

# Igor Stravinsky The Rite of Spring

## Distribution et indications techniques de JEAN MOREL

En prévision des circonstances spéciales à chaque orchestre, les deux parties de timbales sont complètes, chacune d'elles portant l'autre en " petites notes répliques " ; il est entendu que chaque note n'est jouée que par un seul timbalier, et que la division sera rigoureusement respectée, qui permet de n'utiliser que 6 timbales dans la seconde partie de l'œuvre. La combinaison la plus simple exige en effet 6 timbales ainsi disposées : quatre timbales normalement assorties (notez que la 2<sup>me</sup>, si l'on numérote les instruments du grave à l'aigu, doit pouvoir fournir un fa dieze grave sans être trop détendue) et une timbale piccola destinée à fournir des si et si bémol aigu ; ces 5 instruments seront joués par le 1<sup>er</sup> timbalier seul durant toute la 1<sup>re</sup> partie : une 6<sup>me</sup> timbale sera à la disposition du second timbalier pour la seconde partie ; cet instrumentiste prendra pendant le " Sacrifice " (n° 83) la petite timbale (si, si bémol) dont le premier timbalier ne se sert plus depuis le numéro 61. Si la timbale piccola employée ne donnait pas un bon fa bécarre, une 7<sup>me</sup> timbale serait alors indispensable au second timbalier.

### 1<sup>er</sup> TIMBALIER

### 2<sup>e</sup> TIMBALIER



## L'ADORATION DE LA TERRE

*Colla parte*

Sib AIGÜ  
MI b  
RE  
SI b  
SOL

1 1 1 1 1

1 1 2 2 3 3

Solo Cor. Ingl.

2 1 4 1 3

1 5 3 6 11 7 8 6 9 1

Cl. Picc. Solo Ob. Solo

1 2 1 10 1 1 2

Cl.

11

12 T<sup>o</sup>Io

1 1 4 2

T-ba picc.

Timpani I

DANSE DES ADOLESCENTES

13 tempo giusto 8 14 4

15 1 T-ba I 3 2 16 7

17 5 18 8 19 Fag. 1 20 T-ne I 6

21 2 Ob. I 3 T-ne I

22 6 23 5 24 6 25 10 26 Ob. 3

T-be Solo Cor. Ingl. Solo Cor. Solo

27 6 28 2 1 2 2 3

Fl. c. a. Solo *ppp*

29 4 5 6 7 8 9 10

30 8 31 Fl. picc. SI MI RE SI b FA

32 2 8 33 34

T-be III

35 secco 3 36 secco 3

*f*



Timpani I

1 (50) 7 (51) 3 1 (52) 2

sonore *f* assai

1 1

sempre simile

1 (54) T<sup>o</sup> I 1 Vivo 2

rude *sf*

1 (55) 2 1 1

*sf*

(56) Tranquillo SI FA DO SOL FA# 1 1 1 3 1

*sf*

(57) JEU DES CITÉS RIVALES Molto allegro 1

*f* secco

(58) 1 1

*f*

rit. pesante a tempo 1

*f*

(59) 1

(60) 1 4 1 4

*f* non troppo



Timpani I

DANSE DE LA TERRE

**Lento** (72) **Prestissimo**

*P* mais sonore

bien net 1 2 3 4 5 6

*P*

(73) 1 2 3 4 5 6 7 8

9 10 (74) 1 2 3 4 5 6

(75) 1 2 3

*P<sub>sub</sub>*

(76)

(77)

(78) 3 3 3

*mp*

cresc - - - - - *ff*

Timpani I

SECONDE PARTIE

Le 2° timbalier prend la petite timbale LE SACRIFICE

**Largo**

79 1 3 1 1 80 1

RE# DO(SI#) LA FA#(Sib) Do Re Sol La p pp

81 1 1 82 5 83 1 1 1 1

84 1 1 1 1 85 1 2 86 1

87 1 2 1 88 6

**Più mosso** L'istesso tempo

89 1 1 2 90 1 1 2

Cor.

**CERCLES MYSTERIEUX DES ADOLESCENTES**

91 Andante 1 1 92 1

93 Più mosso 5 1 1

Cl. tr

94 6 95 4 96 4 97 T° I 1

Cl. Solo Ob. Faç.

98 1

99 4 100 4 101 1 1 1 1

Cor.

Timpani I

102 Ré a Ré# 2 1 103 V-ni I *ff*

T-be e Cor

baguettes sèches et dures

104 **GLORIFICATION DE L'ELUE**  
Vivo secco 1° Timb. 1 105

*ff* sempre simile

106 1 Timp.

107 108 Secco *ff*

109 1

110 FA# à FA $\flat$

111 1 1 1 1 112 1 RÉ# a FA $\flat$  2

LA à SOL $\flat$

113 3 114 1 Timp. *p* baguettes dures et sèches DO (SI#) à MI $\flat$ (RÉ#) poco *sf* *sf*

115

116

molto *allarg.* 117 a tempo 1

SOL $\flat$  à LA FA $\flat$  a FA#



Timpani I

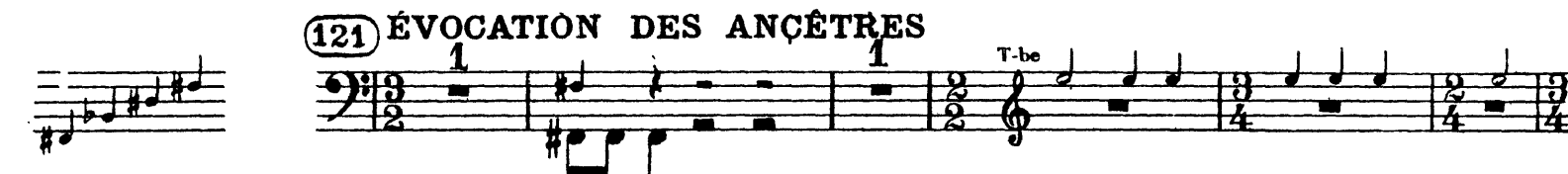
118 119 1



120 LA à SIb



121 ÉVOCAION DES ANCÊTRES



122 Timp-I



123



124 Viol.



125 Fag.




126 127



128 Lento



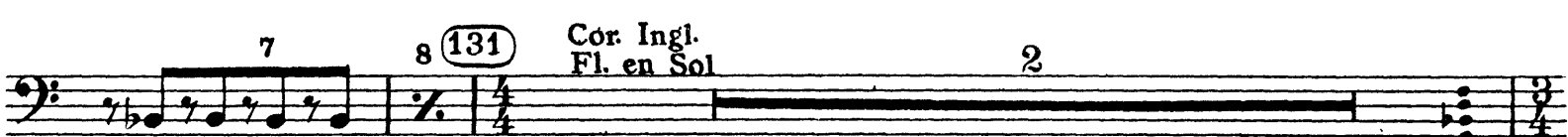
129



130



131 Cor. Ingl. Fl. en Sol



132 T-ba



Timpani I

133

134 Timp. picc.

135 136 137

2<sup>o</sup> Timb. *p*

1<sup>o</sup> Timb. *p*

138 = Timp. Picc. ad lib jouée par le Tamb de basque

*mp*

139 Timp. I

*p*

140

Timp. I *pp* sempre

*p pp p pp* simile

141

142 DANSE SACRALE

Sol a La Sib a Fa

sempre *f* e secco

143

144

secco

**145** *Cuivres* *f secco*

**146** **147**

**148**

**149** **150** **151** *T-ni*

**152** *Solo* **153**

**154**

**155** **156** **157** **158** *T-be Picc.*

**159** *Bois Cor.* **160**

**161** *T-be* **162** **163**

**164** **165** *Viol. I*

**166** **167** *accél.* *sempre fè secco*

### Timpani I

168

169

Detailed description: This block contains the first two staves of music. The first staff is a single bass clef line with measures 168 and 169. Measure 168 has a circled number '168' above it and contains two measures of music with notes on a whole staff. Measure 169 has a circled number '169' above it and contains two measures of music with notes on a whole staff. There are fingerings '1' and '2' above the notes.

170 Cuires

Detailed description: This block contains the second and third staves. The second staff is a single bass clef line with measures 170 and 171. Measure 170 has a circled number '170' above it and contains two measures of music with notes on a whole staff. Measure 171 has a circled number '171' above it and contains two measures of music with notes on a whole staff. The word 'Cuires' is written above the first measure. There are fingerings '1' above the notes.

171

172

Detailed description: This block contains the third and fourth staves. The third staff is a single bass clef line with measures 171 and 172. Measure 171 has a circled number '171' above it and contains two measures of music with notes on a whole staff. Measure 172 has a circled number '172' above it and contains two measures of music with notes on a whole staff.

MI a MI<sup>b</sup> 173

Detailed description: This block contains the fourth and fifth staves. The fourth staff is a single bass clef line with measures 173 and 174. Measure 173 has a circled number '173' above it and contains two measures of music with notes on a whole staff. Measure 174 has a circled number '174' above it and contains two measures of music with notes on a whole staff. The text 'MI a MI<sup>b</sup>' is written above the first measure. There are fingerings '1' above the notes.

174 ff 2° Timb.

Detailed description: This block contains the fifth and sixth staves. The fifth staff is a single bass clef line with measures 174 and 175. Measure 174 has a circled number '174' above it and contains two measures of music with notes on a whole staff. Measure 175 has a circled number '175' above it and contains two measures of music with notes on a whole staff. The text 'ff' and '2° Timb.' are written below the first measure. There are fingerings '1' and '3' above the notes.

Detailed description: This block contains the sixth and seventh staves. The sixth staff is a grand staff with two bass clefs. The top staff has measures 175 and 176. The bottom staff has measures 175 and 176. The text '175' is circled above the first measure of the top staff. There are fingerings '3' above the notes in the bottom staff.

175

Detailed description: This block contains the seventh and eighth staves. The seventh staff is a grand staff with two bass clefs. The top staff has measures 175 and 176. The bottom staff has measures 175 and 176. The text '175' is circled above the first measure of the top staff. There are fingerings '3' above the notes in the bottom staff.

176

Detailed description: This block contains the eighth and ninth staves. The eighth staff is a grand staff with two bass clefs. The top staff has measures 176 and 177. The bottom staff has measures 176 and 177. The text '176' is circled above the first measure of the top staff. There are fingerings '3' above the notes in the bottom staff.

177

Detailed description: This block contains the ninth and tenth staves. The ninth staff is a grand staff with two bass clefs. The top staff has measures 177 and 178. The bottom staff has measures 177 and 178. The text '177' is circled above the first measure of the top staff. There are fingerings '3' above the notes in the bottom staff.

Timpani I

(178)

(179)

(180) T-be Picc. Ob.

(181) (182) *f secco*

(183)

(184)

(185)

Timpani I

DO#ã DO<sup>b</sup>  
SI<sup>b</sup>ã LA

186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

Tuba

*meno f* *mf* *meno f*

*meno f* *sf* *mf* *sf*

*meno f* *simile* *sf*

*piú sf* *f* *e sempre cresc.*

Fl.

Timp II *sf*

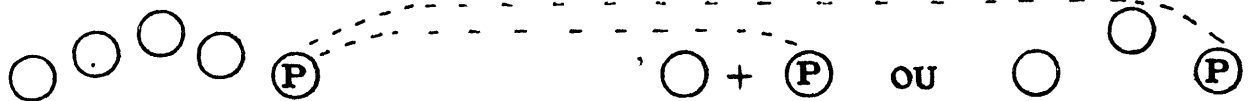
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1<sup>er</sup> TIMBALIER

2<sup>e</sup> TIMBALIER



## L'ADORATION DE LA TERRE

*Colla parte*

Sib AIGÜ  
MI b  
RE  
SI b  
SOL

1 1 1 1 1

1 1 2 2 3

Fag.

Solo Cor. Ingl.

2 1 4 1 3

1 5 3 6 11 7 8 6 9 1

Cl. Picc. Solo Ob. Solo

1 2 1 10 1 1 2 T-ba picc. 5

Cl.

11

12 T<sup>o</sup> 1 1 4 2

Timpani II

DANSE DES ADOLESCENTES

tempo giusto

13 8 14 4

15 1 T-bal 3 2 16 7

17 5 18 8 19 Fag. 1 20 T-ne I 6

21 2 Ob. I 3 T-ne I

22 6 23 5 24 6 25 10 26 Ob. 3

T-be Solo Cor. Ingl. Solo Cor. Solo

27 6 28 2 1 2 2 3

Fl. c. a. Solo *ppp*

29 4 5 6 7 8 30 8 31

Fl. picc.

32 8 33 34

T-be III

35 3 secco 36 3

*f*



Timpani II

JEU DU RAPT

Presto

37 *f* FA à FA# # Fa# a Fa sol a sol# 2

38 *f* Secco Gr. 39 2

40 Cor 4 2

41 2 42 6 43 Ruis

44 5 45 Viol 8 modo ordin. 1 46

baguettes dures et sèches

44 5 45 Viol 8 modo ordin. 1 46

T-be

47 1 2

1 1

G.C. Secco 1 1

Sib  
FA  
Sib  
SOL  
FA#

RONDES PRINTANIERES

Tranquillo

Sostenuto e pesante

48 49 7

Timpani II

1 (50) 7 (51) 3 1 (52) 2

sonore *f* assai

1 1

sempre simile

1 (54) <sup>T<sup>o</sup> I</sup> 1 *Vivo* 2

rude *sf*

1 (55) 2 1 1

*sf*

(56) Tranquillo SI FA DO SOL FA # 1 1 1 3 1

*sf*

(57) JEU DES CITÉS RIVALES Molto allegro f secco

*f* secco

(58) 1 1

rit. pesante

a tempo

(59) 1

(60) 1 4 détaché f non troppo

détaché

*f* non troppo

### Timpani II

Measures 60 and 61. Measure 60 contains a triplet of eighth notes: F4, G4, A4. Measure 61 contains a half note G4. Rehearsal mark (61) is circled above the staff. Fingerings 2, 1, 1, 1, 2 are indicated above the notes.

Measures 62 and 63. Measure 62 contains a triplet of eighth notes: F4, G4, A4. Measure 63 contains a half note G4. Rehearsal mark (62) is circled above the staff. Fingerings 3, 1, 4, 4, 1, 1, 4 are indicated above the notes. Vertical text on the left reads: SI, FA, RE, FA, FA. A note below the staff reads: (La 2° timbale en fa# en prévision du N° 72)

Measures 64 and 65. Measure 64 contains a half note G4. Measure 65 contains a half note A4 with a fermata. Rehearsal mark (64) is circled above the staff. The word "Tuba" is written above the note in measure 65.

Measures 65 and 66. Measure 65 contains a half note G4 with a fermata. Measure 66 contains a half note G4 with a fermata. Rehearsal mark (65) is circled above the staff.

Measures 66 and 67. Measure 66 contains a half note G4. Measure 67 contains a half note G4. Rehearsal mark (66) is circled above the staff. The text "C.Fag" is written above the staff in measure 66. Fingerings 5, 1, 2, 3 are indicated above the notes.

Measures 67 and 68. Measure 67 contains a half note G4. Measure 68 contains a half note G4. Rehearsal mark (67) is circled above the staff. The text "CORTÈGE DU SAGE" is written above the staff. The dynamic marking "sempre p" is written below the staff.

Measures 68 and 69. Measure 68 contains a half note G4. Measure 69 contains a half note G4. Rehearsal mark (68) is circled above the staff.

Measures 69 and 70. Measure 69 contains a half note G4. Measure 70 contains a half note G4. Rehearsal mark (69) is circled above the staff. The text "la croche ne change pas de valeur" is written above the staff. A note below the staff reads: (♩ = ♩) 1. Fingerings 1, 2 are indicated above the notes.

Measures 70 and 71. Measure 70 contains a half note G4. Measure 71 contains a half note G4. Rehearsal mark (70) is circled above the staff. Fingerings 3, 4 are indicated above the notes.

Measures 71 and 72. Measure 71 contains a half note G4. Measure 72 contains a half note G4. Rehearsal mark (71) is circled above the staff. Fingerings 5, 6 are indicated above the notes.

Measures 72 and 73. Measure 72 contains a half note G4. Measure 73 contains a half note G4. Rehearsal mark (72) is circled above the staff. The text "lunga" is written above the staff. The text "RÉ EN DO" is written below the staff. Fingerings 7, 8 are indicated above the notes.

Timpani II

DANSE DE LA TERRE

**Lento** (72) **Prestissimo**

*P* mais sonore

bien net 1 2 3 4 5 6

*P*

(73) 1 2 3 4 5 6 7 8

9 10 (74) 1 2 3 4 5 6

(75) 1 2 3

*P*<sub>sub</sub>

(76)

(77)

(78) 3 3 3 3 3 3

*mp*

*cresc.* — — — — — *ff*

Timpani II

SECONDE PARTIE

LE SACRIFICE

LE 2<sup>e</sup> TIMBALIER PREND LA PETITE TIMBALE

RE #  
DO (SI #)  
LA  
FA # (Sib)

Largo

79 1 3 1 1 80

DO RÉ SOL LA

81 1 1 82 5 83 1 1 1 1

84 1 1 85 1 2 86 1

87 1 2 1 88 6

89 Più mosso 1 1 2 90 L'istesso tempo 1 1 2

Cor.

CERCLES MYSTÉRIEUX DES ADOLESCENTES

91 Andante

92 1 1

93 Più mosso 1 2 5 1 1

Cl. tr.

94 2 1 95 6 96 4 97 T<sup>o</sup> I<sup>o</sup> 4 1

Cl. Solo Ob. Fag.

98 2 1 1 1 98 1

99 1 4 100 4 1 101 1 1 1 1

Cor.

Timpani II

102 RÉ à RÉ#  
T-be e Cor  
a ec des baguettes

103 V-ni I

104 GLORIFICATION DE L'ÉLUE  
Vivo  
*ff* secco sempre simile

105

106

107

108 secco *ff*

109

110 FA# à FA#

111 LA à SOL

112 RÉ à FA#

113 DO SI# à MIb RÉ#  
*ff* *poco*

114

115

116 molto allarg

117 à To SOLb à LA FA# à FA#

Timpani II

118 119 1

Musical staff 118-119. Measure 118: Bass clef, 5/8 time, notes G2, A2, B2, C3. Measure 119: Bass clef, 6/8 time, note G2. First ending bracket above measure 119.

120 LA à SIb

Musical staff 120. Measure 120: Bass clef, 9/8 time, note G2. Second ending bracket above measure 120. Key signature change to one flat (LA à SIb).

ÉVOCACTION DES ANCÊTRES

121 T-be

Musical staff 121. Measure 121: Bass clef, 3/2 time, notes G2, A2, B2, C3. Treble clef, notes D3, E3, F3, G3. Key signature: one sharp (F#).

122

Musical staff 122. Measure 122: Bass clef, 3/4 time, notes G2, A2, B2, C3. Dynamics: *f*, *mp*, *ff*, *mp*.

123

Musical staff 123. Measure 123: Bass clef, 3/4 time, notes G2, A2, B2, C3. Dynamics: *ff*.

124 V-le

Musical staff 124. Measure 124: Bass clef, 3/4 time, notes G2, A2, B2, C3. Dynamics: *mp*.

125 Fag.

Musical staff 125. Measure 125: Bass clef, 3/4 time, notes G2, A2, B2, C3. Dynamics: *p*, *ff*.

126 127

Musical staff 126-127. Measures 126-127: Bass clef, 3/4 time, notes G2, A2, B2, C3. Dynamics: *p*.

128 Lento p Solo

Musical staff 128. Measure 128: Bass clef, 3/4 time, notes G2, A2, B2, C3. Dynamics: *p*, *ff*, *p*. Tempo: Lento.

129

Musical staff 129. Measure 129: Bass clef, 3/4 time, notes G2, A2, B2, C3. Dynamics: *p*.

130

Musical staff 130. Measure 130: Bass clef, 3/4 time, notes G2, A2, B2, C3. Dynamics: *p*.

131 Cor. Ingl. Fl. en soi

Musical staff 131. Measure 131: Bass clef, 3/4 time, notes G2, A2, B2, C3. Dynamics: *p*.

132 T-ba

Musical staff 132. Measure 132: Bass clef, 3/4 time, notes G2, A2, B2, C3. Dynamics: *p*.

FA#  
RE  
SIb  
SOL

### Timpani II

1 133 1 1 1 1 1 1

134 Timp. Picc. 135 136 137

*p*

1 3 4 6

138 Timp. Picc. ad lib jouée (par le Tamb. basque)

*mp*

139 Timp. I

*p*

140

*pp* sempre

*p pp p pp* sempre

141

1 1

142 DANSE SACRALE 143 1 2

SOL a LA SI b a FA *sempre e.f. secco*

144 *secco* 1 1

*f* *f*



### Timpani II

145 Cuivres *f secco*

146 147

148

FA  
RE  
LA  
FA

150 151 T-ni

152 153 Solo

T-ni

MI  
DO  
SI  
FA

154

155 156 157 158

T-be Picc.

bois Cor.

159 160

161 162 163

T-ba

164 165 V-le I

166 167

*accel*

*sempre f e secco*

Timbale II

168 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

169 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

170 Cuivres 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

171 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

172 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

MI à MI<sup>b</sup> 173 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

174 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

2 Timb. 3

175 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

176 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

177 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Timbale II

(178)

(179)

(180)

(181) (182)

(183)

(184)

(185)

### Timpani II

DO# à DO  
SI b à LA

186 187

T-ba

188 189 Timp. I

190 I

191 I

192 Timp. I

193

meno f mf

194

195

196

197

meno f simile

198

199

pil sf e sempre cresc.

200

201

ff sf

# Igor Stravinsky The Rite of Spring

## PREMIÈRE PARTIE INTRODUCTION TACET

### TRIANGLE & TAMB. DE BASQUE

#### DANSE DES ADOLESCENTES

Musical score for Triangle & Tamb. de Basque, Danse des Adolescents. The score consists of six staves of music. The first staff is a treble clef staff with a 'Tacet' instruction and a measure rest of 98 measures, divided. It ends with a circled measure number 26 and an Ob. (Oboe) staff showing notes. The second staff is a treble clef staff with a measure rest of 6 measures, followed by a circled measure number 27 and notes for Fl. (Flute). The third staff is a treble clef staff with a measure rest of 2 measures, followed by a circled measure number 28 and notes for T-ne (Trombone). The fourth staff is a treble clef staff with notes for Triangl. (Triangle) and bag. en bois (Wood Block). The fifth staff is a treble clef staff with notes numbered 3 through 8. The sixth staff is a treble clef staff with a circled measure number 30 and the instruction 'TACET JUSQU'A LA SECONDE PARTIE'.

# Triangle e Tamb de Basque

## SECONDE PARTIE

### LE SACRIFICE - CERCLES MYSTERIEUX DES ADOLESCENTES GLOBIFICATION DE L'ELUE - TACET

#### ÉVOCATION DES ANCÊTRES

(121) Tacet 26 (125) *Fog*

mes. div.

Detailed description: This block contains the first five measures of the score. Measure 121 is a whole rest. Measure 122 is a whole rest. Measure 123 is a whole rest. Measure 124 is a whole rest. Measure 125 is a whole note with a fermata, marked 'Fog'.

(126)

Detailed description: Measure 126 consists of a whole note with a fermata.

(127)

Viol  
bassi

Detailed description: Measure 127 consists of a whole note with a fermata. A violin part enters in the second half of the measure, and a bassoon part enters in the third half.

(128) Lento Tamb. de basque (129)

*p* 1 2 3 4

Detailed description: Measures 128 and 129 are marked 'Lento Tamb. de basque' and 'p'. Measure 128 is a quarter note followed by a quarter rest. Measure 129 is a quarter note followed by a quarter rest. The notes are marked with numbers 1, 2, 3, and 4.

(130)

5 6 1 2 3 4

Detailed description: Measure 130 is a quarter note followed by a quarter rest. The notes are marked with numbers 5, 6, 1, 2, 3, and 4.

(131) 17 (135) 1 1

mes. diverses T-nell

Detailed description: Measures 131-135 are marked 'mes. diverses'. Measure 131 is a quarter note followed by a quarter rest. Measure 132 is a quarter note followed by a quarter rest. Measure 133 is a quarter note followed by a quarter rest. Measure 134 is a quarter note followed by a quarter rest. Measure 135 is a quarter note followed by a quarter rest. The notes are marked with numbers 2, 17, 1, and 1. A T-nell part enters in the second half of measure 135.

(136) T-ne 3 (137) 1

Detailed description: Measures 136 and 137 are marked 'T-ne'. Measure 136 is a quarter note followed by a quarter rest. Measure 137 is a quarter note followed by a quarter rest. The notes are marked with numbers 3 and 1.

T-ne 1 3 Ob

Detailed description: Measures 138 and 139 are marked 'T-ne'. Measure 138 is a quarter note followed by a quarter rest. Measure 139 is a quarter note followed by a quarter rest. The notes are marked with numbers 1 and 3. An Oboe part enters in the second half of measure 139.

(138) Tamb. de basque

*p*

Detailed description: Measure 138 is marked 'Tamb. de basque' and 'p'. It consists of a quarter note followed by a quarter rest.

(139) 6

*mf*

Detailed description: Measure 139 is marked 'mf'. It consists of a quarter note followed by a quarter rest. The note is marked with the number 6.

(140) TACET

FIN

Detailed description: Measure 140 is a whole rest, marked 'TACET'. The page ends with 'FIN'.

# Igor Stravinsky The Rite of Spring

## PREMIÈRE PARTIE

### INTRODUCTION - DANSES DES ADOLESCENTES - JEU DU RAP-TACET.

TAM - TAM

#### RONDES PRINTANIÈRES

48 **Tacet** 6 **49** *sostenuto e pesante* 3 **Ob Solo** 2

mes. div. Clar. bass.

50 6

51 *picc.* *tr* 3 1 1 **52** 2 **Ob Solo**

53 **Molto pesante ma non troppo** 1 1

*f*

54 **Vivo** 1 4 1 **55** 5 1

56 **Tranquillo** 2 1 1 3 1

57 **JEU DES CITÉS RIVALES** 1 2 1 1 1 1 **58** 1

*rit. pesante*

### Tam Tam

1 (59) 1 2 1 2 1 (60) 4 1

2 (61) 2 1 1 1 2 (62) 3

T-be III

1 4 (63) 4 1 1 4

Fl. picc. *tr*

(64) Tuba

Tromb. picc.

(65) 6 (66) 3

(67) CORTEGE DU SAGE

Tuba

Tam Tam

(69)

(70) 1 2 3 4 5

(71) Lento 3

lunga

(72) Prestissimo

G-Cassa 3 3 3

(73) 4 7

molto molto

(74) 6 (75) 11 (76) 9 (77) 10 (78) 6



Tam Tam

SECONDE PARTIE  
LE SACRIFICE TACET

CERCLE MYSTERIEUX DES ADOLESCENTES

(91) Tacet T-bal 102  
53 mes. diverses

103 gliss. Colla bacch di triangle Timp. G-Cassa

104 GLORIFICATION DE L'ÉLUE Vivo 105  
Timp.

106 gliss. Colla bacch di triangle 107 gliss.

108 1 109 f Tacet 115 1  
24 mes. diverses

T-bal 1 1 T-be 116 1  
molto allarg. a tempo

T-ne I 117 gliss. Colla bacch di triangle Tacet  
86 mes. div.

135 1 1 T-ne III 136

137

138 Ob.

139 mf sempre sim. 142 DANSE SACRALE  
mes. diverses mes. diverses

glisser rapidement avec la baguette de triangle  
décrivant un arc sur la surface d'instrument

Tam Tam

151 T-m 5

152 T-ba 5 Colla bacch di trianagl. 1

153 Tacet 169 T-ba picc. Ob

69 mes. diverses

170 T-ba picc. Ob

171

172 173

174 bassi

175 176

177

178 179

180 T-ba picc.

181 Timp. 182

183 184

185 186 Tacet FIN  
diverses

# Igor Stravinsky The Rite of Spring

## PREMIÈRE PARTIE

### GRAN CASSA & PIATTI

(INTRODUCTION) 75      DANSE DES ADOLESCENTES      51      20      8      21      2      Ob.

mes. div.      mes. div.

5      Timp.      22      10      8      8

Fl picc. Solo      Cor. I      G. C.

31      2      2

32      T-ba I      4      33      Tuba

34      4      35      4      36      Viol I

37      Presto      T-ba      G. C.      2      38      3      39      2

poco sf

40      Cor      4      41      2

Timp.

42      6      43      2      1      1      1      1      1      1

44      Cor      2

G-Cassa & Piatti

(45) 1 G.C. 1 (46) 2 1 1

*ff* Timp. Timp.

1 1 1 (47) 1 1 2 1

Cor. #

1 1 1 Viol I

Cor.

G.C. 1 Viol I

RONDES PRINTANIERES

(48) Tranquillo Clar. picc.

Sostenuto e pesante

(49) G.C. *mf*

1 (50) 2 3 4 5 6 7 (51) 1 2 3

(52) 2 3 4 5 1

*f assai*

1 1 1 1

(54) Vivo T-ni. 2 1 (55) *f*

(56) Tranquillo 3 1 2 1 1 3 1

57 JEU DES CITÉS RIVALES

1 2 1 1 1 58 1 1 1

(Molto allegro) Fl. Picc. tr

1 1 rit. pesante a tempo 1 1 1

59 1 2 1 2 1 60 4 1

2 61 2 1 1 1 2 62 3

T-be Solo

1 4 63 4 1 1 4

Fl. picc. tr

T-ba picc. 64 Tuba G.C. secco mf

65

66

67 CÔRTEGE DU SAGE

68

69 70 2 2 1 2 3

2 2 2 2 71 lunga

G-Cassa & Piatti

DANSE DE LA TERRE

Lento 3

Prestissimo

72 G.C. 3 3 3 3 *tr* *p* *molto*

*p sub. sfP* *tr* *molto*

73 *P subito sfP* *molto* *P subito sfP* 1 2 3

4 5 6 *tr* *P subito*

74 *tr* 1 2 *P subito sfP*

3 4 5 6 75 1 2 *P subito*

3 4 5 6 7 8 9

10 11 76 1 2 3 4 5

6 7 8 9 77 1 2 3 *cresc. poco a poco*

4 5 6 7 8

9 10 78 *ff*

SECONDE PARTIE

LE SACRIFICE

Largo

79 1 T-ba I 2 1 1 80 *p*

81 1 1 82 5 83 1 *ppp* Viol Solo

1 1 1 1 84 1 1 1 Viol. Solo T-ba Solo

85 1 2 86 1 1 4 1 87 1

2 1 88 6 89 1 1 2 *Più mosso*

90 Cor. I *L'istesso tempo*

91 1 1 1 1 92 1 1 2 93 5 1 *Andante con moto* *Più mosso*

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

1 1 1 98 1 1 Fl.

99 Cor. I 2 100 4 101 Ob. Cor

G-Cassa & Piatti

102 poco a poco accc.

Cor.

103 T-be picc. 3 G.C. f Colla bacc. di tamburo

GLORIFICATION DE L'ÉLUE

104 Vivo G.C. poco sf

Cor.

105 Timb 106 T-ba

107 G.C. mf p

108 1 109 1 Timp.

110 111 G.C. fff

112 1 2 G.C. 113 3 1 p bacc. di timp

114 G.C. bacc. di timp. (au bord)

115

116 molto allarg

117 a tempo 1 Timp.



118 1 1 1 119 1

Staff 118-119: Bass clef, 9/8 time signature. Measures 118-119. Fingerings: 1, 1, 1, 1. *poco sf*

120 2 1 121 1

Staff 120-121: Bass clef, 5/8 time signature. Measures 120-121. Fingerings: 1, 1, 2, 1, 1. **ÉVOCAION DES ANCÊTRES**  
P.G.

T-ni

Staff T-ni: Bass clef, 2/2 time signature. Notes: T-ni. *bass*

122 G.C. Viol

Staff 122: Bass clef, 3/2 time signature. Measure 122. *pp* *ff* *pp* *ff*. **G.C.** Viol

123

Staff 123: Bass clef, 2/4 time signature. Measure 123.

124 G.C.

Staff 124: Bass clef, 2/4 time signature. Measure 124. *pp* *ff*. **G.C.**

125 Fag 126

Staff 125-126: Bass clef, 2/4 time signature. Measures 125-126. **Fag**

127 G.C.

Staff 127: Bass clef, 3/4 time signature. Measure 127. *pp*. **G.C.**

Viol Lento 128 G.C.

Staff 128: Bass clef, 3/4 time signature. Measure 128. *ff*. **Lento** **G.C.**

avec la baguette de bois touchez au bord  
façon à produire un Si $\flat$  environ

129 ACTION RITUELLE DES ANCÊTRES 130

Staff 129-130: Bass clef, 2/4 time signature. Measures 129-130. **129 ACTION RITUELLE DES ANCÊTRES** **130**

131 2 132 1

Staff 131-132: Bass clef, 2/4 time signature. Measures 131-132. Fingerings: 2, 2, 2, 1. **131** **132**. **Fag** **T-be Solo**

133

Staff 133: Bass clef, 2/4 time signature. Measure 133. Fingerings: 2, 1, 1, 1, 1, 1. **133**

G-Cassa & Piatti

1 1 (134) 2 (135) 1 3 (136) 4 (137) 1

T-ni Piatti *ff* G.G. *f*

(139) *pp*

*P* avec la baguette en bois

(140) ordinairement avec la mailloche de la G-C

(141)

DANSE SACRALE

(142) Tacet (151) Tromb. 5

45 mes. diverses

(152) Tacet (161) T-ba I II (162)

39 mes. diverses

(163) T-ni

(164) Tacet (169) T-bc

21 mes. div.

(170) Ob. T-ba picc.

G-Cassa & Piatti

171 172

173 G.C. *f*

174 G.C. *f secco* *sempre simile*

175 176

177 178

179 180 Ob.

181 *come sopra* 182

183 184

185

186 Tuba G.C. 187 Tuba G.C.

188 G.C. 189 G.C.

Detailed description: This page contains the musical score for the G-Cassa and Piatti parts of 'The Rite of Spring', measures 171 through 189. The score is written on a single bass clef staff with various time signatures. Measure numbers 171 through 189 are circled. Performance instructions include 'G.C.' (G-Cassa), 'f' (forte), 'f secco', 'sempre simile', and 'Ob.' (oboe). Fingerings are indicated by numbers 1 and 2. The score includes rests and melodic lines for the instruments.

G-Cassa & Piatti

This musical score page contains ten staves of music for the section 'G-Cassa & Piatti'. The notation is in bass clef with a 2/8 time signature. The score includes various dynamic markings such as *mf*, *f*, *ff*, and *fff*. It also features performance instructions for 'Cuivres', 'Timb', and 'Cor.'. Measure numbers 189 through 201 are circled and placed above the notes. The piece concludes with a '2' and the word 'FIN'.

Cuivres  
Timb  
Cuivres  
190  
Timb  
G.C.  
191  
Timb  
192  
Cor.  
193  
194  
195  
G.C.  
196  
197  
198  
199  
200  
201  
2  
FIN