



Finale from *The Firebird*

By Igor Stravinsky
Arranged by Michael Story (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 3rd Violin (Viola T.C.)
- 5 Viola
- 5 Cello
- 5 String Bass
- 1 Piano Accompaniment

One of the most important works of the 20th century was Stravinsky's ballet *The Firebird*. The iconic "Finale" is now accessible to young players with this effective arrangement by Michael Story. All meter changes have been "squared off," while still maintaining the spirit and integrity of the original work.

PROGRAM NOTES

The Firebird was first performed at the Paris Opera in June 1910 and was immediately well received. The piece not only put Stravinsky "on the map" as one of the most important composers of the 20th century, but is also considered one of his greatest works.

NOTES TO THE CONDUCTOR

This arrangement has two tempo changes. Once your students become familiar with the notes and rhythms, encourage them to memorize measures 17 and 47 so they can concentrate on watching the conductor conduct these tempo changes.

I hope you and your ensemble find Finale from *The Firebird* to be an exciting and worthwhile experience!

Michael Story

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

Finale from *The Firebird*

CONDUCTOR SCORE

Duration - 1:50

By Igor Stravinsky

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Slowly (♩ = 76)

Violins

Viola (Violin III)

Cello

String Bass

Piano Accompaniment

1 2 3 4 5

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

6 7 8 9 10

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Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

mf

11 12 13 14

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

Pno. Accomp.

poco rit.

17 Moderately bright ($\text{♩} = 112$)

Hi 2

Lo 2

poco rit.

17 Moderately bright ($\text{♩} = 112$)

15 16 17 18

21

Lo 2

4

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

19 20 21 22

4

Lo 2

Lo 2

4

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

23 24 25 26 27

31

4

Hi 2

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

28 29 30 31 32

4

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

33 34 35 36

37

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

4

37 38 39 40

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

4

41 42 43 44

47 Suddenly slower ($\text{♩} = 90$)

Vlns. I
 Vlns. II
 Vla. (Vln. III)
 Cello
 Str. Bass
 Pno. Accomp.

45 46 47 48

47 Suddenly slower ($\text{♩} = 90$)

Vlns. I
 Vlns. II
 Vla. (Vln. III)
 Cello
 Str. Bass
 Pno. Accomp.

49 50 51 52

(V)

mf *f*

(V)

mf *f*

(V)

mf *f*

(V)

mf *f*

(V)

mf *f*

(V)

mf *f*