

Instrumentation

3 Flauti (Fl. III anche Piccolo)
2 Oboi
Corno Inglese
2 Clarinetti in Si \flat
Clarinetto basso in Si \flat
2 Fagotti
Contrafagotto
4 Corni in Fa
4 Trombe in Do

2 Tromboni tenori
Trombone basso
Arpa
Mandolino
Pianoforte
Batteria
Timpani
3 Tom-toms or high timpani
(in Mi \flat , Sol \flat , Si \flat)
Silofono
Castagnette

Archi

Duration : 20 minutes

AGON

Ballet for twelve dancers

Pas-de-Quatre

As the curtain rises, four male dancers are aligned across the rear of the stage with their backs to the audience.

IGOR STRAWINSKY
1954-1957

M.M. ♩ = 156

Trombe I II in Do *sim.* *f* *stacc.*

Arpa *f*

Piano *f*

Violini I II 1 *a2 pizz.* 2 3 4 *f pizz.*

Violo *pizz.*

Violoncelli *f pizz.*

Contrabassi *f pizz.*

Ob. I II *fp*

C.I.

Tr. I II in Do *II^o*

I

Cor. Ia Fa *mf marc.* *p sub.*

Vc. *arco-stacc.*

C.B.

Ob. I, II
C. I
Tr. I
In Do
I
Cor. in Fa
II
9 10 11 12 13 14
Arpa
Mand.
Piano
Vc.
C. B.
2
C. B.
Soli
suoni reali
gli altri pizz.
secco
pizz.
pizz.
f

Ob. I, II
C. I
I
Tr. in Do
II
15 16 17 18 19
I
Cor. in Fa
III
stacc.
f stacc.
mf stacc.
p sub.
f stacc.

Ob. I. II

C. I.

I

Cer. in Fa

III

20 21 22 28

Arpa

Mand.

Piano

Vc.

arco
stacc. in *p*

secco *mf*
pizz.

poco *mf*

2
C. B.
Soli

suoni
reali

C. R.
Tutti

arco
stacc. in *p*

gli altri pizz.
f

Detailed description: This is a page of a musical score, page 3, containing measures 20 through 28. The score is arranged in a system with multiple staves. The woodwind section includes two Oboes (Ob. I. II), Clarinet I (C. I.), Cor Anglais (Cer. in Fa), and Clarinet III (III). The string section includes Violins I and II (I, II), Viola (Vc.), and Cellos/Double Basses (C. R. Tutti). The piano part (Arpa) and Mandolin (Mand.) are also present. The piano part has a dynamic marking of *mf* starting at measure 28. The string parts have various markings: Violins I and II play *arco* with *stacc. in p* dynamics; Violoncello (Vc.) has *secco mf* and *pizz.* markings; Double Basses (C. B.) have *2 Soli* markings and *suoni reali* markings. The Mandolin (Mand.) and Piano (Arpa) parts have *mf* markings. The Clarinet III (III) part has a *f* marking at the end of measure 28. The Cor Anglais (Cer. in Fa) part has a *f* marking at the end of measure 28. The Oboe parts (Ob. I. II) and Clarinet I (C. I.) parts have a *p* marking at the beginning of measure 20. The Violin I (I) part has a *f* marking at the end of measure 28. The Violin II (II) part has a *f* marking at the end of measure 28. The Viola (Vc.) part has a *f* marking at the end of measure 28. The Cello/Double Bass (C. R. Tutti) part has a *f* marking at the end of measure 28. The Mandolin (Mand.) part has a *mf* marking at the end of measure 28. The Piano (Arpa) part has a *mf* marking at the end of measure 28. The score is in 4/4 time and features various musical notations including slurs, accents, and dynamic markings.

Fl. picc.

I

Fl. gr.

II

I

Cl. in Sib

II

I

Trb. ten.

II

24 25 26 27

Arpa

Mand.

Piano

Vc.

I

C. B. Soli

II

C. B. gli altri

con sord. non f

Fl. picc.

I

Fl. gr.

II

I

Cl. in Sib

II

28 29 30 31

Trb. ten.

I

II

Arpa

ben marcato

sim.

sim.

I

Tr. in Do

II

Tr. in Do

III

I

Trb. ten.

II

32 33 34

I

Cor. in Fa

II

f stacc.

f stacc.

f stacc.

f stacc.

Ob. I, II
fp

C. I.

Tr. I, III
 in Do

35 36 37 38

I
p sub.

Cor. in Fa
 II

Vc.
tutti *arco-stacc.*

C. B.

Detailed description: This page of a musical score covers measures 35 to 38. The woodwind section includes two oboes (I and II) playing a melodic line with a dynamic marking of *fp* (fortissimo piano). The clarinet I part has a similar melodic line. The trumpet I and III parts are in the key of D major (labeled 'in Do') and play a rhythmic pattern. The horn I part has a dynamic marking of *p sub.* (piano subito). The horn II part plays a rhythmic pattern. The violin and cello parts feature a rhythmic accompaniment of eighth notes with triplets, marked *tutti* and *arco-stacc.* (arco-staccato).

Ob. I, II
f

C. I.

Tr. I
 in Do

39 40 41 42

I
f

Cor. in Fa
 II

Vc.

C. B.

Detailed description: This page of a musical score covers measures 39 to 42. The woodwind section includes two oboes (I and II) playing a melodic line with a dynamic marking of *f* (forte). The clarinet I part has a similar melodic line. The trumpet I part has a dynamic marking of *f*. The horn I part plays a rhythmic pattern. The horn II part plays a rhythmic pattern. The violin and cello parts feature a rhythmic accompaniment of eighth notes with triplets.

Tr. I
In Do

43 44 45 46 47

f stacc. 3

I

II

Cor. in Fa

III

IV

Trb. bas.

con sord.

sim.

stacc.-marc.

3

3

I

II

Tr. in Do

III

IV

48 49 50 51

f stacc.

3

3

3

f stacc.

3

f stacc.

3

I

Cor. in Fa

II

Cor. in Fa

III

stacc.-marc.

3

I. II
Tr. in Do
III. IV

52 53 54 55

f stacc. marc.
tranquillo

Cor. in Fa
I
II
III
IV

I
Tr. in Do
II

p legato
p legato

I
II
Cor. in Fa
III
IV

56 57 58 59 60

Arpa
Vc.
C. B.

Double Pas-de-Quatre (eight female dancers)

♩ = 116

Oboe I *gca*

Fagotto I *poco f*

Violini I *spicc. - poco f* *sim.*

Violini II *sim.*

Violoncelli *spicc. - poco f* *pizz.* *sim.*

Contrabassi *sempre poco f*

61 62

Oboe I *gca*

Fag. I *poco f*

VI. I *spicc. - poco f* *sim.*

VI. II *arco* *marc.*

Vc. *spicc. - poco f* *pizz.* *sim.*

C.B. *sempre poco f*

63 64

Ob. I

Fag. I

65 66

VI. I

VI. II

Vc.

C. B.

Ob. I

Cl. I, II
in Sib

Fag. I

67 68

VI. I

VI. II

Vcl.

Vc.

marc.

spicc. - poco f

Ob. I

Fag. I

Tr. I
in D \flat

77 *marc. in p* 78 *stacc.*

VI. I

VI. II

Vlc.

C. B.

Detailed description: This musical score covers measures 77 and 78. The woodwinds (Ob. I, Fag. I, Tr. I in D \flat) play a melodic line with eighth notes. The strings (VI. I, VI. II, Vlc., C. B.) provide a rhythmic accompaniment with eighth notes. Measure 77 is marked *marc. in p* and measure 78 is marked *stacc.*. A first ending bracket is shown above the woodwinds, spanning from the beginning of measure 77 to the end of measure 78.

Ob. I

Fag. I

79 80

VI. I
cresc.

VI. II

Vlc.
cresc.

Vo.

C. B.

Detailed description: This musical score covers measures 79 and 80. The woodwinds (Ob. I, Fag. I) play a melodic line with eighth notes. The strings (VI. I, VI. II, Vlc., Vo., C. B.) provide a rhythmic accompaniment with eighth notes. Measure 79 is marked *cresc.* and measure 80 is marked *f*. A first ending bracket is shown above the woodwinds, spanning from the beginning of measure 79 to the end of measure 80.

Fl. I, II *sva.*
mf tranquillo

Ob. I
marc.

Cl. I
in Sib
marc.

Cl. bas.
in Sib
81 *mf* 82 *sim.* 83

I
pp possibile

Tr. in Do
con sord. marc. ma p

II, III
con sord. marc. ma p *senza sord.*

Trb. basso
senza sord. poco sf

Sola
arco

Vie.
{ gliss. sul Do pizz. } *{ sim. }*

le
altre
f

Solo
arco gliss.

Vc.
{ sim. }

gli
altri
pizz. gliss.

C.B.
Solo
arco suoni reali *sim.*
sempre tenuto

84 85 86

I
Fl. I
II

Ob. I
dolce
cant.

Cl. I
la Sib

Fag. I

Tr. I
in Do

84 85 86

Solo
cant. in f

VI. I
Tutti unis.

III
altri
pizz. poco f

Soia
VIc.
arco
Tutte unis.
gliss.

IIc.
altre
sul Do

Vo.
tutti
pizz.
(pizz.) poco f
cant. poco f
pizz.
mf

mf espress.

Detailed description of the musical score: The score is for measures 84, 85, and 86. It includes parts for Flutes I and II, Oboe I, Clarinet I (in B-flat), Bassoon I, Trumpet I (in D), Solo Violin I, Violin I (all), Viola, Violoncello, and Double Bass. The Solo Violin I part has a vocal line with lyrics 'cant. in f'. The Violin I (all) part has a vocal line with lyrics 'Tutti unis.' and 'pizz. poco f'. The Viola part has a vocal line with lyrics 'Tutte unis.', 'gliss.', and 'sul Do'. The Double Bass part has a vocal line with lyrics 'pizz.', '(pizz.) poco f', 'cant. poco f', 'pizz.', and 'mf'. The Oboe I part has a vocal line with lyrics 'dolce' and 'cant.'. The Flute I part has a vocal line with lyrics 'mf espress.'. The Clarinet I part has a vocal line with lyrics 'mf'. The Bassoon I part has a vocal line with lyrics 'mf'. The Trumpet I part has a vocal line with lyrics 'dolce'. The Solo Violin I part has a vocal line with lyrics 'cant. in f'. The Violin I (all) part has a vocal line with lyrics 'Tutti unis.' and 'pizz. poco f'. The Viola part has a vocal line with lyrics 'Tutte unis.', 'gliss.', and 'sul Do'. The Violoncello part has a vocal line with lyrics 'pizz.', 'arco', and 'pizz.'. The Double Bass part has a vocal line with lyrics 'pizz.', '(pizz.) poco f', 'cant. poco f', 'pizz.', and 'mf'. The Flute I part has a vocal line with lyrics 'mf espress.'. The Flute II part has a vocal line with lyrics 'mf espress.'. The Oboe I part has a vocal line with lyrics 'dolce' and 'cant.'. The Clarinet I part has a vocal line with lyrics 'mf'. The Bassoon I part has a vocal line with lyrics 'mf'. The Trumpet I part has a vocal line with lyrics 'dolce'. The Solo Violin I part has a vocal line with lyrics 'cant. in f'. The Violin I (all) part has a vocal line with lyrics 'Tutti unis.' and 'pizz. poco f'. The Viola part has a vocal line with lyrics 'Tutte unis.', 'gliss.', and 'sul Do'. The Violoncello part has a vocal line with lyrics 'pizz.', 'arco', and 'pizz.'. The Double Bass part has a vocal line with lyrics 'pizz.', '(pizz.) poco f', 'cant. poco f', 'pizz.', and 'mf'.

87 88 89

Fl. I

Ob. I

Cl. I
In Sib

Cl. bas.

I
Cor. in Fa
II

Trb. ten. I

87 88 89

Vi. I

Vi.

Vc.

mp

mf espress.

marc. ma non f. cant.

senza sord.
legato p

gliss.

arco gliss.

pizz.

spicc.
poco f

Detailed description of the musical score: The score is for measures 87, 88, and 89. The woodwind section includes Flute I (Fl. I), Oboe I (Ob. I), Clarinet I in B-flat (Cl. I In Sib), and Bass Clarinet (Cl. bas.). The brass section includes Horn I (I Cor. in Fa), Horn II (II Cor. in Fa), and Trumpet I in E-flat (Trb. ten. I). The string section includes Violin I (Vi. I), Viola (Vi.), and Violoncello (Vc.). Measure 87 shows the Flute I and Clarinet I playing a melodic line with triplets. Measure 88 features the Horn I and II playing a marcato passage, and the Viola and Violoncello playing a glissando. Measure 89 continues the woodwind and string parts, with the Viola and Violoncello playing a spiccato passage. Dynamics include *mp*, *mf espress.*, *legato p*, and *poco f*.

90 91 92

I
Fl. I
II
Ob. I
Cl. I
in Sib
Cl. bas.
90 91 92
I
Tr. in Do
II
Cor. I
in Fa
Trb. bas.
90 91 92
VI. I
Vie.
Vc.

marc.

espress.

f ten.

espress.

90 91 92
sord.
marc. ma p
trem.

mf espress.

pizz.

marc.
pizz.

arco

Triple Pas-de-Quatre

(eight female and four male dancers)

Coda

Stesso $\text{♩} = 116$

Flauti I. II

Clarinetto I
in Sib

Clarinetto basso
in Sib

Fagotto I

I

Corni in Fa

III

Tromba I
in Do

Stesso $\text{♩} = 116$

Violini I

Violini II

Viole

Violoncelli

Contrabbassi

96 97

f stacc. *sim.*

stacc. - marc. *sim.*

senza sord. *p marc.* *sim.*

pizz. *pizz.* *pizz.*

98 99

Flc.

Fl. I. II

Cl. I
in Sib

Fag. I

I

Cor. in Fa

III

Tr. I
in Do

98 99

Vi. I

Vi. II

Wie.

Vc.

C. B.

The image shows a page of a musical score for measures 98 and 99. The score is arranged in a system with ten staves. The instruments are: Flute I (Flc.), Flute II (Fl. I. II), Clarinet I in B-flat (Cl. I in Sib), Bassoon I (Fag. I), Cor Anglais (I), Cor Anglais in F (III), Trumpet I in D (Tr. I in Do), Violin I (Vi. I), Violin II (Vi. II), Viola (Wie.), Violoncello (Vc.), and Contrabass (C. B.). Measures 98 and 99 are indicated at the top of the first two staves. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as slurs, accents, and triplets. The Flute I part has a first ending marked 'a2' and a triplet. The Clarinet I part has two triplets. The Bassoon I part has two triplets. The Cor Anglais parts have triplets. The Trumpet I part has a triplet. The Violin I part has a triplet. The Violin II part has a triplet. The Viola part has a triplet. The Violoncello part has a triplet. The Contrabass part has a triplet.

100 101

Picc.

I
8va

Fl.
II

Cl. I
In Sib *fp* *f*

Cl. bas. *f*

Fag. I *mf*

Tr. I
In Do *pp* *sf* *mf marc.*

Cor. I
In Fa

100 101

VI. I

VI. II *arco*

Vle. *arco*

Vc.

Detailed description of the musical score: The score is for measures 100 and 101. It features a variety of instruments. The Piccolo (Picc.) and Flute I (Fl. I) parts are marked with '8va'. The Flute II (Fl. II) part has a dynamic marking of 'f'. The Clarinet I (Cl. I) part is marked 'In Sib' and has dynamics 'fp' and 'f'. The Clarinet Bass (Cl. bas.) part has a dynamic marking of 'f'. The Bassoon (Fag. I) part has a dynamic marking of 'mf'. The Trumpet I (Tr. I) part is marked 'In Do' and has dynamics 'pp', 'sf', and 'mf marc.'. The Horn I (Cor. I) part is marked 'In Fa'. The Violin I (VI. I) part has a complex rhythmic pattern. The Violin II (VI. II) part has a dynamic marking of 'arco'. The Viola (Vle.) part also has a dynamic marking of 'arco'. The Cello (Vc.) part has a complex rhythmic pattern.

102 103

Tr. I
In Do

Cor. I
In Fa

VI. I. II
(arco)
a 2 unis.

Vle.

Va.

104 105

I
Cl. in S^b

II

Cl. bas.
in S^b

Fag. I

C. Fag.

104 105

I
Tr. in Do

II

Trb. ten. I

Trb. bas.

VI. I. II
a 2

Vle.

sallando, piuttosto f

grasioso - leggiero

sin.

106 107

Fl. I, II

Cl. I
in Bb

Cl. bas.

I
Fag.

II

I
Tr. in D

II

I
Cor. in Fa

II

ten. I

Trb.
bas.

106 107

VI. I

VI. II

Vie.

Vc.

C. B.

leggiere

leggiero

sallando

marc.

(pizz.)

f

Fl. I, II
 OI, I
 In Sib
 Cl. bas.
 I
 Fag.
 II
 108 109
 Tr. I
 In Do
 I
 Cor. In Fa
 II
 Trb. bas.
 108 109
 VI. I
 VI. II
 Vio.
 Vc.
 C. B.
leggiero
sim.
leggiero saltando

This page of a musical score covers measures 108 and 109. The woodwind section includes Flutes I and II, Oboe I, Clarinet Bass, Bassoon I and II, Trumpet I, and Trombone Bass. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The brass section includes Trumpet I, Cor Anglais, and Trombone Bass. The score features various musical notations such as triplets, slurs, and dynamic markings like *leggiero* and *sim.* (sforzando).

I
 Cl. in Sib *marc.*

II

Cl. bas.
 in Sib

I
 Fag.

II

110 111

Tr. I
 in Do

Cor. I
 in Fa *mf*

Ten. I

Trb.
 bas.

110 111

VI. I

VI. II *salt.*

Vie.

Vc. *pizz.*

C. B.

112 113

Cl. I, II
in Sib

Trb. ten. I

Vi. I

Vi. II

Vle.

Vo.

C. B.

(pizz.) *mf*

114 115

Cl. I, II
in Sib

Cor. I
in Fa

Vi. I

Vi. II

Vle.

Vc.

C. B.

marc.

sim.

116 *a2* 117

Fl. I. II

Cl. II
in Sib

Cor. I
in Fa

116 117

VI. I

VI. II

Vie.

118 119 120 121

Picc.

Fl. I. II

I

Cl. in Sib

II

Cl. in Sib

bas.

118 119 120 121

VI. I

pizz.
marco.

VI. II

Vie.

Prelude

Flauto I $\text{♩} = 128$

Fagotto I

Tromba I in Do

Timpani

Violoncello Solo

122 123 124 124bis 125

f *mf* *p* *f* *mf*

arco (h) (h)

125bis 126 126bis 127 127bis

I

Fl. I

Fl. II

Fl. III

Fag. I

Tr. I in Do

Timp.

Vc. Soli I

Vc. Soli II

Vc. Soli III

mf *mf* *mf* *mf* *mf*

arco (h) (h) 7

arco

I
 Fl.
 II
 Fl.
 III
 Fag. I
 128 129 130
 I
p sub. *p sub.* { *cresc. poco a poco*
 II
p
 Tr. in Do
 III
p { *cresc. poco a poco*
 IV
p
 (*)
 Tom. Tom.
 Timp.
 128 129 130
 Vle.
pizz.
f
 I
 Vo. Soli
 II
 Vo. Soli
 III
pizz.
 C.B.
f

*or high Timpani

Meno mosso

$\text{♩} = 84$

Fl. I II

I

Fag. II

Timp.

Arpa 136 137 138 139 140

Vc. Solo

I

C.B. I etc. harm. (suoni reali)

C.B. II etc. harm. (suoni reali)

C.B. III

I

Fl. I II

I

Fag. II

Arpa 141 142 143 144 145

I

Vc. Soli I II

marc. près de la table

First Pas - de-Trois

Saraband - Step

(Male dance solo)

♩ = 60

Violino Solo
f *vigoroso*

Xylophone
trem.
mf

I ten.
Tromboni
basso
fp *mf* *fp* *mf* *fp*
sim. *marc.*

VI. Solo
p sub. *mf* *p sub.* *mf* *p sub.* *mf*

Xyl.
148 149 150

I
Trb.
basso
molto

VI. Solo
p sub. *p sub.* *poco*

Xyl.
poco

I
Trb.
basso
151 152 153 *poco*

Vc. div.
pizz. *arco* *mf* *marc.* *poco*

VI. Solo

Xyl.

I

Trb.

Basso

trem.

meno f

154 *mf* 155 *fp* 156 *marc.*

fp sempre

VI. Solo

Xyl.

I

Trb.

Basso

p sub.

157 158 *p sub.*

VI. Solo

Xyl.

I

Trb.

Basso

Vo. div.

p sub.

159 160 *pizz.* *arco* *mf*

VI. Solo

I

Trb.

Basso

marc. *ten.* *ten.*

161 *p* 162 *f* *p* *mf marc.* 163 *p*

sub. *fp* *fp* *f-p*

Gailliarde

(Two female dancers)

$\text{♩} = 209$

I II
Flauti
III

Mandolino

Arpa

164 165

Viola Sola

Violoncelli I, II, III
Soli

I
Contrabassi
Soli

II

pp *sim.*

mf

arco

poco fp *etc. sim.*

arco

fp *fp* *fp* *etc. sim.*

{ *harm.-real pitch-suoni reali* }

fp *fp* *fp*

I
II
Fl.
III

I marc.

166 167

Mand.

Arpa

Piano

marcato

C. B. II
Solo

I
II
Fl.
III

pp

168 169

Mand.

Arpa

come prima

Via. Sola

come prima

Vo. I. II. III
Soli

come prima

sim.

I

B. Soli

come prima harm. real pitch

sim.

I
II
Fl.
III

Mand.

Arpa

Piano

Timp.

C. B. II Solo

170 171

p *p*

F4

ben marc.

sempre poco sf

secco poco sf

I
II
III

Mand.

Arpa

Piano

Timp.

C. B. II Solo

172 173 174 175

8 *8*

Ch Ch F# Ch Ch

ben tenuto sim.

** harm.*

sempre fp ben tenuto

Fl. I
 II
 III
 Mand.
 Arpa
 C# F# C#
 Piano
 Timp.
 Vc. Solo
 I
 C. B. Soli
 II

176 177 178
 176 177 178

suoni reali
 harm. real pitch
 { harm. real pitch

Musical score for measures 176-178. The score includes parts for Flute I, Mandolin, Arpa (Guitar), Piano, Timpani, Violoncello Solo, and Contrabasso Soli. The music is in 3/4 time and features various melodic and harmonic lines. The Arpa part includes specific chord markings: C# and F# C#. The Violoncello Solo and Contrabasso Soli parts include markings for "suoni reali" and "harm. real pitch".

I
 Fl.
 II
 Fl.
 III
 Mand.
 Arpa
 Via. Sola
 I
 II
 Vc. Solti
 III
 I
 C. B. Solti
 II

179 180 181

real pitch

{harm. real pitch (suoni reali)}

Musical score for measures 179-181. The score includes parts for I, Fl., II, Fl., III, Mand., Arpa, Via. Sola, Vc. Solti (I, II, III), and C. B. Solti (I, II). The measures are numbered 179, 180, and 181. The score features various musical notations, including notes, rests, and dynamic markings. A specific annotation 'real pitch' is present in the Vc. Solti part, and another annotation '{harm. real pitch (suoni reali)}' is present in the C. B. Solti part. The score is written in a complex rhythmic structure, likely 3/4 or 4/4 time, with multiple measures per staff.

I
Fl.

II
Fl.

III

182 183 184

Mand.

Arpa

BHFGH

182 183 184

Piano

sempre poco

I

Vc. Soli

II

C. B I Solo

{harm. suoni reali

{harm. suoni reali

Detailed description of the musical score: The score is arranged in systems. The first system contains Flutes I, II, and III. The second system contains Mandolin and Harp. The third system contains Piano. The fourth system contains Violin Solo I, Violin Solo II, and Cello/Bass Solo. Measure numbers 182, 183, and 184 are indicated below the staves. The Harp part has the letters 'BHFGH' written above it. The Piano part has the instruction 'sempre poco' with an arrow pointing to a specific passage. The Violin and Cello/Bass parts have the instruction '{harm. suoni reali' in the final measure.

Coda

(One male and two female dancers)

Trombe I III
 in Do

Mandolino

Arpa

Violoncello
 Solo

Tr. I II
 in Do

I
 Trb.
 basso

Mand.

Piano

Vl. Solo

I
 Fl.

II

Trb. I

Piano

Vl. Solo

♩ = 112
 con sord.

poco fpp

sim.

185 186 187 188 189

près de la table

ben maro.

f sul A
gliss.

sim.

sul D
gliss.

pizz.

arco

sul D
gliss.

poco sf

190 191 192 193 194

sempre una corda

maro.

allegro
and f

195 196 197 198 199

8

I

Fl. I

Fl. II

200 201 202 203

Trb. I

Trb. II

Piano

200 201 202 203

Mand.

marc.

Vi. Solo

f p f p f

8

I

Fl. I

Fl. II

204 205 206 207

Trb. I

poco sfz

Piano

204 205 206 207

Mand.

ben marc.

Vi. Solo

p f p f p f p

1
Fl. II

(sord.)

Tr. I, II
In Do

Trb. I

Piano

Mand.

Vi. Solo

208 209 210 211 212

1
Trb. Basso

213 214 215 216 217

Piano

Vi. Solo

1
Fl. II

1
Trb. Basso

218 219 220 221

Piano

Mand.

Vi. Solo

marc.

8

Fl. I

Fl. II

Trb. I

Trb. basso

Piano

Mand.

Vi. Solo

222 223 224 225

f p f p f p f p f p

Fl. I

Fl. II

Tr. I
fa Do

Trb. I

Trb. basso

Piano

Mand.

Vi. Solo

C. B. Solo

226 227 228 229 230

f p f p

ben cant.

marc.

(sord.)

pp

poco sfz

con sord.

p

ben marc.

f

harm. (real pitch)

piuttosto f

poco sf

I
 Fl. I
 II
 Fl. II
 III
 231 232 233 234 235 236
 (con sord.) Flutterzunge
 I
 Tr. Ia Do
 II
 cord sord.
 senza sord. non f
 I
 Trb. I
 p ppp
 basso
 Mand.
 231 232 233 234 235 236
 f
 VI. Solo
 gliss. pizz. b
 sul ponticello f
 C. B. Solo

I
 Fl. I
 II
 Fl. II
 III
 Tr. I
 In Do
 237 238 239 240 241
 Flutterzunge non f Flutterzunge
 Mand.
 237 238 239 240 241
 VI. Solo
 sul pont. f sul pont. f sul pont. f
 arco gliss. pizz. arco
 C. B. Solo

Tr. I
in Do

Trb. basso

Mand.

Arpa

Piano

VI. Solo

Vo. Solo

con sord.)

242 243 244 *mf* 245 246 247

près de la table (*sempre*)

sempre secco (una corda)

sul D

sul ponticello naturale

I

Fl.

II

Fl.

III

senza sord.

I

Trb. basso

VI. Solo

Vc. Solo

Mand.

Arpa

Piano

fp *sim.* *fp* *sim.*

p *senza sord.* *poco* *p* *poco*

fp *piss.* *non arpegg. f*

248 249 250 251 252 253

Interlude

$\text{♩} = 128$

Flauto I

Fagotto I

Tromba I in Do

Timpani

Viole

Soli I. II. III
arco

Violoncelli
gli altri
pizz.

senza sord. *meno f*

f stacc. *pizz. marc.* *p*

I Solo marc. détaché

pizz. marc.

254 255 256 256bis

I

Fl.

II

Fl.

III

Fag. I

Tr. I
in Do

Timp.

Vle.

I

Vc. Soli

II

Vc. Soli

III

Vc. pizz.
gli altri

C.B.

257 257bis 258 258bis 259 259bis

marc. détaché

marc. détaché

pizz. marc.

I
 Fl. I
 II
 Fl. I
 III
 260 261 262
 Fag. I
 I
p sub. *p sub.* *cresc. poco a poco*
 II
p
 Tr. in Do
 III
p *cresc. poco a poco*
 IV
p
 260 261 262
 Tom. Tom.
 Timp.
 Vio.
f
 I
 Vo. Soli *pizz.* (f)
 II
 Vo. Soli *pizz.* (f)
 III
 Vo. pizz. (f)
 gli altri
 C. B.

* or high Timpani

Flg. I
 I
 II
 Tr. in Do
 III
 IV
 263 264 265 266
 Tom. Tom.
 Timp. *sim.*
marc. in p
 Arpa
 263 264 265 266
table
sim.
 Vio.
 I
 Vc. Soli
 II
 Vc. Soli
 III
 Vo. pizz. gli altri
 I
 II
 C. B. Soli
 III
arco
loco
(real pitch) fp
arco

Meno mosso

$\text{♩} = \text{♩} = 84$

I Fl. *mf*
 II Fl.
 I Fag. *mf*
 II Fag.
 Timp.
 Arpa
 Vo. I Solo *arco marc.*
 I C. B. Soli *etc. harm. in mf* *loco*
 II C. B. Soli *real pitch*
 III C. B. Soli *loco (real pitch)*

I Fl.
 II Fl.
 I Fag.
 II Fag.
 Arpa *(table) marc.*
 I Vo. Soli *arco un poco marc.*
 II Vo. Soli

Second Pas-de-Trois

Bransle Simple

(Two male dancers)

I
Trombe in Do

II

278 $\text{♩} = 84$ 279 280 281 282

non f ma marcato

I
Cl. in Sib

II
Cl. in Sib

bas.

I
Tr. in Do

II
Tr. in Do

III'

I
Ten.

II
Trb.

bas.

Arpa

283 284 285 286 287

table middle ten.

maro. *mf*

Vc.

I
C. B. Soli

II

III

harm. *f*

{unis. col Cl. harm. *fp*

{unis. col Cl. harm. *fp*

fp

I
Fl.
II
III

Tr. I
in Do

Arpa
non f espress.
table middle
marc.

288 289 290 291 292

Vi. I, II
pizz. pizz. *f*

Vie.
pizz. arco

Vc.
pizz. arco
non div.

I
Cl. in Sib

II
Cl. in Sib

bas.

I
Trb. ten.

II
Trb. bas.

293 294 295 296 297

Arpa
table middle
marc.

Vc.
in harm. *f-p*

I
C. B. Soli
{unis. col Cl. in harm. *f-p*

II
{unis. col Cl. in harm. *f-p*

III
in harm. *f-p*

Cl. bas.
In Sib

marc.

I

Tr. in Do

{ *come sopra* } (*stacc.*)

II

Arpa

table

298 299 300 301

I

C. B. Solf.

II

C. B. Solf.

III

I

Cl. in Sib

II

Cl. in Sib

bas.

302 303 304 305

I

Tr. in Do

II

Tr. in Do

III

Arpa

I

Trb. ten.

II

Trb. bas.

mf

mf

mf

I
 Fl. I
 II
 I
 Cl. in Sib
 II
 Cl. in Sib
 Bas.
 Trb. in Bb
 Arpa
 306 307 308 309
 I
 Vl. I
 II
 Vle.
 Vc.
 3 Soli
 C.B.
 gli altri
 C. B. I. II. III Soli harm.
 I (Solo)
 unis. col Cl. $f-p$
 tutti unis.

Bransle Gay

(One female dancer)

♩ = 92

I Flauti *marc.*

II Flauti

I Fagotti *marc. b.*

II Fagotti

Arpa *près de la table marc. b.*

Castagnette *col legno mp*

310 311 312 313 314 315

I Fl. *8*

II Fl. *8*

I Fag. *8*

II Fag.

Arpa *sim.*

Cast.

316 317 318 319 320 321 322

Musical score for measures 323-328. The score includes parts for Flute I (Fl.), Flute II (Fl. II), Clarinet in B-flat (Cl. in Sib), Clarinet in B-flat II (Cl. in Sib II), and Cello (Cast.). The Flute I part features a melodic line with slurs and accents. The Clarinet in B-flat I part has a similar melodic line. The Cello part provides a steady accompaniment. Measure numbers 323, 324, 325, 326, 327, and 328 are indicated below the Clarinet in B-flat I staff.

Musical score for measures 329-335. The score includes parts for Flute I (Fl.), Flute II (Fl. II), Clarinet in B-flat (Cl. in Sib), Clarinet in B-flat II (Cl. in Sib II), Bassoon I (Fag. I), and Cello (Cast.). The Flute I part has a melodic line with slurs and accents. The Clarinet in B-flat I part has a similar melodic line. The Bassoon I part provides a steady accompaniment. Measure numbers 329, 330, 331, 332, 333, 334, and 335 are indicated below the Clarinet in B-flat I staff.

Musical score for measures 336-342. The score includes parts for Flute I (Fl.), Flute II (Fl. II), Clarinet in B-flat (Cl. in Sib), Clarinet in B-flat II (Cl. in Sib II), Bassoon I (Fag. I), Arpa (Arp.), Violin I (Vic.), Violin II (Vc.), and Cello (Cast.). The Arpa part is marked "table non arpegg.". The Violin I and Violin II parts are marked "con sord." and "senza sord." respectively. Measure numbers 336, 337, 338, 339, 340, 341, and 342 are indicated below the Clarinet in B-flat I staff.

Bransle Double

(Two male and one female dancers)

Tromba I
in Do

Trombone I
tenore

I
Violini

II

f *ben marc.*

f 336 337 338 339

Tr. I in Do

Trb. ten. I

I
VI.

II

340 341 342 343

Tr. I in Do

Trb. I ten.

I
VI.

II

arco *pizz.* *arco*

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

C.B.

f

Tr. I in D \flat

Trb. I ten.

348 349 350

I

VI.

II

Vic.

Vc.

Fl. I, II

Tr. I in D \flat

Trb. I ten.

Piano

351 352 353 354 355

I

VI.

II

Vic.

Vc.

C. B.

f

pizz. f

pizz. f

f

(pizz.)

arco

Fl. I, II

I
II

Cl. in Sib
bas.

Piano

I
VI
II
Vcl.

356 357 358 359 360

pizz.

arco *f*

(pizz.) *f*

Fl. I, II

I
II

Cl. in Sib
bas.

Trb. I ten.

Piano

I
VI
II
Vcl.
Vc.

361 362 363 364 365

pizz. arco

(pizz.) *f*

arco *f*

Tr. I in D \flat

Tr. I ten.

366 367 368 369

I

VI.

II

C1. in Sib
II

C'fag.

marc. in p

p

Tr. I in D \flat

Tr. I ten.

370 371 372 373 374

I

VI.

II

C. B.

con sord.

poco sf

(pizz.)

poco sf

I
Cl. in S^b
II
Fag. I
C. Fag.
Tr. I in D^o
Trb. I ten.
C. B.

marc. in p

p

376 377 378 379 380

con sord.

poco sf

I
Cl. in S^b
II
Fag. I
C. Fag.
Tr. I in D^o
II
Trb. I ten.
Wi. I. II
Vie.
Vc.
C. B.

con sord.

non f

381 382 383 384 385 386

pizz. sf

pizz. sf

Interlude

$\text{♩} = 126$

Flauto I

Fagotto I

I
Trombe in Do

II
Trombe in Do

III
Trombe in Do

Timpani

Viole

Violoncello I Solo

Violoncelli gli altri

Contrabassi

387 388 389 389bis 390 390bis

f *meno f* *p* *f stacc.* *p*

senza sord. *senza sord. trem.* *non f* *trem.* *non f*

pizz. marc. *arco* *marc. détaché* *pizz. marc.* *pizz. marc.*

391 391bis 392 392bis 393

I
Fl.
II
Fl.
III
Fag. I

I
Tr. in D \flat
II
III
Tr. in D \flat
IV

*)
Tom. Tom.
Timp.

391 391bis 392 392bis 393

Vcl.
I
Vc. Solt
II
Vc. Solt
III
Vc. gli altri
C. B.

f

p sub.

p

f

arco marc. détaché

arco marc. détaché

Detailed description of the musical score: The score is for measures 391 to 393, with sub-measures 391bis and 392bis. The woodwind section (Flutes I, II, III, Bassoon I) plays a melodic line with eighth-note patterns. The trumpet section (I, II, III, IV) provides harmonic support with chords and some melodic fragments. The timpani part includes a snare drum pattern and a tom-tom part marked with an asterisk. The string section (Violins, Violas, and Cello/Double Bass) features a prominent eighth-note accompaniment, with the Violins I and II parts specifically marked 'arco marc. détaché'. Dynamics range from piano (p) to forte (f). The key signature has two flats, and the time signature is 4/4.

I
 Fl. I
 II
 Fl. I
 III
 Fag. I
 I
 Tr. in Do *p sub.* *cresc. poco a poco* *f*
 II
 III
 Tr. in Do *p* *cresc. poco a poco* *f*
 IV
 Tom. Tom.
 Timp.
 Arpa *stacc. marc. in P*
table
 394 395 396 397 398
 Vcl.
 I
 Ve. Soli *pizz.*
 II
 Ve. Soli *pizz.*
 III
 Ve. gli altri
 C.B. *arco* *3 Soli* *loco* *suoni reali* *f p* *arco*

Meno mosso

♩ = 84

Fl. I, II

mf

Timp. *sim.* (*sim.*)

Arpa *sim.* 399 400 : 401 402 403 404

Vc. Solo arco

marc.

I

C. B. Sull. I, II *etc. harm. in mf*

C. B. Sull. III *loco (real pitch)*

I

Fl. I, II

I

Fag. I, II

Arpa (table) *marc.*

Vc. Sull. I, II *un poco marc.* arco

I, II (real pitch)

405 406 407 408 409

Pas - de - Deux

Adagio $\text{♩} = 112$

Violino Solo

411 412 413 414

marc. espress. mf

I

Violini

II

mp

arco

mp ma marc.

tutti arco

p

pizz.

Contrabbassi

poco sf

415 416 417 418 419

pizz.

arco

mf marc. espress.

Solo

mf

poco sf

P sub.

arco

poco sf

poco ritard. acc.

-lerando a tempo

420 421 422 423

legato P

pizz.

p

VI. Solo

I

VI. II

424 425 426 427

Vle.

Vc.

C. B.

pizz. *arco* *marc.* *p* *p* *pizz.*

VI. Solo

I

VI. II

428 429 430 431 432

Vle.

Vc.

C. B.

p *1ma volta* *S. la* *Solo* *(pizz.)*

VI. Solo

VI. I

Vla. Solo

Vc. tutti

C. B.

433 434 435 436

tutti *arco* *pizz.* *arco*

2da volta

riten. accel. a tempo

mf marc. espress

437 438 439 440 441

VI. Solo

VI. I. II

Vie.

Vc.

C. B.

legato P

pizz.

VI. Solo

Via. Solo

Vie. le altre

Vc.

C. B.

442 443 444 445 446

2 Vle. Sole

arco

pizz.

6

3

3

3

3

Più lento ♩ = 88

VI. Solo

I

VI. II

I

Vie. Solo

II

Vc.

C. B.

447 448 449 450 451

arco

div. arco

pizz.

Più lento ♩ = 88

dolce loco

arco

real pitch tutti arco

a tempo $\text{♩} = 112$

I: *pizz.*
 VI: *pizz. arco* *marc.* *pizz.*
 II: *f marc.*
 Vie. tutt.: *ben marc.* *sin.* *b \flat .* *b \flat .* *f*
 Vc.: *pizz.* *b \flat .* *f* *pizz.* *arco*
 C.B.: *pizz.* *f*



I: *arco* *div.* *unis.* *arco* *p*
 VI: *f marc.* *div.* *f* *pizz.* *arco* *p*
 II: *arco* *div.* *unis.*
 Vie.: *f* *f* *pizz. arco* *p*
 Vc.: *f* *f* *pizz. arco* *p*
 C.B.: *f*

attacca

(Male Dancer)

Più mosso $\text{♩} = 126$

I
Cor. in Fa

II
Cor. in Fa

III

Piano

463 464 465 466 467

f *ben marc.*

(Female Dancer)

Listesso tempo $\text{♩} = 126$

I
Fl.

II

II
Cor. in Fa

III

Piano

VI. I. II

Vl.

Vc.

C. B.

468 469 470 471 472 473

marcato

p *sim.*

div. b \flat *b \flat* *b \flat*

arco *p* *sim.*

I
Fl. *etc. sim.*

II
Fl. *marc. espress.* (h)

III

474 475 476 477 478

VI. I, II
(non unis.)

Vic.

Vc.

C. B.

I
Fl. *f*

II
Fl. *f*

III

479 480 481 482 483 *f*

VI. I, II

Vic.

Vc.

C. B.

(Male Dancer-refrain)
 Listesso tempo $\text{♩} = 128$

II
 Fl.
 III

I
 Cor. in Fa
 II
 Cor. in Fa
 III

Piano

f 484 485 486 487 488

f ben maro.

Fl. I

I
 II
 Cor. in Fa
 III
 IV

Piano

dolce espress.

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

p

489 490 491 492 493 494

Coda

(both dancers)

♩ = 112
Vi. I. II a2 unis.

495 496 497

Tr. I
in Do

Trb. I

senza sord.

Piano

a2 unis.

498 499 VI. I

meno *f*

unis. a2

500 501

stacc.

poco *f*

Piano

Doppio lento, $\text{♩} = 112$ (d. 56)

Vi. Solo
VI. I. II
Vie.
Vo.
Mand.
Arpa
Timp.

espress.
pizz. (*pizz.*)
secco (table) *poco sf* (*table*) *secco*

502 503 *mf* 504 505

Vi. Solo
Vo. Solo
Mand.
Arpa

pizz. *aroo* *trillo*
pizz. *aroo*

506 507 508

Mand.
Arpa
Timp.
Vo.

1ma volta *2da volta*
tutti *pizz.*

509 510 511

Four Duos

(male and female)

A stesso tempo, $\text{♩} = 138$

Viola

520 *marc. in p* *pizz.* 521 522 523 524

Violoncelli

Contrabassi

marc. in p

pizz.

ten. I

Trb.

bas.

525 526 527 528 529

Viola

marc.

Vc.

marc.

C.B.

Viola

530 531 532 533

Vc.

C.B.

ten. I

Trb.

bas.

534 535 536 537 538

Viola

Vc.

C.B.

attacca

Four Trios

(male and two females)

Un poco meno vivo, $\text{♩} = 120$

Violini I. II

Viole

Violoncelli

Contrabassi

arco a 2

ff arco

539 540 541 542

Vi. I

Vi. II

Vie

Vc.

C. B.

543 544 545 546

ff arco

Tr. I. II
in Do

Trb. I. II
ten.

Vi. I

Vi. II

Vie.

Vc.

f marc. *fp* *fp* *fp*

fp sim. *f marc.*

547 548 549 550

pizz. arco

pizz. arco

I. II

Cor. in Fa

III. IV

I

Tr. in Do

II

551 552 553 554

Tr. I. II tea.

VI. I. II

VI.

Vc.

C. B.

con sord. marc. in p sim.

fp *f* *p*

fp *fp*

p marc. pizz.

I. II

Cor. in Fa

III. IV

555 pizz. 556 557 558 559

VI.

Vo.

C. B.

ac - cel - le -

I. II
Cor. in Fa
III. IV

I. II
Tr. in Do

III. IV

Arpa

Pian.

VI. I. II

Vie.

Vo.

C. B.

piu' tosto f - staoc. sempre

f Ped.

560 *f* a2 Pizz. 561 (div.) 562 563

f (pizz.)

Ob. I. II

C. I.

I
Cor. in Fa
III

I
Tr. in Do

II
Tr. in Do

III
IV

senza sord. marc. mf p sub.

504 565 566 567

Ob. I, II

C. I.

I
Cor. in Fa

III

568 569 570 571

Arpa

mf

Mand.

mf

Piano

568 569 570 571

secco
f

Vc.

arco
stacc. in p

pizz.
poco f

2 C. B.
Soli

suoni
reali *mf*

C. B.
Tutti

arco
stacc. in p

gli altri pizz.
f

Tr. I
in Do

Cor. I
in Fa

Arpa

Mand.

Piano

Vo.

I

C. B. Soli
II

C. B.
gli altri

Ob. I, II

C. I.

I

Tr. in Do
II

I

Cor. in Fa
II

572 573 574 575 576

mf *stacc.*

f stacc.

f-p

stacc. marc.

p sub.

senza sord. *f*

577 578 579 580 581

arco stacc. in p

Ob. I, II
O. I
I
Cor. in Fa
II
Arpa
Mand.
Piano
Vc.
I
II
C.B. Soli
I
II
C. B.
Fl. Picc.
I
II
I
II
Cl. in Sib
I
II
Trb. ten
I
II
Arpa

582 583 584 585

secco
pizz.
poco sf
sf

suoni reali
gli altri pizz.

586 587 588 589 590

con sord. non f
ben. marc.

a2 sim.

Cl. I II
in Sib

591 592 593

I

Tr. in Do

II

Tr. in Do

III

591 592 593

I

Trb. ten.

II

f stacc.

f stacc.

mf stacc.

f stacc.

poco

Ob. I II

C. I.

594 595 596 597

I

Tr. in Do

II

Tr. in Do

III

I

Cur. in Fa

II

594 595 596 597

Vc.

tutti

C. B. unis.

fp

f stacc.

p sub.

p arco stacc.

Ob. I, II
C. I
Tr. I in D
Cor. I, II
Vc.
C. B.

598 599 600 601

f *fz* *acc.*

The female dancers leave the stage.
The male dancers take their position as
at the beginning - back to the audience.

Ob. I, II
C. I
Tr. I in D
Cor. I, II, III, IV
Trb. Bas.
Vc.
C. B.

602 603 604 605 606

f stacc.

con sord. senza sord.

3 3 3 3

I
 Tr. in Do
 II
 Tr. in Do
 III
 607
 I
 608
 II
 Cor. in Fa
 III
 609
 IV
 610
f stacc.
f stacc.
stacc.-maro.
stacc.-maro.

I
 II
 Tr. in Do
 III
 IV
 611
 I
 Cor. in Fa
 II
 Cor. in Fa
 III
 612
 613
 614
f stacc.
f stacc. maro.
mf
tranquillo
tranquillo

Tr. in Do

II

615 616 617 618 *p legato* 619 620

Cor. in Fa

III

IV

Arpa

non arpegg. f

Mand.

f

Piano

f

Timp.

615 616 617 618 619 620 *poco f*

I

VI.

II

Vie.

f pizz.

Vc.

f pizz.

C. B.

f pizz.

IV - 27 - 1957