

Edition Eulenburg
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STRAVINSKY

SCHERZO FANTASTIQUE

for Orchestra
Op. 3

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Eulenburg

SCHERZO FANTASTIQUE

Igor Stravinsky
(1882 - 1971)
Op. 3

Con moto. M. M. ♩ = 80.

Flauto piccolo

Flauto 1-3

Oboe 1
2

Corno inglese

Clarinetto (A) 1
2

Clarinetto basso 3

Fagotto 1
2

Contrafagotto

Corno (F) 1
2
3
4

Tromba (A) 1
2

Tromba contralta (F)

Piatti

Celeste

Arpa 1-3

Violino I

Violino II

Viola

Violoncello

Contrabasso

L. SOLO. con sord.

molto pp

con sord.

mf sub. p

cresc.

Ob. 1 1.

Cor. ingl.

Cl. I. II. *mf*

Cl. III. *mf*

possibile pp *simile*

mf *possibile pp* *simile*

Vni I div. *f*

sfpp sub. *simile* *pp sub.* *pp sub.*

Vni II div. *sfpp sub.* *simile* *pp sub.* *pp sub.*

V-le div. *f* *pp* *unis.* *pp* *pp sub.* *pp sub.* *simile*

sfpp sub.

1

Fl. picc. 2 *SOLO.*

Fl. I. *mf* *mf* *mp* *mp*

Ob. *SOLO* *p* *mp* *mp*

Cor. ingl.

Cl. I. II. *pp*

Cl. III. *pp*

Fag. I. *pp*

Fag. II.

Cor. I. II. *sempre p* *p*

Vni I div. *p* *mf* *cresc.*

Vni II div. *p* *cresc.*

V-le. *p* *cresc.*

V.C. div. *p* *con sord. pizz.* *p*

2

Fl. picc.

Fl. III. I.

Fl. III.

Ob.

Cornigl.

Cl. I.

Cl. II/III

Cl. basso.

Fag. I.

Fag. II.

Corn.

Tr. be I. II.

Celeste.

Arpa I.

Arpa II.

V. ni I div.

V. ni II div.

V. le div.

V. C div.

arco

pizz.

3

4

4

Fl. picc. 5 SOLO

Fl. I. II. *p* *mf* *mf*

Fl. III. *p* *mp* *mp* *II.* *III.* *II.*

Ob. I. *f* *mp* *SOLO* *mf*

Ob. II. *mf* *mp* *mf*

C. ingl. *f* *mp* *p*

Cl. I. *f* *mf*

Cl. II. III. *f* *mf*

Fag. I. *f* *mp* *mf* *mf*

Fag. II. *f* *mp* *mf* *p*

Corni. *p* *p* *sempre p*

Tr-be I. II. *p* *con sord.* *p* *mf*

Celeste.

Arpa I. *p* *mf*

Arpa II. *p* *mf*

V-ni I div. *sf p sub.* *p sub.*

V-ni II div. *sf p sub.* *p sub.*

V-le div. *sf p sub.* *p sub.*

V-C div. *sf p sub.* *p sub.* (pizz.)

C-B. *p* *3 C-Bassi.* *pizz.*

6 7

Fl. *tr* *p* *pp*

Cl. basso. *ppp*

C-fag. *pp*

Tr. *p* *pp* *bouché*

Trom. *p* *pp* *bouché*

Celeste. *p*

Arpa I. *p*

V. I. *mf* *p* *cresc.* *p* *sempre p*

V. II. *mf* *p* *cresc.* *p* *sempre p*

Viola. *mf* *p* *cresc.* *p* *sempre p*

Vcl. div. *pizz.* *p* *sempre p* *arco*

C-B. *p* *sempre p* *arco*

tutti C-Bassi div. *pp* *arco*

6 7 *pp*

8

Fl. picc.

Fl. I.

Fl. II & III. *II.*

Ob.

Cl. ingl.

Cl. I.

Cl. II & III.

Cl. basso.

Fag. I.

Fag. II.

C. fac.

Cor.

Tr. I & II con sord.

Piatti.

Celeste.

Arpa I.

Arpa II.

Vn I div.

Vn II div.

Viola div.

V-C div.

CB.

pizz. *arco* *sempre* *ppp* *pp* *p* *mp*

8

9

Fl. I. *mf*

Fl. II. *mf*

Cl. II. *mf*

Cl. basso. *pp*

Fag. *poco marc. mf*

C-fag. *cresc.*

Tr-be I. II. con sordini *p*

Tr-ba (e-alto) F. con sordini *mf*

Piatti. (Colli bachetti di Timp.) *pp*

cresc.

cresc.

poco marc.

cresc.

mf

cresc.

pp

pp

plaz.

(trem.)

(trem.)

molto

molto

plaz.

plaz.

9

10

Fl. picc.

Fl. I. *mf*

Ob. I. *p* *cresc.*

Cl. basso. *mf* *cresc.* Cl. I. *p* *mf*

Fag. I.

Cor. I. II. *mf* *p* (ouvert.)

Cor. IV. *mf* (ouvert.)

Tr-ba I. senza sord. *p*

Piatti. *pp*

Viol. I. div. *trem.* *p* senza sord. *pizz.* *mf* arco *p* *pizz.*

Viol. II. div. senza sord. *pizz.* *mp* arco *p* *pizz.*

V-le div. senza sord. arco *p* arco *p* *p* *p*

Celli div. *pizz.* *p* *cresc.* *p* *p*

11

10

Fl. I. *p* *mf* *cresc.*

Ob. I. *p* *mp* *tr.* *cresc.*

Cor. ingl. *p* *mf* *fresc.* *sf*

Cl. I. *mp*

Cor. *pp* *pp*

Viol. I. div. *poco piu f*

Viol. II. div. *crescendo* *poco a poco* *al* *sf*

V-le. div. *crescendo* *poco a poco* *al* *sfpp sub.*

11

12

SOLO grazioso

12 *sfpp sub.*

13

14

Fl. picc.

Fl. I.

Fl. II. III.

Ob. II.

Cor. ingl.

Cl. I. II.

Cl. III.

Fag. I. II.

Cor.

Tr. I.

Piatti. (Colli bacchetti di Timp.)

Celeste

Arpa I. cis, des, e, fes, g, ais, b. *gliss. f*

Arpa II. c, dis, es, fis, ges, a, his. *gliss. mf*

Arpa III. ces, d, eis, f, gis, as, h. *gliss. mp*

Viol. I div.

Viol. II div.

Viole div.

p, *mf*, *mp*, *pp*, *f*, *mf*, *mp*, *f*, *arco*

13

14

Fl. picc. 15

Fl. I. *p*

Fl. II, III. *p*

Ob. I. *p*

Cor. ingl. *p*

Cl. I. *p*

Cl. III. *pp*

Cl. II e III a 2. *pp*

Fag. a 2. *mf*

Cor. *pp*

Tr. (c-alta) F. *mf* senza sord.

Piatti *pp*

Celeste.

Arpa I. *p*

Arpa II. *mp*

Arpa III. *p* *mp* ces-c, eis-e, gis-g.

V-ni I. *p* *f p sub.*

V-ni II. *p* *f p sub.*

V-le div. *f p sub.*

15

16

17

Fl. picc.

Fl. picc. (III.)

Fl. I. SOLO

Ob.

I. SOLO

Cor.

Tr. III. (sord.)

Tr. (con sord.)

Celeste.

Arpa I.

Arpa II.

Arpa III.

p

mf

pp

cresc.

senza sord.

mf

pizz.

mf

16

17

mf

Fl. pico.
Fl. pico.(III.)
Fl. I. II.
Ob. I. II.
Cor. ingl.
Cl. I.
Cl. II.
Cl. III.
Cor. I
Tr. I
Tr. (c. alta) E
Tr. II
senza sord. mp
senza sord. mp
cis, dis, e, fis, gis, a, h. mf
cis, dis, e, fis, gis, a, h. mf
cis, dis, e, fis, gis, a, h. mf
V-ni I div. Saltato mp
V-ni II div. Saltato mp
V-le div. p cresc. mp arco
V-c. p cresc. mp unis. pizz. mp

Fl. pico. = Fl. gr.(III.) mf

mp mf mf mf mf

cresc. cresc. cresc. cresc. cresc.

Fl. picc. 19

Fl. I.

Fl. II. III.

This page of a musical score features woodwind and string parts. The woodwind section includes Piccolo Flute (Fl. picc.), Flute I (Fl. I.), and Flutes II and III (Fl. II. III.). The string section consists of Violins I and II, Violas, Cellos, and Double Basses. The score is divided into measures, with dynamic markings such as *p*, *mf*, *f*, and *meno f* indicating volume changes. The woodwinds play melodic lines with various articulations, while the strings provide harmonic support with rhythmic patterns and sustained chords. The page number '19' is printed at the top left and bottom center.

20

Fag. *pp*

Tr. I. *SOLO* *Con sord.* *pp*

Celeste.

Arpa I. *p*

Arpa II. *p*

Viol. I div. *p*

Viol. II div. *p*

Viole div. *pizz.* *p*

V-c. *p*

21

Detailed description: This block contains the musical score for measures 20 and 21. The instruments listed are Flute (Fag.), Trumpet I (Tr. I.), Celeste, Harp I (Arpa I.), Harp II (Arpa II.), Violin I (Viol. I div.), Violin II (Viol. II div.), Viola (Viole div.), and Violoncello (V-c.). The Flute part has a *pp* dynamic. The Trumpet I part has a *SOLO* marking and *Con sord.* (con sordina) instruction, with a *pp* dynamic. The strings play a rhythmic pattern of eighth notes with a *p* dynamic. The harp parts play a simple accompaniment with a *p* dynamic. The score is written in a common time signature.

20

V-ni I div. *pizz.* *arco* *poco* *a* *poco* *cre* *scen* *do*

V-ni II div. *pizz.* *arco* *poco* *a* *poco* *cre* *scen* *do*

V-le div. *arco* *poco*

V-c. *arco* *poco*

21

Detailed description: This block contains the musical score for measures 20 and 21, focusing on the string quartet and vocal parts. The instruments listed are Violin I (V-ni I div.), Violin II (V-ni II div.), Viola (V-le div.), and Violoncello (V-c.). The Violin I and II parts have a *pizz.* (pizzicato) marking in measure 20 and switch to *arco* (arco) in measure 21. The Viola and Violoncello parts also have a *poco* marking. The vocal parts (V-ni I and V-ni II) have lyrics: *cre - scen - do*. The score is written in a common time signature.

Fl. picc. *p*

Fl. I. *p*

Fl. II. III. *p*

Ob. *menof* *f* *menof*

C. ingl. *menof* *f* *menof* *SOLO* *PPP*

Cl. I. *menof* *f* *menof*

Cl. II. III. *menof* *f* *menof*

Fag. *f* *menof* *f* *menof*

Corn. *menof* *f* *menof*

Tr. II. (I. senza sord.) *menof* *f* *menof*

Tr. ba (c-alta) F. *menof* *f* *menof*

Celeste. *p*

Arpa I. *p*

Arpa II. *p*

V-ni I div. *pp*

V-ni II div. *pizz.* *pp*

V-le div. *pp*

V-C. *pp*

C-B. *pp*

Fl. I.

Fl. II.

Fl. III.

Ob.

C. ingl.

Tr. (o-alta) F.

con sord. SOLO

pp

Vni I div.

Vni II unis.

V-le div.

V-C.

C-B.

con sord. pp

con sord. pp

con sord. arco (marteler) p simile

con sord. pp

con sord. pp

Fl. picc.

Fl. I.

Fl. II, III.

pp

Ob. II.

C. ingl.

Cl. I.

Cl. II, III.

pp

Cl. basso

Fag.

pp

C. fag.

pp

Cor. (bouché)

pp

con sord.

Tr. I, II.

pp

Tr. (c-alta) F.

senza sord.

pp

(bouché)

pp

(ouvert) pp

Arpa I.

pp

Arpa II.

Vni I div.

Vni II div.

pp

enharm.

V-le div.

V-C. div.

arco (sord.)

pp

enharm.

C-B. div. (sord.)

pp

29

30

Musical score for measures 29 and 30, featuring strings and woodwinds. The score includes parts for Violins I and II, Violas, Cellos, Double Basses, Flutes, Clarinets, and Bassoons. Dynamics range from *p* (piano) to *mf* (mezzo-forte) and *mp* (mezzo-piano). The key signature is two sharps (F# and C#).

Musical score for measures 29 and 30 for Cor IV (ouvert) and Tr I II. The Cor IV part includes the instruction *con sord.* (con sordina) in measure 30. Dynamics include *p* and *mf*.

Musical score for measures 29 and 30 for Arpa I and Arpa II. The parts are written in a grand staff with treble and bass clefs. Dynamics include *mf*.

Musical score for measures 29 and 30 for V-le div (Violins) and V-C div (Violas/Cellos). The V-le div parts include the instruction *sempre stacc.* (sempre staccato) and *sf p sub.* (sforzando piano subito). The V-C div part includes *arco* and *pizz.* (pizzicato) markings. Dynamics include *mf* and *sf p sub.*

29

30

Fl. piccolo. SOLO

Fl. I. *mf*

Fl. II, III. *p*

Ob. I. *SOLO. mf*

Ob. II. *mp*

C. ingl. *p*

Cl. I. *mf*

Cl. II, III. *mf*

Fag. I. *p*

Fag. II. *p*

sempre p

sempre p

(Ouvert.)

Cor. *p*

Tr. III. *mf*

Tr. (c-alta) F

Arpa I. *mf*

Arpa II. *mf*

Vai I div. *p sub.*

Vai II div. *p sub.*

Vle div. *p sub.*

V-C div. *pizz.*

3 C-Bassi. *p pizz.*

Fl. picc. *tr* **32**

Fl. I. II. *p* *pp*

Fl. III. *pp* Fl. III = Fl. picc.

Ob. I. II. *p* *pp*

C. ingl. *p* *pp* *ppp*

Cl. I. *tr* *pp* *ppp*

Cl. II. III. *mf* *ppp*

Cl. basso. *ppp*

Fag. I. II. *pp* *a2*

C. fag. *pp*

Corni. *pp* (bouché)

Tr. ba I. II. *pp* (Con sord.)

Celeste.

Arpa I. *p*

pizz.

pizz.

pizz. *arco*

sempre p *pizz.* *arco*

sempre p *pizz.* *arco*

sempre p *arco*

sempre p *arco*

C-B. *pp* tutti C-B. div. arco. (sord.)

32

Ob.I. **36** SOLO *Meno mosso.*

Cl.II. *mp cresc. f*

Cl.III. *p cresc. f*

Fag. *p cresc. f*

Corni. *cresc. f dim. poco a poco al p (Ouvert.)*

V-ni I. *unis. senza sord.*

V-ni II. *unis. pizz. senza sord.*

V-la. *div. div. V-la SOLO arco p rif. assai*

V-C. *p f*

C-B. *3 C-Bassi. pizz. tutti C-bassi.*

36 *Meno mosso.*

37 *Moderato assai. M.M. ♩ = 66.*

Fl. I. *Moderato assai. M.M. ♩ = 66.*

Fl. (c-alto) in G. (II) SOLO

Ob. II. *p dolce cantabile*

Cl. III.

Fag. II. *p*

Corni. *p*

V-ni I. *div. dolce cantabile*

V-ni II.

V-la SOLO.

Altri V-la.

V-C. *unis.*

C-B. *p*

38 *dolce cantabile*

37 *Moderato assai. M.M. ♩ = 66.*

38

[39]

Fl. I.
Fl. (c-alto) in G. (II)
Ob. I.
C. ingl.
Cl. I. II.
Cl. III.
Fag. I.
Fag. II.
Cor.
V-ni I.
V-ni II. div.
V-le. tutti unis.
V-C.
C-B.

cresc.
mf
p
cresc.
mf
p
poco cresc.
mf
p
poco cresc.
mf
p
poco
mf
p
poco cresc.
mf
p
poco cresc.
mf
arco
mf
p

[39]

[40]

Fl. (c-alto) in G. (II)
Ob. I.
Cl. I.
Fag. I.
Fag. II.
V-ni I.
V-ni II.
V-le.
V-C.
C-B.

p
p
p dolce possibile
p
p
p
p
p
p
p
p

dolce espress.

[40]

Fl. (c-alto) in G (II). 41

Ob. I.

Cl. I.

Fag. I.

Fag. II.

Cor.

V-ni I.

V-ni II.

V-le.

V-C.

C-B.

41

42

Fl. (c-alto) in G. (II).

Cl. III. B.

Fag. I.

Fag. II.

Cor.

V-ni I.

V-ni II.

V-le. *div. a 3.*

V-C.

C-B.

unis.

p dolce cantabile

42

43

Fl. I.

Fl. (c-alto) in G (II). *mp* Fl. (c-alto) in G (II) = Fl. gr. (II)

Ob. I. II. *mp* *mf*

Cl. I. II. *mp*

Cl. III. B. in A.

Fag. II.

Cor. I. *SOLO. p*

V-ni I. *mp molto cant.*

V-ni II. *p* *cresc.* *poco*

V-la. *mp unis.*

V-C. *mp*

C-B. *p*

43

44

45

Fl. I.

Ob. II.

Cor. ingl.

Cl. I.

Cl. II. III. *a 2*

Fag. I.

Fag. II.

Cor. *(bouché)* *pp*

Tr. I. II. A.

Tr. (c-alta) in F. *(con sord.)* *pp* *(con sord.)* *pp*

Arpa I.

V-ni I. *mf*

V-ni II. *mf* *poco*

V-la.

V-C.

44

45

Fl. picc.

Fl. II.

Fl. III. *ppp*

Ob. III. *ppp*

Cor. ingl.

Cl. I.

Cl. II.

Cl. III.

Fag. I.

Fag. II.

dolcis.

p

dolcis.

p

dolcis.

p

(Ouvert)

Cor.

Tr. I e II A.

Tr. (c-alta) in F

Celesta.

Arpa I.

V-le.

pizz.

p

47

Fl. picc. *trem.* *pp* *poco* *pp sub.*

Fl. I. II. *trem.* *pp* *poco* *pp sub.*

Fl. III. *trem.* *pp* *poco* *pp sub.*

Ob. *p* *p dolce espress.*

C. Ingl.

Cl. I. *p dolce espress.*

Cl. II. *p dolce espress.*

Cl. III. *p dolce espress.*

Fag. I. *pp*

Fag. II. *pp*

Cor. *pp* *poco* *pp sub.*

Viol. I div. *pp* *pp sub.*

Viol. II div. *pp* *pp sub.*

Viola div. *arco* *p dolce espress.*

Celli div. *p dolce espress.* *arco* *p espress.*

47

49

Ob. II.

Cl. I.

Cl. II.

Cl. III.

Cl. III A=Cl. picc. in D.

Tr. I A. con sord.

Tr. II A.

Tr. (c-alta) F. con sord.

V-ni I div.

V-ni II div.

V-le div.

poco meno f

calando

con sord

mf

p

poco meno f

calando

dim.

mp

dim.

al

49

Fl. I.

V-ni I. unis. sul ponticello al segno

V-ni II. unis.

pp

pp

pp

pp

ppp

poco a poco crescendo

I.

pp

50

51

Fl.picc.
Fl.picc. (III)

Fl. I. II.

Ob.
Ob.I.

Cor. ingl.

Cl. picc. in D. (III)
quasi tr.

Cl. I.

Cl. II.

Fag. I.

Fag. II.

Tr. I.

Celeste.

Arpa I.

Arpa II.

Arpa III.

Viol. I.

1, 4 pult.

2, 5 pult.

3, 6 pult.

4 Viole.

arco

pp *ma marcato* *con sord.* *pp* *ma marcato* *con sord.* *dolce possibile*

50

51

Violini II divisi.

The first system of the musical score consists of nine staves. The top three staves are grouped together with a brace on the left. The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth, sixth, and seventh staves are empty. The eighth staff has a treble clef and a key signature of one flat. The ninth staff has a bass clef and a key signature of one flat. The music is written in a complex, multi-measure style with many accidentals and slurs. A dynamic marking of *pp* is present in the second measure of the fourth staff.

The second system of the musical score consists of nine staves. The top three staves are grouped together with a brace on the left. The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth, sixth, and seventh staves are empty. The eighth staff has a treble clef and a key signature of one flat. The ninth staff has a bass clef and a key signature of one flat. The music continues with complex notation, including slurs and accidentals.

Fl. picc.

53

Fl. picc. III.

Fl. I.

Fl. II.

Ob. I. II. *mf*

C. ingl. *mf*

Cl. picc. D (III).

Cl. I.

Cl. II.

Fag. I. II.

Ob. I. SOLO *p dolce*

Cl. picc. D-Cl. A (III) *mp dim. p*

Corni.

mp p diminuendo - - - al

mp p diminuendo - - - al

Celeste.

Arpa I.

Arpa II.

Arpa III.

Viol. I div. *p di - mi - nu - en - do*

Viol. II div. *con sord. mf p*

53

Fl. picc. 54 55

Fl. picc. III. *sempre pp*

Fl. I. II. *sempre pp*

Ob. *sempre pp*

C. ingl. *dim.* *SOLO* *mp leggero* *pp* *mp leggero*

Cl. I. II. *pp* *pp*

Cl. III A. *pp*

Cl. basso.

Fag. I. *sempre pp*

Fag. II. *sempre pp*

Cor. *pp*

Arpa I. *perdendosi*

V-ni I div. *al* *pp sempre*

V-ni II div. *al* *pp sempre* *sempre pp* *sempre pp*

V-le div. *arco con sord.* *p sempre* *pp*

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

54 55

Fl. picc.

56

Fl. picc. (III.)

Fl. I. II.

a 2

Ob. I. II.

mp dolce cant.

a 2 dolce cant.

C. ingl.

mp >

Cl. I. II.

p sempre

Cl. III.

p sempre

Cl. basso.

Fag. I.

p sempre

Fag. II.

Cor.

p sempre

p sempre

V-ni I div.

V-ni II div.

Viola div.

V-clli div.

C-B.

pizz.

56

pp

The musical score for page 36, measures 56-59, features a variety of instruments. The woodwinds (Flute piccolo, Flute I & II, Oboe I & II, Clarinet I & II, Bassoon, Bassoon I & II, and Horns) are primarily playing sustained notes, often with dynamic markings like *mp*, *p*, and *pp*. The strings (Violin I & II, Viola, Violoncello, and Contrabass) are playing a rhythmic pattern of eighth notes, with triplets and dynamic markings like *pp* and *arco*. The Contrabass part includes a *pizz.* (pizzicato) instruction. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

Fl. I. II. 8

Ob. I. II.

Cl. I. II.

Cl. III.

Cl. basso

Cor.

Vni I div.

Vni II div.

V-le div.

V-C. unis. pizz.

57

Fl. picc.

Fl. III. *P dolce*

Ob. I. II.

C. ingl.

Cl. I. II.

Cl. III.

Cl. basso.

Cor.

Viol. I. div.

Viol. II. div.

V-C.

57 *p*

58

p sempre

p sempre

Fl. picc.

Fl. I. II.

Ob. I. II.

C. ingl.

Cl. I. II.

Cl. III.

Cl. basso.

V-ni I div.

V-ni II div.

V-C.

59 Fl. picc.

Fl. I. II. *mf*

Ob. I. II. *mf*

C. ingl. *mf*

Cl. I. II. *mf*

Cl. III. *mf* Cl. (III) A = Cl. picc. D.

Cl. basso. *mf*

Cor. *mf*

V-ni I div. *mf*

V-ni II div. *p*

V-le div. *mf*

V-C. *mf*

mf *mf* *mf*

simile *mf*

f *a 2* *f*

Fl. picc. *pp*

Fl. picc. III. *pp*

Fl. I. II. *pp*

(II) *mf* di - mi - nu - en - do *sempre pp*

Ob. I. II. *pp* *SOLO.* *mp* *leggiero*

C. ingl. *pp* *SOLO.* *mf* *leggiero*

Cl. picc. D. (III.) *pp* *SOLO.* *mf* *leggiero*

Cl. I. *pp*

Cl. II. *pp*

Cl. basso. *pp* *di - mi - nu - en - do*

Fag. I. *pp sempre*

Fag. II. *pp sempre*

Corn. *pp sempre*

VI. I div. *sempre pp*

VI. II div. *p espress.* *sempre pp*

Viole div. *pp* *pp* *pp* *p espress.*

Celli div. *pp* *pp* *pp* *sempre pp*

C-bassi. *sempre pp*

60

61

Fl. picc. *pp*

Fl. picc. (III) *pp*

Fl. I. II.

Ob. I. II.

C. ingl. *mp leggiero*

Cl. picc. D (III)

Cl. I. *p*

(enharm.)

Cl. II. *p*

(enharm.)

Cl. basso. *mp leggiero*

Fag. I. *p*

Fag. II. *p*

Fl. picc. - Fl. gr. (III)

Corni.

VI. I div.

VI. II div.

Viola div.

Celli div.

C-bassi.

61

Fl. I. 62 SOLO

Ob. I. SOLO

Cl. picc. D. (III.) p

Cl. I.

Cl. II.

Fag. I.

Cor. I.

VI. I div.

VI. II div.

Viole div. Pizz.

pizz.

62

Fl. picc.

Fl. I. p

Fl. II. mp

Ob. I. mp

C. ingl. mf

Cl. picc. D. (III.) mp

Cl. I. mp

Cl. II. mp

Cor. I. mp

Viol. solo. senza sord.

V-ni I. 2 pult. mf

div. 3 pult. mf

V-ni II. 3, 5 pult. mf

div. 2, 4, 6 pult.

V-le unis.

63

Fl. picc.

Fl. I.

C. ingl.

Cl. picc. D. (III)

Cl. I.

Cl. II.

Viol. solo.

2 pult.

V-ni I div.

63

64 Tempo I. (M.M. ♩ = 80.)

Fl. picc.

Fl. I.

Ob. I. II.

C. ingl.

Cl. picc. D (III)

Cl. I. II.

Cl. basso.

Fag.

C-fag.

Corni

Tr. I. II.

Tr. c-alta) F.

3 Arpe e Celeste.

Viol. solo.

ppp *perdendo*

ppp

Fl. II e III.

senza sord. *SOLI*

senza sord. *SOLI*

ppp *perdendo*

64 Tempo I. (M.M. ♩ = 80.)

65

Ob. I. II.

C. ingl. *p sub. cresc.*

Cl. picc. D(III.) *p sub. cresc.*

Cl. I. II. *p sub. cresc.*

Fag. I. *p sub. cresc.*

Tr. I. II. *sub. p cresc.*

Tr. (c-alta) F. *sub. p cresc. sf*

VI. I div. (tutti) *p*
senza sord.

VI. II div. *p*
senza sord.

V-le. *p* senza sord. *arco sul ponticello al segno (+)*

V-C. *sempre p*

C-B.

65

66

Ob. I. II.

C. ingl.

Cl. I. II.

Fag. I.

Fag. II. *p*

Corni. *p*

Vni I div. *p stacc.*

Vni II div. *p stacc.*

V-le. *p stacc.*

V-C.

C-B.

SOLO. p dolce

SOLO. mp leggiero

pizz. mp

66

Fl. picc. *mp* *sempre stacc.*

Fl. I. *mp* *mp leggiero* *sempre stacc.*

Fl. II. III. *mp* *mp leggiero* *sempre stacc.*

Ob. I. II. *mf* *mp leggiero* *sempre stacc.*

C. ingl. *mp* *mp leggiero*

Cl. picc. D. (III) *mf*

Cl. III. *dolce* *poco* *poco* *mp* *sempre stacc.*

Cl. basso. *SOLO.* *mp leggiero*

Fag. I. *mp leggiero*

Fag. II. *p* *mf*

C. fag. *p*

Cor. *p* *p* *stacc.*

Tr. I. II. *p* *stacc.*

Tr. (o-alto) F. *p* *stacc.*

Celeste.

Arpa I.

Arpa II.

Arpa III.

Vni I div. *mp* *pizz.* *mp*

Vni II. *mp* *pizz. unis.* *arco*

V-le. *mp* *pizz.* *mp* *pizz.*

V-C. *mp* *div.* *pizz.* *unis. arco*

C-B. *p* *div.* *pizz.*

68

Musical score system 1, measures 1-6. The system consists of 10 staves. The first four staves are treble clef, and the last six are bass clef. The music features complex rhythmic patterns and dynamics. Key markings include *pp*, *poco*, and *simile*.

Musical score system 2, measures 7-12. The system consists of 10 staves. The first two staves are treble clef, and the remaining eight are bass clef. The music continues with complex rhythmic patterns.

Musical score system 3, measures 13-18. The system consists of 10 staves, all in bass clef. The music continues with complex rhythmic patterns.

Musical score system 4, measures 19-24. The system consists of 10 staves. The first two staves are treble clef, and the remaining eight are bass clef. Key markings include *arco staccato sempre*, *pp*, *staccato sempre div. arco*, *staccato*, *pp*, *pizz.*, and *mp*.

68

Ob. I.II. 69 *stacc.*

Cl. picc. D. (III) *p stacc. sempre*

Cl. I.II. *p*

Cl. basso. *p stacc. sempre*

Cor. IV. *p*

Arpa I. *p*

div. *p cresc. poco a poco*

div. *p cresc. poco a poco*

div. *p cresc. poco a poco stacc.*

div. *p cresc. poco a poco stacc.*

div. arco *p stacc. cresc. ma non troppo*

69 70 *stacc. sempre*

Fl. picc. *p stacc. sempre*

Fl. III. *p stacc. sempre*

Ob. I.II. *p*

C. ingl. *p*

Cl. picc. D. (III) *p*

Cl. I.II. *p sempre stacc.*

Cor. IV. *p*

Arpa I. *p*

71

Fl. picc. *stacc. sempre*

Fl. II. *stacc. sempre*

Fl. III. *stacc. sempre*

Ob. II. *stacc. sempre*

C. ingl. *stacc. sempre*

Cl. (III) picc. D. *stacc. sempre*

Cl. I. *stacc. sempre*

Cl. II. *stacc. sempre*

Cor. *f* (bouché)

Tr. III. (senza sord.) *mp sempre stacc.*

Tr. (c-alta) F. (senza sord.) *mp sempre stacc.*

Vni I div. *mf*

Vni II div. *mf*

V-le div. *mf*

V-C div. *mf* (quasi trillo)

C-B.

71

Fl. picc.

Fl. I. II.

Fl. III.

Ob. I. II.

C. ingl.

Cl. picc. D. (III)

Cl. I.

Cl. II.

(bouché)

Cor.

Tr. I. II.

Tr. (c. alta) F.

simile

V-ni I div.

V-ni II div.

V-le div.

V-C div.

C-B.

Cl. picc. D (III).

Cl. I.

Cl. II.

Cl. bas.

Fag. I II.

C-fag.

Detailed description: This section of the score covers measures 73 to 76 for the woodwind instruments. The Piccolo (Cl. picc. D (III)), Clarinets I and II, and Bassoon (C-fag.) play a melodic line starting in measure 73, marked *mf*. The Clarinet Bass (Cl. bas.) provides a harmonic accompaniment. The Bassoon and Contrabassoon (C-fag.) play a lower melodic line. The Clarinets I and II have a dynamic marking of *p* leading to *mf* in measure 73.

Cor.

3 Arpe.

Detailed description: This section covers measures 73 to 76 for the Horns (Cor.) and Arpeggiated strings (3 Arpe.). The Horns play a melodic line starting in measure 73, marked *mf* and labeled "ouvert.". The Arpeggiated strings play a rhythmic accompaniment of eighth notes.

p stacc. sempre *cresc. poco a poco* *mf*

p *cresc. poco a poco* *mf*

p stacc. sempre *cresc. poco a poco* *mf*

p *cresc. poco a poco* *mf*

p stacc. sempre *cresc. poco a poco* *mf*

p *cresc. poco a poco* *mf*

p stacc. sempre *cresc. poco a poco* *mf*

p *cresc. poco a poco* *mf*

p stacc. sempre *cresc. poco a poco* *mf*

p *cresc. poco a poco* *mf*

3 C-B.

Detailed description: This section covers measures 73 to 76 for the string quartet and Contrabass (3 C-B.). All instruments play a rhythmic accompaniment of eighth notes, starting at *p* and increasing to *mf* by measure 74. The instruction "stacc. sempre" is present for all parts. The Contrabass part includes a melodic line starting in measure 73, marked *f*.

Fl. pic.

Fl. III.

Ob.

C. Clar.

Cl. pic. D (III)

Cl. I.

Cl. II.

Fag. I II.

C-fag.

Cor.

Celeste.

Arpa I.

Arpa II.

Arpa III.

V-ni I div.

V-ni II di.

V-le div.

V-cell. div.

tutti C-Bassi

molto

p

sub.

a 2

(bouché)

(non div.)

74

Fl. picc.

Ob.

C. ingl.

Cl. picc. D. (III)

Cl. I.

Cl. II.

Cl. basso.

2 Fag.

C-fag.

Cor.

Cl. picc. D = Cl. A.

mp

p

8

unis.

Fl. picc.

Fl. I. II. III.

Ob. I. II.

C. ingl.

Cl. I.

Cl. II.

Cl. basso

Fag. I. II.

C-fag.

Cor.

Tr. III.

Celeste.

Arpa I.

Arpa II.

Arpa III.

Vni I div.

Vni II div.

Vle div.

V-C.

C-B.

I. III.

(ouvert.)

(ouvert.)

(détaché)

(détaché)

(détaché)

sf p[♯] sub.

sf p[♯] sub.

trem.

sf p sub.

sf p[♯] sub.

sf p sub.

sf

Fl. picc. 77 78

Fl. I. *trem.*

Fl. II III. *p trem.*

Ob.

C-ingl.

Cl. III.

Fag. II.

Tr. III A. *trem.*

Tr. (c-alta) F. *pp trem.*

Piatti. *pp* (Colli bacchetti di timp.) *trem.*

Ces, d, eis, f, gis, as, h. *Gliss. f*

Cis, des, e, fes, g, ais, b. *Gliss. mf*

C, dis, es, fis, ges, a, his. *Gliss. mp*

V-no solo. *mf grazioso e leggiero*

V-Cello solo *p grazioso e leggiero* (tutti V-C.)

77 78

79

Fl. picc.

Fl. I.

Fl. II. III.

Ob.

C-ingl.

Cl. I. II. a 2

Cl. III. mf

Cl. basso.

Fag. III. #2

Tr. II.

Tr. (e-a) F.

Celeste

Arpa I.

Arpa II.

Arpa III.

V-ni I div.

tutti V-ni I div.

V-ni II div.

V-le div.

79

(e=es)

(e=cis, dis=d, fis=f, ges=g, his=h.)

80

81

Cor. III.

I SOLO

mf *pp* *p* *f* *pp* *pizz.* *p* *cresc.*

Saltato *pp* *cresc.* *Saltato* *pp* *Saltato* *pp* *cresc.* *Saltato* *pp* *cresc.* *Saltato* *pp* *cresc.* *p* *cresc.* *p* *cresc.*

80

81

This page of a musical score, numbered 82, contains the following parts and markings:

- Fl. picc.** (Piccolo Flute): *mp*
- Fl. I.** (Flute I): *mp*
- Fl. II. III.** (Flutes II and III): *mp*, *mf*, *f*
- Ob.** (Oboe): *mp*, *mf*, *f*
- C. ingl.** (English Horn): *f*
- Cl. I. II.** (Clarinets I and II): *mf*, *f*
- Cl. III.** (Clarinet III): *mf*, *f*
- Fag. I. II.** (Bassoons I and II): *f*
- Cor.** (Horn): *f*
- Tr. I. II.** (Trumpets I and II): *mp*, *mf*
- Tr. (c-alta) F.** (Trumpet in C, alto F): *mp*, *mf*
- Arpa (c. d. es. f. g. as. b.)** (Harp): *gliss.*, *mf*
- Vni I div.** (Violin I, divided): *mp*, *cresc.*, *f*
- Vni II div.** (Violin II, divided): *mp*, *cresc.*, *f*
- Vcl. div. arco** (Viola, divided, arco): *mp*, *cresc.*, *f*
- V-cl. pizz.** (Violoncello, pizzicato): *mp*, *cresc.*, *f*

83

84

Musical score for orchestra and woodwinds, measures 83-84. The score includes parts for Flutes (Fl.), Clarinets (Cl. I, Cl. II, III), Bassoons (Bsn.), Violins (V.), and Violas (V.).

Measure 83:

- Flutes: *p*
- Clarinet I: *meno f*
- Clarinet II/III: *meno f*
- Violins: *meno f*
- Violas: *meno f*

Measure 84:

- Flutes: *f*
- Clarinet I: *f*
- Clarinet II/III: *meno f*
- Violins: *meno f*
- Violas: *meno f*
- SOLO (bouché) *mf espress.*
- SOLO *mf*
- Violins: *pizz.*
- Violas: *pizz.*
- V-c.: *(non div.)*

83

84

Fl. picc.
F.I.
F.II.III.
Ob.
C. ingl.
Cl.I.
Cl.II.III.
Fag.
Cor.
Tr. (c-alta)F.
V-ni I div.
V-ni II div.

f *p* *mf* *meno f* *f* *mf* *arco* *mf* *arco* *mf* *arco* *mf*

(ouvert)

a 2

Detailed description: This page of a musical score features woodwind and string parts. The woodwind section includes Piccolo Flute (Fl. picc.), Flute I (F.I.), Flutes II and III (F.II.III.), Oboe (Ob.), English Horn (C. ingl.), Clarinet I (Cl.I.), Clarinets II and III (Cl.II.III.), and Bassoon (Fag.). The string section includes Horns (Cor.) and Violins I and II (V-ni I div. and V-ni II div.). The score is divided into four measures. The woodwinds play melodic lines with dynamic markings of *f*, *p*, and *mf*, and phrasing slurs. The strings play a rhythmic accompaniment of eighth notes, marked *arco* and *mf*. The Horns play a simple accompaniment, with the first horn marked "(ouvert)".

85

Fl. picc.

86

Musical score for woodwinds and strings, measures 85-86. The score includes parts for Fl. I., Fl. II. III., Ob. I., Ob. II., C. ingl., Cl. I., Cl. II. III., Fag. I. II., Cor., Tr. I. II. A, and Tr. (e-alta) F. The woodwinds play melodic lines with various dynamics like *mf*, *sf*, *f*, and *f molto espress.*. The strings provide accompaniment with *pizz.* and *arco* markings.

Musical score for percussion and string details, measures 85-86. It includes parts for Tr. I. II. A and Tr. (e-alta) F. The Tr. I. II. A part is marked *con sord.* and *(quasi tr.)*. The Tr. (e-alta) F part is also marked *con sord.* and *(quasi tr.)*. There are also *pizz.* markings and dynamics like *mf* and *sf*.

Musical score for Violini I and II, measures 85-86. The Violini I part is marked *pizz.* and *arco*, with dynamics like *mf* and *sf*. The Violini II part is also marked *pizz.* and *arco*, with dynamics like *mf* and *sf*. There are also *pizz.* and *arco* markings and dynamics like *mf* and *sf*.

Musical score for Viote divisi and V.c., measures 85-86. The Viote divisi part is marked *(a pos)* and *mf*. The V.c. part is marked *mf* and *sf*. There are also *mf* and *sf* markings and dynamics like *mf* and *sf*.

85

86

Fl. picc.

87

Musical score for measures 87-91, featuring woodwinds and strings. The instruments listed are Fl. picc., Fl. I. (B-flat), Fl. II & III (B-flat), Ob. I., Ob. II (B-flat), C. Ingl., Cl. I & II (B-flat), and Cl. III (B-flat). The score includes dynamic markings such as *mf*, *sf*, *f*, and *p*, along with articulation marks like accents and slurs. The woodwinds play a rhythmic pattern of eighth notes, while the strings provide a steady accompaniment.

Musical score for measures 87-91, featuring Tr. III (Trumpet III). The instrument plays a melodic line with dynamic markings of *mf* and *f*. The score includes articulation marks such as accents and slurs.

Musical score for measures 87-91, featuring strings. The score includes dynamic markings such as *mf*, *sf*, and *f*. The strings play a rhythmic pattern of eighth notes, with some parts marked *sul pontic. arco* and *al segno*. The score includes articulation marks like accents and slurs.

87

88

89

Musical score for measures 88-89. Measures 88 and 89 are mostly rests. Measures 1-6 of the section feature a series of chords in the right hand, marked *sempre ff*. The left hand has rests.

Musical score for measures 7-12 of the section. Measures 7-12 feature a melodic line in the right hand, marked *f* and *sempre*. The left hand has chords, marked *ff sempre*. The section is marked *bouché*.

Musical score for measures 13-18 of the section. Measures 13-18 feature a melodic line in the right hand, marked *f* and *sempre*. The left hand has chords, marked *ff sempre*. The section is marked *arco* and *con sord.*

88

89

Fl. picc.

Fl. I.

Fl. II/III

Ob.

C. ingl.

Cl. I. II.

Cl. III.

Cl. basso.

Fag. e C-Fag.

Fl. III - Fl. picc.

possible pp

simile

possible pp

simile

possible pp

simile

p

Cor.

Tr. III.

Tr. (c-alta) F.

Arpa I.

Arpa II.

Arpa III.

Violini I div.

Violini II div.

V. le.

V. C.

C. B.

pp sempre stacc.

sub. pp

sub. pp

arco sempre stacc.

pp

sub. pp

sub. pp

pp

91

SOLO

92

The musical score consists of several systems of staves. The top system includes a violin part with dynamics *mf*, *mf*, and *mp*, and a piano part with a *tr* (trill) and *p* dynamic. The second system features a piano part with *pp* dynamics. The third system includes a violin part with the instruction *sempre (Ouvert.)* and *p* dynamics. The bottom system contains a violin part with *arco* and *pp sempre stacc.* markings, a piano part with *arco* and *pp* markings, and a bass part with *div.* and *pizz.* markings. The page number 63 is located in the top right corner. Measure numbers 91 and 92 are placed at the beginning and end of the score respectively.

91

92

Accelerando

93 *pp* Fl. picc. *pp*

pp Fl. picc. (III.) *pp*

I. II. *pp*

Fl. I. *mp* *p* *pp*

Ob. III. *mp* *p* *pp*

C. ingl. *mp* *p* *pp*

Cl. I. *mf* *p* *pp*

Cl. II. III. *p* *mf* *p* *pp*

Cl. basso. *p* *pp*

Fag. I. *p* *pp*

Fag. II. *p* *pp*

I. II. a 2 *pp*

C. Fag. *pp*

Cor. (Ouvert.) *p* *pp* (bouché)

Tr. III. *pp* (con sord.)

Tr. (e-alta) F. *pp* (con sord.)

V. I div. *mf* *p* *pp*

V. II div. *cresc.* *p* *pp*

V-le div. *pp*

V-C. div. *pp* arco

C-B. *pp* con sord. div.

94

pp

pp

pp

Fag. I. II.

C-fag.

Cor.

(bouché)

pp

Tr. II

Tr. (c-alta) F.

(con sord.)

pp

div.

div.

div.

enharm.

senza sord.

senza sord.

enharm.

enharm.

94

Detailed description: This page of a musical score, numbered 94, contains staves for various instruments. The top section includes woodwinds: Flute I and II, Clarinet in C, Bassoon I and II, and Trumpets II and (C-alto) F. The bottom section includes strings and a double bass. The score features complex rhythmic patterns, including sixteenth-note runs and chords. Performance instructions such as 'pp' (pianissimo), '(bouché)', '(con sord.)', 'div.' (divisi), and 'enharm.' (enharmonically) are present. The page number '94' is printed in a box at the top and bottom.

Stringendo.

Fl. picc.

95 Vivo.

Fl. picc. (III) *mf* *p*

Fl. I. II. *mf* *p*

Ob. *mf* *p*

C. ingl.

Cl. I. *mf*

Cl. II. III. *mf*

Cl. basso. *mf*

Fag. *mf*

C-fag. *mf*

Cor. *p*

Tr. I. II.

Tr. (c-alta) F

Arpa I. *mf*

Arpa II. *mf*

Arpa III.

V-ni I. unis. pizz. *mf* senza sord.

V-ni II. unis. pizz. *mf* div. arco *p*

V-le. *mf* unis. pizz. (non div.)

V-C. *mf* unis. pizz. (non div.) senza sord.

C-B. *mf*

Stringendo.

95 Vivo.

