

Igor Strawinsky

SUITE, TIRÉE DU CONTE DANSÉ

L'OISEAU DE FEU

- | | |
|---|--|
| 1. Вступление—Заколдованный сад Кощей
и пляска Жар-Птицы
Introduction—Jardin enchanté de Katcheï
et danse de l'oiseau de feu | 3. Игра царевен золотыми яблочками
Jeu des princesses avec les pommes d'or |
| 2. Мольбы Жар-Птицы
Supplications de l'oiseau de feu | 4. Хоровод царевен
Ronde des princesses |
| | 5. Поганый пляс Кощеева царства
Danse infernale de tous les sujets de Katcheï |

pour Orchestre

Партитура. Partition

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.
Campanelli.
Xylophon.
Celesta.
Piano.
3 Arpe.
16 Violini I.
16 Violini II.
14 Viole.
8 Violoncelli.
6 Contrabassi.

Сюита из сказки-балета

Suite tirée du conte-dansé

„ЖАР ПТИЦА“

„L'OISEAU DE FEU“

ВСТУПЛЕНИЕ - ЗАКОЛДОВАННЫЙ

1.

INTRODUCTION - JARDIN ENCHANTÉ

САД КАЩЕЯ.

DE KASTCHEI.

Molto moderato. ♩ = 108.

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.

Gamburo.

Piatti.

Gr. Cassa.

Campanelli.

Xylophon.

Celesta.

Piano.

3 Arpe.

Violini I.

Violini II.

Viole.

Violoncelli.

2 C-B. pizz.

Contrabassi.

Altri C-B. con sord.

con sord. pp

tr. pp

tr.

tr.

tr.

con sord. pp

pizz.

con sord. pp

Molto moderato. ♩ = 108.

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-nol.
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.

F.I. I.
 F.I. II.
 Cl. II.
 Cl. III.
 Fag. II.
 Fag. III.

p *cresc. poco a poco*

F.I. III.
 Cor. I. II.
 Viol. I.
 Viol. II. div.
 Viole. div.
 V-Celli.
 Tutti C-B. div. a 2

p *ppp* *SOLO* *SOLO*

muta mi in ré *muta ré in mi*

con sord. *legato* *gliss. sul D.*

F.I. II.
 Ob. I.
 Cl. II.
 Cl. III.
 Fag. II.
 Fag. III.
 Viol. II.
 Viole.
 V-Celli.
 C-Bassi.

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

poco pesante *Cl. picc. D.*

Glissando des sons harmoniques sur la 1^{re} corde mi accordée de nouveau en ré.

I КАРТИНА.

I TABLEAU.

ЗАКОЛДОВАННЫЙ САД КАЩЕЯ.

LE JARDIN ENCHANTÉ DE KASTCHEI.

1

Fl. I. II.

ЗАНАВѢСЪ. RIDEAU.

Cor. ingl.

SOLO

mp poco

Cl. I.

p

Cl. II.

p

Fag. II.

p

Fag. III - C. Fag. II.

C. Fag. I.

Cor. I. con sord. senza sord.

mp poco poco

Cor. II. III. IV. (ouverts)

ppp

Tr. ni.

Timp.

pp

Cassa.

pp

Celesta.

II

Arpa I.

pp

Arpa II.

p

Viol. I.

Viol. II.

div. flautando

pp

Viole.

div. flautando

pp

V-Celli. pizz.

C-Bassi pp

1

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 Θ

Viol. II. unis. *pp*

Viole. unis. *pp*

V. Celli. *pp* senza sord. sul ponticello pizz. arco sul ponticello al segno Θ

C. Bassi. *pp* senza sord. pizz.

Listesso.

2

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

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

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

Viol. I. *cresc.*

Viol. II. *senza sord. div.* sul ponticello al segno Θ *dim. sempre* unis.

Viole. *senza sord.* sul ponticello al segno Θ *cresc.* *dim. sempre* *p dim.*

Celli. *cresc.* *dim. sempre*

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

Fl. I. II.

Cor. ingl.

Cl. picc.

Cl. I. A. *p sempre*

Cl. II. A. *p sempre*

Cl. basso *p sempre*

Fag. I. *p sempre*

Fag. II.

C. Fag.

Cor. I. *pp*

Cor. II. *pp*

Timp.

Cassa. *pp*

Celesta

Arpa I. *pp*

Arpa II. *pp*

Viol. I. *pp* flautando con sord. div. *pp* flautando *pp*

Viol. II. *pp* flautando con sord. div. *pp* flautando *pp*

Viole. *pp*

V. Celli. *pp* pizz. *pp*

C. Bassi. *pp*

Detailed description of the musical score: This page contains the musical score for the 11th page of a symphony. The instruments listed are Flute I and II, English Horn, Piccolo Clarinet, Clarinets in A and B-flat, Bass Clarinet, Bassoon I and II, Contrabassoon, Horns I and II, Timpani, Snare Drum, Celesta, Arpas I and II, Violins I and II, Viola, Violoncello, and Double Bass. The score is written in 2/4 time. Key features include:

- Flute I and II:** Playing a melodic line with a *p* dynamic.
- English Horn:** Playing a triplet figure with a *p* dynamic.
- Clarinet and Bassoon:** Playing sustained notes with *p sempre* dynamics.
- Horns:** Playing a rhythmic pattern with *pp* dynamics.
- Arpas:** Playing chords with *pp* dynamics.
- Violins:** Playing a melodic line with *pp* dynamics, including instructions for *flautando* and *con sord. div.*
- Violoncello and Double Bass:** Playing a rhythmic pattern with *pp* dynamics, including a *pizz.* instruction.

 The score is divided into three measures, with various musical notations such as slurs, accents, and dynamic markings throughout.

7 Vivo.

Fl. I. *mf* *cresc.*

Fl. II. *mf* *cresc.*

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

Ob. II. *mp* *cresc.*

Cl. picc. *mp* *cresc.*

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

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

Cl. basso. *p* *mf* *cresc.*

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

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

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

non troppo *al* *mf*

Arpa I. *mf* *cresc.*

Arpa II. *mf* *cresc.*

Arpa III. *mf* *cresc.*

Viol. I. senza sord. *flautando al segno* *poco* *cresc.* *mf* *pizz.* *arco* *mf* *cresc.* *f*

VII. senza sord. *flautando al segno* *poco* *mf* *pizz.* *arco* *mf* *più f* *ancora più f* *f*

Viola. senza sord. *mf* *pizz.* *arco* *mf* *f*

V-Celli. senza sord. *flautando* *poco cresc.* *flautando* *mf* *f* *(trem.)*

C-Bassi. senza sord. *poco cresc.* *mf* *f* *(trem.)* *arco* *f* *(trem.)*

Fl. picc. I.

Fl. picc. II.

Fl. gr. I. II.

Ob. I. II.

Cl. bas.

Fag. I. II.

Cor. I.

Cel.

A. I.

A. II.

A. III.

Piano.

tr 1

tr 2

div. a 4

PPP

div. a 2

PPP

Cel. div. a 2

PPP

4 Bassi.

senza sor-1.

poco più f

poco più f

pp

pp sub.

p

pp sub.

pp

pp sub.

p

pp sub.

pp

pp sub.

p

p

pp

pp

p

p

mf

Sim.

p

Sim.

p

Sim.

p

Sim.

pp

Sim.

p

ppp sub.

p

p sub.

p

p

ppp sub.

p

p sub.

p

mp

ppp sub.

p

p sub.

p

pp

sub.

p

subp.

p

pp

pp

14 Allegro rapace. ♩ = 80.

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

14 Allegro rapace. ♩ = 80.

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

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.

do b, re b, la a

Arpa II.

Arpa III.

Viol. I.

Viol. II.

Viola.

V. Celli.

C. Bassi.

This page of a musical score contains staves for the following instruments: Fl. picc., 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., Arpa II., Arpa III., Viol. I., Viol. II., Viola., V. Celli., and C. Bassi. The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, f). Performance instructions like 'leggiero', 'pizz.', and 'arco' are present. A specific instruction for the harp I part reads 'do b, re b, la a'. The page number '15' is located in the top left and bottom left corners.

Fl.picc.

Fl. I.

Fl. II, III.

Ob. I, II, III.

I II a (2)
III

Cor. ingl.

Cl. picc.

Cl. I.

Cl. II.

Corni.

I II III bouchés

Tr.

Celesta.

Arpa I.

Arpa II.

Arpa III.

I Legg.

Altri Viol. I.

Viol. III.

Viola.

V. Celi.

V. Celi.

Fl. picc. 18

Fl. I.

Fl. II. III.

Ob. I. II.

Cor. ingl.

Cl. picc.

Cl. I.

Cl. II.

Cor. *cresc.* *Louvert.*

Tr. ba III.

Celesta.

Arpa I. *f* *aliss.*

Arpa II.

Arpa III. *f* *aliss.*

Viol. I. *arco* *mp* *arco* *p*

Viol. II. *arco* *3* *pizz.* *p*

Viole. *arco*

V-Celli. *mp* *arco* *pizz.* *p*

arco *pizz.* *p*

arco *pizz.* *p*

arco *pizz.* *p*

19

Fl. picc.

Fl. I.

Fl. II.

Ob. I.

Cl. picc. *trk*

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*

pizz.

Poco a poco crescendo

Fl. picc.

Fl. I. Fl. II. Fl. II. III.

Ob. I. Ob. II. III.

Cor. ing.

Cl. picc.

Cl. I. A. Cl. II. A.

Cl. basso

Fag. I.

Celesta.

Arpa I. C dur. gliss.

Arpa II.

Arpa III.

Viol. I. arco pizz.

Viol. II. arco pizz.

Viola arco pizz.

V. Celli. arco pizz.

C. Bassi.

Fl. picc.

Fl. II.

Fl. III.

Ob. I.

Ob. II/III.

C. ingl.

Cl. picc.

Cl. I A.

Cl. II A/B.

Cl. basso.

Fag. I.

Cel.

A. I. *stiso.*

A. II. *la #, si b*

A. III. *la #, si b*

V. I.

V. II. *arco*

Vie. *arco*

V. Celli. *arco*

C. Bassi. *mp*

brillante mf

mp

pizz.

arco

[29] Adagio. (♩ = 112.)

Fl. III. gr.

Fl. III. gr.

Ob. I. cant. espr. ma p

Ob. II. III.

C. ingl.

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

Cl. II. III. A.

Cl. basso.

Fag. I. II.

Fag. III

C. Fag. pp

Corni. pp

Tr-be III. A.

Arpa I. p

Arpa II. p

Viol. I.

Viol. II. div. piaz. con sord.

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

Viola. (gli altri) con sord.

V. Celli. p

C. Bassi. pizz.

pp

poco

piu

arco

con sord.

unis.

pp

mp

Detailed description of the musical score: This is a page of a musical score for a symphony orchestra. The score is written in G major and 3/8 time. It features multiple staves for various instruments. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Cellos, Double Basses) are playing melodic and harmonic parts. The brass section (Cornets, Trumpets) is mostly silent. The harp (Arpa) is playing a rhythmic accompaniment. The score includes dynamic markings such as *pp*, *p*, *poco*, *piu*, and *mp*. There are also performance instructions like *cant. espr. ma p*, *arco*, and *con sord.*. The page number 29 is in the top right corner, and the tempo and time signature are indicated at the top left.

[29] Adagio. (♩ = 112.)

31

Fl. picc.

Fl. I. II. gr.

Fl. III. gr.

Ob. I.

dolce espr.

Ob. II. III.

C. ingl.

Cl. I. A.

Cl. II. III. A.

Cl. basso.

Fag. I. II.

Fag. III.

C. Fag.

Cornl.

Arpa I.

Arpa II.

Viol. I. *pp*

Viol. II. *sempre pp*

Viole.

V. Celli. *p*

C. Bassi.

pp

dim.

p

mf

mf

ten.

cant.

31

32 Fl. picc. SOLO
 Fl. I. gr. *mf cant. espr. 3*
 Ob. I. II. *mf cant. espr. 3*
 Ob. III. *mp*
 C. ingl. *mp*
 Cl. I. A. *mf*
 Cl. III. A. *mf*
 Cl. basso. *mf*
 Fag. I. *mf*

riten.

Fl. II. III.

Tr-be I. II. A. *mf* I e II con sord.
 Arpa I.
 Arpa II.

Viol. I. *p*
 Viol. II. *p*
 Viole. *p*
 V-Cello. SOLO *p*
 Gl. Altri. pizz. arco *p*
 =V-Celli. pizz. arco *p*
 C. Bassi. *p* con sord.
 Tutti Celli div a 3.

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.

Viole.

V. Celli. *col legno*

pizz.

col legno

pizz.

col legno

pizz.

col legno

pizz.

C. Bassi. *col legno*

pizz.

col legno

pizz.

col legno

pizz.

col legno

pizz.

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*

3

pizz.

3

3

3

3

3

3

3

3

col legno

3

pizz.

3

3

3

3

3

3

3

3

col legno

3

pizz.

3

3

3

3

3

3

3

3

col legno

3

pizz.

3

3

3

3

3

3

3

3

col legno

3

pizz.

3

3

3

3

3

3

3

3

col legno

3

pizz.

3

3

3

3

3

3

3

3

34

molto rit. 35 a tempo

Fl. I. *mf*

Fl. II. *p*

Ob. I. *p*

Ob. II.

Ob. III.

Cl. I. A. *p*

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.

molto rit. 35 a tempo

Fl. I.

II.

Ob. III.

Cl. I. A.

Fag. I.

Piatti.

Cassa.

A. I.

A. II.

A. III.

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.

A. III.

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.

36

allarg.

I.

Fl. II.

III.

Ob. I.

Ob. II.

Ob. III.

Cl. I. A.

Cl. II. A.

Cl. bas.

Fag.

A. I.

A. II.

A. III.

V. I.

V. II.

Viola.

V. Celli.

C. Bassi.

pizz.

p

38 Adagio. ♩ = 112.

I. II. Fl. III. *mf*
 I. II. Ob. III. *mf*
 Cor. ingl. *p*
 Cl. I. A. *mf*
 Cl. II. III. A. *mf*
 Cl. bas. *mf*
 I. III. Fag. III. *p*
 Cor. III. (ouvert.) *mp*
 A. I. *pp*
 A. II. *p* sul A *ppp*
 V. I. *mf cantab.*
 V. II. *p* *sempre pp*
 Violo. sul G *p cantab.*
 Celli. arco *p* *pp sempre*
 Bassi. *p* *poco cresc.*
 38 Adagio. ♩ = 112. *pp*

Tempo rubato

39

I. II. Fl. III. *mf*
 Ob. I. II. a 2
 Ob. III. II. III. *mf*
 Cor. ingl.
 CILA.
 Cl. B. 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.
mf
pp poco cresc.
dim. *pizz.* *arco* *pp* *p* *pizz.* *cantab.*
p *pp* *p*

Tempo rubato

39

ИГРА ЦАРЕВЕН ЗОЛОТЫМИ ЯБЛОЧКАМИ. III. JEU DES PRINCESSES AVEC LES POMMES D'OR.

55 Allegretto. $\text{♩} = 84$

Scherzo.

Fl. picc.

Fl. I.

Fl. II. III.

Ob. I. II.

Ob. III.

C. ingl.

Cl. picc. (D)

Cl. I. II. (A)

#Cl. basso (B)

Fag.

Cor. III:

Celesta.

A. I.

A. II.

con sord.

V. I. div. con sord.

V. II. div.

V. Ie div.

pizz.

Celli div.

Detailed description of the musical score: The score is for a Scherzo in 2/4 time, marked Allegretto with a tempo of 84 beats per minute. It features a woodwind section with Flute piccolo, Flutes I, II, and III, Oboes I, II, and III, English Horn, Clarinet piccolo (D), Clarinets I and II (A), Bassoon (B), and Horn III. The string section includes Violins I and II (divided), Viola (divided), and Cellos (divided). The celesta and piano are also present. The score includes various dynamic markings such as piano (p), mezzo-forte (mf), and forte (f), as well as performance instructions like 'con sord.' (with mutes) and 'pizz.' (pizzicato). The key signature has one sharp (F#). The score is divided into measures, with some measures containing complex rhythmic patterns and articulation marks.

55 Allegretto. $\text{♩} = 84$

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 mostly rests. Oboe I and II play rhythmic patterns starting with a piano (*p*) dynamic. English Horn and Piccolo Clarinet have rests. Clarinet I & II play a melodic line starting with a mezzo-forte (*mf*) dynamic. Bassoon plays a similar melodic line starting with a piano (*p*) dynamic.

Cor. III.

A. I.

Detailed description: Horn III plays a melodic line with dynamics *mp*, *p*, and *mf*. Trumpets I and II play rhythmic patterns with a piano (*p*) dynamic.

A. II.

Detailed description: Trumpet II plays a melodic line with a piano (*p*) dynamic.

Viol. Solo senza sord.

unis. *spiccato sempre*

unis. arco *spiccato sempre*

unis. pizz.

pizz.

Detailed description: Violin Solo part without mutes. It features four staves. The first two staves are for the right hand, playing a rhythmic pattern with dynamics *p*, *mp*, *p*, and *mf*. The third staff is for the left hand, playing a rhythmic pattern with dynamics *p*, *mp*, *p*, and *mf*. The fourth staff is for the left hand, playing a rhythmic pattern with dynamics *p*, *mf*, *dim.*, *p*, *mf*, and *dim.*

Fl. I.

57

Fl. II, III.

Ob. II, III.

C. ingl.

Cl. picc.

Cl. I, II, A.

Cl. basso

Cor. III.

Tr. ba I, II.

(sord.)

Celesta.

A. I.

A. II.

V. Solo.

div.

mp

mp

mp

V. Celli div.

mf cresc.

cresc.

mp

cresc.

mf

mf

mp

p

mf

mf cresc.

mf

pizz.

cresc.

cresc.

cresc.

arco

pizz.

57

60

Cl. I. A. 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

pp

poco

pp

pp

poco

V-Celli.

con sord.

61

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

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

Cor. II. *mf* *tr* *mp* *tr* *mf* *tr* *f* *tr* *f*

Cor. IV. *senza sord.* *mf* *mf*

mi *f* *mf* *f* *f* *mf* *mi* *f*

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

mf *p* *mf* *mf*

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. III. *mf* *mp* *p* *mf* *mp*

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

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

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

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

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

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

Tr. be I. II. *mf* *mp* *p* *mf* *mp* *mf* (sord.)

Celesta. *mf* *mp* *p* *mf* *mp* *mf*

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

Arpa II. *mf* *mp* *p* *mf* *mp* *mf*

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

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

67

ХОРОВОД ЦАРЕВЕН IV. RONDE DES PRINCESSES.

75 Moderato. ♩ = 72. Fl. picc. ritard. 76 a tempo

Fl. I. II. *p dolce*

Fl. III.

Ob. I. II. *SOLO cant. mf*

C. ingl.

Cl. picc. *p dolce*

Cl. I. A. *p dolce*

Cl. II. A.

Fag. I.

Fag. II. III.

I. II. *p (senza sordini)*

Cor. III. IV. *p (senza sordini)*

A. I. *mf*

V. ni Solo *(senza sord.) p dolce*

Gli altri V. ni I. Sord.

V. ni II. Sord. *p*

V. le. Sord. *p*

V. C. Sord. altri Celli. Solo (senza sord.) *SOLO dolce cant. p*

C. B. Sord.

75 Moderato. ♩ = 72. ritard. 76 a tempo

77 Più mosso, ♩ = 92.

Fl. I. II.
Fl. III.
Ob. I.
Ob. II.
Cl. I. A. SOLO
Fag. I. mf dolce SOLO mf cant.

Cello Solo con sord. tutti Celli.
Bassi. (pizz.)

pp

77 Più mosso, ♩ = 92.

78

Cl. I. II. A.
Fag. I. II. p

dim. pp poco p
dim. pp poco p
div. sub. pp sub. pp sub. pp unis. div. sempre pp
dim. pp areo div. sub. pp pp sub.

pp

78

79

Cl. I. II. A. SOLO dolce simile
Cor. I. SOLO dolce

pp sub. unis.

79

Fl. I.

Cl. III A.

Fag. I. II.

Cor.

div.

cresc.

p sempre

II. p sempre

IV.

I.

III.

espr.

dolce

poco

poco più f

poco a poco dim.

morendo

mf arco

mf arco

mf pizz.

mp

mp

rit.

Fl.

[86] a tempo

Fl. I. II. a2

Fl. III.

Ob. I. II. ben cant.

Cl. picc.

Cl. III A.

Fag. I. II.

Fag. III.

Cor. I.

Cor. III. IV.

A. I.

un.

div.

un.

senza sord.

rall.

mp dim.

pp

mp dim.

pp

mp dim.

pp

mp dim.

pp

mp dim.

pp

mp

pp

pp

pp

rall.

[86] a tempo

ПОГАНЬИ ПЛЯС КАЩЕЕВА V. DANSE INFERNALE DE TOUS LES SUJETS DE KASTCHEI.

133 *az*
Flpic. Allegro feroce. ♩=168.

Flpic. *az*
Flgr.
ObI.
ObII. III.
Cingl.
Cl. pice.
CLA.
Cl. B. *muta in A*
Cbasso.
Fag. II. *a 2*
Fag. III. *mf*
C.F. *mf*
I. II. *mf*
Cor. *mf*
Tr-ba I B. (senza sord.)
Tr-be III. A. (senza sord.)
Tr-ni III.
Tr-ni III e Tuba. *mf*
Timp.
Cassa. *pp sub.*
Xyloph.
AL. *mf*
AM.
A. III.
Viol. I.
V. II.
Vcl.
VC. unis.
CB. unis.

The musical score is arranged in a standard orchestral format. It begins with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Allegro feroce' with a metronome marking of 168. The score includes parts for woodwinds (flutes, oboes, clarinets, bassoon, and bass clarinet), brass (trumpets, trombones, and tuba), percussion (snare drum, cymbals, and xylophone), and strings (violins, violas, violoncellos, and double basses). The woodwinds and brass sections have various dynamics and articulations, including accents and 'mf' (mezzo-forte) markings. The percussion section features a prominent snare drum pattern in the lower register. The string section provides a rhythmic foundation with a consistent eighth-note pattern in the double bass.

stf pp sub.
133 Allegro feroce. ♩=168.

a2

The musical score is arranged in a standard orchestral format. At the top, there are two staves for woodwinds (likely flutes) with the marking 'a2'. Below these are staves for woodwinds (oboes, bassoons) and brass (trumpets, trombones, tubas). The string section is represented by multiple staves for violins, violas, cellos, and double basses. Three harp staves are also present. The score includes various dynamic markings such as *mf sub.*, *sub. mf*, *subito meno f*, and *pp sub.*. There are also performance instructions like 'II. SOLO en dehors' and 'II. SOLO' for the tuba. The bottom of the page features a large, dense rhythmic pattern in the bass line, possibly for a cello or double bass, with markings like 'non. pp sub. div.' and 'pp sub.'.

Fl. picc. I. II

1.

138

Fl. I.

Fl. II.

Fag. III.

Fag. III.

III e Tuba con sord.

III e Tuba con sord.

baech. di Tamburo.

Celesta

Viol. I. div. arco

Viol. II.

V. le. d.

V. C.

div. pizz.

138

137

mf

cresc.

f

ff

This page of a musical score contains the following elements:

- Woodwinds:** Flute I and II (Fl. I., Fl. II.), Piccolo (Fl. picc. I. II.), Bassoon I and II (Fag. III.), and Tuba III (III e Tuba con sord.).
- Brass:** Tuba III (III e Tuba con sord.).
- Percussion:** Snare Drum (baech. di Tamburo.).
- Other Instruments:** Celesta.
- Strings:** Violin I (Viol. I. div. arco), Violin II (Viol. II.), Viola (V. le. d.), and Violoncello (V. C.).
- Performance Instructions:** Dynamics include *mf*, *cresc.*, *f*, and *ff*. Other instructions include *simile*, *pizz. unis.*, and *div. sul pontic. arco*.
- Page Markings:** The page is numbered 68 in the top left, 137 in the top left and bottom left, and 138 in the top center and bottom center.

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

Fl. gr. 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.*

pizz. *p*

Sopr. *mf*

Alto *mf*

C.III.A. *mf cant.* a2

mf

Cel. *mf*

Arpa I. *mf*

Arpa II. *mf*

mf *poco più f*

mf *poco più f*

mf *joté*

mf *joté*

mf *joté*

mf *joté*

mf *poco più f*

Fl. picc. I. *mf* *più f* *molto*

Fl. I. II. *mf* *più f* *molto*

Ob. I. II. *mf* *più f* *molto* *sf* *a 2* *mf*

Ob. III. *sf* *mf*

C. ingl. *sf* *mf*

Cl. picc. *mf*

Cl. A. a 2 *f* *più f* *sf*

Cl. basso *f* *più f* *sf*

Fag. I. II. *sf* *a 2* *mf*

Fag. III. *sf* *mf*

I. H. *a 2* *mf*

Cor. III. IV. *III. IV. bouchés* *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. *mf*

mf *mp* *mf*

V.-C. *mf* *mp*

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

Musical score for the first system, measures 1-4. The score consists of five staves. The first staff has dynamics *mf* and *sf*. The second staff has dynamics *mf* and *sf*, with an *a 2* marking. The third staff has dynamics *mf* and *sf*. The fourth staff has dynamics *f* and *sf*, with an *a 2* marking. The fifth staff has dynamics *f* and *sf*. The system concludes with a *f* dynamic.

Musical score for the second system, measures 5-8. The first staff is marked *I. H. bouchés.* with dynamics *sf* and *f*. The second staff is marked *SOLA* with dynamics *mf marc.* and *poco*. The third staff is marked *in A.* and *II. SOLA* with dynamics *f* and *sf*.

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

Musical score for the fourth system, measures 13-16. It features three staves labeled I., II., and III. The staves are mostly empty, indicating rests for the instruments.

Musical score for the fifth system, measures 17-20. The first staff is marked *unis.* with dynamics *mf* and *stacc.*. The second staff is marked *mf* and *pizz.*. The third staff is marked *arco* and *p*. The fourth staff is marked *mf* and *stacc.*. The system concludes with a *p* dynamic.

The musical score consists of multiple staves. The upper staves (1-4) feature a rhythmic pattern with *ff marcatis.* dynamics. The fifth staff has *sf sempre* and *s. vi 18*. The sixth staff has *sf sempre*. The seventh staff has *sempre simile*. The eighth staff has *sempre simile* and *senza sordini.*. The ninth staff has *sf sempre*. The tenth staff has *stacc.* and *simile*. The eleventh staff has *non div.*. The twelfth staff has *sempre sf*. The score includes various dynamics such as *ff*, *sf*, *meno f*, and *ff*. It also features articulation marks like *stacc.* and *simile*, and performance instructions like *senza sordini.* and *ouverts*. The score is divided into measures 144 and 145, with the latter marked *I. II a 2*.

146 Fl. picc. I. II.

Fl. gr. I. II.

Ob. I.

Ob. II.

C. ingl. *mf*

Cl. picc.

Cl. I. A. *mf*

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

Cl. basso. *mf*

Fag. I.

Cor.

Tr. I. A.

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

SOLO (trés en dehors) *mf*

SOLO *p*

pizz. *mf sempre*

pizz. *mf sempre*

pizz. *mf sempre*

mf sempre

147

Musical score for measures 147-151. The score includes parts for Flute I (I.), Flute II (II.), Flute III (III.), Piccolo (Cl. pice.), Clarinet I (Cl. I. A.), Clarinet II (Cl. II. B.), and Bassoon (B.). Dynamics range from *f* to *mp*. Trills (tr) and sixteenth-note runs are present. The key signature has two flats and the time signature is 3/4.

Five empty musical staves, likely for strings or other instruments, corresponding to the measures above.

Two musical staves showing rhythmic accompaniment for measures 147-151.

Four musical staves showing rhythmic accompaniment for measures 147-151, including bass and tenor lines.

147

148

Fl. picc. I. *cresc.*

Fl. picc. II *cresc.*

Fl. I. *cresc.*

Fl. II. *cresc.*

Ob. I.

Ob. II.

Ob. III.

Cl. picc.

Cl. I. A.

Cl. II. B. *cresc.*

Cl. B.

Fag. I. II. III.

C. fag.

Cor.

Tr. II.

Tr. III.

Tr. boni.

Tuba.

Xylophon.

3 Arpe.

148

[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. *bouchés (cuivrez.) I, II. a 2* *ouverts*

Tr. be A *bouchés (cuivrez.) III, IV. a 2* *ouverts*

Tr. no I. *con sord.* *fff* *senza sord. II, III* *senza sordino*

Tuba. (con sord.) *fff* *senza sord.* *simile* *Tr. ni II, III. (senza sord.)*

Timp.

Arpe a 3 *ff possibile*

div. *ff*

div. *ff*

arco *arco* *sul A* *mf cresc.*

arco *arco* *sul G* *ff sempre* *sul D* *sul A* *sul G* *pizz. cresc.*

[149] *ff* *sul E*

Musical score for page 80, rehearsal mark 151. The score includes parts for strings, woodwinds, brass, and vocal soloists. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 3/4. The score features various dynamics such as *mf*, *p*, *pp*, *f*, and crescendos like *poco* and *poco cresc.* There are also trills and glissandos indicated.

1. SOLO
 Cor. III. *mf cant.*
 Cel.
 A. I. *do* *sol*
 A. II. *sol b* *re b* *fa* *la b*
 A. III. *la* *do*
 Viol. I. *pp sub.*
 Viol. II. *pp sub.*
 Viole div. *pp sub.*
 Celli. *pp sub.*
 C. B. *pp sub.*

153 poco a poco accelerando

The first system of the score consists of ten staves. The top two staves are for the first and second violins, showing intricate sixteenth-note passages. The third and fourth staves are for the first and second violas, also with complex rhythmic figures. The fifth and sixth staves are for the first and second cellos, with some staccato and dynamic markings. The seventh and eighth staves are for the first and second double basses. The bottom two staves are for the piano and harpsichord, providing a rhythmic and harmonic foundation. Dynamic markings include *mf*, *f*, *sf*, and *ff*. There are also some articulation marks like accents and slurs.

The second system includes parts for I. II., III. IV., and V. Solo. The I. II. part is a single staff with a melodic line, marked *poco sf*. The III. IV. part consists of two staves with a similar melodic line, marked *mp* and *poco sf*. The V. Solo part is a single staff with a melodic line, marked *mp* and *poco sf*. There are also some dynamic markings like *mf* and *sf*. The bottom two staves are for the piano and harpsichord, with some dynamic markings like *mf* and *sf*.

The third system includes parts for Viol. I., Viol. II., V. Solo, Altre Viole, Cello Solo, V. Celli, and C. B. The Viol. I. part is a single staff with a melodic line, marked *pizz.* and *non div.*. The Viol. II. part is a single staff with a melodic line, marked *détaché*. The V. Solo part is a single staff with a melodic line, marked *mf*. The Altre Viole part is a single staff with a melodic line, marked *détaché*. The Cello Solo part is a single staff with a melodic line, marked *pizz.*. The V. Celli part is a single staff with a melodic line, marked *pizz.*. The C. B. part is a single staff with a melodic line, marked *univ. pizz.*. There are also some dynamic markings like *sf* and *ff*. The bottom two staves are for the piano and harpsichord, with some dynamic markings like *sf* and *ff*.

153 poco a poco accelerando

ff

Fl. I. II. gr. *Fl. picc.*

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

Ob. I. III. *sempre simile*

Ob. III. *sempre simile*

C. ingl. *ff* *sempre simile*

Cl. picc. *ff* *sempre simile*

Cl. I. B. *ff* *sempre simile*

Cl. II. B. *ff* *sempre simile*

Cl. bas. *ff* *sempre simile*

Fag. I. *f* *sempre simile*

Fag. II. III. *ff* *sempre simile*

C. fag. *sempre simile*

Cor. III. IV. *ff* *sempre simile*

sempre simile

Tr-be. *mf* *sempre simile*

Tuba. senza sord. *sempre simile*

ff *mf sub.* *sempre simile*

A. I. *ff* *sempre simile*

A. II. *ff* *sempre simile*

A. III. *ff* *poco* *mi*

Viol. I. II. *ff* *sempre simile*

Viola. *ff* *sempre simile*

arco *ff* *sempre simile*

V. Celli, arco *ff* *sempre simile*

C. Bassi, arco *ff* *sempre simile*

Musical score for measures 156-161. The score is written for a full orchestra and includes parts for strings, woodwinds, and brass. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 3/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *a2* (second attack). The woodwind section includes parts for flute, oboe, and bassoon, while the brass section includes parts for trumpet and trombone. The string section includes parts for violin and viola.

Musical score for measures 162-167. This section continues the orchestral texture with various instrumental parts. The woodwind section features prominent parts for flute and oboe, often playing melodic lines. The string section provides a rhythmic and harmonic foundation. The score includes dynamic markings such as *ff* (fortissimo) and *poco* (poco). The key signature remains three flats and the time signature is 3/4.

Musical score for measures 168-173. This section features more complex melodic lines for the woodwinds and strings. The flute and oboe parts are particularly active, often playing rapid passages. The string section continues to provide a steady accompaniment. The score includes dynamic markings such as *ff* and *poco*. The key signature remains three flats and the time signature is 3/4.

Musical score for measures 174-179. This section includes a part for the Viola, labeled "Viola unis." The woodwind and string parts continue to develop the musical themes. The score includes dynamic markings such as *ff* and *poco*. The key signature remains three flats and the time signature is 3/4.

Musical score for measures 180-185. This section concludes the page with a final cadence. The woodwind and string parts play a final melodic phrase. The score includes dynamic markings such as *ff* and *poco*. The key signature remains three flats and the time signature is 3/4.

159

160

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Cassa

159

160

Archi

161 162

Pico. *mf* *mf* *mf* *trem. mf*

Fl. *mf* *ff* *mf trem. trem.*

Ob. *fff* *ff* *f* *mf* *sf* *mf*

Cingl. *fff* *ff* *f* *mf* *sf* *mf*

Cl. p. *mf* *ff* *mf* *mf* *sf* *mf*

Cl. *mf* *ff* *mf* *mf* *sf* *mf*

Cor. *mf* *ff* *mf* *sf*

Tr-be *fff* *ff* *sol* *fff*

Tr-ni e Tuba *fff* *ff* *sol*

Sil. *mf*

Arpe I-III *a 3 f*

V-ni I *col legno f* *pizz. ff* *col legno mf* *arco sf*

V-ni II *col legno f* *pizz. ff* *mf* *sf* *mf*

V-le *ff* *mf* *col legno* *pizz. mf*

V-c. *ff* *mf* *mf*

C-b. *ff*

165 Tempo I ♩ = 163

166

Fl. I
Ob.
C. ingl.
Cl. p.
Cl.
Cl. b.
Fag.
Cor.
Timp.
Tr-lo
T-ro basco
P-tti
Cassa
Arpa I
Arpa II

165 Tempo I ♩ = 163

166

V-ni I
V-ni II
V-le
V-c.
C-b.

167

Fl. *p* poco a poco cresc.

Ob. *p* poco a poco cresc.

C. ingl. *mf* poco a poco cresc.

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

Cl. *p* poco a poco cresc.

Fag. *mf*

Cor. *p*

Timp. *mf*

Tr-lo *mf*

T-ro basco *mf*

P-tti *mf*

Cassa *mf*

Arpa I *f* poco più f

Arpa II *f*

Arpa III *f*

V-ni I *pizz.* *arco* *mp sub.* *arco* *cresc.*

V-ni II *pizz.* *arco* *mp sub.* *arco* *cresc.*

V-le *mf*

V-c. *mf*

C-b. *senza sord.* *arco* *mf*

168

169 Più mosso $\text{♩} = \text{♩}$

Fl. I, II ♩
 Fl. III ♩ Fl. III muta in Picc. II
 Ob. I, II
 C. ingl.
 Cl. p.
 Cl. I, II
 Cl. b.
 Fag. I, II
 C-fag. I, II
 Cor. I, II III, IV
 Tr-be I, II
 Tr-ni e Tuba I, II III
 Timp.
 Tr-lo
 T-ro basco
 P-tti
 Cassa
 Arpa I
 Arpa II
 Arpa III

168

169 Più mosso $\text{♩} = \text{♩}$

V-ni I *sempre più cresc.* pizz. *arco pizz.*
 V-ni II *sempre più cresc.* pizz. *arco pizz.*
 V-le *sempre più cresc.* pizz. *arco pizz.*
 V-c. *sempre più cresc.* pizz. *arco pizz.*
 C-b. *cresc.* pizz. *arco pizz.*

170

Fl.

Ob. *ff sempre*

C. ingl. *ff sempre*

Cl. p. *ff sempre*

Cl. *ff sempre*

Cl. b. *ff sempre*

Fag. a 2

C-fag.

Cor. *sf*

Tr-be *sf*

Tr-ni e Tuba *sf*

Timp. *sf*

Cassa *sf*

Arpe

170

Archi

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.

piu f

171 172

Picc. *ff sempre*

Fl. *ff sempre*

Ob. *ff sempre*

C. ingl. *ff sempre*

Cl. p. *ff sempre*

Cl. *ff sempre*

Cl. b. *ff sempre*

Fag. *ff sempre*

C-fag. *ff sempre*

Cor. *ff*

Tr-be *f*

Tr-ni e Tuba *ff*

Timp. *ff*

T-ro basco *ff*

Cassa *ff* *mf cresc.* *ff*

V-ni I *ff sempre*

V-ni II *ff sempre*

V.le *ff sempre*

V.c. *ff sempre*

C-b. *con tutta forza*

173

This page contains the musical score for measures 173 through 176. The instruments are arranged as follows:

- Picc.** Piccolo
- Fl.** Flute
- Ob.** Oboe
- C.ingl.** Clarinet in G
- Cl.p.** Clarinet in Bb
- Cl.** Clarinet in C
- Cl.b.** Clarinet in Bb
- Fag.** Bassoon
- C-fag.** Contrabassoon
- Cor.** Horn
- Tr-be** Trumpet
- Tr-ni e Tuba** Trombone and Tuba
- Timp.** Timpani
- T-ro basco** Tom-tom
- Cassa** Snare Drum
- V-ni I** Violin I
- V-ni II** Violin II
- V-le** Viola
- V-c.** Violoncello
- C-b.** Contrabasso

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The **Cassa** part includes dynamic markings of *mf* and *cresc.* (crescendo). The **V-ni I** and **V-ni II** parts feature a box labeled '173' above measure 173. The **C-b.** part includes a *>* (accent) marking in measure 174.

174 175

Picc. *ff* *a2*

Fl. *ff* *I. II 8*

Ob. *ff* *I*

C. ingl. *ff* *II. III*

Cl. p. *ff*

Cl. *ff* *I. II*

Cl. b. *ff*

Fag. *ff sempre* *I. II. III*

C-fag. *ff sempre*

Cor. *ff sempre* *a2*

Tr-be *ff* *I* *II. III*

Tr-ni e Tuba *ff* *I. II. III*

Timp. *ff*

T-ro basco *ff* *bacch. di Timp.*

P-tti *ff*

Cassa *ff*

C-lli *ff*

Cel. *f possible*

Arpa I *gliss. ff*

Arpa II *gliss. ff*

Arpa III *gliss. ff*

Piano *ff* *m.g.* *m.d.*

174 175

Archi *div.* *ff* *cresc.* *tr.*

Picc. *fff*

Fl. *fff*

Ob. *fff* *dim. al* *p*

C. ingl. *fff* *dim. al* *p*

Cl. p. *fff* *dim. al* *p*

Cl. *fff* *dim. al* *p*

Cl. b. *fff* *dim. al* *p*

Fag. *fff* *dim. al* *p*

C-fag. *fff* *dim. al* *p*

Cor. *p*

Tr-be *molto*

Tr-ni e Tuba *molto*

T-ro basco *fff*

P-tti *fff*

C-lli

Cel.

Arpa I *gliss. fff*

Arpa II *gliss. fff*

Arpa III *gliss. fff*

Piano *m. d.* *m. g.*

Archi *dim.* *unis. stacc. sempre* *p*

dim. *unis. stacc. sempre* *p*

pizz. *cresc.*

cresc.

178

Picc. *pp* *a2* *ff*

Fl. *pp* *a2* *mf* *ff*

Ob. *p* *mf*

C. ingl. *pp*

Cl. p. *f*

Cl. *pp* *f*

Cl. b. *p*

Fag. *p* *mf* *f*

C-fag. *p* *cresc.* *f*

Cor. I II. III. IV *f*

Tr-be *mp* *f*

Tr-ni e Tuba

Timp.

P-tti *ppp* *bacch. di Timp.*

178 *pp* *non div.* *mp* *non div.* *sempre non div. non arpeg.*

Archi *pp* *arco* *pp* *cresc.* *mf*

179 180 181

Picc. *ff* *a2*

Fl. *ff* *a2*

Ob. *ff* *a2*

C. ingl. *ff*

Cl. p. *ff*

Cl. *ff*

Cl. b. *ff*

Fag. *ff*

C-fag. *ff*

Cor. *ff* *a2*

Tr-be *ff*

Tr-ni *ff* *gliss.*

e *ff* *gliss.*

Tuba *ff* *gliss.*

Timp. *ff* *pp sub.*

Tr-lo

T-ro basco

P-tti *etoufez*

Cassa *ff*

Arpe *a3 gliss.* *ff*

179 180 181

Archi *ff* *non div.* *gliss.* *ff*

Picc.

Fl.

Ob.
II. III

C. ingl.

Cl. p.
A a2

Cl.

Cl. b.

Fag.

C-fag.
III

Cor.

Tr-be
(B)
(A)
(A) con sord.

Tr-ni
e
Tuba

Timp.
(bacch.)

P-tti
fff (modo ord)

Cassa
fff

T-t.
fff

Cel.

Arpa I

Arpa II

Arpa III

182

Archi
fff