

# AGON

## Ballet for twelve dancers

### Pas-de-Quatre

As the curtain rises, four male dancers are aligned across the rear of the stage with their backs to the audience.

IGOR STRAVINSKY  
1954 - 1957

M.M.  $\text{♩} = 156$

*Io* *sim.*

Trombe I. II  
in Do

Arpa

Piano

Violini I. II

Viole

Violoncelli

Contrabassi

Ob. I. II

C.I.

Tr. I. II  
in Do

I

Cor. in Fa

II

Vc.

C. B.

*f* *stacc.* *3.*

*f* *pizz.* *1* *a 2 pizz.* *2* *3* *4*

*f* *pizz.*

*f* *pizz.*

*f* *pizz.*

*mf marc.* *p sub.*

*arco-stacc.* *3* *3* *3*

*II<sup>o</sup>*

Ob. I. II

C. I

Tr. I  
In Do

I

Cor. in Fa  
II

Arpa

Mand.

Piano

Vc.

2  
C. B.  
Soli

suoni reali

gli altri pizz.

9 10 11 12 13 14

*secco*  
*pizz.*  
*poco f*

Ob. I. II

C. I.

I

Tr. in Do  
II

I

Cor. in Fa  
III

15 16 17 18 19

*stacc.*  
*f stacc.*  
*mf stacc.*  
*p sub.*  
*f stacc.*

Ob. I, II

C. I.

I

Cor. in Fa

III

20 21 22 23

Arpa

Mand.

Piano

Vc.

arco  
3  
stacc. in p

secco *f*  
pizz.

poco *f*

2  
C. B.  
Soli

suoni  
reali

C. B.  
Tutti

arco  
3  
stacc. in p

gli altri pizz.  
*f*

Fl. picc.

I

Fl. gr.

II

I

Cl. in Sib

II

I

Trb. ten.

II

24 25 26 27

Arpa

Mand.

Piano

Vo.

I

C. B. Soli

II

C. B. gli altri

*con sord. non f*

(b)

7

Detailed description: This is a page of a musical score, page 4, containing measures 24 through 27. The score is for a large orchestra and a voice. The instruments listed on the left are: Fl. piccolo (Fl. picc.), Flute I (Fl. I), Flute II (Fl. gr.), Clarinet in B-flat I (Cl. in Sib I), Clarinet in B-flat II (Cl. in Sib II), Trumpet I (Trb. I), Trumpet II (Trb. ten. II), Harp (Arpa), Mandolin (Mand.), Piano (Piano), Voice (Vo.), Cor Anglais Soli I (C. B. Soli I), Cor Anglais Soli II (C. B. Soli II), and Cor Anglais for all (C. B. gli altri). The music is in 4/4 time. Measures 24 and 25 show the beginning of a melodic phrase in the woodwinds and strings. Measure 26 features a dynamic marking of *con sord. non f* (with mutes, non fortissimo) for the trumpets. Measure 27 continues the melodic development. The harp and mandolin play arpeggiated accompaniment. The piano part has sparse accompaniment. The voice part has a few notes in measure 24. The cor anglais parts have sustained chords.

Fl. picc.

I

Fl. gr.

II

I

Cl. in Sib

II

28 29 30 31

Trb. ten.

I

II

Arpa

*sim.*

*ben marcato*

*sim.*

I

Tr. in Do

II

Tr. in Do

III

I

Trb. ten.

I

II

82 88 94

*f stacc.*

*f stacc.*

*f stacc.*

*f stacc.*

Ob. I, II

C. I.

Tr. I, III  
in Do

I

Cor. in Fa

II

Vo.

C. B.

*fp*

*p sub.*

*tutti* *arco-stacc.*

35 36 37 38

Ob. I, II

C. I.

Tr. I  
in Do

I

Cor. in Fa

II

Vo.

C. B.

39 40 41 42

Tr. I  
in Do

43 44 45 46 47

*f stacc.* 3

I

II

Cor. in Fa

III

IV

Trb. bas.

con sord. *sim.*

*stacc.-maro.*

I

II

Tr. in Do

III

IV

48 49 50 51

*f stacc.*

*f stacc.*

*f stacc.*

III

Cor. in Fa

II

Cor. in Fa

III

*stacc.-maro.*

I. II  
Tr. in Do  
III. IV

52 53 54 55

*f* *stacc. marc.* *tranquillo*

Cor. in Fa  
III  
IV

*tranquillo*

I  
Tr. in Do  
II

*p legato* *p legato*

I  
II  
Cor. in Fa  
III  
IV

56 57 58 59 60

Arpa  
Vc.  
C. B.

*pizz. f*



# Double Pas-de-Quatre

(eight female dancers)

Oboe I *gcs*  
 Fagotto I *poco f*  
 Violini I *spicc. - poco f*  
 Violini II *sim.*  
 Violoncelli *spicc. - poco f*  
 Contrabassi *pizz.*  
*sempre poco sf*

61 62

Ob. I 8  
 Fag. I 8  
 VI. I 3  
 VI. II *arco*  
*marc.*  
 Vo. 8  
 C. B. 8

63 64

Ob. I

Fag. I

65 66

VI. I

VI. II

Vc.

C. B.

Ob. I

Cl. I, II  
in Sib

Fag. I

67 68

VI. I

VI. II

Vln.

Vc.

*marc.*

*spicc. - poco f*

Flattersunge (a2)

Musical score for measures 69-70. The score includes parts for Flute I & II, Clarinet I & II in Sib, Bassoon I & II, Trumpet I in Do, Horn I in Fa, Violin I, Violin II, Viola, and Voice. The key signature has one flat (B-flat). Measure 69 features a *f* dynamic for the flute and a *mf* dynamic for the clarinet. Measure 70 includes a *sim.* (sustained) marking for the flute and a *trem.* (trill) marking for the trumpet. The voice part has a triplet of eighth notes in measure 69 and a triplet of eighth notes in measure 70.

Musical score for measures 71-72. The score includes parts for Flute I & II, Clarinet I & II in Sib, Bassoon I & II, Trumpet I in Do, Horn I in Fa, Violin I, Violin II, Viola, and Voice. The key signature has one flat (B-flat). Measure 71 features a *mf* dynamic for the flute and a *mf* dynamic for the clarinet. Measure 72 includes a *sva* (sustained) marking for the flute and a *sva* marking for the clarinet. The violin parts have a *non cresc.* (non crescendo) marking. The voice part has a triplet of eighth notes in measure 71 and a triplet of eighth notes in measure 72.

Fl. I. II  
Cl. I. II  
in Sib  
Tr. I  
in Do

73 74

*f sub.* *meno f*

*f sub.* *meno f*

Vc.

Ob. I  
Fag. I  
Tr. I  
in Do

75 piz. 76

*poco f* *poco f*

*arco* *arco*

*pizz. p.* *arco*

*pizz. p.* *arco*

*pizz. p.* *arco*

Vc.

C. B.

*sempre poco sf*

*marc. in p*

*p* (h)

Ob. I

Fag. I

Tr. I  
in Do

77 *marc. in p* 78 *stacc.*

Vi. I

Vi. II

Vie.

C. B.

Ob. I

Fag. I

79 *gsta* 80

Vi. I *cresc.*

Vi. II

Vie. *cresc.*

Vo.

C. B.



84 85 86

I  
Fl.  
II

Ob. I  
*dolce*  
*cant.*

Cl. I  
in Sib

Fag. I

Tr. I  
in Do  
*dolce*

84 85 86

Solo  
*cant. in f*

Vi. I  
Tutti unis.

gli altri  
*spicc. poco f*

Sola  
arco  
Tutte unis.

Vi.  
arco  
*gliss.*  
sul Do

le altre  
pizz.  
arco  
pizz.

Vo. tutti  
*(pizz.) poco f*  
*cant. poco f*  
*mf*

*mf espress.*

87 88 89

Fl. I

Ob. I

Cl. I  
in Sib

Cl. bas.

I  
Cor. in Fa

II

Trb. ten. I

87 88 89

Vi. I

Vle.

Vc.

*mp*

*mf espress.*

*marc. ma non f, cant.*

*senza sord.*

*legato p*

*gliss.*

*gliss.*

*arco*

*pizz.*

*spicc.*

*poco f*

Detailed description of the musical score: The score is for measures 87, 88, and 89. It features several staves: Flute I (Fl. I), Oboe I (Ob. I), Clarinet I in B-flat (Cl. I in Sib), Clarinet Bass (Cl. bas.), Cor Anglais I (I Cor. in Fa), Cor Anglais II (II), Trumpet Tenor I (Trb. ten. I), Violin I (Vi. I), Viola (Vle.), and Violoncello (Vc.). Measure 87 shows the Flute I and Clarinet I playing triplets. Measure 88 features the Cor Anglais I with the instruction 'marc. ma non f, cant.' and the Viola with a glissando. Measure 89 includes the Oboe I with a dynamic marking of 'mp', the Clarinet Bass with 'mf espress.', the Trumpet Tenor I with 'senza sord.' and 'legato p', the Violin I with triplets, the Viola with 'spicc.' and 'poco f', and the Violoncello with 'arco' and 'pizz.'.



90 91 92

I  
Fl. I { *marc.*

II

Ob. I *espress.* { *f ten.*

Cl. I *espress.*

In sib

Cl. bas.

90 91 92

I  
Tr. in Do sord. *marc. ma p* *frem.*

II { *pppp f*

Cer. I  
in Fa

Trb. bas. *mf espress.*

Vi. I *pizz.*

Vi. *pizz.* { *marc.*

Vo. *arco*

Detailed description of the musical score: The score is for measures 90, 91, and 92. It includes parts for Flute I and II, Oboe I, Clarinet I, Bass Clarinet, Trumpet I and II, Horn I in F, Trombone, Violin I and II, and Voice. Measure 90 shows the Flute I part with a 'marcato' (marc.) marking. The Oboe I part has 'espress.' and 'f ten.' markings. The Clarinet I part has 'espress.'. The Trumpet I part has 'sord.', 'marcato', and 'p' markings. The Trombone part has 'mf espress.'. The Violin I and II parts have 'pizz.' markings. The Voice part has 'arco' and 'pizz.' markings. Measure 91 shows the Flute I part with a 'marcato' and 'p' marking. The Trumpet I part has 'sord.', 'marcato', and 'p' markings. The Trombone part has 'mf espress.'. The Violin I and II parts have 'pizz.' markings. Measure 92 shows the Flute I part with a 'marcato' marking. The Trumpet I part has 'frem.' and 'pizz.' markings. The Trombone part has 'mf espress.'. The Violin I and II parts have 'pizz.' and 'marcato' markings. The Voice part has 'arco' and 'pizz.' markings.



# Triple Pas-de-Quatre

(eight female and four male dancers)

## Coda

Stesso  $\text{♩} = 116$

The musical score is arranged in ten staves, each representing a different instrument or section of the orchestra. The key signature has one flat (B-flat) and the time signature is 3/4. The score is divided into two measures, 96 and 97, by a vertical bar line.

- Flauti I. II:** Play a melodic line starting with a dynamic marking of *f* and a triplet of eighth notes. A second dynamic marking of *f* appears in measure 97.
- Clarinetto I in Sib:** Remains silent throughout the section.
- Clarinetto basso in Sib:** Plays a rhythmic pattern of eighth notes in triplets, marked *f stacc.* in measure 96 and *sim.* in measure 97.
- Fagotto I:** Plays a rhythmic pattern of eighth notes in triplets, marked *f stacc.* in measure 96 and *sim.* in measure 97.
- Corni I:** Plays a rhythmic pattern of eighth notes in triplets, marked *stacc.- marc.* in measure 96 and *sim.* in measure 97.
- Corni III:** Plays a rhythmic pattern of eighth notes in triplets, marked *stacc.- marc.* in measure 96 and *sim.* in measure 97.
- Tromba I in Do:** Plays a rhythmic pattern of eighth notes in triplets, marked *senza sord* and *p marc.* in measure 96, and *sim.* in measure 97.
- Violini I:** Play a melodic line with a dynamic marking of *pizz.* in measure 96.
- Violini II:** Play a melodic line with a dynamic marking of *pizz.* in measure 96.
- Viole:** Play a melodic line with a dynamic marking of *pizz.* in measure 96.
- Violoncelli:** Play a melodic line with a dynamic marking of *pizz.* in measure 96.
- Contrabassi:** Play a melodic line with a dynamic marking of *pizz.* in measure 96.

The tempo is indicated as *Stesso* with a note value of  $\text{♩} = 116$ .

98 99

Picc.

Fl. I. II

Cl. I  
in Sib

Fag. I

I  
Cor. in Fa

III

Tr. I  
in Do

98 99

VI. I

VI. II

Vla.

Vo

C. B.

Detailed description of the musical score: The score is divided into two systems. The first system covers measures 98 and 99. The Piccolo (Picc.) part has a melodic line with slurs and accents. Flutes I and II (Fl. I. II) play a similar melodic line with slurs and accents. Clarinet I in B-flat (Cl. I in Sib) and Bassoon I (Fag. I) play a rhythmic pattern of eighth notes with triplets. The Cor Anglais (I and III) play a rhythmic pattern of eighth notes with triplets. Trumpet I in C (Tr. I in Do) plays a melodic line with slurs and accents. The second system covers measures 98 and 99. Violin I (VI. I) plays a complex melodic line with many slurs and accents. Violin II (VI. II), Viola (Vla.), Voice (Vo), and Cello/Double Bass (C. B.) parts provide harmonic support with various rhythmic patterns and slurs.

100 101

Ficc.

I

Fl.

II

Cl. I  
in Sib

Cl. bas.

Fag. I

Tr. I  
in Do

Cor. I  
in Fa

100 101

Vi. I

Vi. II

Vln.

Vc.

*gva*

*fp* *f*

*mf*

*pp* *f*

*mf marc.*

*arco*

*arco*

Detailed description of the musical score: The score is divided into two systems, pages 100 and 101. The first system includes parts for Flute (Ficc.), Flute I, Flute II, Clarinet I (in Sib), Clarinet Bass, Bassoon I, Trumpet I (in Do), and Horn I (in Fa). The second system includes parts for Violin I, Violin II, Viola, and Violoncello. The music is written in a key with two flats and a 3/4 time signature. Various dynamics and performance markings are used throughout, including *gva* (ritardando), *fp* (fortissimo piano), *f* (forte), *mf* (mezzo-forte), *mf marc.* (mezzo-forte marcato), and *arco* (arco). The score shows a complex orchestration with many notes and rests across the two pages.

102 103

Tr. I  
In Do

Cor. I  
In Fa

Vi. I, II  
(arco)  
a 2 unis.

Vie.

Vo.

104 105

I  
Cl. in Sib

II

Cl. bas.  
in Sib

Fag. I

C. Fag.

104 105

I  
Tr. in Do

II

Trb. ten. I  
Trb. bas.

Vi. I, II  
a 2

Vie.

*{ saltando, piuttosto f*

*{ grazioso - leggero*

*{ sim.*

106 107

Fl. I, II

Cl. I  
in Sib

Cl. bas.

I  
Fag.

II

I  
Tr. in Do

II

I  
Cor. in Fa

II

ten. I

Trb.  
bas.

106 107

Vi. I

Vi. II

Vle.

Vc.

C. B.

*leggiere*

*saltando*

*marc.*

*(pizz.)*

*f*

Fl. I. II

Obl. I

Cl. in B $\flat$

Cl. bas.

I

Fag.

II

108

109

Tr. I

in Do

(leggiero)

I

Cor. in Fa

II

Trb. bas.

108

109

Vi. I

Vi. II

sim.

sim.

Viola

leggiero saltando

Vc.

C. B.



I  
 Cl. in Sib  
*marc.*

II

Cl. bas.  
 in Sib

I  
 Fag.

II

110 111

Tr. I  
 in Do

Cor. I  
 in Fa  
*mf*

ten. I

Trb.  
 bas.

110 111

VI. I

VI. II  
*salt.*

Vie.

Vo.  
*pizz.*

C. B.

112 113

Cl. I, II  
in Sib

Trb. ten. I

Vi. I

Vi. II

Vcl.

Vo.

C. B.

(pizz.) *mf*

114 115

Cl. I, II  
in Sib

Cor. I  
in Fa

Vi. I

Vi. II

Vcl.

Vo.

C. B.

*marc.*

*sim.*

116 *a2* 117

Fl. I. II

Cl. II  
in Sib

Cor. I  
in Fa

116 117

Vi. I

Vi. II

Vio.

118 119 120 121

Picc.

Fl. I. II

I

Cl. in Sib

II

Cl. in Sib

Bas.

118 119 120 121

Vi. I

Vi. II

Vio.

*pizz.*

*marc.*

## Prelude

*♩ = 120*

Flauto I

Fagotto I

Tromba I in Do

Timpani

Violoncello Solo

125bis 126 126bis 127 127bis

I

Fl.

II

Fl.

III

Fag. I

Tr. I in Do

125bis 126 126bis 127 127bis

Timp.

I

Vo. celli

II

III

I  
 Fl.  
 II  
 Fl.  
 III  
 Vag. I  
 128 129 130  
 I  
*p sub.* *p sub.* *cresc. poco a poco*  
 II  
*p*  
 Tr. in Do  
 III  
*p* *cresc. poco a poco*  
 IV  
*p*  
 w)  
 Tom. Tom.  
 Timp.  
 128 129 130  
 Vio.  
*pizz.* *f*  
 I  
 Vo. Soli  
 II  
 Vo. Soli  
 III  
*pizz.*  
 C.B.  
*f*

For high Timpani

Fl. I II *mf*

Fag. I

I *f*

II *f*

Tr. in Do

III *f*

IV *f*

Tom. Tom.

Timp. *marc. in p* *sim.*

Arpa *près de la table* *etc. sim.*

Vie.

131 arco real pitch

132

133

134

135

I *suoni reali fp*

C. B. Selli

II arco real pitch *fp*

suoni reali *fp*

C. B. Selli

III arco real pitch

suoni reali *fp*

## Meno mosso

♩ = 84

Fl. I II

I

Flg.

II

Timp.

Arpa

Vc. Solo

I

C.B.

II

C.B.

III

I

Fl.

II

I

Flg.

II

Arpa

I

Vc. Solo

II

136 137 138 139 140

etc. harm. (suoni reali)

etc. harm. (suoni reali)

141 142 143 144 145

marc. près de la table

## First Pas - de-Trois

## Saraband - Step

(Male dance solo)

Violino Solo

*f* *vigoroso*

Xylophone

146 *trem.* *mf* 147

I ten. *fp* *sim.* *marc.*

Tromboni basso *fp* *mf* *fp* *mf* *fp*

Vi. Solo *p sub.* *tr.* *p sub.* *tr.* *p sub.*

Xyl. 148 149 150

I *molto*

Trb. basso

Vi. Solo *p sub.* *p sub.* *poco*

Xyl. *poco*

I 151 152 153 *poco*

Trb. basso *pizz.* *arco* *mf* *marc.* *poco*

Vo. div. *poco*

The musical score is arranged in three systems. The first system includes Violino Solo, Xylophone, and Tromboni basso. The second system includes Violino Solo, Xylophone, and Tromboni basso. The third system includes Violino Solo, Xylophone, Tromboni basso, and Vo. div. The score features various musical notations such as dynamics (f, mf, fp, p sub., poco), articulation (tr., marc.), and performance instructions (vigoroso, sim., molto, pizz., arco). Measure numbers 146, 147, 148, 149, 150, 151, 152, and 153 are clearly marked.



Vi. Solo

Xyl.

I

Trb. basso

*fp* *mf* *fp* *meno f*

*trem.* *marc.*

154 155 156

Vi. Solo

Xyl.

I

Trb. basso

*p sub.* *p sub.*

157 158

Vi. Solo

Xyl.

I

Trb. basso

Vo. div.

*p sub.* *p sub.*

159 160

*pizz.* *arco* *mf*

Vi. Solo

I

Trb. basso

*marc.* *ten.* *ten.* *sub.* *f* *p* *mf marc.* *p*

161 162 163

*fp* *fp* *f > p*

# Gailliarde

(Two female dancers)

$\text{♩} = 205$   $\frac{6}{8}$

I  
II  
Flauti  
III

Mandolino

Arpa

104 165

Viola Sola

Violoncelli I. II. III  
Soli

I  
II  
Contrabassi  
Soli

*pp* *sim.*

*mf*

*poco fp* *arco* *etc. sim.*

*fp* *harm. - real pitch - suoni reali* *etc. sim.*

*fp* *fp* *fp*

*fp* *fp* *fp*

Detailed description of the musical score: The score is for a piece titled 'Gailliarde' for two female dancers. It is in 6/8 time with a tempo of quarter note = 205. The score is divided into two systems, 104 and 165. The instruments are: Flauti (I, II, III), Mandolino, Arpa, Viola Sola, Violoncelli I, II, III (Soli), and Contrabassi I, II (Soli). The Flauti parts start with a piano (*pp*) dynamic and become *sim.* (sustained) later. The Mandolino and Arpa parts have a mezzo-forte (*mf*) dynamic. The Viola Sola part is marked *poco fp* and *arco*. The Violoncelli and Contrabassi parts are marked *fp* (fortissimo piano) and include the instruction 'harm. - real pitch - suoni reali'.

*I maro.*

I  
II  
Fl.  
III

166 167

Mand.

Arpa

Piano

*marcato*

C. B. II  
Solo

I  
II  
Fl.  
III

168 169

Mand.

Arpa

Vla. Solo

Vo. I, II, III  
Soli

I  
B. Soli  
II

*pp*

*come prima*

*sim.*

*come prima*

*harm. real pitch*

*sim.*

I  
II  
Fl.

III

Mand.

Arpa

Piano

Timp.

C. B. II  
Solo

170 171

*p* *p*

*ben marc.*

*sempre poco sf*

*secco poco sf*

I  
Fl.

II  
III

Mand.

Arpa

Piano

Timp.

C. B. II  
Solo

172 173 174 175

*ben tenuto* *sim.*

*sempre fp ben tenuto*

\*harm.

I

Fl.

II  
III

Mand.

Arpa

Piano

Timp.

Vo. Solo

I

C. B. Soli

II

176 177 178

176 177 178

176 177 178

suoni reali

harm. real pitch

harm. real pitch

I  
 Fl.  
 II  
 Fl.  
 III  
 Mand.  
 Arpa  
 Via. Sola  
 I  
 II  
 Vc. Solt  
 III  
 I  
 C. B. Solt  
 II

170                      180                      181

real pitch

{harm. real pitch (suoni reali)}

Musical score for three flutes (Fl. I, II, III), mandolin (Mand.), arpa (Arpa), violin (Via. Sola), and cello/bass (C. B. Solt). The score is divided into measures 170, 180, and 181. The flutes play a melodic line with various ornaments and slurs. The mandolin plays a rhythmic accompaniment. The arpa provides harmonic support with chords and arpeggios. The violin and cello/bass parts play a bass line, with the cello/bass part including a section labeled "harm. real pitch (suoni reali)".

I  
Fl.

II  
Fl.

III

182 183 184

Mand.

Arpa

BhFhGh

182 183 184

Piano

*sempre poco sf*

I  
Vo. Soli

II

O. B. I  
Solo

{harm. suoni reali

{harm. suoni reali

## Coda

(One male and two female dancers)

**Trombe I. II**  
in Do

**Mandolino**

**Arpa**

**Violoncello Solo**

**Tr. I II**  
in Do

**I**

**Trb.**

**basso**

**Mand.**

**Piano**

**I. Solo**

**I**

**Fl.**

**II**

**Trb. I**

**Piano**

**VI. Solo**

*♩. = 112*  
consord.

*poco fpp*

*sim.*

près de la table

185 186 187 188 189

*ben marc.*

*f* sul A  
gliss.

*sim.*

*sim.* sul D  
gliss.

*pizz.*

*arco* sul D  
gliss.

*poco f*

190 191 192 193 194

*sempre una corda*

*marc.*

*allegro*  
*and f*

195 196 197 198 199



Fl. I  
Fl. II  
Trb. I  
Bassoon  
Piano  
Mand.  
VI. Solo

200 201 202 203

*marcato*

*f p f p f*

Fl. I  
Fl. II  
Trb. I  
Piano  
Mand.  
VI. Solo

204 205 206 207

*poco ff*

*ben marcato*

*p f p f p f p*

I  
 Fl. II  
 II  
 Tr. I, II  
 in Do  
 (sord.)  
 Trb. I  
 Piano  
 208 209 210 211 212  
 Mand.  
 Vi. Solo

I  
 Trb.  
 213 214 215 216 217  
 Piano  
 Vi. Solo

I  
 Fl. II  
 II  
 I  
 Trb.  
 Basso  
 218 219 220 221  
 Piano  
 Mand.  
 Vi. Solo  
 marc. v

8

I  
Fl.

II

Trb.  
basso

Piano

Mand.

Vi. Solo

222 223 224 225

*f p f p f p f p*

I  
Fl.

II

Tr. I  
in Do

Trb.  
basso

Piano

Mand.

Vi. Solo

C. B. Solo

*ben cant.*

*maro.*

(sord.)

*pp*

*poco sfz*

*con sord.*

*p*

*ben maro.*

226 227 228 229 230

*f p f p*

*harm. (real pitch)*

*piuttosto f* *poco sfz*

I  
 Fl.  
 II  
 Fl.  
 III

231 232 233 234 235 (con sord.) Flatterzunge 236

I  
 Tr. In Do  
 II  
 I  
 Trb.  
 basso

I  
 Mand.  
 VI. Solo  
 C. B. Solo

*p*  
*senza sord.*  
*cord sord*  
*poco*  
*f*  
*gliss.*  
*pizz. b*  
*sul ponticello*  
*f*

I  
 Fl.  
 II  
 Fl.  
 III

Tr. I  
 In Do

Mand.  
 VI. Solo

Flatterzunge  
*f*  
*non f*  
 Flatterzunge  
 237 238 arco *f* 239 *f* 240 241 *pizz. arco*  
*sul pont.* *sul pont.* *pizz.* *sul pont.*

Tr. I  
In Do

Trb. basso

Mand.

Arpa

Piano

VI. Solo

Vc. Solo

(con sord.)

242 243 244 *ff* 245 246 247

près de la table (*sempre*)

*ff*

*sempre secco (una corda)*

sul ponticello

naturale

gliss

sul D

I

Fl.

II

Fl.

III

senza sord.

I

Trb.

Dasso

VI. Solo

Vc. Solo

Mand.

Arpa

Piano

248 249 250 251 252 253

*fp* *sim.*

*fp* *sim.*

*p*

senza sord. *poco*

*p* *poco*

*fp*

*pizz.*

non arpegg. *f*

## Interlude

$\text{♩} = 126$

Flauto I

Fagotto I

Tromba I in Do

Timpani

Viola

Soli I. II. III  
arco

Violoncelli  
gli altri  
pizz.

*f stacc.* *pizz. marc.* *senza sord.* *meno f* *p*

254 255 256 256bis

I

Fl.

II

Fl.

III

Fag. I

Tr. I  
in Do

Timp.

Vle.

I

Vo. Soli

II

Vo. Soli

III

Vc. pizz.  
gli altri

C. B.

*marc. détaché* *marc. détaché* *pizz. marc.*

257 257bis 258 258bis 259 259bis

I  
 Fl. I  
 II  
 Fl. I  
 III  
 Fl. I  
 260 261 262  
 Fag. I  
 I  
*p sub.* *p sub.* *cresc. poco a poco* (f)  
 II  
*p*  
 Tr. in Do  
 III  
*p* *cresc. poco a poco*  
 IV  
 p  
 260 261 262  
 Tom. Tom. \*  
 Timp.  
 Vie.  
 f  
 I  
 Vo. Soli  
*pizz.* (f)  
 II  
*pizz.* (f)  
 Vo. Soli  
 III  
*pizz.* (f)  
 Vo. piaz.  
 gli altri (f)  
 C. B.

\* or high Timpani

Fag. I  
 I  
 II  
 Tr. in Do  
 III  
 IV  
 263 264 265 266  
 Tom. Tom.  
 Timp. *sim.*  
*marc. in p*  
 Arpa 263 264 *table* 265 266 *sim.*  
 Vie.  
 I  
 Vc. Soli  
 II  
 Vc. Soli  
 III  
 Vc. pizz.  
 gli altri  
 I *arco*  
 II *loco*  
 { (real pitch) *fp*  
 C. B. Soli  
 III *arco*

This musical score page covers measures 263 through 266. The instruments and their parts are as follows:
 

- Fag. I:** Bass clef, playing a rhythmic pattern of eighth notes.
- Tr. in Do:** Treble clef, playing a melodic line with slurs.
- Arpa:** Bass clef, playing chords and single notes, with markings for *table* and *sim.*
- Timp.:** Bass clef, playing a rhythmic pattern, with markings for *sim.* and *marc. in p*.
- Vie.:** Treble clef, playing a melodic line.
- Vc. Soli (I, II, III):** Bass clef, playing a rhythmic pattern.
- Vc. pizz. gli altri:** Bass clef, playing a rhythmic pattern.
- C. B. Soli (I, II, III):** Treble clef, playing a melodic line with slurs, including markings for *arco*, *loco*, and *fp*.



## Meno mosso

♩ = 84

I Fl. *mf*  
 II Fl. *mf*  
 I Fag. *mf*  
 II Fag. *mf*  
 Timp.  
 Arpa  
 Vo. I Solo *arco*  
 I C. B. Soli *marc.*  
 II C. B. Soli *etc. harm. in mf*  
 III C. B. Soli *loco (real pitch)*  
 I Fl. *mf*  
 II Fl. *mf*  
 I Fag. *mf*  
 II Fag. *mf*  
 Arpa *(table) marc.*  
 I Vo. Soli *arco*  
 II Vo. Soli *un poco marc.*

267 268 269 270 271 272  
 273 274 275 276 277

The score is divided into two systems. The first system covers measures 267-272, and the second system covers measures 273-277. The tempo is marked 'Meno mosso' with a metronome marking of 84 quarter notes per minute. The key signature has one flat (B-flat). The flute parts (I and II) feature melodic lines with slurs and accents. The bassoon parts (I and II) provide harmonic support, with the first bassoon playing 'etc. harm. in mf' and the second playing 'loco (real pitch)'. The arpa (harp) part includes 'arco' and 'marc.' markings. The double bass parts (I and II) also include 'arco' and 'un poco marc.' markings. Measure numbers 267-277 are indicated below the respective staves.

## Second Pas-de-Trois

## Bransle Simple

(Two male dancers)

278  $\text{♩} = 84$  279 280 281 282

I  
Trombe in Do

II

*non f na marcato*

I  
Cl. in Sib

II  
Cl. in Sib

bas.

I  
Tr. in Do

II  
Tr. in Do

III'

I  
Ten.

II  
Trb.

bas.

Arpa

283 284 285 286 287

Vc.

I  
C. B. Soli

II  
C. B. Soli

III

*mf* *mf* *mf* *mf* *mf*

*table* *middle* *ten.*

*marc.* *mf*

*f*

{unis. col Cl. *fp* *harm.*

{unis. col Cl. *fp* *harm.*

*fp*

Detailed description of the musical score: The score is for a brass and woodwind ensemble. It begins at measure 278 with a tempo of quarter note = 84. The first section (measures 278-282) features Trombones I and II with a *non f na marcato* marking. The second section (measures 283-287) involves multiple instruments: Clarinets in Sib (I and II), Bassoon, Trumpets in Do (I, II, III'), Tenor and Trombone II, Bassoon, Harp, Violoncello, and Cornets B. Soli (I, II, III). Dynamics range from *mf* to *fp*. The harp part has markings for *table*, *middle*, and *ten.* registers. The cornets play harmonies, with some parts marked *fp* and *harm.* The piece concludes at measure 287.

I  
Fl.

II  
III

Tr. I  
in Do

Arpa  
*non f espress.* table *maro.* middle

288 289 290 291 292

VI. I. II  
pizz. *f*

Vie.  
pizz. *f*

Vc.  
arco pizz. *f* arco *f*  
non div.

I  
Cl. in Sib

II

Cl. in Sib  
bas.

I  
Trb. ten.

II

Trb. bas.

293 294 295 296 297

Arpa  
table *maro.* middle

Vc.  
in harm. *f-p*

I  
C. B. Soli  
[unis. col Cl. in harm. *f-p*

II  
in harm. *f-p*

III  
C. B. Soli  
[unis. col Cl. in harm. *f-p*

Cl. bas. in Sib. *marc.*

Tr. in Do I *{ come sopra (stacc.)}*

Tr. in Do II *(stacc.)*

Arpa *table*

298 200 300 301

C. B. Soll I

C. B. Soll II

C. B. Soll III

Cl. in Sib I

Cl. in Sib II

Cl. in Sib bas.

302 303 304 305

Tr. in Do I

Tr. in Do II

Tr. in Do III

Arpa

Trb. ten. I *mf*

Trb. ten. II *mf*

Trb. bas. *mf*

I Fl  
 II Fl  
 I Cl. in Sib  
 II Cl. in Sib  
 bas.  
 Trb. bas.  
 Arpa  
 I VI.  
 II VI.  
 Vie.  
 Ve.  
 3 Soli O.B.  
 tutti altri

306 307 308 309

*p*  
*f*  
*mf*  
*f*  
 middle  
*f*  
*p*  
*p*  
 arco  
 arco  
 arco  
 C. B. I. II. III Soli harm.  
 I (Solo)  
 unis. col Cl. *f-p*  
 tutti unis.

# Bransle Gay

(One female dancer)

*♩ = 92*

I  
Flauti

II

I  
Fagotti

II

Arpa

Castagnette

*col legno mp*

310 311 312 313 314 315

*marc.*

*marc. (b)*

*près de la table*

I  
Fl.

II

I  
Fag.

II

Arpa

Cast.

316 317 318 319 320 321 322

*sim.*

1  
Fl.

11

1  
Cl. in Sib

11

Cast.

323 324 325 326 327 328

1  
Fl.

11

1  
Cl. in Sib

11

Fag. I

Arpa

table non arpegg.

329 330 331 332 333 334 335

1  
Vi.

11

Vie.

Vc.

Cast.

con sord senza sord.

con sord. senza sord.

# Bransle Double

(Two male and one female dancers)

*♩ = 112*

Tromba I  
in Do

Trombone I  
tenore

I  
Violini

II

*f*

*f ben marc.*

336 337 338 339

Tr. I in Do

Trb. ten. I

I  
VI.

II

340 341 342 343

Tr. I in Do

Trb. I ten

I  
VI.

II

arco pizz. arco

arco pizz. arco

Vo.

pizz. arco pizz.

C. B.



Tr. I in Do

Tr. I ten.

I

VI.

II

Vic.

Vc.

348 349 350

Fl. I II

Tr. I in Do

Tr. I ten.

Piano

I

VI.

II

Vic.

Vc.

O. B.

351 352 353 354 355

*f*

*pizz. f*

*pizz.*

*pizz. f*

*f*

*arco*

*(pizz.)*

Fl. I, II

Cl. in Sib  
I  
II

bas.

Piano

356 357 358 359 360

pizz.

arco *f*

(pizz.) *f*

Fl. I, II

Cl. in Sib  
I  
II

bas.

Trb. I to C.

Piano

361 362 363 364 365

pizz. arco

pizz. arco *f*

(pizz.) *f*

Tr. I in D<sup>o</sup>

Trb. I tra.

366 367 368 369

I

VI.

II

Cl. in Sib II

C'fag.

Tr. I in D<sup>o</sup>

Trb. I tra.

370 371 372 373 374

I

VI.

II

C. B.

*marc. in p*

*p*

*con sord.*

*poco sf*

*(pizz.)*

*poco sf*

I  
Cl. in Si $\flat$   
II  
Fag. I  
C. Fag.  
Tr. I in Do  
Tr. I ten  
C. B.

*marc. in p*  
*p*  
375 376 *con sord.* 377 378 379 380  
*poco f*

I  
Cl. in Si $\flat$   
II  
Fag. I  
C. Fag.  
Tr. I in Do  
II  
Tr. I ten  
VI. I II  
Vle.  
Vc.  
C. B.

*con sord.* *non f*  
381 382 383 384 385 386  
*pizz. sf*  
*pizz. sf*

## Interlude

*♩ = 120*

Flauto I

Fagotto I

I  
Trombe in Do

II  
Trombe in Do

III  
Trombe in Do

Timpani

Viola

Violoncello I Solo

Violoncelli gli altri

Contrabassi

387 388 389 389bis 390 390bis

*f* *meno f*

*senza sord.*  
*p*

*senza sord. trem.*  
*non f*

*trem.*  
*non f*

*f stacc.* *p*

*pizz. marc.*

*arco*  
*marc. détaché*

*pizz. marc.*

*pizz. marc.*

391 391bis 392 392bis 393

I  
Fl.

II  
Fl.

III

Fag. I

I  
Tr. in Do

II

III  
Tr. in Do

IV

Tum. Tom.

Timp.

391 391bis 392 392bis 393

Vcl.

I

Vo. Soli  
II  
*arco marc. détaché*

Vc. Soli  
III  
*arco marc. détaché*

Vo.  
gli altri

C. B.

*f*

*P sub.*

*p*

*f*

Detailed description of the musical score: The score is for measures 391, 391bis, 392, 392bis, and 393. It includes parts for Flutes I, II, and III; Bassoon I; Trumpets in D (I, II, III, IV); Timpani and Tom-toms; Violins; Violoncello I and II (both marked *arco marc. détaché*); and Violoncello III. The woodwinds and strings play melodic lines with various articulations and dynamics. The percussion parts provide a rhythmic accompaniment. The key signature has one flat, and the time signature is 2/4.

I  
 Fl. I  
 II  
 Vl. I  
 III  
 Fag. I  
 I  
 Tr. in Do *p sub.* { *cresc. poco a poco* } *f*  
 II  
 III  
 Tr. in Do *p* { *cresc. poco a poco* } *f*  
 IV  
 Tom. Tom.  
 Timp.  
 Arpa *stacc. marc. in p table*  
 394 395 396 397 398  
 Vl.  
 I  
 Vo. Soli *pizz.* <sup>b</sup>  
 II  
 Vo. Soli *pizz.* <sup>b</sup>  
 III  
 Vo. gli altri  
 C. B. *arco* <sup>o</sup>  
 3 Soli *loco* *f-p* *suoni reali*  
*arco*

## Meno mosso

♩ = 84

Fl. I II

Timp.

Arpa

Vo. Solo

I

C. B. Soli

II

C. B. Soli

III

*mf*

*sim.*

*(sim.)*

*sim.*

399

400 :

401

arco

402

403

404

*marc.*

*(eto. harm. in mf)*

*loco*  
(real pitch)

I

Fl.

II

I

Fag.

II

Arpa

I

Vc. Soli

II

I

C. B.

II

*mf*

405

406

407

408

409

(table) *marc.*

*un poco marc.*

arco

(real pitch)



## Pas - de - Deux

Adagio  $\text{♩} = 112$

Violino Solo

411 412 413 414

*marc. espress. mf*

I

Violini

II

*mp*

Viola

*arco*

*mp ma marc.*

Violoncelli

*tutti arco*

*p*

Contrabassi

*pizz.*

*poco sf*

VI. Solo

415 416 417 418 419

*pizz. arco*

*mf marc. espress.*

*Solo*

Viola Solo

*mf poco sf*

*p sub.*

Vo.

*arco*

*poco sf*

*poco ritard. accen-*

-lerando a tempo

VI. Solo

420 421 422 423

*legato p*

Viola tutti

*pizz. p*

Vo. tutti

VI. Solo *pizz.* *arco*

I VI. *p*

II *p*

Vle. *p*

Vo. *marc.*

C. B. *pizz.*

424 425 426 427

VI. Solo *p*

I VI. *p*

II *p*

Vle. *Sola*

Vo. *Solo*

C. B. *(pizz.)*

*1ma volta*

428 429 430 431 432

VI. Solo

VI. I

Vla. Sola

Vo. tutti

C. B. *arco*

*tutti* *pizz.* *arco*

433 434 435 436

*2da volta* *riten. accel. a tempo*

Vi. Solo *mf marc. espress*

437 438 480 440 441

Vi. I. II

Vle. *legato P*

Vc.

C. B. *pizz.*

Vi. Solo

442 443 444 445 446

Vi. Sole

2 Vle. Sole

Vle. le altre

Vc. *arco* *pizz.*

C. B. *arco* *pizz.*

*Più lento* *♩=88*

Vi. Solo

447 448 449 450 451

I

VI. I

II

I

Vle. Sole

II

Vc. *arco* *div. arco* *pizz.*

C. B. *arco* *real pitch tutti arco*

*Più lento* *♩=88*

*dolce loco*

a tempo  $\text{♩} = 112$ 

Violin I: *pizz.*

Violin II: *pizz. arco*, *marc.*, *pizz.*

Violin/ Viola (tutti): *ben marc.*, *sim.*, *f marc.*

Violoncello: *pizz.*, *f*

Contrabasso: *pizz.*, *f*

Measure numbers: 452, 453, 454, 455, 456

Violin I: *arco*, *div.*, *unis.*, *pizz.*, *arco*, *p*

Violin II: *arco*, *div.*, *unis.*, *pizz.*, *arco*, *p*

Violin/ Viola: *f*, *f marc.*, *pizz.*, *arco*, *p*

Violoncello: *f*, *pizz.*, *arco*, *p*

Contrabasso: *f*, *attaca*

Measure numbers: 457, 458, 459, 460, 461, 462

(Male Dancer)  
Più mosso  $\text{♩} = 126$

I  
Cor. in Fa

II  
Cor. in Fa

III  
Piano

463 464 465 466 467

*f* *ben marc.*

(Female Dancer)  
Listesso tempo  $\text{♩} = 126$

I  
VI.

II  
Cor. in Fa

III  
Piano

VI. I. II

VIc.

Vc.

C. B.

468 469 470 471 472 473

*marcato*

*p* *p*

*p* *sim.*

*div. b $\flat$*  *arco* *p* *sim.*

I  
Fl.

*etc. sim.*

II  
Fl.

*marc. espress.* (h)

III

474 475 476 477 478

VI. I. II  
(non unis.)

Vic.

Vc.

C. B.

I  
Fl.

II  
Fl.

III

479 480 481 482 483

VI. I. II

Vic.

Vc.

C. B.

(Male Dancer-refrain)  
 L'istesso tempo ♩ = 128

II  
 VI.  
 III

I  
 Cor. in Fa  
 II  
 Cor. in Fa  
 III

f 484                      485                      486                      487                      488

Piano  
*f ben marc.*

VI. I

*dolce espress.*

I  
*p sub.*                      *p sub.*

II  
 Cor. in Fa  
 III  
 IV

489                      490                      491                      492                      493                      494

Piano

## Coda

(both dancers)

♩ = 112

VI. I. II a2 unis.

VI. I. II

Vie.

Vo.

495 496 497

Tr. I  
in Do

Trb. I

Piano

*f pizz.* *arco f*

senza sord.

a2 unis.

498 499 VI. I

VI. I. II

Vie.

Vo.

*meno f*

unis. a2

500 501

VI. I. II

Vie.

Tr. I  
in Do

Piano

*stacc.* *poco sf*



Doppio lento,  $\text{♩} = 112$  ( $\text{♩} = 56$ )

VI. Solo  
VI. I. II  
Vle.  
Vo.  
Mand.  
Arpa  
Timp.

*espress. mf*

*f pizz.* (*pizz.*)

502 503 *mf* 504 505

*secco (table)*  
*poco sf* (*table*) *mf secco*

VI. Solo  
Vc. Solo  
Mand.  
Arpa

*pizz.* *arco*

506 *pizz.* 507 *arco* 508

Mand.  
Arpa  
Timp.  
Vo.

1ma volta 2da volta

509 510 511

*tutti* *pizz.*

Quasi stretto,  $\text{♩} = 188$ 

Cor. I. II  
In Fa

Tr. I. II  
In Do

ten. I  
Trb.  
bas.

Tom-Tom  
or  
high Timp.

Timp.

Piano

512 513 514

Vi. I. II

Vie.

Vc.

C. B.

*pp*

*a2*

*pp*

*f*

*pp*

*f*

*pp*

*arco*

*pp*

*pizz.*

*f*

*non arpegg. a2*

*pizz.*

*pizz.*

ten. I  
Trb.  
bas.

Timp.

Piano

515 516 517 518 519

*meno f ma marc.*

*molto*

*pp*

*poco ritard.*

*p.*

*pp*

*mf*

*attacca*

# Four Duos

(male and female)

A stesso tempo,  $\text{♩} = 138$

Violo

Violoncelli

Contrabassi

*pizz.*

*marc. in p*

520 *pizz.* 521 522 523 524

*marc. in p*

*pizz.*

ten. I

Trb.

bas.

525 526 527 528 529

*poco*

*lo*

Vo.

C. B.

530 531 532 533

Vo.

C. B.

ten. I

Trb.

bas.

534 535 536 537 538

Vo.

C. B.

*attacca*

# Four Trios

(male and two females)

Un poco meno vivo,  $\text{♩} = 120$

Violini I. II

Violo

Violoncelli

Contrabassi

arco  $\text{a}2$

arco

arco

539 540 541 542

Vi. I

Vi. II

Vle

Vc.

C. B.

543 544 545 546

*ff*

*arco*

*ff*

Tr. I. II  
in Do

Trb. I. II  
ten.

Vi. I

Vi. II

Vle.

Vo.

*f marc.*

*10<sup>o</sup> ff - sim.*

*f marc.*

*fp*

*fp*

*fp*

547 548 549 550

*pizz.*

*arco*

*pizz.*

*arco*

I. II

Cor. in Fa

III. IV

I

Tr. in Do

II

551 552 553 554

Trb. I. II

ten.

VI. I. II

VI.

Vc.

C. B.

*con sord.* *marc. in p* *sim.*

*fp* *f* *p*

*fp* *fp*

*p marc. pizz.*

I. II

Cor. in Fa

III. IV

555 556 557 558 559

VI.

Vc.

C. B.

ac - cel - le -

*pizz.*

I. II  
Cor. in Fa  
III. IV

I. II  
Tr. in Do  
III. IV

Arpa

Pian.

560 *f* a2 pizz. 561 (div.) 562 563

VI. I. II  
Vie.  
Vo.  
C. B.

*piuttosto f - stacc. sempre*

*f Ped.*

*f (pizz.)*

*f*

Ob. I. II  
C. I.

I  
Cor. in Fa  
III

564 565 566 567

I  
Tr. in Do  
II  
Tr. in Do  
III  
IV

*sf p*

*senza sord. marc. mf p sub.*

Ob. I. II

C. I.

I  
Cor. in Fa

III

568 569 570 571

Arpa

*mf*

Mand.

*mf*

Piano

568 569 570 571

*secco*  
*mf*

Vc.

*arco*  
*stacc. in p*

*pizz.*  
*poco mf*

2 C. B.  
Soli

*suoni reali*  
*mf*

C. B.  
Tutti

*arco*  
*stacc. in p*

*gli altri pizz.*  
*mf*

Detailed description: This page of a musical score covers measures 568 to 571. The top section includes woodwinds: Ob. I. II, C. I., and two parts of Cor. in Fa (I and III). The middle section features the Arpa (harp), Mand. (mandolin), and Piano. The bottom section includes strings: Vc. (Violoncello), 2 C. B. Soli (Solo Contrabass), and C. B. Tutti (Tutti Contrabass). The woodwinds and strings play sustained notes with various dynamics. The harp and mandolin play melodic lines starting in measure 570. The piano part has a 'secco' marking in measure 570. The cello and solo contrabass parts play triplet patterns in measures 568-569 and then change in measure 570. The tutti contrabass part follows a similar pattern. Dynamics range from *mf* to *mf*.

Tr. I  
in Do

Cor. I  
in Fa

Arpa

Mand.

Piano

Vo.

I

II

C. B. Soli

C. B. gli altri

Ob. I. II

C. I.

I

Tr. in Do

II

Cor. in Fa

I

II

Vc.

C. B. Tutti

*mf*

*stacc.*

*f stacc.*

572

573

574

575

576

*f-p*

*stacc. marc.*

*p sub.*

senza sord. *f*

577

578

579

580

581

*arco stacc. in p*



Ob. I. II  
O. I  
I  
Cor. in Fa  
II  
Arpa  
Mand.  
Piano  
582 583 584 585  
Vo. *secco*  
I *pizz.*  
C. B. Soli *poco f*  
II *suoni reali*  
C. B. *gli altri pizz.*  
f  
Fl. Picc.  
I *mf*  
Fl.  
II *mf*  
I  
Cl. in Sib *mf*  
II *ben. marc.*  
586 587 588 589 590  
I  
Trb. ten. *con sord. non f*  
II  
Arpa *mf*

Cl. I II  
In Sib

591 592 593

*a2 sim.*

I

Tr. in Do

II

Tr. in Do

III

mf stacc.

f stacc.

f stacc.

f stacc.

Trb. ten.

I

II

poco

Ob. I II

C. I.

594 595 596 597

I

Tr. in Do

II

Tr. in Do

III

Cor. in Fa

I

II

594 595 596 597

Vc.

tutti

C. B.

uola.

*fp*

*f stacc.*

*p sub.*

*p arco stacc.*

Ob. I & II  
C. I  
Tr. I  
in D  
Cor. in F  
II  
Vc.  
C. B.

598 599 600 601

The female dancers leave the stage.  
The male dancers take their position as  
at the beginning - back to the audience.

Ob. I & II  
C. I  
Tr. I  
in D  
Cor. in F  
III  
IV  
Trb. bas.  
Vc.  
C. B.

602 603 604 605 606

*f stacc.*

senza sord.

con sord.

I  
 Tr. in Do  
 II  
 Tr. in Do  
 III  
 607  
 608  
 609  
 610  
 I  
 Cor. in Fa  
 II  
 III  
 IV  
*f stacc.*  
*f stacc.*  
*stacc.-marc.*  
*stacc.-marc.*

I  
 II  
 Tr. in Do  
 III  
 IV  
 611  
 612  
 613  
 614  
 I  
 Cor. in Fa  
 II  
 Cor. in Fa  
 III  
*f stacc.*  
*f stacc. marc.*  
*triquillo*  
*triquillo*

I  
 Tr. in D<sup>o</sup>  
 II  
 I  
 II  
 III  
 IV  
 Arpa  
 Mand.  
 Piano  
 Timp.  
 I  
 VI.  
 II  
 Vie.  
 Vc.  
 C. B.

*p legato*  
 615 616 617 618 *p legato* 619 620  
*mf*  
*non arpegg. f*  
*f*  
*f*  
*f*  
 615 616 617 618 619 620  
*poco f*  
*f pizz.*  
*f pizz.*  
*f pizz.*