

La Storia di Babar

Francis Poulenc
arr. H. Brown

Nella grande foresta è nato un piccolo elefante. Si chiama babar. Sua mamma gli vuole tanto bene. Per addormentarlo lo culla con la proboscide, cantando dolcemente.

N. 1

Très Modéré ♩ = 48

Flauto

Corno inglese

Clarinetto

Fagotto

Pianoforte

Arpa

Percussione

Viola

Violoncello

Contrabbasso

7

Fl.

C. ingl.

Cl.

Fg.

Pf.

Arpa

Perc.

Vl. I

Vl. II

Vla.

Vc.

Cb.

pp

p

pp

pp

p

pp

loco

piatto sosp.

pp

pp

p

p

pizz.

arco

arco

pp

This musical score page contains six systems of music. The first system features Flute, Clarinet, Bassoon, and Piano parts. The second system includes a Harp part. The third system has a Percussion part. The fourth system consists of Violin I, Violin II, Cello, and Double Bass parts. Measure numbers 7 through 12 are indicated above the staves. Dynamics such as *pp*, *p*, and *pizz.* are marked throughout the score. Performance instructions like *loco* and *piatto sosp.* are also present.

13

Fl.

C. ingl.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Arpa

Perc.

glock.

gong

Vi. I

Vi. II

Vla.

Vc.

Cb.

rall.

mf sub.

p

f

mf

fp

fp

fp

fp

fp

mf

fp

fp

fp

mf

pp

f

fp

ppp

p

f

mp

ppp

pp

f

piatto sosp.

mp

ffff

triangolo

arco

mf

pp

mf

fp

ppp

mf

pp

mf

fp

#8

mf

pp

mf

fp

mf

pp

mf

fp

mf

fp

mf

fp

Babar è cresciuto. Ora gioca con gli altri elefanti. E' uno dei più simpatici.
Si diverte a scavare la sabbia con una conchiglia.

N. 2

Presto $\text{♩} = 160$

Cl. $\text{♩} = 160$
 Fg. $\text{♩} = 160$
 Trba. $\text{♩} = 160$
 Cor. $\text{♩} = 160$
 Trbne. $\text{♩} = 160$
 Pf. $\text{♩} = 160$
 Perc. $\text{♩} = 160$

2 conga/ 2 bongo

Presto $\text{♩} = 160$

Vl. I $\text{♩} = 160$
 Vl. II $\text{♩} = 160$
 Vla. $\text{♩} = 160$
 Vc. $\text{♩} = 160$
 Cb. $\text{♩} = 160$

6

Fl.

Ob.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Perc.

VI. I

VI. II

Vla.

Vc.

Cb.

pizz.

f

mf

arco

gliss.

12

Fl.

Ob.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Arpa

Perc.

xil.

Vl. I

Vl. II

Vla.

Vc.

Cb.

Fl. 19

Ob.

Cl. *mp*

Trba.

Cor. *p* *mf*

Trbne. *p* *mf*

Pf. *mf*

Arpa *mf*

Perc. *t. rull.* *p* *mf*

VI. I

VI. II

Vla.

Vc.

26

Fl. *f*

Ob. *mp*

Cl. *mp*

Fg. *mp*

Trba. *mf*

Cor.

Trbne. *mf*

Pf. *f*

Arpa

Perc.

Vl. I *f*

Vl. II *f*

Vla. *f*

Vc. *f*

32

This musical score page contains eight staves of music for various instruments. The top section includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Trombone (Trba.), Horn (Cor.), Trombone (Trbne.), Piano (Pf.), and Percussion (Perc.). The bottom section includes parts for Violin I (Vl. I), Violin II (Vl. II), Cello (C. Vla.), Double Bass (Vc.), and Double Bass (Cb.). The music consists of six measures. Measure 1: Flute has eighth-note pairs; Clarinet has eighth-note pairs; Bassoon has eighth-note pairs; Trombone has eighth-note pairs; Horn has eighth-note pairs; Trombone has eighth-note pairs; Piano has eighth-note pairs; Percussion has eighth-note pairs. Measure 2: Clarinet rests; Bassoon has eighth-note pairs; Trombone has eighth-note pairs; Trombone has eighth-note pairs; Piano has eighth-note pairs. Measure 3: Bassoon has eighth-note pairs; Trombone has eighth-note pairs; Trombone has eighth-note pairs; Piano has eighth-note pairs. Measure 4: Bassoon has eighth-note pairs; Trombone has eighth-note pairs; Trombone has eighth-note pairs; Piano has eighth-note pairs. Measure 5: Bassoon has eighth-note pairs; Trombone has eighth-note pairs; Trombone has eighth-note pairs; Piano has eighth-note pairs. Measure 6: Bassoon has eighth-note pairs; Trombone has eighth-note pairs; Trombone has eighth-note pairs; Piano has eighth-note pairs.

Fl.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Perc.

Vl. I

Vl. II

Vla.

Vc.

Cb.

ff

ff

p

gliss.

f

p

ff

p

G. C.

p

ff

pizz.

f

pizz.

p

f

p

Babar va a spasso, contentissimo, sulle spalle della mamma.

N. 3

Très calme $\text{♩} = 63$

très doux et poétique

Fl.

C. ingl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Perc.

G.C.

Vl. I

Vl. II

Vla.

Vc.

très doux et poétique

$\text{♩} = 63$

très doux et poétique

Fl. C. ingl. Fg.

Pf.

Perc.

VI. I VI. II Vla. Vc.

Tutto d'un tratto un brutto cacciatore,
nascosto dietro un cespuglio, gli spara!

Il cacciatore ha colpito a morte la mamma

Pf.

Perc.

Le scimmie si nascondono,
gli uccelli volano via!

Il cacciatore corre ad acchiappare il povero Babar.
Babar sfugge perché ha paura del cacciatore.

N. 4

Molto agitato

casimba in ottavino

Fl.

C. ingl.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Perc.

Molto agitato

VI. I

VI. II

Vla.

Vc.

Cb.

© © PM-arr. 081/c (2015)

rall. molto

Fl.

C. ingl.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Perc.

molto lento

p

pp

f

pp

f

G.C.

fp

p

rall. molto

Vl. I

Vl. II

Vla.

Vc.

Cb.

molto lento

p

p

Dopo qualche giorno, molto stanco, Babar arriva vicino a un piccolo paesino. E' molto meravigliato perché è la prima volta che vede cose tante case. Che cose nuove! queste bei viali! Queste automobili e questi autobus! Comunque quello che interessa di più a Babar sono due signori che incontra per strada. Pensa "veramente come sono elegantissimi, vorrei anch'io avere un bel vestito . . . ma come fare?" Per fortuna una vecchia signora molto ricca, a cui piaceva i piccoli elefanti, capisce, guardandolo, che vorebbe un bel vestito. Siccome a lei piace accontentare gli altri, gli dà il suo portafolio. Baber lei dice: "Grazie signora"

N. 5

Très Modéré ♩ = 66

The musical score consists of two systems of music. The first system, starting with 'Fl.', uses a treble clef and 3/4 time. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Cor (Corno). The second system, starting with 'Arpa', uses a bass clef and 3/4 time. It includes parts for Harp (Arpa) and Percussion (Perc.). The third system, starting with 'Vl. I', uses a treble clef and 3/4 time. It includes parts for Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score is set against a background of three staves of eighth-note chords. Dynamics such as *p*, *pp*, and *pizz.* are indicated throughout the score.

7

Fl. Ob. Cl. Fg. Cor. Arpa. Perc. Vl. I Vl. II Vla. Vc.

pp

pp

pp

pp

p

arco

p

arco

p

arco

pp

arco

pp

arco

pp

Musical score page 15. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Arpa (Arpège), Percussion, Violin I, Violin II, Cello, and Bass. The page is numbered 7 at the top left. The score consists of five systems of music. The first system (measures 1-4) features Flute, Oboe, Clarinet, Bassoon, and Horn in G major, with dynamic markings *pp*. The second system (measures 5-8) features Arpa (Arpège) and Percussion in G major, with dynamic *p*. The third system (measures 9-12) features Violin I and Violin II in G major, with dynamic *p* and articulation *arco*. The fourth system (measures 13-16) features Cello and Bass in G major, with dynamic *pp* and articulation *arco*.

12

Fl.

Ob.

Cl.

Fg.

Pf.

Arpa

Perc.

Vl. I

Vl. II

Vla.

Vc.

p

pp

mp

glock.

metal chimes

p

pp

pizz.

p

pizz.

p

arco

arco

arco

arco

17

Fl. *p*

Ob. *p*

Cl. *pp* *f*

Fg.

Trba. *mf*

Cor. *mf*

Trbne. *f*

Pf.

Arpa

Perc. *p* *pp* metal chimes

Vl. I *pp* *p* *f*

Vl. II *pp* arco *f*

Vla. *pp* *f*

Vc. *arco* *p* *f*

Cb. *f*

Detailed description: This is a page from a musical score. It contains ten staves of music for various instruments. The top section includes Flute, Oboe, Clarinet, Bassoon, Trombone, Horn, Bass Trombone, Piano, Harp, and Percussion. The bottom section includes Violin I, Violin II, Cello, Double Bass, and Bass Trombone. Measure 17 begins with a dynamic of *p* for Flute and Oboe, followed by a dynamic of *pp* for Clarinet and Bassoon. The piano part starts with a dynamic of *mf*. The bassoon and horn parts follow with dynamics of *mf*. The bass trombone part starts with a dynamic of *f*. The piano part continues with a dynamic of *f*. The harp part starts with a dynamic of *p*. The percussion part starts with a dynamic of *p*, followed by *pp* and *metal chimes*. The violin parts start with dynamics of *pp* and *p*. The cello and double bass parts start with dynamics of *pp* and *f*. The bass trombone part continues with dynamics of *f*.

23

Fl.

Ob.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Perc.

VI. I

VI. II

Vla.

Vc.

Cb.

29

Fl.

Ob.

Cl.

Trba.

Cor.

Pf.

Arpa

Perc.

Vl. I

Vl. II

Vla.

Vc.

Cb.

p

pp

p

piatto sosp.

metal chimes

p

mp

pp

p

mp

pp

mp

p

mp

pp

mp

pp

mp

Adesso Babar vive con la vecchia signora. Ogni mattina, insieme a lei, fa ginnastica, poi si fa il bagno

N. 6

Modérément = 100

xil.

Perc. [Musical score for Percussion, measures 1-6]



Fg. [Measures 7-12]

Trbne. [Measures 7-12]

Perc. [Measures 7-12]



Fg. [Measures 14-19]

Trba. [Measures 14-19]

Cor. [Measures 14-19]

Trbne. [Measures 14-19]

Perc. [Measures 14-19]

20

Fl.

Ob.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Perc.

VI. I

VI. II

Vla.

Vc.

Cb.

Ogni giorno Babar va a giro nella sua macchina. Glie'ha comprata la vecchia signora. Gli dà tutto quell che vuole.

Musical score for orchestra and percussion, page 7, measure 92. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Trombone (Trba.), Horn (Cor.), Bass Trombone (Trbne.), and Percussion (Perc.). The tempo is marked as N. 7 and = 92. The Oboe, Clarinet, Bassoon, and Trombone play eighth-note patterns with dynamic markings *mf*. The Horn and Bass Trombone play eighth-note patterns with dynamic markings *f* and *mf*. The Percussion part consists of a continuous series of eighth-note patterns with dynamic markings *mf*, labeled "clacson". Measure 92 concludes with a final dynamic marking *mf*.

Nonostante tutto però Babar non sta tanto bene perché non può più giocare nella grande foresta con i suoi cugini e le compagne scimmie.

Spesso, alla finestra . . . lui sogna pensando alla sua infanzia . . . e piange al ricordo della mamma.

N. 8

$\text{♩} = 48$

rall.

a tempo

C. ingl.

Cl.

Fg. mf

Cor.

Arpa

Perc.

$\text{♩} = 48$

rall.

a tempo

pp

Vl. I p

Vl. II p

Vla. p

Vc. p

Cb. p

© PM arr. 081/c (2015)

Fl. *p*

C. ingl.

Cl.

Fg. *p* *pp*

Trba. *pp*

Cor. *pp*

Trbne. *pp*

Arpa

Perc.

VI. I *mp*

VI. II

Vla. *mp*

Vc.

Cb. *p*

10

Fl.

C. ingl.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Arpa

Perc.

Vi. I

Vi. II

Vla.

Vc.

Cb.

Sono passato due anni. Un giorno mentre fa la passeggiata babar vede avvicinarsi due elefantini tutti nudi.
 "Ma sono Arturo e Celeste, il mio cugino e la mia cugina" dice stupefatto alla vecchia signora.
 Babar saluta Arturo e Celeste poi corre a comprare loro dei bei vestiti.

N. 9

Gai et tumultueux $\text{♩} = 144$

Fl.

Ob.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Perc.

VI. I

VI. II

Vla.

Vc.

Cb.

6

Fl.

Ob.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Perc.

Vl. I

Vl. II

Vla.

Vc.

Cb.

mp

f

mf

pizz.

mf

pizz.

arco

arco

Fl.

Ob.

Cl.

Fg. *mp*

Trba.

Cor.

Trbne.

Pf.

Perc. *f*

mf

hi-hat, G.C.

VI. I

VI. II

Vla. *f*

Vc. *f*

Cb.

8

18

Fl.

Ob.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Perc.

Vi. I

Vi. II

Vcl.

Cb.

Dopo, Babar gli porta in una pasticceria a mangiare qualche buon dolcetto

N. 10

Très gai et animé $\text{♩} = 100$

Ob. p

Arpa

Perc. *tamb.* pp
 pp

VI. I p

VI. II p pizz.

Vla. p pizz.

Vc. p pizz.

Cb. p

Ob.

Cl. p

Arpa

Perc.

VI. I

VI. II

Vla.

Vc.

Cb.

17

Fl. *mp*

Ob. *p*

Cl. *mp*

Fg. *p*

Trba.

Cor.

Trbne.

Pf. *f*

Arpa

Perc. *mp*

VI. I

VI. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Perc.

VI. I

VI. II

Vla.

Vc.

Cb.

34

Fl.

Ob.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Arpa

Perc.

Vl. I

Vl. II

Vla.

Vc.

Cb.

f

mp

mf

p

f

mp

mf

f

mf

mf

f

mf

f

triangolo

f

f

f

mp

f

mp

f

f

f

f

42

Fl.

Ob.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Perc.

Vl. I

Vl. II

Vla.

Vc.

Cb.

p

p

p

mp

mp

mf

mf

mf

mf

mp

mp

Fl.

Ob.

Cl.

Fg.

Pf.

Perc.

2 t. bl.

pp
pizz.

Vl. I

Vl. II

Vla.

(arco)

Vc.

pizz. *mp*

Cb.

mp

Ob.

Cl.

Fg.

p

Cor.

p

Pf.

pp

piatto sosp.

Perc.

p

pp

Vl. I

Vl. II

Vc.

arco
p

Cb.

Intanto, nella foresta, gli elefanti chiamano Arturo e Celeste, le loro mamme sono molto preoccupate.

N. 11
Lent et pesant $\text{♩} = 60$

C. ingl.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Perc. gong
lastra
G.C.

Lent et pesant $\text{♩} = 60$

Vi. I

Vi. II

Vla.

Vc.

Fortunatamente un vecchio uccello in volo sopra la città li ha visti e torna velocemente ad avvertire gli elefanti.

N. 12

Presto giocoso $\text{♩} = 120$

Ott. *f*

Ob. *f*

Trbna. *con sord.* *f* *con sord.*

Cor. *con sord.* *f* *con sord.*

Trbne. *f*

Pf.

Arpa *mf*

xil.

Perc. *f*

VI. I *f*

Vla. *pizz.* *mf* *pizz.*

Vc. *mf*

Presto giocoso $\text{♩} = 120$

Le mamme di Arturo e Celeste partono per la città a cercarli -
sono contentissime di ritrovarli, ma li brontolano lo stesso
per essere scappati

8

Ob.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Perc.

VI. I

VI. II

Vla.

Vc.

pizz.

mp

pizz.

mp

mf

f

f

mf

f

f

2 t. bl.

G.C.

mf

pizz.

mp

mf

mf

16

Ott.

Ob.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Perc.

VI. I

VI. II

Vla.

Vc.

Cb.

Babar decide di partire insieme con Arturo, Celeste e le mamma per rivedere la grande foresta. Tutto è pronto per la partenza. Babar abbraccia la sua vecchia amica. Le promette di ritornare - non la dimenticherà mai. La vecchia signora rimane sola - tristamente pensa: "Quando mai rivedrò il mio piccolo Babar?"

N. 13

Lent et mélancolique $\text{♩} = 56$

Ob. $\text{♩} = 56$
Cl.
Fg.
Arpa
Arpa
Perc.

Ob.
Cl.
Fg.
Arpa
Arpa
Perc.

Ob.
Cl.
Fg.
Arpa
Arpa
Perc.

Sono partiti - nella macchina non c'è posto per le mamme.
Corrono dietro, alzando le proboscidi per non respirare la polvere.

N. 14
Allegro $\text{♩} = 108$

Fl.

Ob.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Arpa

Perc.

VI. I

VI. II

Vla.

Vc.

Cb.

xil.

clacson

piatto sosp.

Allegro $\text{♩} = 108$

4

Fg.

Trba.

Cor.

Trbne.

Pf.

Arpa

G.C.
mf
2 bongo/2 conga
mp

Vla.

Vc.

Cb.

The musical score page contains ten staves. From top to bottom: Bassoon (Fg.), Trombone (Trba.), Clarinet (Cor.), Bassoon (Trbne.), Piano (Pf.), Harp (Arpa), Bass Drum/Conga (G.C.), Violin (Vla.), Cello (Vc.), and Double Bass (Cb.). The piano part has two staves. The harp part has two staves. The bass drum/conga part has two staves. Measure 4 begins with the bassoon and clarinet playing eighth-note patterns. The piano and harp provide harmonic support. The percussion part features eighth-note patterns on the bass drum and congas. The strings play sustained notes or eighth-note patterns. The double bass provides a steady bass line.

Musical score page 43, featuring a system of ten staves. The instruments and their dynamics are as follows:

- Fl.: *ff* (measures 1-3), *pp* (measures 4-5)
- Ob.: *ff* (measures 1-3), *pp* (measures 4-5)
- Cl.: *f* (measures 1-3), *pp* (measures 4-5)
- Fg.: *v.* (measures 1-3), *pp* (measures 4-5)
- Trba.: *f* (measures 1-3), *pp* (measures 4-5)
- Cor.: *f* (measures 1-3), *pp* (measures 4-5)
- Trbne.: *f* (measures 1-3), *pp* (measures 4-5)
- Pf.: *ff* (measures 1-3), *pp* (measures 4-5)
- Arpa { *f* (measures 1-3), *pp* (measures 4-5) 8th-dashed line
- Perc.: *f* piatto sosp. (measures 1-3), *pp* (measures 4-5)
- VI. I: *ff* (measures 1-3), *pp* (measures 4-5)
- VI. II: *f* (measures 1-3), *pp* (measures 4-5)
- Vla.: *ff* (measures 1-3), *pp* (measures 4-5)
- Vc.: *ff* (measures 1-3), *pp* (measures 4-5)
- Cb.: *ff* (measures 1-3), *pp* (measures 4-5)

10

Fg.

Trbne.

Pf.

Arpa

(8vb)

Perc.

Vc.

Cb.

13

Fl.

Ob.

Cl.

pp

pp

Trba.

pp

Pf.

p

8va

8va

Arpa

p

triangolo

Perc.

pp

bl. di legno

pp

Lo stesso giorno, ahimé, il re elefante mentre passeggiava ha mangiato un fungo avvelenato . . .

N. 15

Grazieux et modéré, avec précautions

♩ = 66

Ob.

Cl.

Fg.

Pf.

Arpa

Perc.

VI. I

VI. II

Vla.

Vc.

Cb.

xil.

pizz.

arco

mf

mf

mf

mf

Fl. 5

Ob.

Cl.

Fg.

Trba. con sord.

Cor. con sord.

Trbne. con sord.

Pf.

Arpa

Perc.

Vl. I

Vl. II pizz.

Vla. pizz.

Vc. arco

Cb.

mf

mf

mf

con sord.

p

con sord.

p

con sord.

mp

p

pizz.

arco

pizz.

arco

arco

bass

9

Fl.

Ob.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Arpa

Perc.

VI. I

VI. II

Vla.

Vc.

Cb.

p

pp

pp

mf

mf

mf

p

pp

gliss.

mf

p

gliss.

mf

p

gliss.

mf

p

pizz.

pp

pizz.

pp

pp

14

Fl.

Ob.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Vl. I

Vl. II

Vla.

Vc.

Cb.

senza sord.

p

p

p

p

arco

p

arco

p

arco

p

arco

p

Avvelenato, è stato molto male . . .

tanto male, che è morto.

23

Fl.
Ob.
Cl.
Fg.
Perc.
Vl. I
Vl. II
Vla.
Vc.

xil.
bacch. dure
G.C.
mp <>

Che sfortuna!

28

Ob.
Cl.
Fg.
Pf.
Perc.
Vl. II
Vla.
Vc.

p
pp
pizz.
p
pizz.
p

Dopo il funerale gli elefanti anziani si riuniscono per scegliere un nuovo re. Proprio a quel momento sentono un rumore; si girano e che cosa vedono? Babar che arriva nella sua macchina e tutti gli elefanti che corrono dietro urlando: "Eccoli, eccoli, sono tornati, ciao Babar! ciao Arturo! buonasera Celeste! Che bei costumi! Che bella macchina!" Allora Cornelio, il più vecchio di tutti gli elefanti dice, con la sua voce tremante: "Miei amici, noi cerchiamo un nuovo re, perché non scegliere Babar? Lui ritorna della città e ha imparato tante cose dagli uomini. Diamo a lui la corona."

Tutti gli elefanti sono d'accordo con Cornelio. Impazienti, aspettano la risposta di Babar. "Vi ringrazio tutti", dice "ma prima di accettare devo dirvi che, durante nostro viaggio in macchina, Celeste ed io ci siamo fidanzati. Se divento vostro re lei sarà la vostra regina."

"Evviva la regina Celeste!! Evviva il re Babar!!" urlano tutti gli elefanti senza esitazione. Ed è così che Babar diventa . . . ROI!

N. 16
Très animé $\text{♩} = 152$

The musical score for orchestra and piano, page 50, N. 16, features the following instrumentation:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.).
- Brass:** Trombone (Trba.), Horn (Cor.), Trombone (Trbne.).
- Percussion:** Piano (Pf.), Harp (Arpa), Tambourine (Perc.).
- Stringed Instruments:** Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello (Vc.), Double Bass (Cb.).

The score is organized into three staves of six measures each. The first staff begins with a dynamic of **ff** and a tempo of $\text{♩} = 152$. The second staff begins with **ff** and a tempo of $\text{♩} = 152$. The third staff begins with **ff** and a tempo of $\text{♩} = 152$.

4

Fg.

Trba. *f*

Cor.

Pf. *f*

Vi. I *mf*

Vi. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

mf

svb-

The musical score page contains nine staves. From top to bottom: Bassoon (Fg.) has a single note in the first measure, followed by six eighth-note chords starting from measure 2. Trombone (Trba.) plays eighth-note chords in measures 1-3, then sixteenth-note chords in measure 4. Horn (Cor.) rests in measures 1-3, then plays eighth-note chords in measure 4. Piano (Pf.) plays sixteenth-note chords in measures 1-3, then eighth-note chords in measure 4. Violin I (Vi. I) and Violin II (Vi. II) play eighth-note chords in measures 1-3, then sixteenth-note chords in measure 4. Double Bass (Vla.) rests in measures 1-3, then plays eighth-note chords in measure 4. Cello (Vc.) plays eighth-note chords in measures 1-3, then sixteenth-note chords in measure 4. Double Bass (Cb.) rests throughout the entire section. Dynamics include *f* for Trombone and Horn, *mf* for Violins, Double Bass, and Cello, and *svb-* (soft) at the end of the section. Measure numbers 1, 2, 3, and 4 are indicated above the staves.

7

The musical score page contains 14 staves of music for various instruments. The instruments and their entries are:

- Fl.**: Starts with eighth-note patterns, followed by sixteenth-note patterns with dynamic ***ff***.
- Ob.**: Starts with eighth-note patterns, followed by sixteenth-note patterns with dynamic ***ff***.
- Cl.**: Starts with eighth-note patterns, followed by sixteenth-note patterns with dynamic ***ff***.
- Fg.**: Starts with eighth-note patterns, followed by sixteenth-note patterns with dynamic ***ff***.
- Trba.**: Starts with eighth-note patterns, followed by sixteenth-note patterns with dynamic ***ff***.
- Cor.**: Starts with eighth-note patterns, followed by sixteenth-note patterns with dynamic ***ff***.
- Trbne.**: Starts with eighth-note patterns, followed by sixteenth-note patterns with dynamic ***ff***.
- Pf.**: Starts with eighth-note patterns, followed by sixteenth-note patterns with dynamic ***ff***. Includes a dynamic marking **(8vb)**.
- Arpa** (Harp): Starts with eighth-note patterns, followed by sixteenth-note patterns with dynamic ***ff***.
- Perc.**: Starts with eighth-note patterns, followed by sixteenth-note patterns with dynamic ***ff***.
- Vl. I**: Starts with eighth-note patterns, followed by sixteenth-note patterns with dynamic ***ff***.
- Vl. II**: Starts with eighth-note patterns, followed by sixteenth-note patterns with dynamic ***ff***.
- Vla.**: Starts with eighth-note patterns, followed by sixteenth-note patterns with dynamic ***ff***.
- Vc.**: Starts with eighth-note patterns, followed by sixteenth-note patterns with dynamic ***ff***.
- Cb.**: Starts with eighth-note patterns, followed by sixteenth-note patterns with dynamic ***ff***.

Dynamics include ***ff***, ***mf***, and sustained notes indicated by dots under the stems.

10

Fl.

Ob.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Arpa

Perc.

Vl. I

Vl. II

Vla.

Vc.

Cb.

13

Fl.

Ob.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf. *ff*

Arpa *ff*

Perc.

Vl. I

Vl. II

Vla.

Vc.

Cb.

16

Fl.

Ob.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Arpa

Perc.

gong

ff

Vl. I

Vl. II

Vla.

Vc.

Cb.

19

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Trba. *p*

Cor. *p*

Trbne. *p*

Pf. *p*

xil.

Perc. *p*

Vl. I pizz. *mp*

Vl. II pizz. *mp*

Vla.

Vc. *p* pizz. *p*

Cb. *p*

Dunque babar dice a Cornelio: "Tu hai delle buone proposte, quindi ti nomino generale e quando avrò la mia corona ti darò la mia bombetta. Fra otto giorni sposerò Celeste; faremo una grande festa per il nostro matrimonio e per la nostra incoronazione.

Poi Babar prega gli uccelli di invitare gli animali alle sue nozze.

N. 17
Gai et très vif $\text{♩} = 132$

The musical score consists of two systems of music. The first system (measures 1-4) features woodwind instruments (Flute, Oboe, Clarinet, Bassoon) and piano. The piano part includes eighth-note patterns with '3' below them. The second system (measures 5-8) features strings (Violin I, Violin II, Cello, Bass) and piano. The piano part here includes sixteenth-note patterns with '3' below them. The score is in 2/4 time throughout.

Fl.
Ob.
Cl.
Fg.
Pf.
Arpa
Perc.
xil.
f
hi-hat
f
Gai et très vif $\text{♩} = 132$
VI. I
VI. II
Vla.
Vc.

7

Fl.

Ob.

Cl.

Pf.

(8va) -

loco

tr

mf

mp

Perc.

fisch. d'uccello

mp

Vl. I

Vl. II

p

p

13

Fl.

Ob.

Cl.

Fg.

Pf.

Arpa

Perc.

VI. I

VI. II

Vla.

Vcl.

18

(8va)

Fl.

Ob.

Cl.

Fg.

Pf.

Arpa

Perc.

VI. I

VI. II

Vla.

Vc.

23

(8va)

Fl.

Ob.

Cl.

Fg.

Pf.

Arpa

Perc.

Vl. I

Vl. II

Vla.

Vc.

G.P.

29

Fl.

Ob.

Cl.

Fg.

Pf.

Arpa

Perc.

vi. I

vi. II

Vla.

Vc.

8va

piatto sosp.

G.P.

mf

p *pp*

p *pp*

p

p

f

f

mf

p *pp*

p *p*

p

arco

p

Gli ospiti iniziano ad arrivare . . .

N. 18
Bien calme ♩ = 96

C. ingl.

Fg. *f pesante*

Cor. *f pesante*

Trbne. *f pesante*

Pf. *f pesante*

Perc. *gong*
mf

Bien calme ♩ = 96

Vla.

Vc.

Cb.

Il dromedario, incaricato a comprare i bei abiti da sposi li porti giusto in tempo per il cerimonio

10

C. ingl.

Fg.

Pf.

Vla.

Vc.

Cb.

16

Fl.

C. ingl.

Cl.

Fg.

Pf.

Vl. I

Vl. II

Vla.

Vc.

Cb.

23

Fl.

C. ingl.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Perc.

VI. I

VI. II

Vla.

Vc.

Cb.

p

f

ff

p

f

ff

mp

f

ff

p

f

ff

p

f

ff

G.C.

p

f

ff

f

ff

2 piatti

f

ff

p

f

ff

f

ff

p

f

ff

Matrimonio di Babar!

N. 19

Lent et très pompeux $\text{♩} = 60$

Fl. *ff*

C. ingl. *ff*

Cl. *ff*

Fg. *ff*

Trba. *ff*

Cor. *ff*

Trbne. *ff*

Pf. *fff*
8----- *sempre*

Perc. *ff*
2 piatti
gong

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *fff*

Cb. *fff*

Incoronazione di Babar!

Fl.

C. ingl.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Arpa

Perc.

Vl. I

Vl. II

Vla.

Vc.

Cb.

ff

©© PM-arr. 081/c (2015)

Musical score for orchestra and piano, page 15. The score includes parts for Flute (Fl.), Clarinet (C. ingl.), Clarinet (Cl.), Bassoon (Fg.), Trombone (Trba.), Horn (Cor.), Trombone (Trbne.), Piano (Pf.), Harp (Arpa), Percussion (Perc.), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score consists of four systems of music. The first system starts with a dynamic of mf . The second system begins with a dynamic of p . The third system starts with a dynamic of mf . The fourth system ends with a dynamic of p . The piano part includes a section labeled "loco". The percussion part includes a section labeled "triangolo". Measure numbers 15 and 16 are indicated at the top of the page.

Dopo le ceremonie tutti si divertono a ballare.

N. 20

A toute allure $\text{d} = 80$

Fl.

Ob.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Arpa

xil.
mf
tamburello

Perc.

VI. I
mf

VI. II
p

Vla.
pizz.
arco
pizz.

Vcl.
mf
pizz.

Cb.
mf

$\text{d} = 80$

6

Fl.

Ob.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Arpa

Perc.

VI. I

VI. II

Vla.

Vc.

Cb.

mf

ff

f

f

f

ff

pizz.

arco

ff

2 piatti

mf

pizz.

arco

ff

f

arco

pizz.

ff

arco

ff

Musical score page 70. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Trombone, Horn, Piano, Harp, Percussion, Violin I, Violin II, Cello, and Bass. The score consists of ten staves of music. Measure 6 starts with a dynamic of *mf*. The Flute has a sixteenth-note pattern. The Oboe and Clarinet play eighth-note patterns. The Bassoon and Trombone play eighth-note patterns. The Horn plays eighth-note patterns. The Piano has a sixteenth-note pattern. The Harp has a sixteenth-note pattern. The Percussion part includes a dynamic of *f* and a instruction for "2 piatti". The Violin I and Violin II parts alternate between *pizz.* and *arco*. The Cello and Bass parts also alternate between *pizz.* and *arco*. The score ends with a dynamic of *ff*.

Fl. II

Ob.

Cl. *mp*

Fg. *mp*

Trba.

Cor. *f*

Trbne. *p*

Pf. *f*

Arpa *p*

Perc. *mp*

Vl. I *p*

Vl. II *p*

Vla. *p*

Vc. *pizz.* *mp*

Cb. *f*

ff

ff

ff

f

f

loco

f

loco

f

pizz.

ff

f

pizz.

arco

pizz.

arco

pizz.

Gli uccelli si uniscono con l'orchestra

Fl. *mp*

Ob. *f* *mp*

Cl. *f* *p*

Fg. *f*

Trba.

Pf. *mf*³

Arpa

Perc. *mp* *fischio d'uccello*

VI. I *f* *arco* *pizz.*

VI. II *f* *arco* *pizz.*

Vla. *f* *mp* *pizz.*

Vc. *mf* *mp*

Cb. *mf*

20

Fl.

Ob. *mf*

Cl. *f*

Fg. *f*

Trba.

Cor. *f*

Trbne. *f*

Pf. 8
mf

Perc.

Vl. I

Vl. II arco

Vla. *f*

Vc. arco

Cb. *f*

La festa è finita

24

Fl.

Ob.

Cl.

Fg.

Trba.

Cor.

Trbne.

Pf.

Arpa

Perc.

Vl. I

Vl. II

Vla.

Vc.

Cb.

l. v.

metal chimes

gong

piatto sosp.

©© PM-arr. 081/c (2015)

La notte è scesa . . . le stelle si sono alzate . . .

N. 21

Modéré $\text{♩} = 66$

Musical score for orchestra and piano, page 75, N. 21. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Cor.), Piano (Pf.), Harp (Arpa), and Percussion (Perc.). The piano part includes dynamic markings like *p*, *pp*, and *glock.*, and performance instructions like *piatto sosp.*. The score is in common time, key signature of two sharps, and consists of eight measures.

Re Babar e la regina Celeste, contenti, sognano della loro felicità . . .

8

The musical score page 8 consists of ten staves. From top to bottom: Flute (Fl.) playing eighth-note pairs with dynamic *mp*; Oboe (Ob.) playing eighth-note pairs with dynamic *mp*; Clarinet (Cl.) playing sixteenth-note patterns with dynamic *p*, followed by eighth-note pairs with dynamic *mp*; Cor (Cor.) playing eighth-note pairs with dynamic *p*; Piano (Pf.) playing eighth-note pairs with dynamic *p*; Harp (Arpa) playing eighth-note pairs with dynamic *pp*; Percussion (Perc.) playing eighth-note pairs with dynamic *pp*, followed by eighth-note pairs with dynamic *p* and instruction "piatto sosp.". The bottom four staves are grouped together: Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), and Cello (Vc.). All four strings play eighth-note pairs with dynamic *p*.

Ora tutto è tranquillo . . . gli ospiti sono tornati a casa, molto lieti . . . ma stanchi dopo aver ballato troppo

15

Fl.

C. ingl.

Cl.

Fg.

Pf. *pp*

Arpa

Perc. *metal chimes* *pp*

VI. I

VI. II

Vla. *pp*

Vc. *mp* *pp*

Cb. *mp* *pp*

Per molto tempo si ricorderanno di questa grande festa.

La fine.

22

Fl.

C. ingl.

Cl.

Fg.

Arpa

Perc.

glock.
triangolo

xil.

G.C.

VI. I

VI. II

Vla.

Vc.

Cb.

pizz.

pizz.

©© PM-arr. 081/c (2015)