

ЧАСТЬ ПЕРВАЯ
ПОЦЕЛУЙ ЗЕМЛИ
Вступление

FIRST PART
A KISS OF THE EARTH
Introduction

Lento $\text{♩} = 50$ tempo rubato

colla parte

Clarinetti (A)

colla parte

Clarinetto basso (B)

solo ad lib.

Fagotti

colla parte

Corni (F)

mp

1

poco accelerando

in tempo

C. ingl.

Cl. picc. (D)

solo (un peu en dehors)

mp

Cl. (A)

Cl. b. (B)

Fag.

2 solo 3 3 in tempo Più mosso $\text{♩} = 66$

C. ingl. *p espress.*

Cl.(A) I II *p*

Cl. b.(B) I *p*

Fag. I *p* 5 *poco più f* II *mf* III *mf*

4 III

Ob. *mf* 6 6

C. ingl. 6 6

Cl. picc. (D) solo *espress.*

Cl.(A) II *mp*

Fag. II III IV

Cor. II III IV *p*

V-ni II *pizz.* *mf*

V-le *pizz.* *mf*

Ob. III

Cl. picc. (D) 3 3 6 6 (h)

Cl. (A) I mp

Cl. b. II mf 3 3 3

Cor. II, III, IV VI, VII, VIII p

V-ni II dim.

V-le dim.

5

Fl. I, II p 3 3 3 5

Fl. c-a. (G) III p

Ob. I solo f 3 3 3 3

Cl. picc. (D) 3 3 3 3

Cl. (A) I mf 6 6 6 6

Cl. b. I mf 6 6 6 6

Cor. I un peu en dehors mp III, IV

7

Picc. *II*

Fl. *I trem. 5*

Fl. c-a. (G) *3*

Ob. *mf II 6*

C. ingl. *mf*

Cl. picc. (D) *solo legato mf espress. 3*

Cl. (A) *mf 3*

Cl. b. *mf 3 7 7 3 3 3 3 3 3*

Fag. *solo f*

Cor. *I, II p pizz. 3 3 3 3 3*

V-c. solo *3 3 3 3 3*

solo f

mp (très en dehors)

8

Fl. *I*

Fl. c-a. (G) *3*

C. ingl. *dim.*

Cl. picc. (D) *dim. 3*

Cl. (A) *3*

Cl. b. II - Cl. III (B) *3*

Fag. *I dim. 3 II mf*

C-fag. *I mf p*

Cor. *I*

C-b. solo *mf*

poco più f 3

Musical score for measures 9-12. The score includes parts for Flute I, Flute C-a (G), Oboe, Clarinet Piccolo (D), Clarinet A, Clarinet II (A/B), Bassoon I, Bassoon II, Contrabassoon, and Contrabass Solo. Measure 9 is marked with a box containing the number 9. The Flute I part has a first ending bracket. The Flute C-a part has a trill and a decuplet marked '10'. The Oboe part has a first ending bracket and a decuplet marked '10'. The Clarinet Piccolo part has a triplet marked '3'. The Clarinet A part has a triplet marked '3'. The Clarinet II part has a triplet marked '3'. The Bassoon I part has a first ending bracket. The Bassoon II part has a first ending bracket. The Contrabassoon part has a first ending bracket and a decuplet marked '10'. The Contrabass Solo part has a first ending bracket. The score is in 3/4 time and features various dynamics including *mf* and *p*.

Musical score for measures 13-16. The score includes parts for Flute I, Flute C-a (G), Oboe, Clarinet Piccolo (D), and Clarinet B. Measure 13 is marked with a double bar line. The Flute I part has a first ending bracket and a second ending bracket. The Flute C-a part has a trill and a decuplet marked '10'. The Oboe part has a first ending bracket and a decuplet marked '10'. The Clarinet Piccolo part has a first ending bracket and a decuplet marked '10'. The Clarinet B part has a first ending bracket and a decuplet marked '10'. The score is in 3/4 time and features various dynamics including *mf* and *f*.

11

Picc.

Fl.

Fl. c-a.
(G)

Ob.

C. ingl.

Cl. picc.
(D)

(A)

Cl. (B)

(B)

Cl. b.

Fag.

C-fag.

Cor.

Tr-ba picc.
(D)

11

V-no solo

V-le

V-c. soli

6 C-b.

Picc.
 Fl.
 Fl. c-a. (G) *Flatterzunge*
 Ob.
 C. ingl.
 Cl. picc. (D)
 (A)
 Cl. (B)
 (B)
 Cl. b.
 Fag.
 C-fag.
 Cor.
 Tr-ba picc. (D)
 V-no solo
 V-le *5 V-le arco* *glissando sul C*
 V-c. soli *I (pizz.)*
 6 C-b.

Picc.

Fl.

Fl. c-a. (G)

Ob.

C. ingl.

Cl. picc.

Cl. (A)

Cl. (B)

Cl. b.

Fag.

C-fag.

Cor.

Tr-ba picc. (D)

V-no solo

V-le div.

2 V-c. soli

6 C-b.

12 Tempo I ♩ = 50

Cl. (B) solo *mp* II *tr*

Fag. (come sopra) 5

C-fag. C-fag. II muta in Fag. IV

V-ni I tutti pizz. *mf*

C-b.

Cl. picc. (D) *pp*

Cl. (A) I 3 *mf* *pp*

Cl. (B) II *tr* 3 *pp*

Cl. b. I 3 *mf* *pp*

Fag.

Cor. I, II con sord. *p*

V-ni I *mf* *p*

6 V-le sole II, III *p* IV, V, VI *p*

C-b. *p*

ВЕСЕННИЙ ГАДАНИЯ ПЛЯСКИ ЩЕГОЛИХ

THE AUGURS OF SPRING DANCES OF THE YOUNG GIRLS

13 Tempo giusto $\text{♩} = 50$

(I. II senza sord.)

Cor. I. II. III. IV V. VI. VII. VIII *sf sempre*

V-ni II *arco (non div.) sempre simile*

V-le *tutti (non div.) sempre stacc. sempre simile*

V-c. *f arco (non div.) sempre stacc. sempre simile*

C-b. *tutti f arco (non div.) sempre stacc. sempre simile*

14

solo

C. ingl. *mf*

Fag. *f*

Cor.

Archi *pizz. meno f* *f come sopra*

15

Picc. *sf sf* I. II

Ob. *f* 3

C. ingl. *come sopra*

Cl. picc. (D) *sf sf*

Cl. (B) II. III *sf sf*

Cor. *come sopra*

Tr. be (C) I sola con sord. *mf* 3

Archi *pizz. sf sf*

16

Ob. I. II a2 III *f* *sempre simile*

C. ingl.

Cl. picc. (D) I *f* 3 II *f* 3 III *f* 3

Cl. (A)

Cl. (B) III *f* 3

Fag. I *mf* II *mf*

Cor. IV con sord. *f*

Tr. ba picc. (D) I. II. III. IV con sord. *f*

Tr. be (C) I *mf* 3

Archi *pizz. f* *pizz. poco meno f* *pizz. sf sf* *sf meno f*

19

Musical score for measures 19-20. The score includes parts for Fag. (Bassoon), C-fag. (Contrabassoon), Cor. (Coronet), V-ni I (Violin I), V-le (Viola), V-c. (Violoncello), and C-b. (Contrabasso). Measure 19 features a woodwind entry with dynamics *f* and *p sub.* for the strings. Measure 20 continues the woodwind and string parts with dynamics *f* and *p sub.*.

20

Musical score for measures 21-22. The score includes parts for Fag. (Bassoon), C-fag. (Contrabassoon), Tr-ni (Trumpet), V-ni I (Violin I), V-le (Viola), V-c. (Violoncello), and C-b. (Contrabasso). Measure 21 features a woodwind entry with dynamics *più f* and *mf*. Measure 22 continues the woodwind and string parts with dynamics *f* and *p sub.*.

I. II

Ob.

Fag. I. II a2

C-fag. I

V-ni I

V-le

V-c.

C-b.

f

p sub.

Fl.

Ob.

Fag.

C-fag.

più f

più f

Cor.

Tr-ni

Tube

Timp.

Gr. c.

I. II a2

V. VI a2 b

III. IV a2 f

VII. VIII a2

I. II

Archi

pizz.

arco

f

22

23

Picc.

Fl.

Ob.

C. ingl.

Cl. (B)

Fag.

Tr-ba picc. (D)

Tr-be (C)

Tr-ni

V-no solo

V-ni I

V-ni II

V-le

24

C. ingl.

Cl. (B)

Fag.

Tr-be (C)

2 V-ni soli

V-ni I

V-ni II

V-le

V-c.

25

C. ingl. *p sub.*

Fag. *p_b* IV III *p* *mp (mais en dehors)* *p_b*

Cor. I solo *mp* II *p*

2 V-ni soli *p sub.*

V-ni I *col legno* *p*

V-ni II *mf* *p sub.*

V-le *p sub.*

V-c. *p sub.*

26

Fl. I solo *p*

Ob. I. II soli *mf*

Fag. *p_b*

Cor. *p*

V-ni soli *p sub.*

V-ni I *col legno* *p*

V-ni II *mf* *p sub.*

V-le *p sub.*

V-c. *p sub.*

Musical score for measures 1-26. The score includes parts for Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Trumpet in C (Tr.-be (C)), 2 Violins soli, Violin I (V-ni I), Violin II divided (V-ni II div.), Viola (V-le), and Violoncello (V-c.). The Oboe part features first and second endings (I. II and II. III) and a fermata. The Clarinet and Bassoon parts have a fermata in measure 26. The Trumpet part includes dynamic markings: *mf*, *II sola con sord.*, and *senza sord.* The string parts consist of sustained chords for the soli violins and rhythmic patterns for the other strings.

Musical score for measures 27-32. The score includes parts for Flute (Fl.), Flute in C-alto (Fl. c.-a. (G)), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor Anglais (Cor.), 2 Violins soli, Violin I (V-ni I), Violin II divided (V-ni II div.), Viola (V-le), and Violoncello (V-c.). Measure 27 is marked with a box containing the number 27. The Flute part has a *solo* marking and a *mf* dynamic. The Flute in C-alto part has a *f* dynamic. The Cor Anglais part has a *V solo* and *mf* dynamic. The string parts continue with their respective parts from the previous system.

28

Fl.
Fl. c-a. (G)
Cl. picc. (Ea)
Cl. (B)
Cl. b.
Fag.
C-fag.
Cor.
Tr-ni
Timp.

Measure 27: Flute I (mf), Flute II (mf), Flute in C (mf), Piccolo (mf), Clarinet in B (mf), Clarinet in Bass (mf), Bassoon (mf), Contrabassoon (mf), Cor Anglais (mf), Trumpet in B (mf), Timpani (mf).

Measure 28: Flute I (mf), Flute II (mf), Flute in C (mf), Piccolo (mf), Clarinet in B (mf), Clarinet in Bass (mf), Bassoon (mf), Contrabassoon (mf), Cor Anglais (mf), Trumpet in B (mf), Timpani (mf).

Measure 29: Flute I (mf), Flute II (mf), Flute in C (mf), Piccolo (mf), Clarinet in B (mf), Clarinet in Bass (mf), Bassoon (mf), Contrabassoon (mf), Cor Anglais (mf), Trumpet in B (mf), Timpani (mf).

Measure 30: Flute I (mf), Flute II (mf), Flute in C (mf), Piccolo (mf), Clarinet in B (mf), Clarinet in Bass (mf), Bassoon (mf), Contrabassoon (mf), Cor Anglais (mf), Trumpet in B (mf), Timpani (mf).

Measure 31: Flute I (mf), Flute II (mf), Flute in C (mf), Piccolo (mf), Clarinet in B (mf), Clarinet in Bass (mf), Bassoon (mf), Contrabassoon (mf), Cor Anglais (mf), Trumpet in B (mf), Timpani (mf).

28

2 V-ni soli
V-ni I
V-ni II div.
V-le
V-c.
C-b.

Measure 32: Violins I and II (mf), Viola (mf), Violoncello (mf), Contrabass (mf).

Measure 33: Violins I and II (mf), Viola (mf), Violoncello (mf), Contrabass (mf).

Measure 34: Violins I and II (mf), Viola (mf), Violoncello (mf), Contrabass (mf).

Measure 35: Violins I and II (mf), Viola (mf), Violoncello (mf), Contrabass (mf).

Measure 36: Violins I and II (mf), Viola (mf), Violoncello (mf), Contrabass (mf).

Fl. I

Fl. II

Fl. c.-a. (G)

Cl. picc. (Es)

Cl. (B)

Cl. b.

Fag.

C-fag.

Tr. be (C)

Tr. ni

Timp.

V-ni I

V-ni II

V-le div. in 8

8 V-c. soli

V-c. altri

C-b.

mp cantabile

mp cantabile

I. II

I. II

III *p*

Pult 5. 6. *t*
7. 8. *f*

f

marcato. e molto cantabile
ARCO

29

Picc.
 Fl.
 Fl. c-a.
 (G)
 Ob.
 C. ingl.
 Cl. picc.
 (Es)
 Cl. (B)
 Cl. b.
 Fag.
 C-fag.

Cor.
 Tr-be
 (C)
 Tr-ni
 Timp.
 Tr-lo
 Cimb. Ant.

29

V-ni I
 V-ni II
 V-le
 div. in 8
 8 V-c. soli
 V-c. altri
 C-b.

Picc.

Fl.

Fl. c-a. (G)

Ob.

C. ingl.

Cl. picc. (Ea)

Cl. (B)

Cl. b.

Fag.

I. II

I. II

III

C. ingl. II - Ob. IV

Fag. IV - C-fag. II

Cor.

Tr-be (C)

Tr-ni

Timp.

Tr-lo

C. Ant.

V-ni I

V-ni II

V-le div. in 8

8 V-c. soli

V-c. altri

C-b.

div. in 2

div. in 2

3

30

p sub. e slacc.

p sub.

pizz.

sul G

4 sole

pizz.

p sub.

tutte altre

pizz.

p sub.

p sub.

p sub.

Cl. picc. (Es) *sempre sf* *muta in D*

Cl. (B) *sempre sf*

Cl. b. *sempre sf*

V-ni I div. *cresc.*

V-ni II div. *cresc.*

4 V-le sole *sf* *meno f* *sf* *sf* *sf* *sf*

V-le altre *sf* *meno f* *sf* *sf* *sf* *meno f* *sf*

3 V-c. soli *meno f* *sf* *sf* *sf* *sf* *meno f* *sf*

V-c. altri *meno f* *sf* *sf* *sf* *sf* *meno f* *sf*

C-b. *cresc.*

31 *I solo*

Picc. *mf grazioso*

Ob. I, II *mf*

Ob. III *mf*

C. ingl. *mf*

C. fag. *sf* *a.2*

Cor. IV *sf*

V-ni I *(pizz.) div. sf* *pizz. div. sf*

V-ni II *(pizz.) div. sf*

V-le *f* *tutti pizz. sf* *sf*

V-c. *tutti pizz. sf* *sf*

I solo

32

Picc.

Fl.

Fl. c-a. (G)

Ob. I. II III (mf)

C. ingl. I (mf)

Cl. picc. (D)

Cl. (B) III

Fag.

C-fag. 2 2

Cor. IV I. II. III. IV (mf)

Tr-be (C) I (mf)

V-ni I div. sf sf sf mf

V-ni II div. mf

V-le div. arco mf creso.

V-c. arco sf

sim.

32

V-ni I div. sf sf sf mf

V-ni II div. mf

V-le div. arco mf creso.

V-c. arco sf

Picc.
I

Fl.
II

Fl. c-a. (G)
(Flutterzunge)
mf

Ob.
f sempre

C. ingl.
f sempre

Cl. picc. (D)
I *f*

Cl. (B)
II *f*

Fag.
III *f*

C-fag.
III *f*

Cor.
mf

Tr-ba picc. (D)
mf

Tr-be (C)
III *mf*

V-ni I div.

V-ni II div.
mf cresc. arco

V-le div.
f

V-c.
f

C-b.
arco
f

33

Picc. *Flatterz. 7*

Fl. *f*

Fl. c. a. (G) *sempre sim.*

Ob. *stacc.*

C. ingl. *(Flatterzunge) e*

Cl. picc. (D) *Flatterzunge*

Cl. (B)

Cl. b. *(Flatterzunge) f*

Fag. I. II a2 *sim. sempre*

C. fag. III

Cor. I. II. III. IV

Tr. ba picc. (D)

Tr. be (C) *mf*

Tube *mf*

33

V. ni I div. *mf*

V. ni II *sempre sim.*

V. le *sempre sim.*

V. c. div. *pizz.*

C. b.

34 ^{a2}

Picc. *ff*

Fl. (Flatterzunge) *sempre sim.*

Fl. c-a. (G)

Ob.

C. ingl.

Cl. picc. (D)

Cl. (B) *Flatterzunge*

Cl. b.

Fag. *a3* *a2* *ff*

C-fag.

Cor. V. VI. VII. VIII

Tr-ba picc. (D)

Tr-be (C)

Tr-ni

Tùbe *poco più f*

Timp. *poco più f* *secco*

34 ^{a2}

V-ni I div. *f assai*

V-ni II div. *ff* *f assai*

V-le *ff* *sim.* *IV Pos.*

V-c. *ff* *div. arco*

C. b. *ff* *div.*

35 ^{a2}

Picc.

Fl.

Fl. c-a. (a)

Ob.

C. ingl.

Cl. picc. (D)

Cl. (B)

Cl. b.

Fag. ^{a2}

C-fag. ^{a2}

Cor.

Tr-ba picc. (D)

Tr-be (C)

Tr-ni

Tube

Timp. *come sopra*

35 ^s

V-ni I div.

V-ni II div.

V-la

V-c.

C-b.

36 a2

Picc.

Fl.

Fl. c-a. (G)

Ob.

C. ingl.

Cl. picc. (D)

Cl. (B)

Cl. b.

Fag. a3 b

C-fag. a2

Cor. gliss.

Tr-ba picc. (D)

Tr-be (C)

Tr-ni come sopra

Tube

Timp.

36 a

V-ni I div.

V-ni II div.

V-le

V.c.

C-b.

ИГРА УМЫКАНИЯ

RITUAL OF ABDUCTION

37 Presto ♩ = 132

Picc. *f*

Fl. I. II a2 *f*

Ob. I *ff*

Cl. picc. (D) *ff* *sim.*

ff marcato

Cor. I. II *f*

III. IV *f*

V. VI. VII *f*

VIII *f*

Tr-ba picc. (D) *f* *sola*

Tr-be (C) *f*

Timp. gr. *f*

Gr. c. $\frac{3}{4}$ *poco sf*

37 Presto ♩ = 132

non div. *f*

non div. *f*

non div. *f*

Arch. *f*

Picc.

Fl.

Fl. c-a. (G)

Ob. I, II III, IV Ob. IV=C, ingl. II

Cl. picc. (D) *muta in Es*

Cl. (B)

Cor. I, II a 2 *soli* *v. bouché*

Tr-ba picc. (D)

Tr-be (C) I, II III, IV *mf*

Tr-ni I, II a 2 *soli* III *mf*

4 V-ni soli *glissando détaché* *pizz.*

V-ni I *pizz.*

V-ni II div. *f*

V-le div. *f*

V-c *f* *pizz.* *sub. cresc.*

C-b *f*

40

Fl. I. II

Fl. c-a. (G)

Ob.

C. ingl.

Cl. (B) I. II

Cl. b. III

Fag. I. II

Cor. II. IV. VI a3

Tr-be (C) VIII

Tr-ni

Tube a2

Timp. picc.

Timp. gr.

V-ni I div. arco

V-ni II div. arco

V-le div.

V-c. arco

C-b. arco

42 crescendo poco a poco

Picc. *mf*

Fl. *mf*

Fl. c-a. (G) *mf*

Ob. *p* III *mp*

C. ingl. *p*

Cl. picc. (Es) *p*

Cl. (B) *p* I, II, III

Cor. *mp*

Tr-be (C) *p*, *mp*

42 crescendo poco a poco

4 V-ni soli *f*, *ff*

V-ni I div. *pizz.*, *arco*

V-ni II div. *f*, *pizz.*

V-le div. *pizz.*

V-c. *pizz.*

C-b. *pizz.*

Picc.

Fl.

Fl. c-a. (G)

Ob.

C. ingl.

Cl. picc. (Es)

Cl. (B)

Fag.

Cor.

Tr-ba picc. (D)

Tr-be (C)

Tr-ni

4 V-ni soli

V-ni I

V-ni II

V-le div.

V-c.

Picc.

Fl.

Fl. c-a.
(G)

Ob.

C. ingl.

Cl. picc.
(Es)

Cl. (B)
I
II, III

Fag.

Cor.

Tr-ba picc.
(D)

Tr-be
(C)
II

Tr-ni

Timp. gr.

V-ni I

V-ni II

V-le
unis.

V-c.

Fag. IV = C-fag. II

44

Picc.

Fl.

Fl. III - Picc. II

Ob.

C-ingl.

Cor.

Tr-be
(C)

I solo

marc.

III

p sub. cresc.

p sub. cresc.

44

V-ni I
div.

p sub.

p sub.

V-ni II
div.

p sub.

V-le
div.

mf

mf

V-c.

mf

C-b.

arco

f

I *fff*

II *fff*

f

gliss.

gliss.

This musical score page, numbered 43, contains the following parts and markings:

- Ob. (Oboe):** *sf* (first measure), *sim.* (second measure).
- C. ingl. (English Horn):** *sf* (first measure), *sim.* (second measure).
- Cl. picc. (Es) (Piccolo Clarinet):** *sf* (first measure), *sim.* (second measure).
- Cl. (B) (Bass Clarinet):** *sf* (first measure), *sim.* (second measure). Includes fingering: I, II, III.
- Fag. (Bassoon):** *sf* (first measure), *sim.* (second measure). Includes fingering: a3, a2.
- C-fag. (Contrabassoon):** *sf* (first measure), *sim.* (second measure).
- Cor. (Trumpet):** *sf* (first measure), *sim.* (second measure). Includes fingering: I, II, III.
- Timp. gr. (Timpani):** *sf* (first measure), *sim.* (second measure).
- Archi (Strings):** *sf* (first measure), *sim.* (second measure). Includes the instruction *non div.* (non-divisi) in the upper part of the section.

The score is written in 4/8 time and features various dynamics and articulations across the measures.

48 Tranquillo $\text{♩} = 108$

Fl. I, II
Fl. c-a. (G)
Cl. picc. (Es)
Cl. b.

p

49 Sostenuto e pesante $\text{♩} = 80$

Ob. *I solo cant.*
Cl. picc. (Es)
Cl. (B) *I, II mf*
Cl. b. *mf*
Fag. *II, III mf* *I solo cant.*
C-fag. *mf*
Cor. *VII, VIII*
Gr. c. *p*
V-ni I div. in 4 *mf* *sim.*
V-ni II *mf* *sim.*
V-le div. *mf pizz.*
V-c. div. *mf*
C-b. *mf*

50

Fl. I. III *mf*

Fl. c-a. (G) *mf*

Ob. I *mf*

Cl. picc. (Es) I. II

Cl. (B) I. II

Cl. b.

Fag. I *mf*

C-fag.

Cor. I. II *mp* III. IV *mp* VII. VIII

Gr. c. 8/4 4/4

50

V-ni I div. in 4

V-ni II

4 V-le sole *mf*

V-le altre *mf*

V-c. div.

C. b.

51 *f* *trm* *trm* *trm* *trm* 52

Picc.

Fl.

Fl. c-a. (G)

Cl. picc. (Es)

Cl. b.

Fag. II. III

C-fag.

Cor. I. II III. IV

Gr. c.

V-ni II

4 V-le sole

V-le altre

V-c. div.

C. b.

mf *tutte arco div.* *pizz!*

fe molto cantab.

mf pizz! *tutte arco div.* *mf pizz.*

mf pizz.

Fl. III - Picc. II

poco rit. **54** Vivo $\text{♩} = 160$

Picc. *ff*

Fl. *ff*

Fl. c-a. (G) *ff*

Ob. *ff*

C. ingl. *ff*

Cl. picc. (E \flat) *ff*

Cl. (B) *ff*

Cl. b. *ff* Cl. b. II-Cl. III (B)

Fag. *ff*

C-fag. *ff*

Cor. *ff*

Tr-ba picc. (D) *ff*

Tr-be (C) *ff*

Tr-ni *ff* *gliss.*

Tube *ff*

Timp. gr. *ff*

Gr. c. *ff*

T. t. *ff*

poco rit. **54** Vivo $\text{♩} = 160$

Archi *ff* *arco pizz.* *arco* *ff* *possib.* *arco* *ff* *(non div.)*

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute (with *a2* marking), Flute in C (G), Oboe, Clarinet in E-flat, Clarinet in B-flat, and another Clarinet in B-flat. The reed section includes Bassoon and Contrabassoon. The brass section includes Cor Anglais, Trumpet in C, Trombone, and Tuba. The percussion section includes Timpani and Gong/Cymbal. The string section is represented by a single staff at the bottom. The score is written in 4/4 time and features a variety of dynamics such as *sf*, *f*, and *ff*, along with articulations like slurs and accents. The Piccolo part has a *b* marking. The Flute part has *a2* markings. The Flute in C (G) part has *b* and *b* markings. The Oboe part has *b* markings. The Clarinet in E-flat part has *b* markings. The Clarinet in B-flat part has *b* markings. The Bassoon part has *a2* and *b* markings. The Contrabassoon part has *a2* and *b* markings. The Cor Anglais part has *b* markings. The Trumpet in C part has *b* markings. The Trombone part has *b* markings. The Tuba part has *b* markings. The Timpani part has *b* markings. The Gong/Cymbal part has *b* markings. The string section has *b* markings. The score is divided into four measures, with a 3/4 measure at the end of the fourth measure.

56 Tranquillo ♩ = 108

Picc. *a2¹* *sf*

Fl. *II* *b* *p* *sf*

Fl. c-a. (G) *p* *solo* *sf*

Ob. *sf* *Ob. IV = C. ingl. II* *p* *solo*

Cl. picc. (Es) *sf* *p* *(in Re)*

Cl. (B) *I* *II* *III* *sf* *p*

Cl. b. *sf*

Fag. *a2* *sf*

C-fag. *a2* *sf*

Cor. *sf*

Tr-be (C) *sf*

Tr-ni *sf*

Tube *II* *sf*

Timp. *sf*

56 Tranquillo ♩ = 108

Archi *sf*

57 Molto allegro $\text{♩} = 166$

Picc.

Fl.

Fl. c-a. (G)

Ob.

C. ingl.

Cl. picc. (D)

Cl. (B)

Cl. b.

Fag. I, II

C-fag. III a2

Cor. soli a2 marc.

Tr-be (C) I con sord. II, III mf a2

Tr-ni f

Tube sola marc. *iss.* ben ten. *ff* assai

Timp. picc. f

Timp. gr. f

57 Molto allegro $\text{♩} = 166$

V-ni I div.

V-ni II div.

V-le pizz. div. arco

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

C-b. *ff*

a tempo ritenuto pesante

Picc.

Fl.

Fl. c-a. (G)

Ob.

C. ingl.

Cl. picc. (D)

Cl. (B)

Cl. b.

Fag.

C-fag.

Cor.

Tr-be (C)

Tr-ni

Tube

Timp. picc.

Timp. gr.

V-ni I div.

V-ni II div.

V-le

V-c.

C-b.

b^b

sim.

a2 sim.

gliss. 1

I. II a2

III

II IV

V. VII

VI. VIII

a2

a2 sim.

f

4000

f

a tempo ritenuto pesante

59

Fl. I. II *f détachez*

Fl. c. a. (G) *f détachez*

C. ingl. I *f*

Cl. picc. (D) *f détachez*

Cl. (B) I. III *f détachez*
a2

Cor. I. II a2

III. IV a2

V. VI a2

VII. VIII a2

Tube I sola

Timp. picc.

Timp. gr.

59

div. pizz. *f*

div. pizz. *f*

Archi

60

Fl. I, II *sim.* *mf cant.*

Fl. c-a. (G) *sim.* *mf cant.*

Ob. *mp*

C. ingl. *sim.* *mp*

Cl. picc. (D) *sim.* *mp*

Cl. (B) *sim.* Cl. III - Cl. b. II

Tr. be (C) I (sord) *mp*

Tube I

Timp. gr.

60

Archi *sim.*

I, II

This musical score page contains the following parts and markings:

- F.** (Flute): Measures 1-4, starting with a rest, then playing a melodic line with a forte (*f*) dynamic.
- Cl. picc. (D)** (Piccolo Clarinet): Measures 1-4, playing a melodic line with a forte cantabile (*f cant.*) dynamic.
- Cl. (B)** (B-flat Clarinet): Measures 1-4, playing a melodic line with a forte cantabile (*f cant.*) dynamic. Includes first (I) and second (II) endings.
- Fag.** (Bassoon): Measures 1-4, playing a melodic line with a forte (*f*) dynamic. Includes first (I) and second (II) endings.
- Tr-be (C)** (Trumpet in C): Measures 1-4, playing a melodic line with first (I) and second (II) endings.
- V-ni I div.** (Violin I): Measures 1-4, playing a melodic line with a forte cantabile (*f cant.*) dynamic.
- V-ni II div.** (Violin II): Measures 1-4, playing a melodic line with a forte (*f*) dynamic. Includes a *pizz.* (pizzicato) marking.
- V-le** (Viola): Measures 1-4, playing a melodic line with a forte (*f*) dynamic. Includes a *tr.* (trill) marking.
- V.c.** (Violoncello): Measures 1-4, playing a melodic line.
- C-b.** (Contrabass): Measures 1-4, playing a melodic line.

62

Fl. I, II

Fl. c-a. (G)

Ob.

Cl. picc. (D)

Cl. (B)

Cl. b.

Fag.

C-fag.

Cor. IV IIIIV LII

Tr-ba picc. (D) V. VI VII. VIII

Tr-be (C) I. senza sord.

Tr-ni

62

cresc. (per tutto quat.)

V-ni I div.

V-ni II div.

V-le div.

V-c. div.

C-b.

arco

sf sempre f

sempre f

sempre f

Picc.
a2

Fl.
I. II a2

Fl. c-a. (G)

Ob.

Cl. picc. (D)

Cl. (B)
I. II

Cl. b.
a2

C-fag.
a2

Cor.
sf

Tr-ba picc. (D)
ten.

Tr-be (C)
ten.

Tr-ni
sim.

Archi
div. non div. unis. sempre sf

63

Ob.

Cl. picc. (D)

Cl. (B)

Cl. b.

C-fag.

Cor.

Tr-be (C)

This block contains the musical score for measures 63 through 66 for the woodwind and brass sections. The instruments listed are Oboe (Ob.), Piccolo Clarinet (Cl. picc. (D)), Clarinet in B-flat (Cl. (B)), Clarinet in Bass (Cl. b.), Contrabassoon (C-fag.), Cor Anglais (Cor.), and Trumpet in C (Tr-be (C)). The woodwinds play chords in the upper register, while the bassoons and clarinets play a rhythmic eighth-note pattern. The brass instruments play chords, with the trumpets marked with *simile*. The score is in 3/4 time and features a key signature of one flat.

63

Archi

This block contains the musical score for measures 63 through 66 for the string section (Archi). The strings play a rhythmic eighth-note pattern. The woodwinds and brass from the previous block are also visible in the background. The score is in 3/4 time and features a key signature of one flat.

crescendo

Flatterzunge

I.

Flatterzunge

II.

Flatterzunge

Fl.

Fl. c-a.
(G)

Cl. b.

C-fag.

Cor.

Tr ba picc.
(D)

Tr-be
(C)

Tr-ni

Archi

The musical score is arranged in systems. The top system includes Flute I and II, Flute in C (G), Clarinet in Bb, and Bassoon. The middle system includes Cor Anglais, Trumpet in D, Trumpet in C, and Trombone. The bottom system includes the string section (Archi). The score features various musical notations such as clefs, time signatures, dynamics (sf), and articulation (div.). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play sustained notes. The flute parts feature a 'Flatterzunge' (flutter-tongue) effect, indicated by the wavy lines above the notes. The string section plays a steady eighth-note accompaniment. The score concludes with a 'crescendo' marking and a 'div.' (divisi) instruction for the strings.

Picc. *ff* *fff*

Fl. *ff* *fff*

Fl. c-a. (G) *ff* *fff*

Ob. *ff* *fff*

C. ingl. *ff* *fff*

Cl. picc. (D) *ff* *fff*

Cl. (B) *ff* *fff*

Cl. b. *ff* *fff*

Fag. *fff*

C-fag. *fff*

Cor. *ff* *fff* *f* *sf*

Cor. VII. VIII = Tube tenori (B) *ff* *f* *sf*

Tr-ba picc. (D) *trem.* *f* *sf*

Tr-be (C) *f* *sf*

Tr-ni *f* *sf*

Archi *non div. pizz.* *fff* *simile*

Picc. *a2*

Fl. *a2*

Fl. c-a. (G)

Ob.

C. ingl.

Cl. picc. (D)

Cl. (B) *I. II*

Cl. b. *a2*

Fag.

C-fag. *a2*

Cor. *I. II*
ff come sopra

Tr-ba picc. (D) *trem.*
p *molto*

Tr-be (C) *trem.*
p *molto*

Tr-ni *ff*

tenori (B) *ff*

Tuba *a2*
mf molto pesante

Bassi *a2*
mf molto pesante

Archi

arco

f

65

Picc.

Fl.

Fl. c-a.
(G)

Ob.

C. ingl.

Cl. picc.
(D)

Cl. (B)

Cor.

tenori (B)
a2

Bassi
a2

Gr. c.

65

V-ni
I

II

V-le

V-c.

This musical score page contains measures 65 through 70. The instruments are arranged as follows:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Flute in C (Fl. c-a. (G)), Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet in D (Cl. picc. (D)), and Clarinet in B (Cl. (B)).
- Brass:** Horns (Cor.), Tenors (tenori (B) a2), and Basses (Bassi a2).
- Percussion:** Grand Cymbal (Gr. c.).
- Strings:** Violins (V-ni I and II), Violas (V-le), and Cellos (V-c.).

Key musical markings include dynamics such as *f* (forte), *mf* (mezzo-forte), and *secco* (dry). Performance instructions include *cantabile* (cantabile) for the Tenors and *non div.* (non diviso) for the strings. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and various articulations like slurs and accents.

Picc. Flatterz. Picc II = Fl. III

Fl.

Fl c-a. (G)

Ob.

C. ingl.

Cl. picc. (D) Flatterz. ff 3

Cl. (B) I II ff 3 ff 5

Fag. III p

C-fag. p stacc.

Cor. f ma non tanto

Tr-ba picc. (D)

Tr-be (C) f

Tr-ni

tenori (B) a.2

Tube Bassi a.2

Gr. c.

V-ni I gliss. ff 3

V-ni II gliss. ff 3

V-le gliss. ff 3

ШЕСТВИЕ СТАРЕЙШЕГО- МУДРЕЙШЕГО

PROCESSION OF THE OLDEST AND WISEST ONE

67 68

Ob. *sempre poco sf*

Fag. *mf*

C-fag. *stacc.* *p* *mf*

Cor. *mf*

Tube *t. (B) a2* *b. a2*

Timp. *p*

Gr. c.

T-t.

67 68

Archi *3 V-c. soli stacc.* *mf* *div.* *tutti* *div.* *mf* *div.* *mf*

Ob. I. II

Fag.

C-fag. II I II

Cor.

Tube t. (B) a2 b. a2

Timp.

Gr. c.

T. t.

Archi

69

Picc.

Fl.

Fl. c-a. (G)

Ob. I. IIIa2 II. IVa2

C. ingl.

Cl. picc. (D)

Cl. (B)

Cl. b.

Fag.

C-fag.

Cor. I. III II. IV V. VI

Tr-ba picc. (D)

Tr-be (C)

Tr-ni

Tube t.(B) a2 b a2

Timp.

Gr. c.

T-t.

Una rape Guero

Archi

div.

sul pont. sino al segno

arco

sul pont. sino al segno

Picc.

Fl.

Fl. c-a. (G)

Ob.

C. ingl.

Cl. picc. (D)

Cl. (B)

Cl. b.

Fag.

C-fag.

Cor.

Tr-ba picc. (D)

Tr-be (C)

Tr-ni

Tube

Tuba T. II: Cor. VIII

Timp.

Gr. c.

T-t.

Una rafe Guero

Archi

73

Picc. *a2*

Fl. *a2*

Fl. c-a. (G)

Ob.

C. ingl.

Cl. picc. (D)

Cl. (B)

Cl. b. *a2*

Fag. *a2*

C-fag. *a2*

Cor. I. III *a2*

Cor. II. V *a2* *marcatiss.*

VI. VIII *a2* *stacc.* *f*

Tr-ba picc. (D) *marc.*

Tr-be (C) *marc.*

Tr-ni *marc.*

Timp.

Gr. c. *p sub. sf p*

73

Archi

74

Picc. *a2*

Fl. *a2*

Fl. c-a. (G)

Ob.

C. ingl.

Cl. picc. (B)

Cl. (B) *a2*

Cl. b. *a2*

Fag. *a2*

C-fag. *a2*

Cor. I. III *a2*

Cor. II. V *a2* *soli (cuivrez)*

Cor. VI. VIII *a2* *f assai*

Tr. be (C) I. II

Tr. ni

Timp.

Gr. c. *sf p*

74

Archi

75

Picc. *a2*

Fl. *a2*

Fl. c-a. (G)

Ob.

C. ingl.

Cl. picc. (D) *b* muta in Es

Cl. (B) *a2*

Cl. b. *a2* *p*

Fag. *a2*

C-fag. *a2* C-fag. II - Fag. IV

Cor. I. III *a2*

Cor. II. V *a2*

Cor. VI. VIII *a2*

Tr. ba (C) I. II *p* *3* *3* *3* *3*

Tr. ni

Timp.

Gr. c. *p sub.*

75

Archi *p sub. détaché*

p sub.

Cl. b.

Cor. VI. VIII *mf*

Tr. be (C) *mf* IV sola

Timp.

Gr. c.

V-ni II *détaché* *mf*

V-le *poco creso.*

V. c.

76

Cl. (B) I. II a2

Cl. b. a2

Cor. II *mf* IV

VI. VIII

Tr. be (C) IV

Timp.

Gr. c.

V-ni II

V-le *mf*

V. c.

C. b. *p*

Cl. (B) I. II a2

Cl. b. a2

Fag. I. II

Cor. I II III IV V VI. VIII

Tr-be (C) III. IV *mf*

Timp.

Gr. c.

V-ni II

V-le

V.c.

C-b.

f

mf

Cl. (B) I. II a2

Cl. b. a2

Fag. I. II

Cor. I II III IV V VI. VIII

Tr- be (C) III. IV II mf

Timp.

Gr. c.

Archi

mf

Cl. (B) I. II a2

Cl. b. a2

Fag. I. II

Cor. I II III IV V VI. VIII

Tr. - be (C) III. IV II

Timp.

Gr. c.

Archi *cresc.* *f* *tr.*

This page of a musical score contains the following parts and details:

- Cl. (B):** Clarinet in B-flat, parts I and II, first and second endings (a2).
- Cl. b.:** Clarinet in B-flat, first and second endings (a2).
- Fag.:** Bassoon, parts I and II.
- Cor.:** Horns, parts I, II, III, IV, V, VI, and VIII.
- Tr. - be (C):** Trumpet in C, parts III and IV.
- Timp.:** Timpani.
- Gr. c.:** Grand Cymbal.
- Archi:** Strings, with dynamics markings including *cresc.* (crescendo), *f* (forte), and *tr.* (trill).

78

Picc. *fff*

Fl. *fff*

Fl. c-a. (G) *fff*

Ob. I. II. III *fff* I. II a2 III. IV a2 *fff*

C. ingl. *fff*

Cl. picc. (Es) *fff*

Cl. (B) a2 *fff*

Cl. b. a2 *fff*

Fag. I. II a2 III. IV a2 *fff*

Cor. I II III IV V VI, VIII *fff*

Tr-ba picc. (D) *fff*

Tr-be (C) *fff*

Tr-ni *fff*

Tube basse *mf*

Timp. *mp cresc.*

Gr. c.

78

Archi *div.*

Picc.

Fl.

Fl. c-a.
(G)

Ob.
I. II a2
III. IV a2

C. ingl.

Cl. picc.
(Es)

Cl. (B)

Cl. b.

Fag.
a2

Cor.
I
II
III
IV
V
VI, VIII

Tr. ba picc.
(D)

Tr. ba
(C)

Tr. ni

Tube
tenore (B) I
basse

Timp.

Gr. c.

Archi
unis.

ff

ff

ff

ff

ЧАСТЬ ВТОРАЯ ВЕЛИКАЯ ЖЕРТВА Вступление

SECOND PART THE EXALTED SACRIFICE Introduction

79 Largo $\text{♩} = 48$

Fl. I.II.III *pp*

Ob. *ppp*

Cl. picc.(Es) *p*

Cl. (B) *p*

Cl. b. *p*

Cor. I *pp*
III.IV *pp*
VI *pp*
VIII *pp*

Tr-be (C) con sord. III con sord. *p < poco >*

V-ni I con sord. *p < poco >* div. in 8

V-ni II div. con sord. *p < poco >* div. *pp < poco >*

V-le 3 V-le sole senza sord. *p* flautando e cantabile *mp*
V-le altre con sord.

V-c. con sord. *p* div.

C-b. con sord. *p* div.

80

81

Picc. *mf* *come sopra*

Fl. I, II, III *mf* *come sopra*

Fl. c-a. (G) *mf* *come sopra*

Ob. *mf* *come sopra*

C. ingl. *mf* *come sopra*

Cl. picc. (Es) *mf* *come sopra*

Cl. (E) *mf* *come sopra*

Cl. b. *mf* *come sopra*

Fag. *mf* *come sopra*

C-fag. *mf* *come sopra*

Cor. III, IV *mf* *come sopra*

VI, VIII *mf* *come sopra*

Tr-ba picc. (D) *con sord.* *mf* *pp* *come sopra*

Tr-be (C) *mf* *pp* *come sopra*

Tr-ni *con sord.* *mf* *pp* *come sopra*

Tube *con sord.* *mp* *pp* *come sopra*

Timp. *p* *pp*

Gr. c. *ppp*

80

81

V-ni I *div. in 3 poco* *poco* *div. in 2* *p flautando*

V-ni II *div. in 3 poco* *poco* *div. in 2* *p flautando*

3 V-le sole *con sord.* *tutti div.* *unis.* *div.* *p flautando*

V-le altre *p* *p flautando*

V-c. *p* *p flautando*

C-b. *con sord.* *p flautando*

Picc. *come sopra*
 Fl. *come sopra*
 Fl. c-a. (G) *come sopra*
 Ob. *come sopra*
 C. ingl. *come sopra*
 Cl. picc. (Es) *come sopra*
 Cl. (B) *come sopra*
 Cl. b. *come sopra*
 Fag. *come sopra*
 C-fag. *come sopra*
 Cor. *come sopra*
 Fr-ba picc. (D) *come sopra*
 Tr-be (C) *come sopra*
 Tr-ni *come sopra*
 Tube *come sopra*
 Timp.
 Gr. c.

V-ni I div. *p sul pont. sino al segno*
 V-ni II div. *p sul pont. sino al segno*
 V-le. div. *p*
 V-c. div. *p*
 C-b. *p*

83

Picc.

Fl.

Fl. c-a. (G)

Ob.

Cl. picc. (Es)

Cl. (B)

Cl. b.

Cl. b. II = Cl. III

Cor. I. II

Tr-be (C)

83

V-no solo

V-ni I div.

V-ni II div.

V-le altre

V-c.

senza sord.

unis.

84

Fl. c-a. (G)

Ob.

Cl. picc. (Es)

Cl. (B)

Cl. b.

Cor.

Tr-be (C)

I solo (con sord.)

II solo (con sord.)

84

V-no solo

V-ni I

V-ni II

4 V-le sole

senza sord.

p

poco cresc.

mp

senza sord.

p

poco cresc.

mp

senza sord.

p

poco cresc.

mp

senza sord.

mp

V-le altri

ppp

V-c.

ppp

C-b.

ppp

85 86

Cl. picc. (Es)

Cl. (B)

Cl. b.

Cor.

Tr-be (C)

85 86

I V-ni

II V-ni

V-le

senza sord. con sord. tutti (con sord.)

pp ppp

senza sord. con sord. tutti (con sord.)

pp ppp

senza sord. con sord. tutti (con sord.)

pp ppp

senza sord. con sord. tutti (con sord.)

pp ppp

senza sord. con sord. tutti (con sord.)

pp ppp

V-c. altri

C.b.

(con sord.) ppp

(con sord.) ppp

Cl. picc. (Es)
Cl. (B)
Cl. b.
Cor.
Tr-be (C)
V-ni I
V-ni II
V-le
V-c. 1 P.
V-c. altri
C-b.

Cl. picc. (Es)
Tr-be (C)
V-ni I
V-le
V-c. 1 P.
V-c. altri

87

Fl. I Flag. *dolcissimo*

Fl. II Flag. *dolcissimo*

Fl. III Flag. *dolcissimo*

Cl. picc (Es)

Cl. (B)

Cor. I con sord. *pp*

V-ni I div. *sempre sim.*

V-ni II div. 1,2,3 P senza sord. Flag. 4,5 P con sord. 6,7 P con sord. 1P.

V-le div. *altré senza sord. pizz. mp*

V-c. 1,2 P. altri *pp* (senza sord.) pizz.

C-b. div. in 8 *pp senza sord.*

Detailed description of the musical score: The score is for measures 87, 88, and 89. It features a woodwind section with three flutes (I, II, III) and two clarinets (piccolo and Bb), a horn section with one horn (I), and a string section with first and second violins, violas, violoncellos, and double basses. The woodwinds play melodic lines with a 'dolcissimo' (very soft) dynamic. The strings play rhythmic patterns, with some parts marked 'sempre sim.' (sempre sostenuto) and 'pp' (pianissimo). The horn plays a simple accompaniment marked 'I con sord.' and 'pp'. The double basses play a steady bass line marked 'pp senza sord.'. The score includes various performance instructions such as 'Flag.' (flageolet), 'pizz.' (pizzicato), and 'altré senza sord.' (all other instruments without mutes).

88

Fl. I
Fl. II
Fl. III
Cl. picc.(Es)
Cl.(B)
Cor.

Musical score for Flutes I, II, III, Piccolo Clarinet, Bass Clarinet, and Cor Anglais. The score is in 4/4 time and features a key signature of one flat. The flute parts (I, II, III) play a melodic line with slurs and accents. The piccolo clarinet part has a more rhythmic and melodic line. The bass clarinet part has a melodic line with slurs and accents. The cor anglais part has a melodic line with slurs and accents.

88

V-ni I div.
V-ni II div.
V-le
V-c.
C-b. div. in 3

Musical score for Violins I, Violins II, Viola, Violoncello, and Double Bass. The score is in 4/4 time and features a key signature of one flat. The violin I part has a melodic line with slurs and accents. The violin II part has a rhythmic line with slurs and accents. The viola part has a melodic line with slurs and accents. The cello part has a rhythmic line with slurs and accents. The double bass part has a rhythmic line with slurs and accents. There are also parts for Flageolet and other instruments.

89 Più mosso ♩ = 60

Fl.
I, II, III

Cl. picc. (Es)
I, II

Cl. (B)
I, II

Cor.
III con sord. solo
V con sord. solo
VII con sord. solo
I senza sord.
pp (tres lointain)

V-ni I div. in 3

V-ni II div.
Flag.

V-le
1 P.
altre

V-c.
1, 2 P.
altri

C-b. div. in 3

89 Più mosso ♩ = 60

90 Tempo I $\text{♩} = 48$

Cl. b.

Cor. *I. II soli*
fp sempre

2 V-c. soli
senza sord. le 2^o accordez la corde do en si

V-c. altri div.
pizz.
con sord. arco

C-b. div. in 2
pizz.
con sord. arco
p

ТАЙНЫЕ ИГРЫ ДЕВУШЕК
ХОЖДЕНИЕ ПО КРУГАМ

MYSTIC CIRCLE OF
THE YOUNG GIRLS

91 Andante con moto $\text{♩} = 60$ **92**

Cl. b.

Cor. *I (senza sord.)*
II con sord.
III. IV con sord.
ppp

Tr-be (C)
I. II. III con sord.
ppp

6 V-le sole
molto cant. ma non f

2 V-c. soli
tenuto sempre

V-c. altri div.
pizz.
sul A arco tenuto sempre

2 C-b. soli
sul E *P tenuto sempre*

C-b. altri
senza sord.

93 Più mosso ♩ = 80

Fl. c.a. (G) I.II *fp* *p cantabile* solo

Cl. (B) *fp*

Cor. I.II III.IV

Tr-be (C)

V-ni I div. in 3 arco pizz. senza sord. e flautando *sf* arco *pp* *poco* *poco meno* *pp* arco *pp* *poco* *poco meno* *pp*

V-ni II div. pizz. *sf*

2 V-c. soli

V-c. altri div.

2 C-b. soli

94

Fl. c.a. (G)

Ob.

Cl. (B) I.II soli *cant.*

V-ni I div. in 8 con sord. 1.2 *mf*

V-ni I div. in 8 con sord. 3.4 *mf*

V-ni I div. in 8 con sord. 5.6 *mf*

V-ni II senza sord. flautando *p* *legatiss*

V-le sole (serrez) div. flautando al segno

V-le altre (serrez)

V-c. senza sord. div. *mf*

95

96

Ob.

Cl. b.

Fag.

V-ni I div.

V-ni II

2 V-le sole

V-le altre

V-c. div.

Musical score for measures 95-96. The score includes parts for Oboe (Ob.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Violin I (V-ni I div.), Violin II (V-ni II), Two Solo Violas (2 V-le sole), Other Violas (V-le altre), and Cello/Double Bass (V-c. div.). The key signature has one sharp (F#) and the time signature is 5/4. Measure 95 is marked with a first ending bracket (I) and a second ending bracket (II). Dynamics include *mf* and *p*. The strings are marked *p*. The woodwinds have various articulations and dynamics.

97

Tempo I ♩ = 60

Fl.

Fl. c-a. (G)

Cor.

2 V-le sole

V-le altre

V-c.

Musical score for measures 97-100. The score includes parts for Flute (Fl.), Flute in C (Fl. c-a. (G)), Cor Anglais (Cor.), Two Solo Violas (2 V-le sole), Other Violas (V-le altre), and Cello/Double Bass (V-c.). The key signature has one sharp (F#) and the time signature is 5/4. The tempo is marked *Tempo I* with a quarter note equal to 60 (♩ = 60). The woodwinds have various articulations and dynamics including *mp*, *mf*, and *pppp*. The strings are marked *p* and *mf*. The Cor Anglais part is marked *I con sord.* and *II con sord.*

98 99

Fl. *mf*

Fl. c-a. (G) *mf*

C. ingl. *mf sempre ben tenuto*

Cl. b. *mf*

Cor. III, IV con sord. *p* senza sord. VI (senza sord.) VIII (senza sord.) *p*

Tr. be (C) I, II con sord. *mf*

V. c. pizz. *p*

C. b. *p*

100

Fl. I, II cantabile *mf*

Fl. c-a. (G) *mf*

Ob. I, II soli *mf cantabile*

Cl. (B) III solo *mf cantabile*

Fag. I *mf*

Cor. I, II IV *p* senza sord.

V. ni I div. *mf molto cant.* senza sord. *pp*

V. ni II flautando *mf* poco senza sord. *pp*

V. le *mf molto cant.*

3 V. c. soli cantabile (non f)

V. c. altri div. arco *pp*

101

102 poco a poco

Fl.

Ob.

Cor.

Tr-be (C)

V-ni I

V-ni II div.

V-le

3 V-c. soli

V-c. altri

I Flag. *p*
 II Flag. *p*
 I.II
 III
 I + *sf*
 II + *sf*
 III *sf*
 IV *sf*
 con sord.
 senza sord.
 con sord.
 senza sord.
 I.II con sord.
sf *pp*

1,2,3 P.
 4,5 P.
 6 P. div.
 7 P.
 8 P.
 1,2 P.
 8,4 P.
 5,6,7 P.
 1,2 P.
 3 P.
 4,5,6 P. *pizz.*
 arco
poco sf
pizz.
sf

101
 102 poco a poco

crescendo ed accelerando

♩ = 120

Picc. *Flatterz.*

Fl. *III Flatterz.*

Fl. c-a. (G) *Flatterz.*

Ob. *I. II. III Flatterz.*

Cl. (B) *III Flatterz.*

Cor. *I II III V. VII III Pavillons en l'air. senza sord.*

Tr-ba picc. (D) *sord. senza sord.*

Tr-be (C) *III. IV con sord. senza sord.*

Tr-ni *I con sord. II. III con sord. senza sord.*

Timp. *I colla bacch. di Tamburo II colla bacch. di Tamburo III colla bacch. di Tamburo IV colla bacch. di Tamburo*

Gr. c. *5/4 11/4 colla bacch. di Tamburo 5/8*

T-t. *5/4 11/4 glissando colla bacch. di Triangolo*) 11/4 5/8*

crescendo ed accelerando

♩ = 120

V-ni I div. *ff sempre*

V-ni II div. *ff sempre*

V-le div. *ff sempre*

V-c. *ff sempre*

C-b. *ff sempre*

glissando

arco

pizz. arco

*) быстро скользнуть палочкой треугольника, образуя дугу на поверхности инструмента.

*) Run the triangle beater quickly over the instrument's surface, drawing an arc.

ВЕЛИЧАНИЕ ИЗБРАННОЙ

THE NAMING AND HONORING OF THE CHOSEN ONE

104 Vivo $\text{♩} = 144$

105

Picc. I. II. III a3

Fl. *f*

Fl. c-a. (G)

Ob. I. II. III. IV. *sf*

C. ingl. *sf*

Cl. picc. (Es) *sf*

Cl. (B) I. II. III *sf*

Cl. b. *sf*

Fag. a3 *sf*

C-fag. a2 *sf*

Cor. I. II. III. IV. V. VI. VII. VIII *sf*

Tr-ba picc. (D) *sf*

Tr-be (C) III. IV. *sf*

Tube senza sord. *sf*

Timp. *sf sempre secco* (bacch. di Timp.) *sempre simile*

Gr. c. $\frac{5}{8}$

104 Vivo $\text{♩} = 144$

105

Archi *sf* pizz. arco pizz. arco pizz. arco *poco sf*

sf non div.

Picc. Fl. Fl. c. a. (G) Ob. C. ingl. Cl. picc. (Es) Cl. (B) Cl. b. Fag. C-fag. Cor. Tr-ba picc. (D) Tr-be (C) Tr-ni Tube Timp. Gr. c. T-t. V-ni I V-ni II div. V-le V-c. C-b.

Flatterz. Flatterz. Flatterz. III.IV VI.VII.VIII come sopra I.II a2 II.III a2 I.II III.IV V.VI VII.VIII I.II a2 II.III a2 II IV I IV II *simple* *gliss.* *pizz.* *arco* *div.* *gliss.* *unis.* *div. in 3* *non div.* *pizz.* *gliss.* *arco* *gliss.* *sf*

110

Picc.

Fl.

Fl. c-a. (G)

Ob.

C. ingl.

Cl. picc. (Es)

Cl. (B)

Cl. b.

Fag.

C-fag.

Cor.

Tr-ba picc. (D)

Tr-be (C)

Tube

Timp.

110

Archi

This page of a musical score, numbered 107, covers measures 111 and 112. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Piccolo (Picc.), Flute (Fl.) with three parts (I, II, III), Oboe (Ob.), English Horn (C. ingl.), Piccolo Clarinet (Cl. picc. (Es)), and Bass Clarinet (Cl. (B)). The brass section consists of Cor Anglais (Cor.), Trumpet in D (Tr-ba picc. (D)), Trumpet in C (Tr-be (C)), Trombone (Tr-ni), and Trombone in C (Gr. c.). The string section includes Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), and Violoncello (V-c.).

Measure 111 features a complex texture. The woodwinds play melodic lines with various articulations and dynamics, including *ff* and *gliss.*. The strings play a rhythmic accompaniment with triplets and glissandos. The brass instruments provide harmonic support with sustained notes and glissandos. Measure 112 continues this texture, with the woodwinds and strings playing more active parts, while the brass remains relatively static.

Key performance instructions include *ff* (fortissimo), *gliss.* (glissando), and *arco* (arco). The score also includes dynamic markings such as *ff*, *ff*, and *ff* throughout the measures.

Picc.

Fl. II. III a2

Ob.

C. ingl.

Cl. picc. (Es)

Cl. (B)

Cl. b.

Fag. I II III IV

C-fag.

Cor. I. II a2 III. IV a2 V. VI a2

Tr-ba picc. (D) VII. VIII a2

Tr-be (C) I. II III. IV

Tr-ni I. II a2

Tube a2

Timp. poco sf IV III poco sf simile

Gr. c. 5/4 4/4 6/4 5/4

bacch. di Timp. (au bord)

V-ni I div. in 3 pizz. 3 mp mf (en harm.)

V-ni II div. in 3 pizz. 3 mp mf (en harm.)

V-le pizz. 3 mp

V-c. poco f p simile pizz. 3 mp mf

C. b. mp

114

Picc. *mf* *ff* *mf*

Fl. *mf* *ff* *mf*

Fl. c-a. (G) *mf* *ff* *mf*

Ob. *mf* *ff* *mf*

Cl. picc. (E \flat) *mf* *ff* *mf*

Cl. (B) *mf* *ff* *mf*

Cl. b. *mf* *ff* *mf*

Fag. *mf* *ff* *mf*

C-fag. *mf* *ff* *mf*

Cor. *mf* *ff* *mf*

Tr-be (C) *mf* *ff* *mf*

Tr-ni *mf* *ff* *mf*

Timp. *mf* *ff* *mf*

Gr. c. *mf* *ff* *mf*

V-ni e II div. in 8 *arco* *ff* *pizz.* *mf*

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

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

C-b. *arco* *ff* *pizz.* *mf*

Picc. I, II a2

Fl. III

Fl. c-a. (G) I, II a2

Ob. III, IV a2

Cl. picc. (Es) I

Cl. (B) II, III a2

Cl. b.

Fag. Fag. IV = C-fag. II

C-fag.

Cor. I, II

Cor. III, IV

Cor. V, VI

Cor. VII

Tr. be (C) I, II sempre sim.

Tr. be (C) III, IV sempre sim.

Tr. ni I, II sempre sim.

Tr. ni III sempre sim.

Tube

Timp. Timp. III muta in A

Gr. c. 2/4, 3/4, 5/8, 3/4

pavillons en l'air

V-ni I e II div. in 3

V-le

V-c.

C-b.

arco

pizz.

arco

arco

118

119

Picc.

Fl. ^{a3}

Fl. c-a. (G)

Ob.

C. ingl.

Cl. picc. (Es)

Cl. (B)

Cl. b.

Fag. ^{a3} *fff* _{a2}

C-fag. *fff*

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

Tr-ba picc. (D)

Tr-be (C) I. II. III. IV.

Tube

Timp.

118

119

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

V-ni I div. *pizz.* *arco* *pizz.* *arco* *pizz.* *div. arco* *non div.* *pizz.*

V-ni II *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *div.*

V-le div. *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

V-c.

C-b.

120

Picc.

Fl.

Fl. c-a.
(G)

Ob.

C. ingl.

Cl. picc.
(Es)

Cl. (B)

Cl. b.

Fag.

C-fag.

Cor.

Tr-ba picc.
(D)

Tr-be
(C)

Tube

Timp.

Archi

120

arco

div.in3

non div.

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

univ.

div.

univ.

sim.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

III. IV

C-fag. II = Fag. IV

ВЗЫВАНИЕ К ПРАОТЦАМ EVOCATION OF THE ANCESTORS

121 *G.P.* 122

Picc. *f*

Fl. *f*

Fl. c-a. (G) *f*

Ob. I. III a2 *f*
II. IV a2 *f*

C. ingl. *f*

Cl. picc. (Es) *f*

Cl. (B) I. II a2 *f*
III *f*

Cl. b. *f* *sempre*

Cor. VI. VIII a2 *f*
II. IV a2 *f*

Tr-ba picc. (D) *f*

Tr-be (C) *f*

Tr-ni e Tuba III e Tuba *f*

Timp. *f*

Gr.c. $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

121 *G.P.* 122

Archi *f* *arco* *pp* *div.*

124 **125** **126**

Picc.

Fl.

Fl. c-a. (G)

Ob. I. III a2 II. IV a2

C. ingl.

Cl. picc. (Es)

Cl. (B) I. II a2 III Cl. II muta in Cl. b. II

Cl. b.

Fag. soli *pp*

C-fag. solo *p*

Cor. I. III a2 II. IV a2

Tr-ba picc. (D) VI. VIII a2 *pp* *fff*

Tr-be (C)

Tr-ni e Tuba I. II III e Tuba

Timp. *p* *mf*

Gr. c. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{2}$ $\frac{2}{2}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Archi **124** *div.* *pp* **125** **126** *pp* *pp* *pp* *pp*

ДЕЙСТВО СТАРЦЕВ-ЧЕЛОВЕЧЬИХ
ПРАОТЦЕВ

RITUAL ACTION OF THE
ANCESTORS

129 $\text{♩} = 52$

C. ingl. *solo*
Fag. *p*
C-fag.
Cor. I. II *sempre p* III *sempre p*
VI. VIII *sempre p*
Timp.
T-no
Gr. c.
Archi *pizz.* *p*

130 *solo*
Fl. c-a. (G) *p*
C. ingl. *p*
Cl. (B) *I solo*
Cor. I. II *molto* *ppp* III *molto* *ppp*
VI. VIII *molto* *ppp*
Timp.
T-no
Gr. c.
Archi

131

Fl. c.-a. (G)

C. ingl.

Cl. (B)

Fag.

Cor.

Timp.

Archi

p *poco più f*

p *mf*

mp *mp* *mf*

VI *VIII* *mf*

pp *p* *mf*

pp *mf*

mettez les sord.

132

Fl. c.-a. (G)

C. ingl.

Fag.

Cor.

Tr-be (C)

Tr-ba b. (Es)

V.le

V.c.

p *poco più f*

mp *mf*

mp *mf* *mf*

VI *VIII*

con sord. I sola

con sord. II sola

con sord. sola

p *mf*

mf

Fl. III

Fl. c-a. (G)

Ob. III. IV

C. ingl.

Fag. I b^b II b^b

Cor. VI VIII

Tr-be (C)

Tr-ba b. (Es)

V-ni I con sord. (pizz.)

V-ni II div. arco con sord. p

V-le div. arco p

V-c.

Fl. III

Fl. c-a. (G)

Ob. III. IV

C. ingl.

Fag. I b^b II b^b

Cor. VI VIII

V-ni I div. arco

V-ni II senza sord.

V-le con sord.

V-le div. con sord.

V-c.

134

Picc. *f*

Fl. *f*

Fl. c-a. (G) *f*

Ob. *f*

C. ingl. *f*

Cl. picc. (Es) *f*

Cl. (B) *f*

Cl. b. *f*

Fag. *f*

C-fag. *f*

Cor. *f*

Tr-be (C) *f*

Tr-ba b. (Es) *f*

Tr-ni *f*

Timp. picc. *p*

Timp. *p*

I. II. III a 3

a 2 ff meno f (h) sim.

I. III a 2 pavillon en l'air

II. IV a 2 con sord. ff

V. VII a 2

VI. VIII

III con sord. p sim.

(con sord.)

senza sord.

I. II a 2

III con sord.

II p

(h) p

IV p

p

134

V-ni I *f*

V-ni II div. *f*

V-c. *f*

C-b. *f*

très serré et sul ponticello sino al segno

pizz.

pizz.

div.

pizz.

f

Picc.

Fl.

Fl. c-a. (G)

Ob. I. II. III a3

C. ingl.

Cl. picc. (Es)

Cl. (B) III

Cl. b. II

Fag. a2 ff

C-fag. ff

Cor. I. III a2
II. IV a2
V. VII pavillon en l'air
VI. VIII senza sord.

Tr-ba picc. (D) con sord. sempre

Tr-be (C) (con sord.)

Tr-ba b. (Es)

Tr-ni I. II a2 III ff

Timp. picc.

Timp. II p IV p

V-ni I

V-ni II div.

V-le unis.

V-c.

C-b.

Fl. c-a. (G)
 C. ingl.
 Cl. picc. (Es)
 Cl. (B)
 Cl. b.
 Tr-ba b. (Es)
 Timp.
 P-tti
 Gr. c.
 Archi

140
 C. ingl.
 Cl. (B)
 Cl. b.
 Timp.
 Cr. c.
 V-le
 V-c.
 C-b.

II
 III
 p pp sempre sim.
 Ordinairement (avec la mailloche de la Gr. c.)

141
 Cl. b.
 Timp.
 Gr. c.
 V-le
 V-c.
 C-b.

II
 III
 poco più f
 Cl. b. II = Cl. III (B)

ВЕЛИКАЯ СВЯЩЕННАЯ ПЛЯСКА
Избранница

SACRIFICIAL DANCE
(The Chosen One)

142 $\text{♩} = 126$ 143

Ob. *ff sempre*

C. ingl. *ff sempre*

Cl. b.

Cor. *sempre sf.* *sempre cuivré et f*

V. VI *sempre sf.*

VII. VIII *sf.* *sempre sf.*

Tr-ba picc. (D) *sempre sf.* *con sord.* *sim.*

Tr-be (C) *I, II, III* *sf con sord.* *sim.*

Tr-ba b. (Es) *sf con sord.* *sim.*

Tr-ni *con sord.* *sf*

Timp. *II* *sempre fe secco*

142 $\text{♩} = 126$ arco 143 non div. div. div.

V-ni I *sempre f* *arco*

V-ni II *sempre f* *arco*

div. in 8 *sempre f* *arco*

V-le *sempre f* *arco*

div. in 8 *sempre f* *arco*

V-c. *sempre f* *arco*

C-b. *sempre f* *arco*

sempre sf

144

145

Picc. *ff marc.* *sim.*

Fl. *ff marc.* *sim.*

Fl. c-a. (G) *ff marc.* *sim.*

Ob. *ff marc.* *sim.*

C. ingl. *ff marc.* *sim.*

Cl. picc. (Es) *ff marc.* *sim.*

Cl. (B) *ff marc.* *sim.*

Cl. b. *ff marc.* *sim.*

Cor. *f marc.* *f marc.*

Tr-ba picc. (D) *f marc.* *f marc.*

Tr-be (C) *f marc.* *f marc.*

Tr-ba b. (Es) *f marc.* *f marc.*

Tr-ni *f marc.* *f marc.*

Tuba *f marc.* *f marc.*

Timp. *sf e stacc. sempre*

144

145

V-ni I *non div.* *sempre div.* *non div.* *div.* *ff subito*

V-ni II *non div.* *non div.* *non div.* *ff subito*

div. in 3 *non div.* *non div.* *non div.* *ff subito*

V-le *non div.* *non div.* *non div.* *ff subito*

div. in 3 *non div.* *non div.* *non div.* *ff subito*

V-c. *ff subito*

C-b. *ff subito*

146

Ob.

C. ingl.

Cor.

Tr-ba picc. (D)

Tr-be (C)

Tr-ba b. (Es)

Tr-ni

Tuba

Timp.

V-ni I

V-ni II div. in 8

V-le div. in 8

V-c.

C-b.

146

non div.

div.

non div.

div.

non div.

div.

non div.

div.

147

148

Picc.

Fl.

Fl. c-a. (G)

Ob.

C. ingl.

Cl. picc. (Es)

Cl. (B)

Cl. b.

Cor.

Tr-ba picc. (D)

Tr-be (C)

Tr-ba b. (Es)

Tr-ni

Tuba

Timp.

musical notation for woodwind and brass instruments including Piccolo, Flute, Flute in C, Oboe, Clarinet in G, Clarinet in Bb, Clarinet in B, Cor Anglais, Trumpet in D, Trumpet in C, Trumpet in Bb, Trombone, Tuba, and Timpani.

147

148

V-ni I

V-ni II div. in 3

V-le div. in 3

V-c.

C-b.

musical notation for string instruments: Violin I, Violin II (divided in 3), Viola (divided in 3), Violoncello, and Contrabasso.

149

150

Fag. I. II

C-fag. *pp sempre*

Cor. I. II *pp sempre*

V-ni II *p sempre non div.*

V-le *p sempre*

V-c. *p sempre*

C-b. *p sempre*

151

152

Ob.

C. ingl.

Fag. I. II

C-fag. I

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

Tr-ba picc. (D) sola con sord. *marc.*

Tr-be (C) I sola con sord. *marc.*

Tr-ni *f marc.* *sim.* *5*

Arch. *div.* *preso.*

153

Fl. *f*

Fl. c-a. (G) *f*

Ob. *f*

C. ingl.

Fag. I. II

C-fag. I

Cor. I. II

Tr-ba picc. (D) *f*

Tr-be (C) *p* *sf*

Timp. *soli* I. II *III. IV*

T.t. *colla bach. di triangle gliss.* *pp* *sf*

153

gliss. *sf*

gliss.

Archi

154

155

Picc. I. II a2 soli *f marc. 5*

Cl. picc. (Es) *f marc. 5*

Fag. I. II

C-fag. I. II

Cor. I. II IV

Tr-ba picc. (D) senza sord. sola *f marc. 5*

V-ni I non div. *sempre sf*

V-ni II div. *sempre sf* div. in 3 div. in 2

V-le div. *sempre sf* div. in 3 div. in 2

V-c. *sempre sf*

C-b. *sempre sf*

156

157

Picc. a2 Picc. II = Fl. III *sim. 5*

Cl. picc. (Es) *sim. 5*

Cor. I. III soli a2 II. IV soli a2 V. VI *mf*

Tr-ba picc. (D) *sim. 5*

Tr-be (C) I sola senza sord. 5 *f marc.*

V-ni I div. *ff*

V-ni II div. *div. in 3 in 2 ff*

V-le div. *div. in 3 in 2 ff*

V-c. *div. in 3 ff*

C-b. *ff*

158

159

Picc.

Fl.

Fl. c-a. (G)

Ob.

C. ingl.

Cl. picc. (Es)

Cl. (B)

Cl. b.

Fag.

C-fag.

Cor.

Tr-ba picc. (D)

Tr-be (C)

158

159

V-ni I

V-ni II div.

V-le div.

V-c.

C-b.

non div.

non div.

160

161

solo

Picc. *Flatterz.* *fff* 5

Fl. *fff* 5

Fl. c-a. (G) *Flatterz.* *fff* 5

Ob. I. II *fff* 5

C. ingl. *Flatterz.* *fff* 5

Cl. picc. (Es) *Flatterz.* *fff* 5

Cl. (B) *Flatterz.* *fff* 5

Cl. b. *fff* 5

Fag. *Fag. IV-C-fag. II*

C-fag.

Cor. *fff*

Tr-ba picc. (D) *fff* *senza sord.* *fff marcatisimo*

Tr-be (C) *senza sord.* *fff*

Tr-ni *fff trem.* *I. II. III soli a3 senza sord.* *fff marcatis.* 5

Tube *fff*

160

161

solo

V-ni I *fff* 3

V-ni II *fff* 3

div. *fff* 3

V-le *fff* 3

div. *fff* 3

V-c. *div.* *fff* 3

C-b. *fff* 3

unis.

162

163

I. II

Fag. *pp sempre*

C-fag. *pp sempre*

Cor. *pp sempre*

Tr-ni *pp sempre*

V-ni II *non div.*

V-le *unis. p sempre*

V-c. *p sempre*

C-b. *p sempre*

I. II. III soli con sord. *a3*

f marc.⁵

164

Fl. *presco.*

Ob. *f*

Fag. *I. II*

C-fag. *I*

Cor. *I. II*

Tr-ba picc. (D) *sola con sord.*

Tr-be (C) *I sola con sord.*

Tr-ni *a3*

Arch. *sul pont. sino al segno*

senza sord.

sf

marc.⁵

marc.

5

7

165

166

Picc.

Fl.

Ob.

C. ingl.

Cl. picc. (Es)

Cl. (B)

Cor.

Tr-ba picc. (D)

165

166

Archi

Musical score for woodwinds and brass instruments, measures 165-166. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet in E-flat (Cl. picc. (Es)), Clarinet in B-flat (Cl. (B)), Cor Anglais (I, II), Cor Anglais (IV), Cor Anglais (VI), and Trumpet in D (Tr-ba picc. (D)).

Measure 165: Piccolo and Flute play a sixteenth-note pattern with a *mf* dynamic and a *cresc.* marking. Oboe, Cor Anglais, and Clarinet in B-flat play a similar pattern with a *mf* dynamic. Clarinet in E-flat and Trumpet in D play a sustained note with a *f* dynamic. Cor Anglais I, II, IV, and VI play a rhythmic accompaniment.

Measure 166: Piccolo and Flute continue the sixteenth-note pattern with a *mf* dynamic. Oboe, Cor Anglais, and Clarinet in B-flat continue with a *mf* dynamic. Clarinet in E-flat and Trumpet in D continue with a *f* dynamic. Cor Anglais I, II, IV, and VI continue with a *f* dynamic.

Musical score for strings, measures 165-166. The score includes parts for Violins (I, II), Violas (IV), Cellos (VI), and Double Basses.

Measure 165: Violins I and II play a sixteenth-note pattern with a *f* dynamic and a *div.* marking. Violas, Cellos, and Double Basses play a rhythmic accompaniment with a *f* dynamic.

Measure 166: Violins I and II continue the sixteenth-note pattern with a *f* dynamic and a *div.* marking. Violas, Cellos, and Double Basses continue with a *f* dynamic.

169

170

Picc. *ff marc.*

Fl. *ff marc.*

Fl. c-a. (G) *ff marc.*

Ob. *ff marc.*

C. ingl. *ff marc.*

Cl. picc. (Es) *ff marc.*

Cl. (B) *ff marc.*

Cl. b. *ff marc.*

Fag. *ff marc.*

C-fag. *ff marc.*

Cor. *f marc.*

Tr-ba picc. (D) *f marc.*

Tr-be (C) *f marc.*

Tr-ba b. (Es) *f marc.*

Tr-ni *f marc.*

Tuba *I stacc. e sf sempre sf*

Timp.

169

170

V-ni I *div. non div.*

V-ni II *div. in 8 non div.*

V-le *div. in 8 non div.*

V-c *div. non div. div. non div. div.*

C-b.

173

174 $\text{♩} = 126$

Picc.

Fl.

Fl. c-a. (G)

Ob.

C. ingl.

Cl. picc. (Es)

Cl. (B)

Cl. b.

Fag.

C-fag.

Cor.

Tr-ba picc. (D)

Tr-be (C)

Tr-ba b. (Es)

Tr-ni

Tuba

Timp. picc.

Timp.

Gr. c

T-t.

senza sord

senza sord.

senza sord.

senza sord.

gliss. a3

muta in mi b

do# muta in si b

f

f secco

173

174 $\text{♩} = 126$

Archi

div.

div. in 3

non div.

div. in 3

non div.

non div.

sempre molto pesante e f

sempre molto pesante e f

175

a2

C-fag.

Cor.

Tr-ni

Tube

Timp. picc.

Timp.

Gr. c.

T-t.

a3 gliss.
sempre sim.

I.II

III.IV

sempre sim.

175

Archi

This musical score page contains staves for various instruments. The C-fag. staff has a melodic line with a dynamic marking of *a2*. The Cor. staff consists of four staves with a rhythmic pattern of eighth notes and triplets. The Tr-ni staff has a melodic line with a dynamic marking of *a3 gliss.* and *sempre sim.*. The Tube staff has a rhythmic pattern of eighth notes. The Timp. picc. staff has a melodic line with a dynamic marking of *a3*. The Timp. staff has a rhythmic pattern of eighth notes with a dynamic marking of *I.II* and *III.IV*. The Gr. c. staff has a rhythmic pattern of eighth notes with a dynamic marking of *sempre sim.*. The T-t. staff has a rhythmic pattern of eighth notes. The Archi staff consists of four staves with a rhythmic pattern of eighth notes. The page number 175 is located in the top right and middle right.

Picc. *a2* I.II

Fl.

Ob.

Cl. picc. (Es)

Cl. (B)

C-fag. *a2*

Cor. *soli marc.* *marc.* I (pavillon en l'air)

Tr-ba picc. (D) II *f*

Tr-be (C) *f* I.II (cuivrez)

Tr-ba b. (Es) (cuivrez)

Tr-ni *a3* I

Tube

Timp. picc. *b³*

Timp. I.II III.IV *3*

Gr. c. $\frac{4}{4}$ $\frac{5}{4}$

T-t. $\frac{4}{4}$ $\frac{5}{4}$

Archl. *ben marcato* *div. pizz.* *unis. arco*

sim. *sim.*

Picc. *a2*
 Fl. *I. II.*
 Ob.
 Cl. picc. (Es)
 Cl. (B)
 C-fag. *a2*
 Cor. *sim.* *gliss.*
 Tr-ba picc. (D) *gliss.*
 Tr-be (C)
 Tr-ba b. (Es)
 Tr-ni *a3* *poco sf*
 Tube *II*
 Timp. picc. *b²*
 Timp. *I. II. III. IV.*
 Gr. c.
 T-t.
 Archi *arco non div.* *div. pizz.* *arco non div.* *div. pizz.* *arco non div.* *div. pizz.*

178 179

Cl. picc. (Es)

Cl. (B)

C-fag.

Cor.

Tr-ba picc. (D)

Tr-be (C)

Tr-ba b. (Es)

Tr-ni

Tube

Timp. picc.

Timp.

Gr. c

T-t.

Detailed description: This block contains the musical score for measures 178 and 179 for the woodwind and percussion sections. The instruments listed are Piccolo Clarinet (E-flat), Clarinet (B-flat), Bassoon, Cor Anglais, Piccolo Trumpet (D), Trumpet (C), Trumpet (E-flat), Trombone, Tubistone, Piccolo Snare Drum, Snare Drum, Cymbal, and Tom-tom. The score includes various musical notations such as dynamics (e.g., *f*, *a2*), articulation (e.g., *gliss.*, *tal*), and performance instructions (e.g., *I. II*, *a3*, *II*, *I. III*, *III. IV*). The woodwinds play melodic lines with some slurs and accents, while the percussion instruments provide a rhythmic accompaniment with specific patterns and dynamics.

178 179

non div. div. non div. div. non div. div. non div.

Archi

Detailed description: This block contains the musical score for measures 178 and 179 for the string section. The notation includes performance instructions such as *non div.* (non-diviso) and *div.* (diviso), indicating changes in bowing technique. The strings play a rhythmic accompaniment with various articulations and dynamics. The score is written for a full string ensemble, including violins, violas, cellos, and double basses.

183

Picc.
 Fl.
 Fl. c-a. (G)
 Ob.
 Cl. picc. (Es)
 Cl. (B)
 Fag.
 C-fag.

Dynamic markings: *ff*, *cresc.*

Cor.
 Tr-ba picc. (D)
 Tr-be (C)
 Tr-ba b. (Es)
 Tr-ni
 Tube

Dynamic markings: *ff*, *mf*, *poco meno*, *sola*, *ouvert*

Lyrics: I pavillon en l'air e *fff*, III pavillon en l'air e *fff*, pavillon en l'air e *fff*, pavillon en l'air e *fff*

Timp. picc.
 Timp.
 Gr. c.
 T-t.

183

Archi

186

187

Picc. *a2*

Fl. *a2*

Fl. c-a. (G)

Ob.

C. ingl.

Cl. picc. (Es)

Cl. (B) *I. II a2* *III a3* *fff*

Fag. *a2* *fff sempre st. e secco*

C-fag. *fff f marc.*

Cor. *V. VII a2* *VI. VIII a2* *fff*

Tr-ba picc. (D)

Tr-be (C) *3 cresc.* *cresc.*

Tr-ba b. (Es) *a2* *sf sempre*

Tr-ni *sf sempre*

Tube *sf sempre*

Timp. picc. *3* *sempre ben marcato*

Timp. *I. II* *III. IV 3 3*

Gr. c.

T-t.

186 *♩ = 126*

187

Archi *fff* *sempre sim.* *sempre sim.* *sempre sim.* *sempre sim.* *sempre sim.* *sempre marc.*

Fl.
 Fl. c-a. (G)
 Ob.
 C. ingl.
 Cl. picc. (Es)
 Cl. (B)
 Cl. b.
 Fag.
 C-fag.

Cor.
 Tr-ba picc. (D)
 Tr-be (C)
 Tr-ba b. (Es)

Timp.
 Gr. c.

Archi

192

193

Fl. I, II

Fl. c-a. (G)

Ob.

C. ingl.

Cl. picc. (Es)

Cl. (B)

Cl. b.

Fag. I, II

C-fag. a2

ff *mf* *sim.*

Cor. VI, VII, VIII

Tr-ba picc. (D)

Tr-be (C)

Tr-ba b. (Es)

Tr-ni

Tube

mf *ff* *p*

Timp. III, IV (a2)

Gr. c.

meno f *mf* *ff*

192

193

Archi

ff *meno f* *div. in 3* *non div.*

194

195

Fl.

Fl. c-a. (G)

Ob.

C. ingl.

Cl. picc. (Es)

Cl. (B)

Cl. b.

Fag.

C-fag.

Cor.

Tr-ba picc. (D)

Tr-be (C)

Tr-ba b. (Es)

Tr-ni

Tube

Timp.

Gr. c.

194

195

Archi

196

197

Picc. I, II a2
 Fl. I, II a2
 Fl. c-a. (G)
 Ob.
 C. ingl.
 Cl. picc. (Es)
 Cl. (B)
 Cl. b.
 Fag. I, II
 C-fag. a2

Cor. III, VI, VII, VIII
 Tr-ba picc. (D)
 Tr-be (C)
 Tr-ba b. (Es)
 Tr-ni
 Tube

Timp. I, a2
 Gr. c. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16

196

197

Archi

198

poco a poco cresc.

199

200

Picc. *I. II a2*

Fl.

Fl. c-a. (G)

Ob.

C. ingl.

Cl. picc. (Es)

Cl. (B)

Cl. b.

Fag.

C-fag.

ff *mf* *f e sempre cresc.*

ff *mf* *f e sempre cresc.*

ff *mf* *f e sempre cresc.*

Cor.

Tr-ba picc. (D)

Tr-be (C)

Tr-ba b. (Es)

Tr-ni

Tube

mf *ff* *mf* *ff*

sempre sim.

sempre sim.

sempre sim.

sempre sim.

Timp.

Gr. c.

a2 *piu sf* *f e sempre cresc.*

a2

poco a poco cresc.

198

f e sempre cresc.

199

200

Arch.

ff *meno f* *f e sempre cresc.*

f e sempre cresc.

f e sempre cresc.

f e sempre cresc.

