



Belle Rose is amused  
and delighted.

*rall.* - - - *in time*

Perc.  
Cym.  
Vibra.  
Xyl.  
Glock.

Cel.

Piano Duet  
I  
II

2 Solos  
VI. I  
the rest

VI. II

Vla.

*poco dim.*  
*mf*  
*dim.*  
*pp*

*dim.*  
*pp*

*dim.*  
*pp*

1. *cresc.*  
2. *(no cresc.)*

*(pizz.)*  
*pizz.*  
*div. pizz.*

\* ) or loose Cymbal played on dome with Glockenspiel sticks.

She touches another pair ----- which grow large -----

Small Cym. (c)

Perc. 3 Tom-toms (c)

70 **accel.**

hard sticks  
p cresc. **ff**

VI. I  
2 Solos

(1) *p* *pp*

2nd Solo *sustain p*

----- and small again.

Small Cym. [rall.] ----- in time

Perc. 3 Tom-toms

dim. *p*

2 Solos

VI. I

the rest

VI. II

Vla.

*cresc.* **ff** *p*

54

**71 Quick** She touches another pair which move forward: a door opens, and a hand offers her an apple.

**Perc.** Xylophone  
p mf

**Cel.** 5/4  
p (dry) mf

**Piano Duet I** 5/4  
pp (dry) p

**VI. I**  
2 Solos  
pp 2. p sustained

Detailed description: This is a page of a musical score for measures 71-72. The score is in 5/4 time and consists of four staves. The first staff is for Percussion (Xylophone), starting with a rest in measure 71 and then playing a rhythmic pattern of eighth notes with triplets in measures 72 and 73. The second staff is for Celesta, also starting with a rest in measure 71 and playing a pattern of eighth notes with triplets in measures 72 and 73. The third staff is for Piano Duet I, starting with a rest in measure 71 and playing a pattern of eighth notes with triplets in measures 72 and 73. The fourth staff is for Violin I, with two solo parts. The first part is a melodic line starting in measure 71 and ending in measure 72. The second part is a sustained note starting in measure 72 and continuing through measure 73. Dynamics include piano (p), mezzo-forte (mf), pianissimo (pp), and piano (p). Performance instructions include 'dry' for the Celesta and Piano Duet I, and 'sustained' for the Violin I.

Xyl.

Perc.

Cel.

Piano Duet

VI. I  
2 Solos

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

*poco* *poco* *poco*

Xyl. **rall.** . . . . . as before

Perc.

Cel.

Piano Duet

2 Solos  
VI. I  
the rest

VI. II

Vla.

*p*

*p*

1. *a little cresc.*

2. *(pizz.)*

*(pizz.)* *p cresc.*

*(pizz.)* *p cresc.*

*(pizz.)* *p cresc.*

*f*

She takes the apple.

Cl. in B $\flat$  2

Cl. in E $\flat$

Perc. Vibraphone *mf marked*

3 Tom-toms *ppp*

Piano Duet II *pp*

I Solo VI. I *dim.* *p* *pp*

the rest VI. I *p* *pp*

VI. II *p* *pp*

Vla. *p* *pp*

Vc. 1. Solo *pizz (sul tasto)* *mf*

*ppp*

*ppp*

*pp*

*pp*

*pp*

*pp*

*pp*

**72 Slower** ( $\text{♩} = 62$ )  
 1. She eats the apple.  
 2. She drains the goblet.

*ppp*

**Picc.**

*ppp*

**Perc.**

Small Timp. (or small S.D. without snares) – hard sticks  
*p*

Gong  
*p*

Vibra.  
*p*

Xylophone  
*pp*

**Cel.**

*p*

**Harp**

*p dry*  
*près de la table*

**I**

*p clearly*

**Piano Duet**

*pp*

*basso*  
*mf*

*8va*

**II**

*8va*

**Db.**

1. Solo  
*p*

1  
Picc.

2  
(no cresc.)

Perc.

Timp.

Gong

Vibra.

Xyl.

Cel.

Harp

Piano Duet

I

II

Db. I Solo

*p*

*8. va*

*8. va*

*v*

Detailed description: This page of a musical score covers measures 1 and 2. The score is for a Percussion section and a Piano Duet. The Percussion section includes Piccolo (Picc.) parts 1 and 2, Timpani (Timp.), Gong, Vibraphone (Vibra.), and Xylophone (Xyl.). The Piano Duet section consists of two staves, I and II. The Double Bass (Db. I Solo) part is at the bottom. The key signature has one flat (B-flat), and the time signature is 4/4. In measure 1, Picc. 1 has a quarter rest, Picc. 2 has a sixteenth-note pattern, Timp. has a steady eighth-note pattern, Gong has a half note, Vibra. has a quarter note, Xyl. has a sixteenth-note pattern, Cel. has a quarter note, Harp has a quarter note, Piano Duet I has a sixteenth-note pattern, Piano Duet II has a quarter note, and Db. I Solo has a quarter note. In measure 2, Picc. 1 has a sixteenth-note pattern, Picc. 2 has a sixteenth-note pattern, Timp. has a steady eighth-note pattern, Gong has a half note, Vibra. has a quarter note, Xyl. has a sixteenth-note pattern, Cel. has a quarter note, Harp has a quarter note, Piano Duet I has a sixteenth-note pattern, Piano Duet II has a quarter note, and Db. I Solo has a quarter note. Dynamics include *p* for Picc. 1 and *v* for Db. I Solo.



Perc.  
1 *(ppp)*

2

Timp.  
*mf* *p*

Gong  
*(p)*

Perc.  
Vibra.  
*mf* *f* *p*

Xyl.  
*mf* *mf* *p*

Cel.  
*mf* *f* *p*

Harp  
*mf* *mf* *p*

Piano  
I  
*mf* *mf* *p*

Piano  
Duet  
II

8 *v* *v* *v* *v*

Db  
I Solo  
*(v)* *(p)*

Picc.

1

2

*ppp*

Timp.

*p*

Small Cymbals

*f*

Gong

*p*

Perc.

3 Tom-toms

*mf*

Vibra.

*f*

Xyl.

*pp* *f* *pp* *f* *pp*

Glockenspiel

*f*

Cel.

*f* *p*

Piano Duet

I

II

*f* *p* *f* *p*

*pp*

Vc.

half sul tasto  
pizz.

*p*

Db.  
I Solo

*mf*

8 *mf*

Another hand gives her a goblet.

1.

PPP

Cl. in B $\flat$

Cl. in E $\flat$

PPP

PPP

Temp.

Gong

3 Tom-toms

Vibra.

Xyl.

*mf deliberately*

*mf*

Col.

8

I

II

PP

1.

I. Solo (pizz.) *mf*

Vc.

Db. I Solo