

THE RITE OF SPRING

(Le Sacre du Printemps)

Ballet for Orchestra

Timpani I

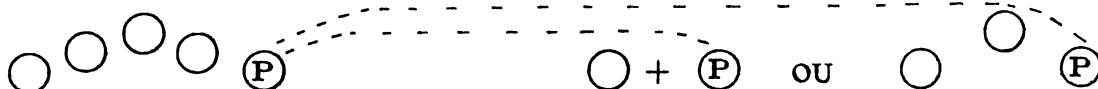
PREMIÈRE PARTIE

I. STRAVINSKY

En prévision des circonstances spéciales à chaque orchestre, les deux parties de timbales sont complètes, chacune d'elles portant l'autre en " petites notes répliques " ; il est entendu que chaque note n'est jouée que par un seul timbalier, et que la division sera rigoureusement respectée, qui permet de n'utiliser que 6 timbales dans la seconde partie de l'œuvre. La combinaison la plus simple exige en effet 6 timbales ainsi disposées : quatre timbales normalement assorties (notez que la 2^{me}, si l'on numérote les instruments du grave à l'aigu, doit pouvoir fournir un fa dieze grave sans être trop détendue) et une timbale piccola destinée à fournir des si et si bémol aigu ; ces 5 instruments seront joués par le 1^{er} timbalier seul durant toute la 1^{re} partie : une 6^{me} timbale sera à la disposition du second timbalier pour la seconde partie ; cet instrumentiste prendra pendant le " Sacrifice " (n° 83) la petite timbale (si, si bémol) dont le premier timbalier ne se sert plus depuis le numéro 61. Si la timbale piccola employée ne donnait pas un bon fa bécarré, une 7^{me} timbale serait alors indispensable au second timbalier.

1^{er} TIMBALIER

2^e TIMBALIER



L'ADORATION DE LA TERRE

Colla parte

SI[♯] AIGÜ
MI[♭]
RE[♭]
SI[♭]
SOL

Solo Cor. Ingl.

Cl. Picc. Solo

Cl.

Ob. Solo

T^o Picc.

Timpani I

DANSE DES ADOLESCENTES

tempo giusto

13 8 14 4

Cor. Ing.

15 1 3 2 16 7

T-ba I

17 5 18 8 19

Fag.

20 1 6

T-ne I

21 2

Ob. I T-ne I

22 6 23 5 24 6 25 10 26

Cor. SI b MI b RE b SI b FA

27 6 28 2 1 2 3

T-be Solo Cor. Ingl. Solo Cor. Solo

29 4 5 6 7 8 9 10

Fl. c. a. Solo *ppp*

31 1 3 3 4 5 6 7 8 8 31

Fl. picc. SI b FA DO SOL FA

32 2 33 8 34

Tuba T-be III

35 3 36 3

secco *f* *sim.* *sim.*

Timpani I

1 (50) 7 (51) 3 1 (52) 2

53

sonore *f* assai

1 1

sempre simile

1 (54) T° I 1 Vivo

rude *sf*

1 (55) 2 1 1

sf *sf* *sf*

56 Tranquillo

SI FA DO SOL FA #

1 1 1 3 1

sf

57 JEU DES CITÉS RIVALES

Molto allegro

f secco

1 (58) 1 1

f *f*

1

f

1 (59) 2

1 (60) 4

détache

f non troppo

61

62 3 1 4 63 4 1 1 4

(La 2° timbale en fa# en prévision du N° 72)

64 Tuba

65

66 C. Fag 1 2 3

67 CORTÈGE DU SAGE

68

mf sempre stacc.

69

70 (la croche ne change pas de valeur)

1 2

3 4

5 6

7 8 71

lunga
RÉ EN DO

SECONDE PARTIE

Le 2^e timbalier prend la petite timbale LE SACRIFICE

Largo

RE# (79) 1 3 1 1 (80) 1

DO(SI#) 3/4 4/4 3/4 4/4 3/4 4/4 4/4 3/4

LA Do Re Sol La p # # = pp

FA#(Sib)

(81) 1 1 (82) 5 (83) 1 1 1 1

3/4 4/4 2/4 3/4 4/4 4/4 2/4 4/4 2/4

1 (84) 1 1 1 1 (85) 1 2 (86) 1

2/4 4/4 2/4 4/4 5/4 3/4 4/4 5/4 6/4

1 4 1 (87) 1 2 1 (88) 6

6/4 5/4 6/4 4/4 5/4 4/4 3/4 6/4

Più mosso

Tempo I

(89) 1 1 2 (90) 1 1 2

4/4 4/4 3/4 5/4 6/4 5/4 4/4

Cor.

CERCLES MYSTERIEUX DES ADOLESCENTES

Andante

(91) 1 (92) 1

4/4 4/4 4/4 4/4 4/4 4/4

Più mosso

1 2 (93) 5 1 1

5/4 3/4 4/4 2/4 3/4 4/4

Cl. tr

2 1 (94) 6 (95) 4 (96) 4 (97) T^o I 1

4/4 3/4 4/4 4/4 4/4 5/4 4/4

Cl. Solo Ob. Fag.

2 1 1 (98) 1

4/4 3/4 6/4 3/4 6/4 8/4

1 (99) 4 (100) 4 1 (101) 1 1 1 1

8/4 6/4 4/4 4/4 6/4 4/4 5/4 3/4 4/4

Cor.

accel. poco a poco

Ré a Ré#

102 2 1 103 V-ni I

T-be e Cor *ff*

f baguettes sèches et dures

GLORIFICATION DE L'ELUE

Vivo

secco

1° Timb.

104 105

ff sempre simile

106 1 Timp.

107 108

Secco *ff*

109 1

f *ff*

110 1

FA# à FA#

111 1 1 1 1 112 1 2

LA à SOLb

Timp.

113 3

114 1

sim.

p baguettes dures et sèches DO (SI#) à MIb (RE#) *poco sf* *poco sf*

115

116

molto allarg.

117 a tempo

1 1

SOLb à LA *ff* FA# à FA#

(118) (119) 1

(120) LA à SI \flat

(121) ÉVOCACTION DES ANCÊTRES

G.P. *ff* T-be

Timp-I *f* *pp* (122) *ff* *pp*

(123) T-be

(124) Viol.

(125) Fag.

(126) (127)

(128) Lento *p* Solo

(129) 1 2 3 4 5 *p*

(130) 1 2 3 4 5 6

(131) Cor. Ingl. Fl. en Sol 2

FA RE SI \flat SOL (132) T-be 2

1 (133) 1 1 1 1 1 1

134 Timp. picc. 135 136 137

2° Timp. *p*

1° Timp. *p*

138 Timp. Picc. ad lib jouée par le Tamb. de basque

mp

139 Timp. I

p

140

Timp. K *pp* sempre

p pp P PP simile

141

142 DANSE SACRALE

f sempre *f* e secco 1 1 1 1 2

Sol a La Si b a Fa

144

f secco 1 1

145 Cuiivres *f* secco 1

146 147

148

FA
RE
LA
FA

149 150 151 T-ni 5

152 Solo *f* 153

MI
DO
SI
FA

154

155 156 157 158 T-be Picc.

159 Bois Cor. 160

161 T-ba 162 163

164 165 Viol. I

166 167 accel. sempre *f* secco

Timpani I

168 1 1 2 169 1

170 Cuièvres

171 172

MI a MI^b 173

174 ff 2^o Timb.

175

176

177

178

Musical score for measures 178-179. The top staff is a bass clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat. Measure 178 contains a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff. Measure 179 contains a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff. The bottom staff has a '1' above the first measure.

179

Musical score for measures 179-180. The top staff is a bass clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. Measure 179 contains a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff. Measure 180 contains a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff. The bottom staff has a '5' above the first measure.

180

T-be Picc.

Ob.

Musical score for measures 180-181. The top staff is a bass clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. Measure 180 contains a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff. Measure 181 contains a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff. The bottom staff has a '5' above the first measure. The text 'T-be Picc.' and 'Ob.' is written above the top staff. The text 'f secco' is written below the bottom staff.

181

182

Musical score for measures 181-182. The top staff is a bass clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. Measure 181 contains a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff. Measure 182 contains a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff. The bottom staff has a '2' above the first measure.

183

Musical score for measures 182-183. The top staff is a bass clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. Measure 182 contains a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff. Measure 183 contains a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff.

184

Musical score for measures 183-184. The top staff is a bass clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. Measure 183 contains a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff. Measure 184 contains a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff.

185

Musical score for measures 184-185. The top staff is a bass clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. Measure 184 contains a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff. Measure 185 contains a triplet of eighth notes in the top staff and a triplet of eighth notes in the bottom staff. The bottom staff has a '5' above the first measure.

Timpani I



DO# a DO#
SI b a LA

(186) Tuba

(187)

(188) *mf*

(189)

(190)

(191)

(192) *sf* (a2)

(193) *meno f* *mf* *sf* *meno f* *mf*

(194)

(195) *sf* *meno f* *mf* *sf* (a2)

(196)

(197) *meno f* *simile* *sf*

(198) *a2* *meno f* *f* *più sf* *e sempre cresc.*

(199)

(200)

(201) *a2* *ff*

Fl.

Timp I *sf*