

8-2

A Mr Alexandre Glazounow.

ILIA MOUROMETZ.

TROISIÈME SYMPHONIE

(H-MOLL).

POUR GRAND ORCHESTRE.

PAR

R. GLIÈRE.

Op. 42.

	Partition. Parties.		Parties supplémentaires.	
	Rb. C.	Rb. C.	Rb. C.	
I. Pèlerins errants. Ilia Mourometz et Sviatogor.	8—	15—	à	1 —
II. Solovéï-le-Brigand.	8—	12.50	à	1 —
III. Chez Vladimir Beau Soleil.	3.50	8—	à	— 40
IV. Les prouesses et la pétrification d'Ilia Mourometz.	8—	17—	à	1 —



Propriété de l'éditeur

P. Jurgenson à Moscou,

Commissionnaire de la Chapelle de la Cour, de la Société Impériale
Musical russe et du Conservatoire à Moscou.

Petrograde, chez J. Jurgenson. | Varsovie & Kiew, chez L. Idzikowski.

Sole Agents for the British Empire

Breitkopf & Härtel, London.

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Александрѣ Константиновичу
Глазунову.

Илья Муромецъ.

Третья Симфонія

(H-moll).

Для большого оркестра.

Р. Г Л І Э Р А.

Ор. 42.

Часть I. Калики переходіе. Илья Муромецъ и Святогоръ	Партит. Голоса.		Дубликаты, кажд. голосъ:	
	Р. К.	Р. К.	Р.	К.
и Святогоръ	8—	15—	по	1 —
„ II. Соловей Разбойникъ.	8—	12.50	„	1 —
„ III. У Владиміра Красна Солнышка . . .	3.50	8—	„	— 40
„ IV. Подвиги и окаменѣніе Ильи Муромца.	8—	17—	„	1 —



Собственность издателя

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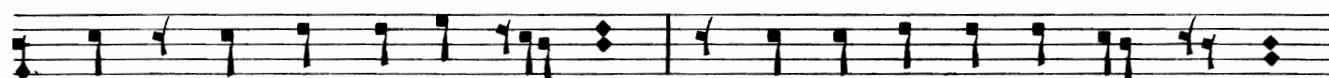
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Общества и Консерваторіи въ Москвѣ.

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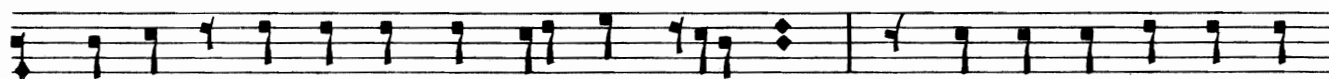


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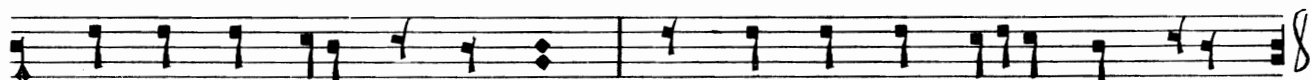
12.80



Тро_и́мъ кре_сто́мъ хрї_стѣ спа_се, смѣр_ти дер_жа_ва раз_ру_ши_ца,



и дї_а_во_ла прѣ_лестъ оу_празд_ни_ца: родъ же че_ло_вѣ_че_скій



вѣ_ро_ю спа_са_е_мый, пѣснь те_бѣ все_гда при_но_ситъ.

Стѣхѣра ма́лагѣ зна́меннагѣ распѣва.

I.

Въ старину было стародавнюю, при ласковомъ князѣ Володиміръ, сиднемъ сидѣлъ Илья Муромецъ, крестьянскій сынъ, сиднемъ сидѣлъ цѣлыхъ тридцать лѣтъ.

Приходили два Калики Перехожіе, будили Они Илью и предсказывали—быть ему великимъ богатыремъ.

Вставалъ Илья Муромецъ, выходилъ во чисто поле, доставалъ коня богатырскаго, отправлялся къ славному Святогору богатырю.

Не носила Святогора мать сыра земля, не придано было ѣздить ему на Святую Русь, а и позволено было ѣздить по высокіимъ Святымъ горамъ.

Приѣзжалъ къ нему Илья съ поклономъ низкіимъ. Садилась богатыри на добрыхъ коней, разѣзжали по Святымъ горамъ много времени—забавлялись играми богатырскими... Находили они домовище огромное. Ложился въ него Святогоръ, а подняться не можетъ изъ того гроба глубокаго. Давалъ Ильѣ передъ смертью совѣты мудрые, а какъ сталъ преставляться—пошелъ отъ него великій потъ...

Перенялъ Илья Муромецъ силу богатырскую, выѣзжалъ на дорогу прямоѣзжую въ стольный Кіевъ градъ. У него конь бѣжитъ, какъ соколъ летитъ, рѣки и озера промежъ ногъ беретъ, хвостомъ поля устилаются.

II.

Въ дремучемъ лѣсу, на семи дубахъ, залегъ Соловей Разбойникъ. Заколѣдѣла, замуравѣла дорога прямоѣзжая: отъ посвисту его соловьиного, отъ покрику звѣринаго, темные лѣса къ землѣ всѣ приклоняются, а что есть людей, то всѣ мертвы лежатъ. И живутъ въ лѣсу три дочери Соловья любимыя, и много у нихъ злата, серебра и скатнаго жемчуга,—прельщаютъ онѣ людей дорожныхъ своими дарами великими.

Услыхалъ Соловей богатырскій топъ, засвисталъ по соловьиному, закричалъ разбойникъ по звѣриному... Натягивалъ Илья тугой лукъ, накладывалъ калену стрѣлу. Пала та стрѣла Соловью въ правый глазъ, обронила она его о сыру землю. Пристегнулъ его Илья ко стремени булатному, повезъ съ собой къ Владимиру Красному Солнышку.

III.

У ласковаго князя Владимира идетъ почестенъ пиръ; а и много на пиру бояръ, князей и сильно могучихъ богатырей.

Приѣзжалъ Илья на широкой княжий дворъ; велитъ Соловью Разбойнику засвистать по соловьиному, закричать по звѣриному... Покривились маковки на высокихъ теремахъ, попадали всѣ сильны могучи богатыри, всѣ знатные князья-бояре, а Владимиръ князь едва живъ стоитъ.

Срубилъ Илья Соловью буйну голову. Жаловалъ Владимиръ Илью за столомъ почетнымъ мѣстомъ, признавали Илью всѣ могучіе богатыри своимъ большимъ братомъ.

I.

Aux temps très anciens, au temps du gracieux prince Vladimir, vivait dans sa demeure Ilia Mourometz (Ilia de Mourom), fils de paysan; il est resté assis sans bouger trente longues années.

Un jour vinrent deux pèlerins errants (vieillards divins), l'incitèrent à se lever et lui prédirent, qu'il deviendra un puissant bogatyr (héros).

Ilia Mourometz se dressa et sortit dans la campagne limpide. Il se procura un cheval de bogatyr et alla trouver l'illustre bogatyr Sviatogor.

La terre humide pouvait à peine porter le poids de Sviatogor,—il ne lui fut point accordé d'aller jusqu'à la Sainte Russie; mais il lui était loisible d'errer par les Sviaty Gory (Montagnes Saintes) aux cimes élevées.

Ilia s'approcha de lui, le saluant avec respect. Ils enfourchèrent des chevaux agiles et parcoururent longtemps les Montagnes Saintes, se divertissant à des jeux héroïques. Ils découvrirent un cercueil immense. Sviatogor s'y coucha et de ses profondeurs ne put s'arracher. Avant de mourir, il donna de sages conseils à Ilia. Puis son corps se couvrit de ruisseaux de sueur, et il mourut.....

La force héroïque fut transmise à Ilia, qui s'en alla par la route droite jusque vers Kiew, la capitale superbe. Son coursier galope comme vole le faucon, enjambe lacs et cours d'eau; par sa queue les cités sont balayées.

II.

Dans une forêt épaisse, sept chênes abritent Solovéi-le-Brigand. Le droit chemin est glissant, le droit chemin est barré. Sifflant comme le rossignol, poussant des cris féroces, Solovéi courbe jusqu'à terre les forêts épaisses; et tous les gens, s'il en est, gisent morts. Dans la forêt vivent les trois filles chéries de Solovéi. Elles possèdent beaucoup d'or, d'argent, de perles bien rondes—elles attirent par des cadeaux précieux les gens qui passent.

Solovéi entendit la démarche puissante du Bogatyr; il siffla, le brigand, comme un rossignol, il poussa ses cris féroces. Ilia banda son arc puissant, lança une flèche de fer ardent. Cette flèche frappa l'oeil droit de Solovéi, elle coucha le guerrier sur la terre humide. Ilia l'attacha à son étrier damassé et l'emmena vers la demeure de Vladimir Beau-Soleil.

III.

Chez le gracieux prince Vladimir se donne un noble festin, qui rassemble en nombre les princes, les boïars, les bogatyr à la force invincible. Arrivé près de la grande porte du palais, Ilia ordonne à Solovéi-le-Brigand de pousser son sifflement de rossignol et ses cris féroces... Alors fléchit la toiture du palais élevé, alors tombèrent tous les bogatyr puissants, tous les princes et boïars fameux. Seul, le prince Vladimir reste à peine debout.

Ilia trancha la tête du turbulent Solovéi. Vladimir, en récompense, donna à Ilia la place d'honneur à sa table; et tous les puissants bogatyr reconnurent Ilia pour leur frère insigne.

Изъ Орды, золотой земли, подымался злой Батыга со своею силою поганою. Отъ пару было отъ конинаго а и мѣсяцъ-солнце померкнуло, а отъ духу Татарскаго—не можно крещенымъ живымъ быть. Выѣзжалъ Илья Муромецъ со двѣнадцатью богатырями, и бились они двѣнадцать дней и прибили всю силу невѣрную.

— Не двѣ горы вмѣстѣ сдвигались, съѣзжались въ чистомъ полѣ два богатыря—Илья и Поленица Удалая. Ударились они первымъ боемъ—тѣмъ боемъ другъ друга не ранили; тянулись черезъ гривы лошадиныя—другъ друга не перетягиваютъ; сходили со добрыхъ коней, хватались плотнымъ боемъ, рукопашкою. Бились, дрались день до вечера, съ вечера бьются до полуночи, съ полуночи бьются до бѣла свѣта. Паль Илья на сыру землю—лежучи у него силы вдвое прибыло; махнетъ Поленицу въ бѣлы груди—вышибалъ выше дерева стоячаго. Скоро затмилъ очи ясныя, по плечъ отсѣкъ буйну голову, воткнулъ на копье мурзаметское, повезъ на заставу богатырскую—при своей братьи похвалялся.

— Выходило семь богатырей, выходилъ самъ Илья Муромецъ во чисто поле: „подавай намъ Силу нездѣшную, мы и съ тою Силою, богатыри, справимся“. Какъ промолвили они то слово неразумное, такъ и слетало двое воителей. Вѣщали они громкимъ голосомъ: „а дайте, богатыри, съ нами бой держать“. Налетаетъ на нихъ одинъ богатырь—стало четверо и живы всѣ; рубить Илья Муромецъ—стало вдвое больше и живы всѣ. Бросились на Силу небесную всѣ богатыри, стали Силу колоть рубить, а Сила та растеть да растеть, все на богатырей съ боемъ идетъ. Побѣждали могучіе богатыри въ каменные горы, въ темныя пещеры. Какъ побѣжить одинъ—такъ и окаменѣетъ, какъ побѣжить другой—такъ и окаменѣетъ. Побѣждалъ къ горамъ Илья Муромецъ, да и тутъ то Илья окаменѣлъ.

Съ той поры перевелись богатыри на Святой Руси.

D'Orda, la terre d'or, s'est levé Batygha le méchant avec son armée païenne. L'haleine fumante de leurs chevaux obscurcissait l'éclat du soleil, et l'odeur Tatare qui montait eut suffoqué tout chrétien. Ilia Mourometz s'avança, suivi de douze bogatyrs; ils combattirent douze jours, et défirent l'armée entière des mécréants.

Ce ne sont point deux montagnes qui se rencontrent: ce sont, dans la campagne limpide, deux bogatyrs qui s'abordent, Ilia et Oudalaïa Polénitsa (géante guerrière). Au premier choc ils se frappent, mais ni l'un ni l'autre n'est blessé. Chacun saisit par les crins la monture de son adversaire, mais sans prendre l'avantage. Ils descendent de cheval, et vigoureusement s'agrippent. Ils luttent et se harcèlent jusqu'au soir, puis du soir à minuit et de minuit à l'aube. Ilia tombe sur la terre humide—et à ce contact ses forces sont doublées. Il frappe la blanche poitrine de la guerrière d'un coup formidable, qui la lance au dessus des grands arbres de la forêt. Bientôt il éteint les yeux brillants, détache des épaules la tête rebelle, la fiche sur une lance tatare, et l'emporte vers le camp des héros ses frères, qui l'acclament.

Sept bogatyrs s'avancent, Ilia Mourometz également s'avance par la campagne limpide: „Où est l'Armée Céleste, que nous, bogatyrs, nous l'anéantissions?“. Ils avaient à peine prononcé ces paroles insensées que bondirent en avant deux guerriers, criant à pleine voix: „Venez donc, bogatyrs, vous mesurer avec nous!“. Un bogatyr se précipite—voilà qu'ils sont quatre, bien vivants. Ilia les sabre—voilà qu'ils sont huit, indemnes. Tous les bogatyrs se jettent sur l'Armée Céleste, la chargent, la sabrent; mais elle se multiplie encore et encore, elle fond sur les bogatyrs. Ceux-ci s'enfuient vers les montagnes pierreuses, vers les sombres cavernes. L'un accourt,—il est changé en pierre; un autre se présente—aussitôt il est pétrifié. Ilia Mourometz court vers les montagnes, et lui aussi est soudain pétrifié. C'est depuis lors que les bogatyrs ont disparu de la Sainte Russie.

ИЛЪЯ МУРОМЕЦЪ.

ILIA MOUROMETZ.

ТРЕТЬЯ СИМФОНІЯ.

3^{me} SYMPHONIE.

Aufführungsrecht vorbehalten.

I.

R. GLIÈRE. Op. 42.
(1909 — 1911)

Andante sostenuto. ♩ = 42.

Flauto Piccolo. 3/2

3 Flauti. 3/2

3 Oboi. 3/2

Corno inglese. 3/2

3 Clarinetti in A. 3/2

Clarinetto basso in A. 3/2

3 Fagotti. 3/2

Contrafagotto. 3/2

I. II. 3/2

III. IV. 3/2

8 Corni in F. 3/2

V. VI. 3/2

VII. VIII. 3/2

4 Trombe in B. 3/2

4 Tromboni e Tuba. 3/2

Timpani. 3/2

Triangolo. 3/2

Tamburo militare. 3/2

Piatti. Gr. Cassa. 3/2

Tam-tam. 3/2

Campanelli. 3/2

Celesta. 3/2

2 Arpe. 3/2

Violini I. 3/2

Violini II. 3/2

Viole. 3/2

Violoncelli. 3/2

Contrabassi. 3/2

Andante sostenuto. ♩ = 42.

Fl.

Ob.

Cl. ingl.

Cl. bas.

Fag. a 3

C. F.

Cor.

Viol. I.

Viol. II.

Viole.

V-celli.

C. B.

con sord. Sul G

1

2 Pochissimo

36335

più mosso.

[illegible]

36335

4

5

36335

This image shows a page from a musical score, likely for a symphony. The score is written for multiple instruments, with staves for woodwinds, strings, and possibly brass. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'pp' (pianissimo), 'mf' (mezzo-forte), 'dim.' (diminuendo), and 'senza sord.' (senza sordina). The score is organized into measures, with some measures containing complex rhythmic patterns and others being rests. The overall layout is typical of a professional musical manuscript.

This image shows a page of a musical score, likely for a string quartet, featuring staves for Violin I, Violin II, Viola, and Cello/Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'p'. The page is numbered '6' in the top right corner.

This page of a musical score is divided into three systems. The first system consists of 11 staves, with the first six labeled I through VI and the last five labeled I, II, III, IV, and V. These staves contain sparse musical notation, primarily consisting of rests and long horizontal lines, with a *pp* (pianissimo) dynamic marking appearing on several staves. The second system includes staves I, II, III, and V, which feature more active musical notation with notes and rests, accompanied by *cresc.* (crescendo) and *dim.* (diminuendo) markings. A *pp* marking is also present on staff VII. The third system is a large block of 11 staves, with the first six containing dense, continuous sixteenth-note passages. The bottom three staves of this system contain performance instructions: *senza sordini* (without mutes), *mf senza sordini* (mezzo-forte without mutes), and *mf* (mezzo-forte).

This musical score is for a large ensemble, likely a symphony or chamber orchestra, and is divided into two main systems. The top system consists of 11 staves, with the first five staves grouped by a brace on the left. The first five staves contain melodic lines with various note values and rests. The sixth staff is a bass line, also with rests. The seventh staff is a bass line with a melodic line. The eighth staff is a bass line with a melodic line. The ninth staff is a bass line with a melodic line. The tenth staff is a bass line with a melodic line. The eleventh staff is a bass line with a melodic line. The bottom system consists of 11 staves, with the first five staves grouped by a brace on the left. The first five staves contain melodic lines with various note values and rests. The sixth staff is a bass line, also with rests. The seventh staff is a bass line with a melodic line. The eighth staff is a bass line with a melodic line. The ninth staff is a bass line with a melodic line. The tenth staff is a bass line with a melodic line. The eleventh staff is a bass line with a melodic line. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include *pp* (pianissimo), *p* (piano), and *dim.* (diminuendo). The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

36335

Più mosso. $\bullet = 84$.

rit.

8 a tempo
C. ingl.

Cl. I. *mf quasi recit.*

Cl. bas. *mf*

Fag. I. *mf quasi recit.*

Cor. III. IV. *mf*

Cor. V. VI. *mf*

Timp. *pp*

p

unis.

8 *p* a tempo

[illegible]

9 Andante con moto. ♩ = 69.

The musical score is arranged in systems. The first system includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba), and percussion (Timpani). The second system continues the orchestration with more woodwinds and brass. The third system includes a string quartet (Violin I, Violin II, Viola, Cello) and a double bass. The score is marked with various dynamics and articulation, including *pp*, *p*, *mf*, *ppv*, and *div.*. The tempo is indicated as *Andante con moto* with a metronome marking of 69. The key signature is two sharps (F# and C#).

9 pizz. Andante con moto. ♩ = 69.

[illegible]

This page of a musical score, numbered 18 at the top left and 11 in a box at the top center, contains a complex orchestral arrangement. The score is written for multiple staves, including woodwinds, brass, strings, and percussion.

Key Musical Elements:

- Woodwinds:** Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), and Bassoons (Bsn.) are present. Some parts include trills and triplets.
- Brass:** Horns (Hr.), Trumpets (Tp.), and Trombones (Tbn.) are featured. The Tuba (Tuba.) is also indicated.
- Strings:** Violins (Vln.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.) are included. Some parts feature triplets and marcato (marc.) markings.
- Percussion:** The Tuba is specifically noted.
- Dynamic Markings:** The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *mf marc.* (mezzo-forte marcato).
- Other Markings:** *div.* (divisi) and *unis.* (unison) are used for string parts. *a 2* (allegretto 2) is also present.

The score is divided into measures by vertical bar lines, with some measures containing multiple staves for different instruments. The bottom of the page features a large, complex musical figure, possibly a double bass or cello part, with many notes and dynamic markings.

12

The musical score is arranged in two main systems. The top system contains 10 staves, and the bottom system contains 10 staves. The staves are labeled with various parts: 'cre' (likely vocal), 'scen' (likely vocal), 'do' (likely vocal), 'mf' (mezzo-forte), 'cresc.' (crescendo), 'a 2' (second ending), and 'Tr-be' (trumpet). The score includes various musical notations such as triplets, slurs, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is numbered 12 at the top and bottom.

[illegible]

14

strin - - - gen - - - do

14

strin - - - gen - - - ff senza dim. do

15 Allegro risoluto. $\text{♩} = 112$.

The musical score is written for a large ensemble, likely a symphony orchestra, with multiple staves for each instrument. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Allegro risoluto" with a metronome marking of 112 beats per minute. The score includes various musical notations such as triplets, slurs, and dynamic markings like *ff* (fortissimo) and *senza dim.* (without diminuendo). The score is divided into sections labeled I, II, and III, with a "C.F." (Coda) section. The bottom of the page features the number 36335.

I. II.
III
C.F.
ff senza dim.

15 Allegro risoluto. $\text{♩} = 112$.

36335

16

Musical score for a piano piece, page 23. The score is written for a grand piano (treble and bass clefs) and includes multiple staves for various instruments. The key signature is one sharp (F#). The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *mf*, *mf cresc.*, and *cresc.* The score is divided into two systems, with the first system ending at measure 16 and the second system starting at measure 17. The page number 23 is in the top right corner, and the page number 16 is in the bottom left corner.

This musical score is for a large ensemble, likely a symphony or chamber orchestra, featuring multiple staves. The notation includes various musical symbols such as notes, rests, slurs, ties, and dynamic markings. The score is divided into two systems, with the second system starting at measure 17.

System 1 (Measures 1-16):

- Measures 1-4:** The upper staves (strings and woodwinds) feature long, sustained notes with slurs. The lower staves (bassoon and double bass) have more active lines with eighth and sixteenth notes.
- Measure 5:** A dynamic marking of *mp* (mezzo-piano) appears in the bassoon part.
- Measures 6-8:** The bassoon part continues with a melodic line, marked *mp*. The double bass part has a similar line, also marked *mp*.
- Measure 9:** A dynamic marking of *mf* (mezzo-forte) appears in the bassoon part.
- Measures 10-12:** The bassoon part continues with a melodic line, marked *mf*. The double bass part has a similar line, also marked *mf*.
- Measures 13-16:** The upper staves (strings and woodwinds) feature long, sustained notes with slurs. The lower staves (bassoon and double bass) have more active lines with eighth and sixteenth notes.

System 2 (Measures 17-24):

- Measures 17-19:** The upper staves (strings and woodwinds) feature long, sustained notes with slurs. The lower staves (bassoon and double bass) have more active lines with eighth and sixteenth notes.
- Measure 20:** A dynamic marking of *mf* (mezzo-forte) appears in the bassoon part.
- Measures 21-23:** The bassoon part continues with a melodic line, marked *mf*. The double bass part has a similar line, also marked *mf*.
- Measure 24:** A dynamic marking of *mf* (mezzo-forte) appears in the bassoon part.

Measure 17: A dynamic marking of *mf* (mezzo-forte) appears in the bassoon part.

Measure 18: A dynamic marking of *mp* (mezzo-piano) appears in the bassoon part.

Measure 19: A dynamic marking of *mf* (mezzo-forte) appears in the bassoon part.

Measure 20: A dynamic marking of *mf* (mezzo-forte) appears in the bassoon part.

Measure 21: A dynamic marking of *mf* (mezzo-forte) appears in the bassoon part.

Measure 22: A dynamic marking of *mf* (mezzo-forte) appears in the bassoon part.

Measure 23: A dynamic marking of *mf* (mezzo-forte) appears in the bassoon part.

Measure 24: A dynamic marking of *mf* (mezzo-forte) appears in the bassoon part.

[illegible]

This musical score is for a piece with lyrics "ral - len tan do" and "a tempo". The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The tempo is marked "a tempo" and the key signature is one sharp (F#).

The score is divided into two systems. The first system contains measures 1 through 18, and the second system contains measures 19 through 36. The lyrics "ral - len tan do" are placed above the first system, and "a tempo" is placed below the second system.

The score features a variety of musical notations, including triplets, slurs, and dynamic markings such as *f*, *mf*, *mp*, and *f marc.*. The percussion part includes a section marked "tr." (trumpet) and "p" (piano).

The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The tempo is marked "a tempo" and the key signature is one sharp (F#).

Musical score for piano, page 27. The score is written for a grand piano (G.F.) and includes multiple staves for the right and left hands. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f*, *mf*, and *cresc.*. The notation is in a key with one sharp (F#) and a common time signature (C).

The score is divided into two systems. The first system contains 10 staves, and the second system contains 10 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

energico

energico

energico

mp

mf

mf

mf

20

36335

21

Cl. b.

B.

IV mf

B.

21

This page of a musical score, numbered 30 at the top left and 22 in a box at the top center, contains a complex arrangement for a large ensemble. The score is written in G major (one sharp) and 4/4 time. It features multiple staves, including woodwinds (flutes, oboes, clarinets, bassoons), strings, and percussion. The percussion section includes a snare drum (P) and a maraca (marc.). The score is marked with various dynamics such as *mf* (mezzo-forte), *f* (forte), and *mf marc.* (mezzo-forte maraca). There are also articulation marks like accents and slurs. The score is divided into measures by vertical bar lines, and some measures contain triplets or other rhythmic groupings. The bottom of the page features a page number 36335 and a boxed measure number 22.

[illegible]

[illegible]

Violins I and II, Viola, and Cellos/Double Basses score. The score is in 3/4 time with a key signature of one sharp (F#). The Violins I and II parts are marked "non div." and "a 3". The Viola part is marked "non div." and "a 3". The Cello and Double Bass parts are marked "div. pizz." and "a 3". The score includes dynamic markings such as *mf* and *f*, and articulation markings such as *arco* and *unis.*.

1. II.

Fag. III.

mf marc.

mf marc.

mf

36335

[illegible]

This image shows a page from a musical score for the song "The Rose Tree." The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The music is in a simple, folk-like style. The vocal parts are arranged in four staves, with the Soprano part at the top and the Bass part at the bottom. The piano accompaniment is written in a single staff at the bottom. The score includes a key signature change from one sharp to two sharps (F# and C#) in the second measure. The lyrics "The Rose Tree" are written below the vocal staves. The score is divided into measures by vertical bar lines. The music is written in a clear, legible font.

[illegible]

cre

scen

musical score for a symphony, measures 36335-36339. The score is in D major and 3/2 time. It features a complex orchestration with woodwinds, strings, and a tuba. The music is divided into three systems. The first system (measures 36335-36339) includes a woodwind section (flutes, oboes, clarinets, bassoons) and a string section. The second system (measures 36340-36344) includes a woodwind section, a string section, and a tuba. The third system (measures 36345-36349) includes a woodwind section, a string section, and a tuba. The score is marked with various dynamics including *p*, *mf*, *mp*, and *pp*. The woodwinds play melodic lines, while the strings provide harmonic support. The tuba plays a low, sustained note. The score is marked with "cre" and "scen" at the beginning and end of the first system.

Picc.

28

First system of musical notation for measures 28-31. It includes staves for Piccolo (Picc.), Flute 2 (a2), Oboe 1 (I), Oboe 2 (II), Clarinet 1 (I), Clarinet 2 (II), Bassoon 1 (I), Bassoon 2 (II), and Bassoon 3 (III). The Piccolo part features a melodic line with slurs and accents. The string parts (I-II, III, I, II-III) provide harmonic support with sustained notes and some movement in measures 29 and 30.

Second system of musical notation for measures 28-31. It includes staves for Trumpets (I, II, III, IV) and Trombones (I, II, III, IV). The brass parts are mostly sustained notes, with some movement in measures 29 and 30. The Trombone parts show some melodic activity in measures 29 and 30.

Pia. ti.

pp

Third system of musical notation for measures 28-31. It includes staves for Violin 1 (VI.I), Violin 2 (VI.II), and Cello/Double Bass (V-Celli a2). The Violin parts feature rapid sixteenth-note passages, with 'div.' (divisi) markings indicating divided parts. The Cello/Double Bass part provides a steady harmonic accompaniment.

28

This image shows a page from a musical score, likely for a symphony. The score is written for multiple instruments, including Piccolo (Picc.), Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tr-ni), and Violoncello (V.C.). The notation is in G major (one sharp) and 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like 'a3' and 'a2'. The piece concludes with a 'rit.' (ritardando) marking.

29 Tranquillo misterioso. $\text{♩} = 88$.

Tr-ba IV.

Tr-ni.

Tuba.

V-celli.

C-B.

30

29 Tranquillo misterioso. $\text{♩} = 88$.

30

Tr-ba IV.

Tr-ni.

Tuba.

div. a 3

div. a 3

31

III

31

32

C.F.

III.

p

V. VI.

Cr-ni VII. VIII.

Tr-be

poco cresc.

poco cresc.

poco cresc.

poco cresc.

pp

pp

pp

pp

pp

pp

pizz.

p

32

III
C.F.

V. VI.

VII VIII

Tr-be.

Tr-ni.

div. a 3

div. a 3

33

This page of a musical score, likely from a symphony, contains the following details:

- Instrumentation:** The score includes parts for Flute (Fl.), Oboe I and II (Ob. I, II.), Oboe III (Ob. III.), and a Cello/Contrabass section (III).
- Measure Numbers:** The page is numbered 34 at the top center and 35 at the bottom center.
- Key Signature:** The key signature is one sharp (F#), indicating the key of D major or B minor.
- Time Signature:** The time signature is 3/4.
- Musical Notation:** The score features various musical notations including notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *p* (piano). There are also triplets and slurs indicated.
- Staff Layout:** The staves are arranged in systems. The first system includes Flute, Oboe I and II, Oboe III, and a Cello/Contrabass section. The second system includes a Cello/Contrabass section. The third system includes a Cello/Contrabass section.

This image shows a page from a musical score, likely for a symphony, featuring multiple staves with various musical notations. The score is written in a key with one sharp (F#) and a 2/4 time signature. The page is numbered 35 in the top left corner. The notation includes various notes, rests, and dynamic markings such as *cresc.* (crescendo) and *mf* (mezzo-forte). There are also markings for *a 2* and *a 3*, which likely refer to different parts or sections of the music. The bottom of the page features a section labeled *pizz.* (pizzicato) and *arco* (arco), indicating changes in the playing technique. The overall layout is typical of a professional musical score, with clear notation and dynamic markings.

36 Picc.

This musical score page, numbered 36, is for the Piccolo (Picc.) part. It features a complex arrangement of staves for various instruments, including Piccolo, Flute, Oboe, Clarinet, Bassoon, Fagott, Horn, Trombone, Trumpet, and Timpani. The score is written in G major and 2/4 time. The Piccolo part is marked with a forte (f) dynamic and includes trills and triplets. The Flute part is marked with a mezzo-forte (mf) dynamic and includes trills and triplets. The Oboe part is marked with a mezzo-forte (mf) dynamic and includes trills and triplets. The Clarinet part is marked with a mezzo-forte (mf) dynamic and includes trills and triplets. The Bassoon part is marked with a mezzo-forte (mf) dynamic and includes trills and triplets. The Fagott part is marked with a mezzo-forte (mf) dynamic and includes trills and triplets. The Horn part is marked with a mezzo-forte (mf) dynamic and includes trills and triplets. The Trombone part is marked with a mezzo-forte (mf) dynamic and includes trills and triplets. The Trumpet part is marked with a mezzo-forte (mf) dynamic and includes trills and triplets. The Timpani part is marked with a mezzo-forte (mf) dynamic and includes trills and triplets. The score includes various musical notations such as trills, triplets, and dynamic markings.

36 f

37

Fl. I.II.III.

Ob.

C. ingl.

Fag.

C. f.

Tr-be

Tr-nglo

Piatti

div.

div. a 3

mf cresc.

cresc.

mf cresc.

III

a 2

p

pp

unis.

f unis.

div. a 2

nón div.

39

Measures 36-40 of the Piccolo part. The score includes a Piccolo (Picc.) line and a string section. The Piccolo part features a melodic line with triplets and dynamic markings like *mf cresc.* and *f*. The string section provides harmonic support with various textures and dynamics.

Measures 36-40 of the I. II. and III. IV. parts. The I. II. part has a melodic line with triplets and dynamic markings like *mf*. The III. IV. part has a melodic line with triplets and dynamic markings like *mf*.

Measures 36-40 of the Triang. and Piatti. parts. The Triang. part has a melodic line with triplets and dynamic markings like *pp*. The Piatti. part has a melodic line with triplets and dynamic markings like *p*.

Measures 36-40 of the lower string section. The part features a melodic line with triplets and dynamic markings like *mf cresc.* and *f*. The lower strings provide harmonic support with various textures and dynamics.

[illegible]

Picc.

This musical score page, numbered 52, is for the Piccolo (Picc.) and other instruments. The score is written for a large ensemble, including Piccolo, Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, Euphonium, Tuba, and Percussion (Piatti). The music is in 4/4 time and features a variety of dynamics and articulations. The Piccolo part is marked with *p* and *cresc.* throughout. The Flute part is marked with *p* and *cresc.* in the first system. The Oboe part is marked with *p* and *cresc.* in the first system. The Clarinet part is marked with *p* and *cresc.* in the first system. The Bassoon part is marked with *p* and *cresc.* in the first system. The Trumpet part is marked with *p* and *cresc.* in the first system. The Trombone part is marked with *p* and *cresc.* in the first system. The Tuba part is marked with *p* and *cresc.* in the first system. The Euphonium part is marked with *p* and *cresc.* in the first system. The Tuba part is marked with *p* and *cresc.* in the first system. The Percussion (Piatti) part is marked with *p* and *cresc.* in the first system. The score includes various musical notations such as notes, rests, and dynamic markings. The Piccolo part is marked with *p* and *cresc.* throughout. The Flute part is marked with *p* and *cresc.* in the first system. The Oboe part is marked with *p* and *cresc.* in the first system. The Clarinet part is marked with *p* and *cresc.* in the first system. The Bassoon part is marked with *p* and *cresc.* in the first system. The Trumpet part is marked with *p* and *cresc.* in the first system. The Trombone part is marked with *p* and *cresc.* in the first system. The Tuba part is marked with *p* and *cresc.* in the first system. The Euphonium part is marked with *p* and *cresc.* in the first system. The Tuba part is marked with *p* and *cresc.* in the first system. The Percussion (Piatti) part is marked with *p* and *cresc.* in the first system. The score includes various musical notations such as notes, rests, and dynamic markings. The Piccolo part is marked with *p* and *cresc.* throughout. The Flute part is marked with *p* and *cresc.* in the first system. The Oboe part is marked with *p* and *cresc.* in the first system. The Clarinet part is marked with *p* and *cresc.* in the first system. The Bassoon part is marked with *p* and *cresc.* in the first system. The Trumpet part is marked with *p* and *cresc.* in the first system. The Trombone part is marked with *p* and *cresc.* in the first system. The Tuba part is marked with *p* and *cresc.* in the first system. The Euphonium part is marked with *p* and *cresc.* in the first system. The Tuba part is marked with *p* and *cresc.* in the first system. The Percussion (Piatti) part is marked with *p* and *cresc.* in the first system.

The musical score is arranged in two systems. The first system (measures 42-53) includes staves for Piccolo, Flute, Oboe, Bassoon, Clarinet, Trumpet, Trombone, and Percussion. The Piccolo part is marked *pp* and features a melodic line with various articulation marks. The other instruments provide harmonic support with chords and rhythmic patterns. The second system (measures 54-65) continues the Piccolo part and includes staves for Trumpet, Trombone, and Percussion. The Piccolo part continues with a melodic line, while the other instruments provide harmonic support. The score is marked *pp* throughout.

43

Picc.

Tr-ni.

Tuba.

mf

pp

mf

mf

mf

mf

pizz.

p

pizz.

p

pizz.

p

Picc.

The musical score is divided into two main systems. The first system contains 10 staves, with the Piccolo part occupying the top 9 staves and the Tuba part at the bottom. The second system contains 5 staves, with the Piccolo part occupying the top 4 staves and the Tuba part at the bottom. The Piccolo part features various musical notations, including notes, rests, and dynamic markings such as *p*, *mf*, and *pizz.*. The Tuba part is a single staff at the bottom, featuring notes and rests.

Tuba.

45

Picc.

This musical score page contains measures 45 through 56. It features a woodwind section with Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Contrabassoon (Cb.). The string section includes Violins (Vln.), Violas (Vla.), Cellos (Vcl.), Double Basses (Db.), and a Tuba. The score is written in 2/4 time with a key signature of one sharp (F#). Measures 45-54 show the woodwinds playing a rhythmic pattern of eighth and sixteenth notes, while the strings provide a harmonic accompaniment. Measure 55 is marked with a 'p' (piano) dynamic and features a 'Tuba' part. Measure 56 is marked with an '8' and a 'p' (piano) dynamic, indicating a repeat or a specific articulation. The score includes various musical notations such as notes, rests, beams, and dynamic markings like *mf* (mezzo-forte) and *p* (piano).

45

36335

[illegible]

Ob. a 2

C. F.

Tr-ni.

Timp.

mf marc.

marc.

f marc.

arco

48

Fl. I. II.

III

a 2

f

mf

f marc.

Timp. trum

arco

div. a 3

unis.

f marc.

49

Fl. I. II.

I. II.

III

III

Tr. be.

Tr. ni.

diva 3

50

50

36335

63

Fl. I.

Fl. II.

Clar. in E $\flat$

Bassoon

Contrabassoon

Violins I

Violins II

Violas

Cellos

Double Basses

Soprano

Alto

Tenor

Bass

f

mf

mp

marc.

a 2

unis.

marc.

marc.

Picc.

This musical score page contains two staves, Piccolo (Picc.) and Tr. ni. (Trumpet in B-flat), spanning measures 51 to 55. The Piccolo staff is written in treble clef with a key signature of one sharp (F#). It features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *mf* and *f*. The Tr. ni. staff is written in bass clef with a key signature of one sharp (F#). It includes various musical notations like slurs, ties, and dynamic markings including *f*, *mf*, *div.* (divisi), and *unis.* (unison). The page number 51 is located in the bottom left corner of the score area.

Picc. 52

Fl. a 3

II

I II

VIII

div. unis. div. unis.

52

Picc. 53 cre - scen - do

Fl. a 3

53 cre - scen - do

[illegible]

55 Poco più mosso.

[illegible]

[55] Poco più mosso.

55 Poco più mosso. *mp*
56

[illegible]

This page of a musical score is for a symphony, likely in the key of D major (indicated by two sharps). The time signature is 3/4. The score is arranged in systems, with each system containing staves for different instruments. The instruments listed on the left include Piccolo, Flutes (I, II, III), Oboes (I, II, III), Clarinets (I, II, III), Bassoons (I, II, III), Horns (I, II, III, IV), Trumpets (I, II, III, IV), Trombones (I, II, III, IV), Tuba, and Percussion. The score includes various dynamic markings such as *p* (piano), *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo). There are also articulation marks like accents and slurs. The music features complex rhythmic patterns, including triplets and sixteenth notes. The page is numbered 13 at the top center.

[illegible]

[illegible]

61

Picc.

Musical score for measures 61-66. The score is written for five staves: Piccolo (Picc.), Oboe (Ob.), Clarinet in G (C-ingl.), Bassoon (B.), and C.F. (C.F.). The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

Measure 61: Piccolo enters with a series of eighth notes. Oboe and Clarinet in G play sustained notes. Bassoon and C.F. play a triplet of eighth notes.

Measure 62: Piccolo continues with eighth notes. Oboe and Clarinet in G play sustained notes. Bassoon and C.F. play a triplet of eighth notes.

Measure 63: Piccolo continues with eighth notes. Oboe and Clarinet in G play sustained notes. Bassoon and C.F. play a triplet of eighth notes.

Measure 64: Piccolo continues with eighth notes. Oboe and Clarinet in G play sustained notes. Bassoon and C.F. play a triplet of eighth notes.

Measure 65: Piccolo continues with eighth notes. Oboe and Clarinet in G play sustained notes. Bassoon and C.F. play a triplet of eighth notes.

Measure 66: Piccolo continues with eighth notes. Oboe and Clarinet in G play sustained notes. Bassoon and C.F. play a triplet of eighth notes.

Dynamics: *p* (piano) for Piccolo, Oboe, and Clarinet in G. *p espress. molto* (piano, very expressive) for Bassoon and C.F. *pp* (pianissimo) for the strings.

Performance instructions: *arco* (arco) and *p espress molto* (piano, very expressive) for the strings.

61

Picc.

62

Musical score for Piccolo (Picc.) and C.F. parts, measures 62-67. The Piccolo part features rapid sixteenth-note runs in measures 64-67, marked with a piano (*p*) dynamic. The C.F. part includes triplets and sustained notes, also marked with a piano (*p*) dynamic. The score is written for multiple staves, including treble and bass clefs.

Tr-be..

62

Fl. Picc

63

Fl. I

mp

Fl. II

mp

Fl. III

mp

Ob. I

mf espress. molto cresc.

Ob. II

mp

Ob. III

mp

Cl. I

mp

Cl. II

mp

Cl. III

mp

Bsn. I

mp

Bsn. II

mp

Bsn. III

mp

Hr. I

mp

Hr. II

mp

Hr. III

mp

Hr. IV

mp

Trp. I

mp

Trp. II

mp

Trp. III

mp

Trp. IV

mp

Tbn. I

mp

Tbn. II

mp

Tbn. III

mp

Tuba

mp

Snare Drum

Cymbals

Timpani

mf cresc.

div.

p

unis.

mf

dim.

63

[64] animando poco a poco e cresc.

[65]

Musical score for measures 64-65, first system. The system contains 12 staves. Measures 64 and 65 are marked with a box. The music is in G major and 3/4 time. It features a piano introduction with a crescendo leading to a mezzo-forte section. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Musical score for measures 64-65, second system. The system contains 12 staves. Measures 64 and 65 are marked with a box. The music continues from the first system, maintaining the same tempo and dynamics.

Musical score for measures 64-65, third system. The system contains 12 staves. Measures 64 and 65 are marked with a box. The music continues from the second system, maintaining the same tempo and dynamics.

[64] animando poco a poco e cresc.

[65]

This musical score page contains measures 66 through 78. It is written for a Piccolo (Picc.) and other instruments. The score is organized into three systems of staves.

- System 1 (Measures 66-70):** Features a Piccolo part with a melodic line and a bass line. The Piccolo part includes a *mf* dynamic marking and a *cresc.* (crescendo) marking. The bass line has a *mf* dynamic marking.
- System 2 (Measures 71-75):** Continues the Piccolo part with a *mf* dynamic marking and a *cresc.* marking. The bass line has a *mf* dynamic marking.
- System 3 (Measures 76-78):** Features a Piccolo part with a *mf* dynamic marking and a *cresc.* marking. The bass line has a *mf* dynamic marking.

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one sharp (F#).

67

Tr-ni.

Tuba.

div.

unis.

non div.

unis.

unis.

67

Picc.

mf

a 2

f

II

III

f marc.

div.

unio.

Tr-ni

Tuba

68

69

36335

The image displays a page of a musical score, spanning measures 68 and 69. The score is written for a large ensemble, including Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Trumpet (Tr-ni), Trombone (Tuba), and Percussion (Perc.). The music is in 2/4 time and features a variety of musical notations, including notes, rests, dynamics (e.g., *mf*, *f*, *f marc.*), and articulations (e.g., *div.*, *unio.*). The score is divided into two systems, with measures 68 and 69 clearly marked at the top and bottom. The notation is complex, with many notes and rests, and includes various musical symbols and markings.

Picc.

70

This musical score page, numbered 81, contains a complex orchestral arrangement. The top system includes a Piccolo (Picc.) part and a woodwind section with multiple staves. The middle system features a Tr-ni. (Trumpet) and Tuba section, both marked *mf* (mezzo-forte). The bottom system includes a section marked *non div.* (non-divisi) and a section marked *unis.* (unison). The score is characterized by dense, rhythmic patterns, often using triplets and sixteenth notes. Dynamic markings such as *mf* and *f* (forte) are present throughout. The page is divided into two systems, with the first system ending at measure 70 and the second system continuing from measure 70. The page number 70 is printed at the bottom center.

70

poco rall.

[71] a tempo

Picc.
 Fl.
 Ob.
 Cl.
 Bs.
 Tr-bo.
 Tr-ni.
 Timp.

poco rall.
 [71] a tempo

div.
 poco rall.
 36335
 [71] a tempo *ff*

Fl. Picc.

72

Fl. I.

Fl. II, III.

a 2

a 2

a 2

a 2

a 2

a 2

Tr-ni.

Timp.

72

36335

This musical score page contains measures 73 through 77. It features a Piccolo (Picc.) part at the top, followed by several staves for other instruments, including a Tr-ni (Trumpet) and Timp. (Timpani). The score is written in a key with one sharp (F#) and a 2/2 time signature. The Piccolo part is highly melodic, with many slurs and dynamic markings like *ff* and *p*. The Tr-ni part has a section marked *Tr-ni* and *a 2*. The Timp. part has a section marked *Timp.*. The bottom section of the page shows a dense texture with many notes, including a section marked *div.* (divisi) and *unis.* (unison).

Measures 73-77 are shown. The Piccolo part is highly melodic, with many slurs and dynamic markings like *ff* and *p*. The Tr-ni part has a section marked *Tr-ni* and *a 2*. The Timp. part has a section marked *Timp.*. The bottom section of the page shows a dense texture with many notes, including a section marked *div.* (divisi) and *unis.* (unison).

This image shows a page from a musical score, likely for a symphony. The page is numbered 74 in the top left corner. The score is written for a large ensemble, including woodwinds, strings, and percussion. The top section of the page contains staves for woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabasso). The bottom section contains staves for percussion (Trombone, Tuba, Timpani) and a section for woodwinds (Flute, Oboe, Clarinet, Bassoon). The score includes various musical notations, such as notes, rests, and dynamic markings like 'marc.' (marcato) and 'marcatiss.' (marcatissimo). The page is numbered 74 in the top left corner and 74 in the bottom left corner.

This is a page from a musical score, likely for a symphony. The page is numbered 75 in the top right corner. The score is written for a large ensemble, including the following instruments and parts:

- Picc.** (Piccolo) - Flute 1
- Fl.** (Flute) - Flute 2
- Ob.** (Oboe) - Oboe 1
- Cl.** (Clarinet) - Clarinet 1
- Bs.** (Bassoon) - Bassoon 1
- Hr.** (Horn) - Horn 1
- Tb.** (Trombone) - Trombone 1
- Tu.** (Tuba) - Tuba
- Timp.** (Timpani) - Timpani
- Str.** (Strings) - String section

The score is written in 4/4 time. The key signature is one sharp (F#). The music is in a major key. The score includes various musical notations, including notes, rests, and dynamic markings. The string section is playing a rhythmic pattern of eighth notes. The woodwinds and brass are playing a melodic line. The timpani is playing a series of rolls. The overall texture is dense and orchestral.

Picc.

76

non div.

unis.

unis.

Tuba.

36335

38

Fl. I.

Fl. II. III.

a 2

Tr-ni.

Tamb. mil.

col legno

div. pizz.

ff

77 Più mosso e molto agitato. $\text{♩} = \text{♩}$

This musical score page contains measures 77 through 80. The tempo and mood are marked 'Più mosso e molto agitato' with a tempo indicator of a quarter note equal to a half note. The score is for a full orchestra. The woodwind section includes Flute I, Flutes II and III, and a second Oboe. The string section includes Violins I and II, Violas, Cellos, and Double Basses. The percussion section includes a snare drum and a military tambourine. The wood block section includes three parts, each marked 'col legno' and 'div. pizz.'. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *p*, *mf*, *f marcato*, and *ff*. The key signature has one sharp (F#), and the time signature is 3/2. The page number 38 is in the top left corner, and the measure number 77 is in the top left corner of the score area.

I. 78

II. III.

f *mf* *p*

Tamburo

f *mf* *p*

78

Picc. 79 Fl. II. III. *tr*

Fl. II. III. *f*

Tr-be

Tr-nim *mf*

Tamb. *f*

unis. *mf* *tr* *div.*

arco arco arco arco

79

♩=96.

Picc.

[80] Maestoso (poco meno)

Fl. a 3

a 2

a 2

Fag. a 3

C. Fag.

I. III. a 2

II. IV. a 2

Piatti

div.

unis.

[80] Maestoso (poco meno)

♩=96.

81 Picc.

82

Fl. I. II. III.

Fag.

a 3 b

a 2

a 2

a 3

IV

III

Piatti

div. b

81

82

Picc.
Fl. a3
a2
Ob.
a2
Cl.
Fag. a3
C-Fag.
Triang.
Piatti
unis.
div.
unis.

Musical score for page 83, measures 83-87. The score includes parts for Piccolo, Flute (a3, a2), Oboe (a2), Clarinet, Bassoon (a3, C-Bassoon), Triangle, and Cymbals. The bottom section features vocal or instrumental parts with 'unis.' (unison) and 'div.' (divisi) markings. The music is in 2/4 time with a key signature of one flat. Dynamics include f (forte) and sf (sforzando).

84

Picc.

Fl.

Oboe

Clarinet

Bassoon

Horn

Trumpet

Trombone

Tuba

Timpani

Triang.

Piatti

Cassa

Tam-Tam

laissez vibrer

di mi nu en do

unis.

non div.

div.

di mi nu en do

f cresc.

85

36335

86

Fl.I. II. III. Cl. Cl.b. Tr-ni

a 2 misterioso
a 2 misterioso
a 2 misterioso
a 2 misterioso

a 3 con sord.
a 3 con sord.

87 $\text{♩} = 80$

36335

[illegible]

[illegible]

Cl. *ppp*

Cl. B. *ppp*

Fag. *pp*

C. Fag. *pppp*

Viole. *ppp*

V. celli. *pppp*

C. bassi. *pppp*

Measures 91-95. The woodwinds and strings play a sustained, tremulous texture. The woodwinds (Cl., Cl. B., Fag., C. Fag.) have melodic lines with triplets and slurs. The strings (Viole., V. celli., C. bassi.) provide a harmonic foundation with sustained chords and moving lines. Dynamics range from *ppp* to *pppp*.

$\text{♩} = 72.$

92 Tranquillo e misterioso. riten. molto

Timp. *pp*

Gr. Cassa. *ppp*

Tam-tam. *pp*

Measures 92-95. The percussion section (Timp., Gr. Cassa., Tam-tam.) plays a rhythmic pattern of eighth notes. The woodwinds and strings continue their sustained texture. The tempo is marked *Tranquillo e misterioso* and the dynamics are *pp* to *ppp*. A *riten. molto* marking is present at the end of the section.

92 Tranquillo e misterioso. riten. molto

$\text{♩} = 72.$

Measures 96-100. The percussion section continues with a similar rhythmic pattern. The woodwinds and strings maintain their sustained texture. The tempo is marked *Tranquillo e misterioso* and the dynamics are *pp* to *ppp*. A *riten. molto* marking is present at the end of the section.

93 Molto tranquillo.

This is a page from a musical score, likely for a symphony. The page is numbered 94 in the top left corner. The score is written for a large orchestra, with staves for various instruments including Clarinets (Cl. I, Cl. II, Cl. B.), Bassoon (Fag.), Horns (III, IV, V, VI), Violins (Viole), and Cellos (V-celli). The score includes dynamic markings such as *poco cresc.* and *mf*. The key signature is D major (two sharps). The time signature is 4/4. The score is written in a standard musical notation with notes, rests, and slurs. The page is numbered 94 in the top left corner.

Cl. I II III
Cl. B.
Fag.
C. Fag.
Corni I II III IV

Measures 95-102. The score features woodwinds (Clarinets, Bassoon, Contrabassoon) and strings (Corns). The tempo is marked "poco a poco accelerando". Dynamics include *p* (piano) and *mf* (mezzo-forte). The key signature has two sharps (F# and C#).

Cl. I II III
Cl. B.
Fag.
C. Fag.
Cor. I II III IV
V-le.
V-cell.
C. B.

Measures 103-110. The score continues with woodwinds, strings, and vocal soloists (V-le. and V-cell.). The tempo remains "poco a poco accelerando". Dynamics include *p*, *cresc.* (crescendo), *mf*, and *poco cresc.*. The key signature has two sharps. Measure numbers 103-110 are indicated on the right margin.

96 Picc. cresc. poco a poco $\text{♩} = 100.$

Ob. II III *mf*

C. ingl. *mf*

Cl. *mf*

Fag. II *mf*

C. Fag. *mf*

Cor. *mf*

Trb-ne *mf*

Tuba *mf*

96 *mf* cresc. poco a poco $\text{♩} = 100.$

36385

Picc. 97

I

Fl. II

III

Cl.

Cl.Bs.

Fag.

I

II

Cor.

III

V

I. II.

Tr. be

III. *mf*

Tr. ni.

IV

Tuba.

Timp.

V-ni IIb

V-cell

This is a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C. in G.), Bassoon (Fag.), and Trombone (Tr.-be). The score is written in G major (one sharp) and 3/4 time. A rehearsal mark '98' is visible at the top center. The music includes various dynamics such as *mf* (mezzo-forte), *f* (forte), and *p* (piano). The bottom of the page shows the rehearsal mark '98' again, followed by the number '94225'.

This page of a musical score, numbered 107, contains a complex arrangement of musical staves. The top section includes staves for woodwinds (flutes, oboes, and bassoons) and strings, with various musical notations such as triplets, slurs, and dynamic markings like *dim.* (diminuendo). The middle section features staves for brass instruments, including Cor VII VIII, Tr-be (Trumpet B), Tr-ni (Trumpet A), and Tuba, with dynamic markings like *f* and *dim.*. The bottom section includes staves for percussion (Timp.) and woodwinds (flutes, oboes, and bassoons), with dynamic markings like *dim.* and *pizz.* (pizzicato). The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

36335

Picc. 100
 Ob. I II
 C. ingl.
 Cl. I II
 III.
 II.
 Tr-be II.
 III.
 Tr-ne IV.
 Tuba.
 Piatti
 100

Picc. 101

The score is for Piccolo 101 and includes the following parts:

- Picc. 101**: Piccolo part, starting with a *p* dynamic.
- F1.**: Flute 1 part, starting with a *p* dynamic.
- Fl. a 2**: Flute 2 part, starting with a *p* dynamic.
- Cb.**: Contrabassoon part, starting with a *pp* dynamic.
- Cl.**: Clarinet part, starting with a *pp* dynamic.
- III.**: Bassoon part, starting with a *pp* dynamic.
- C.F.**: Bassoon part, starting with a *pp* dynamic.
- Tr-be I II III**: Trumpets 1, 2, and 3 parts, starting with a *pp* dynamic.
- Tr-bae e Tuba**: Trombone and Tuba part, starting with a *pp* dynamic.
- Tamb. milit.**: Military Drum part, starting with a *p* dynamic.
- Piatti.**: Cymbals part, starting with a *pp* dynamic.
- arco**: String parts, starting with a *p* dynamic.

The score is written in 4/4 time and features various dynamics including *p*, *pp*, *mf*, and *tr* (trills). The key signature is one sharp (F#).

Picc. **102** cresc. poco a poco

Fl. I. *mf*

Fl. II. *mf*

Oboe *mf*

Clarinet *mf*

Clarinet B. *mf*

Bassoon *mf*

Horn I. II. *mf*

Horn III. *mf*

Horn IV. *mf*

Trumpet *f*

Trombone *f*

Tamb. milit. *pp*

Piatti *pp*

102 cresc. poco a poco

112 Picc.

103

III

Tr-bni III IV

Tuba

Tamburo

arco

diva

36335

103

This musical score page, numbered 113, is arranged in a system of 18 staves. The notation is dense, featuring numerous beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature is D major (two sharps). The score includes various dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *a2* (second ending). There are also slurs and phrasing marks throughout the piece. A section labeled "Tamburo" (Tambourine) is indicated on the 15th staff. The bottom of the page features the number 36335.

Picc.

104

This musical score page contains measures 104 through 108. It is written for a Piccolo (Picc.) and a Tamburo. The Piccolo part is in the upper staves, and the Tamburo part is in the lower staves. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *cresc.*, *mf*, and *p* are indicated throughout. The Piccolo part includes a section marked 'a 2' in measure 105. The Tamburo part includes a section marked 'a 2' in measure 105. The score is written in a key with one sharp (F#) and a common time signature (C).

Measures 104-108. Dynamics include *cresc.*, *mf*, and *p*. The Piccolo part includes a section marked 'a 2' in measure 105. The Tamburo part includes a section marked 'a 2' in measure 105.

104

36335

Picc.

105

[illegible]

This image shows a page from a musical score, likely for a symphony. The score is written for multiple instruments, including Piccolo, Flutes I & II, Oboes, Clarinets, Bassoons, Horns, Trumpets, and Trombones. The notation is in standard musical notation, with various dynamic markings such as *mf cresc.* and *p cresc.* indicating changes in volume. The score includes various musical notations, including triplets, slurs, and accidentals. The page is numbered 111 in the top left corner.

106 Picc.

mf a 2

Ft.

Ob.

Cl.

Cl.

Cl.B.

f a 2

III.

f

Cornl a 8.

f marc

Trb.

mf

mf

mf

mf

Triang.

p

Tamburo

p

Piatci.

f

p

div. a 3

div. a 3

div. a 3

106

Pico.

a 2

I.II. a 2

Cl.III

Cl.B.

I.II. a 2

Fag. III.

C.F.

Cor. a 8

Tr-be.

Triang

Tam-ro

Piatti

107

Fl. a 2

Clar. in B $\flat$

Bass.

Cor. a 8.

Tr. b. e.

Tr. ni.

Tub.

mf Timp.

Trian.

Tamb.

Piatti.

107

This musical score is for the Piccolo part of a larger orchestral work, specifically measure 108. The score is written for a full orchestra and includes the following parts:

- Picc. 108:** The Piccolo part, which is the focus of this page. It is written in a single staff with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.
- Flutes (Fl.):** Two staves, each with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.
- Oboes (Ob.):** Two staves, each with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.
- Clarinets (Cl.):** Two staves, each with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.
- Clarinets in B-flat (Cl.B.):** Two staves, each with a key signature of one flat (Bb) and a time signature of 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.
- Bassoons (Fag.):** Two staves, each with a key signature of one flat (Bb) and a time signature of 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.
- Contrabassoons (C.Fag.):** Two staves, each with a key signature of one flat (Bb) and a time signature of 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.
- Cor Anglais (Cor. a 8.):** Two staves, each with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.
- Trumpets (Tr. I, II, III):** Three staves, each with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.
- Trombones (Timp.):** Two staves, each with a key signature of one flat (Bb) and a time signature of 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.
- Triangle (Triang.):** One staff with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.
- Tam-tam (Tam-ro.):** One staff with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.
- Plati (Piatti):** One staff with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

The score is written in a standard musical notation style, with notes, rests, and other musical symbols. The page number 108 is visible in the bottom left corner.

Picc.

109

Musical score for measures 109-113. The score is written for a large orchestra and includes the following parts:

- Picc.** (Piccolo): Flute in C major, playing a melodic line.
- Fl.** (Flutes): Two staves, playing a rhythmic pattern.
- Cl.** (Clarinets): Two staves, playing a rhythmic pattern.
- CLB.** (Contrabassoon): One staff, playing a rhythmic pattern.
- Fag.** (Fagotto): One staff, playing a rhythmic pattern.
- C.F.** (Contrabassoon): One staff, playing a rhythmic pattern.
- Cor. a 8** (Cor Anglais): Four staves, playing a rhythmic pattern.
- Triang.** (Triangle): One staff, playing a rhythmic pattern.
- Tamb.** (Tambourine): One staff, playing a rhythmic pattern.
- Piatti.** (Piattini): One staff, playing a rhythmic pattern.
- V-Ile** (Violins): Two staves, playing a rhythmic pattern.

109

Gravé et impr. chez P. Jurgenson à Moscou.

Compositions russes pour Grand Orchestre. Suite 1.

- Arensky, A.** Op. 4. Symphonie № 1. (H-moll.) *Partition.* 7 —
Parties . 12 50
Parties supplémentaires: chaque à 1 —
 — Op. 23. *Silhouettes* (2-me Suite) pour 2 Pianos à 4 mains, instrumentée par l'auteur. (2-я сюита). *Partition.* 3 —
Parties . 7 —
Parties supplémentaires: VI. I—50 c. VI. II—40 c. Vla—50 c. Vlo—50 c. Vlo—40 c. Basso—30 c.
 — Op. 33. 3-me Suite (Variations) pour 2 Pianos à 4 mains, instrumentée par l'auteur . . . *Partition.* 3 —
Parties . 6 —
Parties supplémentaires: VI. I—40 c. VI. II—40 c. Vla—50 c. Vlo—40 c. Basso—30 c.
- Balakirew, M. Tamar.** Poème symphonique. Nouvelle édition, revue et corrigée par l'auteur. *Partition.* 7 —
Parties . 10 —
Parties supplémentaires: VI. I—70 c. VI. II—70 c. Vla—70 c. Vlo—60 c. Basso—50 c.
- Bleichmann, J.** Op. 18. Symphonie en *La-mineur*, *Partition.* 5 —
 — Op. 22. Suite de ballet: №№ 1. Ouverture. 2. Danse des bouffons. 3. Danse orientale. 4. Danse des feux. 5. Visions. 6. Valse. *Partition.* 5 —
 — Op. 38. 2-me Suite: №№ 1. Intermezzo. 2. Valse des Dryades. 3. Dans les champs. 4. Danse russe. 5. Cortège aux flambeaux *Partition.* 5 —
- Connus, G.** Op. 1. Scènes enfantines. Suite pour Orchestre et chœur. Изъ дѣтской жизни. Сюита для оркестра и хора. Вступленье. №№ 1. Сказка про бычка. 2. Игра въ лошади. 3. Съ куклой. 4. Капризъ. 5. Старушка няня. 6. Органчикъ. 7. Грёзы. 8. Состраданіе. 9. Дѣтскія ласки. 10. Пѣсня про комара *Partition.* 7 —
Parties . 12 —
Parties supplémentaires: VI. I—90 c. VI. II—90 c. Viola—80 c. Vlo—70 c. Basso—60 c.
- Goedicke, A.** Op. 15. 1-re Symphonie . . . *Partition.* 9 —
d-to. *Parties* . —
- Iljinsky, A.** Op. 4. Suite № 1. *Partition.* 5 —
Parties . 10 —
Parties supplémentaires: Chaque à—60
 — Op. 13. *Nour et Anitra.* Suite pour 2 Pianos à 4ms, arr. p. grand Orchestre par l'auteur: №№ 1. Le Paladin à cheval. 2. Le château mystérieux. 3. Gnomes. 4. La Princesse enchantée. Tentation. 5. Danse féerique. 6. Rêveries. Paladin et Princesse. 7. Berceuse. 8. Orgie. *Partition.* 5 —
Parties . 15 —
Parties supplémentaires: VI. I—1 r. VI. II—90 c. Vla—80 c. Vlo—70 c. Basso—60 c.
- Ippolitow-Iwanow, M.** Op. 10. Esquisses caucasiennes, Suite *Partition.* 3 —
Parties . 10 —
Parties supplémentaires: VI. I, II, Vla à—50 c. Vlo—40 c. Basso—30 c.
 — Op. 42. *Iveria.* Suite. №№ 1. Introduction. 2. Berceuse. 3. Lesghinka. 4. Marche Géorgienne. *Partition.* 5 —
Parties . 9 —
Parties supplémentaires: VI. I—60 c. VI. II, Vla, Vlo à 50 c. Basso—30 c.
- Kalinnikow, B.** Symphonie № 1. (G-moll) . *Partition.* 10 —
Parties . 18 —
Parties supplémentaires: VI. I—1 r. 20 c. VI. II—1 r. 50 c. Vla—1 r. 20 c. Vlo—1 r. Basso—80 c.
 — Symphonie № 2. (A-dur). *Partition.* 10 —
Parties . 17 —
Parties supplémentaires: VI. I—1 r. 20 c. VI. II—1 r. 10 c. Vla—1 r. 10. Vlo—1 r. Basso—1 r.
 — Le cèdre et le palmier. *Tableau symphonique.* *Partition.* 2 —
Parties . 3 —
Parties supplémentaires: Chaque à—25
 — Suite *Partition.* 6 —
Parties . —
- Pachulski, H.** Op. 13. Suite *Partition.* 5 —
Parties . 5 —
Parties supplémentaires: Chaque à—40
- Rimsky-Korsakow, N.** Op. 5. Episode de la Légende *Partition.* 3 —
Sadko. *Tableau musical.* *Parties* . 7 —
Parties supplémentaires: chaque à—30
 — Le même. Nouvelle édition. 2-e version. *Partition.* 3 —
Parties . 7 —
Parties supplém.: VI. I—40 c. VI. II, Vla, Vlo, Basso à—30 c.
- Rubinstein, A.** Op. 110. *Eroïca.* Fantaisie à la mémoire de M. Skobeleff *Partition.* 6 —
Parties . 7 50
Parties supplémentaires: VI. I—65 c. VI. II—50 c. Vla—65 c. Vlo—50 c. Basso 40 c.
 — *La Russie.* Morceau symphonique . . . *Partition.* 3 50
Parties . 8 —
Parties supplémentaires: VI. I—50 c. VI. II—40 c. Vla—50 c. Vlo—40 c. Basso—30 c.
- Sibelius, J.** Op. 49. *Pohjola's Tochter.* Sinfonische Fantasie *Partitur.* 7 50
Orchesterstimmen. 9 —
Jede Streichstimme einzeln. à—60
- Simon, A.** Op. 36. *La revue de nuit.* Poème symphonique sur la ballade de Joukovsky . . *Partition.* 5 —
Parties . 9 —
Parties supplémentaires: VI. I—30 c. VI. II—30 c. Vla—50 c. Vlo—40 c. Basso—40 c.
- Tschaïkowsky, P.** Op. 13. 1-re Symphonie. (G-moll). 1-я Симфонія *Partition.* 5 —
Parties . 12 —
Parties supplémentaires: VI. I—1 r. 10 c. VI. II—1 r. 10 c. Vla—1 r. Vlo—90 c. Basso—80 c.
 — Op. 18. *Tempête.* Fantaisie d'après Shakespeare. *Part.* 5 —
Parties . 6 —
Parties supplémentaires: VI. I—60 c. VI. II—70 c. Vla—60 c. Vlo I et Basso—80 c. Vlo II et Basso—70 c. Vlo III—60 c.
 — Op. 29. 3-me Symphonie. (D-dur) 3-я Симфонія. *Part.* 6 —
Parties . 14 —
Parties supplémentaires: VI. I—1 r. VI. II—1 r. Vla—1 r. 10 c. Vlo—90 c. Basso—60 c.
 — Op. 32. *Francesca da Rimini.* Fantaisie . *Partition.* 5 —
Parties . 10 —
Parties supplémentaires: VI. I—60 c. VI. II—60 c. Vla—60 c. Vlo et Basso 1 r. 10 c.
 — Op. 36. 4-me Symphonie. (F-moll). 4-я Симфонія. *Partition in 80.* 9 —
d-to. *Partition in 160.* 2 40
Parties . 15 —
Parties supplém.: VI. I, VI. II, Vla, Vlo à 90 c. Basso—70 c.
 — Op. 43. *Suite I.* №№ 1. Introduzione e fuga. 2. Divertimento. 3. Andante. 4. Scherzo. Marche miniature. 5. Gavotte. *Partition.* 5 —
Parties . 10 —
Parties supplémentaires: VI. I—1 r. VI. II—1 r. Vla—80 c. Vlo et Basso—1 r. 10 c.
 — Op. 53. *Suite II.* №№ 1. Jeu de sons. 2. Valse. 3. Scherzo humoristique. 4. Rêves d'enfant. 5. Danse baroque (style Dargomjisky). *Nouv. édit. corrigée par l'auteur.* *Partition.* 7 —
Parties . 15 —
Parties supplémentaires: VI. I—1 r. VI. II—1 r. Vla—1 r. Vlo—90 c. Basso—80 c.
 — Op. 55. *Suite III.* №№ 1. Elégie. 2. Valse mélancolique. 3. Scherzo. 4. Tema con variazioni. *Nouv. édition, corrigée par l'auteur.* *Partition.* 9 —
Parties . 16 70
Parties supplémentaires: VI. I—1 r. 20 c. VI. II—90 c. Vla—1 r. Vlo—90 c. Basso—80 c.
 — Op. 58. *Manfred.* Poème symphonique . . *Partition.* 10 —
Parties . 18 —
Parties supplémentaires: VI. I—1 r. 40 c. VI. II—1 r. 20 c. Vla—1 r. 20 c. Vlo—1 r. Basso—70 c.
 — Op. 64. 5-me Symphonie. (E-moll). 5-я Симфонія *Partition in 80.* 8 —
d-to. *Partition in 160.* 2 40
Parties. 17 —
Parties supplémentaires: VI. I—1 r. VI. II—1 r. Vla—1 r. 10 c. Vlo—1 r. Basso—80 c.
 — Op. 74. 6-me Symphonie (pathétique). (H-moll). 6-я Симфонія. *Partition in 80.* 9 —
d-to. *Partition in 160.* 3 —
Parties. 20 —
Parties supplémentaires: VI. I—1 r. 40 c. VI. II—1 r. 30 c. Vla—1 r. 50 c. Vlo—1 r. 40 c. Basso—1 r. 10 c.

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