

IGOR STRAVINSKY

Firebird Ballet Suite

FOR ORCHESTRA

New Version 1945

SCORE

ED 73

SCHOTT

Mainz · London · New York · Tokyo

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O R C H E S T R A T I O N

2 Flutes (incl. Piccolo)	Timpani
2 Oboes	Percussion
2 Clarinets in A	Bass Drum
2 Bassoons	Cymbals
4 Horns in F	Snare Drum
2 Trumpets in C	Tambourine
3 Trombones	Triangle
1 Tuba	Xylophone
	Piano
	Harp

Strings

Duration 28 Minutes

Diese Partitur darf zu Aufführungszwecken
nur in Verbindung mit dem vom Verlag gelieferten Orchestermaterial benutzt werden

This score may be used for performances
only together with orchestral materials supplied by the publishers

FIREBIRD BALLET SUITE

Igor Stravinsky
(1945)

INTRODUCTION

$\text{♩} = 108$

2 Flutes (incl. Picc.)

2 Oboes

2 Clarinets (A)

2 Bassoons

4 Horns (F)

2 Trumpets (C)

3 Trombones
Tuba

Timpani

Bass-Drum
tremolo
2 sticks
 $\text{♩} = 108$
pp

Piano

Harp

Violin I

Violin II

Viola
con sord.
pp

Violoncello
con sord.
pp

Contrabbasso
con sord.
arco
pp
2 Cb. pizz. senza sord.

2

Cl. *pp subito*

Bsns. *ppp* *marc. in pp*

II *ppp* *marc. in pp*

Hrns. IV *ppp* *marc. in pp*

Trpts. *con sord. muted* *p*

Trbs. I *ppp*

Trbs. II *ppp*

B.Dr. *pp*

2

Vln. I

Vln. II

Vla. *arco*

Vcl. *arco*

Cb. *2 C.B. Soli pizz.* *p*

Fl.
Cl.
Bsns.
I Trbs.
II Trbs.
B.Dr.
Vln. I
Vln. II
Vla.
Vcl.
Cb.

pp
mp
senza sord.

Detailed description: This block contains the first system of a musical score. It features staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsns.), Trumpets I and II (Trbs.), Bass Drum (B.Dr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The Flute and Clarinet parts are in treble clef with a key signature of one sharp (F#). The Bassoon, Trumpets, and Cb. parts are in bass clef with a key signature of three flats (Bb, Eb, Ab). The Viola, Violoncello, and Contrabass parts are in bass clef with a key signature of three flats. The Bass Drum part is in common time. The score includes dynamic markings such as *pp* and *mp*, and the instruction *senza sord.* for the string section. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.

Fl.
Cl.
Bsns.

Detailed description: This block contains the second system of the musical score, continuing the parts for Flute (Fl.), Clarinet (Cl.), and Bassoon (Bsns.). The Flute and Clarinet parts continue with complex rhythmic patterns in treble clef. The Bassoon part continues in bass clef. The system concludes with a double bar line and repeat signs.

3

Hrns. I *sfz*

Hrns. II *p* *pp*

Vln. I *gliss. 8 sul D* *p*

Vln. II *div.* *sul tasto* *p* *ppp* *p*

Vla. *sul tasto* *sfz* *ppp* *pp* *gliss. 8 sul D* *p*

Vcl. *sul D* *gliss.* *p*

Cb. *Tutti C.B. div. a 2* *pp* *pp*

F1. *Solo* *p*

Ob. I *Solo* *p*

Vln. I *con sord. (muted)* *div.* *p* *sord. (mutes)*

Vln. II *pp* *pp* *sord. (mutes)*

Vla. *div.* *pp* *sord. (mutes)* *poco pesante* *p*

Vcl. *div.* *sord. (muted)* *p* *sord. (muted)* *poco pesante*

Cb. *con sord. (muted)* *pp* *(arco)* *pizz.* *pp*

4

5

Cl. *p*

Bsns. *pp*

I Hrns. *pp* 1. Solo con sord. (muted)

II Hrns. (do not mute) *pp*

III Hrns. (do not mute) *pp*

IV Hrns. (do not mute) *pp*

Timp. *pp*

B.Dr. *pp*

Vln. I unis. *p*

Vln. II unis. *p*

Vla. unis. *p*

Vcl. unis. *p*

Cb. unis. *p* arco

p ma marcato

senza sord. (mutes out)

pizz.

Fl. *p*

Ob. I 1. Solo *pp*

I Hrns. *pp*

II Hrns. *pp*

III Hrns. *pp*

IV Hrns. *pp*

Piano *leggieriss. p*

Harp *marc. in p*

Vln. I div. (con sord.) *pp*

Vln. II *pp* senza sord. (mutes out)

Vla. *pp* senza sord. (mutes out)

PRELUDE AND DANCE of the Firebird

6

$\text{♩} = 152$

Violin I

div. senza sord. (mutes out) sul tasto al segno ⊕ *sffp subito*

Viola

sffp subito sul tasto al segno ⊕

Violoncello

div. *sffp subito*

7

Fl.

Ob.

Cl.

Vln. I

Vln. II

Vla.

Vcl.

f

ff

cresc.

senza sord.

f

ff

8

F1. *sub. p*

2nd F1. changes to Picc.

Ob. *ff* *f* *p sub.*

Cl. *ff* *sub. p* *f* *p sub.* *f* *5* *p*

Bsns. *f* *p sub.* *tr* *p*

I Hrns. *con sord. (mutes)* *sf p sub.* *senza sord. (mutes out)*

III Hrns. *con sord. (mutes)* *sf p sub.* *senza sord. (mutes out)*

Piano *f* *mf*

8

Vln. I *unis.* *con sord.*

Vln. II *unis.* *pizz.* *f* *con sord.*

Vla. *unis.* *con sord.*

Vcl. *pizz.* *unis.* *f* *con sord.*

VARIATIONS (Firebird)

9

Tempo giusto ♩ = 76

Musical score for Variation 9, featuring Piccolo, Flute I, Clarinet I, Piano, Violin I, Violin II, Viola, and Violoncello. The score is in 6/8 time with a tempo of 76 beats per minute. The key signature has three sharps (F#, C#, G#). The Piccolo and Flute I parts play a melodic line with triplets and accents, marked *mf*. The Clarinet I part has a trill and a triplet, marked *p*. The Piano part has a triplet and an accent, marked *sf*. The Violin I part has a divided part with triplets and a *simile* marking, marked *p*. The Violin II part has a pizzicato part with a divided part, marked *p*. The Viola part has a pizzicato part with a divided part, marked *p*. The Violoncello part has a pizzicato part, marked *p*.

10

Musical score for Variation 10, featuring Picc., Fl., Cl. I, Bssn. I, Vln. I, Vln. II, Via., and Vcl. The score is in 6/8 time with a tempo of 76 beats per minute. The key signature has three sharps (F#, C#, G#). The Picc. part has a triplet and an accent, marked *p*. The Fl. part has a triplet and an accent, marked *p*. The Cl. I part has a trill and a triplet, marked *p*. The Bssn. I part has a triplet and an accent, marked *p*. The Vln. I part has a divided part with triplets and a *simile* marking, marked *p*. The Vln. II part has a pizzicato part with a divided part, marked *p*. The Via. part has a pizzicato part with a divided part, marked *p*. The Vcl. part has a pizzicato part, marked *p*.

Picc. *mf*

Fl. *mf*

Ob.I *mf*

Cl.I *mf*

Bsn.I *p*

Hrns. I *p*

Hrns. II *p*

Hrns. III *p*

Hrns. IV *p*

Piano *sim.*

Harp *f*

Vln.I *mf* *molto* *jeté* *tr*

Vln.II *a 3* *mf* *arco* *molto* *p*

Vla. *arco* *mf* *arco* *mf* *molto*

Vcl. *arco* *mf* *molto*

Cb. *arco* *mf* *molto*

gliss. of the white keys

sf secco

Picc.

Fl.

Cl.

Bsns.

I
II
Hrns.
III
IV

Piano

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cb.

mf *tr*

gliss.

jeté

molto

pizz.

arco

tr

12

Picc.

Fl.

Cl.

Bsn. I

Piano

Harp

12

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Picc. *sf* *p* *f*

Fl. *sf* *p* *f* 3 3 3

Ob. *f*

Cl. *mf* 3 3 *fff* *mf* 3 3

Hrns. I *f* muted con sord.

Hrns. II *f* con sord.

Trpts. *f* con sord.

Piano

Harp *sf étouffez* *gliss.*

Vln. I *sf* unis. arco *jeté* pizz.

Vln. II *sf* unis. arco *jeté* pizz.

Vla. *sf* unis. arco *jeté* pizz.

Vcl. *sf*

Picc. *mp* tu tu

Fl. *mp* tu tu

Ob. *f*

Cl. *mp*

I Hrns. *f*

II Hrns. *f*

Trpts. *f*

Piano *8*

Harp *sf étouffez*

Vln. I div. 3 *arco p*

Vln. II div. 3 *arco p*

Vla. *arco p*

Vcl. *sf*

Cb.

pizz. f

This musical score page, numbered 15, contains the following parts and markings:

- Picc.**: Piccolo part with various melodic lines.
- Fl.**: Flute part, marked *p* and *f*, featuring triplets.
- Ob.**: Oboe part with melodic lines.
- Cl.**: Clarinet part with triplets and *f* dynamics.
- Hrns.**: Horns I, II, III, and IV, with *f* dynamics and "2. muted" marking.
- Trpts.**: Trumpets, marked *f* and "3. sord. (muted)".
- Piano**: Piano part with *f* dynamics, glissandos, and octaves.
- Harp**: Harp part with *sf étouffez* and *gliss.* markings.
- Vln. I**: Violin I part with *arco jeté*, *pizz.*, and *arco (talon)* markings.
- Vln. II**: Violin II part with *jeté arco*, *pizz.*, and *arco (talon)* markings.
- Vla.**: Viola part with *jeté arco*, *pizz.*, and *arco (talon)* markings.
- Vcl.**: Violoncello part with *arco* and *pizz.* markings.
- Cb.**: Contrabass part with *pizz.* and *f* markings.

14

Picc. *mf* 3

Fl. *mf* 3

Cl. *p* *tr* 3

Piano *sf*

14

Vln. I *p* 3 *simile* *mf*

Vln. II *pizz.* *p* *mf* *div. a 3*

Vla. *pizz.* *p* *arco* *mf*

Vcl. *pizz.* *p*

Cb.

15

Picc.

Fl.

Cl. I

Bssn. I

Piano

15

Vln. I

Vln. II

Vla.

Vcl.

Cb.

16

Picc.

F1.

Cl. I.

Bssn. I.

Piano

Vln. I.

Vln. II.

Vla.

Vcl.

sf

p

mf

mf

mf

mf arco

mf

mf

tr.

3

3

3

3

3

3

3

sim.

div. a 3

div. a 2

pizz.

pizz.

senza accel. <sempre in tempo>

Picc.

F1.

Cl. I.

Vln. I.

Vln. II.

Vla.

Vcl.

tr.

3

3

3

3

3

3

3

p

p

p

p

p

p

17

Picc. Fl. Ob. Cl. Bsns.

Woodwind and Percussion section including Piccolo, Flute, Oboe, Clarinet, and Bassoon. The music features complex rhythmic patterns with triplets and slurs. Dynamics range from *f* to *sf*. Articulations include trills and slurs.

Hrn. I Piano Harp

Horn I, Piano, and Harp parts. Horn I has rests. Piano and Harp parts include glissando (*gliss.*) and simile (*sim.*) markings. Dynamics include *f*.

17

Vln. I Vln. II Vla. Vcl. Cb.

String section including Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music features complex rhythmic patterns with triplets and slurs. Dynamics range from *f* to *p*. Articulations include *arco* and *pizz.*

This page of a musical score features the following instruments and parts:

- Picc.**: Piccolo part with melodic lines and trills.
- F1.**: Flute part with melodic lines and trills.
- Ob.**: Oboe part with melodic lines and trills.
- Cl.**: Clarinet part with melodic lines and trills.
- Hrn. I**: Horn I part with melodic lines.
- Piano**: Piano part with complex chordal textures and arpeggios.
- Harp**: Harp part with simple chordal textures.
- Vln. I**: Violin I part with melodic lines and trills.
- Vln. II**: Violin II part with melodic lines and trills.
- Vla.**: Viola part with melodic lines and trills.
- Vcl.**: Violoncello part with melodic lines and trills.
- Cb.**: Contrabass part with melodic lines and trills.

18 Solo

Picc. *mf* t k t t k t *sim.*

Fl. *mf* Solo t k t t k t *sim.*

Ob.

Cl. *f*

Hrn. I

Piano *mf* 8 1 2 4 5 1 2 1 7 5

18

Vln. I *p subito* II. pos. sul D

Vln. II *p subito* II. pos. sul D

Vla. *p subito*

Vcl. *pizz.* *p*

Cb.

For ending

Picc. *f*

F1. *f*

Ob. *mf*

Cl. *f*

Hrn. I

Trpts.

Piano *m.d.* *gliss.*

Harp *f*

Vln. I *sautillé* *ff* *arco non arp.*

Vln. II *pizz.* *arco non arp.*

Vla. *tr.* *sautillé* *ff*

Vcl. *ff*

Cb. *ff* *mutes out, senza sord.*

ff For ending

PANTOMIME I

for continuing
Listesso tempo $\text{♩} = 76$

19

Picc. changes to Fl.

The musical score is arranged in two systems. The first system includes:

- Piccolo:** Treble clef, 6/8 time, starting with a quarter note G4 and quarter note A4.
- Flute:** Treble clef, 6/8 time, starting with a quarter note G4 and quarter note A4, marked *sf*.
- Oboes I & II:** Treble clef, 6/8 time, starting with a quarter note G4 and quarter note A4, marked *sf*.
- Clarinets I & II:** Treble clef, 6/8 time, starting with a quarter note G4 and quarter note A4, marked *sf*.
- Horns I-IV:** Treble clef, 6/8 time, starting with a quarter note G4 and quarter note A4, marked *sf*.
- Trumpets I & II:** Treble clef, 6/8 time, starting with a quarter note G4 and quarter note A4, marked *sf* and *sord.*
- Piano & Harp:** Treble and Bass clefs, 6/8 time, starting with a quarter note G4 and quarter note A4, marked *sf*.

The second system includes:

- Violin I:** Treble clef, 6/8 time, starting with a quarter note G4 and quarter note A4, marked *ff* and *unis.*
- Violin II:** Treble clef, 6/8 time, starting with a quarter note G4 and quarter note A4, marked *ff* and *div. a 3*.
- Viola:** Treble clef, 6/8 time, starting with a quarter note G4 and quarter note A4, marked *ff* and *pizz.*
- Violoncello & Contrabbasso:** Treble and Bass clefs, 6/8 time, starting with a quarter note G4 and quarter note A4, marked *ff* and *mutes out (senza sord.)*.

At the bottom of the page, it says "for continuing".

Più mosso $\text{♩} = 84$

Fl. I
Cl. I
Hrns. I, II, III, IV
Piano
Harp
Vln. I, II div. a 3
Vla.
Vcl.
Cb.

mf, *sfz*, *pizz.*, *mf marc.*, *div. bb*, *muted (con sord.)*

21

Solo *p dolce* rall.

Fl. I
Ob. I
Cl. I
Hrns. I, II, III, IV
Piano
Harp

p dolce, *mp*, *stacc.*

PAS DE DEUX

Firebird and Ivan Tsarevitch

22 Adagio $\text{♩} = 112$

Flutes I, II

Oboes I, II

Clarinet I, II

Bassoon I, II

Horns I, II

Harp

Violin I, II

Viola

Violoncello

Contrabbasso

p cantabile espress.

mp espress.

non arp.

pizz.

arco

unis.

poco >

23

Fl. I

C1.

Bsns.

Harp

p cantabile espress.

p

poco

non arp.

23

Vln. I

Vln. II

Vla.

Vcl.

Cb.

p cantabile espress.

p

arco

p

p

p

poco

24

Ob. I

C1. I

Bsns. I

Solo

p cantabile espr.

espr.

p

24

Vln. I

Vln. II

Vla.

Vcl.

div.

div.

Solo

mp

25

Fl. I

mf cantabile 3

Ob.

p

Cl.

p

Bsn. I

Trpt. II

mute (sord.)

p

Vln. I

25

6

7

Vln. II

tr. tr. tr.

Vla.

div.

Vcl.

Solo

mf espr.

3

div. pizz.

mf div.

Cb.

mf

This page of a musical score features ten staves for various instruments. The top two staves are for Flutes (Fl. I and II), followed by Oboes (Ob.), Clarinets (Cl.), Bassoon (Bssn. I), and Trumpets (Trpt.). The bottom four staves are for Violins (Vln. I and II), Viola (Via.), Violoncello (Vcl.), and Contrabass (Cb.). The score is written in a key with two sharps (F# and C#) and a 3/4 time signature. It includes dynamic markings such as *f* (forte), *p* (piano), and *mp* (mezzo-piano), as well as performance instructions like *rit.* (ritardando), *tr.* (trill), and *unis.* (unison). The music consists of complex rhythmic patterns, including triplets and sextuplets, and melodic lines with slurs and accents.

26 Allegretto ♩ = 84

Fl. I Solo *mf* 7 6

C1. I *p* 3 3 3

Bsn. I *p* 3 3 3

Hrns. I II III *p*

Harp *Etuouffé*

26 Allegretto ♩ = 84

Vcl. *p* saltando 3 unis. pizz. salt. 3 3 pizz. salt. 3 3 pizz.

Cb. *p* saltando 3 pizz. salt. 3 3 pizz. salt. 3 3 pizz.

27

Fl. I Solo *mf* 7

Ob. I *mf* 3

C1. I 3 3 3

Bsn. I 3 3 3

Hrns. I II III

Piano *left and right Ped.* *p* 7

Harp

27

Vcl. salt. 3 pizz. salt. 3 3 pizz. salt. 3 3 pizz.

Cb. salt. 3 pizz. salt. 3 3 pizz. salt. 3 3 pizz.

Fl. I

Ob. I

Cl. I

Bsn. I

Hrns. I, II, III

Piano

Harp

Vcl. salt. 3 pizz. salt. 3 pizz. salt. 3 pizz.

Cb. salt. 3 pizz. salt. 3 pizz. salt. 3 pizz.

Fl. I *rall.* **28** *a tempo* *mf*

Ob. I *p*

Cl. I *ppp*

Bsn. I

Hrns. I, II, III

Piano *pp* *left Ped.*

Harp *etouffé*

Vcl. **28** *non div.* salt. 3 pizz. salt. 3 pizz.

Cb. salt. 3 pizz. salt. 3 pizz.

Fl. I
 Cl. I
 Bsn. I
 Hrns. I, II, III
 Cymb.
 Piano
 Harp
 Vcl.
 Cb.

ordinarily
p
p 3

salt. 3 pizz. salt. 3 pizz. salt. 3 pizz.
 salt. 3 pizz. salt. 3 pizz. salt. 3 pizz.

Fl. I
 Ob. I
 Cl. I
 Hrns. I, II, III
 Cymb.
 Piano
 Harp
 Vcl.
 Cb.

29
p dolce 3
29 salt. 3 pizz. salt. 3 pizz. salt. 3 pizz.
 salt. 3 pizz. salt. 3 pizz. salt. 3 pizz.

F1.I

Ob.I

C1.I

Hrns. I
II

Harp

Vcl.

Cb.

30

F1.I

Harp

Vcl.

Cb.

arco

poco *sfp*

real pitch

arco

poco *sfp*

div. arco

real pitch

poco *sfp*

allarg.

31 Adagio ♩ = 112

Fl I. *cantabile espr. in mf*

Fl II. *cantabile espr. in mf*

Ob. II. *p*

Cl. *mf*

Bsns. *p*

Harp *non arpegg.*

31 Adagio ♩ = 112

Vl. I. *cantabile espr. p*
sul A

Vl. II. *p*

Vla. *p*

Vcl. *cantabile espr. p*

Cb. *p*

32

F1.

Ob.

Cl.

Bsns.

Hrns.

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cb.

The musical score for page 34, measures 31-32, is arranged in a standard orchestral format. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes parts for the following instruments:

- Flute 1 (F1.):** Features a melodic line with slurs and accents, including a triplet in measure 31.
- Oboe (Ob.):** Plays a melodic line starting in measure 31 with a dynamic marking of *mf*.
- Clarinet (Cl.):** Features a melodic line with the instruction *cantabile espr.* and a dynamic marking of *p*.
- Bassoons (Bsns.):** Play a melodic line with a dynamic marking of *p*.
- Horns (Hrns.):** Horns I and II play sustained notes with a dynamic marking of *p*. Horn III has rests.
- Harp:** Provides accompaniment with chords and arpeggios.
- Violins (Vln.):** Violin I plays a melodic line with *div.* (divisi) markings. Violin II plays a melodic line.
- Viola (Vla.):** Plays a melodic line with a dynamic marking of *p*.
- Violoncello (Vcl.):** Plays a melodic line with a dynamic marking of *p*.
- Contrabass (Cb.):** Plays a melodic line with *unis.* (unison) markings, *pizz.* (pizzicato), and *arco* (arco) markings, with a dynamic marking of *p*.

Measure 32 is marked with a box containing the number 32. The score concludes with various dynamics and performance instructions.

This page of a musical score includes the following parts and their characteristics:

- F1. (Flute 1):** Features triplet eighth notes in the first two measures, followed by a melodic line with slurs.
- Ob. (Oboe):** Starts with a whole rest, then plays a melodic line with slurs.
- Cl. (Clarinet):** Features a melodic line with slurs and triplet eighth notes in the second measure.
- Bsns. (Bassoon):** Features a melodic line with slurs and triplet eighth notes in the second measure.
- Hrns. (Horn):** Horns I and II are silent. Horn III plays a sustained note in the third measure, marked *mf*.
- Harp:** Features a descending and then ascending arpeggiated figure in the first measure, followed by a sustained chord in the second measure.
- Vln. I (Violin I):** Features triplet eighth notes in the first two measures, followed by a melodic line with slurs.
- Vln. II (Violin II):** Features a continuous triplet eighth-note accompaniment throughout the page.
- Vla. (Viola):** Features a melodic line with slurs and a trill (*tr*) in the first measure.
- Vcl. (Violoncello):** Features triplet eighth notes in the first two measures, followed by a melodic line with slurs.
- Cb. (Cello):** Features a melodic line with slurs, marked *unis.* (unison).

33

Fl. I

Ob.

Cl.

Bssn. II

Hrns. I II III IV

Solo

dolce p

3

33

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

(non vibrato)

dolce p

3

3

pp

pp

pp

non div.

pp pizz.

p

arco

pp

33bis

Fl. I

Ob.

Bssns.

pp

pp

pp

ppp

33bis

Solo Vln.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

morendo

For ending

Tutti Vl. I unis.

pizz.

arco

p

pizz.

arco

p

pizz.

arco

p

pizz.

arco

p

pizz.

arco

pp

pp

p

pp

PANTOMIME II

34 Vivo ♩ = 132

Flute I

Oboes I II

Clarinet I

Trumpets I II

Violin I

Violin II

Viola

Violoncello

sord. muted

f *6*

f *6*

f *3* *sord. muted* *3* *sf*

f *pizz.* *Tutti unis.* *mutes out (senza sord.)* *arco*

f *pizz.* *div.* *unis.* *(pizz.)* *sf* *mutes out (senza sord.)*

f *pizz.* *sf* *(pizz.)*

35 Moderato ♩ = 84

Fl.

Ob.

Cl. I

Hrns. I III

Piano

Solo dolce espr. *p*

Solo p dolce espr. *p*

Solo p dolce espr.

p

p

35 Moderato ♩ = 84

Solo Vln.

Vln. II

arco *3* *muted (sord.)*

div. *marc. in p* *arco* *3* *muted (sord.)*

marc. in p

Solo spicc. *mf marc.* *6*

36

C1.I *mf* Solo 7

II Hrn. *poco sf* muted

IV Hrn. *poco sf* muted

Trpts. *poco sf* muted

Piano *poco sf* left and right pedal sim. only left pedal

Harp *mf* *f* (Près de la taste) plucked + stopped (staccato)

36

Solo Vln. *mf*

Vln. I *sord. muted div. a 3 sfp*

Vln. II *div.* 6

Vla. *div.* 6

SCHERZO

Dance of the Princesses

37 Allegretto ♩ = 84 **38**

Flute I

Oboe I

Clarinet I

Piano

37 Allegretto ♩ = 84 **38** Tutti unis., muted. V

Violin I

Viola

Violoncello

39

Fl. I

Ob.

Cl.

Vln. I

Vln. II

Vla.

Vcl.

40

Fl. I

mf

p

Ob.

p

C1.

tr

p

Bsns.

p

40

Vln. I

mf

p etc. spicc.

Vln. II

mf

p etc. spicc.

Vla.

spicc. arco

mf

6

pizz.

p

spicc. arco

6

Vcl.

Vcb.

41

Fl. I

Cl. I

Hrns. I

Hrns. III

Trpts.

Piano

Harp

muted

muted

mutes

mutes

p ma marc.

p ma marc.

p

mf

D \sharp G \sharp

C \sharp F \sharp

41

Vln. I

Vln. II

Vla.

Vcl.

Cb.

poco

poco

sempre simile

tr

tr

tr

tr

poco sf

p sub.

poco sf

p sub.

sim.

sim.

div.

6

6

poco sf

sub. 3 p

poco sf

sub. 3 p

3

3

3

3

arco

pp 3

42

C1.I *tr*
 Bssn.I *pp* 7
 I
 Hrns.
 III *p*
 Trpts.
 Piano
 Harp
 F#, A# G#, A# F#, C# Ab
 Vln.I 42
 Vln.II *tr*
 Vla. 6 3 3 3
 Vcl. *pizz.* 3 *pizz.* 3 *arco* 3
 Cb. *pizz.* *p*

43

Fl. I

Ob.

Cl.

Bsn. I

mf

p

pp

Hrns. I

Hrns. III

Piano

Gb

C#, A#

marc.

ped.

Harp

Gb, F#

43

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Viol. I + II div. in 3

unis.

div. in 3

poco

trmn

(pizz.)

Fl.

Ob.

Cl.

Bssn. I

Piano

Harp

Viol. I div. in 3 unis.

Viol. I div. in 2 *tr*

Viol. II div. in 3 unis.

Viol. II div. in 2

Vla. div. *tr*

Vcl. *arco*

45

F1. *p sub.*

Ob. *p*

C1. *p sub.*

I Bsns. *a 2*

II *mf*

Hrn. I *p*

Piano *p sub.*

Harp *p* D#, F#, B#

45

Vln. I *f* *p spicc.*

Vln. II *f* *p spicc.*

Vla. *f* *p spicc.*

Vcl. *f* *pizz.* *p*

46

Fl. I
 Fl. II
 Ob.
 Cl.
 Bsn. I
 Piano
 Harp
 Vln. I
 Vln. II
 Vla.
 Vcl.

Musical score for page 46, featuring woodwinds (Flute I, Flute II, Oboe, Clarinet, Bassoon I), Piano, Harp, Violins I and II, Viola, and Violoncello. The score includes various musical notations such as dynamics (*pp*, *mp*), articulation (*trill*, *pizz.*, *arco*), and performance instructions (6, *unis.*).

47

F1.

Ob.

C1.

Bssn.I

Solo
p dolce cant.

I
II

Hrns.

III

muted

p

Piano

Harp

47

Vln.I

Vln.II

Vla.

Vcl.

unis.

pp

sempre poco sf 3

p

trmn

(pizz.)

p

48 49

C1. I

I
II
Hrns.

III

Vln. I

Vln. II

Vla.

Vcl.

sempre poco sf 3 3 p

trm trm trm

sempre poco sf p

(pizz.)
p



50

F1. I

C1.

I
Hrns.

III

Vln. I

Vln. II

Vla.

Vcl.

Solo p dolce

Solo p dolce

trm trm trm trm

trm trm trm trm

50

51

Solo
p dolce

p

3

52

p

trm

mf

trm

trm

trm

trm

mutes out (senza sord.)

mf

div.

div.

div.

div.

unis. pizz.

div. arco

This page of a musical score contains measures 53 through 56. The instruments and parts are as follows:

- Flutes (Fl.):** Two staves. Measure 53 features a triplet of eighth notes. Measures 54-56 have various melodic lines with trills.
- Clarinets (Cl.):** Two staves. Measure 53 features a trill. Measures 54-56 have various melodic lines with trills.
- Bassoon I (Bssn. I):** One staff. Measure 53 features a trill. Measures 54-56 have various melodic lines with trills.
- Horn III (Hrn. III):** One staff. Measure 56 features an "open" note with a dynamic marking of *p*.
- Piano:** Two staves. Measure 53 is mostly silent. Measures 54-56 feature a complex arpeggiated figure with dynamic markings of *p* and *f*.
- Harp:** Two staves. Measure 53 is mostly silent. Measures 54-56 feature a complex arpeggiated figure with dynamic markings of *p* and *f*.
- Violins I (Vln. I):** Two staves. Measure 53 features a *sim.* (sforzando) dynamic marking. Measures 54-56 have various melodic lines.
- Violins II (Vln. II):** Two staves. Measure 53 features a *sim.* dynamic marking. Measures 54-56 have various melodic lines.
- Viola (Vla.):** One staff. Measure 53 features a *div.* (divisi) dynamic marking. Measures 54-56 have various melodic lines.
- Violoncello (Vcl.):** One staff. Measure 53 features a *sim.* dynamic marking. Measures 54-56 have various melodic lines.

Measure numbers 53 and 54 are indicated in boxes above the Flute and Violin I staves, respectively.

54

Fl. *trm*
 Cl. *trm*
 Hrn. III
 Piano
 Harp C#, D#, G#, A# A#
 Vln. I
 Vln. II
 Vla.
 Vcl. *arco* *mf*

Musical score for measures 51-54. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn III (Hrn. III), Piano, Harp, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.).
 Measures 51 and 52 show woodwinds with trills (*trm*) and a horn with a long note. Measure 53 features piano and harp accompaniment. Measure 54 is marked with a box '54' and includes dynamic markings like *p*, *spicc. sempre*, and *pizz.*.

Fl. I

Fl. II

Ir. III

Vln. I *unis. muted (con sord.)*

Vln. II *p muted (con sord.)*

Vla. *unis. p sempre spicc.*

Vcl. *sf*

simile

sf

55

56

Fl. I *sub. p staccato*

Ob. *p staccato*

Cl. *p staccato*

Bssn. I *pp*

Piano

Harp

Vln. I *sub. p spicc. sempre*

Vln. II *sub. p spicc. sempre*

Vla. *sub p (sempre spicc.)*

Vcl. *sub p*

trmm

57

Fl. I

Ob.

Cl.

Bssn. I

Hrns. I

Hrns. III

Trpts.

Piano

Harp

57

Vln. I

Vln. II

Vla.

Vcl.

58

F1.I
C1.I
Bsns.

Flute I (F1.I) and Clarinet I (C1.I) parts feature melodic lines with slurs and accents. The Bassoon (Bsns.) part includes a dynamic marking of *pp* and a fingering of 7. A *mf* dynamic marking is present in the second measure of the Flute I part.

I
Hrns.
III
Trpts.

Horn I (I) and Horn III (III) parts have melodic lines with slurs. The Trumpets (Trpts.) part consists of two staves with rhythmic patterns and slurs.

Piano

Piano part with two staves. The right hand features a complex melodic line with slurs and a circled '8' above a measure. The left hand provides harmonic support with slurs.

Harp

Harp part with two staves. It features chordal textures with specific notes marked: G# and C#.

58

Vln. I
Viol. I and II div. in 3
Viol. II unis.
Vln. II
Vla.
Vcl.
Cb.

Violin I (Vln. I) part includes dynamics *poco*, *poco sf sub. p*, and *poco*. Violin II (Vln. II) part includes dynamics *poco*, *poco sf sub. p*, and *poco*. Viola (Vla.) part includes dynamics *poco sf* and *sub. p*. Violoncello (Vcl.) and Contrabass (Cb.) parts include a *pizz.* marking and a dynamic of *p*. The Violin I and II parts are divided into three groups (div. in 3).

59

Fl. I

Cl.

Bssn. I

Trpts.

Piano

Harp.

Db, Eb, F#, G#, Ab, Bb

59

Vln. I

Vln. II

Vla.

Vcl.

div.

tr

arco

mf

Fl. *sub. p*
 Ob. *p*
 Cl. *sub. p*
 Bsns. *mf*
 Hrn. I *p*
 Piano *p*
 Harp
 Vln. I *cresc.* *tr* *spicc.* *p*
 Vln. II *cresc.* *f* *spicc.* *p*
 Vla. *cresc.* *f* *spicc.* *p*
 Vcl. *cresc.* *f* *spicc.* *p* *pizz.*

Fl. I
 Fl. II
 Ob.
 Cl.
 Bssn. I
 Piano
 Harp
 Vln. I
 Vln. II
 Vla.
 Vcl.

p
mp
mp
tr
tr
tr
tr

C#, D#, Eb, F#, A#, B#

unis.
tris.
tris.
tris.

60 bis
 For ending
 Fl. I
 Ob.
60 bis
 For ending
 Vln. I
 Vla.
 Vcl.

p
p
p
f
7
mf
p sub.
f

For ending this Scherzo

Fl. *p sub.*

C1. *p* *tr*

Bssn. I Solo *f*

Piano *left ped. p*

Harp *f*

For ending this Scherzo

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

Vln. II *pizz.* *p* *f* *sf*

Vla. *pizz.* *p* *f* *sf*

Vcl. *f* *sf*

61 For continuing

F1. *f*

Ob. *f*

C1. *f*

61 For continuing

Vln. I *f*

Vln. II *f*

Vla. *f*

PANTOMIME III

62 Lento ♩ = 66 Solo (open) *p espressivo* 63

Horn I

Viola *no mutes (senza sord.) tremolo sul ponticello* *p*

Violoncello *arco p* *tremolo sul ponticello* *sub. f* *p*

64 65

Hrn. I

Vln. I *no mutes (senza sord.) 3 Soli* *mp espressivo*

Vla.

66

C1. I *Solo* *p espress.* *3* *3*

Hrn. I

Vla. *trem. sul ponticello* *trem.* *poco* *p sub.*

Vcl. *p* *poco* *p sub.* *pizz.*

Cb. *p ma marc.*

67 68

Hrn. I

Vln. I *without mutes* *pp dolcissimo*

Vln. II *without mutes* *pp dolcissimo*

Vla. *pp dolcissimo*

Vcl. *pp dolcissimo*

Cb.

RONDO Chorovod

69 Moderato ♩ = 72 Solo poco rit. Go to 70

Flutes I & II: *p dolce* Solo

Horns I, II, III, IV: open *p*

Violin I: no mute (senza sord.) Solo *p dolce espr.*

69 bis *) **70** poco rit. Poco più mosso

Fl. I: *p dolce* Solo

Ob. I: *p dolce* Solo *mf*

Horns I, III, IV: open *p*

Harp: *mf*

69 bis **70** poco rit. Poco più mosso Tutti muted (con sord.)

Vln. I: senza sord. Solo *dolce*

Vln. II: muted (con sord.) *p*

Vcl.: Solo *p dolce*

without mute (senza sord.)

71 rallentando

Ob.: Solo *p*

Cl. I: Solo *mf dolce*

Bsn. I: Solo *mf dolce*

Horns I, II, III: *mp* *pp* *rallentando*

Vcl.: (Solo) *mp* *pp* *rallentando*

Cb.: *pizz.* *p*

*) Starting as a separate number

72 Più mosso ♩ = 92

Bsns. *p* simile

Vln. I *p* *molto*

Vln. II *p* *poco*

Vla. (con sord.) muted *p* *pp*

Vcl. Tutti div. muted (con sord.) *p* *e sub. pp* *molto* *pp*

Cb. *p* *molto* muted (con sord.) *pp* div.

73

pp

74

Cl. *p* Solo

Hrn. I Solo *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vcl. *poco* *pp sub.* *simile* *pp*

Cb. *poco* *pp sub.* *simile* *mutes out (senza sord.)*

Moderato $\text{♩} = 72$

75 poco rall.

rall.

Fl. I

Ob.

Cl. I

Bsns.

Hrn. I

Vln. I

Vln. II

Vla.

Vcl.

pp dolce

p dolce

mf

p

ppp

ppp

ppp

ppp

76 Poco più mosso

77

Ob.

Cl. I

Bsn. I

Harp

Solo

mf cant.

Solo

mf dolce

Solo

mf dolce

mf

76 Poco più mosso

77

Vln. I

Vln. II

Vla.

Vcl.

p

Solo senza sord. (without mute)

p dolce

78 *rall.* Più mosso ♩ = 92

F1. *p*

Ob. II *p*

C1. I

Bsn. I

Hrns. I, II, IV

pp, *pp*, *pp*, *pp*

Solo p dolce

78 *rall.* Più mosso ♩ = 92

Vln. I *mp*, *pp*

Vln. II *mp*, *pp*

Vla. *mp*, *pp*

Vcl. *muted (con sord.)*, *Tutti div. pizz.*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

Cb. *pizz.*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

unis. arco, *pp unis.*

79 *Solo* *poco*

F1. *poco*

Hrn. I *Solo p dolce*

Vln. I, Vln. II, Vla., Vcl., Cb. *pp sub.*, *pp sub. pizz.*, *pp sub. arco*, *pp sub.*

div.

80

80

F1. *mf*

Ob. *mf*

C1.I *mf* Solo *pdolce 3* *simile 3*

Bssns. *mf*

Hrns. I *mf*

Hrns. II *mf*

Vln.I *mf unis.*

Vln.II *mf*

Vla. *mf*

Vcl. *mf acro*

Cb. *mf*

81

81

F1. Solo *Solo mf* *espressivo*

Ob. *p* *mf*

C1. *mp espressivo* *mp espressivo*

Harp *étouffé poco sf*

Vln.I *poco*

Vln.II *poco trem. pp*

Vla. *div.* *trem. pp*

Vcl. *unis.*

82

Fl. I. *rit.* *a tempo* *f sub.* Fl. II-Picc.

Ob. *cant.* *f sub.*

Cl. *mf* *f sub, cant.*

Bsns. *mf* *f sub, cant.*

I. *mf ma dolce*

II. *mf cant. mf*

III. *mf ma dolce*

IV. *mf cant. mf*

Vln. I. *rit.* *a tempo*

Vln. II. *cant. f*

Vla. *f*

Vcl. *f*

Cb. *pizz.* *mf*

83

Ob. *p* *Meno mosso* *rall.*

Hrns. I. *p*

Hrns. II. *p*

Harp *Solo marc.*

83

Vln. I. *4 Soli* *dolce cant.* *Meno mosso* *rall.*

Vln. II. *allarg.* *sur la touche*

Vla. *pp*

Vcl. *arco in harm.* *pp sur la touche.*

Cb. *pp* *p sostenuto*

84 Lento ♩=58 (circa)

85

Picc. Solo

Ob.I

C1.I

Hrn.I

Solo

pp

pp

pp

pp

84 Lento ♩=58 (circa)
sul tasto, mutes out (senza sord.)

85

Vln.I Tutti div., sul tasto, mutes out (senza sord.)

Vln.II div. p

Vla. div. p

Vcl.

Cb.

p (sempre in harm.)

86

Ob.I

C1.I

Hrn.I

pp

3

86

Vln.I

Vln.II

Vla.

Vcl.

Cb.

mutes out (senza sord.)

mutes out (senza sord.)

no mutes (senza sord.)

INFERNAL DANCE

Vivo ♩ = 152

87

Piccolo

Flute I

Oboes

Clarinets

Bassoons

Horns I II III IV

Trumpets

Trombones

Tuba

Timpani

Xylophon

Snare-Drum

Bass-Drum

Piano

Harp

wooden sticks

gliss.

sf *p* *sub. ben articulate*

a2

II f

IV f

sf secco

sf

Vivo ♩ = 152

87

Violin I

Violin II

Viola

Violoncello

Contrabbasso

sf

IV, pos

sf

sf

sf

fff e pp sub.

Picc.

F1.

Ob.

Cl.

Bsns.

Hrs. I II

III IV

Trpts.

Trbs.

Tuba

Timp.

Xyl.

Sn.Dr.

B.Dr.

Piano

Harp

sim.

sempre f

sempre sf-secco

sf

sf

Vln. I

Vln. II

Vla.

Vcl.

Cb.

89

Picc.

F1.

Ob.

C1.

Bsns.

I
II
Hrns.

III
IV

Trpts.
II.
Soli *sf*

I
II
Trbs.

III
Tuba
sf

Timp.

Xyl.
gliss. sff p

Sn.Dr.

B.Dr.

Piano

Harp

Vln.I

Vln.II

Vla.

Vcl.

Cb.
sff pf sub.
sff ppsub.

Picc.
 Fl.
 Ob.
 Cl.
 Bsns.
 Hrns. I
 Hrns. II
 Hrns. III
 Hrns. IV
 Trpts. I
 Trpts. II
 Trbs. I
 Trbs. II
 Trbs. III
 Tuba
 Timp.
 Xyl.
 Sn.Dr.
 B.Dr.
 Piano
 Harp
 Vln. I
 Vln. II
 Vla.
 Vcl.
 Cb.

Dynamics: *sfff*, *f*, *pp sub.*
 Performance instructions: *8va*, *f*, *sfff p*

91

Picc.
 Fl.
 Ob.
 Cl.
 Hrns. I, II, III, IV
 Trpts.
 Trbs. Tuba
 Timp.
 Xyl.
 Sn.Dr.
 B.Dr.
 Piano
 Harp
 Vln. I
 Vln. II
 Vla.
 Vcl.
 Cb.

Musical score for a full orchestra, page 71. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Horns (I-IV), Trumpets, Trombones, Tuba, Timpani, Xylophone, Snare Drum, Bass Drum, Piano, Harp, Violins (I & II), Viola, Violoncello, and Contrabass. The music features complex rhythmic patterns and dynamic markings such as *sf*, *sff*, *f*, and *p*.

Picc.
Fl.
Ob.
Cl.
I
II
Hrns.
III
IV
Trpts.
Trbs.
Tuba

This section of the score covers woodwinds and brass instruments. The Piccolo, Flute, Oboe, and Clarinet parts are marked with *sff* and include an 8va marking. The Horns I-IV and Trumpets parts are marked with *sff* and *f*, with a dynamic change to *f a 2* in the second system. The Trombones and Tuba part is marked with *sff*.

Timp.
Xyl.
Sn. Dr.
B. Dr.

This section covers percussion instruments. The Timpani part is marked with *sff p* in the first system and *sff mf* in the second. The Xylophone, Snare Drum, and Bass Drum parts are marked with *fff* and include an 8va marking.

Piano
Harp

This section covers Piano and Harp. Both parts are marked with *sff*.

Vln. I
Vln. II
Vla.
Vcl.
Cb.

This section covers string instruments. The Violins I and II parts are marked with *sff* and *f*, with a *unis.* marking for the first system. The Viola, Violoncello, and Contrabass parts are marked with *sff* and *sub.mf*.

93

Picc.

F1.

Ob.

Cl.

Hrns.

Trpts.

Trbs. Tuba

Timp.

Xyl.

Sn.Dr.

B. Dr.

Piano

Harp

Vln. I

Vln. II

Vla.

Vcl.

Cb.

non div.

pizz.

div.

meno f

f

sf

sf sempre

8^{va}

93

94

Picc. *sf etc. marc.*

Fl.

Cl. I *mf*

Hrn. III *mf*

Trpts. *sf*

Xyl. *sf*

Piano *sf ff sf sf*

Harp *sf*

Vln. I *mf ff*

Vln. II *div. ff mf*

Vla. *div. ff mf*

Vcl. *(pizz.) p. mf*

Cb.

Detailed description of the musical score: This page contains measures 94 through 98 of a symphonic work. The score is arranged in a standard orchestral format. The Piccolo part (measures 94-98) features a melodic line with accents and dynamic markings of *sf* and *etc. marc.*. The Flute part has a similar melodic line with accents and dynamics of *sf*, *f*, and *sf*. The Clarinet I part plays a sustained chord with dynamics of *mf*, *p.*, *pp.*, and *pp.*. The Horn III part has a sustained chord with dynamics of *mf* and *sf*. The Trumpets part has a rhythmic pattern with accents and dynamics of *sf* and *sf*. The Xylophone part has a rhythmic pattern with accents and dynamics of *sf* and *sf*. The Piano part has a complex texture with dynamics of *sf*, *ff*, *sf*, and *sf*. The Harp part has a rhythmic pattern with accents and dynamics of *sf*. The Violin I part has a melodic line with accents and dynamics of *mf* and *ff*. The Violin II part has a rhythmic pattern with dynamics of *ff* and *mf*. The Viola part has a rhythmic pattern with dynamics of *ff* and *mf*. The Violoncello part has a rhythmic pattern with dynamics of *ff* and *mf*. The Contrabass part has a rhythmic pattern with dynamics of *p.* and *mf*. There are two boxed measure numbers, '94', at the top and middle of the page.

95

96

Picc.-Fl.

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsns. *ff*

Hrns. *ff*

Trpts. *ff*

Trbs. Tuba *ff*

Tutti con sord. muted

mutes out (senza sord.)

Piano *ff*

Harp *ff*

95

96

Vln. I *ff* arco pizz. *sf* arco pizz. *mf* arco

Vln. II *ff* arco unis. pizz. *sf* arco pizz. *mf* arco

Vla. *ff* arco unis. pizz. *sf* arco pizz. *mf* arco

Vcl. *ff* arco pizz. *sf* arco pizz. *mf* arco

Cb. *ff* pizz. *sf* (pizz.) *mf*

97

F1.

C1.

Hrn. I

Trpts.

Vln. I

Vln. II

Vla.

Vcl.

Detailed description: This system contains measures 97 through 100. It features six staves: Flute I (F1.), Clarinet I (C1.), Horn I (Hrn. I), Trumpets (Trpts.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.). The Flute I part has a dynamic marking of *mf* and a breath mark. The Clarinet I part also has a dynamic marking of *mf*. The Horn I and Trumpets parts play a rhythmic pattern of eighth notes. The Violin I part has a dynamic marking of *mf* and a *V* (vibrato) marking. The Violin II and Viola parts play a similar rhythmic pattern. The Violoncello part has a dynamic marking of *mf* and a *b* (basso) marking.

98

F1. II

Ob. I

C1. I

Hrn. I

Piano

Harp

Detailed description: This system contains measures 98 through 101. It features six staves: Flute II (F1. II), Oboe I (Ob. I), Clarinet I (C1. I), Horn I (Hrn. I), Piano, and Harp. The Flute II part has a dynamic marking of *mf*. The Oboe I part has a dynamic marking of *mf*. The Clarinet I part has a dynamic marking of *mf*. The Horn I part has a dynamic marking of *mf*. The Piano part has a dynamic marking of *sf* and a *simile* marking. The Harp part has a dynamic marking of *f* and a *stacc.* marking.

98

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Detailed description: This system contains measures 98 through 101. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The Violin I part has a dynamic marking of *f* and a *jeté* marking. The Violin II part has a dynamic marking of *f* and a *jeté* marking. The Viola part has a dynamic marking of *f* and a *jeté* marking. The Violoncello part has a dynamic marking of *f* and a *jeté arco* marking. The Contrabass part has a dynamic marking of *f* and a *(pizz.)* marking.

99

Fl. *f*
 Ob. *sf*
 Cl. *f*
 Bsns. *sf*
 Hrns. I, II, III, IV *sf* *sempre sf*
 Piano *sf*
 Harp *sf*
 Vln. I, II *sf*
 Vla. *sf* *pizz.* *sf*
 Vcl. *sf*
 Cb. *sf*

Musical score for page 77, measures 98-101. The score includes parts for Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bsns.), Horns (Hrns. I, II, III, IV), Piano, Harp, Violins (Vln. I, II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). Measure 99 is marked with a box containing the number 99. Dynamic markings include *f*, *sf*, and *sfz*. Performance instructions include *sempre sf* and *simile*. The Piano part features triplet markings in measures 100 and 101.

This musical score page contains the following parts and markings:

- Flutes (Fl.):** Two staves, mostly silent.
- Oboes (Ob.):** Two staves, playing a melodic line with accents and slurs.
- Clarinets (Cl.):** Two staves, playing a melodic line with accents and slurs.
- Bassoons (Bssns.):** Two staves, playing a melodic line with accents and slurs.
- Horns (Hrns.):** Two staves, playing a rhythmic pattern with the marking *sempre sf*.
- Trumpets (Trpt. I):** One staff, playing a melodic line with the marking *f* and a *Solo* section.
- Violin I (Vln. I):** One staff, playing a melodic line with the marking *du talon*, *sim.*, and *f* with a sixteenth-note run.
- Violin II (Vln. II):** One staff, playing a triplet accompaniment with the marking *sim.*
- Viola (Vla.):** One staff, playing a triplet accompaniment with the marking *sim.*
- Violoncello (Vcl.):** One staff, playing a melodic line with the marking *arco* and *f*.
- Double Bass (Cb.):** One staff, mostly silent.

This page of a musical score includes the following parts and markings:

- Flutes (Fl.):** Two staves with woodwind notation.
- Oboe (Ob.):** One staff with woodwind notation, starting with a forte (*f*) dynamic.
- Clarinets (Cl.):** Two staves with woodwind notation, starting with a forte (*f*) dynamic.
- Bassoons (Bsns.):** Two staves with woodwind notation, starting with a forte (*f*) dynamic.
- Horns (Hrns.):** Two staves with brass notation, marked with *sf*.
- Trumpets (Trpts.):** One staff with brass notation, featuring "1. Solo" and "2. Solo" markings, and a forte (*f*) dynamic.
- Violin I (Vln. I):** One staff with string notation, including a sixteenth-note figure with a forte (*f*) dynamic and a "6" fingering.
- Violin II (Vln. II):** One staff with string notation, including a sixteenth-note figure with a forte (*f*) dynamic and a "6" fingering.
- Viola (Vla.):** One staff with string notation, including a sixteenth-note figure with a forte (*f*) dynamic.
- Violoncello (Vcl.):** One staff with string notation, including a sixteenth-note figure with a forte (*f*) dynamic and a "pizz." (pizzicato) marking.
- Double Bass (Cb.):** One staff with string notation, including a sixteenth-note figure with a forte (*f*) dynamic.

Additional markings include *f ben marc.* in the Violin I and II parts, and various dynamic and articulation symbols throughout the score.

101

Fl. 1

Fl. 2 = Picc.

Ob.

Cl.

Bsns.

Hrns.

Trpt. I

Piano

Harp

Cb, D, E#, F, G#, Ab, B

Detailed description: This block contains the woodwind and brass staves for measures 101-103. The Flute 1 and Flute 2 (Piccolo) parts are in treble clef, playing a melodic line with accents and slurs. The Oboe part is in treble clef, mirroring the flute line. The Clarinet part is in treble clef, playing a rhythmic eighth-note pattern. The Bassoon part is in bass clef, also playing a rhythmic eighth-note pattern. The Horns part is in treble clef, playing a sustained chord. The Trumpet I part is in treble clef, playing a melodic line starting in measure 102, marked 'Solo' and 'f ben marcato'. The Piano part is in treble clef, playing a descending eighth-note line. The Harp part is in bass clef, playing a chordal accompaniment.

101

Vln. I

Vln. II

Vla.

Vcl.

Cb.

non div.

col legno

marcatissimo

pizz.

div.

6

Detailed description: This block contains the string staves for measures 101-103. The Violin I and Violin II parts are in treble clef, playing a melodic line with accents and slurs. The Viola part is in alto clef, playing a rhythmic eighth-note pattern. The Violoncello part is in treble clef, playing a rhythmic eighth-note pattern. The Contrabass part is in bass clef, playing a rhythmic eighth-note pattern. The Violin I and II parts are marked 'non div.'. The Viola part is marked 'col legno'. The Violoncello part is marked 'marcatissimo'. The Contrabass part is marked 'pizz.'. The Violin II part has a sixteenth-note figure in measure 103.

Musical score for Flute I, Oboe, Clarinet, Bassoon, Horns, Trumpet I, Trombone I, Piano, and Harp. The score is divided into three measures. Measure 102 is boxed and labeled with **f**. The Flute I part features a melodic line with accents and slurs. The Oboe, Clarinet, and Bassoon parts have rhythmic accompaniment with accents. The Horns part has a melodic line with slurs. The Piano and Harp parts provide harmonic support.

Musical score for Violin I, Violin II, Viola, Violoncello (Vcl.), and Contrabass (Cb.). Measure 102 is boxed and labeled with **f**. The Violin I and II parts play melodic lines with slurs and accents. The Viola part has a melodic line with slurs. The Vcl. and Cb. parts play a rhythmic accompaniment with slurs and accents.

arco
col legno
col legno

104

Picc.

Fl.

Ob.

Cl.

Bsns.

Hrn. I

Trpts.

Xyl.

Piano

mf 6

sf

Solo *mf*

mf

I. Solo

104

Vln. I

Vln. II

Vla.

Vcl.

pizz.

pizz. *f*

f pizz.

f pizz.

f

105

Picc.

F1.

Ob.

C1.

Bsns.

Hrn. I

Trpt. I

Xyl.

Piano

Detailed description of the woodwind and percussion section: This section contains staves for Piccolo, Flute 1, Oboe, Clarinet 1, Bassoons, Horn 1, and Trumpet 1. The Piccolo and Bassoons have trills marked with a wavy line and 'tr'. Flute 1 and Clarinet 1 have sixteenth-note runs with a '6' below them. Horn 1 has accents marked with a '+' sign. Dynamics include 'f' and 'sf'. The Piano part is shown in grand staff notation.

105

Vln. I

Vln. II

Vla.

Vcl.

Detailed description of the string section: This section contains staves for Violin I, Violin II, Viola, and Violoncello. Violin I has a 'div.' (divisi) marking above a note. The Violin I and II parts have a 'unis.' (unison) marking above them. The Viola and Violoncello parts have a 'b' (flat) below a note. Dynamics include 'f' and 'sf'.

Picc.
Fl.
Ob.
Cl.
Bsns.
Trpts. I
Trb. I
Xyl.
Piano
Vln. I
Vln. II
Vla.
Vcl.

This musical score is for page 86 and features the following instruments: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsns.), Trumpet I (Trpts. I), Trombone I (Trb. I), Xylophone (Xyl.), Piano (Piano), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.).

Key musical elements include:

- Picc. & Fl.:** Both parts play sixteenth-note runs with various articulations including accents, slurs, and trills (tr).
- Cl.:** Clarinet I has a sixteenth-note run with a sixteenth rest (6) and a triplet (3). Clarinet II has a quarter note followed by a triplet (3).
- Bsns.:** Bassoon I has a sixteenth-note run with a sixteenth rest (6) and a trill (tr). Bassoon II has a trill (tr) and a sixteenth note.
- Trpts. I & Trb. I:** Trumpet I has a *Solo* section marked *sf* and *mf*. Trombone I has a *gliss.* section marked *mf* and a *simile* section.
- Trb. I:** Includes the instruction *mf VI pos. I VII*.
- Xyl.:** Xylophone I has a sixteenth-note run with an accent.
- Piano:** Piano I has a *gliss.* section. Piano II has a triplet (3) of sixteenth notes.
- Vln. I & II:** Violin I and II play steady eighth-note patterns.
- Vla. & Vcl.:** Viola and Violoncello play steady quarter-note patterns.

106

Picc. *tr*

F1. *tr*

Ob.

C1. *mf*

Bsns.

I Hrns. *p*

III *sf*

Xyl.

Piano

106

Vln. I *non div.*

Vln. II *non div.*

Vla.

Vcl.

107 $\text{♩} = \text{♩}$

Picc. Solo *ff* *simile*

F1. *ff* *simile*

Ob. *ff* *simile*

Cl. *ff* *simile*

I. *mf* open

Hrns. II *fff* *sim.*

III IV *mf* open

Trpt. I *sff* muted (sord.)

Trbs. Tuba *sff* muted (con sord.)

Piano *ff*

108

107 $\text{♩} = \text{♩}$

Vln. I *ff* arco *simile*

Vln. II *ff* *simile* *più f* div.

Vla. *ff* arco *gliss.*

Vcl. *ff* arco *gliss.*

Cb. *ff* *gliss.*

108

ff

Picc. *mf stacc. marc.*

F1. *mf* *p* *mf stacc. marc.*

Ob. *mf* *mf*

Cl. *p* *f*

Bsns. *p* *poco >* *mf* *p*

I *sf*

Hrns. II *sf*

III *sf*

IV *sf*

Trpt. I *sf*

Trbs. II *sf open*

Trbs. III *sf open*

Tuba *sf*

Timp. *sf*

Piano

Harp. *ff*

Vln. I *div.* *sf* *sub. mf (non cresc.)* *p* *simile*

Vln. II *div.* *sf* *sub. mf (non cresc.)* *p* *simile*

Vla. *sf* *p*

Vcl. *sf* *p*

Cb. *sf* *poco >* *p*

110

Picc. *f*

Fl. *f*

Ob.

C1.

Bsns.

poco >

Vln. I

Vln. II *simile*

Vla. *simile*

Vcl.

Cb. *poco >*

110

111

Picc. *ff* *mf stacc. marc.*

F1. *ff* *mf stacc. marc.*

Ob. *f* *mf*

C1. *f* *mf*

Bsns. *f* *mf*

Hrns. I *f* *mf cantabile* Solo

II *f*

Vln. I *mf stacc.* *p* *simile*

Vln. II *mf stacc.* *p* *simile*

Vla. *f* *p*

Vcl. *f* *p*

Cb. *f* *p*

111

112

Picc.

Fl.

Ob.

Cl.

Bsns.

Hrn. I

Vln. I

Vln. II

Vla.

Vcl.

Cb.

mf

mf

simile

112

113

Picc. *f*

Fl. *tr*

Ob. *f*

Cl. *f* *tr* *6*

Bssns. *f*

Horns I II III IV *p*

Harp *11* *11*

Vln. I *3* *3* *3* *simile* *113* *div. V* *f*

Vln. II *3* *3* *3* *simile* *f*

Vla. *3* *3* *3* *simile* *f*

Vcl. *pizz.*

Cb. *pizz.*

114

Picc.

F1. Solo *f*

Ob.

C1. *tr*

Bsns. Solo *f*

I

II

Hrn. III

IV

Harp

114

Vln. I

Vln. II

Vla.

Vcl.

Cb.

115

Picc.

F1.

Ob.

Cl.

Bssn. I

Detailed description: This section of the score covers measures 115 to 118 for the woodwind instruments. The Piccolo part is mostly silent. Flute 1 plays a melodic line starting in measure 115 with a triplet of eighth notes, followed by a rest in measure 116, and then a series of sixteenth-note runs in measures 117 and 118. Oboe and Clarinet parts are mostly silent until measure 117, where they enter with a melodic line. Bassoon I plays a similar melodic line to the Flute 1 in measure 115, with a triplet of eighth notes.

Hrns. I

Hrns. II

Hrns. III

Hrns. IV

Detailed description: This section covers measures 115 to 118 for the Horns. Horns I and II play a sustained note in measure 115, then move to a new note in measure 116. Horns III and IV play a similar sustained note in measure 115, then move to a new note in measure 116. Dynamics include *sfp sub.* and *sf*.

115

non div.
pizz.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Detailed description: This section covers measures 115 to 118 for the string instruments. Violin I and II play a rhythmic pattern of eighth notes. Viola plays a similar rhythmic pattern. Violoncello and Contrabass play a sustained note in measure 115, then move to a new note in measure 116. Dynamics include *f* and *pizz.*

Picc. Fl. Ob. Cl. Bsns.

This section of the score covers the woodwind and brass instruments. The Piccolo, Flute, Oboe, and Bassoon parts feature melodic lines with slurs and accents. The Clarinet part includes a prominent trill. The Bassoon part has a melodic line with a trill. The Basses (Bsns.) part provides a low-frequency accompaniment.

Hrns. Trpts. Trbns. Tuba Timp. B. Dr.

This section covers the brass instruments. The Horns, Trumpets, and Trombones parts feature rhythmic patterns with accents. The Tuba part has a melodic line. The Timpani and Bass Drum parts provide a rhythmic accompaniment.

Piano Harp

This section covers the Piano and Harp. The Piano part features a melodic line with slurs and accents. The Harp part features a melodic line with slurs and accents.

Vln. I Vln. II Vla. Vcl. Cb.

This section covers the string instruments. The Violin I and Violin II parts feature melodic lines with slurs and accents. The Viola part has a melodic line. The Violoncello and Contrabass parts provide a low-frequency accompaniment.

Picc.
Fl.
Ob.
Cl.
Bsns.

This section of the score covers the woodwind and brass instruments. The Piccolo, Flute, Oboe, and Clarinet parts feature melodic lines with various articulations and dynamics. The Bassoon part includes a prominent tremolo effect. The woodwinds are arranged in a standard orchestral layout.

Hrns.
Trpts.
Trbs.
Tuba
Timp.
B. Dr.

This section covers the brass instruments. The Horns and Trumpets play rhythmic patterns, while the Trombones and Tuba provide harmonic support. The Timpani and Bass Drum parts are marked with tremolos, indicating a sustained, vibrating sound.

Piano
Harp

The Piano and Harp parts are shown in grand staff notation. The Piano part features a melodic line with a tremolo effect, while the Harp part provides a harmonic accompaniment with a tremolo effect.

Vln. I
Vln. II
Vla.
Vcl.
Cb.

This section covers the string instruments. The Violins I and II, Viola, Violoncello, and Contrabass parts feature melodic lines with various articulations and dynamics. The strings are arranged in a standard orchestral layout.

120

Picc. Fl. Ob. Cl. Bsns. Hrns. Trpts. Trbs. Tuba Timp. B. Dr. Piano Harp

II.

sfff *p sub.* *marc. in p*

sfff *p sub.*

sfff *p sub.*

sfff *p sub.*

sfff *p sub.*

120

Vln. I Vln. II Vla. Vcl. Cb.

121

Ob.
Cl.
Bsns.

mf

Timp.
B. Dr.

Detailed description: This block contains the musical notation for measures 121-123 for the woodwind and percussion sections. The woodwinds (Oboe, Clarinet, Bassoon) have rests in measures 121 and 122, and enter in measure 123 with a melody marked *mf*. The percussion (Tympani and Bass Drum) plays a steady eighth-note pattern throughout.

121

pizz.

Vln. I
Vln. II
Vla.
Vcl.
Cb.

pizz.
p
pizz.
non div. pizz.
p

Detailed description: This block contains the musical notation for measures 121-123 for the string section. All instruments (Violin I, Violin II, Viola, Violoncello, and Contrabass) play a rhythmic pattern of eighth notes, marked *pizz.* (pizzicato) and *p* (piano). The Viola part includes the instruction *non div. pizz.* (non-divisi pizzicato).

122

123

Ob.
Cl.
Bsns.

sf

Soli

I
II
Hrns.
III
IV

f

Timp.
B. Dr.

Detailed description: This block contains the musical notation for measures 122-123 for the horn and percussion sections. The woodwinds have rests. The Horns (I, II, III, IV) play a melodic line in measure 122, marked *Soli* and *f*. In measure 123, they play a more complex rhythmic pattern marked *f*. The percussion continues with the eighth-note pattern.

122

123

Vln. I
Vln. II
Vla.
Vcl.
Cb.

Detailed description: This block contains the musical notation for measures 122-123 for the string section. The strings continue with the eighth-note pattern from the previous block, with some changes in dynamics and articulation in measure 123.

Picc.
Fl.
Ob.
Cl.

Hrns.
Trpts.
Trbs. Tuba

Piano

Harp

Vln. I
Vln. II
Vla.
Vcl.
Cb.

This musical score page contains measures 125 through 130. The instruments are arranged as follows: Picc. (Piccolo), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Hrn. III (Horn III), Trpt. I (Trumpet I), Xyl. (Xylophone), Piano, Harp, Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vcl. (Violoncello).
 Measure 125: Picc. and Fl. play a rhythmic pattern of eighth notes. Ob. has a rest marked 'a 2'. Cl. plays eighth notes. Hrn. III and Trpt. I are silent. Xyl. has a rest. Piano and Harp play a steady eighth-note accompaniment. Vln. I, II, Vla., and Vcl. play a rhythmic accompaniment.
 Measure 126: Picc. and Fl. continue. Ob. has a rest. Cl. has a rest. Hrn. III and Trpt. I are silent. Xyl. has a rest. Piano and Harp continue. Vln. I, II, Vla., and Vcl. continue.
 Measure 127: Picc. and Fl. continue. Ob. has a rest. Cl. has a rest. Hrn. III and Trpt. I are silent. Xyl. has a rest. Piano and Harp continue. Vln. I, II, Vla., and Vcl. continue.
 Measure 128: Picc. and Fl. continue. Ob. has a rest. Cl. has a rest. Hrn. III and Trpt. I are silent. Xyl. has a rest. Piano and Harp continue. Vln. I, II, Vla., and Vcl. continue.
 Measure 129: Picc. and Fl. continue. Ob. has a rest. Cl. has a rest. Hrn. III and Trpt. I are silent. Xyl. has a rest. Piano and Harp continue. Vln. I, II, Vla., and Vcl. continue.
 Measure 130: Picc. and Fl. continue. Ob. has a rest. Cl. has a rest. Hrn. III and Trpt. I are silent. Xyl. has a rest. Piano and Harp continue. Vln. I, II, Vla., and Vcl. continue.
 Performance markings include *sf*, *ff sempre*, *mf*, *senza sord.*, *pizz.*, *div.*, *unis.*, and *f mp*.

Picc. **127**

F1.

Ob.

C1.

Bsns.

ff

ff *staccatissimo*

I
II
Hrns.

III
IV

Trpts.

I
II
Trbs.

Xyl.

8

Piano

sf *sim.* *ff*

Harp

Vln. I **127**

Vln. II *div.*

Vla. *div.*

Vcl. *mp*

Cb. *pizz.* *ff*

Detailed description: This page of a musical score contains measures 127 through 130. It features a variety of instrumental parts. The woodwind section includes Piccolo, Flute 1, Oboe, Clarinet 1, Bassoons, Horns (I-IV), Trumpets, and Trombones. The Percussion section includes Xylophone. The Keyboard section includes Piano and Harp. The String section includes Violins (I and II), Viola, Violoncello, and Double Bass. Measure 127 is marked with a box containing the number 127. Measure 128 is marked with a box containing the number 128. The score includes various dynamic markings such as *ff*, *sf*, *sim.*, *mp*, and *pizz.*, as well as articulation like *staccatissimo*. There are also performance instructions like *tr.* and *p2.* in the Oboe and Clarinet 1 parts, and *div.* in the Violins and Viola parts.

128

Picc. Solo *mf* 3

F1. *f stacc.*

Cl. Solo *mf* 3

Bsn. I *mf*

Hrns. I *p*

Hrns. II *p*

Hrns. III *p*

Timp. *p*

Tamb. *p*

Tri. *p*

Cymb. metal stick *p*

Piano *mf*

Harp *mf*

Vln. I arco *mf* pizz.

Vln. II unis. arco *mf* pizz.

Vla. Le altre arco *f* sim. 1. Solo pizz. *mf*

Vcl. Gli altri *f* sim.

129

Picc.

F1.

Cl.

Bsns.

I

II

Hrns.

III

IV

Timp.

Tamb.

Tri.

Cymb.

mf

f

mf

mf

p

Piano

Harp

129

Vln. I

Vln. II

Vla.

Vcl.

Cb.

div. arco

poco più f

div. arco

poco più f

2 Solo

Le altre

1. Solo

Gli altri

1. Solo pizz.

Gli arco altri

f

unis. pizz.

unis. pizz.

sim.

sim.

sim.

sim.

130

accelerando poco a poco

Fl. I
 Ob.
 Cl. *a 2*
 Bsns.
 I
 II
 Hrns. III
 IV
 Timp.
 Tamb.
 Tri.
 Cymb. *mf*
 Piano *sim.*
 Harp *sim.*

This section of the score covers measures 106 to 130. It features woodwind and percussion parts. The Flute I part has a melodic line with accents. The Oboe and Clarinet in C parts have similar melodic lines. The Bassoon part has a sustained note with a slur. The Horns I and II parts have a sustained note. The Horns III and IV parts have a rhythmic pattern. The Timpani part has a rhythmic pattern. The Snare Drum part has a rhythmic pattern. The Triangle part has a rhythmic pattern. The Cymbal part has a rhythmic pattern. The Piano and Harp parts have a rhythmic pattern.

130

div. arco

accelerando poco a poco

Vln. I *arco*
 Vln. II *arco*
 div.
 Vla.
 Vcl.
 Cb.

This section of the score covers measures 130 to 134. It features the string section. The Violin I and Violin II parts have a melodic line with accents. The Viola part has a rhythmic pattern. The Violoncello part has a rhythmic pattern. The Contrabass part has a rhythmic pattern.

131

Più mosso

Presto $\text{♩} = 82$

132

Picc.
Fl.
Ob.
Cl.
Bsns.
Hrns. I, II, III, IV
Trpts. I, II, III
Tuba
Timp.
Tamb.
Tri.
Cymb.
Piano
Harp

Detailed description: This block contains the woodwind and percussion parts of the score. The Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns (I-IV), Trumpets (I-III), and Tuba parts are written in treble and bass clefs. The Timpani part includes dynamic markings like *sf* and *sim.* with a wavy line indicating a tremolo. The Tambourine and Triangle parts are marked with *ff*. The Piano and Harp parts are in grand staff notation. Measure 132 features a key signature change to one flat and dynamic markings such as *sf*, *p*, and *f*.

131

Più mosso

non div.

Presto $\text{♩} = 82$

132

Vln. I, II
Vla.
Vcl.
Cb.

Detailed description: This block contains the string parts of the score. Violins I and II, Viola, Violoncello, and Contrabass are written in their respective clefs. The Violin parts include markings for *unis.* and *non div.*. The Viola and Violoncello parts are marked *unis. arco*. The Contrabass part is marked *unis. arco*. Measure 132 features a key signature change to one flat and dynamic markings such as *div. pizz.*, *f*, and *div. f*.

133

134

Ob.
Cl.
Bsns.
Hrns.
Trpts.
I
II
III
Tuba
Timp.

sim.
sf
sf sempre

Piano
Harp

Cb *Ch*

133

134

Vln. I
Vln. II
Vla.
Vcl.
Cb.

div. *arco* *pizz.* *ff* *arco* *ff* *arco*
ff *arco* *f* *pizz.* *div.* *ff* *arco*
ff *arco* *f* *pizz.* *ff* *arco*
arco *ff* *non div.* *pizz.* *f* *ff* *arco*
arco *ff* *pizz.* *f* *ff* *arco*
ff *f* *ff* *arco*

135

136

Picc. *sempre sf*

F1. *sempre sf*

Ob. *sempre ff*

Cl. *sempre ff*

Bsns. *sempre ff*

I *sempre ff*

II *sempre ff*

III *sempre ff*

IV *sempre ff*

Trpts. *sf*

Trbs. *sf*

Tuba *sf*

Timp. *sempre ff*

B.Dr. *sf*

d. = 0.82

135

136

Vln. I *unis.*

Vln. II *unis.*

Vla. *sim.*

Vcl. *sim.*

Cb. *sim.*

d. = 0.82

non div.

sempre ff

137

Picc.

F1.

Ob.

Cl.

Bsns.

I
II
Hrns.

III
IV

Trpts.

Trbs.

Tuba

Timp.

B. Dr.

137

Vln. I

Vln. II

Vla.

Vcl.

Cb.

138 139

Picc. Fl. Ob. Cl. Bsns. Hrns. Trpts. Trbs. Tuba Timp. B. Dr. Piano Harp Vln. I Vln. II Vla. Vcl. Cb.

Picc. *ff* 3

Fl. *ff* a 2

Ob. a 2

Cl. 1. *ff* a 2 *non dim.* *div.* 1.

Bsns. a 2 *ff* *non dim.*

Hrns. *ff*

Trpts. *ff*

Trbs. *ff*

Tuba *ff*

Timp. *ff*

B.Dr. *ff*

Cymb. *p* *f* *tr.* *tr.*

Piano *sim.*

Harp. *gliss.* *sim.*

Vln. I *tr.* *140 unis.*

Vln. II *tr.*

Vla. *tr.*

Vcl. *tr.*

Cb. *tr.*

sempre non div.

141

Picc.

Fl.

Ob. *a 2*

Cl. *a 2*

Bsns.

Hrns.

Trpts.

Trbs.

Tuba

molto

Timp.

Cymb.

Harp

141

Vln. I

Vln. II

Vla.

Vcl.

Cb.

non div.

p e stacc.

div.

div.

unis

pizz.

p

pizz.

p

142

Fl. *mf stacc.* *cresc.*

Ob. *p* *mf stacc.* *cresc.*

Cl. *p* *mf stacc.* *cresc.*

Bsns. *p*

Hrns. I & II *mp* *mf*

142

Vln. I *mf* *cresc.*

Vln. II *mf* *cresc.*

Vla. *arco* *mf* *cresc.*

Vcl. *mf* *cresc.*

Cb. *pizz.* *mf* *cresc.*

143

144

Picc. *o. = d.*

Ff.

Ob.

Cl.

Bsns.

p

mf

f

Hrns. I, II, III, IV

Trpt. I

Cymb.

Timp. sticks trem.

p

pp legatissimo

mf

143

144

Vln. I

Vln. II

Vla.

Vcl.

Cb.

p

non div.

unis.

mf

arco

sim.

non div. sul LA

145

146

Picc.

F1.

Ob.

C1.

Bsns.

Hrns.

Trpts.

Trbs. Tuba

Timp. wooden sticks

Sn.Dr.

B.Dr.

Piano

145

146

Vln. I

Vln. II

Vla.

Vcl.

Cb.

non div.

non div.

Picc. *ff*

F1. *ff*

Ob. *ff*

C1. *ff*

Bsns. *ff*

Hrns. *ff*

Trpts. *ff*

Trbs. Tuba *ff*

Timp. *p* ordinary sticks *mf* felt sticks

Tri. *mf*

B.Dr. *mf*

Cymb. *mf*

Piano *ff* *gliss.* *sim.*

Harp *ff* *gliss.*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vcl. *ff*

Cb. *ff*

147 For ending

Picc.= Fl.

Picc.

Fl.

Ob.

C1.

Bsns.

Hrns.

Trpts.

Trbs. Tuba

Timp.

Tri.

B.Dr.

Cymb.

Piano

Harp

sub. p

p

pp

fff

sub. p

muted

(con sord.)

p

mutes out

senza sord.

fff

fff

fff

fff

8

p

8

ma p marcato

Vln. I

Vln. II

Vla.

Vcl.

Cb.

muted (con sord.)

div.

muted (con sord.)

div.

p

LULLABY

Firebird

150 Andante ♩ = 60 Solo

Bassoon I *p cant. espressivo*

Harp *p*

Viola *p* mutes(sord.)

Violoncello *pp* div. pizz.

Contrabbasso *pp* mutes (sord.)

151 Solo

Ob. I *p*

Bssn. I *p* come sopra

Harp

151

Vln. I *mp* div. mute (sord.) *sim.*

Vln. II *p* mute(sord.) div. pizz. *pp* arco unis.

Vla. *p* div. *pp* arco

Vcl. *p* div. *pp* arco

Cb. *p* div. in 4 pizz. *pp* Tutti div. in 2 pizz.

152

153

F1.
 Ob. *come sopra*
 Cl.
 Bsns.
 Harp *gliss.*
 Vln. I *div. mp simile sub. f espress. cant.*
 Vln. II *div. p p pizz. arco sub. f trem. sub. f*
 Vla. *div. p p arco sub. f espress. cant.*
 Solo *mute out (senza sord.) espress. cant.*
 Vcl. *gli altri divisi p sub. f f*
 Cb. *arco pizz. div. in 2 f arco f*

Fl. *rit.*
 Ob. *ppp*
 Cl. *ppp*
 Bsns. *p* *pp* Solo *espress. cant.*
 Piano *pp*
 Harp *simile*

Vln. I *dim.* *sub. f* *rit.*
 Vln. II *dim.* *sub. f*
 Vla. *dim.* *sub. f* *3*
 Vcl. *dim.* *sub. f* *p marc.*
 Cb. *dim.* *pizz.* *arco* *pizz.* *p*

156

Fl.I
Bsn.I
Harp
Vln.I
Vln.II
Vla.
Vcl.
Cbl.

marc. sf

Solo
Gli altri div.

Viol. I and 2 div. in 3

157

158 for continuing

Fl.I
Ob.I
Bsn.I
Harp
Vln.I
Vln.II
Vla.
Vcl.
Cb.

Solo dolce p
pp
ppp

sempre marc. sf
marc.

mutes out (senza sord.)
pp
ppp
pp
pp
Tutti Vcl. div.
div. pp
pp

158 for continuing sul tasto sino al segno ⊕
158 for continuing sul tasto sino al segno ⊕
158 for continuing sul tasto sino al segno ⊕
158 for continuing sul tasto sino al segno ⊕
158 for continuing sul tasto sino al segno ⊕
158 for continuing sul tasto sino al segno ⊕
158 for continuing sul tasto sino al segno ⊕
158 for continuing sul tasto sino al segno ⊕
158 for continuing sul tasto sino al segno ⊕

158bis

for ending Solo

Bssn.I *p cant.-espr.*

Harp *(marc. f)*

158bis

for ending

Vln.I *div.* *unis.*

Vln.II *unis.*

Vla. *mutes out (senza sord.)*

Vcl. *mutes out (senza sord.)* *unis.*

Cb.

for continuing

159

Harp *(marc.)*

for continuing

159

Vln.I *div.* *non div.*

Vln.II *div.*

Vla. *div.*

Vcl. *div.* *sul tasto al segno*

Cb. *sul tasto sino al segno* *mutes out (senza sord.)*

FINAL HYMN

160 Lento maestoso $\text{♩} = 54$

161

Horn I *p dolce, cantabile*

Violin I *div.*

Violin II *div. p poco*

Viola *p poco*

Violoncello *unis. p poco*

Contrabbasso *p*

163

162

F1.I

Ob.I *Solo p dolce*

Cl.I *p*

Hrn.I *pp*

Harp *gliss. p poco sf*

162

163

Vln.I *mutes out senza sord. unis. dolce, cant. p*

Vln.II *tr*

Vla. *unis. p pizz. arco*

Vcl. *div. p*

Cb. *p*

Fl. I. *mf* *f* Fl. II=Picc.

Ob. *p* *mf* *f*

Cl. *p* *mf* *f*

Bsns. *p* *mf* *f cant.*

Hrns. I *f cant.*

Hrns. II *f cant.*

Harp

Vln. I *mf* *f* *div.*

Vln. II *mf* *f* *div.*

Vla. *mf* *f* *tr* *non div.*

Vcl. *mf* *f* *etc. sim.*

Cb. *mf* *f*

Picc. *ff* *7*

F1. *ff* *10*

Ob. *ff*

C1. *ff* *a2*

Bsns. *ff*

I Hrn. *ff* *open*

II Hrn. *ff*

III Hrn. *ff*

IV Hrn. *ff*

Trpts. *ff*

Trbs. *ff*

Tuba *ff*

Timp. *ff*

Harp *ff* *G# gliss.*

Vln. I *ff* *10*

Vln. II *ff* *10* *sim.*

div. a3 *ff* *10* *sim.*

Vla. *ff* *div.* *unis.* *trem.* *sim.* *11*

Vcl. *ff* *div.* *unis.* *sim.* *10*

Cb. *ff* *sim.*

166 Più mosso

167 Allegro (non troppo) ♩=208

Picc.
F1.
Bsns.
Hrns. (I, II, III, IV)
Trpts.
Trbs. I, II
Trb. III
Tuba
Timp.

Measures 166-167 are marked with dynamics *ff*, *gliss.*, and *sempre a 2*. The woodwinds and percussion parts feature complex rhythmic patterns and glissando effects.

166 Più mosso

167 Allegro (non troppo) ♩=208

Vln. I
Vln. II
Vla.
Vcl.
Cb.

Measures 166-167 are marked with dynamics *pp sub.*, *poco a poco cresc.*, *ff*, and *trem.*. The string parts include tremolos and divisi passages.

168

Picc. *tr.*

Fl. *tr.*

Bsns. *stff*

I *gliss.*

III *gliss.*

Trpts. *sim.*

I *sim.*

Trbs. II *sim.*

III *stff*

Tuba *stff*

Timp. *stff*

168

Vln. I *stff*

Vln. II *unis.*

Vla. *unis.*

Vcl. *stff*

Cb. *stff*

169

Picc.

F1.

Bsns.

I

Hrn.

Trpts.

Trbs.

Tuba

Timp.

169

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Picc. *sim.*

F1.

Ob. *fff* 8 3 3 3 3 3 *sim.*

Cl. *fff* *tr* *mf* *mf* *mf*

Bsns. *fff*

I *sim.*

II *marcatissimo*

Hrns. *marcatissimo* *sim.*

III *sim.*

IV *marcatissimo*

Trpts.

Trbns.

Tuba

Timp.

Tri. *tr* *ff*

Vln. I *sim.*

Vln. II *sim.*

Vla. *sim.*

Vcl. *sim.*

Cb.

171

Picc. 

Fl. 


Ob. 

Cl. 

Bsns. 

Hrns. 

Trpts. 

Trbs. 

Tuba 

Timp. 

Tri. 

171

Vln. I 

Vln. II 

Vla. 

Vcl. 

Cb. 

172 Doppio valore ♩ = 104 Maestoso

173 *sim.*

Picc. *ff*

F1. *ff*

Ob. *a2 ff*

Cl. *ff*

Bsns. *ff*

Hrns. *ff*

Trpts. *ff*

I *ff*

Trbs. *ff*

II *ff*

III *ff*

Tuba *ff*

Timp. *ff*

B.Dr. *ff*

Piano *ff*

Harp *ff*

172 Doppio valore ♩ = 104 Maestoso

173

Vln. I div. a 3 *ff*

Vln. II div. a 3 *ff*

Vla. *ff*

Vcl. *ff*

Cb. *ff*

etc. sim.

etc. sim.

174 Poco a poco allargando

Picc.
Fl.
Ob.
Cl.
Bsns.
Hrns.
Trpts.
Trbs.
Tuba
Timp.
B. Dr.

sempre più cresc.

174 Poco a poco allargando

Vln. I
Vln. II
Vla.
Vcl.
Cb.

sempre più cresc.

175 Molto pesante $\text{♩} = 60$

Picc. *fff* *pp sub.* *fff*

F1. *fff* *pp sub.* *fff*

Ob. *fff* *pp sub.* *fff*

Cl. *fff* *pp sub.* *fff*

Bsns. *fff* *pp sub. a 2* *fff*

Hrns. *fff* *pp sub.* *fff*

Trpts. *fff* *pp sub.* *fff*

Trbs. *fff* *pp sub.* *fff*

Tuba *fff* *pp sub.* *fff*

Timp. *fff* *pp sub. tym.* *fff*

Tri. *fff* *pp* *fff*

B.Dr. *fff* *fff* *fff*

Cymb. *fff* *fff* *fff*

Piano *fff* *fff* *fff*

Harp *fff* *fff* *fff*

175 Molto pesante $\text{♩} = 60$

Vln.I *fff* *pp sub.* *fff*

Vln.II *fff* *pp sub.* *fff*

Vla. *fff* *pp sub.* *fff*

Vcl. *fff* *pp sub.* *fff*

Cb. *fff* *pp sub.* *fff*

div. a 2

unis.