

Изданія М.П.БѢЛЯЕВА въ Лейпцигѣ

**А. ГЛАЗУНОВЪ**  
**ИЗЪ СРЕДНИХЪ ВѢКОВЪ**  
**СЮИТА**  
**ДЛЯ БОЛЬШОГО ОРКЕСТРА**

СОЧ. 79

**A. GLAZOUNOW**  
**MOYEN-AGE**  
**SUITE**  
**POUR GRAND ORCHESTRE**

OP. 79

Partition d'orchestre

1903  
2439

Edition M. P. BELAÏEFF, Leipzig

# Edition M. P. Belaïeff à Leipzig.

## Chœurs avec accompagnement.

**Borodine (A.). Le Prince Igor.** Opéra en 4 actes avec prologue. Morceaux séparés pour Chant et Orchestre.

No. 2f. Chanson en l'honneur du prince Galitzky: „Qui recherche un bon maître“. — Lied vom Fürsten Galitzky: „Es versammelt sich bei dem guten Fürst“.

Partition d'orchestre . . . . . 2.— 70  
Parties d'orchestre . . . . . 4.— 140  
Parties supplémentaires . . . . . à —30 —10  
Parties de chœur (T., B. & M. —10 = R. —05) . . . . . —20 —10  
Réduction pour Chant et Piano . . . . . 1.20 —45

No. 4. Scène. Jaroslavna et des filles du peuple: „Nous venons, princesse“. — Scene. Jaroslavna und die Mädchen: „Schweren Herzens kommen wir zu dir“.

Partition d'orchestre . . . . . 1.60 —60  
Parties d'orchestre . . . . . 3.— 1.05  
Parties supplémentaires . . . . . à —30 —10  
Parties de chœur (S., A. & M. —80 = R. —10) . . . . . —60 —20  
Réduction pour Chant et Piano . . . . . 1.40 —50

No. 7. Chœur des jeunes filles polovtsiennes: „O fleur fanée“. — Chor der polovezkischen Mädchen: „Sonnen-glut verdörst dich“.

Partition d'orchestre . . . . . —80 —30  
Parties d'orchestre . . . . . 2.— 70  
Parties supplémentaires . . . . . à —20 —10  
Parties de chœur (S., A. & M. —10 = R. —05) . . . . . —20 —10  
Réduction pour Chant et Piano . . . . . —80 —30

No. 17. Danse polovce avec Chœur: „Va sur l'aile des doux zéphirs“. — Polovezkischer Tanz mit Chor: „Auf den Flügeln linden Zephirs“.

Partition d'orchestre . . . . . 7.50 2.65  
Parties d'orchestre . . . . . 15.— 5.25  
Parties supplémentaires . . . . . à —80 —30  
Parties de chœur (S., A., T., B. & M. —80 = R. —10) . . . . . 1.20 —40  
Réduction pour Chant et Piano . . . . . 2.50 —90

No. 26. Chœur de villageois: „Est-ce un vent d'orage“. — Chor der Landleute: „Nicht ein Sturmwind ist's“.

Partition d'orchestre . . . . . —40 —15  
Parties d'orchestre . . . . . —60 —25  
Parties supplémentaires . . . . . à —20 —10  
Parties de chœur (S., A., T., B. & M. —10 = R. —05) . . . . . —40 —20  
Réduction pour Chant et Piano . . . . . —80 —30

No. 29. Chœur final: „Le ciel calme enfin nos peines“. — Schlusschor: „Nicht uns peinst war unser Flehen“.

Partition d'orchestre . . . . . 2.50 —90  
Parties d'orchestre . . . . . 7.— 2.45  
Parties supplémentaires . . . . . à —40 —15  
Parties de chœur (S., A., T., B. & M. —20 = R. —10) . . . . . —80 —40  
Réduction pour Chant et Piano . . . . . 1.40 —50

**Glazounow (Alexandre).** Op. 40. Triumphant March on the occasion of the Worlds Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum).

Full score . . . . . 4.— 1.40  
Orchestral parts . . . . . 12.— 4.20  
Supplementary parts . . . . . each —40 —15  
Vocal parts (Soprano, Alto, Tenore, Basso, each M. —20 = R. —10) . . . . . —80 —40  
Piano score . . . . . 1.60 —65

**Glazounow (Alexandre).** Op. 56. Коронационная Кантата для сопрано, меццо-сопрано, тенора, баса, хора и оркестра. Слова К. Крылова. [Kronungs-cantate für Sopran, Mezzosopran, Tenor, Bass, Chor u. Orchester.]

Партитура . . . . . 12.— 4.20  
Оркестровые голоса . . . . . 20.— 7.—  
„добавочные гол. по 1.40 —50  
Хоровые голоса (Сопрано, Альтъ по M. —40 = R. —15) . . . . . 1.60 —60  
Переложение для фортепиано и голосов . . . . . 5.— 1.75

— Op. 63. Торжественная Кантата по случаю празднования столетия основания Павловскаго Института для сола, женскаго хора и 2<sup>х</sup> фортепиано въ 8 рукъ. Слова К. К. Случевского. [Cantate pour Soli, Chœur de femmes et 2 Pianos à 8 mains.]

2 фортепиано . . . . . 2.— 70  
Хоровые голоса (Сопрано, Альтъ по M. —40 = R. —15) . . . . . —80 —30  
Переложение для фортепиано и голосовъ автора . . . . . 1.60 —60

— Op. 65. Торжественная Кантата въ память столетней годовщины А. С. Пушкина, для сола, хора и оркестра. Слова К. Р. [Cantate pour Soli, Chœur et Orchester.]

Partition d'orchestre . . . . . 6.50 2.30  
Parties d'orchestre . . . . . 14.— 4.90  
Parties supplémentaires . . . . . à —80 —30  
Parties de chœur (Soprani, Alt, Tenori, Bassi à M. —40 = R. —15) . . . . . 1.60 —60  
Réduction pour Piano et Chant . . . . . 2.50 —90

— — Memorial Cantata. Words by K. R. English words by Paul England. Vocal score . . . . . 2.50 —90

— Op. 66. Гимнъ Пушкину для женскаго хора съ сопровождениемъ фортепиано ad libitum. Слова Оболяниной и Шибинской. [Hymne à Pouchkine pour Chœur de femmes.] Партитура и голоса . . . . . 1.— 45  
(Партитура M. —60 = R. —25, 4 голоса по M. —10 = R. —05.)

**Gretchaninow (Alexandre).** Op. 16. 2 Хора а саррелла для смѣшанныхъ голосовъ. Переложение для женскаго или дѣтскаго хора съ сопровождениемъ фортепиано автора. [2 Chœurs pour Voix de femmes ou d'enfants avec accompagnement de Piano]

No. 1. Утро въ горахъ: „Прекрасное утро проснулось въ лучахъ“. Слова В. Ладыженскаго. Партитура и голоса . . . . . 2.— 85  
(Партитура M. 1.20 = R. —45, 4 голоса по M. —20 = R. —10.)

No. 2. Солнце и мѣсяць: „Ночью въ колыбель младенца“. Слова Я. Пондонскаго. Партитура и голоса . . . . . 2.— 85  
(Партитура M. 1.20 = R. —45, 4 голоса по M. —20 = R. —10.)

**Kalafati (B.).** Op. 3. „Glücklich lebt vor Noth geboren“, für vierstimmigen gemischten Chor mit Begleitung des Pianoforte.

Partitur . . . . . 1.60 —60  
Stimmen (je M. —10 = R. —05) . . . . . —40 —20

**Kopylow (A.).** Op. 18. Прощальный Хоръ воспитанницъ Елисаветинскаго Института, для дѣтскихъ или женскихъ голосовъ съ сопровождениемъ фортепиано. [Chœur pour Voix d'enfants ou de femmes avec accompagnement de Piano.] Слова Н. Н. Партитура и голоса . . . . . 1.40 —60

Партитура . . . . . —80 —30  
3 голоса . . . . . по —20 —10

— Op. 24. 2 Хора для женскихъ или дѣтскихъ голосовъ съ сопровождениемъ фортепиано. [2 Chœurs pour Voix de femmes ou d'enfants avec accompagnement de Piano.] 2 хора въ одной тетради. Партитура и голоса . . . . . 2.— 80

Партитура . . . . . 1.40 —50  
3 голоса . . . . . по —20 —10

### Отдѣльно.

No. 1. „Горныя вершины“. Слова Лермонтова. Партитура и голоса . . . . . —90 —40

Партитура . . . . . —60 —25  
3 голоса . . . . . по —10 —05

No. 2. Сосна: „На сѣверѣ дикомъ стоитъ одиноко“. Слова Лермонтова изъ Гейне. Партитура и голоса . . . . . 1.10 —45

Партитура . . . . . —80 —30  
3 голоса . . . . . по —10 —05

**Liadow (Anatole).** Op. 28. Scène finale de „La Fiancée de Messine“ d'après Schiller.

Partition d'orchestre . . . . . 4.50 1.60  
Parties d'orchestre . . . . . 8.50 3.—  
Parties supplémentaires . . . . . à —60 —25  
Parties de chœur (Soprano, Alto, Ténor, Basse à M. —40 = R. —15) . . . . . 1.60 —60  
Réduction pour Chant et Piano par J. Tschernoff . . . . . 3.— 1.05

— Op. 47. Слава: „Слава на небѣ“, для женскаго хора съ сопровождениемъ 2<sup>х</sup> арфъ и 2<sup>х</sup> фортепиано въ 8 рукъ. [Chœur pour Voix de femmes avec accompagnement de 2 Harpes et 2 Pianos à 8 mains.] Партитура и голоса . . . . . 1.60 —60  
Хоровые голоса (Сопрано, Альтъ) по M. —10 = R. —05.

— Op. 50. Прощальная Пѣснь воспитанницъ института Императрицы Маріи выпуска 1900 г. Для женскаго хора съ сопровождениемъ фортепиано. (Chœur pour Voix de femmes avec accompagnement de Piano.)

Партитура . . . . . 1.40 —50  
Голоса (Сопрано I, II, Альтъ по M. —20 = R. —10) . . . . . —60 —30

**Moussorgsky (M. P.).** La défaite de Sennachérib. Chœur pour Voix mixtes. Version française par Jules Ruelle d'après Byron. Instrumenté par N. Rimsky-Korsakow.

Partition d'orchestre . . . . . 3.— 1.05  
Parties d'orchestre . . . . . 7.— 2.45  
Parties supplémentaires . . . . . à —40 —15  
Parties de chœur (Soprani, Alt, Tenori, Bassi à M. —30 = R. —10) . . . . . 1.20 —40  
Réduction pour Chant et Piano . . . . . 1.60 —60

113418

à Madame Vera Siloff.

# Moyen-Age.

SUITE

pour

grand Orchestre

composée  
par

# Alexandre Glazounow.

OP. 79.

Partition d'orchestre

Pr. M. 10  
R. 3.50

Parties d'orchestre

Pr. M. 23  
R. 8.05

Parties supplémentaires à

M. 1.40  
R. .50

Réduction pour deux Pianos à quatre mains par l'auteur Pr. M. 8.50  
R. 3 —

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**M. P. BELAÏEFF, LEIPZIG.**

— 1903 —

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CLASCO  
SHELF

P.

1903

67570

# СЮИТА «ИЗЪ СРЕДНИХЪ ВѢКОВЪ».

## I. Прелюдія.

Море катитъ сѣдья волны, а на берегу въ замкѣ юная чета не слышитъ рева бури, не видитъ волнъ, вся погруженная въ тихое счастье любви.

## II. Скерцо.

На подмосткахъ уличнаго театра дается представленіе «Пляска смерти». Показывается Смерть, наигрывающая на скрипкѣ; она призываетъ людей проплясать съ ней послѣдній танецъ.

## III. Серенада трубадура.

## IV. Финаль. Крестоносцы.

На призывъ трубъ собираются всадники и пѣшіе; суровый вождь одушевляетъ ихъ пламенною рѣчью. На встрѣчу имъ идетъ процессія съ пѣніемъ; духовенство благословляетъ войско на славный подвигъ. Мрачное предчувствіе на мигъ смущаетъ рыцарей; раздается барабанный бой и сердца снова сливаются въ безстрашной рѣшимости. Звуки шествія слетаются съ молитвеннымъ пѣніемъ и мало по мало исчезаютъ въ дали. Народъ провожаетъ воиновъ восторженными кликами.

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# SUITE «MOYEN-ÂGE».

## I. Prélude.

*Dans un château sur le rivage où la mer mugissante roule ses lames grises, sans voir la houle, sans entendre les hurlements de la tempête, le jeune couple s'abandonne tout au bonheur tranquille de son amour*

## II. Scherzo.

*Sur les tréteaux d'un théâtre des rues on représente une «Danse des Morts». La Mort apparaît jouant du violon et invite les hommes à danser l'un après l'autre le dernier branle avec elle.*

## III. Sérénade du Troubadour.

## IV. Les Croisés.

*À l'appel de la trompette, cavaliers et fantassins accourent. Leur énergique chef enflamme leur courage par un discours martial. Une procession s'avance au devant d'eux en chantant, les prêtres bénissent l'armée avant son départ pour la périlleuse campagne. Par moments un lugubre pressentiment vient troubler les cœurs des guerriers; mais le tambour bat et les raffermir de nouveau dans leur hardie résolution. Les sons d'une marche s'unissent à ceux du chant sacré et peu à peu se perdent dans le lointain pendant que le peuple accompagne l'armée de ses joyeuses acclamations.*

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# SUITE „AUS DEM MITTELALTER“.

## I. Präludium.

Die grauen Meereswogen rollen. Am Strande, im Schlosse, ist das junge Paar in stilles Liebesglück versenkt; es hört nicht die Wogen, hört nicht das Getöse des Sturmes.

## II. Scherzo.

Auf den Brettern eines Strassentheaters wird ein „Todtentanz“ dargestellt. Der Tod erscheint und spielt auf seiner Fiedel; er ladet die Leute ein, mit ihm den letzten Reigen zu tanzen.

## III. Des Troubadours Ständchen.

## IV. Die Kreuzfahrer.

Auf den Ruf der Trompete versammeln sich Reiter und Fussvolk. Der rauhe Heerführer entflammt ihren Muth mit einer zündenden Rede. Eine Procession kommt ihnen mit Gesang entgegen; die Geistlichen segnen das Heer zu seiner kühnen Fahrt. Vortübergehend trübt eine finstere Ahnung die Gemüther der Kämpen; die Trommel erschallt — und aufs Neue sind die Herzen in kühner Entschlossenheit vereint. Die Töne des Marsches gesellen sich zu denen des geistlichen Gesanges und verklingen allmählich in der Ferne. Das Volk begleitet die Krieger mit Freudenrufen.

# Prélude.

Allegro. M. M.  $\text{♩} = 56$ .

4/1/26 *Lepomis macrochirus* mbs. 14. —

This is a page of a musical score, likely for a symphony, featuring various instruments. The score is written in G major (one sharp) and 4/4 time. The instruments listed on the left include Tr-bni e Tuba, Timp., Viol., Flgr., Ob., Clar., Fag., Cor., Tr-ba I., and strings. The score is divided into measures, with dynamic markings such as *p*, *mf*, *f*, and *cresc.* indicating the volume and intensity of the music. The page number 2439 is visible at the bottom.

This image shows a page of musical notation, likely a score for a piano. The notation is arranged in two systems. The top system consists of ten staves, with the first six staves grouped by a brace on the left. The bottom system consists of five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, *mf*, and *pp*. There are also markings for *cresc.* (crescendo) and *tr* (trill). The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The notation is written in a clear, professional style, typical of a printed musical score.

This musical score is for a piano and orchestra. The piano part is written on a grand staff (treble and bass clefs). The orchestral part includes staves for woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and a harp. The score is divided into two systems. The first system contains measures 1 through 12. The second system contains measures 13 through 24. The score includes various musical notations such as dynamics (p, f, pp, mf, cresc.), articulation (tr), and a repeat sign at the end of the second system. The key signature is one sharp (F#).

Measure 1: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 2: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 3: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 4: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 5: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 6: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 7: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 8: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 9: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 10: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 11: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 12: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 13: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 14: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 15: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 16: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 17: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 18: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 19: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 20: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 21: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 22: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 23: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

Measure 24: Piano (p), Flute (p), Oboe (p), Clarinet (p), Bassoon (p), Violin I (p), Violin II (p), Viola (p), Cello (p), Double Bass (p), Harp (p).

mf

mf

p

f

mf

mf

mp

pp

mf

pp

p

f

tr

pp

mf

f

p

cresc.

f

p cresc.

p cresc.

p

cresc.

f

p

cresc.

This musical score page, numbered 8, contains two systems of music. The first system consists of two systems of staves. The upper system has four staves: the first two are treble clefs with a key signature of one sharp (F#), and the last two are bass clefs with a key signature of one sharp (F#). The first staff of this system has a dynamic marking of *p* and a phrasing marking *a 2.*. The second staff of this system has a dynamic marking of *p*. The third staff of this system has a dynamic marking of *p*. The fourth staff of this system has a dynamic marking of *p*. The lower system of the first system has three staves: the first is a treble clef with a key signature of one sharp (F#), and the last two are bass clefs with a key signature of one sharp (F#). The first staff of this system has a dynamic marking of *p*. The second staff of this system has a dynamic marking of *p*. The third staff of this system has a dynamic marking of *p*. The second system consists of two systems of staves. The upper system has two staves: the first is a treble clef with a key signature of one sharp (F#), and the second is a bass clef with a key signature of one sharp (F#). The first staff of this system has a dynamic marking of *mf* and a phrasing marking *a 3.*. The second staff of this system has a dynamic marking of *mf*. The lower system of the second system has two staves: the first is a treble clef with a key signature of one sharp (F#), and the second is a bass clef with a key signature of one sharp (F#). The first staff of this system has a dynamic marking of *mf* and a phrasing marking *tr*. The second staff of this system has a dynamic marking of *mf* and a phrasing marking *tr*. The third system consists of two systems of staves. The upper system has two staves: the first is a treble clef with a key signature of one sharp (F#), and the second is a bass clef with a key signature of one sharp (F#). The first staff of this system has a dynamic marking of *p*. The second staff of this system has a dynamic marking of *p*. The lower system of the third system has two staves: the first is a treble clef with a key signature of one sharp (F#), and the second is a bass clef with a key signature of one sharp (F#). The first staff of this system has a dynamic marking of *p*. The second staff of this system has a dynamic marking of *p*. The fourth system consists of two systems of staves. The upper system has two staves: the first is a treble clef with a key signature of one sharp (F#), and the second is a bass clef with a key signature of one sharp (F#). The first staff of this system has a dynamic marking of *p*. The second staff of this system has a dynamic marking of *p*. The lower system of the fourth system has two staves: the first is a treble clef with a key signature of one sharp (F#), and the second is a bass clef with a key signature of one sharp (F#). The first staff of this system has a dynamic marking of *p*. The second staff of this system has a dynamic marking of *p*.

Agitato.

First system of musical notation, marked *Agitato.* The system includes staves for woodwinds, strings, and piano. Dynamics include *f*, *mf*, *p*, and *pp*. Trills (*tr*) are indicated in the lower woodwind parts.

Agitato.

Second system of musical notation, marked *Agitato.* The system continues the woodwinds, strings, and piano parts. Dynamics include *f*, *mf*, and *p*.

This page of musical notation is divided into two main systems. The upper system consists of ten staves, with the first five staves grouped by a brace on the left. The notation includes various musical symbols such as notes, rests, trills (marked 'tr'), and dynamic markings like *mf* (mezzo-forte) and *p cresc.* (piano crescendo). The lower system consists of five staves, also with a brace on the left, featuring more complex rhythmic patterns and dynamic markings. The page is numbered 10 in the top left corner and 2439 at the bottom center.

This image shows a page from a musical score, likely for a symphony, featuring multiple staves with various musical notations. The score is divided into two systems, each starting with a measure marked '4'. The notation includes notes, rests, and dynamic markings such as 'ff' (fortissimo) and 'f' (forte). The staves are arranged in a traditional orchestral layout, with woodwinds and strings in the upper system and brass and lower strings in the lower system. The bottom of the page shows a grand staff with piano and bass clefs. The page number '4' is visible in the top left and bottom center.

## Animando.

Musical score for the first system, featuring multiple staves with various musical notations including dynamics (*dim.*, *mf*, *mp*), trills (*tr*), and slurs. The score is written in treble and bass clefs with a key signature of one sharp (F#).

Musical score for the second system, continuing the piece with "Animando." marking. This section features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamics (*dim.*, *mf*). The score is written in treble and bass clefs with a key signature of one sharp (F#).

Fl. gr.

Ob.

Clar.

Fag.

Più mosso. ♩ = 72.

a 2.

p

Viol.

poco

poco

poco

poco

p

(sul E.)

5

[illegible]

[illegible]

7

This musical score is for a piano and voice ensemble. It consists of two systems of staves. The first system includes a grand staff (treble and bass clef) and four vocal staves (soprano, alto, tenor, and bass). The second system includes a grand staff and two vocal staves (soprano and bass). The score is marked with a '7' in a box at the top center and bottom center. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system features a piano introduction with a grand staff and four vocal staves. The piano part includes a bass line with trills and a grand staff with a melody. The vocal parts include a soprano solo with a 'dolce' marking and a 'Solo, dolce' marking. The second system features a piano introduction with a grand staff and two vocal staves. The piano part includes a bass line with a 'p' marking and a grand staff with a melody. The vocal parts include a soprano and bass solo with a 'p cantabile' marking. The score is marked with a '7' in a box at the top center and bottom center.

*Solo, dolce*

*Solo, dolce*

*a 2.*

*a 2.*

*a 2.*

*a 2.*

*p*

*p*

*p*

*p*

*tr*

*tr*

*tr*

*tr*

*p cantabile*

*p cantabile*

*p*

*p*

7

This musical score is for a piano and orchestra. It consists of two systems of staves. The first system includes a grand staff (treble and bass clef) and five additional staves, likely for woodwinds or strings. The second system includes a grand staff and four additional staves. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Dynamics include *mf* (mezzo-forte), *f* (forte), *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), and *tr* (trill). Articulations include *a 2.* (accents), *p cresc.* (piano crescendo), and *cantabile* (cantabile). The score features a variety of musical notations, including eighth notes, quarter notes, half notes, and full notes, as well as slurs, ties, and trills.

8

♩ = ♩.

Musical score for a piano and voice ensemble, page 17. The score is in 4/4 time and consists of two systems. The first system features a piano introduction with sustained chords in the left hand and melodic lines in the right hand, marked *mf dim.* and *p*. The second system introduces a vocal melody in the upper staves, marked *p cantabile*, and continues the piano accompaniment with triplets and sustained chords. The score concludes with a final measure marked 8.

Fl. gr.

Clar.

Fag.

Cor. III.

Arpa.

Viol.

9

Fl. gr.

Clar.

Fag.

Cor. III.

Arpa.

Viol.

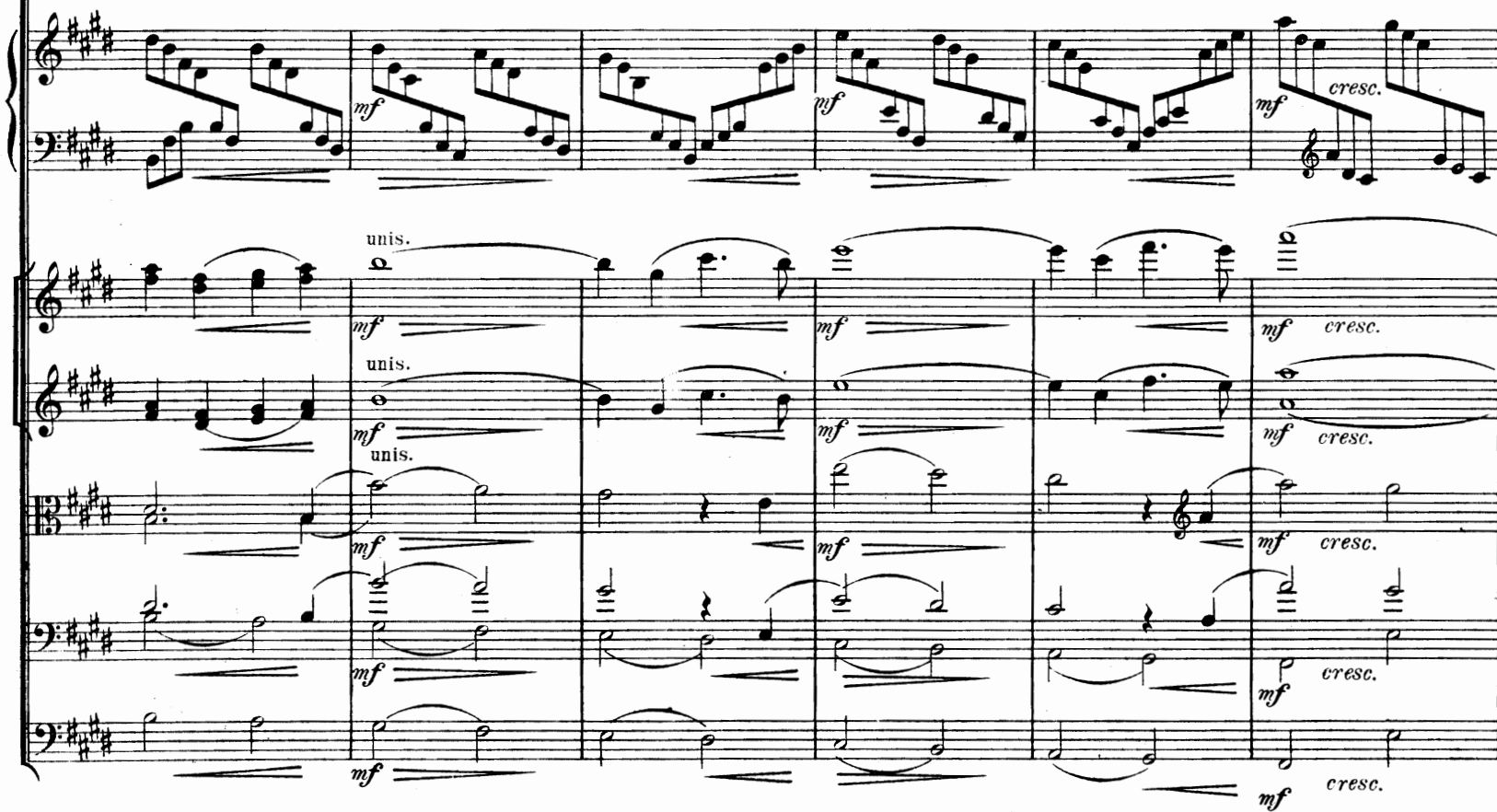
10

This musical score page contains measures 10 through 19. It features a piano part with multiple staves and an orchestral accompaniment. The piano part includes several systems of staves, with dynamics such as *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano) indicated. The orchestral part includes a woodwind section (flutes, oboes, and bassoons) and a string section. The woodwinds play melodic lines, while the strings provide harmonic support. The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The page number 19 is in the top right corner, and the measure number 10 is in a box at the top center and bottom center.

10



First system of musical notation, featuring multiple staves with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#). Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo). The system includes a grand staff (treble and bass clefs) and several individual staves.



Second system of musical notation, continuing the piece. It includes a grand staff and individual staves. Dynamics include *mf* (mezzo-forte), *cresc.* (crescendo), and *unis.* (unison). The system includes a grand staff (treble and bass clefs) and several individual staves.

11

Musical score for the first system, measures 11-15. The score is written for multiple staves, likely representing different instruments or voices. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *ff* (fortissimo) to *p* (piano), with crescendos and decrescendos indicated. There are also articulation marks like *a 2.* and *tr* (trills). The bottom staff shows a series of trills in measures 11-14, followed by a triplet in measure 15.

Musical score for the second system, measures 16-20. The notation continues with various musical symbols and dynamics. The bottom staff shows a series of trills in measures 16-19, followed by a triplet in measure 20. The dynamics include *ff* and *p*.

Musical score for the third system, measures 21-25. The notation continues with various musical symbols and dynamics. The dynamics range from *ff* to *p*, with crescendos and decrescendos indicated. There are also articulation marks like *a 2.* and *tr* (trills). The bottom staff shows a series of trills in measures 21-24, followed by a triplet in measure 25.

11

Musical score for a piano and orchestra. The score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system includes a grand staff (treble and bass clef) and four additional staves. The second system includes a grand staff and three additional staves. The notation is complex, featuring many slurs, ties, and dynamic markings.

**Dynamic markings:** *ff* (fortissimo), *p* (piano), *cresc.* (crescendo), *poco* (poco), *sf* (sforzando), *non div.* (non diviso).

**Articulation and other markings:** *a 2.* (second ending), *tr* (trill), *poco* (poco), *sf* (sforzando).

**Staff details:**

- Staff 1 (Grand staff): Treble and bass clef, G major key signature.
- Staff 2: Treble clef, G major key signature.
- Staff 3: Treble clef, G major key signature.
- Staff 4: Treble clef, G major key signature.
- Staff 5: Bass clef, G major key signature.
- Staff 6: Treble clef, G major key signature.
- Staff 7: Treble clef, G major key signature.
- Staff 8: Bass clef, G major key signature.
- Staff 9: Treble clef, G major key signature.
- Staff 10: Bass clef, G major key signature.

This image shows a page of a musical score, likely for a symphony, featuring multiple staves with complex notation. The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo) are used throughout. A section of the score is marked with the number '13' in a box. The bottom of the page shows a continuation of the musical notation, with a final measure marked with a 'p' dynamic. The overall layout is typical of a professional musical manuscript.

dim. pp

dim. pp

dim. pp

dim. pp

dim. pp

pp dolce espress. div.

dim. pp

d. = d

14

Musical score for measures 14-17, measures 18-21, and measures 22-25. The score is for a piano and includes various dynamics and articulations.

Measures 14-17: First system. Measures 14 and 15 show a first ending (I.) with dynamics *p* and *mf*. Measures 16 and 17 show a second ending (a 2.) with dynamics *p* and *cresc.*.

Measures 18-21: Second system. Measures 18 and 19 show a first ending (I.) with dynamics *p* and *mf*. Measures 20 and 21 show a second ending (a 2.) with dynamics *p* and *cresc.*.

Measures 22-25: Third system. Measures 22 and 23 show a first ending (I.) with dynamics *p* and *mf*. Measures 24 and 25 show a second ending (a 2.) with dynamics *p* and *cresc.*.

Musical score for measures 26-29, measures 30-33, and measures 34-37. The score is for a piano and includes various dynamics and articulations.

Measures 26-29: First system. Measures 26 and 27 show a first ending (I.) with dynamics *p* and *mf*. Measures 28 and 29 show a second ending (a 2.) with dynamics *p* and *cresc.*.

Measures 30-33: Second system. Measures 30 and 31 show a first ending (I.) with dynamics *p* and *mf*. Measures 32 and 33 show a second ending (a 2.) with dynamics *p* and *cresc.*.

Measures 34-37: Third system. Measures 34 and 35 show a first ending (I.) with dynamics *p* and *mf*. Measures 36 and 37 show a second ending (a 2.) with dynamics *p* and *cresc.*.

14

This musical score is for a piano and orchestra. The piano part is written on the upper staves, and the orchestra part is on the lower staves. The score is divided into two systems. The first system consists of 10 staves, and the second system consists of 10 staves. The piano part includes several staves with dynamic markings such as *p* (piano), *f* (forte), *pp* (pianissimo), and *mf* (mezzo-forte), as well as crescendo and decrescendo hairpins. The orchestra part includes staves for various instruments, with dynamic markings and crescendo/decrescendo hairpins. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano part features a variety of musical notation, including eighth notes, sixteenth notes, and rests. The orchestra part includes a variety of musical notation, including eighth notes, sixteenth notes, and rests. The score is a complex piece of music, requiring a high level of technical skill to perform.

rallent.

Musical score for measures 15-26. The score is written for a large ensemble, including strings, woodwinds, and brass. The key signature is three sharps (F#, C#, G#). The tempo is marked 'rallent.' (rallentando). The score features various dynamics such as *p* (piano), *cresc.* (crescendo), *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and *dim.* (diminuendo). The notation includes many long, sustained notes, particularly in the string and woodwind sections, and some trills in the bass line. The score is divided into two systems, with measures 15-20 in the first system and measures 21-26 in the second system.

rallent.

Musical score for measures 27-38. The score continues the ensemble piece, maintaining the key signature of three sharps and the 'rallent.' tempo. The notation shows more active melodic lines in the woodwinds and strings, with some passages marked *cresc.* and *mf*. Dynamics include *p*, *cresc.*, *f*, *mf*, *pp*, and *dim.*. The score is divided into two systems, with measures 27-32 in the first system and measures 33-38 in the second system. The bottom of the page shows the measure number 15 in a box.