

254025

# ЖАРЪ-ПТИЦА

СКАЗКА-БАЛЕТЪ ВЪ 2-ХЪ КАРТИНАХЪ.

Составилъ по русской народной сказкѣ Михаилъ Фокинъ.

МУЗЫКА

## Игоря Стравинскаго.

Оркестровая партитура.

---

# L'OISEAU DE FEU

CONTE DANSÉ EN 2 TABLEAUX.

Composé d'après le conte national russe par M. Fokine.

MUSIQUE DE

## Igor Strawinsky.

Partition d'orchestre.

Собственность издателя

**П. ЮРГЕНСОНА.**

МОСКВА. | ЛЕЙПЦИГЪ.

С.-Петербургъ, у И. Юргенсона. | Варшава и Киевъ, у Л. Издиковскаго.



Propriété de l'éditeur

**P. JURGENSON.**

MOSCOU. | LEIPZIG.

0052

elb...  
M...  
S...  
S...  
S...  
S...

## **NB.**

Pour traiter de la location de la partition et des parties d'orchestre, de la mise en scène, etc., s'adresser à **P. Jurgenson**, éditeurs-propriétaires pour tous les pays, **Moscou**, Kolpaschny, 9.

---

Относительно проката оркестрового матерьяла, сценарія и пр. желающіе благоволят обращаться въ контору музыкальнаго издательства **П. Юргенсонъ**: Москва, Колпачный пер., 9.

Дорогой брат Андрей Ржевский

A ANDRÉ RIMSKY-KORSAKOW.



# ЖАРЪ-ПТИЦА

1-е Представленіе на сценѣ Большой Оперы

въ Парижѣ 25—12 іюня 1910 г.

*Дирекція Сергѣя Дягилева.*

<i>Дѣйствующія лица.</i>	<i>Исполнители.</i>
Жаръ-Птица . . . . .	Г-жа Карсавина
Царевна Ненаглядная-Краса . . . . .	„ Фокина
Иванъ Царевичъ . . . . .	Г-нъ Фокинъ
Кашей Безсмертный . . . . .	„ Булгаковъ

Двѣнадцать прекрасныхъ царевенъ, Всадники, обращенные въ камень, Отроки, Жены Кашея, Индіанки, Слуги Кашея, Кикиморы, Болибошки, Чудовища о двухъ головахъ и другіе.

**Дирижеръ Г. Пьернэ.**

**Балетмейстеръ М. Фокинъ.**

---

Декорація по рисунку Александра Головина

(исполнена Г.Г. Сапуновымъ и Шарбэ).

Костюмы по рисункамъ Александра Головина.

Костюмы Жаръ-птицы и Царевны Ненаглядной-Красы по рисункамъ Льва Бакста.

(исполнены Г-мъ Каффи).

---



# L'OISEAU DE FEU

1-re Représentation sur le Théâtre National de l'Opéra

(Paris le 25 juin 1910)

*Direction de M. Serge de Diaghilew.*

<i>Personnages.</i>	<i>Distribution.</i>
L'Oiseau de Feu . . . . .	<i>M-mes Karsawina</i>
La Belle Tsarévna . . . . .	„ <i>Fokina</i>
Ivan Tsarévitch . . . . .	<i>MM. Fokine</i>
Kastcheï l'Immortel . . . . .	„ <i>Boulgakow</i>

Les Princesses enchantées, Chevaliers pétrifiés, Adolescents, Femmes de Kastcheï, Indiennes, Suite de Kastcheï, Les Kikimoras, Les Bolibochki, Les Monstres à deux têtes etc.

**Chef d'Orchestre M. Gabriel Pierné.**

**Maître de Ballet M. Michel Fokine.**

---

Décor d'après maquette de M. Alexandre Golowine

(peint par MM. Sapounow et Charbey).

Costumes de M. Alexandre Golowine.

Costumes de L'Oiseau de Feu et de La Belle Tsarévna de M. Léon Bakst.

(Exécutés par M. Caffi).

---

## Nomenclature des instruments.

2 Flauti piccoli.

I. II. (poi Fl. gr. III.)

2 Flauti grandi.

3 Oboi.

Corno inglese.

3 Clarinetti in A.

I. II. III. (poi Cl. picc. in D.)

Clarinetto basso in B.

3 Fagotti.

I. II. III. (poi Contrafagotto II.).

Contrafagotto.

4 Corni in F.

3 Trombe in A.

3 Tromboni e Tuba.

Timpani.

Triangolo.

Tambour de Basque

Piatti.

Gr. Cassa.

Tam-tam.

Campanelli.

Xylophon.

Celesta.

Piano.

3 Arpe.

16 Violini I.

16 Violini II.

14 Viole.

8 Violoncelli.

6 Contrabassi.

ha esenti  
sur la scène.

3 Trombe in A

2 Tube ten. in B.

2 Tube bassi in F.

---





Fl.  
Ob.  
Cor. ingl.  
Cl. A.  
Fag. II.  
Fag. III.  
C. Fag.  
Cor. III.  
Cor. IV.  
Tr-ba I. A.  
Tr-ba II. A.  
Tr-no I.  
Tr-no II.  
Timp.  
Cassa. *tr*  
Arpa I.  
Arpa II.  
Viol. I.  
Viol. II.  
Viola.  
V.-Celli.  
2 C.-B.  
Altri C.-B.

*pp*  
*pp*  
*ppp*  
*ppp*  
*p gliss.*  
*p gliss.*  
*con sord.*



Fl. I.  
Fl. II.  
Cl. II.  
Cl. III.  
Fag. II.  
Fag. III.

*p* *cresc. poco a poco*

Fl. I. II.  
Cor. III.  
Viol. I.  
Viol. II. div.  
Viola. div.  
V. Celli.  
Tutti C. B. div. a 2

*p* *ppp* *SOLO* *p*

muta mi in ré  
con sord. legato  
gliss. sul D.  
muta ré in mi

Fl. III.  
Ob. I.  
Cl. II.  
Cl. III.  
Fag. II.  
Fag. III.  
Viol. II.  
Viola.  
V. Celli.  
C. Bassi.

*SOLO* *pp* *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*poco pesante*

(\*) Glissando des sons harmoniques sur la 1<sup>re</sup> corde mi accordée de nouveau en ré.



Listesso.

Ob. III. 2

Cor. ingl.

Fag. I. SOLO *p*

Fag. II. *pp sempre*

C. Fag. I.II. *pp sempre*

Tr-ni I.II. *pp*

Viol. I. *pp* senza sord. sul ponticello al segno  $\Theta$

Viol. II. unis. *pp*

Viole. unis. *pp*

V-Celli. *pp* senza sord. arco sul ponticello al segno  $\Theta$  pizz. arco sul ponticello al segno  $\Theta$

C-Bassi. *pp* senza sord. pizz.  $\frac{2}{2}$   $\frac{3}{3}$   $\frac{3}{3}$   $\frac{2}{2}$

Listesso.

Fag. I. *cresc.* *dim.*

Fag. II. *cresc.* *dim.*

C. Fag. I.II. *cresc.* *dim.*

Viol. I. *cresc.* *dim. sempre*

Viol. II. sul ponticello al segno  $\Theta$  senza sord. div. *cresc.* *dim. sempre* unis. *p dim.*

Viole. sul ponticello al segno  $\Theta$  senza sord. *cresc.* *dim. sempre*

Celli. *cresc.* *dim. sempre*

C-Bassi. *cresc.* *dim. sempre*







Picc. I. 4

Picc. II. *pp*

Fl. I, II. *pp*

Ob. I. *pp*

Ob. II, III. *sf* *cresc.*

C. ingl. *cresc.*

Cl. picc. *pp*

Cl. II. *sf*

Fag. I. *sf* *pp*

Fag. II. *pp*

Cor. III. *pp*

Piatti. \*) *p* *trem.* Colli bacchetti di timpani *poco sf*  
*p* *trem.* Colli vergi. *sempre*

Celesta. *p*

Arpa I. *m.d.* *f*

Arpa II. *f*

Arpa III. *f*

Viol. I. *p* *sf* *pp* *tr* *tr*

Viol. II. *p* *sfpp sub.* *sfpp sub.* *tr* *tr*

Viole. *sf* *pp* *tr* *tr*

Celli. *pp*

\*) Joué par deux exécuteurs.



6 **Molto moderato.** ♩ = 54.

Fl. I. (trem.)

Fl. II. (trem.)

Cor. I. *pp* *pochiss. al* *p* **SOLO con sord.** *pp*

V. I. *non cresc.*

V. II. *uniss.* *nontanto* *pp* *pochiss.*

Viole. *nontanto* *pp* *ppp*

Celli. *nontanto* *pp* *ppp*

*pp*

6 **Molto moderato.** ♩ = 54.

Fl. I.

Fl. II. *pp*

Ob. II. *pp*

Ob. III.

Cl. II. A.

Cl. basso.

Fag. II.

Fag. III. *pp*

Cor. I. *mp sempre*

Viol. I. *col legno* *con sord.*

Viol. II. *mp* *col legno* *poco* *pp sub.* *con sord.*

Viole. unis. *mp* *col legno* *pp sub.*

Celli. *mp* *col legno* *ppp*

*mp*

7 **Vivo.** ♩ = 88.

Cl. basso.

Fag. II. **SOLO** *pp*

Cor. I. *pp* *senza sord.*

V. I. *pp possibile* *senza sord.* **flautando al segno**

V. II. *pp* *senza sord.* **flautando al segno**

Viole. *pp* *flautando al segno*  *(trem.)*

7 **Vivo.** ♩ = 88.

Fl. I. *mf* *cresc.*

Fl. II. *mf* *cresc.*

Ob. I. *p* *mf* *cresc.*

Ob. II. *mp* *cresc.*

Cl. picc. *mp*

Cl. I. A. *p* *mf* *cresc.*

Cl. II. A. *mf* *cresc.*

Piatti *p* *mf* *cresc.*

Bacch. di timp. *p* *mf* *cresc.*

Colli vergi *p* *mf* *cresc.*

non troppo *mf*

Arpa I. *mf* *cresc.*

Arpa II. *mf* *cresc.*

Arpa III. *mf* *cresc.*

Viol. I. *poco cresc.* *mf* *cresc.*

Viol. II. *poco cresc.* *mf* *pizz.* *cresc.*

Viola. *mf* *pizz.* *arco* *mf* *più arco* *ancore più* *f*

Cel. *poco cresc.* *mf* *arco* *f* *(trem.)*

C. Bassi. senza sord. *arco* *f* *(trem.)*





Fl. picc. I.

Fl. picc. II.

Fl. gr. I, II.

Ob. I, II.

Cl. bas.

Fag. I, II.

Cor. I.

senza sord.

Cel.

A. I.

A. II.

A. III.

Piano.

div. a 4

div. a 2

Cel. div. a 2

4 Bassi.

pp poco più f  
ppp  
pp sub.  
p  
pp sub.  
pp sub.  
pp sub.  
pp  
pp sub.  
p  
pp sub.  
p  
p  
mf  
Sim.  
gliss.  
p  
gliss.  
Sim.  
gliss.  
p  
Sim.  
pp  
Sim.  
ppp tr.  
p poco pp sub.  
p sub.  
p sub.  
p  
ppp trem.  
ppp  
pp  
mp poco pp sub.  
p sub.  
p sub.  
pp sub.  
pp  
ppp  
sub.  
pp sub.  
pp

11

Fl.g. I.  
Fl.g. II.  
mf

Ob.

Cl. picc.  
p

(trillo)  
pp

poco sf

Cl. I. mf  
p

Cl. II.  
p

Cl. bas.  
mf

Fag.  
mf

Cel.  
p

A. I.  
p

A. II.  
p

A. III.  
p

VI.  
mf

molto dim.

pp

poco pizz. arco

sf non troppo pizz. arco

sf non troppo pizz. arco

sf non troppo pizz. arco

poco sf non troppo

V. Celli. Sordini  
mf molto

pp

pizz.

poco sf non troppo

C-Bassi.  
pp

poco

11

pp

poco



12

Ob. I. SOLO

Cl. I.

I. II.

Cor. III.

(ouvert)

Viol. I. div.

Viol. II.

Viola.

p cresc.

13

Fl. gr. I.

Fl. gr. II.

Ob. I.

Ob. II. III.

Cor. ingl.

Cl. pico.

Cl. I. II.

Cl. bas.

Fag. I.

I. II.

Cor. III.

Cel.

sul ponticello

pizz. div.

f

(quasi trillo)

Sordini

14 Allegro rapace. ♩ = 80.

Fl. picc.  
Fl. gr. I.  
Ob. I.  
Cl. picc.  
Fag.  
Celesta  
V. I.  
V. II.  
Viole.  
V.-c. pizz.

*mp*  
*p*  
*mf*  
*p*  
*pizz.*  
*cresc.*  
*mf*

14 Allegro rapace. ♩ = 80.

Fl. picc.  
Fl. gr. I.  
Ob. I.  
Cl. picc.  
Fag.  
Cel.  
V. I.  
V. II.  
Viole.  
V.-c.

*p*  
*mf*  
*p*  
*p*  
*p*  
*p*  
*mf*  
*mf*  
*mf*  
*p*  
*cresc.*  
*mf*

Fl. picc. 15

Fl. I.

Fl. II. III.

Ob. I.

Ob. II. III.

Cor. ingl.

Cl. picc.

Cl. I. II.

Cl. Basso.

Fag. II.

Cor. III. IIII.

Celesta.

Arpa I. *gliss.* do, re b, la b

Arpa II. *gliss.*

Arpa III.

Viol. I.

Viol. II.

Viola.

V. Celli.

C. Bassi.

*f*, *mf*, *p*, *leggiero*, *gliss.*, *arco*, *pizz.*, *non div.*, *unis.*

Fl. picc.

16

Fl. I. II.

Fl. III.

Cl. picc.

Cl. I. II.

Cl. Basso.

Fag. II

Cor. I. II. III.

Arpa I.

Arpa II.

Arpa III.

I. Legg.

Altri Viol. I.

Viol. II.

Viole.

Celli a 3.

C. Bassi.

Senza sord.

Senza sord.

Senza sord.

Senza sord.

16

Fl. picc.

Fl. I. II.

Fl. III.

3 Ob. III. a 2

Cor. ingl.

Cl. picc.

Cl. III. A.

Cor. III.

Tr. I. *f* Sord.

Tr. II. III. *f* Sord.

Celesta.

Arpa I.

Arpa II. do re *gliss. f*

Arpa III.

I. Legg.

Altri Viol. I unis. arco *f* div. pizz. *mf*

Viol. II. pizz. *ff* arco *f*

Viole pizz. *ff* arco *f*

Celli div. a 3 *f* *mf*

*p* *f* *mf* *mp* *mp* *f* *f* *ff* *p* *cresc.*





Fl. picc.

Fl. I.

Fl. II.

Ob. I.

Cl. picc.

Fag. I.

Celesta.

Viol. I. *mf*

Viol. II. *mf*

Viola. *mf*

V-Celli. *mf* unis.

Poco a poco crescendo

Fl. picc.

Fl. I.

Ob. I.

Cl. picc.

Fag. I.

Viol. I. *mf*

Viol. II. *mf*

Viola. *mf*

V-Celli. *mf*

Poco a poco crescendo



This page of musical score, numbered 19, contains the following parts and markings:

- Fl. picc.**: Piccolo flute part.
- Fl. I.**: First flute part.
- Fl. II, III.**: Second and third flute parts.
- Ob. I.**: First oboe part.
- Ob. II, III.**: Second and third oboe parts.
- Cor. ing.**: Horn in C part.
- Cl. picc.**: Piccolo clarinet part.
- Cl. I. A.**: First clarinet in A part.
- Cl. II. A.**: Second clarinet in A part.
- Cl. basso**: Bass clarinet part.
- Fag. I.**: First bassoon part.
- Celesta.**: Celesta part.
- Arpa I, II, III.**: Three harp parts. Arpa I has a *C dur. gliss.* marking.
- Viol. I.**: First violin part.
- Viol. II.**: Second violin part.
- Viola.**: Viola part.
- V. Celli.**: Violoncello part.
- C. Bassi.**: Double bass part.

Dynamic markings include *mf*, *mp*, *legg.*, and *tr*. Performance techniques like *arco* and *pizz.* are indicated for the strings. Rehearsal marks with the number 5 are present.

19

19

Fl. picc.

Fl. I. II. III.

Ob. I. II. III.

C. ingl.

Cl. picc.

Cl. I. II. III.

Cl. basso

Fag. I.

Cel.

A. I. II. III.

V. I. II.

V. Celli.

C. Bassi.

*brillante mf*

*stiss.*

*arco*

*pizz.*

*mp*

la #, si b

la #, si b

34920

The musical score is arranged in two systems. The first system contains 11 staves, with the top two staves labeled 'I.' and 'II.'. The second system contains 10 staves. The score includes various musical notations such as triplets, slurs, and dynamic markings. A box containing the number '20' is placed above the first staff in both systems. The woodwind parts in the second system include specific performance instructions.

**Dynamic markings:** *pp sempre*, *f*, *gliss.*

**Performance instructions:** *flautando al segno sempre*, *pp flautando al segno*, *pp sempre*, *tr*

\* Portamento assai.

Fl. picc. *3*

Fl. I. *3*

Fl. II. *3*

Fl. III. *3*

Ob. I. *tr*

Ob. II. III. *pp* *tr*

C. ingl. *pp*

Cl. picc. *3*

Cl. I. *pp cresc.*

Cl. II. *pp cresc.*

Tr. *pp cresc.* *senza sordini*

Celesta. *mf*

Arpa I. *mf* *re, si*

Arpa II e III a 2 *8* *5* *A. II.* *A. III.*

Piano.

V. I. *pizz.*

V. II. *pizz.*

Viola. *p*

V. C. *p*

C. B. *mf*

21

Fl. picc.

22 Allegro.  $\text{♩} = 69$

Fl. I.  
Fl. II.  
Ob. I.  
Ob. II.  
Cor. ingl.  
Cl. picc.  
Cl. I.  
Cl. II.  
Cl. bass.  
Fag. I. II.

*sf* *pp sub.*  
*sf* *pp sub.*  
*sf* *pp sub.*  
*sf*  
*sf* *poco sf* *mf*  
*sf* *poco sf* *f* *mf*  
*sf* *mf*  
*sf* *mf*  
*sf* *mf*  
*sf* *mf*  
*sf* *mf*

I. SOLO *f*

Cor. I. II.  
Tr. I. II.  
Arpa I.

con sord. *sf*  
con sord. *sf*  
*sf*  
*sf*

Viol. I.  
Viol. II.  
Viole. pizz.  
Celli.  
Bass.

*mf* *pizz.* *sf* *senza sord.*  
*mf* *pizz.* *sf* *senza sord.*  
*mf* *arco* *pizz.* *sf* *senza sord.*  
*mf* *arco* *pizz.* *sf* *senza sord.*  
*mf* *pizz.* *sf* *senza sord.*  
*mf* *pizz.* *sf* *senza sord.*  
*mf* *pizz.* *sf* *senza sord.*  
*mf* *pizz.* *sf* *senza sord.*

21

22 Allegro.  $\text{♩} = 69$

ПЛѢНЕНІЕ ИВАНОМЪ ЦАРѢВИЧЕМЪ  
ЖАРЪ-ПТИЦЫ.

CAPTURE DE L'OISEAU DE FEU  
PAR IVAN TSAREVITCH.

F.I. I.

Fl. II.

Ob. I.

Ob. II.

Cor. ingl. SOLO

Cl. picc. mf

Cl. I. p mf

Cl. II. p mf f

Cl. bass. p mf f

Fag. I. II. p mf f

Tr. I. II. senza sord.

Arpa I. f

Arpa II. f

Viol. I. spicc. assai mf

Viol. II. spicc. assai mf

Viole. mf spicc. assai arco mf

Celli. stacc. sempre

Bassi. stacc. sempre

Fl.picc.I. *mp*

Fl.picc.II. *mf*

Fl.II. a2 *mf*

Ob.III. a2 *mf*

Ob.III. *mf*

Cor ingl.

Cl.picc.

Cl.I.

Cl.II.

Cl.basso

Fag.I.II.

Tr.I.II. *pp*

Celستا.

Arpa I. do 4, re 2, (la b)

Arpa II.

Arpa III.

Viol. I. *pizz.* *arco*

Viol. II. *pizz.* *arco*

Violo. *pizz.* *arco*

Celli. *pizz.* *arco*

Bassi. *pizz.* *arco*

Fl. picc. I.

Fl. picc. II.

Fl. I.

Fl. II.

Ob. I. II.

Ob. III.

Cor. ingl.

Cl. picc.

Cl. I.

Cl. II.

Tr. I. II. (sord.)

Celesta.

Arpa I. Fa

Viol. I.

Viol. II.

Viole. pizz.

Celli. arco

Bassi.



Fl. picc.

Fl. I.

Fl. II.

Ob. I.

Ob. II.

Cqr. ingl.

Cl. picc.

Cl. I.

Cl. II.

*sempre stacc.*

*p*

*p*

*p sempre stacc.*

*sempre stacc.*

*sempre stacc.*

Arpa I.

Arpa II.

Arpa III.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

*pizz.*

*p*

*pizz.*

*pizz.*

*a punta d'arco al segno* ⊕

*mf*

*a punta d'arco al segno* ⊕

*p*

*pizz.*

*a punta d'arco al segno* ⊕

Fl. picc. I. *sempre stacc.* **27** *b<sub>2</sub>* (Flutterzunge)

Fl. picc. II. *stacc.* *mf*

Fl. I. gr. *8* (Flutterzunge)

Fl. II. gr. *8* (Flutterzunge) *mf*

Ob. I. II. *stacc.* *mf*

Ob. III. *cresc.* *mf*

Cl. picc. *f* *3*

Cl. I. A. *f* *3*

Corni. *(senza sordini)* *bouchés cuivrez.* *ff dim.* *p* *f* *sf* *p*

Arpa I.

Arpa II.

Arpa III.

Viol. I. *mf* *div.* *fff* *f* *pizz.*

Viol. II. *div.* *fff* *f*

Viole. *mf* *fff* *pizz.* *f*

Celli. *a punta d'arco* *mf* *sim.* *fff* *pizz.*

Bassi. *mf* *pizz.*

Fl. picc. I. *b* *b* *b* *b* [28] poco a poco rallen.

Fl. picc. II. *mf* *p* = Fl. gr. III. Fl. picc. II. Fl. gr. III.

Fl. gr. *mf* *p* 3

Ob. I. *mf* *p* 3

Ob. II. III.

C. ingl.

Cl. picc. *mf* 3 *mf* 3

Cl. II. A. *mf* 3

Cl. basso

Fag. I. II.

Fag. III.

C. Fag.

Corni. *sf* *p* *poco sf* *p*

Tr-be A. *sf* *p* *poco sf* *p*

Arpa I.

Arpa II.

Viol. I. *mf* *meno sf*

Viol. II. *meno sf*

Viole div. *meno sf* *V-la SOLO* *arco* *gli altri.* *dim.*

Celli.

Bassi.

[28] poco a poco rallen.

29 Adagio. (♩ = 112.)

Fl. III. gr.

Fl. III. gr.

Ob. I. cant. espr. ma p

Ob. II. III.

C. ingl. cant. espr. ma p

Cl. I. A. cant. espr. ma p

Cl. II. III. A. p

Cl. basso.

Fag. I. II.

Fag. III

C. Fag. pp

Corni pp

Tr. bc. III. A.

Arpa I. p

Arpa II. p

Viol. I.

Viol. II. div. pizz. con sord.

(senza sord.) sul G- SOL. cant. espr. ma p

Viola. (gli altri) cant. espr. ma p con sord. arco unis. pp

V. Celli. pizz. con sord. arco pp

C. Bassi. pizz. con sord. arco pp

C. Bassi. pizz. con sord.

mp

29 Adagio. (♩ = 112.)

Fl. picc.

Fl. I, II, gr.

Fl. III, gr.

Ob. I.

Ob. II, III.

C. ingl.

Cl. I, A.

Cl. II, III, A.

Cl. basso.

Fag. I, II. SOLO.

Fag. III.

C. Fag.

Arpa I.

mi b, sol 4,

Arpa II.

sul G.

Viol. I. cant. espr. ma. p

tremolo flautando al segno

Viol. II.

pizz.

Tutti V-le. pp

pizz.

V-Celli.

p

C-Bassi.

pp

31

Fl. picc.

Fl. I. II. gr.

Fl. III. gr.

Ob. I.  
*dolce espr.* 3

Ob. II. III.

C. ingl.

Cl. I. A.

Cl. II. III. A.

Cl. basso.

Fag. I II.

Fag. III.

C. Fag.

*mf* 3

*mf*

*tr*

*dim.*

Corni.

Arpa I.

Arpa II.

*pp*

Viol. I. *pp*

Viol. II. *sempre pp*

Viole.

V. Celli. *p*

C. Bassi.

*ten.*

*cant.*

31

32 Fl. picc. SOLO

riten.

mf cant. espr. 3 Fl. I. gr. Fl. I. II. III.

mf cant. espr. 3 Ob. I. II.

mp Ob. III.

mp C. ingl. Cl. I. A.

Cl. III. A.

Cl. basso.

Fag. I.

Tr. be I. II. A. I e II con sord.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

Viole.

V-Cello. SOLO

Gl. Altri pizz. arco

=V-Celli. pizz. arco

Tutti Celli div. a 8.

C-Bassi. p con sord.

32

34920

riten.

33 Allegretto.

Fl. picc.

Fl. I. gr.

Fl. II. III. gr.

Ob. I.

Ob. II.

Ob. III.

Cl. I. A.

Cl. II. A.

Cl. basso.

Fag. I.

Piatti.

Cassa.

Celesta.

Arpa I.

*p accompagnando*

*accompagnando*

Ar. II.

*accompagnando*

Ar. III.

*p*

Viol. I.

Viol. II.

Viola.

col legno

pizz.

col legno

pizz.

col legno

pizz.

col legno

pizz.

col legno

pizz.

col legno

pizz.

col legno

pizz.

col legno

pizz.

33 Allegretto.



34

Fl. picc.

Fl. I. gr.

Fl. II. III. gr.

Ob. I. *SOLO*  
*mf*

Ob. II.

Ob. III.

Cl. I. A.

Cl. II. A.

Cl. basso.

Fag. I.

Piatti.

Cassa.

Celesta.

Arpa I.

Arpa II.

Arpa III.

Viol. I.

Viol. II.

Viole.

V. Celli. *col legno* *pizz.*

C. Bassi. *col legno* *pizz.*

34

molto rit. **35** a tempo

Fl. I. *mf*

Fl. II. *p*

Ob. I. *p*

Ob. II.

Ob. III.

Cl. I. A.

Cl. II. A.

Cl. bas.

Fag. I.

Piatti.

Cassa.

Celesta.

A. I.

A. II.

A. III.

col legno pizz.

col legno pizz.

col legno pizz.

col legno pizz.

col legno pizz.

col legno pizz.

col legno pizz.

col legno pizz.

molto rit. **35** a tempo

Fl. I.

II.

Ob. III.

Cl. I. A.

Fag. I.

Piatti.

Cassa.

A. I.

A. II. si #

A. III. si #

Celli. col legno pizz. col legno pizz. col legno pizz. col legno pizz.

Bassi. col legno pizz. col legno pizz. col legno pizz. col legno pizz.

36

Fl. III.

I.

Ob. II.

Cl. I. A.

A. I.

A. II. do #

A. III. do #

Viola. col legno pizz. col legno pizz. col legno pizz. col legno pizz.

Celli. col legno pizz. col legno pizz. col legno pizz. col legno pizz.

allarg.

The musical score is arranged in a standard orchestral format. The top section contains woodwinds: Flutes I and II, Oboes I, II, and III, Clarinets I, II, and Bass, and Bassoon. The middle section contains brass: Horns I, II, and III. The bottom section contains strings: Violins I and II, Viola, Violoncello, and Double Bass. The score begins at measure 37, marked with a box containing the number 37. The tempo is marked 'allarg.' (allargando). Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *f* (forte). The woodwinds and strings play melodic lines with various articulations and dynamics. The brass parts are mostly rests, with some sustained notes in the lower strings. The overall texture is light and melodic.

38 Adagio. ♩: 112.

Fl. I. II. *mf*

Ob. I. II. *mf*

Cor. ingl. *p*

Cl. I. A. *mf*

Cl. II. III. A. *mf*

Cl. bas. *mf*

Fag. I. II. *p*

Fag. III. *p*

Cor. *mp* (ouverts.)

A. I. *pp*

A. II. *p*

sul A

V. I. *mf cantab.*

V. II. *p*

Viola. *p cantab.* sul G

Celli. *p* arco

Bassi. *p*

III. (ouvert.) *mp*

sempre *pp*

sempre *pp*

*pp* sempre

*poco cresc.*

*pp*

38 Adagio. ♩: 112.

I. II. Fl. II. *mf*  
 III. Ob. I. II. a 2  
 Ob. III. Cor. ingl.  
 Cl. I. A. Cl. II. III. A. Cl. bas. *mp*  
 Fag. *mf*  
 Cor. III. *dim.* I. *mp* IV. (ouvert.)  
 A. I. *fa* A. II. *fa*  
*mp cresc.*  
*p poco cresc.*  
*mp poco cresc.*  
*pp poco cresc.*  
*mf poco cresc.*  
*pp*  
*dim.* *pizz.* *arco* *pizz.* *cantab.* *pizz.*  
*p* *pp* *p*



Poco a poco ritard.

41 Vivo.

Ob. I. *pp*

Ob. II. *pp*

Cl. picc. *mf*

Cl. II. *p*

Tromba I in A. *mf* (con sord.) *SOLO*

V. solo *p* *morendo* *pizz.* *sf*

*piu pp* *morendo*

*piu pp* *morendo*

*morendo* *pizz.* *sf*

*morendo* *pizz.* *sf*

*Senza sord.* *pp* *morendo* *pizz.* *sf*

Poco a poco ritard.

41 Vivo.

Ob. I. *mf* *non cresc.*

Cl. picc. *mf* *non cresc.*

Cl. I. *mf* *non cresc.*

Cl. II. *mf* *non cresc.*

Cl. bas. *mf* *non cresc.*

A. I. *mf*

A. II. *mf*

Viol. solo *p* *espress.* *lamentoso*

VI. *mf* *non cresc.* *Senza sord.* *arco*

VII. *mf* *non cresc.* *Senza sord.* *div.*

univ. V-le. *mf* *non cresc.* *Senza sord.* *poco sf sub. p*

Celli *mf* *pizz.* *Senza sord.* *arco*

*Senza sord.* *poco sf sub. p*

42 Moderato. ♩ = 72.



43 Vivo. ♩ = 144.

Fl. picc.  
 Fl. I.  
 Fl. III.  
 I.  
 Ob. II.  
 C. ingl.  
 Cl. picc. SOLO  
 Cl. I. SOLO  
 Cl. II.  
 Cl. bas.  
 III.  
 Fag. III.  
 I II.  
 Cor. III.  
 Cel.  
 A. I.  
 A. II.  
 Viol. Solo  
 pizz.  
 pizz.  
 pizz. f  
 pizz.  
 pizz.  
 pizz.  
 pizz.)



Fl.picc.

Fl. I.

Fl. II.

Fl. III.

Ob. I.

Ob. II.

C. ingl.

Cl. I. A.

Cl. II. A.

Cl. basso.

3 Fag.

Cor. I.

Tr-no I.

Xylophon.

Cel.

A. I.

col legno al segno

col legno al segno

col legno al segno

mf col legno al segno

mf

48

Fl. picc.

Fl. I.

Fl. II.

Fl. III.

Ob. I.

Ob. II.

C. ingl.

Cl. picc.

Cl. I. A. muta in B.

Cl. II. A. muta in B.

Cl. basso.

Cor. III. IV.

Tr. no I. senza sord.

Xyloph.

Cel.

Al.

Viol. I. *pp sempre*

Viol. II. *pp sempre*

Viola. *pp sempre*

Celli. *pp*

I. SOLO *dolcissimo*

*pp* *mf* *pp*

48

SOLO  
Fl I  
dolciss.

Ob I.  
SOLO  
dolciss.

Cl. I. II. (B)  
pp

Corni.  
I SOLO (con sord.)  
p  
con sord.  
III, IV. con sord.  
pp

Cel.

A. I.

Viol. SOLO senza sord.

trem.  
pp  
pp  
pp sempre trem.  
pp sempre trem.  
trem.  
pp  
pp

espress.  
p



Ob. II.  
Ob. III.  
Fag. II.  
Fag. III.

*meno f*  
V. Solo (senza sord.)  
*dim.*  
*meno f*  
Cello Solo (senza sord.)  
Gli altri Celli. *p cant.*

**52** Cadenza.

Fl. I.  
Ob. II.  
Ob. III.  
Fag. II.  
Fag. III.

*mf*  
Celesta. *colla parte*  
Arp. I. *colla parte*  
V. Solo. *con sord.*  
C. Solo *con sord.*  
Gli altri Celli

*stesso*







Fl. I.

Fl. II.

Fl. III.

Ob. I.

Ob. II.

C. ingl.

Cl. picc.

Cl. I. II.

Fag.

Detailed description: This section of the score covers woodwind instruments. Flutes I, II, and III have various melodic lines, with Flute III starting in the second measure. Oboes I and II play rhythmic patterns, with Oboe II featuring a trill (tr) in the fifth measure. The English Horn, Piccolo Clarinet, and Clarinets I & II have sparse entries. The Bassoon plays a rhythmic accompaniment. Dynamics include *p*, *mf*, and *p*.

Cor. III.

A. I.

A. II.

Detailed description: This section covers Horn III, Trumpets I, and Trumpets II. Horn III has a melodic line with dynamics *mp*, *p*, and *mf*. Trumpets I and II have melodic lines with dynamics *p* and *mf*.

Viol. Solo senza sord.

unis. spiccato sempre

unis. arco spiccato sempre

unis. pizz.

pizz.

Detailed description: This section covers the Violin Solo without mutes, including first and second violin parts. The first violin part is marked *unis. spiccato sempre* and *unis. arco spiccato sempre*. The second violin part is marked *unis. pizz.*. Dynamics include *p*, *mp*, *p*, *mf*, and *dim.*.









60

Cl. I. SOLO

*dolce*

Cor. I. con sord.

*pp*

Cor. III. IV. con sord.

*pp*

Viol. I.

*leggeriss. spicc.*

*spicc.*

Viol. II.

*leggeriss. tr tr tr tr*

Viola. SOLA senza sord.

*p*

*poco*

*pp*

Celli.

*pizz.*

*p*

60

61

Fl. I.

*mp dolce*

Cl. I.

Fag. II.

Cor. I. II.

(con sord.)

*pp*

Cor. III. IV.

Viol. I.

*spicc.*

*pp*

*poco*

*pp*

*pp*

*poco*

Viol. II.

*tr*

*tr*

*tr*

*tr*

Viola. SOLA

con sord.

*pp*

*poco*

*pp*

*pp*

*poco*

V. Celli.

61









Fl. picc.

Fl. I. *mf* *mp* *p stacc.* *mf* *mp*

Fl. II. III. *mf* *mp* *p* *mf* *mp*

Ob. I. *mf* *mp* *p* *mf* *mp*

Ob. II. III. *mp* *mp* *p* *mf* *mp*

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

Cl. picc. *mf* *mp* *p* *mf* *mp*

Cl. I. A. *mf* *mp* *p* *mf* *mp*

Cl. II. A. *mf* *mp* *p* *mf* *mp*

Cl. basso. *mf* *mp* *p* *mf* *mp*

Fag. I. *mf* *mp* *p* *mf* *mp*

Tr. re I. II. *mf* (sord.) *p*

Celesta.

Celesta. *p*

Arpa I.

Arpa I. *mf* *mp* *mf* *mf*

Arpa II.

Arpa II. *mp*

Viol. solo senza sord.

Viol. solo senza sord. *mf* *mp* *p* *mf* *mp* *pizz.*

*mf* *mp* *p* *mf* *mp* *pizz.*

*mf* *mp* *p* *mf* *mp* *pizz.*

*mf* *mp* *p* *mf* *mp* *arco* *mf*

*mf* *mp* *p* *mf* *mp* *mf*

*mf* *dim.* *p* *mf* *dim.* *div.*



Fl. picc. *mf*

Fl. I. *mf*

Fl. II. *p*

Fl. III. *p*

Ob. I. *stacc. p*

Ob. II. III. *p*

Cl. picc. *mf*

Cl. I. A. *p*

Cl. II. A. *tr*

Cl. basso. *mf*

Tr. *p*

Celesta.

Arpa I.

Arpa II.

Arpa III.

Viol. Solo *con sord.*

*arco*

*pizz.*

*legg.*

*mf* *mp* *f* *cresc.* *all'* *p* *sub.* *poco*





75 Moderato. ♩ = 72.

ritard. 76 a tempo

Fl. picc. *p dolce*

Fl. I. II. *p dolce*

Fl. III.

I. Ob. *SOLO cant. mf*

II.

C. ingl.

Cl. picc. *p dolce*

Cl. I. A. *p dolce*

Cl. II. A.

Fag. I.

Fag. II. III.

I. II. Cor. *pp*

III. IV.

A. I. *mf*

V-no Solo *dolce*

Gli altri V-ni I. Sord.

V-ni II. Sord.

V-le. Sord.

V-C. Sord. oltre Cello solo (senza sord.) *SOLO dolce cant. p*

C-B. (pizz.) Sord.

75 Moderato. ♩ = 72.

ritard. 76 a tempo



77 Più mosso. ♩ = 92.

Fl. I. II. Fl. III. Ob. I. Ob. II. Cl. I. A. Fag. I. Cello Solo. Bassi.

*mf dolce SOLO mf cant. con sord. tutti Celli. (pizz.) pp*

77 Più mosso. ♩ = 92.

Cl. I. II. A. Fag. I. II. Cello Solo. Bassi.

*p dim. pp poco p div. sub. pp sub. pp sub. pp unis. dim. arco div. p sempre pp sub. pp pp sub.*

78

Cl. I. II. A. Cor. I. Cello Solo. Bassi.

*SOLO dolce SOLO dolce unis. pp sub. simile*

79

Poco meno.

Fl. picc. rall. **80** rit. **81** Moderato ♩ = 72.

Fl. I. II. pp

Ob. I. II. mf

C. ingl. mf

Cl. picc. p

Cl. I. II. A. p

Fag. I. II. p

I SOLO cant. mp

pp

pp

pp

pp

V-Cello Solo senza sord. dolce cant.

rall. **80** Poco meno. rit. **81** Moderato ♩ = 72.

**82** Più mosso. ♩ = 92.

SOLO

Fl. I. p

Ob. I. mp

Ob. II. mp

Cl. I. A. SOLO mp dolce

Fag. I. SOLO mp cant.

Fag. II. III. mp

Cor. I. SOLO mp dolce

pp

pp

pp

pp

pp

V-Cello Solo Con sord.

Tutti Celli pizz. div. unis. arco

pp

pp

**82** Più mosso. ♩ = 92.

Fl. I. II. a 2

Cl. II.

Cor. I.

SOLO mp dolce

pizz. arco

C.B. div. a 3

83

Fl. picc.

Fl. III.

Ob. I.

Cl. picc.

Cl. A.

Fag. II.

Cor. III.

unis.

SOLO p dolce

dolce

pizz. sempre non div.

84

85

85



87 Lento.

88

Fl. picc.

I.

Fl. II.

I. SOLO

Ob. II.

Cl. picc.

Cl.

Fag.

Cor.

I. SOLO

con sord.

A. I.

V.I.

V.II.

Viola.

V-C.

C-B. (senza sord.)

pp sempre

div.

senza sord.

pp

div. a 4

87 Lento.

88

89 Più mosso. ♩ = 80.

Ob. I. Rall. poco a poco

Cl. picc. *poco*

Cl. I. II. A. *pp dolciss.*

Cl. bas. *pp*

Tromba I. *pp* senza sord.

Tr. I. A. (Derrière la 1<sup>re</sup> coulisse) *mf*

Tr. II. A. (Derrière la 2<sup>de</sup> coulisse) *f*

Tr. III. A. (Derrière la 3<sup>me</sup> coulisse) *f*

A. I.

A. II.

Viol. I. divisi a 4 senza sord. *morendo*

Viol. II. (sord.) div. a 4 senza sord. *pp* unis. senza sord. sul ponticello al segno

Viole div. a 4 senza sord. *pp* unis. senza sord. sul pontic. al segno

2 Celli. senza sord. *pp* senza sord. sul pontic. al segno

4 Celli Soli. con sord. *pp sempre* *morendo* Senza sord. *poco cresc.* sul pontic. al segno

Bassi. *pp sempre* *morendo* Senza sord. *pp poco cresc.* sul pontic. al segno

Rall. poco a poco *morendo* 89 Più mosso. ♩ = 80.

II.

Fl. III.

Cl. p. *a poco cresc.*

Cl. III. *a poco cresc.*

Cl. bas. *poco cresc.*

I. II. sord.

Cor. III. IV. sord. *pp sempre*

Tr. ba I.

3 Tr. ba sur la scène.

*a poco cresc.*

*poco cresc.*

sol b, la b, si b

do b, re b, mi b, si b

sul ponticello modo ordinario *non crescendo*

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *p*

*poco a poco cresc.*

*poco a poco cresc.*

*mf* *p* *non cresc.*

*mf* *p* *non cresc.*

*mf* *p* *non cresc.*

Cel. *tutti a 2 p*

Bassi. *p*

Fl. picc.

Fl. I.

Fl. II. III.

Ob. I.

Ob. II. III.

C. ingl.

Cl. picc.

Cl. I. A.

Cl. II. A.

Cl. basso.

Fag. I.

Fag. II. III.

Corni.

Arpa I.

Arpa II.

Arpa III.

V. ni.

Vle. unis.

V.C. unis.

C-B.

*cresc. ma non troppo*

*p*

*cresc. ma non troppo*

*mp*

*mf*

*mf*

*gliss.*

*f*

*cresc.*

*gliss.*

*mf*

*cresc. ma non troppo*

*cresc. ma non troppo*

*cresc. ma non troppo*

*p*

*poco cresc.*

IV senza sord.

pizz.



92

Musical score for page 92, featuring multiple staves with various instruments and musical notations. The score includes:

- Viol. I:** Solo section with *mf* dynamics and triplet markings.
- Viol. II div.:** *pp* dynamics.
- Vle:** *p* dynamics, including *div.* and *unis.* markings.
- V.C. div.:** *pp* dynamics.
- C.B.:** *pp* dynamics, including *uniz. pizz.* markings.

The score also features dynamic markings such as *mf*, *p*, *f*, *pp*, *ppp*, and *ppp*, as well as performance instructions like *cresc. ma non troppo*, *cresc.*, *tr.*, and *uniz. pizz.*. The page number 92 is indicated at the top and bottom.

93 SOLO

Fl. picc.

Fl. I.

Fl. II. III.

Ob. I. II.

Ob. III.

C. ingl.

Cl. picc.

Cl. III.

Cl. bas.

Fag. I. II.

Cor.

senza sord. *mf*

V.le. div.

*p*

*quasi trillo*

*poco*

*poco*

accelerando

Musical score for the first system, measures 1-5. It features multiple staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from *mf* to *f*, and articulation includes *ten.* and *a2*.

Musical score for the second system, measures 6-10. It includes a section for **3 Tr-be A** and **I. II. III. con sord.** Dynamics include *con sord.*, *fff*, and *molto p*.

Musical score for the third system, measures 11-15. It features **Viole. unis.** and **en harm.** markings. Dynamics include *p*, *cresc.*, and *ff*.

accelerando

95 Largamente assai. Stringendo

96 Andante lamentoso. ♩ = 50.

Fl. picc. SOLO  
pp con tenerez. 3

Fl. III - Fl. picc. II

Ob. I.

Ob. II. III.

C. ingl.

Cl. picc.

Cl. II. A.

Cl. basso.

Fag. I. II. III.

C. Fag.

I. SOLO  
p  
più p  
pp

Cor.  
I. II. (con sord.)  
III. con sord.  
pp  
pp  
senza sord.  
senza sord.

A. II.

A. III.

Viol. I. div. mf

Viol. II. div. mf

Vle. con sord. mf  
senza sord.

SOLO dolcente  
più p

Altri Celi div. a 4  
pp  
pp  
pp

Tutti Celi div. a 4  
p  
p  
p

C. B. div. pizz.

95 Largamente assai. Stringendo

96 Andante lamentoso. ♩ = 50.

string. poco a poco a tempo 97 Vivo assai.  $\text{♩} = 120.$

Fl. picc. string. poco a poco a tempo 97 Vivo assai.  $\text{♩} = 120.$  string.

Fl. I. II a2 f

Fl. picc. II f

Cl. picc. f ff

Cl. I. A. f ff sf

Cl. II. A. mf cresc. ff sf

Cl. basso. mf cresc. ff sf

Fag. III. p cresc. ff sf dim. p

Fag. III. mf cresc. ff sf dim. p

C. Fag. mf cresc. ff sf dim. p

Corni. mf cresc. ff sf I. II. bouchés (cuivrez.) I.II. (senza sord.) III. IV. (senza sord.)

Viol. I. unis. ff pizz. arco

Viol. II. unis. mf cresc. ff pizz. arco

Vle. unis. mp f cresc. div. ff pizz. arco

V. C. mf unis. div. ff pizz. unis. arco

C. B. mf div. ff pizz. p ff

string. poco a poco a tempo 97 Vivo assai.  $\text{♩} = 120.$  string.

(\*)  $\sim$  portamento assai (glissando)

[98] Allegro.  $\text{♩} = 120$ .

Fl. picc. II. (a2)

Fl. III.

3 Ob.

C. ingl. b

Cl. picc.

Cl. I. A.

Cl. II. A.

Cl. bas. *ppsub.*

3 Fag. *ppsub.*

C. r.

4 Cor.

3 Tr. b. A. *sur la scène (Derrière la 1<sup>re</sup> coulisse.)* *consord. a3*

3 Tr. b. B. *senza sord.*

T. ni.

Tuba.

Piatti. *bacchetta di tamb. milit.*

Tam. *pp*

Camp. *sur la scène*

Celesta.

P. no. *con moderato*

A. I. *mf*

A. II.

A. III.

*pp* *sul ponticello al segno*

*pp* *unis. (pizz.)*

*pp sempre*

*pp sempre*

*ppsub.*

*f*

*pizz.*

[98] Allegro.  $\text{♩} = 120$ .

Fl. I.gr.

Fl. II.gr.

Cl. picc.

Cl. I.A.

Cl. II.A.

Cl. basso

3 Tr-be A. (Dans la 1<sup>re</sup> coulisse)

Tam-tam.

Camp.

Cel.

Piano.

A. I.

A. II.

A. III.

*pp*

*poco*

*mf*

*poco*

Detailed description: This is a page of a musical score for a symphony orchestra. It features multiple staves for different instruments. The woodwind section includes two flutes (Fl. I.gr. and Fl. II.gr.), a piccolo (Cl. picc.), and three clarinets (Cl. I.A., Cl. II.A., and Cl. basso). The brass section includes three trumpets in A (3 Tr-be A. (Dans la 1<sup>re</sup> coulisse)). The percussion section includes a tam-tam and a cymbal (Camp.). The keyboard section includes a celesta (Cel.) and a piano (Piano). The piano part is divided into three staves (A. I., A. II., and A. III.). The score includes dynamic markings such as *pp* (pianissimo) and *mf* (mezzo-forte), and tempo markings such as *poco* (poco). The music is written in a major key and 3/4 time. The page number 95 is in the top right corner.

Fl. picc. *poco*

Fl. I. *poco*

Fl. II. *poco*

Ob. I. *p*

Ob. II. III. *mp poco poco mf cresc.*

C. ingl.

Cl. picc.

Cl. A.

Cl. basso. *p poco cresc.*

Fag. III.

C. fag. *p cresc. poco*

Tr. ba I. (senza sord.) *pp*

Tr. ba II. B (senza sord.) *poco a poco cresc.*

Tr. ba III. B (senza sord.)

Tam.

Camp. sur la scène

Celesta.

Piano.

Al. mi *cresc.*

Al. do, re, mi, fa, sol, la, si *cresc.*

Al. III. *cresc.*

V. lc. *p pizz. cresc. cresc.*

Celli. *p sul ponticello al segno cresc.*



Epice. III. **100**

F.III.

Ob. I. *cresc.*

Ob. II, III.

Cing. *mf cresc.*

*mf* Cl. bass.

Fag. II, III. *f*

*mf* II. *cresc. poco*

Cor. III, IV. *mf*

*mf* *senza moderatore*

*ff* *do, re, fa, sol, mi b*

Viol. I, II. *arco* *sul ponticello a segno*

Viole. *arco* *sul ponticello*

Celli. *pizz. 5*

Bassi. *pizz. 5* *f* *arco*

Fl. pic. I. II. Fl. I. II. Ob. I. II. Ob. II. III. Cl. pic. Cl. I. II. A. Cl. basso. Fag. II. III. Cor. III. IV. Tr. ber. I. II. Tuba. Tring. Tam-tam. Glockenspiel. Piano. Cel. Arpa II. Arpa I. pizz. div. unis. ff sempre ff a 2 a 3 C. fag. ff bouches cuivrez fff forte assai mf

Detailed description of the musical score: This is a page of a musical score for a symphony orchestra, page 101. The score is written for various instruments and includes dynamic markings and performance instructions. The instruments listed on the left include Fl. pic. I. II., Fl. I. II., Ob. I., Ob. II. III., Cl. pic., Cl. I. II. A., Cl. basso., Fag. II. III., Cor. III. IV., Tr. ber. I. II., Tuba., Tring., Tam-tam., Glockenspiel., Piano., Cel., Arpa II., Arpa I., and pizz. div. unis. The score is in 12/4 time and features a variety of musical notations, including notes, rests, and dynamic markings such as ff, mf, and f. Performance instructions like 'sempre', 'forte assai', and 'bouches cuivrez fff' are included. The page number 101 is prominently displayed at the top and bottom.

Fl. I.

Ob. I, II.

Ob. III.

Cl. pic.

Cl. A.

3 Fag.

C. Fag.

a 2

*sempre sim.*

*sempre simile*

*fff*

*fff*

A. I.

A. II.

Celli.

2 Fl. picc. a 2

Fl. III. gr.

Ob. II.

Ob. III.

C. ingl.

Cl. picc.

Cl. A.

Cl. basso.

3 Fag. (a 3)

Cor. (a 2)

3 Tr.-be. B. II. III. a 2 I. II. III. a 3

Triang.

Piat. bacch di timp.

T-t.

Glockens.

Piano.

Cel.

A. II. sib, do b

A. III.

arco *ff sempre*

arco div. *ff sempre*

arco *ff sempre*

arco div. *ff sempre*

pizz. *ff*

*sempre ff*

*unis.*

This page contains a musical score for page 101, featuring multiple instrumental parts. The score is written in a key with one sharp (F#) and a 6/4 time signature. The instruments and parts include:

- Tr-ni. I, II, III. (Trinets)
- Triang. (Triangle)
- Glockenspiel
- Piano
- Célesta
- 3 Arpe. (Arpeggiated strings)
- String section (Violins I, Violins II, Violas, Cellos, Double Basses)

The score includes various musical markings such as *ff* (fortissimo), *tr* (trills), *ouverts* (open strings), *a 3* (triplets), and *simile*. The bottom section of the page features a dense texture with many sixteenth notes, likely for the string section. The page number 101 is located in the top right corner.

103 Meno mosso. (Tempo giusto.)  $\text{♩} = \text{♩} = 80$

con sord. a 2

Corni. *mf*

con sord. a 2

3 Tr-be. *mf*

B. *mf*

con sord. a 3

Tuba. con sord.

senza sord.

V.II. *mf*

détaché.

V.II. *mf*

détaché.

*pp* détaché.

*pp* détaché.

103 Meno mosso. (Tempo giusto.)  $\text{♩} = \text{♩} = 80$

Fl. picc. I.II.

Fl. I.

Fl. II.

Ob. I.II.

Cl. A.

104

cuivrez

Cor. *più cresc.* *ff* *mf*

3 Tr-be. *più cresc.* *ff* *mf*

I.II. Tr-ba III=A.

Xyloph. *mf*

détaché. *poco a poco più f*

*pizz.*

*pizz.*

*poco a poco più f*

coll legno al segno

coll legno al segno

104

Fl.picc. a 2  
*mf*

Fl. I.  
*mf*

Fl. II.  
*mf*

Ob. I.

Ob. II.

Cor. ingl.

Cl. picc.  
*mf*

Cl. A. a 2  
*mf*

Cl. bas.  
*mf*

Fag. I.  
*mf*

Fag. II.

Cor.

Tr. bc. III(B.)

3 Tr. ni.

Tuba.

Xyloph.

Fl. picc.

Fl.

Fag. I. II.

Fag. III.

C-Fag.

Cor.

Tr. I. II. (B)

Tr. II=A

Tr-boni. con sord.

Tuba

2 Tube ten. B. con sord. a 2

2 Tube bas. F. con sord. a 2

Timp.

Piatti.

Cassa.

Dans la coulisse.

sul ponticello trem. (arco)

pul ponticello trem. (arco)

pul ponticello trem.

pul ponticello trem.

p

poco *sf*p

poco *sf*p

poco *sf*p

poco *sf*p

poco *sf*p

con sord.

sul pont. al segno



БЕЗСМЕРТНАГО.  
CHEI L'IMMORTEL.

The musical score is arranged in systems. The top system includes staves for strings and woodwinds. The middle system features staves for strings and woodwinds with detailed performance markings. The bottom system includes staves for strings and woodwinds, with specific instructions for playing on the bridge (sul pontic.) and with mutes (con sord.).

Key performance markings include:

- Dynamics:** *più f*, *mf*, *ff*, *cresc.*, *molto*, *pp*.
- Articulation:** *gliss.*, *pizz.*
- Performance Instructions:** *senza sord.*, *con sord.*, *sul pontic.*, *sul ponticello al segno*, *VII pos.*, *I pos.*
- Instrumentation:** *Fag. III C-Fag. II.*, *bacch. di timp.*

Fl. II. **108** **109**

Ob. I.

Ob. II.

Cl. picc.

Cl. bass.

Fag. I.

Fag. II.

C-Fag. I.

C-Fag. II.

Timp.

Piatt.

Xyloph.

Viol. I.

Viol. II.

Viole.

Celli.

*mf*

*mf*

*mf*

*SOLI mp*

*p*

*non cresc.*

*non cresc.*

*p*

*p*

*arco sul ponticello al segno*

**108** **109**

Fl. picc. I. II.

Fl. II.

Ob. I.

Ob. II.

Cl. picc.

Cl. bass.

C-Fag. I.

C-Fag. II.

Piatt.

Xyloph.

Viol. I.

Viol. II.

Viole.

Celli.

*mf*

*Flauti II*

*Fl. picc. II = Fl. gr. III.*

**3**/**4**

110 Poco meno mosso. ♩ = 63

Fl. picc.

Fl. I. II.

Fl. III.

Ob. I. II.

Ob. III.

Cor. ingl.

Cl. picc.

Cl. A.

Cl. bass.

Fag.

C-fag. I. II. C Fag. II = Fag. III.

Cor. bouchés a 2.

Tr-ba I B.

Tr-be II. III A.

Tr-no I con sord.

Tr-no III e Tuba.

simile

cuivrez.

ouverts.

senza sord.

senza sord.

senza sord.

Tr-ni I. II.

poco cresc.

Timp.

Piatt.

Cassa.

div. pizz.

pizz.

Viol. II.

div. pizz.

pizz.

arco

arco

arco

arco unis.

arco unis.

arco

fp sub. ppp

110 Poco meno mosso. ♩ = 63

111



This page of musical score is a dense arrangement of multiple staves, likely for a piano concerto. The notation is complex, featuring a variety of rhythmic patterns, including frequent triplets and slurs. The dynamic marking *ff* (fortissimo) is prominent throughout the piece. The score is organized into systems, with each system containing several staves. The key signature and time signature are not explicitly stated but are implied by the notation. The overall appearance is that of a professional musical manuscript, with clear notation and a structured layout.

Fl. I.

Fl. II.

Fl. III.

Ob. I.

Ob. II.

Ob. III.

Cingl. #1

Cl. picc.

Cl. I. A.

Cl. II. A.

Fag. I.

Fag. II & III *fff*

C-Fag. *fff*

*mp*

*mp*

*mp*

*mp*

Cor.

Tr. I. B.

Tr. II. III. A.

Tr. ni e Tuba.

bouchés a 2

ouverts

bouchés

ouverts

con sord.

II e III. con sordini.

*sempre poco sf*

*sempre poco sf*

Timp.

Cassa. *ff* → *p*

Xylophon. *ff* → *p*

*p*

unis.

unis. pizz. con sord.

non div. pizz.

col legno al segno

col legno al segno

V. C. divisi.

*mf*

*mf*

con sord.

rallentando

Fl. picc.

Fl. I.

Fl. II.

Ob. I.

Ob. II.

Cor. ingl.

Cl. picc.

Cl. I A.

Cl. II A.

Cl. bass.

Fag. I.

*mp*

*p*

*SOLO dolce*

Cor.

Tr-be I B.

Tr-be II III A  
a 2

Xyloph.

*poco a poco cresc.*

*pp*

*con sord.*

*mp*

*calando*

*calando*

*calando*

*p*

*p*

*p*

Tutti Violini *p* senza Viol. Solo.

rallentando

115 ЗАСТУПНИЧЕСТВО ЦАРЕВЕНЪ. INTERCESSION DES PRINCESSES.  
Andantino dolente. ♩ = 100.

Fl. picc.

I. Fl. II.

I. Ob. II.

C. ingl.

Cl. picc.

Cl. I. A.

Cl. II. A.

Fag.

Cor.

Tr-ba I. B.

Trombe II. III. A.

I. Tromboni

II.

Trb-no III e Tuba.

Timp.

Cassa.

Xylophon.

Viol. Solo

Altri Viol. I.

V-ni II.

Celli unis.

Bassipizz.

*SOLO dolce*

*SOLO mf*

*SOLO poco*

*SOLO mp*

*SOLO mp*

*SOLO*

*III. IV. con sord. p*

*I. SOLO*

*p*

*pp*

*Espress.*

*p*

*pp*

*unis.*

*unis.*

115 Andantino dolente. ♩ = 100.



116 Stringendo

A tempo

un peu en dehors  
mf

mp

mp

mp

mp

mp

senza sordini.

bouchés

bouchés

Senza sord.

Senza sord.

con sord. II III

I pos. gliss. VII pos.

I pos. gliss. VII pos.

mp

pizz. arco gliss. sul pontic.

pizz. arco gliss. sul pontic.

pizz. arco gliss. sul pontic.

con sord. senza sord.

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco

Xylophon.

TUTTI col legno

col legno

col legno

con sord.

116 Stringendo

A tempo



Più mosso. ♩ = 76.

The musical score is arranged in a standard brass band format with the following parts from top to bottom:

- Trumpets (I, II, III, a 2)
- Trombones (I, II, III, a 3)
- Euphoniums
- Tuba
- Drum (snare)
- Bass Drum
- Timpani
- First Horn (A. I. II.)
- Second Horn (a 2)
- First Trumpet (pp)
- Second Trumpet (pp)
- First Trombone (pp)
- Second Trombone (pp)
- Euphonium (pp)
- Tuba (pp)
- Drum (pp)
- Bass Drum (pp)
- Timpani (pp)

Key performance markings and instructions include:

- Dynamic markings:** *ff* (fortissimo), *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), *dim.* (diminuendo), *pp* (pianissimo).
- Articulation and Phrasing:** *simile* (similar), *dim.* (diminuendo), *gliss.* (glissando).
- Technical Directions:** *gliss. dei suoni naturali sul 3 pistone* (glissando of natural sounds on the 3rd valve), *rapido gliss.* (rapid glissando).
- Tempo and Performance:** *Più mosso.* (faster), *molto* (much).
- Structural Markings:** *a 3*, *a 2*, *I*, *II*, *III*, *a 2*, *A. I. II.*, *a 2*.

Più mosso. ♩ = 76.

Fl. picc. *f sempre*

I. *f sempre*

Fl. gr. *f sempre*

H-III

I. *f sempre*

Ob. *sf sempre*

II, III.

C. ingl. *sf sempre*

Cl. picc. *ff sempre*

Cl. I. A. *f sempre*

Cl. II. A. *f sempre*

Cl. bas. *f sempre*

Fag.

I. *gliss. dei suoni*

Corni *natur li sul 3 pist. sempre simile*

II. *sempre simile*

III, IV. *sf sempre*

Camp. *mf*

Tr. 6 *mf*

Cel. *fff sempre*

A. I. II. *simile*

sec. *fff sempre*

A. III. *fff sempre*

pizz. *ff sempre*

div. pizz. *ff sempre*

pizz. *ff sempre*

pizz. *ff sempre*

pizz. *ff sempre*

pizz.

119 Allegro. ♩ - 152.

The musical score is arranged in systems. The instruments and their parts are as follows:

- Flutes:** Fl. picc., Fl. I., Fl. II. III. (with dynamics *p*, *poco*, *mf*).
- Clarinets:** Cl. I., Cl. II., Cl. bas. (with dynamics *mf*).
- Other Woodwinds:** C. ingl., Ob. II. III., Cor. I. II. a 2., Cor. III. IV., Camp., Triang. (with instruction *Colli bacch. di timp.*).
- Percussion:** Piatti (with instruction *Avec les verges.*).
- Strings:** Celli. (with instruction *arco* and dynamics *p*, *mp*, *mf*).

The score includes various musical notations such as slurs, accents, and dynamic markings. The tempo is marked 'Allegro' and the time signature is 3/4. The key signature is one sharp (F#).

\*) Joué par deux exécutants.

119 Allegro. ♩ - 152.

Fl. II.  
Fl. III.  
I.  
Ob. II.  
III.  
Cl. picc.  
Cl. I. A.  
Cl. II. A.  
P. mf  
Cel.  
A. I.  
A. II.  
A. III.  
mf  
p  
Senza sord.  
Celli.

The musical score is arranged in systems. The top system includes Flutes II and III, Oboes II and III, Piccolo Clarinet, Clarinets I and II, and Percussion. The middle system includes Cello, Horns I, II, and III, and a section of strings. The bottom system includes Clarinets I and II, Percussion, and Cellists. The score features various musical notations such as notes, rests, and dynamics (mf, p). The key signature has one sharp (F#) and the time signature is 2/4. The page is numbered 120 at the top and 121 at the bottom.

I. 122

Fl. II *mf* *p* *cresc.*

Fl. III *mf*

Ob. I *mf* *p* *cresc.*

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

unis. senza sord. *p* *p* *pizz.* *cresc.*

senza sord. *3* *3* *cresc.*

Celli div. a 3 senza sord. *p* *pizz.* *cresc.*

122

Fl. piccolo 123

Fl. I *mf* *più f* *f* *stacc.*

Ob. I *f* *più f* *f* *stacc.*

C. ingl. *f* *mf* *mf* *stacc.*

Cl. I, II, A. *mp* *cresc.* *poco più f* *cresc.* Clar. II = in B

Fag. I *mp* *cresc.* *poco più f* *cresc.*

*mf* *f* *f* *stacc.* *meno f*

*p* *mp* *mf* *f* *arco* *sf* *pizz.*

*mp* *pizz. div.* *mp* *pizz.* *mp*

123 124

125

Fl. II, III.

Ob. I, II.

unis. pizz.

mf

non div. pizz.

unis. pizz.

arco

dim. possibile al - - - pp

ПЛЯСКА КАЩЕЕВЫХЪ СЛУГЪ  
ПОДЪ ЧАРАМИ ЖАРЪ ПТИЦЫ.

DANSE DE LA SUITE DE KASTCHEI  
ENCHANTÉE PAR LOISEAU DE FEU.

126 Allegro. ♩ = 152

C. ingl.

ten.

arco spicc.

unis. pizz.

cresc.

cresc.

126 Allegro. ♩ = 152

127

Fl. II.

Fl. III.

C. ingl.

Cl. piccolo.

Cl. I. A.

Cl. II. B.

Xyloph.

meno f

dim.

mf

mf

poco piu p

mp

poco cresc.

poco piu f

mp

127





Fl. I.

Fl. II.

Fl. III.

Ob. I. II.

C. ingl.

Cl. picc.

Cl. I A.

Cl. II B.

Fag. I.

Fag. II.

Fag. III.

Tr. ba I B.

Xylophon.

Arpa I.

Arpa II.

Arpa III.

Fl. gr. III. muta in Fl. picc. II.

(con sord.)

mi b, fa b, la b, si b.

unis.

pizz.

Fl.picc. I.  
Fl. I.  
Fl. II.  
Cl. basso.  
Fag. III.  
C. Fag.  
Tr-ba I B.  
Timp.  
do #, re #, mi b.  
si #. *più f*  
pizz. arco  
*mf* *mp* *mf* *mp* *mf*  
pizz. arco  
*mf* *mp* *mf* *mp* *mf*  
arco  
*mf*  
pizz. *mf*

Fl. picc. II.

Fl. I.

Fl. II.

Ob. III.

Ob. III.

C. ingl.

Cl. picc.

Cl. I. A.

Cl. II. B.

Cl. basso.

Fag. III. a2

Fag. III.

C. Fag.

Cor.

Tr-ba I B.

Tr-be II. III A.

Tr-ni II. III.

Xyloph.

Viol. I. div.

Viol. II. div.

gliss. sul G

gliss. sul G

gliss. sul D

arco

sul C

sul G

sul A

sul D

sul E

sul A

Cor.

Tr-ba I B.

Tr-ni III. senza sordini

Tr. b. III e Tuba. (senza sord.)

Piatti. *pp* poco a poco crescendo *ff*  $\frac{3}{4}$  *lac.*

Xyloph. *f* possibile *ff*

Arpa II. gliss. *ff*

Arpa III. gliss. *ff*

Vle div.

VC. div.

34920

ПОГАНЬИ ПЛАСЪ КАСЦЕЕВА ЦАРСТВА.

DANSE INFERNALE DE TOUS LES SUJETS DE KASTCHEI.

133 a2 Pic. Allegro feroce. ♩=168.

Fl. pic. a2  
Fl. gr.  
Ob. I.  
Ob. II, III.  
Cl. ingl.  
Cl. picc.  
Cl. A.  
Cl. B. muta in A  
Cl. basso.  
Fag. III.  
Fag. III.  
C.F.  
II.  
Cor.  
III.  
Tr. ba. I B. (senza sord.)  
Tr. ba. II, III. A. (senza sord.)  
Tr. ni III.  
Tr. ni III e Tuba.  
Tuba.  
Timp.  
Cassa. pp sub.  
Xyloph.  
A. I.  
A. II.  
A. III.  
Viol. I.  
V. II.  
Vcl.  
VC. unis.  
CB. unis.

133 Allegro feroce. ♩=168.

Musical score for page 134, featuring multiple staves for woodwinds, strings, brass, and harps. The score includes dynamic markings such as *fff*, *mf sub.*, *subito meno f*, and *pp sub.* It also features performance instructions like "II. SOLO en dehors." and "II. SOLO".

Fl. picc. *sempre a2* *fff*

Fl. gr. *sempre a2* *fff*

Ob. I. *fff*

Ob. II. III. *fff mf sub.*

C. ingl. *fff mf sub.*

Cl. picc. *fff mf sub.*

Cl. C. *fff mf sub.*

Cl. basso. *fff mf sub.*

Fag. I. II. *fff mf sub.*

Fag. III. *fff mf sub.*

C. Fag. *fff mf sub.*

C. Fag. *fff mf sub.*

I. II. *fff mf sub.*

Co. *fff mf sub.*

III. IV. *fff mf sub.*

IV. *fff mf sub.*

I. II. a2 *mf*

Tr. I. B. *fff*

Tr. II. III. A. *fff*

Trb. I. II. *fff*

Trb. III e Tuba. *fff*

Timp. *fff*

Cassa. *pp sub.*

A. I. *fff*

A. II. *fff*

A. III. *fff*

*fff pp sub.*

*non div.*

*fff pp sub.*



This page of musical score contains multiple staves for various instruments and voices. The notation includes notes, rests, and dynamic markings. Key markings include *mf* (mezzo-forte), *f* (forte), *psub.* (pianissimo), and *ten.* (tutti). Performance instructions such as *a2* and *a2 (sempre)* are present in the upper staves. The lower staves feature a rhythmic pattern with *psub.* and *ten.* markings, and a *non div.* instruction. The score is organized into measures across several systems.

Fl. picc. I II. I. 4

Fl. gr. I II.

Ob. I.

Ob. II III.

C. ingl.

Cl. picc. SOLO

Cl. A. mf sf mf

Cl. basso.

Fag. I II.

Fag. III.

C-Fag.

Cor.

Tr. I B.

Tr. II A. mf cresc. II III A

Tr. III I. II a 2

Tr. III e cresc. Tuba.

Gr. C. e Piatti (modo ordinario) cresc.

Xylophon. mf

A. I. fab.

A. II. fab.

A. III. fab.

pizz. f cresc. div. pizz. mf sub. mf a. p. mf a. p.

mf simile

mf

137

Fl. picc. I. II.

Fl. I.

Fl. II.

Fag. I. II.

Fag. III.

138<sup>a2</sup>

III con sord.

III e Tuba con sord.

bach. di Tamburo.

Celesta

arco

Viol. I. div. arco

Viol. II.

V-le.

V-C.

div. pizz.

pizz. unis.

pizz. unis.

unis.

unis.

unis.

div. sul pontic. arco

pizz. unis.

div. sul pontic. arco

137

mf

cresc.

f

138

34920

ff

Fl. gr. I. *cant.* *p* *mf*  
 II. *mf cant.*

Cl. A.

Tr. I, B. *sempre simile*  
 Tr. II, III, A. *sempre simile* *pp*

Celesta.

A. I.  
 A. II.  
 A. III.

arco *mf cant.* *p* *poco*  
 arco *p*  
 div. arco *mf cant.*  
 p  
 pizz. *p*

140

mf

mf

Cl.III.A. a2 mf cant.

Cel. mf

Arpa I. mf

Arpa II. mf

poco più f

mf jeté

div.a 3

mf jeté

mf jeté

div.a 3

mf

poco più f

140

Fl. picc. I. *mf* *più f* *molto* *sf*

Fl. I. II. *mf* *più f* *molto* *sf*

Ob. I. II. *mf* *più f* *molto* *sf*

Ob. III. *sf* *mf*

C. ingl. *sf* *mf*

Cl. picc. *mf*

Cl. A. a 2 *f* *sf*

Cl. basso *f* *più f* *sf*

Fag. I. II. *sf* *mf*

Fag. III. *sf* *mf*

I. II. *mf*

Cor. III. IV. *sf* *poco sf sempre*

Tr. I. B. *poco sf sempre*

Tr. II. III. A.

Cel. *sf*

A. I. *sf*

A. II. *sf*

*pizz.* *arco* *mf*

*pizz.* *f*

*sf* *mp* *mf* *mp*

V.-C. *bb*

C.-B. *bb* *pizz.* *sf*

Musical score for the first system, measures 1-4. The score includes multiple staves with various dynamics and articulations. Dynamics include *mf*, *f*, and *sf*. Articulations include accents and slurs. A first ending bracket labeled 'I' spans measures 3 and 4. A second ending bracket labeled 'a 2' spans measures 1, 2, and 3. The bottom staff shows a bass line with a first ending bracket labeled 'I' and a dynamic of *mf*.

Musical score for the second system, measures 5-8. It includes 'I. H. bouchés.' and 'SOLA' markings. Dynamics include *mf marc.*, *poco*, and *f*. The first staff has a dynamic of *sf*. The second staff has a dynamic of *mf marc.* and a *poco* marking. The third staff has a dynamic of *f*. The bottom staff has a dynamic of *f*.

Musical score for the third system, measures 9-12. It features three empty staves labeled I, II, and III. The staves are empty, indicating that the instruments are silent during these measures.

Musical score for the fourth system, measures 13-16. It includes 'unis.', 'stacc.', 'pizz.', and 'arco' markings. Dynamics include *mf*, *mp*, *p*, *mf*, *sf*, and *f*. The first staff has a dynamic of *mf*. The second staff has a dynamic of *mp*. The third staff has a dynamic of *p*. The fourth staff has a dynamic of *mf*. The fifth staff has a dynamic of *mf*. The sixth staff has a dynamic of *mf*. The seventh staff has a dynamic of *mf*. The eighth staff has a dynamic of *mf*. The ninth staff has a dynamic of *mf*. The tenth staff has a dynamic of *mf*. The eleventh staff has a dynamic of *mf*. The twelfth staff has a dynamic of *mf*. The thirteenth staff has a dynamic of *mf*. The fourteenth staff has a dynamic of *mf*. The fifteenth staff has a dynamic of *mf*. The sixteenth staff has a dynamic of *mf*.

Fl. picc. I.

Fl. I. II.

Ob. I.

Ob. II. III.

C. ingl.

Cl. picc.

Cl. A.

Cl. basso.

Fag. I.

Fag. II. III.

I. II.

Cor. III. IV.

Tr. I. A.

Tr. II. A. *ben marc.*

Tr. ni.

Timp.

Arpe a 3.

*mf*

*ff marc.iss.*

*ff marc.iss.*

*ff marc.iss.*

*ff marc.iss.*

*ff*

*ff*

*ff*

*f sempre*

*f sempre*

*ouverts a 2*

*f*

*p*

*f*

seuza sordino I.

*sempre sf*

*stacc.*

*stacc.*

div.a3 pizz.

div.a3 pizz.

arco unis.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*



144

145 I. II. a 2

*ff marcatis.*  
a 2

*ff marcatis.*

*ff marcatis.*

*ff marcatis.*

*sf sempre*

*sf sempre*

*sf sempre*

*sf sempre*

*ouverts*

*sempre simile*

*sempre simile*

*senza sordini.* II. III.

*sf sempre*

*stacc.* *f* *ff* *meno f* *ff* *meno f* *ff* *meno f* *ff*

*non div.*

*sempre sf*

144

145

146 Fl. picc. I. II.

Fl. gr. I. II. *a 2* *f*

Ob. I. *f*

Ob. II.

C. ingl. *mf* *mf*

Cl. picc. *f*

Cl. I. A. *mf*

Cl. II. A. *mf* muta in B.

Cl. basso. *p*

Fag. I. *f*

Cor.

Tr. I. A. *SOLO (trés en dehors)*

Tr. II. III. A. con sordini. *simile* *mp poco marc.*

*SOLO* *p*

*pizz.* *mf sempre*

*pizz.* *mf sempre*

*pizz.* *mf sempre*

*mf sempre*

*mf sempre*

147

I. *f* *tr*

*mf* *mf* *f* *f* *f*

Ob. I. *mf* *mf*

Ob. II. *mf* *mf*

Ob. III. *mf* *mf*

Cl. picc. *mf* *mf* *mp* *mf* *mp*

Cl. I. A. *mf* *mf* *p* *mf* *p*

Cl. II. B. *mf* *mf* *f* *f* *f*

*f* *f* *f* *f* *f*

*mf* *mf* *mf* *mf* *mf*

*mf* *mf* *mf* *mf* *mf*

147

Fl. picc. I. *cresc.* *tr* *ff*

Fl. picc. II. *cresc.* *ff*

Fl. I. *cresc.* *ff*

Fl. II. *cresc.* *ff*

Ob. I.

Ob. II.

Ob. III.

Cl. *picc.*

Cl. I. A. *tr* *ff*

Cl. II. B. *cresc.* *ff*

Cl. B.

Fag. I. II. III.

C. fag.

Cor.

Tr. II.

Tr. III.

Tr. boni.

Tuba.

Xylophon. *f*

3 Arpe.

149 Fl. picc. I, II.

Fl. I. *ff sempre*

Fl. II. *ff sempre*

Ob. I. *ff sempre*

Ob. II. *ff sempre*

Ob. III. *ff sempre*

C. ingl. *ff sempre*

Cl. picc. *ff sempre*

Cl. A. *ff sempre*

Cl. B. *ff sempre*

Cl. basso. *ff sempre*

Fag. I. *ff marcatis.*

Fag. II. III. *ff marcatis.*

C. fag. *ff marcatis.*

Cor. *ff* (I, II, a 2) *bouchés (cuivrez.)* *III, IV. a 2* *ouverts*

Tr. -be A *con sord. I.* *ff* *senza sord. II, III*

Tr. -no I. *con sord. ff* *senza sordino*

Tuba. (con sord.) *ff* *Tr. -ni II, III. (senza sord.)*

Timp. *ff*

Arpe *a 3f possibile*

div. *ff*

div. *ff*

arco *ff* *sul A*

arco *ff sempre* *sul G*

arco *ff* *sul D*

arco *ff* *sul A*

arco *ff* *sul G*

pizz. *ff* *cresc.*

*ff*

150 Poco più sostenuto. ♩=152.

Fl. picc. I.

F1. I.

F1. II.

Ob. I.

Ob. II.

Ob. III.

C. ingl. *mf*

Cl. picc.

Cl. I. B.

Cl. II. B.

Cl. basso.

Fag. I.

Fag. II. III.

Cel.

A. I.

A. II.

A. III.

Viol. I. unis. arco *mf* *3 3 3*

Viol. II. arco *mf cant.*

Viole.

V. Celli.

C. B. div. arco *p* (pizz.)

*f*, *tr*, *mf*, *ff*, *cresc.*, *dob*, *poco più f*, *unif*, *più f*, *più f*, *non div.*, *più f*

This page contains a complex musical score for page 151. It features multiple staves for various instruments and vocal soloists. The score includes dynamic markings such as *mf*, *f*, *p*, *pp sub.*, and *poco cresc.*. It also includes performance instructions like *tr* (trills), *gliss.* (glissandos), and *poco*. The vocal soloists are labeled as *Cor. III.*, *A. I.*, *A. II.*, and *A. III.*. The instrumental soloists are labeled as *Viol. I.*, *Viol. II.*, *Viola div.*, *Celli.*, and *C-B.*. The score is written in a key signature of three flats and a time signature of 3/4. The page number 151 is printed in the top left corner, and the number 34920 is printed at the bottom center.

Fl. picc. *mf*

Fl. I. *mf*

Fl. II. *mf*

Cl. picc. *mf*

Cl. I.B. *mf*

Cl. II.B. *mf*

Cl. bas. *mf*

Fag. II. *mp*

II *p*

III *p*

IV *p*

Arpe. I. *mp*

Viol. SOLO *cant.*

Altri Viol. I. *mf dolce*

Viol. II. *pp spicc.*

Viola SOLO *cant.*

Altri Vio. div. *mf dolce unis.*

V. Celli. *p spicc.*

Altri Celli. *mf*

*poco più f*



153 poco a poco accelerando

First system of the musical score, consisting of ten staves. The music is in a key with three flats (E-flat major/C minor) and a 3/4 time signature. The score includes various dynamic markings such as *mf*, *f*, *sf*, and *ff*. There are also articulation marks like accents and slurs. The music is characterized by rapid sixteenth-note passages and triplet rhythms.

Second system of the musical score, including parts for I. II, III. IV, and V. Solo. The I. II part features a melodic line with dynamics *mp*, *poco sf*, and *sf*. The III. IV part has dynamics *mp*, *poco sf*, and *sf*. The V. Solo part includes dynamics *f* and *ff*. The system concludes with a *poco sf* marking.

Third system of the musical score, detailing parts for Viol. I, Viol. II, V. Sola, Altre Viole, Cello Solo, V. Celli, and C. B. The Viol. I and II parts include dynamics *f* and *ff*, with markings for *pizz.* and *arco détaché*. The V. Sola part has dynamics *mf* and *f*. The Altre Viole part has dynamics *mf* and *f*. The Cello Solo part has dynamics *mf* and *f*. The V. Celli part has dynamics *f* and *ff*. The C. B. part has dynamics *f* and *ff*, with a marking for *unis. pizz.*

153 poco a poco accelerando

*ff*



Musical score for measures 156-161. The score consists of ten staves. The top five staves are for the upper strings (Violins I, Violins II, Violas, Cellos, and Double Basses), and the bottom five are for the lower strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The music is in 3/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *f* (forte) and *a 2* (second attack).

Musical score for measures 162-167. The score consists of five staves. The music continues with complex rhythmic patterns. Dynamic markings include *ff* (fortissimo).

Musical score for measures 168-173. The score consists of five staves. The music continues with complex rhythmic patterns. Dynamic markings include *poco* (poco) and *ff* (fortissimo).

Musical score for measures 174-179. The score consists of five staves. The music continues with complex rhythmic patterns. The first staff is labeled "Viole unis". Dynamic markings include *ff* (fortissimo).

157 Più mosso. (Tempo I, ♩ = 168.)

158

Fl. I. II.  
Fl. III.  
Ob. I.  
Ob. II. III.  
C. ingl.  
Cl. picc.  
Cl. I. B. muta in A.  
Cl. II. B. muta in A.  
Cl. basso.  
Fag. I.  
Fag. II. III.

*mf*  
*mf*  
*pma marc.*  
*pma marc.*

I. II.  
Cor. III. IV.  
Tr. A.  
Tr. ni.  
Timp.  
Cassa.

*fff* *p sub.*  
*fff* *p sub.* *muta in B*  
*fff*  
*fff*  
*fff* *p sub.*  
*fff sub. p*

*cresc. pochiss.* *mp* *sub. pp* *cresc.* *mp non cresc.*  
*cresc. pochiss. mp sub. p cresc. mp non cresc.*

Celli unis.

*pizz.* *pizz.* *pizz.* *pizz.*  
*mf* *sub. p* *f*  
*cresc.* *mf* *sub. mp* *cresc.* *f*  
*cresc.* *mf* *sub. mp* *cresc.* *f*  
*cresc.* *mf* *sub. mp* *cresc.* *f*

*p* *cresc. mf* *sub. mp* *cresc.* *f*

157 Più mosso. (Tempo I, ♩ = 168.)

158

159

160

Musical score for measures 159-160. The score consists of ten staves. The first seven staves are for woodwinds (flutes, oboes, clarinets, bassoons). The eighth and ninth staves are for strings. The tenth staff is for the basso continuo. Dynamics include *mf* and *ff*. The key signature has one sharp (F#).

Cor. *SOLI ben marc.* *con sordino* *SOLO ben marc.* *à 2* *SOLO ben marc.* *SOLI très en dehors* *SOLI très en dehors*

Musical score for measures 159-160, featuring a Cor (Horn) part. The score consists of five staves. The first staff is for the Cor. The second and third staves are for strings. The fourth and fifth staves are for the basso continuo. Dynamics include *mf*, *f*, and *ff*. The key signature has one sharp (F#).

Musical score for measures 159-160, featuring a piano part. The score consists of five staves. The first staff is for the right hand. The second and third staves are for the left hand. The fourth and fifth staves are for the basso continuo. Dynamics include *f* and *cresc.*. The key signature has one sharp (F#).

159

160





165 Tempo I. ♩ = 168.

166

Fl. I. *mf* *f*

Fl. II. III. *mf* *f*

Ob. I. II. *mf* *f*

Ob. III. *poco sf*

C. ingl. *pp* *p* *poco sf*

Cl. picc. *pp* *p*

Cl. A.

Cl. bas.

Fag. I. *pp*

Fag. II. III. *p* II

Cor. *pp* *p* III *p* *ouvert p*

Timp. *p* *mp*

Triang. *p* *mp*

Tambour de basque *p* *mp*

Piatti *p* *modo ordinario* *mp*

Cassa *p* *mp*

A. I. *mp* *mf*

A. II. *mf*

V. Cello div. *arco* *pizz.* *arco* *pizz.* *arco* *pp* *arco* *arco* *simile*

*poco più f* *p* *poco più f* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf*

165 Tempo I. ♩ = 168.

166



Fl. I. II. *3*

Fl. III.

Ob. I. *3*

Ob. III. *3*

C. ingl.

Cl. picc.

Cl. I.

Fag.

Cor. III.

Timp.

Triang.

Tamb. de B.

Piatti.

Cassa.

A. I.

A. II.

A. III.

pizz. arco

pizz. arco

C-B. div.

*p* *poco a poco* *cresc.*

*stacc.* *p* *poco a poco* *cresc.*

*stacc.* *p* *poco a poco* *cresc.*

*mf* *poco a poco* *cresc.*

*p stacc.* *poco a poco* *cresc.*

*mf*

*mf* III. IV. ouvert.

*mf*

*mf*

*mp* *poco più f*

*f*

*f*

*f*

*sf* *mp sub.* *arco* *cresc.*

*sf* *mp sub.* *arco* *cresc.*

*mf*

*mf*

*mf*

*mf* *arco*

The image shows a page of a musical score, spanning measures 168 and 169. The tempo is marked 'Più mosso' and the time signature is  $\text{♩} = \text{♩}$ . The score is for a full orchestra, including woodwinds, brass, and strings.

- Woodwinds:** Flute III, Oboe III, Clarinet in G (Cl. ingl.), Clarinet in E-flat (Cl. picc.), Clarinet in A (Cl. A.), Clarinet in Bass (Cl. bas.), Bassoon I & II, Bassoon III, Contrabassoon (C. fag.), and Cor Anglais (Cor.).
- Brass:** Horns I & B., Trumpets II, III, & A., and Trombones & Tubas (Trb-ni e Tuba).
- Percussion:** Timpani (Timp.), Triangle (Triang.), Trombone (Tmb. de B.), Cymbals (Piatti), and Snare Drum (Cassa).
- Strings:** Violins I, II, and III, and Cellos/Double Basses.

Key musical features include:

- Measure 168:** The Flute III part has a performance instruction: *muta in Fl. piccolo II.*
- Measure 169:** The strings and some woodwinds play *sff sempre* (sforzando fortissimo, always).
- Measure 169:** The strings and some woodwinds play *f sempre* (forte, always).
- Measure 169:** The strings and some woodwinds play *sf* (sforzando).
- Measure 169:** The strings and some woodwinds play *arco pizz.* (arco pizzicato).
- Measure 169:** The strings and some woodwinds play *sempre più cresc.* (always more crescendo).

Fl.

I.

Ob. II. III.

C. ingl.

Cl. picc.

Cl. A.

Cl. bas.

Fag. I.

Fag. II. III.

C. fag.

*ff sempre*

*ff sempre*

*ff sempre*

*ff sempre*

*ff sempre*

*ff sempre*

a 2

Cor.

I. B.

Tr. te. II. III. A.

Tr. ni I. II.

Tr. no III e Tuba.

Timp.

Cassa.

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

arco

*f assai e stacc. sempre*

arco

*f assai e stacc. sempre*

arco

*f assai e stacc. sempre*

arco

*f assai e stacc. sempre*

*sempre non div.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Fl. picc. I. *ff sempre*

Fl. picc. II. *ff sempre*

Fl. I. *ff sempre*

Fl. II. *ff sempre*

Ob. III. *ff sempre*

Ob. III. *ff sempre*

C. ingl. *ff sempre*

Cl. picc. *ff sempre*

Cl. A. *ff sempre*

Cl. basso. *ff sempre*

Fag. I. *ff sempre*

Fag. II. III. *ff sempre*

C. Fag. *ff sempre*

Cor. *ff*

Tr. I B. *ff*

Tr. A. *ff*

Tr. ni I. II. *ff*

Tr. III e Tuba *ff*

Timp. *ff*

*ff* Tambour de B.

*ff* Cassa.

*mf* *cresc.*

*ff sempre*

*ff sempre*

*ff sempre*

*ff sempre*

*ff sempre*

C-B. *con tutta forza*

173

Musical score system 1, measures 1-4. This system contains the first four measures of the piece. It features a complex arrangement of staves, including multiple treble clefs, bass clefs, and a grand staff. The music is characterized by dense, flowing melodic lines with frequent chromaticism and slurs. Dynamic markings such as *fp* and *f* are present throughout the system.

Musical score system 2, measures 5-8. This system continues the musical development from the first system. It includes a variety of rhythmic patterns and melodic motifs. Dynamic markings include *f*, *mf*, and *cresc.* (crescendo). The notation includes many slurs and ties, indicating a continuous and intricate melodic flow.

Musical score system 3, measures 9-12. This system concludes the page's musical content. It features a similar level of complexity to the previous systems, with dense melodic textures and dynamic markings such as *fp*, *f*, and *mf*. The system ends with a *f* dynamic marking.

173

Fl. picc. I. II.

a 2

Fl. gr. I. II.

Ob. I.

Ob. II. III.

C. ingl.

Cl. picc.

Cl. A.

Cl. basso

Fag. *fff sempre*

Cor. *fff sempre*  
Les pavillons en l'air.

Timp.

Piatti  
bacc. di timp.

Cassa.

Tamb. de B.

Campanelli.

Celesta.

Arpa I.

Arpa II.

Arpa III.

Piano.

div. *ff* *tr cresc.*

div. *ff* *cresc.*

div. *ff*

*fff* *tr* *possibile*

*gliss. fff*

*gliss. fff*

*gliss. fff*

*fff* *m.g.* *m.d.*

This page of a musical score contains approximately 18 staves. The notation is dense, featuring complex rhythmic patterns and melodic lines. Key performance instructions include:

- Dynamic markings:** *fff* (fortississimo), *dim.* (diminuendo), *all.* (allegretto), *p* (piano), *meno f* (meno forte), *m. d.* (mezzo-dolce), *m. g.* (mezzo-giochiato), *pizz.* (pizzicato), and *cresc.* (crescendo).
- Performance directions:** *gliss.* (glissando), *unis. stacc. sempre* (unison staccato always), and *molto*.
- Other markings:** *a 2* (second ending), *tr* (trill), and *8* (octave).

The score is divided into two systems, with the page number '176' appearing at the top right and bottom center.





178

a 2

pp

a2

mf

p

pp

Cl.A.

pp

Cl.basso.

p

C.Fag.

mf

p

cresc.

f

f

mp

bacch. di timp.

ppp

non div.

pp

mp

mf

non div.

mp

sempre non div.

unis.

pp

arco

pp

cresc.

178

\* Viol. II.

Fl picc. II  
 Fl III a 2  
 Ob III  
 Ob III  
 C. ingl.  
 Cl. picc.  
 Cl III A.  
 Cl. bass.  
 Fag. I.  
 Fag. II III  
 C. Fag.  
 Cor. III a 2  
 Cor. III a 2  
 Triang.  
 Piatti *ettoufex*  
 Cassa.  
 Tamb.  
 3 Arpe.  
 non div.

*fff*, *ff*, *f*, *mf*, *pp sub.*, *gliss.*, *a 2*, *a 3*, *I*, *II III*

Fl.picc. Fl.picc.II muta in Fl.gr.III poco riten. 183 Tempo I. (Andante)

Fl.gr. II.

Ob.I. p

Ob.III. p

Cingl. p

Cl.picc. p

Cl.III.a2

Cl.bas.

Fag.III. Fag. III = C.fag. II. I. SOLO p

Cor.

Tr. B. con sord. pp

Tr. A. pp

3 Trbe A con sord. (sur la scène)

Trni III.

Trno IIIe Tb.

Timp.

Piatti III. (bacch.)

Cassa (modo ordinario)

Tam-tam.

Celesta

Arpa I

Arpa II p

Arpa III

sordini

sordini

sordini

sordini

sordini

div. pp

div. pp

senza leggio div. pizz. pp

I.H.

Fl. gr. III.

Ob. I. *come sopra*

C. ingl. *p*

Cl. picc.

Cl. A.

Cl. basso.

Fag. I.

Fag. II.

Cor.

Arpa I.

Arpa II.

Arpa III.

Viol. I. div. *mp* *simile* *mp*

Viol. II. *mp* *simile* *mp*

Vle. div. *pp* *pizz.* *p*

Celli. div. *p* *pp* *p*

C-B. div. *p* *pp* *p*

Altri. *pp*

*1 leggio. (arco)*





187

ritardando

188

ПРОБУЖДЕНИЕ  
REVEIL DE KAS

Ob. I. *SOLO*  
C. ingl. *p dolente* *piu p* *quasi niente*

Fag. I.  
C. Fag. I.  
C. Fag. II.

*pp* {senza sord.

*pp* {senza sord.

*pp* {senza sord.

*pp* {senza sord.

*pp* {senza sord.

*pp* {senza sord.

*pp* {senza sord.

*pp* {senza sord.

Tutti div *pp sempre*

arco *pp* {senza sord.

*pp* *ritardando*

187

188

Poco a poco stringendo.

189 Con moto. ♩=138.

Fl. II.

Ob. I.

Ob. II.

Ob. III.

Cingl.

Cl. picc.

Cl. I. A.

Cl. II. A.

Fag. I.

Fag. II.

C. fag. I.

C. fag. II.

I. III.

Cor. III. IV.

Tr-ba I. B.

Tr-ba II. A.

Tr-ba III. A.

Tr-no I.

Tr-ni II. III.

Tuba.

unis. pizz.

unis. pizz.

unis. pizz.

unis. pizz.

unis. pizz.

unis. pizz.

Poco a poco stringendo.

189 Con moto. ♩=138.



Cl. basso.

Fag. I.

Fag. II.

Cor.

Tr. III.

Tuba.

Cassa.

Timp.

Frottez la Cassa avec une brosse.

arco sul ponticello al segno

arco sul ponticello al segno

arco sul ponticello al segno

arco sul ponticello al segno

arco sul ponticello al segno

arco sul ponticello al segno

C. B. div.

191 Più mosso. ♩ = 92.

192

The musical score is divided into two systems. The first system (measures 191-192) includes the following parts:

- Fl. picc. I. II.**: Piccolo flutes, starting with a *f* dynamic and *cresc.* marking.
- Fl. gr. I.**: First grand flute, playing a melodic line with *sf* and *sempre simile* markings.
- Fl. gr. II.**: Second grand flute, playing a similar melodic line.
- Ob. I. II.**: First and second oboes, playing a melodic line with *sf* and *sempre simile* markings.
- Ob. III.**: Third oboe, playing a similar melodic line.
- C. ingl.**: English horn, playing a melodic line with *sf* and *sempre simile* markings.
- Cl. picc.**: Piccolo clarinet, playing a melodic line with *sf* and *sempre simile* markings.
- Cl. I. A.**: First clarinet in A, playing a melodic line with *sf* and *sempre simile* markings.
- Cl. I. B.**: Second clarinet in B, playing a melodic line with *sf* and *sempre simile* markings.
- Cl. basso.**: Bass clarinet, playing a melodic line with *sf* and *sempre simile* markings.
- Fag. I.**: First bassoon, playing a melodic line with *sf* and *sempre simile* markings.
- Fag. II.**: Second bassoon, playing a melodic line with *sf* and *sempre simile* markings.
- Cor. bouches.**: Horns, playing a sustained chord with *sf* and *cresc.* markings.
- Tr. I. B.**: First trumpet in B, playing a sustained chord with *sf* and *cresc.* markings.
- Tr. II. III. A.**: Second, third, and fourth trumpets in A, playing a sustained chord with *sf* and *cresc.* markings.
- Timp.**: Timpani, playing a sustained chord with *sf* and *cresc.* markings.

The second system (measures 191-192) includes the following parts:

- div.**: Violins and Violas, playing a melodic line with *sf* and *sempre simile* markings. The instruction *Sul pontic. al segno* is present.
- div.**: Violins and Violas, playing a melodic line with *sf* and *sempre simile* markings. The instruction *Sul pontic. al segno* is present.
- Violoncelli.**: Cellos, playing a melodic line with *sf* and *sempre simile* markings.
- Bassi.**: Double basses, playing a melodic line with *sf* and *sempre simile* markings.

191 Più mosso. ♩ = 92.

192

This musical score is for the piece "Mort de Kastschei" (Death of Kastschei), part of the opera "The Firebird". It is the 193rd measure of the score. The music is in 2/4 time and features a variety of instruments and vocal lines. The woodwinds include Flutes I and II, Clarinet in F, Bassoon I and II, and Contrabassoon. The brass section includes Trumpets I and II, Trombones I and II, and Tuba. The percussion includes Timpani, Cassa (Cymbals), Tam-tam, and Piatti (Cymbals). The strings are divided into Violins I and II, Violas, Cellos, and Double Basses. The vocal lines are for the Soprano and Tenor. The score includes dynamic markings such as *fff*, *ff*, *ff*, *molto*, *dim.*, *pp*, and *pp*. There are also performance instructions like "laissez vibrer" and "bacch.". The vocal lines include the lyrics "di - mi - nu - en - do". The score is written in Russian and French.

Ob.

C.ingl.

Cl.

Fag.

C. Fag. I.

C. Fag. II=Fag. III.

Cor.

Timp.

Viol. I. div. a 3

Viol. II. div. a 3

Viola. div. a 3

Celli. div. a 3

Bassi. div. a 3

arco

pp

pppp

$\text{♩} = 72.$

195 flautando al segno

Viol. I div. a. 3.

Viol. II div. a. 3.

Viole div. a. 3.

Celli div. a. 3.

Bassi div. a. 3.

195 *pp sempre*

196

Viol. I.

Viol. II.

Viole.

Celli.

196

II КАРТИНА.

II TABLEAU.

ИСЧЕЗНОВЕНИЕ КАЩЕЕВА ЦАРСТВА,  
ОЖИВЛЕНИЕ ОКАМЕНЪЛЫХЪ ВОИНОВЪ.  
ВСЕОБЩЕЕ ЛИКОВАНИЕ.

DISPARITION DU PALAIS ET DES SORTILÈ-  
GES DE KASTCHEI, ANIMATION DES CHEVA-  
LIERS PETRIFIÉS. ALLEGRESSE GÉNÉRALE.

197 Cor. I. Lento maestoso.  $\text{♩} = 54$ .  
*p* senza sordino

Arpa I. *p* gliss.

Viol. I. senza sord.  
Viol. II. unis.  
Violo. unis. senza sord.  
V-Celli. unis.  
C-Bassi. unis.

197 Lento maestoso.  $\text{♩} = 54$ .

198 Fl. gr. I. II. dolce SOLO *p*

Cl. picc. *p*

Cl. A. *pp*

Cl. bas. *pp*

A. I. gliss.

A. II. *pp*

unis.

div.

div.

div.

198

199



201 Fl. picc.

202 Più mosso.

Fl. picc.

Fl.

Ob.

Cl. in G.

Cl. in A.

Cl. basso.

Fag. I, II, III.

C. Fag.

Cor.

Tr. A.

Tr. T.

P. I.

P. II, III.

pp sub. e cresc.

pp sub. e cresc.

p cresc.

pp sub. e cresc.

mf

mp cresc.

pp sub. e cresc.

201

202 Più mosso.



203 Allegro non troppo. ♩ = 208.

204

Violin I, Violin II, Viola, Violoncello, Contrabasso, Fag. III., C. fag.

Tr. III. A. *très en dehors.*

Piano (Grand Staff)

203 Allegro non troppo. ♩ = 208.

204

Fl. picc.

Fl. I. II.

Fl. III.

Ob. I.

Ob. II. III.

C. ingl.

Cl. picc.

Cl. A.

Cl. basso.

Fag. I. II.

Fag. III.

C. fag. *più f*

Cor. *a 2*

Tr. ba III.

2 Tr. ba in A. *(sur la scene)*

Tr. ni.

e Tuba.

Timp.

Piatti. *più f*

Cassa.

unis.

non div.

etc. sim.

unis.

non div.

etc. sim.

unis.

non div.

etc. sim.

unis.

non div.

non div.

206 Doppio valore (♩=104). Maestoso.

207

The musical score consists of two systems, each containing measures 206 and 207. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is Maestoso, with a double value of the quarter note equal to 104 (♩=104). The score is written for a large ensemble, including strings, woodwinds, brass, and percussion.

**Measure 206:** Features a complex rhythmic pattern with many sixteenth and thirty-second notes. The dynamic is *ff* (fortissimo). The woodwinds and strings play intricate patterns, while the brass and percussion provide a strong rhythmic foundation. The bass line includes markings like *a2* and *ff*.

**Measure 207:** Continues the complex rhythmic texture. The dynamic remains *ff*. The woodwinds and strings play intricate patterns, while the brass and percussion provide a strong rhythmic foundation. The bass line includes markings like *sempre* and *ff*.

206 Doppio valore (♩=104). Maestoso.

207

208 Poco a poco allargando

209 Molto pesante.  $\text{♩} = 60.$

208 Poco a poco allargando

209 Molto pesante.  $\text{♩} = 60.$

Petersbourg 18 V 1910.