

Copyright 1928 by Édition Russe de Musique
New Edition copyright 1952 by Boosey & Hawkes, Inc., New York, U.S.A.

*All rights of theatrical, radio, television performance
mechanical reproduction in any form whatsoever
(including film), translation of the Libretto, of the
complete work or parts thereof are strictly reserved.*

B. & H. 16669

Dedicace

Je dédie ce ballet à la mémoire de Pierre Tchaikovsky en apparentant sa Muse à cette fée et c'est en cela qu'il devient une allégorie. Cette muse l'a également marqué de son baiser fatal dont la mystérieuse empreinte se fait ressentir sur toute l'oeuvre du grand artiste.

*Igor Strawinsky
(1928)*

The Fairy's Kiss

THE LULLABY IN THE STORM :

A mother, lulling her child, struggles through the storm. The Fairy's attendant sprites appear and pursue her. They separate here from the infant and carry him off. The Fairy herself appears. She approaches the child and enfolds him with her tenderness. Then she kisses him on the forehead and goes away. Now he is alone. Country folk, passing, find him, search vainly for his mother, and, deeply distressed, take him with them.

A VILLAGE FETE :

A peasant dance is in progress, with musicians on the stage. Among the dancers are a young man and his fiancée. The musicians and the crowd disperse, and, his fiancée going away with them, the young man remains alone. The Fairy approaches him in the guise of a gipsy woman. She takes his hand and tells his fortune, then she dances, and, ever increasingly, subjects him to her will. She talks of his romance and promises him great happiness. Captivated by her words, he begs her to lead him to his fiancée.

AT THE MILL :

Guided by the Fairy, the young man arrives at the mill, where he finds his fiancée among her friends playing games. The Fairy disappears. They all dance; then the girl goes with her friends to put on her wedding veil. The young man is left alone.

SCENE :

The Fairy appears, wearing a wedding veil. The young man takes her for his bride. He goes towards her, enraptured, and addresses her in terms of warmest passion. Suddenly the Fairy throws off her veil. Dumbfounded, the young man realises his mistake. He tries to free himself, but in vain; he is defenceless before the supernatural power of the Fairy. His resistance overcome, she holds him in her power. Now she will bear him away to a land beyond time and place, where she will again kiss him, this time on the sole of the foot.

THE LULLABY OF THE LAND BEYOND TIME AND PLACE :

The Fairy's attendant sprites group themselves in slow movements of great tranquillity before a wide decor representing the infinite space of the heavens. The Fairy and the young man appear on a ridge. She kisses him to the sound of her lullaby.

Le Baiser de la Fée

BERCEUSE DE LA TEMPÊTE :

Une femme berçant son enfant marche à travers la tempête. Les Esprits de la Fée apparaissent, et la poursuivent. Ils la séparent de son enfant et l'emmènent. Apparition de la Fée. Elle s'approche de l'enfant et l'entoure de tendresse. La Fée s'éloigne en donnant un baiser sur le front de l'enfant. L'enfant abandonné seul sur la scène. Passent les paysans, trouvent l'enfant abandonné, cherchent vainement sa mère et l'emportent pleins d'angoisse.

UNE FÊTE AU VILLAGE :

Danses paysannes. Musiciens sur la scène. Le Jeune Homme et sa fiancée dansent parmi les paysans. Les musiciens et la foule s'éloignent. La Fiancée quitte le Jeune homme qui reste seul. La Fée sous l'aspect d'une bohémienne s'approche du Jeune Homme. Elle lui prend la main et lui prédit l'avenir. La bohémienne danse et elle prend de plus en plus empire sur le Jeune Homme. Elle l'entretient de son amour et lui promet un grand bonheur. Le Jeune Homme, séduit par ses paroles, la supplie de le mener vers sa fiancée.

AU MOULIN :

Le Jeune Homme guidé par la Fée arrive au moulin où il trouve sa fiancée entourée de ses compagnes se livrant à des jeux et des rondes. La Fée disparaît aussitôt après l'avoir amené. Le Jeune Homme, la fiancée et ses compagnes dansent. La fiancée s'éloigne pour se revêtir de son voile de mariée. Ses compagnes la suivent. Le Jeune Homme reste seul.

SCÈNE :

La Fée apparait recouverte d'un grand voile de mariée. Le jeune homme la prend pour sa fiancée et s'avancant vers elle lui tient un langage plein d'un amour qui est à son comble. La Fée rejette alors son voile. Le Jeune homme stupéfait s'aperçoit de sa méprise, il s'efforce, mais en vain, à lui échapper: ses forces cèdent devant les charmes surnaturels de la Fée, sa résistance est brisée, il tombe au pouvoir de la Fée qui la portera vers les demeures éternelles. Là elle lui redonnera son Baiser, sur la plante du pied cette fois.

BERCEUSE DES DEMEURES ÉTERNELLES:

Les Esprits de la Fée s'amassent par groupes dans un mouvement très lent le long des décors représentant l'infinie immensité des espaces d'azur. La Fée et le Jeune Homme se trouvent sur une éminence. Elle lui redonne son Baiser, aux sons de sa berceuse.

Der Kuss der Fee

WIEGENLIED IM STURM :

Ihr Kind in den Armen wiegend eilt eine Frau durch den Sturm. Die Geister der Fee erscheinen und verfolgen sie. Sie trennen sie von ihrem Kind und nehmen es zu sich. Die Fee erscheint. Sie nähert sich dem Kind und umgibt es mit Zärtlichkeit. Ehe sie sich entfernt, küsst sie es auf die Stirne. Das Kind bleibt allein auf der Szene. Bauern kommen vorbei, finden das verlassene Kind und suchen vergeblich nach der Mutter. Verängstigt, nehmen sie es mit sich.

KIRCHWEIHFEST :

Bauerntanz. Musikanten auf der Szene. Der junge Mann und seine Braut sind unter den Tanzenden. Die Menge entfernt sich, auch die Braut geht, und der junge Mann bleibt allein. Die Fee nähert sich ihm in Gestalt einer Zigeunerin. Sie nimmt seine Hand und verkündet ihm seine Zukunft. Sie tanzt. Mehr und mehr gewinnt sie Gewalt über ihn. Sie spricht von seiner Liebe und sagt ihm grosses Glück voraus. Bestrickt von ihren Worten bittet er sie, ihn zu seiner Braut zu führen.

BEI DER MÜHLE :

Der junge Mann, geführt von der Fee, kommt zur Mühle, wo er seine Braut, umgeben von ihren Freundinnen, bei Spiel und Tanz findet. Die Fee verschwindet. Alle tanzen. Die Braut mit ihren Freundinnen entfernt sich, um ihren Brautschleier anzulegen. Der junge Mann bleibt allein.

SZENE :

Die Fee erscheint, in einen grossen Brautschleier gehüllt. Der junge Mann hält sie für seine Braut und geht mit leidenschaftlichen Liebesworten auf sie zu. Jetzt wirft die Fee den Schleier ab. Bestürzt erkennt der junge Mann seine Täuschung ; so sehr er sich bemüht, er kann ihr nicht entkommen ; seine Kraft schwindet vor ihren übernatürlichen Reizen. Sein Widerstand ist gebrochen, er verfällt der Macht der Fee, die ihn in die Gefilde der Seligen entführen wird. Dort wird sie seine Fussohle küssen.

DIE GEFILDE DER SELIGEN :

Die Geister der Fee versammeln sich gruppenweise in äusserst langsam gemessenen Bewegungen. Die weite Szene stellt die Unendlichkeit des Himmelsraumes dar. Die Fee und der junge Mann ruhen auf einer Erhöhung. Sie küsst ihn, während ihr Wiegenlied erklingt.

CHARACTERS

A fairy, a young man, his fiancée, the child's mother, the fairy's attendant sprites, peasants, musicians at the fête, friends of the fiancée.

PERSONNAGES

Une fée, un jeune homme, sa fiancée, la mère de l'enfant, les esprits de la fée, paysans, paysannes, musiciens de la fête, les compagnes de la fiancée.

PERSONEN

Eine Fee, ein junger Mann, seine Braut, die Mutter des Kindes, die Geister der Fee, Bauern, Bäuerinnen, Musikanten beim Fest, die Freundinnen der Braut.

INSTRUMENTATION

Ottavino (anche Flauto 3)	3 Tromboni
2 Flauti	Tuba
2 Oboi	Timpani
Corno Inglese	Gran Cassa
2 Clarinetti in Sib e La	Arpa
Clarinetto Basso in Sib (anche Clarinetto 3)	Violini I
2 Fagotti	Violini II
4 Corni in Fa	Viole
3 Trombe in Do	Violoncelli
	Contrabassi

Duration: }
Durée: } 45 minutes
Spieldauer: }

THE FAIRY'S KISS

("LE BAISER DE LA FÉE")

Ballet in four Scenes

1

IGOR STRAWINSKY

1928. Revised 1950

FIRST SCENE

Prologue

Andante ♩ = 70

PICCOLO

FLAUTI GR. 1.2

OBOI 1.2

CORNO INGLESE

CLARINETTI IN SI^b 1.2

CLAR. BASSO IN SI^b

1

FAGOTTI 2

1.2

CORNI IN FA

3.4

1.2

TROMBE IN DO

3

TROMBONI 1.2

TROMBONE 3 e TUBA

TIMPANI

ARPA

1

VIOLINI

2

VIOLE

VIOLONCELLI

CONTRABASSI

Andante ♩ = 70

p dolce

p dolce

1
Fl.

2

Cl. Sib 1

Cl. bas. Sib

1
V-ni

2

Viole

Celli

C-B.

8

1

p

p

p dolce

2 Pochissimo più mosso (♩ = 80)

8

Fl. 1

Ob. 1

C.I.

2 Pochissimo più mosso (♩ = 80)

1
V-ni

2

Viole

Celli

C-B.

Solo

p espressivo

mf

mf

p

p

mf sub. p

mf sub. p

pizz. poco sf

p

3 Tempo Iº (♩ = 70)

CURTAIN

Fl. 1

Ob. 1

Cl. Sib. 1. 2

Cl. bas. Sib.

1

Fag. 2

Tr-ni 1. 2

Tuba

mf *crescendo*

p *poco a poco crescendo*

p *sempre legato* *poco crescendo*

p *poco a poco crescendo*

3 Tempo Iº (♩ = 70)

CURTAIN

1

V-ni 2

Viole

Celli

C-B.

poco a poco crescendo

poco a poco crescendo

arco *p*

4 Solo

Fl. 1

Cer. 1. 2

1

V-ni 2

Viole

Celli

C-B.

mp ben ca...

p

p ma poco mare. simile

pizz.

p ma poco mare. simile

5

Fl. 1

Cor. 1. 2

1

V-ni

2

Violo

Celli

C-B.

6

Cl. Sib. 1

Fag. 1. 2

Cor. 1. 2

1

V-ni

2

Violo

Celli

C-B.

Solo

mf ben cant.

p dolce

p

Cl. Sib 1. 2

Fag. 1. 2

Cor. 1. 2

1 V-ni *con sord.* *mf*

2 V-ni *con sord.* *mf*

Violo *con sord.* *mf*

Celli

C-B.

7

7

V

V

mp

p

Fl. 2

Cl. Sib 1. 2

Cl. bas. Sib

Fag. 1. 2

Cor. 1. 2

1 V-ni *mf*

2 V-ni *mf*

Violo *mf*

Celli *con sord. arco* *p*

C-B.

p

p

p

p

p

p

p

8

1 Fl. *dolce*

2 Fl.

Cl. Sib 1.2

Cl. bas. Sib *dolce*

Fag. 1.2

8

1 V-ni

2 V-ni

Violo *p*

Celli *p* *con sord.* *p* *ma poco marc.* *pizz.* *simile*

C-B. *p* *ma poco marc.* *simile*

9

1 Fl. *f* *ten.*

2 Fl.

Ob. 1.2 *f* *ten.* *pp* *muta in Clar. 3 Sib*

Cl. bas. Sib *mf*

2 Cor. *p*

3.4 Cor.

1.2 Tr-bo *p*

3 Tr-bo

1.2 Tr-ni *p*

3 Tr-ni

9

1 V-ni *mf*

2 V-ni *mp*

Violo *f*

Celli *arco* *p* *simile*

C-B. *p* *simile*

1 Fl. 2

Ob. 1

C. I.

1 Cl. Sib 2

1. 2 Tr-be 3

1. 2 Tr-ni 3

1 V-ni 2

Viola

Celli

C-B.

Ob. 1. 2

1. 2 Tr-be 3

1 V-ni 2

Viola

Celli

C-B.

10

10 (in 4)

sempre p e stacc.

p

senza sord.

senza sord.

senza sord.

1
Cl. Sib

2

1
V-ni

2

Viole

Celli

C-B.

11 All? sostenuto
(♩ = 120-126)

Picc.

Fl. 1.2

Ob. 1.2

C. I.

1
Cl. Sib

2

1.2
Cor.

3.4

Tr-ba 1

1.2
Tr-ni

3 e Tuba

11 All? sostenuto
(♩ = 120-126)

1
V-ni

2

Viole

Celli

C-B.

Musical score for Flutes 1, Oboes 1, Clarinet 1, Bassoons 1 and 2, Trumpets 1 and 2, Trombones 1 and 2, Violins 1 and 2, Viola, Cellos, and Double Basses. The score includes dynamic markings such as *mf*, *marc. secco*, *leggiero*, and *pizz.* (pizzicato). A fermata is present over the first measure of the Flute 1 staff.

Musical score for Flutes 1, Oboes 1, Clarinet 1, Bassoons 1 and 2, Violins 1 and 2, Viola, Cellos, and Double Basses. This section starts with a rehearsal mark **12**. It includes dynamic markings such as *mf*, *mf marcato*, *poco*, and *pizz.* (pizzicato). The score features various musical notations including slurs and accents.

13

Picc. *mf*

1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Cl. Sib. 1

Cl. Sib. 2

Fag. 1 *mf*

Fag. 2 *mf*

13

1 *pizz.* arco V

V-ni 2 arco *pizz.* arco div. unis.

Viola arco *pizz.* arco

Celli arco *pizz.*

C-b. *pizz.*

14 *Soli*

Cor. 1. 2

1

V-ni 2

Viola *mf marcato* arco

Celli *mf marcato* arco

C-b.

Musical score for measures 14 and 15. The score includes parts for Ob. 1, Cor. 1.2, V-ni 1 & 2, Viole, Celli, and C.B. Measure 15 features a box with the number 15. Performance markings include *f ben marcato* for the Oboe and Violin parts, *piu f* for the Cor. 1.2 and Cello parts, and *arcu* for the Cello and Double Bass parts. The Cello part also includes a *pizz.* marking in measure 14.

Musical score for measures 16 through 19. The score includes parts for Fl. 1.2, Ob. 1, Cor. 1.2, V-ni 1 & 2, Viole, Celli, and C.B. Measure 16 features a box with the number 16. Performance markings include *Soll* for the Flute part and *ff* for the Oboe part. The Violin and Viola parts have *ff* markings in measure 16. The Cello part has *ff* markings in measure 16. The Double Bass part has *ff* markings in measure 16. The score continues with various musical notations and dynamics through measure 19.

Musical score for measures 15-18, first system. The score includes parts for Fl. 1. 2, Ob. 1, C. I., Cl. Si. b 1 and 2, Fag. 1. 2, Cor. 1. 2, V-ni 1 and 2, Violo, Celli, and C-B. Measure 15 is marked with a box containing the number 16. Performance instructions include *mf leggiero* for the Clarinet and *sf sub. meno f* for the Bassoon. The system ends with *plzz.* and *p* markings for the Violins and Violas.

Musical score for measures 19-22, second system. The score includes parts for Picc., Fl. 1. 2, Ob. 1. 2, C. I., Cl. Si. b 1 and 2, V-ni 1 and 2, Violo, Celli, and C-B. Measures 19 and 20 feature *mf* *Soli* markings for the Flute and Oboe. Measure 21 features a *Solo* marking for the Clarinet. The system ends with *plzz.* and *f* markings for the Violins and Violas.

17

Picc. *mf*

Fl. 1. 2

Ob. 1. 2

C. 1. *mf* *leggiere*

1 *mf*

Cl. Si. b 2 *mf*

Fag. 1. 2 *mf stacc.*

1 *con sord. arco*

V-ni *marc. ma p*

2 *con sord. arco marc. ma p*

Viole

Celli (pizz.) *p*

C-B.

18

Fl. 1. 2

Ob. 1. 2

C. 1. *Soll*

Cl. Sib 1

Fag. 1. 2

1 *pizz.*

V-ni *poco sf*

2 *pizz. arco*

Viole *con sord. arco marc. ma p* *pizz. poco sf* *arco*

Celli *f* *(arco)*

C-B.

19

Ob. 1.2
C. 1.
1
Cl. Sib
2.3

1
V-ni
2

Viole
Celli
C-B.

mf leggiero
p
mf leggiero
mf leggiero
pizz.
poco sf
pizz.
poco sf
arco
p
arco
mf
(pizz.)
poco sf

19



1
Cl. Sib
2.3

1
Fag.
2

Cor. 1

1
V-ni
2

Viole
Celli
C-B.

mf leggiero
mf leggiero
pp
senza sord.
p siacc.
(pizz.)
p

20

20

Cl. Sib 1

1

V-ni

2

Viole

Celli

C-B.

p *cres* *cen* *do*

mp *senza sord.* *arco* *mf* *(7) stacc.* *poco sf* *stacc.* *sempre poco sf* *pizz.* *sempre poco sf*

Cl. Sib 1

1

V-ni

2

Viole

Celli

C-B.

21 *mf* *dim.*

21 *arco V* *marc.* *dim.*

Fag. 1.2

1

V-ni

2

Viole

Celli

C-B.

mp *cres* *cen* *do*

mf stacc. *cres* *cen* *do*

poco sf p *simile* *pizz.* *f* *cres* *cen* *do*

mp *(arco)* *mf stacc.*

22

1 Fl. *f marc. sempre cresc.*

2 Fl.

1. 2 Ob.

1. C. I.

1 Cl. Sib *sempre cresc.*

2. 3 Cl. Sib

1. 2 Fag.

1. 2. 3 Cor.

4 Cor.

1. 2 Tr-be

3 Tr-be

Tr-ne 1

Tuba *f marc.*

Timp.

22

1 V-ni *simile sempre cresc.*

2 V-ni

Viole *arco simile sempre cresc.*

Celli *arco*

C-B.

23 Solo

p espress.

1. 2. *molto*

T-ne 1

1. 2. *molto*

V-ni

Viole *molto*

Celli *mf*

C-B. *p*

24

Fl. 1. 2.

Cor. 1. 2. *p*

Tr-ba 1 *p*

24

1. 2.

V-ni

Viole

Celli *p*

C-B. *p*

1. 2
Cl. Sib

3

Cor. 1. 2

Tr-ba 1

1
V-ni

2

Viola

Celli

C-B.

25

Ob. 1. 2

C.I.

Fag. 1. 2

Tr-ba 1

1. 2
Tr-ni

3

Tuba

25

1
V-ni

2

Viola

Celli

C-B.

sub. sf

non div. pizz.

26

1 Fl. 1
2 Fl. 2
1 Ob. 1
2 Ob. 2
C.I. 1
Cl. Sib 1.2
Fag. 1.2
1 V-ni
2 V-ni
Viola
Celli
C-B.

mf
sforz.
sforz.
sforz.
p
marcato
leggero
poco plzz.
plzz.
plzz.
arco
leggero

26

1 Fl. 1
2 Fl. 2
1 Ob. 1
2 Ob. 2
C.I. 1
Cl. Sib 1.2
3 Cl. Sib 3
Fag. 1.2
1 V-ni
2 V-ni
Viola
Celli
C-B.

f

27

Ob. 1

Cor. 1

Solo. in *p*

pp

p

1

V-ni

pizz.

poco sf p sub. *sempre p*

2

pizz.

Viola

pizz.

poco sf p sub. *sempre p*

Celli

pizz.

poco sf p sub. *sempre p*

C.B.

pizz.

28

29

1

Fl.

2

Cor. 1

p

mf

28

29

1

V-ni

2

Viola

Celli

arco

poco sf -> p poco sf p *sempre sim.*

C.B.

arco

poco sf -> p poco sf p *sempre sim.*

30

1 Fl.

2 Fl.

1 Cl. Sib

2 Cl. Sib

3 Cl. Sib

1 Fag.

2 Fag.

Tr-ne 1

p^{mf}

mf

mf espress.

Solo poco marcato non f

p

30

1 V-ni

2 V-ni

Viola

Celli

C.B.

31

Poco rall.

1 Cl. Sib

2 Cl. Sib

3 Cl. Sib

1 Fag.

2 Fag.

sim.

Solo mf espress.

(Cl. 3 muta in Cl. Basso Sib)

31

Poco rall.

1 V-ni

2 V-ni

Viola

Celli

C.B.

32 Tempo

1 *Solo*

Cor. *ppant.*

2

Cor. *p*

3.4

32 Tempo

1

V-ni

2

Viola

Celli *p staccato*

C. B.

33

Cl. bas. Sib.

1

Cor. *p*

3.4.

33

1

V-ni

2

Viola

Celli

C. B.

34

Fl. 1.2
 Ob. 1
 1
 Cl. Sib
 2
 Cl. has. Sib
 1
 Cor.
 2
 Cor.
 3

Detailed description: This block contains the woodwind section of the score for measures 34 and 35. It includes staves for Flute 1 & 2, Oboe 1, Clarinet in B-flat 1 & 2, Clarinet in B-flat (has. Sib), and Cor Anglais 1, 2, and 3. The music is in a key with one sharp (F#) and a common time signature. Measure 34 features a melodic line in the flutes and clarinets, with a dynamic marking of *p*. Measure 35 continues this line, with some instruments playing *poco* and others *p*. The Cor Anglais parts enter in measure 35 with a *p* dynamic.

34

1
 V-ni
 2
 Violo
 Celli
 C.B.

Detailed description: This block contains the string section of the score for measures 34 and 35. It includes staves for Violin 1 & 2, Viola, Cello, and Double Bass. The music is in a key with one sharp (F#) and a common time signature. The strings play a rhythmic accompaniment of eighth notes in measure 34 and continue in measure 35. The dynamic is *p*.

35

Ob. 1
 Cl. Sib 1.2
 Cl. has. Sib
 1
 Cor.
 2
 Cor.
 3.4

Detailed description: This block contains the woodwind section of the score for measures 35 and 36. It includes staves for Oboe 1, Clarinet in B-flat 1 & 2, Clarinet in B-flat (has. Sib), and Cor Anglais 1, 2, and 3.4. The music is in a key with one sharp (F#) and a common time signature. Measure 35 features a melodic line in the oboe and clarinets, with dynamics of *ten.* and *sim.*. Measure 36 continues this line, with dynamics of *p ten.* and *sim.*. The Cor Anglais parts enter in measure 36 with a *p* dynamic and *poco* marking.

35

1
 V-ni
 2
 Violo
 Celli
 C.B.

Detailed description: This block contains the string section of the score for measures 35 and 36. It includes staves for Violin 1 & 2, Viola, Cello, and Double Bass. The music is in a key with one sharp (F#) and a common time signature. The strings play a rhythmic accompaniment of eighth notes in measure 35 and continue in measure 36. The dynamic is *mf*. The Viola and Cello parts have an *arco* marking and a *mf* dynamic. The Double Bass part has a *mf* dynamic and a *quint.* marking.

36

Picc.
1
Fl.
2
Ob. 1.
1
Cl. Sib.
2
Cl. bas.
Sib
1. 2
Cor.
3. 4
Tr. 1
Tuba
1
V-ni
2
Violo
Celli
C. B.

Solo espress.
cresc.
cresc.
cresc.
cresc.
poco
cresc.
cresc.
cresc.

36

Picc. 1

Fl. 2

Ob. 1 2

Cl. Sib 1 2

Cl. bas. Sib

Fag. 1

Cor. 1. 2. 3. 4.

Tr-be 1

Tr-ni 3 e Tuba

V-ni 1 2

Viola

Colli

C.B.

p espress.

Solo dolce

Sola (en dehors)

poco

f cant.

sim.

p

con Sord.

37 Poco meno

Cl. Sib 1

Cl. bas. Sib *sempre pp*

1 *con Sord.* *poco in p* *sempre sim.*

2 *con Sord.* *poco in p.* *sempre sim.*

Viole

Celli *pizz.*

C. B.

38

Cl. Sib 1

Cl. bas. Sib

1 *sim.*

2 *sim.*

Viole

Celli

C. B.

39 *espress.*

Cl. Sib 1

Cl. bas. Sib *morendo* *muta In Cl. Sib* *morendo*

1 *con Sord.* *poco in p* *sempre simile* *morendo*

2 *morendo*

Viole

Celli

C. B.

40 Andante (♩ = 70)

Solo
p dolce

41

40 Andante

pp poco marc.

41

pp poco marc.

(pizz.)

p
pizz.

42 Vivace agitato ♩ = 132

mf

f assai

f assai

f assai

42 Vivace agitato ♩ = 132

f *senza sord.*

f *senza sord.*

f *senza sord.* *pizz.*

43

Ob. 1.2
C. I.
Cl. Si b 1.2
1.2 Cor.
3

Solo espress.
poco meno f
sempre poco sf e stacc.

V-ni 1
2
Viola
Celli
C-B.

pizz.
arco un poco sf
(secco)
mf
arco
p
arco
p

etc. stacc. e poco marc. (secco)
etc. stacc. e poco marc. (secco)

44

C. I.
Fag. 1
2
3 Cor.
1
V-ni
2
Viola
Celli
C-B.

Solo espress.
f
mf
simile
(h)
un poco sf

Picc.

Fl. 1

Fag. 1

1. 2
Cor.

3

1
V-ni

2

Viole

Celli

C-B.

mf

mf marc.

45

Picc.

Ob. 1

Cl. Sib 1

Fag. 1

1. 2
Cor.

3

1
V-ni

2

Viole

Celli

C-B.

mf

cresc. poco a poco

p stacc. cresc. arco

sempre poco sf secco

cresc. poco a poco

mf

45

46

Picc.

Fl. 1

Ob. 1. 2

Cl. 1.

1. 2

Cl. Sib

3

1

Fag.

2

1. 2

Cor.

3. 4

1

V-ni

2

Viola

Celli

C.-B.

cresc.

non div.

sempre sf

arco

(m) (v)

(m) (v)

46

47

Fl. 1.2

Ob. 1.2

C. I.

Cl. Sib 1.2

Fag. 1.2

1.2

Cor. 3.4

Tr-no 1

sempre stacc. e sf

f ma non troppo

V-ni 1 2

simile

Viole

Celli

C-B.

48

Fl. 1.2

Ob. 1.2

Cl. Sib 1.2

Fag. 1.2

1.2

Cor. 3.4

1

V-ni 2

Viole

Celli

C-B.

stacc. marc. sf sempre

sempre simile

48

CURTAIN

49

This musical score page contains measures 49 through 52 of a piece titled "CURTAIN". The score is arranged in two systems. The first system includes parts for Piccolo (Picc.), Flute 1 and 2 (Fl. 1.2), Oboe 1 and 2 (Ob. 1.2), Clarinet 1 (Cl. 1.), Clarinet 2 and Bass Clarinet (Cl. Sib 1.2), Bassoon 1 and 2 (Fag. 1.2), Cor Anglais (Cor.), Trumpet 1 (Tr-be 1), Trumpet 2 and 3 (Tr-be 2.3), Trombone 1 and 2 (Tr-ni 1.2), Trombone 3 (Tr-ni 3), Tuba, and Timpani (Timp.). The second system includes Violin 1 (V-ni 1), Violin 2 (V-ni 2), Viola (Viole), Cello (Celli), and Double Bass (C.-B.). The music features a variety of notes, rests, and dynamic markings such as *mf*, *f*, and *ff*. A large bracket spans measures 49 through 52, indicating a single musical phrase. The word "CURTAIN" is printed above measure 49 in both systems, and the measure number "49" is enclosed in a box at the beginning of each system.

50

Picc. *sempre marcato*

Fl. 1. 2 *sempre marcato*

Ob. 1. 2 *sempre marcato*

C. 1. *sempre marcato*

1 Cl. Si b *sempre marcato*

2. 3 *sempre marcato*

Fag. 1. 2 *sempre marcato*

1 Tr. - be *sempre marcato*

2. 3 *sempre marcato*

1. 2 Tr. - ni *sempre marcato*

3 *sempre marcato*

Tuba *sempre marcato*

Timp. *sempre marcato*

50

1 V. ni *sempre marcato*

2 *sempre marcato*

Viole *sempre marcato*

Celli *sempre marcato*

C. - B. *sempre marcato*

attacca

SECOND SCENE

A Village Fête

51 Tempo giusto ♩=104

PICCOLO

FLAUTI GR. 1. 2

OBOI 1. 2

CORNO INGLESE

CLARINETTI
IN LA 1. 2

CLAR. BASSO
IN Sib

1

FAGOTTI

2

1. 2

CORNI IN FA

3

CORNI IN FA

4

TROMBE IN DO
1. 2

TROMBONI 1. 2

TROMBONE 3
e Tuba

GRAN CASSA

51 Tempo giusto ♩=104

1

VIOLINI

2

VIOLE

VIOLONCELLI

1

CONTRABASSI

52

Fag. 1.2

1.2 Cor.

3 Cor.

4 Cor.

Tr-no 1

Tuba

Gr. C.

1 V-ni

2 V-ni

Violo

Celli

C.B.

Solo

V-no Solo

p cantabile

V-no Solo

V-la Sola

p cantabile

Cello Solo

p cantabile

53

Cl. bas.

Sib.

Fag. 1.2

1.2 Cor.

3 Cor.

4 Cor.

Tuba

Gr. C.

1 V-ni

2 V-ni

Violo

Celli

C.B.

Soli *p*

Soli *p*

54

Cl. bas. Sib

Fag. 1. 2

1. 2 Cor.

3 Cor.

4

Tabc.

Gr. C.

1 V-ni

2

Viole

Celli

C-B.

sempre p

p

sempre p

sempre p

Soli p

Soli p

Tutti non div.

p

54

Cl. bas. Sib

Cor. 4

Gr. C.

1 V-ni

2

Viole

Celli

C-B.

simile

simile

son réel

55

Fag. 1.2 *p*

1.2 Cor. *mp*

3 Cor.

4 *p come sopra*

Tuba

Gr. C. *p*

55

1 V-ni

2 V-ni

Viola

Celli

C-B.

56

Fag. 1.2 *mp*

1.2 Cor. *mf*

3 Cor.

4 *mf*

Tuba

Gr. C.

56

1 V-ni

2 V-ni

Viola

Celli *Tutti pizz.*

C-B. *mf pizz. non div.*

mf pincer sans arrêter, avec deux doigts

57

Tr-be 1.2 Solo *p stacc.*

Tr-ni 1 non *f* *ma marc.*

Tr-ni 2 *p stacc.*

Tr-ne 3 e Tuba

57

V-ni 1

V-ni 2

Viola

Celli

C-B.

58

Fag. 1.2 *mp*

Cor. 1.2 *mf*

Cor. 3 *simile*

Cor. 4 *simile*

Tr-be 1.2 *simile*

Tr-ni 1

Tr-ni 2

Tr-ne 3 e Tuba

58

V-ni 1

V-ni 2

Viola

Celli *con sopra mf*

C-B. *mf*

Fag. 1. 2

1. 2
Cor.

3
Cor.

4

1
V-ni

2

Viole

Celli

C-B.

Tutti pizz.

f div.

59

Ob. 1. 2

C. I.

Cl. La
1. 2

Cl. bas.
Sib

Fag. 1. 2

1. 2
Cor.

3
Cor.

4

Tr-ni
1. 2

Soll

f marc.

59

Tutti pizz.

f sempre *sf*

Tutti pizz

V-ni

1

2

Viole

f sempre *sf*

Celli

unis.

C-B.

arco

f marc.

60

Ob. 1.2

Cl. 1.

Cl. La 1.2

Cl. bas. Sib

Fag. 1.2

1.2 Cor.

3 Cor.

4 Cor.

Tr-ba 1

Tr-ni 1.2

60

1 V-ni

2 V-ni

Viola

Celli

C-B.

no. g. arco

subito marcatisissimo

come sopra

sempre sf (non div.)

arco

f marcatisissimo

pizz.

sempre sf

61

Fl. 1. 2

Ob. 1. 2

Cl. 1.

Cl. La 1. 2

Cl. bas. Sib

Fag. 1. 2

1. 2

Cor.

3. 4

Tr - be 1. 2

Tr - ue 1

sempre sf

ff marc.

ff ben marc.

a 2

61

1

V - ni 2

Viola

Celli

C - B.

marcato. sempre

sempre simile

62

CURTAIN

63

Picc. *sempre sf assai*

Fl. 1.2

Ob. 1.2

C. I.

Cl. La 1.2

Cl. bas. Sib

Fag. 1.2

1.2 Cor. a 2

3.4 Cor. a 2

1.2 Tr. bc 3

1.2 Tr. ni 3

Tuba

Timp.

Gr. C.

sub. mf pesante

sub. mf pesante

sub. meno f (secco)

62

CURTAIN

63

1 V-ni

2 V-ni

Viole

Celli

C. B.

molto

molto

Picc.
 1
 Fl.
 2
 Ob. 1. 2
 C. 1.
 Cl. La
 1. 2
 Cl. bas.
 Sib
 Fag. 1. 2
 1. 2
 Cor.
 3. 4
 1
 Tr-be
 2. 3
 1. 2
 Tr-ni
 3
 Tuba
 Timp.
 Gr. C.
 1
 V-ni
 2
 Violo
 Colli
 C-B.

mute in Clar. La 3
c. sub. p
c. sub. p
c. sub. p
arco
arco
arco (non div.)

1
Tr-be

2.3

1.2
Tr-ni

3
Timp.

1
V-ni

2

Viole

Celli

C-B.

64

Ob.-1.2

C.I.

1.2
Cl. La

3
mf

Fag. 1.2
mf stacc.

Cor. 1
Solo
marcato

64

1
V-ni

2

Viole

Celli

C-B.

65

Picc. *mf*

1 Fl. *Soli* *mf*

2

Ob. 1. 2

C. 1.

1. 2 Cl. La

3

Fag. 1. 2

Cor. 1

Tr- no 1 *Solo*
mf marcato

This block contains the musical score for measures 65 and 66 for the woodwind section. It includes staves for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon 1 and 2, Cor Anglais, and Trumpet 1. The Piccolo part starts with a dynamic marking of *mf*. The Flute 1 part has a *Soli* marking and a dynamic of *mf*. The Trumpet 1 part has a *Solo* marking and a dynamic of *mf marcato*. The woodwinds play a rhythmic pattern of eighth notes with various articulations and slurs.

66

1 V-ni

2

Viola

Celli

C-B.

66

1 V-ni

2

Viola

Celli

C-B.

This block contains the musical score for measures 66 and 67 for the string section. It includes staves for Violins 1 and 2, Viola, Cello, and Double Bass. The Violin 1 part has a dynamic marking of *8* (likely *ff*). The Violin 2 part has a dynamic marking of *8* (likely *ff*). The strings play a rhythmic pattern of eighth notes with various articulations and slurs.

67

Picc. 1 2

Fl. 1 2

Cl. La 1 2 3

Fag. 1 2

67

V-ni 1 2

Viole

Celli

C-B.

f subito

68

Cl. La 1 2 3

Fag. 1 2

Tr-be 1 2 3

Tr-ni 1 2 3

68

V-ni 1 2

Viole

Celli

C-B.

mufa in Clar. bas. Sib

mf come sopra

p

pizz.

mf

pizz.

mf

p

pppp

69

Fag. 1.2

1 Tr-be

2.3

1.2 Tr-ni

3

1 V-ni

2

Viole

Celli

C-B.

mf

inf pesante

p

poco

69

Ob. 1.2

Fag. 1.2

1 Tr-be

2.3

1.2 Tr-ni

3

1 V-ni

2

Viole

Celli

C-B.

mp

crescendo

70

arco

pizz.

mp

cresc.

arco

cresc.

Ob. 1. 2 *marcato* Solo **71** *mf scherzando*

Cl. I. *stacc. marc.*

Cl. La 1. 2

Cl. bas. Sib *f marc.*

1 V-ni

2 V-ni

Viola *arco*

Celli *arco*

C-B.

Fl. 1 Solo *mf brillante*

Ob. 1 ¹⁰

Cl. La 1. 2

Cl. bas. Sib *marc. f*

Fag. 1

1 V-ni

2 V-ni

Viola

Celli

C-B.

72

Fl. 1

Ob. 1

Cl. La 1. 2

Cl. bas. Sib

1

V-ni

2

Viola

Celli

C-B.

73

Cl. La 1. 2

Cl. bas. Sib

Fag. 1. 2

1

Cor.

2

3

Cor.

4

1

V-ni

2

Viola

Celli

C-B.

f *presente e con marc.*

Solo

f marcato (arco)

74

Picc.

Fl. 1. 2

Ob. 1. 2

Cl. La
1. 2

Cl. bas.
Si b

Fag. 1. 2

1
Cor.

2
Cor.

3
Cor.

4
Cor.

1
Tr-be

2. 3
Tr-be

1. 2
Tr-ni

3
Tr-ni

Tuba

sempre sf

sempre sf

sempre sf

sf stacc.

74

1
V-ni

2
V-ni

Viole

Celli

C-B.

arco

sf marcato

8

Picc. *muta in Fl. gr. 3*

Fl. 1.2

Ob. 1.2

Cl. La 1.2 *muta in Cl. Sib 1.2*

Cl. bas. Sib

Fag. 1.2

1 Cor.

2 Cor.

3 Cor.

4 Cor.

1 Tr-be

2.3 Tr-be

1.2 Tr-ni

3 Tr-ni

Tuba

1 V-ni

2 V-ni

Viola

Celli

C-B.

non div.

non accelerare

75 L'istesso tempo (sempre)

Fig. 1.2

1
Cor.
2
Cor.
3
4
Tuba
Gr. C.

75 L'istesso tempo (sempre)

1
V-ni
2
Viola
Celli
C-B.

76

Fl. 1.2
Ob. 1.2
C. 1.
Fig. 1.2

76

1
V-ni
2
Viola
Celli
C-B.

Fl. 1. 2

Ob. 1. 2

C. 1.

Fag. 1. 2

1

Cor.

2

3

Cor.

4

Tr-ba 1

Tr-ne 1

1

V-ni

2

Violo

Celli

C-B.

77

Solo

poco meno f

Solo

poco meno f

Solo

marcato (Soli)

Solo

77

Fl. 1. 2

Ob. 1. 2

C. I.

Cl. Sib. 1. 2

Cl. bas. Sib.

Fag. 1. 2

1

Cor.

2

3

Cor.

4

Tr-ba 1

Tr-ni 1. 2

1

V-ni

2

Viola

Celli

C. B.

Soli

marc.

poco riten.

p

sub.

sf

mf

dim.

simile

78 VALSE

Poco più lento (♩. = 60)

79

1.2 Fl. 3

Cl. Sib 1.2

Cl. bas. Sib

Cor. 1.2

Tr-be 1.2

p dolce

dolce

p ma marc.

p ma marc.

Cl. bas. Sib muta in Cl. 3 Sib

78 VALSE

Poco più lento (♩. = 60)

79

1 V-ni 2

Violo

Celli

C.-B.

p ma marc.

p

p

p

p ma marc.

80

1.2 Fl. 3

Cor. 2

Tr-be 1.2

80

1 V-ni 2

Violo

Celli

C.-B.

dolce

dolce

Musical score for measures 78-81. The score includes parts for Flutes (1, 2), Clarinet in B-flat (1, 2), Cor Anglais (2), Trumpets (1, 2), Violins (1, 2), Viola, Cello, and Double Bass. Measure 81 is marked with a box containing the number 81. Performance markings include *dolce*, *Solo*, and *mf dolce*. The Violin part includes *pizz.* markings.

Musical score for measures 82-85. The score includes parts for Flutes (1, 2), Clarinet in B-flat (1, 2), Cor Anglais (1, 2), Violins (1, 2), Viola, Cello, and Double Bass. Measure 82 is marked with a box containing the number 81. Performance markings include *Solo*, *mf dolce*, and *mf dolce*. The Flute part includes a *(h)* marking.

Fl. 1.2
Cl. Sib 1.2
1
Cor. *Solo*
2 *mp dolce*
1
V-ni
2
Violo
Celli
C-B.

82 eguagliare la sonorità dei corni

1
Cor. *mp*
2
Cor. 3.4
mp
82
1
V-ni
2
Violo
Celli
C-B.

83

Cl. 1 in Sib
muta in La

Soli dolce

1.2
Cl. Sib

3

1
Cor.

2
Cor.

3.4

p ma marc.

p ma marc.

83

1
V-ni

2

Viole

Celli

C-B.

arco

p ma marc.

p dolce

p dolce

84

Soli

1.2
Fl.

3

Cor. 2

Tr-be

1.2

p ma marc.

84

1
V-ni

2

Viole

Celli

C-B.

p ten.

ten.

mf

mf

1.2 Fl. 3

2 Cl. Sib 3

Tr- ba 1

Tuba

85

Sola *mf*

Tuba Sola. *marcato in poco p* *simile*

1 V-ni 2

Viola

Celli

C-B.

1.2 Fl. 3

2 Cl. Sib 3

Tr- ba 1

Tuba

86

mf

3. muta in La

3. muta in Cl. bas. Sib

86

1 V-ni 2

Viola

Celli

C-B.

poco rit. **87** a Tempo

1.2 Fl. 3

Cl. La 1

Cor. 2

Tr-ba 1

1.2 Tr-ni 3

Tuba

V-ni 1 2

Viole

Celli

C-B.

Fl. 3 muta in Fl. Picc.

Solo

sp *mf*

p stacc. *p*

poco rit. **87** a Tempo

88

1 Fl. 2

Cl. La 1

1.2 Tr-ni 3

Tuba

88

1 V-ni 2

Viole

Celli

C-B.

mf

89 **Tempo I°** (♩ = 104)

1 Fl. *crescendo*

2 Cl. La 1.2

Cl. bas. Sib

Pag. 1.2 *f pesante & ben marc.*

1 Cor. *Solo*

2 Cor. *Solo*

3 Cor. *Solo*

4 Cor. *f marcato (secco)*

1.2 Tr-ni

3 Tuba

89 **Tempo I°** (♩ = 104)

1 V-ni

2 Violo

Celli

C-B.

90

Picc.

Fl. 1.2

Ob. 1.2

Cl. La 1.2

Cl. bas. Sib

Fag. 1.2

1 Cor.

2 Cor.

3 Cor.

4 Cor.

1 Tr-be

2.3 Tr-be

1.2 Tr-ni

3 Tr-ni

Tuba

sempre sf

sempre sf

sempre sf

sf stacc.

90

1 V-ni

2 V-ni

Viole

Celli

C-B.

arco

sf marcato

91

Picc.
Fl. 1. 2
Ob. 1. 2
Cl. La 1. 2
Cl. bas. Sib
Fag. 1. 2
1 Cor.
2 Cor.
3 Cor.
4 Cor.
1 Tr-bo
2. 3 Tr-bo
1. 2 Tr-ni
3 Tr-ni
Tuba
Gr. C.

non accelerare

91

1 V-ni
2 V-ni
Violo
Celli
C-B.

92

Fig. 1.2

1 Cor.

2 Cor.

3 Cor.

4 Tuba

Gr. C.

92

1 V-ni

2 V-ni

Viole

Celli

C-B.

pizz.

mf *pizz.* *non div.*

mf *sans arpèger, avec 2 doigts*

93

Tr-be 1.2

Solo *p stacc.*

1 Tr-ni

2 Tr-ni

Tr-ne 3

c Tuba

non f ma marc.

p stacc.

93

1 V-ni

2 V-ni

Viole

Celli

C-B.

94 95

Fag. 1.2 *mp* *pp* di mi nu en do

1 Cor. *sf* di mi nu en do

2 Cor. *sf* di mi nu en do

3 Cor. *sf* di mi nu en do

4 Cor. *sf* di mi nu en do

Tr-be 1.2

1 Tr-ni

2 Tr-ne 3 e Tuba

94 95

1 V-ni

2 V-ni

Viole

Celli *come sopra* *mf* di mi nu en do

C-B. *mf*

96

1 Cor. *p*

2 Cor. *p*

3 Cor. *p*

4 Cor. *p*

1.2 Tr-ni *pp*

3 Tr-ni *pp*

96

1 V-ni

2 V-ni

Viole

Celli *p*

C-B. *p*

♩ = 104

97 Doppio movimento

1. *p*

Cl. La 1.2

Cl. Bas. Sib

1

Cor.

2

pp

♩ = 104

97 Doppio movimento

1

V-ni

2

p ma marcato (secco)

Viole

p ma marcato (secco)

Celli

arco

C.B.

in p

arco

p

pbd.

p

98 Più mosso ♩ = 120-126

Ob. L. 2.

pp

Cl. 1.

pp

Cl. La 1

Cl. Bas. Sib

pp

Fag. 1. 2.

Solo *p*

pp

pp

Cl. 1. 2 muta in Si^b

98 Più mosso ♩ = 120-126

1

V-ni

2

Viole

Celli

C.B.

99 Solo

Tr-ne 1

p

1

V-ni

2

Viola

p legatissimo

Celli

poco > sfp

C. B.

poco > sfp

100

1

Cl. Sib

2

1

Cor.

2

Tr-ne 1

100

1

V-ni

2

Viola

poco > sfp

Celli

poco > sfp

C. B.

101

1
Cl. Sib

2

1
Cor

2

pp morendo

pp morendo

101

1
V-ni

2

Viole

Celli

C. B.

pizz.

f assai

pizz.

f assai

pizz.

f assai

pizz.

102 Tempo agitato ma giusto (♩ = 132)

Ob. 1

Cl. Sib 1 2

Cl. bas.

Solo

mf

mf

mf

102 Tempo agitato ma giusto (♩ = 132)

1
V-ni

2

Viole

Celli

C. B.

arco

mf

arco

poco sf p

arco

poco sf p

sempre sim.

103

1 Fl. *poco p sub. sim.*

2 Fl. *simile*

C. I. *poco p sub. sim.*

Cl. Sib 1 *mf* *poco sf*

Cl. Bas. Sib *mf*

Fag. 1 *Solo non f*

Detailed description: This block contains the woodwind parts for measures 103, 104, and 105. The Flute 1 part features a melodic line with triplets and dynamic markings *poco p sub.* and *sim.*. Flute 2 plays a similar line marked *simile*. Clarinet I has a similar melodic line with *poco p sub. sim.*. Clarinet Bass and Saxophone play a sustained harmonic line marked *mf*, with Clarinet Bass Saxophone also marked *poco sf* in measure 105. Bassoon 1 has a solo part marked *Solo non f* with a steady eighth-note accompaniment.

103

1 V-ni

2 V-ni

Viola

Celli

C. B.

Detailed description: This block contains the string parts for measures 103, 104, and 105. The Violin 1 and 2 parts, Viola, and Cello parts are all blank, indicating they are silent during these measures. The Double Bass part is also blank.

104

1 Fl. *f*

2 Fl. *f*

C. I. *f*

Cl. Sib 1 *f*

Cl. Bas. Sib *f*

Fag. 1 *f*

Detailed description: This block contains the woodwind parts for measures 104, 105, and 106. The Flute 1 and 2 parts play a melodic line marked *f*. Clarinet I, Clarinet Bass and Saxophone, and Bassoon 1 all play a similar melodic line marked *f*. The parts include various articulations and dynamics.

104

1 V-ni

2 V-ni

Viola

Celli *Solo mf* *f* *sim.*

C. B.

Detailed description: This block contains the string parts for measures 104, 105, and 106. The Violin 1 and 2 parts, and the Viola part are blank. The Cello part has a solo marked *Solo* with dynamics *mf*, *f*, and *sim.*. The Double Bass part is blank.

105

1 Fl. *Solo*

2 Fl.

Fag. 1.2 *pp*

1.2 Cor.

3 Cor.

4 Cor.

1 V-ni *arco*

2 V-ni

Viole *p*

Celli *p* *Tutti* *unib* *plzz.*

C. B. *p* *sub. p*

106

1 Fl.

2 Fl.

Ob. 1 *Solo (come sopra)* *p*

Cl. Sib 2

Cl. Bas. Sib

Fag. 1.2

106

1 V-ni *molto ff*

2 V-ni *sub. p*

Viole *arco* *molto ff* *sub. p*

Celli *arco* *molto ff* *sub. p*

C. B. *sub. p*

107

Fl. 1

Ob. 1

1 Cl. Sib

2

Cl. Bas. Sib

1 V-ni

2

Viola

Celli

C.B.

p

107

1 Fl.

2

1 Ob.

2

1 Cl. Sib

2

Cor 1

Tr. bo 1

1 V-ni

2

Viola

Celli

C.B.

f

sim.

pp sim.

p poco stacc. leggiero

piu f

108

Fl. 1
1
Ob.
2
1
Cl. Sib
2
Cl. bas
Sib
1
Fag.
2
Cor. 1.2
1
V-ni
2
Viola
Celli
C.B.

108

f marcato e stacc.
dim. sub.
f come sopra
mf
p
mf

con Sord. pizz.
arco
con Sord. pizz.
arco
con Sord. pizz.
pizz.
5

109

Solo cantabile espress.

C. I.
1
Cl. Sib
2
Cl. bas
Sib
1
Fag.
2
Cor. I
1
V-ni
2
Viola
Celli
C.B.

Solo cantabile espress.
sempre simile
sempre simile
marc in p
arco
senza Sord.
senza Sord.
senza Sord.
p
5

109

senza Sord.
senza Sord.
senza Sord.
p
5

110

sub. p

C. I.

Cl. Sib. 1.2

Cl. bas. Sib

Cor. 1

Solo

p

sub. p

1

V-ni

2

Violo

Celli

C.B.

V

p

sub. p

p

111

C. I.

Cor. 1

1

V-ni

2

Violo

Celli

C.B.

V

p cant.

sim.

sim.

sim.

sim.

112

C.1

1

Cl.Sib

2

mf poco marc.

mf poco marc.

Cor.1

1

V-ni

2

Violo

Celli

C.B.

113

Pic.

Fl. 1.2

Ob. 1.2

C.1.

1

Cl.Sib

2

Cl.bas. Sib

Cor. 1

Tr-be 1

1

V-ni

2

Violo

Celli

C.B.

a2

f

mf cant.

mf

poco a poco cresc.

Solo en dehors cant.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

114

Picc. *molto*

Fl. 1. 2

1 *pp*

2 *crescendo*

Cl. I. *cresc.* *pp*

1 *pp*

2 *pp*

Cl. bas. Sib.

1 *pp*

2 *pp*

Fag. 1 *pp*

2 *pp*

Cor. 1 *mp*

3

Tr-ba 1

Tr-ne 1 *p legato possibile*

1 *p*

2 *p*

Viole *p*

Celli *pizz.*

C. B. *p*

114

115

sempre cres. cen. do

Musical score for woodwinds and strings (top section). The score includes parts for:

- 1 Ob.
- 2 Ob.
- C.I. (Clarinets in C)
- 1 Cl. Sib. (Clarinets in B-flat)
- 2 Cl. Sib.
- Cl. bas. Sib. (Bass Clarinet in B-flat)
- 1 Fag. (Bassoon)
- 2 Fag.
- 1.2 Cor. (Cor Anglais)
- 3.4 Cor.

The music features various dynamics such as *mf* and *f*, and includes articulation marks like accents and slurs.

115

sempre cres. cen. do

Musical score for strings (bottom section). The score includes parts for:

- 1 V-ni (Violins)
- 2 V-ni
- Viola
- Celli (Cellos)
- C. B. (Double Bass)

The music features dynamics such as *p* and *f*, and includes the instruction *arco* for the double bass.

Ancora meno mosso

116 Meno mosso, ♩ = 100

117 Tranquillo ♩ = 88

Fl. I 1

Ob. 1 2

C. I. 1

Cl. Sib 1 2

Cl. bas. Sib 1

Fag. 1 2

Cor. 1 2 3 4

Ancora meno mosso

116 Meno mosso, ♩ = 100

117 Tranquillo ♩ = 88

V-ni 1 2

Viole

Celli

C. B.

118

Sola 5

6

7

7

Fl. 1

1

Cl. Sib

2

Cl. bas. Sib

1

V-ni

2

Violo

Celli

C.B.

119

CURTAIN

Cl. 1 muta in La

Cl. 2 muta in La

119

CURTAIN

1

V-ni

2

Violo

Celli

C.B.

pizz.

p

attacca.

THIRD SCENE

By the Mill

120 Moderato $\text{♩} = 88$

OBOI 1.2

CORNO INGLESE

1

VIOLINI

2

VIOLE

VIOLONCELLI

CONTRABASSI

121

Ob. 1.2

C. I.

Cl. La 1.2

Cl. bas. Sib

1

V-ni

2

Viole

Celli

C-B.

122

123

Fl. 1 *dolce cant.*

1 *dolce cant.*

Cl. La 2 *Cl. 2 in La muta in Sib*

Fag. 1 *dolce cant.*

Cor. 1 *Solo*

Arpa *laissez vibrer*
p

dolce cant.

122

123

1 *p*

V-ni 2

Viol. *p*

Celli *p*

C.B. *p non div.*

Parco non div.

124

Picc. *dolce*

Fl. 1

Ob. 1 *Solo*
dolce

Cl. La 1

Fag. 1

Cor. 1

124

1

V-ni 2

Viola

Celli

C.B.

125

sempre dolce

Fl. 1

Ob. 1

Cl. La 1

Fag. 1

1
Cor.
3

V-ni

Viole

Celli

C. B.

125

Picc.

Fl. 1

Ob. 1.2

C. I.

Cl. La 1

Cl. Sib. 2

1
V-ni
2

Viole

Celli

C. B.

126

Fl. 1 Solo

Ob. 1 Solo dolce cant.

1 La Cl. Solo dolce cant.

2 Sib Solo dolce cant.

Cl. bas. Sib *p*

Cor. 1 *p con Sord.*

126

1 V-ni con Sord.

2 *p trém. bien serré*

Viole

Celli

C. B.

127

128

Fl. 1

Ob. 1

1 La Cl. mutaⁿ in La *p*

2 Sib

Cl. bas. Sib *p*

1 Cor. con Sord. *p*

3

128

1 V-ni con Sord. *p trém. bien serré*

2 *p*

Viole

Celli *p trém. bien serré*

C. B.

129

dolce cant.

sempre dolce

dolce cant.

senza Sord. ma p

129

poco

poco

poco

130

p

p

p

mf

p

130

diminuendo

pp

131 CURTAIN
Più mosso ♩ = 108

Fl. 1.2
Cl. La 2
Cl. bas. Sib
Fag. 1

p *poco cresc.*

131 CURTAIN
Più mosso ♩ = 108

1
V-ni
2
Viola
Celli
C-B.

pp dolce *p* *poco cresc.* *senza sord.* *(con sord.)* *p*

Poco accelerando

132 Allegretto grazioso ♩ = 126

Fl. 1.2
Cl. bas. Sib
Fag. 1.2

p dolce

Poco accelerando

132 Allegretto grazioso ♩ = 126

1
V-ni
2
Viola
Celli
C-B.

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

1
Fl. 1
2
Ob. 1
Cl. La 1. 2
Fag. 1. 2
Cor. 2
1
V-ni
2
Violo
Celli
C-B.

pizz.
sempre poco sf
p
poco
suzu sord. pizz.
sempre poco sf
pizz.
pizz.
poco sf

133

1
Fl. 1
2
Ob. 1
1
Cl. La
2
133
1
V-ni
2
Violo
Celli
C-B.

adloc.
p
arco
pizz.
non div.
p

134

Fl. 1

Ob. 1

1

Cl. La

2

1

V-ni

2

Viola

Celli

C-B.

mf

poco

sempre poco

p

(pizz.)

p

135

Fl. 1

Fag. 1

1

V-ni

2

Viola

Celli

C-B.

mf

p

p

136

Picc. *mf*

Fl. 1

1. 2
Cor. *p dolce*

3. 4

136

1
V-ni *p spiccato leggero*

2 *p*

Viole

Celli

C-B.

137

1
Fl. 2 *mf*

1
Cl. La *mf*

2

1. 2
Cor. 3

137

1
V-ni *pp* *stacc.*

2 *pp* *stacc.*

Viole *arco* *p* *stacc.*

Celli

C-B.

138 Solo

1 *p scherzando*

2 *p*

1 *pp sempre*

2 *pp sempre*

V-ni

Viole

Celli

C-B.

139

1 *molto*

2 *p*

1.2

Cor.

3.4 *p*

139

1 *molto*

2 *molto*

V-ni

Viole *(pizz.)*

Celli *p*

C-B.

Cl. La 1
Fag. 1
1. 2
Cor.
3. 4
1
V-ni
2
Viola
Celli
C. B.

dolce
diminuendo
p
piu f
meno f
diminuendo

Detailed description: This system contains measures 135 through 140. The woodwinds (Cl. La 1, Fag. 1, Cor. 1.2, Cor. 3.4) play a melodic line starting in measure 135, marked *dolce* and *diminuendo*. The strings (V-ni 1, V-ni 2, Viola, Celli, C. B.) provide accompaniment, with the violins marked *piu f* and *meno f*, and the cellos marked *p*. The music concludes in measure 140.

140
1
Cl. La
2
Fag. 1. 2
Cor. 2
140
1
V-ni
2
Viola
Celli
C. B.

p
p
sempre poco sf
p
pizz.
arco
p
pizz.
sempre poco sf

Detailed description: This system contains measures 140 through 145. It begins with a double bar line and the measure number 140. The woodwinds (Cl. La 1, Cl. La 2, Fag. 1.2, Cor. 2) play a melodic line, with the clarinet parts marked *p* and the cor marked *sempre poco sf*. The strings (V-ni 1, V-ni 2, Viola, Celli, C. B.) provide accompaniment, with the violins marked *p*, the viola marked *pizz.* and *arco*, and the cellos marked *p*. The music concludes in measure 145.

141

1 Fl.

2 Fl.

Ob. 1

1 Cl. La

2 Cl. La

Fag. 1, 2

Cor. 2

1 V-ni

2 V-ni

Viole

Celli

C. B.

poco sf

dolce

p

pizz.

141

Ob. 1

1 Cl. La

2 Cl. La

1 V-ni

2 V-ni

Viole

Celli

C. B.

p

arco

pizz.

p

142

Fl. 1

Cl. La 1

Cl. La 2

V-ni 1

V-ni 2

Viola

Celli

C-B.

mf

mp

p

plcz.

arco V

mp

mp

mp

143

rigoroso $\text{♩} = \text{♩}$ **Doppio movimento**

Solo cant.

Ob. 1.2

Cl. G. 1

Cl. La 1

Cl. La 2

Cl. bas. Si b

Fag. 1

Cor. 1.2

V-ni 1

V-ni 2

Viola

Celli

C-B.

p

p

p

arco

mp

arco V

mp

mp

144

Ob. 1.2
C. I.
Cl. La 1.2
Fag. 1.2
Cor. 1.2
1 V-ni
2 V-ni
Viola
Celli
C. B.

p *senza cresc.*

p

144

Detailed description: This block contains the musical score for measures 144 and 145. The score is arranged in a standard orchestral format with staves for woodwinds, strings, and percussion. The key signature is one sharp (F#) and the time signature is 4/4. The woodwind section (Ob. 1.2, C. I., Cl. La 1.2, Fag. 1.2, Cor. 1.2) plays a melodic line with some rests. The string section (1 V-ni, 2 V-ni, Viola, Celli, C. B.) provides harmonic support. The first violin part has a dynamic marking of *p* and the instruction *senza cresc.* (without crescendo). The second violin part has a dynamic marking of *p*. The measure number 144 is boxed at the top and bottom of the first system, and 145 is boxed at the top of the second system.

145

Ob. 1.2
C. I.
Cl. La 1.2
Fag. 1.2
Cor. 1.2
1 V-ni
2 V-ni
Viola
Celli
C. B.

pp *senza cresc.*

pp

145

Detailed description: This block contains the musical score for measures 145 and 146. The instrumentation and key signature remain the same as in the previous block. The woodwind section continues with their melodic line. The string section provides harmonic support. The first violin part has a dynamic marking of *pp* and the instruction *senza cresc.* (without crescendo). The second violin part has a dynamic marking of *pp*. The measure number 145 is boxed at the top of the first system and 146 is boxed at the top of the second system.

Ob. 1.2
 Cl. I.
 Cl. La 1.2
 Cl. bas. Si \flat
 Fag. 1
 Cor. 1.2
 1 V-ni
 2 V-ni
 Viole
 Celli
 C-B.

mf
mf
 rigoroso
plcz.
mp

146 Allegretto grazioso

1 Fl.
 2 Fl.
 Ob. 1
 Cl. La 1.2
 Fag. 1.2
 Cor. 2
 1 V-ni
 2 V-ni
 Viole
 Celli
 C-B.

p poco sf
sempre poco sf
p
poco
plcz.
sempre poco sf (plcz.)
(plcz.)
poco sf

147

1
Fl.

2

Ob. 1

1
Cl. La

dolce

2

147

1
V-ni

p

2

Viole

arco

non div. pizz. p

Celli

C.-B.

148

Fl. 1

Ob. 1

1
Cl. La

2

148

1
V-ni

poco

sempre poco

2

Viole

Celli

p

C.-B.

(pizz.)

p

149

Fl. I

Fag. I

1 V-ni

2 V-ni

Viole

Celli

C.-B.

150

Picc.

Fl. I

1.2 Cor.

3.4 Cor.

Fl. Picc. - Fl. Gr. 3

150

1 V-ni

2 V-ni

Viole

Celli

C.-B.

p spiccato leggero

151 152

1 Fl. 2

1 Cl. La 2

Fag. 1

1.2 Cor. 3

151 152

1 V-ni 2

Viola

Celli

C.-B.

ms

p scherzando

p

arco

stacc.

scacco

pp sempre

pp sempre

1 Fag. 2

1 V-ni 2

Viola

Celli

C.-B.

p

molto

molto

molto

153

Fag. 1

1. 2

Cor.

3. 4

1

V-ni

2

Viole

Celli

C-B.

154

- 1

Cl. La

2

Fag. 1

1. 2

Cor.

3

1

V-ni

2

Viole

Celli

C-B.

dolce di - mi - nu - en - do *p*

meno f di - mi - nu - en - do *p*

pizz. *arco*

Musical score for measures 145-154. The score includes parts for Ob. 1, Cl. La 1 & 2, Fag. 1 & 2, Cor. 2, V-ni 1 & 2, Viols, Celli, and C.B. The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex rhythmic pattern with triplets and accents. Performance markings include *sempre poco sf*, *pizz.*, *poco*, and *pizz.* (pizz.).

Musical score for measures 155-164. The score includes parts for Fl. 1 & 2, Ob., Cl. La 1 & 2, Fag. 2, Cor. 2, V-ni 1 & 2, Viols, Celli, and C.B. The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex rhythmic pattern with triplets and accents. Performance markings include *155*, *155*, *dolce*, *arco*, and *p*.

156

Fl. I *mf*

Ob. I *p*

Cl. La 1 *mf*

Cl. La 2 *mf*

V-ni 1 *plizz.*

V-ni 2 *plizz.*

Viole *plizz.*

Celli *p*

C.-B.

157

Fl. I *p* *dolcissimo*

Cl. La 1, 2 *p*

Cl. bas. Sib *p*

Arpa *SOL magg. marc.* *dolce* *arco*

V-ni 1 *mp* *arco* *V* *p* *PPP*

V-ni 2 *mp* *arco* *V* *p* *PPP*

Viole *mp* *arco* *V* *p* *PPP*

Celli *mp* *arco* *V* *p* *plizz.* *p*

C.-B.

157

G.P.

1 V-ni
2 V-ni
Viole
Celli
C.B.

PAS DE DEUX

158 A. ENTRÉE
Moderato (♩. = 68)

1 CLARINETTI IN LA
2 CLARINETTI IN LA
1 VIOLINI
2 VIOLINI
VIOLONCELLI

159

1 Cl. La
2 Cl. La
1 V-ni
2 V-ni
Celli

1
Cl. La

2

1
V-ni

2

Viole

Celli

C. B.

160 Solo

Ob. 1

1
Fag.

2

160

1
V-ni

2

Viole

Celli

C. B.

161

Musical score for measures 161-164. The score is divided into two systems. The first system includes parts for Ob. 1, Fag. 1 & 2, V-ni 1 & 2, Viols, Cello, and C. B. The second system includes parts for V-ni 1 & 2, Viols, Cello, and C. B. The music is in 4/4 time with a key signature of one sharp (F#).

162

Musical score for measures 162-165. The score includes parts for Ob. 1 & 2, Cl. I., Cl. La 1, Cl. Bas. Sib, Fag. 1 & 2, V-ni 1 & 2, Viols, Cello, and C. B. The music is in 4/4 time with a key signature of one sharp (F#). Performance markings include *p*, *p stacc.*, and *stacc.*

162

Musical score for measures 162-165. The score includes parts for V-ni 1 & 2, Viols, Cello, and C. B. The music is in 4/4 time with a key signature of one sharp (F#). A performance marking of *mf* is present.

163

1 Ob. *mf*

2

C.I.

Cl. La 1

Cl. bas. Sib

1 Fag. *mf*

2

163

1 V-ni *mf*

2

Viola

Celli *mf*

C. B. *p*

164

1 Ob.

2

Cl. La 1

Cl. bas. Sib *stacc. sempre*

Fag. 1

Cor. 1 *Solo cant. mp*

164

1 V-ni *v p*

2 *psub.*

Viola

Celli

C. B.

Cl. La 1

Cor. 1

1 V-ni

2 V-ni

Viole

Celli

C. B.

165

1 Fl.

2 Fl.

Cl. La 1

1 Fag.

2 Fag.

Cor. 1

p cant.

165

1 V-ni

2 V-ni

Viole

Celli

C. B.

1 Fl. *cres.*

2 Fl.

3 Fl.

1 Ob.

2 Ob.

C.I.

1 Cl. La *cres.* *muta in Sib*

2 Cl. La

1 Fag. *cres. cen. do*

2 Fag.

1 Cor.

2 Cor.

3.4 Cor. *mf*

1 V-ni *cres. cen. do*

2 V-ni

Viola *cres. cen. do*

Celli *cres. cen. do*

C.B. *cres. cen. do*

166 B. ADAGIO

Cl. Si^b 1

Arpa

Mib magg., Sib

166 = 58

1 V-ni

2 V-ni

Viole

Solo Celli

Altri

C. B.

pp *poco*

sous étouffés (placez les cordes à leur extrémité basse, tout près de la table)

p

staccato *etc. simile*

p cant.

Cl. Si^b 1

Arpa

167

1 V-ni

2 V-ni

Viole

Solo Celli

Altri

C. B.

LAH

p cantabile

Sib 1
Cl.
La 2
Arpa
1
V-ni
2
Viola
Solo
Celli
Altri
C-B.

168

Fl. 1
Sib 1
Cl.
La 2
Cor. 1
Arpa
1
V-ni
2
Viola
Solo
Celli
Altri
C-B.

Solo
colla parte
cresc.
p
cresc.
cresc.
LAH, PAH
cresc.
poco sf
laissez vibrer
colla parte

168

Poco rubato

poco rit. poco a poco accel.

poco rit. a Tempo

poco rit.

Musical score for measures 108-112. The score includes parts for Fl. 1, Sib. 1, Cl., La 2, Cl. bas., Sib., Cor. 1, Arpa, V-ni 1 & 2, Viole, Solo Celli, Altri, and C-B. The Fl. 1 part features a complex melodic line with triplets and slurs. The woodwinds and strings provide harmonic support. Performance markings include *p* (piano) and *con sord.* (con sordina).

a Tempo

poco rit.

sonoro

169 a Tempo

Musical score for measures 169-172. The score includes parts for Cl. Sib. 1, Arpa, V-ni 1 & 2, Viole, Solo Celli, Altri, and C-B. The Cl. Sib. 1 part has a melodic line with a *cresc.* (crescendo) marking. The Arpa part has a *Mib magg.* (Mib maggiore) marking. The Solo Cello part has a *cresc.* marking. The score concludes with a *sonoro* marking.

169 a Tempo

Si b 1
 Cl.
 La 2
 Arpa
 1
 V-ni
 2
 Viols
 Solo
 Celli
 Altri
 C.-B.

170 Poco più mosso $\text{♩} = 63$
p grazioso
ben marc.
 1. 2.
 Fl.
 3.
 Cl. Si b 1
 Solo *senza sord.*
 Cor. 1
p cantabile
ben marc. p grazioso
ben marc. p grazioso
ben marc. p grazioso
ben marc. p grazioso

170 Poco più mosso $\text{♩} = 63$
 1
 V-ni
 2
 Viols
 Solo
 Celli
 Altri
 C.-B.
p
plzz.
p grazioso
V
V
V

171

Cl. Sib 1 *dolce ben cant.*

Cor. 1

1 *p* *grazioso* *simile*

V-ni 2 *simile*

Violo *simile*

Solo *dolce*

Celli

Altri

C.-B.

172

Cl. Sib 1

1

V-ni 2

Violo

Solo

Celli

Altri

C.-B.

Poco rall. Tempo Iº J = 58

173

1. 2
Cor. 3

Arpa

sons étouffés

LA \natural *f stacc. come sopra* LAB

Poco rall. Tempo Iº J = 58

173

1
V-ni

2

Viole

Solo
Celli

Altri

C.-B.

mf cantabile

mf cantabile

arco

arco *mf*

Si b 1
Cl.

La 2

1. 2
Cor. 3

Arpa

1
V-ni

2

Viole

Solo
Celli

Altri

C.-B.

mf cantabile

SI \flat LA \natural FA \sharp

pp

pp

174 Poco più mosso ♩ = 63

Fl. 1. 2
 Sib 1
 Cl.
 La 2
 Cl. bas.
 Sib
 1. 2
 Cor.
 3. 4

p sub.
espress.
leggerissimo
leggerissimo
p
pp

174 Poco più mosso ♩ = 63

1
 V-ni
 2
 Viole
 Solo
 Celli
 Altri
 C.-B.

cantabile
pocorit.
p

175 C. VARIATION Allegretto grazioso ♩ = 120

Poco rubato acceler.

1
 Fl.
 2
 Cl. bas.
 Sib

Solo
mf scherzando
Solo
mf marc.

175 Poco rubato acceler. , Allegretto grazioso ♩ = 120

1
 V-ni
 2
 Viole
 Tutti
 Celli
 C.-B.

plizz.
plizz. p
plizz.
p
con sord.
p con sord.
plizz.
senz sord.

176

Fl. 1
Fl. 2
Fl. 3
Cl. bas. Sib
V-ni 1
V-ni 2
Violo
Celli
C.-B.

177

Fl. 1
Fl. 2
Cl. Sib 1
V-ni 1
V-ni 2
Violo
Celli
C.-B.

178 poco rall. a Tempo

Solo *mf* grazioso

poco

mp

espressivo

178 poco rall. a Tempo

(pizz.)

{ *accompagnando* (pizz.)

senza sord.

accompagnando

179

179

1 Fl.
2 Fl.
3 Fl. *legg. grazioso*

Arpa DO# *f*

1 V-ni
2 V-ni

Viola

Celli *arco*

C-B.

180

1 Fl.
2 Fl.
3 Fl. Fl. Gr. 3 muta in Fl. Piccolo

Cl. bas. Sib *mf marc.*

Arpa

180

1 V-ni *p* (plzz.)

2 V-ni *p* (plzz.)

Viola *p* (plzz.)

Celli *p* (plzz.)

C-B. *p*

Picc. *ritmato, rigoroso*

1 *ritmato, rigoroso*

Fl. *ritmato, rigoroso* *pp*

2 *pp*

Sib 1 *pp* *muta in Cl. 1^a*

Cl. *pp*

La 2 *pp*

Cl. bas. *pp* *muta in Cl. 3 in La*

Sib *pp*

Arpa *ff non arpegg.* *ritmato, rigoroso* *MI^b* *MI^b*

1 *arco* *p* *pp*

V-ni *arco* *p* *pp*

2 *(pizz.)*

Viole. *(pizz.)*

Celli *(pizz.)*

C-B. *(pizz.)*

D. CODA

181 Presto $\text{♩} = 160$

Ob. 1.2 *p staccatissimo*

C.I. *p staccatissimo*

Timp. *p* *molto* *p*

181 Presto $\text{♩} = 160$

1 *p*

V-ni *arco* *p*

2 *arco* *p*

Viole. *arco* *p*

Celli *arco* *p*

C-B. *p*

182

Ob. 1. 2

C. I.

1

V-ni

2

Viol.

Celli

C-B.

sub. f

stuccatissimo

sub. f

sub. f stuccatissimo

183

Ob. 1

C. I.

Fag. 1

Cor. 1

1

V-ni

2

Viol.

Celli

C-B.

mf

p cant.

mf

mf

Solo

mf

mf

sul G

p cant.

p

p

p

p

184

Ob. 1. 2

C. I.

1

Cl. La

2

Cl. La

3

Fag. 1. 2

1. 2

Cor.

3. 4

Tr-ni 1/2

Timp.

Trb. 1. 2. a 2

Soll

f *ben marcato*

184

1

V-ni

2

Viola

Celli

C-B.

f

p

185

1

Cl. La

2

Cl. La

3

Tr-ne 1

185

1

V-ni

2

Viola

Celli

C-B.

186

1
Cl. La

2
Cl. La

3
Cl. La

Fag. 1.2

2
Cor.

3.4
Cor.

Tr-ba 1

Tr-ne 1

Timp.

186

1
V-ni

2
V-ni

Viola

Celli

C-B.

pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

p pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

187

Ob. 1.2

C. I.

1.2
Tr-ni

3
Tr-ni

Tuba

Timp.

sempre sf stacc.

sempre sf stacc.

sempre sf stacc.

mp secco

187

1
V-ni

2
V-ni

Viola

Celli

C-B.

pizz. mf

pizz. mf

pizz. mf

pizz. mf

pizz. mf

188 189

Fl. 1.2

Ob. 1.2 *sempre marc. e cresc.*

C. 1.

Cl. La 1.2 *sempre f e cresc.*

3

Fag. 1.2 *f cresc.* *mf marcatis. secco*

Tr-be 1.2 *sempre sf*

3

Tuba *sf*

Timp. *sf*

1 *arco* *f cresc.*

V-ni 2 *arco* *f cresc.*

Viola *arco* *f cresc.*

Celli *arco* *f cresc.*

C. B. *arco* *f cresc.* *mf marcatis. secco*

190

Fl. 1. 2

Ob. 1. 2

C. 1.

Cl. La. 1. 2

3

Fag. 1. 2

1

Cor.

3

Tr. ba. 1. 2

3

Tr. ni. 1. 2

3

190

1

V. ni. 1

2

Viola

Celli

C. B.

ben marcato

ben marcato

f ben marc.

f ben marc.

sempre stacc. e sf

f stacc.

f stacc. (secco)

pizz.

div. pizz.

pizz.

191

192

Picc. *a2* *ff* *en harm.* *p dolce ben cant.*

Fl. 1.2 *a2* *ff* *p sub.*

Ob. 1.2 *a2* *ff* *p sub.*

C.1. *a2* *ff* *p sub.*

1.2 *a2* *ff* *p sub. dolce*

Cl. La 3 *a2* *ff* *p sub. dolce*

Fag. 1.2 *a2* *ff* *p sub. dolce*

1.2 *a2* *ff* *p sub. dolce*

Cor. 3.4 *a2* *ff* *p sub. dolce*

1.2 *a2* *ff* *p sub. dolce*

Tr-be 3 *a2* *ff* *sempre ben marcato sf*

1.2 *a2* *ff* *marcato*

Tr-ni 3 *a2* *ff* *marcato*

Tuba *a2* *ff* *marcato*

191

192

1 *arco* *non div.* *non f* *sempre poco marc.* *pizz.*

V-ni 2 *unis. arco* *non div.* *non f* *sempre poco marc.* *pizz.*

Viole *arco* *non div.* *non f* *sempre poco marc.* *pizz.*

Celli *arco* *non div.* *non f* *sempre poco marc.* *pizz.*

C.-B. *arco* *non div.* *non f* *sempre poco marc.* *pizz.*

193

Picc. Fl. 1. 2 Ob. 1. 2 C. 1. 1. 2 Cl. La 3 Cor. 1 1. 2 Tr-be 3 Tr-ne 1 Tuba Timp.

This section of the score covers measures 193 through 200. It includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinet in C, Clarinet in Bb (La), Cor Anglais, Trumpets 1 and 2, Trombones 1, 2, and 3, and Trombones in the bass clef. The woodwinds and brass parts feature melodic lines with various articulations and dynamics such as *p*, *mf*, and *simile*.

193

1 V-ni 2 Viol. Celli C-B.

This section of the score covers measures 193 through 200 for the string ensemble, including Violins 1 and 2, Violas, Cellos, and Double Basses. The strings play a rhythmic accompaniment with some melodic movement. Dynamics include *mf* and *arco* markings.

194

Picc. *sempre cresc.*

Fl. 1. 2 *al. 2*

Ob. 1. 2 *marc.*

C. 1. *sempre cresc.*

Cl. La 1. 2 *cresc.*

Cl. La 3

Fag. 1. 2

Cor. 1. 2 *mf*

Cor. 3. 4

Tr-be 1. 2 *p cresc. cen do f*

Tr-be 3

Tuba

Timp.

194

V-ni 1 *arco v f*

V-ni 2

Viola *piu forte unis.*

Celli *f*

C-B.

195 196

Fl. 1

Ob. 1.2

C. I.

1.2
Cl. La
3

Timp.

195 196

1
V-ni

2

Viola

Celli

C-B.

corfo (arco)

p

pliz.

p

div.

3

8

197

Picc.

Fl. 1.2

Ob. 1.2

C. I.

1
Cl. La
2.3

1.2
Cor.
3

Timp.

197

1
V-ni

2

Viola

Celli

C-B.

stim.

p

8

198

Fl. 1. 2
 Ob. 1. 2
 C. I.
 1
 Cl. La
 2. 3
 1. 2
 Cor.
 3
 Fimp.

198

1
 V-ni
 2
 Viols
 Celli
 C-B.

Ob. 1
 1
 Cl. La
 2
 Cor. 1. 2
 1
 V-ni
 2
 Viols
 C.lli
 C-B.

199

0b. 1.2
C. 1.
1. 2
Cl. La
3
Fag. 1. 2
1. 2
Cor.
3. 4
1. 2
Tr-ni
3
Timp.

p accompagnando

199

1
V-ni
2
Viola
Celli
C-B.

p

Musical score for measures 200-201. The score is arranged in two systems. The first system covers measures 200 and 201, and the second system covers measures 200 and 201. The instruments are: Fl. 1.2, Ob. 1.2, C.I., Cl. La 1, 2, 3, Cor. 1.2, 3, Tr-ba 3, Tr-tf 1.2, 3, V-ni 1, 2, Viola, Cello, and C-B. The key signature is one sharp (F#). Measure 200 features a complex texture with multiple parts. Measure 201 includes dynamic markings such as *mf*, *p*, *mp*, *f*, and *plzz.* (pizzicato). There are also performance instructions like *tr* (trill) and *acc.* (accents).

Pico.

Fl. 1.2

Ob. 1.2

Cl. I.

1
Cl. La

2
Cl. La

3

Fag. 1.2

1.2
Cor.

3.4

1.2
Tr-be

3

1.2
Tr-ni

3

Tuba

1
V-ni

2

Viola

Celli

C-B.

f *staccatissimo*

sempre stacc. e sf

sempre stacc. e sf

sf staccatissimo

f *staccatissimo*

sempre sf

non div.

div.

arco

uol.

pizz.

sempre sf

203

Tranquillo

202

Picc. *ff sempre*

Fl. 1.2 *a 2*

Ob. 1.2 *ff sempre*

C. 1. *ff sempre*

1.2 *a 2*

Cl. La 2.3 *ff sempre*

Fag. 1.2 *a 2* *ff sempre*

1.2 *ff sempre*

Cor. 3.4 *ff sempre*

1.2 *ff sempre*

Tr-be 3 *ff sempre*

1.2 *ff sempre*

Tr-ni 3 *ff sempre*

Tuba *ff sempre*

Timp. *ff sempre*

muta in Fl. Gr. 3

Cl. 3 muta in Cl. basSb

1^o Solo

1^o dolce p

p espressivo doloroso

203

Tranquillo

202

1 *ff sempre*

2 *ff sempre*

Viola *arco* *ff sempre*

Celli *arco* *ff sempre*

C-B. *arco* *ff sempre*

204

1 Fl. *p dolce*

2 Fl.

Ob. 1 *dolcissim*

1 Cl. La *Cl. 1 muta in Sib*

2 Cl. La *Cl. 2 muta in Sib*

Fag. 1 *Solo*

Timp.

204

1 V-ni

2 V-ni

Viole

Celli

C. B.

Fl. 1 *Solo dolce doloroso*

Ob. 1

Fag. 1, 2

4 Cor. *1^a 3^a a 2*

Tr. 1 *2^a 4^a a 2*

Trb. 1, 2

Timp. *sf*

1 V-ni *pizz. sf*

2 V-ni *arco*

Viole *pizz. sf*

Celli *arco*

C. B. *pp staccatissimo*

205 SCÈNE
Andante non tanto (♩ = 76)

Ob. 1 *p dolce*

Cer. 1.2 *p*

205 Andante non tanto (♩ = 76)

Vni 1 *arco* *p*

Vni 2 *arco* *p*

Viola *arco* *p*

Celli *arco* *p*

C.B. *p*

206

Ob. 1

C. I. *Solo* *p cant.*

Cl. Sib 1 *p* *f* *p* *pp*

Cl. Sib 2 *p* *f* *p* *pp*

Cl. Bas. Sib 1 *p* *f* *p* *pp*

Cl. Bas. Sib 2 *p* *f* *p* *pp*

Cor. 1 *con Sord.* *p*

Cor. 2 *con Sord.* *p*

Cor. 3 *con Sord.* *p*

Cor. 4 *con Sord.* *p*

206

Vni 1

Vni 2

Viola

Celli *f* *molto*

C.B. *f* *molto*

207

Ob. 1 *p*

Cl. Sib 1 *Solo* *p dolce*

1 *pp* *rosa mar.*

V-ni 2 *pp*

Viole *pp*

Celli

C.B.

208

Ob. 1 *Solo* *doler*

Cl. 1 *Solo* *cant.*

Cl. Sib 1, 2 *p*

Cl. bas. Sib *p*

208

1 *dolce* *ben cantabile*

V-ni 2 *p*

Viole *p*

Celli *p*

C.B. *p*

209

1
Ob.
2
C.I.
1
Cl. Sib
2
Cl. bas. Sib
Tr-be 1.2
1.2
Tr-ni
3

pp
pp
pp
Sola p
p
pp
p

209

1
V-ni
2
Viola
Cello
C.B.

v
dolce ben cant.

210

Fl. 1. 2
1
Ob. 2
1
Cl. Sib. 2
1
Fag. 2
1. 2
Cor. 3. 4
Tr. b. 2
1. 2
Tr. ni 3
Tuba

mf
cresc.
p
senza Sord.
poco
mf
p
poco
poco a poco cresc.
mf

210

211

212

213

214

215

210

1
V-ni 2
Viol. 3
Celli 3
C. B. 3

poco a poco cresc.
div.
poco a poco cresc.
poco a poco cresc.

210

211

212

213

214

215

Fl. 1.2. *a2* *mf* *sub. p*

1 *mf* *sub. p*

Ob. 2 *mf* *sub. p*

C. I. 1 *mf* *dolce possibile* *p*

Cl. Sib 1 *mf* *p sub.*

2 *mf* *p sub.*

Fag. 1 *mf*

2 *mf*

1.2 *mf* *molto cres.* *mf* *Solo subito dolcissimo*

Cor. 3.4 *mf* *Solo subito dolcissimo*

1.2 *mf* *Solo subito dolcissimo*

Tr. ba 3. *mf* *Solo subito dolcissimo*

1.2 *mf* *Solo subito dolcissimo*

Tr. ai 3. *mf* *Solo subito dolcissimo*

3. o Tuba *mf* *Solo subito dolcissimo*

Timp. *mf* *Solo subito dolcissimo*

1 *mf* *sub. p e dolcissimo*

V. ni *unis* *mf* *sub. p e dolcissimo*

2 *mf* *sub. p e dolcissimo*

Viole *mf* *sub. p e dolcissimo*

Celli *mf* *sub. p*

C. B. *mf* *sub. p*

212

1
Fl.

2

C. I.

1
Cl. Sib

2

1. 2
Cor. *1. Solo p dolce* *2. (con Sord.)*

Tr. bel

212

1
V-ni

2

Violo

Celli

C. B.

1
Fl.

2

C. I.

1. 2
Cor. *p con Sord.*

3. 4

Timp. *p (con Sord.)* *p* *poco*

1
V-ni

2

Violo

Celli

C. B.

CURTAIN

213 Più lento (♩ = 54)
Solo

Cl. Sib. 1 *dolce espressivo*

Timp.

213 CURTAIN
Più lento (♩ = 54)

1
V-ni *pp*

2

Viola *pp* *div.*

Celli

C.B.

214

Cl. Sib. 1

214

1
V-ni

2

Viola

Celli *pp* *div.*

C.B. *pp*

FOURTH SCENE

Epilogue Berceuse of the Eternal Dwellings

215 *L'istesso tempo* (♩ = 54) **216**

1
FLAUTI GR.

2

CLARINETTE
IN SI^b 2

215 *L'istesso tempo* (♩ = 54)
con sord. **216**

1
VIOLINI

2

VIOLE

VIOLONCELLI

CONTRABASSI

217

1
Fl.

2

Cl. Sib 2

217

1
V-ni

2

Viole

Celli

C.B.

218

1 Fl.

2 Fl.

Cl. Sib. 2

Fag. 1

Solo

dolce

Detailed description: This system contains the first two systems of music for measures 218. The first system features two Flute parts (1 and 2) and a Bassoon part (Fag. 1). The Flute parts play a melodic line with slurs and ties. The Bassoon part is mostly silent, with a solo entry in the second system marked 'Solo' and 'dolce'. The key signature has two flats and the time signature is 4/4.

218

1 V-ni

2 V-ni

Violo

Celli

C. B.

Detailed description: This system contains the string parts for measures 218. It includes Violins (1 and 2), Viola, Cello, and Double Bass (C. B.). The Violins play a rhythmic accompaniment of quarter notes. The other string parts are mostly silent. The key signature has two flats and the time signature is 4/4.

219

1 Fl.

2 Fl.

3 Fl.

Fag. 1

Detailed description: This system contains the first system of music for measures 219. It features three Flute parts (1, 2, and 3) and a Bassoon part (Fag. 1). The Flute parts play a complex melodic line with many slurs and ties. The Bassoon part plays a similar line. The key signature has two flats and the time signature is 4/4.

219

1 V-ni

2 V-ni

Violo

Celli

C. B.

senza Sord.

Detailed description: This system contains the string parts for measures 219. It includes Violins (1 and 2), Viola, Cello, and Double Bass (C. B.). The Violins play a rhythmic accompaniment of quarter notes. The other string parts are mostly silent. The key signature has two flats and the time signature is 4/4. The instruction 'senza Sord.' is written above the Violin and Viola staves.

220 Andante non tanto (♩ = 76)

1 Fl. 1 **221**

2 Fl. 2 *mf* *p*

Cor. 1 *senza Sord.* *mf*

220 Andante non tanto (♩ = 76)

1 V-ni **221** *div.*

2 V-ni *div.*

Viola *p*

Celli *p*

C.B. *p*



222 CURTAIN

1 Fl. 1

2 Fl. 2 *p*

222 CURTAIN

1 V-ni

2 V-ni *unis*

Viola

Celli

C.B.

223 L'istesso tempo (♩ = 76)

1 Fl. *molcissimo cantabile*

2 Fl.

Cor. 1 *Solo dolce*

223 L'istesso tempo (♩ = 76)

1 V-ni *unis*

2 V-ni *div.*

Viole

Celli

C. B. *p*

224

1 Fl.

2 Fl.

Cor. 1

224

1 V-ni

2 V-ni

Viole

Celli

C. B.

225

Musical score for measures 225-226. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features five staves: Flute 1 and 2, Cor. 1, Violins 1 and 2, Viola, Cello, and Double Bass. Measures 225 and 226 are marked with a box containing the number 225. The flute parts have slurs and accents, with a '2' above the second measure of each measure. The strings play a steady accompaniment with slurs and accents.

226

Musical score for measures 226-227. The score continues from the previous page. Measures 226 and 227 are marked with a box containing the number 226. The flute parts have slurs and accents, with a '2' above the second measure of each measure. The Cor. 1 part has a 'p' dynamic marking at the end of measure 226. The strings continue their accompaniment with slurs and accents. The key signature remains three flats.

227

1 Fl.

2 Fl.

3 Fl.

Cor. 1

p *b a. morendo*

227

1 V-ni

2 V-ni

Viole

Celli

C. B.

CURTAIN

1 Fl.

2 Fl.

3 Fl.

CURTAIN

1 V-ni

2 V-ni

Viole

Celli

C. B.

FINE