

A M-r. 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.	<u>8 —</u>	<u>17 —</u>	à 1 —



Propriété de l'éditeur

P. Jurgenson à Moscou,

Commissionnaire de la Chambre de la Cour, de la Société Impériale Musicale Russe
et du Conservatoire de Moscou.

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

Sole Agents for the British Empire

Breitkopf & Härtel, London.

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*Александру Константиновичу
Глазунову.*

Илья Муромецъ.

Третья Симфонія

(H-moll).

Для большого оркестра.

P. Г Л I Э Р A.

Op. 42.

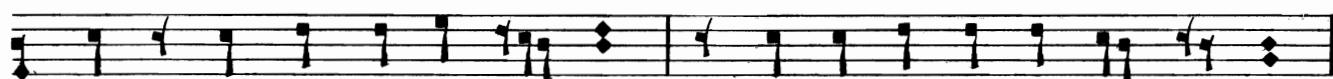
	Партит. Голоса.	Дубликаты, кажд. голосъ:
Часть I. Калики перехожіе. Илья Муромецъ и Святогоръ	Р. К. Р. К.	Р. К.
	8 — 15 —	по 1 —
„ II. Соловей Разбойникъ.	8 — 12.50	“ 1 —
„ III. У Владимира Красна Солнышка . . .	3.50 8 —	“ — 40
„ IV. Подвиги и окаменѣніе Ильи Муромца. 8 — 17 —		“ 1 —



Собственность издателя
П. ЮРГЕНСОНА въ МОСКВѢ,
Комиссіонера Придворной Пѣвческой Капеллы, Императорскаго Русскаго Музикального
Общества и Консерваторій въ Москвѣ.
Петроградъ, у И. Юргенсона. | Варшава и Киевъ, у Л. Идзиковскаго.



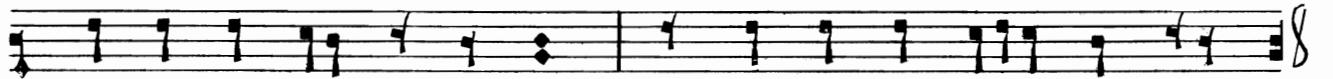
Нотопечатня П. Юргенсона въ Москвѣ



Тво_́мъ кре_́стомъ хрї_́стѣ спа - се, смѣр_ти дѣр_жá_ва раз_ру - ши - ся,



и дї - а - во - ля прѣ_лестъ оў_празд_ни - ся: родъ же че_ло_вѣ_ческій



вѣ_ро_ю спа - са - е - мый, пѣснь те_ бѣ_ все_ гдà при_ но_ ситъ.

Стїхýра мáлагш знáменнагш роспѣва.

I.

Въ старину было стародавниою, при ласковомъ князѣ Володимірѣ, сиднемъ сидѣль Илья Муромецъ, крестьянскій сынъ, сиднемъ сидѣль цѣлыхъ тридцать лѣтъ.

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

Вставаль Илья Муромецъ, выходилъ во чисто поле, доставаль коня богатырскаго, отправлялся къ славному Святогору богатырю.

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

Пріѣзжалъ къ нему Илья съ поклономъ низкимъ. Садились богатыри на добрыхъ коней, разъѣзжали по Святымъ горамъ много времени—забавлялися играми богатырскими... Находили они домовище огромное. Ложился въ него Святогоръ, а подняться не можетъ изъ того гроба глубокаго. Даваль Ильѣ передъ смертью совѣты мудрые, а какъ сталъ преставляться—пошелъ отъ него великій потъ...

Перенялъ Илья Муромецъ силу богатырскую, выѣзжалъ на дорогу прямой зижью въ стольный Киевъ градъ. У него конь бѣжитъ, какъ соколь летитъ, рѣки и озера промежъ ногъ береть, хвостомъ поля устилаются.

II

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

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

III.

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

Пріѣзжалъ Илья на широкій княжій дворъ; велитъ Соловью Разбойнику засвистать по соловьевому, закричать по звѣриному... Покривились маковки на высокихъ теремахъ, попадали всѣ сильны могучи богатыри, всѣ знатныя князья-бояре, а Владиміръ князъ едва живъ стоять.

Срубиль Илья Соловью буйну голову. Жаловалъ Владиміръ Илью за столомъ почетнымъ мѣстомъ, признавали Илью всѣ могучиѣ богатыри своимъ 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 Solovéï-le-Brigand. Le droit chemin est glissant; le droit chemin est barré. Sifflant comme le rossignol, poussant des cris féroces, Solovéï 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 Solovéï. Elles possèdent beaucoup d'or, d'argent, de perles bien rondes—elles attirent par des cadeaux précieux les gens qui passent.

Solovéï entendit la démarche puissante du Bogatyr; il siffla, le brigand, comme un rossignol, il poussa ses cris féroces. Iliâ banda son arc puissant, lança une flèche de fer ardent. Cette flèche frappa l'oeil droit de Solovéï, 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 bogatys à la force invincible. Arrivé près de la grande porte du palais, Ilia ordonne à Solovéï-le-Brigand de pousser son sifflement de rossignol et ses cris féroces... Alors fléchit la toiture du palais élevé, alors tombèrent tous les bogatys puissants, tous les princes et boïars fameux. Seul, le prince Vladimir reste à peine debout.

Ilia trancha la tête du turbulent Solovéï. Vladimir, en récompense, donna à Ilia la place d'honneur à sa table; et tous les puissants bogatys reconnaissent 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. Удалились они первымъ боемъ—тѣмъ боемъ другъ друга не ранили; тянулись черезъ гривы лошадиные—другъ друга не перетягиваютъ; сходили со добрыхъ коней, хватались плотнымъ боемъ, рукопашкою. Бились, дрались день до вечера, съ вечера боятся до полуночи, съ полуночи боятся до бѣла свѣта. Паль Илья на сырь землю—лежуки у него силы вдвое прибыло; махнетъ Поленицу въ бѣлы груди—вышибаль выше дерева стоячаго. Скоро затмилъ очи ясныя, по плечу отсѣкъ буйну голову, воткнулъ на копье мурзамецкое, повезъ на заставу богатырскую—при своей браты похвалялся.

— Выходило семь богатырей, выходиль самъ Илья Муромецъ во чисто поле: „подавай намъ Силу нездѣшнюю, мы и съ тою Силою, богатыри, справимся“. Какъ промолвили они то слово неразумное, такъ и слетало двое воителей. Вѣщали они громкимъ голосомъ: „а давайте, 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 растетъ да растеть, все на богатырей съ боемъ идетъ. Побѣжали могучіе богатыри въ каменные горы, въ темныя пещеры. Какъ подбѣжитъ одинъ—такъ и окаменѣть, какъ подбѣжитъ другой—такъ и окаменѣть. Подбѣжалъ къ горамъ Илья Муромецъ, да и тутъ то Илья окаменѣль.

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'avanza, 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—and 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'avancé 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.

IV. ПОДВИГИ И ОЖАМЕНЬНИЕ ИЛЯ МУРОМЦА.
Les prouesses et la pétrification d'Ilia Mourometz.

Droits d'exécution réservés.

Allegro tumultuoso. ♩:132.

R. GLIERE. Op. 42.

1

Flauto piccolo.

3 Flauti.

3 Oboi.

Corno inglese.

3 Clarinetti in B.

Clarinetto basso in B.

3 Fagotti.

Contrafagotto.

I. II. III. IV. V. VI. VII. VIII. con sordino

8 Corni in F

4 Trombe in B.

4 Tromboni e Tuba.

Timpani.

Triangolo.

Tamburo militare.

Piatti.

Gr. Cassa.

Tam-Tam.

Campanelli.

Celesta.

2 Arpe.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Allegro tumultuoso. ♩:132.

1

PPP

2

con sordino I pp

Timp.

Gr.Cas.

[2] pp

Musical score page 3, measures 11-12. The score consists of ten staves. Measures 11 (measures 1-10) are mostly blank. Measure 12 begins with measure 11's ending. Measure 11 starts with dynamic *p*, followed by measure 11's ending. Measure 12 starts with dynamic *pp*. Measure 12 has three systems of three measures each. The first system starts with dynamic *pp*, labeled "III". The second system starts with dynamic *pp*, labeled "II". The third system starts with dynamic *pp*, labeled "III". The bassoon staff has "C.F." written below it. The dynamic *pp* is repeated at the end of the page.

pp

con sord.

III

pp

Tr-ni

Musical score for orchestra, page 10, measures 11-12. The score consists of five staves. Measures 11 and 12 begin with rests. Measure 11 ends with a forte dynamic. Measure 12 begins with a forte dynamic. The score includes dynamics such as *p*, *pp*, and *f*. Measure 12 concludes with a repeat sign and a measure number 3.

8 cre - scen - do

III.V.III.

IV.VI.VIII.

Tamb. mil.

Gr.Cas.

Tam-tam.

mf

p

8

9

10

36335 cre - scen - do

cre - - seen - do - al

Allegro furioso. $\text{d} = 176.$

10 Fag. I. II.
a 2
 f

f

10 Allegro furioso. $\text{d} = 176.$

11 Cl. II. III.
a 2
Fag. I. II.
 f

f

11

Ob. I. III.
Cl. II. III.
Fag. I. II.
 f

f

12

Ob.II.III.
Cl.II.III.
Cl.bas:
Fag.I.III.
Fag.III.

13

f

ff

ff

[13]f

Ob.II.III.
Cl.II.III.
Cl.bas:
Fag.I.III.
Fag.III.

F1.

14

a²

a²

Tr-be.

feroce

Fl.

15

senza sordini.

senza sordini.

Tr-be.

15

F1.

senza sordini.

senza sordini.

Tr-be.

Picc.

I.H.a 2

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

mf cresc.

mf cresc.

mf cresc.

Cor.

Tamburo.

Gr.Cassa.

pp cresc.

Tam-tam.

cresc.

cresc.

cresc.

pcresc.

div.a 3

div.a 3

mf cresc.

unis.

unis.

17 Picc.

307

18

18

A page of musical notation for orchestra, featuring Picc. (Piccolo), various woodwind parts (Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon), strings (Violin 1, Violin 2, Cello, Double Bass), brass (Trombone, Trombone 2, Horn, Bass Trombone), and percussion (Timp., Gr. Cassa). The score includes dynamic markings like ff, f, mf, p, and dynamics such as crescendo and decrescendo. Measures 19 through 24 are shown, with measure 24 ending on a forte dynamic.

20

Fl.

a 3

mf

f marc.

f marc.

f marc.

Cl.

a 3

mf

mf

mf

mf

mf

mf cresc.

mf cresc.

Tuba.

Piatti.

p

p

mf cresc.

Tamb.

p

div.

f marc.

f marc.

f marc.

Picce. **22**

mf a3 cresc. *Fl.* *mf cresc.*

I f *II f* *f marc.* *a3* *mf*

mf cresc. *f marc.* *mf cresc.* *f marc.*

Fag. a2 *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.*

Tuba. f *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.*

Piatti. p tr. *Tamb. p tr.* *p tr.* *p tr.*

f marc. *f marc.* *f marc.* *f marc.*

23 Più mosso.

Picc.

f marc.

f marc.

f

f marc.

f marc.

I.

Fag. II. III.

I. II.

III. IV.

Tr-be. *mf*

mf

mf *cresc.*

mf *cresc.*

mf *cresc.*

Tamb.

Piatti.

f marc.

div. *f marc.*

f marc.

23 Più mosso.

Picc.

a 2

b

b

b

b

b

b

b

a 2

b

b

b

b

b

C Fag.

p

cresc.

p

cresc.

cresc.

a 2 v. VII.

a 2 VI. VIII.

I. II.

Tr. III.

Gr. Cassa.

pp

cresc.

unis.

p

cresc.

p

cresc.

24

The musical score page contains ten staves of music. The top six staves are for woodwind instruments: Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon 1, and Bassoon 2. The bottom four staves are for brass instruments: Trombone 1, Trombone 2, Tuba, and Bass Trombone. The percussion section includes Timpani, Piatti, and Gran Cassa. The score features dynamic markings such as *mf*, *marc.*, and *mf marc.*. The instrumentation is primarily woodwind and brass, with occasional contributions from the percussion section.

Flute 1
Flute 2
Clarinet 1
Clarinet 2
Bassoon 1
Bassoon 2
Trombone 1
Trombone 2
Tuba
Bass Trombone
Timpani
Piatti
Gr. Cassa

25 Piece.

25 Picc.

a 2

LII.

Cor. III. IV.

V. VII. a 2

VI. VIII. a 2

Piatti.

Gr. Cassa.

div.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

26

Sheet music for orchestra, page 26. The score consists of three systems of staves. The top system features woodwind and brass parts, with dynamics like *marc.*, *mf cresc.*, and *mf*. The middle system includes strings and woodwinds, with markings such as *a 2*, *marc.*, *mf*, and *cresc.*. The bottom system shows bassoon and double bass parts. Various instruments are labeled: V.VII, VI.VIII, Timpani (Timp.), and Gr. Cassa. The key signature is mostly A major (no sharps or flats), with some B major sections indicated by a B clef. Measure numbers 26, 27, and 28 are present at the beginning of each system.

Musical score page 318, measures 27-30. The score is for a large orchestra with multiple staves for various instruments like woodwinds, brass, and strings. Measure 27 starts with sustained notes on the first four staves. Measures 28-29 show rhythmic patterns with eighth and sixteenth notes. Measure 30 concludes the section.

Musical score page 318, measures 31-34. The score continues with sustained notes and rhythmic patterns. Measures 33-34 feature dynamic markings 'f' and 'ff'.

Piatti.

Musical score page 318, measures 35-38. The score shows a rhythmic pattern for the Piatti (cymbals) with dynamic 'p'. Measures 37-38 include the instruction 'marc.'

28

Musical score page 28, measures 1-10. The score is for a large orchestra. Measure 1: Sustained notes with grace notes. Measure 2: Sustained notes with grace notes. Measure 3: Sustained notes with grace notes. Measure 4: Sustained notes with grace notes. Measure 5: Rhythmic pattern with dynamic ff. Measure 6: Rhythmic pattern with dynamic ff. Measure 7: Rhythmic pattern with dynamic ff. Measure 8: Rhythmic pattern with dynamic ff. Measure 9: Sustained notes with grace notes. Measure 10: Sustained notes with grace notes.

Piatti.

Musical score page 28, measures 11-15. The score continues with the bassoon and double bass playing eighth-note patterns. Measure 15 changes key signature to A major (VII) and B major (VIII).

28

Picc. 29. Più animato. $\text{d} = 112.$

Measure 1 (Top System):

- Staves 1-4: Dynamics: p , *cresc.*, *cresc.*, *cresc.*
- Staves 5-8: Dynamics: p , *cresc.*, *cresc.*, *cresc.*
- Staves 9-12: Dynamics: p , *cresc.*, *cresc.*, *cresc.*
- Staves 13-16: Dynamics: p , *cresc.*, *cresc.*, *cresc.*
- Staves 17-20: Dynamics: p , *cresc.*, *cresc.*, *cresc.*
- Staves 21-24: Dynamics: p , *cresc.*, *cresc.*, *cresc.*
- Staves 25-28: Dynamics: p , *cresc.*, *cresc.*, *cresc.*
- Staves 29-32: Dynamics: p , *cresc.*, *cresc.*, *cresc.*

Measure 2 (Middle System):

- V. VI: Dynamics: p , *cresc.*, *cresc.*
- Staves 3-6: Dynamics: p , *cresc.*, *cresc.*, *cresc.*
- Staves 7-10: Dynamics: p , *cresc.*, *cresc.*, *cresc.*
- Staves 11-14: Dynamics: p , *cresc.*, *cresc.*, *cresc.*
- Staves 15-18: Dynamics: p , *cresc.*, *cresc.*, *cresc.*
- Staves 19-22: Dynamics: p , *cresc.*, *cresc.*, *cresc.*
- Staves 23-26: Dynamics: p , *cresc.*, *cresc.*, *cresc.*
- Staves 27-30: Dynamics: p , *cresc.*, *cresc.*, *cresc.*

Measure 3 (Bottom System):

- Staves 1-4: Dynamics: p , *cresc.*, *cresc.*, *cresc.*
- Staves 5-8: Dynamics: p , *cresc.*, *cresc.*, *cresc.*
- Staves 9-12: Dynamics: p , *cresc.*, *cresc.*, *cresc.*
- Staves 13-16: Dynamics: p , *cresc.*, *cresc.*, *cresc.*
- Staves 17-20: Dynamics: p , *cresc.*, *cresc.*, *cresc.*
- Staves 21-24: Dynamics: p , *cresc.*, *cresc.*, *cresc.*
- Staves 25-28: Dynamics: p , *cresc.*, *cresc.*, *cresc.*
- Staves 29-32: Dynamics: p , *cresc.*, *cresc.*, *cresc.*

[30] *d.=d*

[31]

[30] *f d.=d*

Picc.

32

Picc.

32

Cor. III. VI.

Tr-be

Tr-ni.

Bassoon

Cello

32

Picce.

33

1 2 3
4 5 6
7 8 9
10 11 12
13 14 15
16 17 18

Picce.

Cor VII-VIII.

V.VI.

Piatti.

Gr.Cassa.

Picc. cresc. poco a poco

a 2
 I.
 II.III. a 2
 Cl. B.
 a 2
 Tr-be. I.II.
 Tr-ni.
 Tuha.
 Piatti.
 Gr.Cassa.

b
 cresc.
 cresc.
 IV p
 p cresc.
 a 2
 p cresc.

div.

cresc. poco a poco

36335

Picc.

34

Picc.

34

mf cresc.

mf cresc.

mf cresc.

mf cresc.

a 2

Tr-ni.

Tuba.

Piatti.

Gr.cassa.

36335

cresc.

Picc. *cresc.*

a 2

35 ♩ = 184.

Fag.

B♭ Tuba, a 3

Tr-nie
Tuba, a 3

Timp.

Tamb. mil. b

pp

Piatti.

Gr. cassa.

cresc.

35 ♩ = 184.

36

Sheet music for orchestra, page 36. The score consists of ten staves. The instrumentation includes:

- String section (Violin I, Violin II, Viola, Cello, Double Bass)
- Woodwind section (Clarinet in B-flat, Bassoon, Bassoon in C)
- Percussion (Drum, Triangle)
- Brass section (Trombone)

The music is in 2/4 time, with a key signature of one sharp (F#). Measure 36 begins with a dynamic of f . The strings play eighth-note patterns, while the woodwinds provide harmonic support. The bassoon and bassoon in C play eighth-note patterns. The brass section enters with a sustained note. The percussion instruments provide rhythmic punctuation. The piece concludes with a dynamic of ff .

36

Picc.

37

Piatti.

Gr. cassa.

Picc.

Tamb. mil.

Piatti

Gr. cassa.

38

39

Picc.

a 2

39

39a

Trombones

Horns

Tuba.

Bass Trombone

Tr.-ni.

Timp.

Piatti.

Gr. cassa.

non div.

Picc.

Timp.

Tamb. mil.

Piatti.

Gr. cassa.

Bassoon

This page of musical notation is from a score for orchestra and percussion. The top section contains ten staves of music for strings, woodwinds, and brass, with markings such as 'mf cresc.', 'ff marc.', and 'a 2'. The middle section includes parts for Timpani, Tambourine, Piatti, and Gr. cassa. The bottom section features a single staff for Tam-tam with a dynamic marking of 'dim.'. The score is written in 12/8 time and includes various clefs and key signatures.

Picc. 

Timp. 

Gr. cassa. 



Picc.

43

poco meno. $d=88$.

335

43

poco meno. $d=88$.

335

Picc.

Bassoon 1

Bassoon 2

Double Bass

Timpani

Gr. cassa.

43

poco meno. $d=88$.

Sheet music for orchestra, page 336, Picc. The score consists of ten staves of musical notation. The top section (measures 1-10) features woodwind parts (Piccolo, Flute, Clarinet, Bassoon) with eighth-note patterns and sustained notes. The middle section (measures 11-20) includes strings (Violin I, Violin II, Cello, Double Bass), woodwinds, and brass (Trombone). The bottom section (measures 21-30) continues with woodwinds and brass. Measure 11 includes dynamic markings *f*, *p*, and *p*. Measure 12 includes dynamic *p*. Measure 13 includes dynamic *p*. Measure 14 includes dynamic *p*. Measure 15 includes dynamic *p*. Measure 16 includes dynamic *p*. Measure 17 includes dynamic *p*. Measure 18 includes dynamic *p*. Measure 19 includes dynamic *p*. Measure 20 includes dynamic *p*.

44 Picc.

Sheet music for orchestra, page 337, measures 44-45. The score consists of 12 staves, mostly woodwind instruments (Piccolo, Flute, Clarinet, Bassoon, Oboe, Bassoon II, Bassoon III, Bassoon IV, Bassoon V, Bassoon VI). The key signature is A major (three sharps). The time signature is common time. Measure 44 starts with a dynamic of *f*. The first section (measures 44-48) includes dynamics *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*. Measure 45 begins with a dynamic of *f*. The second section (measures 49-53) includes dynamics *f*, *mf*, *f*, *mf*, *f*, *mf*. Measure 54 concludes with a dynamic of *f*.

45 Picc.

45

45

46

dim.

Musical score page 46, System 1 (Measures 1-10):

- Measure 1: Dynamics include p , p .
- Measure 2: Dynamics include p , p .
- Measure 3: Dynamics include p , p .
- Measure 4: Dynamics include p , p .
- Measure 5: Dynamics include p , p .
- Measure 6: Dynamics include p , p .
- Measure 7: Dynamics include p , p .
- Measure 8: Dynamics include p , p .
- Measure 9: Dynamics include p , p .
- Measure 10: Dynamics include p , p .

Musical score page 46, System 2 (Measures 11-20):

- Measure 11: Dynamics include p , p .
- Measure 12: Dynamics include p , p .
- Measure 13: Dynamics include p , p .
- Measure 14: Dynamics include p , p .
- Measure 15: Dynamics include p , p .
- Measure 16: Dynamics include p , p .
- Measure 17: Dynamics include p , p .
- Measure 18: Dynamics include p , p .
- Measure 19: Dynamics include p , p .
- Measure 20: Dynamics include p , p .

46

dim.

Musical score page 47, featuring six staves of music. The top four staves are in common time, G major (two treble clef staves) and E major (two bass clef staves). The bottom two staves are in common time, A major (two treble clef staves). The music consists of eighth-note patterns with grace notes and dynamic markings like *p* and *p p*.

Timp.

3 *3*
pp

Musical score page 47, featuring six staves of music. The top three staves are in common time, G major (two treble clef staves) and E major (one bass clef staff). The bottom three staves are in common time, A major (two treble clef staves) and E major (one bass clef staff). The music includes eighth-note patterns with grace notes and dynamic markings like *dim.*, *pp*, and *unis.* (unison).

rall.

48 Tranquillo. $\text{d}=108$.

Cl.basso.
Fag.
Cor.
III.
IV.
Timp.
VI.

48 Tranquillo. $\text{d}=108$.

rall.

Cl.basso.
Fag.
II.
IV.
VI.

48 Tranquillo. $\text{d}=108$.

Cl.basso.
Fag.
II.
IV.
VI.

48 Tranquillo. $\text{d}=108$.

simile
simile

49

Cl. basso

poco cresc.

pp poco cresc.

poco cresc.

V *poco cresc.*

pp poco cresc. *pp poco cresc.*

poco cresc.

49

50

Cl. II. III.

p

p

p

mf *espr.*

mf *espr.*

Cor.

p

VIII *p*

mf *espr.*

mf *espr.*

Bb. *p*

p

p

50

51

Musical score page 51, featuring ten staves of music. The score includes various instruments, with dynamics such as *p* (piano), *p cresc.* (pianissimo to piano), *cresc.* (crescendo), and *C. F.* (Coda Fuga). Measure 51 begins with a dynamic of *p*, followed by *p cresc.* and *cresc.* markings. The bassoon staff features a prominent *C. F.* marking. The score continues with a series of measures showing rhythmic patterns and dynamic changes, including *p*, *p cresc.*, *cresc.*, and *cresc.* markings. The final measure of the page shows a dynamic of *cresc.*

51

52 Poco più mosso. $d=112$.

52 Poco più mosso. $d=112$.

F. I II.

53

53

Picc.

54

cresc.

I.III a 2

mf

II

mf

cresc.

54

55

56

Piece.

cresc.

56

This page contains two staves of musical notation. The top staff consists of ten five-line staves, each with a different clef (G, C, F) and key signature. Measure 11 begins with a dynamic of *mf*. Measure 12 begins with a dynamic of *mf*, followed by a crescendo dynamic of *f*. The bottom staff has three five-line staves, each with a different clef (G, C, F). Measure 11 begins with a dynamic of *mf*. Measure 12 begins with a dynamic of *mf*, followed by a crescendo dynamic of *f*.

57

Musical score for orchestra, page 57. The score is divided into two main sections. The top section (common time) includes staves for Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Trombone 1, Trombone 2, Trombone 3, and Bass Trombone. The bottom section (2/4 time) includes staves for Double Bass and Bassoon. The score features various dynamics (f, mf, mf a2), performance instructions (Piatti), and rhythmic patterns. Measure numbers 57 and 58 are indicated at the bottom.

58

Pico.

A page of musical notation for orchestra, showing multiple staves with various instruments. The notation includes dynamic markings like 'mf', 'p', and 'a 2'. The page is numbered 58 at the bottom left.

59

Musical score for orchestra, page 59. The score consists of three systems of staves, each with multiple voices and dynamic markings.

System 1: Starts with six staves in B-flat major. Measures 1-4 show eighth-note patterns with dynamics *mf*. Measure 5 begins with a bassoon solo at *p*, followed by woodwind entries at *mf* and *mf a2*. Measures 6-7 show eighth-note patterns with dynamics *mf* and *mf a2*. Measures 8-9 show eighth-note patterns with dynamics *mf* and *mf a2*.

System 2: Starts with six staves in B-flat major. Measures 1-4 show eighth-note patterns with dynamics *mf*. Measure 5 begins with a bassoon solo at *p*, followed by woodwind entries at *mf* and *mf a2*. Measures 6-7 show eighth-note patterns with dynamics *mf* and *mf a2*. Measures 8-9 show eighth-note patterns with dynamics *mf* and *mf a2*.

System 3: Starts with six staves in B-flat major. Measures 1-4 show eighth-note patterns with dynamics *mf*. Measure 5 begins with a bassoon solo at *p*, followed by woodwind entries at *mf* and *mf a2*. Measures 6-7 show eighth-note patterns with dynamics *mf* and *mf a2*. Measures 8-9 show eighth-note patterns with dynamics *mf* and *mf a2*.

Bottom System: Starts with six staves in B-flat major. Measures 1-4 show eighth-note patterns with dynamics *mf*. Measure 5 begins with a bassoon solo at *p*, followed by woodwind entries at *mf* and *mf a2*. Measures 6-7 show eighth-note patterns with dynamics *mf* and *mf a2*. Measures 8-9 show eighth-note patterns with dynamics *mf* and *mf a2*.

59

Picc.

60

A page of musical notation for orchestra, showing multiple staves with various instruments and dynamic markings. The notation includes measures with different key signatures (G major, C major, F major, B-flat major) and time signatures (common time, 3/4). Dynamic markings such as *mf*, *p*, *cresc.*, *non div.*, and *div.* are present. The score is divided into measures by vertical bar lines.

60

36335

Picc.

61

This image shows a single page from a musical score for orchestra. The page contains ten staves of music, each with a different instrument's part. The instruments represented include strings (violin, viola, cello, double bass), woodwinds (oboe, bassoon, clarinet, bassoon), brass (trumpet, tuba), and percussion (timpani). The music is written in common time, with a key signature that shifts between major and minor keys throughout the page. Dynamic markings such as 'cresc.', 'decresc.', 'mf', and 'p' are placed above or below the staves to indicate the volume level. Performance instructions like 'III' and 'mf cresc.' are also present. The notation is highly detailed, with many grace notes, slurs, and specific rhythmic values indicated by vertical stems and horizontal dashes.

Musical score for orchestra, page 354, measure 62. The score consists of ten staves. Measures 1 through 5 show eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices. Measure 6 begins with a dynamic *f*. Measures 7 and 8 feature sustained notes with grace notes. Measure 9 starts with a dynamic *f*. Measures 10 and 11 continue the sustained-note patterns. Measure 12 begins with a dynamic *mf*, followed by *dolce*. Measures 13 and 14 continue the sustained-note patterns. Measure 15 begins with a dynamic *mf*, followed by *unis.* Measures 16 and 17 conclude the section.

63

A page of musical notation for orchestra, page 63. The page contains ten staves of music. The top staff uses a treble clef, the second and third staves use a bass clef, and the remaining staves use a treble clef. The key signature changes frequently, indicated by various sharps and flats. Measure numbers 63 through 68 are present above the staves. The music includes dynamic markings such as *f*, *mf*, and *p*. The notation is dense with notes, rests, and bar lines, typical of a complex orchestral score.

Picc.

64

cre - scen - do rit.

mf

con sord.

mf

mf <img alt="

65 Più mosso. $\text{d} = 138$.

357

senza sordini

Timp. f

Piatti f

65 Più mosso. $\text{d} = 138$.

Picc.

36335

66 Giocoso. $d = d$

cresc.

a²

I

a²

f

a²

Timp.

Triang.

Piatti

p

div.

66 Giocoso. $d = d$

36335

67 *Meno mosso.* $d = 96.$

con fierezza
Cor. I. II. a 2

con fierezza
Cor. III. IV. a 2

con fierezza
Cor. V. VI. a 2

=

I. II.

III. IV.

V. VI.

poco allargando

=

68 *a tempo*

Ob. II. III.

Ci. II. III.

Fag. II. III.

Cor.

Tr-be

marc.

marc.

68 *a tempo*

Picc. [69]

70

muta in A.

cresc.

mf

mf

ppp

f

mf

mf

cresc.

mf

marc.

mf

cresc.

mf

ppp

cresc.

mf

ppp

cresc.

mf

div.

a2

div.

mf

unis.

mf

69

36335

70

Picc.

mf cresc.
mf cresc.
mf cresc.
mf cresc.
mf cresc.
I II a²
mf cresc.
mf marc.
a² *mf* marc.
mf marc.
cresc.
cresc.
cresc.
cresc.
unis. *mf* div. *cresc.*
mf div. *cresc.*
mf div. *cresc.*
cresc.

71 Poco meno.

Piccolo
I.II. a²
III.
Tuba.
Tr-ni I.III.
Timp.
Piatti. Gr. Cassa.
Tam-tam.

71 Poco meno.

36335

Musical score page 73-74. The score consists of two staves of music for orchestra. The top staff (measures 73-74) includes parts I, II, III, IV, V, VI, VII, VIII, and IX. The bottom staff (measures 73-74) includes parts X, XI, XII, XIII, XIV, XV, XVI, XVII, and XVIII. Measure 73 starts with a forte dynamic. Measure 74 begins with a tempo marking "a tempo". The score features various musical markings such as slurs, grace notes, and dynamic changes (e.g., *f*, *p*, *mf*). The instrumentation is indicated by Roman numerals above the staves.

A musical score page showing two measures of music. The score consists of ten staves. Measures 11 and 12 begin with a treble clef, a key signature of one sharp, and a common time signature. The music features various note values including eighth and sixteenth notes, and rests. Measure 11 concludes with a repeat sign and a double bar line. Measure 12 begins with a bass clef, a key signature of one sharp, and a common time signature. The music continues with eighth and sixteenth notes, and rests. Measure 12 concludes with a repeat sign and a double bar line.

Musical score page 10, measures 11-12. The score consists of five staves. Measures 11 and 12 are identical. Measure 13 begins with a dynamic *f*. Measure 14 begins with a dynamic *unis.* *f*.

Più mosso. [75] $d=104$.

Più mosso. [75] $d=104$.

76

Musical score page 76, measures 1-8. The score consists of ten staves. Measures 1-4 show various dynamics (p, f) and articulations (accents). Measures 5-8 feature dynamic markings "mf cresc." and "p".

Musical score page 76, measures 9-16. Measures 9-12 show dynamic markings "p" and "p#". Measures 13-16 show dynamic markings "p" and "p#". Measures 15-16 include a bassoon part with "oo" and "oo" markings.

Musical score page 76, measures 17-24. Measures 17-20 show dynamic markings "dim.". Measures 21-24 show dynamic markings "mf cresc." and "sul G". Measures 23-24 include a bassoon part with "oo" and "oo" markings.

76

Musical score page 77-78, measures 77-78. The score consists of eight staves, each with a different dynamic marking: II (mf), III (mf), I (mf cresc.), II (mf cresc.), III (mf cresc.), I (mf cresc.), II (mf cresc.), III (mf cresc.). The music includes various articulations like accents and slurs, and dynamic changes such as *cresc.*, *p*, and *p cresc.*. Measure 78 begins with a dynamic of *f*.

79

A detailed musical score page from a multi-movement work, likely for orchestra or large ensemble. The page is numbered 79 in the top right corner. The score is organized into three systems. System I (measures 1-10) features staves I, II, III, IV, V, VI, VII, VIII, and Bass. Staves I, II, and III play eighth-note patterns. Staves IV, V, VI, VII, and VIII play sixteenth-note patterns. The Bass staff plays sustained notes. Dynamics include *mf*, *f*, *p*, and *sp*. System II (measures 11-20) continues with similar patterns, with a circled measure 15 and a dynamic *a.2* in measure 18. System III (measures 21-30) concludes the page with eighth-note patterns and sixteenth-note patterns.

Musical score page 970, measures 1-4. The score consists of ten staves. Measures 1-3 show various melodic lines with slurs and grace notes. Measure 4 begins with a dynamic of *poco cresc.* followed by a sustained note. The key signature changes to one sharp throughout the measure.

Musical score page 970, measures 5-8. The score continues with ten staves. Measures 5-7 show melodic lines with slurs and grace notes. Measure 8 begins with a dynamic of *poco cresc.* followed by a sustained note. The key signature changes to one sharp throughout the measure.

Musical score page 970, measures 9-12. The score continues with ten staves. Measures 9-11 show melodic lines with slurs and grace notes. Measure 12 begins with a dynamic of *poco cresc.* followed by a sustained note. The key signature changes to one sharp throughout the measure.

Piccolo

81

Picc.

82

Picc.

82

sul G

mf cresc. sul G

mf cresc.

Picc.

83

Picc.

Musical score page 86, measures 3-10. The score is for a full orchestra with multiple staves for strings, woodwinds, brass, and percussion. Measure 3 starts with a forte dynamic (f) in common time. Measures 4-5 show a transition with dynamics like *dim.*, *cresc.*, and *p*. Measure 6 begins with a piano dynamic (*p*) and includes markings for III. Measures 7-8 continue with dynamics such as *p cresc.*, *dim.*, and *f*. Measure 9 features a section labeled II. and I. with dynamics *p cresc.*, *f*, and *mf*. Measures 10-11 conclude with dynamics like *mf*, *cresc.*, *unis.*, *cresc.*, *pizz.*, and *f*.

This musical score page contains a complex arrangement of multiple staves, likely for a large orchestra or band. The key signature is mostly A major (three sharps). The time signature varies between common time (4/4) and sixteenth-note time (6/16). The score includes parts for Flute picc. (Flute piccolo), Bassoon (Bassoon), Trombones (Trombone I, II, III), Bass (Double Bass), and Percussion (Percussion I, II, III). The music is divided into sections labeled I., II., III., and III. a 2. Various dynamic markings are present, such as *doloso*, *mf*, *cresc.*, *peresc.*, *unis.*, and *cresc.*. The score is highly detailed, with many grace notes, slurs, and specific performance instructions.

A detailed musical score page for orchestra, numbered 89 at the bottom left. The page contains four staves of music. The top two staves feature woodwind instruments, likely flutes or piccolo, with dynamic markings such as *mp*, *mf*, and *cresc.*. The third staff shows bassoon entries with *f* dynamics and *cresc.* markings. The fourth staff is labeled "Piatti" and shows cymbal entries with *f* dynamics. The bottom two staves feature brass instruments, specifically tubas, with dynamic markings like *p*, *mp*, *mf*, and *cresc.*. The score is set in common time with various key signatures, primarily C major and G major.

cre - - - - scen 90 - - do

90

- do

p o -

Musical score page 10, measures 11-15. The score consists of eight staves. Measures 11-12 show mostly rests. Measure 13 begins with a dynamic *mf*. Measures 14-15 feature eighth-note patterns in the upper voices and sixteenth-note patterns in the lower voices.

Measure 13: *mf*

Measure 14: *mf*

Measure 15: *mf*

- co a po - - co

II.III. a²
mf

I.

C. F.

div.

- co a po - - co

91 Tempo I.
Poco

10# Picc.

Picc.

93

94

Fg. I.III.

Fg. III.

Piatti.

93

94

Picc.

Fag.

95

a 2

p **mf**

95

Picc. *a 2*

Fag.

VI

Piatti.

a 2

marc.

f marc.

f

f

div.

f marc.

unis.

f marc.

f

poco a poco accel.

97

cresc.

Musical score page 17, measures 11-12. The score consists of ten staves. Measures 11 (left) and 12 (right) are shown. Measure 11 starts with a dynamic of p . Measure 12 begins with a dynamic of p , followed by *cresc.* The score includes various instruments: Flute, Clarinet, Bassoon, Trombone, Tuba, and Percussion. The key signature changes between measures, indicated by C , F , and B sharps. Measure 12 concludes with a dynamic of p .

Musical score for orchestra, page 97, measures 97-100. The score consists of five staves: Violin 1 (top), Violin 2, Viola, Cello, and Double Bass (bottom). The key signature is A major (three sharps). Measure 97 starts with a dynamic of p and a crescendo. Measures 98-100 show a continuation of the rhythmic pattern with various dynamics including f , ff , and ff . Measure 100 concludes with a dynamic of ff .

98 cresc.

98 cresc.

99

Picc.

a 2

Picc.

100

100

36335

101

6/4

I
II
III
IV
V
VI
VII.VIII
C.E.

a 2
unis.
f
cresc.

Y.VI
VII.VIII
Piatti.

a 2
unis.
f
cresc.

Y.VI
VII.VIII
Piatti.

div. a 3
unis.
non div.

Picc. I ♫. II ♫.

Fl. I ♫. II ♫.

F III e C.F. a 2

V. VI a 2 VII.VIII a 2

Tr-be

Picc.

F1.

V. VI. a 2

VII. VIII.

a 4

A detailed musical score page from a symphony, numbered 104. The page features ten staves of music, each with a unique set of clefs and key signatures. The instruments represented include Picc., Fl., Bassoon III & C. Fag. 2, Cor. I. III. a 2, Cor. III. IV., Bassoon 2, Bassoon 3, Double Bass, and Trombones. The music consists of measures of sixteenth-note patterns, sustained notes, and dynamic markings like 'f' (fortissimo) and 'ff' (fortississimo). The score is written in a clear, professional musical notation style.

ri - te - nu - to

muta in
Fl.III.

Flute III.

Clarinet IV.

Bassoon VI.

Trombones VII-VIII.

Tuba.

Arpe a 2

36335

105 Macstoso solenne. ♩ = 88.

Picc.

I.II.a2 I.III.a3 II.a3

III.IV.a4 V.VI.2

a2

Camp.

Arp.a.2

unis.

105 Maestoso solenne. ♩ = 88.

Picc.

106

a³

a⁴

Triang.

Piatti.

Camp.

106

Picc.

a 3

a 4

Triang.

Piatti.

Camp.

A. a 2

38

39

40

41

42

43

44

45

Piec. 107

I.II. a²

III.

Bassoon

Horn a²

Trombone a²

Cor. a²

Triang.

Piatti.

Camp.

107

Picc

A page of musical notation from a score, showing multiple staves for various instruments. The top section features staves for Picc (Piccolo), a2 (likely a second flute or oboe), and bassoon. The middle section includes staves for Triang. (triangle) and Piatti. (cymbals). The bottom section returns to the Picc and a2 staves. The music is in 2/4 time and includes dynamic markings like p (pianissimo) and mf (mezzo-forte). The score is highly detailed with many measures of music.

108

108

Triang.

Platti.

Gr.Cassa.

p cresc.

86335 108

Picc.

a 2

Triang.

Piatti.

Gr. C.

Camp.

Arp. a2

unis.

div.

div.

div.

div.

111 **Moderato.** ♩ = 92

1000000000

111 *mf* **Moderato.** ♩ = 92.

112 poco meno.

Fl.
Bsn.
Dbl. Bsn.
Trb.
Tba.
Timp.
Gr. cassa.

c
p
a 2
espr.
b
dim.
dim.

c
dim.
c
dim.
c
dim.
c
Bassoon
pp
c
dim.
c
Bassoon
pp
c
pp

p
c
c
Bassoon
div.
Bassoon
p
div.
Bassoon
p
c
c

con sord.

112 *poco meno.*

36335

113

dim.
dim.
dim.

mf

p

senza sord.

senza sord.

a 2

p

p

Timp.

p

con sord.

con sord.

unis.

con sord.

div.

p

con sord.

p

113

Musical score extract showing three staves of music. The top staff consists of ten five-line staves, mostly empty except for a bassoon line in the middle section. The middle staff has ten five-line staves, with violins playing eighth-note patterns in the first half and cellos playing eighth-note patterns in the second half. The bottom staff has ten five-line staves, with bassoon and cello parts. Dynamic markings include *p*, *III*, *senza sord.*, and *div.*. Measure numbers 36335 are present at the bottom right.

114 Poco mosso.

[115] Andante. ♩ = 58.

[115] Andante. ♩ = 58.

A detailed musical score page from measure 1 to measure 6. The top section features six staves labeled I., II., III., IV., V., and VI. Staves I., II., and III. play eighth-note patterns in 3/4 time. Staves IV., V., and VI. provide harmonic support with sustained notes and chords. Measures 1-3 show a transition with dynamic markings like *p*, *pp*, and *dim.*. Measures 4-6 introduce a solo section for the strings, with the first violin (V. Solo) playing eighth-note patterns over sustained bass notes. The violins play eighth-note patterns in measures 4-5, transitioning to sixteenth-note patterns in measure 6. The cello (VI.) provides harmonic support throughout the section.

Picc. *pp*
F. I. *dim.*
II. III. *pp dim.*
Celesta. *dim.*
A. I. *dim.*
V. Solo. *dim.* *div.*
B. *dim.*
B. *dim.*
B. *dim.*
B. *dim.*
B. *dim.*

116 $\text{d} = 80.$

Picc. ppp

Fl. II. III. ppp

Ob. III. ppp

Fl. I. ppp

Fag. III ppp

C. F. ppp

ppp

p

pp

pp con. sord.

pp con. sord.

Celesta pp

A. I. pp

V. SOLO

Viol. I. p

Viol. II. p div. a 2

div. a 2

p

p

div. p

117

118 ♩ = 69.

Fag. II.

dim.
con sordini a 2
pp
con sordini a 2
pp
pp
a 2
pp
a 2
pp
a 2
pp

118 ♩ = 69.

ritenuto

119 Tranquillo. ♩ = 72.

120

120

121

121

F1. $\frac{3}{4}$ - c - - - $\frac{2}{4}$ - $\frac{3}{4}$ - c - - - -
 Ob. $\frac{3}{4}$ - c - - - $\frac{2}{4}$ - $\frac{3}{4}$ - c - - - -
 Cl. $\frac{3}{4}$ - c - - - $\frac{2}{4}$ - $\frac{3}{4}$ - c - - - -
 C. fag. $\frac{3}{4}$ - c - - - $\frac{2}{4}$ - $\frac{3}{4}$ - c - - - o ppp
 Cor. $\frac{3}{4}$ - c - - - $\frac{2}{4}$ - $\frac{3}{4}$ - c - - - -
 Tuba. $\frac{3}{4}$ - c - - - $\frac{2}{4}$ - $\frac{3}{4}$ - c - - - - σ ppp

122 Andante sostenuto. $\text{♩} = 60.$

C. ingl.
Bassoon
Trombone
Tuba

$p \rightarrow pp$

123

Trombone
Tuba

pp

124

C. B. unis.

pp

122 Andante sostenuto. $\text{♩} = 60.$

123

124

Fl.

Ob.

Cor. Ingl.

poco cresc.

pp poco cresc.

Tam-tam.

poco cresc.

pizz.

124

Compositions russes pour Grand Orchestre. Suite 1.

R. C.	R. C.
Arensky, A. Op. 4. Symphonie № 1. (H-moll.) <i>Partition. 7—</i> — <i>Parties supplémentaires: chaque à 1—</i>	Rimsky-Korsakow, N. Op. 5. Episode de la Légende Sadko. Tableau musical <i>Partition. 3—</i> — <i>Parties . 7—</i>
— Op. 23. Silhouettes (2-me Suite) pour 2 Pianos à 4 mains, instrumentée par l'auteur. (2-я сюита). <i>Partition. 3—</i> — <i>Parties . 7—</i>	— <i>Parties supplémentaires: chaque à—30—</i> — Le même. Nouvelle édition. 2-e version. <i>Partition. 3—</i> — <i>Parties . 7—</i>
— Op. 33. 3-me Suite (Variations) pour 2 Pianos à 4 mains, instrumentée par l'auteur . . <i>Partition. 3—</i> — <i>Parties . 6—</i>	— <i>Parties supplém.: VI. I—40 c. VI. II, Vla, Vilo, Basso à—30 c.</i> Rubinstein, A. Op. 110. Eroïca. Fantaisie à la mémoire de M. Skobeleff <i>Partition. 6—</i> — <i>Parties . 7 50—</i>
— <i>Parties supplémentaires: VI. I—40 c. VI. II—40 c. Vla—50 c.</i> Vla—50 c. Vilo—40 c. Basso—30 c.	— <i>Parties supplémentaires: VI. I—65 c. VI. II—50 c. Vla—65 c.</i> Vilo—50 c. Basso 40 c.
— Op. 33. 3-me Suite (Variations) pour 2 Pianos à 4 mains, instrumentée par l'auteur . . <i>Partition. 3—</i> — <i>Parties . 6—</i>	— <i>La Russie.</i> Morceau symphonique . . . <i>Partition. 3 50—</i> — <i>Parties . 8—</i>
— <i>Parties supplémentaires: VI. I—40 c. VI. II—40 c. Vla—50 c.</i> Vilo—40 c. Basso—80 c.	— <i>Parties supplémentaires: VI. I—50 c. VI. II—40 c. Vla—50 c.</i> Vilo—40 c. Basso—30 c.
Balakirew, M. Thamar. Poème symphonique. <i>Nouvelle édition, revue et corrigée par l'auteur.</i> <i>Partition. 7—</i> — <i>Parties . 10—</i>	Sibelius, J. Op. 49. Pohjola's Tochter. Sinfonische Fantasie <i>Partitur. 7 50—</i> — <i>Orchesterstimmen. 9—</i>
— <i>Parties supplémentaires: VI. I—70 c. VI. II—70 c. Vla—70 c.</i> Vla—60 c. Basso—50 c.	— <i>Jede Streichstimme einzeln. à—60</i>
Bleichmann, J. Op. 18. Symphonie en La-mineur, <i>Partition. 5—</i>	Simon, A. Op. 36. La revue de nuit. Poème symphonique sur la ballade de Joukovsky . . <i>Partition. 5—</i> — <i>Parties . 9—</i>
— Op. 22. Suite de ballet: №№ 1. Ouverture. 2. Danse des bouffons. 3. Danse orientale. 4. Danse des feux. 5. Visions. 6. Valse. <i>Partition. 5—</i>	— <i>Parties supplémentaires: VI. I—30 c. VI. II—30 c. Vla—50 c.</i> Vilo—40 c. Basso—40 c.
— Op. 38. 2-me Suite: №№ 1. Intermezzo. 2. Valse des Driades. 3. Dans les champs. 4. Danse russe. 5. Cortège aux flambeaux <i>Partition. 5—</i>	Tschaïkowsky, P. Op. 13. 1-re Symphonie. (G-moll). 1-я Симфония <i>Partition. 5—</i> — <i>Parties . 12—</i>
Conus, G. Op. 1. Scènes enfantines. Suite pour Orchestre et chœur. Изъ дѣтской жизни. Сюита для оркестра и хора. Вступление. №№ 1. Сказка про бычка. 2. Игра въ лошадки. 3. Съ куклой. 4. Капризъ. 5. Старушка наяня. 6. Органчикъ. 7. Грѣзы. 8. Состраданіе. 9. Дѣтская ласки. 10. Пѣсня про комара <i>Partition. 7—</i> — <i>Parties . 12—</i>	— <i>Parties supplémentaires: VI. I—1 r. 10 c. VI. II—1 r. 10 c.</i> Vla—1 r. Vilo—90 c. Basso—80 c.
— <i>Parties supplémentaires: VI. I—90 c. VI. II—90 c. Viola—80 c.</i> Vilo—70 c. Basso—60 c.	— Op. 18. Tempête. Fantaisie d'après Shakespeare. <i>Part. 5—</i> — <i>Parties . 6—</i>
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— <i>Parties supplémentaires: Chaque à—60</i>	— <i>Parties supplémentaires: VI. I—1r. VI. II—1r. Vla—1r. 10c.</i> Vilo—90 c. Basso—60 c.
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— <i>Parties supplémentaires: VI. I—1 r. VI. II—90 c. Vla—80 c.</i> Vilo—70 c. Basso—60 c.	— <i>Parties supplémentaires: VI. I—60 c. VI. II—60 c. Vla—60 c.</i> Vilo et Basso 1 r. 10 c.
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— <i>Parties supplémentaires: VI. I, II, Vla à—50 c. Vilo—40 c.</i> Basso—30 c.	— <i>Parties supplém.: VI. I, VI. II, Vla, Vilo à 90 c. Basso—70 c.</i>
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— Suite <i>Partition. 6—</i> — <i>Parties . —</i>	— Op. 64. 5-me Symphonie. (E-moll). 5-я Симфония <i>Partition in 80. 8—</i> — <i>d-to. Partition in 160. 2 40—</i> — <i>Parties . 17—</i>
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— <i>Parties supplémentaires: Chaque à—40</i>	— Op. 74. 6-me Symphonie (pathétique). (H-moll). 6-я Симфония. <i>Partition in 80. 9—</i> — <i>d-to. Partition in 160. 3—</i> — <i>Parties . 20—</i>
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