

1967

THE RITE OF SPRING

(Le Sacre du Printemps)

Ballet for Orchestra

I. STRAVINSKY

PREMIÈRE PARTIE

CORNO V IN F

ADORATION DE LA TERRE

Lento

Colla parte

poco accel.

in tempo

DANSES DES ADOLESCENTES

tempo giusto

Corno V

Musical score for Corno V, measures 16-36. The score is written on ten staves. Measure numbers 16 through 36 are circled. The instruments are Violin I (Viol. I), Oboe I (Ob. I), Cor. I, Tuba I (T-ba I), Flute Solo (Fl. Solo), Oboe (Ob.), Flute Piccolo (Fl. Picc.), and Cor. IV. Dynamics include *sf sempre*, *f*, *mf*, and *p*. Fingerings are indicated by numbers 1-5. The score includes various musical notations such as slurs, accents, and articulation marks.

JEU DU RAPT
Presto

37 *f*

38 *Fag.*

39 *f*

40 *bouché* *f*

41

42 *p cresc.*

43 *Cor. IV* *f*

44

45 *ff* *fff* *pavillon en l'air*

46

47 *Cor. I-II-III* *f*

48

49 *Sostenuto pesante* *Cor. VII-VIII* *sf*

50

51

52

Cor. VII-VIII

53

ff

sf *sf sf sf*

sf *sf*

poco rit. 54 Vivo

fff *sf* *sf*

55

ff *più ff* *sim.* *sf* *sf*

56 Tranquillo

1 1 1 1 3 1

57 JEU DES CITÉS RIVALES
Molto allegro

f Solo

58

marcato *marcato*

ff *sf* *ff* *sf*

59

ff *f*

60 Cor. I

f

61

2 1 1

Musical score for Corno V, measures 62-66. The score is written on five staves. Measure 62 starts with a first ending (1) in 6/4 and a second ending (2) in 4/4. Dynamics include *sf* and *f*. Measure 63 starts with a first ending (1) in 3/4 and a second ending (1) in 4/4, with dynamics *sf* and *f*, and a *simile* marking. Measure 64 starts with a first ending (2) in 3/4 and a second ending (1) in 4/4, with dynamics *fff* and *f*. Measure 65 starts with a first ending (3) in 4/4 and a second ending (1) in 6/4, with dynamics *mf* and *cantabile*. Measure 66 starts with a first ending (1) in 4/4 and a second ending (3) in 3/4.

Musical score for CORTÈGE DU SAGE, measures 67-71. The score is written on five staves. Measure 67 starts with a first ending (1) in 4/4, with dynamics *mf*. Measure 68 starts with a first ending (1) in 4/4, with dynamics *sempre poco sf*. Measure 69 starts with a first ending (1) in 6/4. Measure 70 starts with a first ending (1) in 6/4. Measure 71 starts with a first ending (1) in 4/4.

SECONDE PARTIE

LE SACRIFICE

79 Largo con sord.

79 Largo con sord. Musical notation for measures 79-80, bass clef, 3/4 and 4/4 time signatures, dynamics *pp* and *mf*.

80 Musical notation for measure 80, bass clef, 3/4 time signature, dynamic *mf*.
81 Musical notation for measure 81, bass clef, 3/4 and 4/4 time signatures, dynamic *pp*.

82 Musical notation for measure 82, bass clef, 3/4 time signature, dynamic *mf*.
83 Musical notation for measure 83, bass clef, 4/4 time signature, dynamic *mf*.

84 Musical notation for measure 84, treble clef, 2/4 time signature, dynamic *mf*.
85 Musical notation for measure 85, treble clef, 3/4 and 4/4 time signatures, dynamic *mf*.
T-bé I Solo

86 Musical notation for measure 86, treble clef, 5/4 and 4/4 time signatures, dynamic *mf*.
87 Musical notation for measure 87, treble clef, 4/4 and 3/4 time signatures, dynamic *mf*.
(Cor. I)

88 Musical notation for measure 88, treble clef, 3/4 time signature, dynamic *mf*.
Cor. I

Più mosso

Solo (trés lointain)

89 Musical notation for measure 89, treble clef, 3/4 and 4/4 time signatures, dynamic *pp* con sord.

CERCLES MYSTERIEUX DES ADOLESCENTES

Tempo 1

Andante con moto

90 Musical notation for measure 90, treble clef, 5/4 and 4/4 time signatures, dynamic *mf*.
91 Musical notation for measure 91, treble clef, 4/4 and 2/4 time signatures, dynamic *mf*.
Celli Solo

92 Musical notation for measure 92, treble clef, 4/4 time signature, dynamic *mf*.
93 Musical notation for measure 93, treble clef, 3/4 and 4/4 time signatures, dynamic *mf*.
Più mosso
Cor. I

94 6 95 4 96 4 97 tempo *f* 2 1 1

Cl. Soli Ob. Fag. Cor. I

98 99

100 101 102 poco a poco

Cor. II

crase. ed accel. 103 *f* gliss. *f* 104 *f* C.G. senza sord.

104 GLORIFICATION DE L'ÉLUE *sf* *ff* *sf* *ff* *sf*

105 *sf* *ff* *sim.*

106 Pavillon en l'air *f* gliss. *sf* 107 come sopra *f* gliss.

108

109

110

111 *f* gliss. 7 112 *f* 7

molto allarg.

Pavillon en l'air

simile

EVOCATION DES ANCETRES
L'istesso movimento

(121) *Cor. VI*

G.P.

Cor. VI

Viol

Cor. VI

T-be I

Cor. VI

1 (124) Cor. VI (125) *ff* *pp* *sf*

(127) *ff* Lento (128)

(129) ACTION RITUELLE DES ANCÊTRES

(130) 1 2 3 3 *molto* *pp*

(131) 2 (132) *ff* *marcato*

(133)

(134) *ff* *marcato*

(135) *sf* *sf* *senza sord.* 1

(136) (137)

1

(138) *ff* Pavillon en l'air

139 1 2 2

140 2 141 2 1 1

Cl. bass.

♩ = 126

142 DANSE SACRALE 143

sempre *sf*

144

f marc.

145

f

146

147

148 149

ff *ff*

150 1 5 1

T-ni Cor. II

152 2 2 153 1 3 1 2 2 154 2 1

155 1 1 156

Tuba Tuba

2 (157) T-ba Cor. I-II (158) *mf*

(159) *f*

(160) (161) *ff*

(162) 2 2 1 2 2 (163) 1 III Cor.

(164) 1 Fl_b (165) Viol. vi

(166) (167) *sempre sf*

(168)

(169) *f marc.*

(170) *f*

(171)

(172) (173) ouvert *ff*

174 $\text{♩} = \text{♩}$
1
f >

175 *Soli marcato*
ff >

176 pavillon en l'air
ff simile

177 1
gliss.

178 Cor. V
Cor. VI

179 Cor. V $\text{♩} = \text{♩}$

180 T-ba Cor. V + $\text{♩} = \text{♩}$
ff *f* *fff*

181 *f ouvert*

182

183 pavillon en l'air

184

185

186 $\text{♩} = \text{♩}$
bass.

187

188 V. S.

189 *poco sf* Cor. V 190 *sim.* Timb

191 192 *vi*

193 *mf* *p*

194

195 *vi* *p marcato*

196 *vi* 197

198 *sf* *sf* *vi*

199 *sf* *sim.*

200

201 *fff* 2 FIN