

N<sup>o</sup> 76. "The May Night," Act III (commencement).  
 N<sup>o</sup> 76. „Le Nuit de Mai," 8<sup>m</sup>e acte (début).

F1. Molto andante.

I. *pp* >

Ob. I. *pp* >

Cl.(A) I. *pp* >

I. *p* < a 2 *p* < *p* < *mf* >

Cor.(E) IV. *p* < a 2 *mf* >

I. con sord. *pp* < >

Viol. II. con sord. *pp* < >

V-le. *pp* < > div.

V.c. div. > *pp* <

C-b. 4 C-b. > *pp* <

Nº 77. "Sheherazade," 4<sup>th</sup> movement (p. 204).  
 Nº 77. „Shéhérazade," 4<sup>me</sup> mouvement (p. 204).

Allegro non troppo maestoso.  $\text{♩} = 60$

Fl. picc. *ff*

Fl. *ff*

Ob. *ff*

Cl.(A) *ff*

Fag. *ff*

Cor. *ff*

Tr.be.(A) *ff*

Tr.bni. e Tuba. *ff*

Timp. *ff*

Triang. *ff*

Tamb. no. 6

Tamb. picc. 6

Piatti. 6

Cassa. 6

Viol. I. *ff*

Viol. II. *ff*

V-le. *ff*

V-c. *ff*

C-b. *ff*

Fl. picc. *ff* *tr* *3*

Fl. *ff* *3*

Ob. *ff* *3*

Cl.

Fag. a 2

Cor.

a 2 *maestoso*

Tr.-bni. *ff* *maestoso*

e Tuba. *ff* *maestoso*

Triang. *mf*

Piatti. *mf*

Arpa. *ff* *gliss.* *8* *simile* *8*

(f-#, h-b) (e-b)

Viol. *ff* *pizz.* *simile*

V-le.

V.c.

C-b.





N<sup>o</sup> 79. "Mlada," Act III (p. 370).N<sup>o</sup> 79. „Mlada," 3<sup>m</sup>e acte (p. 370).

Sostenuto e maestoso.

2 Ob. a 2  
ppp pp cresc. p cresc.

Ob. c.-alto.  
ppp pp cresc. p cresc.

2 Fag.  
ppp pp cresc. p cresc.

C-fag.  
ppp pp cresc. p cresc.

(I.II.)  
Cor. (II.II.)  
(IV.V.) ppp pp cresc. p cresc.

(VI.)  
ppp pp cresc. p cresc.

Tr.-be.III.(B)  
a 2  
ppp pp cresc. p cresc.

Tr.-ba.c.-alta (F)  
ppp pp cresc. p cresc.

Tr.-bni. (I.II.)  
(III.Tuba.) ppp pp cresc. p cresc.

Cassa.  
pp cresc.

Tam-tam.  
pp p

Tchernobog (12-16 Bassi) Commandant de son sabot  
p mf

Viens, ap-pa-ra-is! Sors de la nuit des temps! Toi qu'a-doraient les rois les pâtres,

Nº 80. "The May Night," Act III.  
 Nº 80. „La Nuit de Mai," 8<sup>me</sup> acte.

**Bb** (Andantino animato.)

Fl. I.  
 Clar. # I.  
 Clar. # II. (B)  
 Fag. II.  
 Glock.  
 Alt. II.  
 Doux zéphyr, tu pas-ses comme un bai-ser sur les per-ven-ches  
 Piano  
 Arpa.  
 Viol. div. I.  
 Viol. div. a 2  
 V.le.  
 V.c. arco  
 C.b. pizz.

Nº 81. "Sadko."

Nº 81. „Sadko"  
 (Andante. ♩ = 76.)

**311**  
 Fl. I.  
 Cl. (A) II. III.  
 La Reine des Mers.  
 Mon-te haut, ma ro-se-lière, dou-ce couche au dais d'ar-gent,  
 Arpe.

Fl. I.

Cl.

Fag.

L.R.d.Mers.

Arpe. Dors pai - si - ble, her - be ten - dre, Her - be ver - te mousse de soie

I. sul D

Viol. II. *pp*

V.le. 3 *pp*

V.c. div. *pp*

Fl. I.

Ob. I. *dolcissimo*

Cl.

Fag. I. *pp*

L.R.d.Mers.

Arpe. Tes chants on sé - duit mon cœur, Tous ils ont ra - vi - mon âme

sul D sul A sul D sul A

Viol. *dolcissimo* div. pizz.

V.le. *pp*

V.c. *pp* unis. pizz.

C-b. *pp* pizz.

Detailed description of the musical score: The page contains two systems of music. The first system includes staves for Flute I, Clarinet, Bassoon, and a vocal line for 'L.R.d.Mers.' with lyrics 'Dors pai - si - ble, her - be ten - dre, Her - be ver - te mousse de soie'. The second system includes staves for Flute I, Oboe I, Clarinet, Bassoon I, and another vocal line for 'L.R.d.Mers.' with lyrics 'Tes chants on sé - duit mon cœur, Tous ils ont ra - vi - mon âme'. The orchestral accompaniment features Violin II, Violin I (3 parts), Violoncello, Double Bass, and Contrabass. Performance markings include dynamics like *pp* and *dolcissimo*, and articulations like *div.* and *pizz.*. Rehearsal marks 'I.' and 'I. II. III.' are present, along with fingering and breath marks.



77 (Andante.  $\text{♩} = 72$ )

3 Fl. *f* *dim.* *mf* *3* *dim.* *3* *3* *3*

Ob. *f* *dim.* *mf* *3* *dim.* *3* *3* *3*

C.ingl. *dim.*

3 Clar.(A)<sub>2</sub> *dim.* *3* *3* *3*

Fag. e C-fag. *dim.* *p*

*mf* *dim.* *pp*

Cor. *mf* *dim.* *pp*

*mf* *dim.* *pp*

Sadko. Sur le lac nagent en bande des cygnes blancs et des canards gris.

I. *div. a 3.* Mais je vois u - ne bande - - de

Viol. *II. div. a 3.* *dim.* *mf* *3* *dim.* *3* *3* *3* *p*

V.le. *f* *3* *dim.* *3* *3* *3* *p*

3 Fl.

C.ingl.

Sadko.

cygnes

V.le. *dolce*

3 Fl.

C.ingl.

V.le.

123 Andante.

Fl. *f* *dim.* *p*

Ob. *f* *dim.* *p*

C.ingl. *dim.* *pp*

Clar. (A) *f* *dim.* *pp*

Fag. e C-fag. *f* *dim.* *pp*

Cor. *f* *dim.* *pp*

Viol. I. *f* *dim.* *p*

Viol. II. *f* *dim.* *p*

V-le. pizz.

V-c. e C-b. pizz.

*simile*

Fl. *simile*

C.ingl.

Chœur (cygnes blancs, dans les coulisses)

Alti. (cygnes blancs, et mou- et - tes grises, re- tournons, plongeons dans le lac!)

Cy - gnes blancs, et mou- et - tes grises, re- tournons, plongeons dans le lac!

V-le. arco

*dolce*

Nº 84. "The Legend of Tsar Saltan" (p. 54).

Nº 84. „Légende du Tsar Saltan“ (p. 54).

(Allegretto alla marcia.  $\text{♩} = 96$ .)

Fl. picc. *mf*

Fl. I. *mf*

Fl. II. *mf*

Ob. *mf*  $\text{a} 2$

3 Cl. (B) *mf*  $\text{a} 3$

Fag. *f*

C-fag. *mf*

Cor. I. III. *mf*  $\text{a} 2$

II. IV. *mf*

Tr-be. (B) *mf*

Tr-bni. e Tuba. *p*

Triang. *p*

Piatti. *p*

Cassa. *p*

Viol. I. *f*

Viol. II. *f*

V-le. *f*

V-c. div. *f*

C-b. *f*



№ 85. "Ivan the Terrible," overture (beginning).  
№ 85. "La Pskovitaine," ouverture (début).

3 Fl. Maestoso. I.II.

Ob. I.II. *p* *mf* *p* *mf* *mf* *mf*

C. ingl. *p* *mf* *p* *mf* *mf* *mf*

Cl.(B) I. *p* *mf* *p* *mf* *mf* *mf*

Cl. basso (B) II. *p* *mf* *p* *mf* *mf* *mf*

Fag. I.II. *pp* *p* *mf* *p* *mf* *mf*

C. fag. *pp* *p* *mf* *p* *mf* *mf*

Cor. *pp* *pp* *pp* *pp* *pp* *pp*

I.II. *sf dim.* *sf dim.* *sf dim.*

IV. *pp* *p* *pp* *pp* *pp* *pp*

I.H.(B) I. *sf dim.* *sf dim.* *sf dim.*

Tr-be. III c. alta (F) *sf dim.* *sf dim.* *sf dim.*

Tr-bni. e Tuba. *ppp* *pp* *p* *pp* *pp* *pp*

Timp. *mf* *p* *pp* *pp* *pp* *pp*

I. *pp* *p* *mf* *sf dim.* *sf dim.* *sf dim.*

II. *pp* *p* *mf* *sf dim.* *sf dim.* *sf dim.*

V.le. div. *pp* *p* *mf* *sf dim.* *sf dim.* *sf dim.*

unis. *mf* *mf* *mf* *mf* *mf* *mf*

pizz. *mf* *mf* *mf* *mf* *mf* *mf*

V.c. *pp* *p* *mf* *mf* *mf* *mf*

pizz. *mf* *mf* *mf* *mf* *mf* *mf*

C-b. *pp* *p* *mf* *mf* *mf* *mf*

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

90 № 86. "Sadko."  
№ 86. „Sadko.“

3 (Largo.  $\text{♩} = 44.$ )

3 Fl. *f*

Ob. *f*

C. ingl. *f*

Cl. (B) *f*

Cl. basso (B). *f*

Fag. *f*

C-fag. *f*

Cor. *f*  
a 2 *p*

Tr. bni. *f*  
e Tuba. *p*

Timp. *f* *tr*

Cassa. *f*

Viol. I e II. unis. *f*

V.le. *f*

V.c. e C-b. *f*

No 87. "Kashtcheï the Immortal."  
 No 87. „Kachtcheï l'Immortel."

105 *con tutta forza ed espressione e poco rubato* *calmando*

Fl. picc. *cresc.* *ff* *sf dim.*

Fl. a 2. *cresc.* *ff* *sf dim.*

Ob. I. *cresc.* *ff* *sf dim.*

C. ingl. *cresc.* *ff* *sf dim.*

Clar. (B) *cresc.* *ff* *sf dim.*

Fag. I. *cresc.* *ff* *sf dim.*

C-fag. *ff* *sf dim.*

Cor. *ff*

Tr-be. (B) *ff*

Tr-bni. *ff*

Tuba. *ff* *fff* *dim.*

Timp. *ff* *fff* *tr*

*Largamente.* *calmando*

I. *cresc.* *ff* *con tutta forza ed espressione e poco rubato* *sf dim.* *p*

Viol. II. *cresc.* *ff* *sf dim.* *p*

V.le. *cresc.* *ff* *sf dim.* *p*

V-c.I. *cresc.* *ff* *sf dim.* *p*

V-c.II e C-b. *ff* *sf dim.* *p*

*ff*

Detailed description: This is a page of a musical score for a symphony. It features multiple staves for various instruments. The top section includes woodwinds (Flute piccolo, Flute in A2, Oboe I, Cor Anglais, Clarinet in Bb, Bassoon I, Contrabassoon), brass (Trumpet in Bb, Trombone, Tuba, Timpani), and strings (Violin I, Violin II, Viola, Violoncello I, Violoncello II and Contrabass). The score is marked with dynamics such as 'cresc.', 'ff', 'sf dim.', and 'p'. Performance instructions include 'con tutta forza ed espressione e poco rubato' and 'Largamente.'. The page number '105' is in a box at the top left, and the number '91' is in the top right corner.

## Nº 88. "Servilia."

Nº 88. „Servilia.“

414 Allegro.

Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Viol.  
V-le.  
V-c.  
C-b.

This system of the musical score includes staves for Flute, Oboe, Clarinet, Bassoon, Horn, Violin, Viola, Violoncello, and Contrabass. The woodwinds and strings are mostly in rests, while the Violin and Viola parts feature active rhythmic patterns.

Fl.  
Ob.  
Cl.  
Fag.  
Cor.  
Viol.  
V-le. sul C e G.  
V-c.  
C-b.

This system continues the musical score. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and Horns now have active melodic lines. The Violoncello part is specifically marked "sul C e G" (sul C and G strings). The Violin and Viola parts continue with their rhythmic accompaniment.





Fl.

Ob.

C. ingl.

Cl. I.

Cl. II.

Fag.

Cor. I.

Cor. III. IV.

Arpa.

Viol. unis.

Viol. unis.

V-le.

V-c. I.

V-c. II e C-b.

Detailed description of the musical score: The score is for page 94 and consists of ten staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in C (Cl. I. and Cl. II.), Bassoon (Fag.), Cor Anglais (Cor. I. and Cor. III. IV.), Arpa (Arpa), Violin (Viol.), Viola (V-le.), Violoncello I (V-c. I.), and Violoncello II and Double Bass (V-c. II e C-b.). The Flute, Oboe, and Clarinet in G parts have melodic lines with many slurs. The Clarinet in C parts play rhythmic patterns. The Bassoon part has a steady eighth-note accompaniment. The Cor Anglais parts play sustained notes. The Arpa part has a complex, rhythmic accompaniment. The Violin and Viola parts have melodic lines with slurs. The Viola part is marked 'unis.' (unison). The Violoncello I part has a melodic line with slurs. The Violoncello II and Double Bass part has a steady eighth-note accompaniment.

N<sup>o</sup> 90. "Sheherazade," 4<sup>th</sup> part.  
N<sup>o</sup> 90. „Shéhérazade," 4<sup>me</sup> partie.

(Vivo. ♩ = 89) U  
Fl. picc.

Fl. picc.

Fl.

Ob.

Cl.(A) a 2

Fag.

Cor. a 2

Arpa.

Viol.

V-le. pizz.

V-c.

C-b.



Fl. picc.

Fl.  
Ob.  
Cl.  
Fag.

This system contains five staves. The top staff is for Fl. picc. and the second for Fl. Both play a rapid sixteenth-note pattern. The third staff is for Ob. and the fourth for Cl., both playing a melodic line with slurs and accents. The fifth staff is for Fag. playing a rhythmic pattern of eighth notes.

Cor.

This system contains one staff for Cor. playing a melodic line with slurs and accents.

Arpa.

This system contains two staves for Arpa. The upper staff has rests, and the lower staff plays a rhythmic accompaniment of eighth notes.

Viol.

This system contains one staff for Viol. playing a rapid sixteenth-note pattern.

V-le.

This system contains one staff for V-le. playing a melodic line with slurs and accents.

V-c.

This system contains one staff for V-c. playing a melodic line with slurs and accents.

C-b.

This system contains one staff for C-b. playing a melodic line with slurs and accents.

Nº 91. "The Legend of Tsar Saltan."  
 Nº 91. „Légende du Tsar Saltan.“

92 (Andante) *animando poco a poco*

Fl. pice.  
 Fl. *ff*  
 Ob. *ff*  
 Cl. *ff*  
 Fag. *ff*  
 Cor. *ff*  
 Tr-be.(B)  
 Tr-bni e Tuba.  
 Timp.  
 Sopr.  
 Altí.  
 Ten.  
 Bassi.  
 Viol.  
 V-le. *ff*  
 V-c. e C-b. *ff*

Nous pleurons, nos larmes rem - pli-ront les mers, cou-vri-ront les champs fleuris.

Nº 92. "The Golden Cockerel."  
Nº 92. „Le Coq d'Or“

99

98 Andantino.  $\text{♩} = 88$ .

Fl. picc.

Musical score for measures 98-101 of "The Golden Cockerel". The score is in 2/4 time with a tempo of Andantino (♩ = 88). The key signature has two sharps (F# and C#). The instruments and parts are:

- Fl. I. (Flute I): *p*, with accents and slurs.
- Cor. I, II, III, IV. (Coronets): *pp*, playing sustained chords.
- Piatti. (Tutti): *pp*, playing sustained chords.
- Arpa I in C, Dis, Es, Fis, Ges, A, His. (Harp I): *p*, with glissando markings.
- Arpa II in Cis, Des, E, Fes, G, Ais, B. (Harp II): *p*, with glissando markings.
- V-le. (Violin I): *p*, playing a melodic line.
- V-c. (Violoncello): *p*, playing a rhythmic accompaniment.
- C-b. pizz. (Double Bass): *p*, playing a rhythmic accompaniment.

Nº 93. "Snegourotchka" (p. 269).

Nº 93. „Sniégourotchka“ (p. 269).

Cl. (B)

Musical score for measures 93-96 of "Sniégourotchka". The score is in 2/4 time with a tempo of Andantino (♩ = 88). The key signature has two sharps (F# and C#). The instruments and parts are:

- Fag. a 2 (Bassoon): *p*, playing a melodic line.
- Cor. III. (Coronet III): *p*, playing a melodic line.
- Tamb-no. (Tambourine): *p*, playing a rhythmic accompaniment.
- Viol. I e II unis. (Violins I and II): *p*, playing a melodic line.
- V-le. (Violin I): *p*, playing a melodic line.
- V-c. pizz. (Violoncello): *p*, playing a rhythmic accompaniment.
- C-b. pizz. (Double Bass): *p*, playing a rhythmic accompaniment.

Cl. 1. *p*

Fag. a 2 *p*

Tr-be. (B) *p*

Tamb-no. *p*

Viol. I e II unis. *p*

V-le. *p*

V-c. pizz. *p*

C-b. pizz. *p*

This system contains the first four measures of the piece. The woodwinds (Clarinets, Bassoon, and Trumpets) play a melodic line with eighth notes and slurs. The percussion (Tambourine) plays a steady eighth-note pattern. The strings (Violins, Viola, Violoncello, and Contrabass) play a supporting bass line with eighth notes and slurs.

Cl. *p*

Fag. *p*

Tr-be. *p*

Tamb-no. *p*

Viol. I e II unis. *p*

V-le. *p*

V-c. *p*

C-b. *p*

This system contains measures 5 through 8. The instrumentation remains the same. The woodwinds continue their melodic line, and the strings provide a consistent rhythmic accompaniment. The percussion maintains its eighth-note pattern.



Nº 95. "Snegourotchka."

Nº 95. „Sniégourotchka.“

325 (Allegro.  $\frac{1}{4}$ )

2 Fl. picc.

*ff dim.*  
Fl. I. *ff dim.*  
Ob. *ff dim.*  
Cl. (B) *ff dim.*  
Fag. *ff dim.* *cresc.*  
*ff dim.*  
Cor. *ff dim.* *cresc.*  
Tr-b. (B) *ff dim.* *cresc.*  
*f dim.*  
Tr-b. e Tuba *p cresc.*  
Timp. *dim.* *cresc.*  
Triang. *dim.* *cresc.*  
Piatti. *tr.*  
Cassa. *tr.*  
Sopr. *ff dim.*  
Alt. Flam. me!  
Ten. *ff dim.*  
Bassi. Flam. me!  
*tr.*  
Piano. *fff*  
Arpa. *tr.*  
un. *div.*  
Viol. un. *dim.* *cresc.* *div.*  
V. le. *ff dim.* *cresc.*  
V. c. e C. b. *ff dim.*  
*ff dim.*

2 Fl. picc.

*ff dim.* *ff dim.*

Fl.

*ff dim.* *ff dim.*

Ob.

*ff dim.* *ff dim.*

Cl.

*ff dim.* *ff dim.*

Fag.

*ff dim.* *cresc.* *ff dim.*

*ff dim.* *ff dim.*

Cor.

*ff dim.* *cresc.* *ff dim.*

*ff dim.* *ff dim.*

Tr. br.

*ff dim.* *ff dim.*

Tr. bn. e Tuba.

*ff dim.* *p cresc.* *ff dim.*

Timp.

*dim.* *cresc.* *ff dim.*

Triang.

*dim.* *cresc.* *ff dim.*

Piatti.

*dim.* *cresc.* *ff dim.*

Cassa.

*dim.* *cresc.* *ff dim.*

Sopr.

*ff dim.* *ff*

Alti. Flam me! nous.

Ten. *ff dim.* *ff*

Flam me! nous.

Bassi.

*ff dim.* *ff*

Piano.

Arpa.

unis. div. *cresc.* unis. div. *cresc.*

Viol. *dim.* *cresc.* *dim.* *cresc.*

V.le. *dim.* *cresc.* *dim.* *cresc.*

V.c. e C-b.

*ff dim.* *ff dim.*

Fl. (Moderato alla breve.) *allarg. poco*

Fl. c-a. (G) *f dim.* *p* *pp*

Ob. *f dim.* *p* *pp*

Ob. c-a. *f dim.*

Clar. (B) *f dim.* *a 2*

Cl. basso *tenuto e pesante* *mf*

Fag. *f* *a 2*

C-fag. *tenuto e pesante* *mf*

I. II. III.

Cor. *f dim.* *IV. tenuto e pesante* *p*

I. II. (B)

Tr. be. *pp*

III. c-a. (F) *pp*

Tr. bni. *pp*

Tuba. *tenuto e pesante* *pp*

*mf*

Le Tsar Ivan. *allarg. poco*

Epargne, epargne au moins ma fil - - le!

I. *trem.*

Viol. *dim. poco a poco* *p* *dim. smorz.*

II. *trem.*

V-le. *dim. poco a poco* *pizz.* *dim. smorz.*

V-c. *pizz.* *p*

C-b. *pesante* *p*

*f dim. poco a poco*

## 104 № 97. "Snegourotchka."

№ 97. "Sniégourotchka."

Grave e maestoso. ♩ = 60.

471

a 2

Fl. *f*

Ob. *f*

Cl.(B) *f* a 2

Fag. *f*

Cor. *f*

Tr.-be(B) *f*

Tr.-bni. e Tuba. *f*

Timp. *f*

Viol. I. *f* pizz. *mf* arco *sf*

Viol. II. *f* pizz. *mf* arco *sf*

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

V-c. *f* pizz. *mf* arco *sf*

C-b. *f* pizz. *mf* arco *sf*

Dynamic markings: *f*, *mf*, *sf*, *p*, *arco*. Performance instructions: *pizz.*, *arco*.

N<sup>o</sup> 98. "The Legend of Tsar Saltan."

N<sup>o</sup> 98. „Légende du Tsar Saltan“

(Maestoso con moto.  $\text{♩} = 84$ .)

Fl. picc. **135**

Fl. *ff*

Ob. *ff*

Cor. ingl. *ff*

8 Cl. (A) *ff*

Fag. *ff*

C. fag. *ff*

Cor. *ff*

3 Tr. - b. (B) *ff*

I. Tr. - bni. e Tuba. *ff*

Timp. *ff*

Cassa. (Détonations sur scène) *ff*

CORO.

Sopr. *ff*

Alti. O splendeur, o dou- ceur, nous au- rons du bon- heur, et de tout- à foi- son. On vi- *ff*

Ten. *ff*

O splendeur, o dou- ceur, nous au- rons du bon- heur, et de tout a foi- son. On vi- *ff*

Bassi. *ff*

I. Viol. *ff*

II. *ff*

V. - le. *ff*

V. - c. e C. - b. *ff*

Fl. picc.

Fl.

Ob.

Cor. ingl.

3 Cl.

Fag.

C-fag.

Cor.

3 Tr.-be.

Tr.-bni.  
e Tuba.

Timp.

Cassa.

Sopr.

Alti. vra. gros et gras. heu-reux sort. En gag-nant sans ef-fort beau-coup d'or!

Ten.

-vra. gros et gras. heu-reux sort. En gag-nantsans ef-fort beau-coup d'or!

Bassi.

Viol.

V-le.

V.e.e C-b.

Nº 99. "Snegourotchka" (p. 145).

Nº 99. „Sniégourotchka“ (p. 145).

Animato assai. ♩ = 126.

Ob.  
Cl. (A)  
Fag.  
Cor.  
Koupava.  
Viol. I.  
Viol. II.  
V-le.  
V.c.e C-b.

Mal - heu - reu - se, mal - heu - reu - se! Vous tou - tes

a 2

mes com - pag - nes. ai - dez moi dans ma dé - tres - se

161

Andante. ♩ = 72.

I.

3 Fl. I. II. III.  
2 Ob.  
Cl. picc. (D)  
2 Cl. (A)  
2 Fag.

I. II. III.  
Cor.  
2 Tr. ba. (A)  
3 Tr. bni. e Tuba.

Arpe. *f* *p* *8* *8*

(L'espace celeste)

Viol. II. 1. 2. 3. P.  
V-le 1. 2. 3. P.  
3 V-c. soli  
altri V-c.  
C-b. *div. p*