
MODEST PETROVICH MUSSORGSKY – MAURICE RAVEL

TABLEAUX
D'UNE EXPOSITION
PICTURES AT AN EXHIBITION
BILDER EINER AUSSTELLUNG

for Orchestra

Edited by/Herausgegeben von
Arbie Orenstein



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CONTENTS

Preface	V
Vorwort	IX
Textual Notes	XIII
Promenade	1
1. Gnomus/The Gnome	6
Promenade	20
2. Il vecchio castello/The Old Castle	21
Promenade	33
3. Tuileries (Dispute d'enfants après jeux)/ Tuileries (Children Quarrelling After Play)	35
4. Bydło/Cattle	41
Promenade	50
5. Ballet des poussins dans leurs coques/ Ballet of the Unhatched Chicks	52
6. Samuel Goldenberg und Schmuyle	62
7. Limoges. Le marché (La grande nouvelle)/ Limoges. The Market Place (Important News)	72
8. Catacombæ (Sepulcrum romanum)/ Catacombs (A Roman Sepulchre)	85
Cum mortuis in lingua mortua/ With the Dead in a Dead Language	88
9. La cabane sur des pattes de poule (Baba-Yaga)/ The Hut on Hen's Legs (Baba-Yaga)	92
10. La grande porte de Kiev/The Great Gate of Kiev	121

TABLEAUX D'UNE EXPOSITION

Modest Petrovich Mussorgsky
(1839–1881)

Orchestrated by/Orchestriert von
Maurice Ravel
(1875–1937)

Promenade

Allegro giusto, nel modo russo, senza allegrezza, ma poco sostenuto

The score is arranged in systems for various instruments. The woodwinds (Flauto piccolo, Flauto, Oboe, Clarinetto, Saxofono, Fagotto, Contrafagotto) and strings (Corno, Tromba, Trombone, Tuba, Timpani, Batteria, Arpa, Celesta, Violino, Viola, Violoncello, Contrabasso) are mostly silent in this section. The Tromba (C) 1-3 part has a melodic line starting with a first ending bracket. The Piano (Pianoforte) part has a melodic line in the right hand and a bass line in the left hand, both starting with a first ending bracket. The score is written in 3/4 time and the key signature has two flats (B-flat and E-flat).

Allegro giusto, nel modo russo, senza allegrezza, ma poco sostenuto

Edited by Arbie Orenstein

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5 1

Cor. (F) 1 2

Tr. (C) 1 2

Tbn. 3
Tuba

(14)

9 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cfg.

Cor. (F) 1

VI. I

VI. II

Vla.

Vc.

Cb.

(9)

13 3

Picc. *f* *mf* *p* Fl. picc. muta in Fl. 3

Fl. 1 *f* *mf* *p*

2 *f* *mf* *p*

Ob. 1 *f* *mf* *p*

2 *f* *mf* *p*

3 *f* *mf* *p*

Cl. (Bb) 1 *f* *mf* *p*

2 *f* *mf* *p*

Cl. b. (Bb) *f* *mf* *p*

Fig. 1 *f* *mf* *p*

2 *f* *mf* *p*

Cfg. *f* *mf* *p*

Cor. (F) 1 *f* *mf* *p*

2 *f* *mf* *p*

3 *f* *mf* *p*

4 *f* *mf* *p*

Tr. (C) 1 *f* *mf* *p*

2 *f* *mf* *p*

Tbn. 1 *f* *mf* *p*

2 *f* *mf* *p*

3 *f* *mf* *p*

Tuba *f* *mf* *p*

Vi. I *f* *mf* *p*

II *f* *mf* *p*

Vla. *f* *mf* *p*

Vc. *f* *mf* *p*

Cb. *f* *mf* *p*

div. *unis.* *pizz.* *arco*

(13)

Musical score for orchestra and piano, measures 21-24. The score is written in G major and 3/4 time. It features a variety of instruments including woodwinds, brass, strings, and piano.

Woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. (Bb)), Clarinet in Bb (Cl. b. (Bb)), Bassoon (Fg.), and Contrabassoon (Cfg.).

Brass: Cor Anglais (Cor. (F)), Trumpet (Tr. (C) 1-3), Trombone (Tbn.), and Tuba.

Strings: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Piano: Piano (P).

Measure 21: Features a box with the number 5. The woodwinds and strings play a rhythmic pattern of eighth notes. The piano accompaniment consists of chords and eighth notes.

Measure 22: Similar to measure 21, with woodwinds and strings playing eighth notes and the piano accompaniment.

Measure 23: The woodwinds and strings continue their rhythmic pattern. The piano accompaniment remains consistent.

Measure 24: The woodwinds and strings play eighth notes. The piano accompaniment includes a fermata over the final chord.

Tempo/Performance Markings: *div. in 2, 3* is written above the Violin I and II staves in measure 24. *attacca* is written at the bottom right of the page.

7 **Vivo**

Fl. 1-3 a 3

Ob. a 2 **ff**

Cl. (Bb) 1 a 2 **ff**

Cl. b. (Bb) **ff**

Fg. 1 **ff**

Cfg. **ff**

Cor. (F) **ff** senza sord.

Tr. (C) 1-3 **ff**

Tuba **ff**

Timp. **ff**

Ptti. **ff**

G. C. **ff**

Xilo. **ff**

Viol. I unis. **ff**

Viol. II unis. **ff**

Vla. **ff**

Vc. **ff**

Cb. **ff**

(7) **Sempre vivo**

ff **f** **f** **ff**

21

Fl. 1-3

Ob. 1
2
3 Ob. 3 muta in C. ing.

Cl. (Bb) 1
2

Cl. b. (Bb)

Fg. 1
2

Cfg.

Cor. (F) 1
3

Tr. (C) 1 con sord. senza sord.

Tuba senza sord.

Timp.

Xilo.

VI. I
II

Vla. pizz. mf

Vc. ff unis.

Cb. ff

(21)

74

Picc.

Fl. 1
2

Ob. 1
2
3

Cl. (Bb) 1
2

Cl. b. (Bb)

Fg. 1
2

Cfg.

Cor. (F) 1
2
3
4

Tr. (C) 2
3

Tbn. 3
Tuba

Timp.

Fr.

Ptti.

G. C.

Arpa I

VI. I
VI. II

Vla.

Vc.

Cb.

(64)

a2

ff

port.

div.

82 **15** Poco a poco accelerando
Fl. picc. muta in Fl. 3

Fl. 1-3
Ob. 1-3
Cl. (Bb) 1-2
Cl. b. (Bb)
Fg. 1-2
Cor. (F) 2-4
Tr. (C) 1-3
Tbn. 3
Timp.
Xilo.
Arpa I
I
VI. I
VI. II
Vla.
Vc.
Cb.
(72) Poco a poco accelerando

89 16

Fl. 1-3

Ob. 1-3

Cl. (Bb) 1
2

Cl. b. (Bb)

1
2

Fig.

1
2

Cor. (F)

2
3
4

Tr. (C) 1-3

Tbn. 3

Timp.

Xilo.

Arpa 1

I
II

Vla.

Vc.

Cb.

(79)

mf

mf

cresc.

104 18

Fl. 1-3 *a 3* *ff*

Ob. 1-3 *a 3* *ff*

Cl. (B♭) 1 2 *a 2* *ff*

Cl. b. (B♭) *ff*

Fg. 1 2 *a 2* *ff*

Cfg. *ff*

Cor. (F) 1 2 3 4 *ff*

Tr. (C) 1-3 *senza sord.* *ff*

Tbn. 1 2 *senza sord.* *ff*

Tuba 3 *senza sord.* *ff*

Timp. *ff*

Tamb. *ff*

Ptti. *ff*

G. C. *ff*

Arpa I *ff*

Vl. I *arco* *v* *ff*

Vl. II *arco* *v* *ff*

Vla. *arco* *v* *ff* *pizz.*

Vc. *arco* *ff*

Cb. *ff*

(94) *velocissimo*
con tutta forza

2. Il vecchio castello
The Old Castle
Das alte Schloss

19 **Andante**

Flauto 1 2

Oboe 1

Corno inglese

Clarinetto (A) 1 2

Clarinetto basso (A)

Saxofono alto (Eb)

Fagotto 1 2

Violino I II

Viola

Violoncello

Contrabbasso

p espressivo

p

div. con sord.

p

con sord. pizz.

p

Andantino molto cantabile e con dolore

Pianoforte

pp

20

C. ing.

Sax. a. (Eb)

1

Fg.

2

Vla.

Vc.

Cb.

molto cantabile, con dolore

vibrato

con sord.

unis. sostenuto

p

(7)

con espressione

14 21

22

C. ing.

Sax. a. (Eb)

1

Fg.

2

Vla.

Vc.

Cb.

p

(pizz.)

(14)

22

Sax. a. (Eb)

1

Fg.

2

I

VI.

II

con sord. div. unis.

Vla.

Vc.

Cb.

(21)

29

23

Sax. a. (Eb)

1

Fg.

2

I

VI.

II

div. con sord. div. div.

Vla.

Vc.

(pizz.) arco

Cb.

(28)

36

24

Fl. 1
2

Ob. 1

C. ing.

Cl. (A) 1
2

Cl. b. (A)

Sax. a. (Eb)

Fg. 1
2

VI. I
II

Vla. unis. div.

Vc.

Cb. pizz. arco

(35)

44 25 1.

Fl. 1/2

Ob. 1

C. ing.

Cl. (A) 1/2

Cl. b. (A)

Sax. a. (Eb)

Fig. 1

Fig. 2

I

VI

II

Vla.

Vc.

Cb.

espress.

unis.

div.

pizz.

p

(43)

52

26

Fl. 1

Ob. 1

C. ing.

Cl. (A) 1/2

Cl. b. (A)

Sax. a. (Eb)

1

Fg.

2

I

VI.

II

Vla.

Vc.

Cb.

1.

a 2

mf

div.

arco

(51)

60

27

Fl. 1/2 *a 2*
f *pp* *mf*

Ob. 1
f *pp* *mf*

C. ing.
f *pp* *mf*

Cl. (A) 1/2 *a 2*
f *pp* *mf*

Cl. b. (A)
f *pp* *mf*

Sax. a. (Eb)
espress.

Fig. 1
f *pp*

Fig. 2
f *pp* *p*

I. VI.
f *pp* *div.* *unis.* *p*

II. VI.
f *pp* *div.* *unis.* *div.* *p*

Vla.
f *pp* *p*

Vc.
f *pp* *p*

Cb.
f *pp* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

(59)

68 28

Fl. 1
2

Ob. 1

C. ing.

Cl. (A) 1
2

Cl. b. (A)

Sax. a. (Eb)

1
2

Fg.

1
2

VI.
II

Vla.

Vc.

Cb.

1. espressivo

1. espressivo

1. espressivo

1. espressivo

1. espressivo

1. espressivo

1. espressivo

1. espressivo

(67)

1. espressivo

1. espressivo

1. espressivo

1. espressivo

1. espressivo

82

Fl. 1

Ob. 1

C. ing.

Cl. (A) 1
2

Cl. b. (A)

Sax. a. (Eb)

1
2

Fg.

1
2

VI.
I
II

Vla.

Vc.

Cb.

mf

p

espressivo

p

div.

unis.

p

arco pizz. arco pizz. arco

(81)

pp

89 30

Fl. 1
2

Ob. 1

C. ing.

Cl. (A) 1
2

Cl. b. (A)

Sax. a. (Eb)

1

Fg.
2

Detailed description: This system contains the first seven staves of the score for measures 89-94. The Flute 1 and 2, Oboe 1, Clarinet in G, Clarinet in A (1 and 2), Clarinet in B-flat, and Saxophone in E-flat parts are all marked with a whole rest, indicating they are silent. The Fagot part (1 and 2) plays a rhythmic eighth-note pattern. The first staff of the Fagot has a dynamic marking of *pp* and a hairpin crescendo leading to a hairpin decrescendo.

div.

pp

I

VI.

II

div.

pp

Vla.

div.

pp

unis.

Vc.

pp

pizz. arco

pizz. arco

Cb.

pizz.

pp

Detailed description: This system contains the last five staves of the score for measures 89-94. The Violin I and II parts play a rhythmic eighth-note pattern with a dynamic marking of *pp* and a hairpin crescendo. The Viola part plays a rhythmic eighth-note pattern with a dynamic marking of *pp* and a hairpin crescendo. The Violoncello part plays a rhythmic eighth-note pattern with a dynamic marking of *pp* and a hairpin crescendo, with markings for *pizz.* and *arco*. The Contrabasso part plays a rhythmic eighth-note pattern with a dynamic marking of *pp* and a hairpin crescendo, with a marking for *pizz.*

(88)

Detailed description: This system contains the Piano part for measures 88-94. The piano part plays a rhythmic eighth-note pattern in the right hand and a rhythmic eighth-note pattern in the left hand. The dynamic marking is *pp* and there is a hairpin crescendo.

96 31

Cl. (A) I

Cl. b. (A)

Sax. a. (Eb)

Fig. I

I

VI

II

Vla.

Vc.

Cb.

(95)

pp

pp

espressivo

p

espressivo

p

pizz.

arco

(pizz.)

103 32

Cl. b. (A)

Sax. a. (Eb)

Fig. I

I

VI

II

Vla.

Vc.

Cb.

(102)

p

pp

f

perdendosi

div. pizz.

unis.

[senza sord.]

div. V

unis. V

pp

f

div. V

V

unis. pizz.

[senza sord.]

p

pizz.

arco

[senza sord.]

[senza sord.]

f

pp

5 33 a 2 Ritardando

Fl. 1 2

Ob. 1-3 a 3

Cl. (A) 1 2 a 2

Cl. b. (A)

Fig. 1 2 a 2

Cfg.

Corno (F) 1 3

Tr. (C) 1

Tbn. 3 Tuba

Arpa 1

I VI. unis.

II unis.

Vla. unis. pizz. *mf*

Vc. div. arco unis. pizz. *mf*

Cb. arco

(5) dim. e rit. *p*

attaca

3. Tuileries
 (Dispute d'enfants après jeux)
 (Children Quarrelling After Play)
 (Streit der Kinder nach dem Spiel)

Allegretto non troppo, capriccioso

Flauto 1
2

Oboe 1
2

Clarinetto (A) 1
2

Fagotto 1
2

Corno (F) 1
2

Triangolo

Arpa 1

Violino I
II

Viola

Violoncello

Allegretto non troppo, capriccioso

Pianoforte

13 35

Fl. 1 2

Ob. 1

Cl. (A) 1

Fg. 1 2

Arpa 1

I

VI.

II

Vla.

Vc.

sulla tastiera

pp

div. arco

sulla tastiera

pp <

unis.

arco

sulla tastiera

pp <

pizz.

1.

mf

mf

mf

pp

(13)

18 36

Fl. 1

Ob. 1 2

Cl. (A) 1

Fg. 1 2

I

VI.

II

Vla.

Vc.

pp

Solo

p

ord.

p

ord. unis.

p

ord.

arco

(18)

22

Fl. 1 2
 Ob. 1 2
 Cl. (A) 1 2
 Fg. 1 2
 Cor. (F) 1 2
 Arpa 1
 I
 VI.
 II
 Vla.
 Vc.

1.
 a 2
 1.
mf
f
ff
p subito
mf
f
ff
p
f
ff
p
f
ff
p
mf
f
ff
p
f
ff
pp
 (22)
mf
p

pizz.
arco
arco
pizz.
div.
div. arco
arco
pizz.

38

Fl. 1-3

Ob. 1-3

Cl. (A) 1/2

Cl. b. (A)

Fg. 1/2

Cfg.

Cor. (F) 1/2

3/4

Tuba

Timp.

Arpa I

I

VI.

II

Vla.

Vc. div.

Cb. div.

* Otez les sourdines une à une jusqu'à 39

(7)

14

Fl. 1-3

Ob. 1-3

Cl. (A) 1
2

Cl. b. (A)

Fg. 1
2

Cfg.

1
2

3
4

Cor. (F)

Tuba

Arpa 1

I

VI.

II

Vla.

Vc.
div.

Cb.
div.

(14)

a 2

p

42 43

Fl. 1-3 *a 3* *1. 2. a 2* *poco dim.*

Ob. 1-3 *3.* *poco dim.*

Cl. (A) 1 *a 2* *poco dim.*

Cl. b. (A) 2 *poco dim.*

Fg. 1 *a 2* *a 2* *a 2* *f sempre dim.*

2 *poco dim.* *f sempre dim.*

Cfg. *f sempre dim.*

Cor. (F) 1 *a 2* *poco dim.*

3 *a 2* *poco dim.*

4 *poco dim.*

Tuba *poco dim.* *f sempre dim.*

Timp. *dim. al fine*

Tamb. *dim. al fine*

G. C. *dim. al fine* *Ab*

Arpa 1 *poco dim.*

2 *poco dim.*

VI. I *unis.* *poco dim.*

II *div.* *poco dim.* *unis.*

Vla. *poco dim.*

Vc. div. *poco dim.* *dim. al fine*

Cb. div. *dim. al fine* *dim. al fine*

(42) *p*

49 44

Fl. 1-3

Ob. 1-3

Cl. (A) $\frac{1}{2}$

Cl. b. (A)

Fg. $\frac{1}{2}$

Cfg.

Cor. (F) $\frac{1}{2}$
3
4

Tuba

Timp.

Tamb.

G. C.

Arpa 1

VI. I
II

Vla.

Vc. div.

Cb. div.

* Mettez progressivement les sourdines jusqu'à 45

(49)

pp

57 45

Fl. 1-3

Ob. 1-3

Cl. (A) 1
2

Cl. b. (A)

Fg. 1
2

Cfg.

Cor. (F) 1
3
4

Tuba

Timp.

G. C.

Arpa I

I
VI.
II

Vla.

Vc. div.

Cb. div.

(57)

con sord.
mp

pp

p

pp

Tutti con sord.

[senza sord.]

Tutti con sord.

[senza sord.]

Tutti con sord.

[senza sord.]

Tutti con sord.
pizz.

arco

arco

pizz.

ppp

dim. *e* *rit.* *ppp* *perdendosi*

Promenade

Tranquillo

46 47

Flauto 1 2 *p*

Oboe 1 2 *p*

Clarinetto (B♭) 1 2 *p* *poco cresc.* *mf* 1.

Clarinetto basso (B♭) *mp*

Fagotto 1 2 *p* *poco cresc.* *mf* 1.

Contrafagotto *mf*

Corno (F) 1 3 *mf* *v*

Triangolo

Arpa 1

Violino I II

Viola

Violoncello *mf*

Contrabbasso [senza sord.] *arco* *mf*

Pianoforte *p* *cresc.* *loco* *mf*

6

1. *mf* *f* *pp*

Fl. 1 2

3 Fl. 3 muta in Fl. picc.

Ob. 1 2 *mf* *f* *pp*

Cl. (Bb) 1 2 *mf* *f* *pp*

Cl. b. (Bb)

Fig. 1 2 *f* *p*

Cfg.

Cor. (F) 1 3 *f*

Tri. *pp*

Arpa 1 *pp*

I *f*

VI. II *f*

Vla. *f* pizz. *p*

Vc. *f* *p* *pp*

Cb. *f* *p* *pp*

(6) *f* *dim.* *p* *mf* *pp e poco rit.* *attacca*

8 49 50

Picc.

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1

Cor. (F) 1
3

Ptti.

Arpa 1

Cel.

I
VI. 1
II

Vla.

Vc.

1.

cresc.

cresc.

cresc.

cresc.

cresc.

div. *b*

unis.

cresc.

cresc.

(8)

Trio

23 52

Picc. 

Fl. 1  *pp*

Fl. 2  *pp*

Ob. 1 

Ob. 2 

Cl. (Bb) 1 

Cl. (Bb) 2 

Fg. 1  *pp*

Cor. (F) 1  *pp* con sord.

Cor. (F) 3 

Arpa 1 

Cel. 

VI. I  *pp* div. arco

VI. II 

Vla.  *pp* pizz.

Vc.  *pp* pizz.

Trio

(23)  *FPP*

53

Picc.

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1

Cor. (F) 1
3

Tamb.
sur la caisse

Arpa 1

Cel.

Vl. I
II

Vla.
arco

Vc.

(23²)⁸

39 54

Picc. *p*

Fl. 1
2

Ob. 1
2 *pp*

Cl. (Bb) 1
2

Fg. 1

Cor. (F) 1
3

Tamb.

Arpa 1

Cel.

VI. I
II *unis.*

Vla.

Vc.

Cb.

(31)

55

Picc.

Fl. 1
(tremolo dental)

Ob.
1
2

Cl. (Bb) 1

Fg. 1

Cor. (F)
1
3

Tri.

Tamb.
jeu ord.
sur la caisse

Ptti.
pp

Arpa 1

Cel.

un.
I

VI.
II

Vla.
pizz.

Vc.

simile

senza sord.

(3F)

55 55^A

Picc.

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1

Cor. (F) 1

Ptti.

Arpa 1

Cel.

I

VI. *pizz.*
II *div. pizz.* *pp* *unis.*

Vla. *pp*

Vc.

(²)
una corda

3 57

Ob. 1
2

Cing.

Cl. (A) 1
2

Cl. b. (A)

Fg. 1
2

Cf.g.

Cor. (F) 1
2

3
4

Tromba (C) 1
2

VI. I

VI. II

Vla. unis. div.

Vc.

Cb.

(3)

6

Ob. 1
2

C. ing.

Cl. (A) 1
2

Cl. b. (A)

Fg. 1
2

Cfg.

Cor. (F) 1
2

3
4

Tr. (C) 1
2

I

VI.

II

Vla. unis. div. unis. div. unis. div.

Vc.

Cb.

(6)

Detailed description: This page of a musical score, numbered 64, contains measures 6 through 8. The score is for a full orchestra and piano. The woodwind section includes Oboe 1 and 2, Cor Anglais, Clarinet in A (1 and 2), Clarinet in B-flat (A), Bassoon 1 and 2, and Contrabassoon. The brass section includes Cor Anglais (1 and 2), Trumpets in C (1 and 2), and Trombones I and II. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The piano part is at the bottom. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 3/4. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as 'unis.' (unison) and 'div.' (divisi) for the strings. The piano part has a prominent triplet bass line.

13 59 a 2

Ob. 1/2

C. ing.

Cl. (A) 1/2 a 2

Cl. b. (A)

Fg. 1/2

Tr. (C) 1

mf

p

dim.



15

Ob. 1/2

C. ing.

Cl. (A) 1/2 a 2

Cl. b. (A)

Fg. 1/2

Tr. (C) 1

mf

p

dim.

17 60

Ob. 1
2

C. ing.

Cl. (A) 1
2 ^{a2}

Cl. b. (A)

Fg. 1
2

Cfg.

Cor. (F) 1
2 *mf*

3
4 *mf*

Tr. (C) 1

I

VI.

II

Vla.

Vc. *f*

Cb. *f*

(17)

mf *ff* *mf* *ff*

f

19

Ob. 1/2

C. ing.

Cl. (A) 1/2

Cl. b. (A)

Fg. 1/2

Cfg.

Cor. (F) 1/2, 3/4

Tr. (C) 1/2

Vl. I

Vl. II

Vla.

Vc. div.

Cb.

Andante. Grave

(19)

21 61

Ob. 1
2

C. ing.

Cl. (A) 1
2

Cl. b. (A)

Fg. 1
2

Cfg.

Cor. (F) 1
2
3
4

Tr. (C) 1
2

VI. I

VI. II

Vla.

Vc.

Cb.

(21)

f

mf

f

64

4

Picc.

Fl. 1 2

Ob. 1 2

C. ing.

Cl. (Bb) 1 2

Fg. 1

Cor. (F) 1 3

Tr. (C) 1 2

Tri.

Tamb.

Arpa 1

Cel.

Vl. I

Vl. II

Vla.

Vc.

(4)

mf, p, f, mf, mp, ppp, mp, p, f, mf, p, unis., div., unis. arco, arco

Fh, Gh, Dh

Picc. *f*
 Fl. 1/2 *a 2* *f* *ff* *p* *f*
 Ob. 1/2 *a 2* *mf* *f* *ff*
 C. ing. *ff*
 Cl. (Bb) 1/2 *mf* *f* *ff* *p* *f*
 Fg. 1/2 *a 2* *mf* *f* *ff*
 Cor. (F) 1/2 *1.* *a 2* *ff* *1.* *mf*
 3/4 *3.* *a 2* *ff* *3.* *mf*
 Tr. (C) 1/2 *p* *mf* *f* *p*
 Tamb. *p*
 Ptti. *p*
 Arpa I *ff* *C4*
 Cel. *ff*
 I *mf* *f* *div.* *ff* *unis.* *mf*
 VI. *div.* *mf* *f* *pizz.* *ff* *arco* *v* *mf* *unis.* *mf*
 Vla. *mf* *f* *ff* *div.* *v* *mf* *unis.* *mf*
 Vc. *mf* *f* *ff* *pizz.*
 (7) *mf* *f* *ff* *mf*

10

Picc.

Fl. 1 2

Ob. 1 2

C. ing.

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (C) 1 2

Tamb.

Arpa 1

Cel.

I

VI.

Vla.

Vc.

(10)

13

Picc.

Fl. 1/2

Ob. 1/2

C. ing.

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/3

Tr. (C) 1/2

Tamb.

Ptti.

Arpa I

Cel.

VI. I

VI. II

Vla.

Vc.

24

Picc. *f* *ff* a 2

Fl. 1 *f* *ff* a 2

Fl. 2 *f* *ff* a 2

Ob. 1 *f* *ff* a 2

Ob. 2 *f* *ff* a 2

C. ing. *f* *ff* a 2

Cl. (Bb) 1 *f* *ff* a 2

Cl. (Bb) 2 *f* *ff* a 2

Fg. 1 *f* *ff* a 2

Fg. 2 *f* *ff* a 2

Cor. (F) 1 *f* *ff* a 2

Cor. (F) 2 *f* *ff* a 2

Cor. (F) 3 *f* *ff* a 2

Cor. (F) 4 *f* *ff* a 2

Tr. (C) 1 *mf* *ff*

Tr. (C) 2 *mf* *ff*

Tri. *f* *ff*

Tamb. *f* *ff*

Ptti. *f* *ff* (frottées)

Glock. *f* *ff*

Arpa I *f* *ff* Gb, Ab D4

VI. I *f* *ff* *gliss.*

VI. II *f* *ff* *gliss.*

Vla. *f* *ff* *gliss.* *div.* *unis.*

Vc. *f* *ff*

(24) *f* *f* *cresc.* *ff* *dim.*

27 69

Picc.

Fl. 1
2

Ob. 1
2

C. ing.

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
3

Tr. (C) 1
2

Tamb.

Glock.

Arpa 1

Vl. I
II

Vla.

Vc.

(27)

f, *mf*, *p*, *ff*, *div.*, *unis.*, *pizz.*, *arco*, *a 2*

71

Meno mosso

Picc.

Fl. 1
2

Ob. 1
2

C. ing.

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (C) 1
2

Tamb.

Ptti. (baguette d'éponge)

Arpa 1

I unis. arco

VI. I
II

Vla. unis. div. unis. div. unis. div.

Vc. unis.

(36)

Meno mosso, sempre capriccioso

8. Catacombae (Sepulcrum romanum)
 Catacombs (A Roman Sepulchre)
 Die Katakomben (Eine römische Totengruft)

72 **Largo**

Clarinetto (A) 1 2

Clarinetto basso (A)

Fagotto 1 2

Contrafagotto

Corno (F) 1 2 3 4

Tromba (C) 1-3

Trombone 1 2

Tuba 3

Tam-tam

Contrabasso

Pianoforte

Largo

ff *p* *cresc.* *ff* *p dim.* *ff* *p dim.* *ff* *dim.* *p dim.*

11 73 a 2

Cl. (A) 1/2

Cl. b. (A)

Fg. 1/2

Cfg.

Cor. (F) 1/2, 3/4

Tr. (C) 1-3

Tbn. 1/2

Tuba 3

Tam-t.

Cb.

1. Solo

pp, *ff*, *p*, *pp*, *mf*

ppp, *ff*, *pp*, *mf*

pp, *ff*, *p*, *poco a poco cresc.*

21 74

Cl. (A) 1 2 *a 2*

Cl. b. (A)

Fg. 1 2 *a 2* 1. *a 2*

Cfg.

Cor. (F) 1 2 *a 2* 3 4 *a 2*

Tr. (C) 1-3 *p* *ff* 1. 2.

Tbn. 1 2 1.

Tuba 3 *ff*

Tam-t.

Cb. *p* *f* *p* *ff* *pp*

div. sulla tastiera unis.

(21)

dim. *ff* *f* *p* *ff* *dim.* *p* *ff* *p*

attacca

Cum mortuis in lingua mortua
 With the Dead in a Dead Language
 Mit den Toten in einer toten Sprache

31 75 [Andante non troppo, con lamento]

The score is for a symphonic orchestra and piano. It begins at measure 31, marked with a boxed '75'. The tempo is 'Andante non troppo, con lamento'. The key signature has two sharps (D major or F# minor). The time signature is 4/4. The instruments and their parts are:

- Piccolo:** Resting.
- Flauto 1 & 2:** Resting.
- Oboe 1 & 2:** Enter at measure 31 with a melodic line, marked *1. espress.* and *p*. A slur covers measures 31-33.
- Corno inglese:** Enter at measure 31 with a melodic line, marked *p*. A slur covers measures 31-33.
- Clarinetto (A) 1 & 2:** Resting.
- Clarinetto basso (A):** Resting.
- Fagotto 1 & 2:** Enter at measure 34 with a melodic line, marked *a 2* and *p*. A slur covers measures 34-36.
- Contrafagotto:** Enter at measure 34 with a melodic line, marked *p*. A slur covers measures 34-36.
- Corno (F) 1, 2, 3, 4:** Resting.
- Tromba (C) 1:** Resting.
- Arpa:** Resting.
- Violino con sordino I & II:** Violin I has a *div.* marking and *pp* dynamic. Violin II has *pp* dynamic. Both have slurs over measures 31-33.
- Viola con sordino:** Enter at measure 34 with a chordal accompaniment, marked *pp*. A slur covers measures 34-36.
- Violoncello con sordino & Contrabbasso con sordino:** Enter at measure 34 with a melodic line, marked *pp*. A slur covers measures 34-36.
- Pianoforte:** Enter at measure 31 with a complex accompaniment, marked *pp*. A slur covers measures 31-33. A *(31)* marking is present above the first measure.

At the bottom of the page, the tempo marking is repeated: **Andante non troppo, con lamento**. Below the piano part, the instruction *il canto marcato* is written.

36 76

Picc.

Fl. 1
2

Ob. 1
2

C. ing.

Cl. (A) 1
2

Cl. b. (A)

Fig. 1
2

Cfg.

Cor. (F) 1
3
4

Tr. (C) 1

Arpa 1

I
VI.

II

Vla.

Vc.

Cb.

(35)

41 77

Picc.

Fl. 1

Fl. 2

Ob. 1

C. ing.

Cl. (A) 1

Cl. (A) 2

Cl. b. (A)

Fg. 1

Fg. 2

Cfg.

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (C) 1

Arpa 1

VI. I

VI. II

Vla.

Vc. div.

Cb. div.

Solo
espress.
a 2
p
div.
p
sul D
pp
div.
p
sul D
pp
pizz.
p
tranquillo
pp
pp
il canto cantabile, ben marcato

(40)

46 78

Picc. *pp*

Fl. 1 2 *pp*

Cl. (A) 1 2 *p espress.* *pp*

Cl. b. (A)

Fg. 1 2

Cfg.

Cor. (F) 1 2 *p* *pp* *con sord.* *pp* *[3. con sord.]*

3 4

Tr. (C) 1 *pp* *con sord.*

Arpa 1 *pp* B \flat , C \flat , D \sharp

VI. I *pp*

II (div.) *pp*

Vla. *pp* *sul D*

Vc. div. *pp* *div.*

Cb. div. *pp* *arco*

(45) *rit. e perdendosi* *ppp*

17 81

Picc.

Fl. 1
2

Ob. 1
2

C. ingl.

Cl. (Bb) 1
2

Cl. b. (Bb)

Fg. 1
2

Cfg.

Cor. (F) 1
2
3
4

Tr. (C) 1-3

Tbn. 2
3
Tuba

Timp.

Arpa 1

VI. I
II

Vla.

Vc.

Cb.

(17)

mf *f* *cresc.*

57 86

Picc.

Fl. 1
2

Ob. 1
2

C. ing.

Cl. (Bb) 1
2

Cl. b. (Bb)

Fg. 1
2

Cfg.

Cor. (F) 1
2
3
4

Tr. (C) 1-3

Tbn. 1
3

Tuba *ff*

Timp.

Tamb.

G. C. *ff*

Vl. I *pizz. arco*

Vl. II *pizz. arco*

Vla. *pizz. arco*

Vc. *pizz. arco*

Cb. *pizz.*

(57)

65 87

Picc.

Fl. 1
2

Ob. 1
2

C. ing.

Cl. (Bb) 1
2

Cl. b. (Bb)

Fg. 1
2

Cf.

Cor. (F) 1
2
3
4

Tr. (C) 1-3

Tbn. 1
2

Tuba 3

Timp.

VI. I
II

Vla.

Vc.

Cb.

(65)

88

73

Picc. *p* *ff*

Fl. 1 2 *a 2* *p* *ff*

Ob. 1 2 *a 2* *p* *ff*

C. ing. *p* *a 2* *ff*

Cl. (B♭) 1 2 *p* *a 2* *ff*

Cl. b. (B♭) *p* *a 2* *ff*

Fig. 1 2 *a 2* *p* *ff*

Cfg. *p*

Cor. (F) 1 2 3 4

Tr. (C) 1 2

Tbn. 1

Tuba 3

Timp.

Ptti.

G. C.

ff *gliss.*

VI. I *ff* *gliss.*

VI. II *ff* *gliss.*

Vla. *ff* *gliss.*

Vc. *ff* *gliss.*

Cb. *ff* *div.* *pizz.*

(73)

88

Picc.

Fl. 1
2

Ob. 1
2

C. ing.

Cl. (B \flat) 1
2

Cl. b. (B \flat)

Fg. 1
2

Cfg.

Cor. (F) 1
2
3
4

Tr. (C) 1-3

Tbn. 1
2
3

Tuba

Timp.

Tri.

Tamb.

Ptti.

G. C.

VI. I
II

Vla.

Vc.

Cb.

(88)

a 2

a 2

a 2

a 2

ff

1. con sord.

90

Andante mosso

Fl. 1 2

Fg. 1

Cb.

Solo

pizz.

p

mf

p

(95) Andante mosso

p

non legato

99

Fl. 1 2

Fg. 1

Cb.

(97)

102

Fl. 1 2

Fg. 1

Cb.

(100)

110 92

Picc. 1 2

Fl. 1

Ob. 1 2

Cl. (Bb) 1 2

Cfg.

Tuba

Ptti. (baguette d'éponge) *ppp*

Xilo. [*p*]

Arpa I

Cel.

I div. *pizz.* *div.* *unis.*

VI. *pizz.*

II *con sord.*

Vla.

Vc. *pizz.*

Cb. *pizz.*

(108) *m.s.* *ten.* *non legato*

Detailed description of the musical score: The score is for measures 110-113. It features a variety of instruments. The Piccolo (Picc.) and Flute 1 (Fl. 1) parts have a melodic line starting in measure 110. The Oboe (Ob.) and Clarinet (Cl.) parts are mostly silent. The Cymbal (Cfg.) and Tuba parts have a rhythmic pattern. The Percussion (Ptti.) part uses a sponge mallet (baguette d'éponge) for a very soft (ppp) sound. The Xylophone (Xilo.) part has a simple rhythmic pattern. The Harp I (Arpa I) part has a complex arpeggiated accompaniment. The Cello (Cel.) part has a melodic line. The Violin I (I div.) part is divided into three groups: pizzicato (pizz.), divisi (div.), and unison (unis.). The Violin VI (VI.) part is pizzicato. The Violin II (II) part is con sordina. The Viola (Vla.) part is silent. The Violoncello (Vc.) and Contrabasso (Cb.) parts are pizzicato. The Piano part (measures 108-113) has a complex accompaniment with markings for mezzo-soprano (m.s.) and tenuto (ten.), and a non legato articulation.

115 Fl. picc. 2 muta in Fl. 2 93

Picc. 1
2

Fl. 1

Ob. 1
2

Cl. (Bb) 1
2

Cfg.

Tuba

Ptti.

Xilo.

Arpa 1

Cel.

I
div.

VI.

II

Vla.

Vc.

Cb.

(113) *m.s.*
ten.
marcato

div.

unis.

con sord.

arco con sord.

senza sord.

mp

mf

mp

mf

f

120

Picc. $\frac{1}{2}$

Fl. 1 $\frac{1}{2}$

Ob. 1 $\frac{1}{2}$

Cl. (Bb) 1 $\frac{1}{2}$

Cfg.

Tuba

Tam-t. *pp*

Xilo. *f*

Arpa I

Cel.

I *unis.* *f*

VI. *pizz.*

II

Vla. *senza sord.*

Vc. *arco con sord.* *pp*

Cb. *pp*

(118)

f *pp* *dim.* *ppp*

139 95

Picc.

Fl. 1
2

Ob. 1
2

C. ingl.

Cl. (B♭) 1
2

Cl. b. (B♭)

Fg. 1
2

Cfg.

Cor. (F) 1
2
3
4

Tr. (C) 1-3

Tbn. 2
3

Tuba

G. C.

VI. I
II

Vla.

Vc.

Cb.

(137)

ppp, *p*, *mp*, *f*, *ff*, *pp*, *pizz.*, *div.*, *unis.*, *arco*, *a 2*

147 96

Picc.

Fl. 1
2

Ob. 1
2

C. ingl.

Cl. (Bb) 1
2

Cl. b. (Bb)

Fig. 1
2

Cfg.

Cor. (F) 1
2
3
4

Tr. (C) 1-3

Tbn. 1
2
3

Tuba

Ptti.

G. C.

Arpa 1

VI. I
II

Vla.

Vc.

Cb.

(145)

f, *ff*, *p*, *pizz.*, *arco*

98

163

Picc.

Fl. 1/2

Ob. 1/2

C. ing.

Cl. (Bb) 1/2

Cl. b. (Bb)

Fg. 1/2

Cfg.

Cor. (F) 1/2 3/4

Tr. (C) 1-3

Tbn. 1

Timp.

Tri.

Tamb.

Ptti.

Arpa 1

VI. I

VI. II

Vla.

Vc.

Cb.

(161)

101

187

Picc. *p* *ff*

Fl. 1/2 *a 2* *p* *ff*

Ob. 1/2 *a 2* *p* *ff*

C. ing. *p* *ff*

Cl. (B♭) 1/2 *a 2* *p* *ff*

Cl. b. (B♭) *p* *ff*

Fg. 1/2 *a 2* *p* *ff*

Cfg. *p*

Cor. (F) 1/2 3/4

Tr. (C) 1/2

Tbn. 1

Tuba 3

Timp.

Ptti.

G. C.

I *ff* *gliss.*

VI. *ff* *gliss.*

II *ff* *gliss.*

Vla. *ff* *gliss.*

Vc. *ff* *gliss.*

Cb. *div.* *plizz.* *ff*

(185)

Coda

102

194

Picc.

Fl. 1
2

Ob. 1
2

C. ing.

Cl. (Bb) 1
2

Cl. b. (Bb)

Fg. 1
2

Cfg.

Cor. (F) 1
2
3
4

Tr. (C) 1-3

Tbn. 1
2
3

Tuba

Ptti.

VI. I

VI. II

Vla.

Vc.

Cb.

ff

unis. arco

(192)

201

Picc.

Fl. 1
2

Ob. 1
2

C. ingl.

Cl. (Bb) 1
2

Cl. b. (Bb)

Fg. 1
2

Cfg.

Cor. (F) 1
2
3
4

Tr. (C) 1-3

Tbn. 1
2
3

Tuba

Timp.

Ptti.

VI. I

VI. II

Vla.

Vc.

Cb.

(199)

8

attacca

207

Picc.

Fl. 1
2

Ob. 1
2

C. ing.

Cl. (Bb) 1
2

Cl. b. (Bb)

Fg. 1
2

Cfg.

Cor. (F) 1
2
3
4

Tr. (C) 1-3

Tbn. 1
2
3
Tuba

Rag.

Tamb.

Ptti.

I
VI.
II

Vla.

Vc.

Cb.

(205)

poco rit.

attacca

10. La grande porte de Kiev
The Great Gate of Kiev
Das große Tor von Kiev

103

Allegro alla breve. Maestoso. Con grandezza

(3 anche Flauto piccolo)

(3 anche Corno inglese)

1
2

Clarinetto (Bb)

Clarinetto basso (Bb)

1
2

Fagotto

1
2

Contrafagotto

1
2

Corno (F)

3
4

Tromba (C) 1-3

1
2

Trombone

3

Tuba

Timpani (Bb, Eb)

Triangolo

Piatti

Tam-tam

Gran Cassa

Glockenspiel

Campana

Arpa I, 2

1

Violino

II

Viola

Violoncello

Contrabbasso

Jeu de timbres

G. C.

hauteur réelle

Allegro alla breve. Maestoso. Con grandezza

Pianoforte

This musical score page contains measures 8 through 11. The instruments are arranged as follows:

- Flutes (Fl.):** 1 and 2 staves. Measure 8 has rests. Measures 9-11 feature a melodic line starting with a forte (*f*) dynamic.
- Oboes (Ob.):** 1 and 2 staves. Similar to flutes, with rests in measure 8 and melodic entry in measures 9-11.
- Clarinets (Cl.):** Cl. (Bb) and Cl. b. (Bb) staves. Rests in measure 8, melodic entry in measures 9-11.
- Woodwinds:** Fg. (1, 2) and Cfg. staves. Fg. plays a rhythmic accompaniment of eighth notes. Cfg. has rests.
- Brass:** Cor. (F) (1, 2, 3, 4), Tr. (C) (1-3), and Tbn. (1, 2) staves. Play harmonic accompaniment. Tuba (3) and Timp. staves also provide accompaniment.
- Other:** G. C. (Gong/Cymbal) has a single strike in measure 10. VI. (Violins I and II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass) have rests throughout.
- Piano:** Bottom staff, starting at measure 8. Provides harmonic support with chords and moving lines.

15

Fl. 1-3

Ob. 1-3

Cl. (Bb) 1 2

Cl. b. (Bb)

Fg. 1 2

Cfg.

Cor. (F) 1 2 3 4

Tr. (C) 1-3

Tbn. 1 2

Tuba 3

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

(15)

mf

f

p

cresc.

Fl. 1-3 *ff* a 3

Ob. 1-3 *ff* 2. a 2

Cl. (Bb) 1 2 *ff* 1. 3. a 2

Cl. b. (Bb) 2 *ff* 2. a 2

Fg. 1 2 *ff* a 2

Cfg. 2 *ff*

Cor. (F) 1 2 *ff*

3 4 *ff*

Tr. (C) 1-3 *ff* 1. 2.

Tbn. 1 2 *ff*

3 Tuba *ff*

Timp. *ff*

Ptti. *ff*

G. C. *ff*

I *ff* div. V

VI. *ff*

II *ff* div.

Vla. *ff*

div.

Vc. *ff* [VI]

div.

div. unis. div. V

(22)

106

30

Fl. 1
2
3
Fl. 3 muta in Fl. picc.

Ob. 1
2
3
Ob. 3 muta in C. ing.

Cl. (Bb) 1
2
Cl. b. (Bb)

Fig. 1
2
Fig. senza espressione

Cfg.

(30) senza espressione

p

38

Picc.

Fl. 1
2

Ob. 1
2

C. ing.

Cl. (Bb) 1
2

Cl. b. (Bb)

Fig. 1
2

Cfg.

(38)

dim.

Fl. picc. muta in Fl. 3

Picc.

Fl. 1
2

Ob. 1
2

C. ing.

Cl. (Bb) 1
2

Cl. b. (Bb)

Fg. 1
2

Cfg.

Cor. (F) 1
2
3
4

Tr. (C) 1-3

Tbn. 1
2

Tuba 3

Timp.

G. C.

Arpa 1

Arpa 2

VI. I
II

Vla.

Vc.

Cb.

(47) *f* *energico*

51

1. 2. a 2

a 3

a 2

a 2

Fl. 1-3

Ob. 1
2

C. ing.

Cl. (Bb) 1
2

Cl. b. (Bb)

Fg. 1
2

Cfg.

Cor. (F) 1
2
3
4

Tr. (C) 1-3

Tbn. 1
2

Tuba 3

Timp.

G. C.

Arpa 1, 2

VI. I
II

Vla.

Vc.

Cb. div. unis. div. unis. div.

(51)

55 *a 3*

Fl. 1-3

Ob. 1/2

C. ing.

Cl. (Bb) 1/2

Cl. b. (Bb)

Fg. 1/2

Cfg.

Cor. (F) 1/2, 3/4

Tr. (C) 1-3

Tbn. 1/2

Tuba 3

Timp.

Ptti.

G. C.

Arpa 1, 2

VI. I

VI. II *sul G*

Vla. *unis.*

Vc. *unis.*

Cb. *unis.*, *div.*

(55)

59 *a 3* 1. 3. *a 2* 129

Fl. 1-3

Ob. 1
2

C. ing.

Cl. (Bb) 1
2

Cl. b. (Bb)

Fg. 1
2

Cfg.

Cor. (F) 1
2

Tr. (C) 1-3

Tbn. 1
2

Tuba 3

Timp.

Ptti.

Arpa 1, 2

VI. I
II

Vla.

Vc.

Cb.

div. *unis.* *div.* *unis.*

8

(59)

64 109

Fl. 1-3

Ob. 1/2

C. ing. *C. ing muta in Ob. 3*

Cl. (Bb) 1/2 *p senza espressione*

Cl. b. (Bb) *p*

Fig. 1/2 *p senza espressione*

Cfg. *p*

(64) *senza espressione* *ff*

73

Fl. 1-3 *Fl. 3 muta in Fl. picc.*

Ob. 1/2/3

Cl. (Bb) 1/2

Cl. b. (Bb)

Fig. 1/2

Cfg.

(73) *dim.*

81 110

Picc.

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Cl. b. (Bb)

Fg. 1
2

Cfg.

Cor. (F) 1
2
3
4

Tr. (C) 1-3

Tbn. 1
2

Tuba

Timp.

Ptti.

Tam-t.

Camp.

Arpa I

VI. I

II
div.

Vla. div.

Vc. div.

Cb.

(81)

[simile]

Fl. picc. muta in Fl. 3

Picc. *mf* *cresc.*

Fl. 1 *mf* *cresc.*

Fl. 2 *mf* *cresc.*

Ob. 1 *mf* *cresc.*

Ob. 3 *mf* *cresc.*

Cl. (Bb) 1 *mf* *cresc.*

Cl. (Bb) 2 *mf* *cresc.*

Fg. 1 *mf* *cresc.*

Fg. 2 *mf* *cresc.*

Cor. (F) 1 *mf* *cresc.*

Cor. (F) 2 *mf* *cresc.*

Cor. (F) 3 *mf* *cresc.*

Cor. (F) 4 *mf* *cresc.*

Tr. (C) 1-3

Tbn. 1 *mp*

Tbn. 2 *mp*

Tuba 3 *mp*

Timp.

Ptti.

Tam-t. *poco cresc.*

Glock.

Camp.

Arpa 1 *mf*

Arpa 2 *mf*

div. I *mf* *div.*

VI. *mf* *div.*

div. II *mf* *div.*

Vla. *mf* *div.*

Vc. *mf* *div. (arco)* *(div.) pizz.*

Cb. *mf* *pizz.*

(93) *cresc.*

99 *a 2*

Fl. 1 2

Ob. 1 2 3

Cl. (Bb) 1 2

Cl. b. (Bb)

Fg. 1 2

Cfg.

Cor. (F) 1 2 3 4

Tr. (C) 1-3

Tbn. 1 2 3

Tuba

Timp.

Ptti.

Tam-t.

Glock.

Camp.

Arpa 1

Arpa 2

I div.

VI. div.

II div.

Vla. div.

Vc. unis. div.

Cb.

mf

f

p

gliss.

trem.

cresc.

p *p* *p* *p*

Detailed description: This page of a musical score, numbered 134, begins at measure 99. The score is for a large orchestra and includes parts for woodwinds (Flute, Oboe, Clarinet in Bb, Bass Clarinet, Bassoon, Contrabassoon), brass (Coronet in F, Trumpets in C, Trombones, Tuba), percussion (Timpani, Snare, Tam-tam, Glockenspiel, Cymbal), and strings (Arpa, Violins I and II, Viola, Violoncello, Contrabass). The woodwinds and strings are marked with *a 2* (second ending). The brass section has dynamic markings of *mf* and *f*. The percussion parts are marked with *p*. The Arpa parts feature *gliss.* (glissando) markings. The string parts include *div.* (divisi) and *trem.* (trémolo) markings. The bottom of the page shows the piano accompaniment with a *cresc.* (crescendo) marking and dynamic markings of *p*.

105 113

Fl. 1 2 *a 2* *cresc.* *vel.*

Ob. 1 2 3 *cresc.* *vel.*

Cl. (B♭) 1 2 *cresc.* *vel.*

Cl. b. (B♭) *cresc.* *vel.*

Fg. 1 2 *a 2* *cresc.* *vel.*

Cfg. *cresc.* *vel.*

Cor. (F) 1 2 3 4 *cresc.* *vel.*

Tr. (C) 1-3 *cresc.* *vel.*

Tbn. 1 2 *[cresc.]* *cresc.* *vel.*

Tuba 3 *[cresc.]* *cresc.* *vel.*

Timp. *mp* *cresc.*

Ptti. *mp* *cresc.*

Tam-t. *p* *mp*

Camp. *mf* *cresc.*

Arpa 1, 2 *cresc.*

I *div.* *arco* *cresc.* *unis.*

VI. *cresc.* *unis.*

II *div.* *div.* *cresc.* *unis.*

Vla. *div.* *arco* *div.* *cresc.* *unis.*

Vc. *mf* *cresc.* *div.*

Cb. *mf* *cresc.* *div.*

(105) *mf* *cresc.* *poco a poco più cresc.*

114

111

Fl. 1-3 *ff* *a3*

Ob. 1 2 *ff* *a2*

3 *ff*

Cl. (Bb) 1 2 *ff* *a2*

Cl. b. (Bb) *ff*

Fig. 1 2 *ff* *a2*

Cfg. *ff*

Cor. (F) 1 2 3 4 *ff*

Tr. (C) 1-3 *ff*

Tbn. 1 2 *ff*

Tuba 3 *ff*

Timp. *ff*

Ptti. *f*

Camp. *ff*

Arpa 1, 2 *ff*

I *ff* *pizz.*

VI. unis. *ff* *pizz.*

II *ff*

Vla. *ff*

Vc. *ff* *arco* *div.* *unis. div.* *unis. div.* *unis. div.*

Cb. *ff* *unis.* *arco*

(111)

116 a 2 [a 3]

123

Fl. 1-3

Ob. 1-3

Cl. (Bb) 1 2

Cl. b. (Bb)

Fg. 1 2

Cfg.

Cor. (F) 1 2 3 4

Tr. (C) 1-3

Tbn. 1 2

Tuba 3

Timp.

Pti.

G. C.

I

VI. div. unis. div. unis.

II

Vla. div. unis. div. unis.

Vc. div. unis. div. unis.

Cb.

(122)

117

131

1. 3. a 2

a 3

1. 3. a 2

a 3

118

Fl. 1-3

2.

mf

Ob. 1-3

1. 3. a 2

a 3

1. 3. a 2

a 3

2.

mf

Cl. (B♭) 1/2

mf

Cl. b. (B♭)

mf

Fg. 1/2

a 2

mf

Cfg.

mf

Cor. (F) 1/2

3/4

Tr. (C) 1-3

1. 2.

Tbn. 1/2

Tuba 3

Timp.

Ptti.

div.

VI. I

mf

VI. II

mf

Vla.

div.

mf

Vc.

div.

mf

unis.

Cb.

mf

(130)

3

3

3

3

3

3

3

mf

120

Poco a poco rallentando

1. 2. a 2

3.

157

Fl. 1-3

Ob. 1-3

Cl. (B♭) 1
2

Cl. b. (B♭)

Fg. 1
2

Cfg.

Cor. (F) 1
2
3
4

Tr. (C) 1-3

Tbn. 1
2

Tuba 3

Timp.

Pti.

G. C.

I

VI. 1
II

Vla.

Vc.

Cb.

poco a poco rall.

(156)

163 121

Fl. 1-3 *ff* *a 3*

Ob. 1-3 *ff* *a 3*

Cl. (Bb) 1/2 *ff* *a 2*

Cl. b. (Bb) *ff* *A*

Fg. 1/2 *ff* *a 2* *A*

Cfg. *ff* *A*

Cor. (F) 1/2 *ff* *A*

3/4 *ff* *A*

Tr. (C) 1-3 *ff* *A* *1. 2. a 2*

Tbn. 1/2 *ff* *A*

Tuba 3 *ff* *A*

Timp. *ff* *A*

Tri. *ff* *A*

Pti. *ff* *A*

G. C. *ff* *A*

Tam-t. *ff* *lv.* *A*

Camp. *ff* *lv.* *A*

Arpa 1, 2 *ff* *A*

Vl. I *ff* *div.* *A* *unis.*

Vl. II *ff* *div.* *A*

Vla. *ff* *div.* *A*

Vc. *ff* *div.* *A*

Cb. *ff* *div.* *A* *unis.*

* Les petites notes sur le temps

(162) **Grave, sempre allargando**

This page of a musical score covers measures 171 to 174. The instruments listed on the left are:

- Fl. 1-3
- Ob. 1-3
- Cl. (Bb) 1, 2
- Cl. b. (Bb)
- Fg. 1, 2
- Cfg.
- Cor. (F) 1, 2, 3, 4
- Tr. (C) 1-3
- Tbn. 1, 2
- Tuba 3
- Timp.
- Tri.
- Pti.
- G. C.
- Tam-t.
- Camp.
- Arpa 1, 2
- VI. I
- VI. II div.
- Vla. div.
- Ve. div.
- Cb.
- Piano (168)

The score features complex woodwind and string parts with various articulations and dynamics. The piano part at the bottom includes a section marked (168) with a 'div.' instruction. A box containing the number '122' is located at the top right of the page.

177 *a 3*

Fl. 1-3

Ob. 1-3

Cl. (Bb) $\frac{1}{2}$

Cl. b. (Bb)

Fig. $\frac{1}{2}$ *a 2*

Cfg.

Cor. (F) $\frac{1}{2}$

$\frac{3}{4}$

Tr. (C) 1-3

Tbn. $\frac{1}{2}$

Tuba $\frac{3}{4}$

Timp.

Tri.

Ptti.

G. C.

Tam-t.

Camp.

Arpa 1, 2

I

VI.

II div.

Vla. div.

Vc. div.

Cb.

(171)

avec baguette

The image shows a page of a musical score for orchestra and piano. The page number '146' is at the top left. The score begins at measure 177, marked with a fermata and the tempo marking 'a 3'. The instruments listed on the left are: Flutes 1-3, Oboes 1-3, Clarinet in Bb (1/2), Clarinet in Bb, Bassoon (1/2), Contrabassoon, Cor Anglais (F) (1/2 and 3/4), Trumpets in C (1-3), Trombones (1/2), Tuba (3/4), Timpani, Triangle, Percussion (Ptti.), Gong (G. C.), Tam-tam, Cymbals (Camp.), Arpa 1 and 2, Violins I, Violins II (div.), Viola (div.), Violoncello (div.), and Contrabass. The woodwind and string parts feature long, sustained notes with fermatas. The percussion parts include a triangle, gong, and cymbals. The piano part at the bottom is marked with '(171)' and includes a section with a dotted texture and a section with a solid texture. A 'C' time signature is visible at the end of the piano part.