

Collected Works of
SERGEI PROKOFIEV

**SUR LE
BORYSTHÈNE**
ON THE DNIEPER

CONDUCTOR'S SCORE

Op. 51 bis Suite from the Ballet

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Sergei Prokofiev composed his one-act ballet *On the Dnieper* in 1930. This is what he says in his *Autobiography*: "In the summer of 1930, at the suggestion of the Paris Grand Opéra, I started a two-act ballet *On the Dnieper* (*Sur le Borysthène* in the French translation: Borysthène is the ancient name for the Dnieper). . . . The music came easily to me and I enjoyed writing it. In style it is similar to *The Prodigal Son* but the fate of the two ballets has been altogether different: whereas *The Prodigal Son* was an immediate success in the three big capitals of Europe, *On the Borysthène*, in spite of the admirable production by the Grand Opéra (on December 16, 1932, with sets by Larionov and costumes by Goncharova) was dull, and although warmly defended by the Paris composers, was taken off after a few performances. However, considering that ten years elapsed before my early lyrical music was noticed, I presume this ballet's turn will come some day, too. . . . In 1933 I made a symphonic suite out of *Le Borysthène*, which is a selection of the more symphonic parts of the ballet."*)

The suite from the ballet *On the Dnieper*, Op. 51, in six parts, was first performed in Paris in 1934 under the composer's direction. His own arrangement of the suite for piano was brought out by the Russian Music Publishers in 1930. This is the first edition of the score.

*) S. Prokofiev, *Autobiography, Articles, Reminiscences*, Moscow, Foreign Languages Publishing House, pp. 79—80.

O R C H E S T R A

Piccolo	3 Tromboni
2 Flauti	Tuba
2 Oboi	
2 Clarinetti	* * *
Corno inglese	
Clarinetto basso	Timpani
2 Fagotti	Tamburo
Contrafagotto	Cassa
* * *	* * *
2 Trombe	Violini I
4 Corni	Violini II
	Viole
	Violoncelli
	Contrabassi

В партитуре все инструменты написаны in C, т. е. так, как они звучат. В партиях следует писать: кларнеты, басовый кларнет и трубы in B, английский рожок и валторны in F. В партитуре у труб, валторн и литавр знаки альтерации выставлены у ключей; в партиях этих инструментов знаки альтерации следует выставлять у нот.

All instruments in this score are notated in C, i.e., the way they sound. The parts of the Clarinets, Bass-Clarinet and Trumpets should be written in B-flat and of the English Horn and French Horns, in F. The sharps and flats in the Trumpet, French Horn and Kettledrum parts in the score are written as key signatures; in the parts of these instruments they should be written just before the notes to which they apply.

НА ДНЕПРЕ
Сюита из балета

ON THE DNIEPER
Suite from the Ballet

Op. 51 bis

ПРЕЛЮДИЯ I PRELUDE

С. ПРОКОФЬЕВ
S. PROKOFIEV
(1891 - 1953)

Andante dolce (quasi andantino)

2 Flauti

2 Oboi

Violini I

Violini II

Viole

Violoncelli

Contrabassi

I solo

p dolce

Fl.

Ob.

Fag.

Arch.

1

p

I solo

p express.

dolce

pp

I solo

II solo

p

pp

mp

pp

mp

pp

mp

pp

mp

pp

I solo

Fag.

II solo

p

Archi

p

p

p

[2]

I solo

p dolce

C1.

Fag.

pp

I solo

p dolce

p

I

mp express.

Cor.

pp

V-nill

pp

div.

V-le

p.

pp

pizz.

V-c.

pp

Cb.

pp

mp express.

p

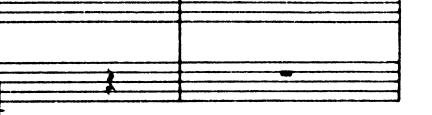
==

I solo 

3

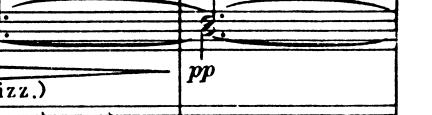
I solo 

a 2 soli 

Fag. 

Cor. III 

V-ni II 

V-le 

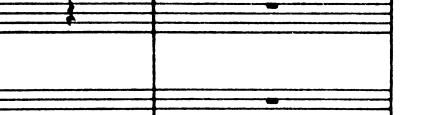
V-c. 

Cb. 

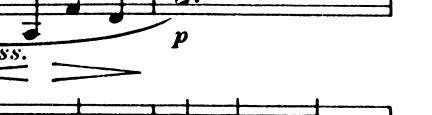
I solo 

4

I solo 

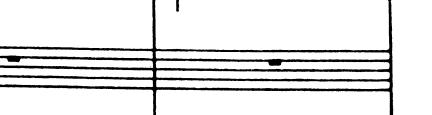
Ob. 

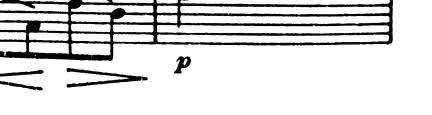
Cl. 

Fag. 

Cor. III 

V-ni II 

V-le 

V-c. 

Cb. 

Musical score page 5, featuring six staves of music for various instruments. The instruments are: Oboe (Ob.), Clarinet (Cl.), Bassoon (Cl. b.), Horn (Cor.), and Archlute (Arch.). The score includes dynamic markings such as *mf*, *mp*, *p*, *pp*, *div.*, and *unis.*. Measure numbers I, II, III, IV, V, and VI are indicated above the staves. The Oboe has a solo section marked *mf*. The Bassoon has a section marked *mf*. The Horn has sections marked *mp* and *pp*. The Archlute has sections marked *mp*, *pp*, *unis.*, *div.*, and *pp*.

I con sord.

Tr-be *con sord.*

ppp

Arch

unis.

C-fag. *pp*

Tr-be I *bp*
Tr-be *ppp*

pp

pp

pp

pp

pp

div.

pp

pp

pp

This section contains five staves. The first staff is for C-fag, the second for Tr-be, the third for Archi, and the fourth and fifth for Bass. Measure 1 starts with a single note in C-fag followed by sustained notes in Tr-be. Measures 2-5 show rhythmic patterns in Archi and Bass, with dynamic markings like *ppp*, *pp*, and *div.*.

F1. 6 *bp* *pp*

Fag. *mp*

Tr-be I

Cor. I.II *p*

pp

This section contains five staves. The first staff is for Flute 1, the second for Bassoon, the third for Trombone, the fourth for Horn, and the fifth for Archi. Measure 6 starts with eighth-note patterns in Flute 1 and Bassoon. Measures 7-10 show sustained notes in Trombone and Horn, with dynamic markings like *mp*, *p*, and *pp*. Measure 10 concludes with a dynamic marking of *mp*.

rit.

7

a tempo

Fl.

Fag.

C-fag.

Cor.

Arch.

poco rit.

Cl.b.

Fag.

Arch.

poco rit.

ВАРИАЦИЯ ПЕРВОГО ТАНЦОВЩИКА II VARIATION OF FIRST DANCER

8 Allegro vivace e ben marcato

Violini I
Violini II
Viole
Violoncelli
Contrabassi

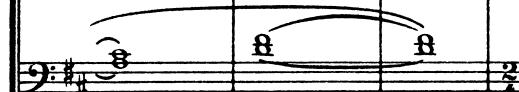
9 G. P. I

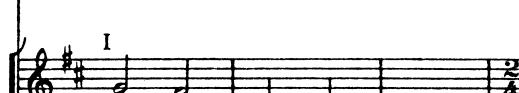
F1.
Ob.
Fag.
Cor.
Arch.

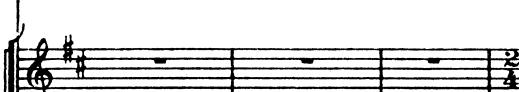
I

F1. 

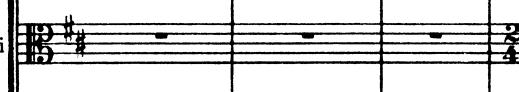
Ob. 

Fag. 

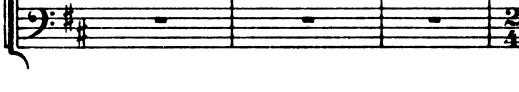
Cor. 



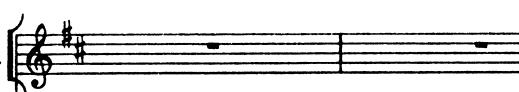
Arch. 





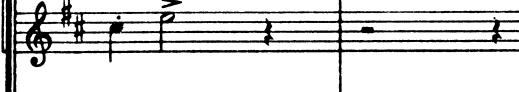


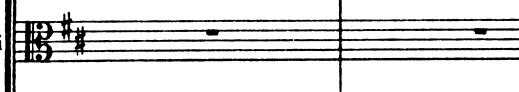










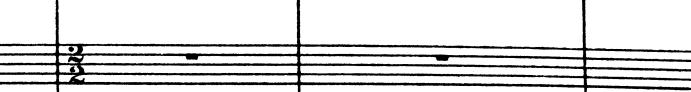


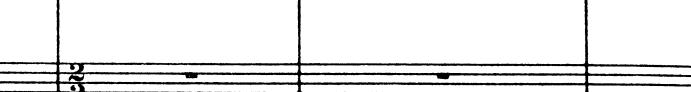




10

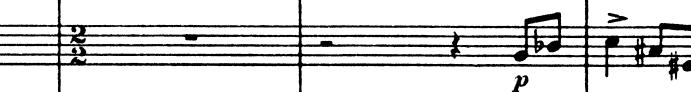










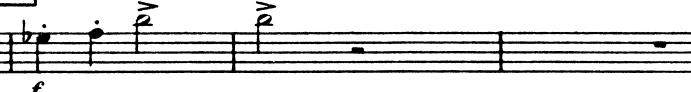


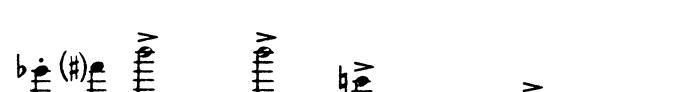


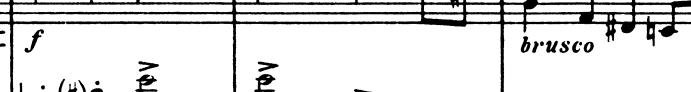


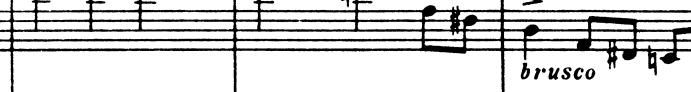






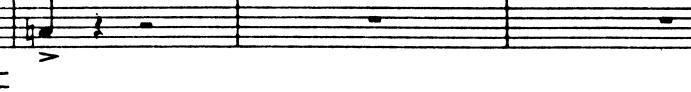




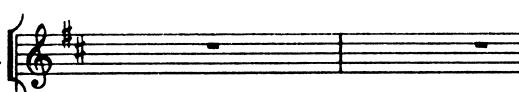


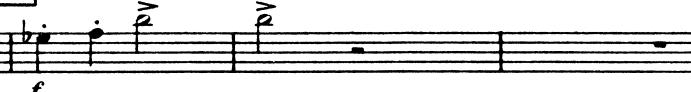


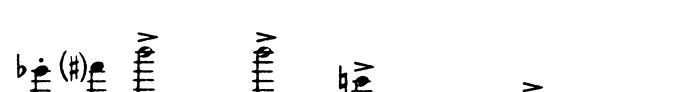


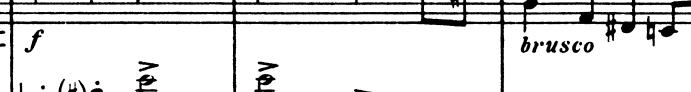


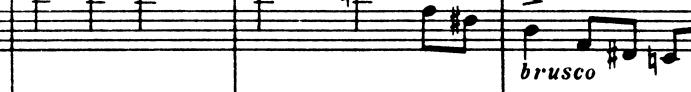


Picc. 



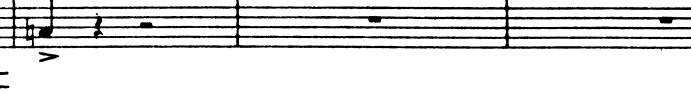






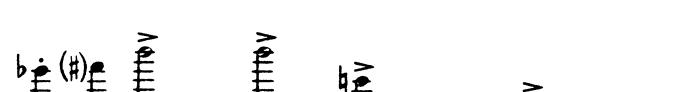




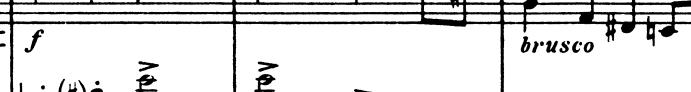


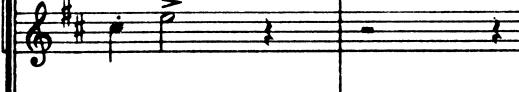
11

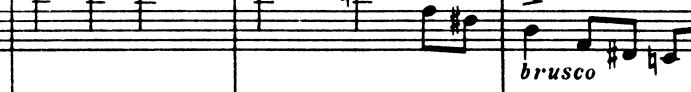


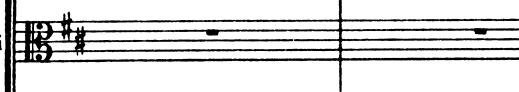










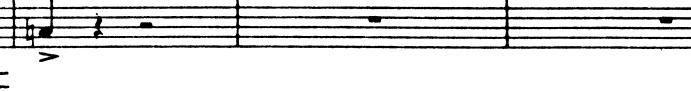


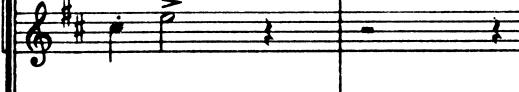


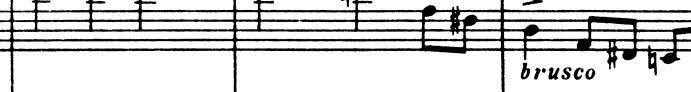


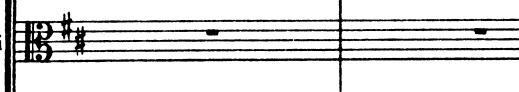






Arch. 



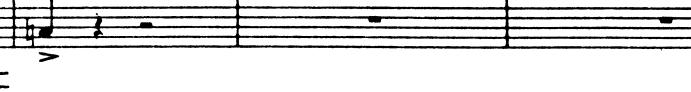












12

Ob.

Fag.

C-fag.

Tr.-ni

Timp.

I solo

a 2

I

mf

f

p

Arch

div.
pizz.

p

==

I solo

Ob.

Arch

mf

mp

p

arcu

unis.

arcu

mf

[13]

G. P. I (h) α

Fl.

Ob.

Fag. a 2 $b\ddot{a}$ $b\ddot{a}$ $b\ddot{a}$ $b\ddot{a}$ $b\ddot{a}$ $b\ddot{a}$ $b\ddot{a}$ mp

G. P. p

G. P. p

Cor. G. P. I p

G. P.

G. P.

G. P.

G. P.

G. P.

G. P.

Arch. mf

mp

$f\acute{p}$

I α

[14]

Fl.

Ob.

Fag. $\# \alpha$ α

Cor. I $\# \alpha$

Arch. f

15

Ob. a 2 f > b f >

C1. a 2 f > b f >

C1.b. a 2 f > b f >

Fag. a 2 f > b f >

Cor. I f III a 2 f >

Tr-ni III f >

T-ro f >

Arch. pizz. f pizz. f pizz. f pizz. f

This musical score page contains six staves of music. The top four staves are for woodwind instruments: Oboe (Ob.), Clarinet (C1.), Bassoon (Cl. b.), and Bassoon II (Cl. b.). The fifth staff is for Trombone (Tr.-ni). The bottom two staves are for Double Bass (T-ro) and Double Bass II (Arch.). The music is divided into measures by vertical bar lines. Measure 15 begins with dynamic 'f' and includes performance instructions like '>' (slurs) and 'b' (bend). Measures 16 and 17 continue with similar patterns. Measures 18 through 21 feature sustained notes and 'pizz.' (pizzicato) markings. Measure 22 concludes with a final dynamic 'f'.

16

Ob. a 2
Cl. a 2
Cl. b. a 2
Fag. a 2

Cor. I.II a 2

Archi

17

Archi

18

19

Picc.

Fl.

Ob. *a2*

C.ingl.

Cl. *a2*

Cl. b.

Fag. *a2*

C-fag. *f*

Cor.

Tr-ni.

T-ro. *mf* *mp* *p*

Arch.

Picc. *p*

F1. *mf* *f*

Ob. *mf* *f*

C1. *mf* *f* *mp*

Cl. b. *cresc.* *f* *f*

Fag. *cresc.* *f* *f*

C-fag. *cresc.* *f*

Cor. *cresc.* *f*

Tim. *mf*

T-ro *cresc.* *mf*

Archi *pizz.* *f*

21 a 2

C1.

Fag. a 2

p

Cor. p

p

Arch. V

p f

f p

p f p

p f p

Arco f

f p

22

Fl.

Ob.

Cl.

Fag.

Arch.

23



Fl. f 24 f

C1. f a 2 ff

Cl.b. f

Fag. f a 2 f

C-fag. f

Tr-be I

Cor. I. II a 2 ff

Timp. soli mf

Arch. f arco f

F1. *p subito*

C1. a 2

C1.b. f

Fag. a 2 f

Tr-be I

Cor. I.II a 2 ff

Tr-ni I mf

P-tti mf

Archi *p subito*

arco

f pizz.

b> *b>* *b>*

Fl. *f*

C.ing. *f*

C1. *a2*

C1. b. *ff*

Fag. *a2*

C-fag. *ff*

Tr-be. *f*

Tr-u. *I*

f

Arch. *pizz.*

ff

f

pizz.

ff

f

pizz.

ff

f

pizz.

ff

Ob. *f*

C. ingl. *f*

Cl. *a 2*

Cl. b. *f*

Fag. *a 2*

C-fag. *f*

Tr-be *I*

Tr-ni *I*

C. *f*

Arch. *ff*

Arch. *ff*

Arch. *ff*

Arch. *ff*

ПОМОЛВКА

III

THE BETROTHAL

26 Andante

Piccolo

2 Flauti

2 Oboi

Corno inglese

2 Clarinetti

Clarinetto basso

2 Fagotti

Contrafagotto

2 Trombe

4 Corni

3 Tromboni
e
Tuba

Cassa

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Picc.

Fl.

Ob.

C.ingl.

C1.

Cl.b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni
e

Tuba

C.

Archiv.

ff express.

f

a 2

3

mf

f

a 2

3

f

2 0

2 0

div.

unis.

27

F. Fl.

O. Ob.

C. Cingl.

C. Cl.

C. b.

Fag.

C.-fag.

Tr.-be

Cor.

Tr.-ni
e

Tuba

Archi

Detailed description: This is a page from a musical score for orchestra. It features ten staves of music. From top to bottom, the instruments are: Flute (F.), Oboe (O.), Bassoon (C. Cingl.), Clarinet (Cl.), Bass Clarinet (C. b.), Bassoon (Fag.), Bassoon (C.-fag.), Trombone (Tr.-be), Horn (Cor.), Trombone (Tr.-ni e), and Tuba. The score is in common time (indicated by '4/4') or two-beat time (indicated by '2/4'). Dynamics include piano (p), forte (f), forte-piano (fp), and mezzo-forte (mp). Articulation marks like accents and slurs are also present. Measure numbers 27 through 30 are indicated at the top of each staff.

28

F1. -

Ob. - *p*

C.ingl. - *p*

Cl. - *p*

Cl.b. -

Fag. - *p* *a2*

C-fag. - *f*

Tr-be - *a2*
f espress.

Cor. - *a2*

Tr-ni - *f*

Tuba -

C. - *mf*

Arch. - *f* *molto cantando*
f molto cantando

Arch. - *f* *molto cantando*
div. *non div.*

Arch. - *f* *molto cantando*

espress.

gliss. *#*

gliss. *#*

gliss. *#*

29

Picc. *f express.*

Fl. *a 2*

Ob. *a 2*

C.ingl.

Cl.

Cl.b.

Fag.

C-fag.

Tr-be. *a 2*

Cor. *a 2*

Tr-ni-e

Tuba

C.

Arch. *8*

express.

express.

3

2 0

div.

non div.

Fl. a2

Ob. a2

C.ingl.

Cl.

Cl.b.

Fag.

C-fag.

This section shows measures 32-34. The instrumentation includes Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, and Double Bass. The flute has a melodic line with grace notes. The oboe and bassoon provide harmonic support. The bass clarinet and bassoon play sustained notes. The double bass provides a steady bass line.

Tr-be II f a2

Cor. f

Tr-ni e

Tuba

This section shows measures 32-34. The instrumentation includes Trombone, Horn, Trombone, and Tuba. The trombones play rhythmic patterns, while the horn provides harmonic support. The tuba plays sustained notes.

Archiv. mf p

mf p

mf p

mf p

div. unis. mf p

This section shows measures 32-34. The instrumentation includes Bassoon and Double Bass. The bassoon plays rhythmic patterns, while the double bass provides harmonic support. The dynamic markings indicate a transition from forte to piano.

30

F1. *p tranquillo*

C1. I solo *p dolce*

Cl. b. *p tranquillo*

Cor. I

Tr-ne III e Tuba *p tranquillo*

Arch. *pp*

dolce

Musical score for orchestra, page 31. The score includes parts for Flute 1, Oboe, Clarinet 1, Bassoon, and Cello/Bass. The flute has a melodic line with grace notes and slurs. The oboe and bassoon provide harmonic support. The cello/bass part features sustained notes with dynamic markings like 'pp' and 'p'. The page number '31' is in the top right corner.

Fl. solo *mp dolce*

Ob. I *f*

C1. *mp*

C1.b. *mp*

Fag. *mp*

C-fag.

Cor.

Arch. *mp* *3* *3* *mf* *3* *3* *mp* *3* *3* *mf gravamente*

32

C.ingl.

Cl.b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni
e

Tuba

C.

Archи

32

f

ff

mf

a 2

mp

a 2

mp

f

f

v

div.

unis.

pp

div.

unis.

pp

div.

non div.

f

f

pp

pp

v

mp

f

v

Fl.

C.ingl.

Cl.b.

Fag.

C-fag.

Tr-be

espress.

a 2

Cor.

Tr-ni
e

Tuba

C.

Arch.

espress.

espress.

F1. *f*

C.ingl.

C.l.b.

Fag.

C-fag.

Tr-be *a 2*

Cor.

Tr-ni
e

Tuba *viva*

C.

I

ff

ff express.

div.

C1. *a2*
 C1.b.
 Fag.
 C-fag.
 Cor.
 C.
 Archi

mp
rit. -
mp *solo*
p
pp
I
pp
rit. -
mp
p
unis.
pp
pp

34 poco più animato
con sord.

Archi

pp
con sord.
pp

I solo

F1. *p dolce*

con sord.

pp

Archi

con sord.

pp

I

Fl. *p dolce*

Cl. *p dolce*

35

pp

pp

pp

pp

con sord.

pp

F1. *p express.* *mp*

I solo

C1. *mp*

p *mp* *mp*

Archi *mp*

p *mp*

mp

36

Fl. *a 2* *f express.*

C1. *f express.* *a 2*

Fag. *mp*

Tuba *mp*

pizz. *mf arco* *mf*

Archi *div.* *mf* *unis.* *mf*

Musical score for orchestra and strings, page 43. The score consists of eight staves, each with a key signature of one flat (B-flat). The measures are divided by vertical bar lines.

- Flute (Fl.):** Playing eighth-note patterns. The first measure has two slurs labeled "a 2". The second measure has a slur labeled "b". The third measure has a slur labeled "a 2".
- Clarinet (Cl.):** Playing eighth-note patterns. The first measure has a slur labeled "b". The second measure has a slur labeled "a 2". The third measure has a dynamic marking *f express.*
- Clarinet (Cl. b.):** Playing eighth-note patterns.
- Bassoon (Fag.):** Playing eighth-note patterns. The first measure has a slur labeled "a 2". The second measure has a dynamic marking *mp*.
- Cor (Cor.):** Playing eighth-note patterns. The first measure has a dynamic marking *mp*. The second measure has a dynamic marking *mp* and a Roman numeral IV above the staff.
- Tuba:** Playing eighth-note patterns.
- String Quartet (Archi, Violin I, Violin II, Cello):** Playing eighth-note patterns. The first measure has a dynamic marking *p*. The second measure has a dynamic marking *p*. The third measure has a dynamic marking *p*.

37

Fl. *p*

Cl. *p*

Cl. b. *pp*

Fag. *a 2*

Cor. IV

Tuba *mp*

C. *pp*

Arch. *pp*

mf *pp*

Musical score page 37 showing parts for Flute, Clarinet, Bass Clarinet, Bassoon, Horn, Tuba, Cello, and Double Bass. The score is divided into measures by vertical bar lines. Dynamics and performance instructions are written above or below the staves. Measure 37 begins with a dynamic *p* for Flute, Clarinet, and Bass Clarinet. Bassoon has a dynamic *pp*. Horn has dynamic *a 2*. Tuba has dynamic *mp*. Cello has dynamic *pp*. Double Bass has dynamic *mf* followed by *pp*. Measures 38-39 show sustained notes with grace notes. Measures 40-41 show eighth-note patterns with grace notes. Measures 42-43 show sixteenth-note patterns with grace notes. Measures 44-45 show eighth-note patterns with grace notes.

Fl. I solo

Ob. I solo pp

C1.

Cl.b. pp

Tr-be I con sord. sola pp

Cor. I solo p

C. pp

Archi

pp

F1. *I solo* *p*

Cl.

Cl. b. *p*

Tr-be. *I*

Cor. *I solo* *p*

C. *pp*

rit.

Archi.

pp

38

Cl. I **Tempo I**

Cor.

Tempo I

Arch.

I solo

F1. *p dolce*

II *pp*

Ob.

C.ingl.

I solo *p dolce*

Cl. II *pp*

Cl.b. *pp*

Cor. I *pp*

unis. V 3 3 3 3

Arch. V 3 3 3 3

F1.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-ni
e

Tuba

C.

Archiv.

p gravamente

pp

pp III

pp

a 2

b > a 2

b >

f >

div.

unis.

pp

div.

unis.

pp

div.

unis.

Fl.

C.ingl.

a 2

Cl.

Cl.b.

Fag.

C-fag.

ff

f espress.

Tr-be

a 2

Cor.

Tr-hi

Tuba

C.

mf

senza sord.

senza sord.

unis.

f espress.

senza sord.

senza sord.

f espress.

div.

I

Fl.

C. ingl.

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

Cor.

Tr-ni
e

Tuba

Archi

The musical score page contains two systems of music. The first system (measures 1-4) features woodwind entries: Flute (measures 1-2), C. ingl. (measures 1-4), Clarinet (measures 2-4), Clarinet bass (measures 2-4), Bassoon (measures 3-4), Bassoon-c (measures 3-4), Trombone (measures 3-4), Horn (measures 3-4), Trumpet (measures 3-4), Tuba (measures 3-4), and Archi (measures 3-4). The second system (measures 5-8) features woodwind entries: Flute (measures 5-6), C. ingl. (measures 5-6), Clarinet (measures 5-6), Clarinet bass (measures 5-6), Bassoon (measures 5-6), Bassoon-c (measures 5-6), Trombone (measures 5-6), Horn (measures 5-6), Trumpet (measures 5-6), Tuba (measures 5-6), and Archi (measures 5-6). The score concludes with woodwind entries: Flute (measures 7-8), C. ingl. (measures 7-8), Clarinet (measures 7-8), Clarinet bass (measures 7-8), Bassoon (measures 7-8), Bassoon-c (measures 7-8), Trombone (measures 7-8), Horn (measures 7-8), Trumpet (measures 7-8), Tuba (measures 7-8), and Archi (measures 7-8).

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

a 2
Cor. *f espress.*

Tr-ni
e

Tuba

3
Arch. *sul D*

Arch.

f espress.

40

Cl. a 2
f

Cl. b.
f

Fag.
f

C-fag.
dim.

rit. al Fine

mf

p

solo

p

Cor.
f

Tuba

I.II

mp

p

Arch.
dim.

rit. al Fine

dim.

p

Picc. -

F1. *pp dolce*

I. *pp dolce*

Ob. *pp*

C1. *pp dolce*

C1.b. *pp*

Fag. *pp*

pp

C-fag. *pp*

I. II. *pp*

C. *p* *pp*

Cor.

Arch. *p*

p *pp* unis.

CCOPA IV THE QUARREL

41

Allegro precipitato

2 Flauti

2 Oboi

2 Clarinetti

2 Fagotti

2 Trombe *I sola*

4 Corni

Tamburo

Allegro precipitato

Violini I

Violini II

Viole

Violoncelli

Contrabbassi

42

F1. *a 2* *f* *ff*

Ob. *a 2* *f* *ff*

C.ingl. *ff*

Cl. *f*

Fag. *a 2* *f*

Cor. I *f*

Tuba *f*

Tim. *soli* *f*

pizz. *f* *pizz.* *f* *pizz.* *f* *pizz.* *f* *pizz.* *f* *pizz.* *f*

ff al tallone *arco* *ff al tallone* *arco* *ff*

Archi *ff* *arco* *f'* *arco*

F1. a 2

0.b. f

C.ingl. f

Cl. f

Cl.b. f

Fag. f

C-fag. f

Tr-be. f

Cor. f

Tr-ni. f

e Tuba f

Tuba f

Timp. f

C. pizz. f

Archi. f

pizz. f

pizz. f

pizz. f

pizz. f

I

44

F1. *mf* *f*

Ob. *f*

C.ingl. *f*

Cl. *a 2*
f *> mf*

Fag. *a 2*
f *> mf*

I.III a 2

Cor. *f* *> mf*

Tr-ni-e *p* *mf*

Tuba *p* *mf*

cresc. *f* *mf*

cresc. *f* *mf*

Archi *mp* *f* *mf*

arcov *mf*

arcov *mf*

mf *f* *mf*

arcov *mf*

45

F1.
0.b.
Cl.
Tr-be
Cor.
T-ro
Arch.

I sola
I. II a 2

==

Arch.

46 *a 2*

F1. *ff*

O.b.

C.ingl.

Cl.

Cl.b.

Fag.

C.fag.

Tr.be.

Cor.

Tuba

Timp. *soli*

C.

Archi

The musical score page shows a complex arrangement of instruments. The top section includes Flute (F1.), Oboe (O.b.), Clarinet (C.ingl.), Clarinet (Cl.), Bassoon (Cl.b.), Bassoon (Fag.), Double Bassoon (C.fag.), Trombone (Tr.be.), Horn (Cor.), Tuba, Timpani (Timp.) playing soli, Cello (C.), and Bassoon (Archi). Measure 46 begins with a dynamic of *ff*. The Flute has sixteenth-note patterns. The Oboe and Bassoon play eighth-note patterns. The Clarinets and Bassoon provide harmonic support. The Trombone and Horn enter with eighth-note patterns. The Double Bassoon and Double Bassoon provide rhythmic drive. The Timpani plays soli. The Cello and Bassoon provide harmonic support. The overall texture is dense and dynamic, with frequent changes in dynamics and instrumentation.

47

F1.

Ob.

C.ingl.

Cl.

Fag.

G-fag.

Tr-be

II

Tim.

I con sord.

mf

f

Archi

mf

f

Musical score for Flute (Fl.) and Bassoon (Bass). The score consists of two systems of music. In the first system, the Flute plays a sustained note on the first measure, followed by a rhythmic pattern of eighth and sixteenth notes. The Bassoon enters on the second measure with a similar rhythmic pattern. The dynamic is *f*. In the second system, the Flute continues its rhythmic pattern. The Bassoon has a more sustained line with some grace notes. The dynamics are *ff* throughout both systems.

48

Fl. *f*

Ob. *f*

C. *f*

Fag. *f*

C-fag.

Tr-be I

Cor. *f*

pizz. *f*

p subito

Archi *f*

pizz. *f*

pizz. *f*

pizz. *f*

49

Cl.

Cl.b. *mp cresc.* *ff*

Fag. *mp cresc.* *ff* *mp*

C-fag. *mp* *mf* *ff*

Tr-be *I sola* *f* *a 2*

Cor. *f*

Tr-ne III e Tuba *f* *b* *v*

C. *mf*

cresc. *f*

arco *mp cresc.*

Archi *arco* *mp* *mf* *f* *pizz.* *f* *arco* *mp*

arco *mp* *mf* *f* *f* *arco* *mp*

arco *div.* *mp* *mf* *f* *f* *arco* *mp*

50

F1.

Ob.

C.ingl.

C1.

Cl.b.

Fag. a2

G-fag.

Tr-be

Cor.

Tr-ni
e

Tuba

III e Tuba

Timp.

C.

Arch.

The musical score page 50 consists of four systems of music. The first system (measures 1-4) features woodwind instruments (Flute, Oboe, Clarinet, Bassoon, Double Bass) and Trombone. The second system (measures 5-8) features Horn and Trombone. The third system (measures 9-12) features Trombone, Horn, and Bassoon. The fourth system (measures 13-16) features Trombone, Horn, Bassoon, and Archtrumme. Various dynamics (f, ff, mf, p) and performance techniques (pizz., arco) are indicated throughout the score.

F1.

Ob.

C.ingl.

a 2 >

f

I

mf f

f

f

a 2

Cl.

Cl.b.

f

I

Tr-be

Cor.

a 2

f

Tr-ni

e

p

mf

Tuba

p

mf

f

C.

Archi

p

arcov

cresc.

f

cresc.

arcov

mp

f

arcov

mp

mf f

51 Andante

C1. a 2
 > *mf*

C1.b. > *mf*

Fag.

C-fag.

I.II a 2
 > *mf*

III
 Tr-ni > *mf*

Andante

mf

mf

mf

mf

p espress.

arco

mp solo

Cl.

Cl. b.

Fag.

C-fag.

Tr-be

I sola

p dolce

un poco espress.

p

52

Fl.

Cl.

Fag.

p espress.

pp

Cl.

solo

pp

pp tranquillo

div. pizz.

Arch.

p un poco espress.

pp tranquillo

pizz.

div. p

Arch.

p un poco espress.

arcop pp

pizz.

div. p

arcop pp

СЦЕНА V SCENE

53 *Moderato*
I solo
2 Flauti *p dolcissimo*
2 Clarinetti
Clarinetto basso *p*
4 Corni *I.II*
Moderato *unis.*
Violini I *pp unis. arco*
Violini II *pp*
Viole *pp*
Violoncelli *arco*
Contrabassi *pp*

55 *a 2*
Fl. *p*
Cl. *p*
Cl. b. *mp* *p*
I.II
Cor. *pp*
C. *p*
Archi *pp* *div.* *pp*
pp *div.* *pp*

56

F1. a 2
Cl.
Cl. b.
Cor. pp
C. pp
Archi pp
pp p un poco espress.
pp p un poco espress.

I p dolcissimo
p dolce
pp unis.
pp unis.
pp
pp

57

F1. I
Fag. pp
Cor. pp
Archi pp
pp
pp con sord. □
pp con sord. □
pp con sord. □
pp
pp

58

C. b.

Fag. *pp*

C.

p

div. *V*

Archi

p leggermente

mp

p

59

F1.

mf espress.

C. b.

mp — *p*

Fag. *pp*

C.

p — *pp*

pp

pp

Archi

senza sord.

p

senza sord.

p

senza sord. unis.

p

pp

p

pp

Fl. *f*

Cl. *mf* *p* *pp*

Cl.b. *f*

Fag.

60 Poco meno mosso

I solo

Cor. I. II *mf dolce* *mp* *p* *pp*

Tuba *mf express.*

I *mp*

V-le

II

V-le *mf*

Poco meno mosso

V.c. *mf express.* *mp* *p* *mf*

C.b. *mf*

I solo *b* ten.
mp dolente

rit., ma non troppo

Cl.
mf

Cl.b.
p *pp*

Fag.
mf *pp*

Tuba
sola
p

Timp.
mp

C.
pp

V-le
pizz.
mf

V-c.
div. *p* *pp*

C.b.
pp

rit., ma non troppo

61 Vivace

Tuba

V-ni I
Vivace
con sord. *pp*

V-ni II
div. *pp* *con sord.*

V-le
div. *con sord.* *pp*

V-c.
div. *pp* *con sord.*

C.b.
div. *pp* *pizz.* *pp*

Musical score for orchestra and piano, measures 11-14. The score includes parts for Violin II, Violin II (divisi), Violin I (divisi), Cello bassoon, Double Bass, and Piano. The instrumentation is as follows:

- V.niI**: Violin II (top staff)
- V.niII**: Violin II (divisi) (second staff)
- V-le**: Violin I (divisi) (third staff)
- C.-b.**: Cello bassoon (fourth staff)
- Piano**: Double Bass (fifth staff)

The score shows a dynamic range from forte to piano, with various articulations like slurs, grace notes, and accents. Measure 11 starts with a forte dynamic in common time. Measures 12-13 transition to a slower tempo with triplets indicated by a '3' over the measure. Measure 14 concludes with a forte dynamic. The piano part provides harmonic support throughout the section.

二

62 I

Fl.

V-ni I

V-ni II

V-le

V.c.

C.b.

I solo

Cl.

V-ni I

V-ni II

V-le

V.c.

pp scherzando

senza sord.

ten.

div.

$\frac{3}{4}$

pp

63 I

Cl.

V-ni I

V-ni II

V-le

V.c.

C.b.

$\frac{3}{4}$

div.

pp

$\frac{3}{4}$

div. pp

pp

$\frac{3}{4}$

div. pp (pizz.)

pp

F1.
 Cl.
 VnI
 VnII
 VnII div.
 V-le
 V-le div.
 V-c.
 V-c. div.
 C.b.
solo
mp
cresc.

Musical score page 77, featuring seven staves of music for Flute I (Fl.), Oboe (Ob.), Violin I (Vn I), Violin II (Vn II), Viola (V-le), Cello (C.c.), and Double Bass (Cb.). The score is divided into measures by vertical bar lines. Measure 64 begins with dynamic *f*. The Flute and Oboe play eighth-note patterns. The Violin I has a sustained note with dynamic *mf*, followed by a dynamic *f*. The Violin II and Viola play sixteenth-note patterns. The Cello and Double Bass provide harmonic support with sustained notes. Measure 65 starts with dynamic *mf* for the Violin I, followed by a dynamic *f*. The Violin II and Viola continue their sixteenth-note patterns. The Cello and Double Bass play sustained notes. Measure 66 begins with dynamic *f* for the Cello and Double Bass. The Violin I and Viola play eighth-note patterns. The Violin II and Viola continue their sixteenth-note patterns. The Cello and Double Bass play sustained notes. Measure 67 begins with dynamic *f* for the Cello and Double Bass. The Violin I and Viola play eighth-note patterns. The Violin II and Viola continue their sixteenth-note patterns. The Cello and Double Bass play sustained notes. Measure 68 begins with dynamic *f* for the Cello and Double Bass. The Violin I and Viola play eighth-note patterns. The Violin II and Viola continue their sixteenth-note patterns. The Cello and Double Bass play sustained notes. Measure 69 begins with dynamic *f* for the Cello and Double Bass. The Violin I and Viola play eighth-note patterns. The Violin II and Viola continue their sixteenth-note patterns. The Cello and Double Bass play sustained notes.

I solo

Cl.

Cl.b.

V.ni I

dim.

V.ni II

div. *dim.*

V.le

div. *dim.*

V.c.

div.

dim.

C.b.

dim.

II

p

p

p

p

p

65

I

Cl.

V.ni I

2

senza sord.

V.c.

p *mf*

C.b.

arco *p*

unis.

p *mf*

unis.

p

66 Andante
I solo

Cl.
C. b.
Cor.
Arch.
B.

mp molto dolce

I. II

mp dolce

p

unis.

pp

p

p

mp

ЭПИЛОГ VI EPILOGUE

68 Andante amoroso

2 Clarinetti

Contrafagotto *p pesante*

4 Corni *mf express.*

Trombone III e Tuba *p pesante*

Violini I *unis. senza sord.*

Violini II *mf con gran espressione unis. senza sord.*

Viole *unis. senza sord.*

Violoncelli *div. mf*

Contrabassi *mp pesante*

69

C1.

Bass. fag. *p*

Cor.

Trom. III e Tuba

V.c. div.

V.b. *mf*

C.b. *mf*

mf

mp

Cingl. *mf express.*

Cl.

Fag. a 2 *mf*

II

Cor. III

IV

Tr-ne III e Tuba

V.ni I

V.ni II

V.le

V.c. div.

C.b.

The musical score consists of ten staves. The first five staves (Cingl., Cl., Fag., Cor., Tr-ne III e Tuba) are grouped together with measure numbers 82, 83, 84, 85, and 86 above them. The last five staves (V.ni I, V.ni II, V.le, V.c., C.b.) are grouped together with measure numbers 87, 88, 89, 90, and 91 above them. Measure 82 starts with a dynamic of *mf express.* Measures 83-86 show various melodic lines with dynamics like *mp*, *mf*, and *p*. Measures 87-91 show rhythmic patterns with dynamics like *mf*, *p*, and *pp*.

I solo *p* 70 *pp*

Fag. *con sord.* *p dolce* *p*

con sord.

Arch. *unis.* *p dolce* *pp* *p* *unis.*

The musical score consists of three staves. The first staff is for the Bassoon (Fag.), starting with a dynamic of *p* and transitioning to *pp* with a crescendo. The second staff is for the Double Bass (Arch.), starting with a dynamic of *p* and transitioning to *p dolce* with a crescendo. The third staff is for the Double Bass (Arch.), starting with a dynamic of *p* and transitioning to *pp* with a crescendo. Measures 70-75 show melodic lines with dynamics like *p*, *p dolce*, *pp*, and *unis.*

71

Fl.

Flute part with dynamics: *p dolce*, *mp*, *p*, *mp*.

Archi

Violin part with dynamics: *p*, *mp*, *p*, *mp*, *p*, *mf*, *p*, *mf*, *p*, *mf*.

Bass

Bassoon part with dynamics: *p*, *mp*, *p*, *mf*, *p*, *mf*.

Meno mosso

Picc.

Fl.

Fag.

Cor.

Arch.

Dynamics and performance instructions: *mf*, *p*, *pp*, *mf*, *p*, *mf*, *pizz.*, *arco*, *div. pizz.*, *pp*.