

Funeral Song

Igor Stravinsky

Largo assai

The score is for the piece "Funeral Song" by Igor Stravinsky, marked "Largo assai". It features a full orchestral ensemble. The instruments and their parts are as follows:

- Picc. (Fl III):** Remains silent throughout the piece.
- Fl. I, II:** Remains silent throughout the piece.
- Ob. I, II:** Remains silent throughout the piece.
- E. H. (Ob. III):** Remains silent throughout the piece.
- Cl. in A I, II:** Enters in the fourth measure with a melodic line, marked *p*.
- Cl. in A III:** Enters in the fourth measure with a melodic line, marked *p*.
- Bsn. I, II:** Enters in the second measure with a melodic line, marked *p*.
- C. Bsn. (Bsn. III):** Remains silent throughout the piece.
- Cor. in F I, II:** Remains silent throughout the piece.
- Cor. in F III, IV:** Enters in the second measure with a melodic line, marked *pp*.
- Tpt. I, II, III:** Remains silent throughout the piece.
- Tbn. I, II, III:** Remains silent throughout the piece.
- Tba.:** Enters in the fourth measure with a melodic line, marked *pp*.
- Timp.:** Enters in the second measure with a melodic line, marked *p*.
- Cymb.:** Remains silent throughout the piece.
- B.D.:** Enters in the second measure with a melodic line, marked *p sempre*.
- T.-t.:** Enters in the second measure with a melodic line, marked *p sempre*.
- Hp. I, II:** Remains silent throughout the piece.
- Vi. I:** Enters in the second measure with a melodic line, marked *p*, with the instruction "con sord." above the staff.
- Vi. II:** Remains silent throughout the piece.
- Vla.:** Enters in the third measure with a melodic line, marked *p*, with the instruction "con sord. metà" above the staff.
- Vc.:** Enters in the third measure with a melodic line, marked *p*, with the instruction "con sord. metà" above the staff.
- Cb.:** Enters in the first measure with a melodic line, marked *p*, with the instruction "con sord. div." above the staff.

7

Picc. (Fl III)
Fl. I.II
Ob. I.II
E. H. (Ob. III)
Cl. in A I.II
Cl. in A III
Bsn. I.II
Cor. in F III.IV
Tba.
Timp.
B.D.
T.-t.
VI. I
VI. II
Vla.
Vc.
Cb.

p
pp
p
p
pp
p
p
tutti div.

11

Picc. (Fl III) *p* 6 6

Fl. I, II *p* 6 6

Ob. I, II *p* 6 6 6

E. H. (Ob. III) *p* 6 6 6

Cl. in A I, II *p* 6 6 6

Cl. in A III *p* 6 6 6

Bsn. I, II *p* 6 6 6

C. Bsn. (Bsn. III) *pp*

Cor. in F I, II *pp* 2.

Cor. in F III, IV

Tbn. I, II, III *p* 2.3. *ppp*

Tba. *p* *ppp*

Timp.

B.D.

Harp. I, II *f* *mf* *p* *pp* *pp sempre*

VI. I *p* 7

VI. II

Vc. *f* *mf* *p* *pp* *pizz. div. in 3*

Cb. *pp* *pizz.*

15 2.

Bsn. I.II

Cfag

Cor. in F I.II

Cor. in F III.IV

Timp.

Hp. I.II

Cb.

1. solo (bouché)

p cantabile

pp

21

Fl. I.II

Ob. I.II

Cl. in A I.II

Bsn. I.II

Cor. in F I.II

Tpt. I.II.III

Hp. I.II

VI. I

VI. II

1. con sord.

p poco marcato

sim.

pp

div. in 3

senza sord.

div. in 3

pp

pp

24

Fl. I.II

Ob. I.II

Cl. in A I.II
mf

B. Cl. in B \flat (Cl. III)
mf

Bsn. I.II
mf

Cfag
mf

Cor. in F I.II
(ouvert)
f lugubre molto cantabile

Cor. in F III.IV
3.
f lugubre molto cantabile

Tpt. I.II.III

Hp. I.II

Vi. I

Vi. II
unis.
pizz.
mf

Vla.
sul G
senza sord.
f lugubre

Vc.
arco
6
mf

Vc.
pizz.
mf

Cb.
div.
pizz.
mf

27

Fl. I, II

Fl. III

Ob. I, II

E. H. (Ob. III)

Cl. in A I, II

B. Cl. in B \flat (Cl. III)

Bsn. I, II

Cfag

Cor. in F III, IV

VI. I

VI. II

Vla.

Vc.

Cb.

f

mf

mp

p

f lugubre

div. pizz.

sul G arco

con sord.

6

7

1.

29

Fl. I.II

Fl. III

Ob. I.II
f lugubre molto cantabile

E. H. (Ob. III)
f lugubre molto cantabile

Cl. in A I.II
f sf

B. Cl. in B♭ (Cl. III)
mf

Bsn. I.II
sf p sub. cresc.

Cfag

Cor. in F I.II
mf sf

Cor. in F III.IV
mf sf

VI. I
p più f lugubre molto cantabile
sul D arco unis.

VI. II
p più f lugubre molto cantabile
sul D arco unis.

Vla.
mf
senza sord. div.

Vc.
pizz. senza sord. arco
fp sub. cresc.

Cb.
senza sord. arco
sf p cresc.

This page of a musical score features 14 staves for various instruments. The score is divided into two systems of measures. The first system contains measures 31 through 34, and the second system contains measures 35 through 38. The instruments and their parts are as follows:

- Fl. I, II:** Treble clef, playing a melodic line with slurs and accents. Measure 31 starts with a *f* dynamic.
- Fl. III:** Treble clef, playing a melodic line with slurs and accents. Measure 31 starts with a *f* dynamic.
- Ob. I, II:** Treble clef, playing a melodic line with slurs and accents. Measure 31 starts with a *f* dynamic.
- E. H. (Ob. III):** Treble clef, playing a melodic line with slurs and accents. Measure 31 starts with a *f* dynamic.
- Cl. in A I, II:** Treble clef, playing a melodic line with slurs and accents. Measure 31 starts with a *f* dynamic. Measure 38 features a *mp* dynamic.
- B. Cl. in B \flat (Cl. III):** Treble clef, playing a melodic line with a slur and a double bar line. Measure 31 starts with a *f* dynamic.
- Bsn. I, II:** Bass clef, playing a melodic line with slurs and accents. Measure 31 starts with a *f* dynamic.
- Cfag:** Bass clef, playing a melodic line with a slur and a double bar line. Measure 31 starts with a *f* dynamic.
- Cor. in F I, II:** Treble clef, playing a melodic line with slurs and accents. Measure 31 starts with a *f* dynamic.
- VI. I:** Treble clef, playing a melodic line with slurs and accents. Measure 31 starts with a *f* dynamic. Measure 38 features a *mp* dynamic.
- VI. II:** Treble clef, playing a melodic line with slurs and accents. Measure 31 starts with a *f* dynamic. Measure 38 features a *mp* dynamic.
- Vla.:** Treble clef, playing a complex rhythmic pattern with sixteenth notes and slurs. Measure 31 starts with a *f* dynamic.
- Vc.:** Bass clef, playing a complex rhythmic pattern with sixteenth notes and slurs. Measure 31 starts with a *f* dynamic.
- Cb.:** Bass clef, playing a melodic line with a slur and a double bar line. Measure 31 starts with a *f* dynamic.

35

Fl. I.II
f

Fl. III

Ob. I.II

E. H.
(Ob. III)
f

Cl. in A I.II
f

B. Cl. in B \flat
(Cl. III)
f

Bsn. I.II

Cfag

Cor. in F I.II
f

VI. I
f

VI. II
f

Vla.
6

Vc.
6

Cb.

36

Fl. I. II

Fl. III

Ob. I. II

E. H. (Ob. III)

Cl. in A I. II

B. Cl. in B \flat (Cl. III)

Bsn. I. II

Cfag

Cor. in F I. II

Cor. in F III. IV

Tpt. I. II. III

Tbn. I. II. III

Tba.

Timp.

Cymb.

B.D.

VI. I

VI. II

Vla.

Vc.

Cb.

3

fff 6 6 6 6 6 6 *simile*

fff 6 6 6 6 6 6 *simile*

fff 6 6 6 6 6 6 *simile*

fff 6 6 6 6 6 6 *simile*

fff 6 6 6 6 6 6 *simile*

sf

sf

fff 6 6 6 6 6 6 *simile*

fff 6 6 6 6 6 6 *simile*

fff senza sord. 6 6 6 6 6 6 *simile*

con tutta forza *ff*

ff grandioso

ff grandioso

f

f

f

div. 6 6 6 6 6 6 *simile*

con tutta forza

div. 6 6 6 6 6 6 *simile*

con tutta forza

div. 6 6 6 6 6 6 *simile*

con tutta forza

div. 6 6 6 6 6 6 *simile*

con tutta forza

6 6 6 6 6 6 *simile*

con tutta forza

This page of a musical score, numbered 12, contains staves for various instruments. The woodwind section includes Flutes I, II, and III; Oboes I, II, and III; Clarinet in A I, II; Cor Anglais I, II, III, IV; Trumpets I, II, III; Trombones I, II, III; and Tuba. The brass section includes Timpani, Cymbals, and Bass Drum. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is divided into two measures. The first measure shows woodwinds and strings playing sixteenth-note patterns, with dynamics ranging from *meno f* to *cresc.*. The second measure features a powerful tutti section with woodwinds and strings playing sixteenth-note patterns, marked with *fff* and *simile*. The strings are marked *con tutta forza*. The woodwinds are marked *fff* and *simile*. The brass section is marked *f*. The string section is marked *f*. The score includes various musical notations such as slurs, ties, and dynamic markings.

40

4 1. solo

mf doloroso

2.

p

p

solo

mf

molto *pp*

molto *pp*

molto dim. *p*

unis.

p

p

Musical score for measures 42-43. The score includes parts for Fl. I.II, Ob. I.II, E. H. (Ob. III), Cl. in A I.II, B. Cl. in B♭ (Cl. III), Cor. in F III.IV, Tpt. I.II.III, VI. I, VI. II, Vla., and Vc. The music features various dynamics such as *mf*, *cresc.*, *mp*, *p*, and *pp*. Performance instructions include *1.*, *1.2. con sord.*, and *p cantabile*. Fingerings (6) and articulations (accents) are indicated throughout the score.

Musical score for measures 44-45. The score includes parts for Cl., Bsn. I.II, Cor. in F III.IV, Tpt. I.II.III, VI. I, VI. II, Vla., and Vc. The music features dynamics such as *mf marcato* and *p*. Performance instructions include *a2* and *3*. Fingerings (6) and articulations (accents) are indicated throughout the score.

46

Cl.
Bsn. I.II
Cor. in F III.IV
Tpt. I.II.III
Timp.
VI. I
VI. II
Vla.
Vc.
Cb.

mf *p*
dim. *p*

Detailed description: This page of a musical score covers measures 46 and 47. It features staves for Clarinet (Cl.), Bassoon (Bsn. I.II), Cor Anglais (Cor. in F III.IV), Trumpet (Tpt. I.II.III), Timpani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 46 shows a melodic line for Cl. and Cor. in F, with Tpt. I.II.III playing a sixteenth-note pattern. Measure 47 features a complex texture with sixteenth-note patterns in VI. II, Vla., and Vc., and a triplet in the Timp. dynamics include *mf*, *p*, and *dim.*

48

5 solo

E. H. (Ob. III)
B. Cl. in Bb (Cl. III)
Bsn. I.II
Cor. in F III.IV
Vla.
Vc.
Cb.

pp *p dolce cantabile*
pp *ppp* *p*

Detailed description: This page of a musical score covers measures 48 and 49. It features staves for English Horn (E. H. (Ob. III)), Bass Clarinet (B. Cl. in Bb (Cl. III)), Bassoon (Bsn. I.II), Cor Anglais (Cor. in F III.IV), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 48 includes a solo for E. H. and B. Cl. in Bb. Measure 49 features a melodic line for E. H. and B. Cl. in Bb, and a sixteenth-note pattern for Vla. and Vc. dynamics include *pp*, *ppp*, *p*, and *pp dolce cantabile*.

50

E. H. (Ob. III)

Cl.

Bsn. I,II

Cor. in F III,IV

Vla.

Vc.

Clarinetto in SIb

Clarinetto in SIb

p dolce cantabile

52

Ob. I,II

E. H. (Ob. III)

Cl.

B. Cl. in Bb (Cl. III)

Bsn. I,II

Cor. in F III,IV

VI. II

Vla.

Vc.

Clarinetto in SIb

1.

p dolce cantabile

pp

p

p leggiero

54

Fl. I.II

Ob. I.II

Cl.

Cl.

Bsn. I.II

VI. II

Vla.

dolce cantabile
p

1.

2.

3

7

6



56

Fl. I.II

Ob. I.II

E. H. (Ob. III)

Cl.

Cl.

Bsn. I.II

Cor. in F I.II

VI. I

VI. II

Vla.

poco più mosso

a tempo

p

p espress.

p poco cresc.

a2

2.

1.

6

58 **poco più mosso** **a tempo**

Fl. I.II
Ob. I.II
E. H. (Ob. III)
Bsn. I.II
Cor. in F I.II
Tpt. I.II.III
VI. I
VI. II
Vla.
Vc.

p sub.
p
pp
p
cresc.
mp
p



60 **accelerando poco a poco**

Fl. I.II
Ob. I.II
Bsn. I.II
Tpt. I.II.III
VI. I
VI. II
Vla.
Vc.

p sub.
p sub.
p
p cantabile
p cantabile
mp
p *poco*

62

Fl. I.II *p cresc.* 6 *p cresc.* 6 6 6 6 6 *f* 6 *p sempre* 3 3

Fl. III *p cresc.* 6 6 6 6 *p sempre* 3 3

Ob. I.II 1. *f* *p*

E. H. (Ob. III) *f* *p*

Cl. a2 *f* *p*

Bsn. I.II *p sempre* 3 3

Cfag *p sempre* 3 3

Cor. in F I.II 1. (bouché) 3 3 3 3 *f*

Cor. in F III.IV *f* *p*

Timp. *p sempre*

B.D. *p sempre*

VI. I *f* *p sempre* 3 3

VI. II *p sempre* 3 3

Vc. *pp sempre* 3 3

Cb. *pp sempre* 3 3

64

FL. I.II
FL. III
Ob. I.II
E. H. (Ob. III)
Cl.
Bsn. I.II
Cfag
Cor. in F I.II
Cor. in F III.IV
Tpt. I.II.III
Timp.
B.D.
VI. I
VI. II
Vc.
Cb.

sf *p* *simile* *più f*

sf *p* *sf* *p* *sf* *più f*

sf *p* *sf* *p* *sf* *più f*

mf *mf*

(ouvert)

1. *mf* 2. *mf*

Detailed description: This page of a musical score, numbered 20 and starting at measure 64, features a full orchestral ensemble. The woodwinds (Flutes I & II, Flute III, Oboe I & II, English Horn/Oboe III, Clarinet, Bassoon I & II, and Cello) play a melodic line with triplets and dynamic markings of *sf*, *p*, *simile*, and *più f*. The brass section includes two Cor Anglais parts (one with triplets), three Trumpets (with first and second endings), and two Trombones. The strings (Violins I & II, Viola, Cello, and Double Bass) provide harmonic support with similar triplet patterns. The score is written in a standard orchestral format with multiple staves per instrument.

67

Fl. I.II *p* *dim.* *pp subito* *sim.* 7

Fl. III *p* *dim.* *pp subito*

Ob. I.II

E. H. (Ob. III) *p*

Cl. *p* *pp* *sim.*

Cl. *p* *pp* *sim.*

Bsn. I.II *pp funebre* *ppp*

Cfag *pp funebre* *ppp*

Cor. in F I.II *p* 1. solo *p doloroso*

Cor. in F III.IV *p*

Tpt. I.II.III 3

Timp.

B.D.

Vi. I *p* *pp* *sim.*

Vi. II *p* *pp* *sim.*

Vla. *p* *pp* *sim.*

Vc. *p* *pp* *un.*

Cb. *p* 2 soli *pp* *tutti*

70

Fl. I. II *cresc.* **pp subito**

Fl. III *cresc.* **pp subito**

Ob. I. II *a2* *p mesto* *cresc.*

E. H. (Ob. III) *p mesto* *cresc.*

Cl. *cresc.* **pp**

Cl. *cresc.* **pp**

Bsn. I. II *p* *a2* **pp sub.**

Cfag **pp sub.**

Cor. in F I. II *p*

Cor. in F III. IV *pp mesto*

VI. I *cresc.* **pp**

VI. II *cresc.* **pp sub.**

Vla. *cresc.* **pp sub.**

Vc.

Cb. *2 soli* **p**

Detailed description: This page of a musical score, numbered 22, contains measures 70 through 72. It features a large ensemble of instruments. The woodwind section includes two flutes (Fl. I. II and Fl. III), two oboes (Ob. I. II and E. H. (Ob. III)), two clarinets (Cl.), two bassoons (Bsn. I. II), and two cor Anglais (Cor. in F I. II and Cor. in F III. IV). The string section consists of two violins (VI. I and VI. II), two violas (Vla.), two violas (Vc.), and two cellos (Cb.). The score is divided into three measures. The first measure (70) shows various instruments with notes and rests, including dynamics like *p*, *p mesto*, and *cresc.*. The second measure (71) continues the musical development with *cresc.* markings. The third measure (72) features a significant dynamic shift to **pp subito** for the flutes and **pp** for the clarinets, with some instruments marked **pp sub.** or **2 soli**. The notation includes various note values, rests, and articulation marks.

73

Fl. I.II *cresc. poco a poco*

Fl. III *cresc. poco a poco*

Ob. I.II *p cresc. poco a poco*

E. H. (Ob. III) *cresc. poco a poco*

Cl. *a2 cresc. poco a poco*

Cl. *cresc. poco a poco*

Bsn. I.II *ppp p cresc. poco a poco*

Cfag *ppp*

Cor. in F I.II *1. solo p p*

Cor. in F III.IV *p p mesto cresc. poco a poco*

VI. I *cresc. poco a poco*

VI. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *pp cresc. poco a poco*

Cb. *tutti pp cresc. poco a poco*

76

Fl. I. II *a2* *rit.* **8** a tempo *ff*

Fl. III *ff*

Ob. I. II *ff*

E. H. (Ob. III) *ff*

Cl. *ff*

Cl. *ff*

Bsn. I. II *ff*

Cor. in F I. II *mf* *ff*

Cor. in F III. IV *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff* *p* 3

Cb. *ff* *p* 3

Detailed description of the musical score: This page contains the musical score for measures 76-78 of an orchestral work. The score is arranged in a multi-staff format. The instruments and their parts are: Flute I & II (with *a2* and *rit.* markings), Flute III, Oboe I & II, English Horn / Oboe III, Clarinet I & II, Bassoon I & II, Cor Anglais I & II, Cor Anglais III & IV, Violin I & II, Viola, Cello, and Contrabass. Dynamics include *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). A section starting at measure 78 is marked **8** a tempo. The score includes various musical notations such as slurs, accents, and articulation marks.

85 **9**

Fl. I.II *mf* *f-f* *f-f* *dim. poco a poco*

Fl. III *mf* *f* *f* *dim. poco a poco*

Ob. I.II *mf molto cantabile* *f* 2. 1.

E. H. (Ob. III) *mf dim. poco a poco*

Cl. *mf* *f* *f* *dim. poco a poco*

Bsn. I.II

Cfag

Cor. in F I.II *mf molto cantabile* a2

VI. I *mf* *poco a poco dim.*

VI. II *mf espr.* *unis.* *poco a poco dim.*

Vla. *mf espr. con dolore non div.* *poco a poco dim.*

Cb. *mf*

Musical score for a symphony orchestra, page 28. The score includes parts for various instruments: Flutes (Fl. I, II, III), Oboes (Ob. I, II, III), Clarinets (Cl., Soff. Cl.), Bassoon (Bsn. I, II, III), Contrabassoon (Cfag), Horns (Cor. in F I, II, III, IV), Trumpets (Tpt. I, II, III), Trombones (Tbn. I, II, III), Tubas (Tba.), Timpani (Timp.), Violins (Vi. I, II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The score features dynamic markings such as *f*, *pp*, *mf*, and *p*, along with performance instructions like *senza sord.*, *div. in 3*, *poco cresc.*, *solo*, *unis.*, and *pizz.*. A rehearsal mark 11 is present at the top right. The page number 95 is located at the top left of the first staff.

