

à Monsieur
Anatole Liadow.

SUITE pour grand Orchestre

tirée du Ballet

„Le Pavillon d'Armide“

N. TSCHEREPNINE.

OP. 29.

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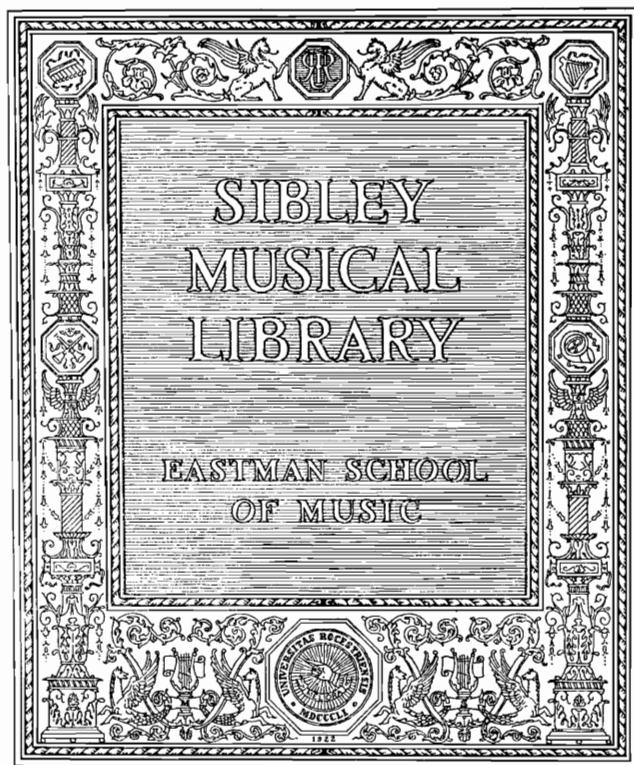
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Павильонъ Армиды.

Фантастический балетъ въ одномъ актѣ

Программа АЛЕКСАНДРА БЕНОУА

Музыка Н. Черепнина. Соч. 29.

Сюита для большого оркестра.

- № 1. Интродукція и первая сцена.
- .. 2. Куранты и танецъ часовъ.
- .. 3. Сцена оживленія гобелена.
- .. 4. Большой вальсъ.
- .. 5. Жалоба Армиды.
- .. 6. Танецъ мальчиковъ. (Маленькие эгипетские рабы.)
- .. 7. Вакхъ и вакханки.
- .. 8. Выходъ короля Гидрао и другихъ маговъ.
Заклинанія. Вызовъ волшебныхъ тѣней.
Танецъ тѣней.
- .. 9. Танецъ шутовъ.

Le pavillon d'Armide.

Ballet fantastique en un acte

Programme par Alexandre Benois

Musique par N. Tschérépnine. Op. 29.

Une suite pour grand orchestre.

- № 1. L'introduction et Scène première.
- .. 2. Courantes. Danse des heures.
- .. 3. La Scène d'animation du gobelin.
- .. 4. Grande Valse noble.
- .. 5. „La plainte d'Armide“.
- .. 6. Danse des gamins.
- .. 7. Bacchus et les bacchantes (Bacchanale).
- .. 8. Entrée des magiciens et danse des ombres.
- .. 9. Danse des bouffons.

Der Pavillon der Armida.

Fantastisches Ballett in einem Act

Programm von Alexander Benois

Musik von N. Tscherepnin. Op. 29.

Eine Suite für grosses Orchester.

- № 1. Introduction und erste Scene.
- .. 2 Couranten. Tanz der Stunden.
- .. 3. Belebung des Gobelins.
- .. 4. Grosser Walzer.
- .. 5. Klage der Armida.
- .. 6. Tanz der Knaben.
- .. 7. Bacchus und die Bacchantinnen. (Bacchanale.)
- .. 8. Auftreten der Magier und Tanz der Schatten.
- .. 9. Tanz der Hofnarren.

Предлагаемая сюита изъ балета „Павильонъ Армиды“ можетъ быть исполняема вся цѣликомъ, или же отдельными №№. Въ первомъ случаѣ порядокъ, въ которомъ напечатана партитура, долженъ соблюдаться и при исполненіи, а во второмъ авторъ предоставляетъ какъ выборъ, такъ и порядокъ №№, личному вкусу капельмейстера, причемъ однако просить, чтобы первые три №№ при исполненіи не раздѣлялись, а составляли какъ бы одно цѣлое.

Приложенный къ отдельнымъ №№ партитуры объяснительный текстъ по возможности долженъ быть отпечатанъ въ программахъ для руководства слушателей.

Ввиду большого состава духовыхъ, авторъ очень желалъ бы, чтобы составъ струннаго квартета былъ возможно увеличенъ, а также чтобы въ оркестрѣ имѣлось по крайней мѣрѣ двѣ арфы.

Встрѣчающаяся въ партитурѣ „Celeste“ можетъ быть замѣнена фортепиано, причемъ необходимо, чтобы піанистъ игралъ октавой выше, чѣмъ написано.

Партии Gr. Cassa и Piatti должны быть непремѣнно поручены двумъ отдельнымъ исполнителямъ.

Н. ЧЕРЕПНИНЪ,

Авг. 21. 1905 г. С. П-бургъ.

La suite du ballet „Le Pavillon d'Armide“ peut être représentée comme ensemble ou en scènes séparées. En cas d'ensemble l'ordre imprimé dans la partition est à maintenir dans la représentation. En cas d'exécution de scènes séparées l'auteur abandonne au goût individuel du chef d'orchestre non-seulement le choix, mais encore l'ordre des scènes. Il exige seulement que les trois premiers numéros, formant pour ainsi dire, un tout complet, ne soient pas séparés à la représentation.

Le texte joint à chacun des numéros, doit être imprimé dans le programme, si c'est possible, pour que l'auditeur puisse s'orienter plus facilement.

Considérant le grand nombre d'instruments à vent, l'auteur desire que le quatuor des instruments à cordes aussi soit renforçé autant que possible. De même il considère au moins deux harpes comme indispensables à l'orchestre.

La „Céleste“ indiquée dans la partition, peut être remplacée par le piano, mais alors il faut que le pianiste joue sa partie une octave plus haut que la partition l'indique.

Les parties de la grande caisse et des cymbales doivent absolument être exécutées par deux personnes différentes.

N. TSCHERÉPNINE.

St. Petersbourg, le 21 août 1905.

Die vorliegende Suite aus dem Ballett „Der Pavillon der Armida“ kann als Ganzes oder in einzelnen Nummern aufgeführt werden. Im ersten Fall ist die Ordnung, in der die Partitur gedruckt ist, auch bei der Aufführung einzuhalten. Im anderen Fall aber überlässt der Autor sowohl Auswahl, wie Reihenfolge der Nummern dem persönlichen Geschmacke des Kapellmeisters, wobei er nur bittet, dass die ersten drei Nummern, welche gleichsam ein abgeschlossenes Ganzes bilden, bei der Aufführung nicht getrennt werden.

Der den einzelnen Nummern der Partitur beigegebene Text, ist zur Orientierung der Zuhörer nach Möglichkeit im Programm abzudrucken.

In Anbetracht des grossen Aufgebots von Blasinstrumenten wünscht der Autor auch das Streichquartett möglichst verstärkt. Gleichfalls hält er mindestens zwei Harfen im Orchester für unerlässlich.

Die in der Partitur vorkommende „Celeste“ kann durch das Klavier ersetzt werden, in welchem Fall erforderlich ist, dass der Pianist eine Octave höher spielt, als geschrieben steht.

Die Partien der grossen Trommel und der Becken sind durchaus von zwei verschiedenen Personen auszuführen.

N. TSCHEREPNIN.

Petersburg, den 21. August 1905.

ИНТРОДУКЦІЯ И ПЕРВАЯ СЦЕНА.

L'introduction et Scène première. — Introduction und erste Scene.

Въ паркѣ родового замка маркизовъ Фіэрбуа сохранилась старинная затѣйливая постройка, гдѣ долгіе годы, удалившись отъ свѣта, прожила красавица маркиза Сюзанна Фіэрбуа, нѣкогда блиставшая при дворѣ короля Солница. Портретъ ея, вытканый на gobelinъ, въ фантастическомъ костюмѣ царицы Армиды, окруженнѣй пышнымъ дворомъ, былъ лучшимъ украшеніемъ этого заброшенного эрмитажа, про который ходили недобрые слухи, будто и послѣ смерти маркиза Сюзанна, душа которой переселилась въ портретъ, не покинула своего излюбленнаго жилища.

Графъ де Торси, женихъ молодой владѣицы замка, рѣшилъ проникнуть въ тайну павильона Армиды и провести тамъ ночь. При поднятіи занавѣса онъ только что вошелъ въ павильонъ и съ любопытствомъ его осматривается, въ то время какъ мажордомъ и другие слуги стараются привести его въ жилой видъ и приготовить для ночлега. Вниманіе графа привлекаетъ gobelinъ: онъ пораженъ сходствомъ портрета съ его невѣстой. Внезапно портретъ освѣщается фантастическими свѣтами. Графу кажется, что Армida ему улыбнулась; въ испугѣ онъ подѣбаетъ къ gobelinу, чтобы убѣдиться, некроется ли чего-либо за нимъ. Мажордомъ докладываетъ графу, что все готово для его ночлега, слуги помогаютъ графу сдѣлать ночной туалетъ, провожаютъ его за ширмы и съ пожеланіями спокойной ночи удаляются.

Dans le parc de la r  idence des ancêtres des marquis de Fierbois se trouvait un ancien b  iment curieux. La belle marquise Susanne de Fierbois y avait men   pendant de longues ann  es une vie solitaire, apr  s avoir brill   脿 la cour du „Roi Soleil“ Un gobelin la repr  sentait en costume fantastique d'Armide, entour  e d'une suite magnifique. — Le gobelin — l   formait le plus bel ornement de l'ermitage d'  chu. Le bruit circulait que m  me en mourant la marquise de Fierbois n'avait pas quitt   son s  jour favori, mais que son âme avait pass   dans le portrait du gobelin.

Le comte de Torcy, fianc   de la jeune ch  telaine, r  solut de p  n  trer dans le secret du pavillon d'Armide. Au lever du rideau il vient d'entrer dans le pavillon et l'examine avec curiosit  , pendant que le majordome et des valets sont occup  s 脿 l'installer aussi confortablement que possible et 脿 preparer sa couch  e. Le gobelin attire l'attention du comte. La ressemblance entre le portrait tiss   et les traits de sa fianc  e le frappe vivement. Soudainement le gobelin s'illumine d'une lueur magique. Le comte croit voir Armide lui sourire; plein d'effroi, il s'approche du gobelin pour s'assurer s'il n'y a rien de cach   derri  re. — A ce moment le majordome annonce au comte que sa couch  e est pr  te. Les valets de chambre lui aide 脿 faire sa toilette de nuit, le conduisent au lit et s'eloignent en lui souhaitant une nuit paisible.

Im Park des Stammschlosses der Marquis von Fierbois gab es ein altes seltsames Gebäude. Lange Jahre hatte darin, von der Welt zurückgezogen, die sch  ne Marquise Susanne von Fierbois gelebt, nach dem sie einst am Hofe des Sonnenk『ings gl『anzte. Ihr in Gobelin gewebtes Bildniss im phantastischen Costum der Herrscherin Armida, umgeben von einem pr  chtigen Hofstaate, bildete den sch  nsten Schmuck dieser verfallenen Eremitage, 脿ber die das Ger  cht ging, als wenn auch nach ihrem Tode die Marquise Susanne ihren Lieblingsaufenthalt nicht verlassen h  tte, indem ihre Seele in ihr Bildniss 脿bergegangen.

Der Graf von Torcy, der Brtigam der jungen Schlossherrin, beschloss in das Geheimniß des Pavillons der Armida einzudringen und dort eine Nacht zu verbringen. Beim Aufgehen des Vorhangs hat er soeben den Pavillon betreten und betrachtet ihn neugierig, w  hrend der Haushofmeister und einige Bediente sich bem  hen, es ihm darin wohlich zu m  chen und ihm sein Nachtlager zu bereiten. Der Gobelin erregt die Aufmerksamkeit des Grafen: er ist überrascht von der Aehnlichkeit zwischen dem Bildniss und seiner Braut. Pl  tzlich erstrahlt das Bildniss in magischem Licht. Dem Grafen erscheint es, als l  chle Armida ihm zu; erschreckt eilt er zum Gobelin, um sich zu   berzeugen, ob sich nicht etwas hinter ihm verborgen h  lt. Der Haushofmeister meldet dem Grafen jetzt, dass sein Lager bereit sei, die Diener sind ihm beh  lflich sich zu entkleiden, geleiten ihn zu Bett, und entfernen sich, ihm eine geruhsame Nacht w  nschend.

Moderato con moto.

Flauto piccolo.

2 Flauti grandi.

2 Oboi.

Corno inglese.

2 Clarinetti in A.

2 Fagotti.

Contra-Fagotto.

I. II.

4 Corni in F.

III. IV.

2 Trombe in A.

3 Tromboni e Tuba.

Timpani E. H.

Piatti.

2 Arpe.

Moderato con moto.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

1

4

a2

f

a2 *f*

a2 *f*

f

p

p

f

p

mp

mp

mp

mp

a2

f

f

Solo

pp

f

f

unis.

f

f

unis.

p

div.

p

div.

p

div. a 3

p

f

f

div.

f

mp

mp

mp

mp

1

2 Tranquillo.

2

Tranquillo.

f

a 2

ten.

f

sf

f marcato

a 2

ten.

f

sf

f

a 2

f marcato

a 2

f

sf

f

g:

f

#d:

f

Tranquillo.

f

f

f

unis.

f

f

2

Musical score page 6, measures 1-12. The score consists of 12 staves across three systems. Measures 1-11 are in common time, while measure 12 begins in common time and ends in 2/4 time. Key signatures vary throughout the piece. Dynamics include *più f*, *ten.*, *sf*, *pp*, *mp*, and *mp express.*. Measure 12 features a repeat sign and two endings. The first ending leads back to common time, and the second ending leads to 2/4 time.

Continuation of musical score page 6, measures 13-16. The score continues in 2/4 time. Dynamics include *più f*, *pp*, *p express.*, and *p*. The score concludes with a final dynamic of *p*.

poco a poco stringendo molto

pp

pp poco a poco cresc. molto

pp poco a poco cresc. molto

mp esp. poco a poco cresc. molto

p esp. poco a poco cresc. molto

p poco a poco cresc. molto

pp poco a poco cresc. molto

pp poco a poco cresc. molto

p esp. poco a poco cresc. molto

p poco a poco cresc. molto

Allarg.

3

Molto tranquillo.

mf cresc. molto
pp cresc. molto

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

fp sub. *fp sub.* *p sub.* *f* *f* *f* *f* *f* *f* *f* *f*

Allarg.

Molto tranquillo.

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

fp sub. *fp sub.* *f* *f* *f* *f* *f* *f* *f* *f* *f*

3

fp sub.

4 L'istesso tempo.

This image shows a page of a musical score for orchestra, page 10, measures 11 through 16. The score is in 3/4 time and consists of eight staves. The instrumentation includes two flutes, two oboes, two bassoons, two horns, two trumpets, one tuba, three violins, one viola, and one cello. Measure 11 starts with a dynamic of *mf* *espr.* in 3/4 time. Measures 12 and 13 continue with *mf* and *dim. molto*. Measure 14 begins with *a 2* and *f espr.* Measure 15 starts with *mp* and *cresc.* Measures 16 and 17 conclude with *dim. molto* and *p*. The score ends with a dynamic of *p* and a measure of *pp*.

L'istesso tempo.

Poco accelerando.

Musical score page 10, top half. The score consists of ten staves. The first four staves are in common time with a key signature of four sharps. The fifth staff begins in common time with a key signature of one sharp, followed by a staff in common time with a key signature of three sharps, and then another staff in common time with a key signature of three sharps. Measure 10 starts with a dynamic of *m p espr.* on the first staff. The second staff has a dynamic of *a 2 m p espr.*. Measures 11 and 12 show sustained notes with dynamics of *p.* Measures 13 and 14 show sustained notes with dynamics of *p.* Measures 15 and 16 show sustained notes with dynamics of *#p.* Measures 17 and 18 show sustained notes with dynamics of *p.* Measures 19 and 20 show sustained notes with dynamics of *#p.*

Musical score page 10, bottom half. The score continues with ten staves. The first four staves are in common time with a key signature of four sharps. The fifth staff begins in common time with a key signature of one sharp, followed by a staff in common time with a key signature of three sharps, and then another staff in common time with a key signature of three sharps. Measures 19 and 20 show sixteenth-note patterns with dynamics of *p espr.* Measures 21 and 22 show eighth-note patterns with dynamics of *p espr.* Measures 23 and 24 show eighth-note patterns with dynamics of *p espr.* Measures 25 and 26 show eighth-note patterns with dynamics of *p espr.* Measures 27 and 28 show eighth-note patterns with dynamics of *p espr.* Measures 29 and 30 show eighth-note patterns with dynamics of *p espr.* Measure 31 shows eighth-note chords with a dynamic of *unis. pizz.* Measure 32 shows eighth-note chords with a dynamic of *pp*.

Sheet music for a six-part composition (SATB and three solo voices) in 12/8 time. The key signature changes frequently, indicated by the treble clef with various numbers of sharps and flats.

The vocal parts are:

- Tenor (T): The top part in each system.
- Soprano (S): The second part from the top in each system.
- Bass (B): The bottom part in each system.
- Alto (A): The third part from the top in each system.
- First Solo: The fourth part from the top in each system.
- Second Solo: The fifth part from the top in each system.

Performance instructions:

- mp**: Mezzo-forte
- poco a poco**: Gradually
- dim.**: Diminuendo
- molto**: Very much

System 1 (Measures 1-4):

- Tenor (T): **p.**
- Soprano (S): **p.**
- Bass (B): **p.**
- Alto (A): **p.**
- First Solo: **mp poco a poco**
- Second Solo: **dim. molto**

System 2 (Measures 5-8):

- Tenor (T): **p:**
- Soprano (S): **p:**
- Bass (B): **p:**
- Alto (A): **p:**
- First Solo: **mp poco a poco**
- Second Solo: **dim. molto**

System 3 (Measures 9-12):

- Tenor (T): **p.**
- Soprano (S): **p.**
- Bass (B): **p.**
- Alto (A): **p.**
- First Solo: **mp poco a poco**
- Second Solo: **dim. molto**

System 4 (Measures 13-16):

- Tenor (T): **p.**
- Soprano (S): **p.**
- Bass (B): **p.**
- Alto (A): **p.**
- First Solo: **mp poco a poco**
- Second Solo: **dim. molto**

System 5 (Measures 17-20):

- Tenor (T): **p.**
- Soprano (S): **p.**
- Bass (B): **p.**
- Alto (A): **p.**
- First Solo: **mp poco a poco**
- Second Solo: **dim. molto**

5

Tranquillo.

Tranquillo.

div.

5

Poco a poco allarg. molto

Musical score page 12, measures 1-8. The score consists of eight staves. Measures 1-3 show melodic lines in treble, alto, and bass clef. Measures 4-8 show soprano, alto, tenor, and bass parts. Dynamics include crescendos (cresc.), decrescendos (decresc.), and piano (p). Measure 8 concludes with a dynamic poco.

Poco a poco allarg. molto

Forte a poco string. more

Allarg.

ff

ff

ff esp.

ff bene marcato

bene marcato

ff Piatti.

6 Poco meno mosso.

Allarg.

Poco meno mosso.

Allarg.

Poco meno mosso.

7 Tempo di commincio. (Moderato con moto.)

Tempo di commincio. (Moderato con moto.)

7

poco a poco dim. molto

poco a poco dim. molto

poco a poco dim. molto

pizz.

8

8

a 2.

f

a 2. 10

f

a 2. 10

f

f

a 2.

f

f

f

p

div.

f

unis.

f

8

Musical score page 10, measures 11-15. The score includes parts for Clarinet (Cl.), Bassoon (Fag.), Bassoon (C.-Fag.), Trombone and Tuba (T-bni e Tuba.), and Violin (Viol.). Measure 11: Cl. plays eighth-note chords (più p), Fag. and C.-Fag. play eighth-note chords (più p). Measure 12: All parts play eighth-note chords (poco cresc.). Measure 13: All parts play eighth-note chords (poco cresc.). Measure 14: Cl. and Fag. play eighth-note chords (mf), C.-Fag. and Tuba play eighth-note chords (mf). Measure 15: Violin and Trombone play eighth-note chords (più p div.), Trombone and Tuba play eighth-note chords (più p). Measures 16-17: Trombone and Tuba play eighth-note chords (poco cresc.). Measures 18-19: Trombone and Tuba play eighth-note chords (poco cresc.). Measures 20-21: Trombone and Tuba play eighth-note chords (mf). Measures 22-23: Trombone and Tuba play eighth-note chords (mf).

9

9

Cl.

Fag. II. *pp*

C-Fag. *pp*

Cor III. IV.

T-bni e Tuba.

Timp.

IV. *poco pesante*

poco pesante

pp

pp

poco pesante

pp

poco pesante

pp

mp

mp

mp

mp

mp

Solo.

pp

f

pp

9

2606

Rideau.
allargando molto

Andante molto sostenuto.

allargando molto

Andante molto sostenuto.

Musical score for orchestra, page 10, measures 11-12. The score includes parts for Violin (Viol.), Cello (Cello), Double Bass (Bass), and Trombone (Trom.). The key signature changes from A major (no sharps or flats) to B major (one sharp). Measure 11 starts with a rest for the Violin and Cello, followed by eighth-note patterns. Measure 12 begins with a dynamic of *mf* for the Violin and Cello, followed by a section labeled "areo div." with sustained notes and grace notes. The score concludes with a dynamic of *p* and a pizzicato instruction for the Double Bass.

Fl.
Ob. *pp* *poco cresc.*
Cl.
Fag.

I. *p* *mp cresc.* Solo. *mf*
mp dim. *mp dim.*

Musical score for orchestra, page 266, measures 1-5. The score includes parts for Violin (Viol.), Double Bass (Bass), and Cello (Cello). The key signature is A major (three sharps). Measure 1: Violin plays eighth-note patterns with dynamics *p*, Double Bass and Cello provide harmonic support. Measure 2: Violin continues eighth-note patterns with dynamic *p*. Measure 3: Violin begins a sixteenth-note pattern with dynamic *p*, followed by a crescendo. Measure 4: Violin continues sixteenth-note patterns with dynamic *mp*, followed by a crescendo. Measure 5: Violin reaches a forte dynamic *mf*, followed by a diminuendo *dim. molto*. Double Bass and Cello provide harmonic support throughout.

10

F1. a2.

Ob. pp poco cresc.

Cl.

Fag.

Viol.

B.

Bass.

10 sfp

I.

p

I.

p cresc.

p

p

p

p

p

mp

mp cresc.

mp cresc.

mp

11 L'istesso tempo.

Fl.

Ob. I.

Cor. ingl.

Cl.

Fag.

Cor.

T-be.

Timp.

11 L'istesso tempo.

12 8

Solo.

mp express.

mp dim.

12 8

12 8

II.

p

12 8

p

12 8

I. > > >

pp marcato

12 8

pp <>

pp <>

Viol.

12 8 p

12 8 p

mf dim. molto

12 8 mp

mf dim. molto

12 8 mp unis.

12 8 mp

12 8 mp

11 sfp

2606

Musical score page 24, measures 1-8. The score consists of ten staves. Measures 1-4 show various dynamics (mf, poco dim., p, mp, mf) with slurs and grace notes. Measures 5-8 continue with similar patterns, including dynamic markings like p, mp, and pp.

Musical score page 24, measures 9-16. The score continues with ten staves. Measures 9-12 feature 'marcato' dynamics (sf mf, poco dim., p, mp) and sixteenth-note patterns. Measures 13-16 show eighth-note patterns with dynamics (mp, sf p, mp).

Fl.

Ob. *f dim. molto*

Cl. *f dim. molto*

Fag. *f dim. molto*

Viol. *f dim. molto*

12

a.2. *pp poco cresc.*

I. *p*

p (*b*)

p

p

p

p

div. *p*

12 *p*

Musical score for orchestra and choir, page 10, measures 11-12. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Violin (Viol.), and Double Bass (Bass). The instrumentation changes between measures 11 and 12. In measure 11, the Flute, Oboe, Clarinet, and Bassoon play sustained notes. The Bassoon has dynamics *p*, *pp*, *poco cresc.*, and *mf*. The Violin and Double Bass play eighth-note patterns. The vocal parts sing "Soli. Soli. Soli. Soli." in measure 11. In measure 12, the instrumentation changes to Flute, Oboe, Clarinet, Bassoon, Violin, and Double Bass. The Flute and Oboe play eighth-note patterns. The Clarinet has dynamics *p*, *mp cresc.*, and *mf*. The Bassoon has dynamics *p*, *mp*, *p*, *mp*, and *mf*. The Violin and Double Bass play eighth-note patterns. The vocal parts sing "Soli. Soli. Soli. Soli." in measure 12.

13

L'istesso tempo. stringendo molto

Moderato con moto.

L'istesso tempo. stringendo molto

Moderato con moto.

13

Poco acceler.

2

mf cresc. molto

mf cresc. molto

a 2.2 espress.

mf cresc. molto

p

p

p

p

mp espr.

mp espr.

mf risoluto cresc. molto

mf risoluto cresc. molto

mf risoluto cresc. molto

mf unis.

f

14 Tranquillo.

Tranquillo.

ff

ff

ff

ff

ff

unis.

ff

ff

14

Fl. piccolo.
Fl. I.
Fl. II.

Fl. piccolo: *più f*, *ten.*
Fl. I.: *p*, *f*, *II.*, *ten. più f ten.*
Fl. II.: *p*, *f*

L'pesante: *I.*, *pesante*

f cresc. molto: *p*, *f cresc. molto*, *cresc. molto*, *f cresc. molto*

fff: *fff*, *fff*, *fff*, *fff*

15 Allegretto, ma non troppo.

27

Ob. *p*

Cl. I. Solo. *p* *espress.*

Fag. *p* *leggiero*

C.fag. *sfp*

Cor. III.IV. *pp*

Tromb. *sfp* Tuba.

Soli. *mp*

Cor. I.II. Soli. *mp*

Allegretto, ma non troppo.

Viol. *p* *espress.*

pizz.

sf

pizz.

unis. *pizz.* *p*

sfpizz. *p*

15

Fl. I. II. I. Solo.

Ob. *espress.*

Cl. *espress.*

Fag.

C.fag.

Cor I.II. *espress.*

Timp. Solo.

pp *mf* *dim. molto*

Viol. *mfpizz.*

mfpizz.

mfpizz.

mfpizz.

mfpizz.

mf *dim. molto*

Musical score for orchestra and solo instrument, pages 16-17. The score consists of two systems of music. System 16 (measures 16-17) features a solo instrument (marked 'Solo.' and 'I.') playing eighth-note patterns in the upper staves, while the orchestra provides harmonic support. Measure 16 includes dynamics such as *mf*, *f*, *mf*, *f*, *f*, and *pesante*. Measure 17 includes dynamics such as *tr.*, *tr.*, *tr.*, *tr.*, *tr.*, *tr.*, *f*, *pesante*, *f*, *espress.*, *f*, *espress.*, *f*, *pesante*, *f*, *pesante*, and *I.*. System 17 (measures 18-19) shows the solo instrument continuing its eighth-note patterns, with the orchestra providing harmonic support. Measures 18 and 19 include dynamics such as *f*, *f*, *f*, *pesante*, *I.*, *f*, *Solo.*, *f marcato*, *mf*, *#3*, *mf*, *#3*, *mf*, *mp*, *mp*, and *pp*.

dim. molto

dim. molto

dim. molto

dim. molto

Solo.

mf

mf dim. molto

mf dim. molto

p

mf

mf

mf dim. molto

mf dim. molto

mp

mp

ppp

dim. molto

dim. molto

tr tr tr

dim. molto

tr tr tr

tr tr

tr tr

tr tr

tr tr

mf dim. molto

mf

poco rit.

18 a tempo Tranquillo.

dim. molto
dim. molto
II.
dim. molto
dim. molto
mf dim. molto
p dim. molto
p dim. molto
I.
mp marcato
dim. molto
dim. molto
dim. molto

poco rit.

a tempo Tranquillo.

dim. molto
tr tr tr
dim. molto
tr tr
dim. molto
dim. molto
dim. molto
mp marcato
dim. molto
dim. molto
dim. molto

18

2606

p
più p

poco pesante
p
poco pesante
poco pesante
p
poco pesante
p
più p

Solo.
pp

rit. molto

2607

2608

2609

pizz.
p
pizz.
p
pizz.
p
pizz.

p
più p

rit. molto

2610

pizz.
p
pizz.
p
pizz.

p
più p

arco
pp arco

Nº 2.

КУРАНТЫ И ТАНЕЦЪ ЧАСОВЪ.

Courantes. Danse des heures. — Couranten. Tanz der Stunden.

Лунный светъ заливаетъ павильонъ. На большихъ старинныхъ часахъ Сатурнъ опрокидываетъ свою клепсидру, играютъ куранты, и изъ ящика выходятъ 12 мальчиковъ въ золотѣ и серебрѣ, и исполняютъ танецъ часовъ. въ концѣ котораго исчезаютъ въ ящикѣ.

Le pavillon est inondé de clair de lune. Saturne sur une ancienne pendule renverse sa clepsydre. Des courantes retentissent la cage de la pendule s'ouvré, douze garçons en habits d'or et d'argent en sortent, executent la danse des heures et alors rentrent dans la cage.

Mondlicht durchflutet den Pavillon. Auf einer grossen altertümlichen Uhr stürzt Saturn seine Sanduhr um. Couranten ertönen und dem Gehäuse entsteigen zwölf Knaben in Gold und Silber gekleidet und führen den Tanz der Stunden auf, nach dessen Beendigung sie wieder im Gehäuse verschwinden.

Andantino automaticamente.

19

L'istesso tempo.

Solo.
II.
pp
9

Solo.
1., 2., 3.
mf

Solo. 3
mf

Solo. Son harmonique
mf

Solo. Son harmonique
mf

L'istesso tempo.

tr.
sfp

tr.
mp

arco
p

V. Celli.
p

20

20

marcato

mf

marcato

mf

marcato

mf

marcato

mf

4. 5. 6. 7. 8. 9. 10. 11. 12.

Solo.

pp

mf

4. 5. 6. 7. 8. 9. 10. 11. 12.

tr.

tr.

tr.

mf

arco

mf

p.

p.

p.

mf

p.

p.

p.

mf

p.

p.

p.

mf

20

21

Soli.

f

f

f

f

f

mf

mf

f

21

A page from a musical score featuring six staves of music for orchestra. The key signature changes between G major (three sharps) and B major (two sharps). Measure 11 starts with a forte dynamic (f) in G major, followed by a piano dynamic (p) in G major, and then a forte dynamic (f) in B major. Measure 12 continues in B major with a forte dynamic (f). Measure 13 begins with a piano dynamic (p) in G major, followed by a forte dynamic (f) in B major. Measure 14 starts with a piano dynamic (p) in G major, followed by a forte dynamic (f) in B major. Measure 15 begins with a piano dynamic (p) in G major, followed by a forte dynamic (f) in B major. Measure 16 begins with a piano dynamic (p) in G major, followed by a forte dynamic (f) in B major. The score includes various musical markings such as trills, grace notes, and dynamic changes.

Poco allargando.

[22]

Musical score for orchestra, page 22, measures 1-8. The score consists of eight staves. Measures 1-4 show various rhythmic patterns with dynamics *mf*, *f*, and *f*. Measures 5-8 show more complex patterns with dynamics *f*, *f*, and *f*. Measure 8 ends with a fermata over the first two measures of the next system.

Poco allargando.

[22]

Continuation of the musical score for orchestra, page 22, measures 9-16. The score includes multiple staves with various dynamics like *pizz.*, *arco*, and *f*. Measure 12 contains a (*pizz.*) instruction. Measure 13 contains a (*pizz.*) instruction. Measure 14 contains a (*pizz.*) instruction. Measure 15 contains a (*pizz.*) instruction. Measure 16 contains a (*pizz.*) instruction.

rit.

23 a tempo (♩ = ♩)

Poco tranquillo.

ff
p
ff
p
ff
p
tr
ff
p

ff
p

ff
p

rit.

a tempo (♩ = ♩)

Poco tranquillo.

ff
arco
ff
ff
arco
ff
arco
ff
ff

23

24

Musical score page 11, measures 11-15. The score consists of six staves. Measures 11-13 show sixteenth-note patterns in treble clef staves, with dynamics *mp*, *cresc. molto*, and *f*. Measure 14 starts with a bass clef staff and continues the sixteenth-note patterns. Measure 15 shows eighth-note patterns in treble clef staves, with dynamics *f*, *a2.*, *fespr.*, *f*, and *ff*. Measures 16-18 show sixteenth-note patterns in treble clef staves, with dynamics *mp*, *cresc. molto*, and *f*. Measures 19-20 show eighth-note patterns in treble clef staves, with dynamics *mp*, *cresc. molto*, and *f*. Measures 21-22 show sixteenth-note patterns in treble clef staves, with dynamics *mp*, *cresc. molto*, and *f*. Measures 23-24 show eighth-note patterns in treble clef staves, with dynamics *pizz.*, *f*, and *f*. Measures 25-26 show eighth-note patterns in bass clef staves, with dynamics *f*.

24

25

a 2

ff

I. II.

ff *f*

ff

tr *f* *tr* *f*

ff dim. molto

f

arco

f *mf*

25

Musical score page 10, measures 7-12. The score consists of six staves. Measures 7-8 show various rhythmic patterns with dynamic markings like *mf*, *mp*, *f*, *p*, and *pp*. Measure 9 begins with a dynamic *a 2*. Measure 10 features a melodic line with a dynamic *f*. Measure 11 includes a dynamic *poco cresc.* Measure 12 concludes with a dynamic *rit.*

Measure 7: *mf*, *pp*, *f*, *p*, *pp*
Measure 8: *mf*, *pp*, *f*, *p*, *pp*
Measure 9: *a 2*, *f*, *p*, *pp*
Measure 10: *f*, *p*, *pp*
Measure 11: *poco cresc.*, *f*, *p*, *pp*
Measure 12: *rit.*

СЦЕНА ОЖИВЛЕНИЯ ГОБЕЛЕНА.

La Scène d'animation du gobelin. — Belebung des Gobelins.

Раздается далекая и странная музыка, она звучать какъ бы изъ-за гобелена. Выйдя изъ-за ширмы, графъ подбѣгааетъ къ гобелену. Но тамъ ничего нѣтъ. Онъ ужъ готовъ опять лечь, какъ музыка раздается снова все ближе, сильнѣе. Въ испугѣ графъ хочетъ бѣжать, но боязнь показаться трусымъ удерживаетъ его. Тѣмъ временемъ гобеленъ освѣщается фантастическимъ свѣтомъ, все сильнѣе звучить какая-то маниящая къ себѣ музыка, и мало по малу фигуры гобелена становятся все ярче и ярче и принимаютъ очертанія живыхъ людей, тогда какъ фонъ гобелена превращается въ роскошный дворецъ, на эспланадѣ котораго, въ волшебномъ саду видна царица Армida, окруженнная наперсницами и блестящей свитой придворныхъ.

Une musique lointaine et étrange se fait entendre; elle semble retentir du fond du gobelin. Le comte se lève et se précipite vers le gobelin; mais il n'y découvre rien et va se recoucher, quand la musique retentit de nouveau cette fois plus proche et à mesure, plus forte. Le comte consterné, va s'enfuir, mais la peur d'être pris pour un poltron le retient. Pendant ce temps le gobelin s'illumine d'une lueur fantastique, une musique séduisante se renforce et les figures du gobelin deviennent de plus en plus distinctes et vivantes et finissent par prendre des formes humaines. Le fond du gobelin se change en un superbe palais, devant lequel dans un jardin enchanté la princesse Armide paraît, entourée de ses dames d'honneur et d'une brillante suite de courtisans.

Es ertönt eine ferne und seltsame Musik, die scheinbar aus dem Gobel in erklingt. Sich von sienem Lager erhebend, eilt der Graf zum Gobel in. Doch er findet dort nichts. Er ist eben im Begriff, sich wieder niederzulegen, als die Musik auf's Neue immer näher und lauter hörbar wird. Bestürzt will der Graf die Flucht ergreifen, doch die Furcht, feige zu erscheinen, hält ihn zurück. Während dessen erhellt sich der Gobel in phantastischem Licht, immer stärker ertönt eine lockende Musik, und nach und nach werden die Figuren des Gobelins immer deutlicher und leibhafter und nehmen endlich menschliche Gestalt an. Der Fond des Gobelins verwandelt sich in einen prachtvollen Palast, vor dem in einem Zauber garten die Herrscherin Armida sichtbar wird, umgeben von ihren Damen und einem glänzenden Gefolge von Höflingen.

Moderato tranquillo. *legg.*

I. II.
3 Flauti grandi.
III.
2 Oboi.
Corno inglese.
2 Clarinetti in A.
2 Fagotti.
Contra-Fagotto.
I. II.
4 Corni in F.
III. IV.
I. II.
3 Trombe in A.
III.
3 Tromboni
e
Tuba.
Timpani.
Campanelli.
Piatti.
Triangolo.
Celesta.
Arpa I.
Arpa II.
Moderato tranquillo. *div.*

Violini I.
Violini II.
2 Viole-Sole.
(3)
Altre Viole div:
(3)
Violoncelli.
Contrabassi.

Fl. *mp*

Ob. *mp*

Cor. i. *p*

Solo. Clar. *a2*

Fag. *mp*

C-Fag. *b3*

Cor. *mp*

T-be.

T-bni e Tuba.

Arpeb. *mp*

unis.

Viol. *mp*

Viole. *mp*

Celli. *mp*

Bassl. *b3*

26

poco stringendo

poco stringendo

A detailed musical score for orchestra, showing parts for Violin I, Violin II, 2nd Viola, Viola, Cello, and Basso. The score consists of two staves of music. The first staff begins with Violin I playing eighth-note chords in 3/4 time. The second staff begins with 2nd Viola playing eighth-note chords in 3/4 time. The third staff begins with Viola playing eighth-note chords in 3/4 time. The fourth staff begins with Cello playing eighth-note chords in 3/4 time. The fifth staff begins with Basso playing eighth-note chords in 3/4 time. The score includes dynamic markings such as *p*, *mf*, *f*, and *ff*. Measure 26 ends with a fermata over the strings. Measure 27 begins with a forte dynamic (*ff*) and continues with eighth-note chords from all instruments.

F.I.II. *tranquillo*

F.I. III.

Ob.

Cor.i.

Cl.

I Solo *espr.*

Fag.

C. Fag.

Cor.

T-be.

T-bni e Tuba.

II.

III.

mp

mf

sforzando (sf)

espr.

mp

mf

mp

mf

mp

mf

mp

mf

45

A musical score for two harps, Arpa I and Arpa II. The score consists of two staves. Arpa I is in treble clef and Arpa II is in bass clef. Both staves have five measures. Measure 1: Arpa I rests, Arpa II rests. Measure 2: Arpa I eighth-note chords (B, D, G), Arpa II eighth-note chords (E, G, C). Measure 3: Arpa I eighth-note chords (F, A, D), Arpa II eighth-note chords (B, D, G). Measure 4: Arpa I eighth-note chords (C, E, A), Arpa II eighth-note chords (G, B, E). Measure 5: Arpa I eighth-note chords (D, F#, A), Arpa II eighth-note chords (A, C, F#).

Fl.III. *mf*

Fl.III. *mf*

Ob.

Cor. I Solo *mf* *expr.*

C1. *mf*

Fag. *mf*

C.Fag. *mf*

Io *mf* *expr.*

Cor.

T-be.

T-bni e Tuba.

Arpa I.

Arpa II. *mf*

Viol.I. *unis.*

Viol.II.

2 Viole Sole. *mf* *o.*

Altri. *mf* *expr.*

Celli.

Bassi.

Musical score for orchestra, page 10, measures 1-5. The score includes parts for Flute I, Flute II/III, Oboe, Clarinet, Bassoon (a 2), Bassoon C, Cor anglais, Trombone, Timpani, and Bassoon/Euphonium. The instrumentation is as follows:

- Flute I:** Measures 1-2: ff; Measure 3: ff; Measure 4: ff; Measure 5: ff.
- Flute II/III:** Measures 1-2: ff; Measure 3: ff; Measure 4: ff; Measure 5: ff.
- Oboe:** Measures 1-2: ff; Measure 3: ff; Measure 4: ff; Measure 5: ff.
- Clarinet:** Measures 1-2: ff; Measure 3: ff; Measure 4: ff; Measure 5: ff.
- Bassoon (a 2):** Measures 1-2: ff; Measure 3: ff; Measure 4: ff; Measure 5: ff.
- Bassoon C:** Measures 1-2: ff; Measure 3: ff; Measure 4: ff; Measure 5: ff.
- Cor anglais:** Measures 1-2: ff; Measure 3: ff; Measure 4: ff; Measure 5: ff.
- Trombone:** Measures 1-2: ff; Measure 3: ff; Measure 4: ff; Measure 5: ff.
- Timpani:** Measures 1-2: ff; Measure 3: ff; Measure 4: ff; Measure 5: ff.
- Bassoon/Euphonium:** Measures 1-2: ff; Measure 3: ff; Measure 4: ff; Measure 5: ff.

The score indicates dynamic changes (ff, f, ff, ff) and performance techniques (tr, marc.) across the five measures.

Animato.

Musical score for orchestra, page 27, measures 6-11. The score includes parts for Violin I, Violin II, 2 Violas, Altri (Alto), Cello, and Basso. The instrumentation is as follows:

- Violin I:** *risoluto*, dynamic ff, then f.
- Violin II:** *risoluto*, dynamic ff, then f.
- 2 Violas:** *risoluto*, dynamic ff, then f.
- Altri (Alto):** *risoluto*, dynamic ff, then f.
- Cello:** *arco*, dynamic ff, then f.
- Basso:** dynamic ff, then f.

The score consists of six staves, each with a different dynamic marking (ff, f) at various points. Measure 6 starts with ff for all parts. Measure 7 starts with ff for Violin I and Violin II, then f for the others. Measure 8 starts with ff for Altri and Cello, then f for the others. Measure 9 starts with ff for Basso, then f for the others. Measure 10 starts with ff for Violin I and Violin II, then f for the others. Measure 11 starts with ff for Altri and Cello, then f for the others.

Moderato tranquillo.

poco string.
Fl. I.II.
a 2.
p cresc. molto

Fl. III.
p cresc. molto

Ob.
p cresc. molto

C.i.
p cresc. molto

C.I. a 2. *cresc. molto*

Fg.
p cresc. molto

C.Fg.
p cresc. molto

Cor. *p cresc. molto*

T-be.

T-bnl.

Timp.

Piatti.

Arpa I.

Arpa II.

poco string.
VII.
p cresc. molto
cresc. molto

VII.II. *cresc. molto*

Viol. Sole.

Altri.

Celli
p cresc. molto

Bassi
p cresc. molto

f 2606

29 Poco meno mosso.

F.I.

F.II. III.

Ob.

Cor. I.

Cl.

Fag. a 2.

C. Fag.

Cor.

Trbe. I. II.

Arpa I.

A. II.

Viol. I.

Viol. II.

Viole.

Celli.

Bassi.

p poco cresc.

p poco cresc.

p *espr. cresc. molto*

p

p

p poco cresc.

p *cresc.*

p poco cresc.

mp gliss.

p

p *espr. cresc. molto cresc.*

p *poco cresc.*

cresc. molto

F.I.

Fl. II. III.
 Ob.
 Cor. i.
 Cl.
 Fag. a 2.
 C. Fag.
 Cor.
 Trbe I. II.
 Arpa I.
 Arpa II.
 Viol. I.
 Viol. II.
 Viole.
 Celli.
 Bassi.

Fl. cresc.

Oboe cresc.

C. Ingl. cresc.

Clar. cresc.

Fag. 2. cresc.

C. Fag. cresc.

cresc.

Cor. cresc.

cresc.

Tr. be. cresc.

Tromboni cresc.

cresc.

Timp. ppp

Arpa cresc.

Viol. I. cresc.

cresc.

Viol. II. cresc.

cresc.

Viole. cresc.

cresc.

Celli. cresc.

Bassi cresc.

Fl.

Ob.

C.ingl.

Clar.

Cor.

Tr-be.

Tromboni.

Timp.

Camp.

Celesta.

Arpa I.

Arpa II.

Viol.I.

Viol.II.

Viole. pizz.

Celli. pizz.

Bassi.

I.

a2.

I.

3.

8.

8.

arco

pizz.

arco

div.

unis.

pizz.

34

F1.

Ob.

C.ingl.

Clar.

Cor.

Tr.be.

Tromboni.

Timp.

Camp.

Celesta.

Arpa I.

Arpa II.

Viol.I.

Viol.II.

Viole.

Celli.

Bassi.

34

2606

poco allarg.

riten. molto

35 a tempo

A detailed musical score for orchestra and choir, showing two staves of music. The top staff includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), C. Bassoon (C. Fag.), Horn (Cor.), Trombone (Tr. be.), Trombone (Tromb.), Timpani (Timp.), Piatti (Piatti.), Campagnola (Camp.), Celesta, and Arpa I. The bottom staff includes parts for Arpa II., Violin I (Viol. I.), Violin II (Viol. II.), Viola (Viola), Cello (Celli.), and Double Bass (Bassi.). The score is in 2/4 time, with a key signature of four sharps. The vocal parts sing in French, with lyrics like "dim. molto", "poco stacc.", "cessez", and "riten. molto". The instrumentation is rich, with woodwind, brass, percussion, and strings providing harmonic support to the vocal lines.

Fl.

Ob.

C. ingl.

Clar.

Fag. *ben marcato*

C. Fag.

Cor.

Tr. be.

Tromb.

Timp.

Camp.

Celesta.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

Viole. *pizz.*

Celli. *pizz.*

Bassi. *pizz.*

This musical score page shows three staves of music for an orchestra and two harps. The top staff includes Flute, Oboe, Clarinet, Bassoon (marked 'ben marcato'), Double Bassoon, Cor, Trombone, Timpani, and Campagnola. The middle staff includes Celesta and two Harps (I and II). The bottom staff includes Violin I, Violin II, Viola, Cello, and Double Bass. The score is in common time, with a key signature of four sharps. Measure 1 starts with woodwind entries. Measure 2 begins with a bassoon solo, followed by violins and cellos. Measure 3 features a prominent harp section. Dynamic markings include 'dim. molto' and 'mf'. Articulation marks like 'pizz.' and 'arco' are also present.

36 Poco allarg.

Poco anim.

F1. *mf cresc. molto*

Ob. *mp* *espr.* *p cresc. molto*

C. ingl. *mp* *p cresc. molto*

Clar. *mp* *p cresc. molto*

Fag. *mp*

C.Fag. *mp* *dim.*

Cor. *mp* *p* *p cresc. molto*

Tr.be.

Tromb. *p* *cresc. molto*

Tim. *p* *cresc. molto*

Camp. *pp cresc. molto*

Celesta.

Arpa I. *p cresc. molto*

Arpa II. *mp* *mp* *p cresc. molto*

Viol. I. *p cresc. molto*

Viol. II. *mp* *p cresc. molto*

Viole. *pizz.* *arco* *p cresc. molto*

Celli. *pizz.* *arco* *p cresc. molto*

Bassi. *mp* *p* *p cresc. molto*

Poco allarg.

p cresc. molto

allargando molto

Fl. *f*
 cresc. molto
 Ob.
 cresc. molto
 Cing.
 cresc. molto
 Clar. *a2*
 cresc. molto
 Fag.
 cresc. molto
 C.Fag.
 cresc. molto
 Cor.
f cresc.
 Tr.-bo.
f cresc.
f cresc.
 Tromb.
 e Tuba
 cresc. molto
 Timp.
 cresc. molto
 Piatti!!! *f* cresc. molto
 Triang.
 Camp.
 Celesta
 cresc. molto
 Arpa I. *f* cresc.
 Arpa II. *f* cresc. molto

Moderato tranquillo. Maestoso.

A page of musical notation for orchestra, featuring multiple staves with various instruments. The notation includes dynamic markings like ff, ff tenuto, ff tr., and ff 8, and performance instructions like "ben marc." and "marc.". The music consists of measures with complex rhythms and harmonic structures.

allargando molto

Violin I 8. div.
 Violin II div. cresc. molto
 Viole cresc. molto
 Celli cresc. molto
 Bassi cresc. molto

Moderato tranquillo. Maestoso.

A musical score page featuring two staves of music. The top staff consists of two vocal parts, both labeled "unis." (unison). The first part has a dynamic marking of "ff" and a rehearsal mark "3". The second part also has a dynamic marking of "ff" and a rehearsal mark "3". The bottom staff consists of three vocal parts, all labeled "unis.". The first part has a dynamic marking of "ff" and a rehearsal mark "3". The second part has a dynamic marking of "ff" and a rehearsal mark "3". The third part has a dynamic marking of "ff" and a rehearsal mark "3". The vocal parts are arranged in a staggered fashion, with the first part on the top line, the second part on the middle line, and the third part on the bottom line.

Musical score for page 62. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bass.), Trombone (Tromboni), Tuba (Tuba), Timpani (Timp.), Piatti, Trigl., Camp., Celesta, Arpa I, Arpa II, Violin I (Viol.I), Violin II (Viol.II), Viola (Viole.), Cello (Celli.), and Bass (Bassi.). The music consists of two systems of staves. The first system starts with a dynamic of $\frac{8}{8}$ and ends with a dynamic of $\frac{2}{2}$. The second system begins with a dynamic of $\frac{8}{8}$ and ends with a dynamic of $\frac{2}{2}$.

allargando molto
tenuto

Musical score for page 38. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bass.), Trombone (Tromboni), Tuba (Tuba), Timpani (Timp.), Piatti, Trigl., Camp., Celesta, Arpa I, Arpa II, Violin I (Viol.I), Violin II (Viol.II), Viola (Viole.), Cello (Celli.), and Bass (Bassi.). The music consists of two systems of staves. The first system starts with a dynamic of $\frac{8}{8}$ and ends with a dynamic of $\frac{2}{2}$. The second system begins with a dynamic of $\frac{8}{8}$ and ends with a dynamic of $\frac{2}{2}$.

Adagio, lunga

№ 4.

БОЛЬШОЙ ВАЛЬСЪ.

Grande Valse noble. — Grosser Walzer.

Кавалеры и дамы двора царицы Армиды. | Des cavaliers et des dames de la cour de la princesse | Kavaliere und Damen des Hofes der Herrscherin Armida.

Tempo di valse.

Flauto I.

Flauti II. III.

2 Oboi.

Clarinetto I in A.

Clarinetti II. III. in A.

2 Fagotti.

I. II.

4 Corni in F.
III. IV.

I. II.

3 Trombe in A.
III.

3 Tromboni
e
Tuba.

Timpani Gis. H. E.

Piatti.

Gr. Cassa.

Triangolo.

Campanelli.

Arpa.

Violini I div. a 2.

Violini II.

Viole.

V-Celli.

Bassi div. a 2.

55

A page of musical notation for orchestra, featuring ten staves of music with various dynamics and articulations. The staves include violins, violas, cellos, double basses, and woodwind instruments. The notation includes dynamic markings such as *p*, *pp*, *ten.*, *#z:*, *#d.*, *#a.*, *pp*, *pp ten.*, *pp*, *pp*, *tr.*, *espr.*, *mp*, and *ten.*. The music consists of measures 1 through 10, with measure 10 being the last one shown.

55

2606

56

v

II.

I.

p *cresc.*

p *cresc.* *#z:* *#z:* *#z:*

p *cresc.* *#z:* *#z:* *#z:*

Tuba *poco cresc.* *p.* *p.*

pp *poco cresc.*

p *cresc.*

56

f

mf dim molto

p *cresc.*
div.

#z: *cresc.* *#z:* *#z:*

p *div.*

#z: *cresc.* *p* *#z:*

Vc.

C. B. div.

p *cresc.*
unis.

p *cresc.*
unis.

p *cresc.*

57

I. *a 2*

f dim. *p* *espr.* *mp* *p*

marc. *p* *marc.* *mp* *p*

mf *dim.* *mf* *dim.* *mf* *dim.*

mf

f *mf*

f dim. *p* *sul G.* *unis.* *mp* *p*

mf *unis.* *p* *mp* *p*

mf *dim.* *p* *mp* *p*

mf *dim.* *p* *mp* *p*

57

I Solo
*marc.**mf**mf*

a 2

I Solo
*marc.**mf*II. a 2
*espr.*III.
*mf**mf**mf**mf*I. II. *marc.**mf*III. *espr.**mf*

68

59

I.

II. III.

a 2

I. II.

Solo.

pp

mf

f

mf

legg.

unis.

div.

mf

mf

59

60

60

a 2

I Solo

Fag. II.

I Solo

I Solo

a 2

mp espr.

I Solo

mp

mp

p

tr.

p

tr.

div.

f

p

espr.

unis.

non div. pizz.

arco

pizz.

arco

60

I. Solo.

mf

mf

mf

Solo.

mf *espr.*

mf

mp

mf

unis.

pizz.

mf

f marc.

pizz.

mf

arco

pizz.

mf

arco

div.

tr.

tr.

f marc.

f

arco