

ВСТУПЛЕНИЕ

Introduction

Molto moderato ♩ = 108

2 Piccoli
2 Flauti
3 Oboi
Corno inglese
3 Clarinetti (A)
Clarinetto basso (B)
3 Fagotti
Contrafagotto
4 Corni (F)
3 Trombe (A)
3 Tromboni e Tuba
Timpani
Triangolo
Tamburo basco
Piatti
Cassa
Tam-tam
Campanelli
Silofono
Celesta
3 Arpe
Piano

Molto moderato ♩ = 108

Violini I
Violini II
Viole
Violoncelli
2 C-b. pizz.
Altri C-b.
Contrabassi

con sord.
pp
p
con sord.
pp

Fl.

Ob.

C. ingl.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Timp.

Cassa

Arpa I

Arpa II

Archi

2 C-b.

Altri C-b.

II

pp

III

pp

IV

pp

I

ppp

II

ppp

III

pp

IV

pp

con sord.

p gliss.

p gliss.

Fl.

Ob.

C. ingl.

Cl. II

pp

III

pp

Fag. II

pp

III

pp

C-fag. pp

Cor. III

IV

Tr-be I

II mp

mp

mp

mp

Tr-ni I, II

ppp

Timp.

Cassa

Archi

p

2 C-b.

mp

p

poco più f

p

con sord.

Altri C-b.

p

Detailed description: This is a page of a musical score for a symphony orchestra, page 3. The score is written in a key signature of two flats and a common time signature. It features multiple staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinets (Cl.) in two parts (II and III), Bassoons (Fag.) in two parts (II and III), and Contrabassoon (C-fag.). The brass section includes Horns (Cor.) in two parts (III and IV), Trumpets (Tr-be) in two parts (I and II), and Trombones (Tr-ni) in one part. The percussion section includes Timpani (Timp.) and Cymbals (Cassa). The string section (Archi) includes two parts of Contrabass (2 C-b.) and other Contrabasses (Altri C-b.). Dynamics markings include *pp*, *ppp*, *mp*, *p*, and *poco più f*. Performance instructions include *con sord.* (with mutes). The score shows a complex rhythmic pattern with many sixteenth and thirty-second notes.

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

p *cresc. poco a poco*

Fl. I solo II solo
 Cor. I II
 V-ni I
 V-ni II div.
 V-le div.
 V-c.
 C-b.

p *ppp* *con sord. legato* *legato* *gliss. sul D* *arco* *Tutti div. in 2*

Mi muta in Re Ré muta in Mi

Fl. I solo
 Ob.
 Cl. II III
 Fag. II III
 V-ni II
 V-le
 V-c.
 C-b.

pp *p* *poco pesante* *pp* *div.* *poco pesante* *pp* *7 unis.*

Cl. III muta in Cl. picc. in D

КАРТИНА

I

TABLEAU

ЗАКОЛДОВАННЫЙ САД КАЩЕЯ

The Enchanted Garden of Kastchei

1 ЗАНАВЕС CURTAIN

Fl. I. II

C. ingl. solo *mp* *poco*

Cl. I *p*
II *p*

Fag. II
III muta in C-fag. II

C-fag.

Cor. I con sord. *mp* *poco* *poco* senza sord.
II. III. IV (ouverts) *pp* *p* *p*

Tr-ni

Timp. *pp*

Cassa *pp*

Cel. *pp*

Arpa I *pp*

Arpa II *p*

1

Archi div. flautando *pp*
div. flautando *pp*
pizz. *pp*

L'istesso

2

Ob. III *pp*

C. ingl. *pp*

Fag. I solo *p* II *pp sempre*

C-fag. I, II *pp sempre*

Tr-ni I, II *pp*

V-ni I senza sord. sul ponticello *pp*

V-ni II unis. *pp*

V-le unis. *pp* arco sul ponticello *pp*

V-c. senza sord. *pp* arco sul ponticello pizz. arco sul ponticello

C-b. div. senza sord. *pp* pizz. *pp*

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

C-fag. I, II *cresc.* *dim.*

V-ni I *cresc.* *dim. sempre* unis. *p dim.*

V-ni II senza sord. div. sul pontic. *cresc.* *dim. sempre*

V-le senza sord. sul pontic. *cresc.* *dim. sempre*

V-c. *cresc.* *dim. sempre*

C-b. div. pizz. *cresc.* *dim. sempre*

Fl. *I. II*

C. ingl.

Cl. p. *p sempre*

Cl. *I* *p sempre*

Cl. II *p sempre*

Cl. b. *p sempre*

Fag.

C-fag. *pp*

Cor. *I* *pp*

Cor. II *pp*

Timp. *pp*

Cassa *pp*

Cel. *11* *12* *12*

Arpa I *pp*

Arpa II *pp*

V-ni I *pp* *ord. flautando con sord. div. bb* *pp* *flautando 8* *pp*

V-ni II *pp* *ord. flautando con sord. div.* *pp*

V-le *pp*

V-c. *pp* *pizz.* *pp*

C-b. *pp*

div. *pp*

ПОЯВЛЕНИЕ ЖАР-ПТИЦЫ,
ПРЕСЛЕДУЕМОЙ ИВАНОМ-ЦАРЕВИЧЕМ

Appearance of the Firebird,
Pursued by Prince Ivan

3 Allegro assai ♩ = 144

Fl. I, II

Ob. I, II, III

Cl. p.

Cl. I, II

Cl. b.

Fag.

Cel. *mp*

Arpa I do, re, mi, fa, sol b, la b, si b

Arpa II do, re, mi, fa, sol b, la b, si b

Arpa III do, re, mi, fa #, sol b, la b, si b

V-ni I quasi trillo, *pizz.*, *arco* 3, *spiccato*, senza sord.

V-ni II *pizz.*, *arco* 3, *spiccato*, senza sord.

V-le *pizz.*, *arco* 3, *spiccato*, senza sord.

V-c. senza sord.

C-b.

4

Picc. I II

Fl. I II

Ob. cresc. sf p

C. ingl. pp

Cl. p. cresc. sf pp

Cl. cresc. sf p

Fag. I II pp

Cor. III bouche poco sf

P-tti *colli baccuetti di Timpani* *colli vergi* *sempre pochissimo all' mf*

3 *p trem.*

4 *p trem.*

Cel. p

Arpa I gliss. m.d. f

Arpa II gliss. f

Arpa III gliss. m.d. f

4

V-ni I sul pontic. p sf pp 6 6 6

V-ni II sul pontic. p sf pp sub. 6 6 6

V-le sul pontic. sf pp

V-c. arco pp

Picc. I II
 Fl. I II
 Ob. I II III
 C. ingl.
 Cl. p. III
 Cl. III
 Cl. b. III
 Fag. I II
 Cor. III IV
 P-tti
 Cel.
 Arpe

ff dim. poco a poco
pp
ff dim. poco a poco
pp
mf
ff dim.
mf
ff dim.
mf
ff dim.
mf
ff
mf
ff dim.
p
f
mf
pp

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

div. trem.
ff dim. poco a poco
pp
non div.
ff trem. dim. poco a poco
pp
ff dim. poco a poco
trem.
pp
div. in 3 trem.
ff dim. poco a poco
pp
sul pontic. arco
ff trem. dim. poco a poco
pp
div. in 3
ff dim. poco a poco
trem.
pp
div. in 2
pp

6 Molto moderato $\text{♩} = 54$

Fl. II (trem.) *pp* pochiss. al *p* I (trem.) *p* *pp*

Cor. I solo con sord. *pp*

V-ni I unis. non tanto *pp* non cresc.

V-ni II non tanto *pp* pochiss.

V-le non tanto *pp* ord. *ppp* ord. *ppp*

V-c. non tanto *pp* non tanto *pp*

Fl. I II *pp*

Ob. II III

Cl. II

Cl. b. II

Fag. II III *pp*

Cor. I *mp* sempre col legno ord. con sord.

V-ni I *mp* col legno *poco sf pp sub.* ord. con sord.

V-ni II *mp* col legno *sf pp sub.* ord. con sord.

V-le *mp* col legno ord. *ppp*

V-c. *mp* col legno

7 Vivo $\text{♩} = 88$

Cl. b. II solo *pp*

Fag. II solo *pp*

Cor. I senza sord. *pp* possibile

V-ni I senza sord. flautando

V-ni II senza sord. flautando trem.

V-le flautando trem.

8

Fl. I *mf* *cresc.*

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

Cl. p. I *mp* *cresc.* *f*

Cl. I *p* *mf* *cresc.* *f*

P-tti *bacch. di Timp.* *p* *colli vergi* *p* *non troppo al* *mf*

Arpa I *mf* *cresc.* *f*

Arpa II *mf* *cresc.* *f*

Arpa III *mf* *cresc.* *f*

8

V-ni I *poco cresc.* *mf* *ord.* *cresc.* *f*

V-ni II *mf* *pizz.* *arco* *mf* *più f* *ancore più f* *f*

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

V-c. *flautando* *poco cresc.* *mf* *flautando* *f* *(trem.)*

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

9

Fl. *p* *sempre non cresc.*

Ob. *mf* *p non cresc.*

Cl. p. *mf* *mp* *p non cresc.*

Cl. *mf* *mp* *p non cresc.*

Fag. *p non cresc.* II. III *p non cresc.*

Tr-lo

P-tti

Cel. *p*

Arpa I *mp gliss.* *mp*

Arpa II *sol $\dot{4}$*

Arpa III *pp gliss. non cresc.* *do $\dot{4}$, re \flat , mi \flat , fa $\dot{4}$, sol, la $\dot{4}$, si $\dot{4}$,*

V-ni I *mf* *non cresc.* *p poco a poco dimin.*

V-ni II *mf* *mp non cresc.* *non cresc.*

V-le *mf* *mp* *non cresc.* *tremolo a punta d'arco* *p*

V-c. *p* *mp non cresc.* *mp non cresc.* *tremolo a punta d'arco* *p*

C-b.

Picc.
p *pp* *ppp*

Fl.
I
II
sempre non cresc.

Ob.

Cl.
I, II a 2
piu f

Cl. b.
pp

Tr - lo

Cel.

Arpa I
gliss. p *pp* *ppp*

Arpa II
p *do 7, si b* *gliss. p* *pp* *ppp*

Arpa III
mf *gliss.* *mp*

V-ni I
p *tremolo a punta d'arco* *ppp*

V-ni II
p *tremolo a punta d'arco*
1 pult *tremolo a punta d'arco*
2 pult *tremolo a punta d'arco* *ppp*
3 pult *tremolo a punta d'arco* *ppp*

V-le
4 pult *tremolo a punta d'arco* *ppp*
5 pult *tremolo a punta d'arco* *ppp*
6 pult *tremolo a punta d'arco* *ppp*

V-c.
1 pult *tremolo a punta d'arco* *ppp*
2 pult *tremolo a punta d'arco* *ppp*
3 pult *tremolo a punta d'arco* *ppp*

ppp

10

Picc. *pp* *ppp* *poco più f* *poco più f*

Fl. *p*

Ob. I *pp* *pp sub.* *p* *pp sub.*
 II *pp* *pp sub.* *p* *pp sub.*

Cl. b. I, II *pp* *pp sub.* *p* *pp sub.*

Fag. I, II *pp* *pp sub.* *p* *p*

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

Cel. *mf* *sim.*

Arpa I *p* *gliss.* *sim.*

Arpa II *p* *gliss.* *sim.*

Arpa III *p* *gliss.* *sim.*

Piano *pp* *sim.*

10

V-ni I *ppp* *trem.* *p* *poco* *ppp sub.* *ppp sub.* *p* *p sub.* *p*

V-ni II *ppp* *div. in 4* *ppp* *trem.* *pp* *poco* *ppp sub.* *pp* *p sub.* *p*

V-le *div. in 2* *ppp* *div. in 2* *mp* *poco* *ppp sub.* *pp* *p sub.* *p*

V-c. *ppp* *ppp sub.* *p* *p sub.* *p*

C-b. *ppp* *4 soli* *pp* *pp sub.* *pp*

Fl. II *mf*
 Ob.
 Cl. p. *p*
 Cl. I, II *mf*
 Cl. b. *mf*
 Fag. *mf*
 Cel.
 Arpa I, II, III
 V-ni I *mf*
 V-ni II *mf* *molto dim.*
 V-le *mf*
 -V.-c. *mf* *molto*
 C-b. *pp* *4 soli*

Musical score for orchestral instruments. The score is divided into two systems. The first system includes Flute II, Oboe, Clarinet in C (p), Clarinet I and II, Clarinet in B-flat, Bassoon, Cello, and three Arpas. The second system includes Violin I, Violin II, Viola, Double Bass, and Contrabass. The score features various dynamics such as *mf*, *p*, *pp*, *f*, *mp*, *p*, *sf*, and *poco*. Performance instructions include *trillo*, *pizz.*, *sf non troppo*, *con sord.*, and *4 soli*. A box containing the number '11' is present at the beginning of the first system and above the Violin I staff in the second system.

12

Ob. *I solo*
I p

Cl. *p*

Cor. *I, II*
(ouvert) p
III

V-ni I *div. arco*
pp

V-ni II *div. arco*

V-le *arco*
p *cresc.*

13

Fl. *I*
f 3 *quasi trillo*

Ob. *II, III*
f 3 *(quasi trillo)*

C. ingl. *f 3* *(quasi trillo)*

Cl. p. *f 3* *quasi trillo ff 5*

Cl. *ff*

Cl. b. *f* *quasi trillo*

Fag. *I*
f 3

Cor.

Cel. *f*

Archi *unis.*
sul pontic. f
pizz.

ПЛЯС ЖАР-ПТИЦЫ

Dance of the Firebird

14 Allegro rapace ♩ = 80

Picc. *p* *mp* *p* *mf*

Fl. *mp* *p* *mf*

Ob. *p* *mf*

Cl. p. *p* *mf*

Fag. *mf*

Cel. *mf*

V-ni I *ord. con sord. p* *mf*

V-ni II *ord. con sord. p* *mf*

V-le *con sord. p* *mf*

V-c. *con sord. pizz. p* *cresc.* *mf*

Picc. *p* *mf*

Fl. *p* *mf*

Ob. *p* *mf*

Cl. p. *p* *mf*

Fag. *mf*

Cel. *mf*

V-ni I *p* *mf*

V-ni II *p* *mf*

V-le *mf*

V-c. *p* *cresc.* *mf*

15

Picc. *f* *mf* *p*

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

Ob. *f* *mf* *p* I II. III

C. ingl. *mf* *p*

Cl. p. *mf* *p*

Cl. *mf* *p*

Cl. b. *mf* *p*

Fag. *mf* *legg.* *p* II

Cor. *p* I. II III

Cel. *p*

Arpa I *gliss.* *f* *do, re, la* *p*

Arpa II *gliss.* *f*

Arpa III *f*

15

V-ni I *p* *f* *mf* *p*

V-ni II *p* *f* *mf* *p* arco pizz.

V-le *p* *f* *mf* *p*

V-c. *arco* *pizz.* *non div.* *f* *arco*

C-b. *div.* *mf* *tr* *f* *unis.* *p*

Picc. *mf* *mp* *p* *mf*

Fl. *p* *mf*

Cl. p. *mf*

Cl. *p* *mf*

Cl. b. *p*

Fag. *p*

Cor. I, II, III

Arpa I *mf*

Arpa II *mf*

Arpa III *mf*

Arpa I *mf*

Arpa II *mf*

Arpa III *mf*

V-ni I *p* *pizz.* *arco* *f*

V-ni II *p* *pizz.* *cresc.* *sf (poco)*

V-le *p* *cresc.* *pizz.* *mf*

V-c. *p* *div. in 3*

C-b. *p*

16

Picc. *p* *f* *mf* *mp*

Fl. *mf* *mp*

Ob. I. II a 2 III *mf* *f* I. II a 2 III *f*

C. ingl. *f* *f*

Cl. p. *f*

Cl. I. II *f* *mf*

Cor. III *f* con sord. I *f* con sord. II. III *f*

Tr-be *f* *f*

Cel. *f*

Arpa I *mf*

Arpa II det. rei *f* gliss. *mf*

Arpa III *f*

V-ni I I pult Altri non div. arco *f* pizz. div. *mf* non div. *ff* pizz. arco *p* cresc.

V-ni II *ff* pizz. arco *f* *ff* pizz. arco *p* cresc.

V-le *ff* pizz. arco *f* pizz. *mf* *ff* pizz. arco *p* cresc.

V-c. div. in 3 senza sord. *f* senza sord. *f* senza sord. *f*

17

Picc. *mf* *f*

Fl. I *mf* *f* *ff*

Fl. II, III *mf* *f* *ff*

Ob. I, II a 2, III *f*

C. ingl.

Cl. p. *mf* *f*

Cl. I *mf* *f*

Cl. II *mf*

Cor. I, II, III bouches *f*

Tr-be I, II, III *f*

Cel. *f*

Arpa I *f*

Arpa II *mf* *f gliss.*

Arpa III *mf*

V-ni I I pult *f* *col tutti* *f* *pizz.*

V-ni II *mf* *Altri* *div.* *mf* *ff pizz.* *arco* *ff pizz.* *div. in 2*

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

V-c. *mf* *mf pizz.* *ff* *arco* *ff* *pizz.* *pizz.*

Picc. *f* *mp* 3

Fl. *f* *p* 3 *mp* 3

Ob. I, II *f* *mf*

C. ingl. *f*

Cl. p. *f* *p* 3

Cl. I *mp* *p* 3

Cor. I, II, III I ouvert *f*

Tr. be II, III

Cel.

Arpa I *f* gliss.

Arpa II

Arpa III *f* gliss.

V-ni I *arco* *mf* *f* *p* 3 3 3

V-ni II *arco* *mf* *f* *pizz.* *p*

V-le *arco* *f* *pizz.* *p*

V-c. *arco* *f* *pizz.* *p*

18

Picc.
 Fl.
 Ob.
 Cl. p.
 Fag.

Cel.

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

Picc.
 Fl.
 Ob.
 Cl. p.
 Fag.

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

poco a poco cresc.

poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

pizz. poco a poco cresc.

pizz. poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Cel.

Arpa I

Arpa II

Arpa III

V-ni I

V-ni II

V-le

V-c.

C-b.

I, II, III

mf legg.

mf legg.

mp 3

C-dur *gliss.*

f arco *pizz. 3*

f arco *pizz. 3*

f arco *pizz. 3*

f arco *pizz. 3*

senza sord. *mf*

senza sord. *mf*

Picc. I.II

Fl. III

Ob. II.III

C. ingl. I

Cl. p. I

Cl. II

Cl. b.

Fag. I

Cel.

Arpa I *gliss.*

Arpa II *la#, sib*

Arpa III *la#, sib*

V-ni I

V-ni II *arco*

V-le *arco*

V-c. *arco* *pizz.* *arco*

C-b. *mf* *mp*

brillante mf

tr

gliss.

la#, sib

arco

pizz.

arco

mf

mp

Picc. *pp sempre*

Fl. I *pp sempre*

Fl. II *pp sempre*

Ob. *f*

C. ingl. *f*

Cl. p. *f* *pp sempre*

Cl. *f* *pp sempre*

Cl. b. *f* *pp sempre*

Cel.

Arpa I *f gliss.*

Arpa II *f gliss.*

Arpa III *f gliss.*

V-ni I *flautando* *pp sempre flautando*

V-ni II *flautando* *pp sempre*

V-le *flautando* *pp*

V-c. *pp*

C-b. *pp*

20

20

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl. p.
 Cl.
 Tr-be
 Cel.
 Arpa I
 Arpa II/III
 Piano
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

Musical score for page 28, featuring various instruments and their parts. The score includes dynamics such as *pp*, *mf*, *f*, and *sf*, and performance instructions like *ord.*, *pizz.*, and *senza sord.*. It also contains markings for fingerings and articulation.

21 22 Allegro $\text{♩} = 69$

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl. p.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr-be
 Arpa I

21 22 Allegro $\text{♩} = 69$

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

ПЛЕНЕНИЕ ИВАНОМ - ЦАРЕВИЧЕМ
ЖАР-ПТИЦЫ

Capture of the Firebird by Prince Ivan

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes I and II, Oboes I and II, Clarinet in G (solo), Clarinet in C (I and II), Clarinet in Bb, and Bassoon (I). The string section consists of Violins I and II, and Cellos/Double Basses. The harp is divided into two parts, Arpa I and Arpa II. The score includes various dynamic markings such as *mp*, *f*, *p*, *mf*, *arco*, *spicc. assai*, and *sempre stacc.*. The woodwinds and strings play rhythmic patterns, while the harp provides a melodic accompaniment. The bassoon and double bass parts feature a steady, staccato accompaniment.

Picc. I II
 Fl. I II a2
 Ob. I II a2 III
 C. ingl.
 Cl. p.
 Cl.
 Cl. b.
 Fag. I II
 Tr-be I II senza sord.
 Cel.
 Arpa I do^b, re^b, (1a2)
 Arpa II
 Arpa III
 V-ni I pizz.
 V-ni II pizz. arco pizz.
 V-le pizz. arco pizz.
 V-c. pizz. arco
 C-b.

Musical score for page 31, rehearsal mark 23. The score includes parts for Piccolo, Flute (I, II a2), Oboe (I, II a2, III), Clarinet in G (C. ingl.), Clarinet in Bb (Cl. p.), Clarinet in C (Cl.), Clarinet in Bb (Cl. b.), Bassoon (Fag. I, II), Trumpet (Tr-be I, II senza sord.), Cymbal (Cel.), Arpa I (with notes do^b, re^b, (1a2)), Arpa II, Arpa III, Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Violoncello (V-c.), and Double Bass (C-b.). The score features various dynamics such as *mp*, *mf*, *pp*, *f*, and *pp*, and articulation markings like *pizz.* and *arco*. Rehearsal mark 23 is indicated at the top and bottom of the page.

24

25

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Tr-be

Cel.

Arpa I

V-ni I

V-ni II

V-le

V-c.

C-b.

Musical score for woodwinds and strings, measures 24 to 25. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet in C (Cl. p.), Clarinet in Bb (Cl.), Trumpet and Trombone (Tr-be), and Cello (Cel.). The woodwinds play complex rhythmic patterns with triplets and slurs. Dynamics range from *ff* to *mf*. The strings play a steady accompaniment. The Arpa I part has a 'fa:' marking.

24

25

Musical score for strings, measures 24 to 25. The score includes parts for Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Violoncello (V-c.), and Contrabass (C-b.). The strings play a rhythmic accompaniment with slurs and accents. Dynamics range from *p* to *arco*. The Viola part starts with a 'pizz.' marking.

Picc. *sempre stacc.*
 Fl. *sempre stacc.*
 Ob. *p*
 C. ingl. *p*
 Cl. p. *sempre stacc.*
 Cl. *sempre stacc.*
 Arpa I
 Arpa II
 Arpa III
 V-ni I *pizz.*
 V-ni II *pizz.*
 V-le *a punta d'arco*
 V-c. *p*
 C-b. *pizz.*

sempre stacc.

27

Picc.

Fl.

Ob.

Cl. p.

Cl.

Cor.

Arpa I

Arpa II

Arpa III

V-ni I

V-ni II

V-le

V-c.

C-b.

sempre stacc.

stacc.

8

I, II a 2

stacc.

cresc.

f 3

senza sord.

bouchés cuivrez.

ff dim.

p

sf

sf

p

ff dim.

p

sf

sf

p

27 *pizz.*

mf

div. fff

fff

f

div. fff

fff

f

fff

pizz.

fff

fff

f

f

a punta d'arco

mf

sim.

pizz.

b

28 poco a poco rallen.

Picc. *mf* *p* muta in Fl. III

Fl. *mf* *p*

Ob.

C. ingl.

Cl. p. *mf* Cl. p. muta in Cl. III in A

Cl. *a2*

Cl. b.

Fag.

C-fag.

Cor. *sf* *sf* *sf* *p* *poco sf* *p*

Tr-be *sf* *sf* *sf* *p* *poco sf* *p*

Arpa I

Arpa II

28 poco a poco rallen.

V-ni I *meno f*

V-ni II *meno f*

V-le *V-la solo arco* *gli altri dim.*

V-c.

C-b.

29 Adagio ♩ = 112

Fl. I.II

Ob. I cant. espr. ma p poco poco più

C. ingl. I cant. espr. ma p poco poco più

Cl. II.III p

Cl. b. p

Fag. I.II III pp pp

C-fag. pp

Cor. pp

Arpa I p la# p sempre la#

Arpa II p

29 Adagio ♩ = 112

V-ni I div. arco con sord. pp

V-ni II pizz. p senza sord. solo G unis. arco con sord. pp

V-le cant. espr. ma p (gli altri) poco poco più con sord. arco pp

V-e. pizz. p con sord. arco pp

C-b. p mp

30

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

C-fag.

Arpa I

Arpa II

mib, sol^b, la^b

mi^b, la^b

30 sul G

V-ni I

V-ni II

V-le

V-c.

C-b.

cant. espr. ma p

tremolo flautando

pizz.

p con sord.

tutti pp

pp

pizz.

p

pp

con sord.

pp

p

arco

arco

arco

arco

31

Picc.

Fl.

Ob. *I*
dolce espr. *3* *3* *3* *3* *3* *3* *dim.*

C. ingl. *p*

Cl.

Cl. b. *mf*³ *mf*

Fag.

C-fag.

Cor. *pp+*

Arpa I

Arpa II

31

V-ni I *pp* *7*

V-ni II *pp* *ord.* *sempre pp* *sempre pp* *7*

V-le

V-c. *p* *cant.* *3* *ten.*

C-b.

32

Picc. *solo*
mf cant. espr. *mf* *riten.*

Fl. *I*
mf cant. espr.

Ob. *III*
mp

C. ingl. *mp*

Cl. *II, III*
mf *poco*

Cl. b. *mf*
Cl. III muta in Cl. p. in D

Fag.

Tr-be *I, II*
con sord. *mf*

Arpa I

Arpa II

32

V-ni I *p* *f* *riten.*

V-ni II *p* *f*

V-le *p* *f*

V-c. *solo*
mf *arco* *pizz.* *f* *p*
altri div. pizz. *arco* *pizz.* *arco*

C-b. *p* *con sord.* *arco* *f* *p*

tutti Celli div. in 3

33 Allegretto

Picc:

Fl.

Ob.

Cl.

Cl. b.

Fag.

P-tti

Cassa

Cel.

Arpa I

Arpa II

Arpa III

33 Allegretto

Archi

Musical score for orchestra and strings, measures 33-36. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Percussion (Tutti and Cassa), Cello, Arpa I, Arpa II, Arpa III, and Strings. The music is in 3/4 time and marked "Allegretto".

Flute (Fl.): Melodic line with fingerings 1, 7, and 6. Dynamic *mf*.

Bassoon (Fag.): Triplet patterns. Dynamics *pp* and *p*.

Arpa I, II, III: Accompanying patterns. Dynamics *p* and *mf*.

Archi (Strings): Rhythmic pattern of eighth notes. Dynamics *f*, *mf*, *p*. Markings: *col legno*, *pizz.*

34

Picc.

Fl.

I solo

mf

Ob.

Cl.

Cl. b.

Fag.

P-tti

Cassa

Cel.

Arpa I

Arpa II

Arpa III

34

Archi

col legno

pizz.

col legno

pizz.

col legno

pizz.

col legno

pizz.

col legno

pizz.

col legno

pizz.

col legno

pizz.

col legno

pizz.

Musical score for page 41, measures 34-37. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Percussion (P-tti, Cassa), Cello, Arpa I, Arpa II, Arpa III, and Archi. The Oboe part features a 'I solo' section starting at measure 34 with a 'mf' dynamic. The Archi part has a rhythmic pattern of 'col legno' and 'pizz.'

molto rit. 35 a tempo

Fl. I *mf*

Fl. II *p*

Ob.

Cl. *p*

Cl. b.

Fag.

P-tti

Cassa

Cel.

Arpa I

Arpa II

Arpa III

molto rit. 35 a tempo

Archi

col legno pizz.

Fl. I

Ob. II

Cl. I

Fag. I

P-tti

Cassa

Arpa I

Arpa II

Arpa III

V. c. col legno pizz. col legno pizz. col legno pizz. col legno pizz.

C. b. col legno pizz. col legno pizz. col legno pizz. col legno pizz.

36

Fl. I

Ob. II

Cl. I

Arpa I

Arpa II

Arpa III

V. le col legno pizz. col legno pizz. col legno pizz. col legno pizz.

V. c. col legno pizz. col legno pizz. col legno pizz. col legno pizz.

37

allarg.

Fl. I *mp*

Fl. II *mf*

Fl. III *mp*

Ob.

Cl.

Cl. b.

Fag.

Arpa I

Arpa II *f*

Arpa III *mf*

37

allarg.

V-ni I

V-ni II

V-le

V-c. *p* *pizz.*

C-b. *p*

38 Adagio ♩ = 112

Fl. I.II *mf*

Ob. I.II a2 *mf*

C. ingl. *p*

Cl. I *mf*
II *mf*

Cl. b. *mf*

Fag. *p*

Cor. I.II (ouvert.) *mp*
III (ouvert.) *mp*

Arpa I *pp*

Arpa II *p*
pp

V-ni I *mf cant.*
p

V-ni II *p*
pp sempre

V-le *p* sul G
p cant.

V-c. arco *p*
pp sempre

C-b. *p*
pp
poco cresc.

39

Fl. I.II *mf*

Ob. *a2*

C. ingl.

Cl. I.II

Cl. b.

Fag. *mp* *mf*

Cor. *dim.* *mp*

Arpa I *fa*

Arpa II *fa*

II. III *mf*

I *mp*

Detailed description: This section of the score covers measures 39 to 41. It includes staves for Flute (I and II), Oboe, English Horn, Clarinet (I and II), Bass Clarinet, Bassoon, and Cor Anglais. The woodwinds play various melodic and harmonic lines, often with triplets and slurs. Dynamics range from mezzo-forte (mf) to mezzo-piano (mp). The Cor Anglais part features a melodic line with a diminuendo (dim.) and a mezzo-piano (mp) dynamic. The Arpa (Harp) parts provide a rhythmic accompaniment with a 'fa' (f) dynamic.

39

V-ni I *mp* *cresc.*

V-ni II *p* *poco cresc.*

V-le *mp* *poco cresc.*

V-c. *pp* *poco cresc.* *cant.*

C-b. *pizz.* *arco* *pp* *p* *poco cresc.* *pizz.*

Detailed description: This section of the score covers measures 39 to 41 for the string ensemble. It includes staves for Violin I, Violin II, Viola, Violoncello (V-c.), and Contrabasso (C-b.). The Violin I part starts with a mezzo-piano (mp) dynamic and a crescendo (cresc.). The Violin II and Viola parts start with piano (p) dynamics and a poco crescendo (poco cresc.). The Violoncello part starts with mezzo-forte (mf) and a poco crescendo. The Violoncello and Contrabasso parts have a piano (pp) dynamic. The Contrabasso part includes a pizzicato (pizz.) section and an arco section. The Violoncello part has a cantabile (cant.) marking. The score is marked with 'Tempo rubato'.

Picc. *mf* *dim.* *pp*

I. II

Fl. *mf* *f* *pp*

III

Ob. *f* *p dolce*

C. ingl. *f cant.*

Cl p. *f cant.* *pp*

Cl. *f cant.* *pp*

Cl. b. *cant.* *mp* *pp*

Fag. *f*

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

IV ouvert.

Arpa I

Arpa II

V-ni I *solo* *f ma non troppo* *pp* *flautando*

altri

V-ni II *f cant.* *dim.* *pp* *flautando*

f cant.

V-le *f ma non troppo* *dim.* *pp*

f cant. *dim.* *pp*

V-c. *f* *arco* *dim.* *pp*

C-b. *f* *dim.* *pp* *pizz.*

43 Vivo ♩ = 144

Picc. *f* *p* *mf*

Fl. *f* *mf*

Ob. *f*

C. ingl. *f*

Cl. p. *f* solo *mf*

Cl. *f*

Cl. b. *f*

Fag. *f*

Cor. *f*

Cel. *f*

Arpa I *f*

Arpa II *f*

43 solo Vivo ♩ = 144

V-ni I *f* pizz. *arco* *p*

V-ni II *f* pizz. *arco* *mf*

V-le *f* pizz. *mf*

V-c. *f* pizz.

44 L'istesso tempo (Moderato ♩ = 72) poco rit. 45 Meno mosso ♩ = 54 46

Picc. Fl. Ob. C. ingl. Fag. Cor. Tr-ni

I solo pp

solo con sord p

con sord. I > mf

mf soli a 3

44 L'istesso tempo (Moderato ♩ = 72) poco rit. con sord. 45 Meno mosso ♩ = 54 flautando 46 ord.

V-ni I div. in 4 V-ni II div. in 4 V-le div. in 3 V-c. div. in 3

p dim. p con sord. p dim. p arco molto dim. p dim. p arco

pp flautando pp flautando pp flautando pp flautando

ord. ord. ord. ord.

47

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Cor.

Tr-ni

Sil.

Cel.

Arpa I

Archi

sempre sim.

mf

p

mf

p

mf

p

mf

mf

f

con sord.
col legno
unis.

con sord.
col legno
unis.

con sord.
col legno
unis.

con sord.
col legno
unis.

mf

mf

47

Picc. I
 Fl. II, III
 Ob.
 C. ingl.
 Cl. p.
 Cl. I, II (muta in B)
 Cl. b. (a³)
 Fag. (a³)
 Cor. III, IV (senza sord.)
 Tr. ni (senza sord.)
 Sil.
 Cel.
 Arpa I
 V-ni I (ord., pp sempre)
 V-ni II (mf, pizz., pp sempre)
 V-le (ord., pp sempre)
 V-ce (ord., pp sempre)

*I solo
3
dolcissimo*

Musical score for the appearance of the thirteen enchanted princesses, page 48. The score includes parts for Piccolo, Flutes (II, III), Oboe, Clarinet in G (C. ingl.), Clarinet in C (I, II, muta in B), Clarinet in B-flat (Cl. b. a³), Bassoon (Fag. a³), Horns (III, IV), Trumpets (Tr. ni), Trombones (Sil., Cel.), Harp (Arpa I), Violins (I, II), Viola, and Cello. The music features complex rhythmic patterns, triplets, and dynamic markings such as pp, mf, and dolce.

49

Fl. I solo
dolciss.

Ob. I solo
dolciss.

Cl. I, II
pp

Cor. I con sord.
p
II con sord.
pp
III, IV con sord.
pp

Cel.

Arpa I

49 solo
senza sord.

V-ni I
trem.
pp
trem.
pp

V-ni II
sem,pre trem.
pp
sem,pre trem.
pp

V-le
trem.
pp
trem.
pp

V-c.

p espr.

I poco riten. 50 a tempo

Ob.

Cl. I.II

Cl. b.

Cor.

V-ni I solo senza sord. cant. sempre

V-ni II

V-le solo senza sord. cant. sempre

V-c.

I.II muta in A

51

Ob.

Fag.

V-ni I tutti div. unis. portamento

V-ni II

V-le div. unis.

V-c. tutti div. sim.

Ob. II

Fag. III

V-ni I

V-ni II

V-le

V-c.

meno f 3

dim.

solo (senza sord.)

p cant.

52 Cadenza

Fl.

Ob.

Fag.

Cel.

Arpa I

V-ni I

V-ni II

V-le

V-c.

mf colla parte

mf colla parte

solo con sord.

stesso

Scherzo

55 Allegretto $\text{♩} = 84$

Picc. p

Fl. f

Ob. p

Cl. ingl. $legg.$

Cl. p. p

Cl. f

Cl. b. f

Fag.

Cor. III p

Cel.

Arpa I mf

Arpa II mf

55 Allegretto $\text{♩} = 84$

V-ni I $con\ sord. V$ mf

V-ni II mp $pizz.$ p

V-le mf mf

V-c. p

56

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Fag.

Cor.

Arpa I

Arpa II

56

V-ni I

V-ni II

V-le

V.c.

57

Fl. *mf cresc.*

Ob. *II. III cresc. mp*

C. ingl.

Cl. p. *cresc.*

Cl. *I mf*

Cl. b. *mf*

Fag. *tr*

Cor. *mp*

Tr-be *I. II (sord.) p*

Cel. *mf*

Arpa I *mf cresc. mf*

Arpa II

V-nosolo *senza sord. pizz.*

V-ni I *mp div. tr cresc.*

V-ni II *mp div. poco sf pizz. arco pizz. arco pizz. cresc. arco pizz.*

V-le *div. arco 3 6 7*

V-c. *div. mf 3 3*

57

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Tr-be

Cel.

Arpa I

Detailed description of the top section of the score: This section contains staves for Piccolo, Flute, Oboe, Cor Anglais, Clarinet in C, Clarinet in Bb, Bassoon, Trumpet, and Cymbal. The Piccolo part is mostly rests. The Flute part starts with a first finger trill (I) at a mezzo-forte (mf) dynamic, followed by a crescendo (cresc.) and another first finger trill. The Oboe part features a second and third finger trill (II, III) with a crescendo, followed by a first finger trill (I) with dynamics ranging from mezzo-piano (mp) to fortissimo (sf). The Cor Anglais part has a piano (p) dynamic with a crescendo. The Clarinet in C part has a first finger trill (I) and a mezzo-forte (mf) dynamic. The Clarinet in Bb part has a second finger trill (II) with a mezzo-forte (mf) dynamic. The Bassoon part has a first and second finger trill (I, II) with a mezzo-forte (mf) dynamic and a staccato (stacc.) marking. The Trumpet part has a rhythmic pattern. The Cymbal part has a rhythmic pattern. The Arpa I part has a mezzo-forte (mf) dynamic with a crescendo.

V-no solo

V-ni I

V-ni II

V-le

V-c.

Detailed description of the bottom section of the score: This section contains staves for Violin Solo, Violin I, Violin II, Viola, and Violoncello. The Violin Solo part has a first finger trill (I) with a mezzo-forte (mf) dynamic and a crescendo, followed by a first finger trill (I) with a mezzo-forte (mf) dynamic. The Violin I part has a first finger trill (I) with a mezzo-forte (mf) dynamic and a crescendo, followed by a first finger trill (I) with a mezzo-forte (mf) dynamic and a poco fortissimo (poco sf) dynamic. The Violin II part has a first finger trill (I) with a mezzo-forte (mf) dynamic and a crescendo, followed by a first finger trill (I) with a mezzo-forte (mf) dynamic and a poco fortissimo (poco sf) dynamic. The Viola part has a first finger trill (I) with a mezzo-forte (mf) dynamic and a crescendo, followed by a first finger trill (I) with a mezzo-forte (mf) dynamic and a poco fortissimo (poco sf) dynamic. The Violoncello part has a first finger trill (I) with a mezzo-forte (mf) dynamic and a crescendo, followed by a first finger trill (I) with a mezzo-forte (mf) dynamic and a poco fortissimo (poco sf) dynamic.

Picc. *mf*
 Fl. *mf* *poco* *mp* *mf* *p*
 Ob. *mp* *sf* *poco a poco cresc.* *mp* *mf*
 Cl. p. *p* *mp* *poco* *mf* *f* *p*
 Cl. *p* *poco* *mf* *f* *p*
 Cl. b. *p* *mf* *f* *p*
 Fag. *I. II* *stacc.* *poco a poco cresc.* *cresc.*
 Cel. *f*
 Arpa I *f*
 Arpa II *f*
 Arpa III *f*
 V-no solo *con sord.*
 V-ni I *poco sf* *p* *più* *cresc.* *f*
 V-ni II *poco sf* *pizz.* *p* *più* *cresc.* *f*
 V-le *mf* *p* *più* *cresc.* *f*
 V-e *poco sf* *legg.* *poco a poco cresc.* *f* *pizz.* *sf*

stacc. sempre

Picc. *p* *stacc. sempre* *mp* *p* *mp* *poco* *mf* *mp*

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

Fl. II, III *p* *stacc. sempre* *mp* *p* *mp* *mf* *mp*

Ob. I *p* *stacc. sempre* *mp* *p* *mp* *mf* *mp*

Ob. II, III *p* *stacc. sempre* *mp* *p* *mp* *mf* *mp*

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

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

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

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

Cl. b. *mp* *p* *mf* *mp*

Fag. I *mf* *f*

Cel.

Arpa I *mf*

Arpa II *mf* re#, fa#, mi#

Arpa III *mf* re#

spicc. sempre

V-ni I *tutti* *div. spicc. sempre* *p* *mf* *mp* *mf* *mf* *mf*

V-ni II *p* *spicc. sempre* *mf* *mp* *mf* *f ma non troppo* *mf*

V-le *unis. pizz.* *p sub.* *mf* *f ma non troppo* *mf*

V.c. *p* *mf* *dim* *mf* *f ma non troppo* *dim.*

60 *solo*
dolce
 Cl.
 I con sord.
 pp
 III, IV con sord.
 pp
 V-ni I *leggeriss. spicc.*
 mf
 V-ni II *leggeriss. tr tr tr tr*
 mf
 V-le 1 V-la sola senza sord.
 p
 poco
 pp
 V-c. pizz.
 p

61
 Fl. I
 mp dolce
 3
 Cl.
 I
 Fag.
 Cor. (con cord.)
 pp
 V-ni I *spicc.*
 pp poco pp
 V-ni II
 pp poco pp
 V-le sola
 con sord.
 V-c.

62

63

Picc. *I* *II* *I, II*

Fl. *mf* *p* *III*

Ob. *I* *II* *p stacc.* *p stacc.*

Cl. p. *p* *trm* *trm* *mf* *p*

Cl. *I* *II* *p* *trm* *trm* *mf* *p*

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

Cor. *b p* *p*

Cel. *mf* *3*

Arpa I *p* *f*

Arpa II *mf*

Arpa III *f*

62

63

V-ni I *senza sord.* *a punta d'arco* *p*

V-ni II *senza sord.* *a punta d'arco* *p*

V-le *tutti div.* *leggieriss.* *leggieriss.* *pizz.* *p* *arco* *p*

V.c. *p* *mp* *div.* *pizz.* *p* *unis.* *p*

Picc. *mp* *mf*

Fl. *mp* *p* *mf* *f* *mf* *8*

Ob. *mf* *p*

Cl. p. *mf* *mp* *mf* *mf* *f* *f*

Cl. *mf* *mp* *mf* *mf* *f* *f*

Fag. *mf* *mp* *mf* *mf* *f* *f*

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

Cel. *3* *3* *3*

Arpa I *mp* *mp* *mi b* *mf*

Arpa II *mi #* *f* *mf* *f* *7* *f*

Arpa III *f* *mf* *f* *mf* *mi b*

V-ni I *p* *p* *p* *mf*

V-ni II *p* *p* *mp* *mf* *cresc.*

V-le *7* *p* *mp* *mf* *cresc.*

V-c. *mf* *p* *mf* *mf*

64

65

66

Picc. *f* I

Fl. II, III 8 *f* *p stacc.* *p* *cresc.* *p sub.* II

Ob. I *p sub.* II *p sub.*

Cl. p.

Cl.

Fag.

Cor. IV *p* *senza sord.* II *mp poco cresc.* *poco cresc.*

Cel.

Arpa I

Arpa II

Arpa III

65

66

V-ni I *ord.* *con sord.* *p cresc.* *p sub.*

V-ni II *ord.* *con sord.* *p cresc.* *con sord.* *pizz.* *arco* *p*

V-le *p sub.* *pizz.* *p*

V.c. *p* *f* *p*

Picc. *mf* *mp* *p stacc.* *mf* *mp*

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

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

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

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

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

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

Cl. b. *mf* *mp* *p* *mf* *mp* *mf*

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

Tr. - be I, II (sord.) *p*

Cel. *p*

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

Arpa II *mp*

V-no solo *pizz.*

V-ni I *mf* *mp* *p* *mf* *mf* *tr*

V-ni II *mf* *mp* *p* *mf* *mp* *mf* *pizz.*

V-le *p* *mf* *arco*

V-c. *mf* *dim.* *p* *mf* *dim.* *div.* *mf*

Picc. *mf*

Fl. *I mf cresc.* *mf*

Ob. *II, III cresc.* *p sub.* *mf*

C. ingl. *p sub.*

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

Cl. *I* *II* *tr* *mf* *mp* *tr* *mf* *mp*

Cl. b. *tr* *mf* *tr* *mf*

Fag. *I, II a 2* *mf stacc.*

Tr. b. *I, II*

Cel.

Arpa I

V. no solo

V. ni I *tr* *cresc.* *p* *mf* *p*

V. ni II *arco pizz.* *arco pizz.* *cresc.* *arco* *tr* *mf* *pizz.* *arco*

V. le *3* *mf* *6* *3*

V. c. *arco* *pizz.* *mf* *mf*

Picc. *mf* *mp* *mf* *p sub.*
 Fl. *mf* *p* *poco* *mp* *mf* *p*
 Ob. I *mf* *p stacc.* *poco a poco cresc. all'* *f*
 Ob. II *mf* *p* *poco a poco cresc. all'* *f*
 Cl. p. *p* *poco* *f* *p*
 Cl. *mf* *p* *poco* *mf* *f*
 Cl. b. *p*
 Fag. I *p* *poco a poco cresc. all'* *f*
 Tr - be
 Cel.
 Arpa I
 Arpa II
 Arpa III
 V-no solo *con sord.* *arco* *8*
 V-ni I *mf* *p* *tr* *mp* *cresc.* *f*
 V-ni II *mf* *pizz.* *p* *arco* *mp* *cresc.* *f*
 V-le *mf* *pizz.* *p* *arco* *mp* *cresc.* *f*
 V-c. *mf* *arco* *legg.* *p poco a poco cresc. all'* *f* *pizz.* *p sub.* *poco* *f*

stacc.

Picc. *stacc. sempre*

Fl. *p stacc. sempre* *mf* *f*

Ob. I *stacc. p* *mf* *f*
 II *stacc. p* *mf* *f*

C. ingl. *mf* *f*

Cl. p. *mf* *f*

Cl. III *mf* *f*
 II *stacc. f*

Cl. b. *mf* *f*

Fag. I. II *p* *mf*

Cor. II *mf*

Cel.

Arpa I *mf*

V-ni I *stacc.* *f* *unis.*

V-ni II *stacc. p* *mf* *f*

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

V-c. *pizz. p* *mf* *f*

70 tutti div.

ВНЕЗАПНОЕ ПОЯВЛЕНИЕ
ИВАНА ЦАРЕВИЧА

Sudden Appearance of Prince Ivan

71 *Larghetto* ♩ = 52
Cor. *senza sord.* *I solo*
mp

Archi *senza sord.*
pp *unis. arco* *senza sord.* *pp*

72 *poco rit. a tempo*

Cl. *I solo*
pp

Cor. *I* *III senza sord.*
p

Archi *senza sord.*
pp *senza sord.* *pp*

74

Cor.

Archi *pizz.* *arco* *poco sf* *p*
pp sub. *poco sf pp sub. pizz.*

75 Moderato ♩=72 ritard. 76 a tempo

Picc. *p dolce*

Fl. *p dolce*

Ob. *I solo mf cant.*

Cl. p. *p dolce*

Cl. *I p dolce*

Cor. *I. II pp*
III. IV

Arpa I *mf*

75 Moderato ♩=72 ritard. 76 a tempo

V-ni I *dolce*

V-ni II *altri*

V-le

V-c. *con sord.*
p

C-b. *(pizz.)*

1 V-c. solo senza sord.
dolce cant.

Detailed description of the musical score: The score is for a woodwind and string ensemble. It begins at measure 75 with a tempo of Moderato (♩=72) and a key signature of two sharps (D major). The woodwind section includes Piccolo, Flute, Oboe, Clarinet in C, and Clarinet in B-flat. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The harp is also present. The score features various dynamics such as *p dolce*, *mf cant.*, *pp*, *dolce*, *con sord.*, and *pizz.*. There are also performance instructions like *I solo* for the Oboe and *1 V-c. solo senza sord.* for the Cello. The tempo changes to *ritard.* at measure 76 and then *a tempo*. The score is written in 2/4 time.

77 Più mosso ♩-92

Fl. I, II, III

Ob. II

Cl. I solo

Fag. I solo

mf dolce

mf cant.

Arch. solo

con sord.

tutti con sord.

con sord. pizz.

pp

78

Cl. I, II

Fag. I, II

Arch. div. sub. pp

dim. pp

poco

dim. pp

dim. pp

unis. div. pp

dim. pp

div. arco

pp

sempre pp

sub. pp

pp sub.

79

Cl. I solo dolce

Cor. I solo dolce

Arch. unis. pp sub.

simile

80 Poco meno mosso

81

Moderato ♩ = 72

rall. rit.

Picc. *pp*

Fl. *pp* *p*

Ob. *mf* *mp cant.* I solo

C. ingl. *mf*

Cl. p. *p*

Cl. *p*

Fag. *p*

Arpa I

Archi *pp* *p* senza sord. solo dolce cant.

82

Più mosso ♩ = 92

Fl. *p* I solo

Ob. *mp*

Cl. *mp dolce* I solo

Fag. *mp cant.* II, III

Cor. *mp dolce* I solo

Archi *mp* *pp* *pp sempre* con sord. tutti pizz. div. unis. arco

83

I. II a2

Fl. *mf* *poco mp cant.* *poco*

Cl. *p* *poco* *f*

Cor. *p* *poco* *I solo* *mp dolce* *f*

V-ni I *pp*

V-ni II *p*

V-le *p* *poco*

V-c. *div.* *pizz.* *p* *arco*

C-b. *div.* *arco* *p* *arco*

84

85

Picc. *p*

Fl. *I. II* *I solo* *mf*

Ob. *p dolce 3* *dolce 3*

Cl. p. *mf* *p*

Cl. *I. II* *f* *mf* *p*

Fag. *f* *p sub.* *mf* *p sub.* *pp*

Cor. *I. II* *mf* *p* *pp*

Archi *mf* *p* *pp* *mp* *p* *pp* *pizz. sempre non div.*

unis. *mf* *p* *pp* *mp* *p* *pp*

unis. *mf* *p* *pp* *mp* *p* *pp*

Fl. I II dolce I rit. poco

Cl. I II mf poco più f III espr.

Fag. I II III

Cor. I II IV p sempre I

Archi mf poco a poco dim. morendo mf arco cant. mf arco mp

mf poco a poco dim. morendo mp

86 a tempo

Fl. I II a 2 mp dim. pp rall.

Ob. I II f ben cant. mp dim. pp

Cl. p. I II mp dim. pp

Cl. I II mp dim. pp

Fag. I II III mp dim. pp

Cor. I III IV mp dim. pp

Arpa I p

Archi unis. div. p pp

87 Lento

Picc. *pp*

Fl.

Ob. *I solo p pp pp*

Cl. p. *solo p 3 3*

Cl.

Fag.

Cor. *I solo p I con sord. p 3*

Arpa I

87 Lento

V-ni I *pp sempre*

V-ni II *pp sempre*

V-la *pp sempre*

V-c. *pp senza sord. pp senza sord. pp*

C-b. *pp senza sord.*

88 *div. div. div. div. a 4*

rall. poco a poco

89 Più mosso $\text{♩} = 80$

Ob. *poco*

Cl. p. *pp dolciss.*

Cl. *pp*

Cl. b. *pp*

Tr-be *senza sord.* *mf*

3 Tr-be sur la scène *f*

Arpa I *poco a* *p*

Arpa II *p*

V-ni I div. in 4 *senza sord.* *morendo*

V-ni II div. in 4 *senza sord.* *morendo* *unis. senza sord. sul pontic.* *pp*

V-le div. in 4 *senza sord.* *morendo* *unis. senza sord. sul pontic.* *pp*

2 V-celli soli *senza sord.* *pp* *morendo* *unis. senza sord. sul pontic.* *pp*

III con sord. *pp sempre* *morendo* *senza sord. sul pontic.*

IV con sord. *pp sempre* *morendo* *senza sord. sul pontic.* *poco cresc.*

V con sord. *pp sempre* *morendo* *senza sord. sul pontic.* *pp poco cresc.*

VI con sord. *pp sempre* *morendo* *senza sord. sul pontic.* *pp poco cresc.*

C-b. *pp sempre* *morendo* *pp poco cresc.*

91

Picc.

Fl. II. III

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag. II. III

Cor. I. II III. IV

Arpa I

Arpa II

Arpa III

Archi

91

unis.

p

cresc. ma non troppo

cresc. ma non troppo

cresc. ma non troppo

p poco cresc.

pizz.

Arpa I

Arpa II

Arpa III

Archi

91

unis.

p

cresc. ma non troppo

cresc. ma non troppo

cresc. ma non troppo

p poco cresc.

pizz.

93 solo

Picc. *p* *mf* *p*

Fl. *mf* *mf*

Ob. *p*

C. ingl.

Cl. p. *solo* *mf* *mf*

Cl. *mf* *mf*

Cl. b. *mf*

Fag. *f* *f*

Cor. *senza sord.* *mf*

Arpa I

Arpa II

Arpa III

93

V-ni I *p* *quasi trillo*

V-ni II

V-le *poco*

V-c. *poco*

C-b. *poco*

94

accelerando

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Arpa I

Arpa II

Arpa III

94

accelerando

V-ni I

V-ni II

V-le

V-c.

C. b.

95 **Largamente**
assai

Stringendo

96 **Andante lamentoso** ♩=50

Woodwind section score including Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in C (Cl. p.), Clarinet in Bb (Cl. b.), Bassoon (Fag.), Bassoon in C (C-fag.), Horns (Cor.), and Arpas (Arpa I, II, III). The Piccolo part begins with a *solo* marking and *pp con teneréz.* The Flute part includes the instruction *Fl. III muta in Picc. II*. The Clarinet in Bb part features a *solo* section with *p* dynamics and triplet markings. The Horns part includes *I. II con sord.* and *III con sord.* markings. The Arpa I part begins with *p* dynamics.

95 **Largamente**
assai

Stringendo

96 **Andante lamentoso** ♩=50

String section score including Violins I (V-ni I), Violins II (V-ni II), Viola (V-le), Violoncello (V-c. div. in 4), and Contrabass (C-b.). The Violins I and II parts begin with *mf* dynamics. The Viola part includes *con sord.* and *senza sord.* markings. The Violoncello part includes *mp* dynamics. The Contrabass part includes *div. pizz.* and *mf* markings. The section concludes with *Altri Celli div. in 3* and *Tutti Celli div. in 4* markings.

string. poco a poco a tempo **97** Vivo assai ♩=120 string.

Picc. Fl. Ob. C. ingl. Cl. p. Cl. I II Cl. b. Fag. C-fag. Cor. Arpa I Arpa II Arpa III

string. poco a poco a tempo **97** Vivo assai ♩=120 string.

Archi

98 Allegro $\text{♩} = 120$

98 *Allegro* $\text{♩} = 120$

Picc. *ff* *a 2*

Fl. *ff* *a 2*

Ob. *ff*

C. ingl. *ff*

Cl. p. *ff*

Cl. *ff* *pp sub.*

Cl. b. *ff* *pp sub.*

Fag. *ff*

C-fag. *ff*

Cor. *ff*

3 Tr-be (B) *ff* *senza sord.*

3 Tr-be (A) *ff* *sur la scene (derriere la 1^{re} coulisse)* *con sord. a 3*

Tr-ni *ff*

Tuba *ff*

P-tti *ff* *bachetta di T-ro*

Tam-tam *p* *sur la scene*

C-lli *ff* *sur la scene*

Cel. *mf*

Arpa I *mf*

Arpa II *mf*

Arpa III *mf*

Piano *con moderatore*

98 *Allegro* $\text{♩} = 120$

Archi *ff* *sul pontic.* *pizz.*

unis. (pizz.) *ff*

This musical score page, numbered 87, features a variety of instruments. At the top, Flute I (Fl. I) and Flute II (Fl. II) parts are shown, with Flute I starting at a *pp* dynamic and both moving to *poco*. The Clarinet section includes parts for Clarinet in E-flat (Cl. p.), Clarinet in B-flat (Cl.), and Clarinet in Bass (Cl. b.), all of which also transition from *pp* to *poco*. The Trumpet (Tr.) and Trombone (T-t.) parts are marked with the instruction "(Dans la 1^{re} coulisse)". The Cello (C-lli) and Double Bass (T-t.) parts provide harmonic support with sustained notes. The Arpa (Harp) section consists of three parts: Arpa I, which has a *mf* dynamic and moves to *poco*; Arpa II; and Arpa III. The Piano part features a rhythmic accompaniment of chords. The Archi (Strings) section is at the bottom, with a *poco* dynamic marking. The score is written in a 3/2 time signature and includes various musical notations such as slurs, ties, and dynamic markings.

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

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

Ob. II, III *p* *mp* *poco a poco cresc.* *mf cresc.*

C. ingl.

Cl. p. *p* *mp*

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

Cl. b. *p* *cresc. poco*

Fag. III *pp*

C-fag. *pp*

Tr-be (B) I senza sord. *pp* *poco a poco cresc.*

Tr-be (B) II senza sord.

Tr-be (B) III senza sord.

T-t. $\frac{3}{2}$

C-lli *sur la scène*

Cel. *bo.*

Arpa I *mi^b* *cresc.*

Arpa II *do, re, mi, fa, sol, la, si^b* *cresc.*

Arpa III *cresc.*

Piano

V-ni I *pp.* *bo.* *cresc.* *bo.*

V-ni II *p* *ord. pizz.* *cresc.*

V-le *ord. pizz.* *cresc.*

V-c. *sul pontic.* *p* *cresc.*

100

Picc. *f*

Fl. *f*

Ob. *cresc.* *f*

C. ingl. *mf* *cresc.* *f*

Cl. p. *f*

Cl. *mf* *f*

Cl. b. *f*

Fag. *f*

C-fag. *mf* *cresc. poco* *f*

Cor. III. IV *mf*

Tr-be I II *mf*

T-t.

C-lli

Cel. *b.a.* *senza moderatore*

Arpa I *ff* *do, re, fa, sol*

Arpa II *mi* *ff*

Arpa III *ff*

Piano

100

Archi *arco* *mf* *sul pontic.* *f*

pizz. *f* *sul pontic.* *arco* *mf*

Picc. *ff sempre*
 Fl. *ff sempre*
 Ob. *ff sempre*
 Cl. p. *ff sempre*
 Cl. *ff sempre*
 Cl. b. *ff sempre*
 Fag. *ff*
 Cor. *sf*
 Tr-be *sf*
 Tuba *sf*
 Tr-lo *mf*
 T-t. *mf*
 C-lli *ff sempre*
 Cel. *ff sempre*
 Arpa II *lac*
 Arpa III *Arpa I ff*
 Piano *ff sempre*
 Archi *pizz.*
ord. div. unis.
ord. pizz. div. unis.
div. unis.
div. unis.
ord. ff

102

a2

Picc. *ff*

Fl. *ff*

Ob. I, II, III *ff*

C. ingl. *ff*

Cl. p. *ff*

Cl. *ff*

Cl. b. *ff*

Fag. a3 *ff*

Cor. a2 *ff*

Tr-be II, III a2 *ff* I, II, III a3 *ff*

Tr-lo $\frac{9}{4}(\frac{3}{2})$ *f* *bacch. di timp.*

P-tti $\frac{9}{4}(\frac{3}{2})$ *mf*

T-t. $\frac{9}{4}(\frac{3}{2})$ *mf*

C-lli *ff*

Cel. *ff*

Arpa I *ff*

Arpa II *ff* *si b, do:*

Arpa III *ff*

Piano *ff*

102

arco

Archi *ff sempre*

div. arco *ff sempre*

arco *ff sempre*

div. arco *ff sempre*

arco *ff sempre*

div. arco *ff sempre*

pizz. *ff*

ff

unis.

Picc. *a 2* *fff*

Fl. *ff* *fff* *a 2*

Ob. *fff* *a 2*

C. ingl. *fff*

Cl. p. *ff* *fff*

Cl. *ff* *fff* *a 2*

Cl. b. *fff*

Fag. *fff*

Cor. *ouverts*

Tr-be *a 3* *fff* *simile*

Tr-ni *a 3* *fff* *simile*

Tr-lo *fff*

C-lli *fff*

Cel. *fff*

Arpe *a 3* *fff*

Piano *fff*

Archi *unis.* *fff* *arco* *fff* *simile* *simile* *simile*

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

Cor. a 2 con sord. *mf* con sord.

Tr-be (a 3) con sord. a 3 con sord.

Tuba con sord. senza sord.

Arch. *pp* *pp* *p* *p* *mf* *mf*

détaché *détaché* *détaché* *détaché* *détaché*

104

Picc. *f* *f* *f* *f*

Fl. *f* *f* *f* *f*

Ob. *f* *f* *f* *f*

Cl. *f* *f* *f* *f*

Cor. *più cresc.* *ff* *cuivrez* *mf*

Tr-be *più cresc.* *ff* *mf*

Sil. *mf*

Arch. *poco a poco più f* *f* *pizz.* *pizz.* *f*

détaché *détaché* *détaché* *détaché* *détaché*

coll legno *coll legno* *coll legno* *coll legno* *coll legno*

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

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

- Picc.** (Piccolo): Two staves, marked *mf* with a dynamic marking *a 2*. The part consists of sixteenth-note triplets.
- Fl.** (Flute): Two staves, marked *mf*. The part consists of sixteenth-note triplets.
- Ob.** (Oboe): Two staves, marked *f*. The part consists of eighth-note chords.
- C. ingl.** (Clarinet in G): Two staves, marked *f*. The part consists of eighth-note chords.
- Cl. p.** (Clarinet in Bb): Two staves, marked *mf*. The part consists of sixteenth-note triplets.
- Cl.** (Clarinet): Two staves, marked *mf* with a dynamic marking *a 2*. The part consists of sixteenth-note triplets.
- Cl. b.** (Clarinet in Bb): Two staves, marked *mf*. The part consists of sixteenth-note triplets.
- Fag.** (Bassoon): Two staves, marked with a rest.
- Cor.** (Horn): Two staves, marked with a rest.
- Tr-be** (Trumpet): Two staves, marked with a rest.
- Tr-ni e Tuba** (Trombone and Tuba): Two staves, marked with a rest.
- Sil.** (Soprano Saxophone): Two staves, marked with a rest.
- Archi** (Strings): Four staves (Violins I, Violins II, Violas, Cellos/Double Basses), marked with a rest.

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl. p.
 Cl.
 Cl. b.
 Fag. *più f* *mf < ff >* *fff* Fag. III muta in C-fag. II
 C-fag. *più f* *mf < ff >* *fff*
 Cor. *a2* *mf* *mf < ff >* *molto* *fff* senza sord.
 Tr-ni e Tuba *mf* *mf < ff >* senza sord. VII pos. *molto* *fff* I pos. *gliss.* *gliss.* VII pos.
 Tube ten. *p < f >* *cresc.* *molto* *fff*
 Tube b. *mf < ff >* *cresc.* *molto* *fff*
 Timp. *< ff >* *cresc.* *molto* *fff*
 P-tti *fff* bacch. di Timp. *pp*
 Cassa *fff* *pp*
 V-ni I con sord. sul pontic. *fff*
 V-ni II con sord. sul pontic. *mf < ff >* *cresc.* *gliss.* *fff* senza sord. *pp*
 V-le con sord. sul pontic. *mf < ff >* *cresc.* *gliss.* *fff* pizz. *pp*
 V-c. *mf* con sord. sul pontic. *mf < ff >* *cresc.* *gliss.* *fff* pizz. *fff*
 C-b. *più f* *mf < ff >* *cresc.* *gliss.* *fff* *fff* pizz. *fff*

Fl. I II

Ob. I II

Cl. p. solo mp 5 5

Cl. b. solo mp 5 5

Fag. I II *p* *non cresc.*

C-fag. I II *p*

Timp.

P-tti

Sil.

V-ni I senza sord. div. pizz.

V-ni II

V-le senza sord. arco sul pontic.

V-c.

Picc. I II *mf* Picc. II muta in Fl. III

Fl. I II

Ob. I II

Cl. p. 5 5

Cl. b.

C-fag. I II

P-tti

Sil.

V-ni I

V-ni II

V-le

V-c.

110 *Poco meno mosso* ♩ = 63

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

P-tti

Cassa

110 *Poco meno mosso* ♩ = 63

V-ni I

V-ni II

V-le

V-c.

C-b.

111

111

sf, *mf*, *f*, *a 2*, *simile*, *cuivrez.*, *ouverts*, *I (B) senza sord.*, *II, III (A) senza sord.*, *I con sord.*, *poco cresc.*, *I, II senza sord.*, *ord. etouffez.*, *sim.*, *div. pizz.*, *pizz.*, *arco*, *unis.*, *senza sord.*, *fff*, *fp sub.*, *ppp*

112 Presto, Feroce $\text{♩} = 168$

Picc. *fff*

Fl. I *fff*
II *fff*
III *fff*
ff cresc.

Ob. I *più f*
II *fff*
III *fff*
ff

C. ingl. *fff*

Cl. p. *fff*

Cl. I *f*
II *fff*

Cl. b. *fff*

Fag. I *più f*
II *fff*
III *fff*
ff cresc.
ff cresc.

Cor. I *fff*
II *fff*
III, IV *fff*
a 2 *fff*

Tr-be I (B) *fff*
II, III (A) *fff*

Tr-ni I, II *fff*
III VII pos. *fff*
gliss. I pos. *simile*
fff

112 Presto, Feroce $\text{♩} = 168$

V-ni I *cresc.*
ff

V-ni II *cresc.*
ff

V-le *pizz. arco*
f
fff

V-c *fff*

C-b. *fff*

Picc. *fff* *ff*

Fl. *fff* *ff*

Ob. *fff* *ff*

C. ingl. *fff* *ff*

Cl. p. *fff* *ff*

Cl. *fff* *ff*

Cl. b. *fff* *ff*

Fag. *fff* *ff*

Cor. *fff* *ff*

Tr-be *fff* *ff*

Tr-ni *fff* *ff* *gliss.* *gliss.*

V-ni I *fff* *ff*

V-ni II *fff* *ff*

V-le *fff* *ff*

V-c. *fff* *ff*

C-b. *fff* *ff*

113

rallent.

114

Tempo I ♩=63

Picc. I. II. III.

Fl. I. II. III.

Ob. I. II. III.

C. ingl. I. II. III.

Cl. p. I. II.

Cl. I. II.

Fag. I. II. III. *fff*

C-fag. *fff*

Cor. I. II. III. IV. *a2* bouchés *a2* >>> ouverts

Tr-be I. II. III. *con sord.*

Tr-ni e Tuba *sempre poco sf*

Timp. *ff* > *p* < *sf*

Cassa *ff* > *p* < *sf*

Sil. *p*

113

rallent.

114

Tempo I ♩=63

Archi unis. *non div. pizz.* *fff* *fff* *mf*

con sord. col legno

mf con sord. col legno

V.c. div.

rallentando

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Sil.

V-ni I

V-ni II

V-le

V-c.

mp

p

pp

poco a poco cresc.

con sord.

mp

calando

p

arco

I solo

dolce

rallentando

tutti Violini *p* senza Viol. solo

115 Ardantino dolente ♩=100

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Cassa

Sil.

I solo dolce

II solo mf

I solo poco

solo mp

solo mp

I solo

III. IV consord. p

115 Andantino dolente ♩=100

Violino solo

V-ni I

V-ni II

V-le

V-c.

C-b.

p espress. altri

div.

unis.

pp

unis.

p pizz.

116 stringendo a tempo

Picc.

Fl. *II un peu en dehors*
mf

Ob. *II*
mp

C. ingl. *mp*

Cl. p. *3*

Cl. *I mp*
II mp

Fag.

Cor. *bouchés*
senza sord.

Tr-be *I (B) senza sord.*
II (A) senza sord.
con sord. II, III
mp

Tr-ni e Tuba *I ff (I pos. - gliss. - VII pos.)*
II ff (I pos. - gliss. - VII pos.)

Timp.

Cassa *ff*
p
sf

Sil. *3*

116 stringendo a tempo

V-no solo *pizz.*
sf
sul pontic. arco gliss.

V-ni I *pizz.*
sf
sul pontic. arco gliss.
(non div.)
fff
pizz.
tutti col legno

V-ni II *pizz.*
sf
sul pontic. arco gliss.
(non div.)
fff
pizz.
col legno

V-le *pizz.*
sf
sul pontic. arco gliss.
(non div.)
fff
pizz.
mf

V-c. *con sord. div.*
sf
pizz.
arco
fff
pizz.

C-b. *senza sord.*
fff
arco
fff
pizz.
con sord.

117 Largo $\text{♩} = 50$

Picc. Fl. Ob. C. ingl. Cl. p. Cl. Cl. b. Fag. C-fag. Cor. Tr-be Tr-ni e Tuba Timp. Cassa Arpa I Arpa II

ff dim. p simile dim. p
 ff simile dim.
 ff simile
 ff dim. p simile
 ff dim. simile
 ff dim. simile dim. p
 ff dim. simile
 mf f pp simile
 2 3 2 3 2
 4 4 4 4 4 simile

117 Largo $\text{♩} = 50$

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

trem. sul pontic.
 pp <molto sf pp <molto sf
 trem. sul pontic.
 pp <molto sf trem. sul pontic. pp <molto sf
 trem. sul pontic. pp <molto sf
 trem. sul pontic. pp <molto sf
 trem. sul pontic. pp <molto sf
 trem. sul pontic. pp <molto sf
 arco simile
 ff molto dim.

Picc. *f sempre*

Fl. I *f sempre*

Fl. II, III *a2 f sempre*

Ob. I *f sempre*

Ob. II, III *sf sempre*

C. ingl. *sf sempre*

Cl. p. *ff sempre*

Cl. I *f sempre*

Cl. II *f sempre*

Cl. b. *f sempre*

Fag. *f sempre*

Cor. I *gliss. dei suoni naturali sul 3 pist.*

Cor. II *gliss. dei suoni naturali sul 3 pist.*

Cor. III, IV *gliss. dei suoni naturali sul 3 pist.*

Tr-lo *sf sempre*

C-lli *mf*

Cel. *fff sempre*

Arpe I, II *simile*

Arpa III *fff sempre*

118 *bizz.*

Archi *ff sempre pizz.*

Archi *ff sempre pizz.*

Archi *ff sempre pizz.*

Archi *ff sempre pizz.*

ПОЯВЛЕНИЕ ЖАР-ПТИЦЫ
APPEARANCE OF THE FIREBIRD

119 Allegro ♩ = 152

This page contains the musical score for measures 119 to 152 of the piece "Appearance of the Firebird". The score is written for a full orchestra and includes the following parts:

- Picc.** Piccolo flute
- Fl.** Flute
- Ob.** Oboe
- C. ingl.** English horn
- Cl. p.** Clarinet in E-flat
- Cl.** Clarinet in B-flat
- Cl. b.** Bass clarinet
- Cor.** Horns (I, II, III, IV)
- Tr-lo** Trombone
- P-tti** Timpani (3 colli bacch. di Timp., 3 avec les verges)
- C-lli** Cymbals
- Cel.** Celesta
- Arpe I, II** Arpeggiated harp
- Arpa III** Harp
- V-ni I, II** Violins
- V-le** Viola
- V-c.** Violoncello

The score is in 4/4 time and marked **Allegro** with a tempo of ♩ = 152. The key signature has two sharps (F# and C#). The score includes various dynamics such as *mf*, *mp*, *poco*, *p*, and *f*. There are also performance instructions like *arco* and *avec les verges*. The score is divided into four systems, with measures 119-124, 125-130, 131-136, and 137-152.

Fl. I, II, III

Ob. I, II, III

Cl. p.

Cl. I, II

P-tti

Cel.

Arpa I

Arpa II

Arpa III

120 121

mf, *f*, *gliss.*

V-ni I

V-ni II

V-le

V-c.

120 121

mf, *p*, *senza sord.*

122

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

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

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

V-ni I *senza sord.* *unis.* *p* *cresc.*

V-ni II *pizz.* *cresc.*

V-le *senza sord.* *3* *3* *cresc.*

V-c. *div. in 3 senza sord.* *p* *cresc.*

C-b. *pizz.*

123

124

Picc. *mf* *f* *stacc.*

Fl. *più f* *stacc.*

Ob. *mf* *stacc.*

C. ingl. *mp* *cresc.* *poco più f* *cresc.*

Cl. *mp* *cresc.* *poco più f* *cresc.* *Clar. II muta in B*

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

V-ni I *f* *mf* *f* *f* *stacc.* *meno f*

V-ni II *p* *mf* *f* *f* *arco* *tr*

V-le *mp* *pizz.* *div.* *mf* *f*

V-c. *mp* *pizz.* *mf* *f* *pizz.* *f*

125

Fl. II, III *p*

Ob. *dim. possibile al. - - - pp*

V-ni I unis. pizz. *mf*

V-ni II unis. arco *p* div. *p* non div. pizz. *sf*

V-le unis. pizz. *sf*

V-c. unis. pizz.

ПЛЯСКА КАЩЕЕВЫХ СЛУГ
ПОД ЧАРАМИ ЖАР-ПТИЦЫ

*Dance of Kastchei's Retinue,
Enchanted by the Firebird*

126

C. ingl. Allegro $\text{♩} = 152$ *ten.*

Archi arco spicc. *p* unis. pizz. *p* *cresc.* *cresc.*

127

Fl. II *mf* III *mf*

C. ingl. *mf*

Cl. p. *p* *poco più f* *mp*

Cl. (A) *p* (B) *p* *poco cresc.* *poco più f* *mp*

Sil. *p* *mp*

Archi *meno f*

128

II
III
cresc.
cresc.
mp
mp
mp
mp
a punta d'arco
div.
f
pizz. mf
mf

129

I
I, II
sf
mf
mf
mf
I
II
mf
mf
arco
arco
sf
sf
senza sord.
arco
mf
arco
mf

Fl. I *cresc.*

Fl. II *cresc.*

Fl. III *mf cresc.* Fl. III muta in Picc. II

Ob. I, II *a2*

C. ingl.

Cl. p.

Cl. I *mf cresc.*

Fag. I, II, III *f*

Tr-be I (B) (con sord.) *f*

Sil. *f*

Arpa I *f* mib, fa, la, sib

Arpa II

Arpa III

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

pizz. *mp*

sf

sf *mf* *mf*

sf

sf *mf* *mf*

sf

Picc. *ma non troppo*

Fl. *ma non troppo*

Ob. *a 2 sempre*

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag. I, II a 2

C-fag.

Tr-be

Timp. *mf*

Sil.

Arpa I

Arpa II *do#, re#, mi,*

Arpa III *sia piu f*

Archi *pizz.* *arco*

Detailed description of the musical score: This page contains the musical score for measures 115-118. The instruments are arranged in a standard orchestral layout. The Piccolo and Flute parts have a dynamic marking of *ma non troppo*. The Oboe part is marked *a 2 sempre*. The Clarinet in G and Bassoon parts feature triplet patterns. The Arpa (Harp) parts have lyrics: Arpa II: *do#, re#, mi,*; Arpa III: *sia piu f*. The String section (Archi) is marked with *pizz.* (pizzicato) and *arco* (arco). The score includes various dynamic markings such as *f*, *mf*, *mp*, and *p*, as well as articulation marks like accents and slurs. The key signature has one sharp (F#) and the time signature is 3/4.

Picc. II

Fl. II

Ob. III

C. ingl. mf

Cl. p. *piu f*

Cl. II *f assai*

Cl. b. *f assai*

Fag. I III *a2 sf sempre*

Fag. III *sf sempre*

C-fag. *sf sempre*

Cor. con sord. a2 *sf* senza sord.

Tr-be I (B) (con sord.) II, III (A) *mf sf* senza sord.

Tr-ni (con sord.) II, III a2 *mf sf*

Sil. enharm. *sf*

V-ni I *f*

V-ni II *f* pizz. arco pizz. *f sempre arco*

V-le gliss. sul G *f sempre* sul C sul G sul A

V-c. gliss. sul G *f sempre* gliss. sul D arco sul C sul G sul D

C-b. gliss. sul D sul E sul A

Picc. *ff*

Fl. *ff*

Ob. *sf* *ff*

C. ingl. *f* *sf* *ff*

Cl. p. *f* *ff*

Cl. *f* *ff*

Cl. b. *f* *ff*

Fag. *sf sempre* *f possibile* *ff*

C-fag. *ff*

Cor. *a2*

Tr-be *senza sord.* *I* *senza sord.* *I, II a2*

Tr-ni e Tuba *Tuba f* *III senza sord.*

P-tti *bach. di Timp.* *pp poco a poco cresc.* *ff*

Sil. *f possibile* *ff*

Arpa II *gliss. ff*

Arpa III *gliss.*

V-ni I *f* *ff*

V-ni II *f* *ff*

V-le *f* *ff*

V-c. *f* *ff*

C-b. *ff*

pizz. *arco* *ff*

ff *ff* *ff* *ff* *ff* *ff*

div.

133 Allegro feroce ♩ = 168

Picc. *fff*

Fl. *fff*

Ob. *fff*

C. ingl. *fff*

Cl. p. *fff*

Cl. *fff* muta in A

Cl. b. *fff*

Fag. *fff* *mf* *a2*

C-fag. *fff* *mf*

Cor. *fff* *mf* *simile*

Tr-be *fff* *simile*

Tr-ni *fff*

e Tuba *fff* Tuba *mf*

Timp. *fff*

Cassa *ff* *pp sub.*

Sil.

Arpa I *fff*

Arpa II *fff*

Arpa III *fff*

133 Allegro feroce ♩ = 168

Archi *fff* *unis.*

fff *pp sub.*

Picc. *sff*
 Fl. *sff*
 Ob. *sff mf sub.*
 C. ingl. *sff mf sub.*
 Cl. p. *sff a2 mf sub.*
 Cl. *sff mf sub.*
 Cl. b. *sff sub. meno f*
 Fag. *sff sub. meno f*
 C-fag. *sff sub. meno f*
 Cor. *sff mf IV*
 Tr-be *sff*
 Tr-ni e Tuba *sff* Tuba *mf*
 Timp. *sff pp sub.*
 Cassa *sff*
 Arpa I *sff*
 Arpa II *sff*
 Arpa III *sff*
 Archi *sff non div. pp sub.*
sff pp sub.

sempre a 2

sempre a 2

Picc. *fff*

Fl. *fff*

Ob. I, II, III a2 *fff* *mf sub.*

C. ingl. *fff* *mf sub.*

Cl. p. *fff* *mf sub.*

Cl. I, II a2 *fff* *mf sub.*

Cl. b. I, II a2 *fff* *mf sub.*

Fag. III *fff* *mf sub.*

C-fag. *fff* *mf sub.*

Cor. II, IV *fff* *mf sub.* I, II a2 *mf*

Tr-be *fff* *mf*

Tr-ni e Tuba *fff*

Timp. *fff*

Cassa *fff* *pp sub.*

Arpa I *fff*

Arpa II *fff*

Arpa III *fff*

Archi *fff* *non div. pp sub.* *fff* *pp sub.*

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl. p.
 Cl.
 Cl. b.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni e Tuba
 Timp.
 Cassa
 Arpa I
 Arpa II
 Arpa III
 Archi

Musical notation includes notes, rests, and dynamic markings such as *sff*, *mf*, *p sub.*, and *poco a poco cresc.*. The string part at the bottom includes the instruction *non div. ten. ten. ten.*

Picc. *fff* *a2*

Fl. *fff* *a2*

Ob. *fff*

C. ingl. *fff*

Cl. p. *fff* *solo* *mf* *f* *mf*

Cl. *fff*

Cl. b. *fff*

Fag. *fff*

C-fag. *fff*

Cor. *fff*

Tr-be I (B) *cresc.* *f* *fff*

Tr-be II (A) *mf* *f* *fff*

Tr-ni I *cresc.* *f* *fff*

Tuba *fff*

Timp. *cresc.* *ord.* *fff*

P-tti *fff*

Cassa *fff*

Sil. *mf*

Arpa I *fff* *fab* *f*

Arpa II *fff* *fab* *f*

Arpa III *fff* *fab* *f*

Archi *mf* *f cresc.* *fff* *pizz.* *div.* *mf sub.* *div.* *mf*

ten. *simile* *fff* *pizz.* *fff* *pizz.*

137

138

Picc. *f* *ff* *ff* *ff* *ff* *ff*

Fl. *f* *ff* *ff* *ff* *ff* *ff*

Ob. *f* *ff* *ff* *ff* *ff* *ff*

C. ingl. *f* *ff* *ff* *ff* *ff* *ff*

Cl. p. *f* *ff* *ff* *ff* *ff* *ff*

Cl. *f* *ff* *ff* *ff* *ff* *ff*

Cl. b. *f* *ff* *ff* *ff* *ff* *ff*

Fag. *f* *ff* *ff* *ff* *ff* *ff*

Cor. *ff* *ff* *ff* *ff* *ff* *ff*

Tr-be *ff* *ff* *ff* *ff* *ff* *ff*

Tr-ni e Tuba *ff* *ff* *ff* *ff* *ff* *ff*

P-tti *ff* *ff* *ff* *ff* *ff* *ff*

Sil. *f* *ff* *ff* *ff* *ff* *ff*

Cel. *f* *ff* *ff* *ff* *ff* *ff*

Arpa I *f* *ff* *ff* *ff* *ff* *ff*

Arpa II *f* *ff* *ff* *ff* *ff* *ff*

Arpa III *f* *ff* *ff* *ff* *ff* *ff*

137

138

V-ni I *mf* *f* *ff* *ff* *ff* *ff*

V-ni II *mf* *f* *ff* *ff* *ff* *ff*

V-le *mf* *f* *ff* *ff* *ff* *ff*

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

arco *pizz. unis.* *unis.* *div. sul pontic.* *div. sul pontic.*

mf *f* *ff* *ff* *ff* *ff*

139

Fl. I *cant.*
p

Fl. II *mf cant.*

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Cor.

Tr-be *pp* *sempre simile*

Cel. *pp*

Arpa I

Arpa II

Arpa III

139

V-ni I *arco*
mf cant.
arco

V-ni II *p*
arco
mf cant.

V-le *p*
pizz.

V-c. *p*

Fl. *mf*

Ob.

C. ingl.

Cl. p.

Cl. *a2*
mf cant.

Cl. b.

Fag.

Cor.

Tr-be

Cel. *mf*

Arpa I *mf*

Arpa II *mf*

Detailed description: This section of the score covers measures 140 to 145. It includes parts for Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet in E-flat (Cl. p.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Cello (Cel.), Arpa I, and Arpa II. The Flute and Clarinet in B-flat parts feature melodic lines with slurs and dynamic markings of *mf*. The Clarinet in E-flat part is marked *a2* and *mf cant.*. The Cello and Arpa parts play rhythmic accompaniment. The strings (Tr-be) play a steady eighth-note pattern.

V-ni I *poco più f*

V-ni II *jeté*
div. a3
mf jeté

V-le *div. a3*
mf jeté

V-c. *mf*
poco più f

Detailed description: This section of the score covers measures 140 to 145 for the string ensemble. It includes parts for Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), and Violoncello (V-c.). The Violin I part has a melodic line with a *poco più f* dynamic marking. The Violin II, Viola, and Violoncello parts play a rhythmic pattern of eighth notes, with the Violin II and Viola parts marked *jeté* and *div. a3*, and the Violoncello part marked *mf* and *poco più f*.

Picc. *mf* *più f* *molto sf*

Fl. *mf* *più f* *molto sf*

Ob. *mf* *a2*

C. ingl. *mf*

Cl. p. *sf*

Cl. *f* *più f* *sf*

Cl. b. *sf*

Fag. *sf* *mf* *a2*

Cor. *mf* *a2* *poco sf sempre*
III. IV bouches

Tr-be

Cel. *sf*

Arpa I *sf*

Arpa II

V-ni I *sf* *pizz.* *arco* *mf*

V-ni II *sf* *mf*

V-le *sf* *mp* *mf*

V-c. *sf* *mp*

C-b. *sf* *pizz.*

141

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Cel.

Arpa I

Arpa II

Arpa III

I. II bouchés

sola

mf marc. — *poco*

I Tromba B muta in A

II *sola*

f

Archi

Archi

unis.

mf 6

stacc.

sf pizz.

f

arco *f*

mf

mp arco

p

pizz.

mf *sf*

mf *sf*

p

Picc. *I. II*
 Fl. *a2*
 Ob.
 C. ingl.
 Cl. p.
 Cl.
 Cl. b.
 Fag.

ff marcatis.
ff marcatis.
ff marcatis.
ff
ff
ff
sf sempre
sf sempre

mf

Cor.
 Tr-be
 Tr-ni e Tuba
 Timp.

ouverts
a2
f
ben marc.
p
senza sord.
f

Arpe I-III

a3
sempre sf

Archi

stacc.
mf
sf
stacc.
mf
sf
div. in 3 pizz.
sf
sf
sf
univ. arco

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

Sil.

Arpe I-III

Archi

147

Picc. *f* *tr* *6*

Fl. *mf* *f* *tr* *f* *tr* *f*

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

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

Ob. III *mf* *mf* *f*

Cl. p. *mf* *mf* *mp* *mf* *mp* *5*

Cl. (A) *mf* *mf* *p* *p*

Cl. (B) *mf* *mf* *f* *6* *f* *6*

Cl. b. *f* *6* *f* *6* *f* *6*

Fag.

Cor.

Tr-be

Tr-ni e Tuba

Sil.

Arpe I-III

147

Archi *mf* *mf* *mf* *mf*

Picc. II *cresc.* *tr* *ff*

Fl. II *cresc.* *tr* *ff*

Ob. I *ff*

Ob. II *ff*

Ob. III *ff*

Cl. p. *ff*

Cl. *cresc.* *tr* *ff*

Cl. b. *cresc.* *ff*

Fag.

C-fag.

Cor.

Tr-be II *f*

Tr-be III *f*

Tr-ni e Tuba

Sil. *f*

Arpe I-III

Detailed description: This page of a musical score covers measures 148 to 151. It includes staves for Piccolo (II), Flute (II), Oboe (I, II, III), Clarinet in C (p), Clarinet in C, Clarinet in B, Bassoon, Contrabassoon, Cor, Trumpet (II, III), Trombone (I, II, III), Trumpet and Tuba, Snare Drum, and Arpeggiated strings (I-III). The woodwinds and strings play complex rhythmic patterns, often with crescendos and fortissimo dynamics. The percussion parts are marked with 'f'.

Archi

Detailed description: This page continues the musical score for measures 148 to 151, focusing on the string section (Archi). It shows the first and second staves of the strings, with notes and rests corresponding to the measures above. The dynamics are consistent with the previous page.

a 2

Picc. *ff sempre*

Fl. *ff sempre*

Ob. *ff sempre*

C. ingl. *ff sempre*

Cl. p. *ff sempre*

Cl. *ff sempre*

Cl. b. *ff marcatis.* *simile*

Fag. *ff marcatis.* *simile*

C-fag. *ff marcatis.*

Cor. *bouchés (cuivrez.) I. II* *a 2 >* *ouverts*

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

Tr-ni e Tuba *con sord.* *fff* *simile* *senza sord.* *III*

Timp.

Arpe I-III *f possibile*

149 *div.* *f*

Archi *mf cresc.* *pizz.* *mf cresc.* *ff*

sul A arco *sul G arco* *sul D arco* *sul A* *sul G*

f sempre

150 Poco più sostenuto ♩ = 152

Picc. *f*

Fl. *f* *mf*

Ob. *mf*

C. ingl. *mf*

Cl. p. *f* *cresc.*

Cl. *mf* *ff* *f*

Cl. b.

Fag. *f*

Cel. *f*

Arpa I *do^b*

Arpa II *fa[#]*

Arpa III *do^b*

150 Poco più sostenuto ♩ = 152

V-ni I *mf* *poco più f*

V-ni II *mf cant.* *unis.* *più f*

V-le *mf* *più f*

V-c. *mf* *più f non div.*

C-b. *div. arco* *p* *più f*

p *(pizz.)*

Picc. *f*

Fl. *mf* *f*

Ob. *p* *mf* *f*

C. ingl. *mf* *f*

Cl. p. *f* *poco*

Cl. *f* *poco*

Cl. b. *f* *f*

Fag. *mf* *f*

Cor. *mf cant.* *poco*

Cel. *mf* *f*

Arpa I *do* *sol* *gliss.*

Arpa II *la* *re, fa, la* *gliss.*

Arpa III *la* *do*

V-ni I *pp sub.* *poco cresc.*

V-ni II *pp sub.* *poco cresc.*

V-le *pp sub.* *poco cresc.*

V-c. *pp sub.* *poco cresc.*

C-b. *pp sub.* *poco*

Picc. *mf*

Fl. *mf* *pp* *mf* *pp*

Ob.

C. ingl.

Cl. p. *mf*

Cl. *mf*

Cl. b. *mp*

Fag. *mp*

Cor. *p*

Arpe I II *a 2 mp* *simile* *fab*

V-ni I *cant.* *mf dolce* *3* *simile*

V-ni II *altri* *f* *spicc.* *pp* *mp* *pp* *spicc.*

V-la sola *div.* *pp* *cant.* *mp* *pp*

V-le *altri* *div.* *mf dolce* *unis.* *3* *div.* *mf dolce* *unis.* *simile*

V-c. *v.c. solo* *p spicc.* *pp spicc.* *cant.* *mp* *p spicc.* *pp spicc.*

V-c. *altri* *mf dolce* *3* *simile*

C-b. *poco più f* *mf* *simile*

153 poco a poco accelerando

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Detailed description: This block contains the woodwind section of the score. The Piccolo part begins with a melodic line marked *f*. The Flute part has a melodic line with dynamics *mf* and *f*. The Oboe part has a melodic line with dynamics *mf*, *sf*, and *più f < sf*. The English Horn part has a melodic line with dynamics *f* and *sf*. The Clarinet in C part has a melodic line with dynamics *f* and *ff*. The Clarinet in Bb and Bassoon parts are mostly silent or have simple accompaniment.

Cor.

Arpa I

Detailed description: This block contains the Horn and Harp parts. The Horn part has a melodic line with dynamics *mp*, *poco sf*, *sf*, *mf*, and *sf*. The Harp part has a simple accompaniment with dynamics *mp* and *poco sf*. The word *simile* is written below the Harp part.

153 poco a poco accelerando

V-ni I

V-ni II

V-le

V-c.

C-b.

Detailed description: This block contains the string section of the score. The Violins I part has a melodic line with dynamics *mf*, *f*, and *ff*, and includes markings for *pizz.* and *arco détaché*. The Violins II part has a melodic line with dynamics *mf* and *f*, and includes the marking *détaché*. The Viola part has a melodic line with dynamics *mf* and *f*, and includes the marking *détaché*. The Violoncello part has a melodic line with dynamics *mf* and *f*, and includes the marking *pizz.*. The Contrabasso part has a simple accompaniment with dynamics *sf* and *ff*, and includes the marking *unis. pizz.*.

154 Poco più mosso Picc. II muta in Fl. III

Picc. I II a2

Fl. *ff* *sempre simile*

Ob. *ff* *sempre simile*

C. ingl. *ff* *sempre simile*

Cl. p. *ff* *sempre simile*

Cl. I *ff* *sempre simile*

Cl. II *ff* *sempre simile*

Cl. b. *ff* *sempre simile*

Fag. I *ff* *sempre simile*

C-fag. II, III *ff* *sempre simile*

Cor. I, II a2 *ff* *sempre simile*

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

Tr-be *mf* *sempre simile*

Tuba *mf* *sempre simile*

Arpa I *ff* *sempre simile*

Arpa II *ff* *sempre simile*

Arpa III *ff* *sempre simile*

Arpa III *poco* *mi#*

154 Poco più mosso

V-ni I *ff* *sempre simile*

V-ni II *ff* *sempre simile*

V-le *ff* *sempre simile*

V-c. *ff* *arco* *sempre simile*

C-b. *ff* *arco* *sempre simile*

C-b. *ff sempre*

Picc. Fl. Ob. C. ingl. Cl. p. Cl. Cl. b. Fag. C-fag.

This section of the score includes parts for Piccolo, Flute, Oboe, Cor Anglais, Clarinet in E-flat, Clarinet in B-flat, Bass Clarinet, Bassoon, and Contrabassoon. The woodwinds play a rhythmic pattern of eighth notes, while the bassoon and contrabassoon play a more complex, syncopated line. The Piccolo part is a simple eighth-note accompaniment.

Cor. Tr-be Tuba

This section includes parts for Horns, Trumpets, and Tubas. The Horns play a melodic line with some grace notes, while the Trumpets and Tubas play a rhythmic accompaniment of eighth notes.

Arpa I Arpa II Arpa III

Three harp parts are shown. Arpa I and II play a complex, flowing melodic line with many slurs and ornaments. Arpa III plays a more rhythmic accompaniment with some melodic fragments.

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

This section includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. All string parts play a rhythmic pattern of eighth notes, with some variations in articulation and dynamics.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Cor.

Tr. be

Tr. ni e Tuba

Tuba

Timp.

Cassa

muta in A

muta in A

I

II. III

mf

mf

I

II. III

p ma marc.

p ma marc.

I. II.

fff

p sub.

III. IV

fff

p sub.

I

muta in B

fff

II. III

fff

I. II

fff

III

fff

fff

sub. p

cresc. pochiss.

mp

sub. pp cresc.

mp non cresc.

fff sub. p

cresc. pochiss.

mp

sub. p cresc.

mp non cresc.

Archi

pizz.

pizz.

p

unis. pizz.

p

pizz.

p

cresc.

cresc.

cresc.

cresc.

pizz.

mf

mf

mf

mf

mf

mf

sub. p

sub. mp cresc.

sub. mp cresc.

sub. mp cresc.

sub. mp cresc.

f

f

f

f

f

f

sub. mp cresc.

sub. mp cresc.

sub. mp cresc.

sub. mp cresc.

f

f

f

f

f

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

Picc. *mf* *mf* *mf* *trem. mf*

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

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

C.ingl. *fff* *ff* *f* *mf* *sf* *mf*

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

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

Cor. *ff* *ff* *ff*

Tr-be *fff* *ff* *fff* *soli*

Tr-ni
Tuba *ff* *ff* *ff* *soli*

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* *mf*

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

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

C-b. *ff* *ff* *mf* *mf*

163

164

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Cor.

Tr-be

Tr-ni

Sil.

Arpe I-III

mf

f

ff

dim.

cresc.

senza sord

I(B)

I, II

mf

trem.

ff

dim.

mf

bouchés

f bouchés

163

164

V-ni I

V-ni II

V-le

V-c.

C-b.

ff

ff

ff

ff

ff

pizz.

165 Tempo I ♩ = 168

166

Fl. I
 Fl. II
 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 ♩ = 168

166

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

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

Ob. I *stacc.* *p* *poco a poco cresc.*
 II *stacc.* *p* *poco a poco cresc.*

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

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

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

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

Cor. *p* *mf* *p* *p* *p*

Timp. *mf*

Tr-lo *mf*

T-ro basco *mf*

P-tti *mf*

Cassa *mp* *poco più f*

Arpa I *f*

Arpa II *f*

Arpa III *f*

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

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

V-le *mf*

V-c. *mf*

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

170

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

a 2

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Cassa

ff

ff

sf

sf

sf

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

arco

f assai e stacc. sempre

sempre non div.

cresc.

cresc.

cresc.

cresc.

cresc.

più f

171

172

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro basco

Cassa

V-ni I

V-ni II

V-le

V-c.

C-b.

This page of a musical score contains the following elements:

- Instrumentation:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet in G (Cl. p.), Clarinet in Bb (Cl.), Bassoon (Cl. b.), Bassoon in C (C-fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni e Tuba), Timpani (Timp.), Bass Drum (T-ro basco), Snare Drum (Cassa), Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Violoncello (V-c.), and Contrabass (C-b.).
- Measure Numbers:** Rehearsal marks for measures 171 and 172 are placed at the top of the page.
- Dynamic Markings:** The score features numerous instances of *ff sempre* (fortissimo sempre) across various staves. The Bass Drum part includes a dynamic progression: *mf* *cresc.* *sf*.
- Performance Instructions:** The Contrabass part is marked *con tutta forza* (with all the force).
- Staffing:** The score is arranged in systems, with multiple staves for each instrument family. Some staves include first and second endings (I, II) and specific fingerings or breathings.

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

This section of the score covers measures 173 to 178. It includes parts for Piccolo, Flute, Oboe, Clarinet in G, Clarinet in C, Clarinet in Bb, Bassoon, and Contrabassoon. The woodwinds play a rhythmic pattern of eighth notes with various articulations and dynamics. The strings provide a steady accompaniment.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro basco

Cassa

This section covers measures 173 to 178 for the brass and percussion. It includes parts for Coronet, Trumpet, Trombone, Trumpet and Tuba, Timpani, Snare Drum, and Cymbal. The brass instruments play a rhythmic pattern of eighth notes, while the percussion provides a steady accompaniment. Dynamics range from *sf* to *mf*.

V-ni I

V-ni II

V-le

V-c.

C-b.

This section covers measures 173 to 178 for the string ensemble. It includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The strings play a rhythmic pattern of eighth notes with various articulations and dynamics.

Picc. *fff* a2

Fl. *fff* I. II 8

Ob. *fff* II. III

C. ingl. *fff*

Cl. p. *fff* I. II

Cl. *fff*

Cl. b. *fff*

Fag. *fff sempre* I. II. III

C-fag. *fff sempre*

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

Tr-be *fff* I. II. III

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

Timp.

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

P-tti *f*

Cassa *ff*

C-lli *fff*

Cel. *f possible*

Arpa I *gliss. fff*

Arpa II *gliss. fff*

Arpa III *gliss. fff*

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

Archi *ff* div. *ff* *ff*

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

T-ro basco

P-tti

C-lli

Cel.

Arpa I

Arpa II

Arpa III

Piano

Archi

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Fag.

Cor

Tr-be

Tr-ni e Tuba

Timp.

P.tti

p *stacc. sempre* *mf* *cresc.*
mf *stacc. sempre* *f* *cresc.*
mf *stacc. sempre* *cresc.*
mf *stacc. sempre* *cresc.*
mf *stacc. sempre* *f*
mf *stacc. sempre* *f*
mf *stacc. sempre* *f* *più f*
mf *stacc. sempre* *f* *più f*
p *mp* *mf*
mf *f*

Archl.

div. *f* *cresc.*
stacc. sempre *f* *cresc.*
unis. *mf* *f* *cresc.*
cresc. *f pizz.* *f* *cresc.*

Picc. *pp* *a2* *ff*

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

Ob. *p* *pp*

C. ingl. *pp*

Cl. p. *f*

Cl. *pp* *f*

Cl. b. *p*

Fag. *p* *mf* *f*

C-fag. *mf* *p* *cresc.*

Cor. *f* I II. III. IV

Tr-be *mp* I

Tr-ni e Tuba

Timp.

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

non div.

pp *mp* *mf*

non div. *sempre non div. non arpeg.*

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

179

180

181

Picc. *fff* a 2

Fl. *fff* a 2

Ob. *fff* I II, III

C. ingl. *fff*

Cl. p. *fff*

Cl. *fff*

Cl. b. *fff*

Fag. *fff* I II III

C-fag. *fff*

Cor. *fff* a 2

Tr-ba *fff* gliss.

Tr-ni *fff* gliss.

e Tuba *fff* gliss.

Timp. *fff* pp sub.

Tr-lo

Tr-ro basco

P-tti

Cassa *fff* *ettoufez* *p*

Arpe *fff* a 3 gliss.

Archi *fff* non div. gliss.

179 180 181

Picc. II muta in Fl. III

poco riten. Tempo I (Andante)

Fl. II

Ob. II, III

C. ingl.

Cl. p.

Cl. A a2

Cl. b.

Fag. Fag. III muta C-fag. II

C-fag. III

Cor.

Tr-be (B) con sord. pp

(A) con sord. (sur la scène)

Tr-ni e Tuba

Timp. (bacch.)

P-tti (modo ordinario)

Cassa

T-t.

Cel.

Arpa I

Arpa II

Arpa III

Archi

div. con sord. pp

div. con sord. pp

con sord. senza l pult pp

div. pizz. pp

Fl.

Ob. *I* *p* *p* *come sopra*

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag. *I* *p* *p* *p* *p*

Cor.

Arpa I

Arpa II

Arpa III

V-ni I *con sord.* *mp* *simile* *mp*

V-ni II *con sord.* *mp* *simile* *mp*

V-le *p* *pizz.* *p* *pp* *p*

V-c *p* *p* *pp* *p*

C-b. *1 pult* *pp* *(arco)* *pp* *pp* *altri* *pp*

184

Fl. *mf* *p*

Ob. *mf* *p* *pp*

C. ingl. *p* *pp*

Cl. p. *mf*

Cl. *mf*

Cl. b. *f*

Fag. *f*

Cor.

Arpa I *p* *mf* *poco* *simile* *poco*

Arpa II

Arpa III

do#, reb, mi, fab, sol#, la, si#

V-ni I *simile* *p* *mf espress.* *flautando* *dim.*

V-ni II *p* *mf espress.* *flautando* *dim.*

V-le *p* *mf* *p*

V-c. *solo cant.* *p* *mf* *tutti div.* *dim.*

C-b. *tutti div.* *pizz.* *mf*

arco

3

3

Fl. *mf* *pp* *pp* *pp sempre*

Ob. *pp*

C. ingl. *pp*

Cl. p. *mf* *pp*

Cl. *mf* *pp*

Cl. b. *mf* *pp*

Fag. *mf* *pp* *I solo*

Cor.

Cel.

Arpa I *mf*

Arpa II

Arpa III

V-ni I *mf* *pp* *rit.* *pp* *8*

V-ni II *mf* *pp* *morendo* *pp* *ord.* *8*

V-le *pp*

V-c. *non div. mf* *pp* *solo ten.* *altri div.*

C-b. *mf* *dimin.* *pp* *pizz.* *pp* *pizz.* *pp*

187

ritardando

188

ПРОБУЖДЕНИЕ
КАТСЧЕИ'С

Fl.

Ob. I solo *p dolente* *più p* *quasi niente*

C.ingl.

Cl.p.

Cl.

Cl.b.

Fag. I *3*

C-fag. I II *pp*

Cor.

Arpa I

Arpa II

Arpa III

187

ritardando

188

V-ni I *pp*

V-ni II *pp*

V-le *pp*

V-c. *tutti div. pp sempre*

C-b. *arco pp*

Poco a poco stringendo

Con moto ♩ = 138

Fl. I *ff sempre*

Fl. II *ff sempre*

Ob. *ff sempre*

C. ingl. *ff sempre*

Cl. p. *ff sempre*

Cl. I *ff sempre*

Cl. II *ff sempre*

Fag. *p*

C-fag. *p*

Cor. *mf cresc.* *ff sempre*

Tr-be I (B) *ff sempre*

Tr-be II (A) *ff sempre*

Tr-be III (A) *ff sempre*

Tr-ni e Tuba *ff sempre*

189

Poco a poco stringendo senza sord. Con moto ♩ = 138

un. pizz. *ff sempre*

senza sord. un. pizz. *ff sempre*

senza sord. un. pizz. *ff sempre*

senza sord. un. pizz. *ff sempre*

senza sord. un. pizz. *ff sempre*

senza sord. un. pizz. *ff sempre*

senza sord. un. pizz. *ff sempre*

Adagio ♩ = 46

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Cassa

Frottez la Caisse avec 3 une brosse

f p sub. *pp* *f p sub.* *pp*

Adagio ♩ = 46

V-ni I

V-ni II

V-le

V. c.

C. b.

arco sul ponticello

pp *f* *pp* *f*

arco sul ponticello

pp *f* *pp* *f*

arco sul ponticello

pp *f p sub.* *pp* *f p sub.*

arco sul ponticello

pp *f* *pp* *f*

arco sul ponticello

pp *f p sub.* *pp* *f p sub.*

pp *f p sub.* *pp* *f p sub.*

Picc. *cresc.* *f cresc.* I II

Fl. *sf* *sempre simile* *cresc.*

Ob. *sf* *sempre simile* *cresc.*

C. ingl. *f* *sf* *sempre simile* *cresc.*

Cl. p. *f* *sf* *sempre simile* *cresc.*

Cl. *f* *sf* *sempre simile* *cresc.*

Cl. b. *f* *sf* *sempre simile* *cresc.*

Fag. *f* *sf* *sempre simile* *cresc.*

Cor. *bouchés* *f* *sf* *cresc.* a 2

Tr-be I (B) II, III (A) *sf* *cresc.*

Timp. *sf* *cresc.*

191 Più mosso $\text{♩} = 92$

192

V-ni I *simile* *arco* *sf*

V-ni II *simile* *arco* *sf*

V-le *sim.* *sf*

V-c. *simile* *sf*

C-b. *simile* *sf*

sul pontic. *arco*

Woodwinds: Picc., Fl., Ob., C. ingl., Cl. p., Cl., Cl. b., Fag., C-fag.

Brass: Cor. (I, II, III ouverts; IV ouvert), Tr-be, Tr-ni e Tuba (III), Tuba.

Percussion: Timp., P.tti, Cassa, T-t.

Performance instructions: *laissez vibrer*, *a 2*, *con sord.*, *senza sord.*

Archi

Performance instructions: *div.*, *gliss.*, *pizz.*, *ord.*, *unis.*, *ff*

Fl.

Ob.

C. ingl.

Cl.

Fag.

C-fag. *ppp* C-fag. II muta in Fag. III *ppp*

Cor.

Timp. *pppp*

V-ni I div. in 3 *con sord.* *arco* *pp*

V-ni II div. in 3 *con sord.* *arco* *pp*

V-le div. in 3 *con sord.* *arco* *pp*

V-c. div. in 3 *con sord.* *arco* *pp*

C-b. div. in 3 *con sord.* *arco* *pp*

ИСЧЕЗНОВЕНИЕ КАЩЕЕВА ЦАРСТВА,
ОЖИВЛЕНИЕ ОКАМЕНЕЛЫХ ВОИНОВ,
ВСЕОБЩЕЕ ЛИКОВАНИЕ

*Disappearance of Kastchei's Palace and
Magical Creations, Return to Life of the
Petrified Knights, General Rejoicing*

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

Cor.

Arpa I

Archi

198

199

Fl. I solo dolce pp

Cl. p.

Cl.

Cl. b.

Arpa I

Arpa II

V-ni I

V-ni II

V-le

V-c.

C-b.

Picc. *mf cresc.*

Fl. *mf cresc.*

Ob. *f*

C. ingl.

Cl. p. *mf cresc.*

Cl. *mf cresc.*

Cl. b. *mf cresc.*

Fag. *mf*

C-fag.

Cor. *mf* senza sord.

Tr-ba I (B) muta in A *mf* senza sord.

Tr-ni e Tuba

Timp.

Arpa I *f*

Arpa II *f* la #

V-ni I *cresc.*

V-ni II *cresc.*

V-le *cresc.*

V-c. *cresc.*

C-b. *cresc.*

201

202 Più mosso

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. ingl. *ff*

Cl. p. *ff*

Cl. *ff*

Cl. b. *ff*

Fag. *ff*

C-fag. *ff*

Cor. *ff* a 2

Tr-be *ff* (A)

Tr-ni e Tuba *ff*

Timp. *ff*

Arpa I *ff*

Arpe II, III *ff* a 2

201 202 Più mosso

V-ni I *ff* *pp sub. e cresc.*

V-ni II *ff* *pp sub. e cresc.*

V-le *ff* *p cresc.* *mf*

V-c. *ff* *mp cresc.*

C-b. *ff* *pp sub. e cresc.*

203

Allegro non troppo $\text{♩} = 208$

204

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Arpa I

Arpa III

Detailed description: This block contains the woodwind and percussion parts for measures 203 and 204. The instruments listed are Piccolo, Flute, Oboe, Cor Anglais, Clarinet in C, Clarinet in B-flat, Bassoon, Contrabassoon, Horns (two parts), Trumpets (two parts), Trombones (two parts), Timpani, Arpa I, and Arpa III. The key signature is three sharps (F#, C#, G#) and the time signature is 7/4. The tempo is marked 'Allegro non troppo' with a metronome marking of quarter note = 208. The woodwinds and brass play sustained notes, often with slurs and accents. The timpani part shows a rhythmic pattern of quarter notes. The harp parts are mostly rests.

203

Allegro non troppo $\text{♩} = 208$

204

V-ni I

V-ni II

V-le

V-c.

C-b.

Detailed description: This block contains the string parts for measures 203 and 204. The instruments listed are Violin I, Violin II, Viola, Violoncello, and Contrabasso. The key signature is three sharps (F#, C#, G#) and the time signature is 7/4. The tempo is marked 'Allegro non troppo' with a metronome marking of quarter note = 208. The strings play a melodic line with slurs and accents, often with a 'f' (forte) dynamic marking. The contrabasso part is in the bass clef and plays a similar melodic line.

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-be (A) (sur la scene)

Tr-ni e Tuba

Timp.

P-tti

Cassa

205

non div.

etc. sim.

Arch.

206 Doppio valore (♩=104) Maestoso

207

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. ingl. *ff*

Cl. p. *ff*

Cl. *ff*

Cl. b. *ff*

Fag. *ff*

C-fag. *ff*

Cor. *ff*

Tr-be *ff*

Tr-be (sur la scene)

Tr-ni e Tuba *ff*

Timp. *ff sempre*

P-tti

Cassa *ff*

206 Doppio valore (♩=104) Maestoso

207

Archi *ff*

non div.

sim.

ff

208

Poco a poco allargando

209

Molto pesante $\text{♩} = 60$

3AHABEC
CURTAIN

Picc. fff pp sub. fff
 Fl. fff fff pp sub. fff
 Ob. fff fff pp sub. fff
 C. ingl. fff fff pp sub. fff
 Cl. p. fff fff pp sub. fff
 Cl. fff fff pp sub. fff
 Cl. b. fff fff pp sub. fff
 Fag. fff fff pp sub. fff
 C-fag. fff fff pp sub. fff
 Cor. fff fff pp sub. fff
 Tr-be fff fff pp sub. fff
 Tr-be (A) (sur la scène) fff fff pp sub. fff
 Tr-ni fff fff pp sub. fff
 Tuba fff fff pp sub. fff
 Timp. fff fff pp sub. fff
 Tr-lo fff fff pp sub. fff
 P-tti fff fff pp sub. fff
 Cassa fff fff pp sub. fff
 Archi fff fff pp sub. fff

II III IV
 (A) (sur la scène)