such as dynamics (e.g., *sf*, *gliss.*), articulation, and performance instructions. A rehearsal mark '36' is present at the top and bottom of the page. A specific instruction for the Contrabassoon is noted as '2° C. Fag to Fag 2°'.

37 Presto $\text{♩} = 132$ a 2 8

Fl. picc. 1.2. Fl. gr. 1.2. Fl. in Sol 1. 2. 3. 4. Oboi Cor. ingl. Clar. picc. (Re) 1. 2. Clar. (Sib) 3. Clar. basso Fag. 1. 2. 1. 2. 3. 4. Cor. 5. 6. 7. 8. Tr. picc. (Re) Tr. (Do) Timp. gr. Gr. C. Viol. 1. Viol. 2. V. lc. Celli Bassi

38 2^a Picc. to Fl. 3^o trem. sim. sim. sim. sim. ff *marcalissimo* Solo enharm. secco poco sf non div. non div. non div. pizz. *sempre f* (pizz.) 2^a V. (arco) 2^a V.

37 Presto $\text{♩} = 132$ 38

Detailed description of the musical score: The score is for a full orchestra and includes parts for woodwinds (flutes, oboes, clarinets, bassoon, trumpets, trombones), brass (cornets, horns), percussion (timpani, gong/cymbal), and strings (violins, viola, cellos, basses). The tempo is marked 'Presto' with a metronome marking of 132. The score is divided into two systems, labeled 37 and 38. System 37 begins with a 'Presto' tempo marking and a metronome marking of 132. System 38 continues the piece and includes a '2^a Picc. to Fl. 3^o' instruction, indicating a change in instrumentation. The score features various dynamics such as *ff*, *marcalissimo*, *Solo*, *en harm.*, *secco*, *poco sf*, *non div.*, *pizz.*, and *sempre f*. The woodwind and brass sections play melodic lines, while the strings provide a rhythmic accompaniment. The score is written in a key signature of one sharp (F#) and a time signature of 2/4.

1. Fl. gr. 2. Fl. in Sol 1. Oboi 2. Oboi 3. Oboi 4. Cor. ingl. 1. Clar. picc. (Re) 1. 2. Clar. (Sib) 3. Clar. basso 1. 2. Fag. 3. Cor. 1. 2. 3. 4. 5. 6. 7. 8. Tr. boni 1. 2. 3. Timp. picc. Timp. gr. 4 Viol. Soli Viol. 1. Viol. 2. V. le Celli Bassi

Flatterz. Flatterz. Flatterz. = Cor. ingl. 2 (in Mib) secco Solo a 2 Solo > > > f assai pizz. p. pizz.

40

Fl. picc. 1.

Fl. gr. 1. 2. 3.

1. 2.

Cor.

5.

Tr. picc. (Re)

1.

Tr. (Do)

2.

3.

4.

Viol. 1.

Viol. 2.

V. le

Celli

Bassi

Soli
a²

bouché

Tutti
pizz.

p sub. cresc.

40

This page contains a musical score for a full orchestra and strings. The instruments listed on the left are: Fl. gr. 1.2., Fl. in Sol., Oboi 1. 2. 3., Cor. ingl. 1. 2., Clar. (Sib) 1. 2. 3., Clar. basso, Fag. 1. 2. 3., Cor. 2. 4. 6. 7. 8., Tr. (Do) 1. 2. 3., Tr. boni 1. 2. 3., Tube, Timp. picc., Timp. gr., Viol. 1., Viol. 2., V. le, Celli, and Bassi. The score is in 3/4 time with a key signature of one sharp (F#). It features various musical notations including dynamics (secco, ff), articulation (arco), and performance instructions (a 2, a 3). A rehearsal mark '41' is placed at the top and bottom of the page. The bottom right corner of the page includes the number '41' and the dynamic marking 'ff'.

42 crescendo poco a poco

Fl. picc. 1. *mf*

Fl. gr. 2.3. *mf*

Fl. in Sol *mf*

Oboi 1.2. 3. *p*

Cor. ingl. 1.2. *p*

Clar. picc. (MiB)

Clar. (SiB) 1. 2. 3.

Cor. 1.2. 3.4. 5.6. 7.8.

Tr. (Do) 1.2. 3.4.

4 Viol. Soli

Viol. 1. *pizz.* *arco*

Viol. 2. *pizz.* *arco*

V. le *pizz.*

Celli *pizz.*

Bassi *pizz.*

42 crescendo poco a poco

The musical score is organized into several sections:

- Flutes:** Fl. picc. (Piccolo), Fl. gr. (Grand Flute), Fl. in Sol (Solo Flute).
- Woodwinds:** Oboi (Oboes), Cor. ingl. (English Horns), Clar. picc. (Mib) (Piccolo Clarinet), Clar. (Sib) (Clarinets), Fag. (Bassoons), Cor. (Horns), Tr. picc. (Re) (Piccolo Trumpet), Tr. (Do) (Trumpet), Tr. boni (Trombones).
- Violins:** 4 Viol. Soli (Solo Violins), Viol. 1., Viol. 2.
- Other Instruments:** V-le (Viola), Celli (Cello).

Key markings and features include:

- Dynamic markings: *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte).
- Performance instructions: *arco* (arco), *unis.* (unison).
- Rehearsal marks: **43** at the beginning and end of the page.
- Time signature: 2/4.
- Key signature: One flat (B-flat major or D minor).

Fl. picc. 1

Fl. gr. 1. 2. 3.

Fl. in Sol

Oboi 1. 2. 3.

Cor. ingl. 1. 2.

Clar. picc. (Mib)

Clar. (Sib) 1. 2. 3.

Clar. basso

Fag. 1. 2. 3. 4.

C. Fag. 1. 2.

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

Tr. picc. (Re)

Tr. (Do) 1. 2. 3. 4.

Tr. boni 1. 2. 3.

Tube 1. 2.

Timp. gr.

Viol. 1.

Viol. 2.

V. le

Celli

Bassi

3° Fl to Picc 2°

4° Fag to C. Fag 2°

1 Solo marc.

p sub. crescendo

p sub. crescendo

gliss. 8

gliss. 8

arco

Fl. picc. 1.2. *F1. picc. 2 = Fl. gr. 3*

Fl. gr. 1.2.

Fl. in Sol

Obol. 1.2.

Obol. 3.4.

Cor. ingl.

Clar. picc. (Mil)

Clar. (Sib) 1.2.

Clar. (Sib) 3.

Fag. *3*

C-Fag. *2*

Cor. 1.2.

Cor. 3.

Tr. (Do) 3.4.

Timp. gr.

Viol. 1.

Viol. 2.

V. le

Celli

Bassi

Fl. picc. 1.

Fl. gr. 1.2.

Fl. in Sol.

Oboi 1.2. 3.4.

Cor. ingl.

Clar. picc. (Mib)

Clar. (Sib) 1. 2.3.

Fag. a 3. a 2.

C-Fag. sim.

Cor. 1.2.3. 4.5.6.

Tr. (Do) 1.2. 3.4.

Tr. boni 1.2. 3.

Tuba

Timp. gr. secco molto sf.

Gr. C. sim.

Viol. 1. non div. sim. ff.

Viol. 2. sim. ff. div.

V-le sim. ff.

Celli sim. ff.

Bassi sim.

48 Tranquillo ♩ = 108

1.2. Fl.gr.
3. Fl. in Sol
Clar.picc.(Mib)
Clar.basso

48 Tranquillo ♩ = 108

Detailed description: This block contains the musical score for measures 48 to 53 of the piece 'Tranquillo'. It features five staves: Fl. gr. (1.2.), Fl. in Sol (3.), Clar. picc. (Mib), and Clar. basso. The music is in 4/4 time with a tempo of 108 beats per minute. The key signature has two flats. The score includes various musical notations such as trills, slurs, and dynamic markings like 'p'.

49 Sostenuto e pesante ♩ = 80

Oboe 1.
Clar.picc.(Mib)
Clar.(Sib) 1.2.
Clar.bass 1 2
Fag. 1. 2.3.
C-Fag.
Cor. 7.8.
Gr.C.
Viol. 1.
Viol. 2.
V-le
Celli
Bassi

49 Sostenuto e pesante ♩ = 80

Detailed description: This block contains the musical score for measures 49 to 54 of the piece 'Sostenuto e pesante'. It features ten staves: Oboe 1., Clar. picc. (Mib), Clar. (Sib) 1.2., Clar. bass 1 2, Fag. 1. 2.3., C-Fag., Cor. 7.8., Gr. C., Viol. 1., Viol. 2., V-le, Celli, and Bassi. The music is in 4/4 time with a tempo of 80 beats per minute. The key signature has two flats. The score includes various musical notations such as slurs, dynamics like 'mf' and 'p', and performance instructions like 'Solo cant.', 'div. a 4', and 'pizz.'.

50

51

Fl. picc.

1. 2.

Fl. gr.

3.

Fl. in Sol

Oboe 1.

Clar. picc. (Mib)

Clar. (Sib) 1. 2.

Clar. bassi $\frac{1}{2}$

1.

Fag.

2. 3.

C-Fag.

1. 2.

Cor. 3. 4.

mp

7. 8.

Gr. C.

Viol. 1.

Viol. 2.

4 V.le Sole

mf

mf

Le altre

Celli

Bassi

f

mf

trium

se molto cantab.

se molto cantab.

50

51

Fl. picc.

Fl. gr. 1. 2. 3. *Fl 3^o to Picc 2^o*

Fl. in Sol.

Oboi

Clar. picc (Mi.)

Clar. (Sib) 1. 2.

Clar. bassi 1/2 1.

Fag. 2. 3.

C-Fag.

Cor. 7. 8.

Gr. C.

Viol. 1.

Viol. 2.

4Viole Solo

Le altre

Celli

Bassi

tr

3

3

tr

3

tr

tr

Solo cant.

mf

mf

mf

Solo cant.

p

mf

mf

arco

div *mf* *(Tutti)*
a 2
pizz.

Fl. picc. $\frac{2}{4}$

Fl. gr. 1. 2.

Fl. in Sol.

Oboi 1. 2. 3. 4.

Cor. ingl.

Clar. picc. (Mi \flat)

Clar. (Sib) 1. 2.

Clar. bassi $\frac{1}{2}$

Fag. 1. 2. 3.

C. Fag.

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

Tr. picc. (Re)

Tr. (Do) 1. 2. 3. 4.

Tromb. 1. 2.

Tube

Timp. gr.

Gr. C.

Tamtam..

Viol. 1.

Viol. 2.

V-le

Celli

Bassi

à. 2

ff

53

sim.

ff

sempre sim.

ff e molto pesante (sempre)

fissai

fissai molto pesante ma non troppo

sim.

arco

unis arco pizz.

arco pizz.

arco pizz.

arco pizz.

ff pesante

arco pizz.

arco pizz.

arco pizz.

arco pizz.

ff

Fl. gr. 1. 2.

Fl. picc. 1. 2.

Fl. in Sol.

Oboi 1. 2. 3. 4.

Cor. ingl.

Clar. picc. (Mib)

Clar. (Sib) 1. 2.

Clar. bassf 1. 2.

Fag. 1. 2. 3.

C-Fag.

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

Tr. picc. (Re)

Tr. (Do) 1. 2. 3. 4.

Tromb. 1. 2. 3.

Tube

Timp. gr.

Gr. G.

Tamtam.

Viol. 1. 2.

V-je

Celli

Bassi

Fl. gr. *f*

Clar. basso 2 = Clar. 3 (Sib)

gliss.

arco pizz.

pizz.

possib. arco

1. Fl. picc.

2. Fl. picc.

Fl. gr.

Fl. in Sol.

1. Oboi

2. Oboi

3. 4. Oboi

Clar. picc. (Mi b)

1. Clar. (Si b)

2. Clar. (Si b)

Clar. basso

Fag.

C-Fag.

8 Corni

1. 2. Tr. (Do)

3. 4. Tr. (Do)

Tromb.

Tube

Timp.

Gr. C.

Viol.

V-le

Celli

Bassi

sf

f

sfz

f pesante

a 2

a 4

(non div.)

55

1. Fl. picc.

2. Fl. picc.

Fl. gr.

Fl. in Sol.

1. Oboi

2. Oboi

3.4. Oboi

Clar. picc. (Mib)

1. Clar. (Sib)

2. Clar. (Sib)

Clar. basso

Fag.

C-Fag.

8 Corni.

1.2. Tr. (Do)

3.4. Tr. (Do)

Tromb.

Tube

Timp.

Gr.C.

1. Viol.

2. Viol.

V-le

Celli

Bassi

Tranquillo ♩ = 108

Fl. picc. 1. 2.

Fl. gr. 1. 2.

Fl. in Sol. Solo p

Oboi 1. 2. 3. 4.

Clar. picc. (Mil.) Solo p

Clar. (Si^b) 1. 2. 3. 4.

Clar. basso

Fag. sf

G-Fag. sf

8 Corni. sf

Tr. (Do) 1. 2. 3. 4.

Tromb. 1. 2. 3. 4.

Tuba 2.

Timp. sf

Viol. 1. 2.

V-le sf

Celli sf

Bassi sf

Tranquillo ♩ = 108

ИГРА ДВУХЪ ГОРО ДОВЪ.

JEUX DES CITES RIVALES.

57

Molto allegro ♩ = 168

Fl. picc.

Fl. gr.

Fl. in Sol.

Oboi 1. 2. 3.

Cor. ingl. 1. 2.

Clar. picc. (Re)

Clar. (Sib)

Clar. basso

Fag. 1. 2. 3.

C-Fag.

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

Tr. (Do) 1. 2. 3.

Tromb. 1. 2. 3.

Tube 1. 2.

Timp. picc.

Timp. gr.

Viol. 1. 2.

V-le

Celli

Bassi

mf *a2* *con sord.*

f *ten.* *sim.*

marcato *marc.*

Soli *a2* *marcato*

Soli *marcato*

Solo *marcatiss.* *ben ten.* *passai* *sim.*

pizz. *arco* *arco* *arco*

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

57

Molto allegro ♩ = 168

Fl. picc.

Fl. gr.

Fl. in Sol.

Oboi 1. 2. 3.

Cor. ingl. 1. 2.

Clar. picc. (Re)

Clar. (Sib)

Clar. basso

Fag. 1. 2. 3.

G-Fag.

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

Tr. (Do) 1. 2. 3.

Tromb. 1. 2. 3.

Tube 1. 2.

Timp. gr.

Viol. 1.

Viol. 2.

V-le

Celli

Bassi

f

sf

ten.

sim.

marc.

1° gliss.

3°

ben ten.

assai ben ten.

passai

sf

Ritenuo pesante a tempo

59

Fl. gr.

Fl. in Sol.

Cor. ingl. 1.

Clar. picc. (Re)

Clar. (Si \flat) 1, 2, 3.

Fag. 1, 2.

Cors. 1, 2, 3, 4, 5, 6, 7, 8.

Tuba 1, 2.

Timp. picc.

Timp. gr.

Viol. 1, 2.

V-le

Celli

Bassi

f détachés

f

f détachés

2.3. a 2 *f*

à.2

1 *à.2*

2 *à.2*

3 *à.2*

4 *à.2*

5 *à.2*

6 *à.2*

7 *à.2*

8 *à.2*

f

1^o Solo

div. pizz.

div. pizz.

Ritenuo pesante a tempo

59

60

Fl. gr. *sim.* *mf cant.*

Fl. in Sol. *sim.* *mf cant.*

1. *mf*

Oboi *mp* *mp* *3*

2. 3. *mp*

Cor. ingl. 1. *sim.* *mp*

Clar. picc. (Re) *sim.* *mp* *2*

Clar. (Sib) 1. 2. 3. *sim.* *1.* *3*

Tr. (Do) 1. (Sord.) *mp*

Tube.

Timp. picc.

Timp. gr.

1. *sim.*

Viol. 2. *sim.*

V-le

Celli

Bassi

60

Fl. gr.

Fl. in Sol.

1.2. Oboi

3.4.

Clar. picc. (Re)

1.

Clar. (Sib)

2.

Clar. bassi.

Fag. 1.

C- Fag.

4.

Cor. 5.6.

7.8.

1.2. Tr. (Do)

3.4.

Viol. 1.

Viol. 2.

V-le

Celli

Bassi

senza sord.

cant.

pizz.

arco

sf

mf

cresc. (per tutto quat.)

Fl. picc.
1.
2.
Fl. in Sol
1.
2. & 3.
Oboi
1.
2. & 3.
Clar. picc. (Re)
Clar. (Sib)
Clar. bassi
C-Fag.
Cor.
1. 2.
3. 4.
5. 6.
7. 8.
Tr. picc. (Re)
Tr. (Do)
1. 2.
3. 4.
Tr-boni
1. 2.
3.
Viol. 1.
Viol. 2.
Viola
Celli
Bassi

a2
a2
a2
mf
mf
sf
sf
sf
sf
sf
sf
sf
sf
arco
sempre f
sempre f
sempre f

ten.
ten.
ten.
sim.
sim.

63

This musical score page, numbered 63, contains the following parts and markings:

- Fl. picc.** (Piccolo Flute): *a2*
- Fl. gr.** (Flute): 1. and 2.
- Fl. in Sol** (Flute in Sol)
- Oboi** (Oboes): 1. 2. and 3. 4.
- Clar. picc. (Re)** (Piccolo Clarinet in E-flat)
- Clar. (Sib)** (Clarinet in B-flat)
- Clar. bassi** (Bass Clarinets): *a2*
- C-Fag.** (Bassoon): *a2*
- Cor.** (Cor Anglais): 1. 2. and 3. 4. (with *f* and *simile* markings)
- Tr. picc. (Re)** (Piccolo Trumpet in E-flat)
- Tr. (Do)** (Trumpets): 1. 2. and 3. 4. (with *sf* marking)
- Viol.** (Violins): 1. and 2. (with *sempre sf* and *simile* markings)
- Viole** (Violas): *sempre sf* and *simile*
- Celli** (Cellos)
- Bassi** (Double Basses)

63

Flatterzunge *crescendo*

Flatterz. *f*

Flatterz. *f*

Flatterz. *f*

Clar. bassi *a2*

C-Fag. *a2*

1.2. *ben ten.*

3.4. *ben ten.*

5.6. *ben ten.*

7.8. *ben ten.*

Tr. picc.(Re)

1.2. *f*

3.4. *f*

1.2. *f*

3. *f*

Viol. *divisi*

Viola *divisi*

Celli

Bassi

crescendo

Fl. picc. a2

1. Fl. gr.

2. Fl. gr.

Fl. in Sol

1.2. Oboi

3.4. Oboi

Cor. ingl.

Clar. picc. (Re)

Clar. (Si b)

Clar. bassi a2

1.2. Fag.

3. C-Fag.

1.2. Cor.

3.4. Cor.

5.6. Cor. 7 e 8 : Tube tenori in Sib

7.8. Cor.

Tr. picc.(Re) trem.

1.2. Tr. (Do) trem.

3.4. Tr. (Do)

1.2. Tr-boni

3. Tr-boni

1. Viol. pizz.

2. Viol. pizz.

Viola pizz.

Celli

Bassi

sf, *fff*, *f*, *sfz*, *pizz.*, *simile*

Fl. picc. a2

Fl. gr 1.2 a2

Fl. in Sol

1.2 Oboi

3.4

Cor. ingl.

Clar. picc. (Re)

Clar. (Sib)

Clar. bassi a2

1.2 Fag.

3

C-Fag. a2

1.2 Cor. 3.4

5.6

Tr. picc. (Re)

1. Tr. (Do)

2. 3. 4.

1. 2. Tr. boni

3.

tenori Tube (Sib)

bassi

1. Viol.

2.

Viole

Celli

Bassi

ff come sopra

trem. p molto

trem. p molto

mf molto pesante

mf molto pesante

arco

arco

arco

64

1. Fl. picc. *f*

2. *f*

1. Fl. gr. *f*

2. *f*

Fl. in Sol

1. 2. *f*

Oboi

3. 4. *f*

Cor. ingl. *f*

Clar. picc. (Re) *f*

Clar. (Sib)

1. 2. *f*

Cor. 3. 4. *f*

5. 6. *cantabile* *mf*

tenori (Sib) *a2*

Tube *a2*

bassi *a2*

Gr. C. *secco* *mf*

1. Viol. *ff*

2. *ff*

Viola *non divisi*

Celli

1. Fl. picc. Flatterz. 2° Picc to Fl3°

2. Fl. gr.

1. Fl. in Sol

1 2 Oboi

3 4 Cor. ingl.

Clar. picc. (Re) Flatterz.

1. Clar. (Sib)

2. Fag. p

3. C-Fag. p, stacc.

1. 2. Cor. 3. 4. f ma non tanto

5. 6. Tr. picc. (Re)

1. 2. Tr. (Do)

3. 4. Tr. boni

1. 2. tenori (Sib) a2

3. 4. Tube bassi a2

Gr. C.

1. Viol. gliss. ff

2. Viole gliss. ff

ШЕСТВИЕ СТАРЪЙШАГО-
-МУДРЪЙШАГО.

CORTÈGE DU SAGE.

67 68

Oboi 1.2. *sempre poco sf*

Fag. 1.2. *mf*

8. *mf*

C-Fag. *stacc.* *mf*

1.2. *mf*

Cor. 3.4. *mf*

5.6. *mf*

tenori (Sib) *a2*

Tube bassi *a2*

Timp. *p*

Gr. C.

Tamtam

Viola *divisi*

3 Celli *a3 stacc.* *mf* *Tutti* *divisi*

Bassi *divisi*

67 68

69

Oboi 1.2.

Fag. 1.2. 3.

C-Fag. *mf*

1.2.

Cor. 3.4. 5.6.

tenori (Sib) *a2*

Tube bassi *a2*

Timp.

Gr. C.

Tamtam

Viola

Celli

Bassi

69

70

1.2 Fl. gr.

3 Fl. in Sol

1.2 Oboi
a2 *non legato*

3.4 Oboi
a2 *non legato*

Cor. ingl.

Clar. picc. (Re)

Clar. (Sib)

Clar. bassi

1.2 Fag.

3 C-Fag.

1.2 Cor.

3.4 Cor.

5.6 Cor.

Tr. picc. (Re)

1.2 Tr. (Do)

3 Tr. (Do)

4 Tr. (Do)
(non legato) sempre sf

1 Tr. boni

2.3 Tr. boni

tenori Tube (Sib)

a2 bassii

Timp.

Gr. C.

Tamtam

Una rape Guero

1. Viol.

2. Viol.

Viole

Celli

Bassi

70

Fl. picc. 1.2. *lunga*

Fl. gr. 3. *trem.* *3rd Fl. to Picc. 2^o*

Fl. in Sol

Oboi 1.2. *a2*

3.4. *a2*

Cor. ingl.

Clar. picc. (Re)

Clar. (Sib)

Clar. bassi

Fag. 1.2. 3.

C. Fag.

Cor. 1.2. 3.4. 5.6. *lunga*

Tr. picc. (Re)

Tr. (Do) 1.2. 3. 4.

Tr. boni 1. 2.3. *had.*

tenori (Si b) *a2* *to cor 78^o*

bassi *a2*

Timp.

Gr. C.

Tamtam

Guero *divisi* *lunga*

Viol. 1. *sul pont. sino al segno*

2. *arco* *sul pont. sino al segno*

Viola

Celli

Bassi

ПОЦЪЛУЙ ЗЕМЛИ.
 [Старѣйшій-Мудрѣйшій.]
ADORATION DE LA TERRE.
 [Le Sage.]

ВЫПЛЯСЫВАНІЕ ЗЕМЛИ.
DANSE DE LA TERRE.

Lento. ♩ = 42. 72 Prestissimo. ♩ = 168. a2

Fl. picc.
 Fl. gr. 1.2
 Fl. in Sol
 1.2.
 Oboi
 3.
 Cor. ingl.
 Clar. picc. (Re)
 Clar. (Sib)
 Clar. bassi
 Fag. 1.2.3.
 C-Fag. Solo *non f ma marcato*
 1.2.
 3.
 Cor. 4.
 5.
 6.8.
 Tr. (Do) 3.4.
 1.2.
 Tr. boni 3.
 Timp.
 Gr. C.
 Tamtam
 2 Viol. Soli Viol. 1 unis. *gliss.*
 Viol. 2 unis.
 Viola Sola unis.
 Violoncelli Soli. 1.2. unis. *gliss.*
 2. *ppp*
 3. unis. *gliss.*
 4. *ppp*
 5. unis. *gliss.*
 6. *ppp*
 2 Bassi Soli con sord. 1. *ppp* senza sord. unis.
 sul Re

Lento. ♩ = 42. 72 Prestissimo. ♩ = 168.

Fl. picc. a2

Fl. gr. 1.2 a2

Fl. in Sol

1.2 Oboi

3.4

Cor. ingl.

Clar. picc. (Re) b

Clar. (Sib) a2

Clar. bassi a2

1.2 Fag. a2

3

C-Fag. a2

1.2 Cor. 4. marc. *marcatiss.*

3. marc. *marcatiss.*

5. marc. *marcatiss.*

6.8. marc. *marcatiss.*

Tr. picc. (Re) sf marc. marc.

1.2 Tr. (Do) sf marc. marc.

3.4 marc.

1.2 Tr. boni marc.

3. marc.

Timp.

Gr. C. *molto* *p sub. sf p* *p sub. sf p*

Tamtam *molto* *molto*

1. Viol. *gliss.* *sf* *gliss.*

2. *f* *gliss.* *sf*

Viole

Celli *gliss.* *gliss.*

Bassi

Fl. picc. *a 2*

.Fl. gr.

Fl in Sol

1. 2. Oboi

3. 4.

Cor. ingl.

Clar. picc. (Ré) *a 2*

Clar. (Sib)

Clar. bassi *a 2*

1. 2. Fag. *a 2*

3.

C-Fag. *a 2*

1. 2. Corni

3.

4.

5.

6. 8. *a 2 stacc. f*

Tr. picc. (Ré)

1. 2. Tr. (Do)

3. 4.

1. 2. Tr. boni

3.

Timp.

Gr. C

Tamtam

Viol. 1 *gliss.*

Viol. 2

V-le

Celli *gliss.*

Bassi

Solo(cuivrez) *f assai*

Solo(cuivrez) *f assai*

sub.

Fl. picc.

Fl. gr.

Fl. in Sol

1. 2.
Oboi

3. 4.

Cor. ingl.

Clar. picc. (Re)

Clar. (Sib)

Clar. bassi

1. 2.
Fag.

3.
C-Fag.

1. 2.
Corni

3.
4.
5.
6. 8.
Tr. picc. (Re)

1. 2.
Tr. (Do)

3. 4.

1. 2.
Tr-boni

3.

Timp.

Gr. C.

Tamtam

Viol. 1

Viol. 2

V-le

Celli

Bassi

Soli (cuvrez)
f assai

gliss.

p sub. *sfp*

Fl. picc.

Fl. gr.

Fl. in Sol

1. 2.
Oboi

3. 4.

Cor. ingl.

Clar. picc. (Re)

Clar. (Sib)

Clar. bassi

1. 2.
Fag.

3.

C-Fag.

C-Fag. 2 - Fag. 4

1. 2.
Corni

3.

5.

6. 8.

Tr. (Do) 1. 2.

Tr-boni 1. 2.

3.

Timp.

Gr.C.

Viol. 1

Viol. 2

V-le

Celli

Bassi

p

p sub.

p sub. détaché

Clar. bassi

2.

Corni 6. 8.

Tr. (Do) 4.

Timp.

Gr. C.

Viol. 2.

V-le

Celli

poco cresc.

mf

Solo

mf

détaché

mf

76 a 2

Clar. (Sib)

Clar. bassi

Fag. 1. 2.

1.

2.

3.

Corni 4. 5.

6. 8.

Tr. (Do) 3. 4.

Timp.

Gr. C.

Viol. 2.

V-le

Celli

Bassi

a 2

mf

f

mf

p

76

Clar.(Sib) a 2

Clar.bassi a 2

Fag. 1. 2.

1.

2.

3.

Corni

4.

5.

6. 8.

2.

Tr.(Do)

3. 4.

Timp.

Gr. C.

Viol. 1.

Viol. 2.

V-le

Celli

Bassi

Detailed description of the musical score: This page contains a full orchestral score for measures 77-81. The woodwind section includes two flutes (Sib and Bassi), two bassoons, and four horns (Corni). The brass section features two trumpets (Tr. Do) and four trombones (Timp., Gr. C., Viol. 1, Viol. 2). The percussion includes timpani and cymbals. The string section consists of violins, violas, cellos, and basses. The score is written in a key with one flat and a 4/4 time signature. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns. A dynamic marking of *mf* is present in the Viol. 1 part.

This page of a musical score is arranged in a standard orchestral format. At the top, the woodwind section includes Clarinet (Sib) and Clarinet Bassi, both marked with a first ending bracket and a second ending bracket. Below them are Flute 1 and 2. The brass section consists of five horns (labeled 1-5), two trumpets (labeled 2 and 3,4), and a tuba (labeled Tr. (Do)). The percussion section includes Timpani and Grand Cymbals (Gr.C.). The string section is represented by Violini 1 and 2, Viola (V-le), Celli, and Bassi. The score is written in a key signature of one flat and a 4/4 time signature. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns. The page number 89 is located in the top right corner.

Fl. picc.

Fl. gr.

Fl. in Sol

Oboi

Cor. ingl.

Clar. picc. (Mib)

Clar. (Sib)

Clar. bassi

1. 2. Fag.

3. 4.

1. 2. 3. 4. 5. 6. 8. Corni

Tr. picc. (Re)

1. 2. Tr. (Do)

3. 4.

3 Tr. boni

1. 2. Tube basse

Timp.

Gr. C.

Viol. 1

Viol. 2

V-le

Celli

Bassi

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

Fl. picc.

Fl. gr.

Fl. in Sol.

Oboi

Cor. ingl.

Clar. picc. (Mib)

Clar. (Sib)

Clar. bassi

1. 2.

Fag.

3. 4.

1.

2.

3.

4.

5.

6. 8.

Tr. picc. (Re)

1. 2.

Tr. in Do.

3. 4.

3 Tr-boni

Tuba tenore 1 (Sib)

1.

Tuba basse

2.

Timp.

Gr. C.

Viol. 1.

Viol. 2.

V-le

Celli

Bassi

1. 2. a 2

3. 4. a 2

unis.

unis

ЧАСТЬ ВТОРАЯ.
ВЕЛИКАЯ ЖЕРТВА.

SECONDE PARTIE.
LE SACRIFICE.

Вступление.

Introduction.

79 Largo. ♩ = 48

Flauti gr. 1. 2. 3.

Oboi 1. 2. 3. 4.

Clarinetto piccolo (Mib)

Clarinetti 1. 2. (Sib)

Clarinetti bassi 1. 2.

Corni 1. 3. 4. 6. 8.

Trombe (Do) 1. 2. 3. 4.

Violini 1.

Violini 2.

Viole 3 Viole sole senza sord. Le altre Viole con sord.

Celli

Bassi

pp, *ppp*, *p*, *ppoco*, *con sordini*, *div. a 3*, *Flautando e cantabile*, *mp*

79 Largo. ♩ = 48

Flpicc.

Fl. gr. 1. 2. 3.

Fl. in Sol

Oboi 1. 2.

3. 4.

Cor. ingl.

Clar. picc. (Mi b)

Clar. 1. 2. (Si b)

Clar. bassi 1. 2.

Fag. 1. 2. 3. 4.

C.-Fag.

Corni 1. 3. 4. 6. 8.

Tr. picc. (Re)

Tr. (Do) 1. 2. 3. 4.

Tr. boni

Tube

Timp.

Gr. C.

Viol. 1. con sord.

Viol. 2. con sord.

3 V-le Sole senza sord.

Le altre V-le

Celli con sord.

Bassi con sord.

80

81

Fl. piccolo. *come sopra* **82**

Fl. gr. 1. 2. *come sopra*

Fl. in Sol 3. *come sopra*

Oboi 1. 2. *come sopra*

Oboi 3. 4. *come sopra*

Cor. ingl. *come sopra*

Clar. picc. (Mib) *come sopra*

Clar. 1. 2. (Sib) *come sopra*

Clar. bassi 1. 2. *come sopra*

Fag. 1. 2. 3. 4. *come sopra*

C.-Fag. *come sopra*

Corni 1. 2. 3. 4. 6. 8. *come sopra*

Tr. picc. (Re) *come sopra*

Tr. (Do) 1. 2. 3. 4. *come sopra*

Tr. boni *come sopra*

Tube *come sopra*

Timp. *come sopra*

Gr. C. *come sopra*

Viol. 1. con sord. *mf* *pp* *sul pont. sino al segno*

Viol. 2. con sord. *mf* *pp* *sul pont. sino al segno*

V-le con sord. *mf* *pp*

Celli con sord. *mf* *pp*

Bassi con sord. *mf* *pp*

Clar. basso 2. = Clar. 3. Sib

Fag. 4 = C.-Fag. 2

82

83

84

Fl.in Sol

1.2.

Oboi

3.4.

Tr.(Do)

1.

2.

Viol.Solo senza sord.

Viol.2. con sord.

4 V-le Solo

1.

2.

3.

4.

Le altre V-le

1.

2.

5 Celli Soli

3.

4.

5.

gli altri Celli con sord.

Bassi con sord.

1.

2.

83

84

Solo con sord.

Solo con sord.

p

p

div.

senza sord.

senza sord.

senza sord.

senza sord.

unis.

senza sord.

senza sord.

senza sord.

senza sord.

senza sord.

ppp

Musical score for measures 85 and 86. The score includes parts for Cor (1.2 and 3.4), Tr. in Do (1 and 2), Viol. 1, Viol. 2, V.le., 5 Celli Soli (five individual staves), gli altri Celli, and Bassi. Measure 85 is marked with a box containing '85'. Measure 86 is marked with a box containing '86'. The score features various dynamics including *pp*, *ppp*, and *p*, and performance instructions such as 'Tutti. con sord.', 'con sord.', and 'senza sord.'. The V.le. part includes a triplet of eighth notes in measure 85. The 5 Celli Soli part includes a triplet of eighth notes in measure 85. The Bassi part includes a triplet of eighth notes in measure 85.

Musical score for measures 85 and 86, continuing from the previous page. The score includes parts for Clar picc. (Mib), Tr. in Do (1 and 2), Viol. 1, V.le. 1 pupitre, Celli, and gli altri. Measure 85 is marked with a box containing '85'. Measure 86 is marked with a box containing '86'. The score features various dynamics including *pp*, *ppp*, and *p*, and performance instructions such as 'con sord. div. a 3 a punta d'arco', 'senza sord.', 'sempre sord.', and 'pizz.'. The V.le. 1 pupitre part includes a triplet of eighth notes in measure 85. The Celli part includes a triplet of eighth notes in measure 85. The gli altri part includes a triplet of eighth notes in measure 85.

1. Fl. gr. 1 *dolcissimo*
 2. Fl. gr. 2 *dolcissimo*
 3. Fl. gr. 3 *dolcissimo*

Clar. picc. (Mi)
 Clar. 1. 2. (Si)
 Cor. 1.

Viol. 1.

3 pupitre.
 2 pupitre.
 2 pupitre.

V-le.

2 pupitre.
 Celli.
 gli altri.

Bassi div a 3.

88

1. Fl. gr.

2. Fl. gr.

3. Fl. gr.

Clar. piccolo (Mib)

Clar. 1. & 2. (Sib)

Cor. 1.

Viol. 1.

Viol. 2.

V.le.

Cotti.

Bassi.

8

Flag.

5

88

1. Fl. gr. 2. 3.

Clar. picc. (Mib)

Clar. 1 2. (Sib)

1. 3. 5. 7. Cor.

1. 2. Viol. 1.

Viol. 2. Flag. 8.

V.le.

Celli.

Bassi.

1. 2. senza sord.

con sord. Solo. pp (très lointain)

con sord. Solo. pp (très lointain)

con sord. Solo. pp (très lointain)

senza sord.

con sordini

con sordini

con sordini

con sordini

90 L'istesso tempo. ♩ = 48.

Clar. basso *p*

Cor. 1. 2. *pp sempre*

2 Celli Soli. *senza sordini le 2^e accordez la corde ut en si*

gli altri Celli div. *pizz. p arco*

Bassi div. *p arco*

90 L'istesso tempo. ♩ = 48.

ТАЙНЫ ИГРЫ ДЪВУШЕКЪ
ХОЖДЕНИЕ ПО КРУГАМЪ.

CERCLES MYSTERIEUX
DES ADOLESCENTES.

91 Andante con moto. ♩ = 60

92

Clar. basso

Cor. 1. 2. *1. con sord. ppp*
2. con sord. con sord. ppp

Tr. 1. 2. 3. (Do) *con sord. ppp*

6 V-le Sole. *molto cant. ma non f*

2 Celli Soli. *tenuto sempre p*

gli altri Celli div. *pizz. p arco*

2 Bassi Soli. *(sul La) arco tenuto sempre p*
(sul Mi) tenuto sempre p

gli altri Bassi. *senza sord.*

91 Andante con moto. ♩ = 60

92

93 Più mosso. ♩ = 80

Solo.

Fl. in Sol.

Clar. 1. 2. Sib

1. 2. Cor.

3. 4. Cor.

Tr. 1. 2. 3.

Viol. 1. div. a. 3.

Viol. 2.

2 Celli Soli.

gli altri Celli.

2 Bassi Soli.

fp

fpp

p cantabile

pizz. senza sord. e flautando

sff

pp

poco

poco meno

pp

pizz. senza sord. e flaut.

sff

pp

poco

poco meno

pp

pizz. senza sord.

sff

pizz.

arco

93 Più mosso. ♩ = 80

94

95

Fl. in Sol.

Oboi 1.

Clar. 1. 2. (Sib)

Fag. 1.

Viol. 1. div. a. 3.

Viol. 2.

2 V.le Soli.

Le altre V.le.

Celli Tutti.

Soli.

cant.

con sord.

1. 2.

3. 4.

5. 6.

senza sord. flautando

legatiss.

(Serrez)

div. flautando al segno

(Serrez)

senza sord. div.

mf

p

94

95

96

Obol. 1. 2.

Clar. basso.

Fag. 1.

1. 2.

Viol. 1. 3. 4.

5. 6.

Viol. 2.

2 V-le Solo.

Le altre V-le.

Celli.

mf

cant.

mf

96

97 Tempo I. ♩ = 60.

Fl. gr. 1.

Fl. in Sol.

Cor. 1. 2.

2 V-le Solo.

Le altre V-le.

Celli div.

mp

mf

mp

mf

sord.

pppp

sord. pppp

mf

unis.

pizz.

p

pizz.

p

pizz.

p

97 Tempo I. ♩ = 60.

98

99

Fl. gr. 1. *mf*

Fl. in Sol. *mf*

Cor. ingl. *mf sempre ben tenuto*

Clar. basso. *mf*

1.2. *p senza sord.*

3.4. *con sord.*

6. *p*

8. *p*

Tr. 1.2. (Do) *con sord.*

Celli. *pizz.*

Bassi. *pizz.*

98

99

cantabile

100

Fl. gr. 1. 2. *mf*

Fl. in Sol. *mf*

1. Solo. *mf cantabile*

2. Solo. *mf cantabile*

3. Solo. *mf cantabile*

Clar. 1. 2. (Sib) *mf*

Fag. 1. *mf*

1.2. *p senza sord.*

4. *senza sord.*

Viol. 1. *mf molto cant.*

Viol. 2. *Flautando*
mf
poco

V.le. *mf molto cant.*

3 Celli Soli. *cantabile (non f)*

gli altri Celli divisi. *pp*

100

101

102 Poco a poco

Fl. gr. 1. 2.

Oboi. 1. 2. 3.

Cor. 1. 2. 3. 4.

Tr. in Do. 1. 2.

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

Viol. 2. 1. 2. 3. 4. 5. 6. 7.

V.le. 1. 2. 3. 4. 5. 6.

3 Celli Soli.

gli altri Celli.

101

102 Poco a poco

The musical score is arranged in systems. The first system includes Fl. gr. (Flute Grand), Oboi. (Oboes), Cor. (Cor Anglais), Tr. in Do. (Trumpets in D), Viol. 1. (Violins I), Viol. 2. (Violins II), V.le. (Violas), 3 Celli Soli (Three Solo Cellos), and gli altri Celli. (The other Cellos). The score is divided into two measures, 101 and 102. Measure 101 is marked with a 'p' (piano) dynamic and includes the instruction 'Flag.' for the flutes. Measure 102 is marked 'Poco a poco' and includes various dynamic markings such as 'sf' (sforzando), 'pp' (pianissimo), and performance instructions like 'con sord.' (with mutes) and 'senza sord.' (without mutes). The instrumentation includes woodwinds, brass, and strings.

ВЕЛПЧАНІЕ ПЗБРАННОЇ.

GLORIFICATION DE L'ÉLUE.

Vivo. = 144.

104

105

Fl. picc. 1

Fl. gr. 2. 3.

Fl. in Sol. 1. 2.

Oboi. 3. 4.

Cor. ingl. 1. 2.

Clar. picc. (Mil) 1. 2. 3.

Clar. (Sib) 1. 2. 3.

Clar. basso.

Fag. 1. 2. 3.

C-Fag. 1. 2.

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

Tr. picc. in Re. 1. 2.

Tr. in Do. 3. 4.

Tube. senza sord.

Timp. 3. *sf sempre secco (bacch. di Timp.) sempre simile*

Gr. C.

Viol. 1. *pizz. arco pizz. poco sf arco*

Viol. 2. *sf pizz. arco sf pizz. sf pizz.*

V-le. *sf pizz. arco sf pizz. sf pizz.*

Celli. *sf*

Bassi. *non div. sf*

104 Vivo. = 144.

105

Fl. picc.

1.

Fl. gr.

2. 3.

Fl. in Sol.

1. 2.

Oboi

3. 4.

Cor. ingl.

Clar. picc. (Mib)

1.

Clar. (Sib)

2. 3.

Clar. basso

Fag.

1.

2. 3.

C-Fag. 1. 2.

1. 2.

3. 4.

Cor.

5. 6.

7. 8.

Tr. picc. in Re.

1. 2.

Tr. in Do

3. 4.

Tr. boni.

1. 2. a 2.

Tube.

2. 3.

Timp.

G. Cassa Tamtam.

gliss. colla bacch. di Triang.

Viol. 1.

arco pizz. arco pizz. arco div. glissando sempre f

Viol. 2.

cresc. sempre f

V-le.

arco pizz. arco pizz. arco tr.

Celli.

glissando

Bassi.

arco

Fl. picc. 1. *Flutterzunge*

Fl. gr. 2.3. *Flutterz.*

Fl. in (Sol) *Flutterz.*

Oboi 1.2. *f*

Oboi 3.4. *f*

Cor. ingl. *f*

Clar. picc. (Mib) *f*

Clar. (Sib) 1.2.3. *f*

Clar. basso *mf*

Fag. 1. *f*

Fag. 2.3. *mf*

C. Fag. *f*

Cor. 1.2. *f*

Cor. 3.4. *f*

Cor. 5.6. *f* *come sopra*

Cor. 7.8. *f* *come sopra*

Tr. picc. (Re) *f* *en dehors*

Tr. (Do) 1.2. *f* *en dehors*

Tr. (Do) 3.4. *f* *en dehors*

Tr. bone 1.2.3. *f* *en dehors*

Tube *f*

Timp *f* *secco*

Gr. C. *gliss. f*

T. T. *gliss. f*

Viol. 1. *arco*

Viol. 2. *gliss.*

V.le. *gliss.*

Celli. *gliss.*

Bassi. *gliss.*

Fl. picc. 1. Flatterz. *f*

Fl. gr. 2.3. Flatterz. *f*

Fl. in (Sol) 1.2. Flatterz. *f*

Oboi 3.4.

Cor. ingl. 6.

Clar. picc. (Mib) 1.2.3.

Clar. (Sib) 1.2.3.

Clar. basso 1.2.3.

Fag. 1.2.3.

C. Fag. 1.2.3.

Cor. 3.4. 5.6. 7.8. *come sopra*

Tr. picc. (Re) 1.2.3.

Tr. (Do) 1.2.3.

Tr. bone. 1.2.3.

Tube 1.2.3.

Timp. 2 4 1 2 etc.

Gr. C. T. T.

Viol. 1. *pizz.* *arco div.* *gliss.* *gliss.* *unis.* *div. a 3* *unis.* *pizz.*

Viol. 2. *gliss.* *gliss.* *div.* *unis.* *gliss.* *gliss.*

V. le. *pizz.* *arco tr.* *gliss.* *gliss.* *gliss.* *gliss.*

Celli. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Bassi. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Fl. picc. 1. 2.3.

Fl. gr. 2.3.

Fl. in. (Sol) 1.2. 3.4.

Oboi 1.2. 3.4.

Cor. ingl. 1.2. 3.4.

Clar. picc. (Mib) 1. 2.3.

Clar. (Sib) 1. 2.3.

Clar. basso 1. 2.3.

Fag. 1. 2.3.

C. Fag. 1.2. 3.4. 5.6. 7.8.

Tr. picc. (Re) 1. 2.3. 4.

Tr. (C) 3.4.

Tuba

Timp. 3.

Viol. 1. 2.

V. lo.

Celli.

Bassi.

div. a 3 arco unis. pizz. arco pizz. arco pizz. arco pizz.

div. a 3 pizz. arco pizz. arco pizz. arco pizz.

div. pizz. arco pizz. arco pizz. arco pizz.

sf

111

112

Fl. picc. 1. 2.

Fl. gr. 2. 3.

Oboi 1. 2. 3. 4.

Cor. ingl. 1. 2. 3. 4.

Clar. picc. (Mib) 1. 2. 3.

Clar. (Sib) 1. 2. 3. 4.

Cor. 5. 6. 7. 8.

Tr. picc. (Re) 1. 2. 3. 4.

Tr. 1. 2. 3. 4.

3. Tr. bone

Gr. C.

Viol. 1. 2.

V. le.

Celli.

Bassi.

The score is arranged in a standard orchestral layout. The woodwinds (Flutes, Oboes, Clarinets, Cor Anglais) and strings (Violins, Violas, Cellos, Basses) are on the left side of the page, while the brass instruments (Cor Anglais, Trumpets, Trombones) are on the right. The score includes various musical notations such as slurs, accents, and dynamic markings like *ff* and *gliss.*. Measure numbers 111 and 112 are clearly marked at the top and bottom of the page.

111

112

Fl. picc. 1. 2. 3.

Fl. gr. 1. 2. 3.

Oboi. 1. 2. 3. 4.

Cor. ingl. 1. 2. 3.

Clar. picc. (Mib) 1. 2. 3.

Clar. (Sib) 1. 2. 3.

Clar. basso

Fag. 1. 2.

C. Fag.

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

Tr. picc. (Re) 1. 2.

Tr. 1. 2. 3. 4.

3 Tr. bone

2 Tube

Timp.

Gr. C.

Viol. 1. 2.

V-le.

Celli.

Bassi.

mf *sim.*

f

p

a 3 pizz.

unis. arco

bacch. di Tamburo
3 4 etc.

bacch. di Timp.

Fl. picc. 1. 2.3.

Fl. gr. 1. 2.

Oboi. 1. 2.

Cor ingl. 1. 2. 3.

Clar. picc. (Mib) 1. 2. 3.

Clar. (Sib) 1. 2. 3.

Clar. basso 1. 2. 3. 4.

Fag. 1. 2. 3. 4.

C. Fag. 1. 2. 3. 4.

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

Tr. picc. (Re) Solo marc. *ff*

Tr. 1. 2. 3. 4.

Tr. boni a 2.

2 Tube

Timp. *poco f* *3 poco f* *simile*

Gr. C.

Viol. 1. div. a 3 *pizz.* *mp* *mf* (en harm.)

Viol. 2. div. a 3 *pizz.* *mp* *mf* (en harm.)

V. lc. *pizz.* *mp* *mf*

Celli. *pizz.* *mp* *mf*

Bässe. *pizz.* *mp* *mf*

Fl. picc.

1.2.

Fl. gr.

3.

Fl. in (Sol)

1.2.

Oboi

3.4.

Clar. picc.(Mib)

1.

Clar.(Sib)

2.3.

Clar. basso

1.

2.

3.

4.

C. Fag.

1.

3.

5.

7.

Cor.

1.2.

3.4.

Tr.

1.2.

3.

Tr-boni

Timp.

Gr. C.

Viol. 1 e 2.

div. a 3

V-le.

Celli.

Bassi.

115

Fl. picc.

Gr. Fl.

Fl. (Sol)

Oboi

Clar. (Mib)

Clar. (Sib)

Clar. basso

Fag.

C-Fag.

Cor.

Tr. be

Tr. boni

Tuba

Timp.

Gr. C.

Viol. 1. 2. div. a 3

V.le

Colli

Bassi

Les pavillons en Pair.

Les pavillons en Pair.

Les pavillons en l'air.

Les pavillons en Pair.

Fag. 4 - C. Fag. 2

Timp 3 muta in La

bachetta di Gr. C.

sempre sim.

sempre sim.

arco

pizz.

arco

arco

arco

arco

117 a tempo

Fl. picc.

Gr. Fl. 1.2. 3. Flatterz.

Fl. (Sol)

Oboi. 1.2. 3.4. *sf*

Cor. ingl.

Clar. picc. (Mib) Flatterz. 5.

Clar. (Sib) 1. 2. 3. Flatterz.

Clar. basso.

Fag. 1.2.3. *sf*

C-Fag. 1.2. *sf*

Cor. 5.6. 7. 8. *sf*

Tr. picc. (Re) *sf*

Tr. (Do) 1.2. 3.4. *mf*

Tr-boni 1.2.

Tube *sempre sf*

Timp.

Gr. C.

T. T. *gliss. colla bacch. di Triang.* *poco sf*

Viol. 1. *gliss.* *pizz.* *arco* *pizz.* *arco*

Viol. 2. *gliss.* *pizz.* *arco* *pizz.* *arco*

V-le. div. *pizz.* *arco* *pizz.* *arco*

Celli *détaché*

Bassi

Les pavillons en Pair.

118

119

Fl. picc.

1.2.

Fl. gr.

3.

Fl. (Sol)

1.2.

Oboi

3.4.

Cor. ingl.

Clar. picc. (Mib)

1.

Clar. (Sib)

2.3.

Clar. basso

Fag. 1.2.3.

C. Fag. 1.2.

1.2.

3.4.

5.6.

7.8.

Tr. picc. (Re)

Tr. (Do)

1. 2.

3. 4.

Tube

Timp.

Viol. 1.

pizz. arco pizz. arco pizz. arco pizz.

Viol. 2.

pizz. arco pizz. arco pizz. div. arco unis. pizz.

V-le

pizz. arco pizz. pizz. arco pizz. arco pizz.

Celli

Bassi

118

119

Fl. picc.
1.2.
Fl. gr.
3.
Fl. (Sol)
1.2.
Oboi
3.4.
Cor. angl.
Clar. picc. (Mib)
1.
Clar. (Sib)
2.3.
Clar. basso
Fag. 1.2.3.
C. Fag. 1.2.
C. Fag. 2 - Fag. 4.
1.2.
3.4.
Cor.
5.6.
7.8.
Tr. picc. (Re)
Tr. Do) 3.4.
Tube 1.2.
Timp. 1.2.
Timp. 3 muta in Sib
1.
Viol.
2.
V.le
Celli
Bassi

div. arco
unis.
pizz.
arco
pizz.
pizz.
arco
pizz.
arco
pizz.
arco
pizz.

sim.
sim.
sim.
sim.

ВЗЫВАНІЕ КЪ ПРАОТЦАМЪ

EVOCATION DES ANCÊTRES

121 122

Fl. picc.
1.
Fl. gr.
2. 3.
Fl. (Sol)
1. 2.
Oboi
3. 4.
Cor. ingl.
Clar. picc. (Mit)
1. 2.
Clar. (Sib)
3.
Clar. basso
ff sempre
1. 2.
Cor.
3. 4.
6. 8.
Tr. picc. (Re)
1. 2.
Tr. (Do)
3. 4.
Tr. boni 1. 2.
Tr. bone 3 e Tuba
Timp. 3. 4.
Gr. C.
1.
Viol.
2.
V-le
Celli
Bassi

arco
div.
pp
div.
pp
pp

121 122

This page of a musical score, numbered 123, contains the following parts and markings:

- Fl. picc.** (Piccolo Flute)
- Fl. gr.** 1, 2, 3 (Great Flutes)
- Fl. (Sol)** (Solo Flute)
- Oboi** 1, 2, 3, 4 (Oboes)
- Cor. ingl.** (Cor Anglais)
- Clar. picc. (Mib)** (Piccolo Clarinet in B-flat)
- Clar. (Sib)** 1, 2, 3 (Clarinets in B-flat)
- Clar. basso** (Bass Clarinet)
- Cor.** 1, 2, 3, 4 (Cornets)
- Tr. picc. (Re)** (Piccolo Trumpet in D)
- Tr. (Do)** 1, 2, 3, 4 (Trumpets in D)
- Tr. boni** 1, 2 (Tenor Trombones)
- Tr. bone 3 e Tuba** (Trombone 3 and Tuba)
- Timp.** 3, 4 (Timpani)
- Gr. C.** (Cymbals)
- Viol.** 1, 2 (Violins)
- V-le** (Viola)
- Celli** (Cellos)
- Bassi** (Basses)

Dynamic markings include *pp* (pianissimo), *ff* (fortissimo), and *sfz* (sforzando). A *pp* marking is also present in the Trombone 3 and Tuba part. The score is written in 2/4 time and features complex rhythmic patterns and articulation marks throughout.

124

125

126

Fl. picc.

1. Fl. gr.

2. 3.

Fl. (Sol)

1. 2.

Oboi

3. 4.

Cor. ingl.

lar. picc. (Mib)

1. 2.

Clar. (Sib)

3.

Clar. basso

1. 2.

Fag.

3. 4.

C-Fag.

1. 2.

Cor. 3. 4.

6. 8.

Tr. picc. (Re)

1. 2.

Tr. (Do)

3. 4.

Tr. boni 1. 2.

Tr. bone 3 e Tuba

Timp. 1. 2.

Gr. C.

Viol.

1. 2.

V-le

Celli

Bassi

pp

Soli

p

pp

fff

p

ff

div.

pp

pp

124

125

126

127

128

Fl. picc.

1. Fl. gr.

2. 3. Fl. in Sol.

1. 2. 3. 4. Oboi

Cor. ingl.

Clar. picc. (Mib)

Clar. (Sib)

1. 2. Clar. bassi

1. 2. Fag.

3. 4. C-Fag.

1. 2. Cor. 3. 4.

6. 8. Tr. picc. (Re)

1. 2. Tr-be (Do)

3. 4. Tr-boni

1. 2. Tr-bone 3 e Tuba

1. 2. 4. Timp.

Tamb. de Basq.

Gr. C.

1. 2. Viol.

V-le

Celli

Bassi

Oboe 4 : Cor. ingl. 3

Tromba 4 in Do : Tromba bassa in Mib

pp, *ppp*, *ff*, *f*, *p*, *a 2*, *1. p*, *4.*

127

128

Lento $\text{♩} = 52$

129

Musical score for measures 129-130. The score includes parts for Cor. ingl., Fag., C-Fag., Cor. (1, 2, 3, 6, 8), Timp., Tamb. de Basq., Gr. C., Viol. (1, 2), V-le., Celli., and Bassi. Measure 129 features a Solo for the English Horn with a triplet. The woodwinds and strings play a rhythmic accompaniment. Dynamic markings include *sempre p* and *pizz.* with *p*.

130

Musical score for measures 130-131. The score includes parts for Fl. in Sol., Cor. ingl., Clar. (Si \flat) 1, Cor. (1, 2, 3, 6, 8), Timp., Tamb. de Basq., Gr. C., Viol. (1, 2), V-le., Celli., and Bassi. Measure 130 features a Solo for the Flute in Sol. The woodwinds and strings play a rhythmic accompaniment. Dynamic markings include *molto* and *ppp*.

130

131

Fl. in Sol.

Cor. ingl.

Clar. (Si^b) 1.

Fag. 1. 2.

Cor. 6. 8.

Timp.

Viol. 1. 2.

V.le.

Celli.

Bassi.

p

poco più f

mf

mp

pp

p

mf

mettez les sourdines

pp

1. *b^b*

2. *b^b*

1. *b^b*

131

132

Fl. in Sol.

Cor. ingl.

Fag. 1. 2.

Cor. 6. 8.

Tr. be. (Do) 1. 2.

Tr. bassa (Mib)

V.le.

Celli.

p

poco più f

mp

mf

mp

mf

mf

con sord. Solo.

con sord. Solo.

con sord. Solo.

p

mf

132

133

Fl. gr. 3.

Fl. in Sol.

Oboi. 8. 4.

Cor. ingl.

Fag. 1. 2.

Cor. 6. 8.

Tr-be. (Do) 1. 2.

Tr. bassa (Mib)

Viol. 1. 2.

V-le.

Celli.

con sord.

div. arco

p con sord. arco

arco p

133

Fl. gr. 3.

Fl. in Sol.

Oboi. 3. 4.

Cor. ingl.

Fag. 1. 2.

Cor. 6. 8.

Viol. 1. 2.

V-le.

Celli.

div. arco

senza sord.

con sord.

con sord.

Fl. picc. 12

Fl. gr. 12

Fl. in Sol. 3

Oboi. 1. 2. 3.

Cor. ingl.

Clar. picc. (Mib)

Clar. (Sib)

Clar. bassi.

Fag. 1. 2. 3. 4.

C Fag.

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

Tr-be. (Do) 3.

Tr. bassa (Mib)

Tr. boni. 1. 2. 3.

Timp. picc.

Timp. 2. 4.

Viol. 1. 8

Viol. 2.

Celli.

Bassi.

ff *meno f* *sim.*

ff *Le pavillon en l'air.*

2. con sord.

ff *Le pavillon en l'air.*

4. con sord.

p *sim.*

con sord. *p* *sim.*

con sord.

ff *a 2* *(1 & 2 senza sord.)*

con sord.

p

p

p

très serré et sul ponticello sino al segno *pizz.*

pizz.

div.

pizz.

Fl. picc. 12

Fl. gr. 12

Fl. in Sol.

Oboi. 1. 2. 3.

Cor. ingl.

Clar. picc. (Mib)

Clar. (Sib)

Clar. bassi. 1. 2.

Fag. 1. 2. 3. 4.

C-Fag.

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

Tr. picc. (Re) con sord. sempre f. 12

Tr. be. (Do) con sord. 12

Tr. bassa (Mib)

Tr. boni. 1. 2. 3.

Timp. picc.

Timp. 2. 4.

Viol. 1.

Viol. 2.

V-le.

Celli.

Bassi.

Pavillon en l'air.

con sord.

senza sord.

The musical score is divided into two systems, 135 and 136. The instruments and their parts are as follows:

- Flute (Fl. gr. 1, 2):** Part 1 starts with a trill (trill) and a grace note (grace note) in measure 135. Part 2 is silent.
- Flute in Sol.**: Part 1 is silent. Part 2 has a melodic line starting in measure 136.
- Oboe (Ob. 1, 2):** Both parts have a melodic line with dynamics *ten.* (tenuissimo), *f* (forte), and *cresc.* (crescendo). Part 2 includes a triplet in measure 135.
- Cor Anglais (Cor. ingl. 1, 2):** Both parts have a melodic line with dynamics *f* and *cresc.*
- Clarinet Piccolo (Clar. picc. (Mib))**: Part 1 is silent. Part 2 has a melodic line with dynamics *p*, *mf cresc.*, and *p*.
- Clarinet (Sib) 1, 2**: Part 1 is silent. Part 2 has a melodic line with dynamics *p*, *mf*, and *p*. Includes an enharmonic change (*en harm.*) in measure 136.
- Clarinet Bass (Clar. bassi 1, 2)**: Part 1 is silent. Part 2 has a melodic line with dynamics *p*, *mf*, and *sf*.
- Bassoon (Fag. 1, 2, 3, 4)**: Part 1 is silent. Part 2 has a melodic line with dynamics *p* and *f*.
- Contrabassoon (C-Fag.)**: Part 1 is silent. Part 2 has a melodic line with dynamics *p* and *f*.
- Coronets (Cor. 5, 6, 7, 8)**: Parts 5 and 6 have dynamics *pesante ton.* and *sim.* (sforzissimo). Parts 7 and 8 have dynamics *pesante ton.* and *sim.*
- Trumpet (Tr. be. (Do) 1, 2)**: Part 1 is silent. Part 2 has dynamics *senza sord.* (senza sordina) and *sim.*
- Trombone (Tr. bassa (Mib) 1, 2)**: Part 1 is silent. Part 2 has dynamics *senza sord.* and *sim.*
- Trumpets (Tr. boni 1, 2, 3)**: Part 1 is silent. Part 2 has dynamics *sf* (sforzissimo), *senza sord.*, *Solo.*, *mp cresc.*, and *mp*.
- Tuba (Tuba 1, 2)**: Part 1 is silent. Part 2 has dynamics *sf* and *mp*.
- Violin (Viol. 1, 2)**: Part 1 has dynamics *senza sord.*, *unis.* (unison), *div. arco* (divisi arco), *unis. pizz.* (unison pizzicato), *sul pont.* (sul ponticello), and *pizz.* (pizzicato). Part 2 has dynamics *div. pizz.* and *pizz.*
- Viola (V-le)**: Part 1 has dynamics *senza sord.*, *unis.*, *div. arco*, *unis. pizz.*, *sul pont.*, and *pizz.*. Part 2 has dynamics *sul pont.* and *pizz.*
- Cello (Celli)**: Part 1 has dynamics *senza sord.*, *unis.*, *div. arco*, *unis. pizz.*, *sul pont.*, and *pizz.*. Part 2 has dynamics *unis. pizz.* and *pizz.*
- Bass (Bassi)**: Part 1 has dynamics *senza sord.*, *unis.*, *div. arco*, *unis. pizz.*, *sul pont.*, and *pizz.*. Part 2 has dynamics *arco* (arco) and *pizz.*

Fl. gr. 1.2, 3.

Fl. in Sol.

Ob. 1.2, 8.

Cor. ingl. 1.2.

Clar. picc. (Mib).

Clar. (Si \flat) 1.2.

Clar. bassi 1.2.

Fag. 3.4.

C-Fag.

Cor. 2.4.6.8.

Tr. picc. (Re).

Tr. be. (Do) 1.2.3.

Tr. boni. 1.2.3.

Tube.

Timp. picc.

Timp. 1.3.2.4.

Tamtam.

Tamb. de Basq.

Gr. C.

Piatti.

Viol. 1.2.

V-le.

Celli.

Bassi.

1.2 Fl. gr

3 Fl. in Sol

1.2 Oboi

3 Cor. ingl. 1.2

Clar. picc. (Mib)

Clar. 1.2 (Sib)

Clar. bassi

1.2 Fag.

3.4 C-Fag.

1.2 1. pavillon en Pair

3.4 3 pavillon en Pair

5.6 5 pavillon en Pair

7.8 7 pavillon en Pair

Tr. picc. (Re)

Tr. (Do) 1.2.3

Tr. bassa (Mib)

Tr-boni

Tube

Timp. picc.

1.2 Timp.

3.4 Tam-Tam

Tamb. de Basque

Piatti

Gr. C.

1 Viol.

2 V-le

Celli

Bassi

Fl. gr. 3 : Fl. picc. 2

Cor. ingl. 3 : Oboe 4

ouvert

con sordino

Avec la baguette en bois.

pp

ppb

pp

ppp sempre sim.

139

Fl. in Sol

Cor. ingl. 1.

Clar. picc. (Mi)

Clar. 1.2. (Sib)

Clar. bassi 1.2.

Tr. bassa (Mi b)

Timp. 3.

Piatti

Gr. C.

Viol. 1. *pizz.*

Viol. 2.

V-le

Celli

Bassi

140

Cor. ingl. 1.

Clar. 1.2. (Sib)

Clar. bassi 1.2.

Timp. 2.3.

Gr. C.

V-le

Celli

Bassi

pp

p pp sempre sim.

Ordinairement (avec la mailloche de la Gr.C.)

140

Clar. bassi 1.2.

Timp. 2.3.

Gr. C.

V-le

Celli

Bassi

poco più f

Clar. basso 2 - Clar. 3 in Sib

pp

141

145

146

Fl. picc. 1.2.

Fl. gr. 1.2.

Fl. in Sol

Oboi
1.2.
3.4.

Cor. ingl.

Clar. picc. (Mib)

Clar. 1.2.3. (Sib)

Clar. basso 1. (Sib)

Corni
1.2.
3.4.
5.6.
7.8.

Tr. picc. (Re)

Tr. 1.2.3. (Do)

Tr. bassa (Mib)

Tr. boni 1.2.3.

Tuba 1.

Timp. 1.2.

Viol. 1.

Viol. 2. div. a 3

V-le div. a 3

Celli

Bassi

sf. e staoc. sempre

ff subito

f marc.

1. et 2. ordinairement

un. div. tutti

145

146

Fl. picc. 1.2.

Fl. gr. 1.2.

Fl. in Sol

1.2.

Oboi

3.4.

Cor. ingl.

Clar. picc. (Mib)

Clar. 1.2.3. (Sib)

Clar. basso 1. (Sib)

1.2.

Corni

3.4.

5.6.

Corni

7.8.

Tr. picc. (Re)

Tr. 1.2.3. (Do)

Tr. bassa (Mib)

Tr. boni 1.2.3.

Tuba 1.

Timp. 1.2.

Viol. 1.

div. unis. div. unis. div. unis.

Viol. 2.

div. a 3 tutti unis. div. a 3 tutti unis. div. a 3 tutti unis.

div. a 3 tutti unis. div. a 3 tutti unis. div. a 3 tutti unis.

div. a 3 tutti unis. div. a 3 tutti unis. div. a 3 tutti unis.

V-le

div. a 3 tutti unis. div. a 3 tutti unis. div. a 3 tutti unis.

div. a 3 tutti unis. div. a 3 tutti unis. div. a 3 tutti unis.

Celli

Bassi

etc. sim. (□)

147

148

149

150

Fag. 1.2. *pp sempre*

C-Fag. *pp sempre*

Corni 1.2. *pp sempre*

Corni 4. *pp sempre*

Viol. 2. *p sempre*

V.le *p sempre*

Celli *p sempre*

Bassi *p sempre*

149

150

151

152

Ob. 1.

Cor. ingl.

Fag. 1.2.

C-Fag.

Corni 1.2.

Corni 4.

Tr. picc. *Solo con sord. marc.*

Tr. 1. *Solo con sord. marc.*

Tr-boni 1.2.3. *Soli a 3 con sord. f marc. sim.*

Viol. 1. *p cresc.*

Viol. 2.

V.le

Celli

Bassi

151

152

Fl. gr. 1.

Fl. in Sol

Ob. 1.

Cor. ingl.

Fag. 1.2.

C-Fag.

1.2.

Corni

3.4.

Tr. picc. (Re)

Tr. 1 (Do)

Timp. 1.2.

Timp. 3.4.

Tam-Tam

1.

Viol.

2.

V-le

Celli

Baasi

f

f

b^b

p

sf

Soli

colla bach. di triangle

pp

gliss.

gliss.

gliss.

8^{va}

sf

154

155

Soli a 2

Fl. picc. 1.2. *f marc.*

Clar. picc. (Mib) *f marc.*

Fag. 1.2.

C-Fag.

Corni 1.2. *senza sord. Solo*

Tr. picc. (Re) *f marc.*

Viol. 1. *non div. sempre sf*

Viol. 2. *div. a 2 sempre sf* *div. a 3* *div. a 2*

V-le *sempre sf*

Celli *sempre sf*

Bassi *sempre sf*

154

155

156

157

Fl. picc. 2 - Fl. gr. 3.

Fl. picc. 1.2. *sim.*

Clar. picc. (Mib) *sim.*

Corni 1.3. *Soli senza sord. 1.3. a 2*

2.4. *2.4. a 2*

5.6.

Tr. picc. (Re) *sim.*

Tr. 1. (Do) *Solo marc.*

Viol. 1. *a 2* *ff*

Viol. 2. *div. a 3* *a 2* *ff*

V-le *div. a 3* *ff*

Celli *a 3* *ff*

Bassi *ff*

156

157

Fl. picc. 1

Fl. gr. 2, 3

Fl. in Sol

Oboi 1, 3, 4

Cor. ingl.

Cl. picc. (Mib)

Clar. (Sib) 1, 2, 3

Clar. basso

Fag. 1, 2, 3, 4

C-Fag.

Corni 1, 2, 3, 4, 5, 6, 8

Tr. picc. (Re)

Tr. 1 (Do)

Viol. 1.

Viol. 2.

V-le

Celli

Bassi

160

161

Fl. picc. 1. Flatterzunge

Fl. gr. 2. 3. Flatterz. *fff*

Fl. in Sol 1. Flatterz. *fff*

Oboi 1. 2. 3. 4. *fff*

Cor ingl. *fff*

Cl. picc. (Mib) 1. Flatterz. *fff*

Clar. (Sib) 1. 2. 3. Flatterz. *fff*

Clar. basso 1. *fff*

Fag. 1. 2. 3. 4. *f* Fag to 2^o C. Fag

C. Fag. *fff*

Corni 1. 2. 3. 4. *fff*

5. 6. *fff*

7. 8. *fff*

Tr. picc. (Re) Solo *fff marcatisimo*

Tr. (Do) 1. 2. *fff*

3. 4. *fff trem.*

Tr. boni Solo *fff marcatisimo*

Tube *f* *Soli a 3 senza sord. fff marcatisimo.*

Viol. 1. *fff*

Viol. 2. *fff*

V-le *fff*

Celli *fff*

Bassi *fff* unis.

160

161

162

163

Fig. 1. 2. *pp sempre*
 C-Fag. *pp sempre*
 1. 2. Corni. *pp sempre*
 4. *pp sempre*
 Tr-boni. 1. 2. 3. *pp sempre*
 Viol. 2. *p sempre*
 Viole. *p sempre*
 Celli. *p sempre*
 Bassi. *p sempre*

Soli con sord. *f marc.*

162 *p sempre* 163

164

Fl. gr. 1. *p cresc.*
 Oboe 2. *p cresc.*
 Fag. 1. 2.
 C-Fag.
 1. 2. Corni. *con sord.*
 3. *senza sord.*
 4.
 Tr. picc. (Re) *Solo con sord.*
 Tr. (Do) 1. *Solo con marc.*
 Tr-boni 1. 2. 3. *marc.*
 Viol. 1. *sul pont. sino al segno +*
 2.
 Viole
 Celli
 Bassi

164

165

166

1. Fl. picc. *mf* *cresc.* *mf*

2. Fl. picc. *mf* *mf*

Fl. gr. 1.

1. 2. Oboi. *mf*

3. 4. Oboi. *mf*

Cor. ingl.

Clar. picc. (Mib)

1. Clar. (Sib) *mf* *f* *mf*

2. 3. Clar. (Sib) *mf* *f* *mf*
(la sib)

1. 2. Corni

4. Corni

6. Corni

Tr. picc. (Re) (con sord.) *f*

1. Viol. *f* *unis.*

2. Viol. *f*

Viole.

Celli.

Bassi.

165

166

accelerando e cresc.

1.
Fl. picc. *cresc.* *5*

2.
Fl. picc. *cresc.* *5*

Fl. gr. 1.

1. 2.
Oboi *f* *ff sempre*

3. 4.

Cor. ingl.

Clar. picc. (Mib)

1.
Clar. (Sib) *f* *bd.* *bd.* *bd.*

2. 3.

Fag. 1. 2.

C-Fag. *sempre sf* *a 2*

1. 2.
Corni *sf* *sempre sf* *1.* *sempre cuivre e f*

3. 4.

5. 6.

7. 8.

Tr. picc. (Re) *sf*

Tr-be (Do) *senza sord.*

Tr-boni. *senza sord.*

Tuba 1.

Timp. 2.

Viol. 1. 2. *sempre f e secco* *pizz.* *unis.* *arco*

Viole *pizz. sf* *unis.* *arco*

Celli *pizz.* *arco-unis* *div.*

Bassi *pizz. sf*

accelerando e cresc.

sf *sempre sf*

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flute piccolo (1.2.), Flute grand (1.2.), Flute in Sol., Oboe (1.2., 3.4.), Cor Anglais, Clarinet piccolo (Mib), Clarinet (Sib) 1.2.3., Clarinet basso (Sib), Bassoon, and Contrabassoon. The middle section features brass: Horns (1.2., 3.4., 5.6., 7.8.), Trumpet piccolo (Re), Trumpet bass (Do) 1.2.3., Trumpet bass (Mib), Trumpet tenor 1.2.3., Tuba 1., and Timpani. The bottom section consists of strings: Violin 1., Violin 2. (div. a 3), Viola (div. a 3), Cello, and Bass. The score is marked with various dynamics and performance directions. Key markings include 'ff marc.' for several woodwind parts, 'f marc.' for brass, and 'sempre sim.' for the bassoon and contrabassoon. The string section has instructions like 'etc. sempre', 'tutti unis.', and 'div. a 3'. The page number '168' is located at the top left of the score area, and '169' is at the bottom center.

170

171

Fl. picc. 1. 2.

Fl. gr. 1. 2.

Fl. in Sol

1. 2.

Oboi

3. 4.

Cor. ingl.

Clar. picc.
(Mib)

Clar. (Sib)
1. 2. 3.

Clar. basso
(Sib)

Fag.

C-Fag. 1. 2.

1. 2.

3. 4.

Corni

5. 6.

7. 8.

Tr. picc. (Re)

Tr. (Do)
1. 2. 3.

Tr-bassa (Mib)

Tr-boni

Tuba

Timp.

Viol. 1.

Viol. 2.
div. à 3

Viola
div. à 3

Celli

Bassi

170

171

172

173

174 $\text{♩} = 126$

Fl. picc. 1.2

Fl. gr. 1.2

Fl. in Sol

1.2
Oboi.

3.4

Cor. ingl.

Clar. picc. (Mib)

Clar. (Sib) 1.2.3.

Clar. basso (Sib)

Fag.

C-Fag. 1.2

1.2

3.4

5.6

7.8

Corni

Tr. picc. (Re)

Tr. (Do) 1.2.3.

Tr. bassa (Mib)

Tr. boni

Tuba I

Timp. picc.

1.2

8.4

Timp.

Tamtam

Gr. C.

Viol. 1.

Viol. 2. div. a 3

Viole div. a 3

Celli

Bassi

senza sord.

senza sord.

senza sord.

senza sord.

a 3 gliss.

muta in mib

do# muta in sib

div. a 3

div. a 3

tutti unis.

tutti unis.

tutti unis.

f secco

sempre molto pesante e f

172

173

174 $\text{♩} = 126$

C-Fag. 1. 2. *a 2*

1. 2.

3. 4.

Corni.

5. 6.

7. 8.

Tr-ne 3. *sempre sim.*

Tuba.

Timp. picc.

1. 2.

Timp.

3. 4.

Tamtam.

Gr. C. *sempre sim.*

1.

Viol.

2.

Viola.

Celli.

Bassi.

Fl. picc. 1. 2.

Fl. gr. 1. 2.

Oboi 1. 2. 3. 4.

Clar. picc. (Mib) 1. 2. 3.

Clar. (Sib) 1. 2. 3.

C-Fag. 1. 2.

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

Tr. picc. (Re) 1. 2. 3.

Tr. (Do) 1. 2. 3.

Tr-bassa (Mib) 1. 2. 3.

Tuba 1. 2. 3. 4.

Timp. picc. 1. 2. 3. 4.

Timp. 1. 2. 3. 4.

Tam-tam

Gr. C.

Viol. 1. 2.

Viole

Celli

Bassi

Soli marc.

marc.

1. (pavillon en l'air.)

5. (pavillon en l'air.)

(cuires)

(cuires)

ben marcato

div. pizz.

div. pizz.

unis. arco

Fl. picc. 1.2.

Fl. gr. 1. 2.

Oboi 1.2. 3.4.

Clar. picc. (Mib) 1.2.

Clar. (Sib) 3.

C.-Fag. 1.2. *a 2*

Cor. 1.2. 3.4. 5.6. 7.8. *sim. 7* *gliss.*

Tr. picc. (Re) *ff*

Tr. (Do) 1.2. 3.

Tr. bassa (Mib) *poco sf*

Tr. bone 3

Tuba 2

Timp. picc.

Timp. 1.2. 3.4.

T. T.

Gr. C.

Viol. 1. 2. *div. pizz.* *sf* *ff* *unis. arco* *ff* *div.* *unis.*

V. le *ff*

Celli

Bassi

The musical score consists of the following parts and staves:

- Fl. picc. 1.2.** (Piccolo Flute)
- Fl. gr. 1.2.** (Grand Flute)
- Clar. picc (Mib)** (Piccolo Clarinet)
- Clar. (Sib)** (Clarinet)
- C. Fag. 1.2.** (Bassoon)
- Cor.** (Cor Anglais) - staves 1.2., 3.4., 5.6., 7.8.
- Tr. picc. (Re)** (Piccolo Trumpet)
- Tr. (Do)** (Trumpet)
- Tr. bassa (Mib)** (Trumpet)
- Tr. bone 3** (Trumpet)
- Tuba 2**
- Timp. picc.** (Piccolo Timpani)
- Timp.** (Timpani) - staves 1.2., 3.4.
- T. T.** (Tom Tom)
- Gr. C.** (Gong/Cymbal)
- Viol.** (Violins) - staves 1., 2. (marked *unis.*)
- V-le** (Viola)
- Celli** (Cellos)
- Bassi** (Basses)

Key musical features include dynamic markings such as *ff* (fortissimo), *f* (forte), *sf* (sforzando), and *energico* (energetic). There are also articulation marks like accents and slurs. The score is written in a common time signature.

Fl. picc. 1.2.
 Fl. gr. 1.2.
 Fl. in Sol
 Oboi 1.2.
 Oboi 3.4.
 Cor. ingl.
 Clar. picc. (Mib)
 Clar. (Sib) 1.2.
 Clar. (Sib) 3.
 Fag. 1.2.3.
 C-Fag.
 Corni 1.2.
 Corni 3.4.
 Corni 5.6.
 Corni 7.8.
 Tr. picc. (Re)
 Tr. (Do) 1.2.
 Tr. (Do) 3.
 Tr. bassa (Mib)
 Tr. boni 1.2.
 Tr. boni 3.
 Tuba 1.2.
 Timp. picc.
 Timp. 1.2.
 Timp. 3.4.
 Tamtam
 Gr. C.
 Viol. 1
 Viol. 2
 V-le
 Celli
 Bassi

sf, *ff*, *ouvert f b d*, *soff*, *cuivrez*, *secco e f*, *come sopra*, *div.*, *unis.*, *con tutta forza*, *a 2*, *Solo a 2*, *Solo maestoso*, *maestoso*.

182

183

Fl. picc. 1.2.

Fl. gr. 1.2.

Fl. in Sol

1.2.
Oboi

3.
Oboi

Clar. picc. (Mi \flat)

1.2.
Clar.(Si \flat)

3.
Clar.(Si \flat)

Fag. 1.2.3.

C. Fag.

1.2.
Corni

3.4.
Corni

5.6.
Corni

7.8.
Corni

Tr. picc.(Re)

1.2.
Tr.(Do)

3.
Tr.(Do)

Tr. bassa(Mi \flat)

1.2.
Tr.-boni

3.
Tr.-boni

Tuba 1.

Timp. picc.

1.2.
Timp.

3.4.
Timp.

Tantam Gr.C.

Viol. 1

Viol. 2

V-le

Celli

Bassi

a 2

ouvert

Solo

Soli

mf

mf

b \flat 3

b \flat 3

b \flat 3

3

3

3

182

183

Soli

Fl. picc. 1.2.

Fl. gr. 1.2

Fl. in Sol

1.2.

Oboi

3.4.

Cor. ingl.

Clar. picc. (Mi b)

1.2.

Clar. (Si b)

3.

Fag. 1.2.3.

C-Fag.

1.2.

3.4.

Corni

5.

6.

7.

8.

1^o pavillon en l'air e *mf*

2^o pavillon en l'air e *mf*

pavillon en l'air e *mf*

7^o pavillon en l'air e *mf*

Tr. picc. (Re)

en dehors

mf marcato

1.2.

Tr. (Do)

poco meno

3.

Tr. bassa (Mi b)

a 2

gliss.

1.2.

Tr. boni

3.

Tuba 1.2.

10

Timp. picc.

1.2.

Timp.

3.4.

Tam-tam Gr. C.

Viol. 1

Viol. 2

V-le

Celli

Bassi

Fl. picc. 1.2.

Fl. gr. 1.2.

Fl. in Sol

1.2.

Oboi

3.4.

Cor. ingl.

Clar. picc. (Mi \flat)

1.2.

Clar. (Si \flat)

3.

Fag. 1.2.3.

C-Fag. 1.2.

1.2.

3.4.

5.

Corni

6.

7.

8.

Tr. picc. (Re)

1.2.

Tr. (Do)

3.

Tr. bassa (Mi \flat)

1.2.

Tr. -boni

3.

Tuba 1.2.

Timp. picc.

1.2.

Timp.

3.4.

Tamtam

Gr. C.

Viol 1

Viol 2

V-le

Celii

Bassi

fff sempre st. e secco

fff f marc.

fff f marc.

fff f marc.

cresc.

cresc.

sf sempre

sf sempre

sf sempre

sempre ben marcato

sempre sim.

sempre sim.

sempre sim.

sempre sim.

fff

sempre marc.

Fag. 1.2.3.

C-Fag. 1.2.

1. 2.

3. 4.

Corni

5.

6.

7. 8.

Tr. picc. (Re)

1. 2.

Tr. (Do)

3.

Tr. bassa (Mi)

Tr. boni 1.2.3.

Tuba 1.2.

Timp.

Gr. C.

Viol. 1.

Viol. 2.

V-le

Celli

Bassi

Orchestral score for measures 188 and 189. The score includes parts for Flutes (Fag. 1.2.3., C-Fag. 1.2.), Oboes (1. 2., 3. 4.), Horns (Corni 5., 6., 7. 8.), Trumpets (Tr. picc. (Re), Tr. (Do) 1. 2., 3., Tr. bassa (Mi)), Trombones (Tr. boni 1.2.3.), Tubas (Tuba 1.2.), Timpani (Timp.), Gong/Cymbal (Gr. C.), Violins (Viol. 1., Viol. 2.), Violas (V-le), Cellos (Celli), and Basses (Bassi).

Measure 188 features a *ff marc.* dynamic marking. Measure 189 includes dynamic markings such as *poco sf*, *subito f*, and *poco sf subito*. The score also contains performance instructions like *div. a 2*, *div. a 8*, and *unis.* (unison).

190

191

Fl. gr. 1.2. *f*

Fl. in Sol *f*

1.2. Oboi *f* *sim.*

3.4. *f* *sim.*

Cor. ingl. *f*

Clar. picc. (Mib) *f* *cresc.*

1.2. Clar. (Sib) *f* *cresc.*

3. Clar. basso

Fag. 1.2.3.

2 C-Fag. 1.2. *a 2*

Cor. 1.2. *mf* *f* *mf* *f* *mf cresc.* *sim.*

1. Timp. *mf* *f* *mf* *f* *mf cresc.* *sim.*

2. *poco a poco cresc*

Gr. C. *mf*

Viol. 1. *div. a 2* *marc.* $\frac{2}{8}$ $\frac{2}{8}$ $\frac{2}{8}$ $\frac{1}{8}$ $\frac{2}{8}$ $\frac{1}{8}$

Viol. 2. *marc.* $\frac{2}{8}$ $\frac{2}{8}$ $\frac{2}{8}$ $\frac{1}{8}$ $\frac{2}{8}$ $\frac{1}{8}$

V. le *a 2* *marc.* $\frac{2}{8}$ $\frac{2}{8}$ $\frac{2}{8}$ $\frac{1}{8}$ $\frac{2}{8}$ $\frac{1}{8}$

Celli *f marc.* *sempre simile* $\frac{2}{8}$ $\frac{2}{8}$ $\frac{2}{8}$ $\frac{1}{8}$ $\frac{2}{8}$ $\frac{1}{8}$

Bassi $\frac{2}{8}$ $\frac{2}{8}$ $\frac{2}{8}$ $\frac{1}{8}$ $\frac{2}{8}$ $\frac{1}{8}$

190

191

192

193

194

FL. picc. 1.2. *a 2* *sim.*

FL. in Sol *mf* *sim.*

Oboi 1.2. *mf* *sim.*

3.4. *mf* *sim.*

Cor. ingl. *mf* *sim.*

Clar. picc. (Mi b) *mf* *sim.*

Clar. (Sib) 1.2. *mf* *sim.*

3. *mf* *sim.*

Clar. basso *mf*

Fag. 1.2. *mf*

3. *mf*

C-Fag. *mf*

Corni 1.2. *mf*

3.4. *mf*

5.6. *mf*

7.8. *mf*

Tr. picc. (Re) *mf*

Tr. (Do) 1.2. *mf*

3. *mf*

Tr. bassa (Mi b) *mf*

Tr. boni 1. 2. 3. *mf*

Tube 1.2. *mf*

Timp. 1.2. *meno f*

3.4. *sf* *mf* *3.u. 4 (a 2) meno f*

Gr. Cassa *mf*

Viol. 1. *a 3* *un.*

Viol. 2. *a 3* *un.*

V-le *un.*

Celli *un.*

Bassi *un.*

192 *mf* *meno f* 193 *mf* *meno f* 194

195 196 197

Fl. picc. 1.2.
 Fl. gr. 1.2.
 Fl. in Sol
 1.2.
 Oboi
 3.4.
 Cor. ingl.
 Clar. picc. (Mib)
 1.2.
 Clar. (Sib)
 3.
 Clar. basso
 Fag. 1.2.
 3.
 C-Fag.
 1.2.
 3.4.
 5.6.
 7.8.
 Corni
 Tr. picc. (Re)
 1.2.
 Tr. (Do)
 3.
 Tr. bassa (Mib)
 Tr.-boni
 1.2.3.
 Tube 1.2.
 1.2.
 Timp.
 3.4.
 Gr. Cassa
 Viol. 1.
 Viol. 2.
 V-le
 Celli
 Bassi

sim.
mf
ff
sf
meno f
unis.
sempre sim.

1.2.(a2)
 3.4.(a2)
 1.
 a2
 a3
 a2
 a3
 a3
 a3

195 196 197

198

199

200

Fl. picc. 1.2.

Fl. gr. 1.2.

Fl. in Sol

1.2. Oboi

3.4.

Cor. ingl.

Clar. picc. (Mib)

1.2. Clar. (Sib)

3.

Clar. basso

Fag. 1.2. 3.

C-Fag.

1.2. Corni

3.4. 5.6. 7.8.

Tr. picc. (Re)

1.2. Tr. (Do)

3. Tr. bassa (Mib)

Tr. - boni 1.2.3.

Tube 1.2.

1.2. (a.2) Timp.

3.4. (a.2)

Gr. Cassa

Viol. 1. unis. a 3.

Viol. 2. unis. a 3.

V-le

Celli

Bassi

ff *mf* *f e sempre cresc.*

sf *mf* *sempre sim.*

piu sf *f e sempre cresc.*

unif *meno f* *f e sempre cresc.*

198

199

200

IGOR STRAWINSKY

LE SACRE DU PRINTEMPS (The Rite of Spring)

Robert A. Fenn, 10 May 1963, Toronto, Canada.

ERRATA LIST

| | | | |
|---------|--------------------|--------------|--|
| Page 6 | Clar. I & II | Bars 10 & 11 | The notes are always B - G (not D - B),
as in previous bars. |
| Page 7 | Clar. I & II | Bar 1 | As above, the notes are always B - G. |
| Page 8 | Clar. I | Bar 1 | Last note but one is F \sharp . |
| Page 10 | Clar. III | Bar 1 | The 5th and 14th notes should be G (not F) |
| Page 10 | Fl. picc. 2 | Bar 1 | First note is G \sharp |
| Page 14 | Fl. in Sol | Bar 1 | The first and second notes are C and D \flat
(not C \flat and D). |
| Page 17 | Viol. II | Bar 8 | Add col legno. |
| Page 18 | Tr. I & II | Bars 6, 8, 9 | Add \flat to the last note (B). |
| Page 19 | Fl. in Sol | Bar 7 | Last note is D, not E. |
| Page 21 | Fl. in Sol | Bar 2 | Fourth note is E, not D. |
| Page 21 | V-le III | Bar 6 | Add \flat to last note (D). |
| Page 24 | Fl. II | Bar 3 | Last note is G (not A). |
| Page 25 | Fl. I | Bar 3 | Eighth note is F \sharp (not G \sharp). |
| Page 25 | Clar. III | Bar 2 | Second note is C \flat (not C \flat). |
| Page 27 | Ob. II | Bar 1 | Last two notes are B (not D). |
| Page 27 | Fl. picc I & II | Bar 3 | Second note is D (not F). |
| Page 27 | Viol. I (Group II) | Bar 3 | Second note is D (not F). |
| Page 28 | Fl. I & II | Bar 4 | Last note is F \sharp (not D \sharp). |
| Page 28 | Ob. I | Bar 4 | Last note is A (not C). |
| Page 29 | Solo Viol. IV | Bar 4 | The first note is G (\flat), not G \flat . |
| Page 29 | Clar. III | Bar 5 | The note is E \flat , not E. |
| Page 31 | V-le I & II | Bar 2 | Fourth beat (last 3 notes), Add \sharp to C
in Vla I; delete \sharp to A in Vla II. |
| Page 33 | Cor. III & IV | Bar 5 | Last notes should be C - E (as in Cor.
VII & VIII), not B - D. |
| Page 34 | Cor. ingl. I & II | Bar 8 | Last notes. The \sharp to the C, not to the D. |
| Page 34 | Tr. II | Bar 8 | Last note is F \sharp , not G \sharp . |
| Page 35 | Tr. II | Bar 2 | Last note, add \flat to B. |
| Page 36 | Ob. IV | Bar 7 | The note is C (not D). |
| Page 36 | Cor. I | Bar 7 | The note is G (not B). |
| Page 37 | Cor. ingl. | Bar 1 | Delete both G's. |

| | | | |
|---------|---------------------|-------|--|
| Page 37 | Viol. I | Bar 1 | Delete C in first chord. |
| Page 38 | Celli II | Bar 7 | First notes are E - B (not E - G). |
| Page 41 | Ob. IV | Bar 6 | Add \flat to last note (F). |
| Page 41 | Ob. III | Bar 6 | Fifth note, add \flat to G. |
| Page 41 | Cor. V | Bar 4 | First note, add \flat to A. |
| Page 41 | Tr. III | Bar 6 | Add \flat 's to the last two notes (G and F) |
| Page 41 | Timp. | Bar 5 | The first note is $E\flat$. |
| Page 41 | Cor. ingl. | Bar 6 | Add \flat to the fourth note (G) and fifth note (A). |
| Page 42 | Fl. picc. | Bar 2 | Add crotchet (quarter note) rests on the first beat, and \flat to the C. |
| Page 42 | Fl. picc. | Bar 3 | Add \flat to the first note (C). |
| Page 42 | Cor. ingl. | Bar 6 | Add \flat to the second note (G). |
| Page 44 | Clar. II | Bar 3 | The third note is $G\flat$ (not $G\sharp$). |
| Page 44 | Celli | Bar 2 | Add \flat to the fourth note (D). |
| Page 46 | Oboi I, II, III | Bar 6 | The last two chords should be as in the preceding bar. |
| Page 48 | Cor. VI & VIII | Bar 1 | Bass Cleff, not treble. Treble cleff at the end of bar four. |
| Page 50 | Cor. VIII | Bar 3 | Sixth note, add \flat to A. |
| Page 52 | Tr.boni I & II | Bar 1 | Add \flat 's to the B's on the third and fourth beats. |
| Page 52 | Cor. IV | Bar 5 | Second note is E (not F). |
| Page 52 | Fl. gr. I & II | Bar 5 | Add Sva.....and continue to the second bar of page 53. |
| Page 52 | Viol. II (Group II) | Bar 2 | The main note on the first beat is G (not E) |
| Page 54 | Viola | Bar 1 | Add \flat to the last note (B). |
| Page 54 | Cor. VII | Bar 5 | The note is A (not B). |
| Page 55 | Fl. gr. I & II | Bar 1 | Add Sva.....and continue to the second bar of page 56. |
| Page 56 | Cor. IV | Bar 1 | Fourth and sixth notes are C (not B). |
| Page 56 | Clar. bassi | Bar 1 | Bass Cleff, not treble. |
| Page 57 | Cor. VI | Bar 6 | First note on the last beat is B, (not C). |
| Page 60 | Bassi | Bar 1 | Add \flat to the first note (A). |
| Page 60 | Viol. II | Bar 1 | Fifth and sixth notes are $D\flat$ and $E\flat$. |
| Page 60 | Clar. II | Bar 1 | Add \flat to the eleventh note* (F). |
| Page 61 | Tr. II | Bar 3 | Bar as on Page 60 bar 3, last note $F\sharp$. |
| Page 61 | Tr.bone I | Bar 4 | First note is D (not F). |

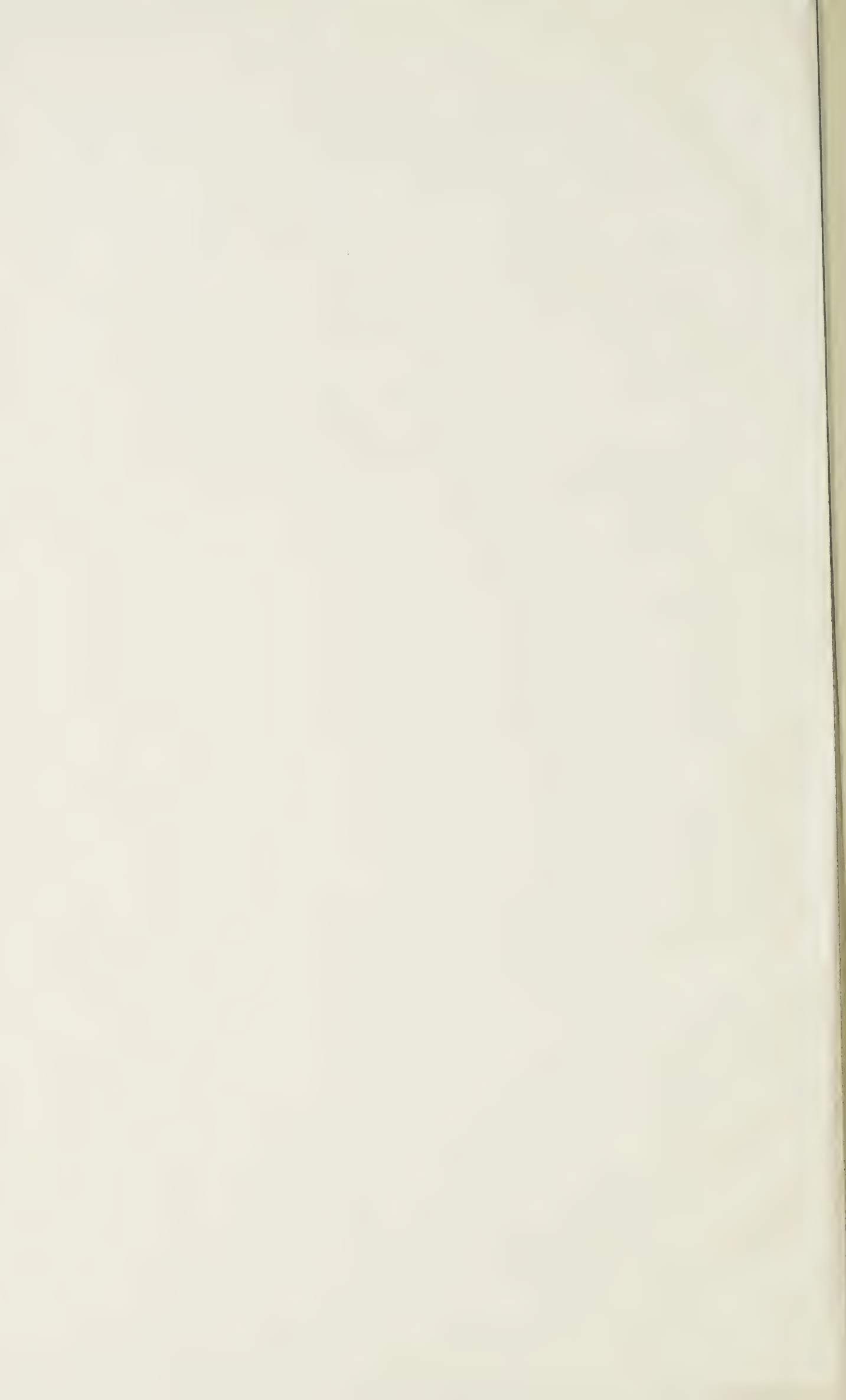
| | | | |
|---------|--|---------------------------|--|
| Page 62 | Fl. in Sol | Bar 6 | Last two notes are F - A (not E - G). |
| Page 63 | bars 3 and 4, page 64 bar 6 and page 65 bar 2, | similarly, in Fl. in Sol, | the last two notes are F - A. |
| Page 63 | Cor. I & II | Bar 3 | First notes are C \sharp - A (not C - A \sharp). |
| Page 63 | Oboi I & II | Bar 3 | Second note is C \flat (Delete \sharp). |
| Page 64 | Cor. ingl. | Bar 3 | First note is A (not G). |
| Page 66 | V-le | Bar 3 | Fourth note is E (not B). |
| Page 67 | Celli | Bar 2 | Tenth note is C (not D). |
| Page 67 | Celli | Bar 9 | Second note is F (not G). |
| Page 73 | Viol. II (Group II) | Bar 3 | Last note is A \flat . |
| Page 73 | Fl. in Sol | Bar 4 | Fourth note is B (not C \flat). |
| Page 77 | Viol. II (Group III) | Bar 3 | Add \flat to third note (B). |
| Page 80 | Vla. II Sole | Bar 10 | Add \sharp to first note (G), and \flat to third note (G). |
| Page 80 | Tr. I | Bar 11 | Add \sharp to D. |
| Page 81 | Viol. I | Bar 2 | Add \flat to B. |
| Page 82 | Viol. II | Bar 7 | Add \sharp to last note (G). |
| Page 84 | V-le. IV, V, VI | Bar 6 | Add Treble cleff sign before the bar. |
| Page 86 | Ob. IV | Bar 2 | Add \sharp to the second note (F). |
| Page 86 | V-le. | Bar 3 | Add arco. |
| Page 87 | Tr. picc. | Bar 3 | Add \flat to third note (E). |
| Page 88 | Clar. III | Bar 3 | Add \flat to seventh note (E), instead of (\flat). |
| Page 88 | Viol. I (Group I) | Bar 1 | Last note but one, delete \sharp before E. |
| Page 88 | Celli | Bar 2 | Add treble cleff at the beginning of the bar. |
| Page 89 | Clar. II | Bar 1 | Third note, add \sharp to E. |
| Page 89 | Oboi I & III | Bar 3 | Last note, add double sharp to C. |
| Page 90 | Ob. III | Bar 1 | First note is F double sharp (not D dbl. sharp). |
| Page 90 | Ob. III | Bar 3 | Second note, add \sharp to C. |
| Page 91 | Fl. III | Bar 3 | Fourth note is C (not B). |
| Page 92 | Cor. ingl. | Bars 2 & 4 | Fourth note is F \flat , fifth note is E \flat in both bars. |
| Page 92 | Cor. ingl. | Bar 5 | Third note, delete the G. |
| Page 93 | Cor. ingl. | Bar 1 | Fourth note is E \flat (not F \flat). |
| Page 93 | Viol. I (Group II) | Bar 3 | Last note is A (not E). |
| Page 94 | Viol. (Group III) | Bar 3 | Last notes are C double sharp (not C \sharp). |
| Page 95 | Clar. II | Bar 2 | First note, add \sharp to F. |
| Page 97 | Ob. III | Bar 2 | Last note, add \sharp to C. |

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| Page 97 | Viol. I & II
(Groups II) | Bar 4 | Last notes are C double sharp (not C \sharp). |
| Page 97 | Cor. I & III | Bar 3 | The note should be G (not A \flat). |
| Page 98 | Viol. I | Bar 4 | Add arco at the beginning of the bar. |
| Page 99 | Top of Page | Bar 1 | Add quaver (eighth note) (referring to previous page) = crotchet (quarter note). |
| Page 100 | Strings | Bar 6 | Add "ff" at the beginning of the bar. |
| Page 101 | Strings | Bar 3 | Add "pp" at the beginning of the bar. |
| Page 103 | Cor. ingl. | Bars 5, 6, 7, 9, 11. | Add \flat to the D, last note of each bar. |
| Page 104 | Tr. bassa | Bar 10 | Add \flat to the second note (B). |
| Page 106 | Clar. I | Bar 1 | First note, add \flat to the E. |
| Page 107 | Tr-bone III | Bar 1 | Last note, add \flat to F. |
| Page 108 | Viol. I | Bar 3 | Add \sharp to G. |
| Page 108 | Cor. ingl. II | Bar 3 | Fourth note, add \sharp to G. |
| Page 108 | Clar. picc. | Bar 5 | First note, add \sharp to F. |
| Page 108 | Clar. II | Bar 6 | Second note, add \flat to B. |
| Page 109 | Clar. II | Bar 3 | Second note, add \flat to B. |
| Page 109 | Ob. II | Bar 7 | Second note, add \sharp to F. |
| Page 109 | Tr. III | Bar 2 | The note $F\sharp$ is in Tr. bass in Mi \flat , not in Tr. III in Do. |
| Page 110 | Clar. picc. | Bar 4 | Second note, add \flat to B. |
| Page 110 | Tr. II | Bar 3 | Add quavers (eighth notes) F, on each beat. |
| Page 111 | Celli. | Bars 2 & 4 | First notes, add \flat to B. |
| Page 111 | Clar. basso I | Bar 9 | First note, add \flat to E. |
| Page 111 | Clar. basso I | Bar 11 | Second note, add \flat to D. |
| Page 112 | Tr. I,II,III & picc. | Bar 5 | Add "con sord". |
| Page 114 | " " " | Bar 7 | Add "senza sord". |
| Page 116 | Fl. in Sol | Bar 1 | First note, add \flat to E. |
| Page 117 | Viol. II (Group II) | Bars 3, 5, 12 | First notes, add \flat to B in each bar. |
| Page 117 | V-le. (Group II) | Bars 3 & 5 | First notes, add \flat to B in each bar. |
| Page 117 | Viol. II (Group I) | Bar 8 | Third note, add \flat to F. |
| Page 117 | V-le (Group I) | Bar 8 | First note, add \flat to E. |
| Page 117 | V-le (Group 1) | Bar 12 | First notes, add \sharp to F and \flat to E. |
| Page 117 | Tr. picc. | Bar 12 | The E is a semi-quaver (16th note). |
| Page 117 | Tr. I | Bars 15, 16 | Last note of bar 15 and first of 16, \sharp to F. |
| Page 118 | Viola | Bar 1 | Alto cleffs on both staves (not treble). |

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| Page 118 | Viola | Bar 4 | Add treble cleffs to both staves. |
| Page 118 | Corno V | Bar 4 | First note, add b to B. |
| Page 118 | Cor. VIII | Bar 4 | Add bass cleff before the bar. |
| Page 118 | Oboi I, II, III | Bar 5 | The note in this bar should be divided into two demisemi-quavers (32nd notes), as in the cor. ingl. |
| Page 119 | Fl. gr. III | Bars I & II | First notes, add b to B. |
| Page 119 | Oboi III & IV | Bar 1 | The notes on the second beat are D - F. |
| Page 119 | Fl. gr. I | Bar 4 | Add dot to the semi-quaver (16th note) rest. |
| Page 119 | Fl. gr. I | Bar 5 | The first note is a demisemi-quaver (32nd note), not a quaver (eighth note) |
| Page 119 | Ob. II | Bar 5 | Fifth note, add b to A. Sixth note, add b to E. |
| Page 119 | Ob. IV | Bar 5 | Add double sharp to last note but one (F). |
| Page 119 | Oboi I,II,III,IV & Cor. ingl. | Bar 5 | Last notes are semi-quavers (sixteenth notes), not quavers (eighth n.) |
| Page 119 | Cor. III | Bars 2 & 3 | The three notes should be $D\sharp$ (not $B\flat$). |
| Page 119 | Oboi II,III,IV | Bar 2 | First notes, add b 's to B, G and E. |
| Page 119 | Cl. picc | Bar 5 | Add a dotted semi-quaver (sixteenth note) rest after the first note, and \sharp to the second note (F). |
| Page 119 | Clar. I | Bars 4 & 5 | The last notes are demisemi-quavers (32nd notes), not quavers (eighth notes). |
| Page 119 | Cor. IV | Bar 5 | The last note is a semi-quaver (sixteenth note), followed by a semi-quaver rest. |
| Page 119 | Cor. V | Bar 2 | Add b to B. |
| Page 119 | Viol. I | Bar 4 | Seventh note, add b to B. |
| Page 119 | Celli | Bar 4 | Seventh note, add \sharp to A and to C. |
| Page 119 | Viol. I Solo | Bar 5 | Fifth note is A (not B). |
| Page 120 | Tr. I | Bar 3 | Con sord, not con marc. |
| Page 120 | Ob. II | Bar 14 | Add b to first note (A). |
| Page 121 | Viola | Bar 1 | Treble cleff at the beginning of the bar. |
| Page 121 | Celli | Bar 3 | Third note, add \sharp to B. |
| Page 122 | Clar. II & III | Bar 1 | Second note, add b to B. |
| Page 122 | Cor. ingl. | Bar 3 | Second note is C double sharp. |
| Page 122 | Tr-bone II | Bar 3 | Add b to B. |
| Page 122 | Cor. I | Bar 2 | Second note is G (not B). |
| Page 122 | Viola | Bar 1 | Third note, add \sharp to D. |
| Page 122 | Tr-boni I,II,III | Bar 7 | Add con sord. |

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| Page 122 | Bassi | Bar 5 | Add arco at the beginning of the bar. |
| Page 123 | Tr. I, II, III & Tr. Bassa. | | Add con sord at beginning of page. |
| Page 124 | Viol. II (Group 3) | Bar 10 | Third note, add \flat to C. |
| Page 125 | Clar. picc. | Bar 5 | Add \sharp to F. |
| Page 125 | Tr-boni | Bar 5 | Add Bass Cleff at beginning of bar. |
| Page 125 | Celli | Bar 6 | Bar not \flat . |
| Page 128 | Viol. I | Bars I & 3 | Add arco. |
| Page 129 | Tr. picc. | Bar 9 | Add \flat to third note (G). |
| Page 129 | Viole | Bar 6 | First note is $A\flat$ (not \flat). |
| Page 129 | Tr. III | Bar 2 | Add \flat to A. |
| Page 129 | Viol. II | Bar 7 | Add \flat to B on the second beat. |
| Page 130 | Fl. picc. II | Bar 8 | Last note is D (not C). |
| Page 130/1 | Fag. I, II, III | | The passage is in Tenor cleff, not Bass. |
| Page 131 | Tr. picc. | Bar 8 | Add \sharp to C. |
| Page 131 | Viol. II | Bar 2 | Second note is $C\flat$ (not $C\sharp$). |
| Page 131 | Bassi | Bar 5 | First note, add \flat to B. |
| Page 132 | Ob. III | Bar 5 | Third note, add \sharp to G. |
| Page 132 | Cor. IV | Bar 6 | Second beat: add crotchet (quarter note) E as in subsequent bar. |
| Page 132 | Tr. II | Bar 1 | Add \flat to second note (A). |
| Page 132 | Cor. VI | Bars 5 & 7 | First notes are $B\flat$ (as in Cor. VIII). |
| Page 132 | Cor. VIII | Bar 5 | Add bass cleff at the beginning of the bar |
| Page 132 | Tr. III | Bar 1 | Second note, add \flat to D. |
| Page 132 | Viole | Bar 5 | Fourth beat, add \flat to G. |
| Page 132 | Tr. III | Bar 3 | Third note, add \flat to A. |
| Page 132 | Bassi | Bar 4 | This should be the same as Bar 2. |
| Page 132 | Bassi | Bars 7 & 8 | These should be the same as Bars 1 and 2. |
| Page 133 | Ob. I | Bar 1 | First note, delete the \sharp before the B. |
| Page 133 | Ob. III | Bar 1 | First note, add \sharp to G. |
| Page 133 | Ob. III | Bar 3 | Add \flat to E. |
| Page 133 | Cor. VI | Bar 1 | First note, add \flat to B. |
| Page 133 | V-le | Bar 1 | Second note, add \flat to G. |
| Page 133 | V-le | Bar 6 | The three notes are semi-quavers (sixteenth notes), not quavers (eighth notes) |
| Page 133 | Celli | Bars 1 & 2 | These two bars should be as bars 3 and 4 on Page 132. |

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| Page 133 | Bassi | Bars 1 & 2 | These two bars should be as bars 3 and 4 on Page 132. |
| Page 134 | Tuba II | Bar 3 | Insert note C as in bar 1. |
| Page 136 | Fl. gr. | Bar 1 | Fl. gr. I & II, not Fl. picc. |
| Page 137 | Tr. II | Bar 8 | Add \flat to B. |
| Page 137 | Tr. II | Bar 13 | Last note is F (not G). |
| Page 137 | Trb. I | Bar 12 | The note is G, (not G \flat). |
| Page 138 | Tuba II | Bar 4 | The note is G (not A). |
| Page 139 | Tuba I | Bar 1 | The first note is G (not A). |



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