

A Monsieur M. Balakirew.



SARDOUK



TABLEAU MUSICAL

pour Orchestre

COMPOSÉ PAR

N. RIMSKY-KORSAKOFF.

2-me Version.

Садко.

Сталъ среди моря корабль Садко, новгородскаго гостя. По жребію бросили самого Садко въ море, въ давнь Царю Морскому, и поплылъ корабль своимъ путемъ—дорогою.

Остался Садко среди моря одинъ со своими гусельками яровчатыми и увлекъ его Царь Морской въ свое царство подводное. А въ царствѣ подводномъ шелъ большой пиръ: Царь Морской выдавалъ свою дочь за Окіанъ-море. Заставилъ онъ Садко играть на гусяхъ, и расплясалеся Царь Морской, а съ нимъ и все его царство подводное. Отъ пляски той всколыхалося Окіанъ-море и стало ломать-тонить корабли... но оборвалъ Садко струны на гусяхъ и прекратилася пляска, и море затихло.

(Изъ былинны о Садко, новгородскомъ гостѣ).

Sadkó.

Le vaisseau de Sadkó, notable habitant de Novgorod, est arrêté en pleine mer. Désigné par le sort, Sadkó est lui même jeté dans les flots, comme tribut au Roi des mers... le vaisseau poursuit son chemin.

Resté seul au milieu des flots, Sadkó est, avec sa lyre (tympanon), entraîné par le Roi des mers dans son royaume sous-marin. Il se trouve au milieu d'un grand festin. Le Roi des mers mariait sa fille à l'Océan. Celui-ci, ayant fait jouer Sadkó de la lyre, se mit à danser et tout son royaume l'imita. L'Océan s'agita aussi: il brisa et engloutit les vaisseaux... alors Sadkó arracha les cordes de son tympanon, la danse cessa et la mer devint calme.

À Monsieur Mili Balakirew.



N. RIMSKY - KORSAKOW.
OP. 5. (1867-1892)

Moderato assai. (M.M. ♩ = 128)

Flauto piccolo.

2 Flauti.

2 Oboi.

2 Clarinetti.
in A. I.

2 Fagotti.
pp

4 Corni in F.

2 Trombe.
in A.

3 Tromboni
e Tuba.

Timpani in Des. As.

Piatti.

Cassa.
pp

Tamtam.

Arpe.

Violini I.
Sul G.
pp

Violini II.

Viole.
pp

Violoncelli.

Contrabassi.

Moderato assai. (M.M. ♩ = 138) pp

Fl.
Ob.
Clar.
Fag.
Cor.
Timp.
Cassa.

pp
pp
pp
pp
pp
pp
pp

rit.

Clar.
Fag.
Cassa.

pp
pp
pp

(I tacet.)

sempre pianissimo

Fl. *mf dim.*

Ob. *mf dim.*

Clar. *p*

Fag. *mf dim.*

Cor. *p*

Timp. *mp dim.*

p dim.

mf dim.

mf dim.

p (lega.)

pp

pp (lega.)

Clar. *p*

Fag. *p*

Cor. *p*

Timp. *p*

Cassa. *pp poco*

pp poco

pp

pp

pp (sempre legato assai)

pp (sempre legato assai)

pp (sempre legato assai)

Cl.

Fag.

Timp. *t*

V-c.

C-b.

mf

I

Cl.

Fag.

Timp. *t*

V-c.

C-b.

p

poco

Cl.

Fag.

Timp. *t*

V-c.

C-b.

rallent. poco.

smorz.

pp

dim.

dim.

dim.

3 Allegro molto. (♩ = 69)

The musical score consists of the following parts and markings:

- Percussion:**
 - Piatti:** *ppp*, *cresc. molto*, *p*
 - Cassa:** *mf*
- String Parts:**
 - Violins I, II, III, IV
 - Violas
 - Violas
 - Celli
 - Bassi
- Other Instruments:**
 - Flutes
 - Oboes
 - Clarinets
 - Bassoons
 - Trumpets
 - Trombones
 - Tuba
 - Timpani
 - Snare Drum
 - Cymbals

Dynamic markings include *ppp*, *mf*, *f*, and *p*. The score includes a repeat sign at the bottom.

3 Allegro molto. (♩ = 69)

The musical score consists of approximately 15 staves. The top staves are for woodwinds and strings. The middle section includes percussion parts for **Piatti** (cymbals) and **Cassa** (drum), both marked *mf*. Below these are staves for brass instruments, with a key signature change to **in Des. A.** (D minor) indicated. The bottom staves are for the lower strings, with a *pizz.* (pizzicato) marking. Dynamic markings such as *f*, *mf*, *p*, and *dim.* are used throughout. There are also some handwritten-style markings like 'a 2' and 'divisi'.

*) +- Avec la baghette de timbale. Colla bacchetta da timpano.

This page of musical score is arranged in a system of staves. At the top, there are several staves for woodwinds and strings, with dynamic markings such as *f dim.* and *ff*. Below these are staves for **Piatti** (Cymbals) and **Tamtam**, with dynamic markings like *mf*. The bottom section of the page features a grand piano (piano) part with multiple staves, including a bass line with a *ff dim.* marking and a right-hand part with *unis.* (unison) markings. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

4

This page of musical score, numbered 4, contains four staves of music. The notation includes various dynamics such as *dim.*, *pp*, *mf*, and *p*. A section labeled *Tr. III.* (trill) is present in the lower staves, with notes marked with *tr* and *dim.*. A *Cassa* (cassa) part is also indicated, with notes marked *pp* and *dim.*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and uses various clefs and key signatures.

Fl. *pp* *p*
 Ob. *pp*
 Clar. *pp* *pp*
 Timp. *pp* in D.A. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*
 Cassa. *pp*
 Arpe. *mf*
 Con sordini. *pp*
 Con sordini. *pp*
 Con sordini. *pp*
pp

Fl.
 Clar.
 Timp. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*
 Arpe. *mf*
pp *pp*
ppp *ppp*
mf *mf*
p *p*
pp *smorz.*

Clar. 5

dolce
SOLO

Clar. 5

Fag. I *p*

Cor. II *pp*

V-le. div. *p dolce*

V-c. *p dolce* pizz. *pp* arco *dolce*

Cb. *pp*

5

Fl. I *p*

Fl. I *p*

Ob. I *dolce*

Clar. *dolce*

Fag. *pp*

Cor. IV *pp*

Arpe. *mf*

Viol. I. divisi. *pp*

Viol. II. divisi. *pp*

V-le. *pp*

V-o. *pp*

pp

Fl. picc. 6

Fl. picc. *pp*

Fl. I. *pp*

Fl. II.

Clar. *pp*

Arpe. *f*

Viol. I. (unis) *p*

Viol. II. (unis) *pizz. p*

V-c.

6

Fl. picc. *pp*

Fl. I. *pp*

Fl. II.

Clar. *pp*

Arpe. *f*

Viol. I. *p*

Viol. II. *pizz. p*

V-c.

Fl. I. II.

Musical score for Fl. I. II., Ob., Clar., Fag., Viol. II., and V-le. (Violoncello). The score is in 4/4 time and features a key signature of one sharp (F#). The Flute I and II parts have a melodic line with a dynamic marking of *p*. The Oboe part has a melodic line with a dynamic marking of *pp*. The Clarinet part has a melodic line with a dynamic marking of *pp*. The Bassoon part has a melodic line with a dynamic marking of *pp*. The Violin II part has a melodic line with a dynamic marking of *p* and the instruction *arco*. The Violoncello part has a melodic line with a dynamic marking of *p*. There are several dynamic markings of *pp* throughout the score.

Fl.

Musical score for Fl., Ob., Clar., Fag., Timp., Piatti., Viol., V-le., V-o., and C-b. The score is in 4/4 time and features a key signature of one sharp (F#). The Flute part has a melodic line with a dynamic marking of *p*. The Oboe part has a melodic line with a dynamic marking of *pp*. The Clarinet part has a melodic line with a dynamic marking of *pp*. The Bassoon part has a melodic line with a dynamic marking of *pp*. The Timpani part has a melodic line with a dynamic marking of *p* and the instruction *smorz.*. The Percussion part has a melodic line with a dynamic marking of *pp*. The Violin part has a melodic line with a dynamic marking of *pp* and the instruction *cresc. poco*. The Violoncello part has a melodic line with a dynamic marking of *pp* and the instruction *cresc. poco*. The Viola part has a melodic line with a dynamic marking of *pp* and the instruction *cresc. poco*. The Violoncello part has a melodic line with a dynamic marking of *pp* and the instruction *cresc. poco*. The Bass part has a melodic line with a dynamic marking of *pp* and the instruction *cresc. poco*. There are several dynamic markings of *pp*, *cresc. poco*, and *dim.* throughout the score.

Clar. *SOLO dolce*

Fag. *pp*

Cor. *II*

Timp. *pp*

Arpe. *mf*

smorz.

smorz.

smorz.

div.

pp

dolce

pizz.

arco

pp

pp

Fl. *SOLO dolce*

Ob. *SOLO*

Clar. I. *SOLO dolce*

Clar. II. *pp*

Fag. *I*

Cor. *II*

Arpe. *p*

V-le. *p*

V-l. *pizz.*

C.b. *pp*

pp dolce e espressivo

pp dolcissimo

pp

Fl. *mf*

Ob.

Clar.I.

Clar.II.

Fag. *p*

Cor.

Arpe.

V-le. *f*

V-c.

C-b.

Fl. *mf*

Ob.

Clar.I.

Clar.II. *SOLO*

Fag. *mf*

Cor.I.

Arpe.

V-le. *f*

V-c. *arco*

C-b. *dolce*

Fl.

Ob.

Clar.I.

Clar.II.

Fag.

Cor.I.

Arpe.

V-le.

V-c.

C-b.

8 Fl.picc.

Fl.

Ob. I

2 Clar.

Timp.

Piatti.

Arpe.

Viol. I.

V-c.

C-b. arco

pp

ppp

p

sf

pp

Fl. picc.

Fl.

Ob. I

2 Clar.

Timp.

Piatti.

Arpe.

Viol. I.

V-c.

C-b.

Fl. picc.

Fl.

Ob. I

Cor. I.

Arpe.

Viol. I. divisi.

Viol. II. divisi.

V-le.

pp

pp

pp

p

f

p

p

p

f

p (*legato assai*)

p (*legato assai*)

p

Fl. *p*

Ob. I. *p*

Clar. *pp*

Arpe. *f*

Viol. I. divisi *sempre p*

Viol. II. divisi *sempre p*

Fl. 9

Ob. II *p cresc.*

Clar. *pp cresc.*

Fag. I. *p cresc.*

Cor. *cresc.*

Timp. *pp cresc.*

Piattl. *pp poco cres.*

Arpe. *p cresc.*

Viol. I. (unis) *p cresc.*

V-le. *p cresc.*

V-c. *pp cresc.*

C-b. *pp cresc.*

This page of musical score, numbered 21, is arranged in two systems of five staves each. The top system includes the first violin, second violin, first viola, second viola, and first cello parts. The bottom system includes the second cello, double bass, and piano accompaniment. The music is in G major and 4/4 time. It features a variety of textures, including sustained chords, moving lines, and a piano accompaniment with chords and arpeggiated figures. Dynamics include piano (p), forte (f), and fortissimo (ff). There are also performance markings like 'a2' and 'tr'.

This musical score is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is written in a key with one sharp (F#) and a 2/4 time signature. The score is divided into four measures. The first three measures feature sustained notes with the marking "ten." (tension) and a fermata over the notes. The fourth measure begins with a dynamic marking of *p* (piano) and includes various dynamic markings such as *mf dim.* (mezzo-forte, decrescendo) and *p dim.* (piano, decrescendo). The notation includes slurs, ties, and accents. The bottom two staves show a rhythmic pattern of eighth notes with slurs, while the top two staves have more sustained, melodic lines.

10

Musical score for piano and arpa. The score consists of multiple staves. The top two staves are for the piano, with dynamic markings including *mf dim.*, *smorz.*, and *p*. The middle section includes two staves for the arpa (labeled "I Arpa. *f*"), with markings for *dim.*, *smorz.*, and *pp*. The bottom section features piano accompaniment with markings for *pp*, *pizz.*, and *p*. The score includes various musical notations such as slurs, trills, and dynamic changes. The word "divisi." is present in the lower right section. The page number "10" is centered at the bottom.

This page of a musical score contains the following elements:

- Top Section (Measures 1-10):** Features five staves. The first two staves are marked *dolce* and *pp*. The third staff has *pp* and a circled *pp*. The fourth staff has *pp*. The fifth staff has *pp*. A bracket groups the first three staves.
- Middle Section (Measures 11-20):** Features five staves. The second staff has a Roman numeral *IV*. The fifth staff has *pp* and *Tutti arpe.*
- Bottom Section (Measures 21-30):** Features five staves. The first staff is labeled *Viol. I. divisi.* and has *pp*. The second staff is labeled *Viol. II. divisi.* and has *pp*. The fifth staff has *arco* and *pp*.

11

Fl. picc.

Fl. I. *pp*

Fl. II.

Cl. *pp*

Timp. *p*

Arpe. *f*

Viol. I. (unis.) *p*

Viol. II. (unis.)

Vc. pizz. *p*

Cb. pizz. *p*

11 *p*

Fl. picc.

Fl. I. *pp*

Fl. II.

Cl. *pp*

Timp. *p*

Arpe. *f*

Viol. I.

Viol. II. pizz. *p*

Vc. pizz. *p*

Cb. pizz. *p*

This page of musical notation consists of ten systems of staves. The first six systems are for individual string parts (Violin I, Violin II, Viola, and Violoncello/Double Bass), and the last four systems are for the piano accompaniment (Grand Staff).

Key performance instructions and dynamics include:

- pp** (pianissimo)
- cresc.** (crescendo)
- poco cresc.** (poco crescendo)
- pp (dolcissimo)** (pianissimo, dolce)
- (in B.)** (in B-flat)
- smorz.** (ritardando)
- divisi.** (divisi)
- f** (forte)
- p** (piano)

The notation includes various rhythmic values, slurs, and dynamic markings across all parts. The piano accompaniment features complex chordal textures and arpeggiated figures.

12 Fl. Allegretto. (♩ = 138)

Cl. *f* *dim.* *poco* *a* *poco*

Cor. III. IV. *f* *dim.* *poco* *a* *poco* *p*

Arpe. *f* *dim.* *poco* *a* *poco* *p*

V-le. *mf* *dim.* *poco* *a* *poco* *p* (sempre con sord.)

V-c. divisi. *mf* *dim.* *poco* *a* *poco* *pp* (sempre pizz.) arco

C-b. *mf* *dim.* *poco* *a* *poco* *p*

12 *mf* *dim.* *poco* *a* *poco* *pp* 2 C-Bassi.

Fl. *p* *a 2*

Cl. *pp*

Fag. *pp*

Cor. I. II. *pp*

Arpe. *mf*

Viol. I. *pp* (sempre con sord.)

Viol. II. *pp* (sempre con sord.)

V-le. *pp* *pizz.*

V-c. divisi. *pp* *pp sempre*

C-b. *p* *pp* *Tutti C-Bassi divisi* *sempre pp*

Poco accelerando.

The musical score is arranged in 15 staves. The top four staves represent the right hand, and the bottom four staves represent the left hand. The middle staves contain various musical notations including dynamics (p, pp, mf), articulation (stacc.), and performance instructions (cresc., poco, senza sord.). The piece is marked 'Poco accelerando.' at the top and bottom.

Key performance markings include:

- p* (piano)
- pp* (pianissimo)
- mf* (mezzo-forte)
- stacc.* (staccato)
- cresc.* (crescendo)
- poco* (poco)
- senza sord.* (senza sordina)

Poco accelerando.

13 Poco più vivo. (♩ = 152)

This musical score is for measures 1 through 13 of a piece. It features a piano part and an orchestral part. The piano part consists of two staves (treble and bass clef) with various melodic and harmonic lines. The orchestral part includes a grand staff (treble and bass clef) with dense chordal textures and a lower section (bass clef) with rhythmic accompaniment. The score includes dynamic markings such as *fpp* and *f*, and performance instructions like *senza sord.* (without mutes). The tempo is marked as *Poco più vivo* with a quarter note equal to 152 beats per minute.

This page of a musical score contains the following parts and markings:

- Flute I:** *pp*
- Clarinet I:** *SOLO.*, *mf*
- Clarinet II:** *pp*
- Clarinet III:** *pp*, *(I tacet.)*
- Cor I, II, III:** *pp*
- Cor IV:** *pp*
- Piano:** *mf*
- Violin I:** *divisi. pizz.*
- Violin II:** *divisi. pizz.*
- Viola:** *arco*, *p*
- Cello:** *arco*, *p*
- Double Bass:** *p*

II.
ppp

III.
ppp

arco
p

arco
p

pizz. divisi

pizz.
p

This page of musical notation, page 33, contains four systems of staves. Each system consists of a treble staff and a bass staff. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature.

The first system includes dynamics such as *pp* and *a 2*. The second system features *pp* and *a 2*. The third system includes *p* and *poco cresc.*. The fourth system contains *pizz.*, *p*, *arco*, *arco divisi*, *arco (unis.)*, and *poco cresc.*. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

dolce
p
 I. *dolce*
p
 II. *dolce*
p
 III. IV. *(dolce assai)*
pp
fortissimo
pp
plzz.
p
mf

15^p

This page of musical notation consists of 18 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used are *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *cresc. poco* (crescendo poco). The notation is arranged in a system with multiple staves, some of which are grouped together. The page number 35 is located in the top right corner.

Clar. I. *mf*
 Clar. II. *mf*
 Bassoon *f*
 Oboe *f*
 Viol. I. divisi. *f* pizz. *dimin.*
 Viol. II. *f* arco *dimin.*
 Cello/Double Bass *f* *dimin.* (unis.) *dimin.*

II.
 I. II. III.
 IV.

Musical score for a string quartet, measures 16-37. The score includes parts for Violin I, Violin II, Viola, and Cello/Double Bass. It features various musical notations such as dynamics (*pp*, *mf dolce*, *p*, *f*), articulation (trills, slurs), and performance instructions like *dolce*, *cresc.*, *dim.*, *unis.*, and *arco*. A key signature change to B-flat is indicated in measure 25.

This page of musical notation is for a string quartet, consisting of four staves for each of the two violins, two violas, and two cellos/double basses. The music is written in a key with two flats and a 3/4 time signature. The notation includes various musical elements:

- Violin I (top staff):** Features a triplet of eighth notes in the first measure, followed by a melodic line. Dynamics include *pp* and *mf dolce*. A first ending bracket labeled "I." spans the first two measures.
- Violin II (second staff):** Mirrors the Violin I part with a triplet in the first measure and a melodic line. Dynamics include *pp*.
- Viola (third staff):** Features a melodic line with a triplet in the first measure. Dynamics include *p*.
- Cello/Double Bass (bottom two staves):** Features a melodic line with a triplet in the first measure. Dynamics include *p*. A first ending bracket labeled "I." spans the first two measures. The bottom two staves also include a section with *pizz.* (pizzicato) and *p* dynamics, and another section with *arco* (arco) dynamics.
- Violoncello/Double Bass (seventh staff):** Features a melodic line with a triplet in the first measure. Dynamics include *p*. A section with *cresc.* (crescendo) and *dim.* (diminuendo) is present.
- Violoncello/Double Bass (eighth staff):** Features a melodic line with a triplet in the first measure. Dynamics include *p*. A section with *arco* dynamics is present.
- Violoncello/Double Bass (ninth staff):** Features a melodic line with a triplet in the first measure. Dynamics include *p*. A section with *arco* dynamics is present.
- Violoncello/Double Bass (tenth staff):** Features a melodic line with a triplet in the first measure. Dynamics include *p*. A section with *arco* dynamics is present.
- Violoncello/Double Bass (eleventh staff):** Features a melodic line with a triplet in the first measure. Dynamics include *p*. A section with *arco* dynamics is present.
- Violoncello/Double Bass (twelfth staff):** Features a melodic line with a triplet in the first measure. Dynamics include *p*. A section with *arco* dynamics is present.
- Violoncello/Double Bass (thirteenth staff):** Features a melodic line with a triplet in the first measure. Dynamics include *p*. A section with *arco* dynamics is present.
- Violoncello/Double Bass (fourteenth staff):** Features a melodic line with a triplet in the first measure. Dynamics include *p*. A section with *arco* dynamics is present.
- Violoncello/Double Bass (fifteenth staff):** Features a melodic line with a triplet in the first measure. Dynamics include *p*. A section with *arco* dynamics is present.
- Violoncello/Double Bass (sixteenth staff):** Features a melodic line with a triplet in the first measure. Dynamics include *p*. A section with *arco* dynamics is present.
- Violoncello/Double Bass (seventeenth staff):** Features a melodic line with a triplet in the first measure. Dynamics include *p*. A section with *arco* dynamics is present.
- Violoncello/Double Bass (eighteenth staff):** Features a melodic line with a triplet in the first measure. Dynamics include *p*. A section with *arco* dynamics is present.
- Violoncello/Double Bass (nineteenth staff):** Features a melodic line with a triplet in the first measure. Dynamics include *p*. A section with *arco* dynamics is present.
- Violoncello/Double Bass (twentieth staff):** Features a melodic line with a triplet in the first measure. Dynamics include *p*. A section with *arco* dynamics is present.

SOLO

p

I. *dolce*

mf

p

I. *p*

Piatti. *pp*

p

cresc.

dim.

cresc.

dim.

pizz.

p

p dolce pizz. div.

unis.

p

17 Acceller.

poco

a

poco

Ob. *staccato*

CLIP *staccato*

Fag. *p staccato*

divisi.

pizz. divisi.

unis.

p

pizz.

p

p

17 Acceller.

poco

a

poco

Ob.

CL I.

(ten.)

(stacc.)

Ob.

CL I.

ten.

(stacc.)

ten.

Poco più vivo ed acceller. poco a poco
(♩ = 160)

18

Flute I: *p*, *ff*, *pp*

Flute II: *p*, *ff*, *pp*

Clarinet: *p*, *ff*, *pp*

Bassoon: *p*, *ff*, *pp*

Oboe: *p*, *ff*, *pp*

Violin I: *p*, *ff*, *pp*

Violin II: *p*, *ff*, *pp*

Viola: *p*, *ff*, *pp*

Cello: *p*, *ff*, *pp*

Double Bass: *p*, *ff*, *pp*

Percussion: *p*, *cresc.*, *f*, *dim.*, *pp*, *smorz.*

Strings: *p*, *ff*, *pp*, *arco*, *cresc.*, *dimin.*

18

(♩ = 160) *pp*
Poco più vivo ed acceller. poco a poco

I
 p
 cresc.
 pp
 p
 cresc.
 un poco
 mf
 p cresc.
 cresc.
 cresc.
 p cresc.
 cresc.
 p
 divisi pizz.
 pizz.
 cresc.
 cresc.
 pizz.
 p
 cresc.
 cresc.

This page of musical notation is for a string quartet, consisting of four parts: Violin I, Violin II, Viola, and Cello/Double Bass. The music is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature (C).

Violin I: The first staff begins with a *poco a poco* marking. It features a melodic line with long, sweeping phrases. A *mf cresc.* instruction appears in the latter half of the page.

Violin II: The second staff also begins with a *poco a poco* marking. It contains a melodic line similar to the first violin. A *mf cresc.* instruction is present.

Viola: The third staff starts with a *marcato* marking. It features a more rhythmic and textured line. A *mf* marking is present, followed by a section marked *un poco marcato* and a *f* dynamic. A *mf cresc.* instruction is also present.

Cello/Double Bass: The fourth staff begins with a *poco a poco* marking. It features a bass line with many triplets. A *mf cresc.* instruction is present.

Violoncello/Double Bass (Lower Staff): The fifth staff begins with a *poco a poco* marking. It features a bass line with many triplets. A *mf cresc.* instruction is present.

Violoncello/Double Bass (Lower Staff): The sixth staff begins with a *poco a poco* marking. It features a bass line with many triplets. A *mf cresc.* instruction is present.

Violoncello/Double Bass (Lower Staff): The seventh staff begins with a *poco a poco* marking. It features a bass line with many triplets. A *mf cresc.* instruction is present.

Violoncello/Double Bass (Lower Staff): The eighth staff begins with a *poco a poco* marking. It features a bass line with many triplets. A *mf cresc.* instruction is present.

Violoncello/Double Bass (Lower Staff): The ninth staff begins with a *poco a poco* marking. It features a bass line with many triplets. A *mf cresc.* instruction is present.

Violoncello/Double Bass (Lower Staff): The tenth staff begins with a *poco a poco* marking. It features a bass line with many triplets. A *mf cresc.* instruction is present.

Violoncello/Double Bass (Lower Staff): The eleventh staff begins with a *poco a poco* marking. It features a bass line with many triplets. A *mf cresc.* instruction is present.

Violoncello/Double Bass (Lower Staff): The twelfth staff begins with a *poco a poco* marking. It features a bass line with many triplets. A *mf cresc.* instruction is present.

Violoncello/Double Bass (Lower Staff): The thirteenth staff begins with a *poco a poco* marking. It features a bass line with many triplets. A *mf cresc.* instruction is present.

Violoncello/Double Bass (Lower Staff): The fourteenth staff begins with a *poco a poco* marking. It features a bass line with many triplets. A *mf cresc.* instruction is present.

Violoncello/Double Bass (Lower Staff): The fifteenth staff begins with a *poco a poco* marking. It features a bass line with many triplets. A *mf cresc.* instruction is present.

Violoncello/Double Bass (Lower Staff): The sixteenth staff begins with a *poco a poco* marking. It features a bass line with many triplets. A *mf cresc.* instruction is present.

Violoncello/Double Bass (Lower Staff): The seventeenth staff begins with a *poco a poco* marking. It features a bass line with many triplets. A *mf cresc.* instruction is present.

Violoncello/Double Bass (Lower Staff): The eighteenth staff begins with a *poco a poco* marking. It features a bass line with many triplets. A *mf cresc.* instruction is present.

Violoncello/Double Bass (Lower Staff): The nineteenth staff begins with a *poco a poco* marking. It features a bass line with many triplets. A *mf cresc.* instruction is present.

Violoncello/Double Bass (Lower Staff): The twentieth staff begins with a *poco a poco* marking. It features a bass line with many triplets. A *mf cresc.* instruction is present.

This musical score is a page from a larger work, numbered 44 in the top left and 19 in the top center. It features a complex arrangement of instruments. At the top, there are two staves for woodwinds (likely flutes or oboes) with notes and rests. Below these are two staves for strings, with some notes and rests. The middle section contains a brass section with two staves, featuring a series of trills marked with 'tr' and 'v' (accents). Below the brass is a section for 'Piatti' (pizzicato) with two staves, marked with 'mf' and 's' (accents). The bottom section is for the piano, with two staves. The piano part includes a section marked 'divisi' (divided) with two staves, where the piano is split into two parts. The score is filled with various musical notations, including notes, rests, trills, and accents, all within a system of staves.

This page of musical score, numbered 45, contains the following elements:

- Top Section:** Multiple staves for woodwinds and strings, featuring complex rhythmic patterns and dynamic markings such as *mp*, *p dolce*, *p*, and *pp*.
- Middle Section:** A staff for **Piatti** (Cymbals) with dynamic marking *mf*, and a staff for **Viol. II divisi.** (Violin II divided) with dynamic marking *p cantabile*.
- Bottom Section:** Staves for piano accompaniment, including a grand staff (treble and bass clef) with dynamic markings *f*, *p*, *mf*, and *p*.

This page of musical notation, numbered 46, contains a complex arrangement of multiple staves. The notation is primarily in treble and bass clefs, with some staves in alto clef. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. The key signature is G major (one sharp). The tempo and dynamics are indicated by the repeated instruction *poco cresc.* (poco crescendo), which appears on several staves throughout the page. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The overall structure suggests a dense and technically demanding piece.

20 Ancora più vivo e sempre un poco acceler.

$\text{♩} = 100$

The musical score consists of four staves. The top two staves are for Violin I and Violin II, and the bottom two are for Viola and Cello/Double Bass. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked '20 Ancora più vivo e sempre un poco acceler.' with a metronome marking of $\text{♩} = 100$. The dynamics are marked 'ff' (fortissimo) throughout. There are 'a2' markings above the first two staves. The bottom section includes 'arco' and 'ff' markings. The score ends with a repeat sign and a fermata.

20 Ancora più vivo e sempre un poco acceler.

$\text{♩} = 100$

This page of a musical score, numbered 21, contains multiple staves of music. The notation includes various note values, rests, and dynamic markings such as *ff*, *f*, *p*, *cresc.*, and *molto*. There are also performance instructions like *Tamtam.* and *a2*. The score is arranged in a complex, multi-staff format with some staves grouped together by brackets. The bottom of the page features a large, stylized number 21.

This page of musical score is arranged in a system of 18 staves. The top five staves are for string instruments (Violins I, Violins II, Violas, Cellos, and Double Basses), each with a treble or bass clef and a key signature of three flats. The sixth and seventh staves are for woodwinds (Flutes and Clarinets), also with treble clefs and three flats. The eighth and ninth staves are for woodwinds (Bassoons and Contrabassoons), with bass clefs and three flats. The tenth staff is for the Horns, with a bass clef and three flats. The eleventh staff is for the Trombones, with a bass clef and three flats. The twelfth staff is for the Trumpets, with a treble clef and three flats. The thirteenth staff is for the Percussion, with a bass clef and three flats, and includes the labels 'Cassa.' and 'Tamtam.' The fourteenth staff is for the Piano, with a treble clef and three flats. The fifteenth staff is for the Double Basses, with a bass clef and three flats. The sixteenth and seventeenth staves are for the Violins I and II, with treble clefs and three flats. The eighteenth staff is for the Double Basses, with a bass clef and three flats. The score includes various musical notations such as notes, rests, slurs, and dynamics. Dynamics include *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *p* (piano), and *molto*. Articulation includes accents and slurs. The percussion part includes a *cresc.* (crescendo) marking. The piano part includes a *molto* marking. The double bass part includes a *mf* marking.

Feroce. (♩ = 116.)

The musical score is arranged in systems. The top system includes staves for strings (violins, violas, cellos, double basses) and woodwinds (flutes, oboes, bassoons). The middle system includes staves for woodwinds (clarinets, bassoons) and percussion (Cassa). The bottom system includes staves for strings (violins, violas, cellos, double basses) and woodwinds (flutes, oboes, bassoons).

Key markings and dynamics include:

- ff** (fortissimo) throughout most of the score.
- ff (marcato)** in the lower strings and woodwinds.
- ff sempre fortissimo** in the upper strings and woodwinds.
- a2** (second octave) markings for some woodwind parts.
- Cassa** (Cassa) marking for the percussion part.

The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The tempo is marked as **Feroce.** with a metronome marking of **(♩ = 116.)**.

Cl. 22 Presto. (♩ = 138)

II.
 Fag. I. *p*
 Cor. *p*
 Tromb.
 Timp. *pp*
 Viol. I. *p (sub)*
 Viol. II. *p (sub)*
 C-b. div. 2 C-bassi. *p (sub)*

p cresc. poco
p cresc. poco
p cresc. poco
 II
p cresc. poco
cresc. poco
cresc. poco
p cresc. poco
 (6 Viol. II.)
 (4 C-bassi.)
cresc. poco

22 Presto. (♩ = 138)

Ob.
 Cl.
 Fag.
 Cor.
 Tromb.
 Timp.
 Viol. I.
 Viol. II.
 C-b.

a poco
a poco
a poco
a poco
a poco
a poco
a poco
a poco
a poco
a poco
a poco
a poco
a poco
a poco

mf cresc.
p cresc.
 (tutti Violini)
 (tutti C-bassi)

This page of a musical score, numbered 23, contains 18 staves of music. The notation includes various dynamics such as *ff*, *mf*, and *mp cresc. molto*. Performance instructions include *tenuto assai*, *dolce e cantando*, and *cantando*. The score features a variety of musical textures, including sustained chords, melodic lines with slurs, and rhythmic patterns. A section marked 'III' begins on the 10th staff. The bottom of the page features a large *23 ff* marking.

This page of musical score, numbered 53, features a complex arrangement of staves. The top section consists of six staves, with the first two being treble clefs and the last four being bass clefs. The music is written in a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). The middle section contains several staves with long, flowing melodic lines and some staves with repeated rhythmic patterns. The bottom section includes staves with dense chordal textures and a final staff with a series of triplets marked with the number '3'. The overall style is characteristic of late 19th or early 20th-century classical music.

This page of musical score, numbered 54, contains the following elements:

- Top Section:** Five staves of music, likely for woodwinds and strings, featuring complex rhythmic patterns and dynamic markings such as *ff* and *sf*.
- Middle Section:** A series of staves including:
 - Two vocal staves with lyrics: *mf (tenuto assai.)* and *f (ma dolce assai)*.
 - Two staves with the instruction: *sempre forte e dolce*.
 - A tuba staff with the instruction: *Tuba ff*.
 - A staff with the instruction: *mf sempre*.
- Bottom Section:** A series of staves including:
 - Two staves with the instruction: *sempre fortissimo*.
 - A staff with the instruction: *ff unis*.

24

This musical score is for a large ensemble, likely a symphony or concert band. It features multiple staves for various instruments. The top section includes several staves for strings and woodwinds, with dynamic markings such as *ff* and *ff* *a 2*. The middle section includes staves for brass instruments, with dynamic markings like *ff* and *ff* *a 2*. The bottom section includes staves for percussion instruments, labeled *Piatti.*, *Cassa.*, and *Tam-tam.*, with dynamic markings like *mf*. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and a strong emphasis on dynamics, particularly fortissimo (*ff*). The score is numbered 24 at the top.

This page of musical score contains the following elements:

- Top System:** Four staves of music. The first three staves feature complex rhythmic patterns with many triplets and slurs. The fourth staff has a melodic line with some triplets.
- Middle System:** Three staves. The top staff has a melodic line with slurs. The middle staff has a melodic line with triplets. The bottom staff has a melodic line with slurs.
- Percussion Section:**
 - Cassa:** A staff with a rhythmic pattern of eighth notes, some marked with triplets.
 - Tam-tam:** A staff with a melodic line of eighth notes, some marked with triplets.
- Bottom System:** Five staves. The top two staves have melodic lines. The third staff has a melodic line with slurs. The bottom two staves have melodic lines with slurs.

lungo

This page of musical score contains the following elements:

- Top Section:** Multiple staves for woodwinds and strings, including a section marked *sf* (sforzando).
- Middle Section:** Staves for brass instruments, with markings for *Con sord.* (con sordina) and *sf*.
- Lower Section:** Percussion parts including *Piatti* (cymbals) and *Cassa* (drum), marked *mf* (mezzo-forte).
- Bottom Section:** Piano accompaniment with *pizz.* (pizzicato) markings and *divisi* (divided) instructions.
- Dynamic Markings:** *sf*, *mf*, *fff*, and *pizz.* are used throughout to indicate volume and articulation.
- Performance Indicators:** *Con sord.* and *divisi* provide specific performance directions.

lungo

25 Moderato assai. (♩=139)

Fl. Picc.

Fl. *dolce*

Clar. *pp*

Fag. *pp*

Cor. II. *p*

Cassa. *pp*

Arpe. *p*

Viol. II. *arco*

V-le. *arco*

V-C. *arco*

C-B. *pp*

25 Moderato assai. (♩=139)

Clar.

Fag. *mf*

Cor. I. *mf*

Timp. *tr*

Cassa. *pp*

Arpe. *pp*

Viol. I. *arco dolce*

Viol. II. *p*

V-le. *pp*

V-C. *p*

C-B. *pp*

Clar.
Fag.
Timp.
V-le.
V-C.
C-B.

mf dolce

Clar.
Fag.
Timp.
V-le.
V-C.
C-B.

dolce
smorz.

Rallent.poco

Rallent.poco

Fl.
Clar.
Fag.
Cor. I. II.
Timp.
Arpe.
Viol. I.
Viol. II.
V-le.
V-C.
C-B.

smorz.
smorz.
smorz.
Con sord.
pp
pp
pp
pp
pizz.
pizz.
pizz.
pizz.
pizz.