

К сказке
„О рыбаке и рыбке.“

6 музыкальных иллюстраций

Н. Черепнина.

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Ор. 41.

ОРКЕСТРОВАЯ ПАРТИТУРА.

Р. С. Ф. С. Р.
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МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО.

Художественный отдел.

Москва 1921.

2-я Государ. Нотопеч. Муз. Озд. Н. К. П.

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I.

„Жил старик со своею старухой,
У самого синяго моря“.....
„Старик ловил неводом рыбу,
Старуха пряла свою пряжу“.
....Раз он в море закинул невод,—
Пришел невод с одною тиной;
Он в другой раз закинул невод,—
Пришел невод с травой морскою—
В третий раз закинул он невод—
Пришел невод с золотою рыбкой,
С непростой рыбкой, золотою.
Как взмолился золотая рыбка,
Голосом молвит человечьим:
„Отпусти ты, старче, меня в море,
Дорогой за себя дам откуп:
Откуплюсь чем только пожелаешь“.
Удивился старик, испугался:
Он рыбачил тридцать лет и три года,
И не слыхивал, чтобы рыба говорила.
Отпустил он рыбку золотую
И сказал ей ласковое слово:
„Бог с тобою, золотая рыбка!
Твоего мне откупа не надо;
Ступай себе в синее море,
Гуляй там себе на просторе“.

II.

.....Старика старуха забранила:
„Дурачина ты, простофиля!
Не умел ты взять выкупа с рыбки!
Хотя бы взял ты Снее корыто:
Наше то совсем раскололось“.
Вот пошел он к синему морю;
Видит: море слегка разыгралось.
Стал он кликать золотую рыбку;
Приплыла к нему рыбка и спросила:
„Чего тебе надобно, старче?“
Ей с поклоном старик отвечает:
Смилуйся, государыня рыбка!
Разбранила меня моя старуха,
Не дает старику мне покою:
Надобно ей новое корыто;
Наше то совсем раскололось“.
Отвечает золотая рыбка:
Не печалься, ступай себе с Богом!
Будет вам новое корыто“.....
.....Еще пуще старуха бранится:
„Дурачина ты простофиля!
Выпросил, дурачина, корыто!
В корыте много-ли корысти?
„Воротись, дурачина, ты к рыбке;
Поклонись ей, выпроси уж избу“.....

III.

.....„Не хочу быть черною крестьянкой,
Хочу быть столбовою дворянкой“!.....
Высокий терем... На крыльце стоит старуха
В дорогой собольей душегрейке,
Парчевая на маковке кичка,
Жемчуги окружили шею,
На руках золотые перстни,
На ногах красные сапожки.
Перед нею усердные слуги;
Она бьет их, за чупрун таскает.
Говорит старик своей старухе:
„Здравствуй, барыня-сударыня дворянка!
Чай, теперь твоя душенька довольна“.
На него прикрикнула старуха,
На конюшню служить его послала...

IV.

.....„Не хочу быть столбовою дворянкой,
А хочу быть вольною царицей“!.....
.....Царские палаты.....
В палатах видит он свою старуху,
За столом сидит она царицей,
Служат ей бояре, да дворяне,
Наливают ей заморские вина,
Заедает она пряником печатным;
Вкруг стоит ея грозная стража,
На плечах топорики держат.

V.

На море черная буря—
Так и вздулись сердитые волны,
Так и ходят, так воем и воют.
Стал он кликать золотую рыбку.
Приплыла к нему рыбка, спросила:
„Чего тебе надобно, старче?“
Ей с поклоном старик отвечает:
Смилуйся, государыня рыбка!
Что мне делать с проклятою бабой?
Уж не хочет быть она царицей,
Хочет быть владычицей морскою,
Чтобы жить ей в окіяне море,
Чтобы ты сама ей служила
И была бы у ней на посылках“.
Ничего не сказала рыбка,
Лишь хвостом по воде плеснула,
И ушла в глубокое море.
Долго у моря ждал он ответа,—
Не дождался, к старухе воротился,—
Глядь: опять перед ним землянка,
На пороге сидит его старуха,
А пред нею разбитое корыто.

(Пушкин).

СКАЗКА О РЫБАКЪ И РЫБКЪ.

I.

Н. ЧЕРЕПНИНЪ. Оп. 41.

Andantino commodo. Poco tranquillo.

Flauti I. II. III.

Oboi I. II.

C-Inglese.

Clarinetti in A I. II.

Corno di Bassetto in F.

Fagotti I. II.

C-Fagotto

Corni in F I. II. III. IV.

Trombe in C I. II. III.

Tuba.

Timpani.

Gr. Cassa.

Celesta.

Arpa I.

Arpa II.

Pianino.

Violini I. div.

Violini II. div.

Viole. div.

V-Celli. div.

C-Bassi.

SOLO (Oboe I)

SORD. (Trombe)

mp. **pp.** **ppp.** **piu p.** **dim.**

recitondo **laissez vibrer** **Sons harm.** **ten.**

2 V-ni II. SOLI. **2 V-ni II. SOLI.** **2 Viole. SOLE** **TUTTI.**

pp **ppp** **pp** **pp** **pp**

Andantino commodo. Poco tranquillo.

quasi recit.

Poco tranquillo.

The musical score is divided into two main sections: **quasi recit.** and **Poco tranquillo.**

quasi recit. section:

- Flutes (Fag. I. & II. C.F.):** Solo part starting with *mf* and *quasi recitando*, moving to *f* and *dim.*
- Clarinet (Cl.):** Solo part starting with *pp* and *quasi recitando*, moving to *f* and *dim.*
- Bassoon (C.F.):** Solo part starting with *pp* and *quasi recitando*, moving to *f* and *dim.*
- Horns (Cor.):** I. II. SOLO con sord. *pp*
- Trumpets (Tr.be.):** III. SOLO con sord. *pp*
- Tuba (Tuba.):** Solo part starting with *pp*
- Arpeggiators (Arp. I. & II.):** Solo part starting with *p* and *f*

Poco tranquillo. section:

- Violins (Viol. I. & II.):** I. parte *pp*, II. parte *pp*. Viol. II. includes *senza sord*, *2 SOLI.*, *pp tr*, and *pizz.*
- Viola (Viola. (altri)):** 3 SOLE, I. II. III. *pp*
- Violoncello (V.C. (altri)):** 3 SOLI., I. II. III. *pp*
- Double Bass (C.B. (altri)):** 2 SOLI., *pp*
- Other instruments:** Tutti parts for various instruments with dynamics like *pp*, *p*, *più p*, *poco dim.*, and *TUTTI. pizz.*

quasi recit.

Poco tranquillo.

L'istesso tempo.

The score is for a full orchestra and strings. It begins with a tempo marking of "L'istesso tempo." and a key signature of one sharp (F#). The time signature is 3/8. The woodwind section includes two flutes (Fl. I and II), two oboes (Ob. I and II), two bassoons (Bsn. I and II), and a contrabassoon (Cb. Bsn.). The brass section includes four horns (Hr. I-IV), two trumpets (Tr. I and II), and a tuba. The percussion section includes timpani (Timp.) and a bass drum (B. Dr.). The string section includes violins (Vn. I and II), violas (Va.), cellos (Vcl.), and double basses (Cb.).

The score is divided into several systems. The first system features the woodwinds and strings. The second system features the brass and percussion. The third system features the woodwinds and strings. The fourth system features the brass and percussion. The fifth system features the woodwinds and strings. The sixth system features the brass and percussion. The seventh system features the woodwinds and strings. The eighth system features the brass and percussion. The ninth system features the woodwinds and strings. The tenth system features the brass and percussion. The eleventh system features the woodwinds and strings. The twelfth system features the brass and percussion. The thirteenth system features the woodwinds and strings. The fourteenth system features the brass and percussion. The fifteenth system features the woodwinds and strings. The sixteenth system features the brass and percussion. The seventeenth system features the woodwinds and strings. The eighteenth system features the brass and percussion. The nineteenth system features the woodwinds and strings. The twentieth system features the brass and percussion.

Dynamics include *mf*, *espr.*, *cresc.*, *p*, *p pes.*, *mp*, *pp*, *f*, *dim.*, *gliss.*, and *SOLO*. Articulations include accents, slurs, and *pizz. arco*. The string section includes *arco* and *gliss.* markings. The woodwinds include *SOLO* markings. The brass includes *p pes.* and *mp* markings. The percussion includes *pp* markings.

L'istesso tempo.

Fl. *più f*

Ob. III. *f dim. p*

C. ing. *SOLO mf espr. f dim. p*

Cl. I. II. *SOLO mp*

Cor. bas. *SOLO mf espr.*

Fag. I e II. *mf espr. dim. mp*

C. F. *f espr. dim. mp*

Cor. IV.

Tr-be. *SOLO leggiero sf*

Tuba. *f marcato*

Arp. *f*

Pianino *SOLO mp*

V. I. *pizz. arco f p cresc. mf dim. p*

V. I. *pizz. arco f p cresc. mf dim. p*

Vle. *pizz. arco mf espr.*

V. C. *mf dim. molto pp*

C. B. *mf dim. molto pp*

Fl. I. II. III. Ob. I. C.ing. Cl. I. II. Cor. bas. Fag. C.F. Cor. I. Tr-ba I. Tr-be. Tuba. Celesta. Arp. III. unis. Piano. *f cresc. più f* *rit. a tempo* *tremolo* *dim.* *trem.* *dim.* *trem.* *dim.* *mp* *mf* *f* *p* *dim.* *dim.* *dim.* *SOLO* *pp* *pp* *p* *pp* *sord.* *mf* *con sord. I. II.* *p* *dim.* *con sord. III.* *p* *dim.* *SOLA* laissez sonner. *Arpa I e II. SOLE* sons harm. *f* *pp* *f pes.* *p* *dim.* *f pes.* *p* *dim.* *pp* *pp* *rit. a tempo*

II.

Moderato assai.

C.ingl. SOLO.

Fag. III.

C.Fag.

Tuba. SOLA.

ppesante

espr.

cresc.

Moderato assai.

Fl. III picc.

SOLO

Fl. I.

SOLO

Ob. I.

SOLO

C.ingl.

mp lamentoso

Cor. bass. *espr.*

Fag. III.

a 2 ff *dim.*

C.Fag.

ff *dim.*

Tr. ni.

Tuba. A

mp

Celesta.

Arpa I.

Pianino.

SOLO

p

(laissez la Ped.) (ôtez.)

pp

pp

pp

trem.

mf

ff *div.*

pp

pp

G. F.

C.ingl. SOLO.

Fag. I.II. *mp*

C. fag. *p*

Cor. I.II. *a 2* *cresc.*

Tuba. *SOLA.* *p pes.* *pizz. arco* *cresc.* *mf*

pizz. arco *espr.* *mp* *cresc.* *mf*

pizz. arco *espr.* *mp* *cresc.* *mf*

pizz. arco *espr.* *mp* *cresc.* *mf*

p pes. *mp cresc.* *mf*

p pes. *mp cresc.* *mf*

Fl. III picc. *G.P.*

Fl. I.II. *a 2*

Ob. I. *SOLO.* *mf lamentoso*

C.ingl. *SOLO.* *mf* *espress.*

Fag. I.II. *mf*

C. fag. *ff* *pp* *p*

Cor. I. *f*

Tr. ni. *f*

Tuba. *f* *SOLO.* *p*

Celesta. *SOLO.* *f*

Arpa I. *p* *2* *8*

Pianino. *SOLO.* *p* *2* *8*

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

f *ff* *pp* *p* *G.P.* *p*

C. ingl.
 Fag. I. II.
 C. fag.
 Tuba.
 Piano.
 SOLO. (b2)
 Senza Pedale

Fl. I.
 Ob. I.
 Clar. III. 2 in B. b.
 Tr. ba I.
 con sord. SOLA.
 Arpe I. II.
 Piano.
 più f
 Viol. SOLO. pizz. arco
 Viol. I. div. pizz. arco
 Viol. II. div. pizz. arco
 Virole.

Tranquillo.

Fl. I. SOLO. *mf* *cresc.*

Fl. II, III, gr. *a 2* *mf* *cresc.*

Ob. I. SOLO. *mp*

Ob. II. SOLO. *mf* *cresc.*

Cl. III in B. *a 2* *mp*

Corn. bass. SOLO. *mp*

C. fag. *pp* SOLO. *mp espr.* *mf* *dim.*

Celesta. SOLA. *mp*

Arpe. I. II. *a 2* *mp* *f* *mp*

Pianino. SOLO. *f* *cresc.*

Viol. SOLO. *mf espr.* *mf* *p*

C. B. *mp espr.* *pp* (son harm.) *pp*

Tranquillo. *pp*

Ob. I. SOLO. *portamento* *p* *cresc.* *f* *allargando* *dim.* *allargando*

cresc. *poco* *a* *poco* *f*

A tempo

Ob. I. *quasi legato*
 Cor. I. *mp* *espr.* *SOLO.* *p espr.*
 Cel. *mf*
 Arpe I. II. *mp*
 Pianino. *p*
 SOLO. *mp espr. 9* *espr.* *mp espr. 9*
 pp
 pp
 pp
 pp
 pizz. *pp*
 pp A tempo

Fl. II.
 Fl. III.
 Ob. I. *quasi legato*
 Cor. I. *p* *espr.* *mp espr.* *p*
 Cel. *mf*
espr. *mf* *p* *mf*
 pp
 pp

Fl. I. *trm*
Fl. II, III. *p*
Ob. I. *p*
Cor. bass. *cresc.*
Fag. I, II. *a 2 p espr.*
Cor. I. *sord. p*
Celesta. *p*
Pianino. *SOLO. mf*
Piano. *SOLO. cresc. mp espr. pp*
Cello. *pp*
Bass. *pp*

Measures 1-3 of the first system. The score includes parts for Flutes I, II, and III; Oboe I; Bassoon I and II; Horn I; Celesta; Piano; and Cello/Bass. Dynamics range from *p* to *pp*. Performance instructions include *trm*, *cresc.*, *espr.*, *SOLO.*, and *sord.*.

Fl. I. *trm*
Fl. II, III. *più p*
Ob. I. *più p*
Cor. bass. *mp espr. cresc. dim.*
Fag. I, II. *mp espr. cresc. dim.*
C. fag. *mp espr. cresc. dim.*
Cor. I. *mp espress.*
Celesta. *dim.*
Pianino. *pp*
Piano. *p cresc. ten. 9*
Cello. *mp espr.*
Bass. *mp espr.*

Measures 4-6 of the second system. The score continues with the same instruments. Dynamics include *più p*, *mp*, *cresc.*, *dim.*, *pp*, and *mp espress.*. Performance instructions include *trm*, *ten.*, and *9*.

Tranquillo.

Fl.

Ob.

C. ingl. *SOLO.*
mp *espr.*

C. fag.
p *espr.*

Cor. I. II. sord.
pp

III. sord.
p

Tuba.

Timp.

Celesta.
SOLA.
mf

Arp. I.
p *cresc.*

Arp. II.
Sons harm.
f

Pianino.
SOLO.
mf *f*

espr.
mf
pp
pp
pp
pp

p cresc.
p cresc.
p cresc.
p

pp
pp
pp

4 C.B. *SOLI.*
pp *espr.*

Tranquillo.

A tempo

The musical score is arranged in systems. The first system includes C. ingl. (Corno Inglese) and C. fag. (Corno Fagotto) parts with dynamics *mp* and *espr.*, and a *rit.* marking. The second system features the Celesta, Arpa I., and Arpa II. parts. The third system contains the string parts, including a section with *tr* (trills) and *tr* (trills) markings. The score concludes with a final *A tempo* marking.

Fl. I. SOLO. *pp* *espr.* *trm*

Ob. I. *p* *espr.* *piu p*

Cl. I. II. in A.

Celesta. *mp* *p*

Arpe.

Pianino. *p* *cresc.* *p* *cresc.*

V. SOLO. *p* *pp*

div. *ppp* *ppp*

Viole I. II. *pp* *trm* *ppp* *ppp*

2 Viole *mf* *p*

V. C. SOLO. *pp*

V. C. non div. *ppp*

C. B. TUTTI. *ppp* *ppp*

Allargando e rit. molto.

Molto Adagio. (décomposer.)

The musical score consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) and a solo part with markings: *SOLO.*, *mp*, *espress.*, *ten.*, *fp*, *SOLI.*, *p*, and *pp*. The second system features a *sord.* (sordina) marking and *mp* dynamics. The third system is for the *Celesta.* with *f* and *p* dynamics. The fourth system is for *Arpa I.* with *Sons harm.* and *f* dynamics. The fifth system is for *Arpa II.* with *Sons harm.* and *p* dynamics. The sixth system includes a *SOLO.* marking, *f*, *ff*, *mf*, *più f*, *ten.*, and *Senza Pedale* markings. The seventh system includes *espress.*, *mf*, *mp*, *unis.*, and *mp* markings. The bottom system includes *mp* markings.

Allargando e rit. molto.

Molto Adagio. (décomposer.)

III.

Moderato assai. Molto risoluto.

Fl. I. II.

Ob. I. II.

Cl. I. II. in A.

Fag. I. II.

C. Fag.

I. II. con sord.

ostinato

Cor. in F.

III. IV. senza sord.

Tr- ba I. in C.

secl

Tr- ba II. in C.

secl

Tr- ba III. in C.

secl

Tr- ne I.

secl

Tr- ne II.

secl

Tr- ne III.

secl

Tuba.

Timp.

Pianino.

risoluto (détaché)

ostinato

ostinato

Sul ponticello

Sul ponticello

non div.

più cattivo

più

div.

Moderato assai. Molto risoluto.

Poco string.

Piatti.

f *più f* *cresc.* *più f* *ff* *sf* *sf trem.*
Coi bazuetti del tamburo militare

pp cresc. molto SOLO

Poco string.

Andantino semplice.

SOLO

Fag. I. *p SOLO espr.*

II. *p SOLO espr.*

C. Fag. *p espr.*

Cor. bas. *SOLO p espr.*

Arpa. *SOLA p*

SOLO p espr.

SOLO p espr.

pp espr.

p espr.

pp espr.

Andantino semplice.

Fag. I. *rit.*

II. *dim.*

C. Fag. *dim.*

Cor. bas. *p espr.*

Cor. I. II. *p espr. cresc. mf sord. p*

III. IV. *sord. pp*

Arpa. *più p pp*

p espr.

cresc. mf p

rit.

Tranquillo. Molto sostenuto.

Fl. I.

II. III.

Ob. I. II.

Cor. ingl.

Cl. I.

II.

Fag. I.

II.

C. Fag.

I. II. con sord. I. SOLO

Cor. III. IV.

Tr-be I. II.

III.

Tr-ni I. II.

III.

Timp.

pp

II. SOLA con sord.

pp

ppp

Arpe I. II. a 2.

pp

(laissez vibrer)

I. SOLA

pp

(laissez vibrer)

Pianino.

pp

ppp

pp

ppp

m.s. ôtez.

m.s. ôtez.

m.s. ôtez.

m.s. ôtez.

coi 2 pedale

Tranquillo. Molto sostenuto.

L'istesso tempo (Molto sostenuto) ♩ =

(décomposer)

Poco meno sosten. (a 3 battute)

Fl. I. *trb*

Fl. II.

Cl. I.

Cl. II.

Fag. I.

Fag. II.

Cor. bas.

Tr-ba I. *SOLO con sord.*

Campan.

Cel. *f*

Arpe I. II. a 2. *mf dim.*

Pianino. *f*

Viol. solo. *no.*

Viol. I. *pizz.*

Viol. II. *pizz.*

Viola. *pizz.*

Vcllo. *pizz.*

C. basso. *pizz.*

4 V. I. *pp*

4 V. II. *pp*

3 Viole. *pp*

2 V-celli. *pizz. mf*

Tutti V. I. *quasi legato trem. p*

Tutti V. II. *trem. p*

Tutti Viole. *trem. p*

Tutti V-celli. *arco pp*

Tutti C.-bassi. *p*

L'istesso tempo (Molto sostenuto) ♩ =

Poco meno sosten.

Fl. I. II. Ob. Cor. ingl. SOLO Cor. I.H. Cor. bass. Fag. I.H. C. Fag. Cor. Tr-be. Timp. Piano. Viola sola.

allarg. allarg. a piacere

SOLO SOLO SOLO

mf espr. mf espr. mf

cresc. p cresc. espr. p cresc. p cresc. p

f mf espr. f espr. sf dim. mf espr. f espr. sf dim. mf

SOLO allarg. a piacere

mf espr. mp espr.

SOLO

Sul ponticello div. pp

p cresc. p cresc. p cresc. non div. fp

sord. gliss. lamentoso p moren. pp moren. pp moren.

allarg. fp pp moren.

Moderato assai.

Lento. SOLO
Fl. I.

II. *mp* *p poco cresc.* *p* *espr.*

Ob. *SOLO*
mp espr.

Cor. ingl.

Cl.

Cor. bass.

Fag. I

II. *pp*

C. Fag. *pp*

Cor. *I SOLO*
p espr.

Tr-be.

Celesta. *SOLA*
mf

Arpe I, II. a 2. *p*

con sord. div. *v. trem.* *pp* (punto del arco)

con sord. div. *v. trem.* *pp* (punto del arco)

pp *pizz.*
1 parte non div.

2 parte *p poco arpeggiato*

div *pp*

Lento.

Moderato assai.

Fl. I. *p espr.* *poco allarg.* *decomposer a tempo* *Calando.*

II. *pp*

III. *più p*

Ob. *mp espr.* *SOLO* *p* *mf* *dim.*

Fag. *pp*

C. Fag. *pp* *SOLO* *p dim.*

Cor. I. *pp*

Tuba *p espr.* *dim.* *SOLA*

Celesta *mf* *SOLA* *f* *p*

Arpa I. *p* *sons harm.* *mf* *SOLA* *mf*

Arpa II. *p* *sons harm.* *mp* *SOLO* *p dim.*

Pianino. *f* *dim.*

Viole div. *pp* *pp* *a 3* *pp* *pp* *pp*

div. *pp* *pp* *pp* *pp* *pp* *pp*

unis. *pizz.* *f*

poco allarg. a tempo *Calando.*

Tempo di comincio. (Moderato assai. Molto risoluto.)

Fl.
Ob.
C-ingl.
Cl. I, II, III in A.
Cor. bas.
Fag. I e II.
C-fag.

I, II. a 2 (coperti) non coperti
Cor. III, IV. a 2 (coperti) non coperti
I, II. secl
Tr-be. III. secl
I, II. secl
Tr-ni. III. secl
Tuba.

Timp.
Arpe.
Pianino.

V. I. unis. senza sord. sul ponticello. sempre sul ponticello
V. II. unis. senza sord. sul ponticello. sul ponticello
V. le. TUTTI. piu f cattivo senza sord. ostinato
V. C. piu f non div. arco cattivo
C. B. piu f div. arco
TUTTI. piu f

Tempo di comincio. (Moderato assai. Molto risoluto.)

Più mosso e string.

Fl. I. II. a 2

III.

Ob. I. II. a 2

C. ingl. cresc.

Cl. I. II. in A. a 2

Cor. bass. (muta Corno di basso al Clar. III.)

Fag. I. II. cresc.

Cor. a 2 cresc.

Tr-be. cresc. più f più f

I. II. cresc. più f più f

Tr-ni. III. cresc. più f più f

Taba. cresc.

Timp. f cresc. più f più f

Piatti. più f più f

Pianino. p cresc. molto
Coi baguetti del tamburo piccolo. SOLO.

cresc. molto

cresc. molto

cresc. molto

cresc.

unis.

Più mosso e string.

IV.

Andantino mosso. $\text{♩} =$ in 9 battute.

$\text{♩} =$
(1 - 2 - 1 - 2 - 3 - 1 - 2 - 3)

The musical score is for a section of a symphony, marked 'Andantino mosso' with a tempo of quarter note = 90 beats. The score is in 4/4 time and is divided into three systems. The instruments are as follows:

- Flutes:** Fl. I, II, III (a 2), Fl. III (a 2)
- Oboes:** Ob. I, II (a 2)
- Clarinets:** Cl. I, II (a 2), Cl. III (a 2), Cl. III (a 2)
- Bassoons:** Fag. I, II (a 2)
- Cor:** I, II, III, IV
- Trumpets:** Tr. I, II, III, IV
- Tuba:** I, II, III
- Triangle:** Triangolo
- Percussion:** Arpa (Arp. I, II), Pianino
- Violins:** Viol. I, Viol. II
- Violas:** Viola
- Cellos/Double Basses:** Viol. III/IV

The score includes various dynamic markings such as *pesante*, *pes.*, *mf*, *f*, *ff*, *piu f*, *mp*, and *fz*. It also features articulation symbols like accents, slurs, and staccato (*stacc.*). Performance instructions include *non arpeg.*, *pizz.*, *non div. arco*, and *sons harm.*. The score is divided into measures, with a 9-measure phrase indicated at the beginning. The page number 199 is located at the bottom center.

Andantino mosso. $\text{♩} =$

Fl. II.

Ob. III.

C. ingl. mf espr.

Cl. II. mf espr.

Fag. III. mp

C. fag. mp

Cor. I. mp

Cor. III. SOLO.

Tr-ba I. SOLO. tr

II. f

III. IV. mf pes.

Tr-ni. mf pes.

Timp. mf pes.

SOLO.

Triang. p

Xylophone. SOLO.

Arp. I. II. mf

Planino. mf

sons harm. f

mf espr. *f* *p cresc.* *mf* *p cresc.* *mf*

mf espr. *f* *p cresc.* *mf* *p cresc.* *mf*

mf espr. *f* *mp* *f* *mp* *f*

f *p* *f espr.* *p* *f espr.*

p *p*

Fl. I. *più f pes.*

Fl. II. III. *più f*

Ob. I. II. *più f pes. a 2*

Cl. I. *più f pes.*

Cl. II. III. *più f pes.*

Fag. I. II. *più f*

C-fag. *f*

Cor. *f molto pes. più f*

Tr-be. *f pes. più f*

Tr-ni. *f pes. cresc. più f cresc.*

Tuba. *f pes. più f*

Arpe I. II. *più f*

Pianino. *più f*

non div. *f pes. più f*

non div. *f pes. più f*

f pes. più f

I parte. *f più f*

C. B. div. II parte. *f più f*

Fl. I. II. *a 2* *ff* *giocoso* *pes.*

Fl. III. *ff* *pes.*

Ob. I. II. *a 2* *ff* *giocoso* *pes.*

Cl. I. II. *a 2* *ff* *giocoso* *pes.*

Cl. III. *ff* *pes.*

Fag. I. II. *a 2* *ff* *pes.*

Cor. *ff* *pes.*

Tr. be. *ff* *mf* *pes.*

Tr. ni e Tuba. *mf* *pes.*

Timp. *mf* *pes.*

Triang. *tr.*

Tamb. *mf* *tr. (secouez)*

Xyloph. *ff* *quasi Tromba* *mf*

Arpe I. II. a 2. *ff* *pes.* *mf* *pes.*

Pianino. *ff* *giocoso* *pes.* *mf* *pes.*

trm *mf* *trm*

pizz. *ff* *mf*

Moderato assai. Molto risoluto (quasi l'istesso tempo. ♩ =)

Fl.

Ob.

C. ingl.

Cl.

Fag. III. a 2 *ostinato*

C. fag. *ff*

Cor. Coperti. *ff*

Tr-be. *ff* *secl* *SOLO... f cattivo* *più f cresc.*

Tr-ni. *ff* *secl*

Tuba. *ff* *secl*

Timp. *mf* *secl*

Piatti. *mf*

Arpe.

Pianino.

mf cresc. molto

mf cresc. molto

mf cresc. molto

ff *ostinato* *(non div.)* *ff (détaché)* *mf cresc. molto (détaché)*

Moderato assai. Molto risoluto (quasi l'istesso tempo. ♩ =)

Fl. I. *p cresc.* *p cresc.* *mp cresc.*

Fl. II, III *p cresc.* *p cresc.* *mp cresc.*

Ob. I, II *p cresc.* *p cresc.* *mp cresc.*

C. ingl. *p cresc.* *p cresc.* *mp cresc.*

Cl. II *p cresc.* *p cresc.* *mp cresc.*

Cl. III *p cresc.* *p cresc.* *mp cresc.*

Fag. I, II a 2 *p pes.* *p pes.* *mp*

C. fag. *p* *p* *mp*

Cor. *p cresc.* *p cresc.* *mp cresc.*

Tr. be. *mf espr. e lamentoso* *mf espr.* *lamentoso*

Tr. ni. *mf espr. e lamentoso* *mf* *mf espr.*

Tuba. *mp* *mp* *mp*

Timp. *p* *p* *mp*

Piatti. *p cresc. molto* *p* *mp*

Arpe I, II. a 2 *p pes.* *p* *mp*

Pianino. *p pes.* *p* *mp*

sul ponticello non div. sono ord. *p espr. cresc.* *p espr.* *mp cresc.*

sul ponticello non div. sono ord. *p espr. cresc.* *p espr.* *mp cresc.*

sul ponticello non div. sono ord. *mp lamentoso* *mp* *mp espr.*

non div. *p* *p* *mp*

Allegro Marciale. Molto pesante e Maestoso. (a 4 battute.)

Cor. I. II. in F. a 2

Tr-ba I. in C. SOLO. p

II. III. in C. marcato sempre p mp secl

IV. in C. f secl

Tamb. picc. pp

Gr. Cassa. pp

Allegro Marciale. Molto pesante e Maestoso.

I. Fag. II. mf pes.

C. Fag. pes. mf pes.

I. II. Cor. III. IV. a 2 SOLI. a 2 mf

Tr-ba I. mf sec! f piu f

II. III. f secl mf f piu f

IV. f secl mf f piu f

Tamb. picc. sempre pp e senza cresc.

Gr. Cassa. p

Pianino. SOLO. mf pes.

V. I. V. II. V. le. V. C. C. B. mf pes.

Fl.

Ob.

C. ingl.

Cl.

I.

Fag. II.

C. fag.

Cor. *a 2*
risoluto
a 2
risoluto

Tr-be.

Tr-ni. I.

II.

III.

Tuba.

Timp.

Gr. Cassa.

Pianino.

mf pes.

mf pes.

mf pes.

mf pes.

This musical score page contains the following parts and markings:

- Woodwinds:** Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fg.), and Contrabassoons (Cb.).
- Brass:** Trumpets I & II (Tr. I e II), Trumpet III (Tr. III), Horns I & II (Cor. I and Cor. II).
- Percussion:** Tamburo picc. (Piccolo Drum), Piatti (Cymbals), and Gr. Cas. (Gong).
- Piano:** Piano accompaniment.

Key performance markings include *cresc.*, *f*, *mf*, *pes.*, *SOLO.*, and *marcato*. The score is written in a key with two flats and a common time signature.

First system of piano accompaniment, featuring bass and treble clefs with various notes and rests.

Cor. I. *mf*
 II. *mf*
 III, IV. *f* *a 2*
 Tr-be III. *f*
 III. *f*
 IV. *f*
 Dynamics: *cresc.*, *più f*, *ff*, *gliss.*

Tamb. *tr* *sempre f*

Second system of piano accompaniment, including bass and treble clefs with various notes and rests.

Third system of piano accompaniment, including bass and treble clefs with various notes and rests.

I.II. a 2

Fl. III. *più f*

Ob. I.II. *più f*

C. ingl. *più f*

I.II. Cl. III. *più f*

Fag. I.II. *più f*

C. fag. *più f*

I.II. Cor. III.IV. *ff* *ten.*

I.II. Tr-be III.IV. *ff* *SOLE* *f* *risoluto*

I.II. Tr-ni. III. *f* *risoluto*

Tuba. *f*

Tamb. *tr*

Piatti. *mf*

Gr. Cassa. *mf*

più f

f *pes.*

f *pes.*

f *pes.*

più f

più f

a 2

The musical score consists of several systems of staves. The top system includes six staves of music, with dynamics such as *più f* and *cresc.* repeated across measures. The middle system features six staves, including *marcato* markings and *più f* dynamics. Below this are three staves for percussion: *Piatti.*, *Gr. Cassa.*, and *Triangolo.*. The bottom system contains six staves, with triplets and dynamics like *div.* and *unis.* appearing in the lower staves.

SOLO. *a 2*

SOLO. *mf* *pes.*

SOLO. *mf* *pes.*

f espr. *lamentoso* SOLO. *mf espr.*

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

SOLO. *mp*

SOLO. *mp*

Arpe. I. II.

SOLE. *a 2*

f *mf*

mf *mp*

cresc. *cresc.* *div.*

mf *mp*

Fl.
Ob.
C. ingl. *lamentoso*
Cl.
mp
p
SOLO.
pp

Cor. I.
II.
IV.
p
più p
p
più p
pp
pesante

Tuba.
SOLO.
pp

Timp.
Gr. Cassa.
pp

a 2

p
più p
pp
(quasi trill.)
pp

p
dim.
più p
pp
p
dim.
più p
pp
p
dim.
pp
dim.
più p
pp
p
dim.
più p
pp

The musical score is arranged in systems. The top system features five staves: four treble clefs and one bass clef. The second system includes staves for Tr-be. I., II., and III. IV., along with a bass staff. The third system features a bass staff with markings for *leggiere*, *marcato*, *(quasi Tromba)*, *p*, *mp*, and *(senza cresc.)*. The fourth system consists of two bass staves, with the lower one marked *pp* and *poco cresc.*. The fifth system is for the Piano, with markings *pp*, *poco*, *a*, *poco*, *cresc.*, and *molto*. The sixth system includes a bass staff with *f ostinato* and a grand staff with *f* markings.

The musical score is arranged in a system of staves. The top section includes five staves for strings, with dynamic markings *mf* and *f*. The middle section features woodwinds and brass, with dynamic markings *f*, *ff*, *f cresc.*, *più f*, and *pes.*. The percussion section includes *Tamb. picc.* and *Gr. Cassa.* with *trm* markings. The bottom section includes staves for woodwinds and strings, with dynamic markings *più f* and *ff*. The score is written in a key with two flats and a common time signature.

VI.

Andantino con moto.

Cor. basso.

Fag. I.

Fag. II.

C. fag.

Gr Cassa.

Tam-tam. *ppp*

laissez vibrer

Arpa I.

sva bassa

Arpa II.

sva bassa

Pianino.

sva bassa
a impre con Pedale

con sord.

Viol. I. div. a 3. *con sord.*

Viol. II. *con sord.*

div. a 3.

unis.

Viole. *con sord.*

div. a 3.

unis.

con sord.

V-celli div. a 3. *con sord.*

div. a 2.

C-bassi. *con sord.*

div. *con sord.*

a 3. *con sord.*

Andantino con moto.

Cor. basso.

Fag. I.

Fag. II.

C. fag.

Gr. Cassa.

Tam. tam. *ppp*

Arpa I. *gliss. 13*

Arpa II. *gliss. 13*

Pianino. *pp*

Viol. I. div. a 3.

Viol. II.

Viole.

V-c. div. a 3.

C-b. div. a 3.

Cor basso.

This musical score is for the Cor basso section. It includes parts for three bassoons (Fag. I, Fag. II, C. fag.), a large drum (Gr. Cassa.), a tam-tam, two harps (Arpa I and Arpa II), and a piano. The woodwinds play sustained notes with dynamic markings of *p*. The percussion instruments play sustained notes with dynamic markings of *ppp*. The harps and piano play arpeggiated figures with dynamic markings of *mp* and *pp*. The harp parts are marked *gliss.* and feature many sixteenth-note arpeggios. The piano part features complex arpeggiated figures with dynamic markings of *mp* and *pp*. The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The page number 199 is located at the bottom center.

Cor basso.

Fag. I.

Fag. II.

C. fag.

Gr. Cassa.

Tam-tam.

Arpa I.

Arpa II.

Pianino.

pp

13

13

pp

Cl. I. in A.

L'istesso tempo, semplice. $\text{♩} = \text{♩}$ предъидущ.

Cl. II. in A.

SOLO

Cor. basso.

SOLO

Fag. I.

Fag. II.

C. fag.

Gr. Cassa.

Tam-tam.

Celesta.

SOLO son réel.

Arpa I. *gliss.*

Arpa II. *gliss.*

Pianino.

SOLO sempre legato

sempre ♩ Coi due Ped.

This section of the score includes the lower staves of the orchestral arrangement. It features several string staves (Violins I, Violins II, Violas, Cellos, and Double Basses) and piano accompaniment. The piano part includes complex arpeggiated figures and chords, with markings such as *pp* and *espr.* (espressivo). The string parts are marked with *pp* and *espr.* in some instances. The tempo and meter remain consistent with the upper section.

L'istesso tempo, semplice.

Cl. I.
Cl. II.
Cor. basso.
Fag. I SOLO
Fag. II. *p espr.*
C.fag. SOLO
Gr. Cassa.
Celesta. *son réel*
Arpa I. *gliss.* *pp*
Arpa II. *gliss.* *pp*
Pianino. *pp*
VI. I.
VI. II.
V-le.
V-c. unis.
C-b. *espr.* *p*

Cl. I.
Cl. II.
Cor. basso.
Fag. I. SOLO
Fag. II. p-*espr.*
C. fag. SOLO
Gr. Cassa.
Celesta. son réel
Arpa I. gliss. 13
Arpa II. gliss. 13
Pianino. PPP
p-*espr.* poco *cresc.*

Detailed description of the musical score: This page contains a complex orchestral score for 15 staves. The top section includes woodwinds: Clarinet I and II (Cl. I. and Cl. II.), Bassoon (Cor. basso.), and two Bassoons (Fag. I. and Fag. II.), plus a Contrabassoon (C. fag.). The middle section features Percussion (Gr. Cassa.), Celesta, and two Harps (Arpa I. and Arpa II.). The bottom section includes a Piano (Pianino) and a string section with five staves. The score is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. Performance instructions include 'SOLO' for the bassoons, 'p-*espr.*' (piano with emphasis), 'p' (piano), 'poco' (a little), 'cresc.' (crescendo), 'gliss.' (glissando), and 'PPP' (pianissimo). The harp parts feature glissandos marked with '13'. The piano part has a prominent tremolo effect. The string section at the bottom has a dynamic marking of 'p-*espr.*' and a 'poco cresc.' instruction.

Cl. I. *poco allarg.*

Cl. II. *p dim.*

Cor. bass. *mp espr. p dim.*

Fag. *mp espr. p dim.*

C. Fag.

Cor. I. II. *con sord. pp*

Cor. III. IV. *con sord. pp*

Gr. Cassa. *ppp mor.*

Celesta. *son réel*

Arpa I. *gliss. ppp 14 (près de la table) gliss. ppp 14*

Arpa II. *gliss. ppp 13 gliss. ppp 14*

Pianino. *13 13 13 13*

Viol. I. *div. a 3*

Viol. II.

Violonc.

C. Bass. *div. a 3 1 parte. mp espr. p dim.*

2 parte.

3 parte.

Fl. I. Tranquillo. Molto sostenuto.

SOLO

SOLO

Ob.

Cl.

Cor.

Tr-ba I. con sord. SOLO

Tr-be II, III. SOLI

Tr-ba IV. SOLO P

Tr-ni I, II. SOLI

Tr-ne III. SOLO P

SOLA gliss.

SOLA gliss.

Arpa I. Lab, Fa, Dob. PP

Arpa II.

SOLO

SOLO

SOLO

Pianino. ôtez. m.s. PP PPP

Viol. solo. con sord.

alzate il sord.

p espr.

L'istesso tempo (Molto sostenuto) ♩ =

Tranquillo (décomposer) ♩ =

Fl.

Ob. I. II. *f quasi Tromba*

Tr-be.

Tr-ni.

Camp.

Triang. *SOLO mf*

Cel. *SOLO f*

Arpa I. II. *mf dim.*

Pianino. *SOLO f dim.*

senza sord.

4 V. I. arco *a 4 pp*

4 V. II. arco *a 4 pp*

3 Viole. *a 3 pp*

2 V-celli. *a 2 pizz. mf*

L'istesso tempo (Molto sostenuto) ♩ =

Tranquillo (décomposer) ♩ =

Poco più mosso

Ob.I. *cresc. espr. p cresc. espr.*

Ob.II. *cresc. p cresc.*

Cor. ingl. *b \flat cresc.*

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

Cor. bas. *mf espr. f \sharp mf espr. f \sharp espr.*

Fag. I. II. *a 2 mf espr. a 2 mf espr.*

C. Fag. *mf espr. mf espr.*

Tutti *quasi legato sul ponticello mf*

V.I. *trem. cresc. p cresc.*

Tutti *p sul ponticello cresc.*

V.II. *trem. cresc. p cresc.*

Tutti *p sul ponticello cresc.*

Violo. *trem. cresc. p cresc.*

Tutti V-celli. *cresc. p cresc.*

Poco più mosso

Cor. ingl. *allarg. Molto adagio*

Cl. I. II. *a 2 mf dim. pp*

Cor. bas. *mf dim. SOLO a piacere mp espr.*

Fag. I. II. *a 2 mf con sord. leggiero dim. a 2 pp*

Tr-be I. II. *pp con sord. SOLO*

Pianino. *p SOLO*

Viola. *SOLO sord. lamentoso gliss. p*

Viol. I. *pizz. p*

Viol. II. *pizz. pp*

Tutti Violo. *pizz. pp*

Altri Violo. *div. fp*

div. *fp*

unt. *pizz. pp*

allarg. Molto adagio pp

Fl. I, II, III. *a 3*

Ob. II. *a 2*

Cor. ingl. *p espr. cresc. dim. mp espr. mf*

Cl.

Fag. I, II. *a 2*

C. Fag. *p mp cresc. mp*

Tr-ne I. *p poco cresc. dim. p poco cresc. dim.*

Tr-ne II. *p poco cresc. dim. p poco cresc. dim.*

Tr-ne III. *p poco cresc. dim. p poco cresc. dim.*

Tuba. *p poco cresc. dim. p poco cresc. dim.*

Arpe I, II. *a 2*

Pianino. *mp mf*

I SOLO *mp espr. dim. mp espr. dim.*

Altri. *p espr. pizz. mp 2 pizz. p*

a 3

poco rit.

L'istesso tempo. (Tempo di comincio)

Ob. I, II, III. *mp* *dim. molto*

Cor. ingl. *mp* *dim. molto*

Cl. I. *mp espr.* *dim. molto*

Cl. II. *p*

Cor. bas. *p*

Fag. I, II. *mp espr.* *poco cresc.*

C. Fag. *dim.* *dim. molto*

Tr-ne I. *dim.* *dim. molto*

Tr-ne II. *p cresc.* *dim.* *dim. molto*

Tr-ne III. *p cresc.* *dim.* *dim. molto*

Camp. *p cresc.* *dim.* *dim. molto* **SOLO**

Arpe I, II. *mp*

Pianino. *mp*

2 Viol. I solo. **I SOLO** *pp*

2 Viol. II solo. **II SOLO** *pp*

p cresc. *dim* *dim molto* *pp*

p cresc. *dim* *dim molto* *pp*

p cresc. *dim* *dim molto* *pp tenuto*

I SOLO *pp*

Altri. *dim* *pp*

pizz. *dim* *pizz.* *pp*

più poco rit.

L'istesso tempo. (Tempo di comincio)

