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IGOR STRAVINSKY

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L'OISEAU DE FEU  
ЖАРЪ-ПТИЦА  
THE FIREBIRD  
FEUERVOGEL

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# L'OISEAU DE FEU

Ballet 1910

Igor Stravinsky

1882–1971

## Introduction

Molto moderato ♩ = 108

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flauto piccolo (2 poi Flauto 3)**: Part 1 and 2, rests.
- Flauto**: Parts 1-3, rests.
- Oboe**: Parts 1-3, rests.
- Corno inglese**: Part 1, rests.
- Clarinetto (A) (3 poi Clarinetto piccolo (D))**: Parts 1-3, rests.
- Clarinetto basso (Bb)**: Part 1, rests.
- Fagotto (3 poi Contrafagotto 2)**: Parts 1-3, rests.
- Contrafagotto**: Parts 1 and 2, rests.
- Corno (F)**: Parts 1, 2, 3, and 4, rests.
- Tromba (A)**: Parts 1-3, rests.
- Trombone e Tuba**: Parts 1-3, rests.
- Timpani**: Rest.
- Triangolo**: Rest.
- Tamburo de Basque**: Rest.
- Piatti**: Part 1, rests.
- Gran Cassa**: Rest.
- Tam - tam**: Rest.
- Campanelli**: Rest.
- Xilofono**: Rest.
- Celesta**: Rest.
- Pianoforte**: Rest.
- Arpa**: Parts 1-3, rests.
- Violino**: Parts I and II, rests.
- Viola**: Rest.
- Violoncello**: Rest.
- Contrabbasso**: Part 2 Cb. pizz. (pizzicato) and altri Cb. con sord. (with mutes). The score includes dynamic markings such as *pp* and *p*.

5

Fg. 2 3

Cor. (F) 3 4

Tbn. 1 2

G. C.

Arpa 1 2

VI. I II

Vla.

Vc.

2 Cb.

Cb. altri Cb.

*pp*

*pp*

*ppp*

*ppp*

[Ab, G#, Bb, F#]

*gliss.*  
*p*

*gliss.*  
*p*

con sord.  
*pp*

8

Cl. (A)  
2  
3

Fg.  
2  
3

Cfg.

Cor. (F)  
3  
4

Tr. (A)  
1  
2

Tbn.  
1  
2

G. C.

Vla.

Vc.

2 Cb.  
Cb.  
altri Cb.

pp

pp

pp

pp

mp

mp

ppp

p

p

con sord. arco

poco più f

p

p

Detailed description: This block contains the musical score for measures 8, 9, and 10 for a variety of orchestral instruments. The instruments listed on the left are Clarinet in A (Cl. (A)), Flute (Fg.), Contrabassoon (Cfg.), Cor in F (Cor. (F)), Trumpet in A (Tr. (A)), Trombone (Tbn.), Glockenspiel (G. C.), Viola (Vla.), Violoncello (Vc.), and two parts of the Cello (Cb.). The score includes dynamic markings such as *pp*, *mp*, *ppp*, *p*, and *poco più f*. Performance instructions include *con sord. arco* for the cello part. The music is written in a key with two sharps and a 3/4 time signature.

11

Fl.1  
2

Cl. (A)  
2  
3

Fg.  
2  
3

p

p

poco cresc.

poco cresc.

p

p

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

Detailed description: This block contains the musical score for measures 11, 12, and 13 for woodwind instruments. The instruments listed on the left are Flute (Fl.), Clarinet in A (Cl. (A)), and Flute (Fg.). The score includes dynamic markings such as *p*, *poco cresc.*, and *cresc. poco a poco*. The music is written in a key with two sharps and a 3/4 time signature.

13

Fl. 1 2

Cor. (F) 1 2

I

VI. II div.

Vla. div.

Vc.

Cb.

Tutti Cb. div. a 2

muta E in D con sord. legato \*)

gliss. sul D. legato

gliss. sul D. legato

con sord. legato

muta D in E

1. Solo p

2. Solo pp

16

Fl. 1 2

Ob. 1

Cl. (A) 2 3

Fg. 2 3

VI. II div.

Vla. div.

Vc.

Cb.

Solo pp

Cl. 3 muta in Cl. picc. (D)

poco pesante

poco pesante

poco pesante

poco pesante div.

unis. pp

poco pesante

\*) Glissando des sons harmoniques sur la 1<sup>ère</sup> corde mi accordée de nouveau en ré





24 **L'istesso**  $\text{♩} = \text{♩}$  2

Ob. 3

C. ing.

Fg. 1

2

Cfg. 1

2

Tbn. 1

2

VI. I

VI. II

Vla.

Vc.

Cb. div.

*Solo*

*pp*

*pp sempre*

*pp sempre*

*pp sempre*

*pp*

senza sord.

sul ponticello al segno  $\text{♩}$

unis.

*pp*

*pp*

senza sord.

[pizz.]

*pp*

sul ponticello arco

pizz.

sul ponticello al segno  $\text{♩}$

senza sord.

*pp*

sul ponticello al segno  $\text{♩}$

senza sord. div.

pizz.

*pp*

*pp*

*cresc.*

*dim.*

*cresc.*

*dim.*

*cresc.*

*dim.*

*cresc.*

senza sord. div.

sul ponticello al segno  $\text{♩}$

*cresc.*

*dim. sempre*

unis.

*p dim.*

senza sord.

sul ponticello al segno  $\text{♩}$

*cresc.*

*dim. sempre*

senza sord.

*cresc.*

*dim. sempre*

div.

*cresc.*

*dim. sempre*

$\text{♩}$  pizz.

*cresc.*

*dim. sempre*

*cresc.*

*dim. sempre*





43 4

1 Picc. 2

1 2 Fl.

1 2 3 Ob.

C. ing.

Cl. picc. (D)

Cl. (A) 1 2

1 2 Fg.

Cor. (F) 3

Ptti. 1 2

Cel.

Arpa 1 2 3

VI. I II div.

Vla. div.

Vc.

*pp* *p* *f* *cresc.* *gliss.* *m.d.* *sub.* *bouché, cuivré* *[arco]*

\*) Joué par deux exécutants

47

Picc. 1 2

Fl. 1 2

Ob. 1 2 3

C. ing.

Cl. picc. (D)

Cl. (A) 1 2

Cl. b. (Bb)

Fg. 1 2

Cor. (F) 1 2 3

Ptti. 1 2

VI. I II div.

Vla. div.

Vc. div.

*sempre pochissimo - - - - - all' mf*

*non div.*

*sul ponticello al segno 田*

Detailed description: This page of a musical score covers measures 47 to 50. It features a large ensemble of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (Cl. ing.), Clarinet in D (Cl. picc. (D)), Clarinet in A (Cl. (A)), Clarinet in Bb (Cl. b. (Bb)), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. (F)) and Trombones (Ptti.). The string section consists of Violins (VI. I and II), Violas (Vla.), and Cellos/Double Basses (Vc.). The score is written in a key signature of two flats (Bb and Eb) and a 3/4 time signature. Measures 47-50 show a complex texture with many instruments playing sixteenth-note patterns. The Piccolo and Flute parts are particularly active. The strings play a rhythmic accompaniment, with the Violins and Violas playing sixteenth-note figures and the Cellos/Double Basses playing a similar pattern. The Trombones have a more melodic line. The Cor Anglais and Bassoon have specific melodic fragments. The score includes various dynamics such as *mf* and *pochissimo*, and performance instructions like *sempre*, *non div.*, and *sul ponticello al segno*.

5

50  
Picc. 1 *ff* *dim. poco a poco* *pp*  
2 *ff*  
Fl. 1 2 *ff* *dim. poco a poco* [*pp*]  
Ob. 1 2 3 *ff* *dim.* *p*  
C. ing. *ff*  
Cl. picc. (D) *ff* *dim.* *p*  
Cl. (A) 1 2 *ff* *dim.*  
Cl. b. (Bb) *ff* *dim.*  
Fg. 1 2 *ff*  
Cor. (F) 1 2 4 *ff* *ouvert* *dim.* *p*  
Ptti. 1 2 *ff* *dim.* *p*  
VI. I *ff* *dim. poco a poco* *trem.* *non* *div. trem.* *pp* *non tanto*  
II *ff* *dim. poco a poco* *trem.* *non* *div. trem.* *pp* *non tanto*  
Vla. div. in 3 *ff* *dim. poco a poco* *trem.* *pp* *non tanto*  
Vc. div. in 3 *ff* *dim. poco a poco* *trem.* *pp* *non tanto*  
*sul ponticello al segno*  
*ff* *dim. poco a poco* *trem.* *pp* *non tanto*  
unis. *p* *non tanto*

6 Molto moderato  $\text{♩} = 54$

58

Fl. 1 (trem.) *pp* *p* *pp*

Fl. 2 (trem.) *pp* *p* *pp*

Cor. (F) 1 Solo bouché *pp*

Vl. I non cresc. *pp* *p*

Vl. II *pp* *p* *pp*

Vla. div. *pp* *ppp*

Vc. div. *pp* *ppp*

*pp* *pochiss. al* *p*

65

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 2 *pp*

Cl. (A) 2 *pp*

Cl. b. (Bb) *pp*

Fg. 2 *pp*

Fg. 3 *pp*

Cor. (F) 1 *mp* sempre col legno con sord.

Vl. I *mp* col legno poco *ppp* sub. con sord.

Vl. II *mp* col legno poco *ppp* sub. con sord.

Vla. *mp* unis. col legno poco *ppp*

Vc. *mp* unis. col legno *ppp*

7 Vivo  $\text{♩} = 88$

69

Cl. b. (Bb) Solo *pp*

Fg. 2 *pp* senza sord.

Cor. (F) 1 *pp* possibile senza sord. flautando al segno  $\text{♩}$

Vl. I *pp* senza sord. flautando al segno  $\text{♩}$  [trem.]

Vl. II *pp* flautando al segno  $\text{♩}$  (trem.)

Vla. *pp* flautando al segno  $\text{♩}$  (trem.)

[*pp*] (trem.)



8

78

Fl. 1 *mf* *cresc.*

Fl. 2 *mf* *cresc.*

Ob. 1 *mp* *cresc.*

Ob. 2 *mp* *cresc.*

Ob. 3 *mp* *cresc.*

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

Cl. (A) 1 *p* *mf* *cresc.*

Cl. (A) 2 *p* *mf* *cresc.*

Ptti. 1/2 *p* *mf* *cresc.* *non troppo* *al* *mf*

Arpa 1 [Gb, Db] *mf* *cresc.*

Arpa 2 [C#, Ab, B#] *mf* *cresc.*

Arpa 3 *mf* *cresc.*

div. I *poco cresc.* *mf* *cresc.*

VI. *poco cresc.* *mf* *cresc.*

div. II *pizz.* *mf* *arco*

Vla. div. *pizz.* *mf* *arco* *più f* *ancore più f*

Vc. div. *poco cresc.* *flautando* *mf* *arco* *senza sord.* *(trem.)*

Cb. div. *poco cresc.* *mf* *arco* *senza sord.* *(trem.)*

85

Fl. 1 2

Ob. 1 2/3

Cl. picc. (D)

Cl. (A) 1 2

Fg. 1 2 3

Tri.

Ptti. 1 2

Cel.

Arpa 1 2 3

VI. div. I

VI. div. II

Vla. div.

Vc. div.

Cb. div.

*mf* *mp* *p* *pp* *non cresc.* *gliss.* *poco a poco dimin.* *legg.* *tremolo a punta d'arco*

[Ab, F#, D#, Bb] [A#] C#, Db, Eb, F#, G#, A#, B#

bacch. di Timp.

89

Fl. 1  
Fl. 2

Cl. (A) 1  
Cl. (A) 2

Cl. b. (Bb)

Tri.

Cel.

1

Arpa 2

3

I div.

VI.

II div.

Vla. div.

Vc. div.

*sempre non cresc.*

*più p*

*mp*

*p*

*dimin.*

*tremolo div. a punta d'arco*

*p*

Gh, [Ah, Dh, C#]

Cg, Bb

Ah, Bg

94

Picc. 1 *p* *pp* *ppp*

2

Fl. 2

Cl. (A) 1 *pp* *ppp*

Cl. b. (Bb)

Tri.

Cel. *pp*

Arpa 1 *p* *pp* *ppp*

2 *p* *pp* *ppp*

VI. I

1. legg. tremolo a punta d'arco *ppp*

2. legg. tremolo a punta d'arco *ppp*

3. legg. tremolo a punta d'arco *ppp*

4. legg. tremolo a punta d'arco *ppp*

5. legg. tremolo a punta d'arco *ppp*

6. legg. tremolo a punta d'arco *ppp*

Vc. div. 1. legg. tremolo a punta d'arco *ppp*

2. legg. tremolo a punta d'arco *ppp*

3. legg. tremolo a punta d'arco *ppp*

*ppp*

10

100

Picc. 1 *ppp* *poco più f*

Picc. 2 *ppp* *poco più f*

Ob. 1 *pp* *pp sub*

Ob. 2 *pp* *pp sub*

Cl. b. (Bb) *pp* *pp sub*

Fg. 1 *pp* *pp sub*

Fg. 2 *pp* *pp sub*

Cor. (F) 1 *pp* *pp*

Cel. *mf* *g*

Pfte. *pp* *g*

[G♯, B♯, E♯] *p* *gliss.*

Arpa 2 *p* *gliss.*

3 *p* *gliss.*

I div. *ppp* *p* *poco* *ppp sub.*

VI. *ppp* *trem.* *p* *poco* *ppp sub.*

II div. *ppp* *trem.* *pp*

Vla. div. in 2 *mp* *poco* *ppp sub.*

Vc. div. in 2 *ppp* *pp*

Cb. *ppp* *4 Cb. soli* *p* *pp sub.*

*pp*



11

109

Fl. 1

Fl. 2

Cl. picc. (D)

Cl. (A) 1

Cel.

1

Arpa 2

3

I div.

VI.

II div.

Vla. div.

Vc. div.

Cb. div.

*pp*

*p*

*f*

*mp*

*p*

*pp*

*poco*

*pizz.*

*arco*

*non troppo*

*con sord.*

*trillo*

*pp*

*poco*

*pp*

*poco*

*pp*

*poco*

*pp*

*poco*





Danse de l'oiseau de feu

14

Allegro rapace  $\text{♩} = 80$

138

Picc. 1

Fl. 1

Ob. 1

Cl. picc. (D)

Fg. 1

Cel.

I div.

VI. II div.

Vla. div.

Vc. *pizz.* *p* *cresc.*

142

Picc. 1

Fl. 1

Ob. 1

Cl. picc. (D)

Fg. 1

Cel.

I div.

VI. II div.

Vla. div.

Vc. *p* *cresc.* *mf*

146

Picc. 1

Fl. 1  
2  
3

Ob. 1  
2  
3

C. ing.

Cl. picc. (D)

Cl. (A) 1  
2

Cl. b. (Bb)

Fg. 2

Cor. (F) 1  
2  
3

[Eb] Cb, Db, Ab

Arpa 1  
2  
3

I div.

VI. arco pizz. arco

II div. arco pizz. arco

Vla. div.

Vc. arco pizz. non div. arco

Cb. Tutti div. con sord. unis.

*mf* *f* *p* *leggiero* *gliss.* *arco* *pizz.* *non div.* *unis.*

16

149

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Picc. 1:** Piccolo, measures 149-151.
- Fl. 1, 2, 3:** Flute parts, measures 149-151.
- Cl. picc. (D):** Piccolo Clarinet, measures 149-151.
- Cl. (A):** Clarinet in A, measures 149-151.
- Cl. b. (Bb):** Clarinet in Bb, measures 149-151.
- Fg. 2:** Bassoon, measures 149-151.
- Cor. (F) 1, 2, 3:** Horns in F, measures 149-151.
- Arpa 1, 2, 3:** Harp, measures 149-151. Includes dynamic markings like *[E#, F#, A#]* and *gliss.*
- VI. I div.:** Violin I, first division, measures 149-151. Includes markings like *1. legg.*, *pizz.*, and *arco*.
- VI. II div.:** Violin II, second division, measures 149-151. Includes markings like *altri*, *pizz.*, *div. in 2*, and *cresc.*
- Vla. div.:** Viola, first division, measures 149-151. Includes markings like *cresc.* and *pizz.*
- Vc. div. in 3:** Violoncello, first division, measures 149-151.
- Cb.:** Cello/Double Bass, measures 149-151.

Dynamic markings include *mf*, *mp*, *p*, *gliss.*, *cresc.*, *pizz.*, and *arco*. Performance instructions include *1. legg.*, *altri*, *div. in 2*, and *pizz.*



155

**Picc. 1**

**Fl. 1**

**Fl. 2**

**Ob. 1-3**

**C. ing.**

**Cl. picc. (D)**

**Cl. (A) 1**

**Cl. (A) 2**

**Cor. (F) 1-3**

**Tr. (A) 1**

**Tr. (A) 2**

**Tr. (A) 3**

**Cel.**

**Arpa 1**

**Arpa 2**

**Arpa 3**

**Vl. I div.**

**Vl. II div.**

**Vla. div.**

**Vc. div. in 3**

*mf*, *mp*, *f*, *ff*, *1. legg.*, *col tutti*, *pizz.*, *arco*, *bouché*, *gliss.*, *[div. in 2]*

158 18

Picc. 1  
1  
Fl. 2  
3  
Ob. 1-3  
C. ing.  
Cl. picc. (D)  
Cl. (A) 1  
2  
Cor. (F) 1-3  
Tr. (A) 2  
3  
Cel.  
1  
Arpa 2  
3  
I div.  
VI. arco  
II div. arco  
Vla. div. arco  
Vc. div. in 3 arco

*f* *mp* *p* *cresc.* *1. ouvert* *gliss.* *arco* *pizz.*



169 19

Picc. 1  
1 2  
Fl. 3  
Ob. 1 2 3  
C. ing.  
Cl. picc. (D)  
Cl. (A) 1 2  
Cl. b. (Bb)  
Fg. 1  
Cel.  
Arpa 1 2 3  
I div. VI.  
II div. VI.  
Vla. div.  
Vc. div.  
Cb. div.

1. 1.2. 3

*gliss.* *legg.* *mf* *mp* *gliss.* *C magg.* *arco* *pizz.*



172

Picc. 1  
2

Fl. 3

Ob. 1  
2  
3

C. ing.

Cl. picc. (D)

Cl. (A) 1  
2

Cl. b. (Bb)

Fg. 1

Cel.

Arpa 1  
2  
3

Vla. div. I  
VI.  
II div.

Vla. div.

Vc. div.

Cb. div.

*brillante* *mf*  
*brillante* *mf*  
*brillante* *mf*

*gliss.* [G#, C#] [A#, D#] [E#] A#, B# A#, B#

*arco* *pp* *arco* *pp* *arco* *pp*

*arco* *pizz.* *arco* *mp* *mp* *mp*

*mp* *mp* *mp* *mp*



178

Picc. 1

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

C. ing.

Cl. picc. (D)

Cl. (A) 1

Cl. (A) 2

Tr. (A) 1-3

Cel.

Arpa 1

Arpa 2, 3

Pfte.

VI. I div.

VI. II div.

Vla. div.

Vc.

Cb.

Fl. 3 muta in Fl. picc. 2

*pp* *cresc.* *senza sord.*

*mf* *p* *pizz.* *unis.*

[Ch. Db, G#] [Ch. Db, G#] [Ch. Db, G#]

D#4, A#4



Capture de l'oiseau de feu par Ivan Tsarévitch

187

1  
Fl. 1  
2  
Ob. 1  
2  
C. ing. Solo  
Cl. picc. (D)  
Cl. (A) 1  
2  
Cl. b. (Bb)  
Fg. 1  
Arpa 1 [D#, B#, F#]  
2 [Bb, Db]  
Vl. I arco spicc. assai  
Vl. II arco spicc. assai  
Vla. arco spicc. assai  
Vc. stacc. sempre  
Cb. stacc. sempre

This page contains a musical score for measures 194 to 200. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ing.), Clarinet in D (Cl. picc. (D)), Clarinet in A (Cl. (A)), Clarinet in B-flat (Cl. b. (Bb)), Fagotto (Fg.), Trombone (Tr. (A)), Cymbal (Cel.), Percussion (Arpa), Violin I (VI. I div.), Violin II (VI. II div.), Viola (Vla. div.), Violoncello (Vc. div.), and Contrabasso (Cb.).

Measure 194 starts with Piccolo and Flute playing *mp*. The Flute and Oboe parts include a first ending marked 'a 2'. The Clarinet in D part has a first ending marked 'a 2'. The Trombone part is marked 'senza sord.' and *pp*. The Percussion part includes a cymbal roll. The Violin and Viola parts are marked 'pizz.' and 'arco'. The Violoncello part is marked 'pizz.'. The Contrabasso part is marked 'pizz.'. The Percussion part includes a cymbal roll.

Measure 195 continues the Piccolo and Flute parts. The Clarinet in D part has a first ending marked 'a 2'. The Trombone part is marked 'senza sord.' and *pp*. The Percussion part includes a cymbal roll. The Violin and Viola parts are marked 'pizz.' and 'arco'. The Violoncello part is marked 'pizz.'. The Contrabasso part is marked 'pizz.'.

Measure 196 continues the Piccolo and Flute parts. The Clarinet in D part has a first ending marked 'a 2'. The Trombone part is marked 'senza sord.' and *pp*. The Percussion part includes a cymbal roll. The Violin and Viola parts are marked 'pizz.' and 'arco'. The Violoncello part is marked 'pizz.'. The Contrabasso part is marked 'pizz.'.

Measure 197 continues the Piccolo and Flute parts. The Clarinet in D part has a first ending marked 'a 2'. The Trombone part is marked 'senza sord.' and *pp*. The Percussion part includes a cymbal roll. The Violin and Viola parts are marked 'pizz.' and 'arco'. The Violoncello part is marked 'pizz.'. The Contrabasso part is marked 'pizz.'.

Measure 198 continues the Piccolo and Flute parts. The Clarinet in D part has a first ending marked 'a 2'. The Trombone part is marked 'senza sord.' and *pp*. The Percussion part includes a cymbal roll. The Violin and Viola parts are marked 'pizz.' and 'arco'. The Violoncello part is marked 'pizz.'. The Contrabasso part is marked 'pizz.'.

Measure 199 continues the Piccolo and Flute parts. The Clarinet in D part has a first ending marked 'a 2'. The Trombone part is marked 'senza sord.' and *pp*. The Percussion part includes a cymbal roll. The Violin and Viola parts are marked 'pizz.' and 'arco'. The Violoncello part is marked 'pizz.'. The Contrabasso part is marked 'pizz.'.

Measure 200 continues the Piccolo and Flute parts. The Clarinet in D part has a first ending marked 'a 2'. The Trombone part is marked 'senza sord.' and *pp*. The Percussion part includes a cymbal roll. The Violin and Viola parts are marked 'pizz.' and 'arco'. The Violoncello part is marked 'pizz.'. The Contrabasso part is marked 'pizz.'.

200 24 25

1 Picc. 2 Picc.

1 Fl. 2 Fl.

1 Ob. 2 Ob. 3 Ob.

C. ing.

Cl. picc. (D)

1 Cl. (A) 2 Cl. (A)

Tr. (A) 1/2

Cel.

Arpa I

I div. VI. II div. VI.

Vla. div. Vc. div. Cb.

con sord.

arco

pizz.

mf

ff

f

p

sub.

tr.

26 *sempre stacc.*

206

Fl. 1 *[mp]* *sempre stacc.*

Fl. 2 *[mp]*

Ob. 1 *p*

Ob. 3 *p*

C. ing. *p*

Cl. picc. (D) *mp* *sempre stacc.*

Cl. (A) 1 *mp* *sempre stacc.*

Arpa 1 [Eb] [Bb]

Arpa 2

Arpa 3

VI. I div. *pizz.* *p* *a punta d'arco al segno*

VI. II *unis. pizz.* *p* *a punta d'arco al segno*

Vla. div. *mf* *a punta d'arco al segno*

Vc. div. *p* *pizz.*



213 *sempre stacc.* 27 *bell bell* *bz (flutterzunge)*

Picc. 1 *stacc.* *mf (flutterzunge)*

Picc. 2 *mf (flutterzunge)*

Fl. 1 *8<sup>va</sup>* *mf (flutterzunge)*

Fl. 2 *8<sup>va</sup>* *mf (flutterzunge)*

Ob. 1/2 *a 2* *stacc.* *cresc.* *mf*

Cl. picc. (D)

Cl. (A) 1 *f* *3*

Cor. (F) 1/2 *senza sord.* *bouché* *cuivré* *ff dim.* *p*

Cor. (F) 3/4 *bouché* *cuivré* *ff dim.* *p*

[Cb]

Arpa 1

Arpa 2

Arpa 3

Vl. div. I *mf* *pizz.* *fff* *div.* *unis.* *f*

Vl. div. II *fff* *div.* *unis.* *f*

Vla. div. *fff* *pizz.* *fff* *pizz.* *f*

Vc. div. *a punta d'arco* *al segno* *mf* *sim.* *fff* *pizz.*

Cb. *mf* *pizz.*

221

28 poco a poco rall.

Picc. 1 *mf* *mf* *p*

Picc. 2 *mf* *mf* *p* Fl. picc. 2 muta in Fl. 3

Fl. 1 2 *p* *mf* *p*

Cl. picc. (D) *mf* *mf* *p* Cl. picc. muta in Cl. 3 (A)

Cl. (A) 1 *mf* *mf* *p*

Cor. (F) 1 2 *ff* *ff* *ff* *p* *ff* *p* poco *ff* *p*

3 4 *ff* *ff* *ff* *p* *ff* *p* poco *ff* *p*

VI. I *div.* *meno f*

VI. II *div.* *meno f*

Vla. div. *meno f* Vla. sola arco con sord. *dim.*

le altre *meno f*

Detailed description of the musical score: The score is for measures 221 to 28. It features several woodwind parts: Piccolo (Picc.), Flute (Fl.), Clarinet in D (Cl. picc. (D)), Clarinet in A (Cl. (A)), and Horn in F (Cor. (F)). The Piccolo parts play a melodic line with dynamics *mf*, *mf*, and *p*. The Flute parts play a similar line with dynamics *p*, *mf*, and *p*. The Clarinet in D part has a triplet of eighth notes with dynamics *mf*, *mf*, and *p*. The Clarinet in A part has a triplet of eighth notes with dynamics *mf*, *mf*, and *p*. The Horn in F parts play a sustained chord with dynamics *ff*, *ff*, *ff*, *p*, *ff*, *p*, and a *poco ff* section. The Violin (VI.) parts play a simple harmonic accompaniment with dynamics *meno f*. The Viola (Vla.) parts play a simple harmonic accompaniment with dynamics *meno f*. The Viola solo part (Vla. sola) plays a melodic line with dynamics *meno f* and *dim.*. The other parts (le altre) play a simple harmonic accompaniment with dynamics *meno f*. The tempo is marked *poco a poco rall.* and the key signature has two sharps (F# and C#).



234

Fl. 1 2

Ob. 1

C. ing.

Cl. (A) 2

Cl. b. (Bb)

Fg. 1

Solo  
*mp*

Arpa 1

A<sub>4</sub> [F<sub>4</sub>]

E<sub>b</sub>, G<sub>4</sub>, [A<sub>#</sub>]

Arpa 2

I

arco con sord.

*pp*

sul G

*cant. espr. ma p*

tremolo flautando al segno

*poco*

VI. I

II

div.

pizz.

*p*

Sola

Vla.

Altre

(con sord.)

*pp*

(con sord.)

*pp*

Vc. div.

pizz.

*p*

arco con sord.

*pp*

Cb. div.

*p*

31

237

Ob. 1

3

C. ing.

Cl. (A) 2/3

Cl. b. (Bb)

Fg. 1

Arpa 1

I div.

VI.

II div.

Vla. div.

Vc. div.

Cb. div.

*dolce espr.* 3

*pp*

*p*

*mp*

[B#]

E4

*poco più*

*pp*

*arco*

*sempre pp*

*arco*

*p*



244 riten.

Picc. 1

Fl. 1

Ob. 3

C. ing.

Cl. (A)  
1  
2  
3

Cl. b. (Bb)

Tr. (A)  
1  
2

I div.  
VI.

II div.

Vla. div.

Solo

Vc. *pizz.* *arco* *v*

Altri div. *pizz.* *arco* *v*

Cb. div.

*mf* *p* *f* *con sord.* *riten.*

*poco*

Tutti Vc. div. in 3

33 Allegretto (♩ = 84)\*)

Fl. 1: *mf*, measures 247-250 with slurs and fingerings (7, 6).

Cl. b. (Bb): *p*, measures 247-250 with slurs and fingerings (3).

Fg. 1: *pp*, measures 247-250 with slurs and fingerings (3).

Ptti. [1]: *p*, measures 247-250.

G. C.: *p*, measures 247-250.

Cel.: *[p]*, measures 247-250.

1: *p accompagnando*, chords: [D#, E#, F#], [D#], [F#] [E#], [A#].

Arpa 2: *p accompagnando*, triplets.

Arpa 3: *p accompagnando*, triplets.

Vc.: *mf* *col legno* (triplets), *p* *pizz.*

Cb.: *mf* *col legno* (triplets), *p* *pizz.*

\*) in KA1E



34

25/ Solo

Ob. 1 *mf*

Cl. b. (Bb)

Fg. 1

Ptti. [1]

G. C.

Cel.

1 [F#] [D#] [F#] [C#]

Arpa 2

Arpa 3

Vc. *col legno* *pizz.* *col legno* *pizz.* *col legno* *pizz.* *col legno* *pizz.*

Cb. *col legno* *pizz.* *col legno* *pizz.* *col legno* *pizz.* *col legno* *pizz.*

Measures 34-37. Measure 34 includes a *mf* dynamic and a *Solo* marking. Measure 35 features a *3* triplet. Measure 36 includes a *6* triplet. Measure 37 includes a *3* triplet. The double bass part (1) shows chord changes: [F#], [D#], [F#], and [C#]. The harp parts (2 and 3) feature *3* triplets. The violin and cello parts alternate between *col legno* and *pizz.* articulations, with *3* triplets in the *col legno* sections.

**molto rit. 35 a tempo**

255

Fl. 1 *mf* *p*

Fl. 2 *p*

Ob. 1 *p*

Cl. (A) 1 *p*

Cl. b. (Bb) 3

Fg. 1 3

Ptti. [1]

G. C.

Cel.

1 [Ch]

Arpa 2 3

3

Vc. *col legno* *pizz.* *col legno* *pizz.* *col legno* *pizz.*

Cb. *col legno* *pizz.* *col legno* *pizz.* *col legno* *pizz.*

259

Fl. 1

Ob.

Cl. (A)

Fg. 1

Pfti. [1]

G. C.

1

Arpa

2

3

Vc.

Cb.

col legno pizz. col legno pizz. col legno pizz. col legno pizz.

[D4]

B#

B#



36

263

Fl. 3

Ob.

Cl. (A)

1

Arpa

2

3

Vla.

Vc.

col legno pizz. col legno pizz. col legno pizz. col legno pizz.

[F#]

[Gb]

[Eb, Fb]

C#

C#





This page of a musical score, numbered 50, covers measures 274 to 300. The score is for a large orchestra and woodwind section. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Tempo rubato".

The instruments and their parts are as follows:

- Flute (Fl.):** Measures 274-300. Starts with a melodic line in measure 274, marked *mf*. Includes a first ending in measure 299.
- Oboe (Ob.):** Measures 274-300. Mostly rests, with some notes in measure 299.
- Clarinet in G (C. ing.):** Measures 274-300. Mostly rests.
- Clarinet in A (Cl. (A)):** Measures 274-300. Mostly rests.
- Clarinet in Bb (Cl. b. (Bb)):** Measures 274-300. Mostly rests.
- Bassoon (Fg.):** Measures 274-300. Mostly rests.
- Cor in F (Cor. (F)):** Measures 274-300. Starts with a melodic line in measure 274, marked *dim.*. Includes a first ending in measure 299.
- Arpa (Harp):** Measures 274-300. Provides harmonic accompaniment.
- Violin I (Vl. I div.):** Measures 274-300. Starts with a melodic line in measure 274, marked *mp* and *cresc.*
- Violin II (Vl. II div.):** Measures 274-300. Starts with a melodic line in measure 274, marked *p* and *poco cresc.*
- Viola (Vla. div.):** Measures 274-300. Starts with a melodic line in measure 274, marked *mp* and *poco cresc.*
- Violoncello (Vc. div.):** Measures 274-300. Starts with a melodic line in measure 274, marked *pp* and *poco cresc.*. Includes a *cantab.* marking in measure 299.
- Double Bass (Cb. div.):** Measures 274-300. Starts with a melodic line in measure 274, marked *dim.* and *pizz.*. Includes *arco* markings in measures 274 and 275, and *poco cresc.* in measure 276.

The score includes various musical notations such as dynamics (*mf*, *mp*, *p*, *pp*, *cresc.*, *poco cresc.*, *dim.*), articulation (*pizz.*, *arco*), and performance instructions (*Tempo rubato*, *cantab.*). Measure numbers 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, and 300 are indicated at the top of the page.

Tempo I

277

Picc. 1

Fl. 1 2 3

Ob. 1 2 3

C. ing. Cl. 3 muta in Cl. picc. (D)

Cl. picc. (D)

Cl. (A) 1 2

Cl. b. (Bb)

Fg. 1 2 3

Cor. (F) 1 4

Solo I

Altri

Vl. I f ma non troppo

Vl. II div. f cant.

Vla. div. f ma non troppo

Vc. div. f

Cb. div. f arco

mf dim. pp

f cant. p Solo p dolce

[en dehors]

mp pp

dim. senza sord.

flautando al segno

flautando al segno

pp pizz.

280 **poco a poco ritard.** 41 **Vivo** 2. Solo

Ob. 1/2 *pp* *mf*

Cl. picc. (D)

Cl. (A) 2 *p*

Tr. (A) 1 *mf* *mf* *p* *6*

Solo I *p* *morendo* *pizz.*

Altri VI. *più pp* *morendo* *sf*

VI. II div. *più pp* *morendo* *sf*

Vla. div. *morendo* *sf*

Vc. div. *senza sord.* *pizz.* *sf*

Cb. div. *arco senza sord.* *pp* *morendo* *sf*

*morendo*

285 42 **Moderato** ♩ = 72

Ob. 1 *mf* *non cresc.*

Cl. picc. (D) *mf* *non cresc.*

Cl. (A) 1 *mf* *non cresc.*

Cl. (A) 2 *mf* *non cresc.*

Cl. b. (Bb) *mf* *non cresc.*

Arpa 1 *mf*

Arpa 2 *mf*

Solo I *pizz.* *arco* *lamentoso* *p espress.*

Altri VI. *mf* *non cresc.* *senza sord.* *div. arco*

VI. II *mf* *non cresc.* *senza sord.* *poco sf sub. p*

Vla. *mf* *non cresc.* *senza sord.* *arco*

Vc. div. *mf* *non cresc.* *pizz.* *senza sord.* *poco sf sub. p*





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

Fl. 1 300

Ob. 1 Solo pp

C. ing.

Fg. 1-3 Soli a 3 mf

Cor. (F) 1 Solo bouché p

Tbn. 1 con sord. mf

I div. in 4 con sord. flautando al segno pp

VI. con sord. flautando al segno pp

II div. in 4 con sord. flautando al segno pp

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

Vla. div. in 3 arco p dim. molto dim. con sord.

Vc. div. in 3 [arco] p dim. con sord.

308

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Picc. 1:** Piccolo 1, starting with a rest and then playing a melodic line in measures 309-311.
- Fl. 2:** Flute 2, playing a melodic line throughout.
- Fl. 3:** Flute 3, playing a melodic line throughout.
- C. ing.:** Clarinet in G, playing a melodic line throughout.
- Cl. (A) 1 & 2:** Clarinet in A, playing a rhythmic pattern throughout.
- Cl. b. (Bb):** Clarinet in B-flat, playing a rhythmic pattern throughout.
- Fig. 1-3:** Bassoon, playing a rhythmic pattern throughout.
- Tbn. 1:** Trumpet 1, playing a melodic line throughout.
- Xilo.:** Xylophone, playing a rhythmic pattern throughout.
- Cel.:** Celesta, playing a melodic line in measures 309-311.
- Arpa 1:** Arpa 1, playing a melodic line in measures 309-311.
- VI. I & II:** Violins I and II, playing a rhythmic pattern throughout.
- Vla.:** Viola, playing a rhythmic pattern throughout.
- Vc.:** Violoncello, playing a rhythmic pattern throughout.
- Cb.:** Contrabasso, playing a rhythmic pattern throughout.

Dynamic markings include *mf* (mezzo-forte) and *p* (piano). Performance instructions for strings include "unis. (con sord.)" and "col legno al segno".

\*) Arpa 1 bb. 311/12 missing in BR



49

Fl. 1 Solo *dolciss.* *Solo* *dolciss.*

Ob. 1 *Solo* *dolciss.* *Solo* *dolciss.*

Cl. (Bb) 1/2 *pp* *1. solo* *dolciss.*

Cor. (F) 1/2 *p* *1. solo bouché, ouvert* *1. 2. con sord.* *pp*  
 3/4 *pp* *3. 4. con sord.*

Cel. *[mf]*

Arpa 1 *[A#]* *[D#]*

Solo *senza sord. espress.*

Altri div. I *trem.* *pp* *trem.*  
 VI. *pp* *pp* *sempre trem.* *pp* *sempre trem.* *pp*  
 II div. *pp* *pp* *pp* *pp* *pp* *pp*

Vla. div. *trem.* *pp* *trem.* *pp*

Vc. div. *pp* *pp* *pp* *pp*

**50**  
poco riten. a tempo

330

Ob. 1

Cl. (Bb) 1 2

Cl. b. (Bb)

Cor. (F) 1 2 3 4

Solo

VI. I Altri

II

Vla.

Vc. solo senza sord. cant. sempre

Cb. pizz.

Cl. 1. 2. muta in A

**51**  
335

Ob. 2 3

Fg. 2 3

Solo

VI. I Altri

II

Vla.

Vc. div. Tutti div.

portamento assai

339

Ob. 2, 3

Fg. 2, 3

Solo

Vl. I Altri

II

Vla.

Vc.

(senza sord.)

[p cant.]

meno f

f

dim.

meno f

Vc. solo (senza sord.)

p cant.

52 Cadenza

343

Fl. 1

Ob. 2, 3

Fg. 2, 3

Cel.

Arpa I

Solo

Vl. I Altri

II

Vla.

Vc.

mf colla parte

mf

colla parte

[F#]

[Bb]

[Bb]

[Bb, Eb]

[Eb]

steso

con sord.

Tutti con sord.

53 Più mosso ♩ = 84

54 un poco rit. Tempo

This page contains the musical score for measures 349 to 354. The score is divided into two systems: measures 349-353 and measures 354-354. The tempo changes from 'Più mosso' (♩ = 84) to 'un poco rit. Tempo'. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Horns (Cor. (F)), Trumpets (Tr. (A) 1-3), Percussion (Ptti.), Cymbals (Cel.), Arpa (Arpa), Solo Violin (Solo), Violins I and II (Altri div. I, VI, II div.), Viola (Vla. div.), Violoncello (Vc. div.), and Contrabass (Cb.).

Key performance instructions include:

- Fl.:** *mf* (measures 349-353)
- Ob.:** *mf* (measures 349-353)
- Cl. (A):** *f* (measures 354-354), *Solo* (measures 354-354)
- Fg.:** *mf* (measures 349-353), *f* (measures 354-354)
- Cor. (F):** *p* (measures 349-353), *senza sord.* (measures 349-353)
- Tr. (A) 1-3:** *mp* (measures 354-354), *con sord.* (measures 354-354), *trem.* (measures 354-354)
- Ptti.:** *mp* (measures 354-354), *colli vergi* (measures 354-354), *colla bacch. di Timp.* (measures 354-354), *mf sempre secco* (measures 354-354)
- Cel.:** *p* (measures 354-354)
- Arpa:** *étouffez le son* (measures 354-354)
- Solo:** *spiccato 6* (measures 354-354), *mf* (measures 354-354)
- Altri div. I, VI, II div.:** *pizz.* (measures 354-354), *mf* (measures 354-354), *arco* (measures 354-354), *f* (measures 354-354)
- Vc. div.:** *f* (measures 354-354)
- Vc. div.:** *Tutti div.* (measures 354-354), *pizz.* (measures 354-354), *mp* (measures 354-354)
- Cb.:** *pizz.* (measures 354-354), *mf* (measures 354-354)



# Jeu des princesses avec les pommes d'or Scherzo

55

359 Allegretto ♩ = 84

Picc. 1  
 Fl. 1  
 Ob. 1, 2, 3  
 Cl. picc. (D)  
 Cl. (A) 1  
 Cel.  
 Arpa 1, 2  
 Vl. div. I, VI  
 Vla. div.  
 Vc. div.

Dynamics: *p*, *[p]*, *mf*, *p legg.*, *[p]*, *con sord.*, *pizz.*, *arco*, *p*.

Performance instructions: *[p]*, *3.*, *2.*, *\*)*, *[Cb, Bb, G#]*, *V*, *t*.

\*) in BRSt: "Tout le Scherzo en dehors"

This musical score page contains measures 365 through 370. The instruments and parts are as follows:

- Fl. (Flute):** Part 1 starts at measure 365 with a forte (*f*) dynamic and a trill. Part 3 enters at measure 369 with a piano (*p*) dynamic.
- Ob. (Oboe):** Parts 1 and 2 enter at measure 368 with a piano (*p*) dynamic.
- Cl. picc. (D) (Clarinet in D):** Part 1 enters at measure 368 with a forte (*f*) dynamic.
- Cl. (A) (Clarinet in A):** Parts 1 and 2 enter at measure 365 with a forte (*f*) dynamic. Part 1 has a trill in measure 370.
- Fg. (Fagotto):** Parts 1 and 2 enter at measure 370 with a piano (*p*) dynamic.
- Cor. (F) (Cor Anglais):** Part 3 enters at measure 368 with a piano (*p*) dynamic, moving to mezzo-piano (*mp*) and piano (*p*) in subsequent measures.
- Cel. (Cello):** Part 1 enters at measure 365 with a forte (*f*) dynamic.
- Arpa (Arpeggiatore):** Part 1 has a chord of [C#, Eb] in measure 369.
- Solo:** A solo part is present in measure 365.
- Altri div. (Altri Violini):** Part I enters at measure 365 with a piano (*p*) dynamic, playing *spiccato sempre*.
- VI. (Violini):** Part II enters at measure 365 with a mezzo-piano (*mp*) dynamic, playing *pizz.* (pizzicato).
- Vla. (Viola):** Part 1 enters at measure 365 with a mezzo-forte (*mf*) dynamic, playing *div.* (divisi) and *pizz.* (pizzicato).
- Vc. (Violoncello):** Part 1 enters at measure 365 with a piano (*p*) dynamic, playing *pizz.* (pizzicato).

Measure 370 includes dynamics such as *mf* and *dim.* (diminuendo).



376

Fl. 1

Ob. 2/3

C. ing.

Cl. picc. (D)

Cl. (A) 1

Cl. b. (Bb)

Fg. 1/2

Tr. (A) 1/2

Cel.

Arpa 1

Solo

Altri div.

VI. I

VI. II div.

Vla. div.

Vc. div.

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

*p* *mf*

*cresc.* *mf*

*p*

[A#] [G#] *cresc.* [D#] *mf*

*trill* *trill* *trill* *trill*

*arco* *pizz.* *arco* *pizz.* *cresc.* *arco* *pizz.*

*poco* *pizz.* *arco* *pizz.* *cresc.* *arco* *pizz.*

*poco* *cresc.*

*mf* *mf*

*cresc.* *mf* *pizz.*

380

380

58

Picc. 1

Fl. 1

Ob. 1

2  
3

C. ing.

Cl. picc. (D)

Cl. (A) 1

2

Cl. b. (Bb)

Fg. 1

2

Tr. (A) 1

2

Cel.

Arpa 1

Solo

Altri div. I

VI. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz.

II div. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz.

Vla. div.

Vc. div.

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

*[A#] cresc. [Eh]*

*arco poco sf poco sf poco sf poco sf*

*cresc. poco sf cresc. poco sf*

*mf 3 mf 6*

*cresc. arco non f 3*

*poco sf*

385

1 Picc. 1 2 3 Fl. 1 2 3 Ob. 1 2 3 Cl. picc. (D) 1 2 Cl. (A) 1 2 Cl. b. (Bb) 1 2 Fg. 1 2 Cel. Arpa 1 Solo Altr. div. I VI. II div. Vla. div. Vc. div.

Measures 385-388. The score includes parts for Piccolo, Flute (1, 2, 3), Oboe (1, 2, 3), Clarinet piccolo (D), Clarinet (A), Clarinet bass (Bb), Bassoon (1, 2), Cello, Arpa, Solo, and various string parts (Altr. div. I, VI., II div., Vla. div., Vc. div.). Dynamics include *mf*, *mp*, *p*, *stacc.*, *poco*, *a*, *cresc.*, *con sord.*, *più*, *arco*, *pizz.*, *spicc.*, and *legg.*. Performance markings include *poco*, *a*, *cresc.*, *con sord.*, *più*, *arco*, *pizz.*, *spicc.*, and *legg.*.

389

Picc. 1

1

Fl. 2

3

Ob. 1/2

Cl. picc. (D)

1

Cl. (A)

2

Cl. b. (Bb)

Fg. 1

Cel.

1

Arpa 2

3

I div.

VI. I

II div.

Vla. div.

Vc. div.

*mf*, *f*, *p*, *stacc. sempre*, *spicc. sempre*, *cresc.*, *pizz.*, *sub.*, *p*, *mf*, *f*, *spicc.*, *spicc.*, *spicc.*, *spicc.*, *pizz.*, *sub.*, *pizz.*, *pizz.*, *pizz.*

[Bb, Cb, Db]

Detailed description: This page of a musical score, numbered 59, covers measures 389 to 400. It features a full orchestral and string ensemble. The woodwind section includes Piccolo (1), Flute (2), Oboe (1/2), Clarinet in D (1), Clarinet in A (2), Clarinet in Bb, and Bassoon (1). The string section consists of Cello, Violin I, Viola, and Violoncello. The harp is also present. The score is in 2/4 time with a key signature of one sharp (F#). Dynamics range from piano (p) to fortissimo (f). Performance instructions include 'staccato sempre' for woodwinds, 'spiccato sempre' for strings, and 'crescendo' for the strings. The harp part includes specific chord voicings: [Bb, Cb, Db].

393 *stacc. sempre*

**Picc.** 1 *mp* *p* *mp* *poco* *mf* *mp*

**Fl.** 1 *mp* *p* *mp* *mf* *mp*

2 *mp* *p* *mf* *mp*

**Ob.** 1 *mp* *p* *mp* *mf* *mp*

2 *mp* *p* *mf* *mp*

3 *mp* *p* *mf* *mp*

**C. ing.** *mp* *p* *mf* *mp*

**Cl. picc. (D)** *mp* *p* *mf* *mp*

**Cl. (A)** 1 *mp* *p* *mf* *mp*

2 *mp* *p* *mf* *mp*

**Cl. b. (Bb)** *mp* *p* *mf* *mp*

**Fg. 1** *mf* *f*

**Horn 1** *mf* *mf*

**Arpa** 2 *mf* *D#, F#, E#* *mf*

3 *mf* *D#* *mf*

**Violins I div.** *mf* *mp* *mf* *mf* *mf* *mf*

**Violins II div.** *mf* *mp* *mf* *f ma non troppo* *mf*

**Viola** *unis.* *mp* *mf* *f ma non troppo* *mf*

**Violoncello** *unis. pizz.* *mf* *dim.* *mf* *f ma non troppo* *dim.*



**60**  
399

Solo  
*dolce*

Cl. (A) 1

Cor. (F) 1  
*con sord.*  
*pp*

3  
4  
*con sord.*  
*pp*

Vl. I  
*unis. leggeriss. spicc.*  
*mf*

Vl. II  
*tris. leggeriss.*  
*mf*

Vla.  
*Sola senza sord.*  
*p*  
*poco*  
*p*  
*pizz.*  
*p*

Vc.  
*p*

**61**  
407

*mp dolce*

Fl. 1

Cl. (A) 1

Cor. (F) 1  
*con sord.*  
*pp*

2  
3  
4  
*pp*

Vl. I  
*spicc.*  
*pp*  
*poco*  
*pp*  
*poco*

Vl. II  
*pp*  
*poco*  
*pp*  
*poco*

Vla.  
*Sola*

Vc.

62

63

**Instrumentation and Performance Instructions:**

- Picc.:** 1
- Fl.:** 1, 2, 3
- Ob.:** 1, 2
- Cl. picc. (D):** 1
- Cl. (A):** 1, 2
- Fg.:** 1
- Cor. (F):** 1, 2, 4
- Cel.:** 1
- Arpa:** 1, 2, 3
- Violini:** I, II
- Vla. div.:** 1
- Vc.:** 1

**Dynamic and Articulation Markings:**

- p*, *mf*, *mp*, *f*, *stacc.*, *leggieriss.*, *pizz.*, *arco*, *unis.*
- Performance instructions: *senza sord.*, *Tutti con sord.*, *a punta d'arco al segno*

**Measure 415:** Piccolo (1), Flute (1), Oboe (1), Clarinet (A) 1, Bassoon 1, Cello 1, Double Bass 1, Violin I, Violin II, Viola, Violoncello, Contrabasso.

**Measure 416:** Flute (2), Flute (3), Clarinet (A) 2, Bassoon 2, Cor Anglais 1, Cor Anglais 2, Cor Anglais 4, Arpa 1, Arpa 2, Arpa 3, Violin I, Violin II, Viola, Violoncello, Contrabasso.

**Measure 417:** Flute (2), Flute (3), Clarinet (A) 2, Bassoon 2, Cor Anglais 1, Cor Anglais 2, Cor Anglais 4, Arpa 1, Arpa 2, Arpa 3, Violin I, Violin II, Viola, Violoncello, Contrabasso.

**Measure 418:** Flute (2), Flute (3), Clarinet (A) 2, Bassoon 2, Cor Anglais 1, Cor Anglais 2, Cor Anglais 4, Arpa 1, Arpa 2, Arpa 3, Violin I, Violin II, Viola, Violoncello, Contrabasso.

**Measure 419:** Flute (2), Flute (3), Clarinet (A) 2, Bassoon 2, Cor Anglais 1, Cor Anglais 2, Cor Anglais 4, Arpa 1, Arpa 2, Arpa 3, Violin I, Violin II, Viola, Violoncello, Contrabasso.

**Measure 420:** Flute (2), Flute (3), Clarinet (A) 2, Bassoon 2, Cor Anglais 1, Cor Anglais 2, Cor Anglais 4, Arpa 1, Arpa 2, Arpa 3, Violin I, Violin II, Viola, Violoncello, Contrabasso.

**Measure 421:** Flute (2), Flute (3), Clarinet (A) 2, Bassoon 2, Cor Anglais 1, Cor Anglais 2, Cor Anglais 4, Arpa 1, Arpa 2, Arpa 3, Violin I, Violin II, Viola, Violoncello, Contrabasso.

422

Picc. 1 *mp*

Fl. 1 *p* *mf* *f* *mf*

Fl. 2 3 *mp*

Ob. 1 *mf* *p*

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

Cl. (A) 1 *mf* *mp* *mf* *mf*

Cl. (A) 2 *mf* *mp* *mf* *mf*

Cor. (F) 4 *mf* senza sord.

Cel. *mf*

Arpa 2 *f* *mf* *f* *mf*

Arpa 3 *f* *mf* *f* *mf*

Violin I (div.) *p* *p*

Violin II (div.) *p* *p*

Viola (div.) *p* *mp*

Viola (div.) *p* *mp*

Violoncello *mf* *p* *p* *mf*

426 65

**Picc.** 1 *mf* *f* *p stacc.*

**Fl.** 1 2 3 *mf* *f* *p*

**Cl. picc. (D)** *mf* *f* *p*

**Cl. (A)** 1 2 *f* *f* *p*

**Cor. (F)** 2 4 *mf* *p* senza sord.

**Cel.** *mf* *f*

**Arpa** 2 3 *f* [A#]

**I div.** *mf* *f* con sord.

**VI.** *mf* *f* con sord.

**II div.** *mf* *f* con sord.

**Vla. div.** *cresc.* *cresc.* *p sub.*

**Vc.** *cresc.* *cresc.* *cresc.* *p sub.* *p*

431

**Fl.**  
1. *cresc.*  
2. *p sub.*  
3. *mf*  
*mp*

**Ob.**  
1. *p sub.*  
2. *stacc. sempre*  
3. *mf*  
*mp*

**C. ing.**  
1. *cresc.*  
2. *p sub.*  
3. *mf*  
*mp*

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

**Cl. (A)**  
*mf*  
*mp*

**Cl. b. (Bb)**  
*mf*  
*mp*

**Fg.**  
*mf*

**Cor. (F)**  
2. *mp poco cresc.*  
4. *poco cresc.*

**Arpa**  
1. [D $\sharp$ , Eb, B $\sharp$ ] *mf*  
*mp*

**Vl. div. I**  
*p cresc.*  
*p sub.*  
*mf*  
*mp*

**Vl. div. II**  
*p cresc.*  
*pizz.*  
*arco*  
*p sub.*  
*con sord.*  
*mf*  
*mp*

**Vla. div.**  
*p pizz.*  
*mf*  
*mp*

**Vc.**  
*sf*  
*p*  
*mf*  
*dim.*

437

Fl. 1 *p stacc.* *mf* *mp*

Fl. 2 *p* *mf* *mp*

Fl. 3 *p* *mf* *mp*

Ob. 1 *p* *mf* *mp*

Ob. 2 *p* *mf* *mp*

Ob. 3 *p* *mf* *mp*

C. ing. *p* *mf* *mp*

Cl. picc. (D) *p* *mf* *mp*

Cl. (A) 1 *p* *mf* *mp*

Cl. (A) 2 *p* *mf* *mp*

Cl. b. (Bb) *p* *mf* *mp*

Fg. 1 *p* *mf* *mp*

Tr. (A) 1 2 (c. s.) *p*

Cel. *p*

Arpa 1 *mf* *mp*

Arpa 2 *mp*

Solo *senza sord.* *pizz. mf*

Altri div. I *p* *mf* *mp* *pizz. mf*

VI. *p* *mf* *mp* *pizz. mf*

II div. *p* *mf* *mp* *pizz. mf*

Vla. div. *p* *mf* *arco* *mf*

Vc. *p* *mf* *dim.* *div.* *mf*

442

Picc. 1

Fl. 1

Ob. 2/3

C. ing.

Cl. picc. (D)

Cl. (A)

Cl. (A)

Cl. b. (Bb)

Fg. 1/2

Tr. (A) 1/2

Cel.

Arpa 1

Solo

Altri div.

VI.

II div.

Vla. div.

Vec. div.

442

*mf* *cresc.* *mf* *mf*

*cresc.* *p sub.* *p* *mf*

*cresc.* *p sub.* *p* *mf*

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

*tr* *mf* *tr* *mf*

*tr* *mf* *tr* *mf*

*a 2* *stacc.* *mf*

[D#] *cresc.* [E#] [G#]

*cresc.* *mf* *mf*

*arco* *pizz.* *arco* *pizz.* *cresc.* *p* *mf* *pizz.*

*arco* *pizz.* *arco* *pizz.* *cresc.* *p* *mf* *pizz.*

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

*mf* *cresc.* *mf* *mf*

*mf* *mf* *mf*

*cresc.* *arco* *pizz.* *mf*

447

**Picc.** 1

**Fl.** 1, 2, 3

**Ob.** 1, 2, 3

**Cl. picc. (D)**

**Cl. (A)** 1, 2

**Cl. b. (Bb)**

**Fg.** 1, 2

**Tr. (A)** 1, 2

**Cel.**

**Arpa** 1

**Solo**

**Altri div.** I

**VI.**

**II div.**

**Vla. div.**

**Vc. div.**

*mf*, *mp*, *p*, *poco*, *stacc.*, *a*, *con sord.*, *arco*, *pizz.*, *tr*, *cresc.*, *legg.*, *all'*



45/ 70

**Picc.** 1 *mf* *f* *p sub.* *stacc. sempre*

**Fl.** 1 *f* *p* *stacc. sempre*  
2 *mf* *p* *stacc.*

**Ob.** 1 *cresc.* *all.* *f* *p* *stacc.*  
2 *cresc.* *all.* *f* *p* *stacc.*

**Cl. picc. (D)**  
**Cl. (A)** 1 *mf* *f* *p*  
2 *mf* *f* *p*

**Cl. b. (Bb)**  
**Fg.** 1 *cresc.* *all.* *f* *p*

**Cel.**

**Arpa** 1 [D4, Eb]  
2  
3

**div. I** *cresc.* *f* *stacc.*  
*p* *stacc.*

**VI.** *cresc.* *f* *stacc.*  
*p* *stacc.*

**div. II** *cresc.* *f* *stacc.*  
*p* *stacc.*

**Vla. div.** *cresc.* *f* *pizz.* *p*  
*pizz.* *p*

**Vc. div.** *cresc.* *f* *p sub.* *poco pizz.* *p*  
*f* *pizz.* *p*

455

Picc. 1

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

C. ing.

Cl. picc. (D)

Cl. (A) 1

Cl. (A) 2

Cl. (A) 3

Cl. b. (Bb)

Fg. 1

Fg. 2

Cor. (F) 2

Cel.

Arpa 1

VI. I

VI. II

Vla. div.

Vc. div.

*mf*

*f*

*stacc.*

*trill*

*unis.*

*arco*

Brusque apparition d'Ivan Tsarévitch

71

Larghetto ♩ = 52

460

Cor. (F) 1 *ouvert* *Solo* *mp*

Vl. I *senza sord.* *unis.* *pp*

Vl. II *senza sord.* *unis. arco.* *sf* *pp*

Vc. *sf* *pp*

Cb. *pp*

72

poco rit. a tempo

73

472

Cl. (A) 1 *Solo* *pp*

Cor. (F) 1 *Senza sord.* *p*

Cor. (F) 3 *Senza sord.* *p*

Vl. I *Senza sord.* *pp*

Vl. II *Senza sord.* *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

74

482

Cor. (F) 1 *poco sf*

Cor. (F) 3 *poco sf*

Vl. I *pizz. arco* *p*

Vl. II *pizz. arco* *p*

Vla. *poco sf* *p*

Vc. *pp sub.* *poco pizz.* *pp sub.*

Cb. *pp sub.* *poco sf*

Corovod (Ronde) des princesses

75

Moderato ♩ = 72

76

ritard. a tempo

492

Picc. 1 *p dolce*

Fl. 1 *p dolce*

Ob. 1 Solo *mf cant.*

Cl. picc. (D) *p dolce*

Cl. (A) 1 *p dolce*

Cor. (F) 1 2 *pp*

3 4 *pp*

Arpa 1 *mf*

Solo I *p dolce*

VI. Altri I con sord. *p*

II con sord. *p*

Vla. *p*

Vc. con sord. oltre Vc. solo (senza sord.) (senza sord.) I.Vc. Solo *p dolce cant.*

Cb. (pizz.)

502 77 Più mosso  $\text{♩} = 92$

Fl. 1 2  
3

Ob. 1 2

Cl. (A) 1

Fg. 1

VI. I  
II

Vla.

Vc.

Cb.

*mf* *dolce* *Solo* *mf cant.* *Tutti* *p* *con sord.* *Tutti Vc. con sord.* *con sord. pizz.* *pp*

510 78

Cl. (A) 1 2

Fg. 1 2

VI. I  
II

Vla.

Vc.

Cb.

*p* *dim.* *pp* *poco* *dim.* *pp* *poco* *dim.* *pp* *poco* *pp* *sub. pp* *sub. pp* *sub. pp* *unis.* *dim.* *arco div.* *pp* *sempre pp* *sub. pp* *pp sub.*

521 79 *1. Solo* *dolce* *simile*

Cl. (A) 1 2

Cor. (F) 1

VI. I  
II

Vla.

Vc.

Cb.

*Solo* *dolce* *pp sub.* *unis.* *pp sub.*

**Poco meno**

531 **rall.** 80 **rit.** 81 **Moderato** ♩ = 72

Picc. 1  
Fl. 1 2  
Ob. 1 2  
C. ing.  
Cl. picc. (D)  
Cl. (A) 1 2  
Fg. 1 2  
Arpa 1  
VI I II  
Vla.  
Vc.  
Cb.

*pp* *pp* *p* *mp cant.* *1. Solo*

*p* *pp* *pp* *p* *1. Solo senza sord. dolce cant.*

**82 Più mosso** ♩ = 92

541

Fl. 1  
Ob. 1 2  
Cl. (A) 1  
Fg. 1 2 3  
Cor. (F) 1  
VI I II  
Vla.  
Vc.  
Cb.

*mp* *mp dolce* *mp cant.* *pp* *pp* *mp dolce* *pp sempre* *pp* *pp* *p*

*Solo* *Solo* *Solo* *Solo* *Solo* *con sord. Tutti pizz.* *div.* *div.* *unis. arco*

551 83 a 2

Fl. 1 2 *mf* *poco* *mp cant.* *poco*

Cl. (A) 1 2 *p* *poco* *f*

Cor. (F) 1 *p* *poco* Solo *mp dolce*

Vl. I *pp*

Vl. II *p*

Vla. *p* *poco*

Vc. div. *pizz.* *p* *arco*

Cb. div. *arco* *p* *arco* *p*

Cb. div. in 3 *arco* *p* *arco* *p*

84

85

562

Picc. *p*

Fl. 1 2 Solo *mf*

Ob. 1 *p dolce* 3 *dolce* 3

Cl. picc. (D) *p*

Cl. (A) 1 2 *mf* *p* *mf* *p* *p*

Fg. 1 2 *f* *p sub.* *mf* *p sub.* *pp*

Cor. (F) 1 2 *mf* *p* *mf* *p* *pp*

Vl. I *mf* *p* *mp* *p* *pp*

Vl. II *mf* *pp* *mp* *p* *pp*

Vla. *mf* *p* *pp* *p* *pp* *pizz. sempre non div.*

Vc. *mf* *p* *pp* *p* *pp*

Cb. *mf* *p* *pp* *p* *pp*

572

Fl. 1

Cl. (A) 1  
2

Fg. 1-3

Cor. (F) 1  
2  
4

VI. I  
II

Vla.

Vc.

Cb.

rit.

*dolce*

*poco*

*mp*

*poco più **f***

*espr.*

***pp** sempre*

***pp** dolce.*

*div.*

*cresc.*

***mp** poco a poco dim.*

***mp** morendo arco*

*pizz.*

*arco*

*cant.*

*div.*

***mp** poco a poco dim.*

*morendo **mp***

**86** a tempo

a 2

582

Fl. 1  
2

Ob. 1  
2

Cl. picc. (D)

Cl. (A) 1  
2

Fg. 1  
2  
3

Cor. (F) 1  
3  
4

Arpa 1

VI. I  
II

Vla.

Vc.

Cb.

rall.

***f***

***mp dim.***

***pp***

***f***

***mp dim.***

***pp***

***f***

***mp dim.***

***pp***

***f***

***mp dim.***

***pp***

***f***

***mp dim.***

***pp***

***f***

***mp dim.***

***pp***

***f***

***mp dim.***

***pp***

*ben cant.*

***pp***

*un.*

*div.*

*un.*

***p***

***pp***

***p***

***pp***





Lever du jour

89 Più mosso ♩ = 80

607 **rall. poco a poco**

Ob. 1

Cl. picc. (D) *poco*

Cl. (A) 1 *pp dolci.*

Cl. (A) 2

Cl. b. (Bb)

Tr. (A) 1 *pp* *senza sord.* *mf*

Tr. (A) 1 (Derrière la 1<sup>re</sup> coulisse)

Tr. (A) 2 (Derrière la 2<sup>de</sup> coulisse) *mf*

Tr. (A) 3 (Derrière la 3<sup>me</sup> coulisse) *p*

Arpa 1 [Cb, Db, Eb] *p* *ppoco*

Arpa 2 *p*

I div. in 4 senza sord. *morendo*

VI. senza sord. *morendo*

II div. in 4 (sord.) *pp*

Vla. div. in 4 senza sord. *morendo* unis. senza sord. sul ponticello al segno

2 Vc. Soli senza sord. a 2 *pp*

Vc. div. 4 Soli con sord. *pp sempre* *morendo* unis. senza sord. sul ponticello al segno

con sord. *pp* *morendo* senza sord. sul ponticello al segno

con sord. *pp sempre* *morendo* senza sord. sul ponticello al segno

con sord. *pp sempre* *morendo* senza sord. sul ponticello al segno

con sord. *pp sempre* *morendo* senza sord. sul ponticello al segno

Cb. *pp sempre* *morendo* *pp poco cresc.*

*morendo*

618 *a poco cresc.*

Cl. picc. (D) *a poco cresc.* **pp** sempre **pp**

Cl. (A) *a poco cresc.* **pp** sempre

Cl. b. (Bb) *a poco cresc.* **pp** sempre

Cor. (F) *poco cresc.* con sord. **pp** sempre

Tr. (A) *poco cresc.* con sord. **pp** sempre

Tr. (A) Sur la scène *mf* *mp* **p**

Arpa *a poco cresc.* Gb, Ab, Bb

*poco cresc.* C#, D#, Eb, Bb

I div. in 4 *mf* *p* *non crescendo*

VI. *mf* *p* *non cresc.*

II div. in 4 *poco a poco cresc.* *mf* *p* *non cresc.*

Vla. div. in 4 *mf* *p* *non cresc.*

Vc. *unis.* *mf* *p* *non cresc.* Tutti div. in 2 **p**

625

Fl. 2

Cl. picc. (D) 3

Cl. (A) 1

Cl. b. (Bb) 2

Fg. 1, 2, 3

Cor. (F) 1, 2, 3, 4

Tr. (A) 3 sur la scène 1

Arpa 2, 3

VI. I div. in 4

VI. II div.

Vla. div.

Vc. div.

Cb. div.

626

627

*pp*

*pp*

*p*

*p*

*p*

*p*

*pp*

*mf*

*gliss.*

*mf*

*gliss.*

*mf*

*cresc.*

*gliss.*

*mf*

*gliss.*

*mf*

*p*

*p*

*p*

*p*

*unis.*

*unis.*

*unis.*

*p pizz.*

628

Picc. 1

Fl. 1  
2  
3

Ob. 1  
2  
3

Cl. picc. (D)

Cl. (A) 1  
2

Cl. b. (Bb)

Fg. 1  
2  
3

Cor. (F) 4

Arpa 1  
2  
3

unis. I

VI. II div.

Vla.

Vc. div.

Cb.

*p* *cresc. ma non troppo* *mf* *mp* *mf* *f* *pp* *p* *pizz.*

*senza sord.* *cresc.* *[F4]* *cresc. ma non troppo* *pp sub.* *p* *poco cresc.*

631

Picc. 1

Fl. 1

Ob. 1

Cl. picc. (D)

Cl. (A) 1

Cl. b. (Bb)

Fg. 1

I

VI. II div.

Vla. div.

Vc. div.

Cb.

*Solo*

*mf*

*p*

*p sub.*

*pp*

*pp*

*pp*

*unis. pizz.*

Trills and triplets are indicated with 'tr' and '3' respectively.

93

634 Solo

Picc. 1 *p*

Fl. 1 *p*

Fl. 2 *mf*

Ob. 1 *p*

Cl. picc. (D) Solo *dolce*

Cl. (A) 2 *mf*

Cl. b. (Bb) *mp* *ten.*

Fg. 1/2 *f* *a 2*

Cor. (F) 1 *mf* *senza sord.*

V. I *p* [div.] *tr. b. mmm* [unis.] *quasi trillo*

V. II *p*

Vla. div. *p*

Vc. div. *poco*

Cb. *poco*

**accelerando**

638

1  
Fl.

2  
3

1  
2  
Ob.

3  
C. ing.

Cl. picc. (D)

1  
2  
Cl. (A)

Cl. b. (Bb)

1  
2  
Fg.

1  
Cor. (F)

Tr. (A) 1-3

1  
I  
VI.

II  
div.

Vla.  
unis.

Vc. div.

Cb.

*mf* *f* *ff* *molto* *pp*

*mf* *f* *ff* *molto* *pp*

*mf* *f* *ff* *molto* *pp*

*mf* *f* *ff* *molto* *pp*

*mf* *f* *ff* *molto* *pp*

*mf* *f* *ff* *molto* *pp*

*f* *ff* *molto* *pp*

*f* *ff* *molto* *pp*

*ff* *molto* *pp*

Tr. 1-3 muta in Bb con sord.

*ff* *molto* *pp*

enham.

div. *cresc.*

*cresc.*

*cresc.*



95 **Largamente**  
**assai stringendo**      96 **Andante lamentoso** ♩ = 50

6/43 Solo

Picc. 1 *pp con tenerezza*  
Fl. 3 muta in Picc. 2

Cl. (A) 1 Solo *p*  
Cl. b. (Bb) *più p*

Cor. (F) 1 2 3  
con sord. *pp* senza sord. *pp*  
con sord. *pp* senza sord. *p*

Arpa 1 2 3 *p*

Vcl. div. I II  
*mf* *mf*  
div. in 3 *mf*  
con sord.

Vla. *p* senza sord.

Vc. div. in 4  
1. Solo dolente *pp* *più p*  
Tutti Vc. div. in 4 *p*  
Altri Vc. div. in 3 *pp*  
*pp*  
*pp*

Cb. *div. pizz.* *p*

Ivan Tsarévitch pénètre dans le palais de Kastchei

97 Vivo assai ♩ = 120

650

stringendo poco a poco a tempo

Picc. 1 2

Fl. 1 2

Ob. 1 2 3

C. ing.

Cl. picc. (D)

Cl. (A) 1 2

Cl. b. (Bb)

Fg. 1 2 3

Cfg.

Cor. (F) 1 2 3 4

VI. I II

Vla.

Vc.

Cb.

a 2

*f* *ff*

*f* *ff*

*mf* *cresc.* *ff* *fff*

*mf* *cresc.* *ff* *fff*

*mf* *cresc.* *ff* *fff*

*p* *cresc.* *ff* *fff* *dim. p*

*mf* *cresc.* *ff* *fff* *dim. p*

*mf* *cresc.* *ff* *fff* *dim. p*

(senza sord.)

1. 2. bouchés (cuivrez)

unis.

*ff* *fff*

pizz.

arco

*f* *mf* *p*

unis.

*mf* *cresc.* *ff*

div. pizz.

unis.

arco

*f* *mf* *p*

unis.

*mf*

div. pizz.

div. pizz.

unis. arco

*ff* *fff* *p*

*ff*

Carillon féérique, apparition des monstres-gardiens  
de Kastchei et capture d'Ivan Tsarévitch

656 **stringendo** *a 2* 98 **Allegro** ♩ = 120

Picc. 1 2  
 Fl. 1 2  
 Ob. 1-3  
 C. ing.  
 Cl. picc. (D)  
 Cl. (A) 1 2  
 Cl. b. (Bb)  
 Fg. 1-3  
 Cfg.  
 Cor. (F) 1-4  
 Tr. (Bb) 1-3  
 Tbn. 1 2  
 Tuba 3  
 Tr. (A) 1-3 (derrière la 1<sup>re</sup> coulisse) con sord. a 3  
 Campanes  
 Ptti. 1 bachelta di Tamb. mil.  
 Tam-t.  
 Cel.  
 Pfte. con moderatore \*\*)  
 Arpa 1 [C#, Bb, Ak] *mf* [Bk] *mp*  
 Arpa 2  
 Arpa 3  
 Vl. I *ff*  
 Vl. II *ff*  
 Vla. *ff* *pp* sul ponticello al segno  
 Vc. *ff* unis. (pizz)  
 Cb. *ff*

\*) portamento assai (glissando)  
 \*\*) = una corda

660

Fl. 2

Cl. picc. (D)

Cl. (A)

Cl. b. (Bb)

Tr. (A) 1-3

Campane

Tam-t.

Cel.

Pfte.

1

Arpa

2

3

VI. I

VI. II

Vla.

Vc.

Cb.

*pp sempre*

*pp sempre*

*a 3*

*pizz.*

*p*

[G4, F#, C4]

Sur la scène

664

1 Picc. 2

1 Fl. 2

3 Ob.

Cl. picc. (D)

1 Cl. (A) 2

Cl. b. (Bb)

3 Fg.

1 Tr. (Bb) 2 3

Tr. (A) 1-3

Campane

Tam-t.

Cel.

Pfte.

1 Arpa 2 3

VI. I II

Vla.

Vc.

senza sord. en dehors

senza sord. en dehors

senza sord. en dehors

*a 3*

*mp* *poco* Eb, [Bb]

C, D, E $\sharp$ , F $\sharp$ , G, Ab, Bb

*pizz.* sul ponticello al segno

*p*



67/b

Picc. 1/2

Fl. 1/2

Ob. 1/2/3

C. ing.

Cl. picc. (D)

Cl. (A) 1/2

Cl. b. (Bb)

Fg. 1/2/3

Cfg.

Cor. (F) 2/3/4

Tr. (Bb) 1/2

Campane sur la scène

Tam-t.

Cel.

Pfte.

Arpa 1/2/3

VI. I/II

Vla.

Vc.

Cb.

senza moderatore

Ch, D4, F#, G#

Eb B4, Eb

arco sul ponticello al segno

arco sul ponticello

pizz.

pizz.

arco

mf sul ponticello al segno

101  $\text{♩} = \text{♩}$

674  $\text{b}$

Picc. 1 2  $\text{ff}$  *sempre*

Fl. 1 2  $\text{ff}$  *sempre*

Ob. 1 2 3  $\text{ff}$  *sempre*

Cl. picc. (D)  $\text{ff}$  *sempre*

Cl. (A) 1 2 2.  $\text{ff}$  *sempre*

Cl. b. (Bb) 1.  $\text{ff}$  *sempre*

Fg. 1 2 3 2, 3 a 2  $\text{ff}$

Cfg. 2  $\text{ff}$

Cor. (F) 1 2 3 4 3, 4, a 2  $\text{ff}$   
bouchéz  
cuivres

Tr. (Bb) 1 2  $\text{f}$  assai

Tuba

Tri.  
Tam-t.

Camp.  
(GlSpl.)  $\text{ff}$  *sempre*.

Cel.

Pfte.

Arpa 1, 3 3. 8 [F#, D4]  $\text{ff}$  *sempre*

2 8 A4  $\text{ff}$  *sempre*

VI I  $\text{ff}$  *sempre*  
div. pizz. unis.

VI II  $\text{ff}$  *sempre*  
div. pizz. unis.

Vla.  $\text{ff}$  *sempre*  
div. unis.

Vc.  $\text{ff}$  *sempre*  
div. unis.

Cb.  $\text{ff}$  *sempre*



676

Picc. 1 2

Fl. 1 2

Ob. 1 2 3

Cl. picc. (D) 1 2

Cl. (A) 1 2

Cl. b. (Bb) 1 2

Fg. 1-3 a 3

Cfg. a 2

Cor. (F) 1 2 3 4

Tuba *sempre sim.* *fff*

Tri.

Tam-t.

Camp.

Cel.

Pfte.

Arpa 1 2 [C#, B#]

VI. I II

Vla.

Vc.

Cb.

102  $\text{♩} = \text{♩}$

678 a 2

Picc. 1/2

Fl. 1/2

Ob. 1/2 3

C. ing.

Cl. picc. (D)

Cl. (A) 1/2

Cl. b. (Bb)

Fig. 1-3

Cor. (F) 1/2 3/4

Tr. (Bb) 1-3

Tri.

Ptti. [1] *bacch. di Timp.*

Tam-t.

Camp.

Cel.

Pfte.

Arpa 1 2 3

VI. I *arco* *ff sempre*

VI. II *div. arco* *ff sempre*

Vla. *arco* *ff sempre*

Vc. *div. arco* *ff sempre*

Cb. *pizz.* *ff*

682

Picc. 1/2

Fl. 1/2

Ob. 1/2, 3

Cl. picc. (D)

Cl. (A) 1/2

Cl. b. (Bb)

Fg. 1-3

Cor. (F) 1/2, 3/4

Tr. (Bb) 1-3

Tbn. 1-3

Tri.

Camp.

Cel.

Pfte.

Arpa 1-3

VI. I

VI. II

Vla.

Vc.

Cb.

Dynamic markings: *fff*, *sim.*

Articulations: *a2*, *a3*, *s*, *unis. arco*, *arco*

Other markings: *[D#]*, *ouvert*, *sim.*

103

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

685

con sord. a 2

Cor. (F) 1 2

3 4

Tr. (Bb) 1-3 a 3

Tbn. 1-3 a 3

Tuba con sord.

I VI.

II VI.

Vla. détaché

Vc. détaché

Cb. détaché

*mf*

*pp*

*p*



689

Cor. (F) 1 2

3 4

Tr. (Bb) 1-3 con sord. a 3

Tuba

I VI.

II VI.

Vla. détaché

Vc. détaché

*mf*

*poco a poco più f*

*poco a poco più f*

*poco a poco più f*

104

693

Picc. 1 2 *f* *mf* *a 2*

Fl. 1 2 *mf* *mf*

Ob. 1 2 3 *mf* *f*

C. ing.

Cl. picc. (D)

Cl. (A) 1 2 *mf* *mf* *a 2*

Cl. b. (Bb) *mf*

Cor. (F) 1 2 *a 2* *più cresc.* *ff* *cuivré* *mf*

Tr. (Bb) 1-3 *a 3* *più cresc.* *ff* *Tr. 3 muta in A* *mf 2.*

Xilo. *mf*

Vl. I *f* *pizz.*

Vl. II *f* *pizz.*

Vla. *mf* *col legno al segno* ☐

Vc. *mf* *col legno al segno* ☐

697

Picc. 1 2

Fl. 1 2

Ob. 1 2 3

C. ing.

Cl. picc. (D)

Cl. (A) 1 2 <sup>a 2</sup>

Cl. b. (Bb)

Cor. (F) 1 2

Tr. (Bb) 1 2

Vl. I

Vl. II

Vla.

Vc.

Detailed description of the musical score: The score is for measures 697-700. The Piccolo, Flute, and Clarinet in D parts play a rhythmic pattern of eighth notes with triplets and slurs. The Clarinet in A part has a '2' above the staff. The Oboe, Clarinet in G, and Cor Anglais parts play a pattern of quarter notes with slurs. The Trumpet in Bb part plays a pattern of quarter notes with slurs. The Violin I and II parts play a pattern of quarter notes with slurs. The Viola and Violoncello parts play a pattern of quarter notes with slurs.

Arrivée  
de Kastchei  
l'immortel  
Sostenuto

700 **105** **106**  $\text{♩} = \text{♩}$

**Picc.** 1 2

**Fl.** 1 2

**Ob.** 1 2 3

**C. ing.**

**Cl. (A)** 1 2

**Fg.** 1 2 3

**Cfg.**

**Cor. (F)** 1 2

**Tr. (Bb)** 1 2

**Tbn.** 1 2

**Tuba ten. (Bb)** 1 2

**Tuba b. (F)** 1 2

**Xilo.**

**VI.** I II

**Vla.**

**Vc.**

**Cb.**

*con sord.*

*f*

*mp*

*mf*

*f sempre*

*mp*

*p*

*arco sul pont. trem.*

*p*

*poco *sfz**

*Tr. 2 muta in A*

*con sord. a 2*

*con sord. a 2*

*mp*

*mp*

*mf*

*f sempre*

*arco sul pont. trem.*

*p*

*poco *sfz**

*arco sul pont. trem.*

*p*

*poco *sfz**

*arco sul pont. trem.*

*p*

*poco *sfz**

*arco sul pont. trem.*

*p*

*poco *sfz**

*div. con sord.*

*p*

*sul pont. al segno*

709 2. 1. > 2. > **107**

**Fig.** 1. *più f* *mf < ff >* *fff* *fff* Fig. 3 muta in Cfg. 2

**Cfg.** *più f* *mf < ff >* *fff* *fff*

**Cor. (F)** a 2 bouché, cuivré *mf < ff >* *molto* *fff* senza sord. senza sord.

**Tbn.** 1 2 *mf < ff >* *molto* *fff* senza sord. VII pos. I pos. gliss. gliss. *fff* I pos. VII pos.

**Tuba** (con sord.) *p < f >* *cresc.* *gliss.* *gliss.* *fff* *fff* senza sord.

**Tuba ten. (Bb)** a 2 *mf < ff >* *cresc.* *molto* *fff* *fff*

**Tuba b. (F)** a 2 *< ff >* *cresc.* *molto* *fff* *fff*

**Timp.** *fff* *pp*

**Pti. [1]** *pp* *pp* bacch. di Timp

**G. C.** *fff* *pp*

**VI.** I con sord. sul pont. *f* *fff* senza sord. sul pont. senza sord.

**II** con sord. sul ponticello al segno *mf < ff >* *cresc.* *gliss.* *fff* *pp* senza sord.

**Vla.** con sord. sul ponticello al segno *mf < ff >* *cresc.* *gliss.* *fff* *pp* senza sord.

**Vc. div.** con sord. sul ponticello al segno *mf < ff >* *cresc.* *gliss.* *fff* *fff* pizz. senza sord.

**Cb. div.** *più f* *mf < ff >* *cresc.* *gliss.* *fff* *fff* pizz. senza sord.



716 108 109

Fl. 1/2

Ob. 1/2

Cl. picc. (D) 3

Cl. b. (Bb)

Fg. 1/2

Cfg. 1/2

Timp.

Ptti. [1]

Xilo.

VI. I/II

Vla.

Vc.

*non cresc.*

*mp*

*mf*

*p*

*Solo*

*arco sul ponticello al segno*

*pp*

*div. pizz.*

724

Picc. 1/2

Fl. 1/2

Ob. 1/2

Cl. picc. (D)

Cl. b. (Bb)

Cfg. 1/2

Ptti. [1]

Xilo.

VI. I/II

Vla.

Vc.

Picc. 2 muta in Fl. 3

Dialogue de Katchei avec Ivan Tsarévitch

110

Poco meno mosso ♩ = 63

111

This page contains the musical score for measures 110 and 111 of the 'Dialogue de Katchei avec Ivan Tsarévitch' section. The score is for a full orchestra and includes the following parts:

- Picc.**: Piccolo (1 and 2 staves)
- Fl.**: Flute (3 staves)
- Ob.**: Oboe (1 and 2 staves)
- C. ing.**: Clarinet in G (1 staff)
- Cl. picc. (D)**: Piccolo Clarinet (1 staff)
- Cl. (A)**: Clarinet in A (1 and 2 staves)
- Cl. b. (Bb)**: Clarinet in B-flat (1 staff)
- Fg.**: Bassoon (1 and 2 staves)
- Cfg.**: Contrabassoon (1 and 2 staves)
- Cor. (F)**: Horn in F (1 and 2 staves)
- (Bb)**: Horn in B-flat (1 staff)
- Tr.**: Trumpet (2 and 3 staves)
- Tbn.**: Trombone (1 and 2 staves)
- Tuba**: Tuba (3 staves)
- Timp.**: Timpani (1 staff)
- Ptti. [1]**: Snare Drum (1 staff)
- G. C.**: Cymbals (1 staff)
- I**: Violin I (1 staff)
- VI. II div.**: Violin II (1 and 2 staves)
- Vla.**: Viola (1 staff)
- Vc.**: Violoncello (1 staff)
- Cb.**: Contrabasso (1 staff)

Key performance instructions and markings include:

- 727**: Measure number at the start of the section.
- a 2**: Second ending or breath mark.
- a 2 ouvert**: Second ending with open sound.
- bouché a 2**: Muted second ending.
- senza sord.**: Without mutes.
- 1. con sord.**: First ending with mutes.
- 1. 2. senza sord.**: First and second endings without mutes.
- modo ord. étouffez**: Normal mode, muffle.
- sim.**: *simulazione* (imitation).
- cuivré**: Brass instrument playing.
- ouvert**: Open sound.
- div. pizz.**: *divisi* and *pizzicato*.
- pizz. b.**: *pizzicato* in bass clef.
- arco**: *arco* (bowed).
- arco unis.**: *arco unisono*.
- arco fff**: *arco fortissimo*.
- fp sub. ppp**: *fortissimo* *subito* *pianissimo*.
- poco cresc.**: *poco crescendo*.
- Cfg. 2 muta in Fg. 3**: Contrabassoon 2 changes to Bassoon 3.
- mf**: *mezzo-forte*.
- f**: *forte*.
- fff**: *fortissimo*.

734 112 **Presto feroce**  $\text{♩} = 168$

**Instrumentation:** Picc., Fl., Ob., C. ing., Cl. picc. (D), Cl. (A), Cl. b. (Bb), Fg., Cor. (F), (Bb) Tr. (A), Tbn., VI., VIa. div., Vc. div., Cb.

**Measure 734:** Picc. 1, Fl. 1, 2, 3, Ob. 1, 2, 3, C. ing., Cl. picc. (D), Cl. (A) 1, 2, Cl. b. (Bb), Fg. 1, 2, 3, Cor. (F) 1, 2, 3, 4, (Bb) Tr. (A) 1, 2, 3, Tbn. 1, 2, 3, VI. I, II, VIa. div., Vc. div., Cb.

**Measure 112:** Picc. 1, Fl. 1, 2, 3, Ob. 1, 2, 3, C. ing., Cl. picc. (D), Cl. (A) 1, 2, Cl. b. (Bb), Fg. 1, 2, 3, Cor. (F) 1, 2, 3, 4, (Bb) Tr. (A) 1, 2, 3, Tbn. 1, 2, 3, VI. I, II, VIa. div., Vc. div., Cb.

**Performance Instructions:** *mf*, *più f*, *f*, *fff*, *cresc.*, *a 2*, *a 3*, *VII pos.*, *gliss. I pos.*, *sim.*

741

Picc. 1  
 Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 C. ing.  
 Cl. picc. (D)  
 Cl. (A)  
 Cl. (Bb)  
 Fg. 1  
 Fg. 2  
 Fg. 3  
 Cor. (F) 1  
 Cor. (F) 2  
 Cor. (F) 3  
 Cor. (F) 4  
 (Bb) 1  
 Tr. (A) 2  
 Tr. (A) 3  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 VI. 1  
 VI. II  
 Vla. div.  
 Vc. div.  
 Cb.

rallentando Tempo I ♩ = 63

748 **113**

Picc. 1

Fl. 1  
2  
3

Ob. 1  
2  
3

C. ing.

Cl. picc. (D)

Cl. (A) 1  
2

Fg. 1  
2  
3

Cfg.

Cor. (F) 1  
2  
3  
4

(Bb) 1

Tr. (A) 2  
3

Tbn. 1  
2  
3

Tuba

Timp.

G. C.

Xilo.

VI. I  
II

Vla. unis.

Vc. unis. pizz. con sord. div. col legno al segno

Cb. non div. pizz.

*mp*, *mf*, *ff*, *sf*, *p*, *sf*, *ff*, *sf*, *p*, *sf*, *mp*, *con sord.*, *sempre poco sf*, *ouvert*, *bouché*, *ouvert*, *2. 3. con sord.*, *col legno al segno*

757 **rallentando**

Fl. 1 *p* 6 3

Ob. 1 *mp*

Ob. 2

Cl. (A) 1 Solo *dolce* 6 6

Cl. (A) 2

Fg. 1 Solo *dolce* 6 6

Cor. (F) 3/4

(Bb) 1

Tr.

(A) 2/3 *a 2*

Xilo.

VI. I con sord. *pp* poco a poco cresc. *mp* calando Tutti Violini senza VI. Solo *p*

VI. II con sord. *mp* calando

Vla. con sord. *mp* calando

Vc. div. *p* arco *p*

Intercession des princesses

115

762 *Andantino dolente* ♩ = 100

The musical score is arranged in systems. The first system includes Flute (Fl.) parts 1 and 2, Oboe (Ob.) 1, Clarinet in G (C. ing.), Clarinet in D (Cl. picc. (D)), and Clarinet in A (Cl. (A)) 1. The second system includes Cor (F) parts 1, 3, and 4. The third system includes Solo I, Altri VI, Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

Key performance instructions include:

- Fl. 1:** Solo, dolce, 3
- Fl. 2:** Solo, mp, 3
- Ob. 1:** Solo, poco, 3
- C. ing.:** Solo, mp, 3
- Cl. picc. (D):** Solo, mp, 3
- Cl. (A) 1:** Solo, 3
- Cor. (F) 1:** Solo, p, 3
- Cor. (F) 3 & 4:** con sord., p
- Solo I:** p espress., 3
- Altri VI:** p, div., unis., 3
- Vla.:** div., pp, unis., 3
- Vc.:** unis., p
- Cb.:** pizz., p

116 **stringendo** **a tempo**

*un peu en dehors*

769

Fl. 2

Ob. 2

C. ing.

Cl. picc. (D)

1

Cl. (A)

2

Cor. (F)

1

2

3

4

(Bb)

1

Tr.

(A)

2

3

1

Tbn.

2

3

Tuba

Timp.

G. C.

Xilo.

Solo

I

Altri

VI.

II

Vla.

Vc.

con sord. div.

senza sord.

pizz. sul pont. arco gliss.

pizz. arco

pizz. (non div.)

Tutti col legno

col legno

pizz. arco

Tutti con sord.

con sord.







783

Picc. 1 *f sempre*

Fl. 1 *f sempre*

Fl. 2 *f sempre*

Fl. 3 *f sempre*

Ob. 1 *f sempre*

Ob. 2 *f sempre*

Ob. 3 *f sempre*

C. ing. *f sempre*

Cl. picc. (D) *f sempre*

Cl. (A) 1 *f sempre*

Cl. (A) 2 *f sempre*

Cl. b. (Bb) *f sempre*

Cor. (F) 1 *gliss. dei suoni naturali sul 3 pist. sempre sim.*

Cor. (F) 2 *mp sempre*

Cor. (F) 3 *f sempre*

Cor. (F) 4 *f sempre*

Camp. *mf*

Tri. *mf*

Cel. *mf sempre*

Arpa 1 *sim*

Arpa 2 *sec. sempre*

Arpa 3 *mf sempre*

VI. I *pizz. f sempre*

VI. II *pizz. f sempre*

Vla. *pizz. f sempre*

Vc. *pizz. f sempre*

Cb. *f sempre*

*f*

Apparition de l'oiseau de feu

119 Allegro  $\text{♩} = 152$

786

Picc. 1

Fl. 1

2

3

Ob. 1

2

3

C. ing.

Cl. picc. (D)

Cl. (A) 1

2

Cl. b. (Bb)

Cor. (F) 1

2

3

4

Camp.

Tri.

Ptti 1

2

Cel.

Arpa 1

2

3

VI. I div.

VI. II div.

Vla. div.

Vc. div.

colli bacch. di Timp.

colli vergi

arco

*mf*

*p*

*pp*

*poco*

*mf*

*f*

791 120 121

Fl. 2  
3

Ob. 1  
2  
3

Cl. picc. (D)  
1  
2

Cl. (A)  
1  
2

Ptti 1  
2

Cel.

Arpa 1  
2  
3

Vl. I  
div.

Vl. II  
div.

Vla. div.

Vc. div.

[B $\sharp$ , A $\sharp$ ]

*mf*, *mp*, *gliss.*

799 122

1 Fl. 2  
3  
Ob. 1  
C. ing.  
I VI. unis. senza sord. *p* *mf* *p*  
II VI. senza sord. *p*  
Vla. senza sord. *p*  
Vc. div. in 3 senza sord. *p*  
Cb. senza sord. pizz. *p*

Detailed description: This block contains the musical score for measures 799 to 804. The score is for a full orchestra. The woodwinds (Flutes 1, 2, and 3; Oboe 1; Clarinet in G; Bassoon 1) have melodic lines with various dynamics. The strings (Violins I and II; Viola; Violoncello and Double Bass) provide harmonic support with sustained notes and pizzicato. A double bar line is present at the end of measure 804.

805 123

1 Fl. 2 *mf* *p* *cresc.* *f*  
Ob. 1/2 *mf* *p* *cresc.* *f*  
C. ing. *mf* *p* *cresc.* *f*  
Cl. (A) 1/2 *mp* *cresc.*  
Fg. 1 *mp* *cresc.*  
I div. VI. *cresc.* *f* *mf*  
II div. VI. pizz. *p* *cresc.* *f* *mp* pizz. *div.*  
Vla. *mp* pizz. *div.*  
Vc. div. in 3 *cresc.* *f* *mp* pizz. *div. in 2*  
Cb. *cresc.* *f* *mp*

Detailed description: This block contains the musical score for measures 805 to 810. The score continues from the previous page. The woodwinds and strings are playing with increasing intensity, marked with 'cresc.' and 'f'. The strings include a section with 'pizz.' (pizzicato) and 'div.' (divisi) markings. A double bar line is present at the end of measure 810.

124

Musical score for measures 124-125. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Violin I (I div.), Violin II (II div.), Viola (Vla.), and Violoncello (Vc. div.).

- Picc. 1:** Starts at measure 812 with *mf*. Measure 124 has *f* and *stacc.*. Measure 125 has *f*.
- Fl. 1:** Starts with *più f*. Measure 124 has *f* and *stacc.*. Measure 125 has *meno f*.
- Fl. 2:** Starts with *più f*. Measure 124 has *f* and *stacc.*. Measure 125 has *meno f*.
- Ob. 1:** Starts with *mf*. Measure 124 has *mf* and *stacc.*. Measure 125 has *mf* and *stacc.*.
- Cl. (A) 1:** Starts with *poco più f*. Measure 124 has *cresc.*. Measure 125 has *mf* and *stacc.*.
- Fg. 1:** Starts with *poco più f*. Measure 124 has *cresc.*. Measure 125 has *mf* and *stacc.*.
- I div.:** Starts with *f*. Measure 124 has *f* and *stacc.*. Measure 125 has *meno f*.
- II div.:** Starts with *mp*. Measure 124 has *f*. Measure 125 has *mf* and *stacc.*.
- Vla.:** Starts with *mf*. Measure 124 has *mf* and *arco*. Measure 125 has *mf* and *arco*.
- Vc. div.:** Starts with *mf*. Measure 124 has *pizz.*. Measure 125 has *f*.

125

Musical score for measures 125-126. The score includes parts for Flute (Fl.), Oboe (Ob.), Violin I (I div.), Violin II (II div.), Viola (Vla.), and Violoncello (Vc.).

- Fl. 2:** Starts at measure 818. Measure 125 has *p*. Measure 126 has *p* and *dim. possibile al - - - pp*.
- Ob. 1:** Starts with *p*. Measure 125 has *p*. Measure 126 has *pp*.
- I div.:** Starts with *div.*. Measure 125 has *pizz.*. Measure 126 has *mf*.
- II div.:** Starts with *p*. Measure 125 has *p*. Measure 126 has *mf*.
- Vla.:** Starts with *p*. Measure 125 has *non div. pizz.*. Measure 126 has *mf*.
- Vc.:** Starts with *p*. Measure 125 has *unis. pizz.*. Measure 126 has *mf*.

Danse de la suite de Kastchei enchantée par l'oiseau de feu

126

824 Allegro ♩ = 152

C. ing. *p* *ten.*

VI. I unis. arco *spicc.*

VI. II unis. pizz. *p* *cresc.* *cresc.*

Vla.

Vc.

Cb.



127

831

Fl. 2 *mf*

Fl. 3 *mf*

C. ing.

Cl. picc. (D) *p* *poco più p* *mp*

(A) Cl. I *p* *poco cresc.*

(B♭) Cl. II *p* *poco più f* *mp*

Xilo. *p* *mp*

VI. I *meno f*

VI. II *dim.*

Vla.

Vc.

Cb.



128

838

Fl. 2 *cresc.* *mp*

Fl. 3 *cresc.* *mp*

Cl. picc. (D) *mp*

(A) *mp*

Cl. (Bb) *mp*

Cl. b. (Bb) *mp*

Xilo. *mp*

VI. I *div.* *a punta d'arco al segno*  $\boxplus$  *f*

VI. II *pizz.* *mf*

Vla. *mf*

129

845

Fl. 1 *f*

Fl. 2 *f*

Fl. 3 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. picc. (D) *mf*

(A) *mf*

Cl. (Bb) *mf*

Cl. b. (Bb) *mf*

Fg. 1 *mf*

Fg. 2 *mf*

Xilo. *mf*

VI. I  $\boxplus$  *arco* *f*

VI. II *arco* *f*

Vla. *arco* *f*

Vc. *arco* *mf*

Cb. *mf*



858

**Picc.** 1 *f ma non troppo*

**Fl.** 1 *f ma non troppo*

**2**

**Ob.** 1 *a* 2 *f*

**2**

**C. ing.**

**Cl. picc. (D)**

**(A)**

**Cl.** 1

**(Bb)** 2

**Cl. b. (Bb)**

**Fg.** 1 *a* 2 *f*

**2**

**Cfg.**

**Tr. (Bb)** 1 *f*

**Timp.** *mf*

**Xilo.**

**Arpa**

1

2 *C#, D#, Eb*

3 *[G#, F#, E#, Ab, Bb]* *Bb* *piu f*

**VI.** I *pizz.* *arco* *mp* *pizz.* *mp* *arco* *mf*

**II** *mp* *mf* *p* *f* *mp* *mf* *mf*

**Vla.** *mp* *pizz.* *mp* *arco* *V* *mf*

**Vc.** *mf* *arco* *pizz.* *mf* *mf* *mf*

**Cb.** *mf* *f*

864

1 Picc. 2

1 Fl. 2 *piu f*

1 Ob. 2 3 *a 2*

C. ing.

Cl. picc. (D)

(A) 1

Cl. 2

(Bb) *f assai*

Cl. b. (Bb) *f assai*

1 Fg. 2 3 *sempre*

Cfg.

1 2 Cor. (F) 3 4 *con sord. a 2* *senza sord.*

(Bb) 1

Tr. 2 3 *con sord.* *senza sord.*

2 3 Tbn.

Xilo. *enham.*

I div.

VI. *pizz.* *arco* *pizz.* *arco*

II div.

Vla. *gliss. sul G* *gliss. sul D* *sul C* *sul G* *sul A*

Vc. *gliss. sul G* *gliss. sul D* *sul C* *sul G* *sul D*

Cb. *arco* *sul E* *sul A*

872

Picc. 1 2

Fl. 1 2

Ob. 1 2 3

C. ing.

Cl. picc. (D)

(A) 1

Cl. (Bb) 2

Cl. b. (Bb)

Fg. 1 2 3

Cfg.

Cor. (F) 1 2 3 4

Tr. (Bb) 1

Tbn. 1 2 3

Tuba

Ptti. [2]

Xilo.

Arpa 2 3

I div.

VI. 1 2

II div.

Vla. div.

Vc. div.

Cb.

ouvert  
bouché a 2  
senza sord.  
1. a 2  
Tuba senza sord. 3. senza sord.  
bacc. di Timp.  
poco a poco crescen-do  
pizz. arco  
pizz. arco  
pizz. arco  
div.

133 Danse infernale de tous les sujets de Kastchei

Allegro feroce ♩=168

880 a 2

Picc. 1 2

Fl. 1 2 a 2

Ob. 1 2 3

C. ing.

Cl. picc. (D)

(A) 1

Cl. 2 muta in A

(Bb) 2

Cl. b. (Bb)

Fg. 1 2 a 2 mf

3 mf

Cfg.

Cor. (F) 1 2 3 4 mf sim.

(Bb) 1 (senza sord.) mf sim.

Tr. 2 3 (A) 2 3 (senza sord.)

Tbn. 1 2 3

Tuba Tuba mf

Timp. étouffez pp sub.

G. C.

Xilo. 8 1

Arpa 1 2 3

VI. I II

Vla.

Vc. unis.

Cb. unis. pp sub.

886

1 2 Picc. a 2 sf

1 2 Fl. a 2 sf

1 2 3 Ob. sf a 2 mf sub.

C. ing. sf mf sub.

Cl. picc. (D) sf mf sub.

Cl. (A) a 2 sf mf sub.

Cl. b. (Bb) sf mf sub.

Fg. 1-3 a 3 sf subito meno f

Cfg. sf subito meno f

2. Solo en dehors  
2. Solo  
4. 4. 2. ma marcato mf

Cor. (F) sf

(Bb) 1 sf

Tr. (A) 2 3 sf

Tbn. 1 2 3 sf 2. Solo ma marcato

Tuba sf mf

Timp. sf pp sub.

G. C. sf étouffez

Arpa 1 2 3 sf

VI. I sf

II sf

Vla. sf

Vc. sf pp sub.

Cb. sf pp sub.

892  
Picc. 1/2  
Fl. 1/2  
Ob. 1/2/3  
C. ing.  
Cl. picc. (D)  
Cl. (A) 1/2  
Cl. b. (Bb)  
Fg. 1-3  
Cfg.  
Cor. (F) 1/2/3/4  
(Bb) Tr. 1  
(A) Tr. 2/3  
Tbn. 1/2  
Tuba 3  
Timp.  
G. C.  
Arpa 1/2/3  
VI. I/II  
Vla.  
Vc.  
Cb.

$ff$   
 $mf$   
 $pp$   
 $sub.$

a 2  
a 3

2.  
4.  
1. 2. a 2

894



135

Picc. 1/2  
 Fl. 1/2  
 Ob. 1/2/3  
 C. ing.  
 Cl. picc. (D)  
 Cl. (A)  
 Cl. b. (Bb)  
 Fg. 1-3  
 Cfg.  
 Cor. (F) 1/2/3/4  
 (Bb) 1  
 Tr. (A) 2/3  
 Tbn. 1/2  
 Tuba 3  
 Timp.  
 G. C.  
 Arpa 1/2/3  
 Vl. I  
 Vl. II  
 Vla.  
 Vc.  
 Cb.

Dynamics: *fff*, *mf*, *p*, *p sub.*, *mp sub.*, *poco a poco*  
 Performance instructions: *a 2*, *a 3*, *ten.*, *p sub.*

904

136

1 2 Picc. a 2

1 2 Fl. a 2

1 2 3 Ob. a 2

C. ing. a 2

Cl. picc. (D) Solo a 2

1 2 Cl. (A) a 2

Cl. b. (Bb) a 2

1 2 3 Fg. a 2

Cfg. a 2

1 2 Cor. (F) a 2

3 4 (Bb) a 2

Tr. (A) a 2

1 2 3 Tbn. a 2

2 3 Tuba a 2

Timp. a 2

Ptti. G. C. ord. a 2

Xilo. a 2

1 Arpa [F#] a 2

2 a 2

3 a 2

VI I pizz. a 2

II a 2

Vla. pizz. a 2

Vc. pizz. a 2

Cb. pizz. a 2

137 9/10 1. 1. 138 a 2

Picc. 1 2

Fl. 1 2

Ob. 1 2 3

C. ing. 2. a 2

Cl. picc. (D)

Cl. (A) 1 2 a 2

Cl. b. (Bb)

Fg. 1 2 3

Cor. (F) 1-4 1. 3. 2. 4.

(Bb) 1

Tr. (A) 2 3

Tbn. 1 2 1. 2. con sord.

Tuba 3 3. e Tuba con sord.

Ptti. 1 bacch. di Tamburo

Xilo.

Cel.

Arpa 1 Bb, F# 8

2 [Bb, F#] 8

3 [F#, A#] 8

div. I arco unis. pizz. unis. pizz. unis.

VI. II unis. unis.

Vla. cresc. unis. div. arco sul pont. pizz. unis. div. arco sul pont.

Vc. div. pizz. cresc. unis. unis.

139

9/8

Fl. 1

Fl. 2

(Bb) Tr. 1

(A) Tr. 2/3

Cel. 1

Arpa 2

3

Vl. I

Vl. II div.

Vla. div.

Vc.

*p cant.*

*mf cant.*

*pp*

*sempre sim.*

*arco*

*p*

*mf cant.*

*p poco*

*pizz.*

140

925

Fl. 1 *mf*

Fl. 2 *mf*

Cl. (A) 1/2 *mf cant.* a 2

(Bb) 1

Tr. 2/3

Cel. *mf*

Arpa 1 [Db, F4] *mf* [B4]

Arpa 2 *mf*

I div. VI. *poco più f*

II div. VI. *mf* *jeté* *poco più f*

Vla. div. *mf* *jeté*

Vc. *poco più f*

932

Picc. 1 *mf* *più f < molto*

Fl. 1 2 *f* *più f < molto*

Ob. 1 2 3 *mf* *a 2*

C. ing. *mf*

Cl. picc. (D) *f*

Cl. (A) 1 2 *a 2* *f* *più f*

Cl. b. (Bb) *f*

Fg. 1 2 3 *a 2* *mf*

Cor. (F) 1 2 3 4 *mf* 3. 4. bouché *poco sf sempre*

Cel. *poco sf sempre*

Arpa 1 2 *poco sf sempre*

Viol. I div. *pizz.* *arco* *mf*

Viol. II div. *pizz.* *arco* *mf*

Vla. div. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

Cb. *pizz.*

938 142 a 2

Fl. 1 2

Ob. 1 2 3

C. ing.

Cl. picc. (D)

Cl. (A) 1 2

Cl. b. (Bb)

Fg. 1 2

Cor. (F) 1 2 3 4

(Bb) 1 Tr. 1 muta in A

(A) 2

VI. I unis. *mf* 6

VI. II unis. *mf* *stacc.* *mf* *stacc.* *f*

Vla. unis. *mp* *pizz.* *mf* *arco* *mf*

Vc. arco *p* *pizz.* *mf* *sf* *mf* *sf*

Cb. *pizz.* *p*

943

143

Picc. 1

Fl. 1 2

Ob. 1 2 3

C. ing.

Cl. picc. (D)

Cl. (A) 1 2

Cl. b. (Bb)

Fg. 1 2 3

Cor. (F) 1 2

Tr. (A) 1 2 3

Tbn. 1

Arpa 1-3

VI. I

VI. II

Vla.

Vc.

Cb.

*mf*

*ff marcatis.*

*ff*

*sf sempre*

*ouvert a 2*

*f*

*2. ben marc.*

*p*

*senza sord.*

*f*

*a 3*

*sempre ff*

*stacc.*

*div. in 3*

*pizz.*

*unis. arco*



144

145

948 1. a 2

Picc. 1 2 *ff marcatis.*

Fl. 1 2 *ff marcatis.*

Ob. 1 2 3 *ff marcatis.*

C. ing. *ff marcatis.*

Cl. picc. (D) *sf sempre*

Cl. (A) 1 2 *sf sempre*

Cl. b. (Bb)

Fg. 1 2 3 *sf sempre*

Cor. (F) 1 2 3 4 *ouvert*

Tr. (A) 1 *ff*

Tbn. 1 2 3 *ff senza sord.*

Timp. *ff*

Arpa 1-3 a 3 *sf sempre*

VI. I *stacc. ff*

VI. II *sim. ff*

Vla. *stacc. ff*

Vc. *non div. sf*

Cb. *sempre sf*



147

This musical score page contains measures 147 through 151. The instruments and their parts are as follows:

- Picc. 1 2:** Piccolo, first and second endings. Measures 147-151 feature complex rhythmic patterns with sixteenth notes and slurs. Dynamics range from *f* to *mp*.
- Fl. 1 2:** Flute, first and second endings. Similar to the piccolo, with intricate sixteenth-note passages. Dynamics include *mf* and *f*.
- Ob. 1 2 3:** Oboe, three parts. Each part has a melodic line with grace notes and slurs. Dynamics are primarily *mf*.
- Cl. picc. (D):** Clarinet in D, piccolo part. Features a melodic line with grace notes and slurs. Dynamics include *mf* and *mp*.
- (A) 1:** Clarinet in A, first part. Melodic line with slurs. Dynamics include *mf* and *p*.
- Cl. (Bb) 2:** Clarinet in Bb, second part. Melodic line with slurs. Dynamics include *mf* and *f*.
- Cl. b. (Bb):** Clarinet in Bb, bass part. Features a melodic line with slurs. Dynamics include *f*.
- Tr. (A) 2 3:** Trumpet in A, three parts. Provides harmonic support with chords and rests. Dynamics include *mf*.
- Xilo.:** Xylophone. Provides rhythmic accompaniment with eighth-note patterns. Dynamics include *mf*.
- VI. I II:** Violin, first and second parts. Violin I has a melodic line with slurs. Violin II has a rhythmic accompaniment. Dynamics include *mf*.
- Vla.:** Viola. Provides harmonic support with chords and slurs. Dynamics include *mf*.
- Vc.:** Cello. Provides harmonic support with chords and slurs. Dynamics include *mf*.

148

966

The musical score is arranged in a system with multiple staves. The top section includes Piccolo (Picc.), Flute (Fl.), Clarinet in D (Cl. picc. (D)), Clarinet in A (Cl. (A)), Clarinet in Bb (Cl. (Bb)), and Clarinet in Bb (Cl. b. (Bb)). The middle section includes Trumpet in A (Tr. (A)) and Xylophone (Xilo.). The bottom section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello (Vc.).

Measures 966 and 967 feature Piccolo and Flute parts with a *cresc.* marking. Measures 968 and 969 feature Piccolo, Flute, Clarinet in A, Clarinet in Bb, and Xylophone parts with a *ff* marking. The Clarinet in D part has a *ff* marking in measures 968 and 969. The Trumpet in A and Xylophone parts also have a *f* marking in measures 968 and 969.

970

Picc. 1 2

Fl. 1 2

Ob. 1 2 3

C. ing.

Cl. picc. (D)

(A) Cl. 1

(Bb) Cl. 2

Cl. b. (Bb)

Fg. 1 2 3

Cfg.

Cor. (F) 1 2 3 4

Tr. (A) 1-3

Tbn. 1 2

Tuba 3

Timp.

Arpa 1-3

VI. I II

Vla.

Vc.

Cb.

*ff* *sempre* *marcatiss.* *sim.* *ouvert* *1. con sord.* *2. 3. senza sord.* *2. (senza sord.)* *3. (senza sord.)* *div.* *arco* *sul A* *sul G* *sul D* *sul E* *f* *mf cresc.* *pizz.*

*a 2* *bouché (cuivré)* *a 2* *1. con sord.* *2. 3. senza sord.* *2. (senza sord.)* *3. (senza sord.)* *arco* *sul G* *sul D* *sul A* *sul G* *arco* *sul E* *f* *mf cresc.* *pizz.*

*Cl. 1 muta in Bb*

150 Poco più sostenuto ♩ = 152

977

Fl. 1 *f* *mf* *f*

Fl. 2 *f* *f*

Ob. 2 *mf*

Ob. 3 *p* *mf*

C. ing. *p* *mf*

Cl. picc. (D) *f* *f*

Cl. (Bb) 2 *mf* *ff* *f*

Cl. b. (Bb) *f*

Fg. 1 *f*

Fg. 2 *f*

Fg. 3 *f*

Cel. *f*

Arpa 1 *[mf]*

Arpa 2 *[mf]*

Arpa 3 *[mf]* Cb

VI. I *unis. arco* *mf*

VI. II *arco* *mf cant.*

Vla. *mf*

Vc. div. *mf*

Cb. *div. arco* *(pizz.) p*

Detailed description: This page of a musical score, numbered 146, contains measures 977 through 1000. The tempo is marked 'Poco più sostenuto' with a quarter note equal to 152 beats per minute. The score is for a full orchestra and strings. The woodwind section includes two flutes (Fl. 1 and 2), two oboes (Ob. 2 and 3), an English horn (C. ing.), a piccolo (Cl. picc. (D)), two B-flat clarinets (Cl. (Bb) 1 and 2), and a bass clarinet (Cl. b. (Bb)). The brass section consists of three trombones (Fg. 1, 2, 3) and a tuba (Cb.). The keyboard section includes a celesta (Cel.), three harp parts (Arpa 1, 2, 3), and two violas (VI. I and II). The string section includes two violins (Vc. div.), two violas (VI. I and II), two cellos (Vc. div.), and a double bass (Cb.). The score features various dynamics such as fortissimo (f), mezzo-forte (mf), piano (p), and fortissimo (ff). It also includes performance instructions like 'unis. arco' (unison arco), 'arco', 'cant.', 'pizz.' (pizzicato), and '(pizz.) p'. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The music is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs, and a variety of articulations.



989

Fl. 1 2

Ob. 1 2

C. ing.

Cl. picc. (D)

Cl. (Bb) 1 2

Cl. b. (Bb)

Fg. 1 2 3

Cor. (F) 1 2 3 4

Cel.

Arpa 1 2 3

VI. I II

Vla. div.

Vc. div.

Cb. div.

*mf* *f* *poco* *gliss.* *poco cresc.* *poco*



152

994

Picc. 1 2 *mf* *mf*  
 Fl. 1 2 *mf* *pp* *mf* *pp*  
 Cl. picc. (D) *mf* *mf* *pp*  
 Cl. (Bb) 1 2 *mf* *mf*  
 Cl. b. (Bb) *mp* *mp*  
 Fg. 2 *mp* *mp*  
 Cor. (F) 2 3 4 *p* *p*  
 Arpa 1 2 [*Gb*] *mp* *mp* *Fb*  
 Solo I *mf dolce* *sim.*  
 Altri VI. *div.* *f* *spicc.* *pp* *mp* *pp* *spicc.*  
 Solo II *f* *spicc.* *pp* *mp* *pp* *spicc.*  
 Sola *cant.* *mf dolce* *mp* *pp* *sim.*  
 Vla. *div.* *unis.* *spicc.* *pp* *mp* *pp* *spicc.*  
 Altre *[mf] p spicc.* *pp* *mp* *p spicc.* *pp*  
 Solo Vc. *mf dolce* *sim.*  
 Altri *div.* *mf* *mf* *mf*  
 Cb. div. *poco più f* *mf* *sim.*

153 poco a poco accelerando

**1001** 153 poco a poco accelerando

**Picc.**  
1 *f* Picc. 2 muta in Fl. 3  
2 *mf* *f*

**Fl.**  
1 *mf* *f*  
2 *mf* *f*

**Ob.**  
1 *mf* *f* *piu f*  
2 *mf* *f* *piu f*  
3 *mf* *f* *piu f*

**C. ing.**  
*mf* *f* *piu f*

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

**Cl. (Bb)**  
1 *f*

**Cor. (F)**  
1 *mp* *poco* *f* 1.  
2 *mp* *poco* *f*  
3 *mp* *poco* *f*  
4 *mp* *poco* *f*

**Solo**  
*non div.* *pizz.* *arco* *détaché*

**Altri VI.**  
*non div.* *pizz.* *arco* *détaché*

**II**  
*unis.* *mf* *détaché*

**Sola**  
*détaché*

**Altre**  
*mf* *mf* *f* *f*

**Solo Vc.**  
*pizz.*

**Altri Vc.**  
*pizz.*

**Cb.**  
*unis.* *pizz.* *ff*

154 Poco più mosso

155

1008

Fl. 1/2 *ff* *a2* *sempre sim.*

Ob. 1/2/3 *ff* *sempre sim.*

C. ing. *ff* *sempre sim.*

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

Cl. (Bb) 1/2 *ff* *sempre sim.*

Cl. b. (Bb) *ff* *sempre sim.*

Fg. 1/2/3 *ff* *sempre sim.*

Cfg. *ff* *sempre sim.*

Cor. (F) 1/2/3/4 *ff* *a2* *sempre sim.*

Tr. (A) 1/2/3 *mf* *senza sord.* *sempre sim.*

Tuba *ff* *senza sord.* *sempre sim.*

1 *ff* *mf sub.* *sempre sim.*

Arpa 1/2/3 *ff* *sempre sim.* *poco* *E#*

VI. I/II *ff* *Tutti unis.* *sempre sim.*

Vla. div. *ff* *Tutti div.* *sempre sim.*

Vc. div. *ff* *arco* *sempre sim.*

Cb. *ff* *arco* *sempre*

1013

Picc. 1  
2

Fl. 3

Ob. 1  
2  
3

C. ing.  
Cl. picc. (D)  
Cl. (Bb) 1  
2  
Cl. b. (Bb)  
Fg. 1  
2  
3  
Cfg.  
Cor. (F) 1  
2  
3  
4  
Tr. (A) 1  
2  
3  
Tuba

Arpa 1  
2  
3

VI. I  
II

Vla. div.  
Vc. div.  
Cb.

*a 2*  
*sf*  
*sf*  
*sf*  
*a 2*  
*sf*  
*poco*

156

1018

Picc. 1

Fl. 1 2 3

Ob. 1 2 3

C. ing.

Cl. picc. (D)

Cl. (Bb) 1 2

Cl. b. (Bb)

Fg. 1 2 3

Cfg.

Cor. (F) 1 2 3 4

Tr. (A) 1 2 3

Tuba

Arpa 1 2 3

Vl. I

Vl. II unis.

Vc. div.

Cb.

Cl. 1 muta in A

Cl. 2 muta in A

*sf* *f* *sfz*

157 Più mosso (Tempo I ♩ = 168)

158

**1022**

**Ob.** 1, 2, 3

**C. ing.** 1, 2, 3

**Fg.** 1, 2, 3

**Cor. (F)** 1, 2, 3, 4

**Tr. (A)** 1, 2, 3

**Tbn.** 1, 2

**Tuba** 3

**Timp.**

**G. C.**

**VI.** I, II

**Vla.**

**Vc.**

**Cb.**

*p ma marc.*

*p sub.*

*Tr. 1 muta in Bb*

*senza sord.*

*pizz.*

*p*, *mf*, *f*, *p sub.*, *cresc.*, *pichiss.*, *mp*, *sub. p*, *cresc.*, *mp*, *non cresc.*

160

159

1030

Fl. 1 2 3

Ob. 1 2 3

C. ing.

Cl. picc. (D)

Cl. (A)

Cl. b. (Bb)

Fg. 1 2 3

Cor. (F) 1 2 3 4

Tr. (A) 2 3

Tbn. 1 2

Tuba 3

Timp.

G. C.

VI. I II

Vla.

Vc.

Cb.

1038 161 162

**Picc.** 1 *mf* 1. *mf* 2. *trem.* *trem.*  
2 *mf* *ff* *mf* *mf* *trem.* *mf*

**Fl.** 3 *ff* *ff* *mf* *mf*

**Ob.** 2 *a 2* *fff* *ff* *f* *mf* *mf*  
3 *fff* *ff* *f* *mf* *mf*

**C. ing.** *ff* *ff* *f* *mf* *mf*

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

**Cl. (A)** 1 *ff* *mf* *mf*  
2 *mf* *ff* *mf* *mf* *mf*

**Cor. (F)** 1 2 *ff*  
3 4 *ff*

**Tr. (Bb)** 1 *fff* *fff* *en dehors le plus possible*  
2 3 *fff* *Soli*

**Tbn.** 1 2 *fff* *Soli*

**Tuba** 3 *fff*

**Xilo.** *mf*

**Arpa I-3** *a 3* *f*

**VI.** I *col legno* *f* *pizz.* *mf* *arco*  
II *col legno* *f* *pizz.* *mf* *mf*

**Vla. div.** *ff* *mf* *pizz.* *mf*

**Vc.** *ff* *mf* *pizz.* *mf*

**Cb.** *ff*



1047 163 164

**Picc.** 1

**Fl.** 1 2 3

**Ob.** 1 2 3

**C. ing.**

**Cl. picc. (D)**

**Cl. (A)** 1 2

**Cl. b. (Bb)**

**Cor. (F)** 1 2 3 4

**(Bb) Tr.** 1

**(A) Tr.** 2 3

**Tbn.** 1 2

**Xilo.**

**Arpa I-3**

**VI. I**

**VI. II**

**div.**

**Vla. div.**

**Vc.**

**Cb.**

*mf*, *f*, *sf*, *cresc.*, *trem.*, *senza sord.*, *dim.*, *bouché*, *pizz.*, *(pizz.)*

165 **Tempo I** ♩ = 168

166

1056

Fl. 1 2

Ob. 2 3

C. ing.

Fg. 1 2

Cor. (F) 1 2 3

Timp.

Tri.

Tamb. de B.

Ptti. [1]

Arpa 1 2

VI. I II

Vla. div.

Vc. div.

Cb.

*pp*, *poco sf*, *mf*, *f*, *p*, *pp*, *ouvert*, *p*, *p*, *mp*, *p*, *mp*, *mp*, *mp*, *mp*, *mp*, *mf*, *mf*, *p*, *poco più f*, *pizz.*, *p*, *arco*, *unis.*, *arco*, *p*, *poco più f*, *pizz.*, *p*, *arco*, *mf*, *mf*, *pp*, *arco*, *pp*, *arco*, *p*, *p*, *arco*, *p*, *arco*, *p*

165 166

1062

167 [poco accel.]\*)

Fl. 1 2

Ob. 1 2

C. ing.

Cl. picc. (D)

Cl. (A) 1

Fg. 1 2/3

Cor. (F) 1 2 3 4

Timp.

Tri.

Tamb. de B.

Ptti. [1]

G. C.

Arpa 1 2 3

VI. I II

Vla. div.

Vc. div.

Cb. div.

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

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

*mf*

*mf* *4. ouvert*

*mf*

*mf* *poco più f*

*f*

*f*

*pizz.* *arco* *mp sub. arco* *cresc.*

*pizz.* *mp sub.* *cresc.*

*mf*

*mf* *arco*

*mf* *arco*

*mf* *arco*

\*) in BR and Suite 1919

168

169 Più mosso  $\text{♩} = \text{♩}$ .

This page contains the musical score for measures 168 and 169. The score is for a full orchestra and strings. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Più mosso' with a half note equal to a quarter note. Measure 168 is marked with a first ending bracket and a measure rest. Measure 169 begins with a new section. The instruments and their parts are as follows:

- Flutes:** Fl. 1 and 2 play a melodic line with a first ending bracket. Fl. 3 is marked 'Fl. 3 muta in Fl. picc. 2'.
- Oboes:** Ob. 1 and 2 play a melodic line with a first ending bracket.
- Clarinets:** Cl. ing. (English) and Cl. picc. (D) play a melodic line with a first ending bracket. Cl. (A) and Cl. b. (Bb) play a rhythmic accompaniment.
- Bassoons:** Fg. (Fagotto) and Cfg. (Corno Fagotto) play a rhythmic accompaniment.
- Cori:** Cor. (F) (Corno F) play a rhythmic accompaniment.
- Trumpets:** Tr. (Bb) and Tr. (A) play a rhythmic accompaniment.
- Trombones:** Tbn. (Trombone) and Tuba play a rhythmic accompaniment.
- Timpani:** Timp. play a rhythmic accompaniment.
- Triangle:** Tri. play a rhythmic accompaniment.
- Tam-tam:** Tamb. de B. play a rhythmic accompaniment.
- Percussion:** Pti. (Percussion) and G. C. (Gong) play a rhythmic accompaniment.
- Arpa:** Arpa (Harp) play a rhythmic accompaniment.
- Violins:** Vl. I and II play a melodic line with a first ending bracket.
- Violas:** Vla. div. play a melodic line with a first ending bracket.
- Violoncello:** Vc. div. play a melodic line with a first ending bracket.
- Double Bass:** Cb. div. play a melodic line with a first ending bracket.

Dynamic markings include *sempre*, *sempre più cresc.*, *cresc.*, *pizz.*, *arco pizz.*, and *a 2*. The score is written in a standard orchestral format with multiple staves for each instrument.

170

1078

Ob. 1 2

C. ing.

Cl. picc. (D)

Cl. (A) 1 2

Cl. b. (Bb)

Fg. 2 3

Cfg.

Cor. (F) 1 2 3 4

(Bb) 1

Tr. 3.

(A) 2 3

Tbn. 1 2

Tuba 3

Timp.

G. C.

VI. I arco *f* assai e stacc. sempre *cresc.*

VI. II arco *f* assai e stacc. sempre *cresc.*

Vla. unis. arco *f* assai e stacc. sempre *cresc.*

Vc. unis. arco *f* assai e stacc. sempre *cresc.*

Cb. unis. non div. sempre *cresc.*

*p* *più f*

171 [Vivace  $\text{♩} = \text{♩}$  ]<sup>\*)</sup>

172

1088

Picc. 1 2

Fl. 1 2

Ob. 1 2 3

C. ing.

Cl. picc. (D)

Cl. (A) 1 2

Cl. b. (Bb)

Fig. I-3

Cfg.

Cor. (F) 1 2 3 4

(Bb) 1

Tr. (A) 2 3

Tbn. 1 2

Tuba 3

Timp.

Tamb. de B.

G. C.

I

VI. tr

II

Vla. tr

Vc. tr

Cb. div. con tutta forza

*ff sempre*

*tr*

*mf cresc.*

*con tutta forza*

\*) in KA 1E

1094 a 2

Picc. 1 2

Fl. 1 2

Ob. 1 2 3

C. ing.

Cl. picc. (D)

Cl. (A) 1 2

Cl. b. (Bb)

Fig. 1-3

Cfg.

Cor. (F) 1 2 3 4

(Bb) 1

Tr. (A) 2 3

Tbn. 1 2

Tuba 3

Timp.

Tamb. de B.

G. C.

I

VI. I

II

Vla.

Vc.

Cb. div.

*cresc.*

1100

**Instrumentation:**  
 Picc. 1/2  
 Fl. 1/2  
 Ob. 1, 2/3  
 Cl. ing.  
 Cl. picc. (D)  
 Cl. (A) 1/2  
 Cl. b. (Bb)  
 Fg. 1-3  
 Cfg.  
 Cor. (F) 1/2, 3/4  
 (Bb) 1  
 Tr. (A) 2/3  
 Tbn. 1-3  
 Tuba  
 Timp.  
 Ptt. [1] *bacch. di Timp.*  
 G. C.  
 Tamb. de B.  
 Camp.  
 Cel.  
 Pfte.  
 Arpa 1, 2, 3  
 VI. I, II  
 Vla.  
 Vc.  
 Cb.

**Key Performance Instructions:**  
 - *sempre* (repeatedly)  
 - *gliss.* (glissando)  
 - *m.s.* (mezza sostenuto)  
 - *m.d.* (mezza dolce)  
 - *possibile* (as possible)  
 - *div.* (divisi)  
 - *crisc.* (crescendo)  
 - *fff* (fortissimo)  
 - *a 2* (second attack)  
 - *1* (first attack)  
 - *2* (second attack)  
 - *3* (third attack)  
 - *8* (eighth note)  
 - *9* (ninth note)  
 - *10* (tenth note)  
 - *11* (eleventh note)  
 - *12* (twelfth note)  
 - *13* (thirteenth note)  
 - *14* (fourteenth note)  
 - *15* (fifteenth note)  
 - *16* (sixteenth note)  
 - *17* (seventeenth note)  
 - *18* (eighteenth note)  
 - *19* (nineteenth note)  
 - *20* (twentieth note)



1105 176

Picc. 1/2  
Fl. 1/2  
Ob. 1/2/3  
C. ing.  
Cl. picc. (D)  
Cl. (A) 1/2  
Cl. b. (Bb)  
Fg. 1-3  
Cfg.  
Cor. (F) 1/2/3/4  
(Bb) Tr.  
(A) Tr.  
Tbn. 1-3  
Tuba  
Ptti.  
Tamb. de B.  
Camp.  
Cel.  
Pfte.  
Arpa 1/2/3  
VI. I  
VI. II  
Vla.  
Vc.  
Cb.

*molto*  
*dim.*  
*al*  
*p*  
*meno f*  
*gliss.*  
*stacc. sempre*  
*unis.*  
*pizz.*  
*cresc.*

a 2 (stacc.)

1111

**Fl.** 1 2  
*p* *stacc. sempre* *mf* *cresc.*

**Ob.** 1 2 3  
*mf* *f* *cresc.*  
*stacc. sempre*

**C. ing.**  
*mf* *cresc.*

**Cl. picc. (D)**  
*mf* *stacc. sempre* *f*

**Cl. (A)** 1 2  
*mf* *stacc. sempre* *f*

**Fg.** 1 2 3  
*mf* *stacc. sempre* *f* *più f*  
*mf* *stacc. sempre* *f* *più f*

**Cor. (F)** 1 2 3 4  
*p* *mp* *mf*  
*mf* *f*

**VI.** I II  
*f* *cresc.*  
*div.* *f* *cresc.*

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

**Vc.**  
*div.* *f* *arco stacc.* *cresc.*  
*cresc.*

**Cb.**  
*pizz.* *f* *cresc.*

178

[Presto stringendo] \*)

118 [Presto stringendo] \*)

Picc. 1 2

Fl. 1 2

Ob. 1 2

3

C. ing.

Cl. picc. (D)

Cl. (A) 1 2

Cl. b. (Bb)

Fg. 1 2 3

Cfg.

Cor. (F) 1 2 3 4

Tr. (Bb) 1

Ptti. [I] bacch. di Timp.

VI. I non div.

VI. II non div. sempre non div. non arpegg. \*)

Vla.

Vc. unis. pp

Cb. arco pp cresc.

*pp* *p* *mf* *f* *cresc.*

a 2

a 2

\*) in KA 1E

\*\*) VI. II

179

180

1134

Picc. 1/2  
 Fl. 1/2  
 Ob. 1/2  
 C. ing. 1/2  
 Cl. picc. (D) 1/2  
 Cl. (A) 1/2  
 Cl. b. (Bb) 1/2  
 Fg. 1/2  
 Cfg. 1/2  
 Cor. (F) 1/2  
 (Bb) Tr. 1/2  
 (A) 2/3  
 Tbn. 1/2  
 Tbn. 2/3  
 Tbn. 3/4  
 Timp. pp sub.  
 Pti. [1]  
 Arpa 1-3 [C#, D#, E#] a 3 gliss.  
 Vl. I  
 Vl. II  
 Vla.  
 Vc.  
 Cb.

182 Andante ♩ = 60

183 Berceuse (L'oiseau de feu)

poco riten. Tempo I (Andante)

1/37 Fl. picc. 2 muta in Fl. 3

1. Solo

Fig. 3 muta in Cfg. 2

con sord.

con sord.

div. con sord.

div. con sord.

con sord. senza 1. legg. div. pizz.

182

183

Andante ♩ = 60

Berceuse (L'oiseau de feu)

poco riten. Tempo I (Andante)

1. Solo

Fig. 3 muta in Cfg. 2

con sord.

con sord.

div. con sord.

div. con sord.

con sord. senza 1. legg. div. pizz.

1149 184 *come sopra*

Ob. 1

Fg. 1

Arpa 1

Arpa 2

VI. I div.

VI. II

Vla. div.

Vc. div.

Cb. div.

*con sord.*

*mp*

*pp*

*pizz.*

*p*

*pp*

*1. legg. (arco)*

*altri div. pizz.*

*pp*

1158 185

Fl. 1 2 3 *mf* *p*

Ob. 1 2 *mf* *p* *pp*

C. ing. *p* *pp*

Cl. picc. (D) *mf*

Cl. (A) 1 2 *mf*

Cl. b. (Bb) *mf*

1 C#., Db., E., Fb., G#, A., B# *gliss. p* *poco* *mf* *gliss. p* *poco*

Arpa 2 3

I div. *sim.* *mf espress.* *dim.*

VI. *sim.* *p* *flautando al segno* *dim.*

II div. *p sempre accompagnando* *flautando al segno* *p sempre accompagnando*

Vla. div. *arco* *mf* *p*

Vc. div. *Solo cant.* *mf* *poco meno f* *mf* *dim.*

altri *mf* *mf*

Cb. div. *tutti div.* *arco* *pizz.* *mf*





187 ritardando Réveil de Kastchei

1174

Fl. 1

Ob. 1 Solo *p dolente* *più p* *quasi niente*

Fg. 1

Cfg. 1

Cfg. 2

Tuba

Arpa

3

I div.

VI. II div.

Vla. div.

Solo

Vc. *tutti div.* *pp sempre*

Altri

Cb. *tutti div.* *arco* *pp* *pp*

\* in PIE tacet, Cfg. 1 plays instead of Tuba



1192

Fl. 1 2

Ob. 1 2 3

C. ing.

Cl. picc. (D)

Cl. (A) 1 2

Cl. b. (B♭)

Fg. 2

Cor. (F) 1 2 3 4

(B♭) 1

Tr. (A) 2 3

Tbn. 1 2 3

Tuba

Timp.

G. C. frottez la caisse avec une brosse *fp sub.* *pp*

VI. I II

Vla. div. arco sul pont. al segno *pp* *f* *pp*

Vc. div. arco sul pont. al segno *pp* *fp sub.* *pp*

Cb. div. senza sord. sul pont. al segno *pp* *fp sub.* *pp*

without sord. sul pont. al segno *pp* *fp sub.* *pp*

Più mosso ♩ = ♩ = 92

1199

Cl. picc. (D)

Cl. (A)  
1  
2

Cl. b. (Bb)

Fg.  
1  
2

Cor. (F)  
1  
2  
3  
4

Timp.  
*fp sub.* — *pp*

G. C.  
*p*

I div.  
VI.

II div.

Vla. div.  
*f*

Vc. div.  
*fp sub.* — *f*

Cb. div.  
*fp sub.* — *pp*

This page contains the musical score for measures 192 through 195. The instruments are arranged as follows:

- Picc.** (Piccolo): 1/2
- Fl.** (Flute): 1, 2
- Ob.** (Oboe): 1, 2, 3
- C. ing.** (Clarinet in G): 1
- Cl. picc. (D)** (Piccolo Clarinet): 1
- Cl. (A)** (Clarinet in A): 1/2
- Cl. b. (Bb)** (Clarinet in Bb): 1
- Fg.** (Fagotto/Bassoon): 1
- Cor. (F)** (Cor Anglais): 1/2
- (Bb)** (Trumpet in Bb): 1
- Tr.** (Trumpet): (A) 2/3
- Tbn.** (Tuba): 1/2, 3
- I div.** (Violin I): arco, sul pont. al segno
- VI.** (Violin II): arco, sul pont. al segno
- II div.** (Violin II): arco, sul pont. al segno
- Vla. div.** (Viola): arco, sul pont. al segno
- Vc. div.** (Violoncello): arco, sul pont. al segno

Key performance instructions include *f* (forte), *cresc.* (crescendo), *sempre sim.* (sempre fortissimo), *gliss.* (glissando), and *fff* (fortissimo fortissimo). The score features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are also some rests and dynamic markings like *mf* and *f*. The woodwinds and strings play a dense, textured accompaniment, while the brass instruments provide harmonic support and occasional melodic lines. The strings play a rhythmic pattern with some glissando effects.

193

Mort de Kastchei

Profondes ténèbres

The musical score is arranged in a standard orchestral format. The top section includes woodwinds and strings: Picc. (Piccolo), Fl. (Flute), Ob. (Oboe), C. ing. (Cor Anglais), Cl. picc. (D) (Piccolo Clarinet), Cl. (A) (Clarinet), Cl. b. (Bb) (Bass Clarinet), Fg. (Fagotto), Cfg. (Contrabbasso), Cor. (F) (Coro), Tr. (Trombe), Tbn. (Tromboni), Tuba, Timp. (Timpani), Pti. (Percussion), G. C. (Gong/Cymbale), and Tam-t. (Tambourin). The bottom section includes violins (VI.), violas (Vla.), violas (Vc.), and cellos (Cb.). The score is in 2/4 time, key of B-flat major, and includes various performance instructions such as *ouvert*, *con sord.*, *Tr. 1 in Bb muta in A*, *laissez vibrer*, *di mi nu en do*, *bacch. dura*, *pp*, *ppp*, *ff*, *mf*, *sfz*, *molto dim.*, *morendo*, and *con sord.*. The score is divided into measures and measures are numbered. The first measure is marked with '1210' and a key signature change to B-flat major.

194  
1216

Cfg. 1  
*ppp*

Cfg. 2  
*ppp*

Cfg. 2 muta in Fig. 3

Cor. (F) 1-3  
*ppp*

Timp.  
*ffff*

I  
div.  
in 3  
arco  
*pp*  
div.

VI.  
arco  
*pp*  
div.

II  
div.  
in 3  
arco  
*pp*  
div.

Vla.  
div.  
in 3  
arco  
*pp*  
div.

Vc.  
div.  
in 3  
arco  
*pp*

Cb.  
div.  
in 3  
arco  
*pp*



195  $\text{♩} = 72$   
flautando al segno  $\text{♩}$

1225

I div. in 3  
VI. *pp sempre*  
unis. flautando al segno  $\text{♩}$

II div. in 3  
VI. *pp sempre*  
unis. flautando al segno  $\text{♩}$

Vla. div. in 3  
unis. *pp sempre*  
flautando al segno  $\text{♩}$

Vc. div. in 3  
unis. *pp sempre*  
flautando al segno  $\text{♩}$

Cb. div. in 3  
unis. *pp sempre*  
flautando al segno  $\text{♩}$

senza sord.

196

I div. in 3  
VI. *pp sempre*  
flautando al segno  $\text{♩}$

II div. in 3  
VI. *pp sempre*  
flautando al segno  $\text{♩}$

Vla. div. in 3  
unis. *pp sempre*  
flautando al segno  $\text{♩}$

Vc. div. in 3  
unis. *pp sempre*  
flautando al segno  $\text{♩}$

senza sord.

## II. Tableau

Disparition du palais et des sortilèges de Kastchei,  
animation des chevaliers pétrifiés. Allégresse générale

197 Lento maestoso  $\text{♩} = 54$

1241 *senza sord.*

Cor. (F) 1

Arpa 1

VI. I *div. in 3* *senza sord.*

VI. II *unis.*

Vla. *div. in 3* *unis.* *senza sord.*

Vc. *unis.*

Cb. *unis.*

*p*

*gliss.*

198

*dolce espressivo*

199

1249 *Solo* *p*

Fl. 1 2

Cl. picc. (D)

Cl. (A) 1 2 *pp*

Cl. b. (Bb)

Arpa 1 *[A $\flat$ , G $\flat$ ]* *gliss.*

Arpa 2

VI. I *unis.*

VI. II *div.*

Vla. *div.*

Vc. *div.*

Cb.

*p*

*pp*

*[P]*

12

12

200

1257

Fl.

Cl. picc. (D)

Cl. (A)

Cl. b. (Bb)

Fg. 1-3

Cor. (F)

Arpa

VI. I div.

VI. II div.

Vla. div.

Vc. div.

Cb.

*mf cresc.*

*cresc.*

*f*

1. 2. a 2

3.

2. senza sord.

senza sord.

A#

*cresc.*

*f*

*tr*

*cresc.*

*f*

*tr*

*cresc.*

*f*

*tr*

*tr*

*cresc.*

*f*

*tr*

*cresc.*

*f*

*tr*

*cresc.*

*f*

201

202 Più mosso

1263

Picc. 1

2

Fl. 1 2 3

Ob. 1 2 3

C. ing.

Cl. picc. (D)

Cl. (A) 1 2

Cl. b. (Bb)

Fg. 1-3

Cfg.

Cor. (F) 1 2 3 4

Tr. (A) 1-3

Tbn. 1 2 3

Tuba

Timp.

Arpa 1 2 3

I div.

VI. II div.

Vla. div.

Vc. div.

Cb.

*ff*

*pp sub. e cresc.*

*p cresc.*

*mf*

*pp sub. e cresc.*

203

Allegro non troppo  $\text{♩} = 208$

204

Cl. b. (Bb)

Fg. 3

Cfg.

Cor. (F)

Tr. (A)

Tbn.

Tuba

Timp.

I div.

VI.

II div.

Vla.

Vc.

Cb.

This page contains the musical score for measures 203 and 204. The score is for a full orchestra and woodwinds. The tempo is marked 'Allegro non troppo' with a quarter note equal to 208 beats per minute. The music is in 7/4 time and the key signature has three sharps (F#, C#, G#). The woodwind parts (Cl. b., Fg., Cfg., Cor., Tr., Tbn., Tuba) are marked with a forte 'f' dynamic. The strings (I div., VI., II div., Vla., Vc., Cb.) are also marked with a forte 'f' dynamic. The percussion (Timp.) is marked with a forte 'f' dynamic. The woodwinds play a melodic line with slurs and accents. The strings play a rhythmic accompaniment with slurs and accents. The percussion plays a simple rhythmic pattern. The score is divided into two systems, with measures 203 and 204 clearly marked.

1276 205

Picc. 1  
2

Fl. 3

Ob. 1  
2  
3

C. ing.

Cl. picc. (D)

Cl. (A) 1  
2

Cl. b. (Bb)

Fg. 1  
2  
3

Cfg.

Cor. (F) 1  
2  
3  
4

Tr. (A) 1  
2  
3

Tr. (A) 1  
2  
Sur la scène

Tbn. 1  
2  
3

Tuba

Timp.

VI. I  
II

Vla.

Vc.

Cb.

*più f*

*f*

*ff*

*più f*

*a 2 più f*

*unis.*

*non div.*

*sim.*

*[f]*

*non div.*

*più f*

206

Doppio valore (♩ = 104) Maestoso

207

1281

Picc. 1

1 2 3

Fl.

1 2 3

Ob.

1 2 3

C. ing.

Cl. picc. (D)

Cl. (A) 1 2

Cl. b. (Bb) *ff* *a 2*

Fg. 1 2 3

Cfg. *ff*

Cor. (F) 1 2 3 4

Tr. (A) 1 2 3

Tbn. 1 2 3

Tuba *ff* *sempre*

Timp. *ff*

G. C. *ff*

VI. I *ff*

II *ff*

Vla. *ff*

Vc. *non div.* *ff* *sim.*

Cb. *ff*

208 poco a poco allargando

209 Molto pesante  $\text{♩} = 60$

RIDEAU

Picc. 1

Fl. 1 2 3

Ob. 1 2 3

C. ing.

Cl. picc. (D)

Cl. (A) 1 2

Cl. b. (Bb)

Fg. 1 2 3

Cfg.

Cor. (F) 1 2 3 4

Tr. (A) 1 2 3

Tr. (A) 1-3 Sur la scène

Tbn. 1 2 3

Tuba

Timp.

Tri.

Pti. [ 2 ]

G. C.

VI. I II

Vla.

Vc.

Cb.