

ВСТУПЛЕНИЕ

Introduction

Molto moderato ♩ = 108

2 Piccoli

2 Flauti

3 Oboi

Corno inglese

3 Clarinetti (A)

Clarinetto basso (B)

3 Fagotti

Contrafagotto

4 Corni (F)

3 Trombe (A)

3 Tromboni
e
Tuba

Timpani

Triangolo

Tamburo basco

Piatti

Cassa

Tam-tam

Campanelli

Silofono

Celesta

3 Arpe

Piano

Molto moderato ♩ = 108

Violini I

Violini II

Viola

Violoncelli

2 C-b. pizz.

Contrabassi

Altri C-b. con sord.

con sord.

pp

p

Fl.

Ob.

C. ingl.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Timp.

Cassa

Arpa I

Arpa II

Archi

2 C-b.

Altri C-b.

II

pp

III

pp

III

pp

IV

pp

I

ppp

II

ppp

p gliss.

p gliss.

con sord.

This is a page from a musical score, likely for a symphony or concert band. It features staves for various instruments, including woodwinds, brass, percussion, and strings. The notation is complex, with many notes, rests, and dynamic markings. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be common time based on the note values. The score is divided into measures by vertical bar lines. Dynamics like *pp*, *mp*, and *p* are used throughout. There are also some performance instructions like "con sord." (with mutes) for the strings. The woodwind section (Fl., Ob., C. ingl., Cl., Fag., C-fag.) has significant parts, often playing in unison or harmony. The brass section (Cor., Tr-be, Tr-ni) provides harmonic support and melodic lines. The percussion (Timp., Cassa) adds rhythmic texture. The string section (Archi) plays a continuous accompaniment. The overall style is classical, with clear phrasing and detailed notation.

Fl. I
Fl. II
Cl. I
Cl. II
Cl. III
Fag. I
Fag. II
Fag. III

p
cresc. poco a poco
poco cresc.
p
cresc. poco a poco
p
cresc. poco a poco
p
cresc. poco a poco
p
cresc. poco a poco
p
cresc. poco a poco

Fl. I
Cor.
V-ni I
V-ni II div.
V-le div.
V-c.
C-b.

I. II
p
ppp
con sord. legato
gliss. sul D
legato
gliss. sul D
legato
gliss. sul D
legato
con sord. gliss. sul D legato
arco
Tutti div. in 2
Mi muta in Re
Ré muta in Mi

Fl. I
Ob.
Cl. I
Cl. II
Cl. III
Fag. I
Fag. II
Fag. III
V-ni II
V-le
V-c.
C-b.

I solo
pp
II
III
Cl. III muta in Cl. Picc. in D
p
poco pesante
poco pesante
poco pesante
poco pesante
pp
div.
poco pesante
7 7 unis.
pp

КАРТИНА

ЗАКОЛДОВАННЫЙ САД КАЩЕЯ

I

TABLEAU
The Enchanted Garden of Kastchei

1 **3AHABEC** CURTAIN

Fl. I. II

C. ingl.

Cl.

Fag. II III muta in C-fag. II

C-fag.

Cor. I con sord. 3 senza sord. II. III. IV (ouverts) mp poco poco

Tr-ni

Timp. pp

Cassa pp

Cel. 11

Arpa I pp

Arpa II p

1

Arch. div. flautando bb pp pizz. pp

L'istesso  2

Ob.  III

C. ingl.  II

Fag. *I solo*
p  II *pp sempre*

C-fag. I, II *pp sempre*

Tr-ni I, II *pp*

V-ni I *senza sord. sul ponticello*
pp

V-ni II *unis. pp*

V-le *unis. pp*

V-c. *senza sord. pp* *arco sul ponticello pizz.*

C-b. div. *senza sord. pp* *pizz. 2*

Fag. *I* *cresc.* *dim.*

C-fag. *I, II* *cresc.* *dim.*

V-ni I *cresc.* *dim. sempre*

V-ni II *senza sord. div. sul pontic.* *cresc.* *dim. sempre* *unis. p dim.*

V-le *senza sord. sul pontic.* *cresc.* *dim. sempre*

V-c. *pizz. cresc.* *dim. sempre*

C-b. div. *cresc.* *dim. sempre*

Fl. I, II *p*

C. ingl. *p*

Cl. p. *p sempre*

Cl. I *p sempre*

Cl. II *p sempre*

Cl. b. *p sempre*

Fag. *pp*

C-fag. *pp*

Cor. I *pp*

Cor. II *pp*

Timp. *pp*

Cassa *pp*

Cel. *pp*

Arpa I *pp*

Arpa II *pp*

V-ni I *pp* ord. flautando con sord. div. *pp* flautando *pp*

V-ni II *pp* ord. flautando con sord. div. *pp*

V-le *pp*

V-c. *pp* pizz. *pp*

C-b. div. *pp*

[illegible]

[illegible]

This page of a musical score is for a symphony, featuring various instruments. The instruments listed on the left are Picc., Fl., Ob., C. ingl., Cl. p., Cl., Cl. b., Fag., Cor., Ptti, Cel., and Arpe. The score is written in 2/4 time and includes dynamic markings such as *ff*, *dim.*, *poco a poco*, and *pp*. The Picc. part starts with a *ff* dynamic and a *dim. poco a poco* instruction. The Fl. part starts with a *ff* dynamic and a *dim. poco a poco* instruction. The Ob. part starts with a *mf* dynamic and a *dim.* instruction. The C. ingl. part starts with a *mf* dynamic. The Cl. p. part starts with a *mf* dynamic. The Cl. part starts with a *mf* dynamic. The Cl. b. part starts with a *mf* dynamic. The Fag. part starts with a *mf* dynamic. The Cor. part starts with a *f* dynamic. The Ptti part starts with a *mf* dynamic. The Cel. part starts with a *mf* dynamic. The Arpe part starts with a *mf* dynamic. The score includes various musical notations such as staccato, accents, and slurs.

[illegible]

Fl. II (trem.) *pp* pochiss. al *p* 1 (trem.) *p* *pp*

Cor. I solo con sord. *pp*

V-ni I unis. non tanto *pp* non cresc.

V-ni II non tanto pochiss. *pp*

V-le non tanto *pp* ord. *ppp*

V-c. non tanto *pp* ord. *ppp*

non tanto *pp*

Fl. I II *pp*

Ob. II *pp*

Cl. II *pp*

Cl. b. II *pp*

Fag. II III *pp*

Cor. I *mp* sempre col legno ord. con sord.

V-ni I *mp* col legno *poco sf pp sub.* con sord.

V-ni II *mp* col legno *sf pp sub.* con sord.

V-le *mp* col legno ord. *ppp*

V-c. *mp* col legno *ppp*

mp

7 Vivo $\text{♩} = 88$

Cl. b. II solo *pp*

Fag. II *pp*

Cor. I senza sord. *pp* possibile

V-ni I senza sord. flautando

V-ni II senza sord. flautando trem.

V-le flautando trem.

[illegible]

9

Fl. *p* *sempre non cresc.*

Ob. *mf* *p non cresc.*

Cl. p. *mf* *mp* *p non cresc.*

Cl. *mf* *mp* *p non cresc.*

Fag. *mp* *p non cresc.*

Tr-lo

P-tti

Cel. *p*

Arpa I *mp gliss.*

Arpa II *sol*

Arpa III *pp gliss. non cresc.* *do#, re b, mi b, fa#, sol, la#, si b,*

V-ni I *mf* *non cresc.* *p poco a poco dimin.*

V-ni II *mf* *mp non cresc.* *non cresc.*

V-le *mf* *mp* *non cresc.* *tremolo a punta d'arco* *p*

V-c. *p* *mp non cresc.* *non cresc.* *tremolo a punta d'arco* *p*

C-b.

Picc. *p* *pp* *ppp*

Fl. *sempre non cresc.*

Ob.

Cl. *I, II a 2* *piu f* *pp*

Cl. b. *pp*

Tr-lo

Cel.

Arpa I *gliss. p* *pp* *ppp*

Arpa II *p* *do ♯, si ♭* *gliss. p* *pp* *ppp*

Arpa III *mi gliss.* *mp*

V-ni I *p* *tremolo a punta d'arco* *ppp*

V-ni II *p* *tremolo a punta d'arco*

V-le *p* *1 pult* *tremolo a punta d'arco* *ppp*

2 pult *tremolo a punta d'arco* *ppp*

3 pult *tremolo a punta d'arco* *ppp*

4 pult *tremolo a punta d'arco* *ppp*

5 pult *tremolo a punta d'arco* *ppp*

6 pult *ppp*

V-c. *1 pult* *tremolo a punta d'arco* *ppp*

2 pult *tremolo a punta d'arco* *ppp*

3 pult *ppp*

ppp

10

Picc. *pp* *ppp* *poco più f* *poco più f*

Fl. *p*

Ob. *pp* *pp sub.* *p* *pp sub.*

Cl. b. *pp* *pp sub.* *p* *pp sub.*

Fag. *pp* *pp sub.* *p* *p*

Cor. *senza sord. I* *pp* *pp* *p* *p*

Cel. *mf* *5* *sim.* *5*

Arpa I *p* *gliss.* *sim.*

Arpa II *p* *gliss.* *sim.*

Arpa III *p* *gliss.* *sim.*

Piano *pp* *5* *8* *sim.* *5* *8*

10

V-ni I *ppp* *trem.* *p* *poco* *ppp sub.* *p* *p sub.* *p*

V-ni II *ppp* *div. in 4* *ppp* *trem.* *pp* *poco* *ppp sub.* *p* *p sub.* *p*

V-le *div. in 2* *ppp* *div. in 2* *mp* *poco* *ppp sub.* *p* *p sub.* *p*

V-c. *ppp* *4 soli* *pp* *pp sub.* *p* *p sub.* *p*

C-b. *pp* *pp*

Fl. II *mf* *p* *f* *mp* *p*

Ob.

Cl. p. *p* *trillo* *pp* *poco* *sf*

Cl. I. II *mf* *p*

Cl. b. *mf*

Fag. *mf*

Cel.

Arpa I *p*

Arpa II *p*

Arpa III *p*

V-ni I *mf* *p* *pp* *poco* *pizz.*

V-ni II *mf molto dim.* *sf non troppo pizz.*

V-le *mf* *p* *pp* *poco* *sf non troppo pizz.*

-V-e. *mf molto* *con sord.* *p* *pp* *poco* *pizz.* *sf non troppo*

C-b. *4 soli* *pp* *poco*

12

Ob. I solo
Cl. I p
Cor. I, II p
V-ni I div. arco
V-ni II div. arco
V-le arco
p cresc

17

[illegible]

ПЛЯС ЖАР-ПТИЦЫ

Dance of the Firebird

14 Allegro rapace ♩ = 80

Score for Dance of the Firebird, measures 14-17. The score is arranged in two systems, each containing staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. p.), Bassoon (Fag.), Cello (Cel.), Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), and Double Bass (V-c.).

Measure 14: Picc. and Fl. enter with a triplet of eighth notes (pizzicato). Fl. has a first finger fingering (I) and a mezzo-piano (mp) dynamic. Cl. p. plays a continuous eighth-note pattern (p). V-ni I and V-ni II play a rhythmic pattern (p). V-le and V-c. play a bass line (pizzicato, p). V-c. has a crescendo (cresc.) marking.

Measure 15: Picc. and Fl. continue their patterns. Fl. has a first finger fingering (I). Cl. p. continues the eighth-note pattern. V-ni I and V-ni II continue their patterns. V-le and V-c. continue the bass line.

Measure 16: Picc. and Fl. continue their patterns. Fl. has a first finger fingering (I). Cl. p. continues the eighth-note pattern. V-ni I and V-ni II continue their patterns. V-le and V-c. continue the bass line. Dynamics change to mezzo-forte (mf) for Picc., Fl., V-ni I, V-ni II, and V-le.

Measure 17: Picc. and Fl. continue their patterns. Fl. has a first finger fingering (I). Cl. p. continues the eighth-note pattern. V-ni I and V-ni II continue their patterns. V-le and V-c. continue the bass line. Dynamics change to mezzo-forte (mf) for Picc., Fl., V-ni I, V-ni II, and V-le.

15

Picc. Fl. Ob. C. ingl. Cl. p. Cl. Cl. b. Fag. Cor. Cel. Arpa I Arpa II Arpa III

V-ni I V-ni II V-le V-c. C-b.

f *mf* *p* *gliss.* *do, re, la* *mf* *legg.* *p* *gliss.* *f* *pizz.* *arco* *mf* *p* *div.* *non div.* *unis.*

Picc.
 Fl.
 Cl. p.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Arpa I
 Arpa II
 Arpa III
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

15
 16

mf
 mp
 p
 III
 I. II
 II
 I. II
 III
 f
 mf
 mf
 I pult
 Altri
 pizz.
 p
 p
 cresc.
 sf (poco)
 arco
 div. in 2
 f
 p
 cresc.
 sf (poco)
 pizz.
 mf
 div. in 3
 p
 p

Picc. *p* *f* *mf* *mp*
 Fl. *mf* *mp*
 Ob. I. II a 2 *mf* *mp*
 C. ingl. *f*
 Cl. p. *f*
 Cl. I. II *f* *mf*
 Cor. III *f* *con sord.*
 Tr-be I *f* *con sord.* II. III *f*
 Cel. *f*
 Arpa I *mf*
 Arpa II *deb. rei* *f* *gliss.* *mf*
 Arpa III *f*
 V-ni I I pult *Altri non div.* *arco* *f* *pizz. div.* *mf* *non div.*
 V-ni II *ff pizz.* *arco* *f* *ff pizz.* *arco* *p cresc.*
 V-le *ff pizz.* *arco* *f* *ff pizz.* *arco* *p cresc.*
 V-c. *div. in 3* *senza sord.* *f* *senza sord.* *f* *senza sord.* *f*

17

17

Picc. *mf* *f*

Fl. *mf* *ff*

Ob. *f*

C. ingl. *f*

Cl. p. *mf* *f*

Cl. *mf* *f*

Cor. *f*

Tr-be *f*

Cel. *f*

Arpa I *f*

Arpa II *mf* *f gliss.*

Arpa III *mf*

V-ni I *I pult* *col tutti* *pizz.* *ff pizz. div. in 2*

V-ni II *Altri* *div.* *mf* *ff pizz.* *arco* *ff pizz.*

V-le *mf* *ff pizz.* *arco* *ff pizz.*

V-c. *mf* *ff pizz.* *arco* *ff pizz.*

I. II. III a 2

I. II. III bouches

18

Picc. *f* *mp* 3

Fl. *f* *mp* 3

Ob. I, II *f* *mf*

C. ingl. *f*

Cl. p. *f* *p* 3

Cl. *II* *cresc.* *mp* *p* 3

Cor. I, II, III *I ouvert* *f*

Tr. be *II, III*

Cel. *f* *gliss.*

Arpa I *f* *gliss.*

Arpa II

Arpa III *f* *gliss.*

V-ni I *arco* *mf* *f* *p* 3

V-ni II *arco* *mf* *f* *pizz.* *p* 3

V-le *arco* *f* *pizz.* *p*

V-c. *arco* *mf* *f* *pizz.* *p*

18

This page of a musical score is for a symphony, likely from the 19th century, given the instrumentation and notation. The score is written for a full orchestra, including woodwinds, strings, and a cello. The key signature is D major (two sharps), and the time signature is 3/4. The music is characterized by a steady, rhythmic pattern in the strings, with various woodwind instruments providing melodic and harmonic support. The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *poco a poco cresc.* (poco a poco crescendo). The notation is in standard musical notation, with staves for each instrument and a common key signature and time signature throughout.

The instruments listed on the left side of the score are:

- Picc.
- Fl.
- Ob.
- Cl. p.
- Fag.
- Cel.
- V-ni I
- V-ni II
- V-le
- V-c.

The score is divided into measures by vertical bar lines. The music is written in a single system, with each instrument's part on its own staff. The page number 111 is visible in the bottom right corner.

19

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Cel.

Arpa I

Arpa II

Arpa III

V-ni I

V-ni II

V-le

V-c.

C-b.

mf legg.

mp 3

gliss.

f

f arco

pizz.

senza sord.

mf

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, strings, and harp. The instruments listed on the left are: Picc., Fl., Ob., C. ingl., Cl. p., Cl., Cl. b., Fag., Cel., Arpa I, Arpa II, Arpa III, V-ni I, V-ni II, V-le, V-c., and C-b. The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music features various musical notations, including notes, rests, and dynamic markings such as 'brillante mf', 'f', and 'mp'. The harp parts (Arpa I, II, III) are marked with 'gliss.' and 'pizz.'. The string parts (V-ni I, V-ni II, V-le, V-c., C-b.) are marked with 'arco' and 'pizz.'. The woodwind parts (Fl., Ob., C. ingl., Cl. p., Cl., Cl. b., Fag.) are marked with 'brillante mf' and 'f'. The percussion part (Picc.) is marked with 'f'. The score is written in a standard musical notation style, with staves for each instrument and a common key signature and time signature.

20

Picc. *pp sempre*

Fl. I *pp sempre*

Fl. II *pp sempre*

Ob. *f* *pp*

C. ingl. *f*

Cl. p. *f* *pp sempre*

Cl. *f* *pp sempre*

Cl. b. *f* *pp sempre*

Cel.

Arpa I *f* *gliss.*

Arpa II *f* *gliss.*

Arpa III *f* *gliss.*

20

V-ni I *flautando* *pp sempre* *flautando* *pp sempre*

V-ni II *flautando* *pp* *flautando* *pp*

V-le *flautando* *pp* *flautando* *pp*

V-c. *pp*

C-b. *pp*

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl. p.
 Cl.
 Tr-be
 Cel.
 Arpa I
 Arpe II, III
 Piano
 V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

Musical score page 28, featuring various instruments and their parts. The score includes dynamics such as *pp*, *p*, *mf*, *f*, and *ff*. It also includes performance instructions like *pp cresc.*, *senza sord.*, *ord.*, *pizz.*, and *a2*. The score is written for a large orchestra, including Piccolo, Flute, Oboe, English Horn, Clarinet in B-flat, Clarinet in A, Trumpet in B-flat, Cello, Arpa I, Arpa II and III, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass.

[illegible]

The image shows a page of a musical score for measures 21 and 22. The score is for a string quartet, with parts for Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Violoncello (V-c.), and Contrabasso (C-b.). The tempo is marked 'Allegro' and the time signature is 2/4. The key signature has one flat (B-flat). Measure 21 is marked with a box containing the number 21. Measure 22 is marked with a box containing the number 22 and the tempo 'Allegro' and the time signature '2/4'. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *sfz* (sforzando). There are also performance instructions like 'pizz.' (pizzicato) and 'arco' (arco). The score is written for five staves, with the Violoncello and Contrabasso parts sharing a single staff.

ПЛЕНЕНИЕ ИВАНОМ-ЦАРЕВИЧЕМ
ЖАР-ПТИЦЫ

Capture of the Firebird by Prince Ivan

Fl. I. *mp* *f* *mp* *f*
 Fl. II. *mp* *f* *mp* *f*
 Ob. I. *mp* *f* *mp* *f*
 Ob. II. *mp* *f* *mp* *f*
 C. ingl. *solo* *mf*
 Cl. p. *p* *mf*
 Cl. I. *p* *mf* *f*
 Cl. II. *p* *mf* *f*
 Cl. b. *p* *mf* *f*
 Fag. *p* *mf* *f*
 Tr-be
 Arpa I *f*
 Arpa II *f*
 Archi *arco* *spicc. assai* *mf* *spicc. assai* *mf* *spicc. assai* *arco* *mf*
sempre stacc.
sempre stacc.

The musical score is for a symphonic piece titled "Capture of the Firebird by Prince Ivan". It features a variety of instruments including Flutes (I and II), Oboes (I and II), Clarinet in G (solo), Clarinet in C (piano), Clarinet in Bb (I and II), Bassoon, Trumpet in Bb, Harp (I and II), and a string section. The score is written in 4/4 time and includes dynamic markings such as *mp* (mezzo-piano), *f* (forte), *p* (piano), *mf* (mezzo-forte), and *spicc. assai* (very spiccato). The string section is marked *sempre stacc.* (always staccato). The woodwinds and strings play a complex, rhythmic pattern throughout the piece.

23

Picc. *mp* *mf*

Fl. *mf* *mf*

Ob. *mf* *mf* III

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag. *f* I.II

Tr-be *pp* *pp* senza sord.

Cel.

Arpa I *do², re², (la²)*

Arpa II

Arpa III

23

V-ni I *pizz.* *pizz.*

V-ni II *pizz.* *arco* *pizz.* *arco* *pizz.*

V-le *pizz.* *pizz.* *arco* *arco* *pizz.*

V-c. *pizz.* *pizz.* *arco*

C-b.

24

Picc. I II

Fl. I II

Ob. III

C. ingl.

Cl. p.

Cl. I II

Tr-be I II con sord.

Cel.

Arpa I fa:

25

V-ni I arco

V-ni II arco

V-le pizz. arco

V-c. arco

C-b.

26

Picc. *sempre stacc.*
 Fl. *sempre stacc.*
 Ob. *p*
 C. ingl. *p*
 Cl. p. *sempre stacc.*
 Cl. *sempre stacc.*
 Arpa I
 Arpa II
 Arpa III
 V-ni I *pizz.*
 V-ni II *pizz.*
 V-le *a punta d'arco*
 V-c. *pizz.*
 C-b.

The musical score is written for a full orchestra and three arpas. The key signature is one flat (B-flat). The score is divided into two systems. The first system (measures 1-10) includes parts for Piccolo, Flute, Oboe, Cor Anglais, Clarinet in B-flat, Clarinet, Arpa I, Arpa II, and Arpa III. The second system (measures 11-20) includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various performance instructions such as *sempre stacc.*, *pizz.*, and *a punta d'arco*. The rehearsal mark 26 is indicated at the beginning of the second system.

sempre stacc. 27

Picc. *stacc.* *mf*

Fl. *8* *mf*

Ob. *I, II a 2* *stacc.* *cresc.* *mf*

Cl. p. *f* *3*

Cl. *f* *3*

Cor. *senza sord.* *bouchés cuivrez.* *ff dim.* *p* *sf* *sf* *p*

Arpa I

Arpa II

Arpa III

V-ni I *mf* *div. fff* *f*

V-ni II *div. fff* *f*

V-le *mf* *fff* *pizz.* *f*

V-c. *a punta d'arco* *mf* *sim.* *pizz.*

C-b. *pizz.*

28 poco a poco rallen.

Picc. *mf* muta in Fl. III

Fl. *mf* *p* 3

Ob.

C. ingl.

Cl. p. *mf* 3 Cl. p. muta in Cl. III in A

Cl. *a2* 3

Cl. b.

Fag.

C-fag.

Cor. *sf* *sf* *sf* *p* *sf* *p* *poco sf* *p*

Tr-be *sf* *sf* *sf* *p* *sf* *p* *poco sf* *p*

Arpa I

Arpa II

V-ni I *meno f*

V-ni II *meno f*

V-le *V-la solo arco* *gli altri* *dim.*

V-c.

C-b.

29 Adagio $\text{♩} = 112$

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Arpa I

Arpa II

29 Adagio $\text{♩} = 112$

V-ni I

V-ni II

V-le

V-c.

C-b.

[illegible]

31

Picc.

Fl.

Ob. *I*
dolce espr. *3* *3* *3* *3* *3* *dim.*

C. ingl.

Cl.

Cl. b. *mf* *3* *mf*

Fag.

C-fag.

Cor. *pp+*

Arpa I

Arpa II

V-ni I *pp* *7*

V-ni II *ord.* *pp* *sempre pp* *sempre pp* *7*

V-le

V-c. *p* *cant.* *ten.* *3*

C-b.

32 *solo* *mf cant. espr.* *3* *6* *mf* *3* *riten.*

Picc.

F1. *I* *mf cant. espr.* *3*

Ob. *III* *mp*

C. ingl. *mp* *p* *3* *3* *2*

Cl. *II, III* *mf* *1* *poco* *3* *6*

Cl. b. *mf* *Cl. III muta in Cl. p. in D*

Fag.

Tr-be *I, II* *con sord.* *mf*

Arpa I

Arpa II

32 *p* *7* *3* *6* *f* *3* *riten.*

V-ni I *p* *7* *3* *6* *f* *3*

V-ni II *p* *6* *f* *3*

V-le *p* *3* *f* *3*

V-c. *solo* *mf* *3* *arco* *pizz.* *3* *arco* *f* *p*

altri div. *pizz.* *arco* *pizz.* *arco* *f* *p*

pizz. *arco* *pizz.* *arco* *f* *p*

p arco *f* *p*

C-b. *con sord.* *arco* *f* *p*

tutti Celli div. in 3

33 Allegretto

Archi

col legno pizz. col legno pizz. col legno pizz. col legno pizz.

f *mf* *mf* *mf* *p* *p* *p* *p*

34

Picc.

Fl.

I solo
mf

Ob.

Cl.

Cl. b.

Fag.

P-tti

Cassa

Cel.

Arpa I

Arpa II

Arpa III

34

Archi

col legno pizz. col legno pizz. col legno pizz. col legno pizz.

col legno pizz. col legno pizz. col legno pizz. col legno pizz.

Fl. I *mf* *p* *molto rit.* **35** *a tempo*

Ob.

Cl.

Cl. b.

Fag.

P-tti

Cassa

Cel.

Arpa I

Arpa II

Arpa III

Archi *col legno* *pizz.* *col legno* *pizz.* *col legno* *pizz.*

[illegible]

37

allarg.

F1.

II

III

mp

mp

Ob.

Cl.

Cl. b.

Fag.

Arpa I

Arpa II

Arpa III

mf

37

allarg.

V-ni I

V-ni II

V-le

V-c.

pizz.

C-b.

38 Adagio $\text{♩} = 112$

Fl. *I.II mf*

Ob. *I.II a2 mf*

C. ingl. *p*

Cl. *I mf*
II mf

Cl. b. *mf*

Fag. *p*

Cor. *I.II (ouvert.) mp*
III (ouvert.) mp

Arpa I *pp*

Arpa II *p*
pp

V-ni I *sul A mf cant.*

V-ni II *p*
pp sempre

V-le *p sul G*
p cant.

V-c. *arco p*
pp sempre

C-b. *p*
pp

pp

Fl. *mf*

Ob. *a2*

C. ingl. *II. III* *mf*

Cl. *I. II*

Cl. b. *I. II*

Fag. *mp* *I* *III* *mf*

Cor. *III* *dim.* *I* *mp*

Arpa I *fa*

Arpa II *fa*

V-ni I *mp* *cresc.*

V-ni II *p* *poco cresc.*

V-le *mp* *poco cresc.*

V-c. *mf* *poco cresc.* *pizz.* *cant.*

C-b. *dim.* *pizz.* *arco* *pp* *p* *poco cresc.*

Tempo rubato

Picc. I. II

Fl. III

Ob.

C. ingl. *f cant.*

Cl p.

Cl. I. II

Cl. b. *cant.*

Fag.

Cor. IV ouvert.

Arpa I

Arpa II

mf *dim.* *pp*

f *p dolce* *3*

f cant. *f cant.* *f cant.* *mp* *pp*

f *dim.* *pp*

V-ni I *solo* *altri* *f ma non troppo*

V-ni II *f cant.* *f cant.* *dim.* *pp flautando*

V-le *f ma non troppo* *f cant.* *dim.* *pp flautando*

V-c. *f* *arco* *dim.* *pp*

C-b. *f* *dim.* *pp pizz.*

senza sord.

f ma non troppo *pp flautando*

f cant. *f cant.* *dim.* *pp flautando*

f ma non troppo *f cant.* *dim.* *pp flautando*

f *arco* *dim.* *pp*

f *dim.* *pp pizz.*

Poco a poco ritard.

41 Vivo

Ob. *pp* *3*

Cl. p. *mf* *II solo 3* *p* *6*

Cl. *II* *p* *6*

Tr-be *I solo con sord.* *mf 3* *mf* *3*

V-ni I *solo* *p* *3* *3* *morendo* *3* *pizz.* *sf*

V-ni II *più pp* *morendo* *più pp* *morendo* *pizz.* *sf*

V-le *morendo* *pizz.* *sf*

V-c. *pizz.* *sf*

C-b. *senza sord.* *pp* *senza sord.* *morendo* *pp* *morendo*

42 Moderato $\text{♩} = 72$

Ob. *mf* *non cresc.*

Cl. p. *mf* *non cresc.* *poco sf p sub.*

Cl. *mf* *non cresc.* *poco sf p sub.*

Cl. b. *poco sf p sub.*

Arpa I *mf*

Arpa II

V-ni I *solo* *pizz.* *senza sord.* *lamentoso* *p espress.*

V-ni II *mf* *non cresc.* *pizz.* *div. arco* *senza sord.*

V-le *mf* *non cresc.* *unis.* *poco sf sub. p* *senza sord.*

V-c. *pizz.* *arco* *senza sord.* *poco sf sub. p* *senza sord.* *mf*

43 Vivo $\text{♩} = 144$

Picc. *f*
 Fl. *f*
 Ob. *f*
 C. ingl. *f*
 Cl. p. *f* solo
 Cl. *f* solo
 Cl. b. *f*
 Fag. *f*
 Cor. *f*
 Cel. *f*
 Arpa I *f*
 Arpa II *f*

43 Vivo $\text{♩} = 144$

V-ni I *f* pizz.
 V-ni II *f* pizz.
 V-le *f* pizz.
 V-c. *f* pizz.

Picc.

Fl.

Ob.

C. ingl.

Fag.

Cor.

Tr-ni

I

pp

mf

solli a 3

solo con sord

p

con sord.

mf

44 *Listesso tempo (Moderato) ♩ = 72*

poco rit. con sord.

45 *Meno mosso ♩ = 54*

flautando

46 *ord.*

V-ni I
div. in 4

V-ni II
div. in 4

V-le
div. in 3

V-c.
div. in 3

47

Pice.
 Fl.
 Ob.
 C. ingl.
 Cl. p.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr-ni
 Sil.
 Cel.
 Arpa I
 Archi

mf
mf
p
p
mf
mf
p
sempre sim.
mf
mf
p
con sord. col legno unis.
con sord. col legno unis.
con sord. col legno unis.
con sord. col legno unis.
mf
mf

47

49

Fl. I solo *dolciss.* 3

Ob. I solo 3

Cl. I, II *pp* 3

Cor. I solo con sord. *p* 3

II con sord. *pp*

III, IV con sord. *pp*

Cel. 3

Arpa I 3

49 solo senza sord. 3

V-ni I *trem.* *pp* *trem.* *pp* 3

V-ni II *sempre trem.* *pp* *sempre trem.* *pp* 3

V-le *trem.* *pp* *trem.* *pp* 3

V-c. 3

p espr. 3

I poco riten. 50 a tempo

Ob. *I*

Cl. *I. II*

Cl. b. *I. II muta in A*

Cor. *pp*

V-ni I *solo senza sord. cant. sempre*

V-ni II

V-le *solo senza sord. cant. sempre*

V-c. *solo senza sord. cant. sempre*

51

Ob. *II*

Fag. *II*

V-ni I *tutti div. mp*

V-ni II *p*

V-le *div. mp*

V-c. *tutti div. mp*

unis. portamento

sim. 3

Ob.

Fag.

V-ni I

V-ni II

V-le

V-c.

II

III

II

III

3

3

meno f 3

dim.

solo (senza sord.)

3

meno f 3

solo (senza sord.)

p cant.

52 Cadenza

Fl. I

Fl. II

Ob.

Fag.

Cel.

Arpa I

V-ni I

V-ni II

V-le

V-c.

mf colla parte

solo con sord.

stesso

Scherzo

55 Allegretto ♩ = 84

Picc. *p*
 Fl. *f*
 Ob. *p*
 Cl. ingl. *legg.*
 Cl. p. *p*
 Cl. *f*
 Cl. b. *f*
 Fag. *f*
 Cor. III *p*
 Cel.
 Arpa I *mf*
 Arpa II *mf*
 V-ni I *con sord. V* *mf*
 V-ni II *pizz.* *mp*
 V-le *mf*
 V-c. *p*

[illegible]

57

Fl. *mf cresc.*

Ob. *II. III. cresc. mp*

C. ingl.

Cl. p. *mf cresc.*

Cl. *I mf*

Cl. b. *mf*

Fag. *tr.*

Cor. *mp*

Tr-be *I. II (sord.) p*

Cel.

Arpa I *mf cresc. mf*

Arpa II

V-nosolo *senza sord. pizz.*

V-ni I *div. mp cresc.*

V-ni II *div. mp cresc. arco pizz. poco sf*

V-le *div. 3 6 7*

V-c. *div. mf 3 3*

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Tr-be

Cel.

Arpa I

58

V-no solo

V-ni I

V-ni II

V-le

V-c.

Picc. *mf* *poco* *mp* *mf* *p*
 Fl. *mf* *p* *mp* *mf* *p*
 Ob. *mp* *sf* *poco a poco cresc.* *mp* *mf* *p*
 Cl. p. *p* *mp* *poco* *mf* *f* *p*
 Cl. *p* *poco* *mf* *f* *p*
 Cl. b. *p* *mf* *f* *p*
 Fag. *I. II* *stacc.* *poco a poco cresc.* *cresc.*
 Cel. *f*
 Arpa I *f*
 Arpa II *f*
 Arpa III *f*
 V-no solo *con sord.*
 V-ni I *poco sf* *p* *più* *cresc.* *f*
 V-ni II *poco sf* *pizz.* *p* *arco* *più* *cresc.* *f*
 V-le *mf* *p* *arco* *più* *cresc.* *f*
 V-c. *poco sf* *legg.* *poco a poco cresc.* *f* *pizz.* *sf*

Musical score for page 61, featuring woodwinds, strings, and harps. The score includes various dynamics (mf, p, mp, sf, cresc., sf) and performance instructions (poco, poco a poco, stacc., con sord., pizz., arco, legg.).

stacc. sempre

Picc. *p* *stacc. sempre* *mp* *poco* *mf* *mp*

Fl. *p* *stacc. sempre* *mp* *p* *mp* *mf* *mp*

Ob. *p* *stacc. sempre* *mp* *p* *mp* *mf* *mp*

C. ingl. *mp* *p* *mf* *mp*

Cl. p. *mp* *p* *mf* *mp*

Cl. *mp* *p* *mf* *mp*

Cl. b. *mp* *p* *mf* *mp*

Fag. *mf* *f*

Cel.

Arpa I *mf*

Arpa II *mf* re#, fa#, mi#

Arpa III *mf* re#

59 *spicc. sempre*

V-ni I *tutti* *div.* *spicc. sempre* *p* *mf* *mp* *mf* *mf* *mf*

V-ni II *p* *spicc. sempre* *mf* *mp* *mf* *f* *ma non troppo* *mf*

V-le *unis. pizz.* *p sub.* *mf* *f* *ma non troppo* *mf*

V-c. *p* *mf* *dim* *mf* *f* *ma non troppo* *dim.*

60 solo
dolce

Cl.

I con sord.
pp

Cor.

III, IV con sord.
pp

V-ni I
leggeriss. spicc.
mf

V-ni II
leggeriss. tr tr tr tr
mf

1 V-la sola senza sord.
p

V-le
poco

V-c.
pizz.
p

61

I
mp dolce

Fl.

Cl.

Fag.

(con cord.)
pp

Cor.

spicc.
pp poco

V-ni I

tr tr tr tr

V-ni II

pp poco

sola

V-le

con sord.

V-c.

This page of a musical score, likely for a symphony, features a variety of instruments and dynamic markings. The instruments listed on the left include Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. p.), Clarinet in C (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Cello (Cel.), three Harps (Arpa I, II, III), Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), and Violoncello (V-c.).

The score is divided into two systems, numbered 62 and 63. The first system (62) includes woodwinds, strings, and three harps. The second system (63) includes strings and harps. The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings such as *p* (piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), *ppizz.* (pizzicato), *arco* (arco), *div.* (divisi), *leggeriss.* (leggierissimo), *senza sord.* (senza sordina), *a punta d'arco* (a punta d'arco), and *unis.* (unisone).

The page is numbered 62 and 63. The first system (62) includes woodwinds, strings, and three harps. The second system (63) includes strings and harps. The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings such as *p* (piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), *ppizz.* (pizzicato), *arco* (arco), *div.* (divisi), *leggeriss.* (leggierissimo), *senza sord.* (senza sordina), *a punta d'arco* (a punta d'arco), and *unis.* (unisone).

Picc. *mp* *mf*

Fl. *mp* *p* *mf* *f* *mf* *8*

Ob. *mf* *p*

Cl. p. *mf* *tr* *mp* *mf* *mf* *f* *tr*

Cl. *mf* *tr* *mp* *mf* *mf* *f* *tr*

Fag. *mf* *mp* *mf* *mf* *f* *f*

Cor. *senza sord.* *IV* *mf* *mf*

Cel. *3*

Arpa I *mp* *mp* *mi* *mf*

Arpa II *mi* *f* *mf* *f* *7* *f*

Arpa III *f* *mf* *f* *mf* *mi*

V-ni I *p* *p* *p* *mf*

V-ni II *p* *p* *p* *mf*

V-le *p* *p* *mp* *cresc.*

V-c. *mf* *p* *mf* *mf*

65 66

Picc. *f* I

Fl. II, III 8 *p stacc.* II *p* *cresc.* III *cresc.* I *p sub.* II *p sub.* II *p sub.*

Ob. I *p sub.* II *p sub.*

Cl. p.

Cl.

Fag.

Cor. IV *p* *poco cresc.* *mp poco cresc.* *senza sord.* II

Cel.

Arpa I

Arpa II

Arpa III

V-ni I ord. con sord. *p cresc.* *p sub.*

V-ni II ord. con sord. *p cresc.* con sord. pizz. *p* *p* *p*

V-le *p sub.* *p sub.* pizz. *p*

V.c. *p* *f* *p*

Picc. *mf* *mp* *p stacc.* *mf* *mp*

Fl. II, III *mf* *mp* *p* *mf* *mp*

Ob. *mf* *mp* *p* *mf* *mp* *mp*

C. ingl. *mf* *mp* *p* *mf* *mp*

Cl. p. *mf* *mp* *p* *mf* *mp* *mf*

Cl. I *mf* *mp* *p* *mf* *mp*

Cl. II *mf* *mp* *p* *mf* *mp*

Cl. b. *mf* *mp* *mf* *mp* *mf*

Fag. I *mf* *mp* *mf* *mp* *mf*

Tr. - be I, II (sord.) *p*

Cel. *p*

Arpa I *mf* *mp* *mf* *mp*

Arpa II *mp*

V-no solo *mf* *mp* *p* *mf* *mp* *senza sord.* *pizz.*

V-ni I *mf* *mp* *p* *mf* *mp* *tr.* *mf* *pizz.*

V-ni II *mf* *mp* *p* *mf* *mp* *mf* *pizz.*

V-le *p* *mf* *arco* *mf*

V-c. *mf* *dim.* *p* *mf* *dim.* *div.* *mf*

68

Picc. *mf*

Fl. *mf cresc.* *mf*

Ob. II, III *cresc.* *p sub.* *mf*

C. ingl. *p sub.*

Cl. p. *cresc.* *p* *mf* *mp*

Cl. *I* *II* *tr.* *mf* *mp* *mf* *mp*

Cl. b. *tr.* *mf* *tr.* *mf*

Fag. *I, II* *a 2* *mf stacc.*

Tr. be *I, II*

Cel.

Arpa I

68

V. no solo *8*

V. ni I *tr.* *cresc.* *p* *mf* *p*

V. ni II *arco pizz.* *arco pizz.* *cresc.* *p* *mf* *pizz.* *arco* *pizz.* *arco*

V. le *3* *mf* *6* *3*

V. c. *arco* *pizz.* *mf* *mf*

69

Picc. *mf* *mp* *mf* *p sub.*

Fl. *p* *poco* *mp* *mf* *p*

Ob. I *mf* *p stacc.* *poco a poco cresc. all'* *f*

Ob. II *p* *poco a poco cresc. all'* *f*

Cl. p. *p* *poco* *f* *p*

Cl. *tr* *mf* *p* *mf* *f*

Cl. b. *p*

Fag. I *p* *poco a poco cresc. all'* *f*

Tr - be

Cel.

Arpa I

Arpa II

Arpa III

V-no solo *8* *con sord.*

V-ni I *mf* *pizz.* *p* *arco* *mp* *cresc.* *f*

V-ni II *mf* *pizz.* *p* *arco* *mp* *cresc.* *f*

V-le *3* *pizz.* *p* *arco* *mp* *cresc.* *f*

V-c. *mf* *arco* *legg.* *p poco a poco cresc. all'* *f* *pizz.* *sf*

70

Picc. *stacc. sempre*

Fl. *stacc. sempre* *p* *mf* *f*

Ob. *I stacc.* *p* *mf* *f* *II stacc.* *p* *mf* *f*

C. ingl. *mf*

Cl. p. *mf* *stacc.* *f*

Cl. *III mf* *II stacc.* *f*

Cl. b. *mf*

Fag. *I. II p* *mf*

Cor. *II mf*

Cel. *mf*

Arpa I *mf*

70 tutti div. *stacc.* *mf* *f* *unis.*

V-ni I *stacc.* *p* *mf* *f*

V-ni II *stacc.* *p* *mf* *f*

V-le *pizz.* *p* *arco* *mf* *f*

V-c. *pizz.* *p* *mf* *f*

ВНЕЗАПНОЕ ПОЯВЛЕНИЕ
ИВАНА ЦАРЕВИЧА

Sudden Appearance of Prince Ivan

71

71 *Larghetto* $\text{♩} = 52$

Cor. *senza sord.* *I solo* *mp*

Archi *senza sord.* *pp* *unis. arco* *senza sord.* *pp*

72 *poco rit. a tempo*

Cl. *I solo* *pp* *3* *3*

Cor. *senza sord.* *pp* *senza sord.* *pp* *III senza sord.* *p*

Archi *senza sord.* *pp* *senza sord.* *pp* *pp*

74

Cor.

Archi *pizz.* *arco* *poco sf* *pp sub.* *pizz.* *p*

ХОРОВОД ЦАРЕВЕН

Khorovod (Round Dance) of the Princesses

75 Moderato $\text{♩} = 72$ **76** a tempo

Picc. *p dolce*

Fl. *p dolce*

Ob. *I solo mf cant.*

Cl. p. *p dolce*

Cl. *p dolce*

Cor. *I. II pp*
III. IV

Arpa I *mf*

V-ni I *V-no solo dolce*

V-ni II *altri*

V-le

V-c. *1 V-c. solo senza sord. dolce cant.*

C-b. *(pizz.)*

con sord.

p

con sord.

p

77

Più mosso ♩-92

Fl. I. II. *mf* III *p*

Ob. II. *mf* *p*

Cl. I solo *mf dolce* I solo

Fag. *mf cant.*

Archi solo *con sord.* tutti *con sord.* *pizz.* *pp*

78

Cl. I. II

Fag. I. II *p*

Archi *dim.* *pp* *poco* *p* *dim.* *pp* *poco* *p* *sempre pp* *sub. pp* *pp sub.*

div. *sub. pp* *sub. pp* *sub. pp* *unis.* *div.* *poco* *p* *sub. pp* *pp sub.*

dim. *pp* *poco* *p* *dim.* *pp* *poco* *p* *sub. pp* *pp sub.*

div. arco *pp* *p* *sub. pp* *pp sub.*

79

Cl. I solo *dolce* I *simile*

Cor. I solo *dolce* I

Archi *pp sub.* *unis.*

83

I. II a2

Fl. *mf* *poco mp cant.* *poco*

Cl. *p* *poco* *f*

Cor. *p* *poco* *I solo* *mp dolce* *f*

V-ni I *pp*

V-ni II *p*

V-le *p* *poco*

V-c. *div.* *pizz.* *p* *arco*

C-b. *div.* *arco* *p* *arco*

p

84

85

Picc. *I. II* *p*

Fl. *I solo* *mf* *dolce*

Ob. *p dolce* *dolce*

Cl. p. *mf* *p*

Cl. *I. II* *f* *mf* *p*

Fag. *I. II* *f* *p sub.* *mf* *p sub.* *pp*

Cor. *I. II* *mf* *p* *pp*

Archi *mf* *p* *pp* *mp* *p* *pp* *pizz. sempre non div.* *p*

mf *p* *pp* *mp* *p* *pp* *mp* *p* *pp*

mf *p* *pp* *mp* *p* *pp* *mp* *p* *pp*

mf *p* *pp* *mp* *p* *pp* *mp* *p* *pp*

Fl. I. II. dolce I. II. poco più f. III. espr. rit.

Cl. I. II. mf poco più f. III. espr.

Fag. I. II. mf poco più f. III. espr.

Cor. I. II. p sempre IV. p sempre

Archi div. cresc. mf poco a poco dim. morendo mf arco cant. mp

mf pizz. mf arco mp

mf poco a poco dim. morendo mp

This page shows measures 86 through 90 of the musical score for "The Marriage of Figaro" by Wolfgang Amadeus Mozart. The tempo is marked "a tempo". The score includes parts for Flute I (Fl.), Oboe (Ob.), Clarinet in C (Cl. p.), Clarinet in B-flat (Cl.), Bassoon (Fag.), Horn (Cor.), Arpa I, and Archi (Archi). Measure 86 features a key signature change to two sharps (D major) and a time signature change to 3/8. The woodwinds and strings enter with various dynamics such as *f*, *mp dim.*, and *pp*. The flute has a trill in measure 87. The oboe plays a sustained chord. The clarinets have melodic lines. The bassoon and horn play chords. The arpa provides harmonic support. The arches play a rhythmic pattern. Measures 88-90 continue the orchestration with dynamic changes and melodic developments. A "rall." marking appears at the end of measure 89.

87 Lento

Picc. *pp*

Fl.

Ob. *I solo p* *pp* *pp*

Cl. p. *solo p* *3* *3*

Cl.

Fag.

Cor. *I solo p* *I con sord. p* *3*

Arpa I

87 Lento

V-ni I *pp sempre* *div.*

V-ni II *pp sempre* *div.*

V-la *pp sempre* *div. a 4*

V-c. *senza sord.* *pp* *senza sord.* *pp*

C-b. *senza sord.* *pp*

89 Più mosso $\text{♩} = 80$

[illegible]

91

Picc.

Fl. II. III.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag. II. III.

Cor. I. II. III. IV.

Arpa I

Arpa II

Arpa III

91

Archi

p

cresc. ma non troppo

cresc. ma non troppo

cresc. ma non troppo

pizz.

poco cresc.

Picc. Fl. Ob. C. ingl. Cl. p. Cl. Cl. b. Fag. Cor. Arpa I Arpa II Arpa III V-ni I V-ni II V-le V-c. C-b.

cresc. ma non troppo solo *mf* 3 solo *mf* 3 I solo *f* 3 solo *f* 3 IV senza sord. *mf* cresc. *pp* sub. *pp* div. unis. pizz. (pizz.)

92

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Cor.

Arpa I

Arpa II

Arpa III

V-ni I

V-ni II

V-le

V-c.

C-b.

senza sord.

quasi trillo

poco

94

accelerando

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Arpa I

Arpa II

Arpa III

V-ni I

V-ni II

V-le

V-c.

C-b.

III

I

II

III

I, II

a 2

ten.

mp

f

mf

ff

molto pp

con sord.

I, II, III

muta in B

94

enharm.

div.

cresc.

unis

ff

95

Largamente
assai

Stringendo

96

Andante lamentoso $\text{♩} = 50$

Picc. *solo* *pp con tenerez.*

Fl. *Fl. III muta in Picc. II*

Ob.

C. ingl.

Cl. p.

Cl. *I solo* *p* *più p*

Cl. b.

Fag.

C-fag.

Cor. *I. II con sord.* *pp* *p*

Arpa I *p*

Arpa II

Arpa III

95

Largamente
assai

Stringendo

96

Andante lamentoso $\text{♩} = 50$

V-ni I *mf*

V-ni II *mf* *div.*

V-le *con sord.* *mf* *senza sord.*

V-c. div. in 4 *mp* *pp* *pp* *pp* *pp* *pp*

C-b. *div. pizz.* *sf*

solo *dolcente* *più p*

Altri Celli div. in 3

Tutti Celli div. in 4

98 Allegro $\text{♩} = 120$

Picc. a^2

Fl. a^2

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

3 Tr-be (B)

3 Tr-be (A)

Tr-ni e Tuba

P-tti

Tam-tam

C-lli

Cel.

Arpa I

Arpa II

Arpa III

Piano

con moderatore

98 Allegro $\text{♩} = 120$

Arch.

sul pontic.

unis. (pizz.)

pizz.

Fl. I *pp* *poco*

Fl. II *poco*

Cl. p. *poco*

Cl. *poco*

Cl. b. *poco*

Tr-be (Dans la 1^{re} coulisse)

T-t.

C-lli

Cel.

Arpa I *mf* *poco*

Arpa II

Arpa III

Piano

Archi *poco*

The musical score is for page 87 and features the following instruments and parts:

- Fl. I**: Flute I, starting with a *pp* (pianissimo) dynamic and a *poco* (poco) tempo marking.
- Fl. II**: Flute II, with a *poco* tempo marking.
- Cl. p.**: Clarinet in E-flat, with a *poco* tempo marking.
- Cl.**: Clarinet in B-flat, with a *poco* tempo marking.
- Cl. b.**: Clarinet in B-flat, with a *poco* tempo marking.
- Tr-be**: Trumpet and Trombone, with the instruction "(Dans la 1^{re} coulisse)" (In the first balcony).
- T-t.**: Timpani.
- C-lli**: Cello.
- Cel.**: Cello.
- Arpa I**: Arpa I, with a *mf* (mezzo-forte) dynamic and a *poco* tempo marking.
- Arpa II**: Arpa II.
- Arpa III**: Arpa III.
- Piano**: Piano.
- Archi**: Archi (Strings), with a *poco* tempo marking.

Picc. *p* *poco a poco cresc.*
 Fl. *p* *poco a poco cresc.*
 Ob. II. III *p* *mp* *poco a poco cresc.* *mf cresc.*
 C. ingl. *p*
 Cl. p. *p* *mp*
 Cl. *p* *poco a poco cresc.*
 Cl. b. *p* *cresc. poco*
 Fag. III *pp*
 C-fag. *pp*
 Tr-be (B) I senza sord. *poco a poco cresc.*
 II senza sord. *poco a poco cresc.*
 III senza sord.
 T-t. $\frac{3}{2}$
 C-lli *sur la scène*
 Cel. *mi b*
 Arpa I *cresc.*
 Arpa II *do, re, mi, fa, sol, la, si b* *cresc.*
 Arpa III *cresc.*
 Piano
 V-ni I *p* *cresc.*
 V-ni II *p* *cresc.*
 V-le *ord. pizz.* *cresc.*
 V-c. *sul pontic.* *cresc.*

100

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

T-t.

C-lli

Cel.

Arpa I

Arpa II

Arpa III

Piano

100

Archi

senza moderatore

do, re, fa, sol

mi

ff

arco *mf* sul pontic.

arco sul pontic.

pizz.

sul pontic.

arco

mf

Picc. I. II. *ff sempre*
 Fl. I. II. *ff*
 Ob. I. II. III. *ff sempre*
 Cl. p. *ff sempre*
 Cl. I. II. *ff sempre*
 Cl. b. *ff sempre*
 Fag. I. II. III. a 2 *ff* I. II. III. a 3 *ff* C-fag. *ff*
 Cor. II. III. IV. *sf*
 Tr-be I. II. *sf*
 Tuba *sf*
 Tr-lo *sf*
 T-t. *sf*
 C-lli *ff sempre*
 Cel. *ff*
 Arpa II *ff*
 Arpa III *ff*
 Piano *ff sempre*
 Archi *pizz.* *f* *ord. div. pizz. div. unis. ff*

101
 ord. div. pizz. div. unis. *ff*
 ord. pizz. div. unis. *ff*
 div. unis. *ff*
 div. unis. *ff*
 ord. *ff*

a 2
 bouches
 cuivrez *fff*

lac
 Arpa I *ff*

This image shows a page from a musical score, likely for a symphony. The score is written in 2/4 time and includes various instruments. The instruments listed on the left are: Picc., Fl., Ob., Cl. p., Cl., Cl. b., Fag., C-fag., Cor., Tuba, Tr-lo, T-t., C-lli, Cel., Arpa I, Arpa II, Piano, V-ni I, V-ni II, V-le, and V-c. The score is written in 2/4 time and includes dynamic markings like *ff* and *fff*. The page number 10 is visible in the bottom right corner.

fi

Picc. *a 2* *fff*

Fl. *ff* *fff* *a 2*

Ob. *fff* *a 2*

C. ingl. *fff*

Cl. p. *ff* *fff*

Cl. *a 2* *ff* *fff*

Cl. b. *fff*

Fag. *fff*

Cor. *ouverts*

Tr-be *a 3* *fff* *simile*

Tr-ni *a 3* *fff* *simile*

Tr-lo *fff*

C-lli *fff*

Cel. *fff*

Arpe *a 3* *fff*

Piano *fff* *8*

Archi *unis.* *fff* *2* *simile* *3* *simile* *3* *simile* *fff* *arco*

103 **Meno mosso (Tempo giusto)** $\text{♩} = 80$

Cor. *a 2 con sord.* *mf con sord.*

Tr-be *(a 3)* *a 3 con sord.*

Tuba *con sord.* *senza sord.*

Archi *détaché* *pp* *p* *mf* *détaché*

104 I. II

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *f*

Cor. *più cresc.* *ff* *cuivrez* *mf*

Tr-be *più cresc.* *ff* *mf*

Sil. *mf*

Archi *détaché* *poco a poco più f* *f* *pizz.* *coll legno* *f*

Picc. *a 2* *mf* 3 3 3 3 5 3 3 5 3 3 3 3

Fl. *mf* 3 3 3 3 5 3 3 5 3 3 3 3

Ob. *f*

C. ingl. *f*

Cl. p. *mf* 3 3 3 3 5 3 3 5 3 3 3 3

Cl. *a 2* *mf* 3 3 3 3 5 3 3 5 3 3 3 3

Cl. b. *mf* 3 3 3 3 5 3 3 5 3 3 3 3

Fag.


Cor.

Tr-be

Tr-ni e Tuba

Sil.

Archi

106 Sostenuto 

106 Sostenuto $\text{♩} = \text{♩}$

[illegible]

Presto, Feroce $\text{♩} = 168$

[illegible]

Picc. *fff* *ff*

Fl. *fff* *ff*

Ob. *fff* *ff*

C. ingl. *fff* *ff*

Cl. p. *fff* *ff*

Cl. *fff* *ff*

Cl. b. *fff* *ff*

Fag. *fff* *ff*

Cor. *fff* *ff*

Tr-be *fff* *ff*

Tr-ni *fff* *ff* *gliss.* *gliss.*

V-ni I *fff* *ff*

V-ni II *fff* *ff*

V-le *fff* *ff*

V-c. *fff* *ff*

C-b. *fff* *ff*

115 Ardantino dolente ♩ = 100

Picc. Fl. Ob. C. ingl. Cl. p. Cl. Fag. Cor. Tr-be Tr-ni e Tuba Timp. Cassa Sil.

I solo dolce 3
 II solo mf 3
 I solo poco 3
 solo mp 3
 solo mp 3
 I solo 3
 I solo p 3
 III. IV consord. p
 unis.

115 Andantino dolente ♩ = 100

V-no solo V-ni I V-ni II V-le V-c. C-b.

p espress. altri
 div. p
 unis.
 unis.
 p pizz.

116 stringendo a tempo

[illegible]

Cor. senza sord. bouchés

Tr-be I (B) senza sord. II (A) senza sord. con sord. II, III

Tr-ni e Tuba I II ff (I pos. - gliss. - VII pos.) (I pos. - gliss. - VII pos.)

Timp.

Cassa

Sil.

116 stringendo a tempo

V-no solo pizz. arco gliss. sul pontic. (non div.) tutti col legno

V-ni I pizz. arco gliss. (non div.) pizz. col legno

V-ni II pizz. arco gliss. (non div.) pizz. col legno

V-le con sord. div. (non div.) pizz. mf

V-c. senza sord. arco pizz.

C-b. arco pizz. con sord.

Picc.
Fl.
Ob.
C. ingl.
Cl. p.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Cassa
Arpa I
Arpa II

117 **Largo** ♩ = 50
trem. sul pontic.

V-ni I
pp *molto* *sff*
trem. sul pontic.

V-ni II
pp *molto* *sff*
trem. sul pontic.

V-le
trem. sul pontic.
pp *molto* *sff*
trem. sul pontic.

V-c.
pp *molto* *sff*

C-b.
ff *molto dim.*

arco
simile

Più mosso ♩ = 76

Picc. Fl. Ob. C. ingl. Cl. p. Cl. Cl. b. Fag. C-fag. Cor. Tr-be Tr-ni e Tuba Timp. Cassa Arpe V-ni I V-ni II V-le V-c. C-b.

II. III. *ff* *a2* *7* *8* *3* *f* *3* *5* *simile* *7* *7* *II simile* *simile* *simile* *simile* *dim.* *dim.* *mf* *simile* *f* *p* *I. II a2* *rapito gliss.* *fff* *gliss. dei suoni sempre ff naturali sul 3 pist.* *ouvert I*

simile *pp* *simile* *pp* *simile* *pp* *simile* *simile* *ff* *7* *ff* *7* *div. #* *pp* *molto* *unis.* *7* *8* *p*

Più mosso ♩ = 76

118

Picc. *f sempre*

Fl. I *f sempre*
II, III *a2 f sempre*

Ob. *f sempre*
II, III *sf sempre*

C. ingl. *sf sempre*

Cl. p. *ff sempre* 5 6 7

Cl. I *f sempre* 5 6 7
II *f sempre* 5 6 7

Cl. b. *f sempre* 5 6 7

Fag. *f sempre* 5 6 7

Cor. I *gliss. dei suoni naturali sul 3 pist.*
II *sempre simile*
III, IV *sempre simile*

Tr-lo *sf sempre*
mf

C-lli *mf*

Cel. *fff sempre*

Arpe I, II *simile*

Arpa III *fff sempre*

118 *pizz.*

Archi *ff sempre*
div. pizz.
ff sempre pizz.
ff sempre pizz.
ff sempre
pizz.
f

119 Allegro ♩ = 152

[illegible]

Fl.

Ob.

Cl. p.

Cl.

P-tti

Cel.

Arpa I

Arpa II

Arpa III

V-ni I

V-ni II

V-le

V-c.

120

121

mf

f

mp

gliss.

senza sord.

[illegible]

L'Espresso

123 124

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

V-ni I

V-ni II

V-le

V-c.

mf *più f* *f* *stacc.*

stacc. *mf* *stacc.*

mp *cresc.* *poco più f* *cresc.*

mp *pizz.* *div.* *mf* *pizz.* *sf* *pizz.* *sf*

stacc. *f* *meno f* *f* *arco* *f* *pizz.* *sf*

125

Fl. II. III *p*

Ob. *p* *dim. possibile al. - - - pp*

V-ni I *unls. pizz.* *mf*

V-ni II *unls.* *div.* *p* *non div. pizz.* *sf*

V-le *unls. arco* *unls. pizz.*

V-c. *unls. pizz.*

ПЛЯСКА КАЩЕЕВЫХ СЛУГ
ПОД ЧАРАМИ ЖАР-ПТИЦЫ

*Dance of Kastchei's Retinue,
Enchanted by the Firebird*

126

Allegro $\text{♩} = 152$

C. ingl. *ten.*

Arco *spicc.* *p*

unls. pizz. *p*

Archi *cresc.* *cresc.*

127

Fl. II *mf* III *mf*

C. ingl. *p*

Cl. p. *p* *poco più f* *mp*

Cl. (A) *p* (B) *p* *poco cresc.* *poco più f* *mp*

Sil. *p* *mp*

meno *f*

Archi

128

Fl. II *cresc.* *mp*

Fl. III *cresc.* *mp*

Cl. p. *mp*

Cl. *mp*

Cl. b. *mp*

Sil. *mp*

Archi *a punta d'arco* *div.* *f* *pizz. mf* *mf*

129

Fl. I *f*

Ob. I, II *sf*

Cl. p. *mf*

Cl. *mf*

Cl. b. *mf*

Fag. I *mf* II *mf*

Sil. *mf*

Archi *arco* *mf* *senza sord.* *arco* *mf* *arco* *sf*

[illegible]

Picc. *ma non troppo*
 Fl. *ma non troppo*
 Ob. *a 2 sempre*
 C. ingl. *f*
 Cl. p. *f*
 Cl. *f*
 Cl. b. *f*
 Fag. *I, II a 2*
 C-fag. *f*
 Tr-be *f*
 Timp. *mf*
 Sil. *f*
 Arpa I *f*
 Arpa II *f* *do#, re#, mi,*
 Arpa III *f* *sia più f*
 Archi *pizz.* *mf* *pizz.* *arco* *mf* *pizz.* *mf*

The musical score is written for a large orchestra. The instruments are arranged in staves from top to bottom: Piccolo, Flute (II), Oboe, Clarinet in G (C. ingl.), Clarinet in E-flat (Cl. p.), Clarinet in B-flat (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Trumpet in B-flat (Tr-be), Timpani (Timp.), Snare Drum (Sil.), Arpa I, Arpa II, Arpa III, and Strings (Archi). The score includes various musical notations such as notes, rests, and dynamic markings (f, mf, p). Performance instructions like "ma non troppo" and "a 2 sempre" are present. The string section has specific markings for "pizz." (pizzicato) and "arco" (arco).

131

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Sil.

V-ni I

V-ni II

V-le

V-c.

C-b.

con sord. a2

con sord. a2

senza sord.

senza sord.

I (B)

(con sord.) II. III (A)

(con sord.) II. III a2

enharm.

pizz.

arco

pizz.

f arco

f sempre arco

f sempre

gliss. sul G

gliss. sul G

gliss. sul D

arco

sul C

sul G

sul A

gliss. sul D

sul E

sul A

sul G

sul D

132

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

P-tti

Sil.

Arpa II

Arpa III

V-ni I

V-ni II

V-le

V-c.

C-b.

132

ПОГАНЫЙ ПЛЯС КАЩЕЕВА
ЦАРСТВА

Infernal Dance of All Kastchei's Subjects

133 Allegro feroce ♩ = 168

Picc. *fff* *a2*

Fl. *fff* *a2*

Ob. *fff* *I, II, III*

C. ingl. *fff*

Cl. p. *fff*

Cl. *fff* *I, II* *mufa in A*

Cl. b. *fff*

Fag. *fff* *I, II, III* *a2* *mf*

C-fag. *fff* *mf*

Cor. *fff* *II* *IV* *simile*

Tr-be *fff*

Tr-ni *fff*

e Tuba *fff* *Tuba* *mf*

Timp. *fff*

Cassa *3/4* *ff* *pp sub.*

Sil. *fff*

Arpa I *fff* *8va*

Arpa II *fff*

Arpa III *fff*

133 Allegro feroce ♩ = 168

Archi *fff* *unis.*

fff *unis.*

fff *pp sub.*

134

Picc. *fff* *a2*

Fl. *fff*

Ob. *fff* *mf sub.* *a2*

C. ingl. *fff* *mf sub.*

Cl. p. *fff* *a2* *mf sub.*

Cl. *fff* *mf sub.*

Cl. b. *fff* *sub. meno f*

Fag. *fff* *sub. meno f*

C-fag. *fff* *sub. meno f*

Cor. *fff* *mf* *IV*

Tr-be *fff*

Tr-ni
e
Tuba *mf* *Tuba* *mf*

Timp. *fff* *pp sub.*

Cassa *fff*

Arpa I *fff*

Arpa II *fff*

Arpa III *fff*

Archi *fff* *non div. pp sub.* *fff pp sub.*

II solo en dehors

II solo

sempre a 2

Picc. *fff*

Fl. *fff*

Ob. *fff* *mf sub.*

C. ingl. *fff* *mf sub.*

Cl. p. *fff* *mf sub.*

Cl. *fff* *mf sub.*

Cl. b. *fff* *mf sub.*

Fag. *fff* *mf sub.*

C-fag. *fff* *mf sub.*

Cor. *fff* *mf sub.*

Tr-be *fff*

Tr-ni
e
Tuba *fff*

Timp. *fff*

Cassa *pp sub.*

Arpa I *fff*

Arpa II *fff*

Arpa III *fff*

Archi *fff* *non div. pp sub.*

fff *pp sub.*

135

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

Cassa

Arpa I

Arpa II

Arpa III

135

Archi

non div. ten. ten. ten. ten. ten. ten. ten. ten. ten. ten. ten. ten. ten. ten. ten.

136

Picc. *fff* *a2*

Fl. *fff* *a2*

Ob. *fff*

C. ingl. *fff*

Cl. p. *fff* *solo* *mf* *f* *mf*

Cl. *fff*

Cl. b. *fff*

Fag. *fff*

C-fag. *fff*

Cor. *fff*

Tr-be *I (B) cresc.* *II (A) mf* *II, III f* *fff*

Tr-ni e Tuba *I cresc.* *a2 f* *fff*

Timp. P-tti e Cassa *cresc.* *ord. fff*

Sil. *mf*

Arpa I *fff* *fa⁷* *f*

Arpa II *fff* *fa^b* *f*

Arpa III *fff* *fa^b* *f*

136

Archi *mf* *f cresc.* *fff div. pizz.* *mf sub.* *div.* *mf*

ten. simile *fff pizz.* *fff pizz.*

137

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

P-tti

Sil.

Cel.

Arpa I

Arpa II

Arpa III

138

V-ni I

V-ni II

V-le

V-c.

arco

mf

f

ff

pizz. unis.

un.

cresc.

div. pizz.

mf

cresc.

f

ff

div. sul pontic. arco

ff

div. sul pontic. arco

ff

139

Fl. I *cant.*
p *mf*
II *mf cant.*

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Cor.

Tr-be *pp* *sempre simile*

Cel. *pp*

Arpa I

Arpa II

Arpa III

139

V-ni I *arco* *mf cant.* *p* *poco*

V-ni II *p* *arco* *mf cant.*

V-le *p* *pizz.*

V-c. *p*

140

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Cel.

Arpa I

Arpa II

This section of the score covers measures 140 to 145. It includes staves for Flute (Fl.), Oboe (Ob.), Cor Anglais (C. ingl.), Piccolo Clarinet (Cl. p.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), Cor Anglais (Cor.), and Trumpet/Euphonium (Tr-be). The woodwinds play melodic lines with various articulations and dynamics. The strings (Violins I, Violins II, Viola, and Cello) provide a rhythmic and harmonic foundation with patterns of eighth and sixteenth notes. Dynamics include *mf* and *a2*.

140

V-ni I

V-ni II

V-le

V-c.

This section of the score covers measures 140 to 145 for the string ensemble, including Violins I (V-ni I), Violins II (V-ni II), Viola (V-le), and Cello (V-c.). The Violins play a melodic line with a crescendo marked *poco più f*. The Violins II, Viola, and Cello play a rhythmic pattern of eighth notes, with the Viola and Cello parts marked *mf* and *jeté*. The Cello part also includes the instruction *div. a3*. The overall texture is dense and rhythmic.

Picc. *mf* *più f* *molto sf*

Fl. *mf* *più f* *molto sf*

Ob. *sf* *mf* *mf*

C. ingl. *mf*

Cl. p. *f* *più f* *sf*

Cl. *f* *più f* *sf*

Cl. b. *sf* *sf*

Fag. *sf* *mf* *mf*

Cor. *a2* *mf* *poco sf sempre*
III. IV bouches

Tr-be

Cel. *sf*

Arpa I *sf*

Arpa II

V-ni I *141* *pizz.* *arco* *mf* *mf*

V-ni II *sf* *sf* *mf*

V-le *sf* *mp* *mf*

V-c. *sf* *mp*

C-b. *pizz.* *sf*

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Cel.

Arpa I

Arpa II

Arpa III

Archi

Archi

Picc. *I. II* *a2* *mf*

Fl. *ff marcatis.*

Ob. *ff marcatis.*

C. ingl. *ff marcatis.*

Cl. p. *ff marcatis.*

Cl. *ff marcatis.*

Cl. b. *ff marcatis.*

Fag. *sf sempre*

Cor. *ouverts* *a2* *f*

Tr-be *II ben marc.* *p* *f*

Tr-ni e Tuba *senza sord.* *I* *f*

Timp.

Arpe I-III *a3* *sempre sf*

Archi *stacc.* *mf* *3f* *div. in 3 pizz.* *3f* *3f* *3f* *unis. arco*

143

[illegible]

146

147

Picc.

Fl.

Ob.

Cl. p.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Sil.

Arpe I-III

147

Archi

This musical score page, numbered 131 in the top right corner, contains measures 147 through 152. The score is divided into two systems. The first system includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl.), Clarinet in Bb (Cl. b.), Bassoon (Fag.), and Cor Anglais (Cor.). The second system includes staves for Trumpet (Tr-be), Trombone/Tuba (Tr-ni e Tuba), Silence (Sil.), Arpeggiated strings (Arpe I-III), and the full string section (Archi). The key signature has one sharp (F#), and the time signature is 4/4. The score features various musical notations including dynamics (mf, f, mp, p), articulation (trills, slurs), and fingerings (6, 5). The Piccolo and Flute parts have prominent melodic lines with trills and slurs. The Clarinet in Bb part includes a section marked (A) and (B). The string section (Archi) provides a rhythmic accompaniment with a consistent eighth-note pattern.

148

Picc. *cresc.* *tr.* *ff*

Fl. *cresc.* *cresc.* *ff*

Ob. *ff* *ff* *ff*

Cl. p. *ff*

Cl. *cresc.* *tr.* *ff*

Cl. b. *cresc.* *ff*

Fag.

C-fag.

Cor.

Tr-be *f* *f*

Tr-ni
e
Tuba

Sil. *f*

Arpe I-III

148

Archi

149

Picc. *ff sempre* *a2*

Fl. *ff sempre*

Ob. *ff sempre*

C. ingl. *ff sempre*

Cl. p. *ff sempre* *ff marcatis.*

Cl. *ff sempre*

Cl. b. *ff marcatis.* *simile*

Fag. *ff marcatis.* *simile*

C-fag. *ff marcatis.*

Cor. *bouchés (cuivrez.) I. II* *a2* *ouverts*

Tr-be *A* *con sord.* *ff* *senza sord. II, III*

Tr-ni e Tuba *con sord.* *ff* *simile senza sord. III*

Timp.

Arpe I-III *f possibile*

149 *div.* *f* *div.* *f* *sul A arco* *sul G arco* *sul D arco* *sul A # arco* *sul G arco* *mf cresc.* *pizz.* *mf cresc.* *ff*

Archi *f sempre* *mf cresc.* *ff*

150 Poco più sostenuto ♩ = 152

Pico.
 Fl.
 Ob.
 C. ingl.
 Cl. p.
 Cl.
 Cl. b.
 Fag.
 Cel.
 Arpa I
 Arpa II
 Arpa III

This section of the score covers measures 150 to 152. The tempo is marked 'Poco più sostenuto' with a metronome marking of ♩ = 152. The key signature has two flats (B-flat and E-flat). The woodwind section includes Piccolo, Flute (I and II), Oboe (I and II), Cor Anglais, Clarinet in E-flat (P), Clarinet in B-flat (I and II), and Bassoon (I and II). The string section includes Cello and Double Bass. The keyboard section includes Arpa I, Arpa II, and Arpa III. The score features various musical notations including triplets, slurs, and dynamic markings such as *f*, *mf*, and *cresc.*.

150 Poco più sostenuto ♩ = 152

V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

This section of the score covers measures 150 to 152, continuing from the previous page. The tempo remains 'Poco più sostenuto' at ♩ = 152. The string section includes Violins I and II, Viola, Violoncello, and Contrabasso. The score includes detailed musical notation for the strings, such as bowings, slurs, and dynamic markings like *mf*, *p*, and *div.*.

151

Picc. *f*

Fl. *mf*

Ob. *p*

C. ingl. *mf*

Cl. p. *f*

Cl. *f*

Cl. b. *f*

Fag. *mf*

Cor. *mf cant.*

Cel. *mf*

Arpa I *do*

Arpa II *la*

Arpa III *la*

poco

gliss.

sol

re, fa, la

do

151

V-ni I *pp sub.*

V-ni II *pp sub.*

V-le *pp sub.*

V-c. *pp sub.*

C-b. *pp sub.*

pp

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco

poco

152

Picc. *mf*

Fl. *mf* *pp* *mf* *pp*

Ob.

C. ingl.

Cl. p. *mf*

Cl. *mf* *3*

Cl. b. *mp*

Fag. *mp*

Cor. *p*

Arpe I. II *a 2 mp* *simile* *fab*

152

V-ni I *cant.* *mf dolce* *3* *simile*

V-ni II *div.* *f* *spicc.* *pp* *mp* *pp* *spicc.*

V-la sola *div.* *mf dolce* *3* *simile*

V-le *div.* *mf dolce* *3* *simile*

V-c. *div.* *mf dolce* *3* *simile*

C-b. *poco più f* *mf* *simile*

153 poco a poco accelerando

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl. p.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Arpa I

Musical score for measures 153-157, measures 158-162, and measures 163-167. The score includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet in C, Clarinet in Bb, Bassoon, Horns, and Arpa I. Dynamics range from *mp* to *ff*. Performance markings include *poco*, *sf*, *più f*, and *simile*.

153 poco a poco accelerando

V-ni I
 V-ni II
 V-le
 V-c.
 C-b.

Musical score for measures 158-162, measures 163-167, and measures 168-172. The score includes parts for Violins I and II, Viola, Violoncello, and Contrabass. Dynamics range from *mf* to *ff*. Performance markings include *pizz.*, *non div.*, *détaché*, *arco*, *détaché*, and *unis. pizz.*.

155

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tuba

Arpa I

Arpa II

Arpa III

V-ni I

V-ni II

V-le

V-c.

C-b.

unis.

156

158

Archi

Violin I: 8/4, measures 150-156. Dynamics: p, pizz., cresc., mf, sub. mp, f.

Violin II: 8/4, measures 150-156. Dynamics: p, pizz., cresc., mf, sub. mp, f.

Viola: 8/4, measures 150-156. Dynamics: p, pizz., cresc., mf, sub. mp, f.

Violoncello: 8/4, measures 150-156. Dynamics: p, pizz., cresc., mf, sub. mp, f.

Contrabasso: 8/4, measures 150-156. Dynamics: p, pizz., cresc., mf, sub. mp, f.

[illegible][illegible]

161

162

Picc. *mf* *mf* *mf* *trem. mf*

Fl. *mf* *ff* *mf trem. trem. mf*

Ob. *I. II a2 fff* *ff* *f* *mf* *f* *mf*

C. ingl. *fff* *ff* *f* *mf* *f* *mf*

Cl. p. *mf* *ff* *mf* *mf* *f* *mf*

Cl. *II mf* *ff* *mf* *mf* *f* *mf*

Cor. *I. II* *ff* *ff* *ff* *ff* *ff*

Tr-be *I b En dehors le plus possible fff* *II. III soli* *fff* *fff*

Tr-ni
e
Tuba *I. II* *ff* *ff* *ff* *ff* *ff*

Sil. *mf* *mf*

Arpe I-III *a 3 f*

V-ni I *col legno f* *pizz. ff* *col legno mf* *arco f*

V-ni II *col legno f* *pizz. ff* *mf* *mf*

V-le *ff* *mf* *col legno mf* *pizz. mf*

V-c. *ff* *ff* *mf* *mf*

C-b. *ff* *ff* *mf* *mf*

163

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Cor.

Tr-be

Tr-ni

Sil.

Arpe I-III

164

163

164

V-ni I

V-ni II

V-le

V-c.

C-b.

166

167

Fl. *p* poco a poco cresc.

Ob. *p* stacc. poco a poco cresc.

C. ingl. *p* stacc. poco a poco cresc.

Cl. p. *p* stacc. poco a poco cresc.

Cl. *p* stacc. poco a poco cresc.

Fag. *mf*

Cor. *p* *mf*

Timp. *mf*

Tr-lo *mf*

T-ro basco *mf*

P-tti *mf*

Cassa *mp* poco più f

Arpa I *f*

Arpa II *f*

Arpa III *f*

V-ni I pizz. arco *mp sub.* *cresc.*

V-ni II pizz. arco *mp sub.* *cresc.*

V-le *mf*

V-c. *mf*

C-b. senza sord. arco *mf* senza sord. arco

Fl. I. II 8
Fl. III muta in Picc. II

Ob. I. II III

C. ingl. I. II

Cl. p. I. II

Cl. I. II

Cl. b. I. II

Fag. III

C-fag. I. II

Cor. I. II III. IV

Tr-be I. II

Tr-ni e Tuba III

Timp. I. II

Tr-lo I. II

T-ro basco I. II

P-tti I. II

Cassa I. II

Arpa I I. II

Arpa II I. II

Arpa III I. II

168

169 Più mosso $\text{♩} = \text{♩}$

V-ni I sempre più cresc. pizz. arco pizz.

V-ni II sempre più cresc. pizz. arco pizz.

V-le sempre più cresc. pizz. arco pizz.

V-c. sempre più cresc. pizz. arco pizz.

C-b. cresc. pizz. arco pizz.

118

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

a 2

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

Cassa

Arpe

A musical score for a piece titled 'Arpe'. It features a grand staff with a treble and bass clef. The music consists of a series of eighth notes, starting with a half rest in the first measure, followed by a sequence of notes that ascend and then descend. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109,

170

Archi

arco
f assai e stacc. sempre
arco
f assai e stacc. sempre
arco
f assai e stacc. sempre
arco
f assai e stacc. sempre
sempre non div.
più f

cresc.
cresc.
cresc.
cresc.

171

172

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

T-ro basco

Cassa

V-ni I

V-ni II

V-le

V-c.

C-b.

This musical score page contains measures 171 and 172 of a symphony. The instruments are arranged in the following order from top to bottom:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- C. ingl. (Clarinet in G)
- Cl. p. (Clarinet in B-flat)
- Cl. (Clarinet in B-flat)
- Cl. b. (Clarinet in B)
- Fag. (Bassoon)
- C-fag. (Contrabassoon)
- Cor. (Cor Anglais)
- Tr-be (Trumpet in B-flat)
- Tr-ni e Tuba (Trumpet in D and Tuba)
- Timp. (Timpani)
- T-ro basco (Tom-tom)
- Cassa (Cymbals)
- V-ni I (Violin I)
- V-ni II (Violin II)
- V-le (Viola)
- V-c. (Violoncello)
- C-b. (Contrabass)

Measure 171 features a complex orchestral texture with many instruments playing. The Piccolo, Flute, Oboe, and Clarinet in G have melodic lines, while the rest of the woodwinds and strings provide harmonic support. The measure ends with a double bar line.

Measure 172 continues the orchestral texture. The Piccolo, Flute, Oboe, and Clarinet in G have melodic lines, while the rest of the woodwinds and strings provide harmonic support. The measure ends with a double bar line.

Dynamic markings include *ff sempre* (fortissimo, always), *mf* (mezzo-forte), *cresc.* (crescendo), and *con tutta forza* (with all the force).

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro basco

Cassa

V-ni I

V-ni II

V-le

V-c.

C-b.

174

175

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro basco

P-tti

Cassa

C-lli

Cel.

Arpa I

Arpa II

Arpa III

Piano

Archi

174

175

176

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

T-ro basco

P-tti

C-lli

Cel.

Arpa I

Arpa II

Arpa III

Piano

Archi

176

177

[illegible]

178

Picc. *pp*

Fl. *pp* *a2* *mf* *ff*

Ob. *p*

C. ingl. *pp*

Cl. p. *f*

Cl. *pp*

Cl. b. *p*

Fag. *p* *mf* *f*

C-fag. *p* *cresc.*

Cor. *I* *II, III, IV* *f*

Tr-be *I* *mp*

Tr-ni
e
Tuba

Timp.

P-tti *bacch. di Timp.* *ppp*

178

non div.

pp *mp* *mf*

Arch. *unis.* *arco* *pp* *cresc.*

sempre non div. non arpeg.

Picc. *fff* *a 2*

Fl. *fff* *a 2*

Ob. *fff* *a 2*

C. ingl. *fff*

Cl. p. *fff*

Cl. *fff*

Cl. b. *fff*

Fag. *fff* *I* *II* *III*

C-fag. *fff*

Cor. *fff* *a 2*

Tr-ba *fff* *gliss.*

Tr-ni *fff* *gliss.*

e Tuba *fff* *gliss.*

Timp. *fff* *pp sub.*

Tr-lo *fff*

T-ro basco *fff*

P-tti *fff* *ettoufez*

Cassa *fff*

Arpe *fff* *a 3* *gliss.*

Archi *fff* *non div.* *gliss.* *fff*

Picc. II muta in Fl. III

poco riten. Tempo I (Andante)

Fl. II

Ob. II, III

C. ingl.

Cl. p.

Cl. A a 2

Cl. b.

Fag. III muta C-fag. II

C-fag. III

Cor.

Tr-be (B) con sord. pp

(A)

Tr-ni (A) con sord. (sur la scène)

e Tuba

Timp. (bacch.)

P-tti 4/4 fff (modo ordinario)

Cassa 4/4 fff

T-t. 4/4 fff

Cel.

Arpa I

Arpa II

Arpa III

Archi

div. con sord. pp

div. con sord. pp

con sord. senza i pult. pp

div. pizz. pp

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Cor.

Arpa I

Arpa II

Arpa III

V-ni I

V-ni II

V-le

V-c

C-b.

184

con sord.

mp

simile

mp

con sord.

mp

simile

mp

con sord.

pp

pizz.

p

p

pp

p

pp

p

1 pult

pp

altri

pp

come sopra

Fl. *mf* *p*

Ob. *mf* *p* *pp*

C. ingl. *p* *pp*

Cl. p. *mf*

Cl. *mf*

Cl. b. *f*

Fag. *f*

Cor.

Arpa I do#, reb, mi, fab, sol#, la, si# *p* *gliss.* *poco* *mf* *simile* *poco* *p*

Arpa II

Arpa III *p*

V-ni I *simile* *p* *mf espress.* *dim.*

V-ni II *p* *mf espress.* *flautando* *dim.*

V-le *p* *mf* *p*

V-c. *solo* *cant.* *arco* *p* *mf* *tutti div.* *dim.*

C-b. *tutti div.* *pizz.* *mf*

186

rit.

Fl. *mf* *pp* *pp* *pp sempre*

Ob. *pp*

C. ingl. *pp*

Cl. p. *mf* *pp*

Cl. *mf* *pp*

Cl. b. *mf* *pp*

Fag. *mf* *pp* I solo

Cor.

Cel.

Arpa I *mf*

Arpa II

Arpa III

V-ni I *mf* *pp* *pp* *ord.*

V-ni II *mf* *pp* *ord.*

V-le *pp* *ord.*

V-c. *non div.* *mf* *pp* *dimin.* *solo ten.* *altri div.* *pizz.* *pp*

C-b. *mf* *pp* *pizz.* *pp*

[illegible]

Poco a poco stringendo

Con moto ♩ = 138

Poco a poco stringendo

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba.

Archi

189

Poco a poco stringendo senza sord. Con moto $\text{♩} = 138$

Adagio $\text{♩} = 46$

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

Cassa

3
4

2
4

Frottez la Caisse avec
3 une brosse

p *pp* *p*

pp *pp* *p*

f p sub. *pp* *f p sub.* *pp*

190

Adagio $\text{♩} = 46$

V-ni I

V-ni II

V-le

V. c.

C-b.

arco sul ponticello

pp *f* *pp* *f*

arco sul ponticello

pp *f* *pp* *f*

arco sul ponticello

pp *f p sub.* *pp* *f p sub.*

arco sul ponticello

pp *f p sub.* *pp* *f p sub.*

sul ponticello

pp *f p sub.* *pp* *f p sub.*

pp *f p sub.* *pp* *f p sub.* *pp*

[191] Più mosso ♩ = 92

V-ni I sul pontic.
sul pontic.

V-ni II sul pontic.
sul pontic.

V-le
f sf

V.c.
f sf

C.b.
f sf

[192]
arco
arco
arco
arco
simile
sim.
simile
simile
simile
simile

[illegible]

T-t.

laissez vibrer

193

div. unis. pizz.

div. gliss. sul A unis. pizz.

gliss. sul D

div. unis.

Arch. ff 3

div. gliss. sul A ord. div. pizz.

ff 3

univ. div. pizz.

194

[illegible]

196

V-ni I
 div. in 3

V-ni II
 div. in 3

V-la
 div. in 3

V-c.
 div. in 3

ИСЧЕЗНОВЕНИЕ КАЩЕЕВА ЦАРСТВА,
ОЖИВЛЕНИЕ ОКАМЕНЕЛЫХ ВОИНОВ,
ВСЕОБЩЕЕ ЛИКОВАНИЕ

*Disappearance of Kastchei's Palace and
Magical Creations, Return to Life of the
Petrified Knights, General Rejoicing*

197 Lento maestoso $\text{♩} = 54$

I senza sord.

Cor.

Arpa I

Archi

198

Fl.

Cl. p.

Cl.

Cl. b.

Arpa I

Arpa II

V-ni I

V-ni II

V-le

V-c.

C-b.

I solo
dolce

199

II

gliss.

senza sord. ord.
unis.

div.

12

12

Picc. *mf cresc.* *f* *a 2*

Fl. *mf cresc.* *f*

Ob. *f*

C. ingl.

Cl. p. *mf cresc.* *f* *10*

Cl. *mf cresc.* *f* *5*

Cl. b. *mf cresc.*

Fag. *mf*

C-fag.

Cor. *senza sord.* *mf*

Tr-ba *1 (B) muta in A* *senza sord.* *mf*

Tr-ni
e
Tuba

Timp.

Arpa I *f* *3*

Arpa II *la #* *f*

V-ni I *cresc.* *f* *10*

V-ni II *cresc.* *f* *10*

V-le *cresc.* *f* *10*

V-c. *cresc.* *f*

C-b. *cresc.* *f*

203

Allegro non troppo $\text{♩} = 208$

204

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Arpa I

Arpa III

III
f
a 2
f
1. II
très en dehors
très en dehors
très en dehors
f
f

203

Allegro non troppo $\text{♩} = 208$

204

V-ni I

V-ni II

V-le

V-c.

C-b.

f
f
f
f
f

205

Arch.

unis. *tr.* non div. *etc. sim.*

unis. non div. *etc. sim.*

unis. non div. *etc. sim.*

unis. non div.

non div.

206 Doppio valore (♩=104) Maestoso

207

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. ingl. *ff*

Cl. p. *ff*

Cl. *ff*

Cl. b. *ff*

Fag. *ff*

C-fag. *ff*

Cor. *ff*

Tr-be *ff*

Tr-be (sur la scene)

Tr-ni e Tuba *ff*

Timp. *ff sempre*

P-tti *ff*

Cassa *ff*

206 Doppio valore (♩=104) Maestoso

207

Archi *ff*

non div. *ff* *sim.*

ff

208 Poco a poco allargando

209 Molto pesante $\text{♩} = 60$ ЗАНАВЕС
CURTAIN

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl. p.
 Cl.
 Cl. b.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-be (A) (sur la scène)
 Tr-ni
 e Tuba
 Timp.
 Tr-lo
 P-tti
 Cassa
 Archi

Musical score for orchestra, measures 208 and 209. The score is divided into two systems. The first system (measures 208-209) is marked "Poco a poco allargando" and "Molto pesante $\text{♩} = 60$ ". The second system (measures 208-209) is marked "Poco a poco allargando" and "Molto pesante $\text{♩} = 60$ ". The score includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet in C, Clarinet in Bb, Bassoon, Contrabassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Triangle, Cymbals, and Strings. The key signature is D major (two sharps). The time signature is 2/2. The score includes dynamic markings such as *fff*, *pp sub.*, and *fff*. The score also includes the instruction "ЗАНАВЕС CURTAIN" (Curtain).