



109
E 789

РОССИЙСКОЕ МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО.

Г.КОНЮСЬ

„Лесъ шумитъ”

Симфоническая картина

соч. 30.

Партитура.

Берлинъ
Москва

RUSSISCHER
-MUSIK-
VERLAG. G. CONÜS

G. CONÜS

„Der Wald rauscht”

Sinfonisches Bild

op. 30.

Partitur.

Berlin
Moskau

E 109
E 789

G. CONUS

„La forêt bruisse“

Tableau symphonique
pour grand orchestre

d'après la légende de
W. KOROLENKO.

Partition Prix $\frac{M.10}{R.4.50}$ net
Parties d'orchestre „ $\frac{M.16.50}{R.7.50}$ net

1909.

Propriété de l'Editeur pour tous pays.

EDITION RUSSE DE MUSIQUE

Berlin Moscou



Собственность.

Eigentum des Verlags für alle Länder.

РОССИЙСКАГО МУЗЫКАЛЬНОГО
ИЗДАТЕЛЬСТВА

RUSSISCHER MUSIKVERLAG
G. M. B. H.

БЕРЛИНЪ МОСКВА

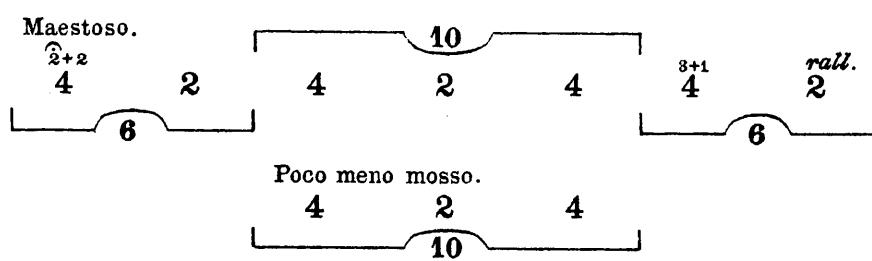
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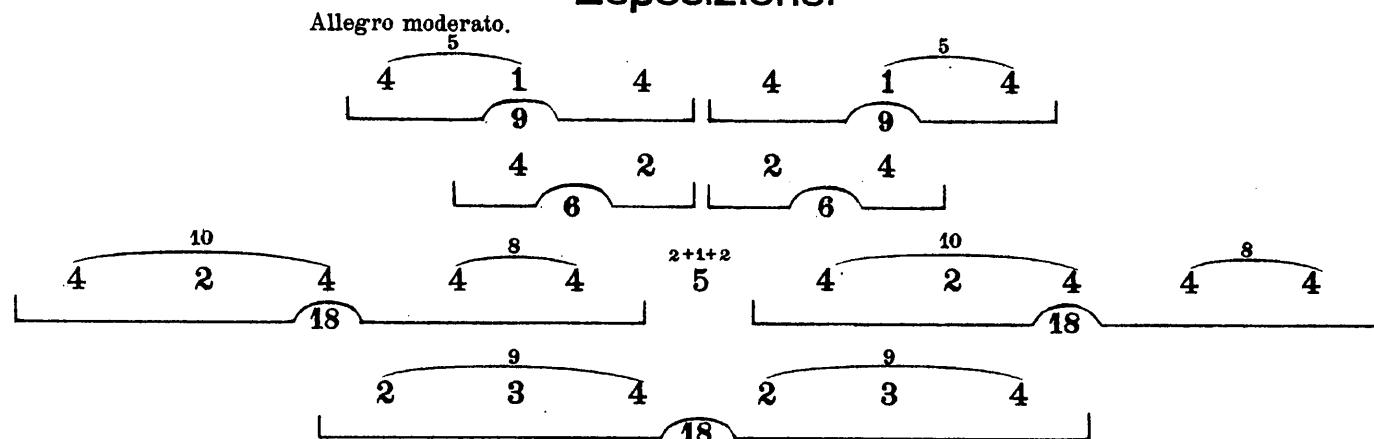
Дорогому другу
и ее родителям
Сергею и Надежде.
аллегро
26 мая 1910.

Schema metrico.

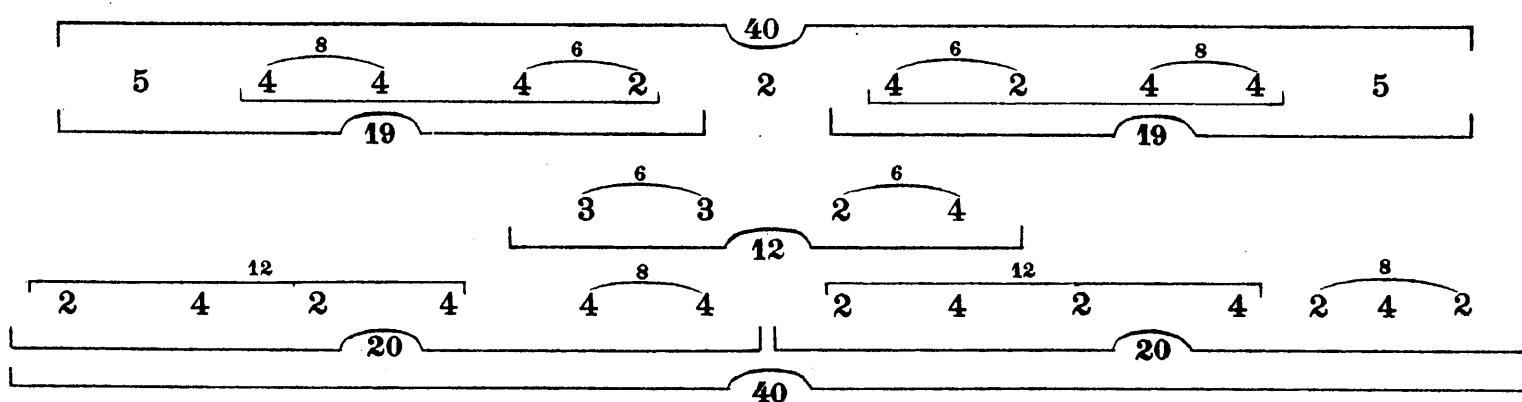
Introduzione.



Esposizione.

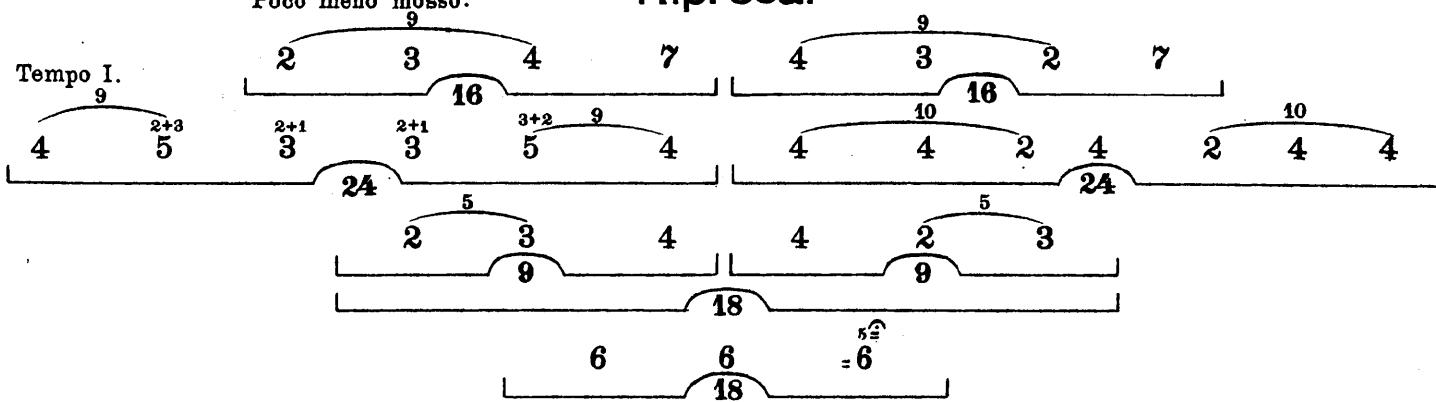


Svolgimento. (Poco agitato.)



Poco meno mosso.

Ripresa.



Программа.

„Лесъ шумитъ . . . Въ этомъ лесу всегда стояла шумъ, ровный, протяжный какъ отголосокъ дальнего звона, спокойный и смутный, какъ тихая пыль безъ словъ, какъ неясное воспоминаніе о прошедшемъ. Отъ дуновенія вѣтра лесной шумъ пропосится глубокимъ, усиливающимся аккордомъ.

Вотъ завела буря пылью въ лесу. Поднялся вѣтеръ, пошелъ крутило; бѣгаютъ по лесу, смеются и плачутъ. Разыгралась буря, сердито заворчала, заревала; ломаетъ сосны, выворачиваетъ ихъ съ корнями. Весь боръ гудеть и стонеть, волнуясь какъ расходящееся море. Въ лесу идетъ говоръ пыльчи мокучи голосовъ, о чёмъ то грозно перекликайтесь во мракѣ. Буря поетъ свою пылью, а чужое же подхватываетъ ее и уноситъ съ собой въ глубь разыгравшися лесной стихіи.

Буря стихіи. Грозный пыльни ей смокни, но лесъ шумитъ . . . Въ немъ всегда стоитъ шумъ, потому что это старый дремучий боръ, который не отдалъ еще пыли, которою не касался топоръ.“

(Изъ поэтической легенды „Лесъ шумитъ“, В.А. Короленко.)

Programm.

„Der Wald rauschte . . . In diesem Wald ertönte von jeher ein gleichmäßiges, gedehntes Rauschen, dem Widerhall ferner Klänge vergleichbar; ein ruhiges, düsteres Rauschen, einem Lied ohne Worte, der dunklen Erinnerung an eine Vergangenheit vergleichbar. Beim Wehen des Windes schwellt des Waldes Rauschen zu einem mächtigen Akkord.

Nun trägt der Sturm sein Lied in den Wald. Der Wind hat sich erhoben, schlägt Kreise, jagt durch den Wald, lacht und weint. Sturm ist hereingebrochen, hat seine drohende Stimme erhoben, zu brüllen begonnen; bricht die Fichten, reißt sie samt den Wurzeln aus der Erde. Der ganze Hain rauscht und stöhnt, gleich dem aufgeregten, sich weitenden Meere. Im Walde erheben sich Stimmen aus mächtigen Kehlen, die sich in der Finsternis drohende Worte zurufen. Der Sturm hat sein Lied angestimmt, und das dumpfe Echo fängt es auf und trägt es in die Tiefe der sich entladenden Waldeselemente. —

Der Sturm hat sich gelegt. Seine drohenden Lieder sind verstummt. Doch der Wald rauscht . . . Hier ertönt immerdar ein Rauschen, denn dies ist ein alter schlummerner Hain, der noch keine Stige erblickt hat, in dem noch keine Axt erklingen ist.“

(Aus W. Korolenko's Legende „Der Wald rauscht“.)

Programme.

«La forêt bruissait . . . Cette forêt était pleine d'un ininterrompu murmure, paisible et sonore comme l'écho de cloches lointaines, doux et vague comme un chant sans paroles, comme une confuse réminiscence des temps passés. Le souffle du vent enflé ce murmure et le promène en accords profonds et prolongés.

Soudain l'orage entonne son chant dans la forêt. Le vent s'élève, se met à tournoyer, furette dans les taillis, rit et pleure. La tempête éclate furieuse, elle mugit et gronde, et déracine et renverse les pins. La forêt entière tonne et gémit, s'agitant comme une mer démontée. On croit entendre des milliers de voix menaçantes, s'entr'appelant dans les ténèbres. L'orage chante ainsi son chant et l'écho résonnant s'en empare et l'emporte dans les profondeurs de la forêt en démence.

La tempête se calme. Les chants lugubres ont cessé, mais la forêt bruisse . . . Il y règne un bruissement continu, car c'est une ancienne et vierge forêt, qui n'a jamais encore vu de scie, que la cognée n'a point effleurée.»

(Tiré de la légende «La forêt bruisse...» de Wladimir Koroléenko.)

Programma.

“The forest was murmuring: . . . The greenwood was filled with a gentle rustle like the echo of distant chimes, soft mysterious as a song without words, or as the misty remembrance of long ago. The whispering breezes increase and mingle with the woodland sounds.

Suddenly the storm Sprite breaks forth into song. The wind whirls through the copse laughing and crying by turns. The tempest breaks furiously; rumbling and bellowing, tearing forth the pine trees. The whole forest shudders and groans heaving as an angry sea. A thousand menacing voices seem to call each other through the darkness. So sings the storm sprite, the echoes of that song float away penetrating the darkest depths of the wood.

The storm abates, those menacing songs have ceased, but the forest always murmurs. These woodland voices never cease, for it is an ancient primeval forest unscathed by axe, or by the desecrating touch of the woodman.” — — —

(From a legend “The murmuring Forest” by Wladimir Koroléenko.)

3 Flauti (Flauto 3^{ia} = Piccolo).
2 Oboi (Oboe 1^o = Corno Inglese).
2 Clarinetti in A.
2 Fagotti.
4 Corni in F.
2 Trombe in B.
2 Tromboni tenori.
1 Trombone basso.
1 Tuba.
Timpani.
Piatti.
Gran cassa.
Arpa.
Violini I.
Violini II.
Viole.
Celli.
Bassi.

- NB. Ввиду продолжительных тремоло въ струиныхъ, авторъ рекомендуетъ на репетиціяхъ замѣщать тремоло протянутыми нотами, во избѣжаніе безпѣльного утомленія исполнителей.
NB. Angesichts der fortduernden Tremoli der Saiteninstrumente, empfiehlt der Verfasser w hrend der Proben die Tremoli durch gedehnte Noten zu ersetzen, um die Musiker nicht zwecklos zu 『berm den.

, „Лѣсъ шумитъ.“— „Der Wald rauscht.“

Георгій Конюхъ Op. 30.
Georg Conus

Maestoso $\text{d} = 63.$

1 Piccolo.

2 Flauti grande.

2 Oboi.
(Corno inglese.)

2 Clarinetti in A.

2 Fagotti.

Corni in F.

Trombe in B.

2 Tromboni tenori

Trombone basso e Tuba.

Timpani

Piatti e
Gran Cassa.

Arpa.

Violini I.
(divisi)

Violini II.
(divisi)

Viole.
(divisi)

Violoncelli.
(divisi)

Contrabbassi.
(divisi)

Maestoso $\text{d} = 63.$

1

Sheet music for orchestra and piano, page 8, measure 1.

Top System:

- Violin 1: *f*, eighth-note patterns.
- Violin 2: *f*, eighth-note patterns.
- Cello: *pp*, sustained notes.
- Bassoon: *p*, sustained notes.
- Double Bass: *pp*, sustained notes.
- Flute: *pp*, sustained notes.
- Oboe: *p*, sustained notes.
- Soprano: *pp*, sustained notes.
- Alto: *p*, sustained notes.
- Tenor: *p*, sustained notes.
- Bass: *p*, sustained notes.
- Piatti: *mf*, eighth-note patterns.
- Piano: *pp*, sustained notes.
- Instructions: *pochiss.p*, *colla bachetta*.

Middle System:

- Violin 1: *glissando* (c, dis, es, fis, ges, a, his, f).
- Violin 2: *glissando* (c, dis, es, fis, ges, a, his, f).
- Cello: *pp*, eighth-note patterns.
- Bassoon: *pp*, eighth-note patterns.
- Flute: *pp*, eighth-note patterns.
- Oboe: *pp*, eighth-note patterns.
- Soprano: *pp*, eighth-note patterns.
- Alto: *pp*, eighth-note patterns.
- Tenor: *pp*, eighth-note patterns.
- Bass: *pp*, eighth-note patterns.
- Piatti: *pp*, eighth-note patterns.
- Piano: *pp*, eighth-note patterns.
- Instructions: *glissando* (c, dis, es, fis, ges, a, his, f), *pp*.

Bottom System:

- Violin 1: *f*, eighth-note patterns.
- Violin 2: *f*, eighth-note patterns.
- Cello: *pizz.*, eighth-note patterns.
- Bassoon: *pizz.*, eighth-note patterns.
- Flute: *pizz.*, eighth-note patterns.
- Oboe: *pizz.*, eighth-note patterns.
- Soprano: *pizz.*, eighth-note patterns.
- Alto: *pizz.*, eighth-note patterns.
- Tenor: *pizz.*, eighth-note patterns.
- Bass: *pizz.*, eighth-note patterns.
- Piatti: *pizz.*, eighth-note patterns.
- Piano: *pizz.*, eighth-note patterns.
- Instructions: *f*, *p*, *mp*, *pp*, *mf*, *pizz.*, *pizz.*, *pizz.*, *pp*, *mf*, *pizz.*, *arco*, *pizz.*.

1

2

fp

mf >> *p*

mp

a2

mp

mp

mp

pp

pp

colla bacchetta

pp

pp

f

arco

mf >> *p*

mp

mp

mp

mp

arco

fp

mp

mp

mp

mp

arco

fp

mp

mp

mp

arco

f

p

mp

pizz.

mp

arco

fp

mp

arco

f

p

mp

p

mp

arco

2

R.M.V. 36



rallentando Poco meno mosso. $\text{♩} = 54.$

Top System Dynamics and Instructions:

- M1: f
- M2: p
- M3: pp
- M4: v
- M5: >
- M6: I.
- M7: pp
- M8: >
- M9: >
- M10: pp
- M11: >
- M12: >
- M13: pp
- M14: >
- M15: >
- M16: ppp

Bottom System Dynamics and Instructions:

- M1: pizz.
- M2: pizz.
- M3: arco
- M4: pp
- M5: arco
- M6: pp
- M7: arco
- M8: pp
- M9: arco
- M10: pp
- M11: arco
- M12: pp
- M13: arco
- M14: pp
- M15: arco
- M16: pp
- M17: arco
- M18: pp
- M19: arco
- M20: pp
- M21: arco
- M22: pp
- M23: arco
- M24: pp
- M25: arco
- M26: pp
- M27: arco
- M28: pp
- M29: arco
- M30: pp
- M31: arco
- M32: pp
- M33: arco
- M34: pp
- M35: arco
- M36: pp
- M37: arco
- M38: pp
- M39: arco
- M40: pp
- M41: arco
- M42: pp
- M43: arco
- M44: pp
- M45: arco
- M46: pp
- M47: arco
- M48: pp
- M49: arco
- M50: pp
- M51: arco
- M52: pp
- M53: arco
- M54: pp
- M55: arco
- M56: pp
- M57: arco
- M58: pp
- M59: arco
- M60: pp
- M61: arco
- M62: pp
- M63: arco
- M64: pp
- M65: arco
- M66: pp
- M67: arco
- M68: pp
- M69: arco
- M70: pp
- M71: arco
- M72: pp
- M73: arco
- M74: pp
- M75: arco
- M76: pp
- M77: arco
- M78: pp
- M79: arco
- M80: pp
- M81: arco
- M82: pp
- M83: arco
- M84: pp
- M85: arco
- M86: pp
- M87: arco
- M88: pp
- M89: arco
- M90: pp
- M91: arco
- M92: pp
- M93: arco
- M94: pp
- M95: arco
- M96: pp
- M97: arco
- M98: pp
- M99: arco
- M100: pp

Final Measure Instructions:

rallentando Poco meno mosso. $\text{♩} = 54.$
R.M.V. 36

3

pp f pp

mf pp

3

Cor. I.

Arpa.

un poco cresc.

sfppp

un poco cresc.

sfppp

un poco cresc.

sfppp

pizz.

Cor. I.

dim.

leggierissimo

dim.

leggierissimo

dim.

leggierissimo

Allegro moderato. $\text{♩} = 54.$

Musical score page 13, featuring six staves of music for orchestra. The top staff is for the English Horn Solo, marked *mp e dolce*. The bottom staff is for the Double Bass, marked *pizz.* Various dynamics like *pp*, *p*, and *ppp* are used throughout the page. The score consists of six staves, each with a different clef and time signature.

Allegro moderato. $\text{♩} = 54.$

4

ppp (Eco)

pp

I.

p

ppp

ppp

leggierissimo.

dim.

3. pp

pp

dim. 4.

pp

dim. 1.

pp

arco
pp

pp

Cor ingl.

5

Cor ingl.

Arpa.

Ob. I. Solo

p

ppp

ppp

pizz.

p

pizz.

p

Musical score page 16, featuring two systems of music. The top system consists of six staves. The first staff (treble clef) has an entry from Oboe I. The second staff (bass clef) has a bassoon entry marked *pp*. The third staff (bass clef) has another bassoon entry marked *pp*. The fourth and fifth staves are blank. The sixth staff (bass clef) has a bassoon entry marked *pp*. The bottom system consists of five staves. The first staff (treble clef) has a bassoon entry marked *p*. The second staff (bass clef) has a bassoon entry marked *b*. The third staff (bass clef) has a bassoon entry marked *b*. The fourth staff (bass clef) has a bassoon entry marked *b*. The fifth staff (bass clef) has a bassoon entry marked *b*. The bassoon and cello staves feature rhythmic patterns throughout both systems.

Musical score for orchestra and choir, page 17. The score consists of ten staves of music, divided into three systems by vertical bar lines. The instrumentation includes multiple woodwind, brass, and percussion parts, along with a vocal part.

- System 1:** The first staff (treble clef) has a dynamic of **pp**. The second staff (treble clef) has a dynamic of **I.** The third staff (bass clef) has a dynamic of **ppp**. The fourth staff (treble clef) has a dynamic of **I. Solo**.
- System 2:** The first staff (treble clef) has a dynamic of **pp**. The second staff (bass clef) has a dynamic of **pp**.
- System 3:** The first staff (treble clef) features a continuous pattern of sixteenth-note chords. The second staff (treble clef) also features a continuous pattern of sixteenth-note chords. The third staff (bass clef) has dynamics of **f** and **pp**.

Performance instructions include "dotted" (indicated by a dot over a note), "pp" (pianissimo dynamic), and "I." (indication for a solo or sustained note).

6

pp *pochissimo*
colla bacchetta
pochiss.

pochiss.

Tutti senza sordini

Tutti senza sordini

div.

Tutti senza sordini

div.

Tutti senza sordini

unis.

Tutti senza sordini

unis. Tutti senza sordini

unis. Tutti senza sordini

8

9

6

7

Musical score page 7, measures 7 through 11. The score is for ten staves:

- Measure 7:** Dynamics include *mf*, *mf*, *mf*, *mf*, *mf*, *f*, *mf*, *pp*, *dim.*
- Measure 8:** Dynamics include *mf*, *f*, *mf*, *mf*, *mp*, *p*, *pp*, *dim.*
- Measure 9:** Dynamics include *f*, *mf*, *mf*, *mp*, *p*, *pp*, *pp*, *dim.*
- Measure 10:** Dynamics include *ff*, *f*, *mf*, *mf*, *mp*, *p*, *pp*, *pp*, *dim.*
- Measure 11:** Dynamics include *mp*, *p*, *pp*, *p*, *pp*, *pp*, *dim.*

Musical score continuation, measures 12 through 14:

- Measure 12:** Dynamics include *mf*, *f*, *mf*, *unis.*
- Measure 13:** Dynamics include *f*, *mf*, *f*, *mf*, *mf*, *mp*, *p*, *pp*, *pizz.*, *dim.*
- Measure 14:** Dynamics include *f*, *mf*, *mf*, *pp*, *p*, *pp*, *dim.*

7

8

III.

pppp

I. Solo *mf express.* pp

pppp

pppp

9

I. Solo *p dolce*

pp

pp

mp

senza flag.

div. V V

arco

div.

arco

Soli

p dolce

pochissimo

pppp

pppp

pppp

div. pizz

8 pppp

9

I. Solo

F1.

II.

III. *pppp*

sf

pppp

pppp

pp

pp

pizz.

pizz.

pizz.

unis.

ppp pizz.

unis.

ppp

pp

pppp

pppp

pppp

pppp

pppp

div. pizz.

pppp

This page from a musical score contains ten staves of music. The top staff is for Flute (F1.), followed by three staves for strings (II., III., and Bass). The subsequent six staves represent various sections of the orchestra. The score includes numerous dynamic markings such as *sf*, *pppp*, *pizz.*, *unis.*, and *div. pizz.*. The music is divided into measures by vertical bar lines, and the overall style is highly detailed and expressive.

10 *a piacere*
Solo

f ma dolce *leggiero* *pochissimo* *leggiero pochissimo*

pppp *pppp* *pppp*

pppp

ppp

Solo *p* *mp*

pppp *pizz pppp* *pppp*

pochiss. *senza tr.* *senza tr.* *senza tr.* *senza tr.*

23

11

11

11

Musical score for orchestra, page 24, measure 12. The score consists of two systems of three staves each. The instruments are as follows:

- Top System:** Picc., Fl. I., Fl. II., Ob., Clar., Fag., L., Cor. I., Cor. II., III. IV., Tromb. basso.
- Bottom System:** Viol. I., Viol. II., Viole., Ccelli., C-B.

The score shows various musical markings such as dynamics (p, f), articulations (staccato dots, dashes), and performance instructions (e.g., "a 2"). Measure 12 begins with a dynamic of *p*. The woodwind section (Flutes, Oboe, Clarinet, Bassoon) plays eighth-note patterns. The brass section (Trombone, Bass Trombone) and strings (Violins, Violas, Cellos, Double Bass) provide harmonic support. The vocal parts (L., Cor.) sing melodic lines. The overall texture is rich and layered, typical of a symphonic score.

Picc.

F1.

Ob.

Clar.

Fag.

Cor. I.

II.

III. IV.

Timp.

picc.

Fl.

cresc.

cresc.

cresc.

cresc.

cresc.

ppp

cresc. pochissimo

cresc.

div.

26

cresc.

mf molto espressivo

cresc.

cresc.

mf molto espressivo

dolce

dolce

pp

cresc.

f

cresc.

mf molto espressivo

mf molto espressivo

cresc.

pizz.

mf molto espressivo

arco

div.

cresc.

Musical score page 14, featuring two systems of music. The top system consists of ten staves (string quartet, woodwind quintet, brass section, and three vocal parts) in common time, G major, and includes dynamic markings such as *f*, *a2*, *p*, *mf*, *p.*, *p.a.*, *p.p.*, *solo*, and *mf*. The bottom system continues with the same instrumentation and includes dynamics *unis.*, *f*, *p*, *p.p.*, *p*, *p.p.*, *p*, *p.p.*, *p*, and *p.p.*. Measure numbers 14 and 15 are indicated at the bottom of both systems.

Musical score for orchestra, page 28, measures 15-28.

Measure 15: Dynamics: *p*, *pp*, *ff*. Performance instructions: *pizz.*, *arco*.

Measure 16: Dynamics: *pp*. Performance instructions: *sord.*, *div. arco*.

Measure 17: Dynamics: *pp*. Performance instructions: *arco*.

Measure 18: Dynamics: *pp*. Performance instructions: *arco*.

Measure 19: Dynamics: *pp*. Performance instructions: *arco*.

Measure 20: Dynamics: *pp*. Performance instructions: *arco*.

Measure 21: Dynamics: *pp*. Performance instructions: *arco*.

Measure 22: Dynamics: *pp*. Performance instructions: *arco*.

Measure 23: Dynamics: *pp*. Performance instructions: *arco*.

Measure 24: Dynamics: *pp*. Performance instructions: *arco*.

Measure 25: Dynamics: *pp*. Performance instructions: *arco*.

Measure 26: Dynamics: *pp*. Performance instructions: *arco*.

Measure 27: Dynamics: *pp*. Performance instructions: *arco*.

Measure 28: Dynamics: *pp*. Performance instructions: *arco*.

I.Solo *giocoso*

II.

III. *pp*

16

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

s. *pp*

molto espressivo

R.M.V. 36

16

17

I.Solo. *leggierissimo*

sordini

div.

arco

pp con sord.

con sord.

senza sord.

pp

senza sord.

17

Picc. Poco agitato. $\text{d} = 96.$

18

18

Piatti senza bachetta.

Gr. C.

colla bachetta

div.

unis.

mf

div.

unis.

mf

unis.

mf

unis.

mf

p

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

Foco agitato. $\text{d} = 96.$

18

Musical score page 32, measures 18-19. The score consists of eight staves. Measures 18 (left) show various rhythmic patterns with dynamics like *mf* and *p*. Measure 19 (right) begins with a dynamic *mp*. The bassoon (C.b.) has a prominent role in the lower staves.

Musical score page 32, measures 19-20. The score continues with eight staves. Measures 19-20 feature arco and pizzicato strokes on the strings, with dynamics including *arco*, *p*, *mp*, and *mf*.

Measures 1-10:

- M1: f
- M2: mf
- M3: a.2.
- M4: f cresc.
- M5: x2.
- M6: f
- M7: mf
- M8: a.2.
- M9: f cresc.
- M10: p cresc.

Measures 11-20:

- M11: pizz.
- M12: arco
- M13: f cresc.
- M14: pizz.
- M15: arco
- M16: f cresc.
- M17: pizz.
- M18: arco
- M19: f cresc.
- M20: f cresc.

Piatto contra piatto.

f *pp* *p* *pp* *mp* *p*

ff *div.* *ff* *sff* *mp*

simile - - - -

21

cresc.

cresc.

p

p *cresc. pochissimo*

unis.

cresc.

unis.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

simile - - - -

21

Musical score page 36, featuring two systems of music for orchestra.

System 1 (Measures 1-10):

- Measure 1: Treble clef, key signature of 2 sharps. Dynamics: ***ff***. Articulation: **bh**.
- Measure 2: Dynamics: ***ff***.
- Measure 3: Dynamics: ***ff***.
- Measure 4: Dynamics: ***ff***.
- Measure 5: Dynamics: ***ff***.
- Measure 6: Dynamics: ***ff***.
- Measure 7: Dynamics: ***ff***.
- Measure 8: Dynamics: ***ff***.
- Measure 9: Dynamics: ***ff***.
- Measure 10: Dynamics: ***ff***.

System 2 (Measures 11-20):

- Measure 11: Bass clef. Dynamics: ***ff***.
- Measure 12: Dynamics: ***ff***.
- Measure 13: Dynamics: ***ff***.
- Measure 14: Dynamics: ***ff***.
- Measure 15: Dynamics: ***ff***.
- Measure 16: Dynamics: ***ff***.
- Measure 17: Dynamics: ***ff***.
- Measure 18: Dynamics: ***ff***.
- Measure 19: Dynamics: ***ff***.
- Measure 20: Dynamics: ***ff***.

Texts and dynamics:

- cresc.** (Measure 10)
- mp** (Measure 11)
- mf** (Measure 11)
- mf** (Measure 12)
- colla bachetta** (Measure 12)
- dim.** (Measure 12)
- f** (Measure 13)
- ff** (Measure 14)
- ff** (Measure 15)
- ff** (Measure 16)
- ff** (Measure 17)
- ff** (Measure 18)
- ff** (Measure 19)
- ff** (Measure 20)
- f** (Measure 14)
- f** (Measure 15)
- f** (Measure 16)
- f** (Measure 17)
- f** (Measure 18)
- f** (Measure 19)
- f** (Measure 20)
- unis.** (Measure 17)
- unis.** (Measure 18)
- f** (Measure 19)
- f** (Measure 20)

22

Musical score page 22, measures 1-10. The score consists of ten staves for various instruments. Measures 1-10 show a variety of rhythmic patterns and dynamics, including *mf*, *mp*, and *p*. Measure 10 concludes with a dynamic of *ppp*.

Musical score page 22, measures 11-20. The score continues with ten staves. Measures 11-15 feature sustained notes with grace notes. Measures 16-20 show eighth-note patterns with dynamics including *mf*, *mp*, and *p*.

22

R. M. V. 36

23

Piatti.

23

poco allargando

24 Maestoso.

chromatico

a.2.

ff

ff

ff

Soli.

ff

ff

Piatto contra piatto

ff

ppp

poco

poco allargando

24 Maestoso.

R. M. V. 86

25

Musical score page 25, featuring ten staves of music. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Flute, Clarinet, Bassoon, Trombone, Percussion). The vocal parts sing sustained notes and chords. The instrumental parts play eighth-note patterns. Dynamics include *ff ppp*, *mf*, and *p*. Articulation marks like *b* and *simile* are present. Measure numbers 25 and 26 are indicated.

Continuation of the musical score from page 25, featuring ten staves of music. The instrumental parts continue their eighth-note patterns. Measure numbers 25 and 26 are indicated.

25

26 Poco più vivo.

26 Poco più vivo.

(senza cresc.)

f p f f p f f mf

simile

simile

simile

simile

26 Poco più vivo.

[27] Maestoso.

27

28

[27] Maestoso.

Solo 29 Poco più vivo.

43

29 Poco più vivo.

Solo 29 Poco più vivo.

a 2. Soli

a 2. Soli

a 2. Soli

Soli

sempr cresc.

Soli

sempr cresc.

Soli

Solo

poco a poco cresc.

ff Colla bachtta

f < ff

poco a poco cresc.

The score consists of ten staves. The first six staves represent the orchestra, with various instruments like strings, woodwinds, and brass indicated by their respective symbols. The last four staves represent the choir, with vocal parts labeled 'Soli' and 'Solo'. The music is in common time, with a key signature of one sharp. Dynamic markings include 'ff' (fortissimo), '*ff* Colla bachtta', '*f < ff*', and '*sempr cresc.*' (sempre crescendo). Articulation marks like 'v' and 'z' are used throughout the score.

Soli.

Soli.

Soli.

div.

ff

ff

ff

ff

29 Poco più vivo.

The score continues with ten staves. The first six staves show the orchestra playing eighth-note patterns. The last four staves show the choir singing eighth-note chords. The dynamic 'ff' is used multiple times, along with 'div.' (divisi) and 'ff' again. The vocal parts are labeled 'Soli'.

allargando

Poco meno mosso.

Sheet music for orchestra, page 30. The score consists of several staves, mostly treble clef, with some bass clef staves. The key signature changes frequently, indicated by sharp and flat symbols. The time signature is mostly common time. The music is divided into measures by vertical bar lines. Various dynamics are marked throughout the score, including *ff*, *fff*, *f*, *mf*, *p*, and *p.*. Special markings include *Pavillons en l'air* and *unis.* The score includes sections labeled *a.1.*, *a.2.*, and *non div.* The overall style is complex and dynamic, typical of late 19th-century symphonic writing.

10 staves of musical notation for orchestra, spanning two systems. The notation includes various dynamics such as *dim.*, *I.*, *II.*, and *III.*. Measures feature sixteenth-note patterns, sustained notes, and rests.

Tempo I. $\text{♩} = 54.$

a.2.

I.

I.

Soli a.2.

f

p

f

p

p

f

p

p

p

p

ppp

C.b.

p

pp

ppp

sordini

sordini

div.

sfpp

p

div.

sfpp

p

sfpp

p

sfpp

p

sfpp

p

sfpp

p

sfpp

p

dim.

[31] Tempo I. $\text{♩} = 54.$

R. M. V. 36

33 Slentando.

32

Corno inglese.
Solo.

pochissimo

dolce p

ppp senza cresc. pppp

pppp senza cresc.

32

33 Slentando.

Tempo I.

Top System:

- I:** Dynamics: *pppp*, *senza cresc.*
- II:** Dynamics: *mf giocoso spontaneo*
- III:** Dynamics: *pppp*
- IV:** Dynamics: *pppp*
- 2:** Dynamics: *pp*, *dim.*

Bottom System:

- Viol.**: *pizz.*, *div.*, *sf*, *pizz.*, *div.*, *sf*
- Viole.**: *Viole div. a 4 part.*
- Celli.**: *senza sord.*
- C-B.**: *pizz.*, *pp*, *dim.*, *senza sord.*
- 2:** *sf pppp*
- Tempo I.**

34

rit.

pp

2 Oboi

pp

pp

pp

Solo. molto espressivo

mf

pppp

II.

pppp

6

2.

mp

mf

Viole

pppp

34

R. M. V. 36

pppp
b.p.
pppp
b.p.
pppp
b.p.
pppp
b.p.
pppp
b.p.
pppp
b.p.

mp
pp
arco
div. arco
arco
div. arco
Soli.
Viola div. a 2 parte
Viole.
Celli.
C-B.

I. Solo.

I. Solo.

36

Soli

Soli

pizz.

mf

36

2.

pp

I.

espress. molto *dim.*

Solo f

pppp

pppp

pppp

pppp

mp

mp

mf

ppp

arco

div. a 4 p.

sf pppp

arco

sf pppp

sf pppp

sf pppp

sf pppp

sf pppp

sf pppp

unis.

sf pppp

Musical score page 38, system 1, measures 1-4. The score includes parts for Flute I, Flute II/III, Clarinet I, Clarinet II, Solo Violin, Violin I, Violin II, Cello, Double Bass, and Bassoon. Measure 1: Flute I and Solo Violin play eighth-note patterns. Measure 2: Flute II/III and Clarinet II play eighth-note patterns. Measures 3-4: Various instruments play eighth-note patterns, with dynamic markings such as *pp*, *ppp*, *pppp*, and *p*.

Musical score page 38, system 2, measures 5-8. The score includes parts for Flute I, Flute II/III, Clarinet I, Clarinet II, Solo Violin, Violin I, Violin II, Cello, Double Bass, and Bassoon. Measure 5: Solo Violin and Bassoon play eighth-note patterns. Measures 6-7: Various instruments play eighth-note patterns, with dynamic markings such as *mp*, *pp*, *p*, and *pppp*. Measure 8: Solo Violin and Bassoon play eighth-note patterns.

Musical score for orchestra, page 54, showing two systems of six staves each. The top system is in G major (three sharps) and the bottom system is in F major (one sharp).

Dynamics and performance instructions visible in the score include:

- cresc.
- decresc.
- cresc.
- cresc.
- cresc.
- cresc.
- tr.
- pp
- un
- cresc.

39

R.M.V. 36

39 *mf*

ma dolce cresc.

Solo. Solo.

ma dolce ma dolce

Viol. I. unis. ma dolce cresc.

Viol. II. ma dolce cresc.

Viole. ma dolce cresc.

Celli unis. ma dolce cresc.

Bass. ma dolce cresc.

Picc.

Fl.I.II. a2.

Ob.

C1.

I.
II.)

3

p

p

p

p

p

p

pp

ff

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

unis

R.M.V. 36

41

Musical score page 41, featuring three systems of music. The top system (measures 1-4) includes parts for Flute I (Solo), Bassoon, Trombone, and Cello/Bass. The middle system (measures 5-8) includes parts for Flute II, Trombone, Bassoon, and Cello/Bass. The bottom system (measures 9-12) includes parts for Trombone, Bassoon, and Cello/Bass. The score is in 2/4 time with various key signatures (G major, F# major, E major, D major, B major, A major). Dynamic markings include *p*, *pp*, *mp*, *poco cresc.*, *f*, *div.*, *arco*, and *pizz.*. Measure 11 features a dynamic of *pp* followed by *p*.

41

R.M.V. 36

42

I.Solo. *mp* *leggierissimo*

Solo. *mp* *molto espressivo*

pp

pp

pp possibile

pp possibile

pp possibile

pp possibile

Tuba. *pp*

p *s* *mp* *6*

p

arco

div. *pp* *pp*

arco

div. *pp* *unis.*

pp pizz. *unis.*

Celli.

pp pizz. *pizz.*

pp

42

43

a.2.

43

R.M.V. 86

44

45

Musical score for orchestra and contrabassoon, pages 44 and 45.

The score consists of two systems of music. System 1 (Measures 44) includes staves for Flute I & II, Clarinet I & II, Bassoon I & II, Oboe I & II, Horn I & II, Trombone, Bass Trombone, Cello, Double Bass, and Contrabassoon. Measure 44 starts with dynamic *p*. Measures 45 begin with dynamics *pp* and *ppp*. The score includes various performance instructions such as slurs, grace notes, and dynamic markings like *p*, *mp*, *p*, *pp*, *ppp*, and *pppp*.

System 2 (Measures 45) includes staves for Violin I, Violin II, Viola, Double Bass, and Contrabassoon. Measure 45 continues with dynamics *p*, *pp*, and *f*. The score includes slurs, grace notes, and dynamic markings like *p*, *mp*, *p*, *pp*, *ppp*, *pppp*, and *ppppp*.

Measure 46 (beginning of System 3) includes staves for Violin I, Violin II, Viola, Double Bass, and Contrabassoon. Dynamics include *p*, *pp*, *ppp*, *pppp*, *ppppp*, and *ppffff*.

44

45

NB. Flageoletto del Contrabbassi.

