

АЛА И ЛОЛЛІЙ.
Скиѣская Сюита.

ALA ET LOLLY.
Suite Scythe.

I.

Поклоненіе Белесу и Алѣ.

L'adoration de Vélèss et de Ala.

Сергѣй Прокофьевъ } Op. 20.
Serge Prokofieff

1914.
Edited by F. H. Schneider.

Allegro feroce.

Flauto piccolo.
3 Flauti.
3 Oboi.
Oboe contralto.
3 Clarinetti.
Clarinetto basso.
3 Fagotti.
Contra-Fagotto.

I. II.
4 Trombe.
III. IV.
8 Corni.
I. II.
4 Tromboni.
III. IV.
Tuba.
Timpani.

Piatti I. II. Gran Cassa.
Triangolo. Tam-tam.
Tamburino. Tamb. militare.

Campanelli.
Xilofono.
Celesta.
2 Arpe.
Piano.

Violini I.
Violini II.
Viole.
Violoncelli.
Contrabassi.

Allegro feroce.

Fl. picc. I. Fl. II. III. Ob. Ob. c'alto. Clar. Cl. basso. I. Fag. II. III. C-Fag. T-bo. Cor. Fr-ni. Tuba. Timp. Piatti II. Tambno. V-ni I. V-ni II. Viole. Velli. C-bassi.

1

1

This is a page from a musical score, likely for a symphony, showing the orchestration for various instruments. The instruments listed on the left include Fl. piccolo, Fl. I, Fl. II, Ob., Ob. c'alto, Cl. piccolo, Clar. I & II, Cl. basso, Fag. I, Fag. II, C-Fag., T-be., I. II., Cor. III & IV, V. VI., Tr. ni., Tuba., Timp., Piatti I, V-ni. I, V-ni. II, Viole., Velli., and C-bassi. The score is written in a single system with multiple staves. It includes various musical notations such as notes, rests, and dynamic markings like 'cresc.' (crescendo) and 'div.' (divisi). The page is numbered '12' in the top right corner.

2 Poco meno mosso.

Fl. picc. I. Fl. II. III. Ob. Ob. c'alto. Cl. picc. Clar. I. II. Cl. basso. Fag. C-Fag. T-ba picc. I. T-be II. IV. Cor. Tr-ni I. II. III. Tr-ne IV. Tuba. Timp. Gr. C. Piatti I. Piatti II. Trgl. Tambno. T'buro mil. Camp. Xil. Arpe I. II. Piano. V-ni I. V-ni II. Viole. Velli. C-bassi.

molto pesante
ff energico
ff molto pesante
a 4
mp
gliss.
a 2 gliss.
unio.
ff energico unio.
ff energico unio.
ff energico tutti

2 Poco meno mosso.

Fl. picc.

I.

Fl.

II. III.

Ob.

Ob. c'alto.

Cl. picc.

Clar. I. II.

Cl. basso.

Fag.

C. Fag.

T-ba picc.

I.

T-be

II. IV.

Cor.

Tr-ni

I. II. III.

Tr-ne IV.

Tuba.

Timp.

Gr. C.

Piatti I.

Piatti II.

Trgl.

Tambno.

T'buco mil.

Camp.

XII.

Arpe I. II.

Piano.

V-ni I.

V-ni II.

Viole.

Velli.

C. bassi.

8

Fl. picc.

I.

Fl.

II. III.

Ob.

Ob. e alto.

Cl. picc.

Clar. I. II.

Cl. basso.

Fag.

C. Fag.

T. ba picc.

I.

T. ba

II. IV.

Cor.

Tr. ni

I. II. III.

Tr. ne IV.

Tuba.

Timp.

Gr. C.

Piatti I.

Piatti II.

Trgl.

Tambno.

T. buro mil.

Camp.

Xil.

Arpe I. II.

Piano.

V. ni I.

V. ni II.

Viole.

Velli.

C. bassi.

3

9

Fl. picc.

I.

Fl.

II. III.

Ob.

Ob. c'alto.

Cl. picc.

Clar. I. II.

Cl. basso.

Fag.

C. Fag.

T-ba picc. I.

T-be II.

IV.

Cor.

I. II.

Tr-ni

III. IV.

Tuba.

Timp.

Gr. C.

Piatti I.

Piatti II.

Trgl.

Tambno.

T'buco mil.

Camp.

Xil.

Arpe I. II.

Piano.

V-ni I.

V-ni II.

Viole.

Velli.

C.-bassi.

molto pesante

energico

marcatissimo

marcatissimo

mp

do#, fa#

3

Fl. picc. I.

Fl. II, III.

Ob. 1, 2, 3.

Ob. c'alto.

Cl. picc.

Clar. I, II.

Cl. basso.

Fag.

C-Fag.

T-ba picc. I.

T-ba II.

IV.

Cor.

Tr-ni.

Tuba.

Timp.

Gr. C.

Piatti I.

Piatti II.

Trgl.

Tambno.

T'buro mil.

Camp.

Xil.

Arpe I, II.

Piano.

V-ni I.

V-ni II.

Viole.

Vclli.

C-bassi.

Fl. picc.
 I.
 Fl.
 II, III.
 Ob.
 Ob. c'alto.
 Cl. picc.
 Clar. I, II.
 Cl. basso.
 Fag.
 C.-Fag.
 T-ba picc. I.
 T-ba II.
 IV.
 Cor.
 Tr-ni.
 Tuba.
 Timp.
 Gr. C.
 Piatti I.
 Piatti II.
 Trgl.
 Tambno.
 T'buco mil.
 Camp.
 Xil.
 Arpe I, II.
 Piano.
 V-ni I.
 V-ni II.
 Viole.
 Velli.
 C.-bassi.

T-ba picc. muta in T-ba III.
 1.2.3.4
 5.6.7.8.9.10
 11.12.13.14.15
 16.17.18.19.20
 21.22.23.24.25
 26.27.28.29.30
 31.32.33.34.35
 36.37.38.39.40
 41.42.43.44.45
 46.47.48.49.50
 51.52.53.54.55
 56.57.58.59.60
 61.62.63.64.65
 66.67.68.69.70
 71.72.73.74.75
 76.77.78.79.80
 81.82.83.84.85
 86.87.88.89.90
 91.92.93.94.95
 96.97.98.99.100
 101.102.103.104.105
 106.107.108.109.110
 111.112.113.114.115
 116.117.118.119.120
 121.122.123.124.125
 126.127.128.129.130
 131.132.133.134.135
 136.137.138.139.140
 141.142.143.144.145
 146.147.148.149.150
 151.152.153.154.155
 156.157.158.159.160
 161.162.163.164.165
 166.167.168.169.170
 171.172.173.174.175
 176.177.178.179.180
 181.182.183.184.185
 186.187.188.189.190
 191.192.193.194.195
 196.197.198.199.200
 201.202.203.204.205
 206.207.208.209.210
 211.212.213.214.215
 216.217.218.219.220
 221.222.223.224.225
 226.227.228.229.230
 231.232.233.234.235
 236.237.238.239.240
 241.242.243.244.245
 246.247.248.249.250
 251.252.253.254.255
 256.257.258.259.260
 261.262.263.264.265
 266.267.268.269.270
 271.272.273.274.275
 276.277.278.279.280
 281.282.283.284.285
 286.287.288.289.290
 291.292.293.294.295
 296.297.298.299.300
 301.302.303.304.305
 306.307.308.309.310
 311.312.313.314.315
 316.317.318.319.320
 321.322.323.324.325
 326.327.328.329.330
 331.332.333.334.335
 336.337.338.339.340
 341.342.343.344.345
 346.347.348.349.350
 351.352.353.354.355
 356.357.358.359.360
 361.362.363.364.365
 366.367.368.369.370
 371.372.373.374.375
 376.377.378.379.380
 381.382.383.384.385
 386.387.388.389.390
 391.392.393.394.395
 396.397.398.399.400
 401.402.403.404.405
 406.407.408.409.410
 411.412.413.414.415
 416.417.418.419.420
 421.422.423.424.425
 426.427.428.429.430
 431.432.433.434.435
 436.437.438.439.440
 441.442.443.444.445
 446.447.448.449.450
 451.452.453.454.455
 456.457.458.459.460
 461.462.463.464.465
 466.467.468.469.470
 471.472.473.474.475
 476.477.478.479.480
 481.482.483.484.485
 486.487.488.489.490
 491.492.493.494.495
 496.497.498.499.500
 501.502.503.504.505
 506.507.508.509.510
 511.512.513.514.515
 516.517.518.519.520
 521.522.523.524.525
 526.527.528.529.530
 531.532.533.534.535
 536.537.538.539.540
 541.542.543.544.545
 546.547.548.549.550
 551.552.553.554.555
 556.557.558.559.560
 561.562.563.564.565
 566.567.568.569.570
 571.572.573.574.575
 576.577.578.579.580
 581.582.583.584.585
 586.587.588.589.590
 591.592.593.594.595
 596.597.598.599.600
 601.602.603.604.605
 606.607.608.609.610
 611.612.613.614.615
 616.617.618.619.620
 621.622.623.624.625
 626.627.628.629.630
 631.632.633.634.635
 636.637.638.639.640
 641.642.643.644.645
 646.647.648.649.650
 651.652.653.654.655
 656.657.658.659.660
 661.662.663.664.665
 666.667.668.669.670
 671.672.673.674.675
 676.677.678.679.680
 681.682.683.684.685
 686.687.688.689.690
 691.692.693.694.695
 696.697.698.699.700
 701.702.703.704.705
 706.707.708.709.710
 711.712.713.714.715
 716.717.718.719.720
 721.722.723.724.725
 726.727.728.729.730
 731.732.733.734.735
 736.737.738.739.740
 741.742.743.744.745
 746.747.748.749.750
 751.752.753.754.755
 756.757.758.759.760
 761.762.763.764.765
 766.767.768.769.770
 771.772.773.774.775
 776.777.778.779.780
 781.782.783.784.785
 786.787.788.789.790
 791.792.793.794.795
 796.797.798.799.800
 801.802.803.804.805
 806.807.808.809.810
 811.812.813.814.815
 816.817.818.819.820
 821.822.823.824.825
 826.827.828.829.830
 831.832.833.834.835
 836.837.838.839.840
 841.842.843.844.845
 846.847.848.849.850
 851.852.853.854.855
 856.857.858.859.860
 861.862.863.864.865
 866.867.868.869.870
 871.872.873.874.875
 876.877.878.879.880
 881.882.883.884.885
 886.887.888.889.890
 891.892.893.894.895
 896.897.898.899.900
 901.902.903.904.905
 906.907.908.909.910
 911.912.913.914.915
 916.917.918.919.920
 921.922.923.924.925
 926.927.928.929.930
 931.932.933.934.935
 936.937.938.939.940
 941.942.943.944.945
 946.947.948.949.950
 951.952.953.954.955
 956.957.958.959.960
 961.962.963.964.965
 966.967.968.969.970
 971.972.973.974.975
 976.977.978.979.980
 981.982.983.984.985
 986.987.988.989.990
 991.992.993.994.995
 996.997.998.999.1000

div.a 3
 div.a 3
 div.a 3
 div.a 3

4

Fl. picc.

I.

Fl.

II. III.

Ob.

Ob. c'alto.

Cl. picc.

Clar. I. II.

Cl. basso.

Fag.

C.-Fag.

I. II.

T-be

III. IV.

T-ba V.
(ad libit.)

Cor.

Tr-ni
I. II. III.

Tr-ne IV.
Tuba.

Timp.

Gr. C.

Piatti I.

Piatti II.

Trgl.

Tam-tam.

Tambno.

T'burol mil.

Camp.

Xij.

Arpe I. II.

Piano.

V-ni I.

V-ni II.

Viole.

Velli.

C.-bassi.

4

13

5

Fl. picc.

I.

Fl. II. III.

Ob.

Ob. c'alto.

Cl. picc.

Clar. I. II.

Cl. basso.

Fag.

C.-Fag.

T-bo.

T-ba V. (ad libit.)

Cor.

Tr-ni I. II. III.

Tr-ne IV. Tuba.

Timp.

Gr. C.

Piatti I.

Piatti II.

Trgl.

am-tam.

Tambno.

T'buo mil.

Camp.

Xil.

Arpe I. II.

Piano.

V-ni I.

V-ni II.

Viola.

Velli.

C-bassi.

5

6

[illegible]

B. & H. 16319.

Musical Score - First System

- Fl.I.**: Solo, *pp*
- Clar.III.**: *p*, *dim.*, *pp*
- Cl.basso.**: *p*, *dim.*, *pp*
- Fag. II.**: *p*, *dim.*, *pp*
- Fag. III.**: *p*, *dim.*, *pp*
- C-Fag.**: *p*, *dim.*, *pp*
- Tuba.**: *p*, *dim.*, *pp*
- Gr.C.**: *pp*
- Piano.**: *p*, *dim.*, *pp*
- V-ni I.**: *p*, *dim.*, *pp*
- V-ni II.**: *p*, *dim.*, *pp*
- Viola.**: *p*, *dim.*, *pp*
- Vcelli.**: *p*, *dim.*, *pp*
- C-bassi.**: *p*, *dim.*, *pp*

8 Poco più lento.

Poco più lento.

I. Fl. II. III. Cel. Arpa II. Piano. Pedale. V-ni I. V-ni II. Viole. Velli.

Solo
pp
mp
legatissimo
p
pp
con sord.
pp
unis. pizz.
pp

The image shows a page of a musical score for a symphony orchestra. The tempo is marked 'Poco più lento.' at the top. The score is written for the following instruments: Flute I (Fl. I.), Flute II (Fl. II.), Flute III (Fl. III.), Cello (Cel.), Arpa II (Arpa II.), Piano (Piano), Pedale (Pedale), Violin I (V-ni I.), Violin II (V-ni II.), Viola (Viole.), and Violoncello (Velli.). The score is in 4/4 time and has a key signature of two flats (B-flat and E-flat). The first five measures are shown. The Flute I part has a 'Solo' marking and a 'pp' dynamic. The Flute II part has a 'Solo' marking and a 'mp' dynamic. The Cello part is marked 'legatissimo' and 'mp'. The Arpa II part is marked 'p'. The Piano part is marked 'pp'. The Pedale part has a 'Pedale.' marking. The Violin I and II parts are marked 'con sord.' and 'pp'. The Viola part is marked 'pp'. The Violoncello part is marked 'unis. pizz.' and 'pp'. The score includes various musical notations such as notes, rests, and dynamic markings.

[8] Poco più lento.

9

I. Fl. II. III. Cel. Arpa I. Arpa II. Piano. V-ni I. V-ni II. Viole. Velli.

pp *espress.*

Ped.

10

I. Fl. II. III. Cel. Arpa I. Arpa II. Piano. V-ni I. V-ni II. Viole. Velli.

pp

Ped.

II.
Fl. III.
Cl. basso.
Cel.
Arpa II.
Piano.
Ped.
V-ni I.
V-ni II.
Viole.
Velli.
Fl. III.
Cl. basso.
Cel.
Arpa II.
Piano.
Ped.
V-ni I.
V-ni II.
Viole.
Velli.

mp
pp
arco, con sord.
arco, con sord.
(sempre con sord.)
pp
V
V
V
V

I. Fl. II. *mp.*

III. *mf*

Ob.

Clar.

Cl.basso.

Fag.

C-Fag.

T-be.

II. III. IV. *con sord.*

Cor. *p*

VI. VII. VIII. *con sord.*

Tr-ni.

Tuba.

Timp.

Cel. *mp*

Arpa I. *mf*

Arpa II. *p*

Piano. *pp*

Ped.

V-ni I. *V*

V-ni II. *V*

Viola. *con sord. arco*

Velli. *pp*

C-bassi. *con sord. pp*

I.
 Fl. II. *espress.*
 III. *espress.*
 Ob.
 Clar.
 Cl. basso.
 Fag.
 C-Fag.
 T-be.
 II. III. IV.
 Cor.
 V. VI. VII. VIII.
 Tr-ni.
 Tuba.
 Timp.
 Cel.
 Arpa I.
 Arpa II.
 Piano.
 Ped.
 V-ni I.
 V-ni II.
 Violè.
 Velli.
 C-bassi.

The musical score is written for a large orchestra. The woodwinds (Flutes, Oboe, Clarinet, Bassoon, Fagotto, and Contrabassoon) are in the upper staves, with the Flutes marked *espress.* The brass section (Trumpets, Trombones, Horns, and Tuba) is in the middle staves. The percussion section (Timp. and Cel.) is below the brass. The keyboard section (Arpa I, Arpa II, and Piano) is in the lower staves, with the Piano marked *Ped.* The string section (Violins I and II, Viola, Violoncello, and Contrabassi) is at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings.

22

I.

Fl. II.

III.

Ob.

Clar.

Cl. basso.

Fag.

C-Fag.

T-bo.

II. III. IV.

Cor.

VII. VIII.

Tr. ni.

Tuba.

Timp.

Cel.

Arpa I.

Arpa II.

Piano.

Ped.

V-ni I.

V-ni II.

Viola.

Vcelli.

C-bassi.

First rehearsal mark: 12

Instrument parts shown:

- I.
- Fl. II.
- III.
- Ob.
- Clar.
- Cl.basso.
- Fag.
- C-Fag.
- T-bo.
- II. III. IV.
- Cor.
- V. VI. VII. VIII.
- Tr-ni.
- Tuba.
- Timp.
- Cel.
- Arpa I.
- Arpa II.
- Piano.
- Ped.
- V-ni I.
- V-ni II.
- Viola.
- Vclli.
- C-bassi.

Second rehearsal mark: 12

B. & H. 16319.

13

I. Fl. II. III. Clar. III. Cl. basso. Cor. Tr. ne IV. Tuba. Gr. C. Piano. V-ni I. V-ni II. Viole. Vclli. C-bassi.

div. *pp dolcissimo* div. *pp dolcissimo*

13

Clar. III. Cl. basso. Tr. ne IV. Tuba. Gr. C. Piano. V-ni I. V-ni II. Viole. Vclli. C-bassi.

[illegible]

I.
 Fl. II.
 III.
 Ob.
 Clar.
 Cl. basso.
 Fag.
 C-Fag.
 T-bo.
 Cor.
 Tr-ni.
 Tuba.
 Timp.
 Cel.
 Arpa I.
 Arpa II.
 Piano.
 Ped.
 V-ni I.
 V-ni II.
 Viole.
 Velli.
 C-bassi.

Solo
 pp
 ben tenuto
 div. a 4
 pp
 ben tenuto
 pp
 div. a 4
 pp

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboe, Clarinet, Bassoon, Contrabassoon) and brass section (Trumpet, Horn, Trombone, Tuba, Timpani) are at the top. Below them are the strings (Violins I & II, Viola, Violoncello, Double Bass) and keyboard instruments (Celesta, Arpa I & II, Piano, Pedal). The score features complex rhythmic patterns, particularly in the string and keyboard sections, and includes dynamic markings such as 'Solo', 'pp' (pianissimo), and 'ben tenuto' (well sustained). Performance instructions like 'div. a 4' (divided into four parts) are also present.

1. Fl. II. III. Ob. Clar. Cl. basso. Fag. C-Fag. T-be. Cor. Tr-ni. Tuba. Timp. Cel. Arpa I. Arpa II. Piano. Ped. V-ni I. V-ni II. Viole. Velli. C-bassi.

15

15

Fl. I. II. III. Ob. Clar. Cl. basso. Fag. C-Fag. T-be. Cor. Tr-ni. Tuba. Timp. Cel. Arpa I. Arpa II. Piano. Ped. V-ni I. V-ni II. Viole. Velli.

The musical score is arranged in a system of staves. The top section includes woodwinds (Flutes I, II, III, Oboe, Clarinet, Bassoon, Fagotto, and Contrabassoon) and brass (Trombone, Horn, Trumpet, and Tuba). The middle section features percussion (Timpani) and strings (Cello, Arpa I, Arpa II, Piano, and Pedal). The bottom section includes Violins I and II, Viola, and Violoncello. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked 'pp' (pianissimo). The score is divided into measures by vertical bar lines. The first measure of the first system shows a long note in the Flute I part, followed by a series of notes in the other instruments. The second measure shows a similar pattern. The third measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The fourth measure shows a similar pattern. The fifth measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The sixth measure shows a similar pattern. The seventh measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The eighth measure shows a similar pattern. The ninth measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The tenth measure shows a similar pattern. The eleventh measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The twelfth measure shows a similar pattern. The thirteenth measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The fourteenth measure shows a similar pattern. The fifteenth measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The sixteenth measure shows a similar pattern. The seventeenth measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The eighteenth measure shows a similar pattern. The nineteenth measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The twentieth measure shows a similar pattern. The twenty-first measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The twenty-second measure shows a similar pattern. The twenty-third measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The twenty-fourth measure shows a similar pattern. The twenty-fifth measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The twenty-sixth measure shows a similar pattern. The twenty-seventh measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The twenty-eighth measure shows a similar pattern. The twenty-ninth measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The thirtieth measure shows a similar pattern. The thirty-first measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The thirty-second measure shows a similar pattern. The thirty-third measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The thirty-fourth measure shows a similar pattern. The thirty-fifth measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The thirty-sixth measure shows a similar pattern. The thirty-seventh measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The thirty-eighth measure shows a similar pattern. The thirty-ninth measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The fortieth measure shows a similar pattern. The forty-first measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The forty-second measure shows a similar pattern. The forty-third measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The forty-fourth measure shows a similar pattern. The forty-fifth measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The forty-sixth measure shows a similar pattern. The forty-seventh measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The forty-eighth measure shows a similar pattern. The forty-ninth measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The fiftieth measure shows a similar pattern. The fifty-first measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The fifty-second measure shows a similar pattern. The fifty-third measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The fifty-fourth measure shows a similar pattern. The fifty-fifth measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The fifty-sixth measure shows a similar pattern. The fifty-seventh measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The fifty-eighth measure shows a similar pattern. The fifty-ninth measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The sixtieth measure shows a similar pattern. The sixty-first measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The sixty-second measure shows a similar pattern. The sixty-third measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The sixty-fourth measure shows a similar pattern. The sixty-fifth measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The sixty-sixth measure shows a similar pattern. The sixty-seventh measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The sixty-eighth measure shows a similar pattern. The sixty-ninth measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The seventieth measure shows a similar pattern. The seventy-first measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The seventy-second measure shows a similar pattern. The seventy-third measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The seventy-fourth measure shows a similar pattern. The seventy-fifth measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The seventy-sixth measure shows a similar pattern. The seventy-seventh measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The seventy-eighth measure shows a similar pattern. The seventy-ninth measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The eightieth measure shows a similar pattern. The eighty-first measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The eighty-second measure shows a similar pattern. The eighty-third measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The eighty-fourth measure shows a similar pattern. The eighty-fifth measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The eighty-sixth measure shows a similar pattern. The eighty-seventh measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The eighty-eighth measure shows a similar pattern. The eighty-ninth measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The ninetieth measure shows a similar pattern. The ninety-first measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The ninety-second measure shows a similar pattern. The ninety-third measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The ninety-fourth measure shows a similar pattern. The ninety-fifth measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The ninety-sixth measure shows a similar pattern. The ninety-seventh measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The ninety-eighth measure shows a similar pattern. The ninety-ninth measure shows a long note in the Flute I part, followed by a series of notes in the other instruments. The hundredth measure shows a similar pattern.

1. Fl. II. *pp* *p espress.*

III. Ob. *mp*

Clar.

Cl. basso.

Fag.

C-Fag. *pp*

T. ba.

Cor.

Tr. ni.

Tuba.

Timp. *pp*

Cel. *p*

Arpa I. *p*

Arpa II. *p*

Piano. *ppp*

Ped.

V-ni I. *pp*

V-ni II. *pp*

Viola. *pp*

Velli. C-bassi. *pp*

16

Fl. I.

Ob.

Clar.

Fag.

T-be.

I. con sord.

II.

III. con sord.

IV.

Cor. V. con sord.

VI.

VII. con sord.

VIII.

Tr-ni.

Tuba.

Timp.

Gr.C.

Cel.

Arpa I.

Arpa II.

Piano.

Ped.

V-ni I. div. a 4.

V-ni II. div. a 4.

Viole.

Velli.

C-bassi.

16

pp

espress. arco

Fl.
Ob.
Clar.
Fag.
T-be.
Cor.
Tr-ni.
Tuba.
Timp.
Gr.C.
Arpa I.
Arpa II.
Piano.
V-ni I.
V-ni II.
Viole.
Velli.
C-bassi.

The musical score for page 32 is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Trumpet, Trombone, Horn, Tuba) are at the top, mostly playing sustained notes or rests. The percussion section (Timpani, Gong/Cymbal) provides rhythmic support. The keyboard section (Arpa I, Arpa II, Piano) features intricate arpeggiated patterns. The string section (Violins I & II, Viola, Violoncello, Double Bass) plays sustained chords and moving lines. The score is divided into measures, with dynamic markings like 'p' (piano) and 'f' (forte) indicating volume changes.

Fl.
Ob.
Clar.
Fag.
T-be.
Cor.
Tr-ni.
Tuba.
Timp.
Gr.C.
Piatti I.
Arpa I.
Arpa II.
Piano.
V-ni I.
V-ni II.
Viola.
Velli.
C-bassi.

pp poco cresc.

sih mi

unis.

Fl.

Ob. I. II.

Clar.

Fag.

T-be.

Cor.

Tr-ni.

Tuba.

Timp.

Gr.C.

Piatti I.

Arpa I.

Arpa II.

Piano.

V-ni I.

V-ni II.

Viole.

Velli.

C-bassi.

17

Fl.

Ob. I. II.

Clar.

Fag.

T-bo.

Cor.

Tr-ni.

Tuba.

Timp.

Gr.C.

Arpa I.

Arpa II.

Piano.

V-ni I.

V-ni II.

Viola.

Vcll.

C-bassi.

do# mi sol# la#

re# mi do# sol# re#

18

[illegible]

II.

Чужбогъ
и
пляска нечисти.

Le dieu ennemi
et
la danse des esprits noirs.

Allegro sostenuto.

20

Fl.

Ob.

Clar.

Cl.basso.

I. II.

Fag.

III.

C.-Fag.

senza sord.

T-be.

senza sord.

senza sord.

Cor.

senza sord.

I. II.

Tr-ni

III. IV.

Tuba.

Solo.

Timp.

Gr. C.

Piano.

senza sord.

V-ni I.

senza sord.

V-ni II.

senza sord.

Viole.

senza sord.

Velli.

senza sord.

C.-bassi.

Allegro sostenuto.

20

Fl.

Ob.

Clar.

Cl. basso.

Fag.

C. Fag.

T. ba.

Cor.

Tr. ni.

Tuba.

Timp.

Gr. C.

Piano.

V. ni I.

V. ni II.

Viola.

Vclli.

C. bassi.

div.

B. & H. 16319.

This is a page from a musical score, likely for a symphony, featuring a variety of instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Clar. (Clarinet), Cl. basso. (Bassoon), Fag. (Fagot), C.-Fag. (Contrabassoon), T.-bo. (Trombone), Cor. (Horn), Tr.-ni. (Trumpet), Tuba., Timp. (Timpani), Gr. C. (Gong), Piano., V.-ni I. (Violin I), V.-ni II. (Violin II), Violo. (Viola), Velli. (Cello), and C.-bassi. (Double Bass). The score is written in musical notation with staves and includes dynamic markings such as *f*, *mf*, and *sf*. The page number 21 is visible at the top and bottom.

41

Fl. picc.

Fl.

Ob.

Ob. c'alto.

Clar.

Cl. basso.

Fag.

C. Fag.

T. be.

Cor.

Tr. ni.

Tuba.

Timp.

Gr. C.

Piatti I.

Piatti II.

Piano.

V. ni I.

V. ni II.

Viole.

Velli.

C. bassi.

22

42

V-ni I.

V-ni II.

Viola.

Vclli.

C-bassi.

V-ni I.

V-ni II.

Viola.

Vclli.

C-bassi.

23 1.

Fl.

Fl. c'alto.

Ob. c'alto

Fag.

Timp.

T'buco mil.

Xil.

Piano.

V-ni I.

V-ni II.

Viola.

Vclli.

C-bassi.

col legno

col legno

div. col legno

col legno

23

Fl.

Fl. c'alto.

Ob.

Ob. c'alto.

Clar.

Cl. basso.

Fag.

Cr-Fag.

T-bo.

Cor.

Tr-ni
I.II.III

Tr-ne IV.
Tuba.

Timp.

T'buro mil.

Xil.

Piano.

V-ni I.

V-ni II.

Viola.

Velli.

C-bassi.

24

mp

mf

fespess.

ff

a 8

f

ff espess.

mf

p

pp

p sempre una corda e senza Ped.

sul G
arco

col legno

p

col legno

univ.
arco

div.
col legno

p

col legno

24

Fl. 1.

Fl. c'alto.

Ob.

Ob. c'alto.

Clar.

Cl. basso.

Fag.

C-Fag.

T-be.

Cor.

Tr-m
I. II. III.

Tr-ne IV
Tuba.

Timp.

T'buco mil.

Xil.

Piano.

V-ni I.

V-ni II.

Viole.

Velli.

C-bassi.

25

Fl. pico.

Fl.

Fl. c'alto. *Fl. c'alto muta in Fl. III.*

Ob.

Ob. c'alto.

Cl. pico.

Clar.

Cl. basso.

Fag.

C-Fag.

T-be.

Cor.

Tr-ni I, II, III.

Tr-ne IV Tuba.

Timp.

Tambno.

Xil.

Piano.

V-ni I.

V-ni II.

Viole.

Velli.

C-bassi.

sul G arco

arco

unis. arco

arco

25

46

26

Fl. picc.

Fl.

Ob.

Ob. c'alto.

Cl. picc.

Clar.

Cl. basso.

Fag.

C. Fag.

T-be.

Cor.

Tr-ni I. II. III.

Tr-ne IV. Tuba.

Timp.

Piatti I.

Tambno.

Xil.

Piano.

V-ni I.

V-ni II.

Viola.

Vclli.

C. bassi.

p subito

a 2

a 3

f

ff

div.

unis.

Fl. piccolo
 Fl.
 Ob.
 Ob. c. alto.
 Cl. piccolo.
 Clar.
 Cl. basso.
 Fag.
 C. Fag.
 T. ba.
 Cor.
 Tr. ni I. II. III.
 Tr. ne IV.
 Tuba.
 Timp.
 Piatti I.
 Tamburo.
 Xil.
 Piano.
 V. ni I.
 V. ni II.
 Violen.
 Vclli.
 C. bassi.

cresc.
cresc.
gliss.
gliss.
gliss.
gliss.
cresc.
cresc.

B. & H. 16319.

27

Fl. I. II. *mp*

Fl. c'alto. *mp*

Ob. *mp*

Ob. c'alto.

Clar. 1. 2. a 2.

Cl. basso. *ff*

Fag. *ff*

C. Fag.

T. be. 4. con sord. *mp*

Cor.

Tr. ni I. II. III.

Tr. ne IV. Tuba.

Timp. *p*

T. buro mil. *mp*

Xil. *p*

Piano. *mp una corda e senza Ped.*

V. ni I. *f*

V. ni II. *mf*

Viola. *mf*

Velli. *mf*

C. bassi. *mf*

27

[illegible]

B. & H. 16319.

Fl. picc.

Fl.

Fl. c'alto. *Fl. c'alto muta in Fl. III.*

Ob.

Ob. c'alto.

Cl. picc.

Clar.

Cl. basso.

Fag.

C.-Fag.

T-be.

Cor.

Tr-ni
I II III.

Tr-ne IV
Tuba.

Timp.

Piatti I.

T'buco mil.

Xil.

Arpa I.

Arpa II.

Piano.

V-ni I.

V-ni II.

Viole.

Velli.

C.-bassi.

senza sord.

espress.

a 2

1. 2. 3.

gliss. 8^{va}

do, re, mi, fa, sol, la, si,

sul G -

non div. arco

unis. arco

30

Fl. picc.

Fl.

Ob.

Ob. c. alto

Cl. picc.

Clar.

Cl. basso.

Fag.

C. Fag.

T. ba.

Cor.

Tr. ni.

Timp.

Tambno.

Arpa II.

Piano.

V-ni I.

V-ni II.

Viole.

Velli.

C. bassi.

30

B. & H. 16319.

31

Fl. picc.

Fl.

Ob.

Ob. c'alto.

Cl. picc.

Clar.

Cl. basso.

Fag.

C.-Fag.

T.-be.

Cor.

I. II. Tr.-ni.

III. IV. Tuba.

Timp.

Tambno.

V.-ni I.

V.-ni II.

Violen.

Velli.

C.-bassi.

ff

f

fprecipitato

unis.

pizz.

Fl. picc. *ff con brio*

Fl. *f precipitato* *con brio*

Ob. *con brio*

Ob. c. alto. *con brio*

Cl. picc. *ff con brio*

Clar. *ff con brio*

Cl. basso. *ff con brio*

Fag. *a 3*

C.-Fag. *a 3*

T.-ba. picc. *f precipitato* *ff con brio* *con brio*

T.-ba. III muta in T.-ba. picc.

T.-ba. picc. muta in T.-ba. III.

Cor. *a 3* *7. 9. a 2*

Tr.-ni.

Tuba.

Timp.

Gr. C.

Piatti I. *pp cresc.*

Piatti II.

Xil.

V.-ni I. *pizz.* *div. arco* *unis.*

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

Viole. *pizz.* *div. arco* *unis.*

Velli. *arco*

C.-bassi. *arco*

This image shows a page from a musical score, likely for a symphony. The score is written in a complex, multi-staff format, featuring various instruments and their parts. The instruments listed on the left include Fl. picc., Fl., Ob., Ob. o'alto., Cl. picc., Clar., Cl. basso., Fag., C. Fag., I. II., T. be., III. IV., Cor., Tr. ni., Tuba., Timp., Gr. C., Piatti II., Tambno., Xil., V. ni I., V. ni II., Viole., Velli., and C. bassi. The score is written in a complex, multi-staff format, with various musical notations and dynamics. The page number 33 is visible at the bottom right.

accelerando

Fl. picc.

Fl.

Ob.

Ob. c'alto.

Cl. picc.

Clar.

Cl. basso.

Fag.

C. Fag.

T. be.

Cor.

Tr. ni.

Tuba.

Timp.

Gr. C.

Piatti I.

Piatti II.

Trgl.

Tambno.

T'buoro mil.

V-ni I.

V-ni II.

Viole.

Velli.

C. bassi.

accelerando

B. & H. 16319.

III.

Ночь.

La nuit.

Andantino.

Picc. *Solo* *pp*
 Camp. *p* *Solo*
 Cel.
 Arpa I. *pp*
 Arpa II. *pp*
 Piano. *pp*
 V-ni I. *div.* *pp con sord.*
 V-ni II. *div.* *pp con sord.*
 Viole.
 Vclli. C-bassi.

The first system of the musical score is marked 'Andantino.' and features a variety of instruments. The Piccolo and Campanelli parts have 'Solo' markings. The Piano part includes a 'Ved.' (Veduta) marking and a '*' symbol. The Violin and Viola parts are marked 'div.' (divisi) and 'pp con sord.' (pianissimo with mutes). The Arpa (Harp) parts are marked 'pp'.

Andantino.

Fl. I. II. *pp*
 Fl. III. *pp*
 Cel. *p molto legato*
 Arpa I. *p*
 Arpa II. *p*
 V-ni I. *pp*
 V-ni II. *pp*
 Viole.
 Vclli. C-bassi.

34

The second system of the musical score is also marked 'Andantino.' and begins with a measure number of 34. It features a variety of instruments. The Flute parts are marked 'pp'. The Cello part is marked 'p molto legato'. The Arpa (Harp) parts are marked 'p'. The Violin and Viola parts are marked 'pp'. The system concludes with a measure number of 34.

34

35

36

Cl. basso.
C. Fag.
Cor. IV.
V-ni I.
V-ni II.
Viole.
Velli.
C-bassi.

[illegible][illegible]

FL.I.
Ob.I.
Clar.I.
I.II.III.
Cor.
V.VI.VII.
Cel.
Arpa I.
Arpa II.
V-ni I.
V-ni II.
Viole.
Velli.
C-bassi.

6, 6, 7, con sord.

FL.I.
Ob.I.
Clar.I.
I.II.III.
Cor.
V.VI.VII.
Cel.
Arpa I.
Arpa II.
V-ni I.
V-ni II.
Viole.
Velli.
C-bassi.

mi ♯, sol ♯, la ♯

40

Fl. I. *mp molto dolce*

Cl. basso. *pp*

Fag. I. *p molto dolce*

Cel. *p*

Arpa I.

Arpa II.

Piano. *pp legato e senza Ped.*

V-ni I. *ppp*

V-ni II. *ppp*

Viole. *ppp pizz.*

Velli. C-bassi. *pp*

40

Fl. I.

Cl. basso.

Fag. I.

Cel.

Arpa I.

Arpa II.

Piano.

V-ni I.

V-ni II.

Viole.

Velli. C-bassi.

Fl. *pp*

Ob. I. *pp*

Clar.

Cl. basso.

Fag.

C-Fag.

T-ba I. *con sord.*

I. II. *con sord.*

III. IV.

Cor. *pp*

V. VI.

VII. VIII.

Tr-ni.

Tuba. *Solo*

mp espress.

Timp.

Piatti I. *pp*

Cel.

Arpa I.

Arpa II.

Piano. *mf*

con Ped.

V-ni I. *pp*

V-ni II. *pp*

Viola. *pp*

Velli. *pp arco*

C-bassi. *pp arco*

42

Fl. *ppp*

Ob.I. *ppp*

Clar.

Cl.basso.

Fag.

C-Fag.

T-be.

Cor. *pp* senza sord.

Tr-ni.

Tuba.

Timp.

Piatti I. *pp*

Cel. *dim.* *p* *pp*

Arpa I. *dim. reb, mi, sol* *p* *do#* *reh* *lab,* *pp* *sib* *dob*

Arpa II. *dim. reb, mi, sol* *p* *do#* *reh* *lab,* *pp* *sib* *dob*

Piano. *dim.* *p* *pp*

V-ni I. *pp* *fp espress.*

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

Viole. *div. pp* *fp espress.*

Velli. *pp* *div. #* *fp*

C-bassi. *pp* *div.* *pp*

42

43 Poco più mosso.

FL.

Ob.I.

Ob.c'alto.

Clar.

Cl.basso.

Fag.

C-Fag.

T-be.

Cor.

Tr-ni.

Tuba.

Timp.

Cel.

Arpa I.

Arpa II.

Piano.

V-ni I.

V-ni II.

Viole.

Velli.

C-bassi.

Solo

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

pp *sol, do* *la*

pp *sol, do* *la*

p legato

unis. *p*

pizz. *p*

43 Poco più mosso.

44

45

46

47

Picc. *ff*

Fl. *ff*

Ob. *ff*

Ob. c'alto. *ff*

Cl. picc. *ff*

Clar. *ff*

Cl. basso. *ff*

Fag. *ff*

C-Fag. *ff*

I. *senza sord. Solo*

T-be *con sord. ff*

II. III. IV. *ff*

I. II. III. *ff*

Cor. IV. *ff*

V. VI. *ff*

VII. VIII. *ff*

I. II. *ff*

Tr-ni *ff marcatisissimo*

III. IV. *ff marcatisissimo*

Tuba. *ff*

Timp. *ff*

Gr. C. *ff*

Piatti I. *ff*

V-ni I. *ff*

V-ni II. *ff*

Viole. *ff*

Velli. *ff*

C-bassi. *ff*

47

Picc. *ff senza dim.*
 Fl. *ff senza dim.*
 Ob. *ff senza dim.*
 Ob.c'alto. *ff senza dim.*
 Cl.picc. *ff senza dim.* Clar. piccolo muta in Clar. III.
 Clar. *ff senza dim.*
 Cl.basso. *ff senza dim.*
 Fag. *ff senza dim.*
 C-Fag. *ff senza dim.*
 T-be. *ff senza dim.*
 Cor. *ff senza dim.*
 Tr. ni. *f* *ff marcatisissimo*
 Tuba. *ff senza dim.*
 Timp.
 Piatti I. *f*
 V-ni I. *ff senza dim.*
 V-ni II. *ff senza dim.*
 Violen. *ff senza dim.*
 Velli. *ff senza dim.*
 C-bassi. *ff senza dim.*

I. Fl. *p subito*
 II. III. *p subito*
 Ob. *p subito*
 Ob. c'alto. *p subito*
 Clar. *mp subito*
 Cl. basso. *mp subito*
 Fag. *p subito*
 C-Fag. *p subito*
 T-be. *p subito con sord.*
 I. II. Cor. *mf*
 III. IV. *mf*
 Gr. C. *p*
 V-ni I. *p dolce ed espress.*
 V-ni II. *p subito poco*
 Viole. *p subito poco*
 Velli. *p subito poco*
 C-bassi. *p subito*

Fl. II. III. *pp 2. 3.*
 Ob. *pp 2. 3.*
 Ob. c'alto. *pp 2. 3.*
 Clar. II. III. *p*
 Cl. basso. *p*
 Fag. I. II. *p*
 C-Fag. *p*
 I. II. Cor. *mp con sord.*
 III. IV. *mp*
 Tr. ni. *mp*
 Gr. C. *p*
 V-ni I. *p con sord.*
 V-ni II. *p poco*
 Viole. *p poco*
 Velli. *p*
 C-bassi. *p*

Fl. *p tristamente*

I.II.
Clar. *pp*

III.

Cl.basso.

Fag. *p tristamente*

C-Fag.

Cor. I.II.
III.IV.

Tr-ni.

Gr.C. *pp*

V-ni I. *pp con sord.*

V-ni II. *pp*

Viole. *con sord. pp*

Vclli.

C-bassi. *pp*

Fl.

Clar.

Cl.basso.

Fag.

Cor.

Tr-ni.

Gr.C. *pp*

Cel. *pp*

V-ni I. *pp*

V-ni II. *pp*

Viole. *pp*

Vclli.

C-bassi.

div. s

dim. div.

dim.

50

Fl. I. *pp molto dolce*

Ob. I. *pp molto dolce*

Clar. I. *p molto dolce*

Cl. basso.

Fag.

C-Fag.

T-be.

I. H. III. *1. 2. 3.*

Cor. *pp*

V. VI. VII. *con sord. 5. 6. 7.*

Tr. ni.

Tuba.

Timp.

Cel. *pp*

Arpa I. *p*

Arpa II. *p*

V-ni I. *pp*

V-ni II. *pp*

Viole. *div. pp*

Velli. *pp*

C-bassi. *pp*

50

Fl. I.

Ob. I.

Clar. I.

Cl. basso.

Fag.

C-Fag.

T-bo.

I. II. III.

Cor.

V. VI. VII.

Tr-ni.

Tuba.

Timp.

Cel.

Arpa I.

Arpa II.

V-ni I.

V-ni II.

Viola.

Vclli.

C-bassi.

pp

[illegible]

B. & H. 16319.

Походъ Лоллія
и
шествіе Солнца.

Le départ glorieux de Lolly
et
le cortège du Soleil.

Tempestoso.

Clar. *a 3*
p pesante

Cl. basso *p pesante*

Fag. *p pesante*

C.-Fag. *p pesante*

Cor. *senza sord.*
p a 4

Tr-ne IV. *a 2*

Tuba. *p*

Gr. C. *p*

V-ni I. *senza sord.*

V-ni II. *senza sord.*

Viola. *p*

Velli. *p*

C.-bassi *div.*
p pesante

Tempestoso.

Fl. picc. *1.2.*

Fl. *1.2.*

Ob. *1.2.*

Ob. c'alto. *1.2.*

Clar. *mp*

Cl. basso *mp*

Fag. *mp*

C.-Fag. *mp*

Cor. *mp*

Gr. C. *mp*

V-ni I. *mp*

V-ni II. *mp*

Viola. *mp*

Velli. *mp*

C.-bassi *mp*

52

Clar.

Cl.basso.

Fag.

C-Fag.

I.II.

T-be

IV.

Cor.

Tr-ni

I.II.III.

Gr.C.

V-ni I.

V-ni II.

Viole.

Vclli.

C-bassi.

con sord.

p

mp

f

A. B. & H. 16319.

Fl.

Ob.

Clar. *a 3*

Cl. basso

Fag. *a 3*

C.-Fag.

I. II.

T-be

IV.

Cor. *mp* *p* *mp* *p* *mp* *a 4* *dim.*

Tr-ni I. II. III. *p* *f* *senza sord.* *dim.*

Tr-ne IV. Tuba. *con sord.* *f* *senza sord.* *dim.*

Timp.

Gr. C.

V-ni I. *p*

V-ni II. *p*

Viola.

Velli.

C. bassi.

53 Un poco sostenuto.

Fl.

Ob.

I. Clar.

II. III. Clar.

Cl. basso.

Fag.

C.-Fag.

T-be.

Cor.

Tr-ni I. II. III.

Tr-ne IV. Tuba.

Timp.

Gr. C.

Tambno.

Piano.

V-ni I.

V-ni II.

Viole.

Vclli.

C.-bassi.

Solo
f spiccato

a 2 Soli
f spiccato

p

p pesante

p

1. con sord.
p

pp

pp

pp

pp

p

p

mf

div. a 3

tutti

p ma energico

div.

p ma energico

pizz.

f

div.

p ma energico

pizz.

f

p ma energico

unis.

div.

p

53 Un poco sostenuto.

Fl. *1. 2.* *p*

Ob. *1. 2. a 2* *mp espress.* *1.* *mf energico* *f espress.* *1. Solo* *mf*

I. Clar. *a 2* *f*

II. III. *f*

Cl. basso. *f*

Fag. *1.* *p*

Cr. Fag. *p*

T. be. *p* *4. con sord.* *p*

Cor. *p*

Tr. ni I. II. III. *f*

Tr. ne IV. Tuba. *f*

Timp. *f*

Gr. C. *p*

Tambno. *p*

Piano. *mf* *ff*

V. ni I. *div. a 3* *p* *tutti* *ff* *pp* *6* *p*

V. ni II. *p* *f* *ff* *pp* *6* *mf* *p*

Viola. *p* *f* *ff* *pp* *6* *mf* *p*

Velli. *p* *pp* *6* *p*

C. bassi. *unis.* *p* *pizz.* *mf*

54

Fl. picc.

Fl.

Ob.

Ob. c'alto.

I.
Clar.

II, III.
Clar.

Cl. basso.

Fag.

C.-Fag.

T.-be.

Cor.

Tr.-ni
I, II, III.

Tr.-ne IV
Tuba.

Timp.

Camp.

Xil.

Piano.

V.-ni I.

V.-ni II.

Viola.

Velli.

C.-bassi.

1. 2. *dim.*

mp *espress.*

mf *ff* *p*

gliss. *ff*

tutti arco

arco *pizz.*

54

Fl. picc.

Fl.

Ob.

Ob. c'alto.

I. Clar.

II. III. Clar.

Cl. basso.

Fag.

C. Fag.

T. be.

Cor.

Tr. ni I. II. III.

Tr. ne IV. Tuba.

Timp.

Gr. C.

Tambno.

Piano.

V-ni I.

V-ni II.

Viole.

Vclli.

C. bassi.

mp espress.

p

mf energico

ppesante

4. (con sord.)

p

div. a 8

pp

p energico

tutti

pizz.

arco

pp

p

55

Fl. picc. *a 3*

Fl. *f* *1. 2. dim.* *a 3*

Ob. *f* *1. Solo* *f* *1. 3.* *a 3*

Ob. c'alto.

I. Clar. *f* *a 2*

II. III. *f*

Cl. basso.

Fag.

C. Fag.

T. ba. *senza sord.* *1. 2. a 2* *f*

Cor. *f* *mp*

Tr. ni I. II. III. *f*

Tr. ne IV. Tuba. *f*

Timp. *f*

T'buco mil. *f*

Piano.

V-ni I. *ff* *pp* *6* *p*

V-ni II. *ff* *pp* *6* *p*

Viola. *ff* *pp* *6* *mf* *p*

Velli. *ff* *pp* *6* *mf* *p*

C. bassi. *pizz.* *mf* *arco* *f* *pp* *arco* *pp* *pizz.* *arco*

55

B. & H. 16319.

56 Allegro. (Quasi doppio movimento.)

B. & H. 16319.

Fl. picc. Solo *f marcatisissimo*

Fl. *p*

Ob.

Cl. picc. Solo *f marcatisissimo*

Clar. I. II. *f marcatisissimo*

Cl. basso. *f marcatisissimo*

Fag. *f marcatisissimo* 2. 3. a 2

T-be I. II. III. con sord. *p*

Cor.

Tr-ni I. II. III.

Tr-ne IV. Tuba.

Timp.

Piatti I. *pp*

Trgl. *p*

Camp. *f*

Arpa I. *ff*

Arpa II. *ff*

Piano. *mp*

V-ni I. pizz. *f p*

V-ni II. pizz., non div. *f p*

Viola. non div. pizz. *f p*

Velli. unis. pizz. *f p*

C.-bassi. *f p*

58

Fl. picc.

Fl.

Ob.

Ob. c'alto.

Cl. picc.

Clar. I. II

Cl. basso.

Fag.

C. Fag.

T. be.

Cor.

Tr. ni I. II. III.

Tr. ne IV

Tuba.

Timp.

Piatti F.

Trgl.

Camp.

Arpa I.

Arpa II.

Piano.

V. ni I.

V. ni II.

Viole.

Vclli.

C. bassi.

p

f

mf

pizz.

arco

div.

pizz.

59

Fl. piccolo

Fl.

Ob. *a 3*

Ob. c'alto.

Cl. piccolo

Clar. I. II.

Cl. basso.

Fag.

C. Fag.

T. ba
I. II. III.

Cor.

Tr. ni
I. II. III.

Tr. ne IV
Tuba.

Timp.

Piatti I.

Tamburo.

Xil.

V. ni I.

V. ni II.

Viole.

Velli.

C. bassi.

con sord.

1.

senza sord.
arco

pizz.

tutti
pizz.

unis. pizz.

59

Fl. piccolo. *f marcato*

Fl. *p*

Ob.

Ob. c. alto.

Cl. piccolo. *f marcato*

Clar. I. II.

Cl. basso.

Fag. *2. 3. a 2*

C. Fag.

T. ba. *1. 2. 3.*

Cor. *f*

Tr. ni I. II. III.

Tr. ne IV. Tuba.

Timp.

Trgl.

Tamb. no.

Camp.

Xil.

Arpa I.

Arpa II.

Piano. *mp*

V. ni I. *p* *pizz.*

V. ni II. *p*

Viole. *p*

Velli. *p*

C. bassi. *p*

60

Fl.

Ob.

Ob. c.alto.

Clar. I. II.

Cl. basso.

Fag.

C. Fag.

T. be.

Timp.

Piatti I.

Xil.

V. ni I.

V. ni II.

Viole.

Velli.

C. bassi.

60

Fl.

Ob.

Clar. I. II.

I. II.

T. be.

IV.

Cor. I.

Tambno.

Xil.

V. ni I.

V. ni II.

Viole.

Velli.

C. bassi.

con sord.

arco

pizz.

non div.

pizz.

unis.

pizz.

60

61

This image shows a page from a musical score, likely for a symphony. The score is written in a standard musical notation with staves, notes, rests, and dynamic markings. The instruments listed on the left side of the page are:

- Fl. picc.
- Fl.
- Ob.
- Ob. c'alto.
- Cl. picc.
- Clar. I. II.
- B. basso.
- Fag.
- C. Fag.
- T. ba. picc.
- I. II.
- T. ba.
- IV.
- Cor.
- Tr. ni.
- Tuba.
- Timp.
- Gr. C.
- Piatti I.
- Xil.
- Piano.
- V. ni I.
- V. ni II.
- Viole.
- Velli.
- C. bassi.

The score is written in a standard musical notation with staves, notes, rests, and dynamic markings. The page is numbered 12 at the bottom right corner.

Fl. picc. *ff marcatisimo* *a 3*

Fl. *ff marcatisimo* *a 3*

Ob. *ff marcatisimo*

Ob. c. alto.

Cl. picc. *ff marcatisimo*

Clar. I. II. *ff marcatisimo*

Cl. basso

Fag. *a 3*

C. Fag.

T. ba picc.

T. ba I. *a 4*

T. ba II. IV. *1. 2. 8.*

Cor. *5. 6. 7.*

Tr. ni I. II. III.

Tr. ne IV. Tuba.

Timp.

Gr. C.

Piatti I.

Piatti II.

Trgl.

Tambno.

Camp.

Xil. *gliss.*

Arpa I.

Arpa II.

Piano.

V. ni I.

V. ni II.

Viola. *pizz. non div.*

Velli. *pizz. non div.*

C. bassi. *arco div.*

63

64

I.II. Clar. III. Cl. basso. Fag. Cor. Tr-ni I.II.III. Tr-ne IV. Tuba. Timp. Tburomil. V-ni I. V-ni II. Violen. Velli. C. bassi.

1. 2. a 2
1. 2. 3.
senza sord.
con sord.
pizz.
pp
unis.
pizz.

64

65

I.II. Clar. III. Cl. basso. Piatti I. V-ni I. V-ni II. Violen. Velli. C. bassi.

a 2
p
mp
mf
pp
mp
p
mp
p
mp

65

66

67

68

Fl. picc.

Fl.

Ob.

Clar.

Cl. basso.

Fag.

C.-Fag.

T-ba picc.

T-be.

Cor.

Tr-ni.

Tuba.

Timp.

Trgl.

Camp.

Cel.

Arpe I. II.

Piano.

V-ni I.

V-ni II.

Viole.

Velli.

C.-bassi.

68

f *mp* *cresc.*

ritard.

[69] Andante sostenuto.

Fl. picc. *mf* *cresc.* *f* *8*

Fl. *a 3* *f* *8* *1. 2.* *pp* *mp*

Ob. *mf* *cresc.* *f* *psubito* *b₂*

Ob. c'alto. *p* *b₂*

Clar. I. *cresc.* *f* *psubito*

Clar. II. III. *cresc.* *f* *psubito*

Fag. *psubito*

C.-Fag. *psubito*

T-ba picc. *mf* *cresc.* *f* *psubito* *molto tenuto*

T-be I. II. *mf* *cresc.* *f* *psubito* *molto tenuto*

T-be IV. *psubito* *molto tenuto*

Cor. *psubito*

Tr-ni. *psubito*

Tuba. *psubito*

Timp. *psubito*

Camp. *psubito*

Cel. *mp ben ten.*

Arpa I. *p* *fab* *solb*

Arpa II. *p* *fab* *solb*

Piano. *p* *b₂*

V-ni I. *div.* *8* *psubito* *V*

V-ni II. *psubito* *V*

Viole. *psubito*

Velli. *psubito*

C.-bassi. *psubito*

ritard.

[69] Andante sostenuto.

101

Fl.
Ob.
Ob. c'alto.
Clar. I.
Clar. II, III.
Fag.
C.-Fag.
T-ba picc.
T-be I, II.
T-be IV.
Cor.
Tr-ni.
Tuba.
Timp.
Camp.
Cel.
Arpa I.
Arpa II.
Piano.
V-ni I.
V-ni II.
Vide.
Vclli. C.-bassi.

Fl.

Ob.

Ob. c'alto.

I.

Clar.

II. III.

Fag.

C.-Fag.

T-ba picc.

I. II.

T-be

IV.

Cor.

Tr-ni.

Tuba.

Timp.

Camp.

Cel.

Arpa I.

Arpa II.

Piano.

V-ni I.

V-ni II.

Viole.

Velli.

C.-bassi.

70

FL.picc.

Fl.

Ob.

Ob.calto.

I.

Clar.

II.III.

Fag.

C.-Fag.

T-ba picc.

I.II.

T-be

IV.

T-ba V, ad libit.

I.II.

III.IV.

Cor.

V.VI.

VII.VIII.

I.II.

Tr-ni

III.IV.

Timp.

Piatti I.

Trgl.

Camp.

Cel.

Arpa I.

Arpa II.

Piano.

V-ni I.

V-ni II.

Viole.

Velli.

C.-bassi.

f *maestoso*

f *maestoso*

f *maestoso*

f *maestoso*

f *maestoso*

Solo

pp

f *molto tenuto*

gliss.

gliss.

gliss.

gliss.

f *maestoso*

Fl. picc.

Fl.

Ob.

Ob. c'alto.

I.
Clar.

II. III.

Cl. basso.

Fag.

C.-Fag.

T-ba picc.

I. II.

T-be

IV.

T-ba V.
ad libit.

Cor.

Tr-ni
I. II.

Tr-ni
III. IV.

Tuba.

Timp.

Piatti I.

Trgl.

Camp.

Cel.

Arpe I. II.

Piano.

V-ni I.

V-ni II.

Viole.

Velli.

C.-bassi.

f *maestoso*

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

reb *fab*

pp *pp* *pp* *pp* *pp* *pp*

V *V* *V* *V* *V* *V*

71

Fl. picc.

Fl.

Ob.

Ob. o'alto.

I.

Clar.

II, III.

Cl. basso.

Fag.

C. Fag.

T. ba picc.

I, II.

T. ba

IV.

T. ba V.

ad libit.

Cor.

Tr. ni

I, II.

Tr. ni

III, IV.

Tuba.

Timp.

Piatti I.

Trgl.

Camp.

Cél.

Arpe I, II.

Piano.

V. ni I.

V. ni II.

Viole.

Velli.

C. bassi.

mp

f

maestoso

arco

sol

fa

71

B. & H. 16319.

72

Fl. picc.

Fl.

Ob.

Ob. c. alto.

I.

Clar.

II. III.

Cl. basso.

Fag.

C. Fag.

T-ba picc.

T-ba I.

T-ba II. IV.

T-ba V.

ad libit.

Cor.

Tr-ni I. II.

Tr-ni III. IV.

Tuba.

Timp.

Piatti I.

Piatti II.

Trgl.

Tam-tam.

Tambno.

Camp.

Xil.

Cel.

Arpe I. II.

Piano.

V-ni I.

V-ni II.

Viole.

Velli.

C. bassi.

colla bacchetta di Tamb. mil.

72

Fl. picc.

Fl.

Ob.

Ob. c'alto.

I.
Clar.

II, III.
Cl. basso.

Fag.

C. Fag.

T-ba picc.
T-ba I.

T-ba II, IV.

T-ba V
ad libit.

Cor.

Tr-ni
I, II.

Tr-ni
III, IV.

Tuba.

Timp.

Piatti I.

Piatti II.

Trgl.

Tam-tam.

Tambno.

Camp.

Xil.

Cel.

Arpe I, II.

Piano.

V-ni I.

V-ni II.

Viole.

Vell.
C. bassi.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoon, and Bassoon/Contrabassoon) is at the top. The brass section (Trumpets, Trombones, Horns, and Tuba) follows. The percussion section (Timpani, Cymbals, Triangle, Tam-tam, and Snare Drum) is next. The string section (Violins, Violas, and Cellos/Double Basses) is at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.' and 'f'.