STRAVINSKY THE RITE OF SPRING

(Le Sacre du Printemps)

Transcribed for Large Symphonic Wind Ensemble

by

MERLIN PATTERSON

THE RITE OF SPRING

(Le Sacre du printemps) Transcribed for Large Symphonic Wind Ensemble by Merlin Patterson

Instrumentation

(Parenthesis indicates the recommended number of players per part.)

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Piccolo (doubles Flute) (1)
           Solo Flute 1. (1)
           Solo Flute 2. (1)
  Solo Flute 3. (doubles Piccolo) (1)
              Flute 4. (3)
              Flute 5. (3)
              Oboe 1. (1)
              Oboe 2. (1)
              Oboe 3. (1)
           English Horn (1)
     Piccolo Clarinet in E-flat (1)
  Solo Clarinet 1. in A and B-flat (1)
  Solo Clarinet 2. in A and B-flat(1)
  Solo Clarinet 3. in A and B-flat (1)
       Clarinet 4. in B-flat (3-4)
       Clarinet 5. in B-flat(3-4)
     Bass Clarinet 1. in B-Flat (1)
    Bass Clarinet 2. in B-Flat (1-3)
     Contra Clarinet in B-flat (1)
            Bassoon 1. (1-2)
           Bassoon 2. (1-2)
Contrabassoon (doubles Bassoon 3.) (1)
   Soprano Saxophone in B-flat (1)
   Alto Saxophone 1. in E-flat (1-2)
   Alto Saxophone 2. in E-flat (1-2)
    Tenor Saxophone in B-flat (1)
   Baritone Saxophone in E-flat (1)
      Piccolo Trumpet in D (1)
       Solo Trumpet 1. in C (1)
       Solo Trumpet 2. in C (1)
       Solo Trumpet 3. in C (1)
       Solo Trumpet 4. in C (1)
         Trumpet 5. in C (2)
         Trumpet 2. in C (2)
           Horn 1. in F (1)
           Horn 2. in F (1)
           Horn 3. in F (1)
           Horn 4. in F (1)
           Horn 5. in F (1)
           Horn 6. in F (1)
           Horn 7. in F (1)
           Horn 8. in F (1)
        Tenor Trombone 1. (1)
        Tenor Trombone 2. (1)
         Bass Trombone (1-2)
          Euphonium 1. (1)
          Euphonium 2. (1)
              Tuba 1. (1)
             Tuba 2. (2-3)
          Double Bass (2-4)
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Timpani (1) Percussion (5) The Rite of Spring (Le Sacre du printemps) was written for the 1913 Paris season of Sergei Diaghilev's Ballets Russes company; the original choreography was by Vaslav Nijinsky with stage designs and costumes by Nicholas Roerich. When first performed at the Théâtre des Champs-Élysées on 29 May 1913, the avant-garde nature of the music and choreography caused a sensation. Many have called the first-night reaction a "riot" or "near-riot", though this wording did not come about until reviews of later performances in 1924, over a decade later. Although designed as a work for the stage, with specific passages accompanying characters and action, the music achieved equal if not greater recognition as a concert piece – Stravinsky came to prefer it as such - and is widely considered to be one of the most influential musical works of the 20th century.

Stravinsky was a young, virtually unknown composer when Diaghilev recruited him to create works for the Ballets Russes. *The Rite of Spring* was the third such major project, after the acclaimed *The Firebird* (1910) and *Petrushka* (1911). The concept behind *The Rite of Spring*, developed by Roerich from Stravinsky's outline idea, is suggested by its subtitle, "Scenes of Pagan Russia in Two Parts"; the scenario depicts various primitive rituals celebrating the advent of spring, after which a young girl is chosen as a sacrificial victim and dances herself to death. After a mixed critical reception for its original run and a short London tour, the ballet was not performed again until the 1920s, when a version choreographed by Léonide Massine replaced Nijinsky's original, which saw only eight performances. Massine's was the forerunner of many innovative productions directed by the world's leading choreographers, gaining the work worldwide acceptance. In the 1980s, Nijinsky's original choreography, long believed lost, was reconstructed by the Joffrey Ballet in Los Angeles.

Stravinsky's score contains many novel features for its time, including experiments in tonality, meter, rhythm, stress and dissonance. Analysts have noted in the score a significant grounding in Russian folk music, a relationship Stravinsky tended to deny. Regarded as among the first modernist works, the music influenced many of the 20th-century's leading composers and is one of the most performed and recorded works in the classical repertoire.

Commentators have often described *The Rite*'s music in vivid terms; Paul Rosenfeld, in 1920, wrote of it "pound[ing] with the rhythm of engines, whirls and spirals like screws and fly-wheels, grinds and shrieks like laboring metal." In a more recent analysis, *The New York Times* critic Donal Henahan refers to "great crunching, snarling chords from the brass and thundering thumps from the timpani." The composer Julius Harrison acknowledged the uniqueness of the work negatively: it demonstrated Stravinsky's "abhorrence of everything for which music has stood these many centuries...all human endeavor and progress are being swept aside to make room for hideous sounds".

In *The Firebird*, Stravinsky had begun to experiment with bitonality (the use of two different keys simultaneously). He took this technique further in *Petrushka*, but reserved its full effect for *The Rite* where, as the analyst E.W. White explains, he "pushed [it] to its logical conclusion." White also observes the music's complex metrical character, with combinations of duple and triple time in which a strong irregular beat is emphasized by powerful percussion. The music critic Alex Ross has described the irregular process whereby Stravinsky adapted and absorbed traditional Russian folk material into the score. He "proceeded to pulverize them into motivic bits, pile them up in layers, and reassemble them in cubistic collages and montages."

This transcription for large symphonic wind ensemble was commissioned by the University of Houston Wind Ensemble, Eddie Green conductor who premiered the work at the Morton H. Meyerson Symphony Center, Dallas, Texas ion April 2, 1996. Green and the wind ensemble subsequently recorded the work for the Mark Custom Records label. The work has since been performed by leading university and professional ensembles including the Dallas Winds and "The President's Own" United States Marine Band.

DURATION: about 35 minutes.

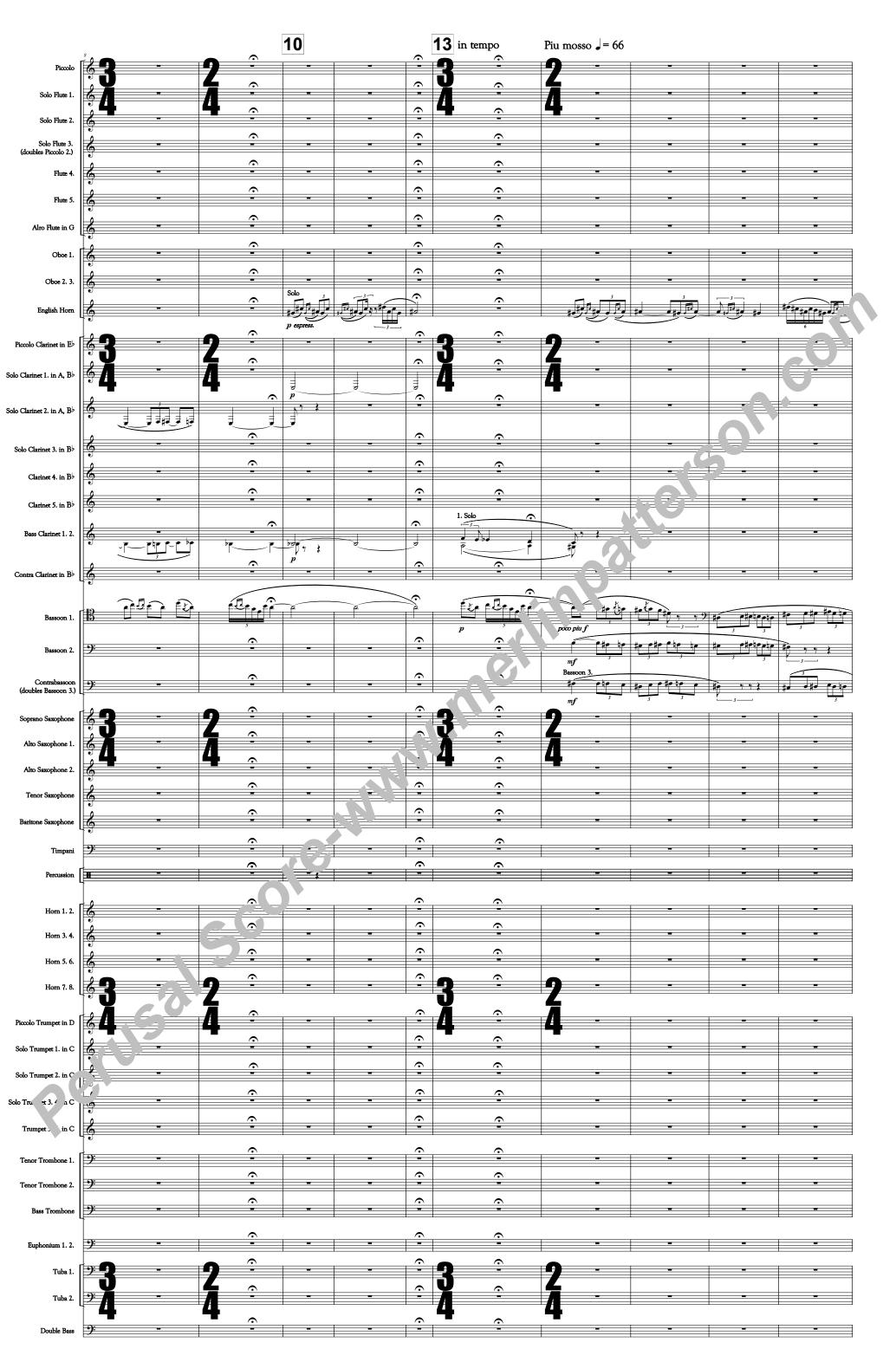
THE RITE OF SPRING

(Le Sacre du Printemps)

First Part

IGOR STRAVINSKY
Transcribed for Large Symphonic Wind Ensemble by
Merlin Patterson

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(doubles Piccolo 2.)	9	•		•		•				•	-	
Flute 4.	6	•		•		-	-	-	_	•	-	
Flute 5.	\$	•		-		-	-	-	-	-	-	#
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Oboe 2. 3.	•	•		-		_			•		-	=
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Bassoon 2. Contrabassoon	"	•		•						•	_	
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Solo Trumpet 3. 4. in C	\$			_		-	-	-		-	-	#
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Tenor Trombone 2.	9:	<u> </u>		_		-			_	<u> </u>	-	
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The Rite of Spring

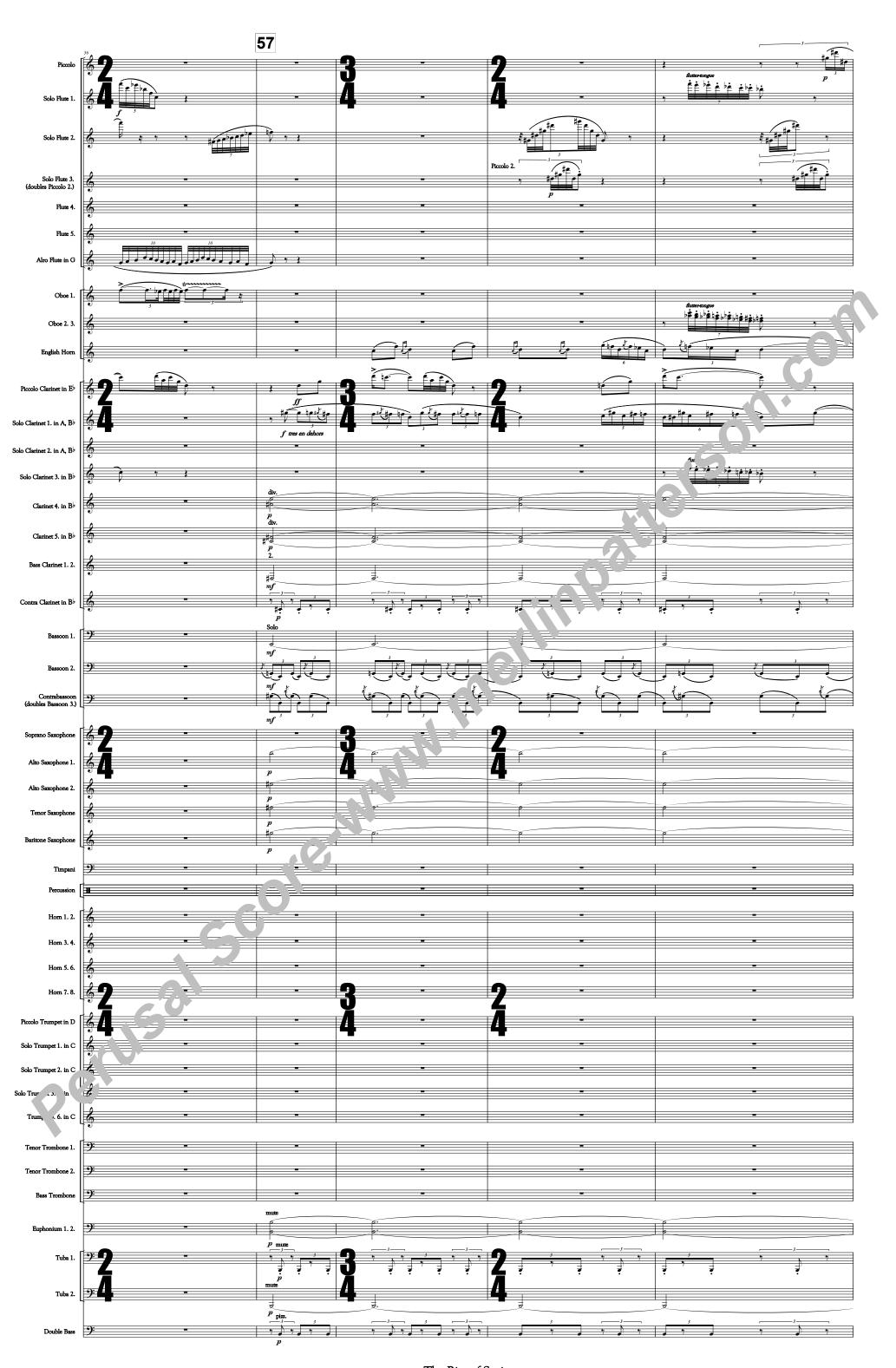


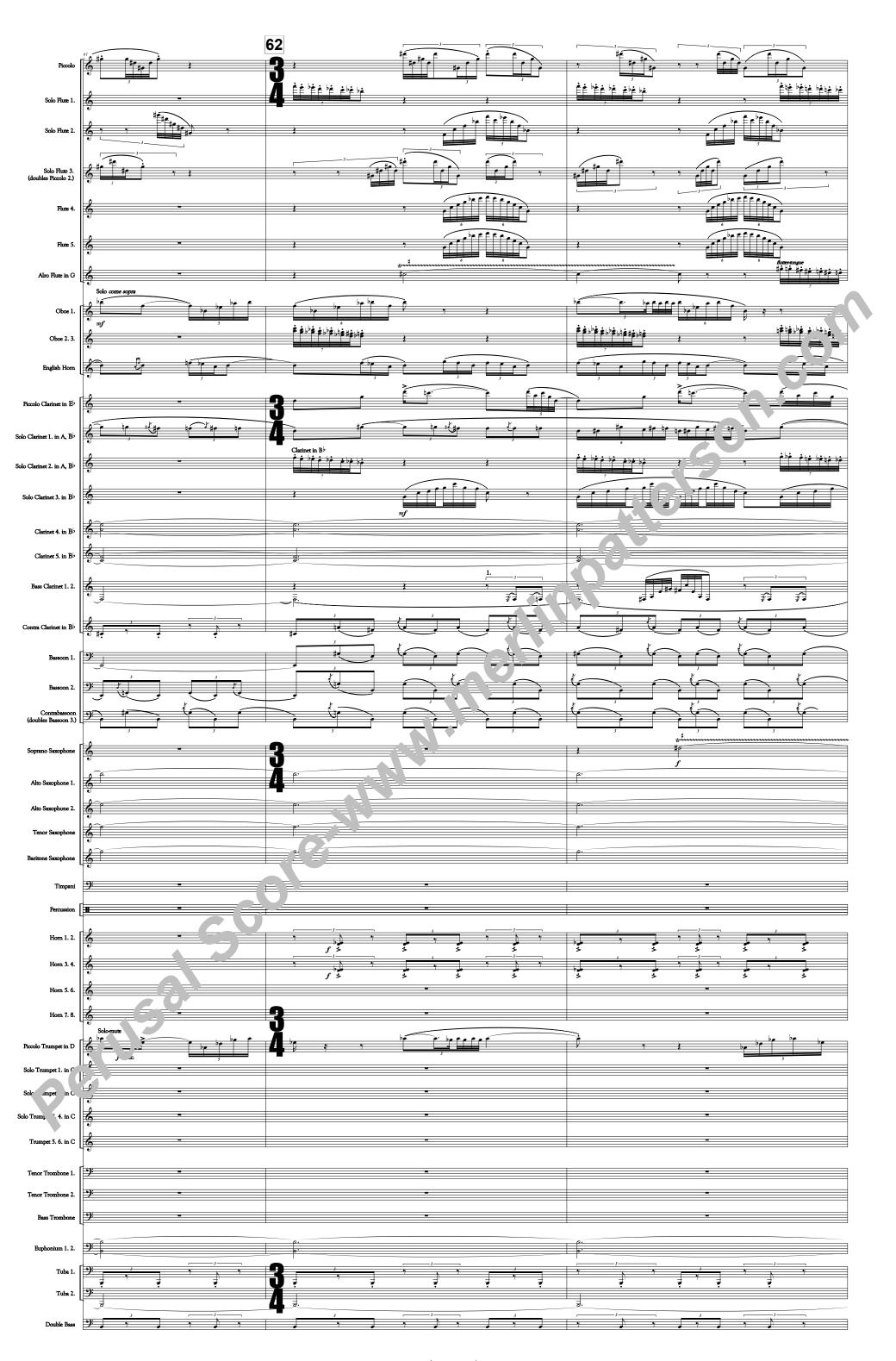


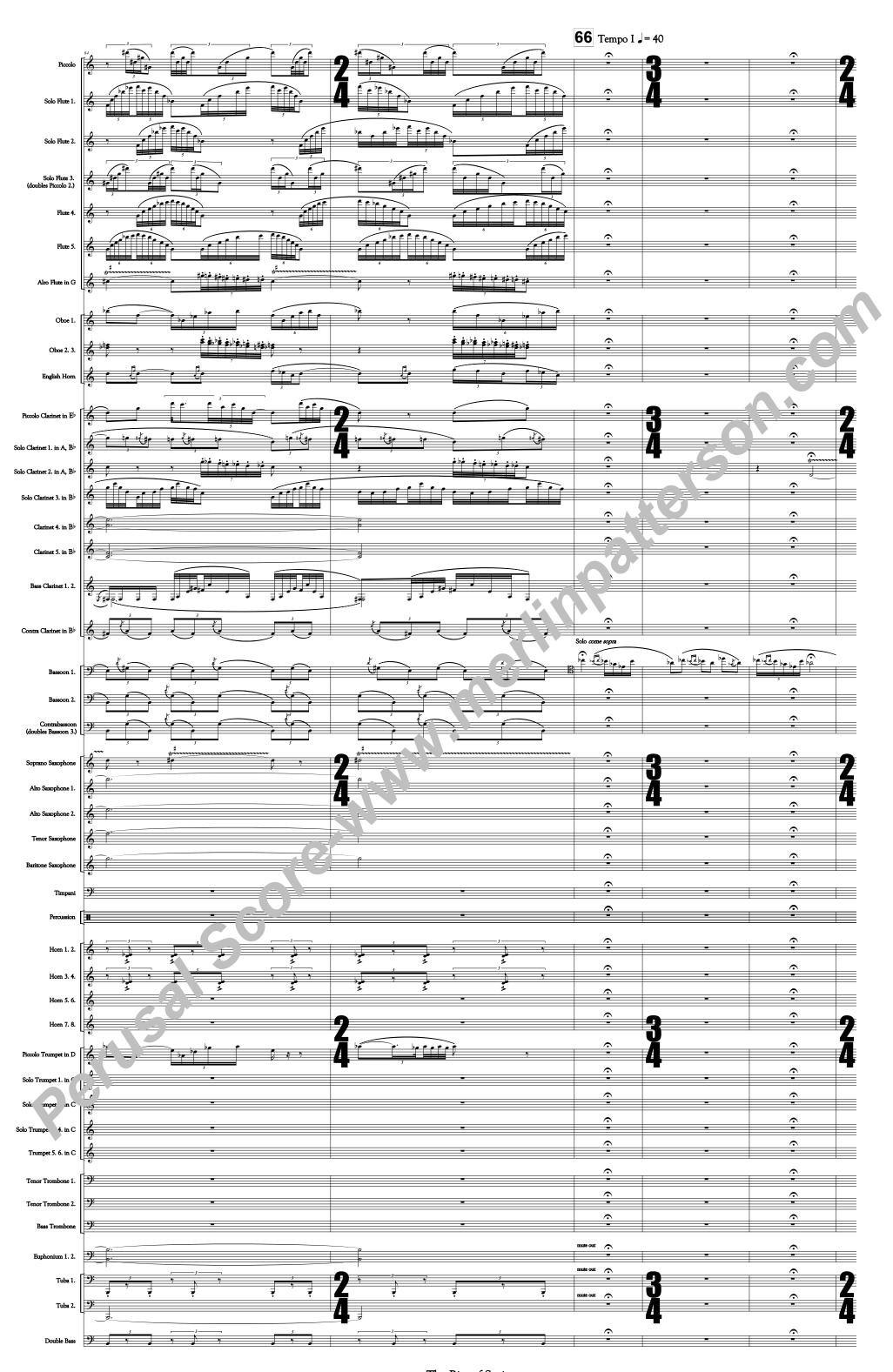


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The Augers of Spring Dances of the Adolescents **76** Tempo giusto = 50 (= 100) Piccolo Solo Flute 3. (doubles Piccolo 2.) Flute 4 Alro Flute in G Oboe 1. Oboe 2. 3 English Horn Piccolo Clarinet in E^{\flat} J Solo Solo Clarinet 1. in A, B 77, Solo Clarinet 2. in A, B p **‡** ‡ Solo Clarinet 3. in B عرمر مرمر ر sffz sffz mp Clarinet 5. in B **\$222** * * * * * * * * 1. Solo ,,,,,, sffz sffz Contra Clarinet in Bb sffz sffz **),** , , , - - ---sffz sffz sffz sffz sim. sffz sffz Alto Saxophone 2. ppsffz sffz sim. > • • • • > • • • • مَ مَ مَ م ppsffz sffz sffz sffz %bo9 o 2 2 5 4,500 1009 } Horn 1. 2. sffz sffz s**ff**z şffz şffz şffz şffz şffz Horn 5. 6. sffz sffz s**ff**z ş**ff**z Horn 7. 8. مرموم مود sffz sffz 4 Solo Trumpet 1. in C Solo Trumpet 2. in C ++ Tenor Trombone 1. şffz şffz f (pesante) open Tenor Trombone 2. şffz şffz f (pesante) sffz sffz Euphonium 1. 2. f (pesante) open sffz sffz

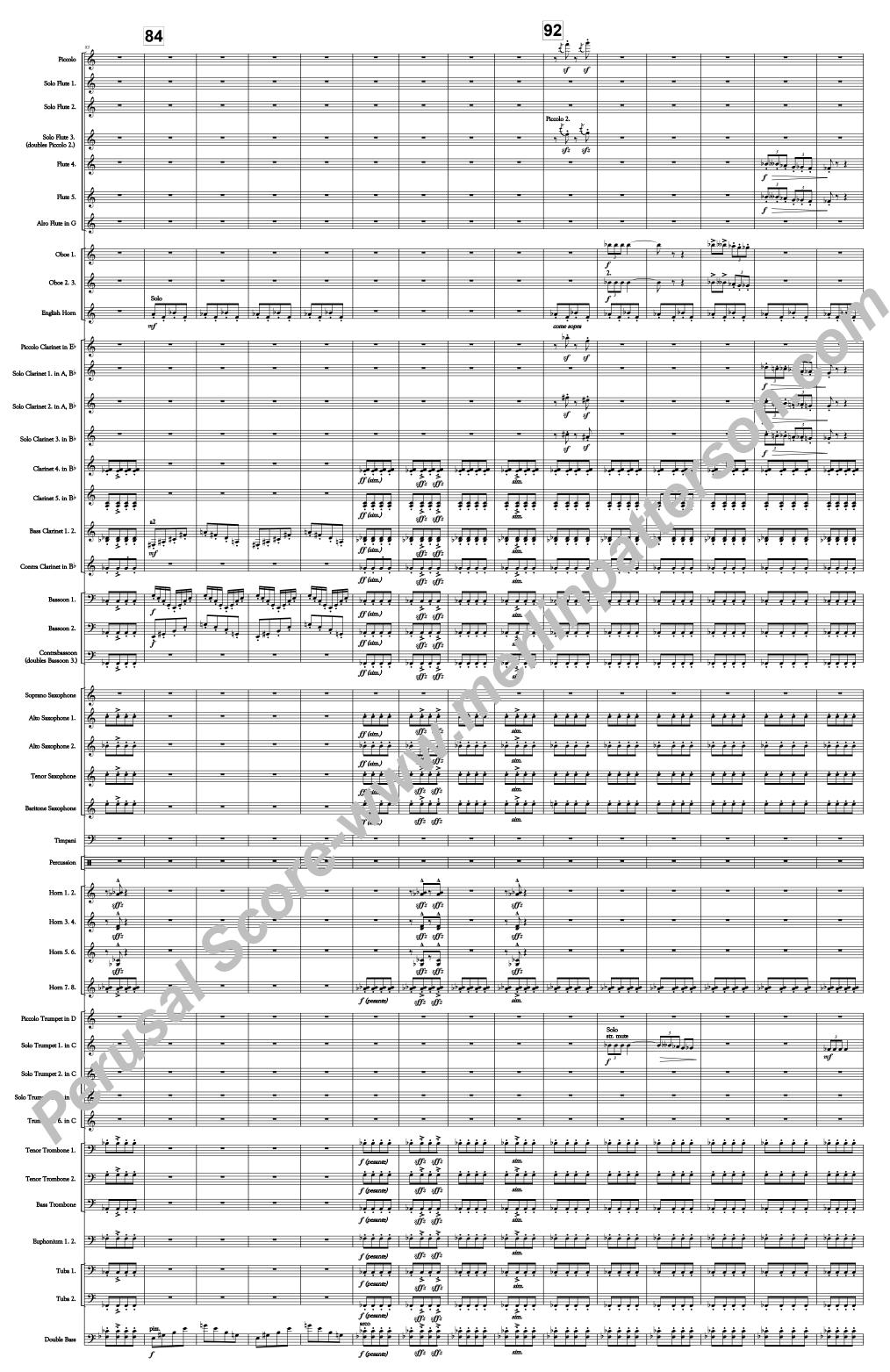
f (pesante) open

f (pesante)

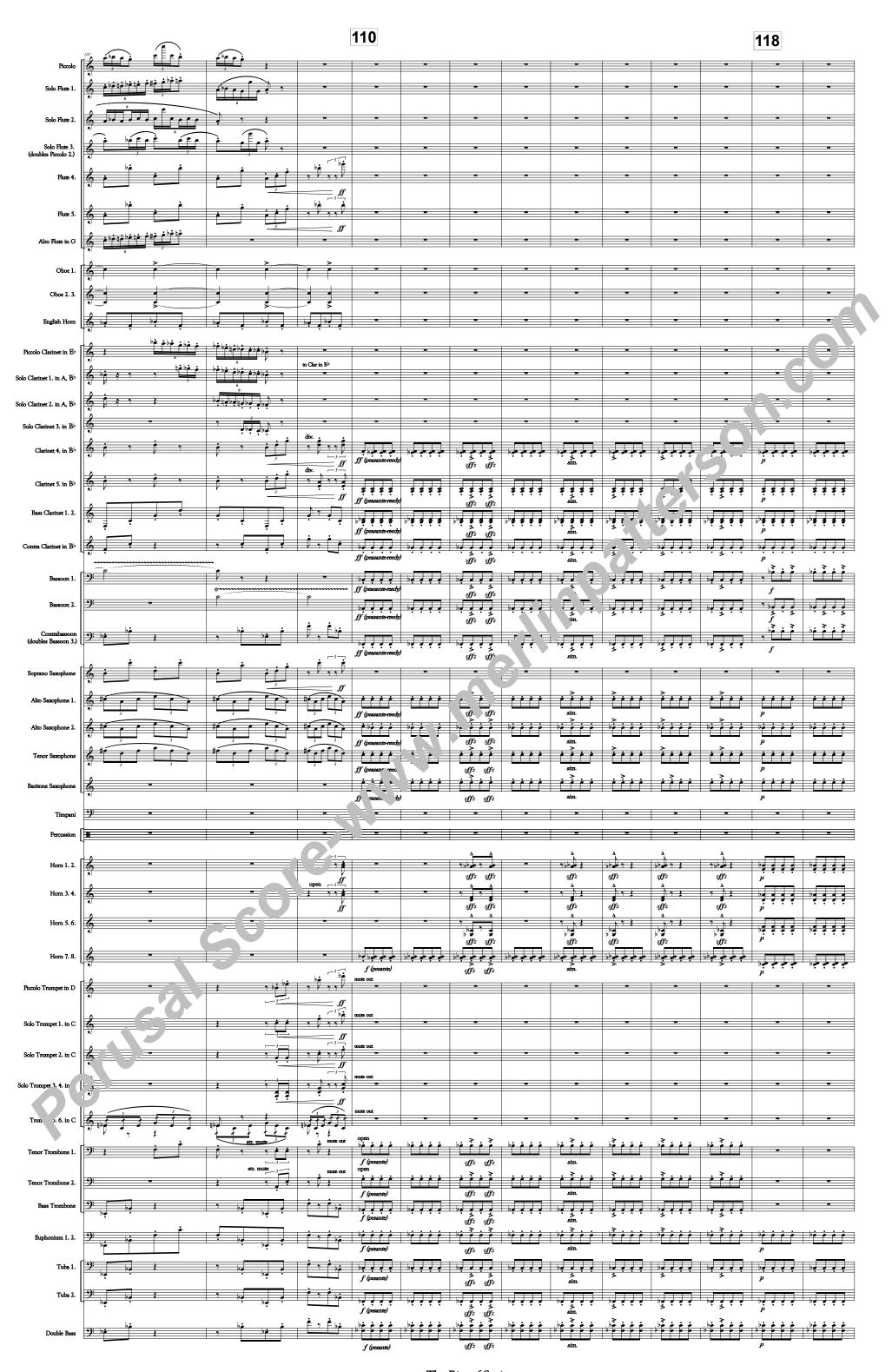
f (pesante)

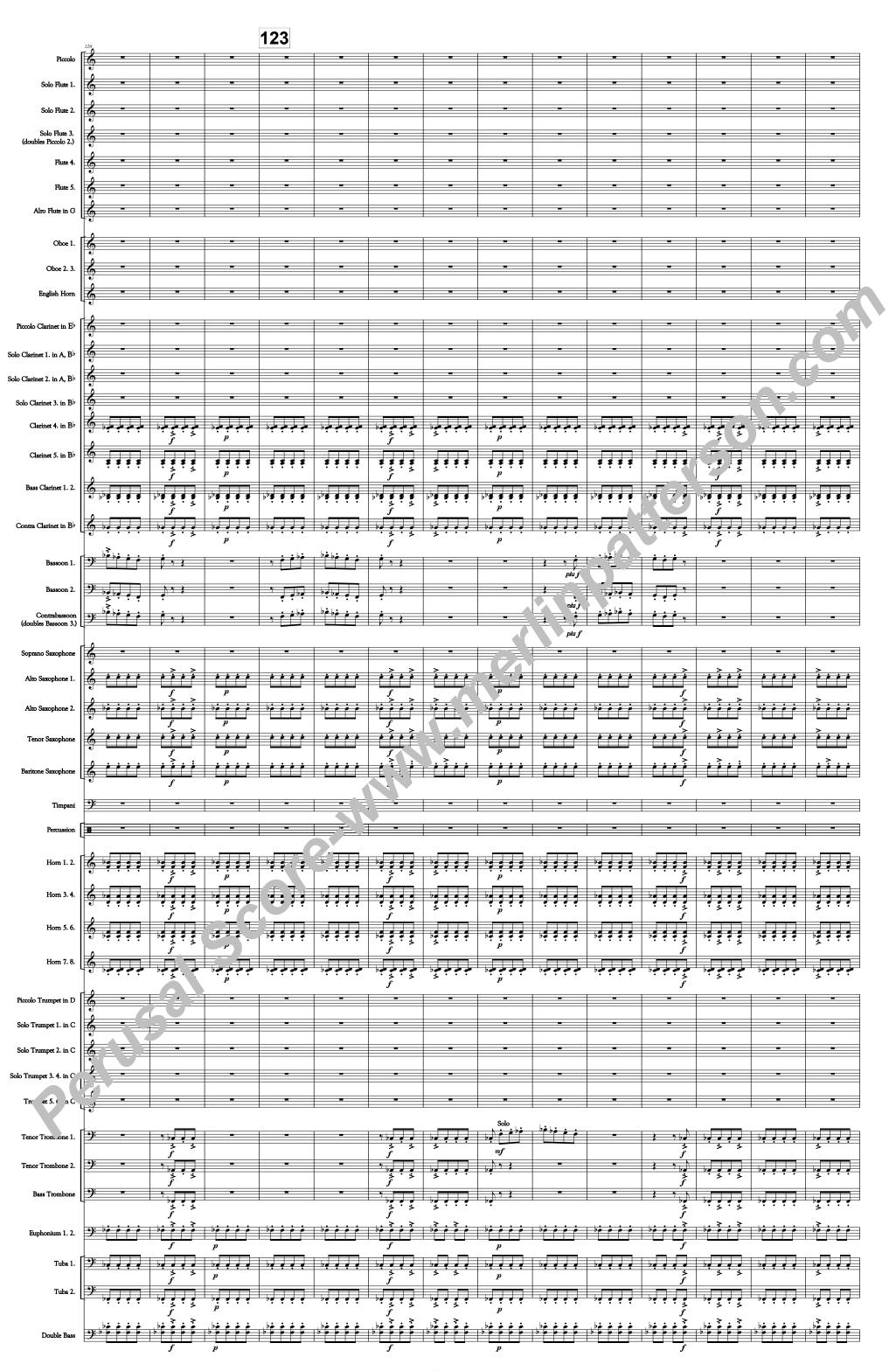
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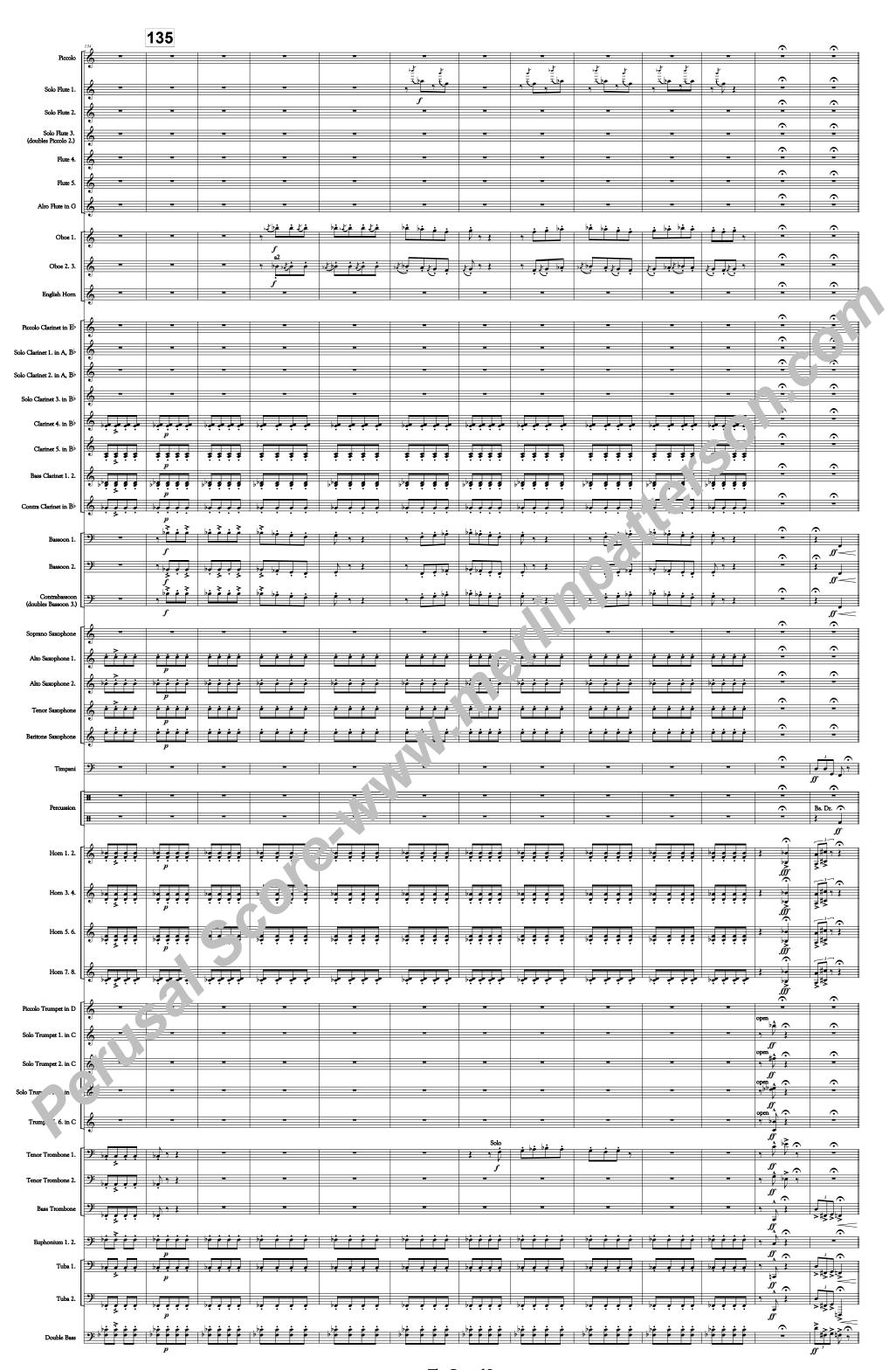
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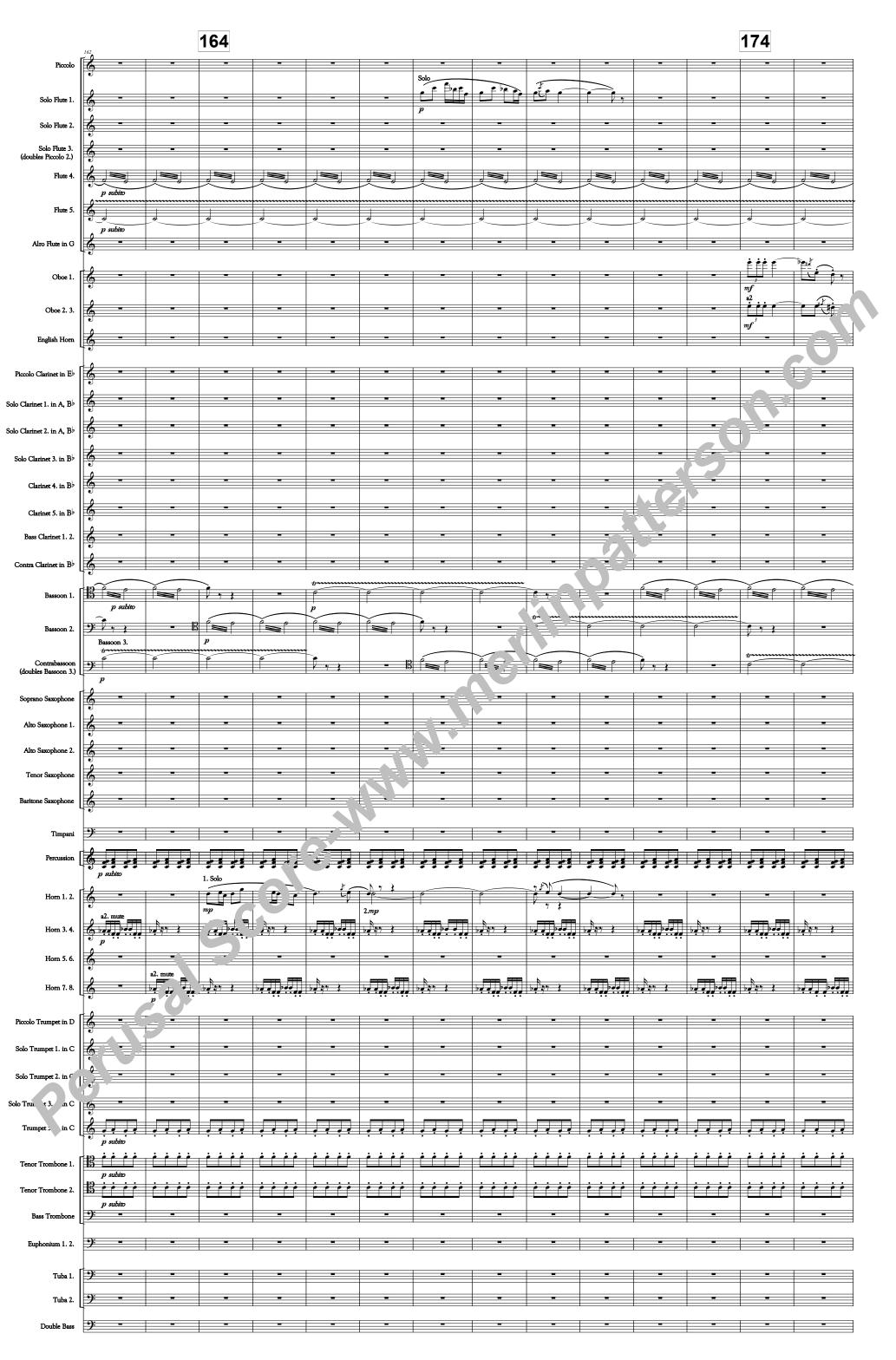


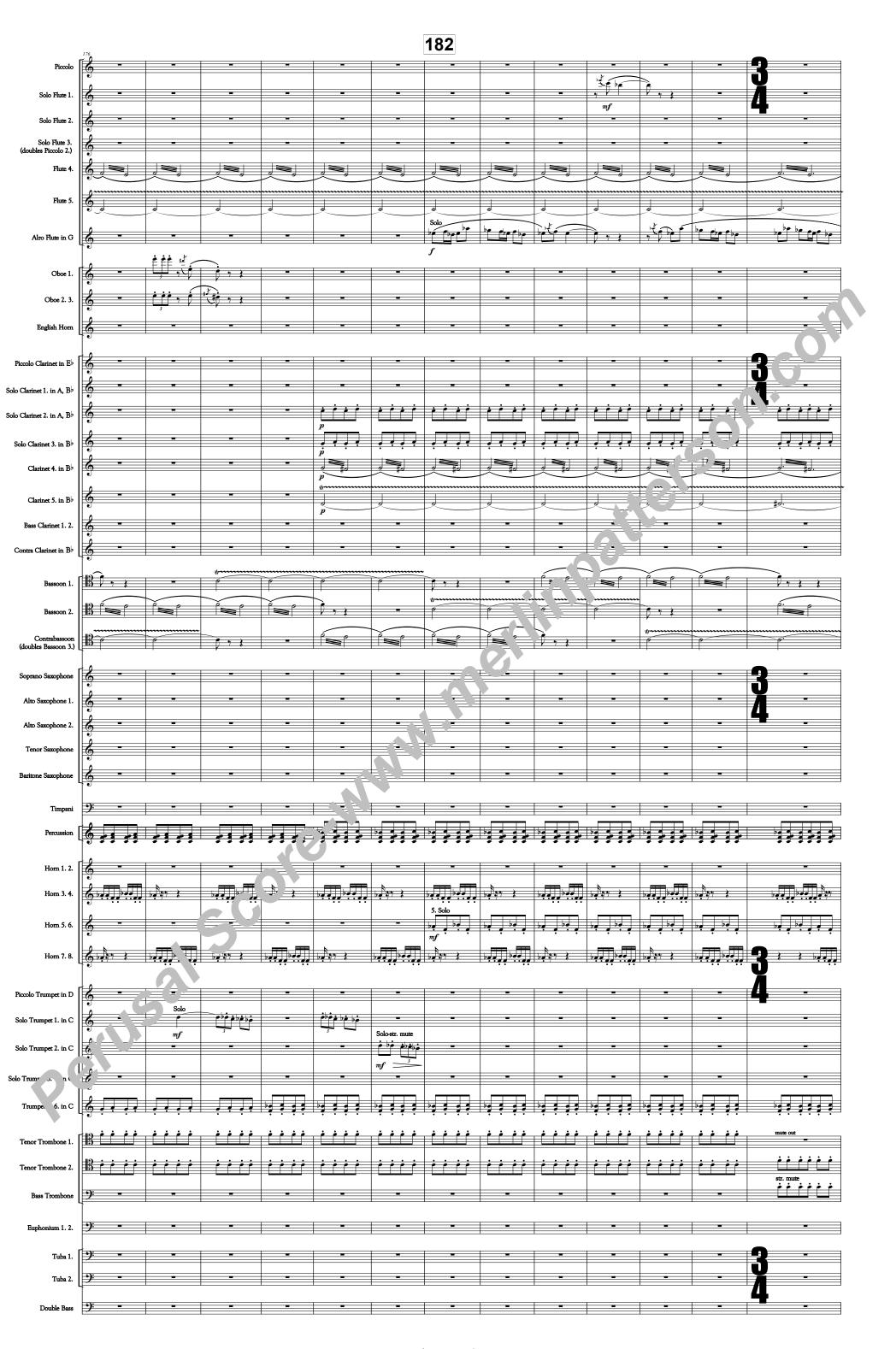






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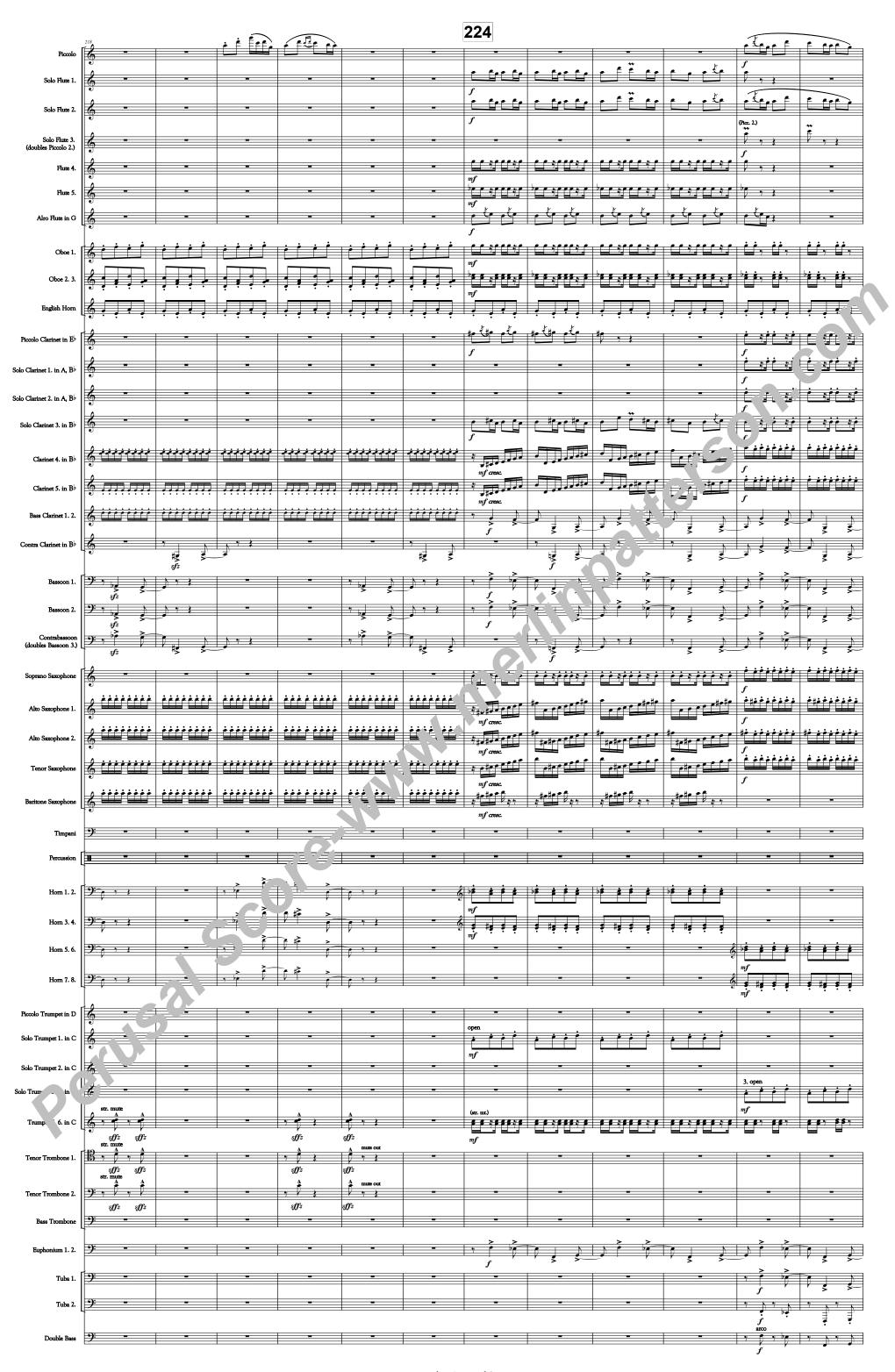




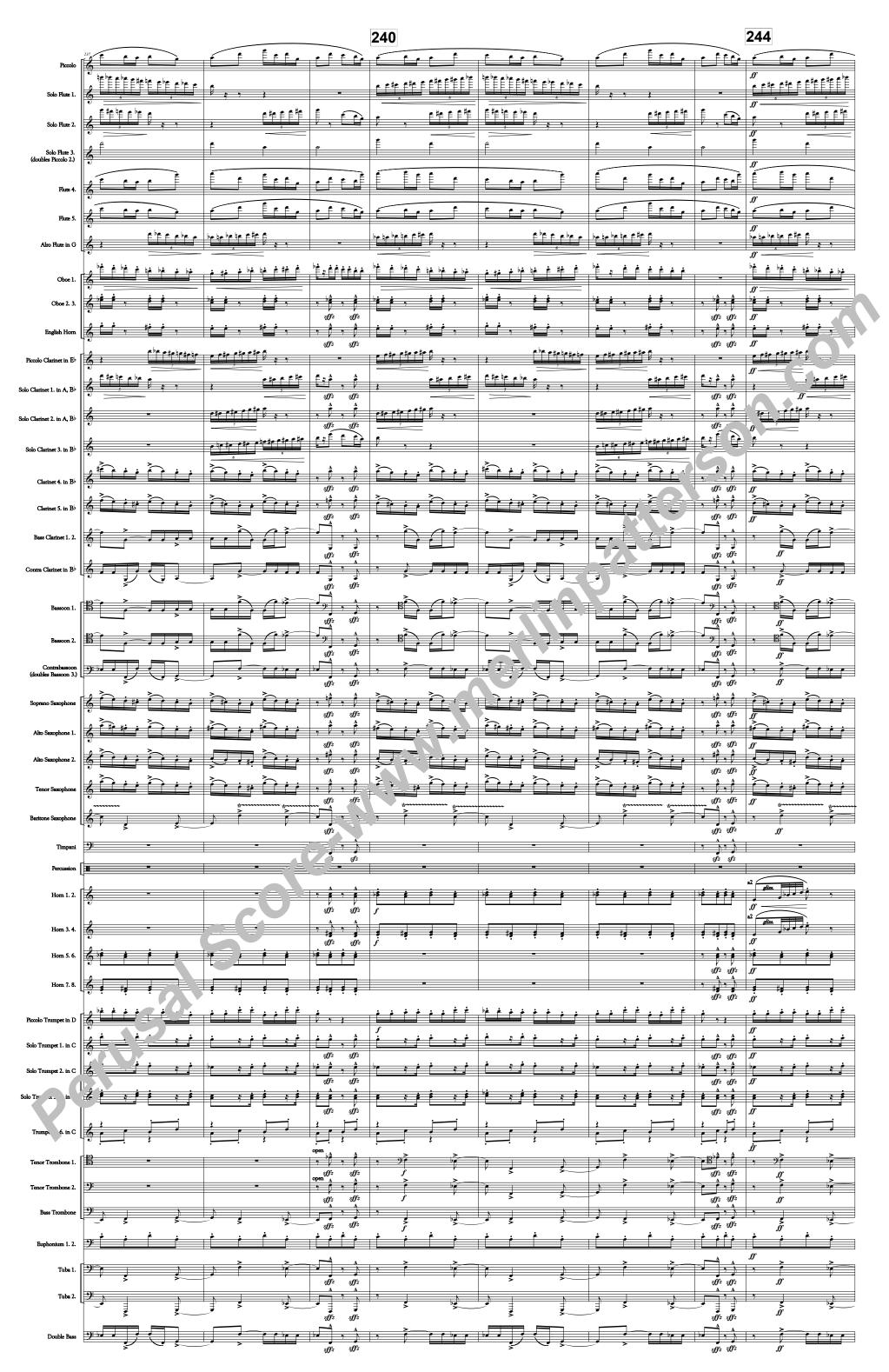












Ritual of Abduction





^{*}All notes should be articulated (tongued) if possible.

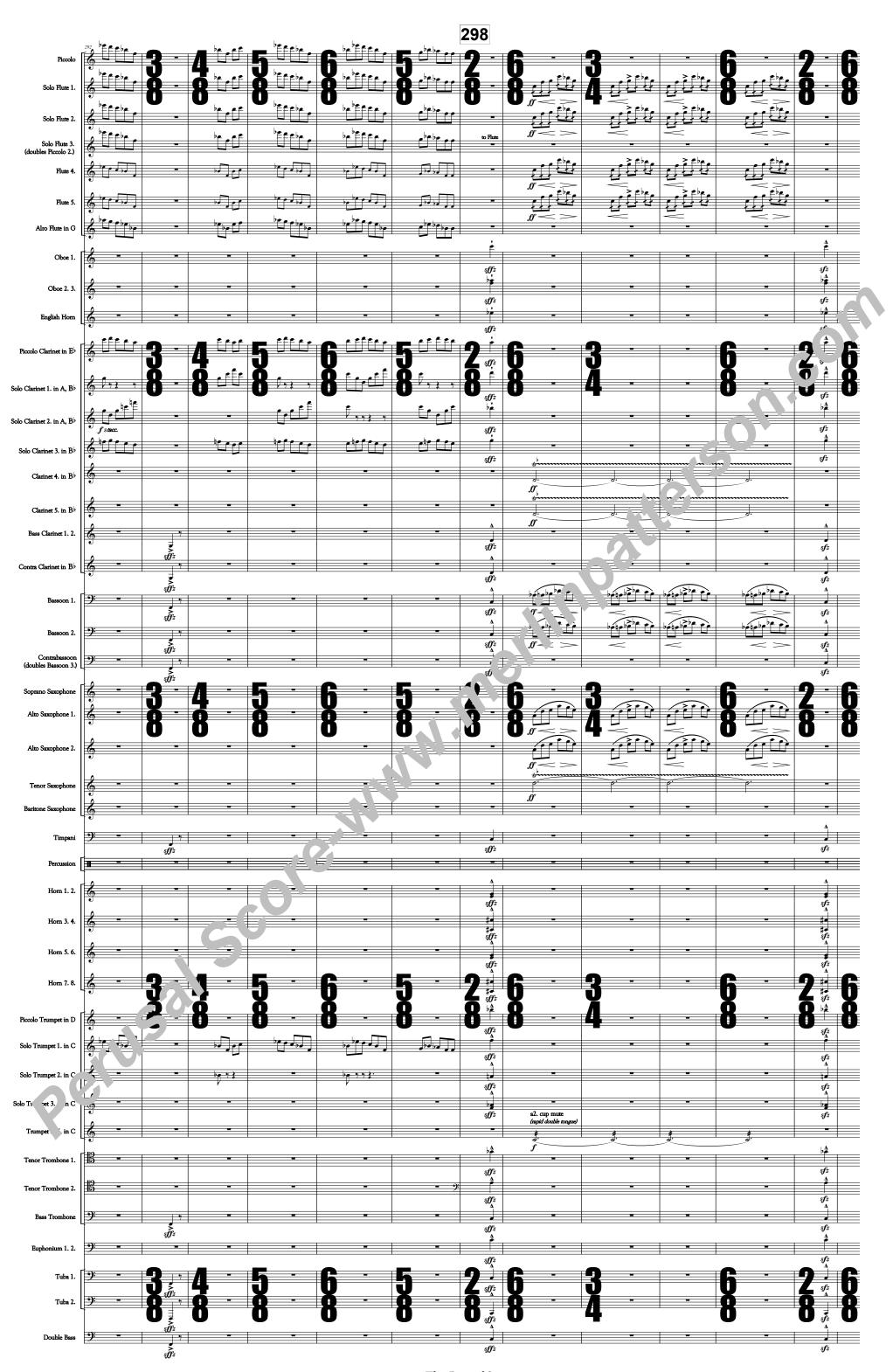


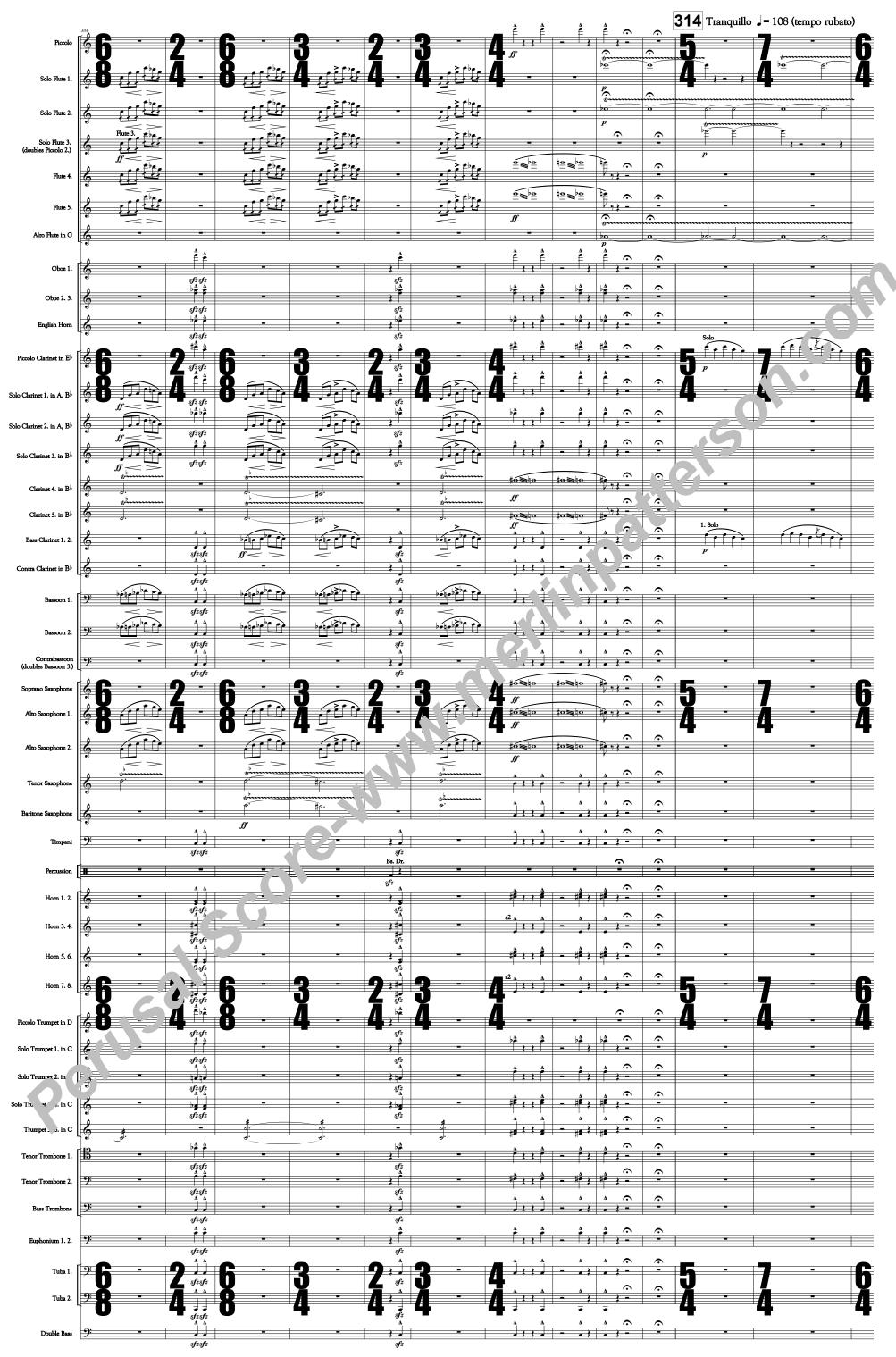


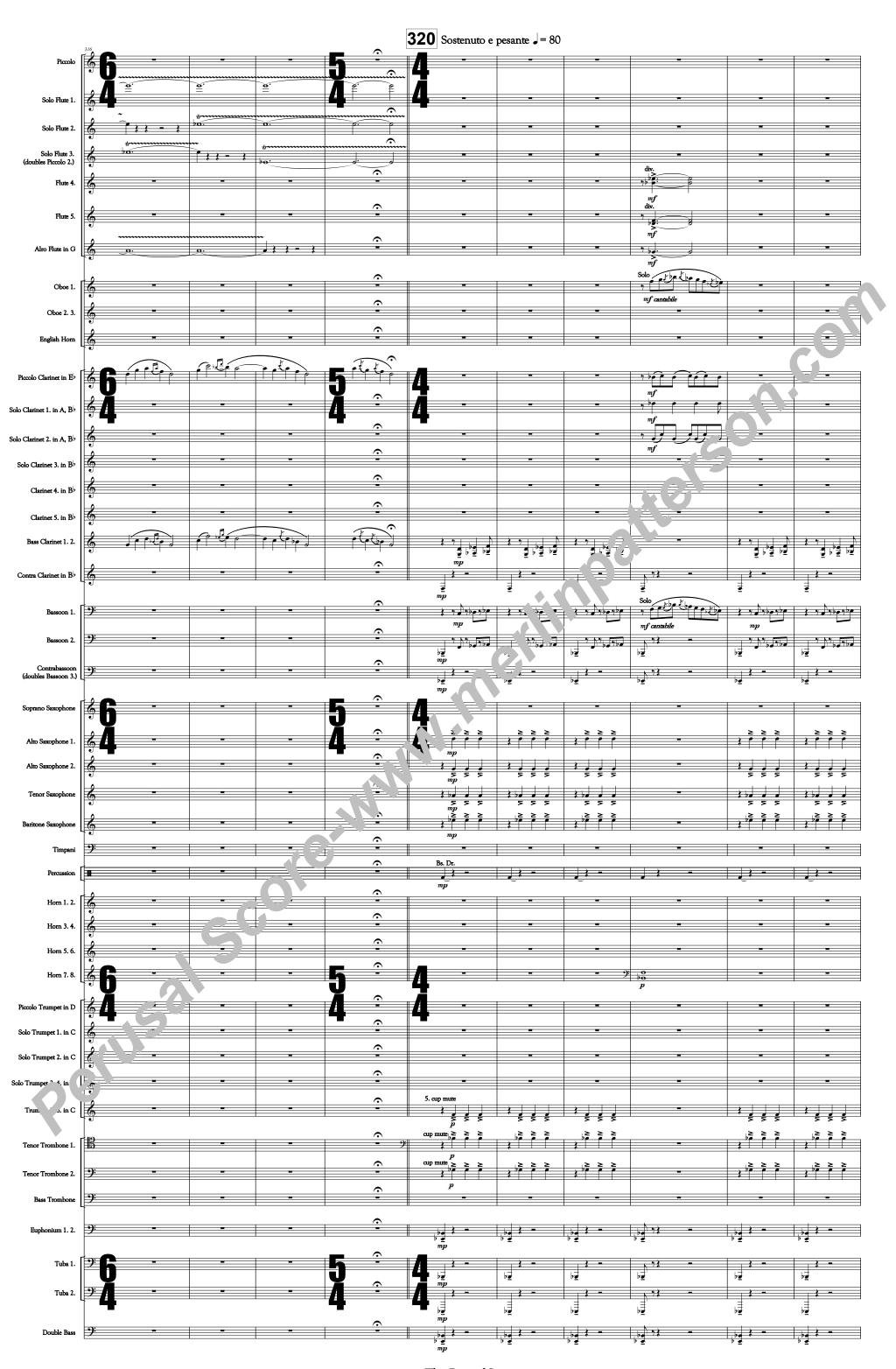


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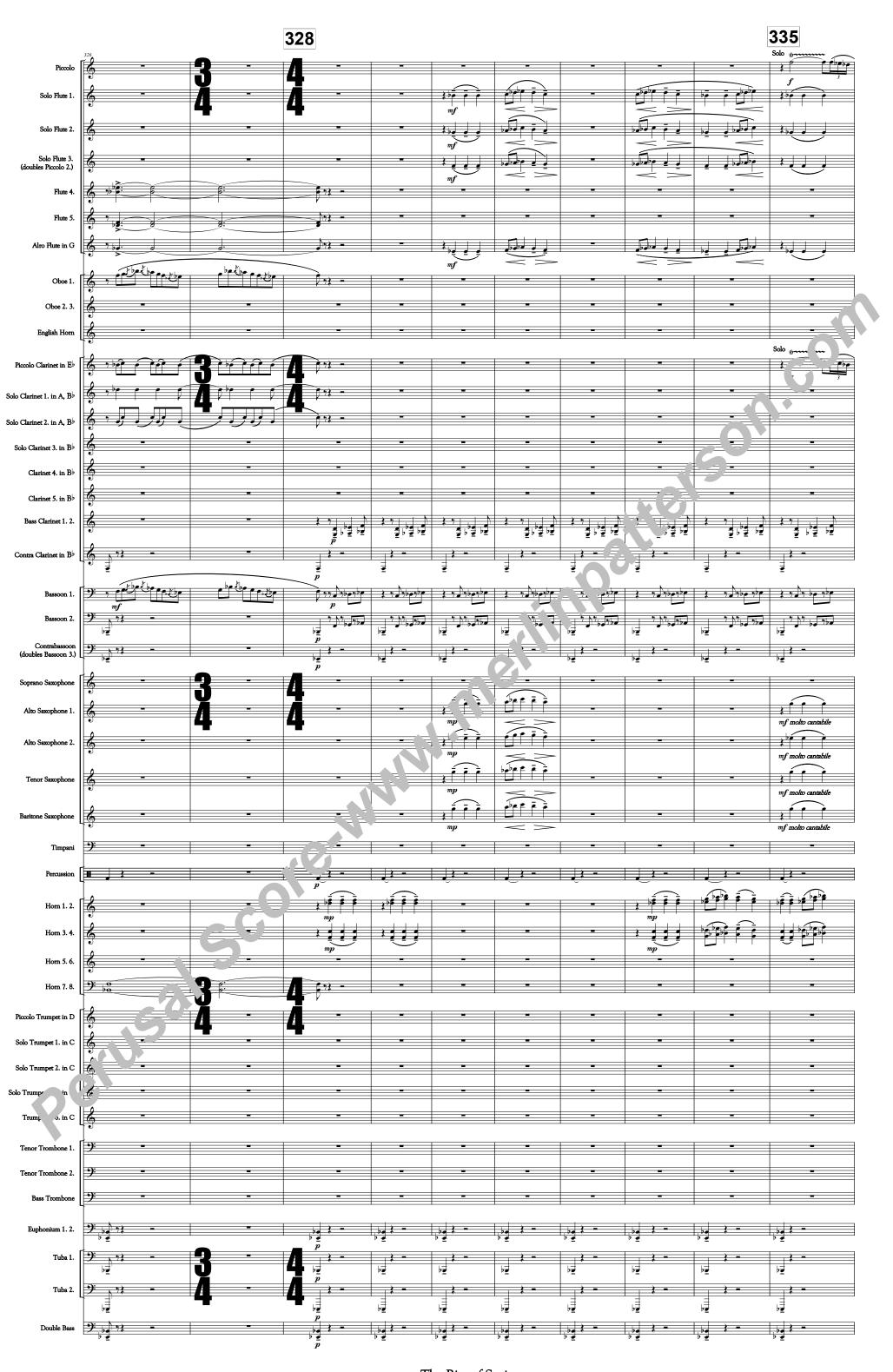


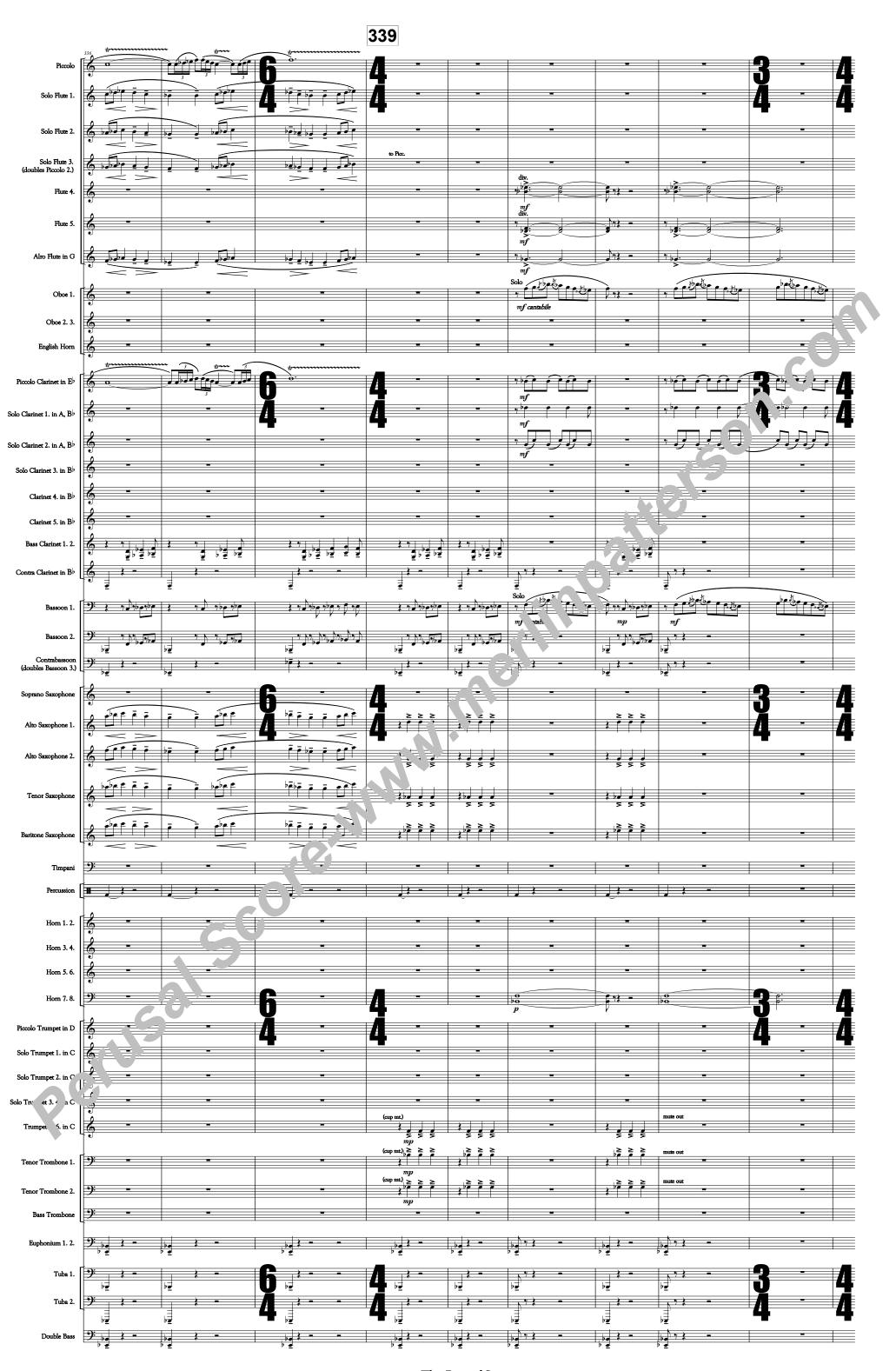


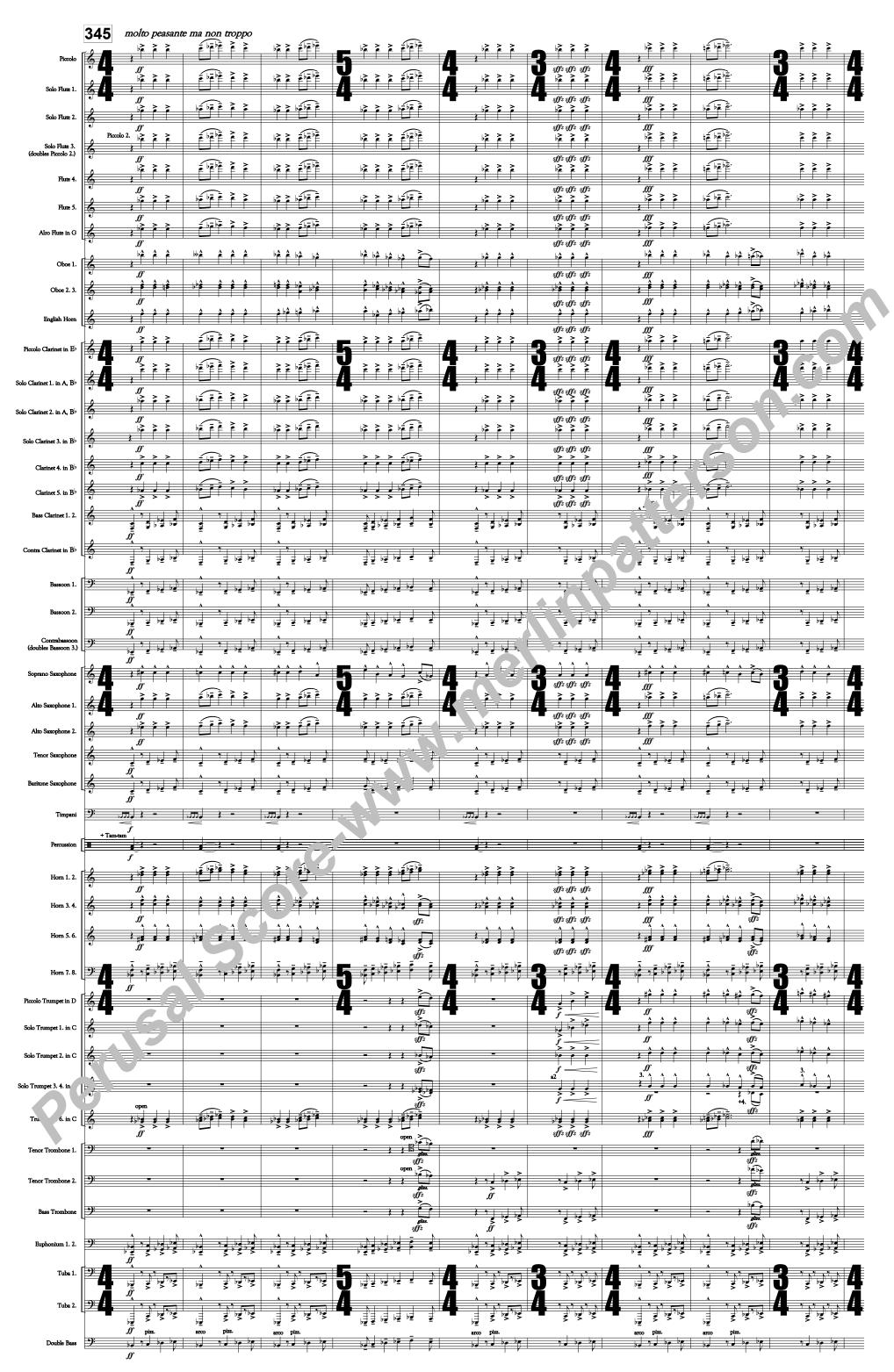




The Rite of Spring

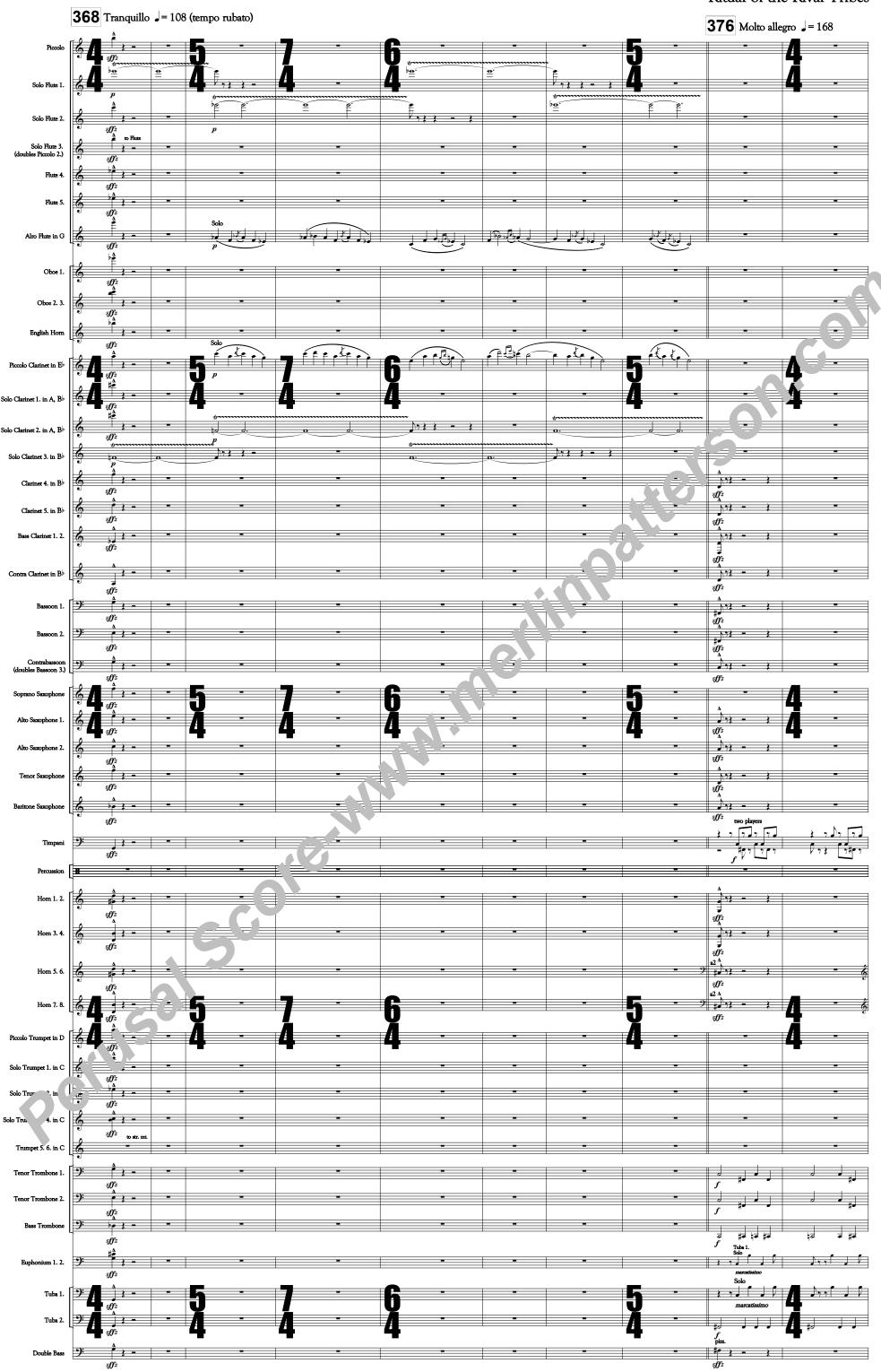


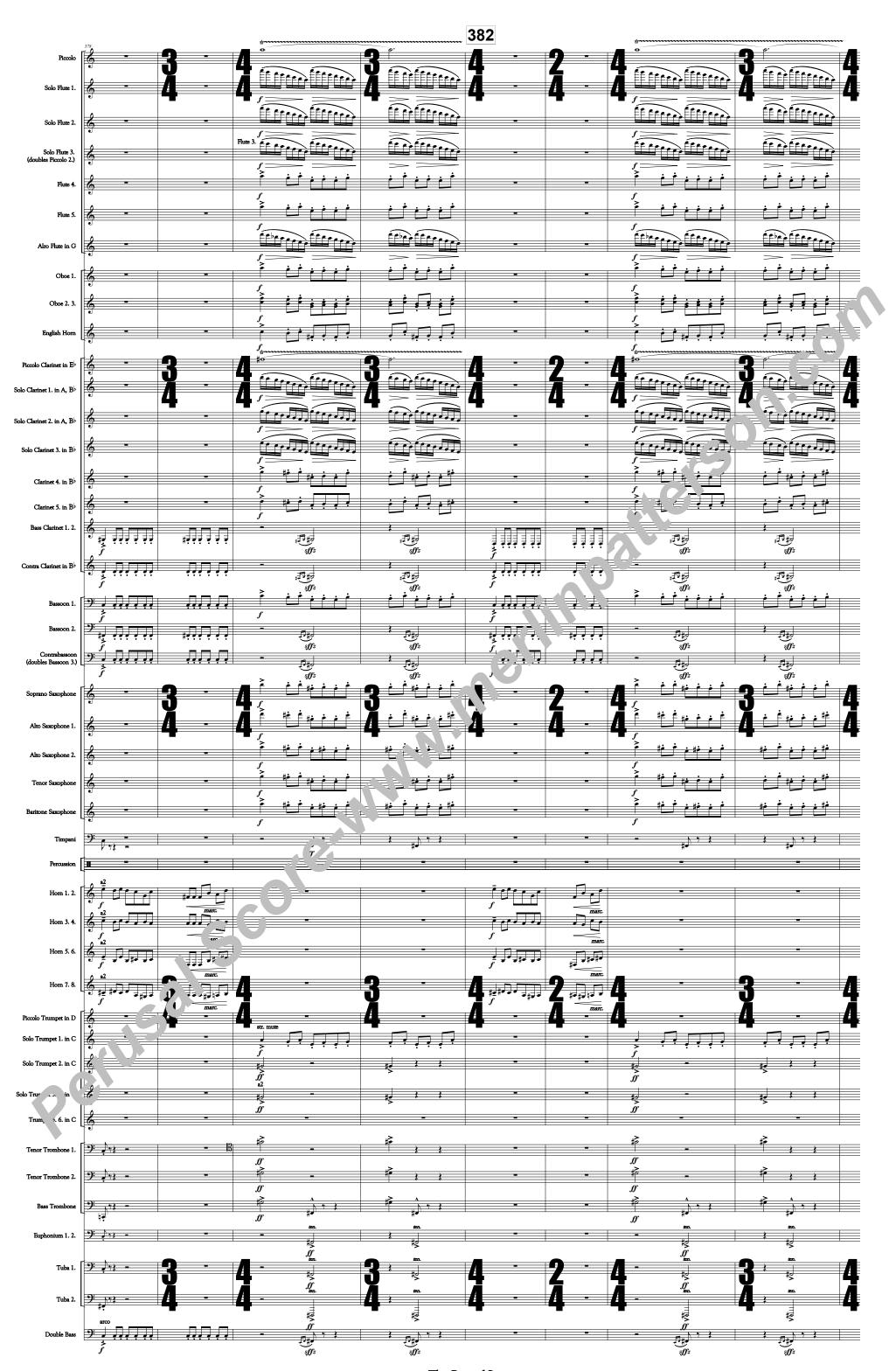


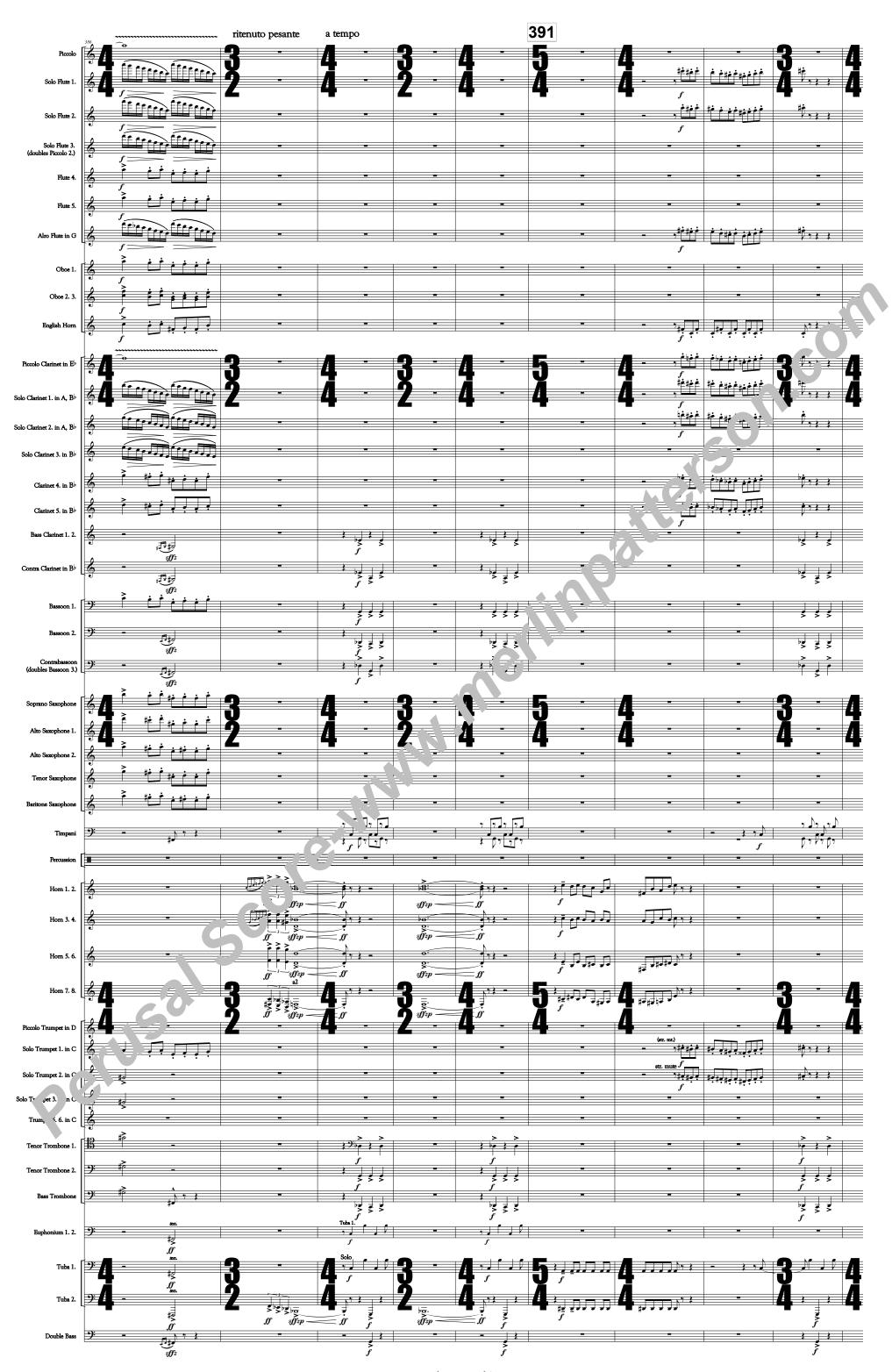






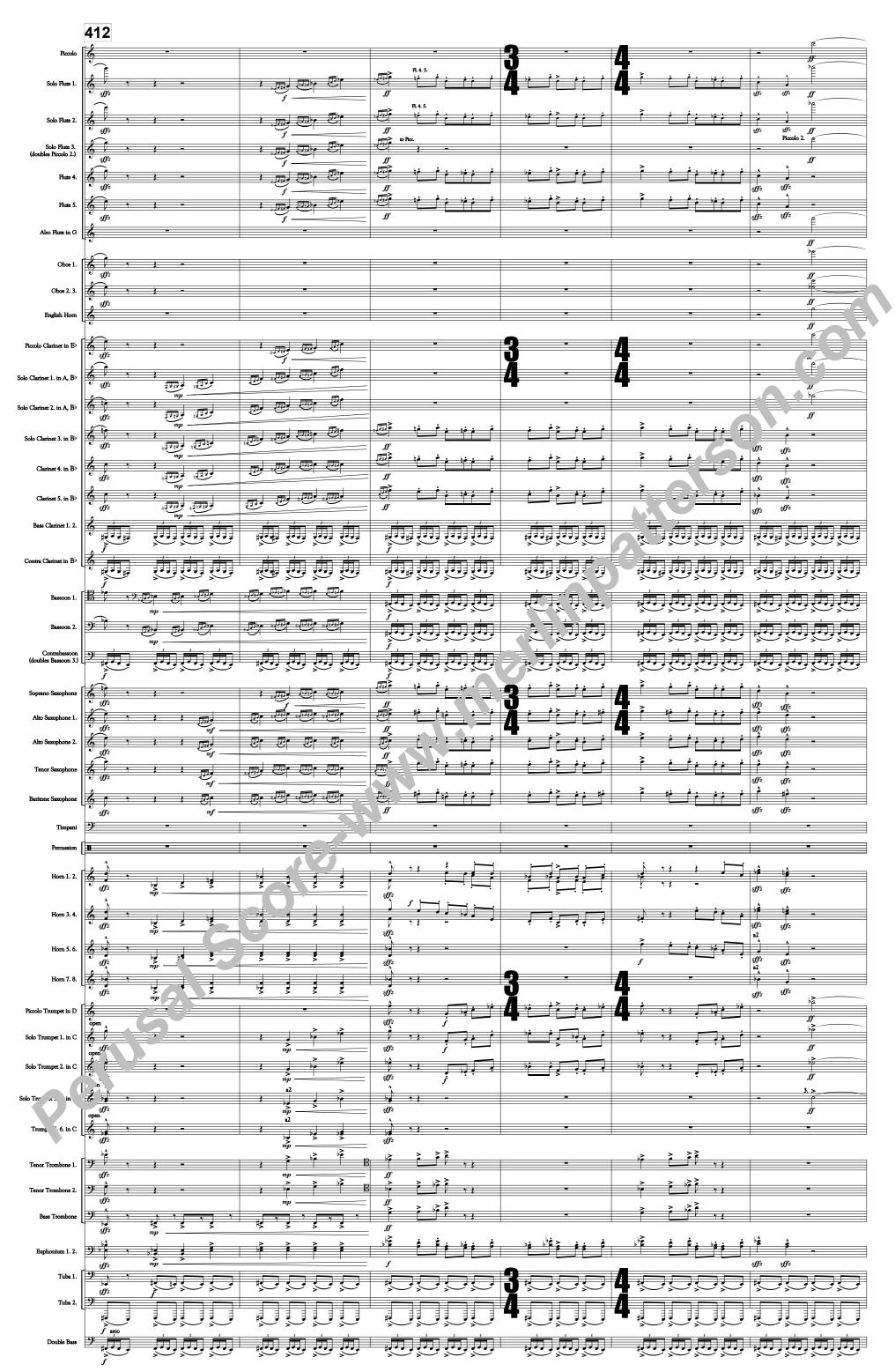




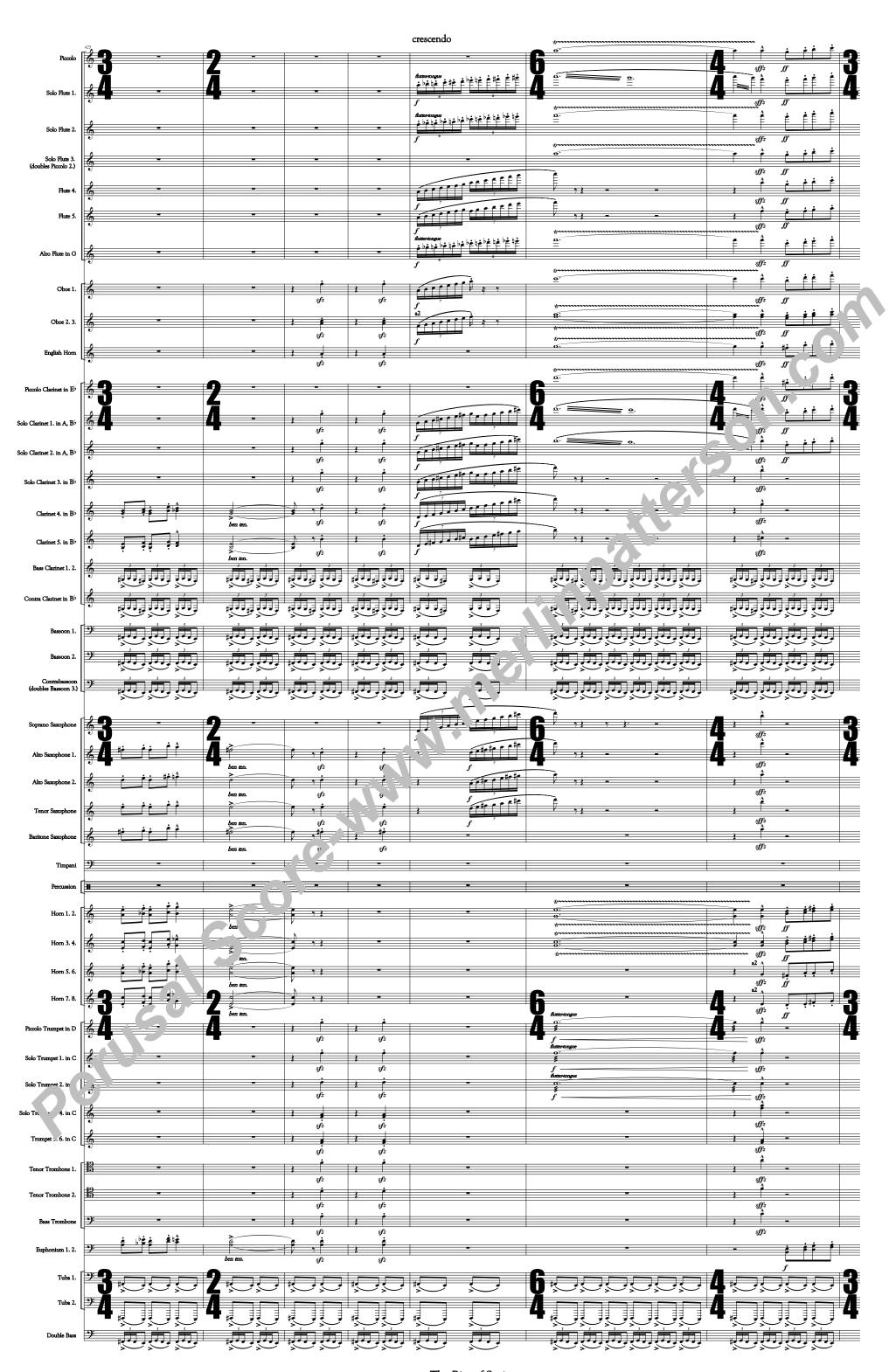


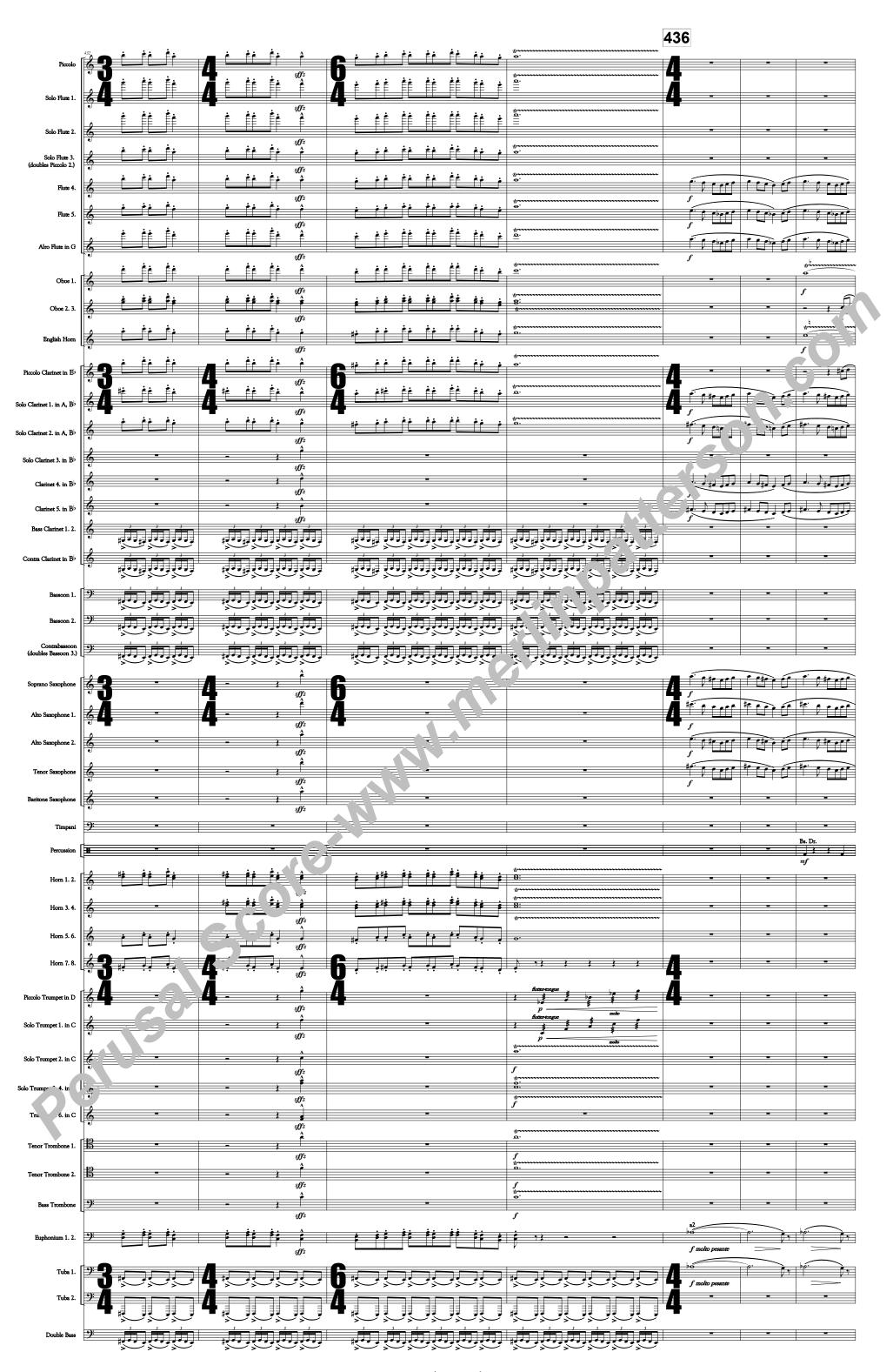




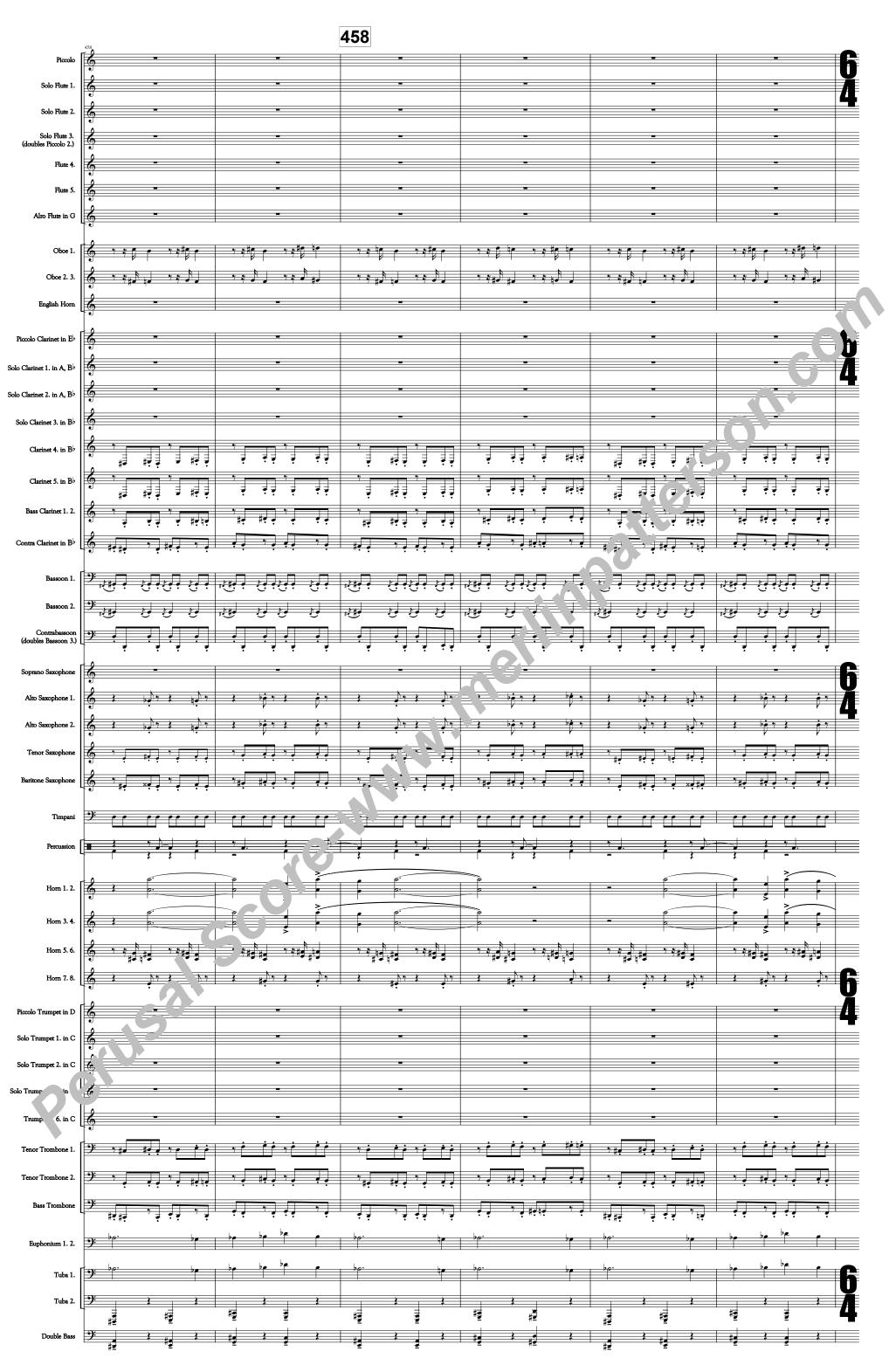


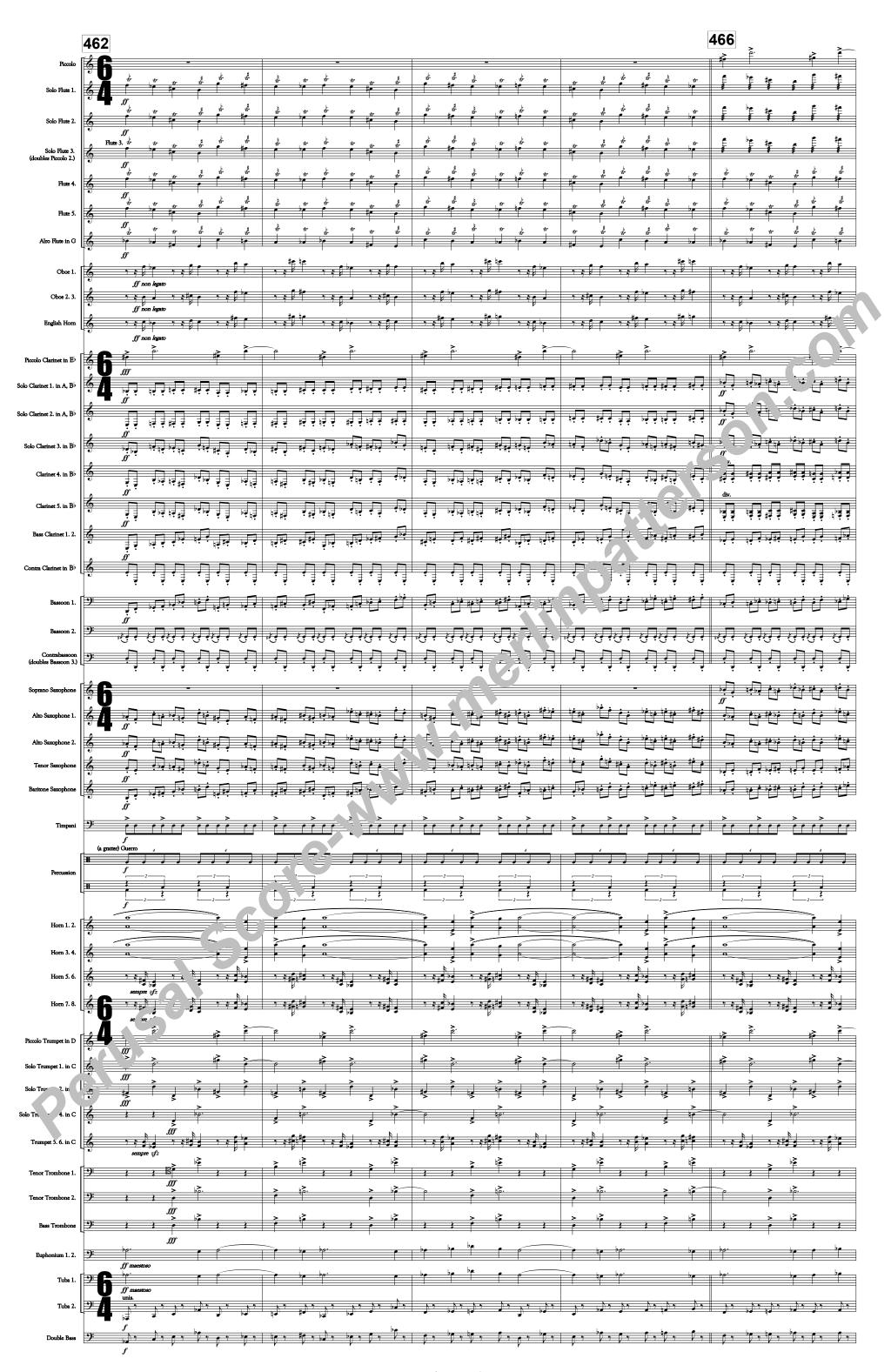
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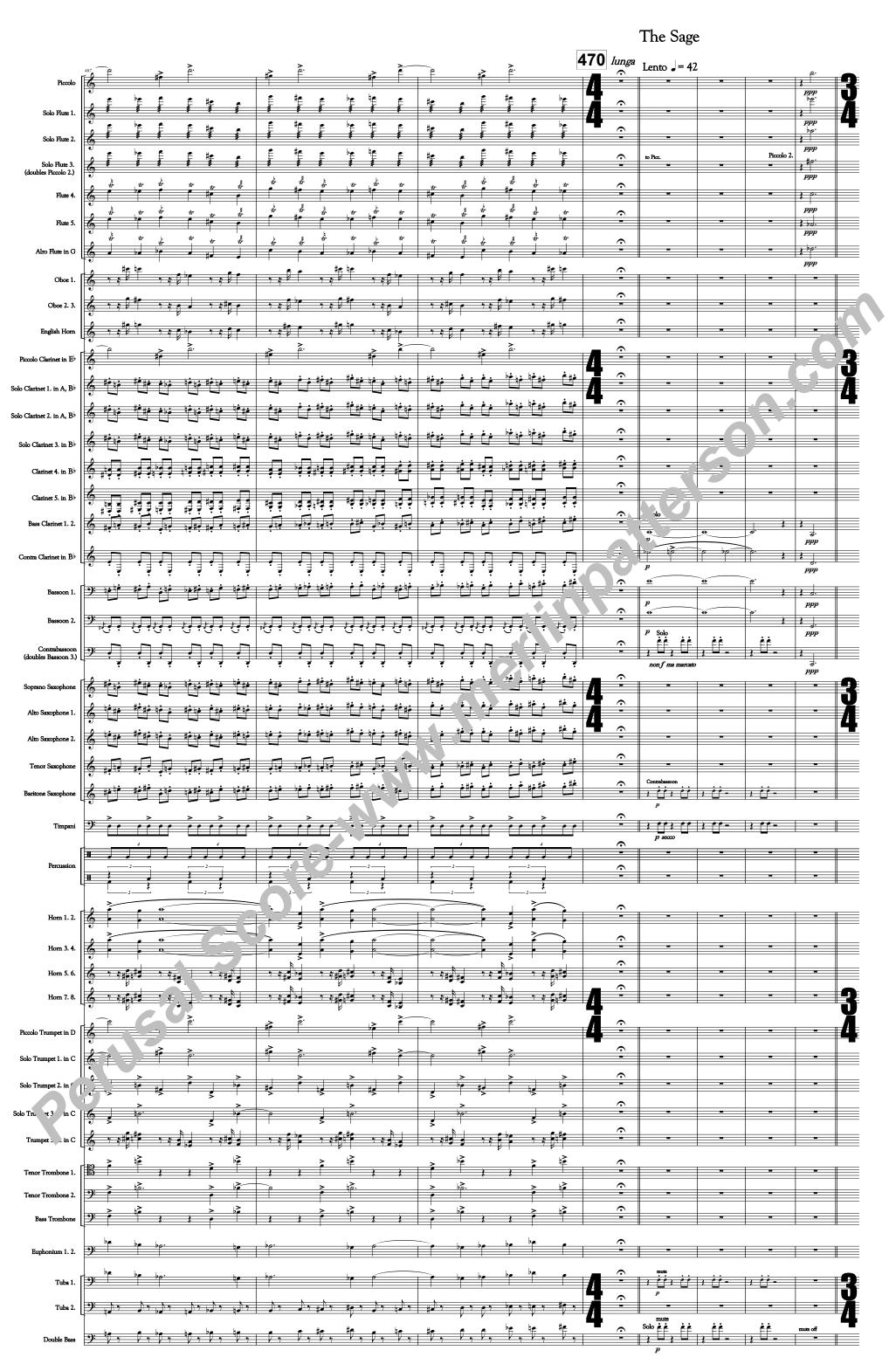












Dances of the Earth 483 **475** Prestissimo J = 168 **₫4 毕毕**拿 #ffff #fff Solo Flute 3. (doubles Piccolo 2.) Flute 5. Alro Flute in G ĖĖÊ sffz sempt Ě Piccolo Clarinet in E Solo Clarinet 1. in A, B sffz semps J #J #J J Solo Clarinet 3. in B Clarinet 4. in B sffz sempre sffz sempre 6 PP nnn inni PP · IIII....... 2 2 2 2 2 2 2 2 2 2 #8 #8 9 Horn 1. 2.) ### g **;** } sffz sempo Sr' sump in vpet 2. in C sffz sempre sffz sempre sffz sempre sffz sempre #17 #17 +17 ▗▊▘▗▊▘▗▊▘▗▋▘ Tuba 1.

Double Bass



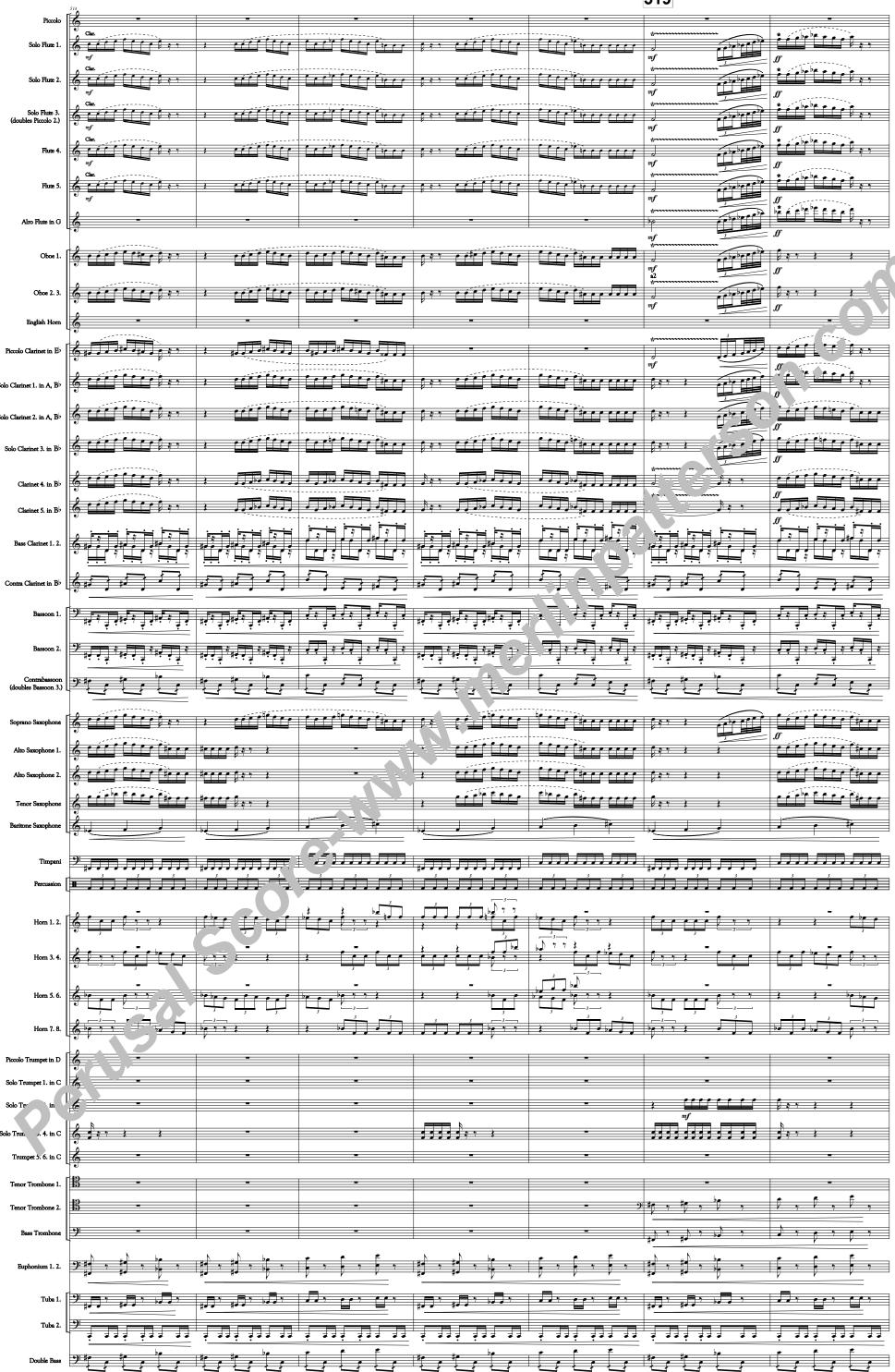
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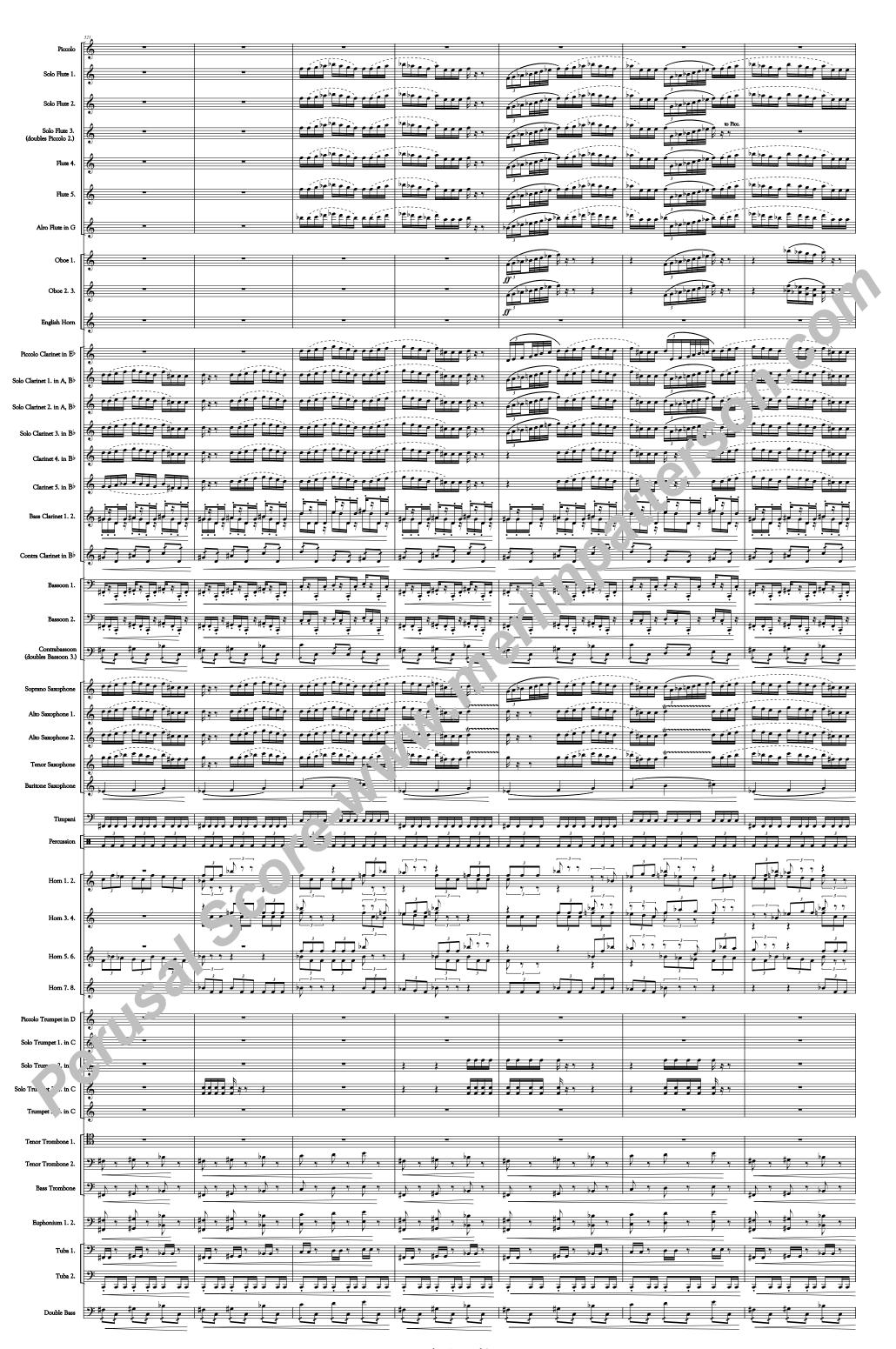
^{*}All notes should be articulated (tongued) if possible.



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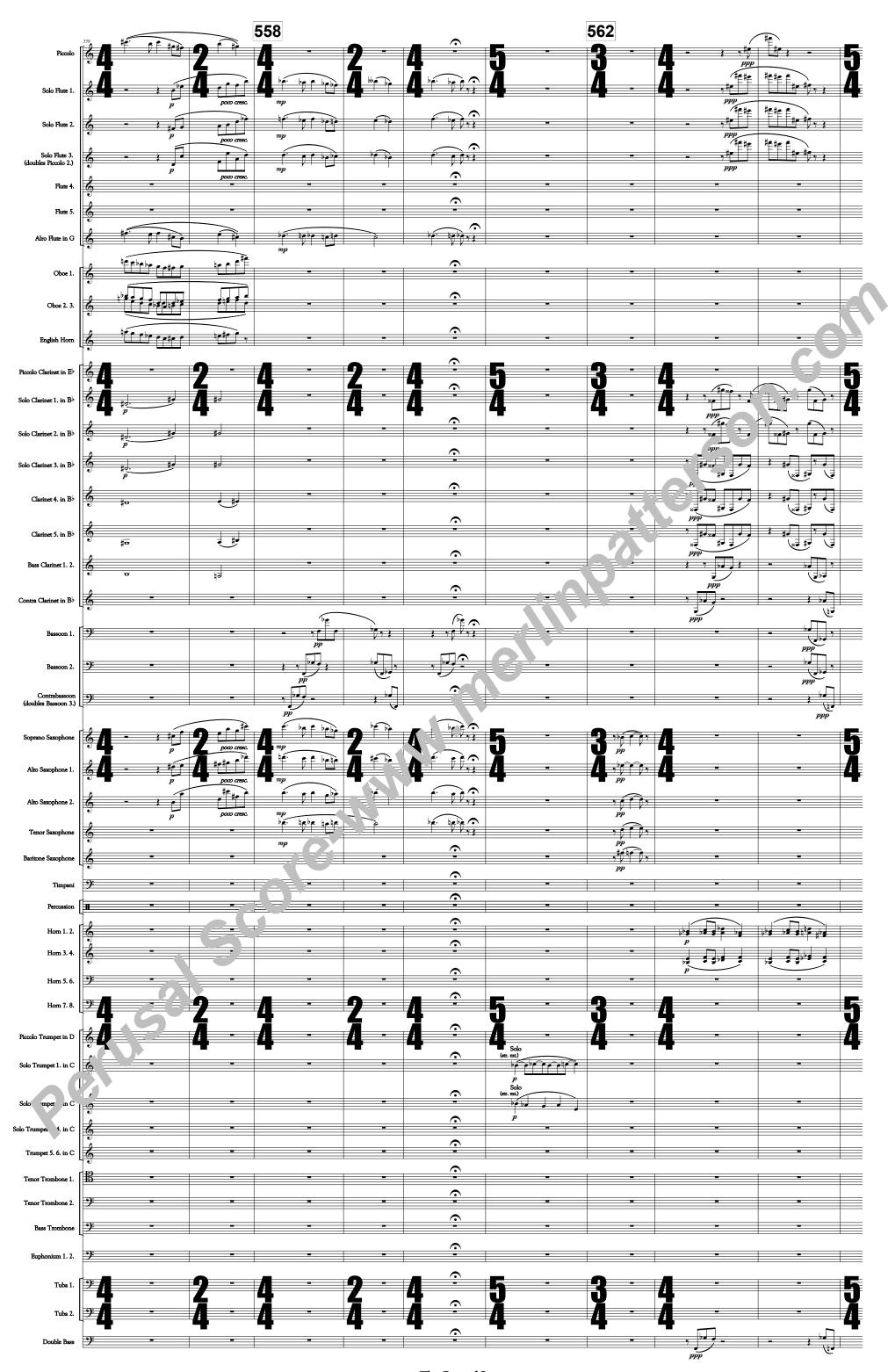


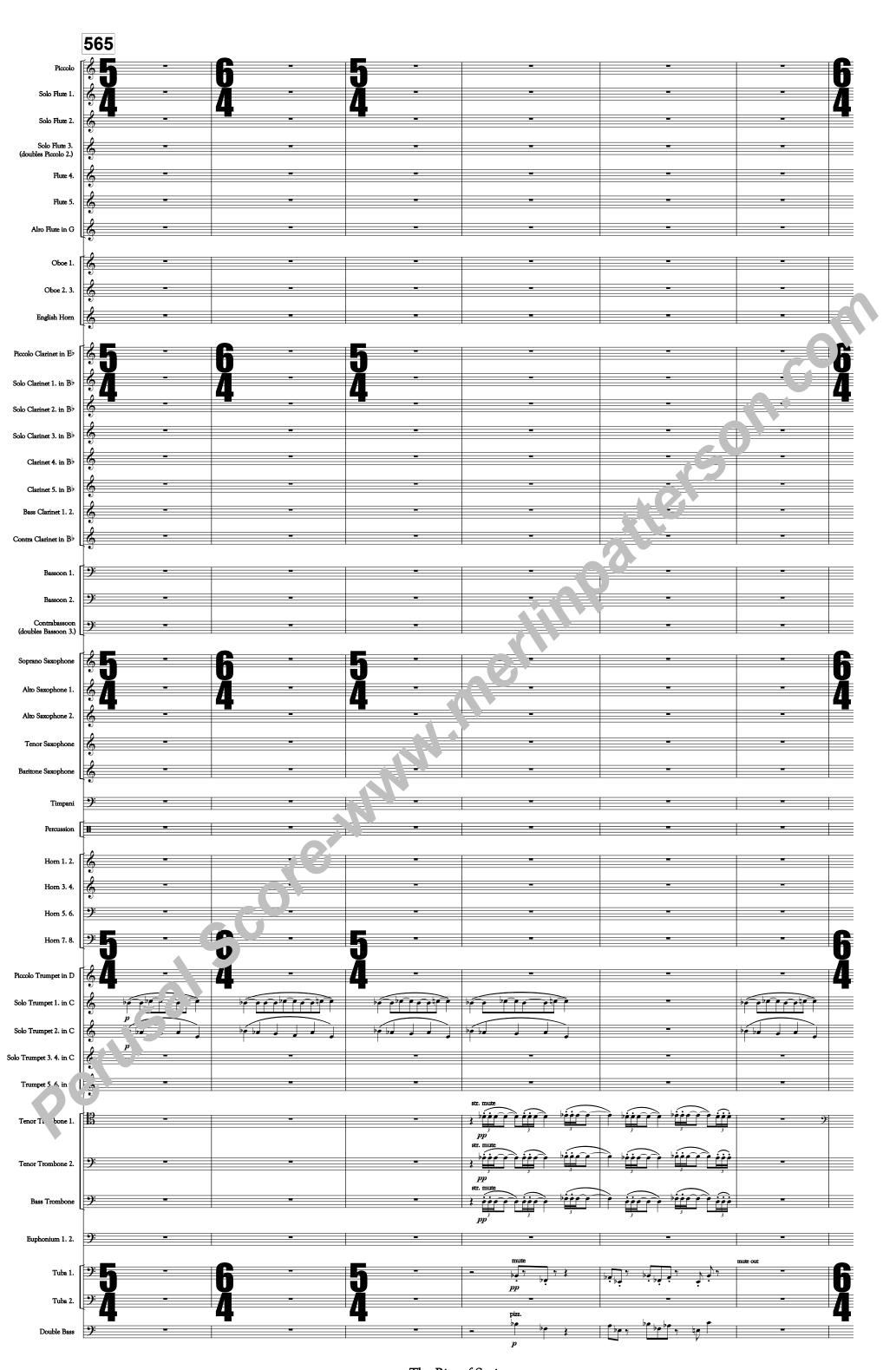


Second Part





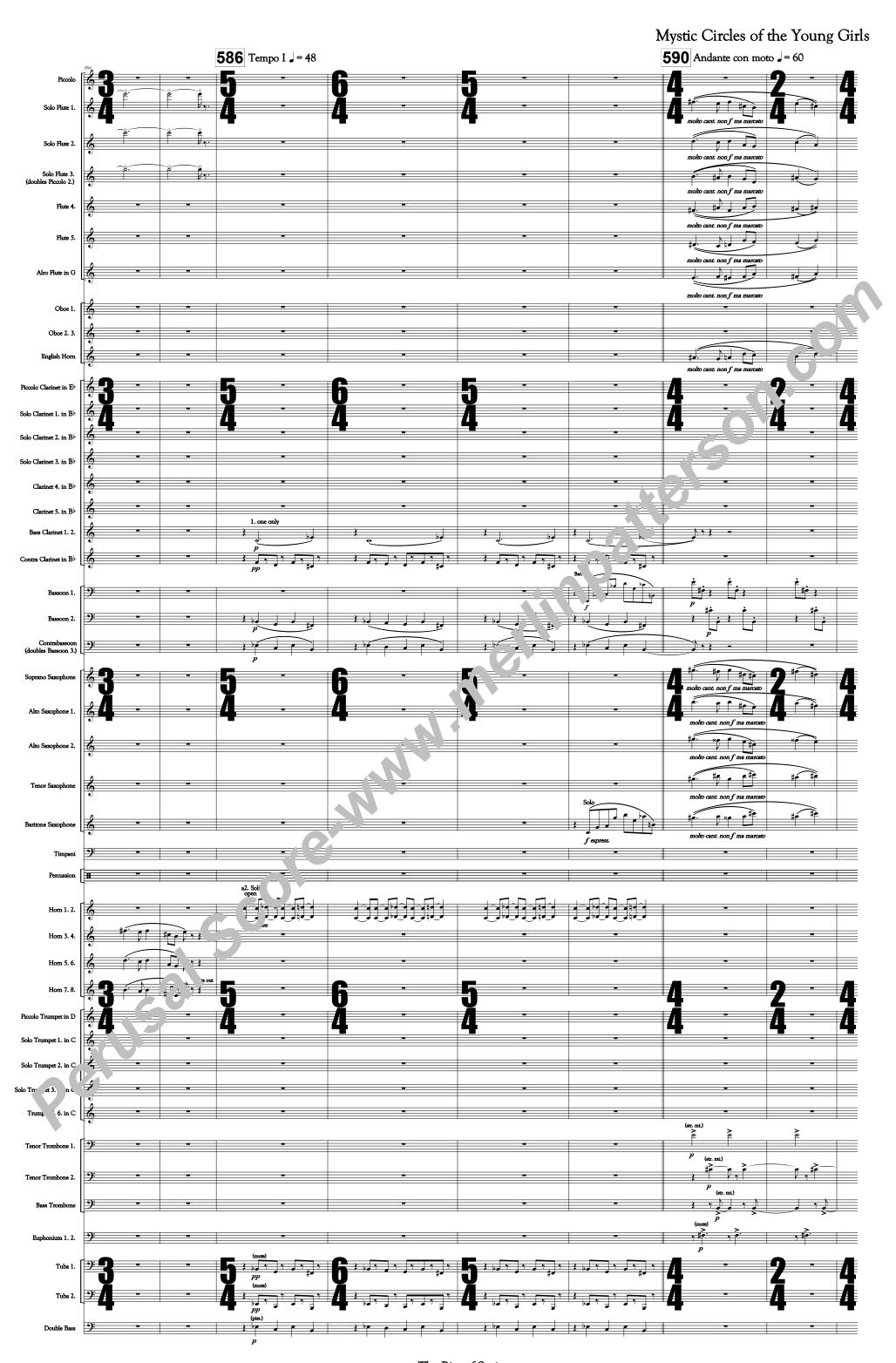




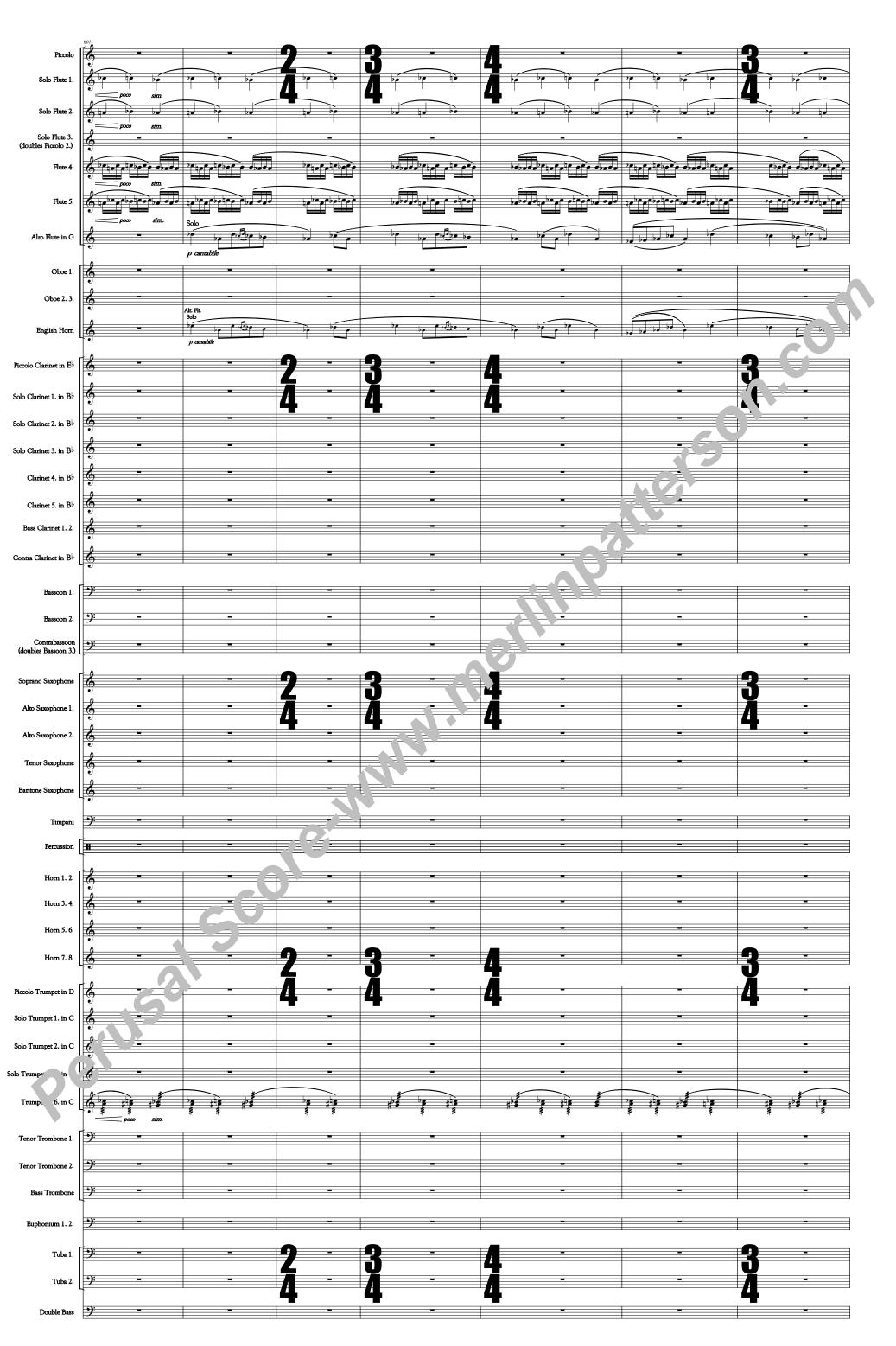




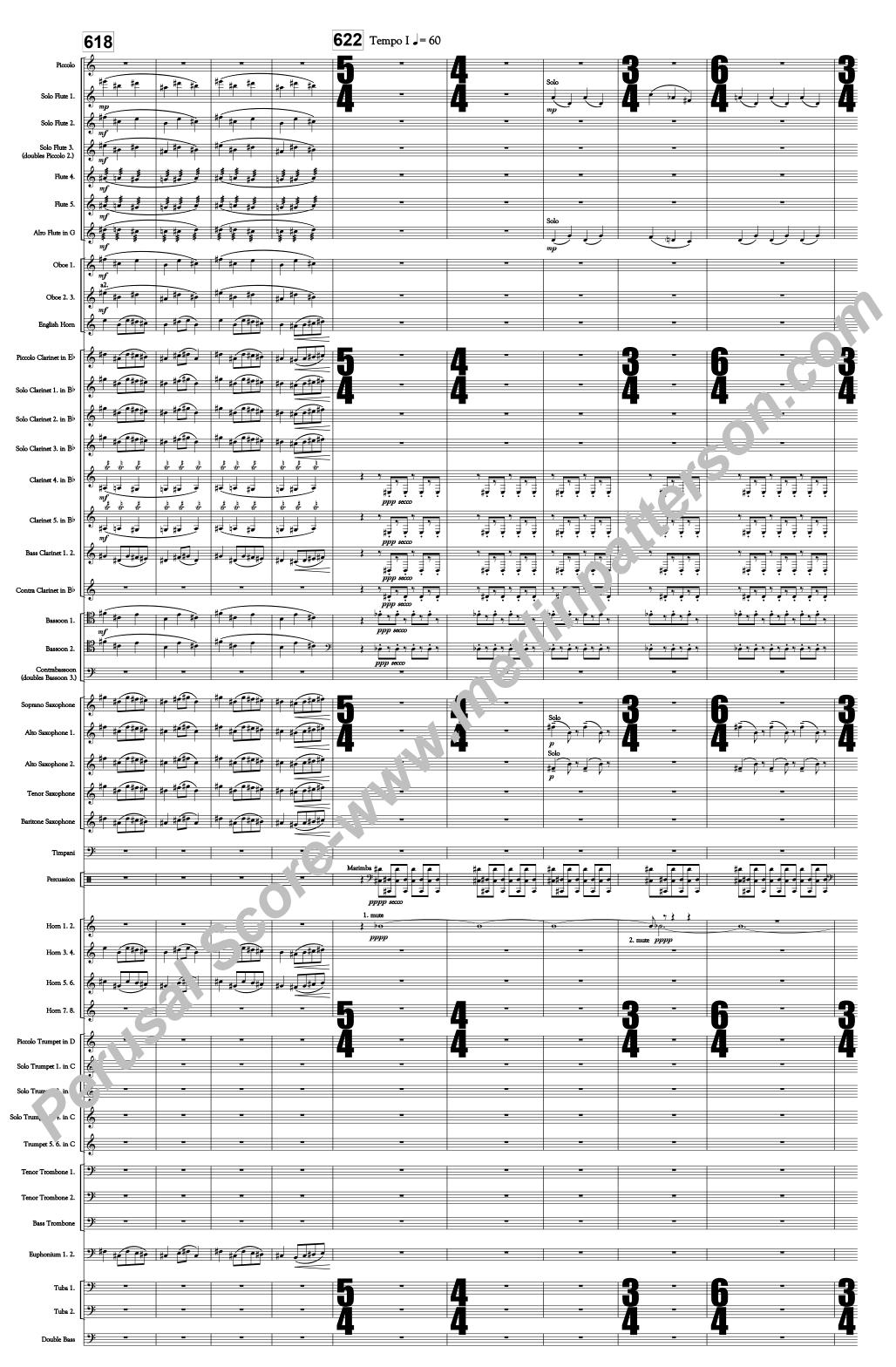
The Rite of Spring



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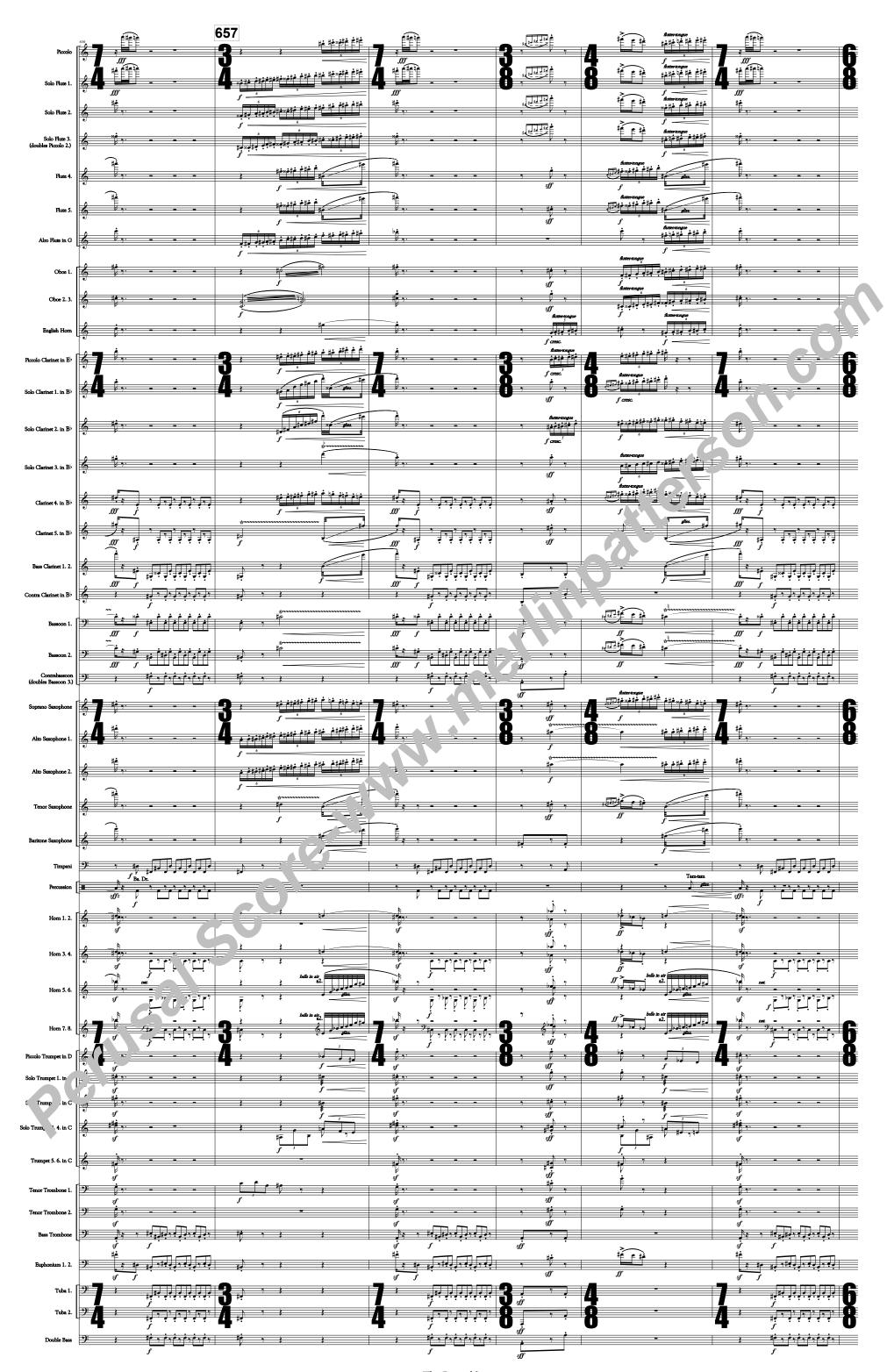


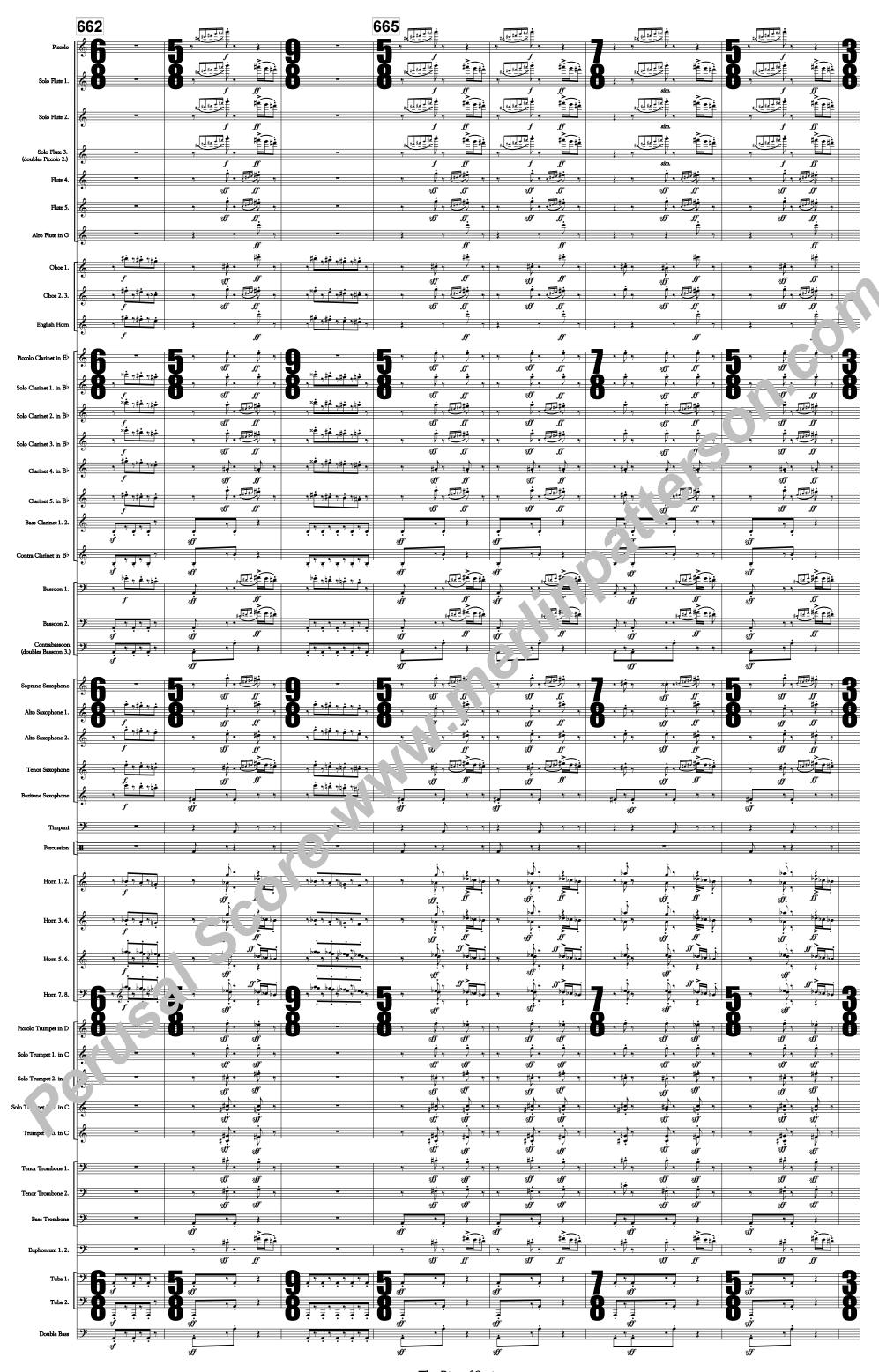
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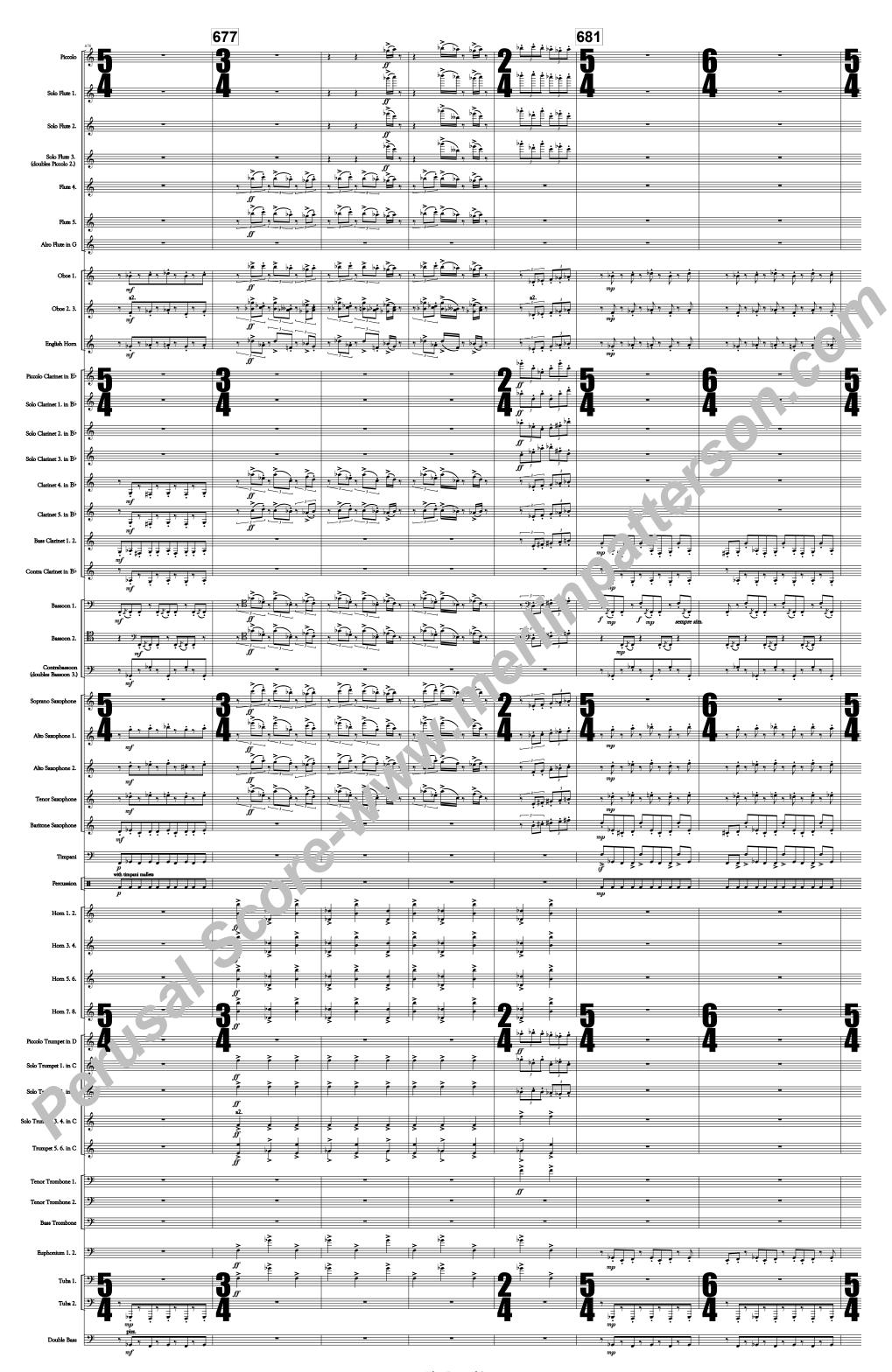


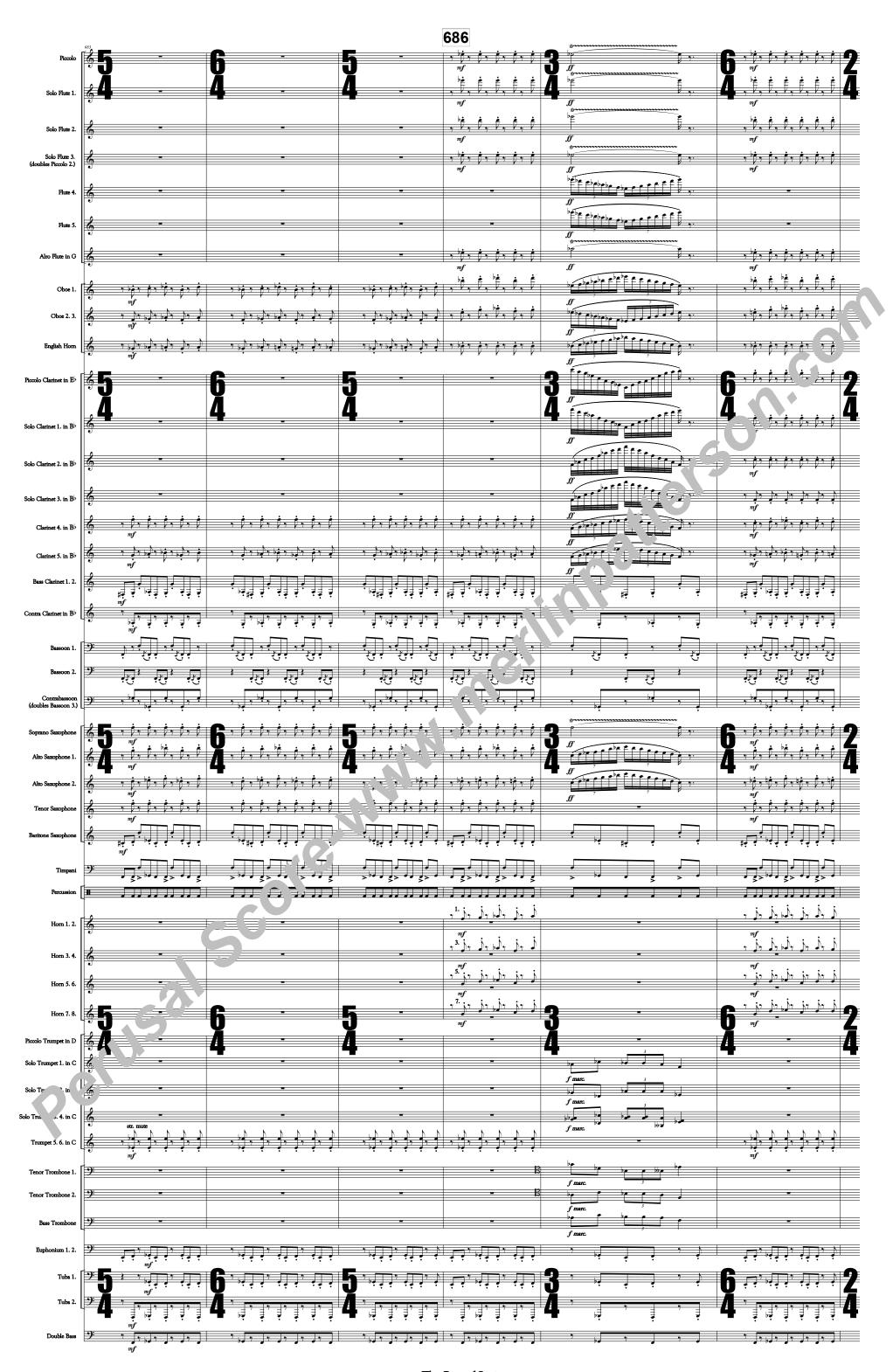




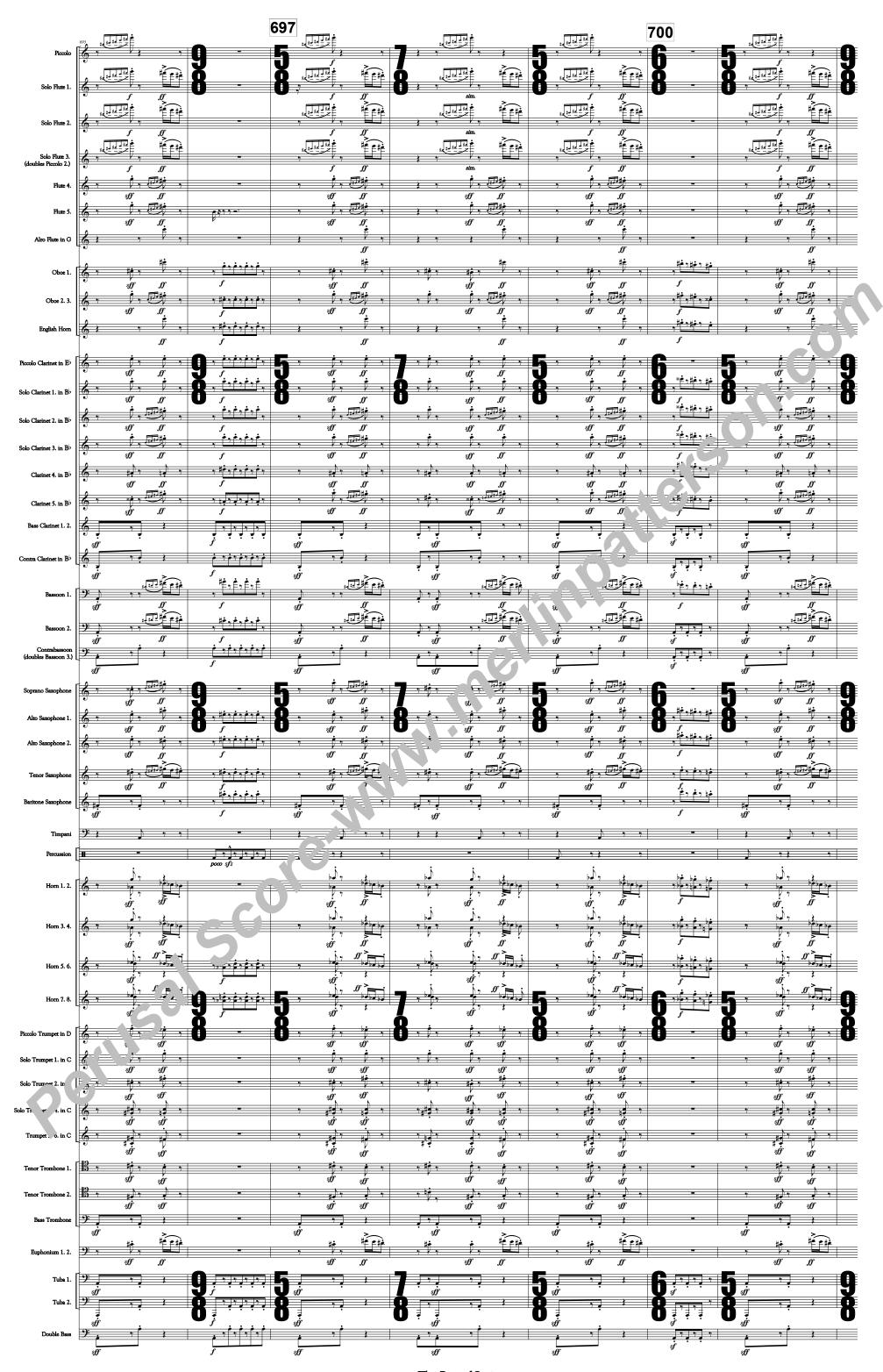


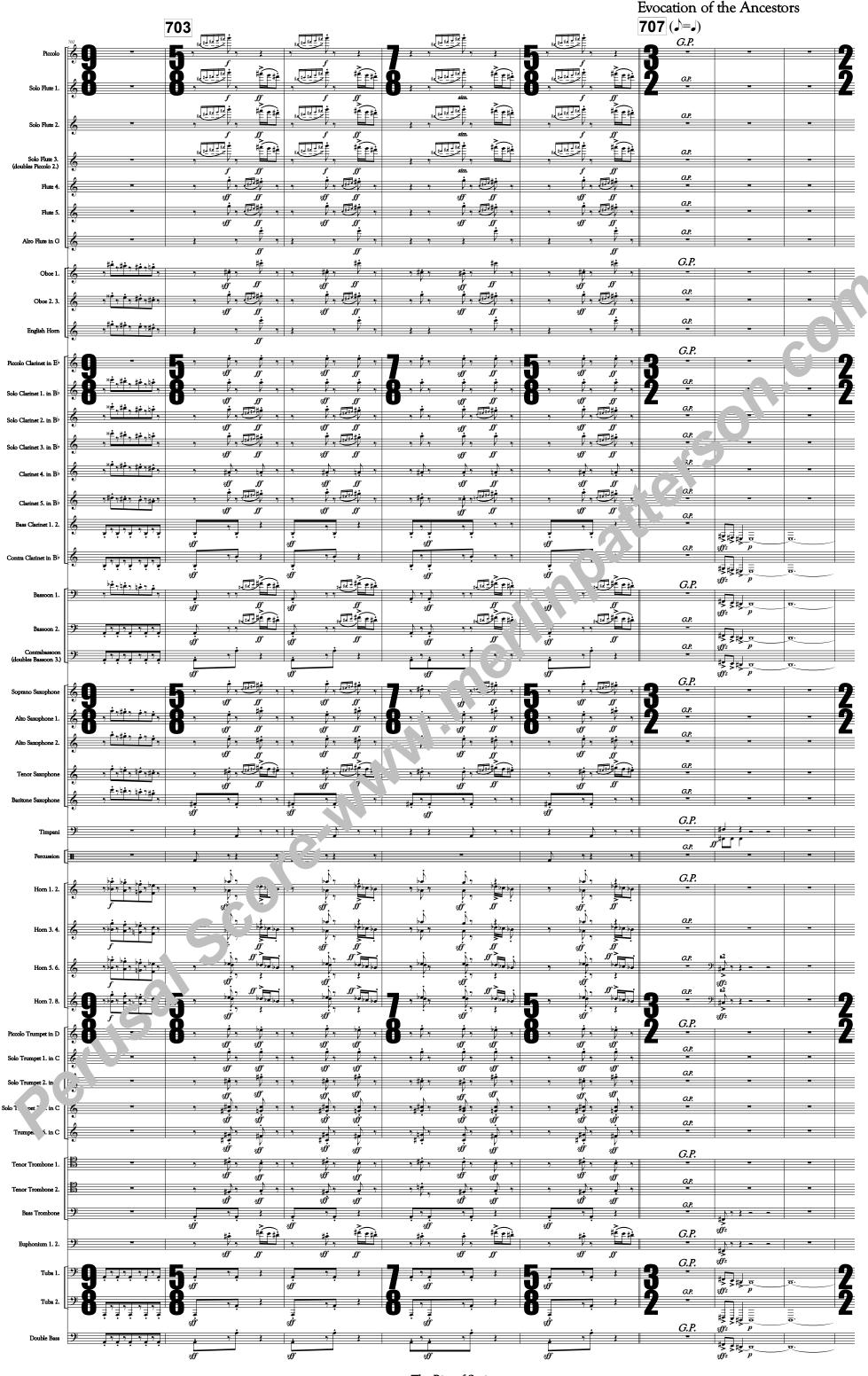


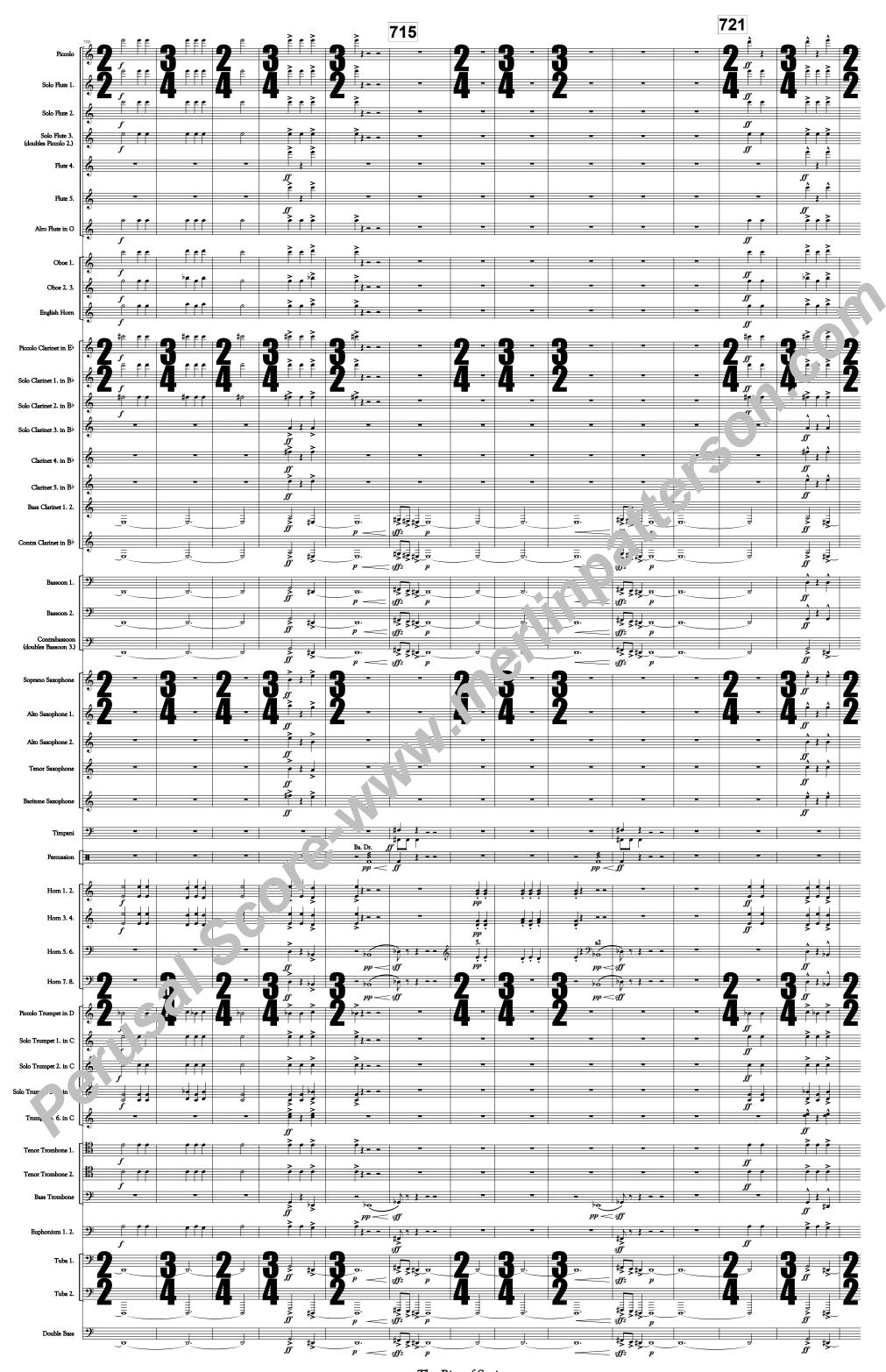


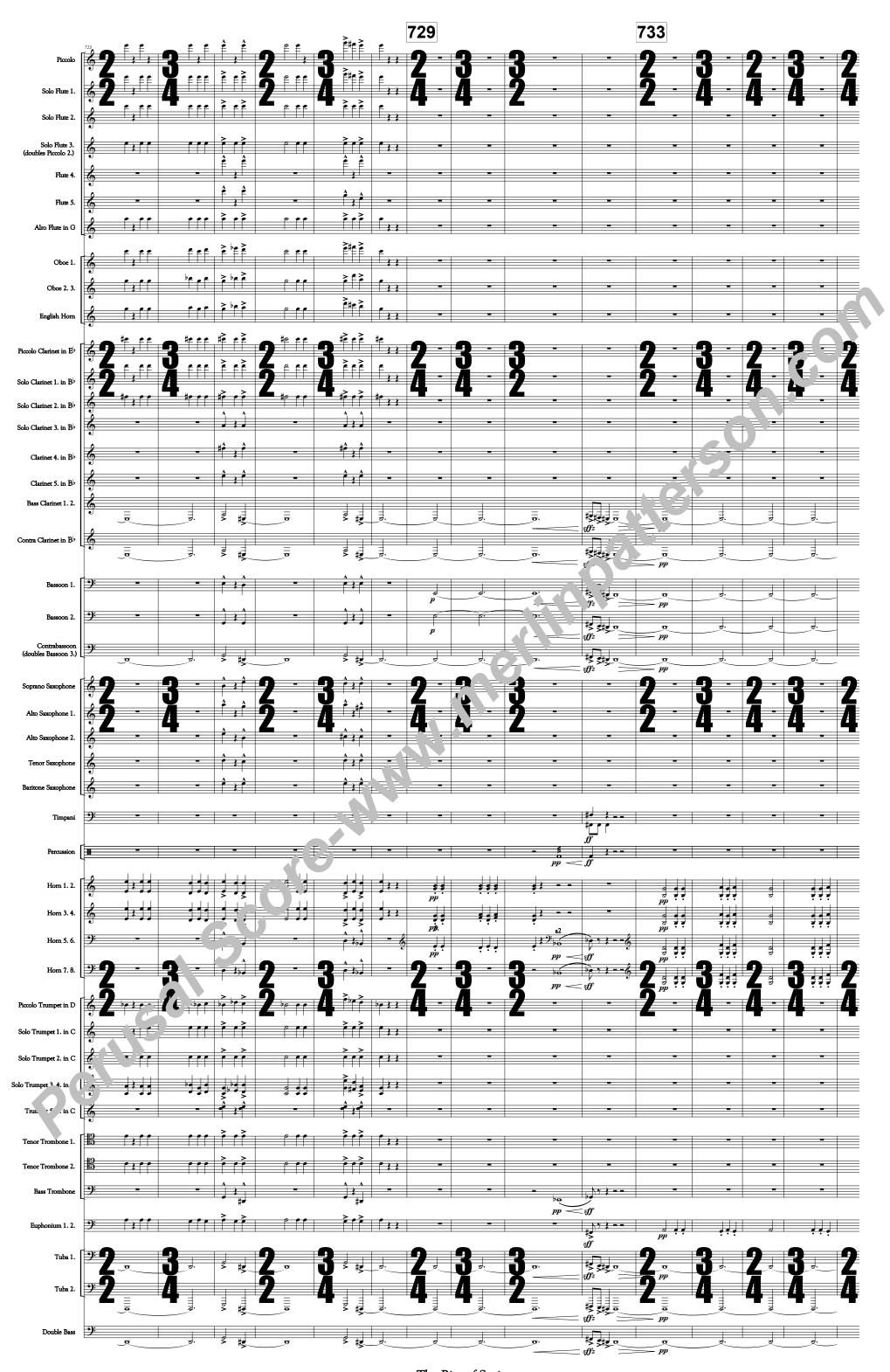


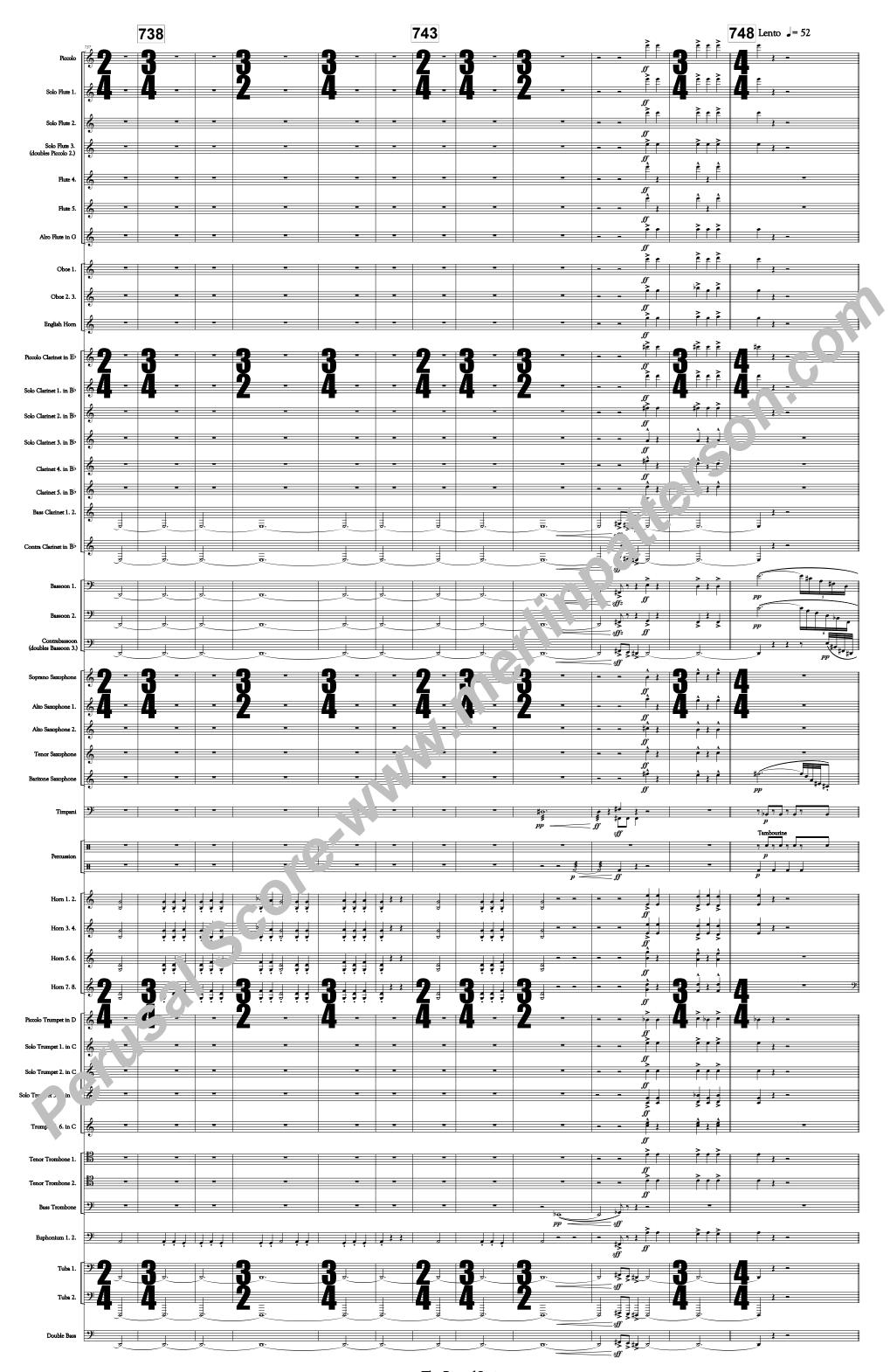
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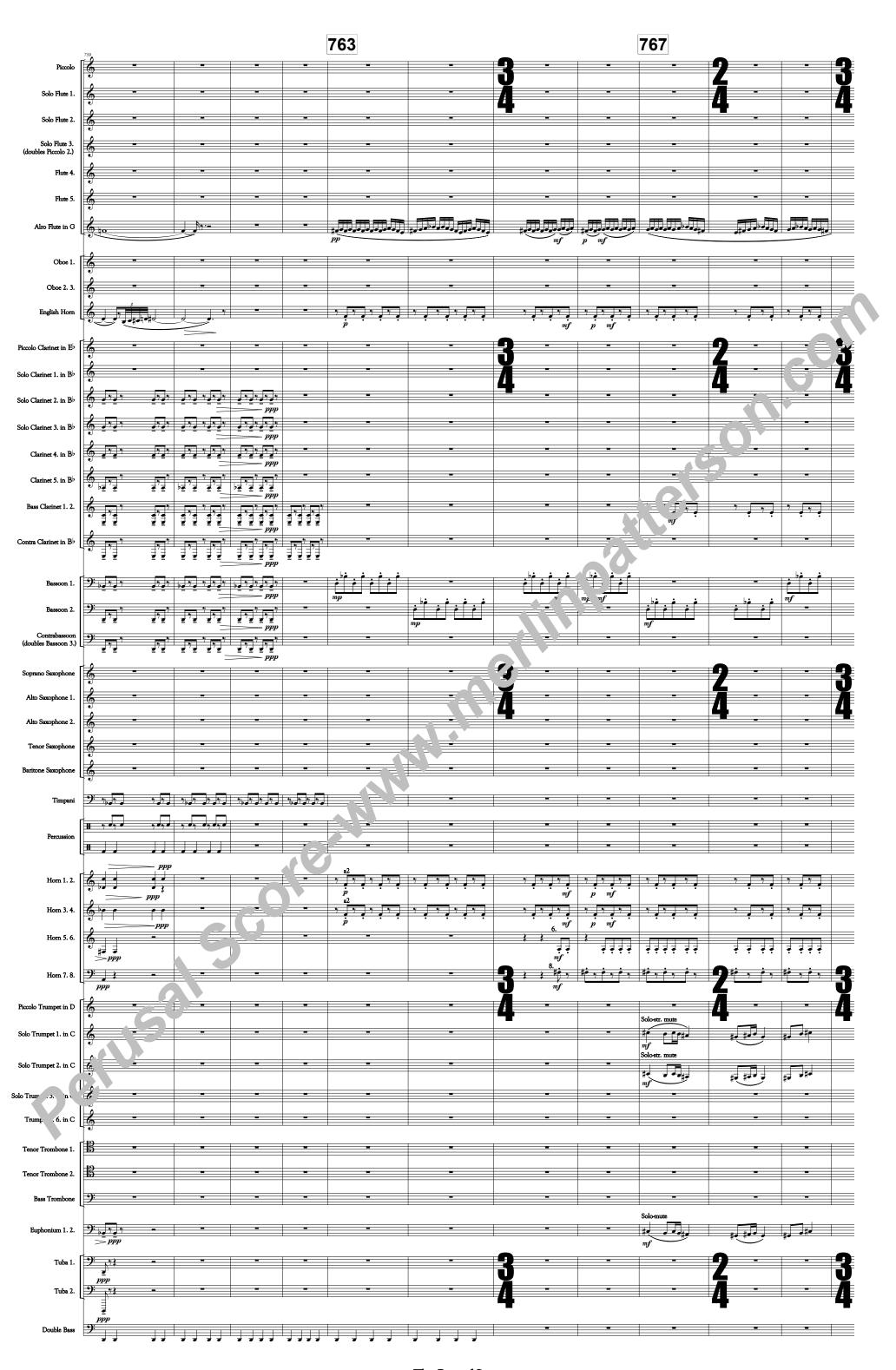




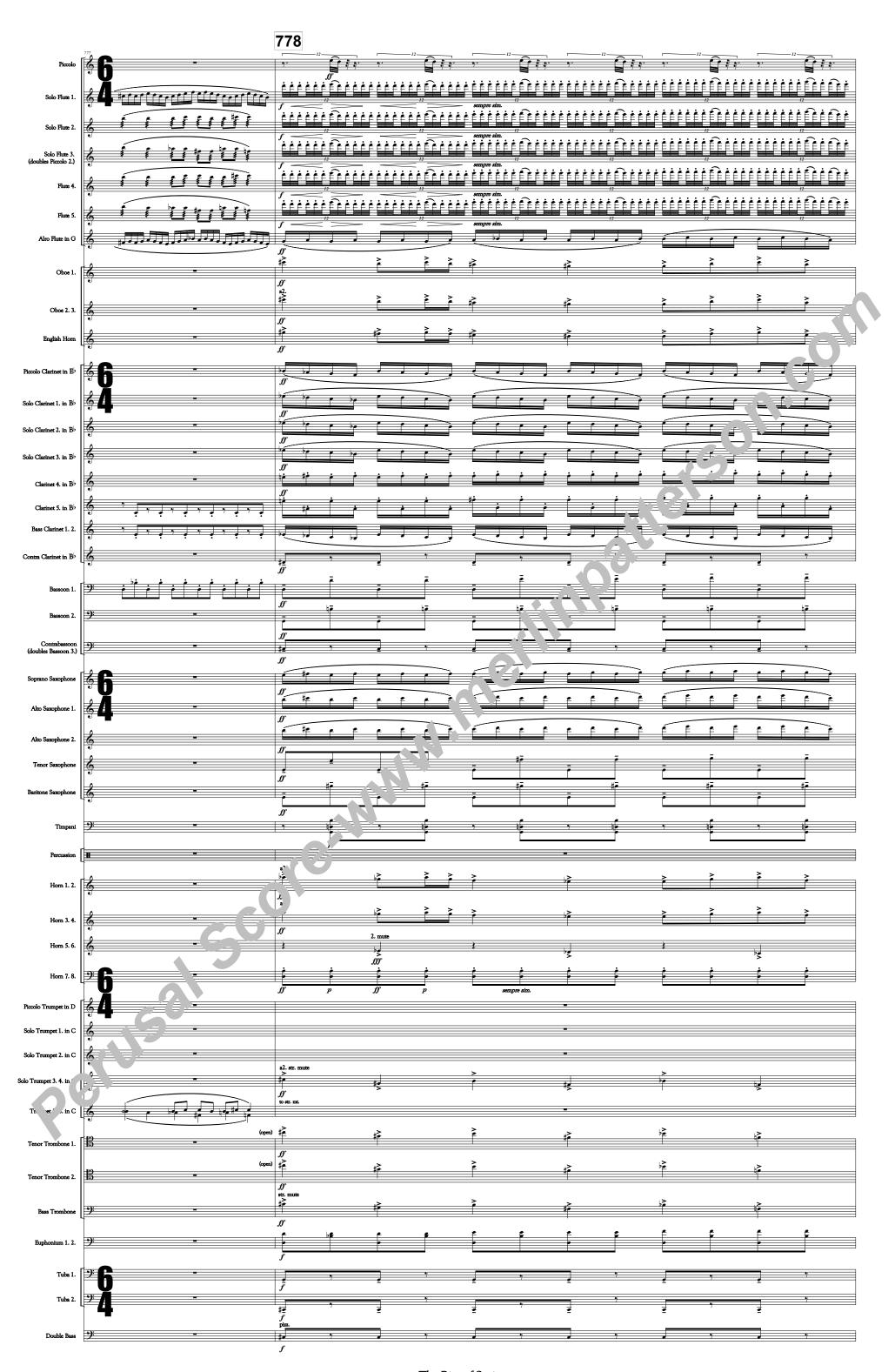


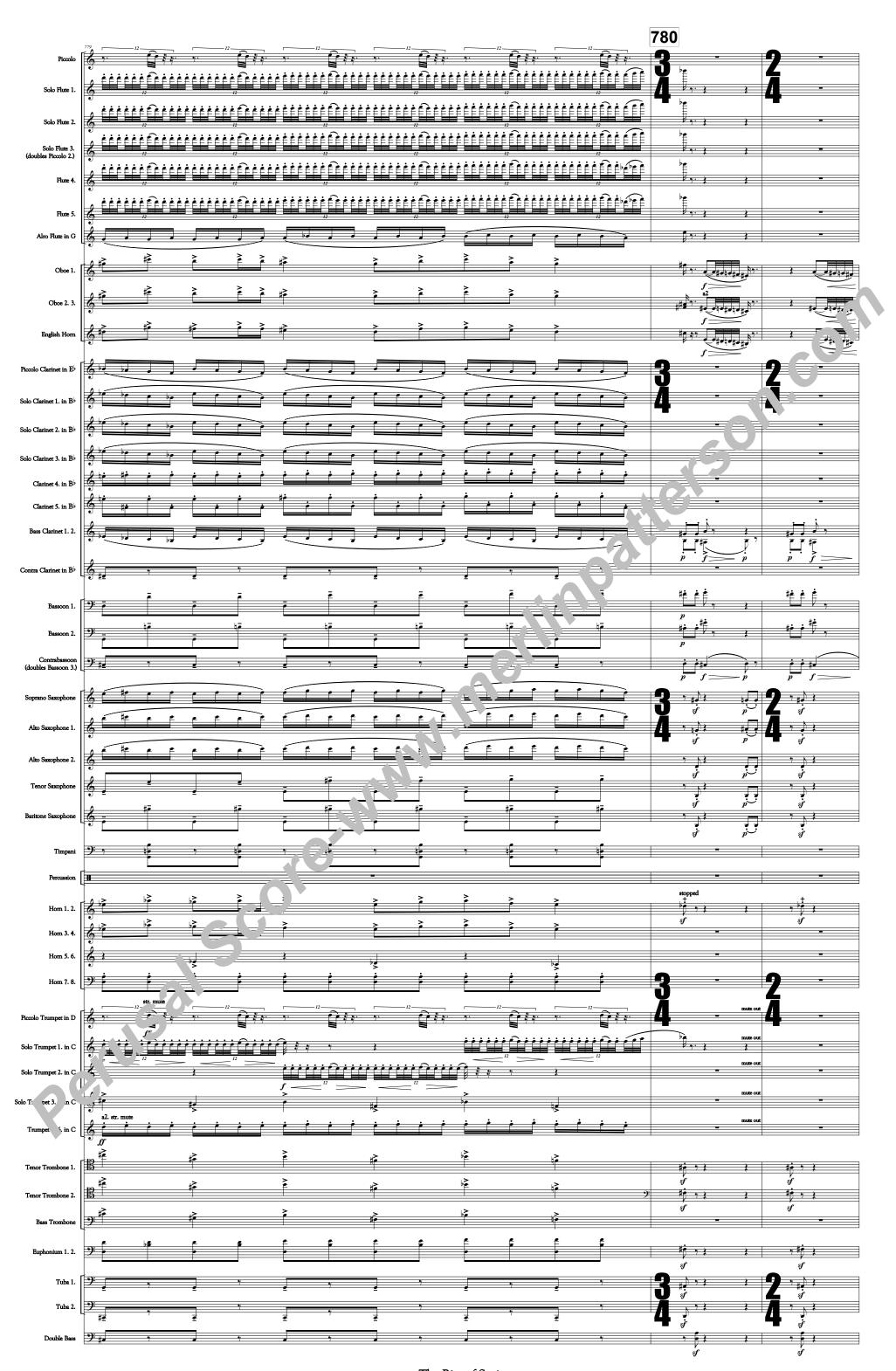




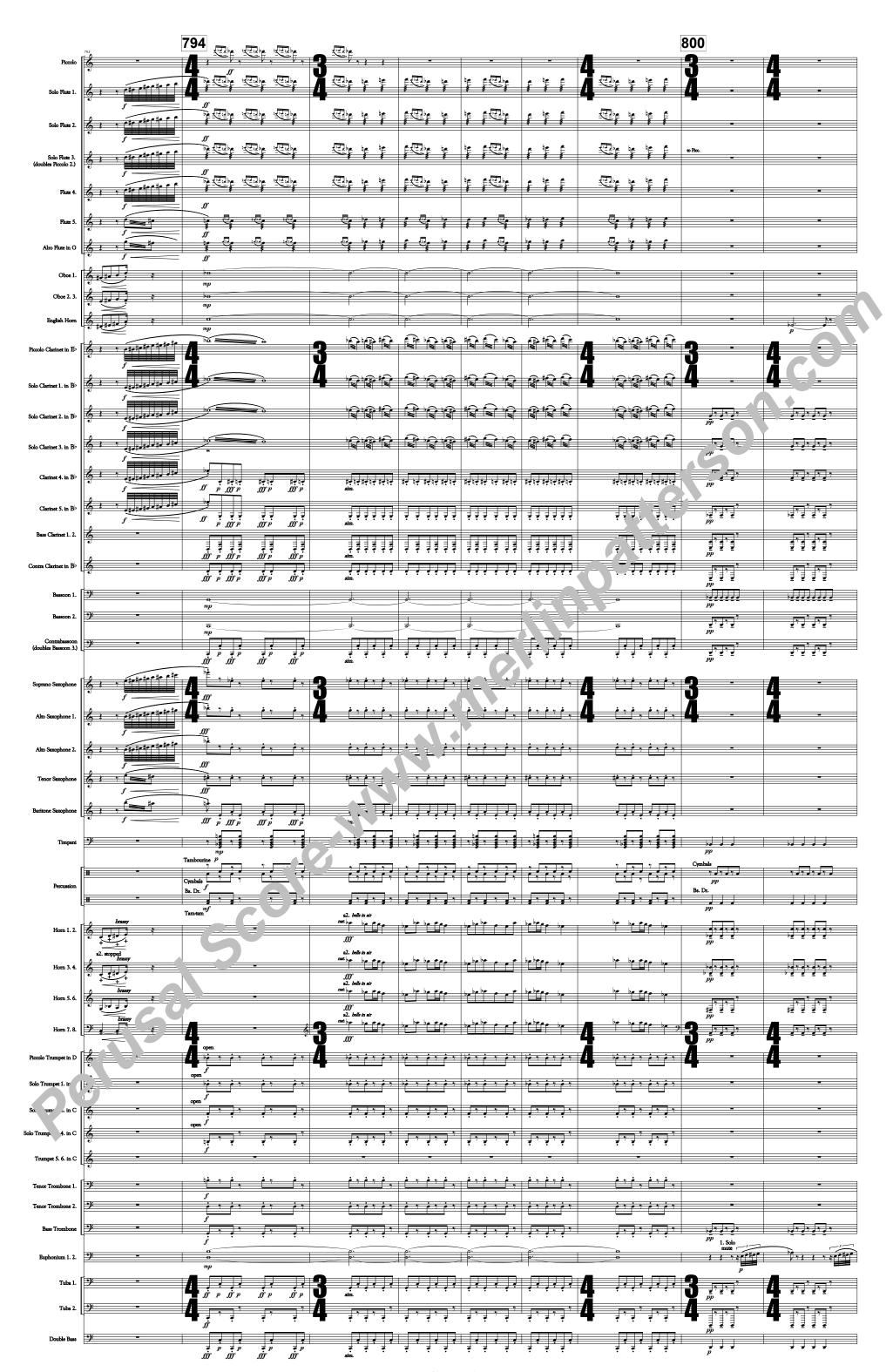




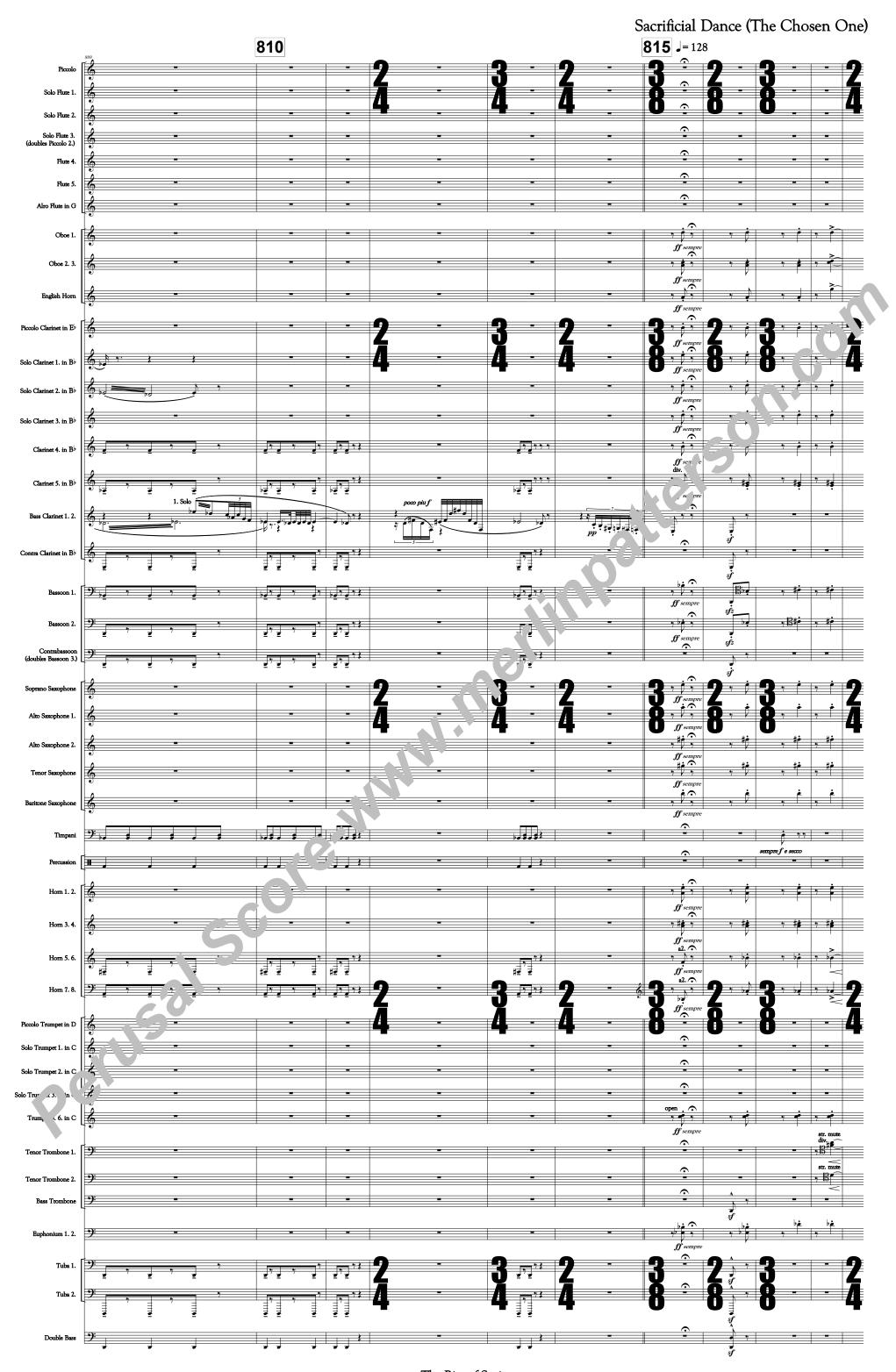


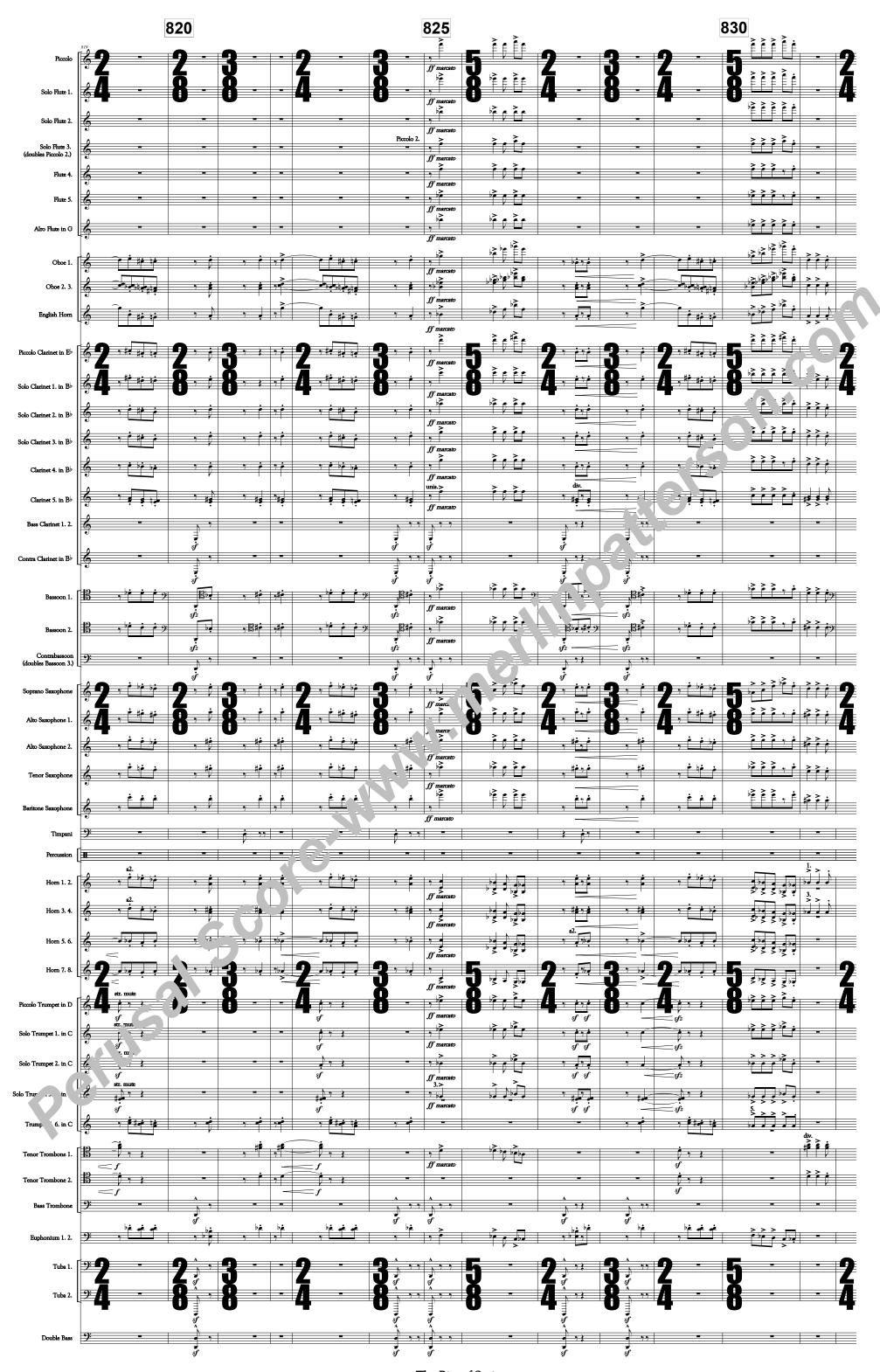


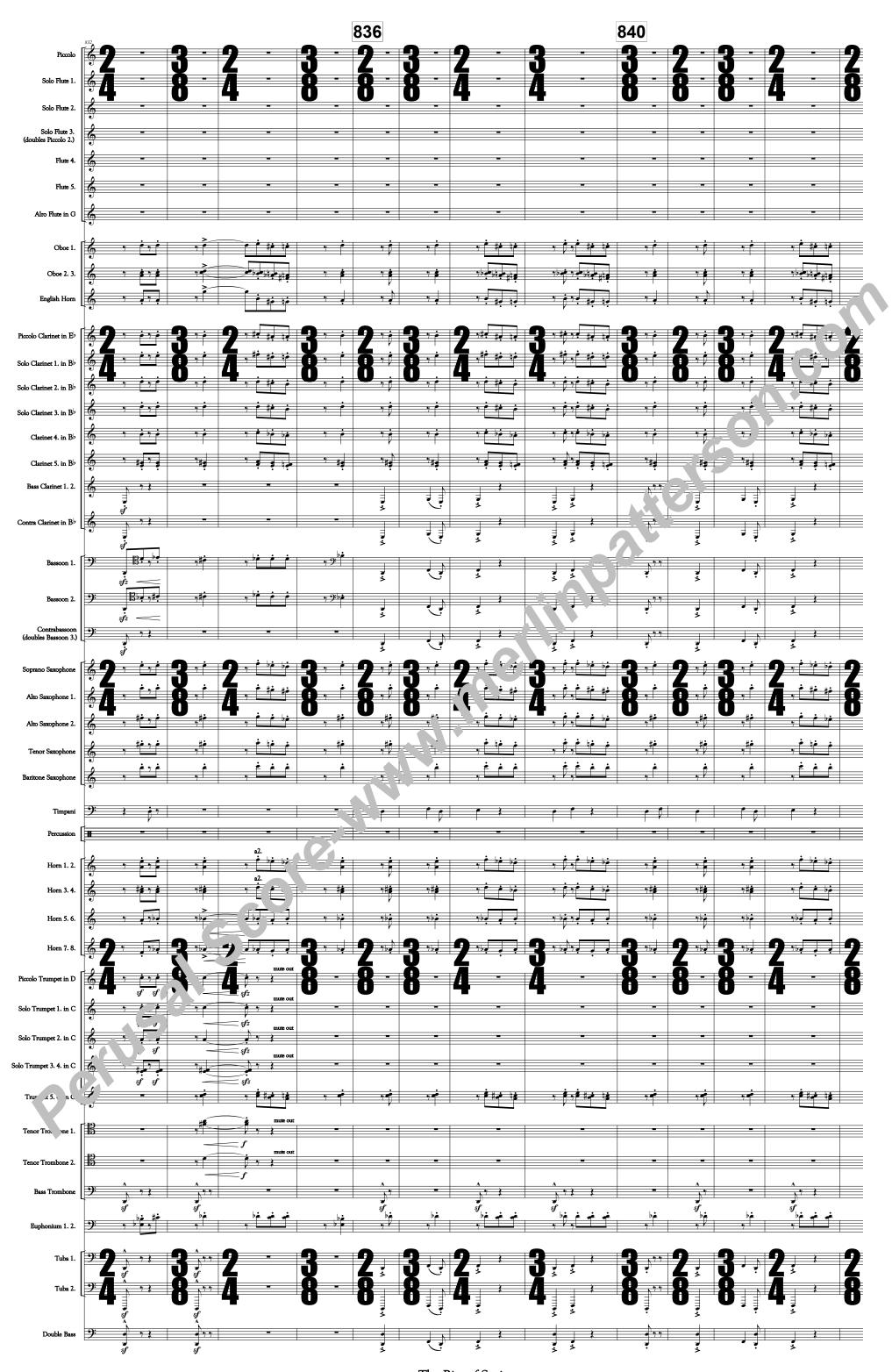




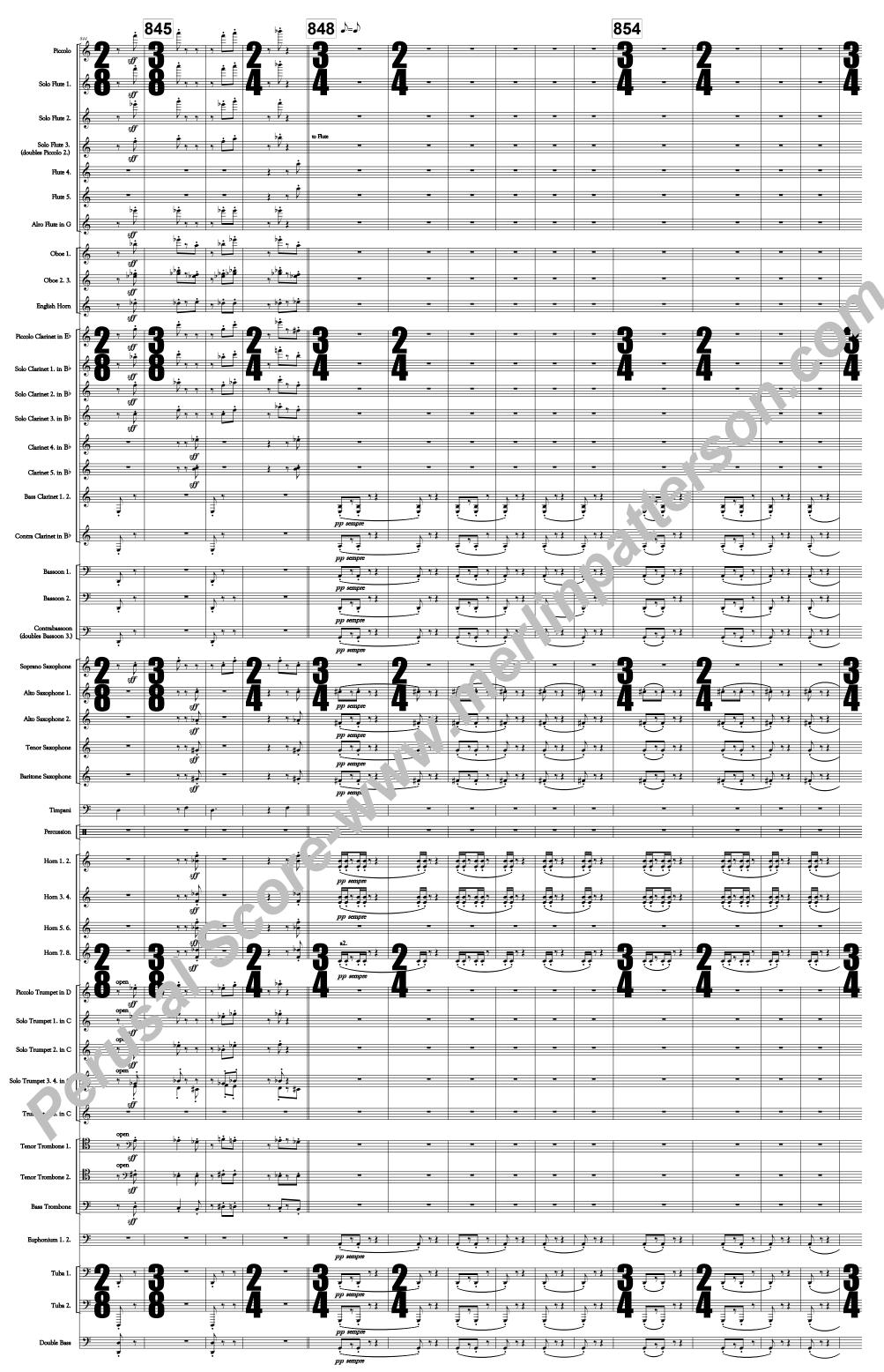
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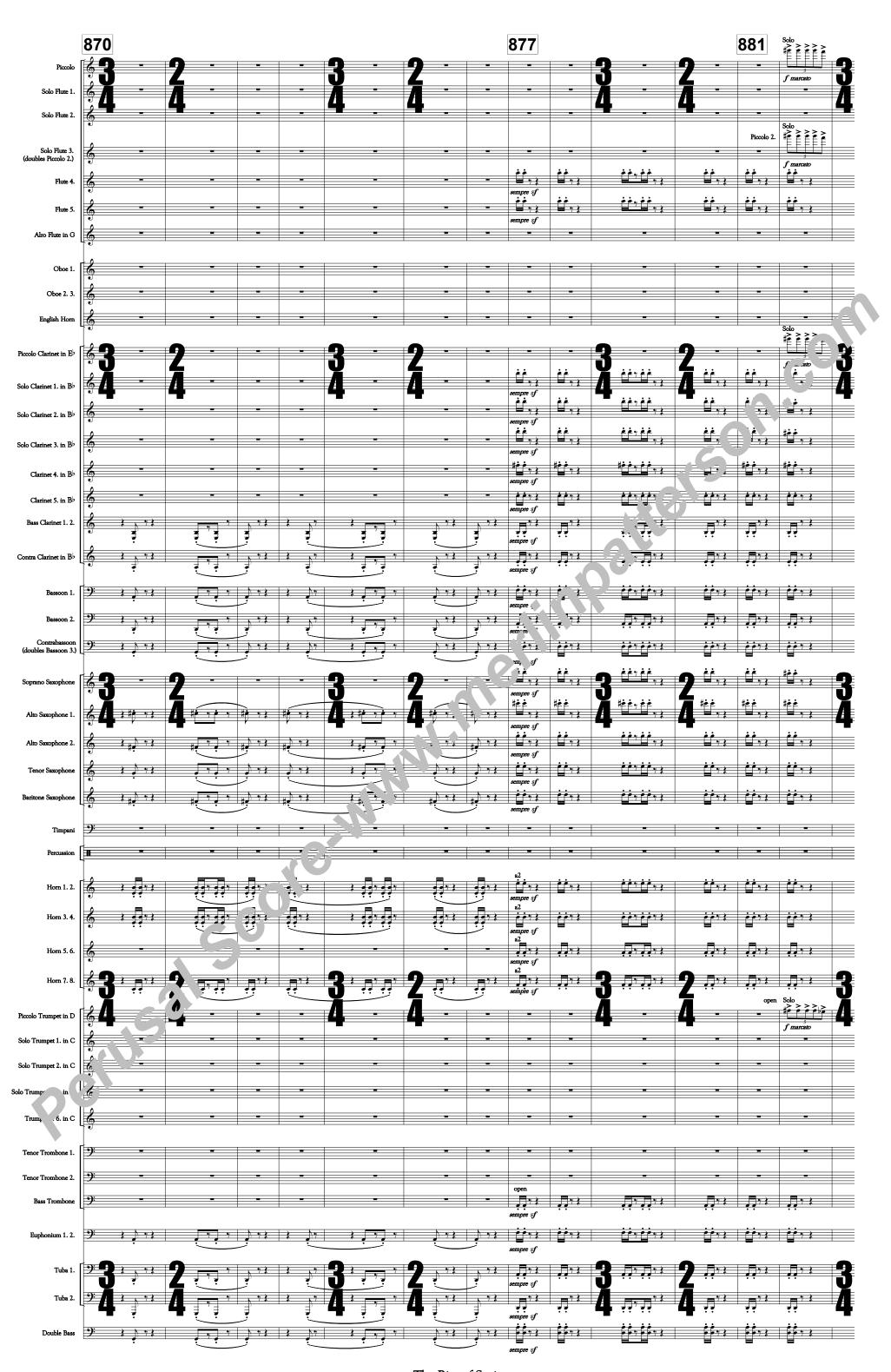


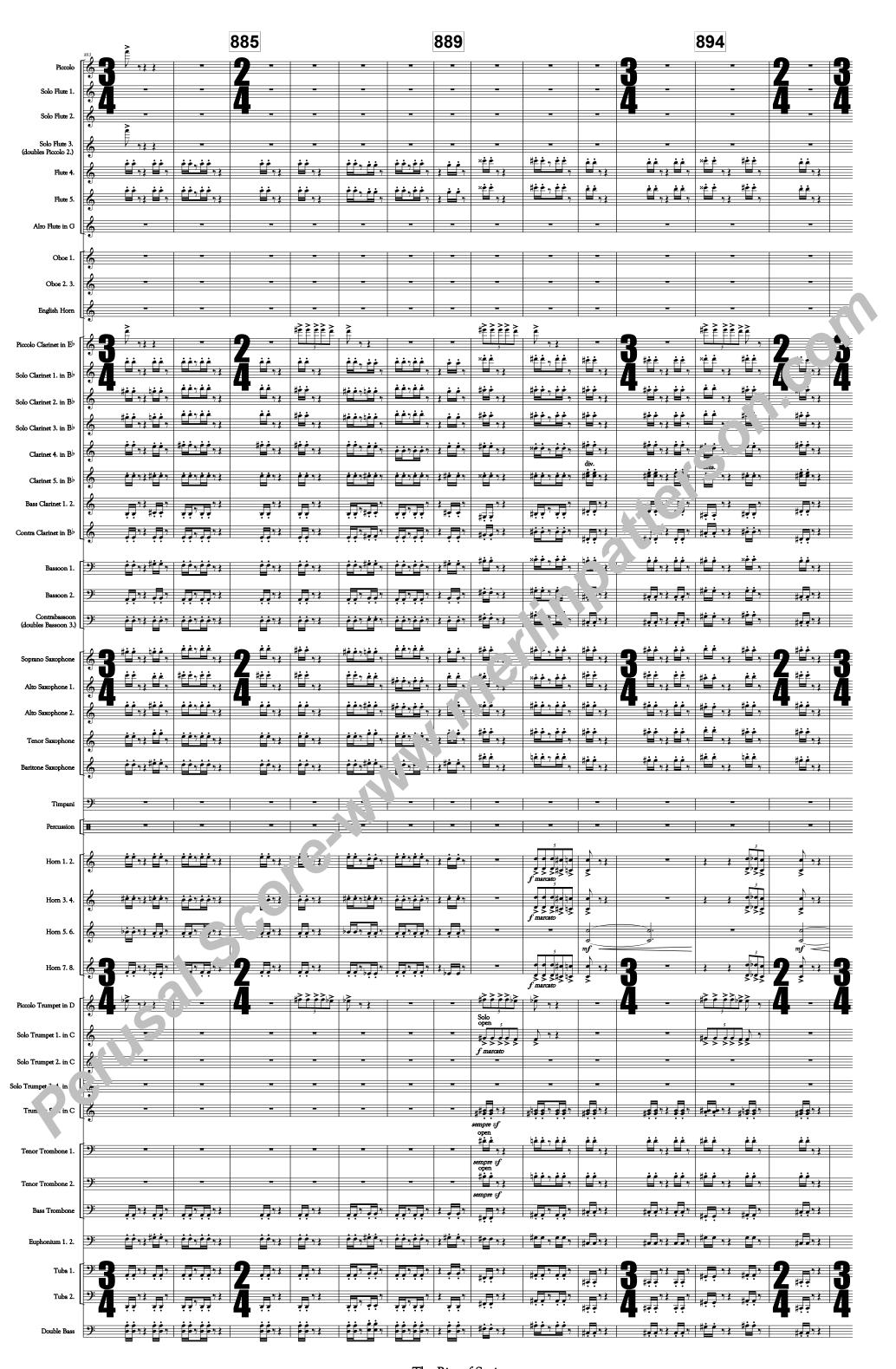


The Rite of Spring







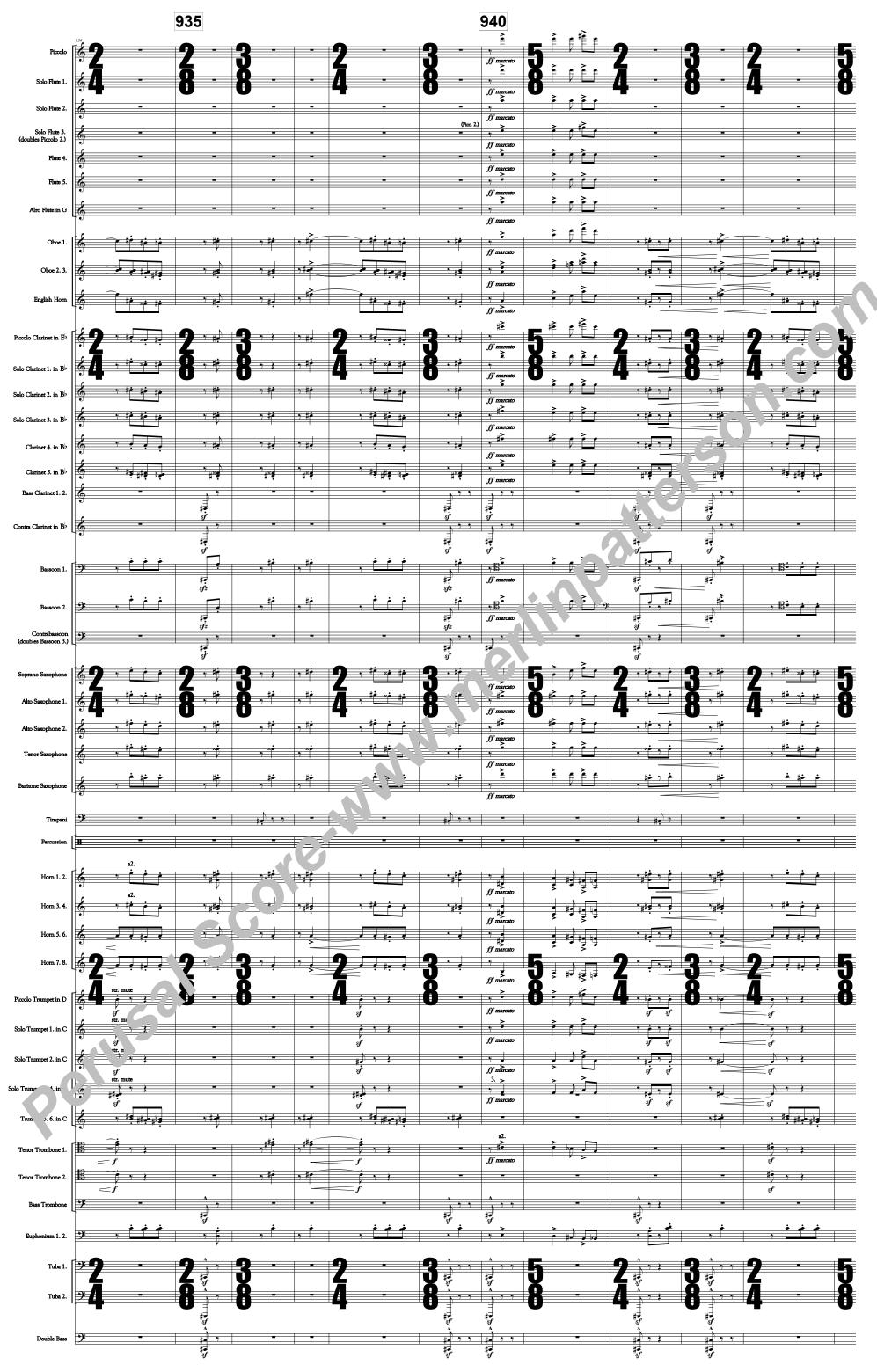














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