

WALLENSTEIN

TRILOGIE

d'après le poème dramatique de SCHILLER

1^{re} PARTIE

LE CAMP DE WALLENSTEIN

VINCENT D'INDY

Allegro giusto (♩=160)

Petite Flûte

Grandes Flûtes

Hautbois

Clarinettes en SI b

1^{er} et 2^e Bassons

3^e et 4^e Bassons

1^{er} et 2^e Cors
en SOL

3^e et 4^e Cors
chromatiques en MI

2 Trompettes
chromatiques en MI

2 Cornets à Pistons
en LA

1^{er} et 2^e Trombones

3^e Trombone et Tuba

3 Timbales
en SOL-UT-RÉ

Triangle

G.^{SS} C.^{SS} et Cymbales

Violons

Altos

Violoncelles

Contrebasses

Allegro giusto (♩ = 160)

Col C. B.

12

Cymb.

Soli 8

Soli 6

pizz.

arco

This page of musical notation, page 3, contains multiple staves. The notation includes various musical symbols such as notes, rests, and fingerings. The staves are arranged in a system, with some staves showing complex rhythmic patterns and others showing simpler harmonic structures. The notation is written in a standard musical notation style, with clefs and key signatures visible. The page is numbered 3 in the top right corner.

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At the bottom of the page, there are two staves with the following markings:

- pizz.* (pizzicato)
- arco* (arco)

This page of musical notation, labeled '4' in the top left corner, contains a complex arrangement of musical staves. The notation is organized into several systems, each consisting of multiple staves. The top system includes staves with treble and bass clefs, featuring various note values, rests, and dynamic markings such as 'f' (forte) and 'r' (ritardando). The middle section of the page shows staves with more complex rhythmic patterns, including triplets and sixteenth notes. The bottom system continues the musical composition with similar notation, including staves with treble and bass clefs. The overall layout is typical of a musical score, with staves grouped together to represent different instruments or voices in an ensemble.

A

This is a page from a musical score for 'The Merry Widow', Act II. The page contains two systems of music, each labeled with a large 'A' at the beginning. The first system includes staves for various instruments, including woodwinds, strings, and a cymbal. The second system continues the musical notation. The score is written in a key with one sharp (F#) and a 2/4 time signature. Dynamics such as *ff* (fortissimo) and *f* (forte) are indicated throughout. The page is numbered '10' in the bottom right corner.

This page of musical notation, labeled '6' in the top left corner, contains 15 staves of music. The notation is complex, featuring many triplets, sixteenth notes, and other rhythmic patterns. The staves are arranged in a single system. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings like 'mf' and 'pizz.'. The music appears to be for a string ensemble or orchestra, with some staves showing 'arco' (arco) and 'pizz.' (pizzicato) markings. The notation is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible. The page is numbered '6' in the top left corner.

This page of musical notation is for a string quartet, consisting of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff (top) features a complex melodic line with many sixteenth and thirty-second notes. The second and third staves have similar melodic lines. The fourth staff (bottom) has a more rhythmic, pulsating line. The notation is written in a key with one sharp (F#) and a 4/4 time signature. The page is numbered 7 in the top right corner.

Dynamic markings and performance instructions include:

- p* (piano)
- mf* (mezzo-forte)
- cresc.* (crescendo)
- arco* (arco)
- pizz.* (pizzicato)
- Div.* (divisi)
- Unif.* (unison)

This page of musical notation, page 8, contains multiple staves of music. The notation is complex, featuring various rhythmic patterns, dynamic markings, and trills.

Dynamic Markings:

- ff** (fortissimo) is marked at the beginning of the first staff.
- f** (forte) is marked in several staves, including the 10th and 11th staves.
- 3^o** (third) is marked in the 12th staff.

Trills (tr):

- Trills are indicated by the letters "tr" above notes in several staves, including the 10th, 11th, and 12th staves.

Other Notation:

- The notation includes various note values, rests, and accidentals (sharps, flats, naturals).
- There are also some markings that appear to be "10" and "11" above notes in the 10th and 11th staves.

B

The musical score is arranged in two systems. The first system consists of 11 staves. The top four staves are in treble clef with a key signature of one sharp (F#). The fifth staff is in bass clef with a key signature of one sharp. The remaining six staves are in various clefs, including treble and bass, with some in different key signatures. The second system consists of 8 staves. The top four staves are in treble clef with a key signature of one sharp. The bottom four staves are in bass clef with a key signature of one sharp. The score includes various musical notations such as notes, rests, and ornaments. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *f con fuoco* (forte with fire). The section is marked with a large 'B' at the beginning of the first system and a smaller 'B' at the beginning of the second system. The first system ends with a double bar line. The second system begins with a double bar line and continues with musical notation. The score is written for a multi-instrument ensemble, with each staff representing a different instrument or voice part. The notation includes various musical symbols such as notes, rests, and ornaments. The key signature is one sharp (F#) for most of the score. The dynamic markings indicate the volume and intensity of the music. The section is marked with a large 'B' at the beginning of the first system and a smaller 'B' at the beginning of the second system. The first system ends with a double bar line. The second system begins with a double bar line and continues with musical notation. The score is written for a multi-instrument ensemble, with each staff representing a different instrument or voice part. The notation includes various musical symbols such as notes, rests, and ornaments. The key signature is one sharp (F#) for most of the score. The dynamic markings indicate the volume and intensity of the music.

This page of musical notation, page 10, contains multiple staves with various musical notations. The notation includes notes, rests, and dynamic markings. The page is divided into two main sections by a double bar line. The first section contains staves with notes and rests, and the second section contains staves with notes and rests. The notation is written in a standard musical notation style, with notes and rests on staves. The page is numbered 10 in the top left corner.

Key markings and annotations include:

- dimin.* (diminuendo) on the 4th and 10th staves.
- poco più f* (poco più forte) on the 3rd, 5th, 7th, and 9th staves.
- à 2* (alla seconda) on the 2nd, 4th, 6th, 8th, and 10th staves.
- più f* (più forte) on the 11th and 12th staves.
- Dir.* (Dirigibile) on the 11th staff.
- Unis.* (Unison) on the 12th staff.

This page of musical notation, page 11, contains multiple staves with various musical notations. The notation includes notes, rests, and dynamic markings. The key signature is one sharp (F#). The time signature is 4/4. The notation is arranged in a system of staves, with some staves containing multiple measures of music. The dynamic markings include *piu f* (pianissimo forte) and *dimin.* (diminuendo). The notation is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible. The page number 11 is located in the top right corner.

piu f
h 2
piu f
h 2
dimin.
dimin.
dimin.
piu f
piu f

This page of musical notation, numbered 12, contains multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include *ff* (fortissimo) and *a2* (second ending). The notation is arranged in a multi-staff format, typical of a musical score. The page is divided into measures by vertical bar lines. The notation is written in a standard musical notation style, with notes and rests clearly visible on the staves. The overall layout is clean and professional, suitable for a printed musical score.

Fl.

H^b

Cl.

B^{ss}

Cors

V^{ns}

Vcll et C. B.

C Un peu moins vite ($\text{♩} = 144$)

Timb.

Triangle

V^{ns}

Vcll et C. B.

Solo

ppp

pp

p

Poco slentando e scherzando

Fl. *Soli* *p*

Cl. *Soli* *p*

1^{re} et 2^e Cors en Sol

Timb.

Triangle

1^o Solo *p*

Poco slentando e scherzando

Vns

espress. **sempre più riten. a tempo**

Fl. *1^o Solo*

H^b *1^o Solo*

Cl. *pp espress.* *1^o Solo*

1^{re} et 2^e B^{us} *pp* *poco più f* *dolce*

1^{re} et 2^e Cors *pp*

Timb.

Triangle

Solo *ppp*

pp *a tempo*

sempre più riten.

p dolce

p dolce

p dolce

p dolce

Vclles et C. B.

p pizz.

P^{te} Fl.

D

Fl.

H^o

Cl.

B^{as}

Sol

Cors Mi

Tromp.

Pist.

Tromb.

Timb.

Triangle

G. C.

Viol.

Viola

Cel.

Double Bass

tr

tr

Solo

1st Solo

1st Solo

3rd Solo

pp

D

pizz.

pizz.

tr

arco

A musical score page featuring five staves. The top staff is Violin I, followed by Violin II, Viola, Cello, and Double Bass at the bottom. The music includes various dynamics such as *mf*, *sostenuto*, *pp*, *f*, and *pizz.*. There are also performance instructions like *arco* and *pizz.*. The score shows complex rhythmic patterns and melodic lines across all instruments.

H^b riten - - a T^o

più f

Cl. *più f* à 2

Cors

Timb. riten - - a T^o

Montez le RÉ au MI, baissez l'UT au SI.

Vus *arco*

velles et C.B. *arco*

H^b All^o mod^{to} mouvt de Valse (♩=76)

1^o Solo *sempre stacc.*

Cl. *ff* à 2 *sempre stacc.*

1^{er} et 2^e B^{us} *ff* 1^o Solo *sempre stacc.*

3^e et 4^e Cors en Mi *ff*

All^o mod^{to} mouvt de Valse (♩=76)

Vus *ff* *sempre stacc.*

arco

arco

18

B $\flat$

Cl.

1^{er} B $\flat$

2^e et 4^e Cors

Vns

Vcllo et C.B.

Fl

B $\flat$

Cl.

1^{er} B $\flat$

Cors

Vns

Vcllo et C.B.

Fl. 1^o Solo

H^b

Cl. 1^o Solo

1^{er} et 2^e B^{us}

3^e et 4^e Cors

V^{ns}

Col C. B.

E Solo

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

Fl.

Cl.

1^{er} et 2^e B^{us}

Tri.

Cymb. (frappée avec une baguette de bois)

V^{ns}

1^o Solo

arco

pizz.

arco

pizz.

arco

pizz.

pp pizz.

Fl.

1st BU

Tri.

Cymb.

arco

arco

arco

Fl. 1^o Solo

Cl.

3^e et 4^e Corn en Mi

Vn dolce

Vla dolce

Vcl dolce

arco dolce

1^o Solo

2^o Solo

3^o Solo

4^o Solo

5^o Solo

6^o Solo

7^o Solo

8^o Solo

9^o Solo

10^o Solo

11^o Solo

12^o Solo

13^o Solo

14^o Solo

15^o Solo

16^o Solo

17^o Solo

18^o Solo

19^o Solo

20^o Solo

21^o Solo

22^o Solo

23^o Solo

24^o Solo

25^o Solo

26^o Solo

27^o Solo

28^o Solo

29^o Solo

30^o Solo

31^o Solo

32^o Solo

33^o Solo

34^o Solo

35^o Solo

36^o Solo

37^o Solo

38^o Solo

39^o Solo

40^o Solo

41^o Solo

42^o Solo

43^o Solo

44^o Solo

45^o Solo

46^o Solo

47^o Solo

48^o Solo

49^o Solo

50^o Solo

51^o Solo

52^o Solo

53^o Solo

54^o Solo

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56^o Solo

57^o Solo

58^o Solo

59^o Solo

60^o Solo

61^o Solo

62^o Solo

63^o Solo

64^o Solo

65^o Solo

66^o Solo

67^o Solo

68^o Solo

69^o Solo

70^o Solo

71^o Solo

72^o Solo

73^o Solo

74^o Solo

75^o Solo

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100^o Solo

101^o Solo

102^o Solo

103^o Solo

104^o Solo

105^o Solo

106^o Solo

107^o Solo

108^o Solo

109^o Solo

110^o Solo

111^o Solo

112^o Solo

113^o Solo

114^o Solo

115^o Solo

116^o Solo

117^o Solo

118^o Solo

119^o Solo

120^o Solo

121^o Solo

122^o Solo

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124^o Solo

125^o Solo

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127^o Solo

128^o Solo

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149^o Solo

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151^o Solo

152^o Solo

153^o Solo

154^o Solo

155^o Solo

156^o Solo

157^o Solo

158^o Solo

159^o Solo

160^o Solo

161^o Solo

162^o Solo

163^o Solo

164^o Solo

165^o Solo

166^o Solo

167^o Solo

168^o Solo

169^o Solo

170^o Solo

171^o Solo

172^o Solo

173^o Solo

174^o Solo

175^o Solo

176^o Solo

177^o Solo

178^o Solo

179^o Solo

180^o Solo

181^o Solo

182^o Solo

183^o Solo

184^o Solo

185^o Solo

186^o Solo

187^o Solo

188^o Solo

189^o Solo

190^o Solo

191^o Solo

192^o Solo

193^o Solo

194^o Solo

195^o Solo

196^o Solo

197^o Solo

198^o Solo

199^o Solo

200^o Solo

201^o Solo

202^o Solo

203^o Solo

204^o Solo

205^o Solo

206^o Solo

207^o Solo

208^o Solo

209^o Solo

210^o Solo

211^o Solo

212^o Solo

213^o Solo

214^o Solo

215^o Solo

216^o Solo

217^o Solo

218^o Solo

219^o Solo

220^o Solo

221^o Solo

222^o Solo

223^o Solo

224^o Solo

225^o Solo

226^o Solo

227^o Solo

228^o Solo

229^o Solo

230^o Solo

231^o Solo

232^o Solo

233^o Solo

234^o Solo

P^{te} Fl.

Fl. *à 2* *cresc.* *molto* *19 Solo* *f e sempre stacc.*

Hb. *cresc.* *molto* *f e sempre stacc.* *19 Solo*

Cl. *à 2* *cresc.* *molto* *f e sempre stacc.*

Bui. *cresc.* *molto* *f e sempre stacc.* *19*

Cors. *à 2* *cresc.* *molto* *f* *39 Solo* *f* *49*

Tromp. *cresc.* *molto*

Pist.

Tromb.

Tuba

Tri.

G.C.

Vus. *cresc.* *molto* *f e sempre stacc.*

cresc. *molto* *f e sempre stacc.*

cresc. *molto* *f e sempre stacc.*

Cot. C. B. *cresc.* *molto* *f pizz.*

This page of musical notation, numbered 22, contains a complex arrangement of musical staves. The notation is organized into several systems, each consisting of multiple staves. The top system includes staves with various musical symbols, including notes, rests, and dynamic markings such as '10' and '12'. The middle section features staves with rests and some musical symbols. The bottom section includes staves with notes and rests. The notation is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible on the staves.

This page of musical notation, numbered 23, contains a complex arrangement of multiple staves. The notation is written in a key signature of one sharp (F#) and a common time signature (C). The music is characterized by dense, rapid passages, particularly in the upper staves, which include many sixteenth and thirty-second notes. Dynamic markings such as *ff* (fortissimo) and *urco* (ultra-soft) are present throughout the score. The notation is organized into systems, with some staves grouped together by a brace on the left. The overall style suggests a highly technical and expressive musical composition.

F

The musical score is for the piece "L'Espresso" by Maurice Strakosky. It is a full orchestral score, likely for a concert band or symphony orchestra. The score is written in 2/4 time and features a variety of musical notations, including staccato, accents, and dynamic markings like "ff" and "ffz". The score is divided into two systems, each with a key signature change from F major to D major. The first system includes parts for Flute (F), Oboe (F), Clarinet (F), Bassoon (F), Trumpet (F), Trombone (F), Tuba (F), Snare Drum (F), Cymbal (F), and Timpani (F). The second system includes parts for Flute (F), Oboe (F), Clarinet (F), Bassoon (F), Trumpet (F), Trombone (F), Tuba (F), Snare Drum (F), Cymbal (F), and Timpani (F). The score is a complex piece of music, with many notes and rests, and it is a good example of the composer's style.

This page of musical notation, numbered 25, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are organized into several systems, with some staves featuring a key signature change to one sharp (F#) and a time signature change to 3/4. A dynamic marking 'a2' is visible on the fifth staff. The notation is dense and detailed, typical of a professional musical score.

All^o giusto (come primo)

This musical score is for a piece titled "All^o giusto (come primo)". It is written for a large ensemble, including strings, woodwinds, and brass. The score is divided into two systems. The first system consists of 14 staves: five for woodwinds (flute, oboe, clarinet, bassoon, and contrabassoon), five for strings (violin I, violin II, viola, cello, and double bass), and four for brass (trumpet I, trumpet II, trombone, and tuba/euphonium). The second system consists of 5 staves: three for woodwinds (flute, oboe, and clarinet) and two for strings (violin I and violin II). The music is in 3/4 time and features a variety of musical notations, including dynamics (pp, p, p subito), articulation (accents, slurs), and complex rhythmic patterns (triplets, sixteenth notes). The tempo is marked "All^o giusto" and the performance instruction is "(come primo)".

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

All^o giusto (come primo)

p subito

p subito

p subito

p

pp

This page of musical notation, page 27, contains multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a series of staves with notes and rests. The second system includes a dynamic marking *sempre pp* (sempre pianissimo) and continues with notes and rests. The third system features a more complex arrangement of notes and rests, including some with accidentals. The fourth system shows a series of staves with notes and rests, including some with accidentals. The fifth system includes a dynamic marking *sempre pp* and continues with notes and rests. The sixth system features a more complex arrangement of notes and rests, including some with accidentals. The seventh system shows a series of staves with notes and rests, including some with accidentals. The eighth system includes a dynamic marking *sempre pp* and continues with notes and rests. The ninth system features a more complex arrangement of notes and rests, including some with accidentals. The tenth system shows a series of staves with notes and rests, including some with accidentals.

G

[illegible]

This page of musical notation is for a piano and orchestra. It consists of 18 staves in total, arranged in two systems of nine staves each. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. Dynamic markings such as *ff* (fortissimo), *f* (forte), and *sfz* (sforzando) are used throughout. Performance instructions include *3rd Solo* and *Div.* (divisi). The bottom of the page includes the text *Col. C.B.* and *ffz* with an accent mark. The notation is written in a key signature of one sharp (F#) and a time signature of 4/4.

Musical score for piano and voice. The page contains multiple staves. The upper staves are for the voice, with lyrics in French. The lower staves are for the piano accompaniment. The music is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like *ff* and *div*.

Fl. **H** Solo

H^b

Cl.

1^o Solo *p*

p espr.

B^{us}

1^o *pp*

2^o (bouche, cuivre) *sfz*

Cors 3^o (bouche, cuivre) *pp*

sfz *pp*

H très léger *pp*

V^{us} double corde

V^{elles} et C. B. *pp pizz.*

Fl. **H** Solo

H^b

Cl.

1^o Solo *p*

Soli

p

Fl. *piu*

Hb *piu*

Cl. *12 Solo*
p espr.

Soli
Bons *p*

Cor

Tromp.

Pist.

Tromb.

Timb.

Tri.

G.C.

Vops

p

pizz.

p

pizz.

p

19 Solo

p espr.

più f

più f

Solo

più f e espr.

piz.

p

The image shows a page of musical notation for a piece titled "Solea" by J. S. G. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The notation is in 2/4 time and features various musical notations such as notes, rests, and dynamic markings like "f" and "pizz.".

1^{re} B^{on}

2^e B^{on}

3^e (4^e) B^{on}s

mf

mf

arco

mf

arco

mf

Cl.

Soli

mf

cresc.

à 2

B^{on}s

mf

mf

Cl. Soli

f

BUS

3^e et 4^e Cors en Mi

Soli

f *cresc.*

cresc.

cresc.

cresc.

Velles et C.B.

mf *arco*

mf *lourdement*

cresc.

J Fl.

Soli

ff

Hb

Soli

ff

Cl.

Soli

ff

3^e et 4^e Cors

molto

Pist. en La 1^{re} Solo

ff

J

molto *serre* *ff*

molto *serre* *ff*

molto *ff*

molto *ff*

molto *ff*

molto *ff*

p^{te} Fl.

All° con fuoco (1 mesure vaut 1 temps de la mesure précédente)

Fl.

Hb.

(1. Soli)

Bous

C. us

Tromp.

Pist.

1^o
sempre *f*

Tromb.

Timb.

Tri.

G. C.

Allo con fuoco (1 mesure vaut
1 temps de la mesure précédente)

vous

Div.

This page of musical notation is for a 12-part ensemble, arranged in six systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key features of the notation include:

- Dynamic Markings:** *f* (forte) is used in the 6th and 7th systems. *3^o* (third time) is marked in the 7th system.
- Section Markers:** "Tuba Solo" is written in the 7th system, and "Div." (Divisi) is written in the 8th system.
- Instrumentation:** The notation suggests a variety of instruments, including woodwinds, brass, and percussion, based on the range and articulation of the parts.

40 **K** All^{to} moderato (♩ = 96)

K All.^{to} moderato (♩ = 96)

lourdement

Sola

f Soli

p très serré

Div.

p

3

All.^o con fuoco

10

Unis.

Unis.

Div.

f

Largo e maestoso ($\text{♩} = 56$)

[illegible]

This page of musical notation is for a string quartet, consisting of four staves for Violin I, Violin II, Viola, and Cello/Double Bass. The music is in G major (one sharp) and 4/4 time. The page is numbered 46 in the top left corner.

The notation includes the following elements:

- Violin I (top staff):** Features a melodic line with eighth and sixteenth notes. A *Soli* marking appears above the staff in the third measure, followed by a forte (*f*) dynamic.
- Violin II (second staff):** Contains a melodic line with a *Soli* marking and a *pp* (pianissimo) dynamic in the third measure.
- Viola (third staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Cello/Double Bass (bottom staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (fourth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (fifth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (sixth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (seventh staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (eighth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (ninth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (tenth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (eleventh staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (twelfth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (thirteenth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (fourteenth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (fifteenth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (sixteenth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (seventeenth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (eighteenth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (nineteenth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (twentieth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (twenty-first staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (twenty-second staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (twenty-third staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (twenty-fourth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (twenty-fifth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (twenty-sixth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (twenty-seventh staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (twenty-eighth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (twenty-ninth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (thirtieth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (thirty-first staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (thirty-second staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (thirty-third staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (thirty-fourth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (thirty-fifth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (thirty-sixth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (thirty-seventh staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (thirty-eighth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (thirty-ninth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (fortieth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (forty-first staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (forty-second staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (forty-third staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (forty-fourth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (forty-fifth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (forty-sixth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (forty-seventh staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (forty-eighth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (forty-ninth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.
- Violoncello (fiftieth staff):** Features a melodic line with a *Soli* marking and a *pp* dynamic in the third measure.

L

Violins I: *pp* Solo

Violins II: *pp*

Violas: *pp*

Cellos: *pp*

Double Basses: *pp*

Flutes: *poco sf*

Oboes: *arco pizz.*

Clarinets: *arco pizz.*

Bassoons: *arco pizz.*

Percussion: *arco pizz.*

Violins I: *L*

Violins II: *L*

Violas: *L*

Cellos: *L*

Double Basses: *L*

Flutes: *poco più f*

Oboes: *arco*

Clarinets: *arco*

Bassoons: *arco*

Percussion: *arco*

M Un peu moins vite (♩ = 144)

Fl. $\text{a } 2$

H $\flat$

1 $^{\text{re}}$ et 2 $^{\text{e}}$ B us

Tri.

V us

villes et C.B.

Soli

p

Soli

p

Solo

p

M Un peu moins vite ($\text{♩} = 144$)

pp Soli

Soli

pp

Fl. 12 Solo *espr.* *p* poco slentando e scherzando

Hb Solo *espr.*

Cl. *espr.*

1^{re} et 2^e B.^{ss} *p*

Tri. *p*

poco slentando e scherzando

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Fl. più riten.

H^b

Cl. Soli molto espres.

B[♭]

p dolce e espres. più riten.

p dolce e espres.

p dolce e espres.

Fl. a tempo 1^o Solo

Cl. Solo p

3^e et 4^e Cors

Triang. pp

a tempo pizz. Unis.

pizz.

pizz.

pizz.

p

pizz.

p

All.^o mod^{to} (Mouv^t de Valse) ♩ = 76
 1^{re} Fl.

Fl.

H^b

Cl. B^b

à 2

B^{ss} *ff* e *sempre stacc.*

ff

Cors

Tromp. *ff*

Pist.

Tromb. 3?

Timb.

Trian.

G.C.

All.^o mod^{to} (Mouv^t de Valse) ♩ = 76

ff e *sempre stacc.*

ff e *sempre stacc.*

ff e *sempre stacc.*

ff e *sempre stacc.*

ff

This page of musical notation, numbered 52, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are organized into several systems, with some staves containing multiple measures of music. The notation is written in a standard musical notation style, with notes and rests clearly visible. The page concludes with a measure marked "Div." (Diviso).

0

12 Solo

Col. C.E.

0

The musical score is written for a piano and a solo instrument. The piano part consists of multiple staves, including grand staves (treble and bass clef) and individual staves for various instruments. The solo part is marked "12 Solo" and features a melodic line with slurs and accents. The score includes dynamic markings such as *f* (forte) and *sfz* (sforzando). The notation is complex, with many slurs, accents, and dynamic markings. The score is divided into two systems, with a "0" marking at the beginning of each system. The second system includes the instruction "Col. C.E." (Cello/Electric).

This image shows a page of musical notation for a string quartet. The score is written on 14 staves, organized into four systems of four staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include '1^{re} Fl.', '2^e Fl.', 'Solo', 'p' (piano), and 'pizz.' (pizzicato). The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation is dense, with many sixteenth and thirty-second notes, and some staves have multiple beams connecting notes. The overall layout is typical of a professional musical score.

P^{te} Fl.

1^{re} Fl.

2^e Fl.

Pist.

Triang.

Cymb. (frappée avec une baguette de bois)

Soli

1^{er} Solo

pp

p

pizz.

P

P^{te} Fl.

1^{re} Fl.

2^e Fl.

1^{er} Solo

Cl.

Pist.

Cymb.

1^{er} Solo

p

pp

pp

1^{re} Fl. *Q*

2^e Fl.

H^b

Cl. *Soli*

Bops

Cors *1^{re} Solo*

Tromp.

Pist. en La *1^{re} Solo*

Tromb.

Timb.

Triang.

Cymb. (avec une baguette de bois) *pp*

Q

[illegible]

scen - do molto

cresc.

cresc.

2nd Solo

1st Solo

cresc.

cresc. molto

Cymb. *sempre cresc.*

sempre cresc.

scen - do molto

scen - do molto

scen - do molto

scen - do molto

R

This page of musical notation is for a 12-part ensemble, likely a chamber orchestra or a vocal and instrumental group. The notation is arranged in 12 staves, with the top staff being the highest and the bottom staff being the lowest. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first staff (top) features a melodic line with a dynamic marking of *ff* (fortissimo) and a tempo marking of *à 2* (allegretto). The second staff (from top) features a melodic line with a dynamic marking of *ff* and a tempo marking of *à 2*. The third staff (from top) features a melodic line with a dynamic marking of *ff* and a tempo marking of *à 2*. The fourth staff (from top) features a melodic line with a dynamic marking of *ff* and a tempo marking of *à 2*. The fifth staff (from top) features a melodic line with a dynamic marking of *ff* and a tempo marking of *à 2*. The sixth staff (from top) features a melodic line with a dynamic marking of *ff* and a tempo marking of *à 2*. The seventh staff (from top) features a melodic line with a dynamic marking of *ff* and a tempo marking of *à 2*. The eighth staff (from top) features a melodic line with a dynamic marking of *ff* and a tempo marking of *à 2*. The ninth staff (from top) features a melodic line with a dynamic marking of *ff* and a tempo marking of *à 2*. The tenth staff (from top) features a melodic line with a dynamic marking of *ff* and a tempo marking of *à 2*. The eleventh staff (from top) features a melodic line with a dynamic marking of *ff* and a tempo marking of *à 2*. The twelfth staff (bottom) features a melodic line with a dynamic marking of *ff* and a tempo marking of *à 2*.

This page of musical notation, numbered 60, contains a complex arrangement of music across 18 staves. The notation is dense, featuring a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests. Numerous accidentals (sharps, flats, and naturals) are present throughout the score. The staves are organized into systems, with some staves in the lower half of the page appearing to be for a different instrument or voice part, as indicated by the change in clef and key signature. The overall style is that of a traditional musical score, possibly for a large ensemble or orchestra.

S

S

ff sempre

ff sempre

ff sempre

ff sempre

ff sempre

This page of musical notation, numbered 62, is divided into two main systems. The upper system consists of ten staves, with the first four in treble clef and the last six in bass clef. The lower system consists of eight staves, with the first four in treble clef and the last four in bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'sempre'. The first system shows a complex arrangement of notes and rests, with some staves having multiple measures of music. The second system features more rhythmic patterns, including eighth and sixteenth notes, and is marked with 'f' and 'sempre' in several places. The page is a black and white scan of a printed musical score.

Agitato ($\sigma = 69$) à 3 temps

Fl.

Cl. B $\flat$

Cl. C

Bass.

Viol. I

Viol. II

Viola

Violoncelle

Contrebasse

Allegretto ($\text{♩} = 69$) à 3 temps

12 Solo

12 Solo

Agitato ($\text{♩} = 69$) à 3 temps

la moitié des Altos

Div.

mf

pte Fl.

1^{re} Fl.

2^e Fl.

H^b

piu f

ff

poco a poco cre

poco a poco cre

P^{te} Fl.

1^{re} Fl.

2^e Fl.

H^b

Cl.

Tromp.

Pist.

Timb.

tr.

tr.

ff

ff

cresc.

con fuoco

con fuoco

arco

scen do molto

scen do molto

velles et C. B.

pt. Fl. *ff*

Fl. *ff*

Hb. *ff*

Cl. *ff*

Bops. *ff* à 2

Cors. *ff* à 2 *sf* >

Tromp. *ff* à 2 *sf* >

Pist. *ff* à 2 *sf* >

Tromb. *ff*

Timb. *ff*

Triang. *ff*

Cymb. à main *ff* Cymb. laissez vibrer

G.C. *ff*

All^o molto vivace (♩ = 96)

Col. C.B. *ff*

This page of musical notation, numbered 66, contains a complex arrangement of musical staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sfz* (sforzando). The staves are organized into systems, with some staves featuring a '2' indicating a second ending or a specific measure. The notation is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4. The page is filled with musical notation, including a variety of note values, rests, and dynamic markings, suggesting a piece of music with a rich harmonic and melodic texture.

This page of musical notation, numbered 67, presents a complex arrangement of staves. The notation is organized into two main systems. The upper system consists of 12 staves, with the first four staves containing dense, rhythmic patterns of eighth and sixteenth notes, often beamed together. The remaining staves in this system feature more sparse notation, including rests and occasional notes. The lower system also consists of 12 staves, with the first four staves showing a different rhythmic texture, possibly for a different instrument or voice part. The notation includes various musical symbols such as notes, rests, and dynamic markings, organized into a structured layout typical of a musical score. The page is filled with musical notation, with no visible text or other markings.

[illegible]

This page of musical notation, numbered 69, contains a complex arrangement of musical staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key features include:

- Dynamic Markings:** *sfz* (sforzando) and *a2* (second ending) are visible on several staves.
- Staff Layout:** The page is organized into multiple systems of staves, with some staves containing multiple measures of music.
- Instrumentation:** The notation suggests a multi-instrument ensemble, with different staves likely representing different instruments or voices.
- Complexity:** The notation is dense, with many notes and rests, indicating a complex musical piece.

V

12

13

(Eponge)

(Prenez vite la mailloche de la G.C.)

Cymb. frappée avec le bois de la mailloche

V

The musical score is written for a percussion ensemble. It consists of 14 staves. The first 10 staves contain musical notation for various percussion instruments, including snare drums, cymbals, and tom-toms. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The 11th staff is a blank staff with the instruction "(Eponge)" written above it. The 12th staff contains the instruction "(Prenez vite la mailloche de la G.C.)" and the 13th staff contains the instruction "Cymb. frappée avec le bois de la mailloche". The 14th staff is a blank staff. The score is marked with a "V" at the beginning and a "V" at the end. The page number "70" is in the top left corner.

This page of musical notation, numbered 71, contains a complex arrangement of musical staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are organized into several systems, with some staves featuring a key signature change from G major to E major. The notation is dense, with many notes and rests, and includes dynamic markings such as *a2* and *Cresc.* (Crescendo). The page is a single system of music, likely for a large ensemble or orchestra.

The musical score is written for a large ensemble, likely a symphony orchestra, and includes the following elements:

- Staff 1 (Violin I):** Features a melodic line with sixteenth-note runs and slurs, marked *ff*.
- Staff 2 (Violin II):** Similar to the first staff, with sixteenth-note patterns and slurs, marked *ff*.
- Staff 3 (Viola):** Continues the melodic development with sixteenth-note figures, marked *ff*.
- Staff 4 (Cello):** Provides harmonic support with sixteenth-note patterns, marked *ff*.
- Staff 5 (Double Bass):** Features a melodic line with sixteenth-note runs, marked *ff*.
- Staff 6 (Flute):** Contains a melodic line with slurs and accents, marked *ff*.
- Staff 7 (Clarinet):** Similar to the flute part, with slurs and accents, marked *ff*.
- Staff 8 (Bassoon):** Features a melodic line with slurs and accents, marked *ff*.
- Staff 9 (Trombone):** Contains a melodic line with slurs and accents, marked *ff*.
- Staff 10 (Tuba):** Features a melodic line with slurs and accents, marked *ff*.
- Staff 11 (Timpani):** Includes a melodic line with slurs and accents, marked *ff*.
- Staff 12 (Cymbal):** Features a melodic line with slurs and accents, marked *ff*.
- Staff 13 (Harp):** Contains a melodic line with slurs and accents, marked *ff*.
- Staff 14 (Piano):** Features a melodic line with slurs and accents, marked *ff*.
- Staff 15 (Conductor):** Includes a melodic line with slurs and accents, marked *ff*.
- Staff 16 (Baguettes de peau):** Features a melodic line with slurs and accents, marked *mf*.
- Staff 17 (Cymb. Solo):** Features a melodic line with slurs and accents, marked *mf*.
- Staff 18 (Largo e maestoso):** Features a melodic line with slurs and accents, marked *ff*.

Dynamic markings include *ff* (fortissimo), *mf* (mezzo-forte), and *molto cresc.* (molto crescendo). The score also includes various musical notations such as slurs, accents, and sixteenth-note runs.

This page of musical notation is for a piano score, featuring a variety of instruments and a 'Presto' tempo marking. The notation is organized into systems of staves. The top section includes staves for the right and left hands of a piano, marked with a forte 'ff' dynamic. Below these are staves for a harp, also marked 'ff', and a cymbal part labeled 'Cymb. & main 3' and 'G.C.' with a 'Presto' tempo marking. The bottom section contains staves for a double bass and a cello, both marked 'ff'. The music is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

musical score page 74, featuring 15 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a "FIN" marking on the right side of the 14th staff.

musical score page 74, featuring 15 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a "FIN" marking on the right side of the 14th staff.