

Fl. *pp*
 Cor.
 Viol.
 Viola
 Cello
 Bass
 Arco *pp*
 Diva *pp*

Clar. I. *dolce*
 Fl. II.
 Cor. III. *pp*

Fl. I. *mf* *dim.*
 Fl. II. *mf* *dim.*
 Ob. *mf* *dim.*
 Bass. *mf* *dim.*
 Clar. *mf* *dim.*
 Viol. I. *mf* *dim.*
 Viol. II. *mf* *dim.*
 Vcllo. *mf* *dim.*
 Cb. *mf* *dim.*

Fl. I. *p*
 Fl. II. *p*
 Ob. *p*
 Bass. *p*
 Clar. *p*
 Viol. I. *p*
 Viol. II. *p*
 Vcllo. *p*
 Cb. *p* *dolce*

Fl.

Clar.

Fag.

Cor.

accel.

M.M. $\text{♩} = 84$

p dolce

p

pizz.

pian.

Fl.

Ob.

Clar.

Viol. I.

Viol. II. div.

pp

dolce

II.

pp

pizz.

p

pp

pizz.

p

This system contains the first four measures of the score. The Flute part has a melodic line with a slur over measures 2 and 3. The Oboe part has a melodic line with a slur over measures 2 and 3. The Clarinet part has a melodic line with a slur over measures 2 and 3. The Violin I part has a pizzicato line starting in measure 2. The Violin II part has a rhythmic line starting in measure 2. The Cello part has a rhythmic line starting in measure 2. The Bass part has a rhythmic line starting in measure 2. Dynamics include *pp*, *dolce*, and *p*.

Fl. II. III.

Ob.

Clar.

Cor. III.

Viol. Solo.

dolce

pp

dolce

p

pp

pp

p

pizz.

p

This system contains measures 5 through 8. The Flute II and III part has a melodic line with a slur over measures 5 and 6. The Oboe part has a melodic line with a slur over measures 5 and 6. The Clarinet part has a melodic line with a slur over measures 5 and 6. The Cor Anglais part has a melodic line with a slur over measures 5 and 6. The Violin Solo part has a melodic line with a slur over measures 5 and 6. The Violin I part has a rhythmic line starting in measure 5. The Violin II part has a rhythmic line starting in measure 5. The Cello part has a rhythmic line starting in measure 5. The Bass part has a rhythmic line starting in measure 5. Dynamics include *pp*, *dolce*, *p*, and *pizz.*

ff
mf
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.

3
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.

Musical score for strings and piano, measures 1-12. The score is written for Violin I, Violin II, Viola, Violoncello, Contrabasso, and Piano. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piano part begins with a *pp dolce* marking. The string parts feature various articulations and dynamics, including *p*, *pp*, and *pizz.* (pizzicato).

Musical score for woodwinds and strings, measures 13-24. The woodwind section includes Flute I, Oboe, Clarinet, Bassoon, and Cor I & II. The string section includes Violins I & II, Viola, Violoncello, and Contrabasso. The woodwinds play various melodic and harmonic lines, with dynamics ranging from *p* to *pp*. The strings provide accompaniment, with some parts marked *arco* and *pp*.

Clar. II. III.

Fag.

Cor. I. II.

pp

pp

div.

pp

Clar. II. III.

Fag.

Cor. I. II.

pp

Fl. picc. Picc. *pp*

Fl. I, II. *pp*

Ob. *pp*

Clar. *pp*

Fag. *pp*

Cor. *pp*

Viol. I, div. a 4.

Viol. II, div. a 3.

Viole div. a 3.

Ve. div. a 3

Cb. divisi

Ob.
 Clar. II, III.
 Fag.
 Cor. I, II.
 Timp.

a 2.
mf
p
mf

F1.
 Ob.
 Clar.
 Fag.
 Cor.
 Tuba.
 Timp.

cresc.
f
mf
f
mf
mf

cresc.
cresc.
cresc.
cresc.

Musical score for piano, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score is divided into two systems, each starting with a first ending bracket labeled '1'.

The first system includes:

- Staff 1: Treble clef, key signature of one sharp (F#), dynamic *mp*.
- Staff 2: Treble clef, key signature of one sharp (F#), dynamic *mp*.
- Staff 3: Treble clef, key signature of one sharp (F#), dynamic *mp*.
- Staff 4: Treble clef, key signature of one sharp (F#), dynamic *mp*.
- Staff 5: Bass clef, key signature of one sharp (F#), dynamic *mp*. Features triplet patterns.
- Staff 6: Treble clef, key signature of one sharp (F#), dynamic *mp*.
- Staff 7: Treble clef, key signature of one sharp (F#), dynamic *pp*.
- Staff 8: Treble clef, key signature of one sharp (F#), dynamic *pp*.
- Staff 9: Bass clef, key signature of one sharp (F#), dynamic *pp*.
- Staff 10: Bass clef, key signature of one sharp (F#), dynamic *pp*.

The second system includes:

- Staff 1: Treble clef, key signature of one sharp (F#), dynamic *mp*.
- Staff 2: Treble clef, key signature of one sharp (F#), dynamic *mp*.
- Staff 3: Bass clef, key signature of one sharp (F#), dynamic *mp*. Features triplet patterns.
- Staff 4: Bass clef, key signature of one sharp (F#), dynamic *mp*.
- Staff 5: Bass clef, key signature of one sharp (F#), dynamic *mp*.
- Staff 6: Bass clef, key signature of one sharp (F#), dynamic *mp*.

Musical score for a piano piece, consisting of two systems of staves. The first system has 8 staves, and the second system has 5 staves. The music is in a key with one sharp (F#) and a 2/4 time signature. It features various dynamics such as *cresc.*, *f*, *dim.*, *ppp*, and *p*. The score includes melodic lines with slurs and ornaments, and harmonic accompaniment.

Clar. I. poco animando

Fag. *p* poco *a* poco *cresc.*

Cor. *p* poco *a* poco *cresc.*

Viol. I. *p* poco *a* poco *cresc.*

Viol. II. *p* poco *a* poco *cresc.*

Viola. *p* poco *a* poco *cresc.*

Vcllo. *p* poco *a* poco *cresc.*

Cb. *p* poco *a* poco *cresc.*

unla.

cresc.

poco animando

Fl. I. *p cresc.*

Ob. I. *p cresc.*

Clar. II. *f*

Fag. *f*

Cor. *mf*

Trombe. *p*

Tromboni e Tuba. *mp*

Viol. I. *f*

Viola. *f unla.*

Vcllo. *f*

Cb. *f*

a 2.

poco rit.

poco animando

Musical score for the first system, featuring multiple staves with various musical notations including triplets, slurs, and dynamic markings like "rit.", "p", and "ppp".

Musical score for the second system, continuing the notation from the first system, with dynamic markings like "p" and "rit.".

animando poco a poco

p *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

ppp *ppp*

dolce *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

divisi *p* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

animando poco a poco

Musical score for the first system, consisting of 11 staves. The notation includes various rhythmic patterns, slurs, and dynamic markings. The dynamic marking *poco cresc.* appears multiple times across the system. The bottom staff includes dynamic markings *mf* and *p*.

Musical score for the second system, consisting of 6 staves. The notation includes various rhythmic patterns, slurs, and dynamic markings. The dynamic marking *poco cresc.* appears multiple times across the system. The bottom staff includes dynamic markings *mf* and *p*.

This system contains ten measures of music. The first five measures are marked *p molto cresc.*. The last five measures are marked *ff dim. p*. The score includes staves for strings, woodwinds, and brass.

This system contains ten measures of music. The first five measures are marked *p trem. molto cresc.*. The last five measures are marked *ff p*. The score includes staves for strings, woodwinds, and brass.

accelerando

Musical score for the first system, featuring multiple staves. The score includes dynamic markings such as *pp*, *p*, and *ppp*, and crescendo/poco markings: *crescendo*, *poco*, *a*, and *poco*. The notation includes various rhythmic values and accidentals.

Musical score for the second system, including parts for *Vc.*, *Cb.*, and *V-lr.*. The score includes dynamic markings such as *ppp*, *pp*, and *pp*, and crescendo/poco markings: *crescendo*, *poco*, *a*, and *poco*. The notation includes various rhythmic values and accidentals.

accel. *crescendo* *poco* *a* *poco*

allarg.

6

cresc. *poco* *a* *poco*
cresc. *poco* *a* *poco*
cresc. *poco* *a* *poco*
cresc. *poco* *a* *poco*
cresc. *poco* *a* *poco*
cresc. *poco* *a* *poco*
cresc. *poco* *a* *poco*
cresc. *poco* *a* *poco*
cresc. *poco* *a* *poco*
cresc. *poco* *a* *poco*

cresc. *poco* *a* *poco*
cresc. *poco* *a* *poco*
cresc. *poco* *a* *poco*
cresc. *poco* *a* *poco*
cresc. *poco* *a* *poco*

allarg.

6

M. M. ♩ = 152.

allarg.

The first system of the musical score consists of ten staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a similar melodic line. The third staff is a treble clef with a more rhythmic line. The fourth staff is a bass clef with a rhythmic line. The fifth and sixth staves are treble clefs with melodic lines. The seventh staff is a bass clef with a rhythmic line. The eighth and ninth staves are bass clefs with rhythmic lines. The tenth staff is a bass clef with a rhythmic line. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* and *mf*. The tempo marking *allarg.* is positioned at the beginning of the system.

allarg.

The second system of the musical score continues the notation from the first system. It consists of ten staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a similar melodic line. The third staff is a treble clef with a more rhythmic line. The fourth staff is a bass clef with a rhythmic line. The fifth and sixth staves are treble clefs with melodic lines. The seventh staff is a bass clef with a rhythmic line. The eighth and ninth staves are bass clefs with rhythmic lines. The tenth staff is a bass clef with a rhythmic line. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f* and *mf*. The tempo marking *allarg.* is positioned at the beginning of the system.

rit. allarg.

The first system of the musical score consists of ten staves. The top five staves are for woodwinds and strings, with dynamics ranging from *fff* to *dim.*. The bottom five staves include two parts for 'a 2 pavillon en lair', marked with *fff* and *p*. The system concludes with a *ppp* dynamic marking.

The second system continues the musical score with ten staves. It maintains the dynamic range from *fff* to *ppp*. The system ends with the tempo markings *rit.*, *dim.*, and *allarg.*

8 **Tempo I. M.M. ♩ = 88.**

Cor. I. modo ordinario rit. a tempo

Viol. *p*

V. le *p* unis.

Vc. unis. *p*

Cb. *p*

8 **Tempo I. M.M. ♩ = 88.**

Ob.

Clar. II, III. *p* cresc.

Faut. *p* cresc.

Cor. modo ordinario

Timp. *p*

div. *p* cresc.

p cresc.

Fl. *cresc.* *f* *dim.*

Ob. *cresc.* *f* *ppp*

Clar. *cresc.* *f* *dim.*

Fag. *cresc.* *f* *dim.*

a² Cor. *cresc.* *f* *dim.*

Trbn. *p* *p*

Tbn. Tuba *p* *p*

Clar. I. *cresc.* *f* *dim.*

Fag. *cresc.* *f* *dim.*

Cor. III. *pp* *pp*

Viol. *pp*

Vcllo *pp* *dolce*

Basso *pp*

Clar. I. *dolce*

Fag. *pp*

Cor. III. *pp*

Viol. *pp*

Vcllo *pp* *dolce*

Basso *pp*

Fl. I.

Ob. I.

Clar. I.

Viol.

Vc. div. a 3.

Cb.

10

dolce

poco cresc.

dim.

p

poco cresc.

dim.

p

poco cresc.

dim.

p

poco cresc.

dim.

p

poco cresc.

dim.

10

Fl. I.

Ob. I.

Clar. I.

dolciss.

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

Musical score for page 43, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score is divided into two systems. The first system includes staves for various instruments, with dynamic markings such as *f*, *mf*, and *ff*. The second system continues the musical notation with similar dynamics and includes a *crpesc.* marking. The score is marked with a box containing the number 13 in the top left and bottom left corners.

This musical score consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and four additional staves. The second system includes a grand staff and three additional staves. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Dynamic markings such as *dim.*, *mp*, and *pp* are used throughout to indicate changes in volume. The score is written in a key signature of one sharp (F#) and a common time signature (C).

This page of musical notation consists of two systems of staves. The first system includes:

- Violin I (top staff): *f*, *ff*
- Violin II (second staff): *a 2*, *f*, *ff*
- Viola (third staff): *II.*, *mf*, *f*, *ff*
- Cello (fourth staff): *f*, *ff*
- Double Bass (fifth staff): *f*, *ff*
- Woodwinds (sixth staff): *f*, *ff*
- Brass (seventh staff): *f*, *ff*
- Percussion (eighth staff): *f*, *ff*
- Harmonica/Contra Bass (ninth staff): *p cresc.*, *f*
- Double Bass (tenth staff): *p cresc.*, *f*

 The second system includes:

- Violin I (top staff): *cresc.*, *ff*
- Violin II (second staff): *cresc.*, *ff*
- Viola (third staff): *cresc.*, *ff*
- Cello (fourth staff): *cresc.*, *ff*
- Double Bass (fifth staff): *cresc.*, *ff*
- Woodwinds (sixth staff): *unis.*, *ff*
- Brass (seventh staff): *ff*
- Percussion (eighth staff): *ff*
- Harmonica/Contra Bass (ninth staff): *cresc.*, *ff*
- Double Bass (tenth staff): *cresc.*, *ff*

III.

Lento. M. M. ♩ = 120.

3 Flauti. II. III. *mp* *dim.*

2 Oboi. I. *mp* *dim.*

3 Clarinetti in A. I. *dolce espress. cresc.* *mf* *dim.*
II. III.

2 Fagotti. II. *mp*

4 Corni in F.

3 Trombe in B. I. II. III.

3 Tromboni e Tuba.

Timpani
H. Fis.

Violini I. *pp* *cresc.*

Violini II. *pp* *cresc.* *dim.*

Viole. *pp* *cresc.* *dim.*

Violoncelli. *espress.* *dim.*
mp

Contrabassi.

Lento. M. M. ♩ = 120.

Tempo I.

Fl. I. *mp* *dim.* *pp*

Ob. *mp* *dim.* *pp*

Clar. I. *p* *mp* *dim.* *pp*

Fag. *dolce* *cresc.* *mp* *dim.* *pp*

Cor. I. II. *mp* *dim.* *pp*

pp *cresc.* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.* *pp*

mp *dim.* *pp*

Tempo I.

3 *M. M. d. = 69.*

Fl. I. *mp* *a2*

Ob. *mp* *a2*

Clar. II. III. *mp*

Fag. *mp*

Cor. III. *p*

Timp. *mp*

mp *mp* *mp*

3 *mp* *M. M. d. = 69.*

6

The musical score is written for piano and violin. The key signature is G major (one sharp) and the time signature is 3/4. The score is divided into two main sections. The first section begins with a piano introduction marked with a '6' in a box, indicating a six-measure rest in the bass line. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes, while the violin part plays a more melodic line with slurs and accents. The second section is marked with a '3/4' time signature and continues with similar intricate piano and violin parts. The score concludes with a final measure marked with a '6' in a box.

M. M. $\text{♩} = 144$. rit. ritardando

Fl. I. *pp*

Clar. *pp*

Fag. *pp*

Cor. *pppp*

III. *pp*

I. *pppp*

ppp

ppdim.

d.

M. M. $\text{♩} = 144$. rit. ritardando

Fl. I. **7** Tempo I. M. M. $\text{♩} = 120$.

Ob. *pp*

Clar. II, III. *pp*

Fag. I. *pp*

Cor. *pp*

poco cresc.

d.

poco cresc.

poco cresc.

pp

poco cresc.

pp

poco cresc.

pp

poco cresc.

pp

poco cresc.

Musical score for M. P. Belaieff, page 59. The score consists of two systems of staves. The first system has 10 staves, and the second system has 10 staves. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from fortissimo (ff) to pianissimo (ppp). Performance markings include "dim." (diminuendo), "mf" (mezzo-forte), "p" (piano), and "pp" (pianissimo). A section marked "9" begins with a first ending bracket. The second system includes a "dolce" marking and a "pp dolce" marking. The score concludes with a final measure marked "9" and "pp".

IV.

Vivace. M. M. ♩. = 108.

3 Flauti.

2 Oboi.

3 Clarinetti
in B.

2 Fagotti.

4 Corni
in F.

3 Trombe
in B.

Campanelli.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Vivace. M. M. ♩. = 108.

Clar. *dolce*

Fag.

pp arco

2

Fl.

Ob.

Clar.

Fag.

Cor.

Trbe.

mf *mf* *mf* *mf* *mf* *mf*

mf pizz.

mf pizz.

mf pizz.

mf

2

Musical score for the first system, measures 1-10. The score is written for piano with multiple staves. The upper staves (violin and viola) feature dynamics such as *mf* and *mfz*. The lower staves (cello and double bass) include markings for *arco* and *pizz.* (pizzicato). The music is in a key with one sharp (F#) and a 3/4 time signature.

Musical score for the second system, measures 11-20. The score continues the piano piece with similar dynamics and markings as the first system. The upper staves maintain *mf* and *mfz* dynamics, while the lower staves use *arco* and *pizz.* markings. The musical notation includes various rhythmic patterns and articulations.

Picc. *pp* *cresc.* *f dim.*

Fl. III. *pp* *cresc.* *f dim.*

Ob. *pp* *cresc.* *f dim.*

Clar. *pp* *cresc.* *f dim.*

Fag. *pp* *cresc.* *mf dim.*

Camp. *pp* *cresc.* *mf dim.*

Viol. I. *pp* *sol.* *dolce* *tutti* *cresc.* *f dim.*

Viol. II. *pp* *cresc.* *f dim.*

Viol. III. *pp* *cresc.* *f dim.*

Viol. IV. *pp* *cresc.* *f dim.*

Viola *pp* *cresc.* *f dim.*

Cello *pp* *cresc.* *f dim.*

Bass *pp* *cresc.* *f dim.*

Picc. *f dim.*

Fl. *a 2* *p cresc.* *f dim.* *cresc.* *ff dim.*

Ob. *a 2* *p cresc.* *f dim.* *cresc.* *ff dim.*

Clar. *p cresc.* *f dim.* *p cresc.* *ff dim.*

Fag. *p cresc.* *mf dim.* *p cresc.* *ff dim.*

Cor. *p cresc.* *f dim.* *p cresc.* *ff dim.*

Viol. I. *p cresc.* *f dim.* *p cresc.* *ff dim.*

Viol. II. *mf dim.* *p cresc.* *f dim.* *p cresc.* *ff dim.*

Viol. III. *p cresc.* *f dim.* *p cresc.* *ff dim.*

Viol. IV. *p cresc.* *f dim.* *p cresc.* *ff dim.*

Viola *p cresc.* *f dim.* *p cresc.* *ff dim.*

Cello *p cresc.* *f dim.* *p cresc.* *ff dim.*

Bass *p cresc.* *f dim.* *p cresc.* *ff dim.*

Ob.

1.

mf

p

pp

arco

mf

arco

mf

arco

mf

Ob. 1.

Clar.

Fag. 1.

mf

dolce

mf

pizz.

dim.

pp

arco

pp

arco

pp

arco

pp

mf

pizz.

arco

pp

1. *mp cresc.* *f*

mp *cresc.* *f*

mp cresc. *f*

cresc. *f*

p *cresc.* *mf*

mf

pp

pp

mp *cresc.* *f* *tr*

mp *cresc.* *f* *tr*

mp *cresc.* *f* *tr*

mp *cresc.* *f* *tr*

mp *cresc.* *f* *tr*

mp *cresc.* *f* *tr*

mp *cresc.* *f* *tr*

Musical score for the first system, featuring multiple staves with complex notation, dynamics, and articulation. The score includes various dynamics such as *cresc.*, *ff*, *dim.*, *p*, *pp*, and *mp*. The notation includes slurs, ties, and trills. A first ending bracket is present at the top right of the system.

Musical score for the second system, continuing the piece with similar notation and dynamics. The score includes various dynamics such as *cresc.*, *ff*, *dim.*, *f*, *p*, *pp*, and *mp*. The notation includes slurs, ties, and trills. A first ending bracket is present at the bottom right of the system.

Musical score for a piece by M. P. Belaieff, page 74. The score consists of two systems of staves. The first system has 10 staves, and the second system has 6 staves. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. Dynamics include *p*, *cresc.*, *f*, *pp*, and *mp*. Performance markings include "tr" (trills), "a 2" (second ending), and "III." (third ending). The score features complex rhythmic patterns, including triplets and sixteenth-note runs.

Musical score for the first system, featuring multiple staves with various dynamics and performance markings. The score includes first and second endings (I. and II.) and a third ending (III.). Dynamics include *mp*, *p*, *p cresc.*, *mf cresc.*, and *mf*. Performance markings include *cresc. poco a poco*, *-p*, and *a 2*. The key signature is one sharp (F#).

Musical score for the second system, continuing the piece with dynamic markings. Dynamics include *mf* and *cresc.*. The key signature remains one sharp (F#).

M. M. $\text{♩} = 48$. $\text{♩} = 144$.

Fl.
Ob.
Clar.
Fag.
Cor.
Trbv.
Trhni e Tuba.

pp *cresc.* *p* *mp* *ppp*

Viol.

divisi *ff* *unis.* *f*

ff *divisi* *ff*

M. M. $\text{♩} = 48$. $\text{♩} = 144$.

Clar.
Fag.
Cor.
Viol.

p *p* *p* *p*

unis. *f*

This page of musical notation, page 81, features two systems of staves. The first system consists of 10 staves, and the second system consists of 8 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *cresc.*, *ff*, *p*, and *mf*. There are also trill markings *tr* above certain notes. The key signature changes from one sharp (F#) to two flats (Bb, Eb) across the page.

Musical score for orchestra and strings, page 82. The score is divided into two systems. The first system includes woodwinds (flute, oboe, clarinet, bassoon), strings (violin, viola, cello, double bass), and percussion (trumpet, trombone, tuba, snare drum, cymbal). The second system includes Violin I, Violin II, Viola, Cello, and Double Bass. The music features complex rhythmic patterns, dynamic markings such as *sf*, *pp*, *dim.*, *poco*, and *a*, and various articulations like trills and accents.

84 **7** Tempo I. M. M. $\text{♩} = 69$.

Clar. II e III.

This system contains the first five staves of the score. The instruments and their dynamics are:

- Clar. II e III: p , *cresc.*, mf , *dim.*
- Flut. (Fl.): p , *cresc.*, mf , *dim.*
- Oboe (Ob.): p , *cresc.*, mf , *dim.*
- Bassoon (Fag.): p , *cresc.*, mf , *dim.*
- Cor Anglais (Cor. I. e II.): p , *cresc.*, mf , *dim.*

7 Tempo I. M. M. $\text{♩} = 69$.

This system contains the remaining staves of the score. The instruments and their dynamics are:

- Flut. (Fl.): p , *cresc.*, mf
- Oboe (Ob.): p , *cresc.*, mf
- Clar. II (Clar. II): p , *cresc.*, mf
- Bassoon (Fag.): p , *cresc.*, mf
- Cor Anglais (Cor. I. e II.): p , *cresc.*, mf
- Trenches e Tubas (Treni e Tuba): pp
- Viol. (Viol.): p , *cresc.*, mf
- Viola (Vla.): p , *cresc.*, mf
- Cello (Ve. divisi a 3): p , *cresc.*, mf
- Cello (Cb.): p , *cresc.*, mf

Musical score for a piece by M. P. Belaieff, page 87. The score consists of two systems of staves. The first system has 10 staves, and the second system has 5 staves. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. It features various dynamics such as *f*, *cresc.*, *poco*, *a*, and *poco*, and includes markings for sections II and III. The bottom two staves of the second system show a complex rhythmic pattern with triplets and sixteenth notes.



Musical score system 1, featuring ten staves. The notation includes various dynamics such as *p cresc.*, *mf cresc.*, *f*, *mp cresc.*, *pp*, *p*, and *mf*. The system concludes with a dynamic range from *mp* to *pppp*.



Musical score system 2, featuring ten staves. The notation includes dynamics such as *mf*, *cresc.*, *f*, *div.*, *unis.*, and *ff*. The system concludes with a dynamic of *ff*.

10 M.M. $\text{♩} = 144.$
 $\text{♩} = 48.$

Ob. *f*

Clar. *p*

Fag. *p*

Cor. III/IV. *p*

Viol. *f* *p*

Vle. div. *f* *p*

div. *p*

10 M.M. $\text{♩} = 144.$
 $\text{♩} = 48.$

Clar. I.

Fag. *a2* *sf*

Cor. *sf* *III* *p*

Vle. unis. *pp* *sf*

unis. *pp* *sf*

Musical score for strings and woodwinds, measures 1-11. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics range from piano (*p*) to fortissimo (*ff*). Performance markings include *cresc.*, *poco*, and *tr.*.

Musical score for woodwinds, measures 1-11. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics range from piano (*p*) to fortissimo (*ff*). Performance markings include *cresc.*, *poco*, and *tr.*.

12 animando poco a

The first system of the musical score consists of ten staves. The top two staves are for woodwinds (flute and oboe), both marked with *cresc.* and *ff*. The next two staves are for strings (violin and viola), also marked with *cresc.* and *ff*. The bottom four staves are for the piano (right and left hands), with dynamic markings including *ff*, *f*, *p*, and *pp*. The system concludes with a *dim.* (diminuendo) marking.

The second system of the musical score continues with ten staves. The woodwinds and strings continue their parts with *cresc.* and *ff* markings. The piano part features more complex rhythmic patterns and dynamic shifts, including *ff*, *f*, *p*, and *pp*. The system concludes with a *pp* marking.

12 animando poco a

Tempo I. M.M. $\text{♩} = 69$. accel.

animando

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, with lyrics written below. The remaining eight staves are for the piano accompaniment. The music is in a major key with a 2/4 time signature. Dynamics include piano (*p*), crescendo (*cresc.*), forte (*f*), mezzo-forte (*mf*), and piano (*p*). Performance instructions include first and second endings (*1.*, *a2.*, *1. e II.*) and accents (*acc.*). The tempo is marked *Tempo I. M.M. $\text{♩} = 69$. accel.* and the style is *animando*.

The second system of the musical score continues the piece with similar notation and dynamics as the first system. It features the same vocal and piano parts. Dynamics include piano (*p*), crescendo (*cresc.*), forte (*f*), and mezzo-forte (*mf*). The tempo remains *Tempo I. M.M. $\text{♩} = 69$. accel.* and the style is *animando*.

animando

Tempo I. M.M. $\text{♩} = 69$. accel.

13

Presto.

allargando

Musical score for measures 13-22. The score consists of 12 staves. The top two staves are vocal lines with lyrics. The middle four staves are piano accompaniment, including a prominent bass line with a "tr" (trill) marking. The bottom two staves are further piano accompaniment. The tempo is marked "Presto." and "allargando".

Musical score for measures 23-32. The score consists of 6 staves. The top two staves are vocal lines with lyrics. The middle two staves are piano accompaniment with "divisi" markings. The bottom two staves are further piano accompaniment. The tempo is marked "Presto." and "allargando".

Presto

13

allargando

Tempo I. M.M. ♩ = 69.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the upper staff containing a melody and the lower staff providing accompaniment. The next two staves are for a piano, with the upper staff playing chords and the lower staff playing a bass line. The remaining six staves are for a string ensemble, with the upper staves playing melodic lines and the lower staves playing harmonic support. Dynamic markings include *f* (forte) and *cresc.* (crescendo) throughout the system. There are also some performance instructions like *tr.* (trill) and *acc.* (accents).

The second system of the musical score continues the composition with the same instrumentation as the first system. It features similar melodic and harmonic structures. Dynamic markings include *f* and *cresc.*. There are also performance instructions such as *trem.* (trill), *tr.* (trill), and *acc.* (accents). The system concludes with a *cresc.* marking.

Tempo I. M.M. ♩ = 69.

This page of musical notation consists of two systems of staves. The first system contains ten staves, and the second system contains six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key dynamic markings and performance instructions include:

- pp* (pianissimo)
- poco dim.* (poco diminuendo)
- f* (forte)
- cresc.* (crescendo)
- mf* (mezzo-forte)
- ff* (fortissimo)
- a 2.* (second ending)

The notation is arranged in a multi-staff format, typical of a full orchestral or chamber score. The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a final *ff* marking and a fermata on the last note of the bottom staff.

VI.

Andante. M. M. $\text{♩} = 50-56$.

3 Flauti.
I. dolce
II. III. *pp*

2 Oboi.
I. dolce
II. III. *pp*

3 Clarinetti
in A.
I. dolce
II. III. *pp*

2 Fagotti.
I. *pp*

4 Corni
in F.

3 Trombe
in B.
I. II. III.

3 Tromboni
e Tuba.

Timp. E. H.

Mezzosoprano
Solo.

Tenore Solo.
(poi Coro.)

Arpa.

Violini I.
div. *pp*

Violini II.
div. *pp*

Viole.

Violoncelli.

Contrabbassi.

poco cresc.
poco cresc.

Andante. M. M. $\text{♩} = 50-56$.

Fl. I
 Ob. I *pp dolce*
 Clar. II *pp*
 Fag. I *pp*
 Cor. III/IV *pp*
 Viol. *pp unis.*
 Cello *pp*
 Bass

Fl. II
 Clar. I
 Fag. *p*
 Cor. III/IV *p*
 Mezzosoprano Solo
 Tenore Solo
 Viol. *p*
 Cello *p*
 Bass

O див-ный об-разъ Бо-же-ства, Гр-мо-ній чи-сто-е не-
 Sym-bo-les purs du Dieu vi-vant, Su-bli-mes lois de l'har-mo-
 * O du des Le-bens höch-ste Zier, du heh-re Kunst der Har-mo-

* Text von J. Sergennois, Deutsche Übersetzung von Hans Schmidt

Fl. II.

Ob. I.

Clar.

Fag. I.

Cor. III, IV.

eye - stro! Tu - ob pri - no sim' druž-no mi xva - jy noc-top - zhen-na - to
 ni - e, Nous vous li - vrons nos cœurs fervents Et vos mer-veil - les sont bé -
 ni - en, dich lo - ben wir, dich prei - sen wir im Fei - er - klang der Me - lo -

Fl. picc.

Fl. I, II.

Clar.

Cor.

Тыб - тра
 ni - es!
 di - en!

Picc.

Tenore Solo.

Id
 O
 Du

Mezzosoprano.

Tenore

жизни светла-я меч-та, Ты правды, ты от-дох-но-вень-е, Какъ даръ прино-сить людямъ ты сво-и воз-шеб-ны-я ви-
 toi, splendide vi-si-on, Qui nous ex-al-tes, nous dé-las-sés, Nul don sur terre où nous régnons, Ne vaut ton rè-ve ni ta
 trüht in unsres Da-seins Kreis, dass kold sich unser Loos ver-schö-ne, dir Ruhm und Ehr', dir Lob und Preis, o wun-der-keh-re Kunst der

1 Viol. solo

dolce

p

p

Fl. II.

Ob. I.

Clar. I.

Арап.

tutti div.

дѣнь-я
grä-се!
Тѣ-не!

Какъ даръ прино-сить людямъ ты сво-и волшеб-ны-я ви-дѣнь-я
 Nul don sur terre où nous régnons, Ne vaut ton rêve ni 'ta grä-се!
 Dir Ruhm und Ehr', dir Lob und Preis, o wunderhrehre Kunst der Тѣ-не!

pp poco cresc.

pp

dolce

p

pp

pp

poco cresc.

dim.

pp poco cresc.

p

p

pp

First system of musical notation. It includes a piano part with chords and a melodic line, and violin and cello parts with sustained notes. Dynamics include *mp* and *p*. A section marked "IV." is indicated in the piano part.

Lyrics for the first system:

Вь тотъ мрачный и хо-лодный часъ,	Ког-да ду-ша пол-на смя-
A l'heure sombre et sans es- poir	Où l'âme en vain tourments suf-
Wo Noth und Kummer al- ler Art	den Menschen drücken und be-

Lyrics for the second system:

Вь тотъ мрачный и хо-лодный часъ,	Ког-
A l'heure sombre et sans es- poir	Où
Wo Noth und Kummer al- ler Art	den

Piano accompaniment for the second system, featuring a complex chordal texture with many accidentals.

Third system of musical notation. It includes a piano part with a melodic line and a cello part with a melodic line. Dynamics include *p*, *mp*, *div.*, and *p cresc.*. Trills are marked with *tr*.

Fl. *ppp* *dolce*

Ob. *ppp* *dolce*

Clar. I. *dolce* *tr* *dolce*

III. u. IV. *ppp* *poco cresc.* *poco cresc.*

3

Fl. *p dim.* *dolce* *I.* *p* *II.*

Ob. *p dim.* *dolce* *I.* *p*

Fag. *p*

Cor. III. IV. *p*

Мелло-Сопрано. Меззосопрано.

Tempo. Tenore.

Tutti. *p*

ppp *pp* *pp*

Ты ен - лы, пав - ши я вь борь - бѣ, Ты
 La force s' - teinte en nos com - bats, Tu
 Wo Kraft - be - raubt in hei - sser Schlacht der

3

Fl. picc.

Fl. I, II.

p

p

p

p

де - но къ-жиз-ни при-зы - ва - - ешь, въ-мъ ус-та - - ломъ, и боль-номъ ты
 la ral - lu - mes à ta flam - me; Les - prit ma - la - de, triste et las, Tu
 Kam - pfer droht zu un - ter - geu, stehst du ihm bei mit dei - ner Macht und

Viol. I, div.

p

p

Viol. II, div.

Vle.

Clv.

Cb.

Ob. I. 4

Mezzosoprano.

Tenore.

чувствъ безбрежный о - ке - анъ ром - да - ешь въ сердцѣ вос - хи - щен - номъ и лучшихъ тво - ей прѣнь по - етъ твой
 l'ots pres-sés, les sen-ti - ments I - nondent ceux que l'art a - gi - te, Et, cha-que jour, les no - bles chants E -
 Ur - quell bist du rein - ster Lust, die Gott ge - sandt er - quickt die Her - zen, wo du er - füllst die wun - de Brust, da

Арга. *p*

Viol. I. solo.

p dolce
unif.

4

Fl. I.

Ob. I.

Clar. I.

Mezzosoprano.

Tenore.

жрецъ то - бо - ю вдох - но - влен - ный. И лучшихъ прѣней прѣнь поетъ твой жрецъ тобою вдохно -
 - l'èvent plus haut ses lé - vi - tes Et chaque jour, les nobles chants E - l'èvent plus haut ses lé -
 schreiden sach - te al - le Schmer - zen. Wo du er - füllst die wun - de Brust, da schreiden sach - te al - le

pp

p dolce

p *pp*

tutti div.

pp poco cresc. *dim.*

p

Fl. I. II. III. *pp*

p

pp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

tr
pp

взят - ный
- ви - тес
Schmer - zen.

Па-ригъ всевластна зем-ля Твой
Car tout-puissant sur le ha-sard, Ton
In dir wird Al-les uns zu-theil, uns

Па-ригъ всевластна зем-ля
Car tout-puissant sur le ha-
In dir wird Al-les uns zu-

pp *poco cresc.* *f*

pp *pizz.* *p* *div. arco* *pp.* *f*

pp *p* *f*

p *cresc.* *f*

II.
f
f

cresc.

tr *tr* *tr* *tr* *tr*

духъ свободный и мо - гу - чий, То - бой под - ня - тый че - ло - вѣкъ — Свер - ша - етъ сла - во - под - вѣгъ
 souf - fle char - me, siffle ou gron - de; Et l'homme a re - conquis sa part, — Son oeuvre est libre, elle est fé -
 Glück und Frieden giebt den See - len, mit deinem Schirm nur bei uns weil, — und nie kann Trost im Leid uns

ль Твой духъ сво - бод - ный и мо - гу - чий, То - бой под - ня - тый че - ло - вѣкъ Свер - ша - етъ
 - sard, Ton souf - fle char - me, siffle ou gron - de; Et l'homme a re - conquis sa part, Son oeuvre est
 theil, vos Glück und Frie - den giebt den See - len, mit deinem Schirm nur bei uns weil, und nie kann

7

Fl. picc.

Fl. I. II.

I. 3

p

mp

mp

mp

cresc. poco

p

mp

mp

mp

cresc. poco

p

mp

mp

mp

cresc. poco

mp

mp

p

cresc. poco

p

cresc. poco

Viol. I.

Viol. II.

mp

cresc. poco

mp

cresc. poco

mp

cresc. poco

mp

cresc. poco

mp

cresc. poco

Vc. div. a 3.

mp

cresc. poco

mp

cresc. poco

Cb.

mp

cresc. poco

7

mp

cresc. poco

Fl. gr. III. *p*
 Violin I *p*
 Violin II *p*
 Viola *pp*
 Cello *pp*
 Double Bass *pp*

Soprani. *pp*
 II. *pp*
 Alti. *pp*
 Coro. *pp*

1. *pp*

Сла - ва не - кы - ствы но ш - ку сла - - ва
 Гло - ря à ла Му - се, три - омфе et глор - - ре
 Heil sei der heb - ren, der heb - ren Kunst sei Heil,

Сла - ва не - кы - ствы но ш - ку сла - - ва
 Гло - ря à ла Му - се, три - омфе et глор - - ре
 Heil sei der heb - ren, der heb - ren Kunst sei Heil,

Сла - ва не - кы - ствы но ш - - ку
 Гло - ря à ла Му - се, три - ом - - пел
 Heil sei der heb - ren, der Kunst sei Heil!

Tenori. *mf*
 I. *mf*
 Bassi. *mf*
 II. *mf*

Сла - ва не - кы - ствы
 Гло - ря à ла Му - се,
 Heil sei der heb - ren.

Сла - ва не - кы - ствы
 Гло - ря à ла Му - се,
 Heil sei der heb - ren.

Сла - ва не - кы - ствы
 Гло - ря à ла Му - се,
 Heil sei der heb - ren.

Fl. gr. III. *p*
 Violin I *p*
 Violin II *p*
 Viola *pizz.*
 Cello *pizz.*
 Double Bass *p*

Fl. I.

Fl. II, III.

a 2.

cresc. poco a poco

mf cresc. poco a poco

f

Sopr.

BO BĚ-KH CIA - - ba BO BĚ-KH CIA - ba CIA - ba HO KYC - CTBY BO BĚ-KH
tri - omphe et gloi - re, tri - omphe et gloi - re! Gloi - re à la Mu - se, tri - omphe et
der heh - ren Kunst sei Heil! Heil, e - wig Heil ihr! Heil sei der heh - ren, Heil, e - wig

Alti.

BO BĚ-KH CIA - - ba BO BĚ-KH CIA - ba CIA - ba HO KYC - CTBY CIA - ba
tri - omphe et gloi - re! tri - omphe et gloi - re! Gloi - re à la Mu - se, gloi - re,
der heh - ren Kunst sei Heil! *mf cresc.* Heil, e - wig Heil ihr! Heil der heh - ren, e - wig Heil ihr!

Coro.

BO BĚ-KH CIA - - ba BO BĚ-KH CIA - ba CIA - ba HO KYC - CTBY CIA - ba
tri - omphe et gloi - re! tri - omphe et gloi - re! Gloi - re à la Mu - se, gloi - re,
der heh - ren Kunst sei Heil! *mf cresc.* Heil, e - wig Heil ihr! Heil der heh - ren, e - wig Heil ihr!

Ten.

BO BĚ-KH CIA - - ba BO BĚ-KH CIA - ba CIA - ba HO KYC - CTBY CIA - ba
tri - omphe et gloi - re! tri - omphe et gloi - re! Gloi - re à la Mu - se, gloi - re,
der heh - ren Kunst sei Heil! *mf cresc.* Heil, e - wig Heil ihr! Heil der heh - ren, e - wig Heil ihr!

Bassi.

BO BĚ-KH CIA - - ba BO BĚ-KH CIA - ba CIA - ba HO KYC - CTBY CIA - ba
tri - omphe et gloi - re! tri - omphe et gloi - re! Gloi - re à la Mu - se, gloi - re,
der heh - ren Kunst sei Heil! *mf cresc.* Heil, e - wig Heil ihr! Heil der heh - ren, e - wig Heil ihr!

Въ вѣ-рѣ сла - - ва оул, gloi - re! Heil, e - wig Heil ihr! Heil sei der heh - ren, e - wig Heil ihr!

cresc. poco a poco

f

Viol.

Vle.

Ve.

Cb.

arco

arco

FL. II. III.

9

Clar.

Cor.

p

СЛА - БА ИС - КУС - ТВЫ БО БЪ - КУ СЛА -
 Gloi - re à la Mu - se, tri - om - phe et gloi -
 Heil sei der heh - ren. der heh - ren Kunst -

9

mp

СЛА - БА ИС - КУС - ТВЫ БО БЪ - КУ СЛА - ба до
 Gloi - re à la Mu - se, tri - om - phe et gloi - re, tri - om - phe et gloi - re, gloi - re, gloi - re,
 Heil sei der heh - ren, der heh - ren Kunst sei Heil! Der heh - ren Kunst sei

СЛА - БА ИС - КУС - ТВЫ БО БЪ - КУ СЛА - БА СЛА - БА СЛА - БА
 re, tri - om - phe et gloi - re, tri - om - phe et gloi - re, gloi - re, gloi - re,
 Heil! Sei e - wig Heil ihr, sei e - wig, e - wig Heil ihr! Heil

mf

СЛА БА ИС - КУС - ТВЫ
 Gloi - re a la Mu - se,
 Heil sei der heh - ren,

mp

mf

arco

mf

mf

БО БѢ-ХИ СЛА - ВА БО БѢ-ХИ СЛА - ВА СЛА - ВА МО-УЧЕ - СТВУ БО БѢ-ХИ СЛА - ВА
 tri-omph et gloi - re, tri-omph et gloi - re, gloi - re à la Mu - se, tri-omph et gloi - re
 Heil, e - wig Heil ihr! Heil, e - wig Heil ihr! Heil sei der heh - ren, der heh - ren Kunst sei e - wig,

СЛА - ВА БО БѢ-ХИ СЛА - ВА СЛА - ВА МО-УЧЕ - СТВУ БО БѢ-ХИ СЛА - ВА
 gloi - re, tri-omph et gloi - re, gloi - re à la Mu - se, tri-omph et gloi - re
 Heil ihr! Heil, e - wig Heil ihr! Heil sei der heh - ren, der heh - ren Kunst sei e - wig,

СЛА - ВА МО-УЧЕ - СТВУ БО БѢ-ХИ БО БѢ-ХИ СЛА - ВА
 gloi - re à la Mu - se, tri-omph et gloi - re tri-omph et gloi - re
 Heil sei der heh - ren, Heil e - wig, der heh - ren e - wig,

СЛА - ВА БѢ БѢ БѢ
 gloi - re. oui, Heil.
 Heil ihr! Heil.

Musical score for the first system, featuring piano accompaniment and vocal lines. The piano part includes chords and melodic lines with dynamics like *p* and *dim.*. The vocal lines are in German, with lyrics like "Ba-re! Heil!" and "Glo-ri-ae! Heil!".

Musical score for the second system, continuing the piano accompaniment and vocal lines. The piano part includes chords and melodic lines with dynamics like *p* and *dim.*. The vocal lines are in German, with lyrics like "Ba-re! Heil!" and "Glo-ri-ae! Heil!".

Musical score for the third system, featuring piano accompaniment and vocal lines. The piano part includes chords and melodic lines with dynamics like *p*, *div.*, *pizz.*, and *mp*. The vocal lines are in German, with lyrics like "Ba-re! Heil!" and "Glo-ri-ae! Heil!".

Violin I: *mf*, *cresc.*
 Violin II: *mf*, *cresc.*
 Viola: *mf*
 Cello: *mf*
 Double Bass: *mf*

Sopr. *mf*
 BO BĚ - KH CIA - - - BA BO BĚ - KH CIA - BA
 tri - om - phe et gloi - re, tri - om - phe et gloi - re
 Heil, sei der heh - ren Kunst! Heil, e - wig Heil ihr!

Alti. *mf*
 BO BĚ - KH CIA - - - BA BĚ BĚ KĚ
 tri - om - phe et gloi - re, re, oui,
 Heil, sei der heh - ren Kunst! Heil ihr!

Ten. *mf*
 BO BĚ - KH CIA - - - BA
 tri - om - phe et gloi - re,
 Heil, e - wig Heil ihr!

Bassi. *mf*
 BO BĚ - KH CIA - BA
 tri - om - phe et gloi - re,
 Heil, e - wig Heil ihr!

ВЪ ВѢКЪ CIA - - - BA
 oui, gloi - re, re,
 der Kunst sei Heil!

cresc. poco a poco

mf cresc. poco a poco
 unia. arco

mf cresc. poco a poco
 unia. arco

mf cresc. poco a poco
 unia. arco

mf cresc. poco a poco
 unia. arco

f

a 2
 IV. III. IV.
 in E. a 2
 mf

cJa - ba hc - ryc - ctby BO Bt - KH cJa - ba BO Bt - KH cJa - ba
 gloi - re à la Mu - se, tri - om - phe et gloi - re, BO Bt - KH cJa - ba
 hei - rei der heb - ren, Heil, e - wig Heil - ihr! tri - om - phe et gloi - re, hei - rei
 cJa - ba hc - ryc - ctby cJa - ba BO Bt - KH cJa - ba BO Bt - KH
 gloi - re à la Mu - se, gloi - re, gloi - re, gloi - re, BO Bt - KH
 heb - ren e - wig Heil - ihr! Heil - ihr! Heil - ihr! Heil - ihr! tri - om - phe et
 cJa - ba hc - ryc - ctby cJa - ba BO Bt - KH cJa - ba BO Bt - KH
 gloi - re à la Mu - se, gloi - re, gloi - re, gloi - re, BO Bt - KH
 heb - ren, e - wig Heil - ihr! Heil - ihr! Heil - ihr! Heil - ihr! tri - om - phe et
 cJa - ba hc - ryc - ctby cJa - ba BO Bt - KH cJa - ba BO Bt - KH
 gloi - re à la Mu - se, gloi - re, gloi - re, gloi - re, BO Bt - KH
 Heil - rei der heb - ren, e - wig Heil - ihr! Heil - ihr! Heil - ihr! Heil - ihr! tri - om - phe et

ff

arco
 Ve. div. arco

