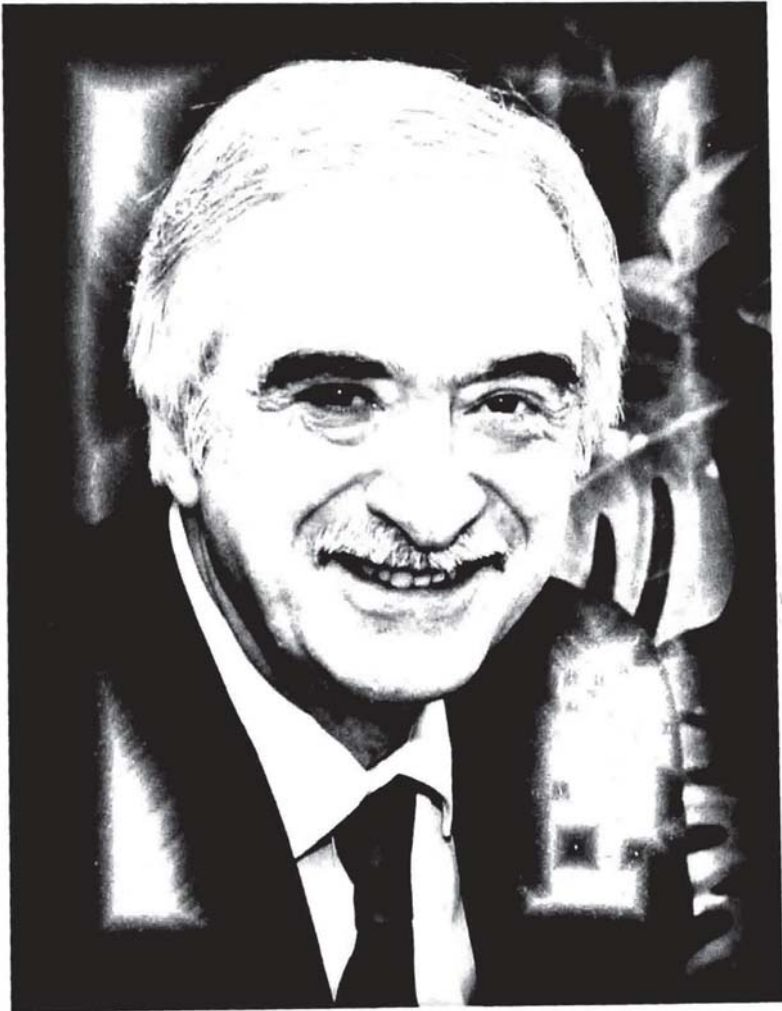




Полад Бюльбюль оглы

P. Bülbüloğlu

Polad BÜLBÜL oğly

Полад БЮЛЬБЮЛЬ оглы

NG1-1005-Q1
S08951

LOVE AND DEATH
or
DANCING LOVE WITH DEATH

*Ballet-
choreographic saga
by the motives of the Azerbaijani Epos
Dede- Gorgud
Two acts with the prologue*

Libretto by
Polad Bülbül oğly
Vakil Usmanov

Score

Publishing House «Artists Union»
St. Petersburg
2008

ЛЮБОВЬ И СМЕРТЬ
или
СО СМЕРТЬЮ ТАНЦУЮЩАЯ ЛЮБОВЬ

*Балет-
хореографическая сага
по мотивам азербайджанского эпоса
Деде-Горгуд
В двух актах с прологом*

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Kitabxanası

Издательство «Союз художников»
Санкт-Петербург
2008

Azerbaijan is an amazing country. Located on the crossroads of the northern, southern, eastern and western trade routes, it was developed under the influence of many cultures that contributed to form its own, unique one. «Kiabi Dede-Gorgud», an epic folk poem, is an important part of the Azerbaijan's cultural heritage that served as fertile soil for the development of the country's modern culture. Thus it's hardly surprising that the popular composer Polad Bülbüloğlu chose this poem as a subject for his ballet – it came as naturally to him as using European folk stories, myths and legends come naturally to European composers.

True art is always identified with a national culture – this statement is axiomatic. Once an artist finds a key to the hearts of his compatriots, he is bound to become popular in a wider world community. The best illustration of the above is probably the composer's father, the great Azerbaijan singer Bülbül (in English the name means «Nightingale»), who played an important role in the evolution of his son's musical talent. Polad mastered the traditional mugam singing in his green years and later received a classical music education in Italy. This dual knowledge made it possible for him to create his own, absolutely unique school of the modern Azerbaijan singing.

Popularity of the modern Azerbaijan music owes much to the efforts of Bülbül, Uzeyir Hajibeyov, Gara Garayev, Fikrat Amirov, Afrasyab Badalbeyli, Tofik Kuliev and their peers. Polad Bülbüloğlu has proved to be a worthy successor of his father's vast musical heritage, including, first of all, Azerbaijan folk songs. While a schoolboy, Polad used to accompany Bülbül during his father's numerous concerts and several years ago he included some of his father's favorite songs into his own concert which took place in Baku. Folk motives and the national flavor are quite prominent in Polad's most popular songs and other musical pieces.

If his father's influence is by far the most important factor that shaped Polad's future musical style, one shouldn't underestimate the importance of the second-largest figure in Polad's life – his teacher, composer Gara Garayev. Polad became a student in his master class upon entering the Conservatory of Baku. A student of Shostakovich, Gara Garayev was the author of several ballets, operas, and symphonies that were known and loved throughout the world. More than that, he was also a talented teacher.

«I am not inclined to streamline my students' artistic work into a bland imitation of traditional folk songs, though this path may also seem attractive to some», he wrote. «By forcibly conserving folk music we can turn it into something stiff and dead and thus stand in the way of its evolution. Here, as in any other field of art one can not advance without putting his own creative impulses to test. A young composer's "must do" is to combine a serious study of the national culture with a subsequent selection of its most precious gems to be put aside and used in his future works».

While a student of the Conservatory Polad composed quite a few musical pieces for the piano, quartet and orchestra. But it was his songs that brought him the national fame. At first Gara Garayev did not encourage his student's passion for popular music but when the whole country started singing Polad's songs, his teacher gave up.

Another direction that Polad pursued since his student years was composing sound tracks to movies and plays. It often happened that the music he created overgrew its original role of a simple background accompaniment and became an active part of the action, sometimes its best part.

Several years ago the 1300 anniversary of «Dede-Gorgud» was widely celebrated in Azerbaijan and Polad as Minister of Culture took an active part in organizing festive activities. He also participated in putting together a full-volume encyclopedia dedicated to the national epos. Perhaps the idea of composing a ballet based on the eternal themes evoked by the folk literature was born at that time.

Love and Death are Man's everlasting companions. Man's life, a tiny spark squeezed in the eternity of the Universe – is it not but a dance of these two majestic figures? This subject clearly fascinated Polad as he repeatedly turned to it in his work. Even in his sound tracks to films «Babek» and «Don't Lose Your Heart, I am With You!» he muses about them. But in his songs Love and Death are always shown indirectly, through passions and woes of his characters.

However, in the ballet Love and Death themselves become key characters. Death acquires a physical body. And the tragic story of a boy who sacrifices his immortality for the sake of his beloved's life becomes a rapturous hymn to Love. Physical death is imminent, but Love is eternal.

A good ballet, that is a unity of music, choreography, drama and art, always requires a thorough collaboration between the ballet master, the composer and the scenery designer. This choreographic saga was directed by a prize-winning choreographer, professor of European Ballet Academy Vakil Usmanov. Not unlike Bülbül and Uzeyir Hajibeyov who managed to organically merge the national and the classical singing in their opera «Keroglu», Vakil Usmanov created a lovely pattern of alternating classical pas and folk dancing rhythms. For the first time in the Azerbaijan ballet history folk dancing group participated in the performance alongside professional ballet dancers.

The artistic design of the scenery, created by Rafiz Ismailov, was also quite revolutionary for a classic ballet. Instead of a traditional set of decorations, huge electronic screens were fixed on the stage giving the performance yet another, metaphorical meaning. With the help of their moving images it becomes clear that events of the far past still remain urgent, raising the ultimate questions of Man's predestination, of his duty before his country, his family and himself. For the ballet's main hero is a Man, struggling and striving, loving and suffering, dancing with his unfaithful companions – Love and Death.

Azerbaijan – удивительная страна. Она расположена на пересечении путей, соединяющих север с югом, восток с западом, и множество мировых культур сформировало ее собственную национальную культуру. Эпос «Киби Дедэ Горгуд» является огромной частью той благодатной почвы, на которой выросло и расцвело все современное искусство Азербайджана. И обращение к этому эпосу композитор Полад Бюльбюльоглу было естественно, как обращение современных европейских композиторов, драматургов и поэтов к античной классике, мифам и легендам своих народов.

Истинное искусство всегда национально – это утверждение не нуждается в доказательствах. Если художник находит ключ к сердцу своего народа, то он становится любимым во всем мире. Таким художником был отец композитора, великий азербайджанский певец Бюль-Бюль. И в рассказе об истоках музыки Полада Бюльбюльоглу, прежде всего, следует назвать имя его отца (оно переводится на русский язык как Соловей). Бюль-Бюль, с детства прекрасно владевший mugam пением, получил классическое оперное образование в Италии, и стал одним из тех, кто, сохранив традиции, создал совершенно уникальную азербайджанскую оперу.

Именно благодаря Бюль-Бюлю, Узеиру Гаджибекову, Муслиму Магомаеву, Шевкет-ханум Мамедовой, Афрасиабу Бадалбеги, Топику Кулиеву и многим другим их единомышленникам, современная азербайджанская музыка стала такой, какой мы видим ее сейчас. И Полад Бюльбюльоглу оказался достойным преемником того обширного наследия, которое оставил ему отец. Это, прежде всего, азербайджанские народные песни. Полад еще в школьные годы аккомпанировал Бюль-Бюлю во время выступлений, а несколько лет тому назад на концерте в Баку сам исполнил несколько песен из репертуара отца. Да и во многих широко известных «страдных» произведениях Полада Бюльбюльоглу отчетливо виден национальный колорит.

Вторым человеком, оказавшим огромное влияние на творческий путь Полада Бюльбюльоглу, был композитор Кара Караев. Он вел композиторский класс Бакинской консерватории, куда после окончания школы поступил Полад. Сегодня Кара Караев уже стал классиком азербайджанской музыки. Ученик Шостаковича, автор опер, балетов, многочисленных симфонических произведений, ставших известными во всем мире, был не только талантливым композитором, но и прекрасным педагогом.

«Я вовсе не склонен направлять студента по пути шаблонного использования готовых образцов народного творчества», – писал он, – хотя такой метод в известной мере возможен. Охранительская тенденция в отношении народной музыки приводит к ее консервации, превращает ее в нечто застывшее и неизменное, мешает ее прогрессу и развитию, прерывает ее в музейный экзонат. В этом вопросе, как и в любом творческом вопросе, не достичь успеха без проявления творческой инициативы, без мобилизации всех творческих сил молодого композитора для серьезного и взвешивающего отбора самого жизнеспособного, ценного и прогрессивного, что есть в широких рамках национального».

Во время обучения в консерватории Полад сочинял произведения для оркестра, для квартета, для фортепиано. Но всеобщую известность ему принесли песни. Сначала это увлечение молодого композитора учитель не одобрял, и Полад, следуя его воле, не выносил песни на суд публики. А потом их задела вся страна.

Со студенческих лет Полад Бюльбюльоглу начал работать еще в одном направлении – создании музыки к фильмам и спектаклям. Причем музыкальное сопровождение не было просто фоном, музыка влетала в ткань повествования, и придавала действию многомерность и глубину, а порой даже играла главную роль.

Несколько лет назад в Азербайджане широко, на государственном уровне, отмечали 1300-летний юбилей создания эпоса «Дедэ-Горгуд», и Полад, как министр культуры, организовывал все мероприятия, связанные с юбилеем, и активно участвовал в них. Немалую помощь он оказал в создании объемной энциклопедии, посвященной эпосу, в проведении праздника в ЮНЕСКО и др. Видимо, в этот период у него возникла мысль написать балет на вечные темы, навеянные эпосом.

Любовь и Смерть всегда шли рука об руку друг с другом. Жизнь каждого человека, краткий по сравнению с вечностью миг нашего пребывания на земле – не есть ли танец этих двух величественных фигур? В своем творчестве Полад неоднократно обращался к этим темам. Взять хотя бы музыку из фильмов «Бабек» или «Не бойся, я с тобой!». Но в песнях эти фигуры остаются за кадром, в личных переживаниях лирических героев.

В балете Любовь и Смерть становятся ключевыми персонажами. Смерть обретает зримые черты. И трагическая история юноши, который ради жизни возлюбленной жертвует своим бессмертием, становится торжеством Любви. Физическая смерть неизбежна, но Любовь – вечна.

Настоящий балет всегда единство музыки, пластики, драматургии и живописи, и требует серьезной совместной работы балетмейстера, композитора и художника. Постановку хореографической саги осуществлял режиссер-постановщик, лауреат международных конкурсов балетмейстеров, профессор Европейской балетной академии Векил Усманов. Как в свое время Узеиру Гаджибекову и Бюль-Бюлю в опере «Кероглу» удалось органично соединить национальное и классическое оперное пение, так и в сфере пластики Векил Усманов смог чудесным образом переплести классические балетные формы и народные танцевальные движения. Впервые в азербайджанском балете на сцене работала как балетная труппа, так и ансамбль народного танца.

Художественное решение, осуществленное Рафизом Исмаиловым, также оказалось необычным для традиционного балета. Создатели саги использовали электронные декорации, огромные экраны, изображение на которых придает действию еще один, метафизический план. И становится ясно, что события далекой древности отражаются в настоящем, поднимая вечные вопросы о нашем предназначении, о долге перед родной, перед близкими и перед самими собой: ведь главный герой хореографической саги – человек, обладающий сердцем и душой, человек в окружении своих неизменных спутников – Смерти и Любви.

ЛЮБОВЬ И СМЕРТЬ
или
СО СМЕРТЬЮ ТАНЦУЮЩАЯ ЛЮБОВЬ
Балет-хореографическая сага по мотивам эпоса Деде-Горгуд
В двух актах с прологом

ПРОЛОГ

... Горы... Вокруг застывшие камни. Кончается ночь... По древней легенде в эти утренние мгновения можно услышать голос предков и познать откровения богов. Азер встречает рассвет и поливает водой из родника магический цветок, чудом растущий среди камней. Он сосредоточен и погружается в состояние между жизнью и смертью, словно в летаргический сон. Совершая таинственный обряд, он входит в камень.

Ведь жизнь камней бесконечна...

I АКТ

Прошло много лет... Стан Огузов. Рассвет. С первыми лучами солнца просыпаются подружки-кумушки. Появляется кормилица.

...Едва проснувшись, Байджан приветствует солнышко, подруг и, конечно, свою любимую кормилицу. В окружении кумушек и няни она счастлива.

...Главная площадь заполняется людьми. Появляются трое молодых джигитов. Начинается соревнование в ловкости, силе и удалстве. За джигитами наблюдает Байджан, ей нравится эта удал и она решает принять участие в состязаниях, переодевшись в джигитку.

Весь Огустан приходит в движение. Все вокруг спокойно, размеренно, что показывает благодушие и миролюбие этого народа.

...Спокойствие нарушает появление большой чёрной тучи. Смещение и беспокойство в Огустане. Неужели опять нашествие врагов?

...Появление Огуз-хана успокаивает людей...

...Начинается таинственный обряд священнодействия – рождение человека из камня.

...Новое рождение Азера. Начинается общий праздник.

Няня готовит новое нарядное платье для любимой Байджан, но видит её в костюме джигитки. Вместе с подружками-кумушками они уговаривают её примерить новый наряд, но она остаётся в прежней одежде.

...Азер нашёл своих новых друзей, вот они уже состязаются...

И тут он видит незнакомого, немного необычного джигитку, с которым хочет подружиться.

В какой-то момент Азер понимает, что перед ним не лихой джигит, а девушка. Байджан вынуждена признаться. Сражённый её красотой юноша признаётся в любви и дарит ей свой любимый цветок. Байджан отвечает ему взаимностью. Молодые люди не боятся своих чувств, и делятся ими друг с другом.

ПОЯВЛЯЕТСЯ СМЕРТЬ!

Она словно прищипывается к молодым, предвкусив свою победу над ними... Азер и Байджан так увлечены своими чувствами, что не замечают этой страшной предзнаменования судьбы... Они врываются на центральную площадь, как две счастливые птицы. Азер объявляет, что они любят друг друга, теперь всегда будут вместе и просят друзей быть свидетелями их помолвки. Огуз-хан согласен и скрепляет их союз. Праздник в разгаре!!!

...Празднование прерывается появлением раненого дозорного. Он замертво падает, сражённый вражеской стрелой, по которой Огуз-хан узнаёт о нашествии кыпчакского хана Гара-Мелика. Он решает дать бой, защитить свой край, женщин, стариков и детей. Девушки приносят оружие. Они готовы вместе с мужчинами защищать Огустан.

Начинается нашествие.

Появляется военачальник Ширхан с малым отрядом кыпчаков.

...Завязывается бой. Грозные кыпчаки налетают, как огромные чёрные тучи. В панике бегут женщины. Их нагоняют воины Мелик-хана, в бой вступают все новые и новые отряды. Падает в неравном бою джигитка. Огузы проигрывают в неравном бою.

...Азер и Байджан попадают в ловушку.

Ширхан предвкусывает победу.

Вот она награда за победу – ослепительно прекрасная Байджан! Азер бросается на Ширхана готовый умереть.

И тут же появляется Смерть. Всё замирает. Сейчас Смерть решит судьбу Азера.

ПЕРВЫЙ СМЕРТЕЛЬНЫЙ КРУГ...

Начинается состязание в динамике и ритмах. Если Азер остановится раньше, значит пришёл его последний час...
...Азер, чувствуя, что ему не одолеть Смерть, неожиданно переходит на огузские ритмы. Смерть удивлена и решает, что ему ещё не время умирать...

...Не выдержав поражения, умирает ослеплённый Огуз-хан.

Пленных джигитов и женщин ведут в обоз награбленного.

Обезумевшая в поисках Байджан рыдает кормилицу.

Азер перед выбором – уйти или остаться.

Среди пленных он замечает любимую. Выбор сделан!!!

Он добровольно сдаётся в плен.

II АКТ

...Лагерь кыпчаков в степи. Торжественно возвращаются с победой воины Гара-Мелика, во главе с легендарным военачальником Ширханом. Они преданно склоняют головы перед троном своего повелителя.

...Победное ликование. Торжественно венчает пляска Ширхана. Возбуждённые возвращением воинов, свое умение показывают наложницы. Их влечёт страсть, желание, радость...

...А вот и добыча – пленные, которым уготовлена судьба рабов. Управительница Дворца Мелик-хана, всевидящая, всезнающая Гатпа в окружении преданных слуганок решает судьбу каждого пленного.

...В разукрашенной кистке главный трофей победы – прекрасная Байджан.

...Цепями прикованы к деревьям Азер и его друзья.

...Кыпчакские воины делят добычу, захватывая пленных девушек.

...Хитростью и коварством, силой и угрозами Мелик пытается овладеть прекрасным цветком – Байджан, но не может. Ради страсти он вылезает из своего панциря, который не снимает никогда. Оказывается, он не так страшен и совсем не стар. Но Байджан непреклонна. Она начинает медленно гибнуть. Но даже полуживая, она сладостна для него...

...Азер не может пережить увиденное. На его глазах идёт борьба за жизнь и достоинство любимой. Он хочет умереть вместе с ней и вызывает к Смерти, не в силах перенести увиденное... Дикий крик отчаяния разрывает Вселенную.

...Смерть тотчас отзывается на отчаянный зов...

ВТОРОЙ СМЕРТЕЛЬНЫЙ КРУГ...

Но теперь Смерть предлагает ему сделку. Азер сможет победить, но душа его отныне будет принадлежать ей... Видеть победу обречённого, и в этот момент прервать его судьбу – вот сладостная улыбка Смерти!

...Азер согласен. Смерть отделяет душу от тела. И теперь душа Азера принадлежит времени, которое определяет Смерть.

Азер бросает вызов судьбе, и смело бросается в бой. Поединок с Ширханом заканчивается победой Азера. Воины прощаются со своим легендарным военачальником. Они в ярости и готовы разорвать Азера на мелкие кусочки, но ничего не могут поделать с величием его духа. В панике отступает войско Гара-Мелика. Вдохновлённые подвигом Азера, Огузы, прикованные к деревьям, вырывают их и бросаются на противника. Враг бежит! Победа! Азер кидается к Гара-Мелику. Тот понимает, что без панциря беззащитен и, чтобы не быть опозоренным, просит убить себя. Азер с ненавистью и презрением отталкивает его ногой. Ему нужна только Байджан. Пользуясь великодушием Азера, Гара-Мелик с двумя кинжалами кидается на него сзади, пытаясь убить. Но дух бессмертен. Одним движением Азер убивает Гара-Мелика.

Только величие духа и самоотверженная любовь способны одержать победу. И Азер одерживает её!

Он бросается к любимой. Чтобы вернуть к жизни умирающую Байджан, Азер готов отдать своё бессмертие.

Появление смерти останавливает его. Пришла пора выполнять договор. Байджан в растерянности... Неужели сейчас...??? Когда обретена победа, когда совершён подвиг ради любви и они теперь навсегда вместе?

Азер подводит её к дереву и объясняет, что его тело привязано к дереву, а он дух, его судьба в руках Смерти и он должен выполнить уговор.

ТРЕТИЙ СМЕРТЕЛЬНЫЙ КРУГ...

Байджан понимает всю глубину трагедии.

Царству мёртвых тоже нужны герои и Смерть забирает Азера...

Вокруг Байджан собираются победившие Огузы.

Азер навсегда останется в памяти благодарных и сильных духом людей.

Обречённую любовь и подаренный цветок Байджан сохранит и пронесёт до конца своих дней.

ORCHESTRA

Piccolo
2 Flauti
2 Oboi
Corno inglese (F)
2 Clarinetti (B)
Clarinetto basso (B)
2 Fagotti
Contrafagotto

4 Corni (F)
4 Trombe (B)
3 Tromboni
Tuba

Timpani
Triangolo
Campanelli
Silofofo
Vibrafono
Marimbafono
Tamburino
Tamburo
Tamburo di legno
Temple block
Maracas

Cov bell
Bongi
Ragancella
Bar chime
Piatti
Piatto sospeso
3 Tom-toms
Frusta
Nagara
Zerb
Gran cassa
Gong
Campane
Tam-tam

Arpa
Piano
Keyboard

Violini I
Violini II
Viola
Violoncelli
Contrabassi

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ЛЮБОВЬ И СМЕРТЬ или СО СМЕРТЬЮ ТАНЦУЮЩАЯ ЛЮБОВЬ УВЕРТЮРА

Полад БЮЛБЮЛЬ оглы

1 Patetico (с чувством, взволнованно) $\text{♩} = 76$

1 Patetico (с чувством, взволнованно) $\text{♩} = 76$

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni c

Tuba

Timp.

T-ro

G. c.

P-no

Archi

2

3

div.

unis.

div.

unis.

mf

f

G. c.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Tr-bc

3 Tr-ni
e
Tuba

T-ro

P-ito sosp.

G. c.

P-no

Archi

pp

f

mf

mp

Allegro

dim stick (tempestoso NARRAZIONE)

4 Cantabile

Picc. *mf*
 2 Ob.
 2 Cl.
 2 Fag. *mp*
 4 Cor. *mp*
 4 Tr-bc
 3 Tr-ni
 Tuba
 Tr-lo
 P-no *mp*

4 Cantabile

div.
f
 div.
f
 div.
f
 unis.
 div.
 unis.
 div.
 unis.

5

2 Fl. *mp*
 2 Ob.
 2 Cl. *mp*
 2 Fag. *mp*
 4 Cor.
 4 Tr-bc
 3 Tr-ni
 Tuba

Tr-lo
 P-no *mp*
 Archi
 unis.
 unis.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-bc

Tr-lo

T-no

P-no

Archi

mf

pppp

6 Più mosso

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

T-ro

P-no susp.

G. c.

Arpa

P-no

6 Più mosso

Archi

div.

unis.

7

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

P-ito sosp.

G. c.

Arpa

P-no

Archi

div.

unis.

div.

div.

8 Возвышенно, уверенно

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni e Tubo

Timp.

T-ro

P-ito sosp.

G. c.

P-no

Archi

unis.

div.

div.

div.

ПЕРВЫЙ АКТ

№ 1 ПРОЛОГ

1 Con spirito (воодушевленно) $\text{♩} = 72$

2 Flauti *mf* *Solo* *mp* *mf*

2 Oboi *mp*

Corno inglese *mp*

2 Clarinetti (B) *pp*

2 Fagotti *pp*

3 Corni (F)

Triangolo *mp*

Arpa *mp*

Keyboard

1 Con spirito (воодушевленно) $\text{♩} = 72$

Violini I *div.* *pp* *div.*

Violini II *pp*

Viole *pp*

Violoncelli *Solo* *pp* *p* *pp* *p*

Contrabassi

2 Fl. *mf* *Solo* *mp*

C. ingl. *mp*

2 Cl. *mp*

2 Fag. *mp*

3 Cor. *con word.* *mp* *senza word.* *pp*

3 Tr-be *con word.* *mp* *senza word.* *pp*

2 Tr-ni e Tuba

Arpa *p*

K.-b. *mp*

2 *non div.* *pp* *div.* *mp* *urto*

Archi *mp*

M.F. Axundlov adına
Azərbaycan Milli
Kitabxanası

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

3 Cor.

3 Tr-be

2 Tr-ni
e
Tuba

Tr-lo

Arpa

K.-b.

Archi

3

Solo

p

mp

mp

mp

mp

[illegible]

7 Con moto

2 Fl.

2 Ob.

2 Cl.

2 Fag.

3 Cor.

T. 1a

T. 1b

Arpa

P. no

K. b.

7 **Con moto**

pizz. unis.
p
pizz. unis.
p

Archi

This page of the musical score contains measures 8 through 11. The instrumentation includes 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 3 Corns, 3 Trumpets, 2 Trombones, and Tuba. The woodwinds have more active parts in these measures, with the Flutes and Oboes playing melodic lines and the Clarinets and Bassoons providing harmonic support. The brass section remains mostly silent, with only the Tuba playing a low, sustained note in measure 11. The score is written for a full orchestra, with each instrument part on a separate staff. The key signature is one sharp (F#), and the time signature is 4/4. The page number '8' is centered at the top.

[illegible]

9

[illegible]

9

This system contains measures 9 through 12. The woodwind section (flutes, oboes, and bassoons) continues with their melodic lines. The string section, labeled 'Archi', includes staves for violins, violas, cellos, and double basses. The music features a variety of rhythmic patterns and articulations, with some measures showing sustained notes and others featuring more active passages.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

3 Cor.

3 Tr-be

2 Tr-ni
e
Tubs

Timp.

Arpa

K.-b.

Archi

№ 2 РАССВЕТ, ПОЯВЛЕНИЕ БАЙДЖАН

1 Agitato $\text{♩} = 82$

2 Fluti

Triangolo

Arpa

1 Agitato $\text{♩} = 82$

Violini I

Violini II

Viola

2

2 Fl.

2 Ob.

2 Cl.

Tr-fo

Arpa

2

Archi

3 Allegretto $\text{♩} = 112$

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

2 Tr-ti e Tuba

Bar chime

Arpa

3 Allegretto $\text{♩} = 112$

div.

div.

div.

arco div.

Archi

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

Arpa

Archi

4

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

Arpa

5

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

Sol.

Archi

6

2 Fl.

2 Fag.

3 Tr-be

Tr-lo

Arpa

Archi

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

2 Tr-ni
e
Tuba

Tr-lo

Arpa

Archi

7

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

2 Tr-ni
e
Tuba

Tr-no

Arpa

Archi

7

8

Picc. *mf*

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

T-no

C-lli

Arpa *f* *mp*

P-no

Archi *mp* *arco*

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

2 Tr-ni
c
Tuba

T-no

C-lli

P-no

Archi

9 $\text{♩} = 132$

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

T-no

Arpa

P-no

Archi

mf

T-no

P-no

div. unis. div. unis.

Archi

10

T-no

P-no

10

Archi

11

T-no

Archi

div. unis.

12

2 Fl.

2 Cl.

2 Fag.

T-no

P-no

12

Archi

mf

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

2 Tr-ni e Tuba

T-no

P-no

Archi

div. unis.

2 Fl. 13

2 Cl. *f*

4 Cor. *f*

T-no

Archi 13

2 Fl. *sf* 14

2 Ob. *sf*

2 Cl. *sf*

T-no

Archi 14

div. unis.

2 Fl. 15

2 Ob. *mp*

2 Cl. *mp*

2 Fag. *mp*

4 Cor.

3 Tr-bc

2 Tr-ni

Tuba

T-no

Coll. *mf*

Arpa *mf*

Archi 15

mf

mf

mf

mf

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

Tr-lo

T-no

C.lli

Arpa

Archi

16

mf

mp

l solo

mf

pp

2 Cl.

Tr-lo

T-no

Archi

17

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

Tr-lo

T-no

Archi

17

pizz.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

mp

4 Cor.

pp

pp

3 Tr-be

2 Tr-ni
e
Tuba

Tr-lo

Arpa

P-no

pp

18 $\text{♩} = 78$

Archi

arco

div.

mp

div.

mp

p

p

2 Fl.

Tr-lo

Arpa

Archi

div.

div.

div.

div.

19

2 Fl.

Tr-lo

Arpa

V-c. solo

Solo

mp

19

Archi

p

p

p

p

20 21

P-no

V-c. solo

Archi

pp

P-no

V-c. solo

Archi

22

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

3 Tr-bc

2 Tr-ni e Tuba

P-no

Archi

mf

22

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

2 Tr-ni
c
Tuba

P-no

Archi

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

2 Tr-ni
c
Tuba

P-mo scap.

P-no

Archi

24 25 **Meno mosso**

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

Tr-lo

P-no sosp.

Arpa

P-no

24 25 **Meno mosso**

Archi

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

Tr-lo

Arpa

P-no

Archi

div. unis. pp div. pp

pizz. arco mf pp

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

3 Tr-ni
e
Tuba

Tr-lo

T-no

Arpa

K.-b.

3

mp

1 solo

p

pp

Archli

[illegible]

2 Fl.

2 Fag.

T-no

P-no

Archi

2 Fl.

2 Fag.

T-no

P-fto sosp.

P-no

Archi

5

f

pp

2 Fl.

Temple bl.

P-fto sosp.

P-no

Archi

f

p

2 Fl.

Temple bl.

P-fno sosp.

P-no

Archi

f

p

6

2 Fl.

2 Ob.

T-no

Temple bl

P-no

Archi

f

pp

I sola

2 Ob.

T-no

Archi

mp

2 Ob.

2 Cl.

Archi

a 2

mp

p

7

2 Fag.

Temple bl

Arpa

K.-b.

Archi

mp

mf

f

mp

8

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

Temple bl.

Arpa

P-no

K.-b.

Archi

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

T-ro

P-tto sosp.

Arpa

P-no

K.-b.

Archi

9

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

Tr-In

Temple bl.

Arpa

P-no

9

Archi

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

Tr-In

Temple bl.

Arpa

P-no

Archi

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

Tr-lo

Temple bl

Arpa

P-no

Archi

10 *Meno mosso*

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Tr-be

3 Tr-ni

Tuba

Tr-lu

T-ro

P-tto susp

Arpa

P-no

K.-b.

10 *Meno mosso*

Archi

11 Andante

Picc. 2 Fl. C. ingl. 2 Cl. 4 Cor. 4 Tr-be 3 Tr-ni e Tuba P-Ho sosp. Arpa P-no K-b. Archi

12

Picc. 2 Fl. 2 Ob. C. ingl. 2 Cl. 2 Fag. 4 Cor. 4 Tr-be 3 Tr-ni e Tuba Gong Arpa Archi

Picc.
 2 Fl.
 2 Ob.
 C. ingl.
 2 Cl.
 2 Fag.
 4 Cor.
 4 Tr-be
 3 Tr-ni
 e
 Tuba
 Arpa
 K.-b.
 Archi

13
 3 Tr-be
 3 Tr-ni
 e
 Tuba
 T.-tom
 Solo
 13
 V-ni I
 V-ni II
 V-la
 V-c.
 3 Tr-be
 3 Tr-ni
 e
 Tuba
 T.-tom
 V-ni I
 V-ni II
 V-la
 V-c.

4 Cor. *a 2 Soli* *mf*

3 Tr-be III *mf*

3 Tr-ni *c* Tuba

T.-tom

V-ni I

V-ni II

V-le

V-c.

4 Cor.

3 Tr-be

3 Tr-ni *c* Tuba

T.-tom

V-ni I

V-ni II

V-le

V-c.

4 Cor.

3 Tr-be

3 Tr-ni *c* Tuba

T.-tom

V-ni I

V-ni II

V-le

V-c.

4 Cor.

3 Tr-be

3 Tr-ni *c* Tuba

T.-tom

V-ni I

V-ni II

V-le

V-c.

4 Cor.

3 Tr-be

3 Tr-ni
c
Tuba

T.-tom

V-ni I

V-ni II

V-le

V-c.

4 Cor.

3 Tr-be

3 Tr-ni
c
Tuba

T.-tom

V-ni I

V-ni II

V-le

V-c.

4 Cor.

3 Tr-be

3 Tr-ni
c
Tuba

T.-tom

V-ni I

V-ni II

V-le

V-c.

4 Cor.

3 Tr-be

3 Tr-ni
c
Tuba

Gong

V-ni I

V-ni II

V-le

V-c.

4 Cor.

3 Tr-bc

3 Tr-ni
c
Tuba

Gong

V-ni I

V-ni II

V-le

V-c.

14

P-tto sosp.

Gong

Sil.

Archi

mf

mf

II

2 Cl.

2 Fag.

P-tto sosp.

Sil.

Archi

2 Ob.

C. ingl.

2 Cl.

2 Fag.

P-tto sosp.

T.-tom

Archi

mf

mf

mf

mf

15

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

T-ro

T-tom

Arpa

P-na

15

Archi

16

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

Timp.

T-ro

Temple bl.

P-rto sosp.

P-na

16

Archi

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

Timp.

Temple bl.

P-tto sosp.

Arpa

P-no

Archi

17

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

Tr-bc

Timp.

to sosp.

Arpa

P-no

Archi

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

P-tto susp.

Arpa

P-no

Archi

a 2 Soli

f

8va

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

3 Tr-ni e Tuba

P-tto susp.

Arpa

Archi

f

18

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

3 Tr-ni e Tubi

P.to sosp.

Arpa

Archi

mf

mf

mf

mf

mf

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, including the following instruments:

- Piccolo (Picc.)
- Flutes (2 Fl.)
- Oboes (2 Ob.)
- Clarinet in G (C. ingl.)
- Clarinets in Bb (2 Cl.)
- Bassoons (2 Fag.)
- Cor Anglais (4 Cor.)
- Trumpets (3 Tr.)
- Trombones (3 Tr.)
- Tuba (Tuba)
- Timpani (Timp.)
- Percussion (P-tto sosp.)
- Strings (Archi)

The score is written in a single system, with each instrument or section having its own staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings 'pp' (pianissimo) and 'mf' (mezzo-forte) are visible, indicating changes in volume. The score is written in a key signature of one flat (Bb) and a time signature of 3/4.

№ 4 КЛЯТВА

Maestoso $\text{♩} = 80$

19

Picc.
 2 Fl.
 2 Ob.
 C. ingl.
 2 Cl.
 Cl. b.
 2 Fag.
 4 Cor.
 3 Tr-ni
 e Tuba
 T-ro
 P-tti
 G. c.
 P-no

Maestoso $\text{♩} = 80$

19

Archi

20

2 Fl.
 2 Ob.
 2 Cl.
 Cl. b.
 2 Fag.
 4 Cor.
 3 Tr-ni
 e Tuba
 Timp.
 T-ro
 P-tti
 G. c.
 P-no

20

Archi

2 Fl.

2 Ob.

C. ingl.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

3 Tr-be

3 Tr-ni e Tuba

Timp.

T-ro

P-tti

G. c.

P-no

Archi

21

mf

f

div.

86

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

3 Tr-be

3 Tr-ni e Tuba

Timp.

T-ro

P-tti

G. c.

P-no

Archi

22

mf

p

mf

div.

87

23

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

3 Tr-tc

3 Tr-tc

Tuba

Timp.

T-ro

P-ti

G. c.

P-no

23

Archi

[illegible]

rall.

Picc.
 2 Fl.
 2 Ob.
 C. ingl.
 2 Cl.
 Cl. b.
 2 Fag.
 4 Cor.
 4 Tr. b.
 3 Tr. a.
 Tuba
 Timp.
 Tru.
 P. m.
 Gl. c.
 Gong.
 Arpa
 C, D, E, F, G, A, B.
 P. m.
 Anchi.
 P.
 f.
 div.
 rall.

№ 5 ЯЛЛЫ

1 Moderato ♩=112

Piccolo
 2 Flauti
 2 Oboi
 2 Clarinetti (B)
 2 Fagotti
 4 Corni (F)
 4 Trombe (B)
 3 Tromboni
 e
 Tuba
 Timpani
 Tamburino
 Tamburo
 Tom-tom
 Piatti
 Gr. cassa
 Piano
 Keyboard
 1 Moderato ♩=112
 Violini I
 Violini II
 Viole
 Violoncelli
 Contrabbassi

2

Picc. *f*

Fl. *f* *a2*

Ob. *f* *a2*

C. ingl. *f*

Cl. *f* *a2*

Fag. *f* *a2*

Cor.

Trbe. *a2* *em voi.* *mf* *a2*

Trni e Tuba

Timp. *f*

T-ro

T-lom

Piano *f*

K.-b. *Murmbu* *mf* *Solo*

2

Archi *f* *mp* *mp* *mp*

Picc.

Fl.

Ob.

C. ingl.

Cl.

B. Cl.

Fag. *Soli*

Cor. *a2 Soli* *a2 Soli*

Trbe. *a2*

Timp.

T-no

T-ro

T-lom

Piano

K.-b.

Archi *f* *f* *f*

3

Picc. *mf*

Fl. *mf*

Ob. *mf*

C. ingl. *mf*

Cl. *a2* *mp*

B. Cl. *a2*

Fag. *a2*

Cor. *pp* *mf*

Tr-lo

T-ro

T-ro

T-tom

Arpa

Piano

K.-b. *Compagnelli*

Archi *unis* 3 *mf*

Picc. *mf*

Fl. *mf*

Ob. *mf*

C. ingl. *mf*

Cl. *mf*

Fag. *mf*

Cor. *a2* *mp* *a2* *mp*

Trbe *a2* *mf* *a2* *mf*

Trmi e Tuba *a2* *mp*

Tr-lo

T-ro

T-tom

Piano *mp* *mp*

K.-b. *mp*

Archi *mp* *mp* *mp*

4

Picc.

Fl.

Ob.

Cl.

Fag.

Cer.

Trbc.

Tm
e Tuba

Tr-lr

T-ro

T-tom

Piano

K.-b.

Celesta

mf

4

unis pizz

mp

pizz

mp

unis pizz

mp

Archi

Picc.

Fl.

Ob.

Cl.

Fag.

Cer.

Trbc.

Timp.

Tr-lr

T-ro

T-tom

Poti

Arpa

Piano

K.-b.

arco

mf

Archi

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Trbe.
 Timp.
 T-ro
 T-tom
 P-tti
 Gr. c.
 Arpa
 Piano
 Archi

Fl.
 Ob.
 Cl.
 Fag.
 Trbe.
 Tmri
 e Tuba
 Timp.
 T-ro
 T-tom
 P-tti
 Gr. c.
 Arpa
 Piano
 K.-b.
 Archi

Fl.

Ob.

Cl.

Fag.

Cor.

Trbc.

Trm
e Tuba

Timp.

T-ro

T-ro

T-tom

Gr. c.

Piano

K.-b.

Archi

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Trbc.

Trm
e Tuba

Timp.

T-ro

T-ro

T-tom

P-nij

Arpa

Piano

K.-b.

Archi

7 Allegro $\text{♩} = 140$

Fl.

Ob.

Cl.

Fag.

Cor.

Trbc.

Trni
e Tuba

T-ro

Bongi

T-ro

T-tom

P-tti

Arpa

Piano

Archi

8 Allegretto

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Trbc.

Bongi

T-ro

T-tom

Arpa

Piano

Archi

8 Allegretto

Picc.
Fl.
Ob.
C. ingl.
Cl.
Fag.
Cor.
Trbc.
Bongi.
T-ro
T-tom
Arpa
Piano
Archi

9
Picc.
Fl.
Ob.
C. ingl.
Cl.
Fag.
Cor.
Trbc.
Tromb.
e Tuba
Bongi.
T-ro
T-tom
Piano
9
Archi

10

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Trbc.

Trmi
e Tuba

Bongi.

T-ro.

T-tom.

Piano

K.-b.

Archi

El piano Solo

10

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Trbc.

Trmi
e Tuba

Bongi.

T-ro.

T-tom.

Piano

K.-b.

Archi

mp

a2

mp

107

11

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Trbe

Tmi e Tuba

Bongi

T-ro

T-tom

Piano

K.-b.

Archi

108

f

12 Tempo I Moderato $\text{♩} = 112$

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Trbe

Tmi e Tuba

Timp.

Bongi

T-ro

T-tom

Piano

Archi

109

f

Solo

This page of a musical score is for a symphony orchestra. The instruments listed on the left are Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in Bb (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Trbe), Trombone (Tmb), Tuba (Tuba), Percussion (Perc.), and Strings (Arpa, K-b., and Archi). The score is written in 2/4 time and includes various dynamic markings such as *mf* (mezzo-forte) and *f* (forte). A section of the score is marked with a double bar line and a circle containing a cross, indicating a repeat or a specific section. The string section (Archi) is divided into Violins (V.), Violas (Vla.), Cellos (C.), and Double Basses (B.). The woodwind section includes Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, and Cor Anglais. The brass section includes Trumpet, Trombone, and Tuba. The percussion section includes various instruments. The score is written in a standard musical notation with staves for each instrument and a key signature of one sharp (F#).

The image displays a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left side of the page are: Picc. (Piccolo), Fl. (Flute), Ob. (Oboe), C. ingl. (Clarinet in G), Cl. (Clarinet in Bb), Fag. (Bassoon), Cor. (Cor Anglais), Trbe. (Trumpet in Bb), Trmi e Tuba (Trumpet in Bb and Tuba), Timp. (Timpani), T-ro (Trombone), T-rom (Trombone), P-tit (Percussion), Gr. c. (Gong), Piano, K.-b. (Klavier), and Archi. (Archi). The score is written in 3/4 time and features complex rhythmic patterns and dynamics. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*. The page is numbered 10 in the bottom right corner.

№ 6 БАЙДЖАН-ДЖИГИТ

1 Moderato $\text{♩} = 94$

Flauto I

Flauto II

2 Oboi

Corno inglese

2 Clarinetti (B)

2 Fagotti

4 Corni (F)

2 Trombe (B)

Nagara (Bongi)

Tamburino

Marimba

Arpa

Piano

1 Moderato $\text{♩} = 94$

Violini I

Violini II

Viola

Violoncelli

Contrabbassi

2

Fl

Ob.

C. ingl.

Cl(B)

Fag.

Cor.

Trbe

Nagara

T-no

M-ba

Arpa

Piano

2

Archi

3

Fl

Ob.

C. ingl.

Cl. (B)

Fag.

Cor.

Trbe

Solo

Nagara

T.no

M-ba

Arpa

Piano

3

Archi

pizz div.

mf

pizz div.

mf

pizz div.

mf

pizz div.

mf

pizz

mf

[illegible]

Fl

Ob.

C. ingl

Cl (B)

Fag.

Cor.

Trbc

Nagara

T-no

M-ba

Arpa

Piano

Archi

5

Fl

Ob.

C. ingl

Cl (B)

Fag.

Cor.

Trbc

Nagara

T-no

M-ba

Arpa

Piano

Archi

5

Fl

Ob.

C. ingl.

Cl(B)

Fag.

Cor.

Trbe.

Nagara

T-no

M-ba

Arpa

Piano

Archi

6

Fl

Ob.

C. ingl.

Cl(B)

Fag.

Cor.

Trbe.

Nagara

T-no

M-ba

Arpa

Piano

Archi

6

arco

arco

div.

arco

arco

arco

Fl

Ob.

C. ingl.

Cl(B)

Fag.

Cor.

Trbe

Nagara

T-no

M-ba

Arpa

Piano

Archi

Fl

Ob.

C. ingl.

Cl(B)

Fag.

Cor.

Trbe

Nagara

T-no

M-ba

Arpa

Piano

Archi

7

Fl.

Ob.

C. ingl.

Cl. (B)

Fag.

Cor.

Trbc.

Nagara

T-no

M-ba

Arpa

Piano

7 pizz. div.

Archi

pizz.

pizz.

pizz.

pizz.

con sord. I Sola

mp

mf

Fl.

Ob.

C. ingl.

Cl. (B)

Fag.

Cor.

Trbc.

Nagara

T-no

M-ba

Arpa

Piano

Archi

8

Fl

Ob.

C. ingl.

Cl(B)

Fag.

Cor.

Trbe

Nagara

T-no

M-ba

Arpa

Piano

Archi

mp

pp

mf

mp

8

Fl

Ob.

C. ingl.

Cl(B)

Fag.

Cor.

Trbe

Nagara

T-no

M-ba

Arpa

Piano

Archi

9

Fl

Ob.

C. ingl

Cl(B)

Fag.

Cor.

Trbe

Nagara

T-no

M-bu

Arpa

Piano

Archi

div.

arco

arco unis

arco

arco

Fl

Ob.

C. ingl

Cl(B)

Fag.

Cor

Trbe

Nagara

T-no

M-bu

Arpa

Piano

Archi

div.

arco

arco unis

arco

arco

Fl

Ob.

C. ingl

Cl.(B)

Fag.

Cor.

Trbe

Nagara

T-no

M-ba

Arpa

Piano

Archi

div.

mp

23

10

Fl

Ob.

C. ingl

Cl.(B)

Fag.

Cor.

Trbe

Nagara

T-no

M-ba

Arpa

Piano

Archi

div.

div.

univ.

univ.

f

№ 7 АДАЖИО

I Adagio $\text{♩} = 70$

I solo

2 Flauti *mf*

Triangolo *p*

Arpa *mp*

Violini I *mp*

Violini II *mp*

Viola *mp*

2 *rall.*

2 Fl. *p*

2 Fag. *p*

Tr-lo *mp*

Arpa *B_♭ (A_♭, D_♭, B_♭)*

P-no

2 *Solo*

Archi *div.* *mp* *pizz. p* *pizz. p*

2 Fag. *mp*

Tr-lo *mp*

Arpa *mp*

Archi *arco* *pizz.* *arco* *p*

3 *Solo*

2 Ob. *mf*

2 Cl. *mf*

2 Fag. *mf*

Ragancella *pp*

T-tom *pp*

Arpa *mp*

P-no *mp*

3 *mp* *mp* *mp* *mp* *mp*

Archi *mp* *mp* *mp* *mp* *mp*

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

Ragancella

P-tto sosp.

T-tom

Arpa

P-no

Archi

2^a

I, II

p

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

Tr-lo

Ragancella

Arpa

P-no

Archi

4 rit.

p

f

p

p

p

p

poco rit. **5** Rubato

2 Fl.
2 Ob.
C. ingl.
2 Cl.
2 Fag.

4 Cor.

Arpa

Solo Cadenza (свободно)

P.no

Chel.

poco rit. **5** Rubato

Archi

6 Adagio (романтично) ♩ = 56

Arpa

V.no solo

Archi



Arpa

V.no solo

Archi

7

2 Cl. 8

2 Fag.

Arpa

V-no solo

Archi

p *mp* *p* *pp* *div.* *sim.* *arco* *pp* *div.* *sim.* *sim.* *sim.* *p* *p*

2 Cl.

V-no solo

Archi

unis. div. unis. *unis.* *div.* *unis.*

9

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-bc

3 Tr-m
c
Tuba

P-no

V-no solo

9

Archi

mp *p* *div.*

This page of the musical score is for a symphony, featuring a variety of instruments. The staves are arranged as follows from top to bottom:

- Picc.** (Piccolo): Treble clef, key signature of two flats.
- 2 Fl.** (Two Flutes): Treble clef, key signature of two flats.
- 2 Ob.** (Two Oboes): Treble clef, key signature of two flats.
- C. ingl.** (Clarinet in G): Treble clef, key signature of two flats.
- 2 Cl.** (Two Clarinets in B-flat): Treble clef, key signature of two flats.
- 2 Fag.** (Two Bassoons): Bass clef, key signature of two flats.
- 4 Cor.** (Four Corni): Treble and Bass clefs, key signature of two flats.
- C-III** (Cello III): Treble clef, key signature of two flats.
- Arpa** (Arpeggiatore): Treble and Bass clefs, key signature of two flats.
- Piano**: Treble and Bass clefs, key signature of two flats.
- Archi** (Archery): Treble and Bass clefs, key signature of two flats.

The score includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). A rehearsal mark **10** is present at the top and bottom of the page. The Arpa part includes a section labeled "B, F, A" with a specific arpeggiated pattern. The Piano part features a complex rhythmic pattern in the right hand. The Archi part consists of multiple staves for different sections of the string ensemble.

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, with staves for the following instruments: Piccolo, 2 Flutes, 2 Oboes, English Horn, 2 Clarinets, Bassoon, 4 Cor Anglais, Timpani, Arpa (Harp), Piano, and a String section (Archi). The music is in 2/4 time, as indicated by the time signature. The score includes various musical notations such as notes, rests, and dynamic markings. A double bar line with the number '11' is present, indicating a section change. The string section has markings for 'div' (divisi) and 'un' (unison). The woodwinds and strings are playing complex, rhythmic patterns. The harp and piano have more melodic and harmonic parts. The overall style is that of a classical orchestral score.

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

Timp.

C-III

Arpa

P-no

Archi

12

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

Tr-lo

Ita sopp.

Arpa

P-no

12

Archi

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

Tr-lo

P-tto sosp.

Arpa

P-no

Archi

mf

mp

mp

f

mp

div.

div.

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-tti
c
Tubo

Timp.

P-no

Archi

mp

pp

div.

div.

№ 8 ПЕРВЫЙ СМЕРТЕЛЬНЫЙ КРУГ

150

p *errac. mf* *dim.*

Timpani

Triangolo

Tamburino

Nagara

Zerb

Legni

1

p *poco cresc.*

Timpani

Tr-lo

T-no

Nagara

Zerb

T-ro

Legni

Solo separati.

Solo

2

Timpani

Tr-lo

T-no

Nagara

Zerb

T-ro

Camp. i

Solo *mf*

3

Timpani

Tr-lo

T-no

Nagara

Zerb

T-ro

Bonghi

Gr. c.

Camp. i

f *improvvis.*

*) Ossia: удари палкой о пол
Ossia: hit the floor with tall stick

4

Timp.
 Tr-lo
 T-ro
 Nagara
 Zerb
 T-ro
 Bong
 Gr. c.

5

Timp.
 T-ro
 Nagara
 Zerb
 T-ro
 Legni
 Bong
 Gr. c.

Timp.
 Tr-lo
 T-ro
 Nagara
 Zerb
 T-ro
 Bong
 Gr. c.

6

Timp.
 T-ro
 Nagara
 Zerb
 T-ro
 Legni
 Bong
 Gr. c.

7

Timp.

T-no

Nagara

Zerb

T-ro

Bongi

Gr. c.

8

Timp.

T-no

Nagara

Zerb

T-ro

Bongi

Gr. c.

7

Timp.

T-no

Nagara

Zerb

T-ro

Bongi

Gr. c.

9

Timp.

T-no

Nagara

Zerb

T-ro

P-ti
colle bacc.

Bongi

Gr. c.

10

Timp.

T-no

Nagara

Zcrb

T-ro

Bongi

Gr. c.

11

Timp.

T-no

Nagara

Zcrb

T-ro

P-tti

Bongi

Gr. c.

colla voce.

12

Timp.

T-no

Nagara

Zcrb

T-ro

P-tti

Bongi

Gr. c.

Improvvis.

ord.

13

Timp.

T-no

Nagara

Zcrb

T-ro

Legni

P-tti

Bongi

Gr. c.

Solo

13

Timp.
 T-no
 Nagara
 Zerb
 P-ti
 Bongi
 Gr. c.

Timp.
 T-no
 Nagara
 Zerb
 P-ti
 Bongi
 Gr. c.
 Gong

14

Fag. I
 Fag. II
 r-ne I, II
 Tr-ne III
 Timp.
 Tr-lo
 Bar chime
 T-no
 Nagara
 Zerb
 T-ro
 Legni
 P-ti
 Bongi
 Gr. c.
 Gong
 Sil.
 Camp.

14

V-le
 V-c.
 C-b.

Fag. I
 Fag. II
 Tr-ne I, II
 Tr-ne III
 Timp.
 Tr-lo
 Bar chime
 T-no
 Nagara
 Zerb
 T-ro
 Legni
 P-ti
 Bongl
 Gr.c.
 Gong
 Sil.
 Camp.
 V-le
 V-c.
 C-b.

f

Fag. I
 Fag. II
 Tr-ne I, II
 Tr-ne III
 Timp.
 Tr-lo
 Bar chime
 T-no
 Nagara
 Zerb
 T-ro
 Legni
 P-ti
 Bongl
 Gr.c.
 Gong
 Sil.
 Camp.
 V-le
 V-c.
 C-b.

f

16

Fag. I
 Fag. II
 Tr-ne I, II
 Tr-ne III
 Timp.
 Tr-lo
 Bar chime
 T-ro
 Nagara
 Zerb
 T-ro
 Legni
 P-ti
 Bongji
 Gr.c.
 Gong
 Sil.
 Camp.

16

V-le
 V-c.
 C-b.

Fag. I
 Fag. II
 Tr-ne I, II
 Tr-ne III
 Timp.
 Tr-lo
 Bar chime
 T-ro
 Nagara
 Zerb
 T-ro
 Legni
 P-ti
 Bongji
 Gr.c.
 Gong
 Sil.
 Camp.

V-le
 V-c.
 C-b.

Fag. I
 Fag. II
 Tr-ne I, II
 Tr-ne III
 Timp.
 Tr-lo
 Bar chime
 T-no
 Nagara
 Zerb
 T-ro
 Legni
 P-ti
 Bong
 Gr.c.
 Gong
 Sil.
 Camp.
 V-le
 V-c.
 C-b.

Fag. I
 Fag. II
 Tr-ne I, II
 Tr-ne III
 Timp.
 Tr-lo
 Bar chime
 T-no
 Nagara
 Zerb
 T-ro
 Legni
 P-ti
 Bong
 Gr.c.
 Gong
 Sil.
 Camp.
 V-le
 V-c.
 C-b.

18

Fag. I

Fag. II

Tr-ne I, II

Tr-ne III

Timp.

Tr-lo

Bar chime

T-no

Nagara

Zerb

T-ro

Legni

P-tti

Bongi

Gr.c.

Gong

Sil.

Camp.

18

V-le

V-c.

C-b.

Fag. I

Fag. II

Tr-ne I, II

Tr-ne III

Timp.

Tr-lo

Bar chime

T-no

Nagara

Zerb

T-ro

Legni

P-tti

Bongi

Gr.c.

Gong

Sil.

Camp.

V-le

V-c.

C-b.

19

Fag. I

Fag. II

Tr-ne I, II

Tr-ne III

Timp.

Tr-la

Bar chime

T-no

Nagara

Zerb

T-ro

Legni

P-ti

Bongi

Gr.c.

Gong

Sil.

Camp.

19

V-le

V-c.

C-b.

Fag. I

Fag. II

Tr-ne I, II

Tr-ne III

Timp.

Tr-la

Bar chime

T-no

Nagara

Zerb

T-ro

Legni

P-ti

Bongi

Gr.c.

Gong

Sil.

Camp.

V-le

V-c.

C-b.

№ 9 ПРАЗДНИК НА ПЛОЩАДИ ОГУЗОВ

1 Allegretto $\text{♩} = 148$

4 Corni (F)

4 Trombe (B)

3 Tromboni e Tuba

Triangolo

Tamburo

Piatto sospeso

Piano

Violini I

Violini II

Violenze

Violoncelli

Contrabbassi

2 Fl.

2 Ob.

C. ingl.

2 Cl.

4 Cor.

4 Tr. be

Timp.

T-ro

Arpa

C.lli

Arpa

2 div.

3

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Tr-tb

3 Tr-tb
e
Tuba

Timp.

T-ro

G. c.

P-no

Vcllo
e
Cb

mf

p

mp

f

con sord.

4

Picc.

2 Fl.

2 Ob.

Cor angl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-bc.

Perc. (snare)

C.lli.

P.no.

4

Archi.

5

Picc. *mf*

2 Fl. *mf*

2 Ob. *mf*

C. ingl. *mf*

2 Cl. *mf*

2 Fag. *mf*

4 Cor. *mf*

4 Tr-be *mf*

3 Tr-ni e Tuba *mf*

T-m *mf*

Ptto sosp. *mf*

P-no *mf*

5

Archl

unis. div.

unis. div.

bas

bas

2 Fl. *mf*

2 Ob. *mf*

C. ingl. *mf*

2 Cl. *mf*

2 Fag. *mf*

4 Cor. *mf*

4 Tr-be *mf*

T-m *mf*

T-m *mf*

Ptto sosp. *mf*

P-no *mf*

Archl *f*

6 7

Picc. *f* *sf* *sf* *sf*

2 Fl. *f* *sf* *sf* *sf*

2 Ob. *f* *sf* *sf* *sf*

C. ingl. *f* *sf* *sf* *sf*

2 Fag. *f* *sf* *sf* *sf*

4 Cor. *f* *sf* *sf* *sf*

4 Tr-be *f* *sf* *sf* *sf*

Timp. *f* *sf* *sf* *sf*

T-no *f* *sf* *sf* *sf*

P-no *f* *sf* *sf* *sf*

6 7

Archi *f* *sf* *sf* *sf*

f

8

2 Ob. *f* *sf* *sf* *sf*

C. ingl. *f* *sf* *sf* *sf*

2 Cl. *f* *sf* *sf* *sf*

2 Fag. *f* *sf* *sf* *sf*

4 Cor. *f* *sf* *sf* *sf*

4 Tr-be *f* *sf* *sf* *sf*

3 Tr-ni
e
Tuba *f* *sf* *sf* *sf*

Timp. *f* *sf* *sf* *sf*

T-no *f* *sf* *sf* *sf*

P-no *f* *sf* *sf* *sf*

8 div. *f* *sf* *sf* *sf*

Archi *f* *sf* *sf* *sf*

f

2 Fl. *f* *mf* *a 2* *f* *mf*

C. ingl. *mf*

2 Cl. *mf*

2 Fag. *mf*

4 Cor. *mf*

4 Tr-be

3 Tr-ni e Tuba *con sord.* *mf* *senza sord.* *mf*

P-tto sosp.

T.-tom *mf*

P-no

Archi *pizz.* *pizz.* *pizz.* *div.* *unis.*

2 Fl. *mf*

C. ingl. *mf*

2 Cl. *mf*

2 Fag. *mf*

4 Cor. *mf*

4 Tr-be

3 Tr-ni e Tuba *mf*

P-tto sosp.

T.-tom

P-no

Archi *arco*

10

Picc *f*

2 Fl. *f*

2 Ob. *f*

C. ingl. *f*

2 Cl. *f*

2 Fag. *f*

4 Cor.

4 Tr-bc *con sord.* *mf*

3 Tr-ni e Tuba *mf* *a 2*

T-no *f*

G. c.

C-lli *f*

P-no

10

Archi

11

Picc

2 Fl. *mf*

2 Ob.

C. ingl.

2 Cl. *mf* *a 2*

2 Fag. *mf*

4 Cor.

Timp. *B.F.* *mf*

Tr-lo

T-no

C-lli *gtr*

P-no *mf*

11

Archi

This page of a musical score is for a symphony, likely by Beethoven given the instrumentation and style. It features a large ensemble of instruments. The top staves include Piccolo, 2 Flutes, 2 Oboes, Clarinet in G (C. ingl.), 2 Clarinets (2 Cl.), 2 Bassoons (2 Fag.), 4 Cor Anglais (4 Cor.), and 4 Trumpets and Trombones (4 Tr-be). The middle section includes Timpani (Timp.), Snare Drum (Tr-tu), and Cymbals (C-lli). The bottom section includes Arpa (Harp), Piano (P-no), and a full String section (Archi). The score is written in 3/4 time and includes various dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *p* (piano), as well as articulation like *pizz.* (pizzicato). The text "I solo con sord." (I solo with mutes) is present for the Trumpets and Trombones. The score is a page from a larger work, with measures continuing from the previous page and leading into the next.

The image shows a page of a musical score, likely for a symphony, featuring measures 11 and 12. The score is written for a large orchestra, including the following instruments:

- Piccolo
- 2 Fl.
- 2 Ob.
- 2 Cl.
- 2 Fag.
- 4 Cor.
- 4 Tr-tb
- Timp.
- T-bo
- P-no seap.
- T.-tom
- C-bi
- P-no
- Violins (indicated by the 'arco' marking and the presence of multiple staves)

Measure 11 is marked with a '12' in a box, indicating the start of a new section or measure. Measure 12 is marked with a '12' in a box and 'arco', indicating that the strings should play with bows. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *mf*, *sf*).

This page of a musical score is for a symphony, likely the first movement of Beethoven's Symphony No. 5, given the key signature of one flat (B-flat major) and the 4/4 time signature. The score is arranged for a full orchestra and includes the following parts:

- Picc.** (Piccolo): Enters in the third measure with a rapid sixteenth-note pattern.
- 2 Fl.** (Two Flutes): Play a melodic line starting in the second measure, marked *mf*.
- 2 Ob.** (Two Oboes): Play a melodic line starting in the second measure, marked *mf*.
- 2 Cl.** (Two Clarinets): Play a melodic line starting in the first measure.
- 2 Fag.** (Two Bassoons): Play a melodic line starting in the first measure.
- 4 Cor.** (Four Cor Anglais): Play a harmonic accompaniment, marked *mp*.
- Timp.** (Timpani): Play a rhythmic pattern, marked *mp*, with a crescendo leading to *mf* in the fourth measure.
- T-no** (Snare Drum): Play a rhythmic pattern.
- T-tom** (Tom-tom): Play a rhythmic pattern.
- C-III** (Cello): Play a melodic line, marked *mp*.
- P-no** (Piano): Play a harmonic accompaniment.
- Archi** (Strings): Play a complex rhythmic and melodic accompaniment, marked *sf* (sforzando) in the third measure.

The score includes various musical notations such as notes, rests, dynamic markings (*mf*, *mp*, *sf*), and a crescendo hairpin. The instruments are listed on the left side of the page, and the score is written for a full orchestra.

14

2 Fl. *mf*

2 Ob. *mf*

C. ingl.

2 Cl. *a 2*

2 Fag. *a 2*

4 Cor.

4 Tr-be

3 Tr-ni e Tuba

T-no

P-no

14

Archi

2 Fl. *a 2*

2 Ob.

C. ingl. *mf*

2 Cl. *mf*

2 Fag. *mf*

4 Cor. *mp*

3 Tr-ni e Tuba *con sord.* *mp* *sensu sord.*

P-tto sop. *mf*

T-tum *mf*

P-no

Archi *pizz.*

15

2 Fl. *mf*

2 Ob. *mf*

C. ingl.

2 Cl. *mf*

2 Fag.

4 Cor.

4 Tr-be I solo con sord.

Timp. *mf*

T-no *f*

C-lli *mf*

Arpa *f*

P-na

15

Archi *f* *pizz.*

16

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Tr-tb

Timp.

Tr-ba

T-mo

P-mo sop.

T-mo

C-ba

P-mo

div.

div.

Archi

16

arco tutti

f

f

f

f

f

17

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

3 Tr-tti
e
Tuba

Tr-lo

T-no

P-no sosp.

T-tom

P-no

17

Arch.

Picc.
 2 Fl.
 2 Ob.
 2 Cl.
 2 Fag.
 4 Cor.
 Timp.
 T.-tom
 C.-li
 P.-no
 Archi

18

Temp.

Archi

19

4 Cor.

4 Tr-be

Temp.

ppp

19

Archi

mp

20

Picc.

2 Fl.

2 Ob.

U. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-mi

Tuba

Temp.

Potto sosp.

20

Archi

2 Fl. *mf* *f* *a2*

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni
c
Tuba

P-mo soup.

T.-tom

P-no

Archi

div.

con sord.

senza sord.

mf

mp

pizz.

a2

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni
e
Tuba

P-flo soup.

T-tom

P-no

22

Archi

23

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be
con sord.

3 Tr-ni
e
Tuba
con sord.

T-no

G. c.

C-fl.

P-no

23

Archi

24

Picc. *mf*

2 Fl. *mf*

2 Ob. *mf*

2 Cl. *mf*

2 Fag. *mf*

4 Cor. *mf*

4 Tr-be *mf*

Tr-lu

T-no

P-to susp.

T-tom

C-lli

P-no

Archi

25

Picc. *mf*

2 Fl. *mf*

2 Ob. *mf*

C. ingl.

2 Cl. *mf*

2 Fag. *mf*

4 Cor. *mp*

4 Tr-be *mp*

Temp. *mp* *mf*

T-m

P-to susp.

T-tom

C-lli

P-no

Archi

25

Picc.
 2 Fl.
 2 Ob.
 C. ingl.
 2 Cl.
 2 Fag.
 4 Cor.
 4 Tr-be
 3 Tr-ni
 e Tuba
 Timp.
 P-mo susp.
 T.-tom
 Gong
 P-no
 Archi

Musical score for page 194, showing orchestral parts for Piccolo, Flutes, Oboes, English Horn, Clarinets, Bassoons, Cor Anglais, Trumpets, Trombones, Horns, Tuba, Timpani, Piano, Gong, and Strings. The score includes various musical notations such as notes, rests, and dynamic markings.

№ 10 ПРИХОД РАНЕНОГО БОЙЦА

I Moderato a tempo ♩ = 104

Piccolo
 2 Flauti
 2 Oboi
 Corno inglese
 2 Clarinetti (B)
 Clarinetto basso
 2 Fagotti
 4 Corni (F)
 4 Trombe (B)
 3 Tromboni
 e Tuba
 Timpani
 Piano
 Violoncelli

Musical score for page 195, showing orchestral parts for Piccolo, Flutes, Oboes, English Horn, Clarinets, Bassoons, Cor Anglais, Trumpets, Trombones, Horns, Tuba, Timpani, Piano, and Violoncelli. The score includes various musical notations such as notes, rests, and dynamic markings.

Picc. 2 Fl. 2 Ob. C. ingl. 2 Cl. Cl. b. 2 Fag. 4 Cor. 4 Tr-be 3 Tr-ni e Tuba Timp. G. c. Arpa P-no V-c

2 **Meno mosso** Picc. 2 Fl. 2 Ob. C. ingl. 2 Cl. Cl. b. 2 Fag. 4 Cor. 4 Tr-be 3 Tr-ni e Tuba Timp. T-ro P-mi P-no smp. G. c. T. a. P-no 2 **Meno mosso** Archi

3

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

4 Tr-be

3 Tron
e
Tuba

Timp.

T-ro

P-ni

G. c.

Camp.

Arpa

Archi

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

4 Tr-be

3 Tron
e
Tuba

Timp.

T-ro

P-ni

G. c.

Camp.

Arpa

Archi

4

Picc. *sim*

2 Fl. *sim*

2 Ob.

C. ingl.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

4 Tr-bc.

3 Tr-ni
c
Tuba

Timp.

T-ro

P-ni

Gr. c.

Camp.

4

Archi

div.

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

3 Tr-ni
c
Tuba

Timp.

P-ni

Gr. c.

Camp.

Archi

5 Rubato ♩ = 58

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni
c
Tuba

Timp.

Arpa

Archi

5 Rubato ♩ = 58

mp

1 Solo

p

2 Fag.

Timp.

V-le

V-c.

C-b.

6

2 Fl.

2 Ob.

V-c.

C-b.

7

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

Timp.

G. c.

V-le

V-c.

C-b.

p

mp

1 Solo

mp

pp

p

2 Fl.

2 Ob.

C. ingl.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

4 Tr-bc.

3 Tr-ni
e
Tuba

G. c.

Archi

mp

a 2

8 Tempestoso (бурно) $\text{♩} = 112$

C. ingl.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

4 Tr-bc

3 Tron e Tuba

Timp.

G. c.

T. a.

P-no

Archi

9

Flux

2 Fl.

2 Ob.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-m
e
Tuba

Timp.

T-ra

G. c.

T. c.

Arpa

P-no

K. b.

9

Archi

Flux

2 Fl.

2 Ob.

C. angl.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-m
e
Tuba

Timp.

T-ra

G. c.

P-no

Archi

Picc.
 2 Fl.
 2 Ob.
 2 Cl.
 Cl. b.
 2 Fag.
 4 Cor.
 4 Tr-be.
 3 Tr-ni
 e Tuba
 Timp.
 T-ro
 P-ni
 G. c.
 T-a
 Camp.
 Arpa
 P-no
 div.
 div.
 Archi

Picc.
 2 Fl.
 2 Ob.
 C. ingl.
 2 Cl.
 Cl. b.
 2 Fag.
 4 Cor.
 3 Tr-ni
 e Tuba
 Timp.
 T-ro
 P-ni
 G. c.
 Arpa
 P-no
 12
 12
 Archi

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

Timp.

T-ro

P-ni

G. c.

Arpa

P-no

Archi

13

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-m e Tuba

Timp.

T-ro

G. c.

13 div.

Archi

Picc.
 2 Fl.
 2 Ob.
 C. ingl.
 2 Cl.
 Cl. b.
 2 Fag.
 4 Cor.
 4 Trb.
 3 Tru.
 e Tuba
 Timp.
 T-ro.
 P-tti.
 G. c.
 Gong.
 Tri.
 Arpa
 P-no.
 Archi

№ 11 БОЙ

1 Allegro $\text{♩} = 160$

Piccolo
 2 Flauti
 2 Oboi
 Cor.
 inglese
 2 Clarinetti (B)
 2 Fagotti
 4 Corni (F)
 3 Tromboni
 e Tuba
 Tom-tom
 Keyboard
 Violini I
 Violini II
 Violen.
 Violoncelli
 Contrabassi

1 Allegro $\text{♩} = 160$

2

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

a 2

4 Cor.

4 Tr-be

3 Tr-ni e Tuba

T-ro

P-no

K.-b.

2

Archi

3

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

a 2

4 Cor.

4 Tr-be

3 Tr-ni e Tuba

T-no

G. c.

Sil.

K.-b.

3

pizz.

Archi

This page of a musical score, likely for a symphony, features a variety of instruments and complex musical notation. The staves are arranged vertically, with the following instruments labeled on the left: Picc., 2 Fl., 2 Ob., 2 Cl., 2 Fag., 4 Cor., 4 Tr-be, 3 Tr-ni e Tuba, P-mi, G. c., P-no, K.-b., and Archi. The notation includes notes, rests, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). There are also articulation marks like accents and slurs. The bottom section, labeled 'Archi', shows a dense arrangement of string parts with many sixteenth and thirty-second notes, indicating a fast, rhythmic passage. The overall layout is typical of a professional musical manuscript.

5

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

3 Tr-ni
e
Tuba

T-no

G. c.

P-no

K. b.

5

Archi

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni
e
Tuba

G. c.

K. b.

Archi

[illegible]

This is a page from a musical score, likely for a symphony. The score is written for a large orchestra and includes the following instruments and parts:

- Picc.** (Piccolo)
- 2 Fl.** (Flutes)
- 2 Ob.** (Oboes)
- 2 Cl.** (Clarinets)
- 2 Fag.** (Bassoons)
- 4 Cor.** (Cor Anglais)
- 4 Tr-be** (Trumpets and Trombones)
- 3 Tr-ni** (Trumpets in A)
- Tuba**
- T-to** (Timpani)
- C. c.** (Cymbals)
- P-no** (Piano)
- K.-b.** (Keyboard)
- Archi** (Strings)

The score includes various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A rehearsal mark **7** is visible in the upper right corner. The bottom of the page shows the string section (Archi) with multiple staves for violins, violas, cellos, and double basses.

8

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni e Tuba

G. c.

P-no

K.-b.

8

Archi

unis.

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni e Tuba

Timp.

T-ro

K.-b.

Archi

9

Picc. *f* *a 2*

2 Fl. *f* *a 2*

2 Ob. *f* *a 2*

2 Cl. *f* *a 2*

2 Fag. *f* *a 2*

4 Cor. *a 2*

4 Tr-be *a 2* *mf*

3 Tr-ni e Tuba *a 2* *mf*

Timp. *mf*

T-ro

G. c.

K.-b.

9

Archi

Picc. *f* *a 2*

2 Fl. *f* *a 2*

2 Ob. *f* *a 2*

2 Cl. *f* *a 2*

2 Fag. *f* *a 2*

4 Cor. *a 2*

4 Tr-be *a 2* *mf*

3 Tr-ni e Tuba *a 2* *mf*

T-ro

G. c.

K.-b.

Archi

The image shows a page of a musical score, likely for a symphony, featuring measures 10 and 11. The score is written for a large orchestra, including the following instruments:

- Piccolo (Picc.)
- Flutes (2 Fl.)
- Oboes (2 Ob.)
- Clarinets (2 Cl.)
- Bassoons (2 Fag.)
- Cor Anglais (4 Cor.)
- Trumpets (4 Tr-bc)
- Trombones (3 Tr-ni)
- Tuba (Tuba)
- Timpani (Timp.)
- Percussion (P-ro)
- Piano (P-ni)
- Guitar (G. c.)
- Piano (P-no)
- Strings (Archi)

The score is written in 2/4 time. Measure 10 is marked with a '10' in a box. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamics such as *f* (forte) and *mf* (mezzo-forte). The strings play a prominent role in the lower register, while the woodwinds and brass provide melodic and harmonic support. The overall texture is dense and orchestral.

This page of a musical score is for a symphony, likely the 10th by Beethoven, given the instrumentation and the presence of a piccolo. The score is written for a full orchestra and includes the following parts:

- Picc.** (Piccolo): Flute with piccolo, marked *f*.
- 2 Fl.** (Flutes): Flute 1 and 2, marked *f*.
- 2 Ob.** (Oboes): Oboe 1 and 2, marked *f*.
- 2 Cl.** (Clarinets): Clarinet 1 and 2, marked *f*.
- 2 Fag.** (Bassoons): Bassoon 1 and 2, marked *f*.
- 4 Cor.** (Cor Anglais): Four Cor Anglais, marked *f*.
- 1 Tr-bc** (Trumpet in B-flat): Trumpet in B-flat, marked *f*.
- 3 Tr-ni e Tuba** (Trumpets in C and Tuba): Three Trumpets in C and one Tuba, marked *f*.
- Temp.** (Timpani): Timpani, marked *f*.
- T-ro** (Snare Drum): Snare Drum, marked *p*.
- P-bi** (Cymbals): Cymbals, marked *f*.
- Gi. e.** (Gong and Cymbals): Gong and Cymbals, marked *f*.
- P-no** (Piano): Piano, marked *f*.
- Archi** (Strings): Violins, Violas, Cellos, and Double Basses, marked *f*.

The score includes dynamic markings such as *f* (forte) and *gliss* (glissando). A rehearsal mark **11** is present at the beginning of the section. The page number **11** is also visible in the top right corner.

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni
c
Tuba

Timp.

G. c.

P-no

Archi

12

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni
c
Tuba

Timp.

T-no

P-no

12

Archi

13

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-bc

3 Tr-ni
e
Tuba

Timp.

T-na

T-ro

P-ni

G. c.

P-no

13

Archi

14

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-bc

3 Tr-ni
e
Tuba

T-ro

P-ni

Sil.

P-no

14

Archi

15

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ti
e
Tuba

T-ro

P-ti

P-no

div.

Archi

16

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ti
e
Tuba

T-ro

G. c.

Sil.

P-no

16

Archi

17

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni
Tuba

Timp.

T-ra

P-no

17

Archi

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

Tr-be

3 Tr-ni
Tuba

T-ra

P-ra

P-ra

Archi

18

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni e Tuba

Timp.

T-ro

P-ni

G. c.

P-no

18

Archi

A. Di Solo

19

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni e Tuba

Timp.

T-ro

P-ni

G. c.

P-no

K-b.

19

Archi

Picc.
 2 Fl.
 2 Ob.
 C. Ingl.
 2 Cl.
 2 Fag.
 4 Cor.
 4 Tr-be
 3 Tr-ni
 Tuba
 T-ro
 K.-b.
 Archi

Picc.
 2 Fl.
 2 Ob.
 C. Ingl.
 2 Cl.
 2 Fag.
 4 Cor.
 4 Tr-be
 3 Tr-ni
 Tuba
 Timp.
 T-ro
 P-ni
 K.-b.
 Archi

20

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

4 Cor.

4 Tr-be

3 Tr-ni
e
Tuba

T-ro

G. c.

P-na

K.-b.

Archi

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni
e
Tuba

T-ro

P-ni

G. c.

Archi

22

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni
e
Tuba

Tuba

Timp.

T-no

P-ti

G. c.

Archi

23

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Tr-be

3 Tr-ni
e
Tuba

Tuba

Timp.

T-no

P-ti

G. c.

K.-b.

Archi

Picc.
 2 Fl.
 2 Ob.
 C. ingl.
 2 Cl.
 2 Fag.
 4 Cor.
 4 Tr-be
 3 Tr-ni e Tuba
 G. c.
 K.-b.
 Archi

Picc.
 2 Fl.
 2 Ob.
 2 Cl.
 2 Fag.
 4 Cor.
 4 Tr-be
 3 Tr-ni e Tuba
 Timp.
 Tr-ni
 P-ni
 G. c.
 K.-b.
 Archi

24

25

Picc

2 Fl

I

Ob.

II

C. Imp.

I

Cl.

II

2 Fag.

4 Cor.

Timp.

T. tr.

P. m.

G. c.

25

Arch.

Picc

2 Fl

I

Ob.

II

C. Imp.

I

Cl.

II

2 Fag.

4 Cor.

Timp.

T. tr.

P. m.

G. c.

Arch.

26

Picc

2 Fl.

I

Ob.

II

C. ingl.

I

Cl.

II

4 Cor.

4 Tr-be

1 Tr-ni

Tuba

Toru

P-ni

G. c.

26

Archi

27

Picc

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

1 Tr-ni

Tuba

Toru

P-ni

G. c.

27

Archi

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Trbe

1 Tron
e Tuba

P-III

G. c.

P-no

Archi

и ухити од ње и кини
I-и оштра и пачина

и ухити од ње и кини
I-и оштра и пачина

и ухити од ње и кини
I-и оштра и пачина

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Trbe

1 Tron
e Tuba

P-III

P-III sosp

P-no

Archi

и ухити од ње и кини
I-и оштра и пачина

и ухити од ње и кини
I-и оштра и пачина

и ухити од ње и кини
I-и оштра и пачина

29

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni
e
Tuba

T-ro

P-mo susp.

P-no

Archi

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni
e
Tuba

T-ro

P-mo susp.

G. c.

P-no

Archi

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-bc

3 Tr-ni
e
Tuba

T-ro

P-tti

P-na sopp.

G. c.

P-no

30

Archi

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-bc

3 Tr-ni
e
Tuba

Timp.

T-ro

P-tti

G. c.

Arpa

31

Archi

This page of a musical score, likely from a symphony, features the following instruments and parts:

- Pic.** (Piccolo)
- 2 Fl.** (Two Flutes)
- 2 Ob.** (Two Oboes)
- C. ingl.** (Clarinet in G)
- 2 Cl.** (Two Clarinets)
- 2 Fag.** (Two Bassoons)
- 4 Cor.** (Four Cor Anglais)
- 4 Tr-be** (Four Trombones)
- 3 Tron e Tuba** (Three Trumpets and Tuba)
- Timp.** (Timpani)
- P-tü** (Percussion - Tom-toms)
- G. c.** (Gong)
- P-no** (Piano)
- Archi** (String Ensemble)

The score includes various musical notations such as notes, rests, and dynamic markings like *Solo* and *ff* (fortissimo). The string section (Archi) is shown with multiple staves, indicating a large ensemble.

The image shows a page of a musical score, likely for a symphony, covering measures 31 and 32. The score is written for a large orchestra, including the following instruments:

- Picc.
- 2 Fl.
- 2 Ob.
- C. ingl.
- 2 Cl.
- 2 Fag.
- 4 Cor.
- 4 Tr-be
- 3 Tr-ni e Tuba
- T-ro
- P-ni
- G. c.
- P-co
- Archi

The score is in 2/4 time. Measure 31 is marked with a box containing the number 32. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamics such as *mf*, *f*, and *sf*. The strings play a steady eighth-note pattern. The woodwinds and brass have more complex, often syncopated, rhythmic figures. The percussion section includes snare drum and cymbal patterns.

33

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni
e
Tuba

Timp.

T-ro

P-mi

G. c.

P-no

Archi

div.

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni
e
Tuba

Timp.

T-ro

P-mi

G. c.

Archi

2 Fl.
2 Ob.
C. ingl.
2 Cl.
2 Fag.
4 Cor.
4 Tr-bo
3 Tr-ni
Tuba
Timp.
T-ro
Arpa
Archi

№ 12 ВТОРОЙ СМЕРТЕЛЬНЫЙ КРУГ

♩ = 150

Timpani
Triangolo
Tamburino
Nagara
Zerb
Legni

1

Timp.
Tr-lo
T-ro
Nagara
Zerb
T-ro
Legni

3

Timp.

Tr-lo

T-ro

Nagara

Zerib

T-ro

Bongü

Gr. c.

Camp.

f

improviz.

*secco *)*

*) Ossia: удары палкой о пол
Ossia: hit the floor with tall stick

4

Timp.

Tr-lo

T-ro

Nagara

Zerb

T-ro

Bongi

Gr. c.

Timp.

Tr-lo

T-ro

Nagara

Zerb

T-ro

Bongi

Gr. c.

5

Score for measures 5-6:

- Timp.**: Bass drum, playing a rhythmic pattern of eighth notes.
- T-no**: Snare drum, playing a rhythmic pattern of eighth notes.
- Nagara**: Gongs, playing a rhythmic pattern of eighth notes.
- Zerb**: Cymbals, playing a rhythmic pattern of eighth notes.
- Toto**: Triangle, playing a rhythmic pattern of eighth notes.
- Legli**: Congas, playing a rhythmic pattern of eighth notes.
- Bongli**: Bongos, playing a rhythmic pattern of eighth notes.
- Gr. c.**: Cymbal, playing a rhythmic pattern of eighth notes.

Measure 5 includes a "Solo" marking for the Legli part.

7

Score for measures 7-8:

- Timp.**: Bass drum, playing a rhythmic pattern of eighth notes.
- T-no**: Snare drum, playing a rhythmic pattern of eighth notes.
- Nagara**: Gongs, playing a rhythmic pattern of eighth notes.
- Zerb**: Cymbals, playing a rhythmic pattern of eighth notes.
- T-ro**: Triangle, playing a rhythmic pattern of eighth notes.
- Bongli**: Bongos, playing a rhythmic pattern of eighth notes.
- Gr. c.**: Cymbal, playing a rhythmic pattern of eighth notes.

6

Score for measures 9-10:

- Timp.**: Bass drum, playing a rhythmic pattern of eighth notes.
- T-no**: Snare drum, playing a rhythmic pattern of eighth notes.
- Nagara**: Gongs, playing a rhythmic pattern of eighth notes.
- Zerb**: Cymbals, playing a rhythmic pattern of eighth notes.
- T-ro**: Triangle, playing a rhythmic pattern of eighth notes.
- Bongli**: Bongos, playing a rhythmic pattern of eighth notes.
- Gr. c.**: Cymbal, playing a rhythmic pattern of eighth notes.

8

Score for measures 11-12:

- Timp.**: Bass drum, playing a rhythmic pattern of eighth notes.
- T-no**: Snare drum, playing a rhythmic pattern of eighth notes.
- Nagara**: Gongs, playing a rhythmic pattern of eighth notes.
- Zerb**: Cymbals, playing a rhythmic pattern of eighth notes.
- T-ro**: Triangle, playing a rhythmic pattern of eighth notes.
- Bongli**: Bongos, playing a rhythmic pattern of eighth notes.
- Gr. c.**: Cymbal, playing a rhythmic pattern of eighth notes.

9

Timp.

T-no

Nagara

Zerb

T-ro

P-tti

Bongji

Gr. c.

culla bore.

f

10

Timp.

T-no

Nagara

Zerb

T-ro

P-tti

Bongji

Gr. c.

ord.

f

Timp.

T-no

Nagara

Zerb

T-ro

Bongji

Gr. c.

f

11

Timp.

T-no

Nagara

Zerb

T-ro

Bongji

Gr. c.

f

12

Timp.

T-no

Nagara

Zcrb

T-ro

Legni

P-tti

Bongi

Gr. c.

colla bacc.

Solo

13

Timp.

T-no

Nagara

Zcrb

P-tti

Bongi

Gr. c.

colla bacc.

ff

14

Timp.

T-no

Nagara

Zcrb

T-ro

P-tti

Bongi

Gr. c.

f

15

Timp.

T-no

Nagara

Zcrb

P-tti

Bongi

Gr. c.

Gong

f

Fag. I
 Fag. II
 Tr-ne I, II
 Tr-ne III
 Timp.
 Tr-lo
 Bar chime
 T-no
 Nagara
 Zerb
 T-ro
 Legni
 P-tti
 Bongj
 Gr. e.
 Gong
 Sil.
 Camp.
 V-lo
 V-c.
 C-b.

Fag. I
 Fag. II
 Tr-ne I, II
 Tr-ne III
 Timp.
 Tr-lo
 Bar chime
 T-no
 Nagara
 Zerb
 T-ro
 Legni
 P-tti
 Bongj
 Gr. e.
 Gong
 Sil.
 Camp.
 V-lo
 V-c.
 C-b.

16

Fag. I
 Fag. II
 Tr-ne I, II
 Tr-ne III
 Timp.
 Tr-lo
 Bar chime
 T-no
 Nagara
 Zerb
 T-ro
 Legni
 P-til
 Bongj
 Gr.c
 Gong
 Sil.
 Camp.
 V-le
 V-c
 C-b

Fag. I
 Fag. II
 Tr-ne I, II
 Tr-ne III
 Timp.
 Tr-lo
 Bar chime
 T-no
 Nagara
 Zerb
 T-ro
 Legni
 P-til
 Bongj
 Gr.c
 Gong
 Sil.
 Camp.
 V-le
 V-c
 C-b

Fag. I
 Fag. II
 Tr-ne I, II
 Tr-ne III
 Timp.
 Tr-lo
 Bar chime
 T-ro
 Nagara
 Zerb
 T-ro
 Legni
 P-tti
 Bongl
 Gr.c.
 Gong
 Sil.
 Camp.
 V-le
 V-c.
 C-b.

Fag. I
 Fag. II
 Tr-ne I, II
 Tr-ne III
 Timp.
 Tr-lo
 Bar chime
 T-ro
 Nagara
 Zerb
 T-ro
 Legni
 P-tti
 Bongl
 Gr.c.
 Gong
 Sil.
 Camp.
 V-le
 V-c.
 C-b.

18

Fag. I
 Fag. II
 Tr-nr I, II
 Tr-nr III
 Timp.
 Tr-lo
 Bar chime
 T-no
 Nagara
 Zcrl
 T-ro
 Legni
 P-tti
 Bongl
 Gr.c.
 Gong
 Sil.
 Camp.
 V-lc
 V-c.
 C-b.

Fag. I
 Fag. II
 Tr-nr I, II
 Tr-nr III
 Timp.
 Tr-lo
 Bar chime
 T-no
 Nagara
 Zcrl
 T-ro
 Legni
 P-tti
 Bongl
 Gr.c.
 Gong
 Sil.
 Camp.
 V-lc
 V-c.
 C-b.

19

Fag. I

Fag. II

Tr-ne I, II

Tr-ne III

Timp.

Tr-lo

Bar chime

T-no

Nagara

Zerb

T-ro

Legni

P-tti

Bongi

Gr.c.

Gong

Sil.

Camp.

19

V-le

V-c.

C-b.

Fag. I

Fag. II

Tr-ne I, II

Tr-ne III

Timp.

Tr-lo

Bar chime

T-no

Nagara

Zerb

T-ro

Legni

P-tti

Bongi

Gr.c.

Gong

Sil.

Camp.

V-le

V-c.

C-b.

Fag. I
 Fag. II
 Tr-ne I, II
 Tr-ne III
 Timp.
 Tr-lo
 Bar. chime
 T-ro
 Nagara
 Zerb
 T-ro
 Legni
 P-tti
 Bong
 Gr.e
 Gong
 Sil.
 Camp.
 V-lc
 V-c
 C-b.

№ 13 ПЛЕНЕНИЕ АЗЕРА

1 Grave (строго, тяжело) ♩ = 70

2

Piccolo
 2 Flauti
 2 Oboi
 Corno inglese
 2 Clarinetti (B)
 Fagotto I
 Fagotto II
 4 Corni (F)
 Timpani
 Arpa
 Violini I
 Violini II
 Violen
 Violoncelli
 Contrabassi

2 Fl.

2 Ob.

C. Ingl.

2 Cl.

Fag. I

Fag. II

4 Cor.

4 Tr-bc

Timp.

Temple bl.

Arpa

Archi

3

mp

Solo

p

f

Picc.

2 Fl.

2 Ob.

C. Ingl.

Fag. I

Fag. II

4 Cor.

4 Tr-bc

Timp.

Temple bl.

Gong

Arpa

Archi

3

ppp

p

4

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

Fag. I

Fag. II

4 Cor.

4 Tr-be

Arpa

Archi

5

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

Fag. I

Fag. II

4 Cor.

4 Tr-be

2 Tr-ni
e
Tuba

Arpa

Archi

5

8

Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
4 Cor.
4 Tr-be
2 Tr-ni
Tuba
Temple bl.
G. c.
Arpa
Archi

9

2 Cl.
Fag. I
Fag. II
4 Cor.
4 Tr-be
2 Tr-ni
Tuba
T-ro
Temple bl.
P-ni
G. c.
Arpa
Archi

This is a page from a musical score, likely for a symphony. The page is numbered '10' in the top left corner. The score is written for a large ensemble of instruments, including:

- Picc. (Piccolo)
- 2 Fl. (Flutes)
- 2 Ob. (Oboes)
- 2 Cl. (Clarinets)
- Fag. I (Bassoon I)
- Fag. II (Bassoon II)
- 4 Cor. (Cor Anglais)
- 4 Tr-bc (Trumpets in B-flat)
- 2 Tr-ni (Trumpets in D)
- c Tuba
- Timp. (Timpani)
- T-ro (Tom-tom)
- Temple bl. (Cymbal)
- P-ni (Piano)
- Gong
- Archi (Strings)

The score includes various musical notations, including notes, rests, and dynamic markings. The dynamic markings 'f' (forte) and 'rall.' (rallentando) are prominent. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a common time signature (C). The page is numbered '10' in the top left corner.

ВТОРОЙ АКТ
№ 1 ЛАГЕРЬ ГАРА-МЕЛИКА.
ВОЗВРАЩЕНИЕ ВОИНОВ

[illegible]

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

3 Tr-ni e Tuba

Timp.

T-ro

G. e.

Archi

div. unis.

mf

div.

unis.

mf

2 Fl.

2 Ob.

2 Cl.

Cl. (E♭)

2 Fag.

4 Cor.

3 Tr-be

3 Tr-ni
e
Tuba

Timp.

T-ro

G. c.

div. unis.

div. unis.

Archl.

2 Fl.

2 Ob.

2 Cl.

Cl. (E♭)

2 Fag.

4 Cor.

3 Tr-be

3 Tr-ni
e
Tuba

Timp.

T-ro

G. c.

Gong

mf

3

Archl.

4

Picc. *f*

2 Fl.

2 Cl.

2 Fag. *p*

con sord.

3 Tr-be *f*

con sord.

3 Tr-ni

c

Tuba

T-ro

T-tom

G. c.

Arpa

K.-b.

Celesta

4

Archi

2 Fl.

3 Ob.

C. ingl.

2 Cl.

Fag. I

Fag. II

4 Cor.

con sord.

3 Tr-be

3 Tr-ni

c

Tuba

T-ro

G. c.

K.-b.

Archi

5

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

3 Tr-ni e Tuba

T-ro

G. c.

5

Archi

6

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

3 Tr-be

3 Tr-ni e Tuba

Timp.

T-ro

G. c.

Gong

Arpa

6

Archi

7

Picc. *mf* *a 2*

2 Fl. *mf* *a 2*

2 Ob. *mf* *a 2*

2 Cl. *mf* *a 2*

Fag. I *mp*

Fag. II *mp*

4 Cor. *p* *a 2*

3 Tr-be *p*

3 Tr-ni e Tuba

Timp.

G. c.

Arpa

Archi *div.* *mp* *un.* *mp* *div.* *mp*

8

Picc. *mp* *a 2*

2 Fl. *mp* *a 2*

2 Ob. *mp* *a 2*

C. ingl. *mp*

2 Cl. *mp* *a 2*

2 Fag. *mp* *a 2*

4 Cor. *mp* *a 2*

3 Tr-ni e Tuba *mp* *mf* *mp*

Timp.

T-ro

G. c.

Arpa *mf* *mf*

Archi *div.* *mp* *un.* *mp* *div.* *mp*

9

Picc. *sp*

2 Fl. *sp*

2 Ob. *a 2*

C. ingl. *a 2*

2 Cl. *a 2*

2 Fag. *a 2*

4 Cor. *a 2*

3 Tr-ni e Tuba *Tuba*

Timp. *mf*

T-no *mf*

G. c.

div. *div.*

Archi *div.*

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor. *a 2*

3 Tr-be

3 Tr-ni e Tuba

Timp.

T-no

G. c.

Archi

[illegible]

11) Мрачно, торжественно

Fl.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

Cl. (Ba)

2 Trp.

4 Cor.

3 Trbc.

Tromb. u. Tuba

Timp.

T.-ro

P.-m

T.-tam

G. c.

T.-l.

K. B.

11) Мрачно, торжественно

Archi

307

№ 2 ТАНЕЦ ВОИНОВ

Allegro $\text{♩} = 80$

Piccolo

2 Flauti

2 Oboi

Corno inglese

2 Clarineti (B)

2 Fagotti

4 Corni (F)

4 Trombe (B)

3 Tromboni e Tuba

Timpani

Piano

Violini I

Violini II

Viola

Violoncelli

Contrabassi

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni e Tuba

Timp.

Arpa

Piano

Archi

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni
c
Tuba

Timp.

T-ro.

Legno

Arpa

Archi

p

mp

ff

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni
c
Tuba

Timp.

T-ro.

P-ti

Gr. c.

Legno

Arpa

Archi

f

mp

ff

div.

4

[illegible]

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Tr-bc

3 Tr-ni
e
Tuba

Legno

Arpa

Piano

Archi

6

2 Fl

2 Ob

2 Cl

2 Fag

4 Cor

4 Tr-be

3 Tr-n e Tuba

Pcu

Arpa

Piano

6

Archi

[illegible]

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni
e
Tuba

T-ro.

P-ti

Gr. c.

Legno

Archi

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni
e
Tuba

T-ro.

P-ti

Gr. c.

Legno

Archi

Allegretto. L'istesso tempo

8

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni e Tuba

Timp.

T-ro.

P-ni

Gong

Gr. c.

K-b.

Archi

Allegretto. L'istesso tempo

8

9

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni e Tuba

Timp.

T-ro.

P-ni

Gr. c.

Legno

K-b.

Archi

9

10

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

Clb.

2 Fag.

4 Cor.

4 Tr-bc.

3 Tron
e
Tuba

Timp.

Tru.

P-III

Gr. c.

Legno

Arpa

K.-b.

10

Archi

11

12

2 Cl.

Clb.

2 Fag.

4 Cor.

4 Tr-bc.

Timp.

P-III

Gr. c.

Legno

Arpa

Piano

K.-b.

11 div

12

Archi

[illegible]

Picc.
2 Fl.
2 Ob.
2 Cl.
Cl. b.
2 Fag.
4 Cor.
3 Tr-ni
e Tuba
T-ro.
P-ni
Gr. c.
Legno
K.-b.
Archi

2 Fl.
2 Ob.
C. ingl.
2 Cl.
2 Fag.
4 Cor.
4 Tr-be
3 Tr-ni
e Tuba
Timp.
T-ro.
Gr. c.
Legno
K.-b.
Archi

16

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni

Tuba

Timp.

T-ro.

Gr. c.

Legno

Arpa

K.-b.

Archi

div.

328

17

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni

Tuba

Timp.

T-ro.

Tam-t.

Gr. c.

Arpa

K.-b.

Archi

div.

329

The image displays a page from a musical score for an orchestral work, likely Vivaldi's 'The Four Seasons'. The score is written for a large orchestra and includes the following instruments and parts:

- Picc.** (Piccolo): Flute part with trills and grace notes.
- 2 Fl.** (Two Flutes): Flute parts with trills and grace notes.
- 2 Ob.** (Two Oboes): Oboe parts with trills and grace notes.
- 2 Cl.** (Two Clarinets): Clarinet parts with trills and grace notes.
- 2 Fag.** (Two Bassoons): Bassoon parts with trills and grace notes.
- 4 Cor.** (Four Cor Anglais): Cor Anglais parts with trills and grace notes.
- 4 Tr-bc** (Four Trumpets): Trumpet parts with trills and grace notes.
- 3 Tr-ni e Tuba** (Three Trumpets and Tubas): Trumpet and Tuba parts with trills and grace notes.
- Timp.** (Timpani): Timpani part with trills and grace notes.
- T-rb.** (Trombone): Trombone part with trills and grace notes.
- Tom-t.** (Tom-Tom): Tom-Tom part with trills and grace notes.
- Gr. c.** (Grand Drum): Grand Drum part with trills and grace notes.
- K.-b.** (Kb. Bass): Bassoon part with trills and grace notes.
- Archi** (Strings): String parts with trills and grace notes.

The score is written in a single system with multiple staves. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including trills, grace notes, and sustained notes. The string section is marked with 'div.' (divisi) and 'unis' (unison) at the bottom.

18

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-m

Tuba

Timp.

T-m

P-m

Gr. c.

Legno

Piano

K-b

18

Archi

Picc.
 2 Fl.
 2 Ob.
 2 Cl.
 2 Fag.
 4 Cor.
 4 Tr-be
 3 Tr-ni
 e Tuba
 Timp.
 T-ro.
 P-ni
 Gr. c.
 Legno
 Piano
 K-b.
 19
 Archi

2 Fl.
 2 Ob.
 2 Cl.
 2 Fag.
 4 Cor.
 4 Tr-be
 3 Tr-ni
 e Tuba
 Timp.
 T-ro.
 P-ni
 Gr. c.
 Legno
 Piano
 K-b.
 Archi

20

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni
e
Tuba

T-ro.

P-ni

Gr. c.

Piano

K.-b.

20

Archi

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni
e
Tuba

T-ro.

P-ni

Gr. c.

Piano

Archi

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-bc

3 Tr-ni e Tuba

Timp.

T-ro.

P-ti.

Gr. c.

Archi

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-bc

3 Tr-ni e Tuba

Timp.

T-ro.

P-m.

Gr. c.

Piano

K-b.

Archi

№ 3 ОСМОТР ПЛЕННИКОВ

Andante $\text{♩} = 70$

2

Clarinetto basso *mp*

Fagotto I *mp*

Fagotto II *p*

Arpa *mp*

Violoncelli *p*

Violoncelli *p*

C. ingl. *mp*

Cl. b. *mp*

Fag. I *mp*

Arpa

Archi

3

Picc. *p*

Fl. *p*

Ob. *p*

C. ingl. *p*

Cl. b. *pp*

Fag. I *p*

Fag. II *p*

Cor. *pp*

P-tto soup. *pp*

Arpa

Piano

3

Archi

4

Pic.

Ob.

Cl. *a2*

Cl. b.

Fag. I *Solo*

Fag. II

Cor.

Tr-bc

Tom-tom

Arpa

Piano

Archi

4

[illegible]

6

II

I Solo

Fl.

Ob.

Cl.

Cl. b.

Fag. I

Fag. II

Cor.

Tr-be

P-ito sosp.

Arpa

6

un.

div.

Archi

7 Con anima ♩ = 66

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag. I

Fag. II

Cor.

Tr-be

T-no

P-ito sosp.

Arpa

7 Con anima ♩ = 66

Archi

8

Fl.

Ob.

C. ingl.

Cl.

Fag. I

Fag. II

Cor.

T. no

T. bl.

P. no smp.

Arpa

Piano

K. b.

8

Archi

Fl.

Ob.

Fag. I

Fag. II

Cor.

T. no

T. bl.

P. no smp.

Arpa

Piano

K. b.

Archi

9

Fl.

Ob.

Cl.

Fag. I

Fag. II

Cor.

Tr-ni
c
Tuba

T-no

T. bl.

P-tto sasp.

C-lli

Piano

K.-b.

Archi

div.

mp

div.

mp

mp

mp

10 $\text{♩} = 60$

Più mosso a tempo

Fl.

Ob.

Cl.

Cl. b.

Fag. I

Fag. II

Cor.

Tr-ni
c
Tuba

Temp.

T. bl.

P-tto sasp.

K.-b.

Archi

Soli

Soli

Soli

mp

ppp

mp

10 $\text{♩} = 60$

Più mosso a tempo

Archi

p

f

1p

2c

1p

11 Poco con moto

Fl.

Ob.

Cl.

Cl. b.

Fag. I

Fag. II

Cor.

Tr-bc

Tr-m
c
Tuba

Timp.

Arpa

11 Poco con moto

Archi

Fl.

Ob.

Cl.

Cl. b.

Fag. I

Fag. II

Cor.

Tr-bc

Tr-m
c
Tuba

Piano

Archi

12

Fl.

Ob.

C. ingl.

Cl.

Fag. I

Fag. II

Cor.

Tr. bc

Tr. ni
e
Tuba

Piano

Archi

13

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag. I

Fag. II

Cor.

Frustra

T. bl.

Arpa

Piano

Archi

FL.

Ob.

C. ingl.

Cl.

Cl. b.

Fag. I

Fag. II

Cor.

Tr-bc

Tr-ai

Tuba

Tom-tom

Arpa

Archi

14

FL.

Ob.

C. ingl.

Cl.

Cl. b.

Fag. I

Fag. II

Cor.

Tr-bc

P-tto susp.

Tom-tom

Arpa

14

Archi

15

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Cl. b.
 Fag. I
 Fag. II
 Cor.
 Fresta
 T-no
 T-ro
 Tom-tom
 Apa
 Archi

15 div. unis.
 div. unis.
 СМЯКАЮЩИЕ ПО СЕКАМ
 струнам

16

Picc.
 Fl.
 Ob.
 Cl.
 Cl. b.
 Fag. I
 Fag. II
 Cor.
 Tr-ti
 c
 Tuba
 Timp.
 Fresta
 T-no
 T-ro
 Tom-tom
 Piano
 Archi

16
 con voce L. II
 mf
 pp
 mf

17

Picc.

Fl.

Ob.

Cl.

Fag. I

Fag. II

Cor.

Tr-ni
e
Tuba

Timp.

P-tto sosp.

Piano

K.-b.

Archi

con sord.
mf
con sord.
mf

Solo
f

Wibes
div.
f

div.
f

div.
f

div.
f

18

Fl.

Ob.

Cl.

Fag. I

Fag. II

Cor.

Tr-bc

Timp.

P-tto sosp.

Piano

K.-b.

Archi

Fl.

Ob.

Cl.

Cl. b.

Fag. I

Fag. II

Cor.

Tr-be

T. bl.

T-ro

Viol. susp.

Arpa

Piano

Archi

2

2

20

Fl.

Ob.

C. ingl.

Tr-be

Tr-ni

Tuba

T. bl.

T-ro

Viol. susp.

C.lli

Arpa

Piano

K. b.

20

Celesta

pp

mp

mp

FL.

Ob.

C. ingl.

Cl.

Cl. b.

Fag. I

Cor.

Tr. ba

Tim. sasp.

Arpa

Piano

K. b.

Archi

1 con sord.

f

№ 4 ВОСТОЧНЫЙ ТАНЕЦ

Robusto $\text{♩} = 132$

Piccolo

2 Flauti

2 Oboi

Corno inglese

2 Clarinetti (B)

2 Fagotti

4 Corni (F)

2 Trombe (B)

Timpani

Tamburino

Maracas

Cov. bell

a3 Bongi (Tom-toms)

Gr. cassa

Arpa

Robusto $\text{♩} = 132$

Violini I

Violini II

Viola

Violoncelli

Contrabassi

1

Picc. *f*

Fl. *f*

Ob. *f*

C. ingl. *f*

Cl. *f* *a2*

Fag. *f*

Cor.

Tr-be *f* *con sord.*

Timp.

T-no

Maracas

Cov bell

Bongi

Gr. c.

Piano *f*

1

Archi *f*

2

Picc.

Fl.

Ob.

C. ingl.

Cl. *a2*

Fag. *f*

Cor.

Tr-be

Timp.

T-no

Maracas

Cov bell

Bongi

Gr. c.

Piano

K-b.

2

Archi

3

Picc. Fl. Ob. C. ingl. Cl. Fag. Cor. Trbe. Timp. T.no. Maracas Cov bell. Bongl. Gr. c. Piano. Archi.

Picc. Fl. Ob. C. ingl. Cl. Fag. Cor. Trbe. Timp. T.no. Maracas Bongl. Gr. c. Piano. K. b. Archi.

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr-be

Timp.

T-no

Maracas

T-tom

Bongl.

Gr. c.

Arpa

K.-b.

Archi

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr-be

Timp.

T-no

Maracas

T-tom

Bongl.

Gr. c.

Arpa

K.-b.

Archi

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr-be

Timp.

T-no

Maracas

T-tom

Bongi

Gr. c.

Arpa

K.-b.

Archi

5

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr-be

Timp.

T-no

Maracas

ov bell

Bongi

Gr. c.

Piano

K.-b.

5

Archi

6

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr-be

Timp.

T-no

Maracas

Cov bell

Bongi

Gr. c.

Piano

K.-b.

Archi

6

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr-be

Timp.

T-no

Maracas

Cov bell

Bongi

Arpa

K.-b.

Archi

Ring

f

7

Picc. *mf*

Fl. *mf*

Ob. *mf*

C. ingl.

Cl.

Fag.

Cor.

Tr-be

Timp.

T-m

Maracas

Cov bell

Bongl.

Piano

K.-b.

7

Archi

f

8

Fl.

Ob.

Cl.

ug.

Cor.

Tr-be

imp.

T-m

maracas

c bell

Bongl.

Arpa

K.-b.

8

Archi

Picc. Fl. Ob. C. ingl. Cl. Fag. Cor. Tr-be Timp. T-no Maracas Cov bell Bongli Arpa K.-b. Archi

Picc. Fl. Ob. C. ingl. Cl. Fag. Cor. Tr-be Timp. T-no Maracas Cov bell Bongli Piano K.-b. Archi

10

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Fag.
 Cor.
 Tr-be
 Timp.
 T-no
 Maracas
 Cov bell
 Bongü
 Piano
 K.-b.
 Archi

11

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Fag.
 Cor.
 Tr-be
 Timp.
 T-no
 Maracas
 Cov bell
 Bongü
 Arpa
 K.-b.
 Archi

Picc. Fl. Ob. C. ingl. Cl. Fag. Cor. Tr-be Timp. T-ro. T-no. T-tom. Bong. Arpa K.-b. Archi

12

Picc. Fl. Ob. C. ingl. Cl. Fag. Cor. Tr-be Timp. T-ro. T-no. T-tom. Bong. Arpa Piano K.-b. Archi

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr-bc

Timp.

T-ro.

T-no.

T-tom.

Bongi.

Arpa

Piano

K.-b.

Archi

13

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr-bc

Timp.

T-ro.

T-no.

T-tom.

Bongi.

Arpa

Piano

K.-b.

Archi

13

Picc. *a2*

Fl. *a2*

Ob. *a2*

C. ingl. *a2*

Cl. *a2*

Fag. *a2*

Cor.

Tr-be *I Sola*

Timp.

T-ro.

T-no.

Bongi.

Arpa

Piano

K.-b.

Archi

14

Picc. *a2*

Fl. *a2*

Ob. *a2*

C. ingl. *a2*

Cl. *a2*

Fag.

Cor. *a2 senza sord.*

Trbe *a2 senza sord.*

T-ro.

Bongi.

Gr. c.

Arpa

Piano

K.-b.

14

Archi

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Fag.
 Cor.
 Tlbe.
 T-ro.
 Bongl.
 Gr. c.
 Arpa
 Piano
 K.-b.
 Archi

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Fag.
 Cor.
 Tlbe.
 T-ro.
 Bongl.
 Gr. c.
 Arpa
 Piano
 K.-b.
 Archi

15

15

FL. *a2*

Ob. *a2*

C. ingl. *a2*

Cl. *a2*

Fag. *a2*

Cor. *a2*
p *a2* *f*

Trbe *p* *f*

T-ro.

T-no

Bongl.

Gr. c.

Arpa

Piano

K.-b. *El piano*

Archi

FL. *a2*

Ob. *a2*

C. ingl. *a2*

Cl. *a2*

Fag. *a2*

Cor.

Trbe

T-ro.

T-no

Bongl.

Gr. c.

Arpa

Piano

K.-b.

Archi

16

Picc. Fl. Ob. C. ingl. Cl. Fag. Cor. Trbc. T-ro. T-no. Bongl. Gr. c. Arpa. Piano. K.-b. Archi.

Picc. Fl. Ob. C. ingl. Cl. Fag. Cor. Trbc. T-ro. T-no. Bongl. Gr. c. Piano. K.-b. Archi.

Picc. Fl. Ob. C. ingl. Cl. Fag. Cor. Trbc. T-ro. T-no. Bongl. Gr. c. Arpa. Piano. K.-b. Archi.

17 Picc. Fl. Ob. C. ingl. Cl. Fag. Cor. Trbc. T-ro. T-no. Bongl. Gr. c. Arpa. K.-b. 17 unis div. Archi.

Picc. Fl. Ob. C. ingl. Cl. Fag. Cor. Trbe. T-ro. T-no. Bong. Gr. c. Piano K.-b.

Archi

Picc. Fl. Ob. ingl. Cl. Fag. Cor. Tr-be. Timp. T-ro. T-no. Bong. Gr. c. Piano K.-b.

Archi

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr-be

Timp.

T-ro.

T-no.

Bongl.

Gr. c.

Piano

K.-b.

Archi

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr-be

Timp.

T-ro.

T-no.

Bongl.

Gr. c.

Piano

K.-b.

Archi

№ 5 СЦЕНА МЕЛИКА И БАЙДЖАН

Andante $\text{♩} = 80$ 1

Piccolo

2 Flauti

2 Oboi

2 Clarinetti (B)

Bass Clarinet

2 Fagotti

4 Corni (F)

4 Trombe (B)

3 Tromboni e Tuba

Timpani

Tamburo

Tamburino

Bongi

Piatti

Gr. cassa

Andante $\text{♩} = 80$ 1

Violini I

Violini II

Viola

Violoncelli

Contrabassi

2

Picc.

Fl.

Ob.

Cl.

8. Cl.

Fag.

Cor.

Trbe

Tmi

Tuba

Timp.

T-ra

T-no

Bongi

P-ti

Gr. e.

Arpa

Solo

2

mp

p

Archi

This page of a musical score is for a symphony, featuring a variety of instruments. The staves are arranged vertically, with the following instruments listed on the left: Flc. (Flute), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), B. Cl. (Bass Clarinet), Fag. (Bassoon), Cor. (Cor Anglais), Trnl e Tuba (Trumpet and Tuba), Timp. (Timpani), T-ro. (Trombone), T-nr. (Trombone), Bong. (Bongos), P-iti (Percussion), Gr. c. (Gong), Arpa (Arpa), K-d. (Keyboard), and Archi (Archi). The score includes musical notation, dynamics (mf, f, p, mp, ppp), and a 'Solo' marking. The page is numbered 100 at the bottom right.

5

Picc.

Fl.

Ob.

Cl.

B. Cl.

Fag.

Cor.

Trm
e Tuba

Timp.

T-ro.

T-mo.

Bong.

P-tti
(tr. c.)

Arpa

Piano

Archi

5 arco gliss.

mf arco gliss.

mf gliss.

mf gliss.

pp

pp

Picc.

Fl.

Ob.

C. ingl.

CL.

B. Cl.

Fag.

Cor.

Tmri
e Tuba

Timp.

T-ro.
T-no

Bongi.

Arpa

Piano

Archi

6

pp

ppp

Solo

pp

pp

pp

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Fag.
 Cor.
 Trbe.
 Tm
 e Tuba
 Timp.
 T-m.
 T-ro
 Bong.
 Arpa
 Archi

Musical score for the first system of "The Rose Tree". The score is for a full orchestra and includes parts for Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, Bongos, Harp, and Strings. The key signature is one sharp (F#) and the time signature is 2/4. The score begins with a Piccolo part playing a melody marked *mf*. The Flute part also plays a melody marked *mf*. The Oboe part plays a melody marked *mf*. The Cor Anglais part plays a melody marked *mf*. The Clarinet part plays a melody marked *mf*. The Bassoon part plays a melody marked *mf*. The Horn part plays a melody marked *mf*. The Trumpet part plays a melody marked *mf*. The Trombone part plays a melody marked *mf*. The Timpani part plays a melody marked *mf*. The Bongos part plays a melody marked *mf*. The Harp part plays a melody marked *mf*. The Strings part plays a melody marked *mf*.

7

Picc. *I Solo*

Fl. *mp*

Ob.

C. ingl.

Cl.

B. Cl. *p*

Fag. *p*

Cor.

Trbe

Trni
e Tuba

Timp.

T-ro.
T-ro

Bongi

P-tti

Gr. c.

Arpa

Archi

8

Picc.

Fl. *mf*

C. ingl.

Cl.

B. Cl.

Fag.

Cor.

Trbe

Trni
e Tuba

Timp.

T-ro

Bongi

P-tti

Gr. c.

Arpa

Archi

[illegible]

9

accelerando

Picc.

Fl.

Ob.

C. ingl.

Cl.

B. Cl.

Fag.

Cor.

Tuba

Timp.

T.no.

T.no.

Bongi

P-iti

Gr. c.

K-d.

div.

9

unis

accelerando

Archi

12 2+2+2+3

Picc. Fl. Ob. Cl. B. Cl. Fag. Cor. Trbe. Tmi e Tuba. Timp. T-ro. T-no. Bong. P-tto. Gr. c. K-d. Archi.

13

Picc. Fl. Ob. Cl. B. Cl. Fag. Cor. Trbe. Tmi e Tuba. Timp. T-ro. T-no. Bong. P-tto. Gr. c. Piano. Archi.

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Trbe

Tmbr

Timp.

T-ro.

T-m.

Bong.

P-tto

Gr. e.

Piano

Archi

14

14

15

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Trbe.

Trm
e Tuba

Timp.

T-no.

T-no.

Bongi.

P-no.

Gr. c.

K-ad.

15

Archi

16

Picc. Fl. Ob. Cl. Fag. Cor. Trbc. Trm e Tuba Timp. T-ro. T-no. Bongl. P-tto. Gr. c. K-d. Archi.

16

Picc. Fl. Ob. Cl. Fag. Cor. Trbc. Trm e Tuba Timp. T-ro. T-no. Bongl. P-tto. Gr. c. K-d. Archi.

17

Picc. Fl. Ob. Cl. B. Cl. Fag. Cor. Trbc. Tmri e Tuba. Timp. T-ro. T-no. Bongl. P-no. Gr. c. K-d. Archi.

17 Picc. Fl. Ob. Cl. B. Cl. Fag. Cor. Trbc. Tmri e Tuba. Timp. T-ro. T-no. Bongl. P-no. Gr. c. Piano. 17 Archi.

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Trbc.

Trni
c Tuba

Timp.

T-ro.

T-no

Bongi

P-no

Gr. c.

K-d.

Archi

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Trbc.

Trni
c Tuba

Timp.

T-ro.

T-no

Bongi

P-no

Gr. c.

K-d.

Archi

18

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Trbe

Trni
e Tuba

Timp.

T-ro.

T-no

Bongi

P-no

Gr. c.

K-d.

18

Archl

19

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Trbe

Trni
e Tuba

Timp.

T-ro.

T-no

Bongi

P-no

Gr. c.

Piano

19

Archl

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Trbc.

Trmi
e Tuba

Timp.

T-ro.

T-no.

Bongj.

P-ito.

Gr. c.

Piano

Archi

mf

20

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Trbc.

Trmi
e Tuba

Timp.

T-ro.

T-no.

P-no.

Gr. c.

Piano

soft strings

K-d.

20

div.

div.

Archi

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Trbe
Tmri
e Tuba
Timp.
T-ro.
T-no
Bongi
P-ro
Gr. c.
Piano
Archi

21
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Trbe
Tmri
e Tuba
Timp.
T-ro.
T-no
Bongi
P-ro
Gr. c.
Piano
21
Archi

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Trbe
Tml
e Tuba
Timp.
T-ro.
T-no
Bongi
Gong
Gr. c.
Piano
Archi

№ 6 УГОВОР АЗЕРА СО СМЕРТЬЮ

Азер взывает к Смерти

I Agitato $\text{♩} = 120$

4 Corni (F)
4 Trombe (B)
3 Tromboni
e Tuba
Timpani
Tamburo
Gong
Piani
Gr. cassa
Piano
Violini I
Violini II
Viole
Violoncelli
Contrabassi

4

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Trbc.

Tmi e Tuba

Timp.

T-ro.

Gong.

Gr. c.

Piano

K-d.

Archi

Picc.

Fl.

Ob.

C. ingl.

Cl.

B. Cl.

Fag.

Cor.

Trbc.

Tmi e Tuba

T-ro.

Gr. c.

Piano

K-d.

Archi

5

Picc.

Fl.

Ob.

C. ingl.

Cl.

B. Cl.

Fag.

Cor.

Trbe.

Tml
e Tuba

Timp.

T-ro.

Gong.

Gr. c.

Piano

K-d.

Archi

Смерть - договор с Азером

$\text{♩} = 197$

1

Timpani

Bongi

Tamburino

Tamburu

Gr. cassa

Temple bl.

Silofono

Nagara

Zerb

2

Timp.

Bongi

T-ro

T-ro

G.c.

Temple bl.

Sil.

Nagara

Zerb

3

Timp.
 Bongi
 T-no
 T-ro
 G.c.
 Temple bl.
 Sil.
 Nagara
 Zerb

3 Solo improvvis.

improvvis.

4

Timp.
 Bongi
 T-no
 T-ro
 G.c.
 Temple bl.
 Sil.
 Nagara
 Zerb

Solo

4

Timp.
 Bongi
 T-no
 T-ro
 G.c.
 Temple bl.
 Sil.
 Nagara
 Zerb

Timp.
 Bongi
 T-no
 T-ro
 G.c.
 Temple bl.
 Sil.
 Nagara
 Zerb

5

Timp.
 Bongj
 T-no
 T-ro
 G.c.
 Temple bl.
 Sil.
 Nagara
 Zerb

6

Timp.
 Bongj
 T-no
 T-ro
 G.c.
 Temple bl.
 Sil.
 Nagara
 Zerb

Timp.
 Bongj
 T-no
 T-ro
 G.c.
 Temple bl.
 Sil.
 Nagara
 Zerb

Timp.
 Bongj
 T-no
 T-ro
 G.c.
 Temple bl.
 Sil.
 Nagara
 Zerb

7

Timp.
 Bongl.
 T-no
 T-ro
 G.c.
 Temple bl.
 Sil.
 Nagara
 Zerb

Timp.
 Bongl.
 T-no
 T-ro
 G.c.
 Temple bl.
 Sil.
 Nagara
 Zerb

8

Timp.
 Bongl.
 T-no
 T-ro
 G.c.
 Temple bl.
 Sil.
 Nagara
 Zerb

Timp.
 Bongl.
 T-no
 T-ro
 G.c.
 Temple bl.
 Sil.
 Nagara
 Zerb

Timp.
 Bong.
 T-ro
 T-ro
 G.c.
 Temple bl.
 Sil.
 9
 Nagara
 Zerb

Timp.
 Bong.
 T-ro
 T-ro
 G.c.
 Temple bl.
 Sil.
 Nagara
 Zerb

Появление Двойника

Cantabile $\text{♩} = 70$

1

Piccolo
 2 Flauti
 2 Oboi
 2 Clarinetti (B)
 2 Fagotti
 4 Corni (F)
 4 Trombe (B)
 3 Tromboni
 e
 Tuba
 Timpani
 Gong
 Gr. cassa
 Arpa
 Piano
 Cantabile $\text{♩} = 70$ 1
 Violini I
 Violini II
 Violen
 Violoncelli
 Contrabbassi

2

Picc.

Fl.

Ob.

C. ingl.

Cl.

B. Cl.

Fag.

Cor.

Trbe.

T-ro.

P-tti

Gr. c.

Arpa

Piano

K.-b.

Archi

2

Picc.

Fl.

Ob.

C. ingl.

Cl.

B. Cl.

Fag.

Cor.

Trbe.

P-tti

Gr. c.

Arpa

Piano

K.-b.

Archi

3

Picc.

Fl.

Ob.

C. ingl.

Cl.

B. Cl.

Fag.

Cor.

Trbc.

Trni
e Tuba

Timp.

T.-tom

P.-ti

Gr. c.

Piano

K.-b.

3

Archi

Fl.

Ob.

Cl.

B. Cl.

Fag.

Cor.

Trbc.

Trni
e Tuba

T.-tom

P.-ti

Gr. c.

Piano

K.-b.

Archi

4

Fl.

Ob.

C. ingl.

Cl.

B. Cl.

Fag.

Cor.

Trbc.

Tmri e Tuba

Timp.

T-ro.

P-ti.

Gr. c.

K.-b.

4 unis

Arch.

5

Picc.

Fl.

Ob.

C. ingl.

Cl.

B. Cl.

Fag.

Cor.

Trbc.

Tmri e Tuba

Timp.

T-ro.

P-ti.

Gr. c.

Piano

K.-b.

5

Arch.

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 B. Cl.
 Fag.
 Cor.
 Trbe.
 Trni
 e Tuba
 Timp.
 T-ro.
 P-ri
 Gr. c.
 Piano
 K.-b.
 Archi

№ 7 ПОЕДИНОК С НУРИ

1 Moderato ♩ = 120
 2 Flauti
 2 Oboi
 Corno inglese
 2 Clarinetti (B)
 2 Fagotti
 4 Corni (F)
 Timpanti
 Arpa
 Piano
1 Moderato ♩ = 120
 Violini I
 Violini II
 Violen
 Violoncelli
 Contrabassi

The second system of the musical score, measures 13-16. It includes staves for 2 Fl., 2 Ob., C. ingl., 2 Cl., Cl. b., 2 Fag., 4 Cor., 3 Tr-be, Timp., Arpa, P-no, and Archi. The woodwinds and strings play sustained notes, while the brass and percussion provide rhythmic support. The harp and piano have specific fingerings and dynamics. The strings play a continuous eighth-note pattern. The system concludes with a repeat sign and a boxed number 2.

2 Cl.

3 Tr-be

2 Fl.

2 Vg.

Timp.

Archi

I con sord.

p

mf

senza word

4 Cor.

4

Archi

4

6

Picc. *f*

2 Fl. *f*

2 Ob. *f*

C. ingl. *f*

2 Cl. *f*

Cl. b. *f*

2 Fag. *f*

4 Cor. *f*

3 Tr-ni e Tuba *f*

T-ro *f*

P-tti *f*

Arpa *f*

Archi *f*

7

Picc. *f*

2 Fl. *f*

2 Cl. *f*

Cl. b. *f*

2 Fag. *f*

4 Cor. *f*

3 Tr-be *f*

3 Tr-ni e Tuba *f*

T-ro *f*

P-tti *f*

G. c. *f*

Arpa *f*

Archi *f*

2 Fl. *a 2* *f*

2 Ob. *a 2*

2 Cl. *f*

2 Fag. *f*

4 Cor.

3 Tr-be *f*

3 Tr-ni e Tuba *f*

Timp.

T-ro

G. c. *mf*

P-no

Archi

Picc.

2 Fl. *a 2* *f*

2 Ob. *a 2* *f*

2 Cl. *a 2* *f*

Cl. b. *f*

2 Fag. *f*

4 Cor.

3 Tr-be *a 2* *Solo* *f*

3 Tr-ni e Tuba *a 2* *Solo* *f*

Timp. *E. A.* *mf*

T-ro

P-no

G. c. *f*

Archi *f*

8

II

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

3 Tr-ni
c
Tuba

Timp.

T-ro

P-ti

G. c.

P-no

Archi

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

3 Tr-be

3 Tr-ni
c
Tuba

Timp.

T-ro

P-ti

G. c.

P-no

Archi

11 Agitato

Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
Cl. b.
2 Fag.
4 Cor.
3 Tr-ni
e Tuba
Timp.
T-ro
P-ito sosp.
G. c.
Gong

11 Agitato

Archi

№ 8 БОЙ, БЕГСТВО ВРАГОВ.

Marziale (воинственно) ♩ = 138 **1**

2 Flauti
2 Oboi
2 Clarinetti (B)
4 Corni (F)
3 Trombe (B)
3 Tromboni
e Tuba
Piatto sospeso
Arpa
Piano
Violini I
Violini II
Viola
Violoncelli
Contrabassi

This musical score is for the piece 'L'Espresso' by Luciano Berio. It is a full orchestral score with the following parts:

- 4 Cor.** (4 Cornets): The top staff, showing melodic lines for the four cornets.
- 3 Tr-be** (3 Trumpets): The second staff, showing melodic lines for the three trumpets.
- Piccolo**: The third staff, showing a melodic line for the piccolo.
- Sax** (Saxophone): The fourth staff, showing a melodic line for the saxophone.
- Arpa** (Arpa/Harp): The fifth staff, showing a melodic line for the harp.
- Arch.** (Arch./Strings): The bottom staff, showing a melodic line for the string section.

The score is written in 4/4 time and features a complex, rhythmic melody. The instrumentation includes 4 Cornets, 3 Trumpets, Piccolo, Saxophone, Arpa (Harp), and Arch. (Strings).

This musical score is for the song "The Rose Tree" from the opera "The Rose Tree" by John G. Poulton. The score is for a full orchestra and vocal soloists. The vocal parts are for the Soprano, Alto, Tenor, and Bass. The instrumental parts are for the Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, Snare Drum, Cymbal, and String Ensemble. The score is in 2/4 time and the key signature is one flat (B-flat major or D minor). The tempo is marked "Allegretto". The score is for the first act, scene 1, and the title "The Rose Tree" is written at the top. The score is for the first performance, and the date is 1891. The score is for the first edition, and the publisher is G. Schirmer, New York. The score is for the first performance, and the date is 1891. The score is for the first edition, and the publisher is G. Schirmer, New York.

[illegible]

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

3 Tr-bc

3 Tr-ni
c
Tuba

P-tto sosp.

G. c.

Arpa

Archi

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

3 Tr-bc

3 Tr-ni
c
Tuba

T-ro

P-tto sosp.

G. c.

Arpa

Archi

4

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Fag.

4 Cor.

3 Tr-be

3 Tr-ni
e
Tuba

T-ro

G. c.

Sil.

P-no

Archi

mp

pp

mp

mf

ip

p

mf

5

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

3 Tr-ni
e
Tuba

T-ro

P-ni

G. c.

Sil.

P-no

Archi

mf

div

div

2 Fl. *a 2* *mf*

C. ingl. *a 2* *mf*

2 Cl. *mf*

2 Fag.

4 Cor.

3 Tr-be

3 Tr-ni
c
Tuba

Timp.

T-ro

P-ti

G. e.

P-no

Archi

un.

un.

2 Fl. **6**

2 Ob.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

3 Tr-ni
c
Tuba

Timp. *Solo*

T-ro

P-ti

G. e.

P-no

Archi **6** *div.*

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

3 Tr-ni e Tuba

Timp.

T-ro

G. c.

P-mo

Archi

7

div.

f div.

f

f

f

f

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

3 Tr-bc

3 Tr-ni e Tuba

T-ra

G. c.

P-no

Archi

Soli a 2

Sola

mf

8

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

3 Tr-bc

3 Tr-ni
c
Tuba

T-ro

P-no

8

Archi

uniss.

uniss.

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

3 Tr-bc

3 Tr-ni
c
Tuba

T-ro

P-no

uniss.

uniss.

Archi

uniss.

uniss.

9

Picc.

2 Fl.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

3 Tr-bc

3 Tr-ni
c
Tuba

T-ro

P-ito sosp

G. c.

T. l.

P-no

9

Archi

f

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

3 Tr-bc

3 Tr-ni
c
Tuba

T-ro

P-ito sosp

T. l.

P-no

Archi

Picc.
 2 Fl.
 2 Ob.
 C. ingl.
 2 Cl.
 2 Fag.
 4 Cor.
 4 Tr-bc.
 3 Tr-ni
 e Tuba
 T-m
 P-ma sop.
 G. c.
 I-A
 Arpa
 P-mo
 Archi

Picc.
 2 Fl.
 2 Ob.
 C. ingl.
 2 Cl.
 2 Fag.
 4 Cor.
 4 Tr-bc.
 3 Tr-ni
 e Tuba
 T-m
 P-ma sop.
 G. c.
 Arpa
 P-mo
 Archi

11

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni
e
Tuba

Timp.

T-ro

G. c.

P-no

Archi

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni
e
Tuba

Timp.

T-ro

T-rum

G. c.

P-no

Archi

Picc.
 2 Fl.
 2 Ob.
 C. ingl.
 2 Cl.
 2 Fag.
 4 Cor.
 4 Tr-be
 3 Tr-ni
 e
 Tuba
 T-ro
 T-som
 G. c.
 P-no
 Archi

Концерт в III части
 div.

12
 Picc.
 2 Fl.
 2 Ob.
 2 Cl.
 2 Fag.
 4 Cor.
 4 Tr-be
 3 Tr-ni
 e
 Tuba
 Arpa
 P-no
 12
 Archi

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Tr-bc

3 Tr-ni
e
Tuba

Arpa

P-no

Archi

Picc.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Tr-bc

3 Tr-ni
e
Tuba

Arpa

P-no

Archi

№ 9 СМЕРТЬ ГАРА-МЕЛИКА

Picc.
 2 Fl.
 2 Ob.
 2 Cl.
 2 Fag.
 4 Cor.
 4 Tr-bc.
 3 Tr-ni
 Tuba
 G. c.
 T.-t.
 Arpa
 P-no
 Archi

1 *Misterioso* $\text{♩} = 62$ **2**
 2 Cl.
 2 Fag.
 Timp.
 Arpa
1 *Misterioso* $\text{♩} = 62$ **2**
 Violini I
 Violini II
 Virole
 Violoncelli
3
 2 Cl.
 2 Fag.
 Timp.
 Arpa
3
 V-ni I
 V-ni II
 V-le
 V-celli

2 Ob.
2 Fag.
Arpa
Archi

2 Ob.
2 Fag.
Arpa
Archi

4

4 div.

5 Più mosso

Picc.
2 Fl.
2 Ob.
2 Cl.
2 Fag.
4 Cor.
3 Tr-be
3 Tr-ti
Tuba
Timp.
T-m
P-no
Archi

5 Più mosso

univ.

div.

univ.

mf

poco a poco accel.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

3 Tr-ni

Tuba

Timp.

T-ro

P-no sosp.

P-no

Archi

mf

a 2

pp

poco a poco accel.

6 poco stringendo

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

3 Tr-ni

Tuba

Timp.

T-ro

P-no sosp.

P-no

Archi

a 2

f

mf

AVVIO

6 poco stringendo

AVVIO

AVVIO

AVVIO

AVVIO

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

3 Tr-bc

3 Tr-ni
e
Tuba

T-ro

G. c.

P-no

Archi

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

3 Tr-bc

3 Tr-ni
e
Tuba

T-ro

G. c.

P-no

Archi

7

Picc

2 Fl.

2 Ob.

C. Impl.

2 Cl.

2 Fag.

4 Cor.

3 Tr. bu.

3 Tr. ni

Tuba

Timp.

Tr.

P. m.

G. c.

P. m.

Archi

8

2 Fl.

2 Ob.

C. Impl.

2 Cl.

2 Fag.

4 Cor.

3 Tr. bu.

3 Tr. ni

Tuba

Timp.

Tr.

G. c.

P. m.

Archi

Picc.
 2 Fl.
 2 Ob.
 C. ingl.
 2 Cl.
 2 Fag.
 4 Cor.
 3 Tr-tb.
 1 Tr-ti.
 Tuba.
 Timp.
 T-m.
 P-m.
 O. c.
 P-m.
 Archi.

№ 10 ПРОЩАЛЬНОЕ АДАЖИО. ТРЕТИЙ СМЕРТЕЛЬНЫЙ КРУГ

1 Adagio $\text{♩} = 72$
 Violini I
 Violini II
 Violen.
 Violoncelli
 Contrabassi
 2 Fl.
 2 Ob.
 C. ingl.
 2 Cl.
 2 Fag.
 Timp.
 Sil.
 Arpa.
 2
 Archi.

2 Fl.

Vob.

Arpa

Archi

mf

6

2 Fl. *mf*

2 Ob. *mf*

2 Cl.

Cl. b. *mf*

2 Fag. *mf*

C. fag. *mf*

4 Cor. *mf*

3 Tr-bc

3 Tr-ni
e
Tuba

Arpa *f*

P-no

6

Archi *f*
f tutti

Picc. *f*

2 Fl. *f*

2 Ob. *f*

C. ingl. *f*

2 Cl. *f*

2 Fag. *f*

C. fag. *f*

4 Cor. *f*

3 Tr-ni
e
Tuba *f*

Arpa *f*

P-no *f*

div.

div.

Archi *f*

7

rit.

2 Fl.

2 Cl.

Cl. b.

2 Fag.

C. fag.

4 Cor.

3 Tr-be

Solo

ad lib. rustabile

3 Tr-ni

Tuba

Camp.

Arpa

P-no

7

rit.

Archi

8

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

3 Tr-ni

Tuba

Tr-lo

Arpa

P-no

8

Archi

2 Fl. 9

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

Timp.

T-ro

P-ni

G. c.

Arpa

P-no

Archi

mf

f

pp

pp

(GALCIDE)

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

3 Tr-bc

T-ro

P-ni

G. c.

Arpa

P-no

Archi

10

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

T-ro

P-ni

G. c.

P-no

10

Archi

mf

a 2

Gtr.

dim.

Смерть - выполнение договора с Азером

1 197

2

T-ro

T-ro

Temple bl.

Bongi

G. c.

Nagara

Zerb

Sil.

Solo soprano

f

ff

3

Timp.

T-no

T-ro

Temple bl.

Bongi

G. c.

Nagara

Zerb

Sil.

Solo

Engkwa Da

4

Timp.

T-no

T-ro

Temple bl.

Bongi

Nagara

Zerb

Sil.

Timp.

T-no

T-ro

Temple bl.

Bongi

Nagara

Zerb

Sil.

5

Timp.

T-no

T-ro

Temple bl.

Bongi

Nagara

Zerb

Sil.

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

Timp.

T-ro

T-ro

Temple bl.

Bongi

Nagara

Zerb

Sil.

Archi

6

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

3 Tr-ni

Tuba

T-ro

P-ni

G. c.

P-no

6

Archi

9

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

3 Tr-be

3 Tr-ni
e
Tuba

Clli

P-no

9

Archi

№ 11 ФИНАЛ

1 Moderato $\text{♩} = 100$

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti

4 Corni (F)

4 Trombe (B)

3 Tromboni
e
Tuba

Timpani

Piano sospeso

Tom-toms

Arpa

1 Moderato $\text{♩} = 100$

Violini I

Violini II

Viole

Violoncelli

Contrabbassi

2

Picc. *mf*

2 Fl. *mf*

2 Ob. *mf*

C. ingl. *mf*

3 Cl. *mf*

2 Fag. *mf*

4 Cor. *pp* *f* *mf*

3 Tr-ni e Tuba *mf*

P-fno sarp. *mf*

G. c. *mf*

T.-tom *ip* *mf*

Arpa *mf*

P-no *mf*

Archi *mf*

518

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

Cl. b.

2 Fag.

3 Tr-ni e Tuba

T-ro

P-fno sarp.

G. c.

T.-tom

M-ba

P-no

Archi

519

[illegible][illegible]

5

Picc. *mf*

2 Fl. *mf*

C. ingl. *mf*

2 Cl. *mf*

Cl. b. *mf*

2 Fag. *f*

4 Cor. *mf*

4 Tr-be *mf*

Timp. *pp*

T-ro *pp*

G. c. *p*

T-tom *p*

Arpa *mf*

Archi *ppp* *pizz.* *mf* *pizz.* *mf* *pizz.* *mf*

Picc. *mf*

2 Fl. *mf*

C. ingl. *mf*

2 Cl. *mf*

2 Fag. *mf*

4 Cor. *mf*

4 Tr-be *mf*

Timp. *mf*

T-ro *mf*

G. c. *mf*

T-tom *mf*

Arpa *mf*

Archi *mf* *div.* *mf* *div.* *mf*

Picc.

2 Fl.

C. ingl.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

4 Tr-be

Timp.

T-ro

G. c.

T-tom

Arpa

Archi

div. unis. arco

div. unis. arco

arco

6 **Выразительно**

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

Timp.

T-ro

G. c.

Arpa

P-no

6 **Выразительно**

Archi

mf

mf

mf

div.

div.

8

2 Fl.

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

Timp.

T-ro

Ptto snap.

G. c.

T.-tom

Arpa

K.-b.

8

Archi

9

2 Fl.

2 Ob.

2 Cl.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-ni

Tuba

T-ro

P-ti

G. c.

T.-tom

P-no

9

Archi

10

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Cor.

4 Tr-bc

3 Tr-ni
e
Tuba

T-ro

P-tti

G. c.

T-tom

P-no

10

Archi

2 Ob.

C. ingl.

2 Cl.

2 Fag.

4 Tr-bc

3 Tr-ni
e
Tuba

T-ro

P-tti sosp.

G. c.

T-tom

P-no

Archi

2 Ob.
C. ingl.
2 Cl.
2 Fag.
4 Tr-bc
3 Tr-ni
e Tuba
T-ro
P-no sosp
G. c.
P-no
Archi

Picc.
2 Fl.
2 Ob.
C. ingl.
2 Cl.
2 Fag.
4 Cor.
4 Tr-bc
T-ro
P-no sosp
G. c.
T-tom
Arpa
Archi

Picc.
 2 Fl.
 2 Ob.
 C. ingl.
 2 Cl.
 2 Fag.
 4 Cor.
 4 Tr-bc
 3 Tr-ni
 Tuba
 Timp.
 T-ro
 P-mo sosp.
 G. c.
 T-tom
 Archi

Picc.
 2 Fl.
 2 Ob.
 2 Cl.
 2 Fag.
 4 Cor.
 4 Tr-bc
 3 Tr-ni
 Tuba
 Timp.
 T-ro
 P-mo sosp.
 G. c.
 K-b.
 Archi

12 Энергично

2 Fl. *a2* *rit.*

2 Ob. *a2*

2 Cl. *a2*

2 Fag. *a2*

4 Tr-bc

3 Tr-ni e Tuba *a3* *mp* *mf* *f*

Timp. *f*

T-ro

P-fro sosp.

G. c.

T-tom

P-no

K-b.

Archi

mf *f*

Maestoso *♩ = 60-63* **13**

Picc.

2 Fl. *f marcato*

2 Ob. *f marcato*

C. ingl. *f marcato*

2 Cl. *f marcato*

Cl. b. *f marcato*

2 Fag. *f marcato*

4 Cor. *a2* *f marcato*

3 Tr-ni e Tuba *f marcato*

Timp.

T-ro

P-lli

G. c.

P-no

Maestoso *♩ = 60-63* **13**

Archi *f marcato*

[illegible]

2 Fl.

2 Ob.

C. ingl.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

4 Tr-be

3 Tr-mi
e
Tuba

Temp.

T-ro

P-mi

G. c.

P-no

Archi

15

15

16

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

4 Tr-be

3 Trni
e
Tuba

Timp.

T-ro

P-ni

G. c.

P-mo

16

Archi

div.

540

17

18

Picc.

2 Fl.

2 Ob.

C. ingl.

2 Cl.

Cl. b.

2 Fag.

4 Cor.

4 Tr-be

3 Trni
e
Tuba

Timp.

T-ro

P-ni

G. c.

P-mo

17

18

Archi

541

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The instruments listed on the left are: Flauto (Flute), Oboe (Oboe), Clarinet in B-flat (Clarinet Bb), Bassoon (Fagotto), Trumpet (Tromba), Trombone (Trombone), Euphonium (Eufonio), Tuba (Tuba), Timpani (Timpani), Percussion (Percussion), and Double Bass (Basso). The score is divided into two systems. The first system includes measures 1 through 19, and the second system includes measures 20 through 29. The tempo markings 'più mosso' and 'rall.' are present. Dynamic markings such as 'mf' (mezzo-forte) and 'f' (forte) are used throughout. A rehearsal mark '20' is located at the beginning of the second system. The score is written in a standard musical notation with various clefs and time signatures.

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ЛР № 065683 от 19.02.1998 г.

Сдано в набор 03.08.2007 г. Подписано в печать 11.03. 2008 г.

Формат 60х90 1/8. Гарнитура Times.

Печать офсетная. Печ. л. 34. Тираж 500 экз. Заказ № 2280.

Издательство «Союз художников»

Санкт-Петербург

2008

Отпечатано в ОАО «Издательско-полиграфическое предприятие «Искусство России»
198099, Санкт-Петербург, ул. Промышленная, д. 38, корп. 2

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Love and
Dancing Love or with Death

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Choreographic Saga
by the motives
of the Azerbaijani
Epos Dede-Gorgud
Two acts
with the prologue

Libretto by Polad Bülbül oğly, Vakil Usmanov

Score

Publishing House «Artists Union» St. Petersburg

Издательство «Союз художников» Санкт-Петербург