

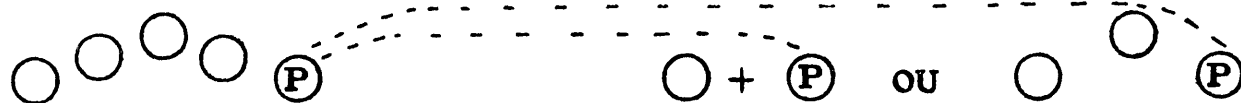
Igor Stravinsky The Rite of Spring

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^{me}, 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^{er} timbalier seul durant toute la 1^{re} partie : une 6^{me} 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^{me} timbale serait alors indispensable au second timbalier.

1^{er} TIMBALIER

2^e 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 T-ba picc. 5 5

12 T¹⁰

1 1 4 2

Timpani I

DANSE DES ADOLESCENTES

tempo giusto

13 8 14 4

Cor. Ing.

15 1 T-ba I 3 2 16 7

17 5 18 8 19 Fag.

20 T-ne I 6

21 2 Ob. I T-ne I

2 2 3 Cor. SI MI RE SI FA

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

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

6 27 6 2 28 1 2 2 3

Fl. c. a. Solo *ppp*

4 5 6 7 8 9 10

29 1 2 3 4 5 6 7 8 30 8 31 Fl. picc. SI MI DO SOL FA

2 2 32 8 33 34 T-be III

secco 35 3 secco 36 3

JEU DU RAPT

Presto

37 *f* FA à FA# # Fa# a Fa sol a sol#

38 *f* Gr. 39 2

40 Cor. 4 2

41 2 42 6 43 Ruis

44 7 45 8

46 1 47 2

48 5 49 Viol. modo ordin. 1 46

T-be 47 1 2

48 1 49 1 2

48 1 49 1 2

G.C. Secco 1 49 1

SI b
FA b
SI b
SOL
FA#

RONDES PRINTANIERES 48 Tranquillo 49 Sostenuuto e pesante

Timpani I

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

sonore *f* assai

1 1

sempre simile

1 (54) T^o 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 f secco

(58) 1 1

f

rit. pesante a tempo

f

(59) 1

f

(60) 1 4 détache f non troppo

f non troppo

Timpani I

(61) 2 1 1 1 . 2

SI^b FA[#] RE FA[#] FA[#] (La 2° timbale en fa# en prévision du N° 72)

(62) 3 1 4 (63) 4 1 1 4

(64) Tuba

(65)

(66) C.Fag. 5 1 2 3

(67) CORTÈGE DU SAGE (68)

sempre *p*

(69)

(70) la croche ne change pas de valeur (♩ = ♪)

1 2

3 4

5 6

7 8 (71) lunga RÉ EN DO

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}

(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 4 1 88 1 2 1 88 6

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

Cor.

CERCLES MYSTERIEUX DES ADOLESCENTES

91 Andante 92 1 1 1

93 Più mosso 93 1 2 5 1 1

Cl. tr

94 2 1 94 6 95 4 96 4 97 T° I 1

Cl. Solo Ob. Faç.

98 2 1 1 1 98 1

99 1 4 100 4 101 1 1 1 1

Cor.

Timpani I

102 Ré a Ré# 2 1 103 Vni 1 5 4 3 2 1 6 5 4 3 2 1

T-be e Cor *ff*

baguettes sèches et dures

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

ff sempre simile

106 1 Timp. 1

107 108 1 Secco ff

109 1

1 110 FA# à FA b

111 1 112 1 RÉ# a FA b 2

LA à SOL b

113 3 1 114 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Timp. *p* baguettes dures et sèches DO (SI#) à MI b (RÉ#) *poco sf sf*

116

molto allarg. 117 a tempo 1 SOL b à LA FA b a FA#

Timpani I

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.

120 LA à Sib

Musical staff 120. Measure 120: Bass clef, 9/8 time, notes G2, A2, B2, C3.

121 ÉVOCAION DES ANCÊTRES

Musical staff 121. Measure 121: Bass clef, 9/2 time, notes G2, A2, B2, C3. Measure 122: Treble clef, 2/4 time, notes G4, A4, B4, C5.

122 Timp-I

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

123

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

124 Viol.

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

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. Measure 126: Bass clef, 2/4 time, notes G2, A2, B2, C3. Measure 127: Bass clef, 3/4 time, notes G2, A2, B2, C3.

128 Lento P Solo

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

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 Sol

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 I

133

134 Timp. picc.

135 136 137

2^e Timb. *p*

1^r Timb. *p*

138

mp

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

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

Cuivres

1 *f* *secco* 1 1 1

146 147

148

FA
RE
LA
FA

149 150 151 T-ni

152 Solo 153 T-ni

MI
DO
SI
FA

154

155 156 157 158 T-be Picc.

Bois Cor.

159 160

T-ba

161 162 163

Viol. I

164 165

166 167

accel. *sempre fe secco*

Timpani I

168 1 1 2 2 3 2 3 5 2 3

170 Cuivres 1 1 2 2 3 2 3 5 2 3

171 172

MI a MI^b 173

174 ff 2° Timb.

175

176

177

Timpani I

(178)

II

(179)

(180) T-be Picc. Ob.

f secco

(181) **(182)**

(183)

(184)

(185)

Timpani I

DO# \dot{a} DO#
 SI \flat \dot{a} LA

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

Tuba

meno f *mf* *meno f* *mf* *sf* *mf* *sf* *meno f* *simile* *sf* *più sf* *f* *e sempre cresc.*

Fl.

Timp II *sf*

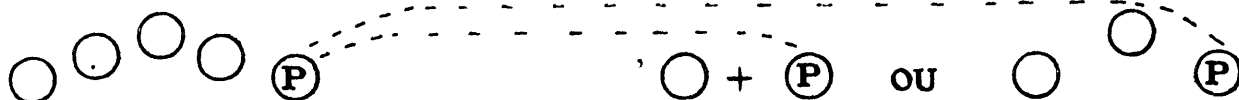
Igor Stravinsky The Rite of Spring

Distribution et indications
techniques de JEAN MOREL

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1^{er} TIMBALIER

2^e 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.

3 3

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 Tolo

1 1 4 2

Timpani II

DANSE DES ADOLESCENTES

tempo giusto

13 8 14 4

Cor. Ing.

15 1 T-bal 3 2 16 7

17 5 18 8 19 Fag.

20 T-ne I 6

21 2 Ob. I T-ne I

22 2 23 3 24 3 25 3 26 3

SI MI RE SI FA

22 6 23 5 24 6 25 10 26

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

27 6 28 2 1 2 3

Fl. c. a. Solo *ppp*

4 5 6 7 8 9 10

29 1 2 3 4 5 6 7 8 30 8 31

Fl. picc. SI FA DO SOL FA

2 32 8 33 34

T-be III

secco 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 *f*

(41) 2 (42) 6 (43) Ruis

(44) 7 (45) 8

baguettes dures et sèches *f*

(44) 5 (45) Viol modo ordin. 1 (46) *sf* *sf*

T-be *sf*

(47) 1 2 *f*

1 1 *sf*

G.C. Secco 1 1 *molto sf* *sim.*

Sib
FA
Sib
SOL
FA#

RONDES PRINTANIERES

Tranquillo

Sostenuto e pesante

(48) 1 3 1 (49) 7

Timpani II

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

sonore *f* assai

1 1

sempre simile

1 (54) ^{To 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 f secco

f secco

(58) 1 1 rit. pesante a tempo f

f

(59) 1

(60) 4 détaché f non troppo

f non troppo

Timpani II

(61) 2 1 1 1 2

SI
FA
RE
FA#
FA#

(62) 3 1 4 (63) 4 1 1 4

(La 2° timbale en fa# en prévision du N° 72)

1 1 1 1 2 (64) Tuba

(65)

5 (66) C.Fag 1 2 3

(67) CORTÈGE DU SAGE (68)

sempre *p*

(69)

(70) la croche ne change pas de valeur (♩ = ♪)

1 2

3 4

5 6

7 8 (71) lunga RÉ EN DO

Timpani II

DANSE DE LA TERRE

Lento (72) *Prestissimo*
2

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}

(76)

(77)

(78) 3 3 3 3 3 3

mp

cresc. — — — — — *ff*

Timpani II

SECONDE PARTIE

LE SACRIFICE

LE 2^e TIMBALIER PREND LA PETITE TÍMBALE

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

Largo

DO RÉ SOL LA

81 82 83 84 85 86 87 88

Più mosso L'istesso tempo

Cor.

CERCLES MYSTÉRIEUX DES ADOLESCENTES

91 Andante 92

Più mosso

Cl. tr.

93 94 95 96 97 T^o I^o

Cl. Solo Ob. Fag.

98

99 100 101

Cor.

Timpani II

(102) RÉ à RÉ# 2 1 (103) V-ni I *f*

T-be e Cor
a ec des baguettes

GLORIFICATION DE L'ÉLUE

(104) Vivo

(105)

ff secco

sempre simile

(106) 1

(107) (108) 1

secco *ff*

(109) 1

(110) 1

FA# à FA#

(111) 1 (112) 1

LA à SOL, RÉ à FA#2

(113) 3 (114) 1

ff baguettes dures et sèches DO SI# à MIb RÉ# poco *f*

(115)

(116)

molto allarg

(117) à T^o 1

SOLb à LA FA# à FA#

Timpani II

118 119 1

Musical staff 118-119. Measure 118 starts with a bass clef, 5/8 time signature, and a quarter note G. Measure 119 starts with a bass clef, 6/8 time signature, and a quarter rest. A first ending bracket is above measure 119.

1 120 LA à SI \flat

Musical staff 120. Measure 120 starts with a bass clef, 9/8 time signature, and a quarter note G. A first ending bracket is above measure 120. The key signature changes to one flat (LA à SI \flat) at the end of the staff.

ÉVOCACTION DES ANCÊTRES

121 1 1 T-be

Musical staff 121. Measure 121 starts with a bass clef, 3/2 time signature, and a quarter note G. A first ending bracket is above measure 121. The instrument is labeled 'T-be' (Tuba).

122 1 1 I

Musical staff 122. Measure 122 starts with a bass clef, 3/4 time signature, and a quarter note G. A first ending bracket is above measure 122. Dynamics include *f*, *mp*, and *mf*. The instrument is labeled 'I' (Tuba).

123 1 2 3 4

Musical staff 123. Measure 123 starts with a bass clef, 3/4 time signature, and a quarter note G. A first ending bracket is above measure 123. Dynamics include *ff*.

124 1 1 V-le

Musical staff 124. Measure 124 starts with a bass clef, 3/4 time signature, and a quarter note G. A first ending bracket is above measure 124. The instrument is labeled 'V-le' (Vibraphone).

125 1 2 3 4 5 6 7 8 Fag.

Musical staff 125. Measure 125 starts with a bass clef, 3/4 time signature, and a quarter note G. A first ending bracket is above measure 125. Dynamics include *p* and *ff*. The instrument is labeled 'Fag.' (Bassoon).

126 127

Musical staff 126-127. Measure 126 starts with a bass clef, 3/4 time signature, and a quarter note G. Measure 127 starts with a bass clef, 3/4 time signature, and a quarter note G. Dynamics include *p*.

128 Lento p Solo

Musical staff 128. Measure 128 starts with a bass clef, 3/4 time signature, and a quarter note G. A first ending bracket is above measure 128. The tempo is marked 'Lento' and the dynamic is 'p Solo'.

129 1 2 3 4 5

Musical staff 129. Measure 129 starts with a bass clef, 3/4 time signature, and a quarter note G. A first ending bracket is above measure 129. Dynamics include *p*.

130 1 2 3 4 5 6

Musical staff 130. Measure 130 starts with a bass clef, 3/4 time signature, and a quarter note G. A first ending bracket is above measure 130.

131 Cor. Ingl. Fl. en soi 2

Musical staff 131. Measure 131 starts with a bass clef, 3/4 time signature, and a quarter note G. A first ending bracket is above measure 131. The instrument is labeled 'Cor. Ingl. Fl. en soi' (English Horn playing for itself). Dynamics include *p*.

132 T-ba

Musical staff 132. Measure 132 starts with a bass clef, 3/4 time signature, and a quarter note G. A first ending bracket is above measure 132. The instrument is labeled 'T-ba' (Tuba). Dynamics include *p*.

FA \sharp
RE
SI \flat
SOL

Timpani II

1 133 1 1 1 1 1 1

134 Timp. Picc. 135 136 137

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

139 Timp. I

140

pp sempre

p pp p pp sempre

141

142 DANSE SACRALE 143

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

144

f *f*

Timpani II

145 Cuivres *f secco*

146 147

148

FA
RE
LA
FA

150 151 T-ni

152 153 Solo

MI
DO
SI
FA

154

155 156 157 158 T-be Picc.

bois Cor.

159 160

161 T-ba 162 163

V-le I

164 165

166 167

accel

sempre *f* e secco

Timbale II

168

1 2

170 Cuivres

171 172

MI à MI^b 173

174 2 Timb. 3

175

176

177

Timbale II

(178)

Musical score for measures 178-179. The upper staff (bass clef) contains rests for measures 178 and 179, followed by a triplet of eighth notes in measure 180. The lower staff (bass clef) contains a triplet of eighth notes in measure 178, followed by a triplet of eighth notes in measure 179, and a triplet of eighth notes in measure 180. A 'II' marking is present above the upper staff in measure 180.

(179)

Musical score for measures 179-180. The upper staff (bass clef) contains rests for measures 179 and 180, followed by a triplet of eighth notes in measure 181. The lower staff (bass clef) contains a triplet of eighth notes in measure 179, followed by a triplet of eighth notes in measure 180, and a triplet of eighth notes in measure 181. A '5/16' time signature change is indicated at the end of measure 180.

(180)

T-be Picc. Ob. 2° Tamb.

Musical score for measures 180-181. The upper staff (bass clef) contains rests for measures 180 and 181, followed by a triplet of eighth notes in measure 182. The lower staff (bass clef) contains a triplet of eighth notes in measure 180, followed by a triplet of eighth notes in measure 181, and a triplet of eighth notes in measure 182. A '5/16' time signature change is indicated at the end of measure 180. A '2° Tamb.' marking is present above the upper staff in measure 181. A 'f secco' marking is present below the lower staff in measure 181.

(181)

(182)

Musical score for measures 181-182. The upper staff (bass clef) contains rests for measures 181 and 182, followed by a triplet of eighth notes in measure 183. The lower staff (bass clef) contains a triplet of eighth notes in measure 181, followed by a triplet of eighth notes in measure 182, and a triplet of eighth notes in measure 183. A '2/4' time signature change is indicated at the end of measure 181.

(183)

Musical score for measures 183-184. The upper staff (bass clef) contains rests for measures 183 and 184, followed by a triplet of eighth notes in measure 185. The lower staff (bass clef) contains a triplet of eighth notes in measure 183, followed by a triplet of eighth notes in measure 184, and a triplet of eighth notes in measure 185.

(184)

Musical score for measures 184-185. The upper staff (bass clef) contains rests for measures 184 and 185, followed by a triplet of eighth notes in measure 186. The lower staff (bass clef) contains a triplet of eighth notes in measure 184, followed by a triplet of eighth notes in measure 185, and a triplet of eighth notes in measure 186. A '3/4' time signature change is indicated at the end of measure 184.

(185)

Musical score for measures 185-186. The upper staff (bass clef) contains rests for measures 185 and 186, followed by a triplet of eighth notes in measure 187. The lower staff (bass clef) contains a triplet of eighth notes in measure 185, followed by a triplet of eighth notes in measure 186, and a triplet of eighth notes in measure 187. A '2/4' time signature change is indicated at the end of measure 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

più sf e sempre cresc.

200

201

ff sf