

H A W K E S P O C K E T S C O R E S

IGOR STRAVINSKY
THE FLOOD
A MUSICAL PLAY

B O O S E Y & H A W K E S
M U S I C P U B L I S H E R S L I M I T E D

L O N D O N : P A R I S : B O N N : J O H A N N E S B U R G : S Y D N E Y : T O R O N T O : N E W Y O R K

M A D E I N E N G L A N D

N E T T P R I C E

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The text of *The Flood*, chosen and arranged by Robert Craft, is derived principally from the Book of Genesis and the York and Chester cycles of miracle plays (set down between 1430 and 1500).

Lucifer, Satan: Tenore Solo God: 2 Bassi Soli

Coro: Soprani, Alti, Tenori

Speaking Parts :

Noah	Noah's Wife	Noah's Sons
	Narrator	Caller

ORCHESTRA

- 3 Flauti grandi (3^o anche Fl.picc.)
 - Flauto alto
- 2 Oboi
 - Corno inglese
- 2 Clarinetti
 - Clarinetto basso
 - Clarinetto contrabasso
- 2 Fagotti
 - Contrafagotto
- 4 Corni
- 3 Trombe
- 2 Tromboni tenori (1^o anche Trombone alto)
 - Trombone basso
 - Tuba contrabassa
 - Timpani
- 3 Tom-toms
 - Xylophone-Marimba
 - Piatto
 - Gran Cassa
 - Celesta e Pianoforte
 - Arpa
 - Archi

All instruments are written
at actual pitch

Duration: 24 minutes

THE FLOOD

DIE FLUT

Prelude

IGOR STRAVINSKY
1961-62

$\text{♩} = 63$

2 Flauti grandi *ff*

2 Oboi *ff*

2 Fagotti *ff*

Contrafagotto *ff* *8b...*

I. II. Cor. *con sord.* *ff*

III. IV. *ff*

Tr. I. II. *con sord.* *ff*

2 Trbn. ten. *con sord.*

Trbn. bas. *ff*

Piano ed Arpa unis. *ff Ped*

4/4 *8bas...*

Violini I *ffp*

Violini II div. *p* *ffp*

Viole div. *p* *ffp*

Violoncelli div. *p* *ffp*

Contrabassi div. *p* *ffp*

8bas.

Fl. gr. I *mf* *p* *3* *77* $\frac{3}{4}$

I. II *fltr.* *mf*

Tr. *con sord.*

III *poco sf* *3* *77* $\frac{3}{4}$

2 Trbn. *poco sf* *3* *77* $\frac{3}{4}$

ten. *3* *77* $\frac{3}{4}$

Timp. *poco sf* *3* *77* $\frac{3}{4}$

Arpa *mf* *3* *77* $\frac{3}{4}$

Piano *3* *77* $\frac{3}{4}$ **5**

VI. I *3* *77* $\frac{3}{4}$

VI. II div.

Vle. div.

Vc. div.

Ch. div. *8 bas.*

$\text{♩} = 192 \text{ circa}$

Fl. picc. *mp* *8* *msta in Fl.gr. III*

Fl. gr. I *mp*

Ob. I *mp*

C. I. *mp*

Arpa *mf stacc.*

$\text{♩} = 192 \text{ circa}$

12/4

VI. I *pp*

VI. II div.

Vla. div. *pp*

Vc. div. *pp*

Fag. I. II *pp*

C. Fag. *pp*

I. II *pp*

Cor. *pp*

III. IV *pp*

SENERA BORD.

(♩ = ♩)

CORO Sopra *mf*
Te Do - 2 mi - nu - (um) con -

CORO Aiti *mf*
Te Do - - mi - nu - (um)

CORO Teori *mf*
Te De - um, Te De - um lau - da - mus. Te Do - mi - num

Cor. I *mf*

10

5/8 3/8 2/4

etc. sim marc.

S. *mf*
- fi - te - mur. Te ae - 3 ter - num 2/4 3/8

A. *mf*
con - fi - te - mur.

CORO T. *mf*
con - fi - te - mur.

Cor. I. II

15

Cor. III. IV *p*
3/4


Fag. I. II *mf marc.*
7 7

C. Fag. *mf stacc.*
8b...

VI. I *poco sfz*

Vla. non div. *poco sfz*

Vc. non div.


S. 


CORO Pat - rem om - nis ter - ra ve - ne - ra - tur. Ti -

A. 


CORO T.  ...ve - ne - ra - tur.

Fag. I. II  20 25

I 

VI.  sul post. *sfp*

II 

Vla.  sul post. *sfp*

Vc. 

S. 

CORO - bi om - nes an - ge - li, Ti - bi coe - li et u - ni -

A. 

CORO T.  ...an - ge - li,

Fag. I. II  30

S.

CORO

A.

CORO T.

Fag. I. II

I

VI.

VIe.

Vc.

S.

CORO

A.

CORO T.

Fag. I. II

I

VI.

VIe.

Vc.

2
4

I
Fl. gr. $\frac{2}{4}$ *f marc.*

II
f stacc.

Cor. I, II
f marc. $\frac{2}{4}$ $\frac{3}{8}$ *f stacc.* 50 $\frac{2}{4}$

S.
CORO Sanc - tus, sanc - tus, sanc - tus Do - mi - nus De - us

A.
CORO

T.
Sanc - tus, sanc - tus, sanc - tus Do - mi - nus De - us $\frac{2}{4}$

Vi. I, II
a2 $\frac{2}{4}$ $\frac{3}{8}$

Vi.
} naturale *f stacc.*

I
Fl. gr. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

II

Cor. I, II
 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ 55 $\frac{2}{4}$

S.
CORO Sa ha - oth. Ple - ni sunt coe - li et ter - ra

A.
CORO

T.
Sa - ha - oth. Ple - ni sunt coe - li et ter - ra $\frac{2}{4}$

Vi. I, II
a2 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$

Vi.
 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{4}$

I
Fl. gr.
II

Cor. I, II

S.
CORO
A.
CORO
T.

ma - jes - ta - tis glo - ri - ae tu - - ae.

ma - jes - ta - tis glo - ri - ae tu - - ae.

Arpa

Piano

60 Tempo I (♩ = 63)

Vl. I, II
a2

Vle.

Vc.

NARRATOR:

And God said, Let the waters under the heaven be gathered together unto one place,

and let the dry land appear:

SPRECHER:

Und Gott sprach: Es sammle sich das Wasser unter dem Himmel an besondere Örtter,

dass man das Trockne sehe.

62

Cl. bas. *p*

Tuba cbas. *p*

Arpa (table) *poco sf*

Piano *p* Ped

colla parte

63

Cl. bas. *p*

Tuba cbas. *p*

Arpa (table) *poco sf*

Piano *p* Ped

colla parte

and it was so. And God called the dry land Earth;
Und es geschah also. Und Gott nannte das Trockne Erde

and the gathering together of the waters called he Seas,
und die Sammlung der Wasser nannte er Meer.

64

I. III *p*

Cor. *p*

II. IV *p*

Cl. bas. *p*

C. Fag. *loco*

Arpa *poco sf*

Piano *p* Ped

colla parte

65

Cl. bas. *p*

Tuba cbas. *p*

Arpa (table) *poco sf*

Piano *p* Ped

colla parte

And God said, Let the earth bring forth grass, the herb-yielding seed, and the fruit tree yielding fruit after
Und Gott sprach: Es lasse die Erde aufgehen Grass und Kraut, das sich besame, und fruchtbare Bäume, da ein jeglicher

66

I *p*

II *p*

Cor. *p*

III *poco sf*

IV *poco sf*

Cl. bas. *poco sf*

Tuba cbas. *poco sf*

colla parte

his kind, whose seed is in itself upon the earth.
nach seiner Art Frucht trage, und habe seinen eigenen
Samen bei ihm selbst auf Erden.

And it was so. And God said, Let the
Und es geschah also, Und Gott sprach: Es

67

Cor. I
II
III
IV

Fag. I
II

colla parte

colla parte

waters bring forth abundantly the moving creature that hath life and God
erregt sich das Wasser mit webenden und lebendigen Thieren und Gott

Fl. gr. I

♩ = 120

70

Piano

created great whales, and every living creature that moveth, and God blessed
schuf grosse Walfische und allerlei Tier, das da lebt und weht und Gott segnete sie

Fl. gr. I

75

Ob. I

C. I.

Fag. I

Fag. II

them saying, Be fruitful, and multiply, and fill the waters in the seas... and God said, Let the earth bring forth the
 und sprach: *Seid fruchtbar, und mehret euch, und erfüllet das Wasser im Meer...* und Gott sprach: *Die Erde bringe hervor lebendige Tiere,*

Fl. gr. I
 Ob. I
 C. I.
 I
 Fag.
 II
 Arpa
 poco (table)

living creature after his kind....
 ein jegliches nach seiner Art....

And God said, Let us make man in our image....
 Und Gott sprach: Lasst uns Menschen machen, ein Bild, das uns gleich sei....

I
 Cor.
 II
 I
 Fag.
 II
 Arpa
 80

GOD
 GOTT { 2 Bassi Soli
 A skil - ful beast will I
 Mit Kunst be - gabt und Gr -
 85
 Gr.C.
 Vc.
 Cb.
 8bas.
 $\text{♩} = 86-80$
 Bacch. di Timp. *sempre stacc.*
mp *p sempre*

2 Bassi
Soli

have to wife, And re - ceive you both your souls
 anch rin Wif, Ew - re See - len nehmt aus mei -

105

Gr. C.

Vc.

Cb.
8bas.

2 Bassi
Soli

from Me; A - dam and Eve your
 - ner Hand, A - dam und E - va scid

110

Gr. C.

Vc.

Cb.
8bas.

2 Bassi
Soli

names shall be.
 sky ge - - nant.

3
4

115

Gr. C.

Vc.

Cb.
8bas.

NARRATOR:
 But God had created a power next after Himself.
 Lucifer, son of the morning, whose pride will
 cast him out from heaven and who, for revenge,
 will deceive the mother of mankind.

SPRECHER:
 Aber Gott hatte eine Macht geschaffen neben sich.
 Lucifer, der Sohn des Morgens, dessen Stolz ihn
 aus dem Himmel verbannen wird, wird aus Rache
 die Mutter der Menschheit betrügen.

Ob. I. II.
C. I.
Fag. I. II.

130

LUCIFER
LUTZIFER

Tenore Solo
The beams of my bright-ness burn so bright—
Wie strahlt mei-nes Feu-ers hel-ler Schein—

Vc.
5/8 piz. mf 2/4 3/4 7 3/8

Cb. & Bass.

Tenore Solo
Like a lord am I left to dwell in this light—
Wie dem Herrn, soll es auch mir zur Woh-nung sein—

135

Vc.
3/8 2/4 3/8 3/4 7 7 2/4

Cb. & Bass.

Tenore Solo
More fa-ir-er by far than my-feren,
Wö-ss-er der an Schön-heit mir-gleich?

140

Vc.
2/4 5/8 7 3/8 7 3/4

Cb. & Bass.

Tenore Solo
My pow-er sur-pas-ses my peers... I will be high-est of
Vor mei-ner Macht der Herr er-bleibt... Ich bin der er-ste im

145

Vc.
3/4 6/8 piz. 2/4 3/4

Cb. & Bass.

Vcllo Solo

Tea. Solo
 Hea - ven! oh! what! oh Deuce! All goes down!
 Him - mel! Oh! Was! Hin - weg! Al - les stürzt!

I. III
 Cor. *con sord. mf* *sim.* 3/8 2/4 3/4

II. IV
 Tuba
 cbas. *con sord.*
(loco) mf sim.

Vle.

Vc.
 3/4 (pizz) 3/8

Cb.
 8 bas.

I
 Fl. gr. *filtrz.*

II
 Tr. I. II *filtrz. sord.* 3/4 2/4 *a2 senza sord.*
poco sf

Tea. Solo
 150
 Out, out, hor - ror! help - less, hot, hot, hot.
 Fort, fort, Höl - le! hilf - los, Glut, Glut, Glut.

Timp. 2/4 *mf*

Piano

Xylo. 3/4 *a2* 2/4

VI. I. II *mf* *pizz. sf*

Vle. *ff*

Vc. *pizz.*

NARRATOR:
 And Satan (Lucifer no more) burns in
 bale and smothers in smoke smouldering
 REVENGE.

SPRECHER:
 Und Satan (Lucifer nicht mehr) brühet
 im Bäumen und in erstickendem Rauch
 schwelende RACHE.

Meno mosso $\text{♩} = 68$

SATAN

Ten. Solo
 God made the world for love — And for love made He man
 Zur Lie - be ward die Welt — Und zur Lie - be der Mensch

Fig. I

Cor. I

Cor. II

Taba cba.

Arpa

Cb.
sf

senza sord.

mf

mf senza sord.

sf

sf sempre

pizz.

sf

155

Ten. Solo
 (there - at had I great en - vy). I will, then, God be - tray,
 (das ist's, was mich sehr ver - dross.) Dem Gott, der mir ge - glaubt,

Fig. I

Cor. I

Cor. II

Taba cba.

Arpa

Cb.
sf

sf

pizz.

160

Ten. Solo
 Take from Him man, my pray. To Pa-ra-dise!
 Dem sei der Mensch ge-raubt. Zum E-den hin!

Fl.g. I

Cor. I

Cor. II

Tuba Obs.
8 bas

Arpa
(pizz.) 8 bas

Ch. 8 bas
mf

165

MELODRAMA

NARRATOR:
 In a worm's likeness will he wend.
 SPRECHER:
 Als eine Schlange er erscheint.

(EVE EVA) *falsetto*
 Narr. "Who is there?"
 Spr. "Wer ist da?"

SATAN *falsetto*
 Ten. Solo "Eve! Eve!" "I, a friend!"
 "E - va! E - va!" "Ich, ein Freund."

♩ = 116

I

Cor. I
 9 8 | con sord. *mp marc.* 6 8 9 8 3 8 6 8

II

170

Narr. and the subtle serpent deceiveth Eve, and Eve gave also unto her husband of the forbidden fruit, and he did eat.
 Spr. und die listige Schlange betrog Eva, und Eva gab auch ihrem Mann von der verbotenen Frucht und er ass,

I

Cor. I
 6 8 | *sim.* 3 8

II

175

NARRATOR: And God knew that the serpent had beguiled Eve and He cursed the serpent
SPRECHER: Und Gott wusste, dass die Schlange Eva betrogen hatte und er verfluchte die Schlange
con sord.

Tr. I. II *colla parte* (Tr. I. II) *mp*

I *colla parte* I

Trbn. ten. { con sord. *mp* (Trbn. ten.)

II *colla parte* II

Trbn. basso (Trbn. basso)

2 Vi. Solo 1 Vi. Solo

Soli *colla parte*

Vla. Sola *colla parte*

Vc. *colla parte*

Soli

Cb. *colla parte*

8 bas.

and cursed the ground for Adam and Eve. And the Lord sent them forth from E - den.
und verfluchte die Erde für Adam und Eva. Und der Herr verstieß sie aus E - den.

Tr. I. II

Trbn. ten. I. II

178

C. Fag. *marcato in p* 8 bas.

VI. Solo

Vla. Solo

Vc. Solo

$\text{♩} = 60$

I

Fag. 179 *p*

II *loco*

C. Fag. *p* 8 bas.

2 Bassi
Soli

set foul - ly in sin. ——— Man that I made I will des -
 sin - dig is't and schlecht. ——— Mensch und Tier - re sri - en ser -

3 4 2 4 3

Gr.C.

Arpa

Piano

obas.

I

VI.

II

Vie.

190

2 Bassi
Soli

- troy ——— With the beasts of the ground And birds that fly,
 - stört, ——— Das Ge - tier, das da krencht und das da flencht,

3 4 2 4 3

Gr.C.

Arpa

Piano

obas.

I

VI.

II

Vie.

195

2 Bassi
Soli

For on Earth, for on Earth they bring Me no more joy,
Weil die Welt, weil die Welt mei - ne Stim - me nicht kürt,

Gr. C.

200

Arpa

Piano

8 bas.....

I

VI.

II

Vi.

2 Bassi
Soli

And the e - vil must not mul - ti - ply. No - ah, my
Dass die Mis - se - tat nicht wei - ter scugt. No - ah, mein

Gr. C.

205

Arpa

Piano

8 bas.....

I

VI.

II

Vi.

2 Bassi
Soli

ser- vant, free, That righ- teous man art, as I see, A ship soon thou
Die- mer, traun', Die Gna- de des Herrn sollst du schau'n. Ein Schiff wirst du

Gr. C.

Arpa

Piano

8bas.

I

VI.

II

Vis.

210

NOAH:
O mercy, Lord!
What may this mean?
O Gna- de, Herr!
Was soll das sein?

2 Bassi
Soli

shalt make thee Of trees light and dry.
bald dir bau'n. Aus Holz, hart und leicht.

Gr. C.

Arpa

Piano

8bas.

I

VI.

II

Vis.

215

sempre come sopra

2 come sopra

come sopra

2 Bassi
Soli

No - ah, as I bid thee, do ful - fil - Al - though thou hast but lit - tle skill.
No - ah, wie ich sa - ge, al - so tu, Fehl dir die Kenn - nis auch da - zu.

Gr.C. *p sub.*

Arpa

Piano *8bas.*

I

VI.

II

Vie.

220

NOAH:

Oh mercy, Lord! woultst Thou take heed!
I am full old and out of heart
So that I dare do no day's deed
Without great mastery on my part.
Erbarmen, Herr, bedenke's wohl!
Ich bin alt, mein Arm ist schwach,
Wenn ich das Werk vollbringen soll,
Wie komm' ich dem Gebote nach?

GOD (2 Bassi)
GOTT (Soli)

I shall thee suc - cour and thee
Ich will dir hel - fen, fol - ge

Gr.C. *come sopra*
p sub.

225

222

colla parte

I

VI. *come sopra*

II *come sopra*

Vie. *come sopra*

222

2 Bassi
Soli

speed And give thee health in head and heart.— Man - kind — shall be
mir, Ich geb' dir Kraft in Haupt und Hers. — Die Welt — büsst die

Gr.C.

Arpa

Piano

8bas.

I

VI.

II

VIc.

230

2 Bassi
Soli

sun - ken for their sin. GOD { 2 Bassi No - ah,
Sün - de in der Flut. GOTT { Soli No - ah,

Gr.C.

Arpa

Piano

8bas.

I

VI.

II

VIc.

colla parit

235

come sopra

p sub.

2 Bassi
Soli

I shall guide thee in all thy work. Des - troyed all the world shall
 ich lei - te dich und all dein - Werk. Zer - stört soll die Welt nun

Gr.C.

Arpa

Piano

8 bas.....

I

VI.

II

Vie.

2 Bassi
Soli

be Save thou; thy wife, thy sons three, And all their wives al - so with
 sein, Nur du, miß Weib, der Söh - ne drei, Und men sie sich zu We - bern

Gr.C.

Arpa

Piano

8 bas.....

I

VI.

II

Vie.

240

NOAH:

Thy bid - ding, Lord, I shall ful - fil.
 Dein Wil - le, Herr, all - zeit ge - scheh!

247

Ob. I. II

C. I.

I. II

Cor. *p* con sord.

III

2 Bassi
Soli

thee Shall saved be, for thy sake.
 freih, Ihr sollt ge - ret - tet sein.

Gr.C.

2/4

245

Arpa

Piano

3 bas.

I

2/4

VI.

II

Vie.

Cl. bas. *(fl)*

Trbn. I ten. *poco marc.*

Timp. *mf marc.*

Piano *sf una corda*

255

VI. I. II unis. *sf.*

Vla. *sf.*

Vc. unis. *(pizz.) poco sf*

Cb. 8 bas. *{ p pizz. (pizz.) poco sf*

3 Fl. gr. *Fig. III muta in Fl. piccolo.*

Fl. alto

Tr. I. II *pp*

2 Trbn. ten. *pp*

260

Arpa *table ben marc.*

VI. I. II unis.

Vla.

Musical score for measures 265-270. The score includes parts for Fl. gr. I, Fl. alto, Arpa (table and poco sf), Ob. I, C. I., I, VI. I, VI. II, and Vle. The tempo markings are *poco rit.* and *a tempo*. Measure numbers 265, 266, 267, 268, 269, and 270 are indicated. The key signature has one sharp (F#).

Musical score for measures 270-275. The score includes parts for Fl. gr. I, Fl. alto, Fag. I, II, Tuba, and Trbn. ten. The tempo marking is *poco sf*. Measure numbers 270, 271, 272, 273, 274, and 275 are indicated. The key signature has one sharp (F#).

Fl. gr. I
 Fl. alto
 Cl. bas.
 Trbn. I ten.
 Tuba obas.
 Piano

poco sf

3/8
 5/16 (J.J.)
 275
 8/16 (J.J.)
 (for a d.)
 sfz.

Ob. I. II
 C. I.
 Cor. I. II
 I Tr.
 II. III
 Trbn. I. II ten.
 Gr. C.
 I Vi.
 II Vi.
 Vc.
 Ch. 8 bas.

mp
mp
sim.
sim.
marc.
pizz.
non div.
f pizz.
arco
arco
sf sempre
sempre poco sfz
 280
arco
arco
ff

4/8
 4/8

II
Cl.
bas.
I
Fag.
II
I
Trbn. ten.
II

(for 2 d)
(for 2 d)
(for 2 d)
(for 2 d)
f
poco sf
4/8
3/8
4/8

I
Fl. gr.
II
I*
Cl.
II
Tr. I
I
Cor.
II

(for 2 d)
(for 2 d)
(for 2 d)
f
poco sf
285
poco sf
4/8
5/8
2/4
5/8
2/4

* Cl. D or Eb preferable

290

I
Fl. gr. *fp* *sim.*

II
Fl. alto *fp* *sim.*

2/4 3/8 2/4 3/8 5/8 2/4

I
Cl. *fp* *sim.*

II
Tr. I *poco sf* *sim.* *poco sf*

2/4 3/8 2/4 3/8 5/8 2/4

Marib. Xylo. *ben marc.*

2/4 3/8 2/4 3/8 5/8 2/4

I
VI. *pizz. marc.* *marc.*

II
VIc. *pizz. marc.* *marc.*

Vc. *pizz. marc.*

Ob. I, II

C. I.

Fag. I

I, III

Cor.

II

Trbn. I, II ten.

Marib. Xylo.

Tom-Tom

bacchi di legno

Timp.

ff

p sub.

mf

marc.

filtr.

mf stacc.

295

I

VI.

II

Vie.

Vc.

pizz.

arco ff

fltrz. 300

I
Fl. gr.
II

Ob. I. II

Trbn. I. II
ten.
(mf)

Tuba
cbas.
mf

Tom-Tom

di legno
marc.

Timp

Marib. Xylo.

Piano

2 Ped.

300

I arco

VI. pizz.

II pizz.

Vie. pizz.

Vc. pizz.

Cb. 5 has. pizz.

Cl. I *f stacc.*

Cl. bas. *f stacc.*

Cl. cba. *loco*

Tr. I, II *sord.*

Trbn. bas. *sord.*

T. T.

Timp.

Marib. Xylo.

Piano

I

Fl. gr. $\frac{3}{4}$ *f filtr.*

II

I

Fag. *f filtr.*

II

305

VI. I *gliss.*

I *arco*

VI. *arco*

II *arco*

Vla. *pizz.* *poco sf* *(pizz.)*

Vc. *arco*

Cb. *arco* *loco*

Cl. I. II. *p* 1

Cl. bas. *p*

Cl. cbas. *loco p*

Cor. II. IV *con sord.*

Tr. I

ten. I. II *senza sord.*

Trbn. *f* *filtrz. f*

bas. *f* *in p*

315

3/4 3/8 3/4

3/4 *in p*

3/8 3/4

Tuba cbas. *f* *filtrz. con sord.* *in p*

T-T.

Timp.

I

VI. *pizz.*

II

Vle. *pizz.* *arco* *oco*

Vc. *arco*

Cb. *loco*

Fl. gr. I II *a2* *fltr.*

Fl. alto *fltr.*

Cl. I

Tr. I. II *sord.*

Tab. Obs. *(sord.)*

T.T. *(foco) p^o (fem.)*

Timp. *mf marc.*

Arpa *mf marc.*

Piano *2/4*

Marib. Xylo. *poco sf*

Vla. Solo arco *(1) (1)*

Vl. *pizz.*

VI. I. II unis. *Tutte pizz.*

Vc. *pizz. arco + O pizz.*

Vc. *(pizz.)*

325

The Catalogue of the Animals *Der Katalog der Tiere*

NOAH:

The Lord bade that I should bring
Of beasts and fowls that sing
Of every kind a pair.

*Der Herr befahl, hieher zu bringen
Tiere und Vögel, die da singen,
Von jeder Art ein Paar.*

335

♩ = 69

Ob. I *mf espress.*

I *p senza sord.*

III

Vle. *pizz.*

CALLER:

Here are lions, leopards in,
Horses, mares, oxen, swine,
Goats, calves, sheep and kine.

RUFER:

*Hier sollen Löwe, Leopard,
Hengst und Mähre, Ochs und Schwein,
Kalb, Ziege, Schaf versammelt sein.*

Fl. gr. I *p*

Ob. I

340

Vi. I *Solo arco dem marc. (h) Tutti*

Vle. *arco mf*

Vc. *pizz. mf arco*

And here are bears, wolves set,
 Apes, owls, marmoset,
 Weasels, squirrels, and ferret.
Bären, Wölfe, Affen, Molen,
Wiesel, Dachs in langen Zeiten
Zu dem sichern Schiffe eilen.

Ob. I
 VI. I

Piano

Marib. Xylo.

350

Cl. bas.
 con sord.
 ten. I. II
 Trbn.
 bas.
 con sord.

Still more beasts are in this house:
 Here cats make it full crouse —
 Here a rat, there a mouse....
Noch mehr Tiere in das Haus,
Freut die Katzen überaus,
Hier die Ratte, hier die Maus....

Fl. gr. I
 Fl. alto
 Cl. I. II

Cl. bas.
 ten. I. II
 Trbn.
 bas.

Arpa

Here are fowls large and small...
 Herons, cranes thin and tall,
 Swans, peacocks, together all.
*Hier sind Vögel, gross und klein,
 Schwäne, Pfauen im Verein
 Wollen nicht vergessen sein.*

Fl. alto

Ob. I. II *dolce*

C. I.

Cl. I. II

Cl. bas. *sempre f marc.*

355

Piano

Fag. I

Piano

I

VI.

II

Vla.

Here are cocks, kites, crows,
 Ducks, curlews, and Heaven knows.
Ente, Rahe, Dohle, Hahn,
Krake, Reiher, Kormoran,
Wer gibt all die Namen an!

Fl. I

Tr. I *senza sord.*

Tr. II *senza sord.*

Tr. III *senza sord.*

VI. I

Vla.

360

Here are doves, dugs, drakes,
 Redshanks running through the lakes,
 And each fowl that a song makes.
Aller, was da scharrt und springt,
Was sich in die Lufte schwingt,
Jeder Vogel, der da singt.

Fl. gr. I

Ob. I

Fl. I

Tr. I *sord. p* *mercato*

Tr. II *sord. p ma marc.*

ten. I, II

Trbn.

bas.

365

370

The Comedy
(Noah and his wife)
Die Komödie
(Noah und sein Weib)

$\text{♩} = 86$ NOAH
NOAH

Wife, come in! Why stand'st thou there? It is
Weib, her - ein! Was stehst du dort? Du cr -

Viole

Violoncelli

Cb.
Bass.

NOAH'S WIFE
NOAHS WEIB

I see no need, though thou stay all day and stare.
Weiss nicht wa-rum, du gaf - fe nur im - mer fort.

Noah

time to go or drown, that I swear.
- trinkst noch in der Flut, hör' mein Wort.

Fag. I

f staccato

Vc.

Cb.
Bass.

marcato

(aside)
(besseic)

Noah
 Lord, that wo-men be crab-bed ay, And ne-ver are meek, that I may say, As is well
 Herr, sic ist nicht ver-nünf-tig, nein, Und ist auch nicht sanft und fügt sich drein, Des kann ich

Cor. I
 con sord. marc. in mf

Tr. I. II. III
 I
 II
 III

ten. I. II
 Trbn.
 con sord. mf

bas.
 mf

375

Vle.
 pizz. sf

Vc.
 pizz. sf

(shouts)
(schreit)

Noah
 seen by me to-day In wit-ness of you each one. Come in, wife, in twen-ty de-vils'
 Ken-ic si-cher sein, Wie je-der von euch be-seugt. Her-cin, Weib, sonst fahr' der Ten-fel'

I
 Fl. gr.

II
 Fl. alto

Arpa
 Tabacbas.

I
 Vl.
 marc. in p

II
 marc. in p

Vle.
 arco
 marc. in p

Vc.
 arco
 marc. in p

Noah's Wife

I will not come in to-day, And I shall not drown. Row forth, No-ah,
 Ich komm' nicht an dir hin-ein, Und hab' kei-ne Furcht. Ret-te, No-ah,

Noah

way...
 drin...

360

I

Fl. gr.

II

Ob. II

Cl. I

I

VI.

II

Vie.

Vc.

7 pizz. *mf*

Arpa

*poco *mf**

Noah's Wife

"save thy life" But mind thee, find a new wife.
 dei-nen Leib Mit ei-nem and'-ren Weib.

(She walks away)
 (Sie geht ab)

Ob. I. II

C. I.

Cl. I

Arpa

Cb.

8bas.

SONS OF NOAH

Mother, we pray you, all together,
 Come into the ship for fear of the weather,
 The flood is flowing in full fast,
 For fear of drowning we are aghast.

DIE SÖHNE NOAHS:

Mutter, hör' uns alle flehen,
 Komm', sonst ist's um dich geschehen,
 Sieh der Fluten wilden Drang,
 Uns ist um unser Leben bang.

385

I
 VI. I
 VI. II
 Vle.
 Vc.
 Trbn. I
 ten.

senza sord.

(Noah's wife enters the Ark.)
 (Noahs Weib besteigt die Arche.)

$\text{♩} = 90$

Trbn. I
 ten.

ff (senza sord.)

Fag. I
 I
 VI. I
 VI. II
 Vle.
 Vc.
 Ch.

pizz.
loco

NOAH:

Welcome, wife, into this boat...
Hier im Boot sei mir gegrüßt...

Meno mosso $\text{♩} = 66$

I. II
 Cl.
 bas.

NOAH'S WIFE: NOAH'S WEIB:

And have thou that for thy note!
 (she boxes his ears)

Nimm das, weil du so sorglich bist!
 (versetzt ihm eine Ohrfeige)

Trbn. I
 ten.

Vivo $\text{♩} = 112$
 con sord. I
 senza sord. II

390

I
 Vl.
 II
 Vie.
 Vc.
 Cb.

loco

pizz.

div.

muta in Trbn. alto

NOAH:

(he surveys the whole scene about him)
 The earth is overflowed with flood.
 (er betrachtet die Saccn rings umher)
 Die Erde ist von der Flut überschwemmt.

Lento $\text{♩} = 74$

I
 Fl. gr.
 II
 Fl. alto
 Celesta
 Arpa
 Vie.
 Vc.
 Cb.

in p e legatissimo

marc. in p

harm. p

loco

harm. p

395

I
Fl. gr. I 7/8 filtrz. *sf* 5/16 *legato* 6/16 7/8 filtrz. *sf* 7/16

II {filtrz. *sf*

Fl. alto 7/8 7/16

I {marc. *sf*

Cl. II {marc. *sf* (1)

bas. {marc. *sf*

Cl. {marc. *sf*

cbas. *sf* *sf*

sf *sf*

Trba. I alto Solo in *mf*

Arpa *p* (non arpeg.)

Piano *sf* *sf*

Vl. I. II flautando

Vie. div. nat. *p* arco

Vc. div. *p* arco

Cb. *arco non div.* *poco sf p* *poco sf p*

I Fl. gr. *p legato* 7 16 8 16 9 16 3 8 *filtrz. f* 10 16
 II *filtrz. f*
 Fl. alto 3 8 10 16
 I Cl. *come sopra (1)*
 II *come sopra*
 bas. *come sopra*
 Cl. 405
 obas. *δbas.*
 Cor. I *mf legato rigoroso* 7 16 8 16 9 16
 Tr. I
 Arpa *p (non arpeg.)*
 Piano *p*
 VI. I, II *come sopra* 7 16 8 16 9 16
 Vie. div. *p*
 Vc. div.
 Cb. *δbas.* *pppp sfz*

I
Fl. gr. *p legato* 10 16 11 16 10 16 5 16

II

Fl. alto

I
Cl. 410

II

bas.
Cl.
cbas.

δβασ. 10 16 11 16 10 16 5 16

Cor. I *mf*

Trbn. I
alto *mf* 10 16 11 16 10 16 5 16

Arpa *come sopra*

Piano *come sopra*
δβασ. 10 16 11 16 10 16 5 16

VI. I. II *come sopra*

Vle. div. *p*

Vc. div.

Cb. δβασ.

Fl. gr. I: *5 fltr. sf* 5/16, *9 p legato* 9/16, 8/16, 7/16, 6/16

Fl. alto: *5 fltr. sf* 5/16

Cl. I: *marc. sf* 5/16

Cl. II: *marc. sf* 5/16

bas.: *marc. sf* 5/16

cbas.: *marc. sf* 5/16, **415**

sbas.: 5/16, 9/16, 8/16, 7/16, 6/16

Cor. I: *mf* 8/16, *legato* 7/16, 6/16

Tr. I: *mf legato* 9/16, 8/16, 7/16, 6/16

Arpa: *come sopra* 8/16, 7/16, 6/16

Piano: *come sopra* 9/16, 8/16, 7/16, 6/16

VI. I, II: *come sopra* 9/16, 8/16, 7/16, 6/16

Vle. div.: *p* 8/16, 7/16, 6/16

Vc. div.: 8/16, 7/16, 6/16

Cb. 8bas.: *poco sfp* 8/16, 7/16, 6/16

Fl. gr. I

Cl. bas. Solo

Cl. cbas.

Cor. I

Tr. I

Tuba cbas. Solo

Ptto. *come sopra (non f)*

Gr. C.

Arpa

Piano

I

VI. *non flautando*

II

Vla. div. *unis.*

Vc. div.

Cb. *loco*

pesante

5 Fl. gr. *filtrz. sf* *p legato*

5 Fl. alto *filtrz. sf*

5 Cl. I *marc. sf* (i)

5 Cl. II

420

5 bas. *marc. sf*

5 bas.

7 Cor. I *Soli mf*

7 Trbn. I alto

7 Arpa *come sopra*

7 Piano *come sopra*

7 VI. I. II *flautando*

7 Vle. div.

7 Vc. div.

7 Cb. *non div.*

8 *poco sfz*

10

Detailed description: This page of a musical score covers measures 5 through 10. The score is for a large orchestra and woodwind section. The top staves are for Flute (Fl. gr. and Fl. alto), Clarinet (Cl. I and Cl. II), Bassoon (bas.), and Contrabass (Cb.). The middle section includes Horns (Cor. I), Trumpets (Trbn. I alto), Harp (Arpa), Piano, and Violins (VI. I. II). The bottom staves are for Viola (Vle. div.), Violoncello (Vc. div.), and Contrabass (Cb.). The score features various dynamics such as *sf* (sforzando), *mf* (mezzo-forte), *p* (piano), and *poco sfz* (poco sforzando). Performance instructions include *filtrz.* (flautando), *marcato*, *legato*, *Soli*, *come sopra*, and *flautando*. Measure numbers 5, 7, 8, 9, and 10 are clearly marked. A circled number '420' is present in the bassoon part at measure 5. The bottom of the page is marked with '8 bas.' and '10'.

I
Fl. gr.

II

10 16 11 16 12 16 8 16

Cl. cbas.

Cor. I

Trbn. I alto

10 16 11 16 12 16 8 16

Arpa

425

Piano

10 16 11 16 12 16 8 16

VI. I. II

Vis. div.

Vc. div.

Cb. sbas.

B. & H. 19057

I
 Fl. gr.
 II
 Cl. bas.
 Cor. I
 Trbn. I
 alto
 Arpa
 Piano
 430
 VI. I. II
 Vla. div.
 Vc. div.
 Cb.
obas.

10/16 9/16 8/16 7/16
 10/16 9/16 8/16 7/16
 10/16 9/16 8/16 7/16
 10/16 9/16 8/16 7/16
 10/16 9/16 8/16 7/16
 10/16 9/16 8/16 7/16

I
 Fl. gr. 7 16 *filtr. f*
 II *filtr. f*
 Fl. alto *filtr. f*
 I
 Cl. *marc. sf*
 II
 Cl. bas. *Solo*
 Cl. cbas. *f*
 Trbn. I *f*
 alto
 Tuba *f*
 cbas. *marc. sf*
 Piatto *marc. ma non f*
 Gran Cassa
 Arpa
 Piano
 I 7 16
 Vl. II
 II
 Vie. div. *pizz.*
 Vc. div. *non div.*
 Cb. *non div.*
 8 bas. *marc. sf*

435

non flautando

non div.

pizz.

non div.

marc. sf

Fl. gr. I *mf legato*

6/16 7/16 8/16 9/16

bas. *sempre poco mf*

Cl.

cbas. *8bas*

Cor. I *mf legato*

7/16 8/16 9/16

Tr. I *mf legato*

7/16 8/16 9/16

440

Arpa

6/16 7/16 8/16 9/16 *come sopra*

Piano

6/16 7/16 8/16 9/16 *8bas*

I *loco*

VI. *pesante*

II

Vie. *div.*

Vc. *arco*

div. *come sopra*

Ch. *loco*

pesante

6/16 7/16 8/16 9/16 *8bas*

Fl. gr. I
9/16
7/16 filtr. *f*
10/16 *p legato*
11/16

Fl. gr. II
filtr. *f*

Fl. alto
7/16

I
Cl. *marc. sf*

II

Cl. bas.
9/16
7/16 *sf*
10/16 *sempre poco sf*
11/16

Cl. bas. *8 bas.*

Cor. I
9/16

Tr. I
10/16
11/16

Trbn. I alto *mf*

Trbn. II *mf*

Tuba
cbs. *sf*
9/16
7/16
10/16
11/16

Arpa

Piano
8 bas.

Vl. I. II
9/16
7/16
10/16 *come sopra*
11/16

Vla. div.

Vcl. div. *non div. pizz.*
arco
div.
8 bas.

Cb. *8 bas.*
(non div. arco)
marc. sf
p

Fl. gr. I

11 16

10 16

Fl. gr. II

7 *sfz.* 9 16

{ *sfz.*

Fl. alto

7 9 16

I

Cl. I

II

7 9 16

Cl. bas.

7 9 16

445

Cl. cbs.

8 *bas.*

Cor. I

11 10 16

10 16

Trba. I alto

Tuba cbs.

7 9 16

Arpa

11 16

10 16

Piano

8 *bas.*

11 16

10 16

VI. I. II

a2

Vle. div.

Vc. div.

7 9 16

non div. *pizz.*

7 9 16

Cb. & bas.

poco sfz

Fl. gr. I *p legato*

Cl. ebas. *sempre poco sf*

Cor. I

Tr. I

Arpa *come sopra*

Piano *8 bas.*

VI. I. II *come sopra*

Vle. div. *p*

Vc. div. *arco*

Ch. & bas.

9/16 8/16 7/16 7/8

I
 Fl. gr. *7/8* *filtr. f* *6/16* *p legato* *5/16* *7/8* *filtr. f* *5/8*
 II *filtr. f* *filtr. f*
 Fl. alto *7/8* *7/8* *5/8*
 I *f*
 Cl. *(h)*
 II *f*
 bas. *7/8* *f* *7/8* *5/8*
 Cl. *poco sf*
 obs. *sf* *8bas.*
 450 Trbn. I Solo *6/16* *5/16* *mf* *(h)* *muta in Trbn. ten.*
 Tuba *7/8* *sf* *8bas.* *6/16* *5/16* *7/8* *sf* *8bas.* *5/8*
 obs. *7/8* *5/8*
 Arpa *p (non arpeg.)*
 Piano *p* *8bas.*
 VI. I. II *a2* *(h)* *flautando* *6/16* *5/16* *7/8*
 Vie. div. *div. arco*
 Vc. *non div. pizz.* *div. arco* *non div. pizz.*
 Cb. *7/8* *6/16* *5/16* *7/8* *poco sf p* *poco sf p*
 8 bas. *poco sf p*

Fl. picc. *gr* *10* *ff* *staccatiss. 10* *2* *8* *mola in Fl. gr. III*

Fl. gr. I-II *ff* *staccatiss. 10* *2* *8*

Marib. Xylo. *ff*

Piano *ff* *gr* *5* *2* *8*

Cl. bas. *f* *3* *8* *2* *8*

Tuba cbas. *f* *3* *8* *2* *8*

Pito. *5* *8* *2* *8*

Gr. C. *5* *8* *2* *8*

455

I. *3* *8* *2* *8*

VI. *flautando in mf* *3* *8* *2* *8*

Vln. *div.* *5* *8* *2* *8* *unis* *flautando in mf* *pizz.* *3* *8* *2* *8*

Vc. *3* *8* *2* *8*

Cb. Bbas. *(arco)* *3* *8* *2* *8*

The Covenant of the Rainbow Der Bund

Fl. gr. I

Fl. alto

GOD, GOTT { 2 Bassi Soli

A Den Co - ve - nant, No - -
Bund schliess' ich, No - -

ben cantabile

mf

2/4 *3/4* *2/4*

♩ = 86

Gran Cassa *bacch. di Timp.* *p*

Arpa *marc. secco*

Piano

460

Fl. gr. I

Fl. gr. II, III

Fl. alto

2 Bassi Soli

Gr. C.

Arpa

Piano

Vle. div.

sh, with thee I make,
ah, mit dir, mein Sohn

3/4 *2/4* *3/4* *2/4*

3/4 *2/4* *3/4* *2/4*

2/4 *3/4* *2/4*

p

I
Fl. gr.
II. III

Fl. alto

2 Bassi
Soli

Gr. C.

Arpa

Piano

Vie.
div.

And
Und

with
mit

all
all

thy
de-

seed,
Stamm

465

gr. I
Fl.
alto

2 Bassi
Soli

Gr. C.

Arpa

Piano

for
zum

thy,
Lohn,

for
dir

470

Fl. gr. I

Fl. alto

2 Bassi
Soli

Gr. C.

Arpa

Piano

Vie.

Ch.
8 bas.

thy sake.
zum Lohn.

475

Fl. gr. II, III

Fl. III muta in Fl. picc.

unis.

Vc. div.

♩ = 96

NOAH

Sons, with your wives shall ye be stead, And mul-ti-ply your seed shall ye, Your
Hier habt ihr ei-ne neu-e Statt, Wo- ihr das Le-ben euch ge-winnt, der

Fl. gr. I

Fl. alto

480

I

VI.

II

Vie.

Vc.

ff marc.

sim.

unis.

sim.

sim.

sim.

Noah
 bairns shall then each oth-er wed, And wor-ship God— in good de-gree.
 Sckw sein Wrib und Kin-der hat, Auf dass ihr Gott— im Her-sen dient.

Fl.gr. I

Fl. alto

Piano

I

VI.

II

Vlo.

Vc.

485

div.

sim.

Noah
 All beasts and fowls shall forth be bred, And so a world be-gins to be.
 Al-irs Tier hab' nun rei-ckr Saat, Und so die neu-e Welt be-ginnt.

Fl.gr. I

Fl. alto

Ob. I, II

C. I.

Cor. I

Piano

2/4

2/4

2/4

sim.

pp

pp

77 $\text{♩} = 192$ circa

Fl. picc. *mp* *meta in Fl. gr. III*
3
8

12
4

Fl. gr. I *mp*

Ob. I *mp*

C. I. *mp*

12
4

Arpa *mf stacc.*

Piano

495

77 $\text{♩} = 192$ circa

12
4

3
8

VI. I *pp*

VI. II div.

Vla. div.

Vc. div.

Cb. div. *pp*

(♩ = 192)

SATAN

quasi falsetto

Tenore Solo

The for - bid - den act will for - e - ver dis - o - bey,
 Die scr - bot' - ne Tut bleibst für im - mer oh - ne Huld,

500

I

Fl. gr.

3/8 7 *marc. (non f)* 7 7 3/8

II

Tenore Solo

— Through the quick chain of love to A - dam stay, Though
 — Durch je - ne Lie - bes - frucht, des A - dams Schuld, Doch

505

I

Fl. gr.

3/8 3/8 *non f* 3/8

II, III

Fl. gr. III
 muta in Fl. picc.

Tenore Solo

the salt tines of the pu - nish - ing flood And cleans - ing
 die Sals wo - gen der str - a - fen - den Flut Und her - leud'

510

Fl. gr. I

3/8 4/8 7 5/8 7 7 3/8 7

Fl. alto

Tenore Solo

— blood from a Re - deem - er's wound Will drown its a ni - mal sound.
 — Blut, das ein Er - lö - ser schenkt', Das hat dir Sün - de er - tränkt.

515

Fl. gr. I

5/8 7 3/8

Fl. alto

Tenore Solo

MARRATOR: And God blessed Noah and his sons and said unto them, Be fruitful and multiply, and replenish the Earth.
 SPRECHER: Und Gott segnete Noah und seine Söhne und sprach: Seid fruchtbar und mehret euch, und erfüllet die Erde.

520

Fl. gr. I

Fl. gr. II

Fl. alto

525

Cor. I

Cor. II

3/8

senza sord.

poco *sf*

poco marc. *sf* (sempre)

I

Cor.

II

poco *sf*

I

Fl. gr.

II

2/4

3/8

f marc.

f stacc.

Cor. I

f marc.

530

Soprani

CORO

Alti

Sanc - tus, sanc - tus, sanc - tus, sanc - tus,

CORO Tenori

sanc - tus, sanc - tus,

VI. I. II

a2

VI.

f stacc.

I
Fl. gr.
II

Cor. I. II

sfacc. [535]

S.
CORO
A.
CORO
T.

sanc - tus Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt coe - li et

sanc - tus Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt coe - li et

VI. I. II
a2

Vle.

I
Fl. gr.
II

Cor. I. II

[540] (sfacc.) [545]

S.
CORO
A.
CORO
T.

ter - ra ma - jes - ta - tis glo - ri - ae tu - ae. Sano - tus,

ter - ra ma - jes - ta - tis glo - ri - ae tu - ae. Sano - tus,

VI. I. II
a2

Vle.

I
Fl. gr.
II

Cor. I. II

S.

CORO
A.
T.

VI. I. II
a 2

Vie.

550

f *stacc.*

3/8 2/4 3/4 3/8

sanc - tus, sanc - tus Do - mi - nus De - us Sa - ba - oth.

sanc - tus, sanc - tus Do - mi - nus De - us Sa - ba - oth.

3/8 2/4 3/4 3/8

S.

CORO
A.

555

mf *mf*

Ti - bi Che - ru - bim et Se - ra - phim in - ces - sa - bi - li

Fig. I. II

marc. mf *stacc. mf*

I
VI.
II
Vie.
Vc.

sul pont. *sf*

3/8 non div.

sul pont. *sf*

S. *meno f*
 CORO $\frac{2}{8}$ vo - ce $\frac{3}{8}$ pro - cla - mant:- Ti - bi coe - li et u - ni - $\frac{2}{8}$
 A. *meno f*
 T. ... pro - cla - mant:-

Fig. I. II $\frac{2}{8}$ **560** $\frac{3}{8}$ **565** $\frac{2}{8}$

I
 VI. |sul pont. *sf/p*
 II
 Vle. |sul pont. *sf/p*
 Vc.

S. *ancora più p*
 CORO $\frac{2}{8}$ ver - sae $\frac{3}{8}$ po - tes - ta - tes, $\frac{2}{4}$ Te ae - $\frac{3}{8}$ ter - num $\frac{2}{8}$ Pat - rem
 A. *ancora più p*
 T. *meno f* ... po - tes - ta - tes, **570**

Fig. I. II $\frac{2}{8}$ $\frac{3}{8}$ $\frac{2}{4}$ *ancora più p* $\frac{3}{8}$ $\frac{2}{8}$

I
 VI. |sul pont. *sf/p*
 II
 Vle. |sul pont. *sf/p*
 Vc.

S. *ancora più pp* *perdendosi*
 CORO om-nis 3 ter-ra ve-ne-ra-tur. 5 8 Te De-um, (2) Te De-
 A. *ancora più pp* *perdendosi*
 T. *più p* ...ve-ne-ra-tur. 5 8 2 4 4
 Cl. I. II *p*
 bas. *p*
 Cl. *p*
 cbas. *loco p*
 Fag. I. II 3 8 575

Meno mosso *rallentando* 8
 Fl. picc. 12 4
 Fl. gr. I 12 4
 Cl. I. II 4 4 12 4
 bas. *p*
 Cl. *p*
 cbas. *p*
 Arpa 580 *marc. in p* *8b* *sempre marc. in p*
 Vc. div. in 3 *pp* *harm.*
 Cb. div. *8bas.* *pp* *harm.*
pp

March 14, 1902