

Павел Рукавицын

Sincerely Yours

подарок Наталье Лосевой

для фортепиано, клавесина, колокольчиков,
колоколов и струнных

ORCHESTRA

Piano

Cembalo

Campanelli

Campane

Violini I (2 parts)

Violini II (2 parts)

Viole (3 parts)

Violoncelli (2 parts)

Contrabassi (1 part)

Продолжительность звучания: 11,5 минут

В сочинении использована тема Натальи Лосевой

♩=70 *Theme*

Musical score for the first system of "The Swan" by Camille Saint-Saëns. The score includes staves for Piano, Cembalo, Campanelli, Campana, Violini I, Violini II, Viole, Violoncelli, and Contrabassi. The music is in 3/4 time and features a variety of dynamics including piano (p), mezzo-piano (mp), and piano as if from afar (p as if from afar).

Piano
p
con Ped.

Cembalo
p

Violini I

Violini I

Violini II

Violini II

Viole

Viole

Viole

Violoncelli

Violoncelli

Contrabassi

The musical score is written for a full orchestra. The Piano part features a melodic line in the right hand and a bass line in the left hand, both marked *p* (piano). The Cembalo part has a single chord in the right hand, also marked *p*. The Violini I and II parts have long, sustained notes in the first two measures, followed by a melodic line in the third measure. The Viole parts have long, sustained notes in the first two measures, followed by a melodic line in the third measure. The Violoncelli and Contrabassi parts have long, sustained notes in the first two measures, followed by a melodic line in the third measure. The score is written in 4/4 time and includes dynamic markings such as *p* (piano) and *con Ped.* (con pedal).

1 $\text{♩} = 60$ Variation I

Piano

pp thoughtfully

Cembalo

p

Campanelli

pp

Campane

pp

Violini I

all p

Violini I

p

Violini II

Violini II

Viole

Viole

Viole

Violoncelli

Violoncelli

Contrabassi

The musical score is for Variation I, marked with a tempo of 1 quarter note = 60. The score is written for a large ensemble, including Piano, Cembalo, Campanelli, Campane, Violini I, Violini II, Viole, Violoncelli, and Contrabassi. The Piano part begins with a *pp* dynamic and the instruction 'thoughtfully'. The Cembalo part starts with a *p* dynamic. The Campanelli part has two *pp* markings. The Campane part has a *pp* marking. The Violini I, Violini II, Viole, Violoncelli, and Contrabassi parts all start with a *p* dynamic, except for the first Violini I part which has an *all p* marking. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The first measure of the Piano part is a whole note chord of F#4, A4, and C5. The second measure is a whole note chord of F#4, A4, and C5. The third measure is a whole note chord of F#4, A4, and C5. The fourth measure is a whole note chord of F#4, A4, and C5. The fifth measure is a whole note chord of F#4, A4, and C5. The sixth measure is a whole note chord of F#4, A4, and C5. The seventh measure is a whole note chord of F#4, A4, and C5. The eighth measure is a whole note chord of F#4, A4, and C5. The ninth measure is a whole note chord of F#4, A4, and C5. The tenth measure is a whole note chord of F#4, A4, and C5. The eleventh measure is a whole note chord of F#4, A4, and C5. The twelfth measure is a whole note chord of F#4, A4, and C5. The thirteenth measure is a whole note chord of F#4, A4, and C5. The fourteenth measure is a whole note chord of F#4, A4, and C5. The fifteenth measure is a whole note chord of F#4, A4, and C5. The sixteenth measure is a whole note chord of F#4, A4, and C5. The seventeenth measure is a whole note chord of F#4, A4, and C5. The eighteenth measure is a whole note chord of F#4, A4, and C5. The nineteenth measure is a whole note chord of F#4, A4, and C5. The twentieth measure is a whole note chord of F#4, A4, and C5. The twenty-first measure is a whole note chord of F#4, A4, and C5. The twenty-second measure is a whole note chord of F#4, A4, and C5. The twenty-third measure is a whole note chord of F#4, A4, and C5. The twenty-fourth measure is a whole note chord of F#4, A4, and C5. The twenty-fifth measure is a whole note chord of F#4, A4, and C5. The twenty-sixth measure is a whole note chord of F#4, A4, and C5. The twenty-seventh measure is a whole note chord of F#4, A4, and C5. The twenty-eighth measure is a whole note chord of F#4, A4, and C5. The twenty-ninth measure is a whole note chord of F#4, A4, and C5. The thirtieth measure is a whole note chord of F#4, A4, and C5. The thirty-first measure is a whole note chord of F#4, A4, and C5. The thirty-second measure is a whole note chord of F#4, A4, and C5. The thirty-third measure is a whole note chord of F#4, A4, and C5. The thirty-fourth measure is a whole note chord of F#4, A4, and C5. The thirty-fifth measure is a whole note chord of F#4, A4, and C5. The thirty-sixth measure is a whole note chord of F#4, A4, and C5. The thirty-seventh measure is a whole note chord of F#4, A4, and C5. The thirty-eighth measure is a whole note chord of F#4, A4, and C5. The thirty-ninth measure is a whole note chord of F#4, A4, and C5. The fortieth measure is a whole note chord of F#4, A4, and C5. The forty-first measure is a whole note chord of F#4, A4, and C5. The forty-second measure is a whole note chord of F#4, A4, and C5. The forty-third measure is a whole note chord of F#4, A4, and C5. The forty-fourth measure is a whole note chord of F#4, A4, and C5. The forty-fifth measure is a whole note chord of F#4, A4, and C5. The forty-sixth measure is a whole note chord of F#4, A4, and C5. The forty-seventh measure is a whole note chord of F#4, A4, and C5. The forty-eighth measure is a whole note chord of F#4, A4, and C5. The forty-ninth measure is a whole note chord of F#4, A4, and C5. The fiftieth measure is a whole note chord of F#4, A4, and C5. The fifty-first measure is a whole note chord of F#4, A4, and C5. The fifty-second measure is a whole note chord of F#4, A4, and C5. The fifty-third measure is a whole note chord of F#4, A4, and C5. The fifty-fourth measure is a whole note chord of F#4, A4, and C5. The fifty-fifth measure is a whole note chord of F#4, A4, and C5. The fifty-sixth measure is a whole note chord of F#4, A4, and C5. The fifty-seventh measure is a whole note chord of F#4, A4, and C5. The fifty-eighth measure is a whole note chord of F#4, A4, and C5. The fifty-ninth measure is a whole note chord of F#4, A4, and C5. The sixtieth measure is a whole note chord of F#4, A4, and C5. The sixty-first measure is a whole note chord of F#4, A4, and C5. The sixty-second measure is a whole note chord of F#4, A4, and C5. The sixty-third measure is a whole note chord of F#4, A4, and C5. The sixty-fourth measure is a whole note chord of F#4, A4, and C5. The sixty-fifth measure is a whole note chord of F#4, A4, and C5. The sixty-sixth measure is a whole note chord of F#4, A4, and C5. The sixty-seventh measure is a whole note chord of F#4, A4, and C5. The sixty-eighth measure is a whole note chord of F#4, A4, and C5. The sixty-ninth measure is a whole note chord of F#4, A4, and C5. The seventieth measure is a whole note chord of F#4, A4, and C5. The seventy-first measure is a whole note chord of F#4, A4, and C5. The seventy-second measure is a whole note chord of F#4, A4, and C5. The seventy-third measure is a whole note chord of F#4, A4, and C5. The seventy-fourth measure is a whole note chord of F#4, A4, and C5. The seventy-fifth measure is a whole note chord of F#4, A4, and C5. The seventy-sixth measure is a whole note chord of F#4, A4, and C5. The seventy-seventh measure is a whole note chord of F#4, A4, and C5. The seventy-eighth measure is a whole note chord of F#4, A4, and C5. The seventy-ninth measure is a whole note chord of F#4, A4, and C5. The eightieth measure is a whole note chord of F#4, A4, and C5. The eighty-first measure is a whole note chord of F#4, A4, and C5. The eighty-second measure is a whole note chord of F#4, A4, and C5. The eighty-third measure is a whole note chord of F#4, A4, and C5. The eighty-fourth measure is a whole note chord of F#4, A4, and C5. The eighty-fifth measure is a whole note chord of F#4, A4, and C5. The eighty-sixth measure is a whole note chord of F#4, A4, and C5. The eighty-seventh measure is a whole note chord of F#4, A4, and C5. The eighty-eighth measure is a whole note chord of F#4, A4, and C5. The eighty-ninth measure is a whole note chord of F#4, A4, and C5. The ninetieth measure is a whole note chord of F#4, A4, and C5. The ninety-first measure is a whole note chord of F#4, A4, and C5. The ninety-second measure is a whole note chord of F#4, A4, and C5. The ninety-third measure is a whole note chord of F#4, A4, and C5. The ninety-fourth measure is a whole note chord of F#4, A4, and C5. The ninety-fifth measure is a whole note chord of F#4, A4, and C5. The ninety-sixth measure is a whole note chord of F#4, A4, and C5. The ninety-seventh measure is a whole note chord of F#4, A4, and C5. The ninety-eighth measure is a whole note chord of F#4, A4, and C5. The ninety-ninth measure is a whole note chord of F#4, A4, and C5. The hundredth measure is a whole note chord of F#4, A4, and C5.

Piano

Campanelli

Campane

p

p

p

Piano

pp

p

pp

8va

2

Piano

mp

p

pp

pp

Piano

pp

p

p

3

[illegible]

This musical score page, numbered 7, features a symphony orchestra and a Cembalo. The Cembalo part begins with a melodic line in the right hand, marked *mf*, while the left hand remains silent. The Violini I and Violini II parts have complex rhythmic patterns, with Violini I marked *mf* and Violini II marked *mf*. The Viole parts are marked *mf* and *mp*. The Violoncelli and Contrabassi parts are marked *mf* and *mp*. The score includes various musical notations such as notes, rests, and dynamic markings.

Cembalo

mf

Violini I

mf *mp* *mf*

Violini I

mf *mf*

Violini II

mf *mf*

Violini II

mf *mf*

Viole

mf *mp* *mp*

Viole

mf *mp* *mp*

Viole

mf *mp* *p*

Violoncelli

mf *mf* *mp*

Violoncelli

mf *mp* *mp* *mf* *mp*

Contrabassi

mf *mp* *mp*

5

Campanelli

Campane

Violini I

Violini I

Violini II

Violini II

Viole

Viole

Viole

Violoncelli

Violoncelli

Contrabassi

p

p

p

p

p

pizz.

p

pizz.

p

pizz.

p

6

Cembalo

Violini I

Violini I

Violini II

Violini II

Viola

Viola

Viola

Violoncelli

Violoncelli

Contrabassi

mf

mp

p

mp

p

mp

p

mp

p

This musical score page, numbered 11, features a multi-staff arrangement for various instruments. The staves are labeled on the left as Cembalo, Campanelli, Violini I, Violini I, Violini II, Violini II, Viole, Viole, Viole, Violoncelli, and Violoncelli. The Cembalo part begins with a treble clef and a bass clef, showing a melodic line in the treble and a sustained chord in the bass. The Campanelli part is a single-staff line with a treble clef, marked *mp*. The Violini I parts (two staves) and Violini II parts (two staves) are in treble clef, with the first Violini I staff marked *mf*. The Viole parts (three staves) are in alto clef (C-clef on the third line), with the first Viole staff marked *mf*. The Violoncelli parts (two staves) are in bass clef, with the first Violoncelli staff marked *mf*. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. The key signature has one flat (B-flat), and the time signature is 3/8. The page concludes with a double bar line.

Score for page 12, featuring the following instruments and parts:

- Cembalo**: Two staves (treble and bass clef). The music is in 3/4 time. The first staff has a melody with slurs and a dynamic change from *mp* to *mf*. The second staff has a similar melodic line.
- Campanelli**: Treble clef staff. Features a short melodic phrase in the first measure, marked *mf*, followed by a rest.
- Campane**: Treble clef staff. Features a single note in the second measure, marked *mf*.
- Violini I**: Two staves. Both are empty.
- Violini II**: Two staves. Both are empty.
- Viole**: Three staves. Each staff has a long, sustained note (half note) in the first measure, marked *mp*, which continues into the second measure.
- Violoncelli**: Two staves. Each staff has a long, sustained note (half note) in the first measure, marked *mp*, which continues into the second measure.
- Contrabassi**: Bass clef staff. Empty.

7

Piano *p*

Cembalo

Campane

Violoncelli

Violoncelli

Contrabassi

pp

Piano

Campanelli

Viole

Viole

Viole

Violoncelli

Violoncelli

Contrabassi

mp div.

pp

pp

pp

pp

pp

Piano
mp
mf

Cembalo
p sub.

Campanelli

Campane
mp
mf

Violini I
mp
mf

Violini I
mp
mf

Violini II
p
mp
mf

Violini II
p
mp
mf

Viole
mp
mf

Viole
mp
mf

Viole
mp
mf

Violoncelli
mp
mf

Violoncelli
mp
mf

Contrabassi
mp
mf

Violini I *mp sub.* *p*

Violini I *mp sub.* *p*

Violini II *mp sub.* *p*

Violini II *mp sub.* *p*

Viole unis. *mp sub.* *p* div. V

Viole *mp sub.* *p*

Viole *mp sub.* *p*

Violoncelli *mp sub.* *p*

Violoncelli *mp sub.* *p*

Contrabassi *mp sub.* *p*

Detailed description: This page of a musical score, numbered 15, contains staves for Violini I, Violini II, Viole (three parts), Violoncelli (two parts), and Contrabassi. The music is in 3/4 time. Measures 14 and 15 are shown. In measure 14, the Violini I and II parts play a melodic line starting on G4 and A4, moving down to F4 and E4. The Viole parts play a similar line starting on G3 and A3, moving down to F3 and E3. The Violoncelli and Contrabassi parts play a lower line starting on G2 and A2, moving down to F2 and E2. In measure 15, the Violini I and II parts play a melodic line starting on G4 and A4, moving down to F4 and E4. The Viole parts play a similar line starting on G3 and A3, moving down to F3 and E3. The Violoncelli and Contrabassi parts play a lower line starting on G2 and A2, moving down to F2 and E2. Dynamics include *mp sub.* and *p*. The Viole parts are marked 'unis.' in measure 14 and 'div.' in measure 15. The Violini I and II parts are marked 'mp sub.' in measure 14 and 'p' in measure 15. The Violoncelli and Contrabassi parts are marked 'mp sub.' in measure 14 and 'p' in measure 15.

Rehearsal mark 9 is indicated by a box containing the number 9. The score consists of the following parts:

- Piano:** Measures 16-17 are rests. Measure 18 has a treble clef, a key signature of one sharp (F#), and a whole note chord of F#4, A4, C5, and E5, marked *mf*. Measures 19-20 have a treble clef, a key signature of one flat (Bb), and a whole note chord of Bb3, D4, F4, and Ab4, marked *mp*. Measure 21 is a rest.
- Cembalo:** Measures 16-17 are rests. Measure 18 is a rest. Measure 19 has a treble clef, a key signature of two sharps (D# and F#), and a whole note chord of D#4, F#4, A4, and C5, marked *mp*. Measure 20 is a rest. Measure 21 has a treble clef, a key signature of one sharp (F#), and a whole note chord of F#4, A4, C5, and E5.
- Campane:** Measure 16 has a treble clef, a key signature of one sharp (F#), and a whole note chord of F#4 and A4, marked *mp*. Measures 17-21 are rests.
- Violini I:** Measures 16-17 have a treble clef, a key signature of one sharp (F#), and a whole note chord of F#4 and A4, marked *mp*. Measures 18-19 have a treble clef, a key signature of one sharp (F#), and a whole note chord of F#4 and A4, marked *mf*. Measures 20-21 are rests.
- Violini I:** Measures 16-17 have a treble clef, a key signature of one sharp (F#), and a whole note chord of F#4 and A4, marked *mp*. Measures 18-19 have a treble clef, a key signature of one sharp (F#), and a whole note chord of F#4 and A4, marked *mf*. Measures 20-21 are rests.
- Violini II:** Measures 16-17 have a treble clef, a key signature of one sharp (F#), and a whole note chord of F#4 and A4, marked *mp*. Measures 18-19 have a treble clef, a key signature of one sharp (F#), and a whole note chord of F#4 and A4, marked *mf*. Measures 20-21 are rests.
- Violini II:** Measures 16-17 have a treble clef, a key signature of one sharp (F#), and a whole note chord of F#4 and A4, marked *mp*. Measures 18-19 have a treble clef, a key signature of one sharp (F#), and a whole note chord of F#4 and A4, marked *mf*. Measures 20-21 are rests.
- Viole:** Measures 16-17 have a treble clef, a key signature of one sharp (F#), and a whole note chord of F#4 and A4, marked *mp*. Measures 18-19 have a treble clef, a key signature of one sharp (F#), and a whole note chord of F#4 and A4, marked *mf*. Measures 20-21 are rests.
- Viole:** Measures 16-17 have a treble clef, a key signature of one sharp (F#), and a whole note chord of F#4 and A4, marked *mp*. Measures 18-19 have a treble clef, a key signature of one sharp (F#), and a whole note chord of F#4 and A4, marked *mf*. Measures 20-21 are rests.
- Viole:** Measures 16-17 have a treble clef, a key signature of one sharp (F#), and a whole note chord of F#4 and A4, marked *mp*. Measures 18-19 have a treble clef, a key signature of one sharp (F#), and a whole note chord of F#4 and A4, marked *mf*. Measures 20-21 are rests.
- Violoncelli:** Measures 16-17 have a bass clef, a key signature of one sharp (F#), and a whole note chord of F#4 and A4, marked *mp*. Measures 18-19 have a bass clef, a key signature of one sharp (F#), and a whole note chord of F#4 and A4, marked *mf*. Measures 20-21 are rests.
- Violoncelli:** Measures 16-17 have a bass clef, a key signature of one sharp (F#), and a whole note chord of F#4 and A4, marked *mp*. Measures 18-19 have a bass clef, a key signature of one sharp (F#), and a whole note chord of F#4 and A4, marked *mf*. Measures 20-21 are rests.
- Contrabassi:** Measures 16-17 have a bass clef, a key signature of one sharp (F#), and a whole note chord of F#4 and A4, marked *mp*. Measures 18-19 have a bass clef, a key signature of one sharp (F#), and a whole note chord of F#4 and A4, marked *mf*. Measures 20-21 are rests.

10

Score for measures 10-14, featuring Piano, Cembalo, Campanelli, and a string ensemble (Violini I, Violini II, Viole, Violoncelli, Contrabassi).

Piano: Measures 10-14. Treble clef, key signature of two flats. Melodic line with slurs and ties. Dynamics: *p* (piano).

Cembalo: Measures 10-14. Treble clef, key signature of two flats. Melodic line with slurs and ties. Dynamics: *p* (piano).

Campanelli: Measures 10-14. Treble clef. Melodic line with slurs and ties. Dynamics: *p* (piano).

Violini I: Measures 10-14. Treble clef. Melodic line with slurs and ties. Dynamics: *pp* (pianissimo) and *p* (piano).

Violini II: Measures 10-14. Treble clef. Melodic line with slurs and ties. Dynamics: *pp* (pianissimo) and *p* (piano).

Viole: Measures 10-14. Bass clef. Melodic line with slurs and ties. Dynamics: *pp* (pianissimo) and *p* (piano).

Violoncelli: Measures 10-14. Bass clef. Melodic line with slurs and ties. Dynamics: *pp* (pianissimo) and *p* (piano).

Contrabassi: Measures 10-14. Bass clef. Melodic line with slurs and ties. Dynamics: *pp* (pianissimo) and *p* (piano).

18

Piano

Cembalo

Campane

Violini I

Violini I

Violini II

Violini II

Viole

Viole

Viole

Violoncelli

Violoncelli

Contrabassi

mp *mf* *f* *f*

unis.

5/4

11 ♩=120 *Variation III*

Violini I

Violini II

sf f frantically

Violini I

Violini II

Violo

sf f frantically

Violini I

Violini II

Violo

Violoncelli

sff f frantically

Violini I

Violini II

Violo

Violoncelli

sf f frantically

Violini I

Violini II

Viola

Violoncelli

Violini I

Violini II

Viola

Violoncelli

Violini II

Violoncelli

12

Violini I

Violini II

Viola

Violoncelli

solo

mp cresc. poco à poco

sf

mf

Violini I

Violini II

Viole

Violoncelli

mf

Violini I

Violini II

Viole

Violoncelli

mf

all

Violini I

Violini II

Viole

Violoncelli

Contrabassi

13

f

f

sf

f

sf

Violini I

Violini II

Violoncelli

Contrabassi

mf

mf

sf *f*

(b)



Viola

Violoncelli

Contrabassi

mf

mf

gliss.

V

(b)



Viola

Violoncelli

Contrabassi

gliss.

V

gliss.

V

(b)



Viola

Violoncelli

Contrabassi

gliss.

V

gliss.

V

Viola

Violoncelli

Contrabassi

Violini I

Violini II

Viola

Violoncelli

Contrabassi

14

solo

mf solo

mf

sf

sf

sf

Violini I

Violini II

Viola

Violoncelli

Contrabassi

f

f

f

Violini I

Violini II

Violini I

Violini II

Contrabassi

mf

Violini I: Treble clef, key signature of two flats. Melody with slurs and accents.

Violini II: Treble clef, key signature of two flats. Melody with slurs and accents, starting with a half note rest.

Contrabassi: Bass clef, key signature of two flats. Melody with slurs and accents, starting with a half note rest.

15

Violini I

Violini II

Viole

Contrabassi

mf

all

Violini I: Treble clef, key signature of two flats. Melody with slurs and accents, starting with a half note rest.

Violini II: Treble clef, key signature of two flats. Melody with slurs and accents, starting with a half note rest.

Viole: Alto clef, key signature of two flats. Melody with slurs and accents, starting with a half note rest.

Contrabassi: Bass clef, key signature of two flats. Melody with slurs and accents, starting with a half note rest.

Violini I

Violini II

Viole

Violoncelli

Contrabassi

mf

Violini I: Treble clef, key signature of two flats. Melody with slurs and accents.

Violini II: Treble clef, key signature of two flats. Melody with slurs and accents.

Viole: Alto clef, key signature of two flats. Melody with slurs and accents.

Violoncelli: Bass clef, key signature of two flats. Melody with slurs and accents.

Contrabassi: Bass clef, key signature of two flats. Melody with slurs and accents.

Violini I

Violini II

Viole

Violoncelli

Contrabassi

This musical system contains the first two measures of a piece for a string ensemble. The Violini I part features a melodic line with various ornaments and slurs. The Violini II part provides a harmonic accompaniment. The Viole part has a more active, rhythmic role. The Violoncelli and Contrabassi parts play a similar, lower-register line. The key signature has one flat, and the time signature is 3/8.



Violini I

Violini II

Viole

Violoncelli

Contrabassi

This musical system contains the next two measures of the piece. The Violini I part continues its melodic development with more complex ornamentation. The Violini II part maintains its harmonic support. The Viole part continues its rhythmic pattern. The Violoncelli and Contrabassi parts continue their lower-register line. The key signature and time signature remain the same.

Violini I

Violini II

Viole

Violoncelli

Contrabassi

This musical score system contains five staves. The Violini I staff is in treble clef with a key signature of two flats and a 3/8 time signature. The Violini II staff is also in treble clef with the same key signature and time signature. The Viole staff is in alto clef with the same key signature and time signature. The Violoncelli and Contrabassi staves are in bass clef with the same key signature and time signature. The music features various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties throughout the system.



Violini I

Violini II

Viole

Violoncelli

Contrabassi

This musical score system is a continuation of the previous one, featuring the same five staves and instrumentation. The music continues with similar note values and rests, maintaining the key signature of two flats and the 3/8 time signature. Slurs and ties are used to connect notes across measures.

Cembalo
 Campane
 Violini I
 Violini II
 Viole
 Violoncelli
 Contrabassi

mf
 f
 ff
 ff
 ff
 ff
 mf marcato
 pizz.
 mf

Cembalo
 Campane
 Viole
 Violoncelli
 Contrabassi

f
 mf marcato
 mf

17

Cembalo

Campanelli

Campane

Violini I

Violini II

Viole

Violoncelli

Contrabassi

mf anxiously

f

mf

div.

Cembalo

Campane

Violini I

Violini I

Violini II

Violini II

Viole

Violoncelli

Contrabassi

f

mf

mf

mf

Cembalo

Violini I

Violini I

Violini II

Violini II

Viole

Violoncelli

Contrabassi

f

f

f

div.

div.

18

Piano

f frantically

Campanelli

f

Viole

Viole

Viole

Violoncelli

f

Violoncelli

f arco

Contrabassi

f

f

f

unis.

unis.

19

Piano
 Cembalo
 Campanelli
 Campana
 Violini I
 Violini I
 Violini II
 Viole
 Viole
 Viole
 Violoncelli
 Contrabassi

sf
mf
p
f
p
p
p
un.
mf marcato
un.
mf marcato
un.
mf marcato
mf marcato
pizz.
mf marcato

Cembalo *mp*
 Campana *f*
 Violini I *f* *all* *V*
 Violini I *mf* *all* *V* *f*
 Violini II *mf* *V* *f*
 Violini II *mf* *V* *f*
 Viole *mp*
 Violoncelli *mp marcato*
 Contrabassi *mp marcato*

Piano *f* *sf* *mp*
 Cembalo *f* *sf*
 Viole *f* *div.*
 Violoncelli *f*
 Contrabassi *mp*

Piano

Cembalo

Campane

Violini I

Violini I

Violini II

Violini II

Viola

Violoncelli

Violoncelli

Contrabassi

The musical score for page 32 is arranged in a multi-staff format. The instruments and their parts are as follows:

- Piano:** The right hand has a whole rest for the first four measures, followed by a half note in the fifth. The left hand has a half note in the first measure, followed by a half rest, and then a half note in the fifth measure.
- Cembalo:** The right hand has a whole rest for the first measure, followed by a half note, and then a half note in the fifth measure. The left hand has a half note in the first measure, followed by a half rest, and then a half note in the fifth measure.
- Campane:** The right hand has a whole rest for the first four measures, followed by a half note in the fifth.
- Violini I (first staff):** The right hand has a whole rest for the first four measures, followed by a half note in the fifth. The left hand has a half note in the first measure, followed by a half rest, and then a half note in the fifth measure.
- Violini I (second staff):** The right hand has a whole rest for the first four measures, followed by a half note in the fifth. The left hand has a half note in the first measure, followed by a half rest, and then a half note in the fifth measure.
- Violini II (first staff):** The right hand has a whole rest for the first four measures, followed by a half note in the fifth. The left hand has a half note in the first measure, followed by a half rest, and then a half note in the fifth measure.
- Violini II (second staff):** The right hand has a whole rest for the first four measures, followed by a half note in the fifth. The left hand has a half note in the first measure, followed by a half rest, and then a half note in the fifth measure.
- Viola:** The right hand has a whole rest for the first four measures, followed by a half note in the fifth. The left hand has a half note in the first measure, followed by a half rest, and then a half note in the fifth measure.
- Violoncelli (first staff):** The right hand has a whole rest for the first four measures, followed by a half note in the fifth. The left hand has a half note in the first measure, followed by a half rest, and then a half note in the fifth measure.
- Violoncelli (second staff):** The right hand has a whole rest for the first four measures, followed by a half note in the fifth. The left hand has a half note in the first measure, followed by a half rest, and then a half note in the fifth measure.
- Contrabassi:** The right hand has a whole rest for the first four measures, followed by a half note in the fifth. The left hand has a half note in the first measure, followed by a half rest, and then a half note in the fifth measure.

Dynamics and articulations include *mp*, *f*, *mf*, *p*, *marcato*, *unis.*, *arco*, and *pizz.*

20

Piano *p*

Violini I *sf*

Violini I *sf*

Violini II *sf* pizz *p*

Violini II *sf* pizz *p*

Viole pizz. *p* 3

Violoncelli *p*

Contrabassi *p* (h)

Piano

Violini II unis.

Viole 3 3 3 3 3 3

Violoncelli

Contrabassi (h)

34

Piano

Cembalo

Campane

Violini I

Violini I

Violini II

Violini II

Viola

Violoncelli

Contrabassi

The musical score for 'L'Espresso' by Giuseppe Verdi is presented in a multi-staff format. The instruments and their parts are as follows:

- Cembalo:** The upper staff shows a melodic line starting with a rest, followed by a series of eighth and sixteenth notes. The lower staff shows a bass line with similar rhythmic patterns. Dynamics include *mp*.
- Campanelli:** The upper staff features a short, accented melodic phrase starting with a forte (*f*) dynamic, followed by rests.
- Campane:** The lower staff shows a series of rests, indicating a silent part.
- Violini I:** The upper staff shows a melodic line starting with a forte (*f*) dynamic, followed by a series of sixteenth notes. The lower staff shows a similar melodic line. Dynamics include *f* and *mf*.
- Violini II:** The upper staff shows a melodic line starting with a forte (*f*) dynamic, followed by a series of sixteenth notes. The lower staff shows a similar melodic line. Dynamics include *f* and *mf*.
- Viole:** The upper staff shows a melodic line starting with a forte (*f*) dynamic, followed by a series of sixteenth notes. The lower staff shows a similar melodic line. Dynamics include *f* and *mp marcato*.
- Violoncelli:** The upper staff shows a melodic line starting with a forte (*f*) dynamic, followed by a series of sixteenth notes. The lower staff shows a similar melodic line. Dynamics include *f* and *mp marcato*.
- Contrabassi:** The lower staff shows a melodic line starting with a forte (*f*) dynamic, followed by a series of sixteenth notes. Dynamics include *f* and *mp marcato*.

Cembalo
 Violini I
 Violini I
 Violini II
 Violini II
 Violenze
 Violoncelli
 Contrabassi

mf
f
f
f
mf
mf
mf

div.
 div.

23

Campanelli *f*

Campane *f*

Campanelli

Campane

24

♩=120 *Postlude (Variation V)*

Campanelli

Campane *mp*

Violini I *pp* *sul tasto*

Viole *p* *solo*

Viole

Viole

Campanelli

Campane

Violini I

Viola solo *p*

Viola solo *p*

Viola

Violoncelli *mp* *expressively* *sul tasto* *sul C*

Campanelli

Campane

Violini I

Violini II *mp*

Viola solo *p*

Viola solo *p*

Viola solo *p*

Violoncelli

25 ♩=60 (half tempo)

Cembalo *p remembering*

Campanelli *pp*

Campane *pp*

Violini I *p very tenderly* solo sul D div.

Violini I

Violini II *p very tenderly* solo div.

Violini II

Viole *p very tenderly* solo div. in 3

Viole *p very tenderly* solo div. in 3

Viole

Violoncelli *p very tenderly* solo div.

Violoncelli

Contrabassi

[illegible]

This musical score page, numbered 42, features a variety of instruments. The Piano part (top) plays a complex, rapid chordal texture in the right hand, marked *p* (piano) in the first two measures and *mp* (mezzo-piano) in the third, with a crescendo hairpin. The Cembalo (harp) part enters in the third measure with a *p* marking and continues with a *mp* marking and crescendo in the final measure. Campanelli and Campane are marked with rests throughout. The string section (Violini I, Violini II, Viole, Violoncelli, and Contrabassi) enters in the third measure with a *p* marking. The Violini I and II parts have a *unis.* (unison) marking in the final measure. The Viole parts also have a *unis.* marking. The Violoncelli and Contrabassi parts have a *mp* marking and a crescendo hairpin in the final measure. The score is written in a key with three sharps (F#, C#, G#) and a common time signature (C).

Piano

p *p* *mp*

Cembalo

p *mp*

Campanelli

Campane

Violini I

p *p* *unis.*

Violini I

p *p* *unis.*

Violini II

p *p* *unis.*

Violini II

p *p* *unis.*

Viole

p *p* *unis.*

Viole

p *p* *unis.*

Viole

p *p* *unis.*

Violoncelli

p *mp* *unis.*

Violoncelli

p *mp* *unis.*

Contrabassi

p *mp*

Campanelli *mp*

Campane *mp*

Violini I *mp*

Violini II *mp*

Viole *mp*

Violoncelli *mp*

Contrabassi *mp*

Piano *p delicately*

Cembalo *p*

Campanelli *p* *pp*

Campane *p*

Violini I *p* *fading*

Violini II *p* *fading*

Viole *p* *fading*

Violoncelli *p* *fading*

Contrabassi *p* *fading*