

1. SINFONIE E-DUR

I

Alexander Scriabin (1872-1915)

op. 26

Lento M.M. $\text{♩} = 66$

3 Flauti
I.
II. III.

2 Oboi

3 Clarinetti
in A.
I.
II. III.

2 Fagotti
pp

4 Corni
in F
pp

Violini I

Violini II.
div. a 3 *pp*

Viole
div. a 3 *pp*

Violoncelli.
div. a 3
pp pizz. arco
p *pp*

Contrabbassi
p *p*

Lento M.M. $\text{♩} = 66$

Fin.

pp

Cor.

Viol.

pp

arco

pp

diva

pp

Clar. I.

dolce

Fag.

Cor.

III.

pp

Fl. *I. p.*

Clar.

Ebc.

pp cresc.

Cor. *pp cresc.*

pp cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Fl. *p cresc.*

Ob. *p cresc.*

Clar. III. *II. p cresc.*

Fag. *p cresc.*

Cor. *p cresc.*

Viol. I

Viol. II unis. *p cresc.*

Viola. *p cresc.*

Vc. div. a 2. *p cresc.*

Cb. unis. *p cresc.*

p cresc.

Fl. I. *mf*
 Fl. II. *mf*
 Ob. *mf*
 Bass. *mf*
 Cor. *mf*
 Viol. I. *mf*
 Viol. II. *mf*
 Viole unis. *mf*
 Ve. *mf*
 Cb. *mf*

dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.

Fl. I. *p*
 Clar. *p*
 Bass. *p*
 Cor. *p*
 Viol. I. *p*
 Viol. II. *p*
 Viole unis. *p*
 Ve. *p*
 Cb. *p* *dolce*

L.I.
p
p
p
p
p
p
p
p
p
p

Fl.
Clar.
Fag.
Cor.

Measures 1-7 of a musical score for Flute, Clarinet, Bassoon, and Horns. The score includes various musical notations such as notes, rests, and dynamic markings.

Measures 8-14 of a musical score. The score includes woodwind parts and string parts. Key markings include *accel.* (accelerando) and *p dolce* (piano dolce). A tempo marking *M.M. ♩ = 84* is present.

Measures 15-21 of a musical score, primarily for strings. Key markings include *pizz.* (pizzicato) and *pian.* (piano).

Fl. I.

Ob. I.

Clar. I.

Viol. I.

Viol. II. div.

Cel. / D. B.

pp

dolce

pp

pizz.

p

pp

pp

pizz.

p

Fl. II. III.

Ob.

Clar.

Cor. III.

Viol. Solo.

Cel. / D. B.

dolce

pp

dolce

p

pp

pp

p

pizz.

p

Fl. II.III.

Clar.
 Fac.
 Cor.

pp
pp
pp

erese.

Fl. I.

Ob. I.
 Fac. b.d.
 Cor. I.II.

pp
poco cresc.
poco cresc.
poco cresc.
poco cresc.

arco
pparco
pp

Fl. I.
Clar. I.
Fag.
Cor. I & II.
Violins I & II.
Violas.
Cellos.
Double Basses.

p, *pp*, *dim.*

allargando
Tempo I.
Clar.
Four
Cor.
Violins I & II.
Violas.
Cellos.
Double Basses.

pp, *dolce*, *arco*, *pp*

Fl. II, III.

Fl. II, III. *a 2.* *p* *cresc.*

Ob. *p* *cresc.*

Clar. *cresc.*

Eng. *cresc.*

Cor. *poco cresc.*

Viol. I. *poco cresc.*

Viol. II. *cresc.*

Bass. *cresc.*

arco *mp*

I. Fl. I. *mf* *cresc.*

Ob. *mf* *cresc.*

Clar. *mf* *cresc.*

Eng. *mf* *poco cresc.*

Cor. *mf* *cresc.*

Viol. I. *mf* *cresc.*

Viol. II. *mf* *cresc.*

Bass. *mf* *cresc.*

div. *mf* *cresc.*

a 2.

Musical score system 1, measures 1-4. The score consists of 11 staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *ff*. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *mf*. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *f*. The eighth staff has a dynamic marking of *f*. The ninth staff has a dynamic marking of *f*. The tenth staff has a dynamic marking of *f*. The eleventh staff has a dynamic marking of *f*. The score includes various musical notations such as beams, slurs, and dynamic markings like *dim.* and *dim.* in measures 3 and 4.

Musical score system 2, measures 5-8. The score continues with 11 staves. Measure 5 is marked with a bracketed number **3**. The key signature remains two sharps (F# and C#), and the time signature is 3/4. The first staff has a dynamic marking of *mp* and *cresc.*. The second staff has a dynamic marking of *mp* and *cresc.*. The third staff has a dynamic marking of *mp* and *cresc.*. The fourth staff has a dynamic marking of *mp* and *cresc.*. The fifth staff has a dynamic marking of *mp* and *cresc.*. The sixth staff has a dynamic marking of *mp* and *cresc.*. The seventh staff has a dynamic marking of *mp* and *cresc.*. The eighth staff has a dynamic marking of *mp* and *cresc.*. The ninth staff has a dynamic marking of *mp* and *cresc.*. The tenth staff has a dynamic marking of *mp* and *cresc.*. The eleventh staff has a dynamic marking of *mp* and *cresc.*. The score includes various musical notations such as beams, slurs, and dynamic markings like *cresc.* and *mp*.

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

Musical score for woodwinds and strings, measures 13-24. The woodwind section includes Flute I, Oboe, Clarinet, Bassoon, and Cor I & II. The string section includes Violins I & II, Viola, Cello, and Double Bass. The woodwinds play various melodic lines, with dynamics ranging from *p* to *pp*. The strings provide harmonic support with chords and rhythmic patterns, including *arco* and *pp* markings.

Clar. II. III.

Fag.

Cor. I. II.

pp

pp

div.

pp

Clar. II. III.

Fag.

Cor. I. II.

Fl. picc. Picc. *pp*

Fl. I, II. *pp*

Ob. *pp*

Clar. *pp*

Fag. *pp*

Cor. *pp*

Viol. I, div. a 4.

Viol. II, div. a 3.

Viole div. a 3.

Vc. div. a 3

Cb. divisi

II.

Allegro drammatico. M. M. $\text{♩} = 88$.

3 Flauti.
I. II. III.

2 Oboi.

1 Clarinetto
in A.

2 Clarinetti
in B.

2 Fagotti.

4 Corni
in F.

3 Trombe
in B.
I. II. III.

3 Tromboni
e
Tuba.

Timpani E. H.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabbassi.

Allegro drammatico. M. M. $\text{♩} = 88$.

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

a 2.
mf
p
mf

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

cresc.
f
mf
mf
mf
mf

cresc.
cresc.
cresc.
cresc.

Musical score for piano, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score is divided into two systems. The first system includes a treble clef staff with a first ending bracket (1) and a bass clef staff with triplets and a first ending bracket (1). The second system continues the piece with similar notation. Dynamic markings include *mp* (mezzo-piano) and *pp* (pianissimo). The score is written in a key signature of one sharp (F#) and a time signature of 3/4.

Musical score for a piano piece, page 19. The score consists of two systems of staves. The first system has 10 staves, and the second system has 5 staves. The music is in a key with one sharp (F#) and a 3/4 time signature. Dynamics include crescendos, fortissimo (*f*), piano (*p*), pianissimo (*pp*), and pianissimissimo (*ppp*). The score features various melodic lines, chords, and rhythmic patterns.

Clar. I.
Fag. *dolce*

pp *pp* *pp* *pp*

Cor. III
pp

Viol. I.
pp

pp *dolce* *pp*

Clar. I. **2**
dolce *poco cresc.* *dim.*

Cor.
pp

Viol.
pp *poco cresc.* *dim.*

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

Vc. div. a 3.
pp *poco cresc.* *dim.*

Cb. div.
2 *pp* *poco cresc.* *dim.*

Clar. I. poco animando

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

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

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

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

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

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

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

unla.

cresc.

poco animando

Fl. I. *p cresc.*

Ob. I. *p cresc.*

Clar. II. *f*

Fag. *f*

Cor. *mf*

Trombe. *p*

Tromboni e Tuba. *mp*

Viol. *f*

Viole. *f unla.*

Vcllo. *f*

Cb. *f*

mp

a 2.

poco rit.

poco animando

poco rit.

3 M. M. ♩ = 100.

mf cresc. *ff* rit. Più.

a² *mf cresc.* *ff*

mf cresc. *ff*

mf cresc. *ff*

mf cresc. *ff*

a² *mf cresc.* *ff*

mf cresc. *ff*

a² *f* *f*

I. o II. *p cresc.* *mf*

p cresc. *f*

p cresc. *f*

mf cresc. *ff*

mf cresc. *ff*

mf cresc. *ff*

f *f* Più.

3 *mf cresc.* *ff* rit. Più.

3 M. M. ♩ = 100.

Musical score for the first system, consisting of 11 staves. The notation includes various rhythmic figures, slurs, and dynamic markings. Key features include:

- Staff 1:** Melodic line with a triplet of eighth notes and a slur. A *rit.* marking is present above the staff.
- Staff 2:** Accompanying line with a triplet of eighth notes and a slur. A *p²* marking is present.
- Staff 3:** Similar to Staff 2, with a triplet and a slur.
- Staff 4:** Melodic line with a triplet and a slur. A *p* marking is present.
- Staff 5:** Bass line with a triplet and a slur. A *p* marking is present.
- Staff 6:** Melodic line with a slur. A *pp* marking is present.
- Staff 7:** Melodic line with a slur.
- Staff 8:** Melodic line with a slur.
- Staff 9:** Melodic line with a slur. A *ppp* marking is present.
- Staff 10:** Melodic line with a slur. A *ppp* marking is present.
- Staff 11:** Bass line with a slur.

Musical score for the second system, consisting of 5 staves. The notation continues from the first system. Key features include:

- Staff 1:** Melodic line with a slur. A *p* marking is present.
- Staff 2:** Melodic line with a slur. A *p* marking is present.
- Staff 3:** Melodic line with a triplet of eighth notes and a slur. A *p* marking is present.
- Staff 4:** Melodic line with a slur. A *p* marking is present.
- Staff 5:** Bass line with a slur. A *p* marking is present.

rit.

calmando poco a poco

4 Tempo I.

Ob. *p*
 Clar. *p*
 Fak. *pp*
 Cor. I. II. *p*
 Fl. *p*
 Oboe *p*
 Clarinet *pp*
 Bassoon *pp*
 Horns *pp*
 Trumpets *pp*
 Trombones *pp*

calmando poco a poco

4 Tempo I.

Fl. *p dolce* / *poco cresc.* / *dim.*
 Oboe *p dolce* / *poco cresc.* / *dim.*
 Clarinet *p dolce* / *poco cresc.* / *dim.*
 Bassoon *p dolce* / *poco cresc.* / *dim.*
 Horns *p dolce* / *poco cresc.* / *dim.*
 Trombones *p dolce* / *poco cresc.* / *dim.*
 Trumpets *pp* / *poco cresc.* / *dim.*
 Flute *dolce* / *poco cresc.* / *dim.*
 Oboe *dolce* / *poco cresc.* / *dim.*
 Clarinet *poco cresc.* / *dim.*
 Bassoon *poco cresc.* / *dim.*
 Horns *dolce* / *poco cresc.* / *dim.*
 Trombones *poco cresc.* / *dim.*
 Trumpets *poco cresc.* / *dim.*

animando poco a poco

The first system of the musical score consists of ten staves. The top five staves are for melodic instruments, and the bottom five are for accompaniment. The key signature has two flats (B-flat and E-flat). The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The tempo instruction "animando poco a poco" is written at the top right of the system.

The second system of the musical score continues the piece. It features the same ten-staff layout. The key signature changes to one flat (B-flat). The score includes dynamic markings such as *ppp* (pianissimo), *dolce* (dolce), *p* (piano), and *cresc.* (crescendo). The performance instruction "divisi" is written above the piano part. The tempo instruction "animando poco a poco" is repeated at the bottom right of the system.

Musical score for a symphony, page 26. The score is divided into two systems. The first system includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Clarinets, Bassoons, Trumpets, Trombones), and Percussion (Timpani, Snare Drum, Cymbals). The second system includes staves for Violins I, Violins II, Violas, Cellos, and Double Basses. The score features various dynamics such as *mp*, *p*, *pp*, and *cresc.*, along with articulation marks like accents and slurs. The key signature changes from one flat to two flats, and the time signature is 4/4.



Musical score system 1, consisting of 11 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The dynamic marking *poco cresc.* appears multiple times across the system. The staves contain complex musical notation with many notes and rests.



Musical score system 2, consisting of 5 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The dynamic marking *poco cresc.* appears multiple times across the system. The staves contain complex musical notation with many notes and rests.

p molto cresc. *ff* dim. *p*
p molto cresc. *ff* dim. *p*
p molto cresc. *ff* dim. *p*
p molto cresc. *ff* dim. *p*
p molto cresc. *ff* dim. *p*
p molto cresc. *ff* dim. *p*
pp molto cresc. *f* *ppp*
pp molto cresc. *f* *ppp*
pp molto cresc. *f* *pp*

trem.
p trem. molto cresc. *ff* *p*
p molto cresc. *ff* *p*
V.l. div. a 3 *p* molto cresc. *ff* div. *p*
p molto cresc. *ff* *p*
p molto cresc. *ff* *p*
p molto cresc. *ff* *p*

accelerando

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

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

allarg.

6

allarg.

6

M. M. ♩ = 152.

allarg.

The first system of the musical score consists of ten staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a similar melodic line. The third staff is a treble clef with a more rhythmic line. The fourth staff is a bass clef with a bass line. The fifth and sixth staves are treble clefs with accompaniment. The seventh and eighth staves are bass clefs with accompaniment. The ninth and tenth staves are bass clefs with accompaniment. The tempo marking 'allarg.' is positioned above the first staff. There are various musical notations including notes, rests, and dynamic markings throughout the system.

allarg.

The second system of the musical score continues the notation from the first system. It consists of ten staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a similar melodic line. The third staff is a treble clef with a more rhythmic line. The fourth staff is a bass clef with a bass line. The fifth and sixth staves are treble clefs with accompaniment. The seventh and eighth staves are bass clefs with accompaniment. The ninth and tenth staves are bass clefs with accompaniment. The tempo marking 'allarg.' is positioned above the first staff. There are various musical notations including notes, rests, and dynamic markings throughout the system.

Musical score for the first system. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, and Tuba. The music is in a key with two flats and a 4/4 time signature. Dynamics range from *pp* to *ff*. Performance markings include *cresc.*, *dolce*, and *unif.*. A rehearsal mark '7' is present at the end of the system.

Musical score for the second system. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, and Tuba. The music continues from the first system. Dynamics range from *pp* to *ff*. Performance markings include *cresc.*, *unif.*, and *dolce*. A rehearsal mark '7' is present at the end of the system.

rit. allarg.

The first system of the musical score consists of ten staves. The top five staves are for woodwinds and strings, with dynamics ranging from *fff* to *ppp*. The bottom five staves include two parts for 'a 2 pavillon en lair' (two trumpets in air), marked with *fff* and *p*. The system concludes with a *rit.* (ritardando) and *allarg.* (allargando) marking.

The second system continues the musical piece with similar notation and dynamics. It features ten staves with various musical notations, including dynamics like *fff*, *ppp*, and *dim.*, and performance markings such as *rit.* and *allarg.*

8 **Tempo I. M.M. ♩ = 88.**

Cor. I. modo ordinario rit. a tempo

Viol. *p*

V. le *p* unis.

Vc. unis. *p*

Cb. *p*

8 **Tempo I. M.M. ♩ = 88.**

Ob.

Clar. II, III. *p* cresc.

Faut. *p* cresc.

Cor. modo ordinario

Timp. *p*

div. *p* *mp* *cresc.*

p *cresc.*

Oh.
 Clar. II, III.
 Fag.
 Cor.
 Timp.

a 2
mf
p
 I.
 III. modo ordinario
p

This system contains the first five staves of the score. The instruments are Oboe, Clarinets II and III, Bassoon, Cor Anglais, and Timpani. The music is in 2/4 time with a key signature of one sharp (F#). The first staff (Oboe) has a dynamic marking of *mf* and a *a 2* marking. The Clarinet II and III staves have a dynamic marking of *p*. The Bassoon staff has a dynamic marking of *mf* and a first ending bracket labeled 'I.'. The Cor Anglais staff has a dynamic marking of *p* and a marking for 'III. modo ordinario'. The Timpani staff has a dynamic marking of *p*.

Fl.
 Ob.
 Clar.
 Fag. i.
 Cor.
 Trbne III o Tuba.

cresc.
a 2
cresc.
cresc.
cresc.
cresc.
cresc.

This system contains the next five staves of the score. The instruments are Flute, Oboe, Clarinet, Bassoon (first), Cor Anglais, and Trombone III or Tuba. The music continues in 2/4 time with a key signature of one sharp. The Flute staff has a dynamic marking of *cresc.*. The Oboe staff has a dynamic marking of *cresc.*. The Clarinet staff has a dynamic marking of *cresc.*. The Bassoon (first) staff has a dynamic marking of *cresc.* and a *a 2* marking. The Cor Anglais staff has a dynamic marking of *cresc.*. The Trombone III or Tuba staff has a dynamic marking of *cresc.*. The bottom two staves of this system (which are part of the previous system's group) also have *cresc.* markings.

9

mp *p* *a 2* *mp* *p*

1 e II. *p*

mp *p* *m unis.* *mp* *p*

9

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

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

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

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

a² Cor. *cresc.* *f* *dim.*

Trbn. *p*

Tbn. *p*

Tuba *p*

Measures 1-8. Dynamics: *cresc.*, *f*, *dim.*, *ppp*, *p*.

Clar. I. *dolce*

Fag. *dolce*

Cor. *pp*

Viol. *pp*

Viola *dolce*

Measures 9-16. Dynamics: *dolce*, *pp*, *ppp*, *f*, *dim.*.

Fl. I.

Ob. I.

Clar. I.

Viol.

Vc. div. a 3.

Cb.

10

dolce

poco cresc.

dim.

p

poco cresc.

dim.

p

poco cresc.

dim.

p

poco cresc.

dim.

p

poco cresc.

dim.

10

Fl. I.

Ob. I.

Clar. I.

dolciss.

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

Fl. I.
 Ob. I.
 Clar. I.
 Fag. I.
 Cor. I. II.
 Trbne III e Tuba.

p cresc. *mf* *poco dim.*
p cresc. *mf* *poco dim.*
p cresc. *mf* *poco dim.*
p cresc. *mf* *poco dim.*
pp

Vc. unis.

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

II M. M. ♩ = 100.

Fl. *mf cresc.* a 2 *rit.* *Piu.*
 Ob. a 2 *mf cresc.* *ff*
 Clar. *mf cresc.* *ff*
 Fag. a 2 *mf cresc.* *ff*
 Cor. *mf cresc.* *ff*
 Trbne I. II. *p cresc.* *mf* *ff* *a 2* *Piu.*
 Trbn e Tuba. *p cresc.* *ff*
mf cresc. *ff* *Piu.*
mf cresc. *ff*
mf cresc. *ff*
mf cresc. *ff*
 III *mf cresc.* *ff* *Piu.*
 M. M. ♩ = 100. *ffrit.* *Piu.*

M. P. Belaieff 2428

rit.

pp

pppp

pppp

p

pp

pp

pp

rit.

Fl. I. *p*

Ob. I. *pp*

Clar. I. *pp*

Fag. *pp*

Cor. *pp*

pp

Fl. *pp*

Ob. *pp*

Clar. *pp*

Fag. *pp*

Cor. *pp*

pp

cresc. poco a poco

cresc.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

Musical score for page 43, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score is divided into two systems. The first system includes staves for various instruments, with dynamic markings such as *f*, *mf*, and *ff*. The second system continues the musical development, including a section marked *mf cresc.* and ending with a *ff* dynamic. The score is marked with a box containing the number 13 at the beginning and end of the page.

This musical score consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and four additional staves. The second system includes a grand staff and three additional staves. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Dynamic markings are used throughout, including *dim.* (diminuendo), *mp* (mezzo-piano), and *pp* (pianissimo). The score also features various articulations and phrasing slurs.

Musical score for a multi-instrument ensemble, featuring woodwinds, strings, and piano. The score is divided into two systems. The first system includes staves for Flute, Clarinet, Oboe, Bassoon, Violin I, Violin II, Viola, Cello, and Double Bass. The second system includes staves for Flute, Clarinet, Bassoon, and Double Bass. Dynamics range from piano (*p*) to fortissimo (*ff*). Performance markings include *cresc.*, *ff*, *mf*, *p*, *unis.*, and *a 2*.

III.

Lento. M. M. ♩ = 120.

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

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

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

2 Fagotti. II. *mp*

4 Corni in F.

3 Trombe in B. I. II. III.

3 Tromboni e Tuba.

Timpani
H. Fis.

Violini I. *pp* *cresc.*

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

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

Violoncelli. *espress.* *dim.*
mp

Contrabassi.

Lento. M. M. ♩ = 120.

Clar. II. III. *pp* *poco cresc.* *pp*
Fag. I. *pp* *poco cresc.* *p*
Cor. *pp* *poco cresc.* *pp*
pp
Viol. *pp* *poco cresc.*
pp *poco cresc.*
V. lo. div. *pp* *poco cresc.*
pp *poco cresc.*
Vc. div. *pp* *poco cresc.*
pp *poco cresc.*
Cb. *pp* *poco cresc.* *p*

Animando poco a poco.
Fl. *mp*
mp
mp
Ob. *p*
p
p
Clar. *p*
p
p
Fag. *pp* *poco cresc.* *p* *poco cresc.*
Cor. *p* *poco cresc.* *p* *poco cresc.*
Trbe. III. *pp* *poco cresc.* *p* *poco cresc.*
pp
p *poco cresc.* *mp* *poco cresc.*
p *poco cresc.* *mp* *poco cresc.*
p *poco cresc.* *mp* *poco cresc.*
Vc. unis. *p* *poco cresc.* *mp* *poco cresc.*
Cb. *p* *poco cresc.* *mp* *poco cresc.*
p *poco cresc.* *mp* *poco cresc.*

M. M. ♩: 184

I. II. a 2

mf *cresc.* *f* *III.* *f*

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

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

mf *cresc.* *f*

mf *cresc.* *f*

mf *poco cresc.* *mf*

p *ppp*

p *II.* *p*

pp *cresc.* *p*

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

I. II.

1. ¹ ^{a 2}

cresc. ff dim. f
cresc. ff dim. f
cresc. ff dim. f
cresc. ff dim. f
cresc. ff dim. f
cresc. ff dim. f
mf dim. p
mf pp
mf dim. p
p > pp
mf > pp
cresc. f dim. p > pp
cresc. f dim. p > pp

cresc. ff dim. f dim.
cresc. ff dim. f
cresc. ff dim. f dim.
cresc. ff dim. f
cresc. ff dim. f
cresc. ff dim. f dim.
cresc. ff dim. f
cresc. ff dim. f dim.
cresc. ff dim. f dim. p

Fl. **2** *pp*
Clar. *pp*
Fag. *dim.* *pp*
Cor. *dim.* *pp*
Timp. *pp*
dolce

Clar. *dim.* *pp*
Fag. *dim.* *pp*
Cor. III. IV. *dim.* *pp*
Trbe I. II. *dim.* *pp*
Trbn e Tuba *pp*
Timp. *pp*
calmando

f dim. *p* *ff* *dim.* *calmando*

Tempo I.

Fl. I. *mp* *dim.* *pp*
 II. *mp* *dim.* *pp*
 Ob. *mp* *dim.* *pp*
 Clar. I. *p* *mp* *dim.* *pp*
 Fag. *dolce* *cresc.* *mp* *dim.* *pp*
 Cor. I. II. *mp* *dim.* *pp*

Tempo I.

3 *mp* M. M. d. = 69.
 Fl. I. *mp*
 Ob. *mp*
 Clar. II. III. *mp*
 Fag. *mp*
 Cor. III. *p*
 Timp. *mp*

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

Musical score for orchestra and choir, measures 4 and 4. The score is written in G major and 4/4 time. It features multiple staves for woodwinds, brass, and strings, along with a choir part.

Measure 4 (top system):

- Woodwinds (Flute, Clarinet, Bassoon): *cresc.* (measures 1-3), *dim.* (measures 4-5).
- Brass (Trumpets, Trombones, Tuba): *cresc.* (measures 1-3), *dim.* (measures 4-5).
- Strings: *cresc.* (measures 1-3), *dim.* (measures 4-5).
- Choir: *cresc.* (measures 1-3), *dim.* (measures 4-5).
- Dynamic markings include *mf*, *pp*, and *ppp*.

Measure 4 (bottom system):

- Woodwinds: *mp cresc.* (measures 1-3), *dim.* (measures 4-5).
- Brass: *cresc.* (measures 1-3), *dim.* (measures 4-5).
- Strings: *cresc.* (measures 1-3), *dim.* (measures 4-5).
- Choir: *cresc.* (measures 1-3), *dim.* (measures 4-5).
- Dynamic markings include *mf*, *pp*, and *ppp*.
- Tempo/Character markings include *div.* and *dolce*.

Measure 4 (bottom system):

- Flute II, III: *p* (measures 1-3), *poco cresc.* (measures 4-5).
- Clarinet: *p* (measures 1-3), *poco cresc.* (measures 4-5).
- Cor III, IV: *p* (measures 1-3), *poco cresc.* (measures 4-5).
- Other instruments: *p* (measures 1-3), *poco cresc.* (measures 4-5).

Fl. *p*

Clar. *mf* *dim.* *p*

Cor. *mp* *dim.* *pp*

5

Fl. *mp*

Ob. *mp*

Clar. *mp* II

Fag. *mp* *cresc.*

Cor. *mp* *cresc.*

5

The image displays a musical score for a piece by M. P. Belaieff. The score is organized into two systems. The first system consists of 11 staves, with a section marker '6' at the top left. The first five staves are in treble clef, and the last six are in bass clef. The key signature is one sharp (F#). The first system includes various dynamics such as *f*, *mf*, and *p*, and features complex rhythmic patterns and melodic lines. The second system, starting at the bottom, is in 3/4 time and features a dense, rhythmic texture with many sixteenth and thirty-second notes. It includes a section marker '6' at the bottom left. The score concludes with a double bar line.

allargando

The score consists of 12 staves. The upper 10 staves are for the main melodic instrument, and the lower 2 staves are for the bass line. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'allargando' at the top and bottom. Dynamics include 'cresc.', 'ff', 'mf dim.', 'p dim.', and 'pp dim.'. A second ending 'II.' is marked in the 10th measure. The score concludes with a final 'allargando' marking and a 'mf dim.' dynamic.

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

Fl. I. *pp*

Clar. *pp* III. *pp*

Fag. *pp*

Cor. *pppp* I. *ppp*

ppp

ppdim.
d.

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

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

Ob. *pp* poco cresc.

Clar. II, III. *pp* poco cresc.

Fag. I *pp* poco cresc.

Cor. *pp* poco cresc.

pp poco cresc.

pp poco cresc.

pp poco cresc.

pp poco cresc.

Fl. II, III a 2
Ob.
Clar. II, III
Fag.
Cor. I, II

poco cresc.
mp
poco cresc.
mp
poco cresc.
mp
poco cresc.
mp
poco cresc.
mp
poco cresc.
mp
poco cresc.
mp
poco cresc.
mp

Animando poco a poco.

Fl. I
Ob. a 2
Clar.
Fag.
Cor.
Trombe III.

poco cresc.
pp
poco cresc.
pp
poco cresc.
pp
poco cresc.
pp
poco cresc.
pp
poco cresc.
pp

1.
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf

cresc.
cresc.
cresc.
poco cresc.
poco cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

M. M. ♩ = 184.

I.II.
a 2.

Fl. III. *f* *cresc.*
 Ob. *f* *cresc.*
 Clar. *f* *cresc.*
 Fag. *f* *cresc.*
 Cor. *f* *cresc.*
 I.II. Trbe. *p* *pp* *p* *ppp*
 Trbnl. e Tuba. *p* *cresc.*
 Timp. *cresc.*

divisi *unis.* *cresc.*
divisi *unis.* *cresc.*

8 M. M. ♩ = 184.

Musical score for M. P. Belaieff, page 59. The score consists of two systems of staves. The first system has 10 staves, and the second system has 10 staves. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. Dynamics range from fortissimo (ff) to pianissimo (ppp). Performance markings include "dim." (diminuendo), "mf" (mezzo-forte), "p" (piano), and "pp" (pianissimo). A section marked "9" begins in the first system and continues into the second. The second system includes a "dolce" marking and a "p" marking. The score ends with a "9" in a box and "pp".

Fl. I.

Clar.

Fag.

Cor.

Timp.

Calmando poco a poco.

Fl.

Ob.

Clar.

Fag.

Cor. III, IV.

Trbni e Tuba.

Timp.

Ve. div.

unis.

pp

ff dim. p dim. pp

ff dim. p dim. pp

ff dim. p dim. pp

ff dim. p dim. pp

ff dim. p dim. pp

ff dim. p dim. pp

ff dim. p dim. pp

ff dim. p dim. pp

div.

div.

div.

Calmando poco a poco.

2228

IV.

Vivace. M. M. ♩. = 108.

3 Flauti.

2 Oboi.

3 Clarinetti
in B.

2 Fagotti.

4 Corni
in F.

3 Trombe
in B.

Campanelli.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Vivace. M. M. ♩. = 108.

Clar. *dolce*

Fag.

pp arco *pp* arco *pp* arco *pp*

Fl.

Ob.

Clar.

Fag.

Cor.

Trbe.

2

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

mf pizz. *mf* pizz. *mf* pizz. *mf*

Musical score for the first system, measures 1-8. The score is arranged for a string quartet (Violin I, Violin II, Viola, Cello/Double Bass). The key signature is one sharp (F#) and the time signature is 4/4. The music includes various dynamics such as *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also articulation marks like *arco* and *pizz.* (pizzicato). The first violin part has a first ending bracket labeled "I." and a second ending bracket labeled "II.". The second violin part has a first ending bracket labeled "I." and a second ending bracket labeled "II.". The viola part has a first ending bracket labeled "I." and a second ending bracket labeled "II.". The cello/double bass part has a first ending bracket labeled "I." and a second ending bracket labeled "II.".

Musical score for the second system, measures 9-16. The score continues the string quartet. The key signature remains one sharp (F#) and the time signature is 4/4. The music includes various dynamics such as *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also articulation marks like *arco* and *pizz.* (pizzicato). The first violin part has a first ending bracket labeled "I." and a second ending bracket labeled "II.". The second violin part has a first ending bracket labeled "I." and a second ending bracket labeled "II.". The viola part has a first ending bracket labeled "I." and a second ending bracket labeled "II.". The cello/double bass part has a first ending bracket labeled "I." and a second ending bracket labeled "II.".

3 M. M. ♩. = 100.
Picc.

Fl. I. *pp*

Fl. II.

Camp. *pp*

1 Viol. solo *dolce*

div. arco *pp*

a 2 *cresc.* *mf dim.*

tutti *cresc.* *mf dim.* *div.*

3 M. M. ♩. = 100.

Fl. I. *pp*

Fl. II. *p*

Ob. I. *p*

Camp. *p*

frem. *pp*

pp

tr. *a 2* *II.*

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

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

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

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

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

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

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

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

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

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

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

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

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

Picc. *f dim.*

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

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

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

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

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

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

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

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

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

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

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

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

4 Poco accelerando.

Tempo I. M.M. $\text{♩} = 108$.



This musical system includes staves for Oboe (Ob.), Clarinet in B-flat (Clar. II, III), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Trbe. I, II), Violin I (Viol. I. pizz.), Violin II (Viol. II. unis.), and Viola (Viola. unis.). The woodwinds and strings are marked with dynamics such as *p*, *cresc.*, *f*, and *pp*. The strings are marked *pizz.* (pizzicato). The woodwinds have various articulations and slurs. The overall tempo is marked *Poco accelerando*.

Tempo I. M.M. $\text{♩} = 108$.

4 Poco accelerando.



This musical system includes staves for Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Trbe.), Violin I (Viol. I.), Violin II (Viol. II.), and Viola (Viola.). The woodwinds and strings are marked with dynamics such as *p*, *f*, and *pp*. The strings are marked *pizz.* (pizzicato). The woodwinds have various articulations and slurs. The overall tempo is marked *Poco accelerando*.

Ob.

1.

mf

p

pp

arco

mf

arco

mf

arco

mf

Ob. 1.

Clar.

Fag. 1.

mf

dolce

mf

pizz.

dim.

pp

arco

pp

arco

pp

arco

pp

pp

pp

pp

Fl. I.
 Fl. II. III.
 Ob.
 Clar.
 Fag.
 Cor.
 Trbe.

Musical score for the first system, featuring Flutes I, II, and III, Oboe, Clarinet, Bassoon, Horn, and Trumpet. The score includes various dynamics and performance markings such as *mf*, *pp*, *f*, and *sf*. The Clarinet part has first, second, and third endings marked I, II, and III.

Musical score for the second system, including parts for Flutes, Oboe, Clarinet, Bassoon, Horn, and Trumpet. This section includes detailed performance markings such as *pizz.*, *arco*, *mf*, *pp*, *f*, and *sf*. The Clarinet part again shows first, second, and third endings. The string parts at the bottom include *arco* and *pizz.* markings.

Fl. III. Fl. *picc.*

f

mf

arco

plizz.

Detailed description: This system contains the first eight measures of the score. It features five staves. The top staff is for Flute III, marked *Fl. III. Fl. picc.* with a dynamic of *f*. The second staff is for Flute I, marked *I.* with a dynamic of *f*. The third staff is for Flute II, marked *II.* with a dynamic of *f*. The fourth staff is for Flute III, marked *III.* with a dynamic of *f*. The fifth staff is for strings, marked *mf*. The bottom two staves are for strings, with the lower one marked *arco* and *plizz.*

Fl. *picc.*

Fl. *II.*

Clar. III

Fag. I

plizz.

plizz.

Detailed description: This system contains measures 9 through 16. It features five staves. The top staff is for Flute I, marked *Fl. picc.* and *II.*. The second staff is for Clarinet III, marked *Clar. III*. The third staff is for Bassoon I, marked *Fag. I*. The fourth and fifth staves are for strings, both marked *plizz.*

V.

Allegro. M. M. ♩. = 69.

3 Flauti.
II, III.

2 Oboi.

3 Clarinetti
in B.
II, III.

2 Fagotti.

4 Corni
in F.

3 Trombe
in B.
II, III.

3 Tromboni
e Tuba.

Timpani
in E.H.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

p *cresc.* *mf* *dim.*

p *cresc.* *mf* *dim.*

p *cresc.* *mf* *dim.*

p *cresc.* *mf* *dim.*

p *cresc.* *mf* *dim.*

p *cresc.* *mf* *dim.*

p *cresc.* *mf* *dim.*

p *cresc.* *mf* *dim.*

p *cresc.* *mf* *dim.*

Allegro. M. M. ♩. = 69.

1. *mp cresc.* *f*

mp *cresc.* *f*

mp cresc. *f*

cresc. *f*

p *cresc.* *mf*

mf

pp

pp

mp *cresc.* *f* *tr*

mp *cresc.* *f* *tr*

mp *cresc.* *f* *tr*

mp *cresc.* *f* *tr*

mp *cresc.* *f* *tr*

Musical score for piano and orchestra, page 73. The score consists of two systems of staves. The first system has 10 staves, and the second system has 7 staves. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *cresc.*, *ff*, *dim.*, *p*, *mp*, *f*, and *ppp*. Performance markings include *tr* (trills) and *p dolce div.* (piano dolce diviso). A first ending bracket is present at the end of the second system.

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

allargando

The musical score consists of two systems of staves. The first system includes a vocal line and several piano accompaniment staves. The second system continues the piano accompaniment. The score is marked with various dynamics and performance instructions.

Dynamic markings: *cresc.*, *poco*, *a*, *poco*, *ff*, *dim.*, *f*, *ppp*.

Performance instructions: *allargando*, *II.*, *III.*, *a 2.*, *I e. II.*

Other markings: *6* (fingerings), *6* (pedal point), *ppp* (pianissimo).

2

Fl. I.

Ob.

Clar. I.

Fag.

Cor.

Trbnl
e Tuba.

Viol.

pp

dolce express.

p dolce cresc.

cresc.

ppp

pp

p

uniso.

cresc.

ppp

pp

p

uniso.

cresc.

cresc.

2 M. M. $\text{♩} = 116.$
Meno.

Ob. I.

Clar.

Fag.

Cor.

Viol.

animando poco a poco.

dim.

dim.

p

cresc.

poco a poco

I e II. a 2

IV.

poco a poco

dim.

dim.

dim.

p

cresc.

poco a poco

cresc.

poco a poco

cresc.

poco a poco

cresc.

poco a poco

cresc.

poco a poco

Musical score for the first system, featuring multiple staves with various dynamics and performance markings. The score includes:

- Staff 1: *p cresc.* *mf cresc.*
- Staff 2: II. *p cresc.* *mf cresc.*
- Staff 3: I. *mp* *cresc. poco a poco*
- Staff 4: III. *mp* *mf cresc.*
- Staff 5: *p cresc.* *mf cresc.*
- Staff 6: *p* *cresc.*
- Staff 7: *p* *cresc.*
- Staff 8: *mf* *cresc.*
- Staff 9: *mp* *cresc.*
- Staff 10: *-p* *cresc. poco a poco*
- Staff 11: *mp* *cresc.*

Musical score for the second system, continuing the piece with dynamic markings. The score includes:

- Staff 1: *mf* *cresc.*
- Staff 2: *mf* *cresc.*
- Staff 3: *mf* *cresc.*
- Staff 4: *mf* *cresc.*
- Staff 5: *mf* *cresc.*
- Staff 6: *mf* *cresc.*

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

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

pp *cresc.* *p* *mp*

Viol.

divisi *ff* *unis.* *f*

ff *divisi* *ff*

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

Clar.
Fag.
Cor.
Viol.

p *p* *p* *p*

unis. *f*

Clar. I. M. M. $\text{♩} = 48$. [4]

Far. = *ppp* *p* II. *f dim.* *p dim.* *pp* *cresc.*

Viol. *f* *f* *p dim.*

divisi *f* *p dim.* *pp* *cresc.*

divisi *f* *p dim.* *pp* *cresc.*

M. M. $\text{♩} = 48$. [4] *pp* *cresc.*

Fl. II.

Ob. I. *mp* *dim.* *ppp* *a 2* *mp*

Clar. II. *mp* *dim.* *ppp*

Fag. *p cresc.* *mp* *p* *cresc.* *mp* *poco dim.*

Cur. III. *p* *pp* *p* *cresc.* *mp dim.* *p*

IV. *ppp cresc.* *mp dim.* *p*

Trbni + Tuba. *ppp* *ppp* *ppp*

Viol. *mp* *dim.* *p* *dim.* *p* *cresc.* *mp* *poco dim.*

mp *pp* *p* *dim.* *p* *cresc.* *mp* *poco dim.*

mp *pp* *p* *dim.* *p* *cresc.* *mp* *poco dim.*

M. P. Belaieff

5

Fl. I *f* *cresc.* *sf* *tr*

Fl. II *f* *cresc.* *sf* *tr*

Oboe I *mf* *f* *cresc.* *sf* *tr*

Oboe II *mf* *f* *cresc.* *sf* *tr*

Bassoon I *p* *cresc.* *mf* *f* *cresc.* *sf* *tr*

Bassoon II *p* *cresc.* *mf* *f* *cresc.* *sf* *tr*

Bassoon III *p* *cresc.* *mf* *f* *cresc.* *sf* *tr*

Clarinet I *p* *cresc.* *mf* *f* *cresc.* *sf* *tr*

Clarinet II *p* *cresc.* *mf* *f* *cresc.* *sf* *tr*

Bassoon III *p* *cresc.* *mf* *f* *cresc.* *sf* *tr*

Trumpet I *p* *cresc.* *mf* *f* *cresc.* *sf* *tr*

Trumpet II *p* *cresc.* *mf* *f* *cresc.* *sf* *tr*

Trumpet III *p* *cresc.* *mf* *f* *cresc.* *sf* *tr*

Trombone I *p* *cresc.* *mf* *f* *cresc.* *sf* *tr*

Trombone II *p* *cresc.* *mf* *f* *cresc.* *sf* *tr*

Trombone III *p* *cresc.* *mf* *f* *cresc.* *sf* *tr*

Tuba *p* *cresc.* *mf* *f* *cresc.* *sf* *tr*

Snare Drum *p* *cresc.* *mf* *f* *cresc.* *sf* *tr*

Cymbal *p* *cresc.* *mf* *f* *cresc.* *sf* *tr*

Bass Drum *p* *cresc.* *mf* *f* *cresc.* *sf* *tr*

Viol. I *f* *cresc.* *sf* *tr*

Viol. II *f* *cresc.* *sf* *tr*

Viola *mf* *f* *cresc.* *sf* *tr*

Vcl. div. *p* *cresc.* *mf* *f* *cresc.* *sf* *tr*

Cb. *p* *cresc.* *mf* *f* *cresc.* *sf* *tr*

5

M. P. Belaïeff

This page of musical notation, page 81, is a piano score consisting of two systems of staves. The first system contains 10 staves, and the second system contains 8 staves. The notation includes various musical symbols such as notes, rests, dynamics (p, f, cresc., ff, mf), and articulation marks (tr). The key signature changes from one sharp (F#) to two flats (Bb, Eb) across the page. The music features complex rhythmic patterns and dynamic contrasts.

Musical score for orchestra and strings, page 82. The score is divided into two systems. The first system includes woodwinds (flutes, oboes, bassoons, clarinets), strings (violins, violas, cellos, double basses), and a double bass line. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music features complex rhythmic patterns, dynamic markings such as *sf*, *pp*, *dim.*, *poco*, and *a*, and various articulations like trills and accents.

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

Clar. II e III.

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

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

7 Tempo I. M. M. $\text{♩} = 69$.

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

- Flute (Fl.): *p*, *cresc.*, *mf*
- Oboe (Ob.): *p*, *cresc.*, *mf*
- Clarinet II (Clar. II): *p*, *cresc.*, *mf*
- Bassoon (Fag.): *p*, *cresc.*, *mf*
- Cor Anglais (Cor. I. e II.): *p*, *cresc.*, *mf*
- Trench and Tuba (Treni e Tuba): *pp*
- Violin (Viol.): *p*, *cresc.*, *mf*
- Viola (Vla.): *p*, *cresc.*, *mf*
- Cello (Ve. divisi à 3): *p*, *cresc.*, *mf*
- Double Bass (Cb.): *p*, *cresc.*, *mf*

Musical score for a piece by M. P. Belaieff, page 85. The score consists of two systems of staves. The first system has 10 staves, and the second system has 6 staves. The music is in a key with one sharp (F#) and a 4/4 time signature. Dynamics include crescendos, fortissimos (f), fortissimos piano (ff), pianissimos (pp), and decrescendos (dim.). There are also markings for 'tr' (trills) and 'mf' (mezzo-forte).

8

Violin I: *p cresc.*

Violin II: *p cresc.*

Viola: *p cresc.*

Cello/Double Bass: *p cresc.*

Violin I: *p cresc.*

Violin II: *p cresc.*

Viola: *p cresc.*

Cello/Double Bass: *pp*

tr *ppp*

Violin I: *p cresc.*

Violin II: *p cresc.*

Viola: *p cresc.*

Cello/Double Bass: *p cresc.*

Violin I: *p cresc.*

Violin II: *p cresc.*

Viola: *p cresc.*

Cello/Double Bass: *p cresc.*

8 *p*

f *cresc.* *poco* *a* *poco*
 II. *cresc.* *poco* *a* *poco* IIe III.
f *cresc.* *poco* *a* *poco* a2
f *cresc.* *poco* *a* *poco* IIe III.
f *cresc.* *poco* *a* *poco* a2
mp *cresc.* *poco* *a* *poco*
mp *cresc.* *poco* *a* *poco*
 III. *p* *cresc.* *poco* *a* *poco*
pp *p* *cresc.* *poco* *a* *poco*
p *cresc.* *poco* *a* *poco*
f *cresc.* *poco* *a* *poco*
f *cresc.* *poco* *a* *poco*
f *cresc.* *poco* *a* *poco*
f *cresc.* *poco* *a* *poco*
f *cresc.* *poco* *a* *poco*
f *cresc.* *poco* *a* *poco*

allargando

Meno.

M. M. ♩ = 116.

9

ff dim. dolce espres. pp

ff dim. unis. pp div. pp

allargando

9

M. M. ♩ = 116.
Meno.

Fl. I.

dolce
p cresc. dim.

Viol. I.

Fag.

p

unis.
p cresc. dim. unis. p

div.
p cresc. dim.

unis. *cresc. dim. p*

p

animando poco a poco

Fl. I.

Ob.

Clar.

Fag.

Cor. I. II.

mp cresc. poco a poco II. p cresc. mp cresc. mp cresc.

cresc. poco a poco p poco cresc.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

animando poco a poco

This page of musical notation consists of two systems of staves. The top system contains ten staves, and the bottom system contains four staves. The music is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature.

The notation includes various dynamic markings and performance instructions:

- Dynamic markings:** *p* (piano), *mf* (mezzo-forte), *f* (forte), *cresc.* (crescendo), *pp* (pianissimo), *mp* (mezzo-piano), and *ppp* (pianississimo).
- Performance instructions:** *div.* (divisi) and *unis.* (unisono).

The score features intricate melodic lines with many slurs and ties, as well as complex harmonic textures. The dynamics range from very soft (*ppp*) to very loud (*ff*), with frequent crescendos.

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

Ob. *f*

Clar. *f* *p*

Fag. *f* *p*

Cor. III.IV. *p*

Viol. *f* *p*

Vle. div. *f* *p*

div. *f* *p*

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

Clar. I.

Fag. *a 2* *sf*

Cor. *sf*

Vle. unis. *pp* *sf*

unis. *pp* *sf*

unis. *pp* *sf*

unis. *pp* *sf*

III. *p*

12 animando poco a

The first system of the musical score consists of ten staves. The top two staves are for woodwinds (flute and oboe), the next two for strings (violin and viola), and the bottom two for piano (right and left hands). The score includes various dynamic markings such as *cresc.*, *ff*, *f*, *p*, and *pp*. There are also performance instructions like *animando poco a* and *dim.* (diminuendo). The music features complex rhythmic patterns and melodic lines.

The second system of the musical score continues the piece with ten staves. It features similar instrumentation and dynamic markings as the first system, including *cresc.*, *ff*, *f*, *p*, and *pp*. The piano part includes a *divisi.* (divisi) instruction. The score concludes with a *12 animando poco a* instruction.

Tempo I. M.M. $\text{♩} = 69$. accel.

animando

The musical score consists of ten systems of staves. The first system includes a treble clef staff with a melodic line starting on G4, marked *f*. The second system has a treble clef staff with a melodic line marked *mf* and a bass clef staff with a bass line marked *p*. The third system features a treble clef staff with a melodic line marked *p* and *cresc.*, and a bass clef staff with a bass line marked *p* and *cresc.*. The fourth system has a treble clef staff with a melodic line marked *f* and a bass clef staff with a bass line marked *f*. The fifth system includes a treble clef staff with a melodic line marked *mf* and a bass clef staff with a bass line marked *mf*. The sixth system has a treble clef staff with a melodic line marked *mf* and a bass clef staff with a bass line marked *mf*. The seventh system features a treble clef staff with a melodic line marked *mf* and a bass clef staff with a bass line marked *mf*. The eighth system has a treble clef staff with a melodic line marked *mf* and a bass clef staff with a bass line marked *mf*. The ninth system includes a treble clef staff with a melodic line marked *f* and a bass clef staff with a bass line marked *f*. The tenth system has a treble clef staff with a melodic line marked *f* and a bass clef staff with a bass line marked *f*. The score concludes with the instruction *animando* and *Tempo I. M.M. $\text{♩} = 69$. accel.*

13

Presto.

allargando

Musical score for measures 13-22. The score consists of 12 staves. The first two staves are treble clef, the next two are bass clef, and the remaining six are a mix of treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. Measure 13 is marked "Presto." and measure 22 is marked "allargando". The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some performance markings like "a. 2" and "mf".

Musical score for measures 23-32. The score consists of 10 staves. The first two staves are treble clef, the next two are bass clef, and the remaining six are a mix of treble and bass clefs. The music continues from the previous system. Measure 23 is marked "Presto." and measure 32 is marked "allargando". The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some performance markings like "divisi".

Presto

13

allargando

Tempo I. M.M. ♩. = 69.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the upper staff containing a melodic line and the lower staff providing harmonic support. The next four staves are for piano accompaniment, including a grand staff (treble and bass clefs) and two additional parts. The bottom two staves are for strings, with the upper staff marked 'p' and the lower staff marked 'p'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'cresc.' and 'p'. The key signature is one sharp (F#) and the time signature is 4/4.

The second system of the musical score continues the composition with the same instrumentation as the first system. It features ten staves, including vocal parts, piano accompaniment, and strings. The notation includes slurs, accents, and dynamic markings such as 'cresc.', 'p', and 'trem.'. A section marked 'II. III.' is indicated in the lower right of the system. The key signature remains one sharp (F#) and the time signature is 4/4.

Tempo I. M.M. ♩. = 69.

Musical score for a symphony, featuring multiple staves with various instruments. The notation includes dynamic markings such as *poco dim.*, *cresc.*, *ff*, and *mf*, along with articulation marks like *V.* and *tr*. The music is written in a key signature of one sharp (F#) and a 2/4 time signature.

VI.

Andante. M. M. $\text{♩} = 50-56$.

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

2 Oboi.
I. dolce

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

2 Fagotti.
I. *pp*

4 Corni
in F.

3 Trombe
in B.
I. II. III.

3 Tromboni
e Tuba.

Timp. E. H.

Mezzosoprano
Solo.

Tenore Solo.
(poi Coro.)

Arpa.

Violini I.
div. *pp*

Violini II.
div. *pp*

Viole.

Violoncelli.

Contrabbassi.

poco cresc.

poco cresc.

Andante. M. M. $\text{♩} = 50-56$.

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

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

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

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

Fl. II.

Ob. I.

Clar.

Fag. I.

Cor. III, IV.

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

Fl. picc.

Fl. I, II.

Clar.

Cor.

Тыб - тра
 ni - es!
 di - en!

Picc.

Tenore Solo.

Id
 O
 Du

Mezzosoprano.

Tenore

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

1 Viol. solo

dolce

p

p

Fl. II.

pp poco cresc.

Ob. I.

Clar. I.

dolce

p

pp

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

Arpa.

tutti div.

pp

poco cresc.

dim.

pp poco cresc.

pp

p

pp

Fl. picc.

The image shows a page of a musical score for a woodwind and vocal ensemble. At the top left, it is labeled "Fl. picc." (Flute piccolo). The score consists of several systems of staves. The top system includes a staff for Fl. II and several staves for woodwinds and strings. The vocal line is positioned in the middle of the page. The lyrics are written in both Russian and French. Performance markings such as "pp", "p", "dim.", "pizz.", and "arco" are scattered throughout the score. The bottom of the page features the name "M. P. Belaieff" and the number "2228".

Fl. II.

pp

pp

pp

pp

pp

Какъ дурьъ при-носишь лю-дячъ ты сво-и вол-шеб-ны-я ви-дѣнь-я
 Nul don sur terre où nous règions, Ne vauitton rè - ve ni ta grâ - ce!
 Dir Ruhm und Ehr', dir Lob und Preis, o wun-der - heh - re Kunst der Tü - ne!

pp

dim.

pizz.

arco

pp

pp

pp

2

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

Lyrics for the first system:

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

Lyrics for the second system:

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

Second system of musical notation. It features trills in the violin and cello parts. Dynamics include *p*, *mp*, *p cresc.*, and *mp*. The piano part includes markings for *div.* and *p cresc.*.

I.
F. II. III.

p

pp

mf

pp

pp

шесть я и заб-вешь - я.
Se - gen und Ge - säm - le.
шъ - ю рп-доть у - тѣ шень - я.
jour nouveau qui vous con - so - le.
lin. derst sie mit dei - nen Klän - gen.

ff

dim.

div.

f

pp

f

dim.

pp

dim.

f

dim.

pp

f

dim.

pp

Fl. *pp* *dolce*

Ob. *pp* *dolce*

Clar. I. *dolce*

III. pult. *pp* *poco cresc.*

3

Fl. *p dim.* *dolce*

Ob. *p dim.*

Fag. *dolce*

Cor. III IV

Meceno-Coprano. Mezzosoprano.

Tenore.

pp *tutti.*

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

3

Fl. picc.

Fl. I. II.

p

p

p

p

де - но къ-жи-ни при-зы - ва - - ешь, въ-мъ ус-та - - ломъ, и боль-номъ ты
 la ral - lu - mes à ta flam - me; Les - prit ma - la - de, triste et las, Tu
 Кам - пѣр дрохт за нн - тер - ле - - ген, stehst du ihm bei mit dei - ner Macht und

Viol. I. div.

p

p

Viol. II. div.

Vle.

Cl.

Cb.

Piccolo

мыс-лей но - выхъ-стройрож - да - ешь
 le rac - cog - des à ta gam - me.
 hilft ihm strei - ten, hilft ihm sie - gen.

p

pizz.
 divisi a 3
pizz.

pizz.
 divisi a 3
pizz.

tr *tr* *tr*

p

Т:1
 А
 Der

Ob. I. 4

Mezzosoprano.

Tenore.

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

Арга. *p*

Viol. I. solo.

p dolce
unif.

4

Fl. I.

Ob. I.

Clar. I.

Mezzosoprano.

Tenore.

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

pp

p dolce

p *pp*

tutti div.

pp poco cresc. *dim.*

p

Fl. I. II. III. *pp*

p

pp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

tr
pp

взят - ный
- ви - тес
Schmer - zen.

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

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

pp *poco cresc.* *f*

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

pp *f*

p *cresc.* *f*

II.

f

f

cresc.

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

духъ свободный и могу - чин, То бой поднятый че - ло - вкъ́ Свер - ша - етъ сла - во - подви - гъ
 souf - fle char - me, siffle ou gron - de; Et l'homme a re - conquis sa part, Son oeuvre est libre, elle est fé -
 Glück und Frieden giebt den See - len, mit deinem Schirm nur bei uns weil, und nie kann Trost im Leid uns

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

6

ff

f

ff

ff

ff

ff

ff

ff

ff

II. III.

mf

p cresc.

f

p *tr.* cresc.

f *tr.*

f

луч - ший.
con - de.
feh - ten.

слав - но подвигъ луч - ший.
libre, elle est fé - con - de.
Trost im Leid uns feh - ten.

6

Musical score for the first system, featuring multiple staves with complex notation, including triplets and dynamic markings like *ff* and *p*.

Musical score for the second system, including vocal lines with lyrics in Russian, French, and German, and piano accompaniment.

При-ди-те все на-ро-ды ми-ра,
 Ve- nez donc, peuples de ce mon- de,
 So tönt denn Lippen laut und Keh- len,

При-ди-те все на-ро-ды ми-ра,
 Ve- nez donc, peuples de ce mon- de,
 So tönt denn Lippen laut und Keh- len,

Musical score for the third system, continuing the vocal and piano parts with dynamic markings like *div.*, *ff*, *p*, and *piano*.

Ис-кусству славы вос-по-емъ!
Chan-tez un hymne saint à l'Art!
der Kunst erschalle preisend Heil!

Ис-кусству славы вос-по-емъ!
Chan-tez un hymne saint à l'Art!
der Kunst erschalle preisend Heil!

pizz.

7

Fl. picc.

Fl. I. II.

I. 3

*p**mp**mp**cresc.**poco**p**mp**mp**cresc.**poco**p**mp**mp**cresc.**poco**mp**mp**cresc.**poco**mp**p**cresc.**poco*

Viol. I.

Viol. II.

*mp**mp**cresc.**poco**cresc.**poco**cresc.**poco**mp**mp**cresc.**poco**mp**mp**cresc.**poco**mp**cresc.**poco*

7

Fl. pcc.

FL. I, II.
cresc. poco a poco
a poco
cresc. poco a poco
a poco
a poco
a poco
a poco
a poco
a poco
cresc. poco a poco

f *cresc.* *ff* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

tr tr tr tr tr

Vle. **Vc.**

a poco *ff* *dim.*
a poco *ff* *dim.*
a poco *ff* *dim.*
a poco *ff* *dim.*
a poco *ff* *dim.*
a poco *ff* *dim.*

Fl. gr. III. I. II. III. I.

Vcl. I. Vcl. II. Vla. Vcl. C. B. C.

pp pp pp pp pp pp pp pp

Soprani.

Alti.

Coro.

pp

Сла - ва не - кю - ствѣ бо бѣ - ку сла - - ва
 Гло - ри а ла Му - се, три - омфе et gloi - - ре!
 Heil sei der heb - ren, der heb - ren Kunst sei Heil,

Сла - ва не - кю - ствѣ бо бѣ - ку сла - - ва
 Гло - ри а ла Му - се, три - омфе et gloi - - ре!
 Heil sei der heb - ren, der heb - ren Kunst sei Heil,

Сла - ва не - кю - ствѣ бо бѣ - - ку
 Гло - ри а ла Му - се, три - ом - - пhel
 Heil sei der heb - ren, der Kunst sei Heil!

Tenori.

Bassi.

I. II.

mf

Сла - ва не - кю - ствѣ
 Гло - ри а ла Му - се,
 Heil sei der heb - ren.

Сла - ва не - кю - ствѣ
 Гло - ри а ла Му - се,
 Heil sei der heb - ren.

Сла - ва не - кю - ствѣ
 Гло - ри а ла Му - се,
 Heil sei der heb - ren.

pp

pizz. pizz.

Fl. I.

Fl. II, III.

a 2.

cresc. poco a poco

mf cresc. poco a poco

f

Sopr.

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

Alti.

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

Coro.

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

Ten.

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

Bassi.

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

ВЪ ВѢ-РЬ СІА - - ба ОУИ, ГЛОИ - - РЕ! ТРИ-ОМФЕ И ГЛОИ - - РЕ! ГЛОИ - - РЕ А ЛА МУ - СЕ, ГЛОИ - - РЕ, ДЕР ХЕХ-РЕН, КУНСТ СЕИ ХЕЙЛ! ХЕЙЛ, Е - ВИГ ХЕЙЛ ИХР, ХЕЙЛ СЕИ ДЕР ХЕХ-РЕН, Е - ВИГ ХЕЙЛ ИХР!

cresc. poco a poco

f

Viol.

Vle.

Ve.

Cb.

arco

arco

f

<i>sf</i>	<i>dim.</i>	<i>sf</i>	<i>dim.</i>	<i>sf</i>	<i>dim.</i>	<i>sf</i>	<i>dim.</i>	<i>sf</i>	<i>dim.</i>	<i>sf</i>	<i>dim.</i>
CJA - Ba	no bt - kuh	CJA - Ba	no bt - kuh	CJA - Ba	no bt - kuh	CJA - Ba	no bt - kuh	CJA - Ba	no bt - kuh	CJA - Ba	no bt - kuh
gloi - re,	tri-ompheet	gloi - re,	tri-ompheet	gloi - re,	tri-ompheet	gloi - re,	tri-ompheet	gloi - re,	tri-ompheet	gloi - re,	tri-ompheet
Heil ihr!	Heil, e - wig	Heil ihr!	Heil, e - wig	Heil ihr!	Heil, e - wig	Heil ihr!	Heil, e - wig	Heil ihr!	Heil, e - wig	Heil ihr!	Heil, e - wig
		der heh - ren	Kunst	spi	e - wig,	e - wig	Heil!				
no bt - kuh	CJA - Ba	no bt - kuh	CJA - Ba	no bt - kuh	CJA - Ba	no bt - kuh	CJA - Ba	no bt - kuh	CJA - Ba	no bt - kuh	CJA - Ba
tri-ompheet	gloi - re,	tri-ompheet	gloi - re,	tri-ompheet	gloi - re,	tri-ompheet	gloi - re,	tri-ompheet	gloi - re,	tri-ompheet	gloi - re,
Heil, e - wig	Heil ihr!	Heil, e - wig	Heil ihr!	Heil, e - wig	Heil ihr!	Heil, e - wig	Heil ihr!	Heil, e - wig	Heil ihr!	Heil, e - wig	Heil ihr!
CJA - Ba	no bt - kuh	CJA - Ba	no bt - kuh	CJA - Ba	no bt - kuh	CJA - Ba	no bt - kuh	CJA - Ba	no bt - kuh	CJA - Ba	no bt - kuh
gloi - re,	tri-ompheet	gloi - re,	tri-ompheet	gloi - re,	tri-ompheet	gloi - re,	tri-ompheet	gloi - re,	tri-ompheet	gloi - re,	tri-ompheet
Heil, e - wig	Heil ihr,	e - wig	Heil ihr!	e - wig	Heil ihr!	e - wig	Heil ihr!	e - wig	Heil ihr!	e - wig	Heil ihr!
Ba	CJA - Ba	Ba	CJA - Ba	Ba	CJA - Ba	Ba	CJA - Ba	Ba	CJA - Ba	Ba	CJA - Ba
re,	gloi - re,	re,	gloi - re,	re,	gloi - re,	re,	gloi - re,	re,	gloi - re,	re,	gloi - re,
wig	Heil	ih,	e - wig,	e - wig,	e - wig,	e - wig,	e - wig,	e - wig,	e - wig,	e - wig,	e - wig,

FL.II. III.

9

Clar.

Cor.

p

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

9

mp

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

mf

ба БО БѢ - РУ СЛА - БА БО БѢ - РУ СЛА - ба СЛА - ба СЛА -
 re, tri - om - phe et gloi - re, tri - om - phe et gloi - re, gloi - re, gloi -
 Heil! Sei e - wig Heil ihr, sei e - wig, e - wig Heil ihr! Heil

mf

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

mp

arco

mf

mf

cresc. *f*

BA BO BŃ - RII CIA-BA BO BŃ - RII CIA-BA BO BŃ - RII CIA - BA CIA-BA BO
re, tri-om-phe et gloire, tri-om-phe et gloi-re, tri-om - phe et gloi - re, gloi-re,
Heil! Sei e - wig Heil ihr! Sei e - wig Heil ihr! *cresc.* wig - e - wig Heil ihr!
Heil!
re, gloi - re, re, gloi - re, re, gloi - re, re, gloi - re, re,
ihr, Heil ihr! Heil Heil ihr!

CIA - BA MO - RYC - CTBY BO BŃ - RII CIA - BA
gloi - re à la Mu - se, BO BŃ - RII CIA - BA
Heil sei der heh - ren, Heil, e - wig, gloi - re, re, Heil, e - wig
Heil ihr!

BO BŃ - RII CIA - BA BO BŃ - RH CIA - BA CIA - BA
tri - om - phe et gloi - re, tri - om - phe et gloi - re, gloi - re, re, gloi - re, re,
der heh - ren Kunst sei Heil! Sei e - wig Heil ihr, Heil ihr,

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

10

Ob., II.

Char. II. III.

p *mf* *f*

BŃ - RII CIA - BA BO RYC - CTBY BO BŃ - RII CIA - BA BO BŃ - RII CIA-BA CIA-BA
om - phe, gloi - re à la Mu - se, tri - omphe et gloi - re, re, tri - omphe et gloi - re, gloi - re,
Heil ihr! Heil sei der heh - ren, *cresc.* Heil, e - wig, Heil, e - wig Heil ihr!
Heil Heil
CIA - BA MO - RYC - CTBY BO BŃ - RII CIA - BA
gloi - re, gloi - re, re, gloi - re, re, gloi - re, re, gloi - re, re, gloi - re, re,
Heil ihr, Heil ihr, Heil ihr!
CIA - BA BO BŃ - RII CIA - BA
gloi - re, re, gloi - re, re, gloi - re, re, gloi - re, re, gloi - re, re,
Heil ihr, Heil ihr, Heil ihr!

dim. *p* *cresc.* *mf* *f* *mf* *p* *mf* *f* *mf* *f* *mf* *p* *mf* *f* *mf* *p* *mf* *f* *mf* *p*

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

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

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

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

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

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

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

Musical score for the first system, featuring piano accompaniment and vocal lines. The piano part includes chords and melodic lines with dynamics like *p* and *dim.*. The vocal lines are for Soprano, Alto, Tenor, and Bass, with lyrics "Ba. re!" and "Heil!".

Musical score for the second system, continuing the piano accompaniment and vocal lines. The piano part includes chords and melodic lines with dynamics like *p* and *dim.*. The vocal lines are for Soprano, Alto, Tenor, and Bass, with lyrics "Ba. re!", "Heil!", "Ba. re!", "Heil!", "Ba. re!", "Heil!".

Musical score for the third system, featuring piano accompaniment and vocal lines. The piano part includes chords and melodic lines with dynamics like *p*, *div.*, *pizz.*, and *mp*. The vocal lines are for Soprano, Alto, Tenor, and Bass, with lyrics "Ba. re!", "Heil!".

II

Sopr. I. *pp*
 Sopr. II. *pp*
 Alto. *pp*
 Ten. *pp*
 Bass I. *pp*
 Bass II. *pp*

Сл - ва и - к - в - ст - в - у бо - ст - ру сла - - - Ва
 Gloi - re à la Mu - se, tri - om - phe et gloi - - - re
 Heil - sei der heh - ren, der heh - ren Kunst - sei Heil,
 Сл - ва и - к - в - ст - в - у бо - ст - ру сла - - - Ва
 Gloi - re à la Mu - se, tri - om - phe et gloi - - - re
 Heil - sei der heh - ren, der heh - ren Kunst - sei Heil.
 Сл - ва и - к - в - ст - в - у в - в - е - р - ю - с - л - а сла - - - Ва
 Gloi - re à la Mu - se, der oui, gloi - - - re
 Heil - sei der heh - ren, der Kunst - sei Heil!

I. *mf*
 Bass I. *mf*
 II. *mf*

Сл - ва и - к - в - ст - в - у бо - ст - ру сла - - - Ва
 Gloi - re à la Mu - se, tri - om - phe et gloi - - - re
 Heil - sei der heh - ren, der heh - ren Kunst - sei Heil,
 Сл - ва и - к - в - ст - в - у бо - ст - ру сла - - - Ва
 Gloi - re à la Mu - se, tri - om - phe et gloi - - - re
 Heil - sei der heh - ren, der heh - ren Kunst - sei Heil.
 Сл - ва и - к - в - ст - в - у в - в - е - р - ю - с - л - а сла - - - Ва
 Gloi - re à la Mu - se, der oui, gloi - - - re
 Heil - sei der heh - ren, der Kunst - sei Heil!

div. *pp*
 pizz. *pp*
 div. *mf*
 pizz. *mf*
 div. *mf*
 pizz. *mf*

III

Violin I: I. *mf* *cresc.*

Violin II: I. *mf* *cresc.* a. 2.

Viola: *mf* *cresc.*

Cello: *mf* *cresc.*

Double Bass: *mf* *cresc.*

Sopr. *mf*

Alti. *mf*

Ten. *mf*

Bassi. *mf*

Въ вѣкѣ cJa - - - Ba
oui, gloi - re, Heil, e - wig Heil

BO Bt - KH cJa - Ba
tri - om - phe et gloi - re,
Heil, e - wig Heil ihr!

Въ вѣкѣ
oui,
der

BO Bt - KH cJa - Ba
tri - om - phe et gloi - re,
Heil, e - wig Heil ihr,

cresc. poco a poco

pizz.

mf cresc. poco a poco
unla.

mf cresc. poco a poco
unla.

mf cresc. poco a poco
unla.

arco

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

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

ff

arco
 Ve. div. arco

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings such as *ff* and *fff*.

no ht - ku c.ia - ba c.ia - ba ba,
 tri - om - phe et gloi - re, gloi - re, re!
 Der heb - ren Künst sei e - wig, e - wig Heil!
 c.ia - ba no ht - ku c.ia tri - om - phe et Ba,
 gloi - re, re, gloi - re, gloi - re, re!
 Heil ihr! Heil, e - wig, e - wig Heil!
 c.ia - ba c.ia - ba c.ia - ba Ba,
 gloi - re, gloi - re, gloi - re, re!
 Heil ihr, e - wig, e - wig Heil!
 c.ia - ba c.ia - ba Ba,
 gloi - re, gloi - re, gloi - re, re!
 e - wig, e - wig, e - wig Heil!

Musical score for the second system, featuring piano accompaniment with complex rhythmic patterns and dynamic markings such as *ff* and *fff*.

The musical score is arranged in two systems. The first system contains vocal parts with lyrics in French and German, and instrumental parts. The second system continues the instrumental parts.

Lyrics:
 (Version française par J. Sergennois.)
 Ba. re. Heil!
 (Deutsch von Hans Schmidt.)
 Ba. re. Heil!
 Ba. re. Heil!
 Ba. re. Heil!

Performance markings:
 a 2.
 ff.
 unis.