

# Promenade

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto  $\text{♩} = 92$

1

Solo

Clarinet in E  $\flat$

Clarinet in B  $\flat$  1

Clarinet in B  $\flat$  2

Clarinet in B  $\flat$  3

Clarinet in B  $\flat$  4

Clarinet in B  $\flat$  5

Clarinet in B  $\flat$  6

Alto Clarinet

Bass Clarinet 1

Bass Clarinet 2

Contra-alto Clarinet

2

3

Cl. in E  $\flat$

Cl. in B  $\flat$  1

Cl. in B  $\flat$  2

Cl. in B  $\flat$  3

Cl. in B  $\flat$  4

Cl. in B  $\flat$  5

Cl. in B  $\flat$  6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

14

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

Cl. in B $\flat$  4

Cl. in B $\flat$  5

Cl. in B $\flat$  6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

4

4

20

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

Cl. in B $\flat$  4

Cl. in B $\flat$  5

Cl. in B $\flat$  6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

5

5

rit.

# I. Gnomus

25 **6** *Vivo*  $\text{♩} = 72$  , *Meno Vivo*  $\text{♩} = 63$  , *Vivo* **7**

Cl. in E $\flat$   
Cl. in B $\flat$  1  
Cl. in B $\flat$  2  
Cl. in B $\flat$  3  
Cl. in B $\flat$  4  
Cl. in B $\flat$  5  
Cl. in B $\flat$  6

*ff* *ff* *ff* *ff* *ff* *ff* *ff*

**6** *Vivo*  $\text{♩} = 72$  , *Meno Vivo*  $\text{♩} = 63$  , *Vivo* **7**

A. Cl.  
B. Cl. 1  
B. Cl. 2  
C-a. Cl.

*ff* *p* *mp* *ff* *ff* *ff* *ff*

**8** *Meno Vivo*

36 Cl. in E $\flat$   
Cl. in B $\flat$  1  
Cl. in B $\flat$  2  
Cl. in B $\flat$  3  
Cl. in B $\flat$  4  
Cl. in B $\flat$  5  
Cl. in B $\flat$  6

*ff* *mf* *ff* *mf* *ff* *mf* *mf*

**8** *Meno Vivo*

A. Cl.  
B. Cl. 1  
B. Cl. 2  
C-a. Cl.

*ff* *ff* *ff* *mf* *mf* *mf* *mf*

9

Musical score for measures 48-59. The score is arranged in three systems. The first system contains seven staves for Clarinets: Cl. in E b, Cl. in B b 1, Cl. in B b 2, Cl. in B b 3, Cl. in B b 4, Cl. in B b 5, and Cl. in B b 6. The second system contains three staves for Bassoons: A. Cl., B. Cl. 1, B. Cl. 2, and C-a. Cl. The score includes dynamic markings such as *mp*, *mf*, and *ff*. Performance instructions include *gliss.* and accents (*>*). A box with the number 9 is placed above the staff for Cl. in B b 1.

10 Vivo

Musical score for measures 60-69. The score is arranged in two systems. The first system contains seven staves for Clarinets: Cl. in E b, Cl. in B b 1, Cl. in B b 2, Cl. in B b 3, Cl. in B b 4, Cl. in B b 5, and Cl. in B b 6. The second system contains three staves for Bassoons: A. Cl., B. Cl. 1, B. Cl. 2, and C-a. Cl. The score includes dynamic markings such as *mp*, *mf*, and *ff*. Performance instructions include *gliss.* and accents (*>*). A box with the number 10 and the tempo marking *Vivo* is placed above the staff for Cl. in E b.

71 **11** Poco Meno Mosso, Pesante ♩ = 92 Vivo **12** Meno Mosso

Cl. in E♭

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

Cl. in B♭ 4

Cl. in B♭ 5

Cl. in B♭ 6

**11** Poco Meno Mosso, Pesante ♩ = 92 Vivo **12** Meno Mosso

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

83 **13** Vivo Meno Mosso , Vivo

Cl. in E♭

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

Cl. in B♭ 4

Cl. in B♭ 5

Cl. in B♭ 6

**13** Vivo Meno Mosso , Vivo

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

94 **14** *Meno Mosso*

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

**14** *Meno Mosso*

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

105 **15** *Meno vivo, poco accel.*

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

**15** *Meno vivo, poco accel.*

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

16

113

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

Cl. in B $\flat$  4

Cl. in B $\flat$  5

Cl. in B $\flat$  6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

16

17

121

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

Cl. in B $\flat$  4

Cl. in B $\flat$  5

Cl. in B $\flat$  6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

17

126 **Broaden** 18 **Vivo**

Cl. in E♭ *ff*

Cl. in B♭ 1 *ff*

Cl. in B♭ 2 *ff*

Cl. in B♭ 3 *ff*

Cl. in B♭ 4 *ff*

Cl. in B♭ 5 *ff*

Cl. in B♭ 6 *ff*

A. Cl. *ff*

B. Cl. 1 *ff*

B. Cl. 2 *ff*

C-a. Cl.

### Promenade II

134 **Andante** ♩ = 80

Cl. in E♭ *p*

Cl. in B♭ 1 *p* Solo

Cl. in B♭ 2 *p* Solo

Cl. in B♭ 3

Cl. in B♭ 4

Cl. in B♭ 5

Cl. in B♭ 6

B. Cl. 1 *mp* Solo

B. Cl. 2 *mp* Solo

C-a. Cl.

139

Cl. in E♭

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

Cl. in B♭ 4

Cl. in B♭ 5

Cl. in B♭ 6

B. Cl. 1

B. Cl. 2

C-a. Cl.

*p*

Solo

*mf*

143

Cl. in E♭

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

Cl. in B♭ 4

Cl. in B♭ 5

Cl. in B♭ 6

B. Cl. 1

B. Cl. 2

C-a. Cl.

*p*

rit.

*mp*

## II. Il vecchio castello

146 **19** Andante ♩. = 56 **20**

Cl. in E ♭

Solo Cl. in A  
(Cl. in B ♭ 1)

To Solo Clarinet in A (section tacet)

Cl. in B ♭ 2

Cl. in B ♭ 3

Cl. in B ♭ 4

Cl. in B ♭ 5

Cl. in B ♭ 6

*mf*

One Player

*mp*

**19** Andante ♩. = 56 **20**

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

Solo

*mp*

*p*

*p*

156 **21**

Cl. in E ♭

Solo Cl. in A  
(Cl. in B ♭ 1)

Cl. in B ♭ 2

Cl. in B ♭ 3

Cl. in B ♭ 4

Cl. in B ♭ 5

Cl. in B ♭ 6

*p*

*p*

*mf*

**21**

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

*mp*

165 **22**

Cl. in E b

Solo Cl. in A  
(Cl. in B b 1)

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

**22** One Player

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

175 **23**

Cl. in E b

Solo Cl. in A  
(Cl. in B b 1)

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

**23**

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

184 24 25

Cl. in E b

Solo Cl. in A  
(Cl. in B b 1)

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

193 26 26

Cl. in E b

Solo Cl. in A  
(Cl. in B b 1)

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

27

203

Cl. in E b

Solo Cl. in A  
(Cl. in B b 1)

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

27

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

28

213

Cl. in E b

Solo Cl. in A  
(Cl. in B b 1)

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

28

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

222

29

Cl. in E b

Solo Cl. in A  
(Cl. in B b 1)

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

29

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

231

30

Cl. in E b

Solo Cl. in A  
(Cl. in B b 1)

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

30

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

241 **31**

Cl. in E b

Solo Cl. in A  
(Cl. in B b 1)

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

**31**

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

248 **32**

Cl. in E b

Solo Cl. in A  
(Cl. in B b 1)

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

**32**

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

# Promenade III

Moderato non tanto, pesante ♩ = 82

254

Cl. in E♭ Solo *f*

Cl. in B♭ 1 To Clarinet in B♭ *tutti*

Cl. in B♭ 2 *f*

Cl. in B♭ 3 *f*

Cl. in B♭ 4 *f*

Cl. in B♭ 5 *f*

Cl. in B♭ 6 *f*

A. Cl. *f*

B. Cl. 1 *mf* *f*

B. Cl. 2 *mf* *f*

C-a. Cl. *f*

258

Cl. in E♭ *f* rit. - - - - -

Cl. in B♭ 1 *f*

Cl. in B♭ 2 *mf*

Cl. in B♭ 3 *mf*

Cl. in B♭ 4 *mf*

Cl. in B♭ 5 *f* non-legato

Cl. in B♭ 6 *f* non-legato

A. Cl. *f* non-legato rit. - - - - -

B. Cl. 1 *mf*

B. Cl. 2

C-a. Cl.

33

33

## III. Tuileries

262 **Allegretto non troppo, capriccioso** ♩ = 120

Cl. in E♭

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

Cl. in B♭ 4

Cl. in B♭ 5

Cl. in B♭ 6

A. Cl.

B. Cl. 1

B. Cl. 2

267

34

Cl. in E♭

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

Cl. in B♭ 4

Cl. in B♭ 5

Cl. in B♭ 6

A. Cl.

B. Cl. 1

B. Cl. 2

34

272

35 Slower ♩ = 80

Cl. in E♭

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

Cl. in B♭ 4

Cl. in B♭ 5

Cl. in B♭ 6

A. Cl.

B. Cl. 1

B. Cl. 2

278

36

Cl. in E♭

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

Cl. in B♭ 4

Cl. in B♭ 5

Cl. in B♭ 6

A. Cl.

B. Cl. 1

B. Cl. 2

283 **accel.** ----- **Tempo Primo** ♩ = 120 37

Cl. in E♭ *mf* *ff* *p*

Cl. in B♭ 1 *mf* *f* *p*

Cl. in B♭ 2 *mf* *f* *p*

Cl. in B♭ 3 *mf* *f* *p*

Cl. in B♭ 4 *f* *p*

Cl. in B♭ 5 *p*

Cl. in B♭ 6 *p*

**accel.** ----- **Tempo Primo** ♩ = 120 37

A. Cl.

B. Cl. 1 *mf* *f* *p*

B. Cl. 2 *mf* *f* *p*

288 one player

Cl. in E♭ *p* *pp* one player

Cl. in B♭ 1 *p* *pp* one player

Cl. in B♭ 2 *p* *pp* one player

Cl. in B♭ 3 *p* *pp* one player

Cl. in B♭ 4 *p* *pp* one player

Cl. in B♭ 5 *p* *pp* Solo one player

Cl. in B♭ 6 *p* *pp* Solo one player

A. Cl.

B. Cl. 1

B. Cl. 2

# IV. Bydlo

292 **Sempre Mod<sup>to</sup>, pesante ♩ = 100** 38

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

*p*

**Sempre Mod<sup>to</sup>, pesante ♩ = 100** 38

A. Cl.

B. Cl. 1 *Solo*  
*mf*

B. Cl. 2  
*p*

C-a. Cl.  
*p*

304 39

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3  
*mf*

Cl. in B b 4  
*mf*

Cl. in B b 5  
*mf*

Cl. in B b 6  
*mf*

39

A. Cl.  
*mf*

B. Cl. 1  
*mf*

B. Cl. 2  
*mf*

C-a. Cl.  
*mf*

316

40 41

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

40 41

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

329

42

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

42

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

338 **43** **44**

Cl. in E $\flat$   
Cl. in B $\flat$  1  
Cl. in B $\flat$  2  
Cl. in B $\flat$  3  
Cl. in B $\flat$  4  
Cl. in B $\flat$  5  
Cl. in B $\flat$  6

**43** **44**

A. Cl.  
B. Cl. 1  
B. Cl. 2  
C-a. Cl.

346 **45**

Cl. in E $\flat$   
Cl. in B $\flat$  1  
Cl. in B $\flat$  2  
Cl. in B $\flat$  3  
Cl. in B $\flat$  4  
Cl. in B $\flat$  5  
Cl. in B $\flat$  6

**45**

A. Cl.  
B. Cl. 1  
B. Cl. 2  
C-a. Cl.

# Promenade IV

Tranquillo ♩ = 80

356 46 47

Cl. in E♭

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

Cl. in B♭ 4

Cl. in B♭ 5

Cl. in B♭ 6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

362

Cl. in E♭

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

Cl. in B♭ 4

Cl. in B♭ 5

Cl. in B♭ 6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

One Player

One Player

One Player

One Player

One Player

One Player

One Player

One Player

One Player

One Player

## V. Ballet des poussins dans leurs coques

366 **48** Scherzino, Vivo leggiero ♩ = 160

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

*p one only*

*p one only*

*p one only*

*p one only*

*p one only*

*p one only*

*p*

*p*

*mp*

*p*

*one only*

*p*

*one only*

*p*

*one only*

*p*

*one only*

*p*

**48** Scherzino, Vivo leggiero ♩ = 160

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

*one only*

*p*

*mp*

*one only*

*p*

*mp*

*one only*

*tacet*

**49**

375 **50**

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*

**50**

A. Cl.

B. Cl. 1

B. Cl. 2

*p*

*mp*

*mf*

*p*

*mp*

*mf*

**51**



407

55 pochissimo accel.

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl.

B. Cl. 1

B. Cl. 2

*mf* > simile

*mp* >

*mf* > simile

*mf* > simile

55 pochissimo accel.

418

55A Tempo di Scherzino

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl.

B. Cl. 1

B. Cl. 2

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*mp*

55A Tempo di Scherzino

*p*

*mp*

*p*

*mp*

428

55B

55C

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

Cl. in B $\flat$  4

Cl. in B $\flat$  5

Cl. in B $\flat$  6

55B

55C

A. Cl.

B. Cl. 1

B. Cl. 2

437

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

Cl. in B $\flat$  4

Cl. in B $\flat$  5

Cl. in B $\flat$  6

A. Cl.

B. Cl. 1

B. Cl. 2



454

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

456

59

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

458

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

460

60

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

463

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

466 **61**

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

**61**

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

469 62  $\text{♩} = \text{♩}$

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

## VII. Limoges - Le Marché

474 63 Allegretto Vivo, sempre scherzando  $\text{♩} = 108$

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl.

B. Cl. 1

B. Cl. 2

478 **64**

Cl. in E b *f* *mf* *f*

Cl. in B b 1 *f* *p* *p*

Cl. in B b 2 *f* *p* *p*

Cl. in B b 3 *mf* *p* *mf*

Cl. in B b 4 *mf* *p* *mf*

Cl. in B b 5 *f* *p* *mf*

Cl. in B b 6 *f* *p* *mf*

A. Cl. *f* *p* *mp* *mf* *f*

B. Cl. 1 *mf* *p* *mp* *mf* *f*

B. Cl. 2 *mf* *f*

481 **65**

Cl. in E b *ff* *mf* *f* *mf* *f* *p*

Cl. in B b 1 *ff* *mf* *f* *mf* *f* *p*

Cl. in B b 2 *ff* *f* *mf* *f* *p* *mp*

Cl. in B b 3 *ff* *mf* *f* *mf* *p*

Cl. in B b 4 *ff* *mf* *mf* *f* *mf* *p*

Cl. in B b 5 *ff* *mf* *f* *mf* *p*

Cl. in B b 6 *ff* *mf* *f* *mf* *p*

A. Cl. *ff* *f* *p*

B. Cl. 1 *ff* *p*

B. Cl. 2 *ff* *f* *p*

**65**

485 **66**

Cl. in E *b* *f* *f* *p* *mf* *f* *f*

Cl. in B *b* 1 *mf* *p* *f* *mf*

Cl. in B *b* 2 *f* *f* *p* *mf* *f* *f*

Cl. in B *b* 3 *mf* *p* *f* *mf*

Cl. in B *b* 4 *f* *mf* *f* *f*

Cl. in B *b* 5 *f* *mf* *f* *f*

Cl. in B *b* 6 *f* *mf* *f* *f*

A. Cl. *f* *mp* *f* *f*

B. Cl. 1 *f* *mp* *f* *f*

B. Cl. 2 *f* *mp* *f* *f*

488 **67**

Cl. in E *b* *p* *mf* *f* *mp* *mf* *f* *f+* *mp*

Cl. in B *b* 1 *p* *f* *mp* *mf* *mp* *f* *f+* *mp* *f*

Cl. in B *b* 2 *p* *mf* *f* *mp* *mp* *f*

Cl. in B *b* 3 *p* *f* *mp* *mp* *f*

Cl. in B *b* 4 *mf* *f* *mp* *f*

Cl. in B *b* 5 *mf* *f* *mp* *f* *f* *f* *mp*

Cl. in B *b* 6 *mf* *f* *mp* *f* *f* *f* *mp*

A. Cl. *mp* *f* *mp* *p* *mp*

B. Cl. 1 *mp* *f* *mp* *p* *mp* *f*

B. Cl. 2 *mp* *f* *mp* *p* *mp* *f*

68

492

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

Cl. in B $\flat$  4

Cl. in B $\flat$  5

Cl. in B $\flat$  6

A. Cl.

B. Cl. 1

B. Cl. 2

68

497

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

Cl. in B $\flat$  4

Cl. in B $\flat$  5

Cl. in B $\flat$  6

A. Cl.

B. Cl. 1

B. Cl. 2

500

69

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl.

B. Cl. 1

B. Cl. 2

503

70

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl.

B. Cl. 1

B. Cl. 2

506

Cl. in E b  
 Cl. in B b 1  
 Cl. in B b 2  
 Cl. in B b 3  
 Cl. in B b 4  
 Cl. in B b 5  
 Cl. in B b 6  
 A. Cl.  
 B. Cl. 1  
 B. Cl. 2

*ff*, *mf*, *f*, *mp*

509

71 **Meno Mosso** ♩ = 100

Cl. in E b  
 Cl. in B b 1  
 Cl. in B b 2  
 Cl. in B b 3  
 Cl. in B b 4  
 Cl. in B b 5  
 Cl. in B b 6  
 A. Cl.  
 B. Cl. 1  
 B. Cl. 2

*f*, *ff*

poco accel.

attacca

512

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

poco accel.

attacca

A. Cl.

B. Cl. 1

B. Cl. 2

# VIII. Catacombæ

## Sepulcrum Romanum

514 **72** Largo ♩ = 50

Cl. in E♭

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

Cl. in B♭ 4

Cl. in B♭ 5

Cl. in B♭ 6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

525 **73** Solo

Cl. in E♭

Cl. in B♭ 1

Cl. in B♭ 2

Cl. in B♭ 3

Cl. in B♭ 4

Cl. in B♭ 5

Cl. in B♭ 6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

535 **74**

Cl. in E $\flat$   
Cl. in B $\flat$  1  
Cl. in B $\flat$  2  
Cl. in B $\flat$  3  
Cl. in B $\flat$  4  
Cl. in B $\flat$  5  
Cl. in B $\flat$  6

A. Cl.  
B. Cl. 1  
B. Cl. 2  
C-a. Cl.

### VIIIa. Cum Mortuis in lingua Mortua

**75** Andante non troppo, con lamento  $\text{♩} = 72$   
one player

543 **76**

Cl. in E $\flat$   
Cl. in B $\flat$  1  
Cl. in B $\flat$  2  
Cl. in B $\flat$  3  
Cl. in B $\flat$  4  
Cl. in B $\flat$  5  
Cl. in B $\flat$  6

A. Cl.  
B. Cl. 1  
B. Cl. 2  
C-a. Cl.

77

550

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

*p*

*p*

*mp*

*mp*

*mp*

*quasi-pizz*

77

78

557

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

*mp*

*mf*

*p*

*mp*

*pp*

*pppp*

*mp*

*mf >*

*p*

*mp >*

*pp*

*pppp*

*mp*

*mf*

*p*

*mp*

*pp*

*pppp*

*p*

*n*

*mf*

*mp*

*pp*

*p*

*n*

*mp*

*pp*

*p*

*n*

*mp*

*pp*

*p*

*n*

*mp*

*pp*

*pp*

*pp*

*quasi-pizz*

*quasi-pizz*

78

# IX. La Cabane sur des pattes de poule

(BABA-YAGA)

564 **79** Allegro Con Brio, Feroce ♩ = 168 **80**

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

**79** Allegro Con Brio, Feroce ♩ = 168 **80**

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

579 **81** **82** One player

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

591 83

Cl. in E  $\flat$

Cl. in B  $\flat$  1

Cl. in B  $\flat$  2

Cl. in B  $\flat$  3

Cl. in B  $\flat$  4

Cl. in B  $\flat$  5

Cl. in B  $\flat$  6

tutti

*f*

*ff*

83

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

*f*

*mf*

602 84 85

Cl. in E  $\flat$

Cl. in B  $\flat$  1

Cl. in B  $\flat$  2

Cl. in B  $\flat$  3

Cl. in B  $\flat$  4

Cl. in B  $\flat$  5

Cl. in B  $\flat$  6

*f*

*ff*

84 85

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

*ff*



89

644

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

one only

one only

89

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

*f*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

90 Andante mosso ♩ = 80

660

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

Solo

*mp*

*mp*

Solo

90 Andante mosso ♩ = 80

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

Solo-Quasi Pizz.

*mf*

663

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

666

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

669 **91**

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

Cl. in B $\flat$  4

Cl. in B $\flat$  5

Cl. in B $\flat$  6

*sotto voce p*

*sotto voce p*

One player

*mp*

*mp*

One player

**91**

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

One player

*mf*

671

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

Cl. in B $\flat$  4

Cl. in B $\flat$  5

Cl. in B $\flat$  6

*sotto voce p*

*sotto voce p*

One player

*mp*

One player

*mp*

One player

*mp*

Solo- Quasi Pizz.

*mf*

**92**

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

One player

*mf*

One player

*mp*

One player

*mp*

Solo- Quasi Pizz.

*mf*

676 93

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3 *mp*

Cl. in B b 4

Cl. in B b 5 *mp*

Cl. in B b 6 *mp*

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

682

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl. *mf*

B. Cl. 1 *mf*

B. Cl. 2 *p*

C-a. Cl. *p*

688 **94** Allegro Con Brio, Feroce ♩ = 168

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

**94** Allegro Con Brio, Feroce ♩ = 168

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

95 One player

702

Cl. in E $\flat$

*mp*  
One player

Cl. in B $\flat$  1

*mp*  
One player

Cl. in B $\flat$  2

*mp*

Cl. in B $\flat$  3

One player

*mf*

Cl. in B $\flat$  4

*f*

Cl. in B $\flat$  5

*f*

Cl. in B $\flat$  6

*f*

tutti

*ff*

96

95

A. Cl.

B. Cl. 1

*mp*

B. Cl. 2

*mp*

C-a. Cl.

*f*

96

713

Cl. in E $\flat$

*ff*

Cl. in B $\flat$  1

*ff*

Cl. in B $\flat$  2

*f*

Cl. in B $\flat$  3

*f*

Cl. in B $\flat$  4

*f*

Cl. in B $\flat$  5

*ff*

Cl. in B $\flat$  6

*ff*

97

*f*

*ff*

*f*

A. Cl.

B. Cl. 1

*ff*

B. Cl. 2

*f*

C-a. Cl.

*mf*

97

726 **98** **99**

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

**98** **99**

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

741 **100** **101**

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

**100** **101**

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

102 CODA

754

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

102 CODA

766

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

attacca

## X. La grande porte de Kyiv

777 **103** All<sup>o</sup> alla breve. Maestoso. Con grandezza.  $\text{♩} = 57$  **104**

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3 *div.-Duet*  
*ff*

Cl. in B $\flat$  4 *f*

Cl. in B $\flat$  5

Cl. in B $\flat$  6

**103** All<sup>o</sup> alla breve. Maestoso. Con grandezza.  $\text{♩} = 57$  **104**

A. Cl. *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

C-a. Cl. *f*

791 **105**

Cl. in E $\flat$  *mf* *f* *f*

Cl. in B $\flat$  1 *mf* *f* *f*

Cl. in B $\flat$  2 *mf* *f* *f*

Cl. in B $\flat$  3 *mf* *ff* *mf* *ff*

Cl. in B $\flat$  4 *mf* *f* *mf* *f*

Cl. in B $\flat$  5 *mf* *f* *mf* *f*

Cl. in B $\flat$  6 *mf* *f* *f*

**105**

A. Cl. *mf* *f* *mf* *f*

B. Cl. 1 *mf* *f* *mf* *f*

B. Cl. 2 *mf* *f* *mf* *f*

C-a. Cl. *f* *f*

106

806

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

106

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

107

822

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

107

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

830 **108**

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

Cl. in B $\flat$  4

Cl. in B $\flat$  5

Cl. in B $\flat$  6

**108**

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

837 **109**

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

Cl. in B $\flat$  4

Cl. in B $\flat$  5

Cl. in B $\flat$  6

**109**

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

110

849

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

Cl. in B $\flat$  4

Cl. in B $\flat$  5

Cl. in B $\flat$  6

110

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

111

862

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

Cl. in B $\flat$  4

Cl. in B $\flat$  5

Cl. in B $\flat$  6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

871

112

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

Cl. in B $\flat$  4

Cl. in B $\flat$  5

Cl. in B $\flat$  6

112

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

880

113

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

Cl. in B $\flat$  4

Cl. in B $\flat$  5

Cl. in B $\flat$  6

113

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

114

887

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

Cl. in B $\flat$  4

Cl. in B $\flat$  5

Cl. in B $\flat$  6

114

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

115 *Meno mosso sempre maestoso*  $\text{♩} = 63$

897

Cl. in E $\flat$

Cl. in B $\flat$  1

Cl. in B $\flat$  2

Cl. in B $\flat$  3

Cl. in B $\flat$  4

Cl. in B $\flat$  5

Cl. in B $\flat$  6

115 *Meno mosso sempre maestoso*  $\text{♩} = 63$

116

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

117

904

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

117

118

913 Poco Piu Mosso  $\text{♩} = 72$

accel.

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

119

922

This musical score page contains two systems of music for a Clarinet and Bassoon section. The first system, starting at measure 119, features seven staves for Clarinets in E-flat (Cl. in E b) and B-flat (Cl. in B b 1-6). The E-flat Clarinet part has a melodic line with triplets and dynamics of *mp* and *f*. The B-flat Clarinets play chords with triplets, with dynamics ranging from *f* to *ff*. The second system, also starting at measure 119, features three staves: Alto Clarinet (A. Cl.), Bassoon 1 (B. Cl. 1), and Bassoon 2 (B. Cl. 2). The Alto Clarinet and Bassoon 1 parts have melodic lines with triplets and dynamics of *f*. The Bassoon 2 part plays chords with triplets and dynamics of *f*. A C-a. Cl. part at the bottom of the second system plays a rhythmic accompaniment with triplets and dynamics of *f*.

120 Poco a poco rall.  $\text{♩} = 72$

930

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

rit. -----

$\text{♩} = 72$

rit. -----

120  $\text{♩} = 72$

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

rit. -----

$\text{♩} = 72$

rit. -----

121 Broad  $\text{♩} = 68$

939

Cl. in E b

Cl. in B b 1

Cl. in B b 2

Cl. in B b 3

Cl. in B b 4

Cl. in B b 5

Cl. in B b 6

**ff**

**ff**

**ff**

**ff**

**ff**

**ff**

121 Broad  $\text{♩} = 68$

A. Cl.

B. Cl. 1

B. Cl. 2

C-a. Cl.

**ff**

**ff**

**ff**

**ff**

951 122

Cl. in E  $\flat$   
Cl. in B  $\flat$  1  
Cl. in B  $\flat$  2  
Cl. in B  $\flat$  3  
Cl. in B  $\flat$  4  
Cl. in B  $\flat$  5  
Cl. in B  $\flat$  6

122

A. Cl.  
B. Cl. 1  
B. Cl. 2  
C-a. Cl.

Clarinet in E $\flat$

# Promenade

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto  $\text{♩} = 92$

Solo

1

2

3

4

5

11

19

22

*f*

*p*

rit.

## I. Gnomus

6

Vivo  $\text{♩} = 72$

Meno Vivo  $\text{♩} = 63$

Vivo

7

8

Meno Vivo

mf

ff

53 **9** *mp* *mp*

Musical staff 53-62: Treble clef, key signature of two flats. Measure 53 starts with a box containing the number 9. The staff contains eighth and sixteenth notes with accents and slurs. Measure 62 has a fermata over a half note and a dynamic marking of mp.

63 **10** *Vivo* **2** **4**

Musical staff 63-71: Treble clef, key signature of two flats. Measure 63 starts with a box containing the number 10 and the tempo marking Vivo. The staff contains whole notes with fermatas. Measure 71 has a fermata over a half note and a dynamic marking of mp.

72 **11** *Poco Meno Mosso, Pesante* ♩ = 92 **7**

Musical staff 72-78: Treble clef, key signature of two flats. Measure 72 starts with a box containing the number 11 and the tempo marking Poco Meno Mosso, Pesante with a quarter note equal to 92. The staff contains a long horizontal line representing a rest for 7 measures. Measure 78 ends with a 3/4 time signature.

79 *Vivo* **12** *Meno Mosso* **7**

Musical staff 79-87: Treble clef, key signature of two flats. Measure 79 starts with the tempo marking Vivo. The staff contains a long horizontal line representing a rest for 7 measures. Measure 87 ends with a 3/4 time signature.

88 **13** *Vivo* *Meno Mosso* **2** *Vivo*

Musical staff 88-93: Treble clef, key signature of two flats. Measure 88 starts with a box containing the number 13 and the tempo marking Vivo. The staff contains a long horizontal line representing a rest for 2 measures. Measure 93 ends with a 3/4 time signature.

94 **14** *Meno Mosso* *ff*

Musical staff 94-101: Treble clef, key signature of two flats. Measure 94 starts with a box containing the number 14 and the tempo marking Meno Mosso. The staff contains eighth and sixteenth notes with accents and slurs. Measure 101 ends with a 3/4 time signature.

102 *Meno vivo, poco accel.*

Musical staff 102-105: Treble clef, key signature of two flats. The staff contains eighth and sixteenth notes with accents and slurs. Measure 105 ends with a 3/4 time signature.

106 **15** *mf*

Musical staff 106-113: Treble clef, key signature of two flats. Measure 106 starts with a box containing the number 15 and the dynamic marking mf. The staff contains eighth and sixteenth notes with accents and slurs. Measure 113 ends with a 3/4 time signature.

114 **16** **17** **18** *Broaden* *Vivo* *ff*

Musical staff 114-131: Treble clef, key signature of two flats. Measure 114 starts with a box containing the number 16. Measure 115 has a box with 17. Measure 116 has a box with 18 and the tempo marking Broaden. Measure 117 has the tempo marking Vivo. The staff contains eighth and sixteenth notes with accents and slurs. Measure 131 ends with a 3/4 time signature.

132

Musical staff 132-139: Treble clef, key signature of two flats. Measure 132 starts with a box containing the number 132. The staff contains eighth and sixteenth notes with accents and slurs. Measure 139 ends with a 3/4 time signature.

# Promenade II

134 **Andante** ♩ = 80

140 *p* *rit.* *p*

145

## II. Il vecchio castello

146 **19** **Andante** ♩ = 56 **6** **20** **7**

159 **21** *p*

165 **22** **10** **23** **6**

181 **24** **5** *mp*

190 **25** **3** *mp*

196 *mf*

Musical staff 196-200: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by a quarter note, then a half note, and a full note. A slur covers the last three notes. Dynamics include *mf* and hairpins.

201 **26** *f*

Musical staff 201-206: Treble clef, key signature of three flats. The staff contains a melodic line with a slur. Dynamics include *f* and hairpins.

207 **27** *p* *mf* *mp*

Musical staff 207-214: Treble clef, key signature of three flats. The staff contains a melodic line with a slur. Dynamics include *p*, *mf*, and *mp* with hairpins.

215 **28** *mf*

Musical staff 215-222: Treble clef, key signature of three flats. The staff contains a melodic line with a slur. Dynamics include *mf* and hairpins.

223 **29** *f* *p* *mf*

Musical staff 223-230: Treble clef, key signature of three flats. The staff contains a melodic line with a slur. Dynamics include *f*, *p*, and *mf* with hairpins.

230 **30** **31** **32** *mp* *f*

Musical staff 230-233: Treble clef, key signature of three flats. The staff contains a melodic line with a slur. Dynamics include *mp* and *f* with hairpins. Measure numbers 30, 31, and 32 are boxed.

### Promenade III

254 *Moderato non tanto, pesamente* ♩ = 82 **33** *Solo* *f*

Musical staff 254-258: Treble clef, key signature of three flats. The staff contains a melodic line with a slur. Dynamics include *f* and hairpins. Measure number 33 is boxed.

259 *rit.*

Musical staff 259-263: Treble clef, key signature of three flats. The staff contains a melodic line with a slur. Dynamics include *rit.* and hairpins.

### III. Tuileries

262 Allegretto non troppo, capriccioso ♩ = 120

*p* *p*

267 **34**

*mf* *f*

271 *ff* *p* *p*

275 **35** Slower ♩ = 80 **36**

*pp* *pp*

283 accel. ----- Tempo Primo ♩ = 120

*mf* *ff*

287 **37** *p* *p* *pp* one player

### IV. Bydlo

292 Sempre Mod<sup>to</sup>, pesante ♩ = 100 **38** **39**

9 11 4

316 **40** **41**

*f* simile

327 **42** *ff*

337 43 3 8 6 5

# Promenade IV

Tranquillo ♩ = 80

356 46 6 7 6 5 7 47

361 mf f pp One Player

365 3 2

# V. Ballet des poussins dans leurs coques

Scherzino, Vivo leggiero ♩ = 160

366 48 3

374 49 50 2

382 51 mp ff f

## 52 TRIO ♩ = 148

388

*p* *p*

## 53

396

## 54

404

7

pochissimo accel.

412

## 55A Tempo di Scherzino

420

*p* 3

## 55B

428

*p* 2

## 55C

436

*mp* *mp* *ff* *p*

# VI. Samuel Goldenburg und Schmuyle

444 56 Andante  $\text{♩} = 63$  57

453 58 a tempo  $\text{♩} = \text{♩}$   
*ff* 3

454

455

456

457 59

458

459

460 60

462

464

466 61

468

470 62

2

*ff* <sup>3</sup>

## VII. Limoges - Le Marché

474 63 Allegretto Vivo, sempre scherzando ♩ = 108

477

*mf* *f* *f* *mf*

64

*mf*

480 **65**  
*f* *ff* *mf* *f*

Musical staff 480-482: Treble clef, key signature of one flat. Measures 480-482. Dynamics: *f*, *ff*, *mf*, *f*. Includes a fermata over measure 482.

483 **66**  
*mf* *f* *p* *f* *f* *p* *mf* *f*

Musical staff 483-486: Treble clef, key signature of one flat. Measures 483-486. Dynamics: *mf*, *f*, *p*, *f*, *f*, *p*, *mf*, *f*. Includes a fermata over measure 486.

487 **67**  
*f* *p* *mf* *f* *mp* *mf* *f* *f* *mp*

Musical staff 487-490: Treble clef, key signature of two sharps. Measures 487-490. Dynamics: *f*, *p*, *mf*, *f*, *mp*, *mf*, *f*, *f*, *mp*. Includes a time signature change to 3/4 at measure 489.

491 **68**  
*mf* *f* *ff*

Musical staff 491-494: Treble clef, key signature of two sharps. Measures 491-494. Dynamics: *mf*, *f*, *ff*. Includes a first ending bracket over measures 491-492 and a time signature change to 4/4 at measure 493.

498 **69**  
*ff* *mf* *f*

Musical staff 498-501: Treble clef, key signature of two sharps. Measures 498-501. Dynamics: *ff*, *mf*, *f*. Includes a fermata over measure 501.

501 *mf* *mf* *f* *f*

Musical staff 501-504: Treble clef, key signature of one flat. Measures 501-504. Dynamics: *mf*, *mf*, *f*, *f*. Includes a fermata over measure 504.

504 **70**  
*mf* *f* *ff* *mf* *f*

Musical staff 504-507: Treble clef, key signature of one flat. Measures 504-507. Dynamics: *mf*, *f*, *ff*, *mf*, *f*. Includes a fermata over measure 507.

508 **71** *Meno Mosso* ♩ = 100  
*f* *f* *ff*  
 poco accel. -----

Musical staff 508-511: Treble clef, key signature of one flat. Measures 508-511. Dynamics: *f*, *f*, *ff*. Includes a tempo marking *Meno Mosso* and a metronome marking ♩ = 100. A dashed line labeled *poco accel.* spans from measure 508 to the end of the staff.

513 *f* *fff* *attaca*

Musical staff 513-516: Treble clef, key signature of one flat. Measures 513-516. Dynamics: *f*, *fff*. Ends with *attaca*.

# VIII. Catacombæ

Sepulcrum Romanum

514 72 Largo ♩ = 50

534 74

*mf* Solo *mf*

*p* *ff* *ff* *pp*

## VIIIa. Cum Mortuis in lingua Mortua

543 75 Andante non troppo, con lamento ♩ = 72

one player

543 *ppp*

549 76 77

555 78

*mp* *mf* *p* *mp* *pp* *pppp*

## IX. La Cabane sur des pattes de poule

(BABA-YAGA)

564 79 Allegro Con Brio, Feroce ♩ = 168

564 *ff*

80 81

8 8

82 One player

588 *mp* 6 83 *ff* *ff*

603 84 *f* 85

614 86

624 87

634 88 89 6

649 *ff* 2 one only 4 90 Andante mosso  $\text{♩} = 80$

664 3 91 One player 6 *sotto voce p* *sotto voce p*

673 92

681 93 *f* *f* 94 Allegro Con Brio, Feroce  $\text{♩} = 1$  *ff*

691 11 6 95 One player 96 *ff* *ff*

*mp* *ff* *ff*

716 97 98

727 99

737 100

747 101

756 102 CODA 4 6 *f*

773 *attacca*

## X. La grande porte de Kyiv

104 103 All<sup>o</sup> alla breve. Maestoso. Con grandezza.  $\text{♩} = 57$  105

777 12 *mf* *f* *f* 3

799 106 17

107  
823 *f* 2

108  
830 *f*

109  
839 *sub pp* 5

110 111  
852 *mp* 4 4 4

112  
872 *f*

113  
879 *mf* *mf*

114  
887 *f* <

115 *Meno mosso sempre maestoso* ♩ = 63  
891 *f*

116  
899

907 **117**

913 **118** Poco Piu Mosso  $\text{♩} = 72$  accel. *mp*

919

925 **119** *mp* *f*

931 **120** Poco a poco rall.  $\text{♩} = 72$  *f*

938 **121** Broad  $\text{♩} = 68$  *ff*

943

951 **122** *mp* *fff*

# Promenade

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto  $\text{♩} = 92$

1

5

9

13

17

22

*f*

*mf*

*f*

*mf*

*p*

*mf* < *f*

*rit.*

## I. Gnomus

25

6 Vivo  $\text{♩} = 72$  Meno Vivo  $\text{♩} = 63$  Vivo  $\text{♩} = 72$

35

*ff*

*ff*

43 **8** **Meno Vivo**  
*mf*

53 **9**  
*mp* *mp*

59

63 **10** **Vivo** **2** **4**

72 **11** **Poco Meno Mosso, Pesante** ♩ = 92  
*mf*

79 **Vivo** **12** **Meno Mosso**  
*mf*

85 **13** **Vivo** **Meno Mosso**  
*mf*

92 **Vivo** **Meno Mosso** **14** *ff*

Musical staff 92-100: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 3/4 time signature. Measure 92 has a whole rest. Measure 93 starts with a common time signature 'C' and a fortissimo (*ff*) dynamic. The melody consists of eighth and quarter notes with various accidentals (flats and naturals).

100 **Meno vivo, poco accel.** **15** *mf*

Musical staff 100-112: Treble clef, key signature of three flats, 3/4 time signature. Measure 100 starts with a fortissimo (*ff*) dynamic. Measure 101 has a 4-measure rest. Measure 102 has a 3/4 time signature change and a mezzo-forte (*mf*) dynamic. The melody continues with eighth and quarter notes.

112 **16** **17** **Broaden** **18** **Vivo** *ff*

Musical staff 112-129: Treble clef, key signature of three flats, 3/4 time signature. Measure 112 has a fortissimo (*ff*) dynamic. Measure 113 has an 8-measure rest. Measure 114 has a 2-measure rest. Measure 115 has a fortissimo (*ff*) dynamic. Measure 116 has a fortissimo (*ff*) dynamic and the instruction 'Broaden'. Measure 117 has a fortissimo (*ff*) dynamic. Measure 118 has a fortissimo (*ff*) dynamic and the instruction 'Vivo'. Measure 119 has a fortissimo (*ff*) dynamic. Measure 120 has a fortissimo (*ff*) dynamic. Measure 121 has a fortissimo (*ff*) dynamic. Measure 122 has a fortissimo (*ff*) dynamic. Measure 123 has a fortissimo (*ff*) dynamic. Measure 124 has a fortissimo (*ff*) dynamic. Measure 125 has a fortissimo (*ff*) dynamic. Measure 126 has a fortissimo (*ff*) dynamic. Measure 127 has a fortissimo (*ff*) dynamic. Measure 128 has a fortissimo (*ff*) dynamic. Measure 129 has a fortissimo (*ff*) dynamic.

# Promenade II

134 **Andante** ♩ = 80 **Solo** *p*

Musical staff 134-140: Treble clef, key signature of three flats, 5/4 time signature. Measure 134 has an Andante tempo marking and a quarter note equal to 80 (♩ = 80). Measure 135 has a Solo marking and a piano (*p*) dynamic. The melody consists of quarter and eighth notes with a long slur over measures 135-140.

140 *p* **Solo** *mf*

Musical staff 140-144: Treble clef, key signature of three flats, 5/4 time signature. Measure 140 has a piano (*p*) dynamic. Measure 141 has a piano (*p*) dynamic. Measure 142 has a mezzo-forte (*mf*) dynamic and a Solo marking. The melody continues with quarter and eighth notes.

144 **rit.** *p*

Musical staff 144-150: Treble clef, key signature of three flats, 5/4 time signature. Measure 144 has a piano (*p*) dynamic and a ritardando (**rit.**) marking. The melody consists of quarter and eighth notes with a long slur over measures 144-150.

# II. Il vecchio castello

146 **19** Andante ♩. = 56  
To Solo Clarinet in A (section tacet) **6**

152 **20** *mf*

159 **21** **3** *mf*

165 **22** *p*

170

175 **23** **6** **24** **5** *mp*

190 **25** **8**

201 **26** **6** **27** **5** *mf*

215 **28** **9** **29** **7** *mf*



# III. Tuileries

Allegretto non troppo, capriccioso ♩ = 120

262 *p*

265

268 **34** *mf* *ff*

272 *p* **35** Slower ♩ = 80

277 **36** Solo *mp*

283 *mf* *f* *p* **37**

288 *p* *pp* one player

# IV. Bydlo

292 38 39 40  
 Sempre Mod<sup>to</sup>, pesante ♩ = 100

321 41 42  
 331 43 44  
 350 45 6

# Promenade IV

356 46 47  
 Tranquillo ♩ = 80

362 46 47  
 One Player

# V. Ballet des poussins dans leurs coques

366 **48** Scherzino, *Vivo leggiero* ♩ = 160  
*p* one only

374 **49** *p* **50**

**51**  
 382 *mp* *mp* *ff*

**52** TRIO ♩ = 148  
 388 *p* *p*

**53**  
 396

**54**  
 404 *mf* *simile*

408 *mf* *simile*

**55** pochissimo accel.  
 412 *mf* *simile*

416 *mf* *simile*

Musical staff 416-420: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line with eighth and quarter notes, some with slurs and accents. A dynamic marking of *mf* is at the start, and *simile* is written below the staff.

**55A** Tempo di Scherzino

420 *p*

Musical staff 420-428: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line with eighth and quarter notes, some with slurs and accents. A dynamic marking of *p* is at the start.

**55B**

428 *p*

Musical staff 428-436: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line with eighth and quarter notes, some with slurs and accents. A dynamic marking of *p* is at the start.

**55C**

436 *mp* *mp* *ff* *p*

Musical staff 436-444: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a melodic line with eighth and quarter notes, some with slurs and accents. Dynamic markings *mp*, *mp*, *ff*, and *p* are placed below the staff.

# VI. Samuel Goldenburg und Schmuyle

444 **56** Andante ♩ = 63 *f* *con rubato*

Musical staff 444-448: Treble clef, key signature of two flats (Bb, Eb), 4/4 time. The staff contains a melodic line with eighth and quarter notes, some with slurs and accents. A dynamic marking of *f* and the instruction *con rubato* are present.

448 **57** *f*

Musical staff 448-451: Treble clef, key signature of two flats (Bb, Eb), 4/4 time. The staff contains a melodic line with eighth and quarter notes, some with slurs and accents. A dynamic marking of *f* is at the end.

451 **58** a tempo ♩ = ♩ **59**

Musical staff 451-458: Treble clef, key signature of two flats (Bb, Eb), 4/4 time. The staff contains a melodic line with eighth and quarter notes, some with slurs and accents. A dynamic marking of *f* is at the end.

458 **60** *ff*

Musical staff 458-466: Treble clef, key signature of two flats (Bb, Eb), 4/4 time. The staff contains a melodic line with eighth and quarter notes, some with slurs and accents. A dynamic marking of *ff* is at the start.



486 *p* *f* *mf* *p* *f*

67

489 *mp* *mf* *mp* *f* *f+mp* *f* *ff*

68

494 *mf* *f* *fp*

69

499 *ff* *mf* *f* *mf*

70

502 *mf* *f* *f* *p*

505 *p* *ff* *mf* *f* *f*

71 *Meno Mosso* ♩ = 100

509 *f* *ff*

*poco accel.* ----- *attaca*

512 *f* *fff*

# VIII. Catacombæ

## Sepulcrum Romanum

514 72 Largo ♩ = 50

Musical staff 514-541 in 3/4 time, key of D major. It features a series of half notes with fermatas, followed by rests of 7, 10, and 4 measures. Dynamics include *ff* and accents.

542

Musical staff 542, a single half note with a fermata. Dynamics include *pp*.

### VIIIa. Cum Mortuis in lingua Mortua

543 75 Andante non troppo, con lamento ♩ = 72  
one player

Musical staff 543-548 in 6/4 time, key of D major. It features a long melodic line with a fermata. Dynamics include *pp possible*.

549 76 77

Musical staff 549-554 in 6/4 time, key of D major. It features a melodic line with a fermata. Dynamics include *p*.

555 78

Musical staff 555-560 in 6/4 time, key of D major. It features a melodic line with a fermata. Dynamics include *p*, *mp*, *mf*, and *p*.

561

Musical staff 561 in 6/4 time, key of D major. It features a melodic line with a fermata. Dynamics include *mp*, *pp*, and *pppp*.

# IX. La Cabane sur des pattes de poule

(BABA-YAGA)

564 **79** Allegro Con Brio, Feroce ♩ = 168 **80**

575 **81** 8 *mp*

591 *tutti* **83** *ff* *ff*

601 **84** *f*

612 **85** **86**

622 **87**

632 **88** *p f*

641 **89** *ff*



734 **99** **100** **101**

744 *p f*

753 **102** CODA 3 6

769 *f* *attacca*

# X. La grande porte de Kyiv

**103** All<sup>o</sup> alla breve. Maestoso. Con grandezza.  $\text{♩} = 57$  **104** **105**

777 12 *mf* *f* *f*

800 **106** *p*

810

821 **107** *f*

827 108

*f*

This musical staff contains measures 827 through 832. It features a series of ascending eighth notes with a fermata over the final measure. A dynamic marking of *f* (forte) is present with a hairpin indicating a crescendo.

833 109

*p*

This musical staff contains measures 833 through 841. It begins with a series of quarter notes, followed by a melodic line with a fermata. A dynamic marking of *p* (piano) is present.

842

This musical staff contains measures 842 through 851. It features a melodic line with a long slur over the entire staff, consisting of quarter and eighth notes.

852 110 111

*mp*

This musical staff contains measures 852 through 861. It includes a melodic line with a slur, followed by a triplet of eighth notes and two groups of four sixteenth notes. A dynamic marking of *mp* (mezzo-piano) is present.

870 112

*f*

This musical staff contains measures 870 through 877. It features a melodic line with a slur, followed by a series of sixteenth notes with accents. A dynamic marking of *f* (forte) is present.

878 113

*mf* *mf*

This musical staff contains measures 878 through 883. It features a melodic line with a slur, followed by a series of sixteenth notes with accents. Dynamic markings of *mf* (mezzo-forte) are present.

884 114

This musical staff contains measures 884 through 888. It features a melodic line with a slur, followed by a series of sixteenth notes with accents. A dynamic marking of *f* (forte) is present.

889

*f*

This musical staff contains measures 889 through 900. It features a melodic line with a slur, followed by a series of sixteenth notes with accents. A dynamic marking of *f* (forte) is present.

**115** Meno mosso sempre maestoso  $\text{♩} = 63$  **116**

891 *f*

900

**117**

909

**118** *mp* *accel.* Poco Più Mosso  $\text{♩} = 72$  *f*

**119** *f* *rit.*

**120** *f* Poco a poco rall.  $\text{♩} = 72$  *rit.*

**121** *ff* Broad  $\text{♩} = 68$

**122**

955 *mp* *fff*

# Promenade

1

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto  $\text{♩} = 92$

Musical score for Clarinet in B  $\flat$  2, measures 1-22. The score is in treble clef and consists of five systems. The first system (measures 1-6) features a sequence of time signatures: 5/4, 6/4, 5/4, 6/4, 5/4, 6/4, and 5/4. The second system (measures 7-11) continues with 5/4, 6/4, 5/4, 6/4, and 5/4. The third system (measures 12-16) includes 6/4, 3/4, and 6/4. The fourth system (measures 17-21) is in 6/4. The fifth system (measures 22) is in 6/4 and ends with a double bar line. Dynamics include *f*, *mf*, *p*, and *rit.* (ritardando). There are also accents and hairpins throughout.

## I. Gnomus

Musical score for Clarinet in B  $\flat$  2, measures 25-53. The score is in treble clef and consists of three systems. The first system (measures 25-34) is in 3/4 time and includes markings for **6** *Vivo*  $\text{♩} = 72$ , *Meno Vivo*  $\text{♩} = 63$ , and *Vivo* **3**. The second system (measures 35-44) includes markings for **7**, **6**, **8** *Meno Vivo*, and **5**. The third system (measures 45-53) includes marking **9** and **5**. Dynamics include *ff*, *mf*, and *mp*. There are also accents and hairpins throughout.



# Promenade II

134 **Andante** ♩ = 80

Solo

*p*

140

*p*

Solo

*mf*

144 rit.

## II. Il vecchio castello

146 **19** **Andante** ♩ = 56 **20**

6

One Player

*mp* **21**

155

**22** **23** 10

*mp*

179 **24** 2

*mp*

188 **25** Solo

*p*

197 26 27

Musical staff 197-208. Key signature: three flats. Measure 197 has a fermata and a '4' above it. Measures 198-208 contain melodic lines with slurs and dynamics *f* and *p*.

209 28 5

Musical staff 209-221. Measures 209-221 contain melodic lines with slurs and dynamics *mf* and *p*.

222 29

Musical staff 222-231. Measures 222-231 contain melodic lines with slurs and dynamics *f*, *p*, and *mf*.

232 30

Musical staff 232-240. Measures 232-240 contain melodic lines with slurs and dynamics *mp* and *mf*.

241 31 32

Musical staff 241-253. Measures 241-253 contain melodic lines with slurs, dynamics *f*, and fermatas. Measure 241 has a '7' above it, and measure 242 has a '4' above it.

### Promenade III

254 Moderato non tanto, pesante ♩ = 82

Musical staff 254-257. Key signature: three flats. Time signatures: 5/4, 6/4, 5/4, 6/4, 5/4. Measures 254-257 contain melodic lines with slurs and dynamics *f*.

258 33 rit. *mf*

Musical staff 258-260. Key signature: three flats. Time signatures: 5/4, 6/4, 5/4, C. Measures 258-260 contain melodic lines with slurs, dynamics *mf*, and a ritardando marking.

### III. Tuileries

262 **Allegretto non troppo, capriccioso** ♩ = 120

268

274 **35** **Slower** ♩ = 80 **6** **accel.** **Tempo Primo** ♩ = 120

286 **37** **one player**

The score for 'III. Tuileries' consists of four staves of music. The first staff (measures 262-267) is marked *p*. The second staff (measures 268-273) is marked *mf* and *p*, with a box containing the number 34. The third staff (measures 274-285) is marked *p*, *mf*, and *f*, with a box containing the number 35 and tempo markings 'Slower ♩ = 80' and 'Tempo Primo ♩ = 120'. The fourth staff (measures 286-291) is marked *p* and *pp*, with a box containing the number 37 and the instruction 'one player'.

### IV. Bydlo

292 **Sempre Mod<sup>to</sup>, pesante** ♩ = 100 **38**

312 **39**

318 **40** *simile*

323 **41**

The score for 'IV. Bydlo' consists of four staves of music. The first staff (measures 292-311) is marked *Sempre Mod<sup>to</sup>, pesante* ♩ = 100 and contains two long horizontal lines, with a box containing the number 38. The second staff (measures 312-317) is marked *f* and contains a long horizontal line, with a box containing the number 39. The third staff (measures 318-322) is marked *simile* and contains a series of eighth notes, with a box containing the number 40. The fourth staff (measures 323-327) contains a series of eighth notes, with a box containing the number 41.

329 42

334 43 44 45

*ff* *mp*

### Promenade IV

356 46 *Tranquillo* ♩ = 80 47

*p* *p* *mf*

361 48 *One Player*

*f* *pp*

### V. Ballet des poussins dans leurs coques

366 48 *Scherzino, Vivo leggiero* ♩ = 160

*p one only*

374 49 50 51

*p*

383 52

*mp*

388 **52** TRIO  $\text{♩} = 148$  **53**

*p*

400 **54**

*p* *mp*

**55** pochissimo accel.-----

*mf* *simile*

416

*mf* *simile*

**55A** Tempo di Scherzino

*p*

**55B**

*p*

**55C**

*mp* *ff* *p*

# VI. Samuel Goldenburg und Schmuyle

444 **56** Andante  $\text{♩} = 63$

*f* *con rubato*

448 **57**

*f*

451

453 **58** a tempo  $\text{♩} = \text{♩}$  **59** **60** **61**

*sf* *p* *sf* *f* *ff* *p*

470 **62**

*sf* *p* *sf* *f* *ff*

## VII. Limoges - Le Marché

Allegretto Vivo, sempre scherzando ♩ = 108

474 **63**

*f* *mf* *f*

478 **64**

*f* *p* *p*

481 **65**

*ff* *f* *mf* *f*

484 **66**

*p* *mp* *f* *f* *p* *mf* *f* *f*

488 **67**

*p* *mf* *f* *mp* *mp* *f* *ff*

494 **68**

*mf* *f*

497 *ff*

500 **69**

*p* *f* *mf* *f* *f*

504 **70**

*p* *p* *ff* *f* *f*

508 **71** *Meno Mosso* ♩ = 100

511 *poco accel.*

513 *attacca*

## VIII. Catacombæ

### Sepulcrum Romanum

514 **72** *Largo* ♩ = 50

539 *ppp* *pp*

## VIIIa. Cum Mortuis in lingua Mortua

543 **75** *Andante non troppo, con lamento* ♩ = 72

549 *mp*

556 *mp* *mf* *p* *mp* *pp* *pppp*

# IX. La Cabane sur des pattes de poule

(BABA-YAGA)

564 **79** Allegro Con Brio, Feroce ♩ = 168 **80**



575 **81** 8 One player *mp*

592 *tutti* **83** *f* *ff*

603 **84** *f* **85**

614 **86**

625 **87**

635 **88** *p* *f*

645 **89** *ff* 3 4

660 **90** Andante mosso ♩ = 80 **91** One player

670 **92** One player

sotto voce *p* >

678 **93**

*f* *f*

688 **94** Allegro Con Brio, Feroce ♩ = 168

*ff* *f* *ff*

702 **95** One player **96**

*mp* *f* *ff*

tutti

713 **97**

*f*

724 **98** **99**

*f*

735 **100**

*f*

745 **101**

*p* *f*

755 102 CODA **3** **4** *f*

769 *attacca*

# X. La grande porte de Kyiv

777 103 All<sup>o</sup> alla breve. Maestoso. Con grandezza.  $\text{♩} = 57$   
**12**

789 104 **3** *mf* *f* 105 **3** *f*

803 106 *p*

813

823 107 *f*

828 108 *ff*

835 109 *p*

844

855

110

3 4 4

111

*mp*

873

112

*f*

113

*mf*

882

114

*mf*

888

*f*

115 *Meno mosso sempre maestoso*  $\text{♩} = 63$

891

*f*

116

900

117

907

118

*accel.*

913

*Poco Piu Mosso*  $\text{♩} = 72$

*mp*

*mf*

925

119

*rit.*

*f*

933 **120** Poco a poco rall.  $\text{♩} = 72$

*f* rit. - - - - -

939 **121** Broad  $\text{♩} = 68$

*ff*

945

*p*

**122**

951

*mp* *fff*

# Promenade

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto  $\text{♩} = 92$

1 *f* 2

5

11 3 *mf* *f* *mf*

15 4 *p* *mf* *f*

20 5 *rit.*

## I. Gnomus

25 6 *Vivo*  $\text{♩} = 72$  3 *Meno Vivo*  $\text{♩} = 63$  3 *Vivo* 3 *ff*

35 7 6 *ff* 8 *Meno Vivo* 4 *mf*

53 9 4 *mf*

63 **10** **Vivo** **2** **4**

72 **11** **Poco Meno Mosso, Pesante**  $\text{♩} = 92$

79 **Vivo** **12** **Meno Mosso**

87 **13** **Vivo** **Meno Mosso** **Vivo**

94 **14** **Meno Mosso**

102 **15** **Meno vivo, poco accel.** **16**

118 **17** **Broaden**

128 **18** **Vivo**

# Promenade II

134 **Andante** ♩ = 80

Solo *p*

141 *mf* rit.

## II. Il vecchio castello

146 **19** **Andante** ♩ = 56 **20** **21** **22**

6 7 6 10

175 **23** *mp* 2

184 **24** *mp*

192 **25** 4 *mf* **26** 2

204 **27** *f* *p* *mf* *p*

214 **28** *mf* 2

223 29

Musical staff 223-231. Treble clef, key signature of three flats. Measure 223 starts with a half note G4, followed by a quarter note A4, and a quarter note B4. Measure 224 has a half note C5. Measure 225 has a half note D5. Measure 226 has a half note E5. Measure 227 has a half note F5. Measure 228 has a half note G5. Measure 229 has a half note A5. Measure 230 has a half note B5. Measure 231 has a half note C6. Dynamics: *f* (measures 224-225), *p* (measures 226-227), *mf* (measures 228-229), *p* (measures 230-231).

232 30

Musical staff 232-240. Treble clef, key signature of three flats. Measure 232 has a half note G4. Measure 233 has a half note A4. Measure 234 has a half note B4. Measure 235 has a half note C5. Measure 236 has a half note D5. Measure 237 has a half note E5. Measure 238 has a half note F5. Measure 239 has a half note G5. Measure 240 has a half note A5. Dynamics: *mp* (measures 232-233), *mf* (measures 234-240).

241 31 32

Musical staff 241-243. Treble clef, key signature of three flats. Measure 241 is a whole rest. Measure 242 is a whole rest. Measure 243 has a half note G4. Dynamics: *f* (measures 241-243).

### Promenade III

254 Moderato non tanto, pesante ♩ = 82 33

Musical staff 254-259. Treble clef, key signature of three flats. Measure 254 has a half note G4. Measure 255 has a half note A4. Measure 256 has a half note B4. Measure 257 has a half note C5. Measure 258 has a half note D5. Measure 259 has a half note E5. Dynamics: *f* (measures 254-259).

260 rit. 33

Musical staff 260-261. Treble clef, key signature of three flats. Measure 260 has a half note G4. Measure 261 has a half note A4. Dynamics: *mf* (measures 260-261).

# III. Tuileries

262 **Allegretto non troppo, capriccioso** ♩ = 120

267 34

272 35 **Slower** ♩ = 80 36

282 **accel.** ----- **Tempo Primo** ♩ = 120 37

288 **one player**

## IV. Bydlo

292 **Sempre Mod<sup>to</sup>, pesante** ♩ = 100 38 9 11

312 39 40

*mf* *f* *simile*

322 41 42

*ff*

332 43 3 44 8 45 6

*mp*

## Promenade IV

356 46 **Tranquillo** ♩ = 80 47

*p* *p* *mf*

361 One Player

*f* *pp*



## VI. Samuel Goldenburg und Schmuyle

444 **56** Andante  $\text{♩} = 63$

*f* *con rubato*

448 **57**

451 **58** a tempo  $\text{♩} = \text{♩}$

*mf*

457 **59** **60** **61** **62**

*mf* *ff* *p* *sf*

471 **3**

*p* *sf* *f* *ff*

## VII. Limoges - Le Marché

474 **63** Allegretto Vivo, sempre scherzando  $\text{♩} = 108$

*mf* *mf* *mf*

479 **64** **65**

*p* *mf* *ff* *mf* *f*

484 **66**

*mf* *p* *mf* *p* *f* *mf*

488 67

*p* ————— *f* *mp* *mp* *f*

493 68

*ff* *mf* *f*

498 69

*ff* *p* *mf*

501 70

*mf* *mf* *p* < < *mf* < <

506

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

510 71 **Meno Mosso** ♩ = 100

*ff*

*poco accel.* ----- *attacca*

513

*f* ----- *fff*

# VIII. Catacombæ

## Sepulcrum Romanum

514 72 Largo ♩ = 50

Musical staff 514-529. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. Measure 514 starts with a fermata over a half note. Measures 515-516 have fermatas over half notes. Measure 517 has a triplet of eighth notes. Measure 518 has a half note. Measure 519 has a quarter note. Measure 520 has a quarter note. Measure 521 has a quarter note. Measure 522 has a quarter note. Measure 523 has a quarter note. Measure 524 has a quarter note. Measure 525 has a quarter note. Measure 526 has a quarter note. Measure 527 has a quarter note. Measure 528 has a quarter note. Measure 529 has a quarter note. Dynamics: *p*, *ff*, *p*, *pp*. Rehearsal mark 73 is at the end of the staff.

530 74

Musical staff 530-539. Key signature: three sharps. Time signature: 3/4. Measure 530 has a half note. Measure 531 has a half note. Measure 532 has a half note. Measure 533 has a half note. Measure 534 has a half note. Measure 535 has a half note. Measure 536 has a half note. Measure 537 has a half note. Measure 538 has a half note. Measure 539 has a half note. Dynamics: *p*, *ff*, *pp*. Rehearsal mark 74 is at the beginning of the staff.

### VIIIa. Cum Mortuis in lingua Mortua

543 75 Andante non troppo, con lamento ♩ = 72

Musical staff 543-548. Key signature: three sharps. Time signature: 6/4. Measure 543 has a half note. Measure 544 has a half note. Measure 545 has a half note. Measure 546 has a half note. Measure 547 has a half note. Measure 548 has a half note. Dynamics: *mp*. A "Solo" marking is above the staff. Rehearsal mark 75 is at the beginning of the staff.

549 76 77

Musical staff 549-556. Key signature: three sharps. Time signature: 6/4. Measure 549 has a half note. Measure 550 has a half note. Measure 551 has a half note. Measure 552 has a half note. Measure 553 has a half note. Measure 554 has a half note. Measure 555 has a half note. Measure 556 has a half note. Dynamics: *mp*. Rehearsal marks 76 and 77 are at the beginning and middle of the staff respectively.

557 78

Musical staff 557-566. Key signature: three sharps. Time signature: 6/4. Measure 557 has a half note. Measure 558 has a half note. Measure 559 has a half note. Measure 560 has a half note. Measure 561 has a half note. Measure 562 has a half note. Measure 563 has a half note. Measure 564 has a half note. Measure 565 has a half note. Measure 566 has a half note. Dynamics: *mf*, *mp*, *pp*, *p*. Rehearsal mark 78 is at the beginning of the staff.

# IX. La Cabane sur des pattes de poule

(BABA-YAGA)

564 **79** Allegro Con Brio, Feroce ♩ = 168 **80**

575 **81** 4 **82** 2 One player tutti **83** **84**

599 **85** **86** **87** **88** 3 **89** 4

610 **85** **86** **87** **88** 3 **89** 4

621 **87** **88** 3 **89** 4

631 **88** 3 **89** 4

643 **89** 4

648 **89** 4

90 Andante mosso ♩ = 80

660 Solo *mp* 6 6 6 6

662 Solo 6 6 6 6

664 *mp* 6 6 6 6

666 6 6 6 6

668 6 6

91

One player

670 6 6 6 6 *mp* 92 *mp*

674 *mp* 93 2

684 *f* *f*

94 Allegro Con Brio, Feroce ♩ = 168

688 *ff* *f* *ff* 2

700 *mf* *f* *mf* *f* *ff* 95 One player tutti 96

712 97

723 98

734 99 100

744 101 3 *p* *f*

756 102 CODA 3 4 *f*

771 *attacca*

## X. La grande porte de Kyiv

103 All<sup>o</sup> alla breve. Maestoso. Con grandezza.  $\text{♩} = 57$

777 *div.-Duet* *ff*

787 104 *mf* *ff*

796 105 *mf* *ff*

106  
806 *p*

107  
817 *f* 2

108  
827 *ff* 8 8

109  
834 *p*

110  
844

111  
855 *mf* 3

112  
868 *ff*

113  
878 *mf* *ff*

114  
887

890 **115** *Meno mosso sempre maestoso*  $\text{♩} = 63$   
*fff*

898 **116**

907 **117** **118** *Poco Piu Mosso*  $\text{♩} = 72$  *accel.*  
*mp*

918 **119**  
*mf* *f* *f*

928 **120** *Poco a poco rall.*  $\text{♩} = 72$  *rit.*  
*ff* *f*

936 **121** *Broad*  $\text{♩} = 68$  *rit.*  
*ff*

946 **122**  
*mf*

958 *fff*

# Promenade

1

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto  $\text{♩} = 92$



9 2



14



19



24 rit.

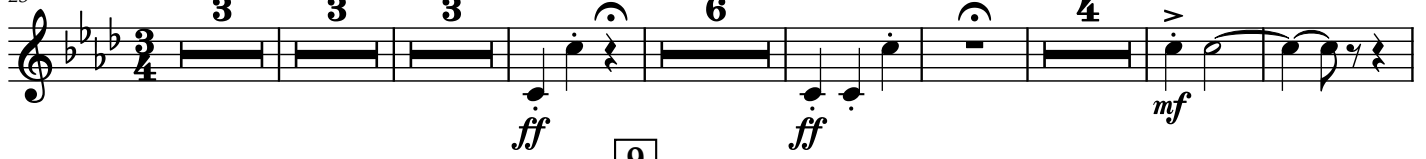


## I. Gnomus

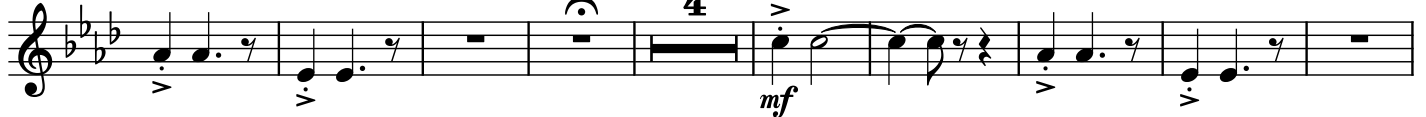
Vivo

Meno Vivo  $\text{♩} = 63$

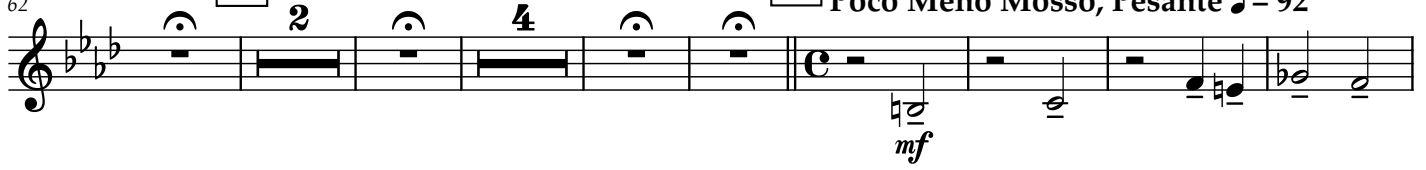
25 6



49



62 10



76 **Vivo** 12 **Meno Mosso**

84 13 **Vivo** **Meno Mosso**

91 **Vivo** 14 **Meno Mosso**

99 15 **Meno vivo, poco accel.** 16

122 17 **Broaden** 18 **Vivo**

131

# Promenade II

134 **Andante** ♩ = 80

142 **Solo** **rit.**

# II. Il vecchio castello

146 **19** Andante ♩ = 56 **20** **6** **7**

159 **21** **22** **23** **6** **10** *p* **24** **25** **5**

184 *p* **26** **27** **28** **8**

199 *f* *p* **29** **30** **8** *p* *p*

217 *f* *p* *p*

235 **31** **32** **7** **3** *mf* *f*

253

Detailed description: This musical score is for the second movement, 'Il vecchio castello', in 6/8 time. It begins at measure 146 with a tempo marking of 'Andante' and a metronome marking of ♩ = 56. The key signature has three flats. The score is divided into measures 19-32. Measures 19-20 are whole rests. Measures 21-23 are sixteenth notes. Measures 24-25 are quarter notes. Measures 26-28 are quarter notes with a crescendo. Measures 29-30 are quarter notes with a decrescendo. Measures 31-32 are quarter notes with a decrescendo. The score ends at measure 253 with a whole rest.

# Promenade III

254 Moderato non tanto, pesante ♩ = 82 **33**

260 *f* rit. *mf*

Detailed description: This musical score is for the third movement, 'Promenade III', in 5/4 time. It begins at measure 254 with a tempo marking of 'Moderato non tanto, pesante' and a metronome marking of ♩ = 82. The key signature has three flats. The score is divided into measures 33-34. Measure 33 is a whole note. Measure 34 is a whole note with a decrescendo. The score ends at measure 260 with a whole rest.

## III. Tuileries

262 **Allegretto non troppo, capriccioso** ♩ = 120

267

272

277

284 **Tempo Primo** ♩ = 120

290 one player

*p* *mf* *pp* *pp* *f* *p* *pp*

34 35 Slower ♩ = 80 36 2 accel.. 37

## IV. Bydlo

292 **Sempre Mod<sup>to</sup>, pesante** ♩ = 100

292 9 11

319

*mf* *f* *simile*

38 39 40 41

329 42 43

*ff* *mp*

Detailed description: Musical staff 329-332. Starts with a treble clef and a key signature of three flats. Measure 329 has a dynamic marking of *ff*. Measures 330-332 are marked with a *mp* dynamic. There are various articulations including accents and slurs.

339 44 45

3 8 6

Detailed description: Musical staff 339-345. This staff contains rests for measures 339-345. Above the staff, the numbers 3, 8, and 6 are placed above the first, second, and third measures respectively, indicating the number of measures for each section.

### Promenade IV

356 46 Tranquillo ♩ = 80 47

*p* *mp*

Detailed description: Musical staff 356-361. Starts with a treble clef and a key signature of one sharp. The tempo is marked 'Tranquillo' with a quarter note equal to 80. The time signature changes from 5/4 to 6/4 to 7/4 to 6/4 to 5/4 to 7/4 to 5/4. Dynamics range from *p* to *mp*.

362 One Player

*f* *pp*

Detailed description: Musical staff 362-365. Starts with a treble clef and a key signature of one sharp. The time signature changes from 5/4 to 6/4 to 5/4 to 3/4. Dynamics range from *f* to *pp*. The instruction 'One Player' is written above the staff.

### V. Ballet des poussins dans leurs coques

366 48 Scherzino, Vivo leggiero ♩ = 160 49 50

*p* one only

Detailed description: Musical staff 366-380. Starts with a treble clef and a key signature of one sharp. The tempo is marked 'Scherzino, Vivo leggiero' with a quarter note equal to 160. The time signature changes from 2/4 to 4/4 to 3/4. Dynamics range from *p* to *pp*. The instruction 'one only' is written below the staff.

381 51 52 TRIO ♩ = 148 53

*p*

Detailed description: Musical staff 381-395. Starts with a treble clef and a key signature of one sharp. The tempo is marked 'TRIO' with a quarter note equal to 148. The time signature changes from 4/4 to 8/4. Dynamics range from *p* to *pp*. Trills are marked with 'tr'.

402 54

*mp*

Detailed description: Musical staff 402-415. Starts with a treble clef and a key signature of one sharp. Dynamics range from *mp* to *pp*. Trills are marked with 'tr'.

412 **55** pochissimo accel. ----- **55A** Tempo di Scherzino

424 **55B** **55C** *p*

# VI. Samuel Goldenburg und Schmuyle

444 **56** Andante ♩ = 63

448 **57** *f* con rubato

451 **58** a tempo ♩ = ♩ *mf*

457 **59** **60** **61** *mf* *mf* *mf*

467 **62** *ff* *p* *sf* *p* *sf*

472 *f* *ff* 3

## VII. Limoges - Le Marché

474 **63** Allegretto Vivo, sempre scherzando  $\text{♩} = 108$

478 **64**

482 **65** **66**

487 **67**

492 **68**

497 **69** **70**

505

*f* *mf* *mf* *mf*

*mf* *p* *mf* *ff*

*mf* *mf* *f* *mf* *p* *f* *mf* *f*

*f* *mf* *f* *mp* *f*

*ff* *mf* *f*

*ff*

*p* *mf* *mf* *mf* *p*

*mf* *ff* *f* *f* *f*

510 **71** *Meno Mosso* ♩ = 100

*ff*  
poco accel. -----  
513 *f* ----- *fff* *attacca*

## VIII. Catacombæ

### Sepulcrum Romanum

514 **72** *Largo* ♩ = 50

*p* *p* *ff* *p*  
524 *pp* **73** 4 *p*  
535 **74** 4 *ff* *ff* *pp*

## VIIIa. Cum Mortuis in lingua Mortua

543 **75** *Andante non troppo, con lamento* ♩ = 72

*mp* *mp* *mp* **76** 2 *mp*  
550 *mp* **77** 3 **78** *mf*  
561 *mp* *pp* *p* *n*

## IX. La Cabane sur des pattes de poule

(BABA-YAGA)

564 **79** Allegro Con Brio, Feroce ♩ = 168 **80**

575 **81**

584 **82** 6 **83**

599 **84**

611 **85** **86**

622 **87**

632 **88** 10 **89**

652 **90** Andante mosso ♩ = 80 **91**

4 4 3 2

671 One player 92 Solo- Quasi Pizz.

676 *mp* *mf* 93 5

687 94 Allegro Con Brio, Feroce ♩ = 168 *ff* *f* *ff*

698 95 6 96 *mf* *f* *ff*

713 97 *f*

725 98 99

736 100

746 101 10 *p*

102 CODA 3 *f*

770 *attacca*

## X. La grande porte de Kyiv

777 **103** All<sup>o</sup> alla breve. Maestoso. Con grandezza.  $\text{♩} = 57$

*f*

787 **104**

*mf* *f* *mf*

797 **105**

*f*

806 **106** 17 **107**

*f*

831 **108**

*ff*

840 **109** 17 **110**

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

865 **111**

*mf*

873 **112** **113**

*ff* *mf*

882 **114**

*ff*

The musical score is written for a single melodic line in a grand staff (treble clef). It begins at measure 777 with a dynamic of *f*. The tempo and mood are indicated as 'All<sup>o</sup> alla breve. Maestoso. Con grandezza.' with a quarter note equal to 57 beats. The score is divided into measures 103 through 114. Measures 106, 109, and 110 each contain a 17-measure rest. Dynamics range from *ff* to *mf*. The key signature has one flat (B-flat). The score concludes with a fermata over the final note of measure 114.

891 **115** *Meno mosso sempre maestoso*  $\text{♩} = 63$  **116**

*fff*

901 **117**

910 **118** *Poco Piu Mosso*  $\text{♩} = 72$  *accel.*

*mp* *mf*

922 **119**

*f* *ff*

931 **120** *Poco a poco rall.*  $\text{♩} = 72$  *rit.*

*f* *mf*

939 **121** *Broad*  $\text{♩} = 68$

*fff*

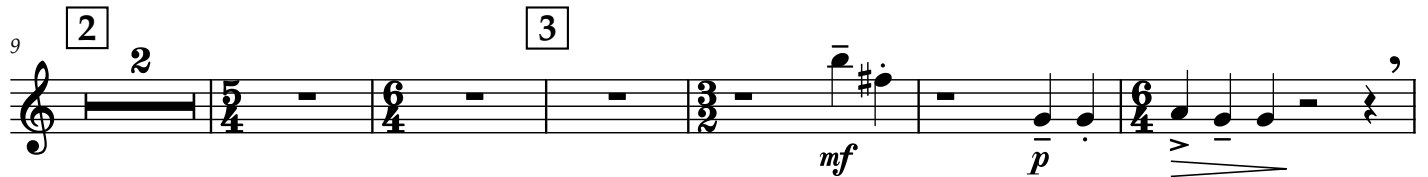
951 **122**

*mf* *ff* *f* *fff*

# Promenade

1

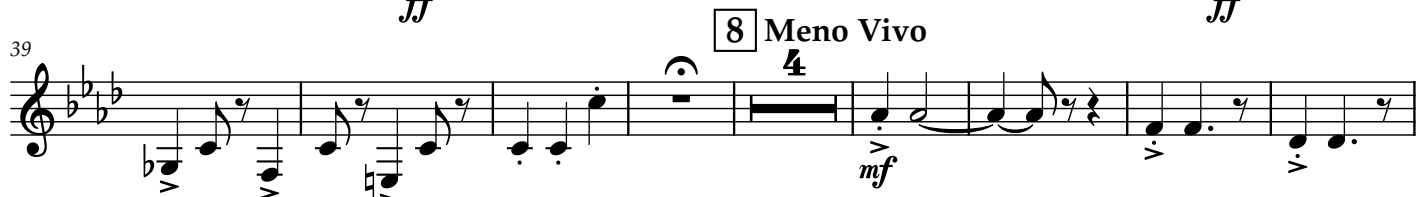
Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto  $\text{♩} = 92$



## I. Gnomus

Vivo

Meno Vivo  $\text{♩} = 63$



63 **10** **Vivo** **2** **4** **11** **Poco Meno Mosso, Pesante** ♩ = 92  
*mf*

77 **12** **Meno Mosso** **Vivo**  
*mf*

85 **13** **Vivo** **Meno Mosso**  
*ff* *mf*

92 **14** **Meno Mosso** **Vivo**  
*ff*

99 **15** **Meno vivo, poco accel.** **16**  
**5** **8** *mf* *mf*

119 **17** **Broaden** **18** **Vivo**  
*f* *f* *ff* *ff* *ff*

129

# Promenade II

134 Andante ♩ = 80

142 rit.

## II. Il vecchio castello

146 Andante ♩ = 56

174

185

204

215

230 30

241 31 32

### Promenade III

254 **Moderato non tanto, pesamente** ♩ = 82 33

260 *non-legato* *rit.* -----

### III. Tuileries

262 **Allegretto non troppo, capriccioso** ♩ = 120

268 34

275 35 **Slower** ♩ = 80





## VI. Samuel Goldenburg und Schmuyle

444 **56** Andante  $\text{♩} = 63$

*f* con rubato

448 **57**

*f*

451 **58** a tempo  $\text{♩} = \text{♩}$  **59**

*mf*

459 **60** **61**

*mf*

467 **62**

*ff* *p* *sf* *p* *sf*

472

*f* *ff*

## VII. Limoges - Le Marché

474 **63** Allegretto Vivo, sempre scherzando ♩ = 108 **64**

480 **65**

484 **66**

488 **67**

492 **68**

497

500 **69** **70**

*mf* *mf* *f* *p* *mf*

506

*ff* *f* *mp* *f* *mp* *f* *f*

510 **71** **Meno Mosso** ♩ = 100

*ff*

513 *poco accel.* *attacca*

*f* *fff*

## VIII. Catacombæ

### Sepulcrum Romanum

514 **72** **Largo** ♩ = 50

*ff* *ff* *p* *ff* *p*

524 **73**

*ppp* *ff* *p*

534 **74**

*p* *ff* *ppp* *pp*

# VIIIa. Cum Mortuis in lingua Mortua

543 75 **Andante non troppo, con lamento** ♩ = 72 76 77

556 78

563

# IX. La Cabane sur des pattes de poule (BABA-YAGA)

564 79 **Allegro Con Brio, Feroce** ♩ = 168 80

575 81

584 82 83

599 84



751 101 10 102 CODA

769 *p* *f* *attacca*

# X. La grande porte de Kyiv

777 103 All<sup>o</sup> alla breve. Maestoso. Con grandezza.  $\text{♩} = 57$

798 105 106 17

823 107 108 *mf* *f* *ff*

839 109 17 110 *mf* *p*

862 111

869 112

*f*

877 113

*mf* *ff*

886 114 115 **Meno mosso sempre maestoso**  $\text{♩} = 63$

*fff*

897 116

*mf* *ff*

906 117 118 **Poco Piu Mosso**  $\text{♩} = 72$

*p*

915 **accel.**

*p*

119

921

*f*

927

rit.

120

932

Poco a poco rall.  $\text{♩} = 72$

*f*

rit.

*ff*

121

Broad  $\text{♩} = 68$

122

941

953

*mf* *ff* *f* *fff*



72 **11** Poco Meno Mosso, Pesante ♩ = 92

*mf*

79 **12** Meno Mosso

Vivo

*ff* *mf*

87 **13** Vivo Meno Mosso Vivo

*ff* *mf* *ff*

94 **14** Meno Mosso

*ff* 5

106 **15** Meno vivo, poco accel. **16** **17**

8 4 *mf* *f* *ff*

126 **18** Vivo

Broaden

*ff* *ff*

129

# Promenade II

134 Andante ♩ = 80

142 rit.

## II. Il vecchio castello

146 Andante ♩ = 56

19 20 21 22

6 7 6 2

173 23

184 24 25 26

9

203 27 28 29

8 5

225

8 4 7 4

*p* *p*

30 31 32

251

*f*

5/4

### Promenade III

254

Moderato non tanto, pesante ♩ = 82

5/4 6/4 5/4 6/4 5/4 6/4 5/4

*f*

33

260

*f* non-legato rit. - - - - -

*f* non-legato rit. - - - - -

### III. Tuileries

262

Allegretto non troppo, capriccioso ♩ = 120

4 4 4 4 4 4 4

*mf*

34

275

35 Slower ♩ = 80

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

35

281

36 accel. - Tempo Primo ♩ = 120

2 2 3 3

*p* Solo one player *pp*

36

## IV. Bydlo

292 **Sempre Mod<sup>to</sup>, pesante** ♩ = 100

38 39

*p* *mf*

313 40

*f* *simile*

323 41 42

*ff*

333 43 44

*mp* 8

350 45 6

Detailed description: This musical score is for the piece 'IV. Bydlo'. It consists of five staves of music. The first staff (measures 292-312) is marked 'Sempre Mod<sup>to</sup>, pesante' with a tempo of ♩ = 100. It features a series of chords in the left hand, with dynamics *p* and *mf*. Measures 38 and 39 are boxed. The second staff (measures 313-322) continues the chordal texture with dynamics *f* and *simile*. Measure 40 is boxed. The third staff (measures 323-332) shows more rhythmic activity with dynamics *ff*. Measures 41 and 42 are boxed. The fourth staff (measures 333-349) features a melodic line with dynamics *mp*. Measures 43 and 44 are boxed. The fifth staff (measures 350-355) concludes the piece with a final chord and a key signature change to one sharp. Measure 45 is boxed.

## Promenade IV

356 46 **Tranquillo** ♩ = 80 47

*p* *f*

363

Detailed description: This musical score is for the piece 'Promenade IV'. It consists of two staves of music. The first staff (measures 356-362) is marked 'Tranquillo' with a tempo of ♩ = 80. It features a series of chords in the left hand, with dynamics *p* and *f*. Measures 46 and 47 are boxed. The second staff (measures 363-365) continues the chordal texture. Measure 363 is boxed.

## V. Ballet des poussins dans leurs coques

366 **48** Scherzino, *Vivo leggiero* ♩ = 160 **49** **50** **51**

*one only* *p*

383 **52** TRIO ♩ = 148 *p*

394 **53**

404 **54** **55** *pochissimo accel.*

418 **55A** Tempo di Scherzino **55B** *p*

432 **55C** *mf* *p*

The musical score for 'Ballet des poussins dans leurs coques' consists of six staves of music. The first staff (measures 366-382) is marked 'Scherzino, Vivo leggiero' with a tempo of ♩ = 160, starting with a repeat sign and a 'one only' instruction. The second staff (measures 383-393) is marked 'TRIO' with a tempo of ♩ = 148. The third staff (measures 394-403) continues the Trio section. The fourth staff (measures 404-417) is marked 'pochissimo accel.' and features a 4-measure rest. The fifth staff (measures 418-431) is marked 'Tempo di Scherzino' and contains sections 55A and 55B. The sixth staff (measures 432-443) contains section 55C and ends with a double bar line.

## VI. Samuel Goldenburg und Schmuyle

444 **56** Andante ♩ = 63 *f* *con rubato* 3

448 **57** 3 *f*

The musical score for 'Samuel Goldenburg und Schmuyle' consists of two staves of music. The first staff (measures 444-447) is marked 'Andante' with a tempo of ♩ = 63, starting with a fermata and a 'con rubato' instruction. The second staff (measures 448-451) continues the piece and ends with a fermata and a 'f' dynamic marking.

a tempo

451 58  $\text{♩} = \text{♩}$  59

459 60 61 62

467  $\text{♩} = \text{♩}$

472 3 3

## VII. Limoges - Le Marché

474 63 Allegretto Vivo, sempre scherzando  $\text{♩} = 108$  64

479 65

483 66

488 67

492 68

Musical staff 492-496 in treble clef, key signature of two sharps (F# and C#), and 4/4 time signature. The staff contains five measures of music. Dynamics include *f*, *mp*, *f*, *mf*, *mf*, and *f*. There are accents and slurs over various notes.

497 69

Musical staff 497-500 in treble clef, key signature of two sharps, and 4/4 time signature. The staff contains four measures of music. Dynamics include *ff* and *mf*. There is a slur over the last two measures.

501 70

Musical staff 501-505 in treble clef, key signature of one flat (Bb), and 4/4 time signature. The staff contains five measures of music. Dynamics include *mf*, *f*, *p*, and *mf*. There are accents and slurs over various notes.

506 71 *Meno Mosso* ♩ = 100

Musical staff 506-510 in treble clef, key signature of one flat, and 4/4 time signature. The staff contains five measures of music. Dynamics include *ff*, *f*, *mp*, *f*, *mp*, *f*, *f*, and *ff*. There are accents and slurs over various notes.

511

Musical staff 511-512 in treble clef, key signature of one flat, and 4/4 time signature. The staff contains two measures of music, primarily consisting of eighth-note patterns.

513 *poco accel.* *attacca*

Musical staff 513-516 in treble clef, key signature of one flat, and 3/4 time signature. The staff contains four measures of music. Dynamics include *f* and *fff*. There is a slur over the last two measures.

## VIII. Catacombæ

## Sepulcrum Romanum

514 72 Largo ♩ = 50

524 73 74

536

## VIIIa. Cum Mortuis in lingua Mortua

543 75 Andante non troppo, con lamento ♩ = 72 76 77

556 78

# IX. La Cabane sur des pattes de poule

(BABA-YAGA)

564 **79** Allegro Con Brio, Feroce ♩ = 168 **80**

575 **81** **82** *ff* *mf* **83** **84** *f* *f* *ff* **85**

586 **6** **84** **85**

602 **86** **87** **3** **3** **2**

614 *f* *ff* *ff* *ff* **88** **10** **89** *p* *ff*

631 **90** Andante mosso ♩ = 80 *one only* **2** **4**

651 **91** **92** **3** **3** **3** **3**

665 **93** **94** Allegro Con Brio, Feroce ♩ = 168 *mp* *ff* *f*

693 95  
6

709 97

721 98

733 99 100  
3 3 2

750 101 102 CODA  
10

768 3 attacca

# X. La grande porte de Kyiv

777 104  
12 3 105

799 106 107  
17

All<sup>o</sup> alla breve. Maestoso. Con grandezza.  $\text{♩} = 57$

824 108

Musical staff 824-832. Treble clef, key signature of one flat. The staff contains a series of chords and notes. A dynamic marking of *ff* is present at the end of the staff.

832

Musical staff 832-839. Treble clef, key signature of one flat. The staff contains a series of notes and chords. A dynamic marking of *mf* is present at the end of the staff.

839 109 5 11 110

Musical staff 839-861. Treble clef, key signature of one flat. The staff contains a series of notes and chords. A dynamic marking of *mf* is present at the end of the staff.

861 111

Musical staff 861-868. Treble clef, key signature of one flat. The staff contains a series of triplets. A dynamic marking of *p* is present at the beginning of the staff.

868 112

Musical staff 868-877. Treble clef, key signature of one flat. The staff contains a series of notes and chords. A dynamic marking of *f* is present at the end of the staff.

877 113

Musical staff 877-886. Treble clef, key signature of one flat. The staff contains a series of notes and chords. Dynamic markings of *mf* and *ff* are present at the end of the staff.

886 114 115 Meno mosso sempre maestoso ♩ = 63

Musical staff 886-897. Treble clef, key signature of one flat. The staff contains a series of notes and chords. A dynamic marking of *fff* is present at the end of the staff.

897 116

Musical staff 897-906. Treble clef, key signature of one flat. The staff contains a series of triplets. A dynamic marking of *fff* is present at the end of the staff.

906 117

Musical staff 906-915. Treble clef, key signature of one flat. The staff contains a series of notes and chords. A dynamic marking of *fff* is present at the end of the staff.

913 **118** Poco Piu Mosso  $\text{♩} = 72$  *p* *accel.*

919

925 **119** *f*

930 **120** Poco a poco rall.  $\text{♩} = 72$  *f* *rit.*

937 **121** Broad  $\text{♩} = 68$  *ff* *rit.*

948 **122** *mf* *ff* *f* *fff*

Alto Clarinet

# Promenade

1

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto ♩ = 92

Musical score for the first section of 'Promenade'. It consists of five staves of music. The first staff shows a sequence of time signatures: 5/4, 6/4, 5/4, 6/4, 5/4, 6/4, 5/4, 6/4. The second staff begins at measure 9 with a *mf* dynamic and includes a triplet of eighth notes. The third staff starts at measure 14 with a *p* dynamic followed by a crescendo to *f*. The fourth staff begins at measure 21 with a *rit.* marking. The key signature is one sharp (F#).

## I. Gnomus

Musical score for the second section of 'Promenade', titled 'I. Gnomus'. It consists of four staves of music. The first staff starts at measure 25 with a *ff* dynamic and includes markings for 'Vivo ♩ = 72', 'Meno Vivo ♩ = 63', and 'Vivo'. The second staff begins at measure 32 with a *ff* dynamic. The third staff starts at measure 40 with a *mf* dynamic and includes a triplet of eighth notes. The fourth staff begins at measure 52 with a *mp* dynamic and includes markings for 'Vivo' and *ff*. The key signature is two flats (Bb, Eb).

64

*ff*

72 **11** Poco Meno Mosso, Pesante ♩ = 92

*mf*

79 **12** Meno Mosso

*ff* *mf*

87 **13** Vivo Meno Mosso Vivo

*ff* *mf* *ff*

94 **14** Meno Mosso

*ff*

103 **15** Meno vivo, poco accel.

8 4 *mf* *f*

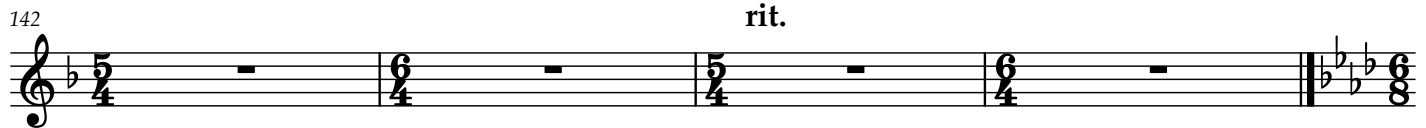
121 **17** Broaden **18** Vivo

*ff* *ff* *ff*

131

# Promenade II

134 Andante ♩ = 80



rit.

## II. Il vecchio castello

146 **19** Andante ♩ = 56 Solo **20**

Musical staff 146-152: Solo section, measures 146-152. Key signature: three flats. Dynamics: *mp*. Includes a fermata over measure 152.

153 **21** **5** **22** *mp*

Musical staff 153-163: Measures 153-163. Key signature: three flats. Dynamics: *mp*. Includes a fermata over measure 163.

164 **23** One Player *mp* *p* **24**

Musical staff 164-174: One Player section, measures 164-174. Key signature: three flats. Dynamics: *mp*, *p*. Includes a fermata over measure 174.

175 **25** *p* **26**

Musical staff 175-185: Measures 175-185. Key signature: three flats. Dynamics: *p*. Includes a fermata over measure 185.

186 *mp* **26**

Musical staff 186-193: Measures 186-193. Key signature: three flats. Dynamics: *mp*. Includes a fermata over measure 193.

194 **3**

Musical staff 194-198: Measures 194-198. Key signature: three flats. Dynamics: *mp*. Includes a fermata over measure 198.

205 27 3 28 4

220 29 4

234 30 2 31

245 32

# Promenade III

254 Moderato non tanto, pesamente ♩ = 82 33

259 non-legato rit. - - - -

## III. Tuileries

262 **Allegretto non troppo, capriccioso** ♩ = 120 34

275 35 **Slower** ♩ = 80 36 *pp* *p* *accel....*

284 **Tempo Primo** ♩ = 120 37 **5**

## IV. Bydlo

292 **Sempre Mod<sup>to</sup>, pesante** ♩ = 100

300 38

308 39 *mf*

317 40 41 *f* *simile*

327 42

*ff*

Detailed description: Musical staff starting at measure 327. The key signature has three flats (B-flat, E-flat, A-flat). The staff contains a series of eighth and sixteenth notes with various articulations. A dynamic marking of *ff* is present. A box containing the number 42 is positioned above the staff.

337 43 44

*mp*

Detailed description: Musical staff starting at measure 337. The key signature has three flats. The staff contains a series of eighth notes. A dynamic marking of *mp* is present. Two boxes containing the numbers 43 and 44 are positioned above the staff.

345 45

Detailed description: Musical staff starting at measure 345. The key signature has three flats. The staff contains a series of eighth notes. A box containing the number 45 is positioned above the staff.

353 3

*pp*

Detailed description: Musical staff starting at measure 353. The key signature has three flats. The staff contains a long horizontal line representing a sustained note. A dynamic marking of *pp* is present. A box containing the number 3 is positioned above the staff. The staff ends with a double bar line and a key signature change to two sharps (F# and C#) and a 5/4 time signature.

# Promenade IV

356 46 *Tranquillo* ♩ = 80 47

*mf*

Detailed description: Musical staff starting at measure 356. The key signature has two sharps (F# and C#). The staff contains rests for measures 356-360, followed by notes in measures 361-362. A dynamic marking of *mf* is present. Two boxes containing the numbers 46 and 47 are positioned above the staff.

362

*f*

Detailed description: Musical staff starting at measure 362. The key signature has two sharps. The staff contains notes in measures 362-364, followed by rests in measures 365-366. A dynamic marking of *f* is present.

# V. Ballet des poussins dans leurs coques

366 **48** Scherzino, *Vivo leggiero* ♩ = 160 **49** **50**

one only *p* *mp* *p* *mp*

381 **51** **52** TRIO ♩ = 148

*mf* *p*

393 **53** **54**

*mp*

405 **55** pochissimo accel. -----

*7*

420 **55A** Tempo di Scherzino **55B**

*p* *mp* *p* *mp*

436 **55C** **6**

*mf*

# VI. Samuel Goldenburg und Schmuyle

444 **56** Andante ♩ = 63

*f* *con rubato*

448 **57**

*f*

451 **58** a tempo ♩ = ♩

*p* *mf*

462 **61**

*mf* *f*

467 **62** ♩ = ♩

*ff* *ff*

## VII. Limoges - Le Marché

474 **63** Allegretto Vivo, sempre scherzando ♩ = 108

482 **65** **66**

487 **67**

492 **68**

500 **69** **70**

507 **71** Meno Mosso ♩ = 100

511

513 poco accel. ----- attacca

The musical score consists of eight staves of music. The first staff (measures 474-481) is marked 'Allegretto Vivo, sempre scherzando' with a tempo of ♩ = 108. It begins with a 4-measure rest, followed by a series of eighth-note patterns with dynamics ranging from *f* to *ff*. The second staff (measures 482-486) continues with similar eighth-note patterns, including a trill in measure 485. The third staff (measures 487-491) features a change in tempo and dynamics, with a 3-measure rest in measure 490. The fourth staff (measures 492-499) includes a 3-measure rest in measure 492 and a *ff* dynamic. The fifth staff (measures 500-506) returns to the initial tempo and features a 3-measure rest in measure 500. The sixth staff (measures 507-510) is marked 'Meno Mosso' with a tempo of ♩ = 100 and features a series of sixteenth-note patterns. The seventh staff (measures 511-512) continues with similar sixteenth-note patterns. The eighth staff (measures 513-514) begins with a 'poco accel.' instruction, followed by a series of quarter notes, and ends with an 'attacca' marking and a 3-measure rest.

# VIII. Catacombæ

## Sepulcrum Romanum

514 72 Largo ♩ = 50

524 73 74

536

## VIIIa. Cum Mortuis in lingua Mortua

543 75 Andante non troppo, con lamento ♩ = 72 76 77

557 78

# IX. La Cabane sur des pattes de poule

(BABA-YAGA)

564 79 Allegro Con Brio, Feroce ♩ = 168 80

575 81 4

588 82 6 83 3 84 3 85 8 6

619 86 3 87 3

634 88 4

646 89

656 90 Andante mosso ♩ = 80 91 4 4 3 2 One player

673 92 3 93 3

684 94 Allegro Con Brio, Feroce ♩ = 168

693 95

710 96 97 98 99

738 100

752 101

762 102 CODA

770 3 *attacca*

## X. La grande porte de Kyiv

777 **103** All° alla breve. Maestoso. Con grandezza.  $\text{♩} = 57$

*f*

787 **104**

*mf* *f*

796 **105**

*mf* *f*

806 **106** 17 **107**

*f*

831 **108**

*f*

836 **109** 17 **110**

*mf*

858

**111**

865

**112** **113**

*f* *mf* *ff*

The image shows a page of musical notation for 'X. La grande porte de Kyiv'. It consists of nine staves of music in a single system. The first staff (777) is marked '103' and includes the tempo and dynamics: 'All° alla breve. Maestoso. Con grandezza. ♩ = 57' and 'f'. The second staff (787) is marked '104' and shows a dynamic change from 'mf' to 'f'. The third staff (796) is marked '105' and also shows a dynamic change from 'mf' to 'f'. The fourth staff (806) is marked '106' and '107' with a '17' measure rest. The fifth staff (831) is marked '108' and features a forte 'f' dynamic. The sixth staff (836) is marked '109' and '110' with a '17' measure rest and a 'mf' dynamic. The seventh staff (858) is marked '111' and contains six measures of music. The eighth staff (865) is marked '112' and contains seven measures. The ninth staff (873) is marked '113' and shows a dynamic change from 'f' to 'mf' to 'ff'.

885 **114**

Musical staff 885-888: Treble clef, starting with three quarter notes (G4, A4, B4) and followed by a series of eighth notes with slurs.

890 **115** *Meno mosso sempre maestoso* ♩ = 63

Musical staff 890-897: Treble clef, starting with a series of eighth notes, followed by a *ff* dynamic marking and a series of quarter notes with slurs.

898 **116**

Musical staff 898-906: Treble clef, featuring a series of eighth notes with slurs and triplet markings.

907 **117** **118** *Poco Piu Mosso* ♩ = 72 *accel.*

Musical staff 907-915: Treble clef, starting with quarter notes and moving to eighth notes with triplet markings and a *p* dynamic marking.

916

Musical staff 916-921: Treble clef, featuring a series of eighth notes with slurs and triplet markings.

922 **119**

Musical staff 922-930: Treble clef, featuring eighth notes with slurs and triplet markings, ending with a *f* dynamic marking.

931 *rit.* **120** *Poco a poco rall.* ♩ = 72 *rit.*

Musical staff 931-938: Treble clef, featuring quarter notes with slurs, a *f* dynamic marking, and a 3/2 time signature change.

939 **121** *Broad* ♩ = 68

Musical staff 939-950: Treble clef, featuring quarter notes with slurs and a *ff* dynamic marking.

951 **122**

Musical staff 951-958: Treble clef, featuring quarter notes with slurs and dynamic markings: *mf*, *ff*, *f*, and *fff*.

# Promenade

1

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto ♩ = 92

7

2

13

3

18

4

5

23

rit.

## I. Gnomus

25

6

Vivo ♩ = 72

Meno Vivo ♩ = 63

Vivo

32

7

39 8 **Meno Vivo**

Musical staff 39-48: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a melodic line with various dynamics including *mf* and *ff*. A fermata is placed over a note at measure 48.

49 9 *mf* *ff* *mf* **5**

Musical staff 49-62: Treble clef, key signature of three flats. Measure 50 contains a triplet of eighth notes marked *ff*. Measure 51 contains a triplet of eighth notes marked *mf*. A fermata is placed over a note at measure 62. A bracket labeled '5' spans measures 59-61.

63 10 **Vivo** *ff* *ff*

Musical staff 63-70: Treble clef, key signature of three flats. The staff features a rhythmic pattern of eighth and sixteenth notes with a dynamic of *ff*. A fermata is placed over a note at measure 70.

71 11 **Poco Meno Mosso, Pesante** ♩ = 92 *p* *mf*

Musical staff 71-75: Treble clef, key signature of three flats. Measure 71 starts with a dynamic of *p*. The staff then transitions to a series of chords with a dynamic of *mf*. A common time signature 'C' is shown at the beginning of the section.

76 **Vivo** *ff*

Musical staff 76-80: Treble clef, key signature of three flats. The staff features a rhythmic pattern of eighth and sixteenth notes with a dynamic of *ff*. A fermata is placed over a note at measure 80. A 3/4 time signature is shown at the beginning of the section.

81 12 **Meno Mosso** *mf*

Musical staff 81-87: Treble clef, key signature of three flats. The staff contains a series of chords with a dynamic of *mf*. A common time signature 'C' is shown at the beginning of the section. A 3/4 time signature is shown at the end of the section.

88 13 **Vivo** *ff* **Meno Mosso** *mf* **Vivo**

Musical staff 88-93: Treble clef, key signature of three flats. The staff features a rhythmic pattern of eighth and sixteenth notes with a dynamic of *ff*. A common time signature 'C' is shown at the beginning of the section. A 3/4 time signature is shown at the end of the section.

94 14 **Meno Mosso** *ff*

Musical staff 94-101: Treble clef, key signature of three flats. The staff contains a series of chords with a dynamic of *ff*. A common time signature 'C' is shown at the beginning of the section.

102

Musical staff 102-108: Treble clef, key signature of three flats. The staff contains a series of chords with a dynamic of *ff*. A 3/4 time signature is shown at the end of the section.

106 **15** *Meno vivo, poco accel.*

113

121 *Broaden* *Vivo*

129

# Promenade II

134 *Andante* ♩ = 80

140

144 *rit.*

## II. Il vecchio castello

146 **19** Andante  $\text{♩} = 56$  **20**

154 **21**

161 **22**

168

175 **23** 5 **24** 6 *p*

192 **25**

200 **26** 4 **27** *f* *p* **28**

210

217 **29** 4 *f* *p*

The image shows a page of musical notation for the second movement of a piece titled 'Il vecchio castello'. The score is written in a single system with ten staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The tempo is marked 'Andante' with a quarter note equal to 56 beats per minute. The music begins at measure 146 and ends at measure 217. The score is divided into measures by bar lines, with measure numbers 146, 154, 161, 168, 175, 192, 200, 210, and 217 indicated at the start of their respective staves. The music consists of a single melodic line in the treble clef. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). There are also numerical markings (5, 6, 4) above the staff, likely indicating fingerings or articulation points. The score is divided into measures by bar lines, with measure numbers 146, 154, 161, 168, 175, 192, 200, 210, and 217 indicated at the start of their respective staves. The music consists of a single melodic line in the treble clef. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). There are also numerical markings (5, 6, 4) above the staff, likely indicating fingerings or articulation points.



## III. Tuileries

262 **Allegretto non troppo, capriccioso** ♩ = 120 34

271 35 **Slower** ♩ = 80 36 *pp* *p* *mf* *accel.*

284 **Tempo Primo** ♩ = 120 37

*f* *p* **3**

## IV. Bydlo

292 **Sempre Mod<sup>to</sup>, pesante** ♩ = 100 38

*mf* *Solo* **39** **40** *f* *simile* **41** **42** *ff* **43** *mf*

340 44

350 45

*p*

## Promenade IV

356 46 *Tranquillo* ♩ = 80 47

*p* *mf*

One Player

361 *pp*

## V. Ballet des poussins dans leurs coques

366 48 *Scherzino, Vivo leggiero* ♩ = 160 49

*one only p mp*

377 50 51

*p mp mf*

388 52 **TRIO** ♩ = 148 53

*mp p*

399 54

*mf*



464 61

469 62

## VII. Limoges - Le Marché

474 63 Allegretto Vivo, sempre scherzando  $\text{♩} = 108$

482 65 66

487 67

492 68

497 69

504 70

507

510 **71** **Meno Mosso** ♩ = 100

*ff*

512 *poco accel.* *attacca*

## VIII. Catacombæ

### Sepulcrum Romanum

514 **72** **Largo** ♩ = 50

*ff* *p* *ff* *p* *ff* *p*

524 **73** **74**

*pp* *ff* *p* *ff*

537 **4**

*ff* *pp*

# VIIIa. Cum Mortuis in lingua Mortua

543 **75** Andante non troppo, con lamento ♩ = 72 **76**

**3** Solo **2**

*mf*

552 **77**

*quasi-pizz* *quasi-pizz*

558 **78**

**4**

*p* *n*

*quasi-pizz*

# IX. La Cabane sur des pattes de poule

(BABA-YAGA)

564 **79** Allegro Con Brio, Feroce ♩ = 168 **80**

*ff* *f*

575 **81**

*ff* *mf*

584 **82**

*f* *mp*

593 **83**

*f* *f* *f*

601 84 2 *ff* 85 2

Musical staff 601-613. Treble clef, common time. Measures 601-613. Includes dynamic markings *ff* and fingering numbers 2. Rehearsal marks 84 and 85 are boxed.

614 *ff* 2 *ff* 86 4 87

Musical staff 614-628. Treble clef, common time. Measures 614-628. Includes dynamic markings *ff* and fingering numbers 2 and 4. Rehearsal marks 86 and 87 are boxed.

629 *p*

Musical staff 629-637. Treble clef, common time. Measures 629-637. Includes dynamic marking *p*.

638 88 4 *f* 89 *ff*

Musical staff 638-649. Treble clef, common time. Measures 638-649. Includes dynamic markings *f* and *ff*, and fingering number 4. Rehearsal marks 88 and 89 are boxed.

650 90 Andante mosso ♩ = 80 5 4 3

Musical staff 650-668. Treble clef, common time. Measures 650-668. Includes rehearsal mark 90, tempo marking Andante mosso ♩ = 80, and fingering numbers 5, 4, and 3.

669 91 2 One player 6 6 92 3 *mp*

Musical staff 669-676. Treble clef, common time. Measures 669-676. Includes rehearsal marks 91 and 92, dynamic marking *mp*, and fingering numbers 2, 6, 6, and 3. The instruction "One player" is written above the staff.

677 93 3 *mf*

Musical staff 677-684. Treble clef, common time. Measures 677-684. Includes rehearsal mark 93, fingering number 3, and dynamic marking *mf*.

685 94 Allegro Con Brio, Feroce ♩ = 168 *ff* *f*

Musical staff 685-694. Treble clef, common time. Measures 685-694. Includes rehearsal mark 94, tempo marking Allegro Con Brio, Feroce ♩ = 168, and dynamic markings *ff* and *f*.

695 95 *ff* *mf* *f* *mp*

Musical staff 695-704. Treble clef, common time. Measures 695-704. Includes rehearsal mark 95 and dynamic markings *ff*, *mf*, *f*, and *mp*.

704 96

Musical staff 704-711: Treble clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes. Dynamic markings include *f* and *f* with accents. A double bar line is present at the end of the staff.

712 97

Musical staff 712-721: Treble clef, key signature of two flats. The staff contains eighth and sixteenth notes with slurs and accents. Dynamic markings include *f* and *ff*. A double bar line is present at the end of the staff.

722 98 99

Musical staff 722-738: Treble clef, key signature of two flats. The staff features rests with dynamic markings *ff* and *ff*. It includes slurs over eighth notes and a four-measure rest marked with a '4'. A double bar line is present at the end of the staff.

739 100

Musical staff 739-747: Treble clef, key signature of two flats. The staff contains eighth and sixteenth notes with slurs and accents. A double bar line is present at the end of the staff.

748 101

Musical staff 748-759: Treble clef, key signature of two flats. The staff contains eighth and sixteenth notes with slurs and accents. Dynamic markings include *p* and *f*. A four-measure rest marked with a '4' is present. A double bar line is present at the end of the staff.

760 102 CODA

Musical staff 760-767: Treble clef, key signature of two flats. The staff contains eighth and sixteenth notes with slurs and accents. A double bar line is present at the end of the staff.

768 attacca

Musical staff 768-775: Treble clef, key signature of two flats. The staff contains eighth and sixteenth notes with slurs and accents. It includes a three-measure rest marked with a '3'. The word 'attacca' is written above the staff. A double bar line is present at the end of the staff.



859 111

*mf* *mf*

868 112

*f*

877 113

*mf* *ff*

887 114

*mf* *ff*

889

*mf* *ff*

891 115 **Meno mosso sempre maestoso**  $\text{♩} = 63$  116

*ff*

902 117

*mf*

912 118 **Poco Piu Mosso**  $\text{♩} = 72$  *accel.*

*mp*

921 119 rit. 121

933 120 Poco a poco rall.  $\text{♩} = 72$  rit. 121 Broad  $\text{♩} = 68$  *ff*

941 122

953 *mf* *fff*

# Promenade

1

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto ♩ = 92

7

2

12

3

17

4

22

5

rit. - - - - -

## I. Gnomus

25

6

Vivo ♩ = 72

, Meno Vivo ♩ = 63

, Vivo

33

7

41 **8** **Meno Vivo** **3** **3** **9**

Musical staff 41-55. Key signature: three flats. Time signature: common time. Measures 41-45 contain a triplet of eighth notes. Measures 46-50 contain a triplet of eighth notes. Dynamics: *mf* (measures 42, 44, 46, 48), *ff* (measure 47), *mf* (measures 49, 50).

56 **10** **Vivo**

Musical staff 56-65. Key signature: three flats. Time signature: common time. Measure 56 starts with a *mf* dynamic. Measure 60 contains a triplet of eighth notes. Measure 65 ends with a double bar line. Dynamics: *mf* (measures 56, 60), *ff* (measures 61, 62).

65

Musical staff 65-71. Key signature: three flats. Time signature: common time. Measure 65 starts with a *ff* dynamic. Measure 71 ends with a double bar line. Dynamics: *ff* (measures 65, 66, 67, 68, 69, 70, 71).

72 **11** **Poco Meno Mosso, Pesante** ♩ = 92

Musical staff 72-78. Key signature: three flats. Time signature: common time. Measure 72 starts with a *mf* dynamic. Measure 78 ends with a double bar line. Dynamics: *mf* (measures 72, 73, 74, 75, 76, 77, 78).

79 **12** **Meno Mosso**

Musical staff 79-86. Key signature: three flats. Time signature: 3/4. Measure 79 starts with a *ff* dynamic. Measure 86 ends with a double bar line. Dynamics: *ff* (measures 79, 80, 81, 82, 83, 84, 85, 86), *mf* (measures 80, 81, 82, 83, 84, 85, 86).

87 **13** **Vivo** **Meno Mosso** **Vivo**

Musical staff 87-93. Key signature: three flats. Time signature: 3/4. Measure 87 starts with a *ff* dynamic. Measure 93 ends with a double bar line. Dynamics: *ff* (measures 87, 88, 89, 90, 91, 92, 93), *mf* (measures 90, 91, 92, 93).

94 **14** **Meno Mosso**

Musical staff 94-101. Key signature: three flats. Time signature: common time. Measure 94 starts with a *ff* dynamic. Measure 101 ends with a double bar line. Dynamics: *ff* (measures 94, 95, 96, 97, 98, 99, 100, 101).

102 **15** **Meno vivo, poco accel.** **2** *tr*

Musical staff 102-109. Key signature: three flats. Time signature: 3/4. Measure 102 starts with a *mf* dynamic. Measure 109 ends with a double bar line. Dynamics: *mf* (measures 102, 103, 104, 105, 106, 107, 108, 109).

110 *p* *tr* *mf*

Musical staff 110-116. Key signature: three flats. Time signature: common time. Measure 110 starts with a *p* dynamic. Measure 116 ends with a double bar line. Dynamics: *p* (measure 110), *mf* (measures 111, 112, 113, 114, 115, 116).

114 16

*p* *mf* *tr* *mf*

121 17

*f* *tr* *ff* Broaden 2

128 18 **Vivo**

*ff*

## Promenade II

134 **Andante** ♩ = 80 **Solo**

*mp* *mp*

139

*mf*

144 **rit.**

*rit.*

# II. Il vecchio castello

146 **19** Andante  $\text{♩} = 56$  **20**  $\gamma$  **21**

163 **22** **10** **23** **2**

184 **24** **25**

195 **26** **27** *f* *p*

208 **28** **29** *f*

225 **30** *p* *p*

237 **31** **5** *p*

248 **32** *p*

Detailed description: This is a musical score for a piano piece titled 'Il vecchio castello' from the 'Promenade III' collection. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. It begins at measure 146 with a tempo marking of 'Andante' and a metronome marking of a quarter note equal to 56. The music consists of a single melodic line with various dynamics including piano (*p*), forte (*f*), and mezzo-forte (*mf*). There are several fermatas and slurs throughout. Measure numbers 19 through 32 are boxed and placed above the staff. Some measures contain fingerings (e.g., 2, 5, 7, 10) or ornaments ( $\gamma$ ). The piece concludes at measure 248 with a final double bar line and a 5/4 time signature.

## Promenade III

254 **Moderato non tanto, pesante** ♩ = 82

258 **33** rit. . . . .

### III. Tuileries

262 **Allegretto non troppo, capriccioso** ♩ = 120 **34**

262 **7** **mf** **4**

275 **35** **Slower** ♩ = 80 **6** **2** **accel.** . . . . . **Tempo Primo** ♩ = 120 **mf** **f**

287 **37** **p** **4**

### IV. Bydlo

292 **Sempre Mod<sup>to</sup>, pesante** ♩ = 100

292 **p**

300 **38**

308 39

*mf*

This musical staff contains measures 308 through 317. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth and sixteenth notes, with a slur under the first four measures. A dynamic marking of *mf* is placed below the staff.

318 40 41

*f* *simile*

This musical staff contains measures 318 through 326. It continues with the same treble clef and key signature. The melody is marked with a dynamic of *f* and the instruction *simile*. A slur is present under the final two measures.

327 42

*ff*

This musical staff contains measures 327 through 335. The melody is marked with a dynamic of *ff*. A slur is present under the final two measures.

336 43 44

*mp*

This musical staff contains measures 336 through 343. The melody is marked with a dynamic of *mp*. A slur is present under the final two measures.

344 45

This musical staff contains measures 344 through 352. The melody continues with the same treble clef and key signature. A slur is present under the final two measures.

353 2

*pp*

This musical staff contains measures 353 and 354. It features a treble clef and a key signature of three flats. The melody is marked with a dynamic of *pp*. A fermata is placed over the final measure, which ends with a double bar line and a sharp sign. A second ending bracket labeled '2' spans the final measure.



# VI. Samuel Goldenburg und Schmuyle

444 **56** Andante ♩ = 63

*f* *con rubato*

448 **57**

*f*

451 **58** a tempo ♩ = ♩

*mf* *mf*

457 **59** **60**

*mf* *mf* *f*

464 **61**

469 **62** ♩ = ♩

*ff* *p* *sf* *p* *sf* *f* *ff*

## VII. Limoges - Le Marché

474 **63** Allegretto Vivo, sempre scherzando ♩ = 108 **64** **65**

485 **66**

488 **67**

493 **68**

498 **69** **70**

506

510 **71** Meno Mosso ♩ = 100

512 poco accel. ----- attacca



# IX. La Cabane sur des pattes de poule

(BABA-YAGA)

564 **79** Allegro Con Brio, Feroce ♩ = 168 **80**

575 **81** *ff* *f*

586 **82** *ff* *mf* *f* *mp*

595 **83** **84** 3 3

610 **85** **86** 3

624 **87** 3 *p*

638 **88** 6 *f* *ff* **89**

653 **90** Andante mosso ♩ = 80 **91** One player

671 **92** **93** 3 3 5 *mf*

687 94 Allegro Con Brio, Feroce ♩ = 168

698 95

707 96 97

721 98

733 99 100

749 101 102 CODA

763 101 102 CODA *attacca*



881 **113** **114**

*mf* *f*

891 **115** **116**

Meno mosso sempre maestoso  $\text{♩} = 63$

*ff*

902 **117**

913 **118** **119**

accel. -----

Poco Piu Mosso  $\text{♩} = 72$

*mp*

925 **119**

rit. -----

*f*

933 **120** **121**

Poco a poco rall.  $\text{♩} = 72$

rit. -----

*f*

939 **121** **122**

Broad  $\text{♩} = 68$

*ff*

951 **122**

*mf* *fff*



58 **10** **Vivo**

*ff* *ff*

69 **11** **Poco Meno Mosso, Pesante** ♩ = 92

*p* *mf*

77 **12** **Meno Mosso**

*ff* *mf*

85 **13** **Vivo** **Meno Mosso**

*ff* *mf*

92 **14** **Meno Mosso**

*ff*

101 **15** **Meno vivo, poco accel.**

*p* *mf*

109 **16**

*p* *mf* *p* *mf* *p*

119 **17** **Broaden** **Vivo**

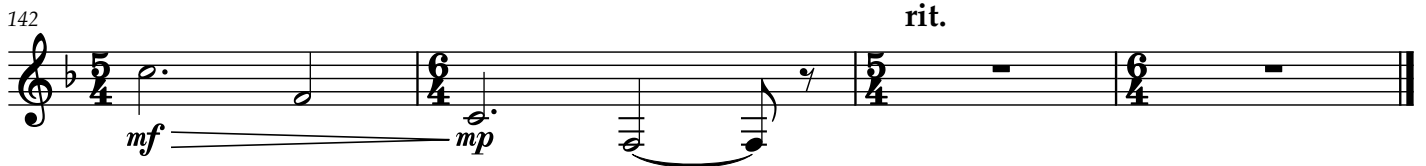
*mf* *ff*

132

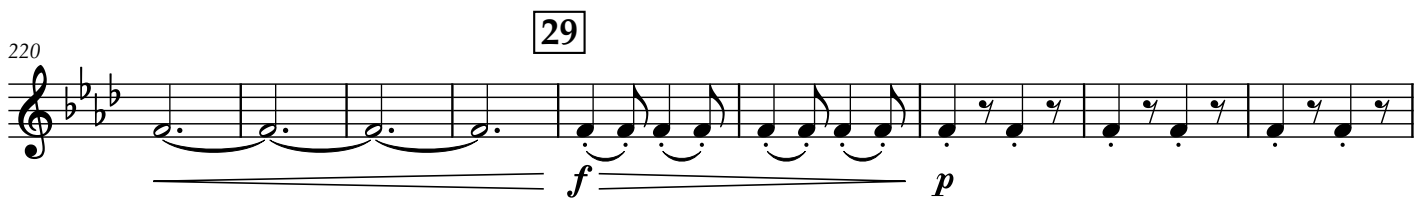
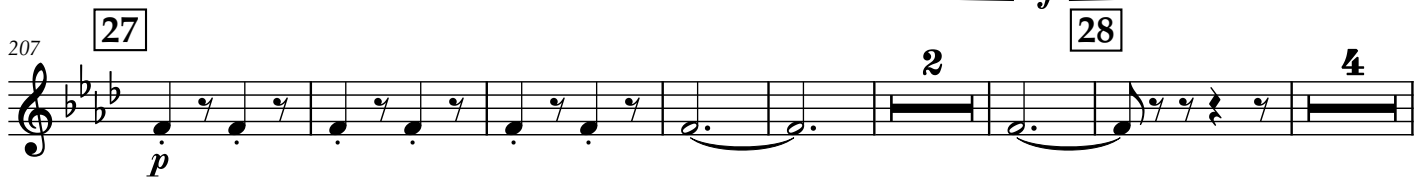
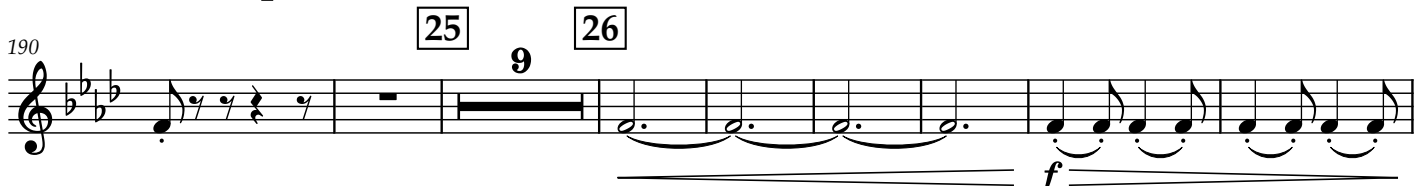
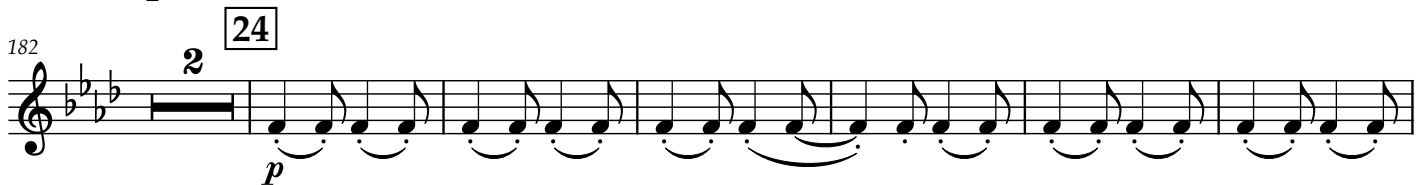
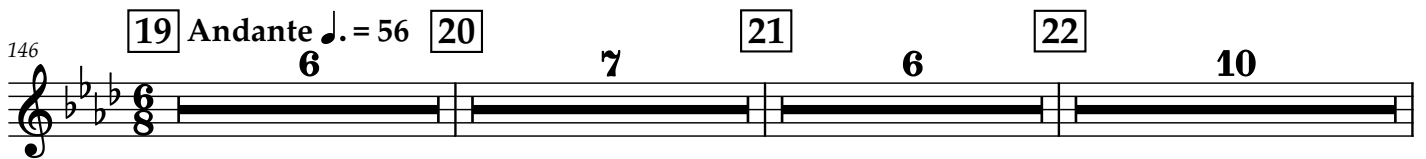
*ff*

# Promenade II

134 Andante ♩ = 80



## II. Il vecchio castello



229 30

240 31 32

*f*

### Promenade III

254 **Moderato non tanto, pesante** ♩ = 82 33

rit. - - - - -

### III. Tuileries

262 34 35 **Slower** ♩ = 80 36 37

**Allegretto non troppo, capriccioso** ♩ = 120 **accel.** - - **Tempo Primo** ♩ = 120

### IV. Bydlo

292 **Sempre Mod<sup>to</sup>, pesante** ♩ = 100

*p*

300 38

Musical staff 300-307. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a series of eighth-note chords, mostly beamed in pairs. A large slur covers the first six measures. The final measure has a sharp sign above the first two notes.

308 39

Musical staff 308-316. Treble clef, key signature of three flats. The staff contains eighth-note chords. A slur covers the first six measures. The dynamic marking *mf* is placed below the staff at measure 316.

317 40 41 42

Musical staff 317-329. Treble clef, key signature of three flats. The staff contains eighth-note chords. A slur covers the first six measures. The dynamic marking *f* is below measure 317, *simile* is below measure 320, and *ff* is below measure 329. A triplet of eighth notes is marked with a '3' above it in measure 328.

330

Musical staff 330-337. Treble clef, key signature of three flats. The staff contains eighth-note chords. A slur covers the last four measures.

338 43 44

Musical staff 338-345. Treble clef, key signature of three flats. The staff contains eighth-note chords. A slur covers the first six measures. The dynamic marking *mp* is below measure 338.

346 45

Musical staff 346-351. Treble clef, key signature of three flats. The staff contains eighth-note chords. A slur covers the last four measures.

352

Musical staff 352-359. Treble clef, key signature of three flats. The staff contains eighth-note chords. A slur covers the first six measures. The dynamic marking *pp* is below measure 359.

## Promenade IV

356 **46** Tranquillo ♩ = 80 **47**

362

## V. Ballet des poussins dans leurs coques

366 **48** Scherzino, Vivo leggiero ♩ = 160 **49** **50** **51** **52** TRIO ♩ = 148 **53** **54**

412 **55** pochissimo accel. **55A** Tempo di Scherzino **55B** **55C**

## VI. Samuel Goldenburg und Schmuyle

444 **56** Andante ♩ = 63

448 **57**

451 59 *a tempo*  $\text{♩} = \text{♩}$  60

462 61

467 62  $\text{♩} = \text{♩}$  2 3

473

## VII. Limoges - Le Marché

474 63 *Allegretto Vivo, sempre scherzando*  $\text{♩} = 108$  64 65 66 67 68 69 70

509 71 *Meno Mosso*  $\text{♩} = 100$  poco accel. - - - - - attacca



# IX. La Cabane sur des pattes de poule

(BABA-YAGA)

564 79 Allegro Con Brio, Feroce ♩ = 168 80

575 81

584 82 4 83 *f* 84

595 *f* 85 *mf*

605 86 87 7

617 88 6 89 *p* *f* *ff*

635 89 *ff*

649 5

660 **90** Andante mosso ♩ = 80  
Solo- Quasi Pizz.  
mf

Musical staff 660-667: Treble clef, key signature of one sharp (F#), common time. Measures 660-667 contain a melodic line with various rhythmic values and rests. A dynamic marking of *mf* is present. A double bar line with repeat dots is at the end of measure 667.

667 **91** **92** Solo- Quasi Pizz.  
mf

Musical staff 667-675: Treble clef, key signature of one sharp (F#), common time. Measures 667-675 continue the melodic line. Measure 671 features a double bar line with a '2' above it, indicating a second ending. A dynamic marking of *mf* is present. A double bar line with repeat dots is at the end of measure 675.

675

Musical staff 675-681: Treble clef, key signature of one sharp (F#), common time. Measures 675-681 continue the melodic line with various rhythmic patterns. A double bar line with repeat dots is at the end of measure 681.

681 **93**

Musical staff 681-688: Treble clef, key signature of one sharp (F#), common time. Measures 681-688 feature a melodic line with a double bar line and a '2' above it in measure 683. A dynamic marking of *p* is present at the end of the staff. A double bar line with repeat dots is at the end of measure 688.

688 **94** Allegro Con Brio, Feroce ♩ = 168  
ff f ff mf

Musical staff 688-699: Treble clef, key signature of one sharp (F#), 2/4 time. Measures 688-699 feature a rhythmic accompaniment of eighth notes. Dynamic markings include *ff*, *f*, *ff*, and *mf*. A double bar line with repeat dots is at the end of measure 699.

699 **95** **96**

Musical staff 699-711: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 699-711 feature a rhythmic accompaniment of eighth notes. Dynamic markings include *f*. A double bar line with repeat dots is at the end of measure 711.

711 **97** **98**

Musical staff 711-722: Treble clef, key signature of one sharp (F#), common time. Measures 711-722 feature a melodic line with various rhythmic values. A dynamic marking of *mf* is present. A double bar line with repeat dots is at the end of measure 722.

722

Musical staff 722-734: Treble clef, key signature of one sharp (F#), common time. Measures 722-734 feature a melodic line with various rhythmic values. A double bar line with repeat dots is at the end of measure 734.

734 **99** **100**

Musical staff 734-738: Treble clef, key signature of one sharp (F#), common time. Measures 734-738 feature a melodic line with various rhythmic values. A dynamic marking of *v* is present. A double bar line with repeat dots is at the end of measure 738.

751 101 **6** 102 CODA

764 **8** *attacca*

# X. La grande porte de Kyiv

777 103 All° alla breve. Maestoso. Con grandezza.  $\text{♩} = 57$

787 104 **5** 105 **2**

802 106 **17** 107

828 108

836 109 **17** 110

858 111

869 112

878 113

Musical staff 878-887. It begins with a treble clef and a key signature of one flat. The music features a series of eighth notes with accents, followed by a dynamic shift from *mf* to *ff*. The staff ends with a double bar line.

887 114 115 **Meno mosso sempre maestoso**  $\text{♩} = 63$

Musical staff 887-898. It begins with a treble clef and a key signature of one flat. The music consists of a series of eighth notes with accents, starting with a dynamic of *ff*. The staff ends with a double bar line.

899 116 117

Musical staff 899-910. It begins with a treble clef and a key signature of one flat. The music consists of a series of eighth notes with accents, starting with a dynamic of *ff*. The staff ends with a double bar line.

910 118 **Poco Piu Mosso**  $\text{♩} = 72$  *accel.*

Musical staff 910-919. It begins with a treble clef and a key signature of one flat. The music features a series of eighth notes with accents, starting with a dynamic of *mp*. The staff ends with a double bar line.

919 119

Musical staff 919-927. It begins with a treble clef and a key signature of one flat. The music features a series of eighth notes with accents, starting with a dynamic of *f*. The staff ends with a double bar line.

927 120 **Poco a poco rall.**  $\text{♩} = 72$  *rit.*

Musical staff 927-935. It begins with a treble clef and a key signature of one flat. The music features a series of eighth notes with accents, starting with a dynamic of *f*. The staff ends with a double bar line.

935 121 **Broad**  $\text{♩} = 68$  *rit.*

Musical staff 935-944. It begins with a treble clef and a key signature of one flat. The music features a series of eighth notes with accents, starting with a dynamic of *ff*. The staff ends with a double bar line.

944 122

Musical staff 944-956. It begins with a treble clef and a key signature of one flat. The music features a series of eighth notes with accents, starting with a dynamic of *mf*. The staff ends with a double bar line.

956 *fff*

Musical staff 956. It begins with a treble clef and a key signature of one flat. The music features a series of eighth notes with accents, starting with a dynamic of *fff*. The staff ends with a double bar line.