

Агшин Әлизаде
Акшин Ализаде

ПАСТОРАЛ ВӘ АШЫГСАҖАҒЫ
ПАСТОРАЛЬ И АШУТСКАЯ

КАМЕРА ОРКЕСТРИ ҮЧҮН
ДЛЯ КАМЕРНОГО ОРКЕСТРА

ПАРТИТУРА

УШЫЗ • 1977



**ОРКЕСТРИН ТЭРКИБИ
СОСТАВ ОРКЕСТРА**

Flauto
2 Oboi
Fagotto

Piano

3 Violini I
3 Violini II
3 Violini III
3 Viole
3 Violoncelli
Contrabasso

ПАСТОРАЛ

ПАСТОРАЛЬ

АГШИН ЭЛИЗАДЭ
АКШИН АЛИЗАДЕ

Allegro moderato $\text{♩} = 56$

Flauto

2 Oboi

Fagotto

Piano

Allegro moderato $\text{♩} = 56$

3 Violini I

*p**div. ln 3*

3 Violini II

*p**div. ln 3*

3 Violini III

p

3 Viole

p

3 Violoncelli

p

Contrabasso

This musical score is for a five-part setting, likely a vocal ensemble with piano accompaniment. It consists of five systems of staves. The first two systems are for vocal parts, each with a treble and bass staff. The third system is for piano accompaniment, with a grand staff (treble and bass) and a separate bass line. The fourth and fifth systems are for vocal parts, each with a treble and bass staff. The score is written in 4/4 time, with a key signature of one flat (B-flat). The tempo is marked 'p' (piano). The score includes various musical notations such as notes, rests, and dynamic markings. The first two systems are for vocal parts, each with a treble and bass staff. The third system is for piano accompaniment, with a grand staff (treble and bass) and a separate bass line. The fourth and fifth systems are for vocal parts, each with a treble and bass staff. The score is written in 4/4 time, with a key signature of one flat (B-flat). The tempo is marked 'p' (piano). The score includes various musical notations such as notes, rests, and dynamic markings.

unis.

unis.

p

1

This musical score is for page 5 of a piece. It features a piano accompaniment and a vocal line. The piano part is written for four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The vocal line is written on a single staff with a treble clef. The score is divided into two systems. The first system consists of two measures, and the second system consists of three measures. The key signature is one flat (B-flat), and the time signature is 4/4. The piano accompaniment includes various musical notations such as eighth notes, quarter notes, and half notes, with some measures featuring slurs and ties. The vocal line begins in the first measure of the second system with a note marked with a '1' in a box, indicating the first ending.

First system of musical notation, measures 1-5. The system consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one sharp (F#). Measure 1 has a piano (*p*) dynamic. Measure 2 has a mezzo-piano (*mp*) dynamic. Measures 3-5 continue the melodic lines with various dynamics.

Second system of musical notation, measures 6-10. The system consists of six staves. Measures 6-10 show complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include mezzo-piano (*mp*) and piano (*p*). The notation includes various clefs and key signatures.

This musical score is for page 7 of a piece, featuring a piano accompaniment and a vocal line. The score is organized into three systems, each with a grand staff (treble and bass clefs) for the piano and a single staff for the voice.

System 1:

- Piano:** The right hand has whole rests for the first four measures, followed by a 4/4 time signature and a whole rest in the fifth measure. The left hand plays a melodic line with eighth notes, starting on G4 and moving up to D5, with a slur over the first four measures.
- Voice:** The staff contains a whole rest for the first four measures, followed by a 4/4 time signature and a whole rest in the fifth measure.

System 2:

- Piano:** Both hands have whole rests for all five measures.
- Voice:** The staff contains a whole rest for all five measures.

System 3:

- Piano:** The right hand plays a melodic line with eighth notes, starting on G4 and moving up to D5, with a slur over the first four measures. The left hand plays a bass line with eighth notes, starting on G3 and moving up to D4, with a slur over the first four measures.
- Voice:** The staff contains a melodic line with eighth notes, starting on G4 and moving up to D5, with a slur over the first four measures.

The score concludes with a 3/4 time signature and a final measure in each system.

This musical score is for a piano and voice ensemble, consisting of two systems of staves. The key signature is one sharp (F#) and the time signature is 3/4. The first system includes a piano part with a treble and bass staff, and a vocal part with a single staff. The second system includes a piano part with a grand staff (treble, middle C, and bass) and a vocal part with a single staff. A bracketed '3' indicates a triplet of measures starting at the third measure of each system. The dynamic marking *mf* (mezzo-forte) is present in several measures. The vocal part includes the instruction 'unis.' (unison) and 'div. in 3' (divided in 3). The piano part features various musical notations, including slurs, ties, and a triplet of eighth notes in the right hand of the grand staff in the second system.

3

mf

mf

mf

mf

3 div. in 3

mf div. in 3

unis.

unis.

mf

mf

mf

mf

mf

This page of musical notation, page 9, contains two systems of staves. The first system consists of three staves: a top treble staff with a melodic line, a middle treble staff with chords, and a bottom bass staff with a simple melodic line. The second system consists of five staves: a top treble staff with a complex melodic line featuring many notes and a dashed box indicating a specific section, a middle treble staff with chords, a bottom treble staff with a simple melodic line, and two bottom bass staves with a simple melodic line. The notation includes various musical symbols such as clefs, key signatures, and note values.

First system of musical notation, measures 1-6. The system consists of five staves. The first two staves are treble clef, and the last three are bass clef. The key signature is one sharp (F#). The time signature is 4/4. The notation includes fingerings (4, 3, 5, 3, 5) and a dynamic marking *fp* (fortissimo piano) under the first staff in measure 2.

Second system of musical notation, measures 7-12. The system consists of six staves. The first two staves are treble clef, and the last four are bass clef. The key signature is one sharp (F#). The time signature is 4/4. The notation includes fingerings (4, 3, 5, 3, 5) and a dynamic marking *unis* (unison) under the first staff in measure 7. There are also several *v* (accents) markings over notes in measures 8, 9, 10, and 11.

5

The first system consists of three staves. The top staff is in treble clef with a 5/4 time signature. It contains a series of eighth notes, with a *p* (piano) dynamic marking. The middle staff is also in treble clef with a 5/4 time signature and contains whole rests. The bottom staff is in bass clef with a 5/4 time signature and contains a few notes at the beginning followed by whole rests.

The second system consists of three staves. The top staff is in treble clef with a 5/4 time signature, featuring a melodic line with eighth notes and a dashed line with an '8' indicating an octave. The middle staff is in treble clef with a 5/4 time signature and contains whole rests. The bottom staff is in bass clef with a 5/4 time signature and contains chords.

The third system consists of six staves. The top staff is in treble clef with a 5/4 time signature, starting with the word 'unis' and a boxed '5'. It contains a series of notes with 'v' (accents) above them. The second staff is in treble clef with a 5/4 time signature, containing notes with 'v' above them. The third staff is in treble clef with a 5/4 time signature, containing notes with 'v' above them. The fourth staff is in bass clef with a 5/4 time signature, containing notes with 'v' above them. The fifth staff is in bass clef with a 5/4 time signature, containing notes with 'v' above them. The bottom staff is in bass clef with a 5/4 time signature and contains whole rests. A *p* (piano) dynamic marking is present in the second measure of the top staff.

[illegible]

This musical score is for page 13 of a piece, featuring piano and voice parts. The score is organized into two systems, each with a key signature of one sharp (F#) and a 2/2 time signature.

System 1 (Measures 1-4):

- Piano Part:** The right hand features a complex, rapid sixteenth-note scale-like passage, marked with a trill (tr) and a fermata. The left hand provides a steady accompaniment of quarter notes.
- Voice Part:** The vocal line consists of a series of half notes, some with fermatas, following the harmonic structure of the piano accompaniment.

System 2 (Measures 5-8):

- Piano Part:** The right hand continues with a similar rapid sixteenth-note passage, also marked with a trill (tr) and a fermata. The left hand continues with quarter notes.
- Voice Part:** The vocal line continues with half notes, maintaining the melodic and harmonic flow.

The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, trills, fermatas, and dynamic markings. The piano part is written in a grand staff (treble and bass clef), while the voice part is written in a single staff with a treble clef.

sub *p*

Soli

sub. *p*

sub. *p*

This system contains measures 14 through 17. It features three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a treble clef and a key signature of two sharps (F# and C#). The bottom staff has a bass clef. Measure 14 starts with a 7/4 time signature. Measures 15, 16, and 17 have time signatures of 4/4, 3/4, 5/4, and 3/4 respectively. The notation includes various notes, rests, and dynamic markings.

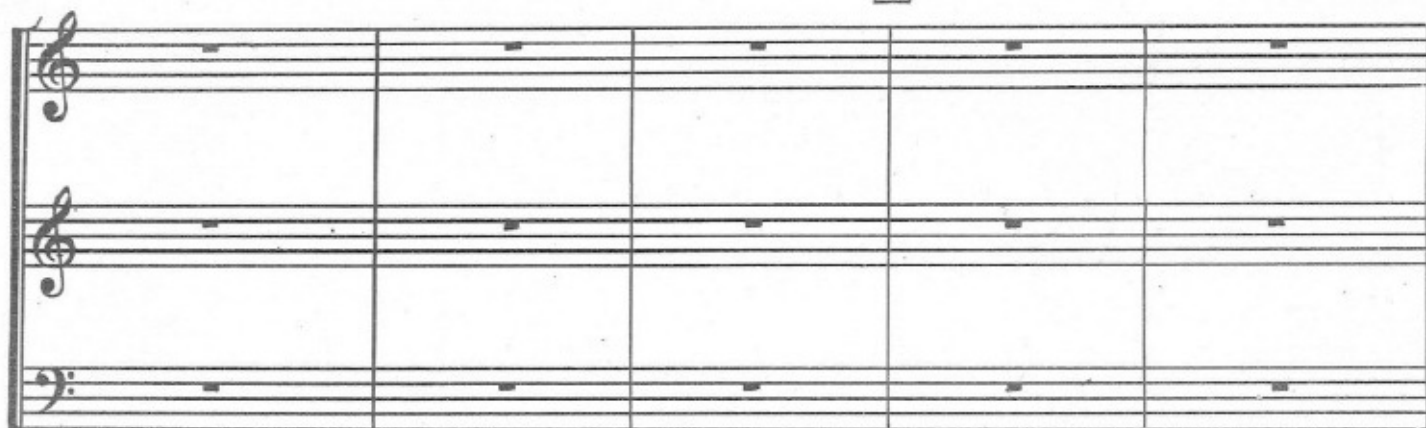
This system contains measures 18 through 21. It features two staves, both with treble clefs and a key signature of one sharp (F#). Measures 18, 19, 20, and 21 have time signatures of 4/4, 4/4, 3/4, 5/4, and 3/4 respectively. The notation includes rests and some notes.

sub. *p*

This system contains measures 22 through 25. It features six staves. The first four staves have treble clefs and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The sixth staff has a bass clef and a key signature of one sharp (F#). Measures 22, 23, 24, and 25 have time signatures of 4/4, 4/4, 3/4, 5/4, and 3/4 respectively. The notation includes rests, notes, and dynamic markings.

[illegible]

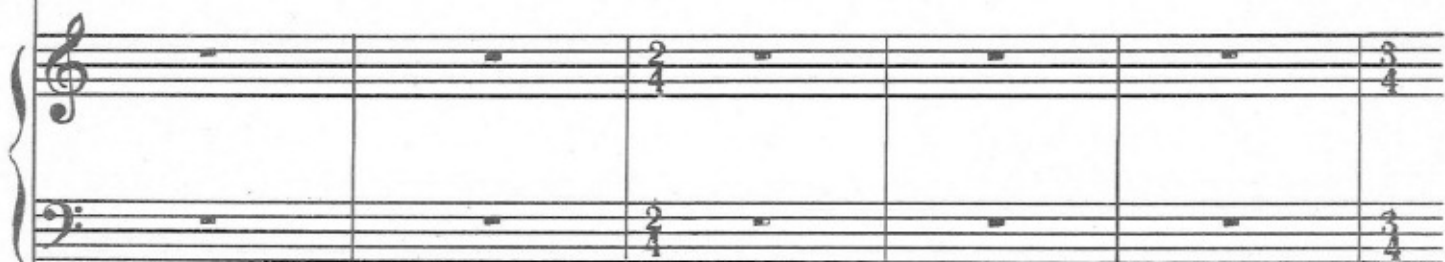
8



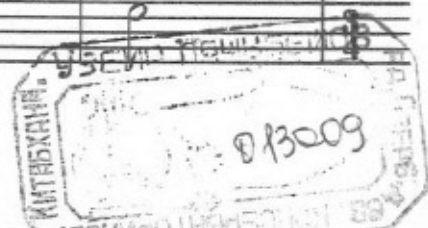
8



rit.



rit.



a tempo

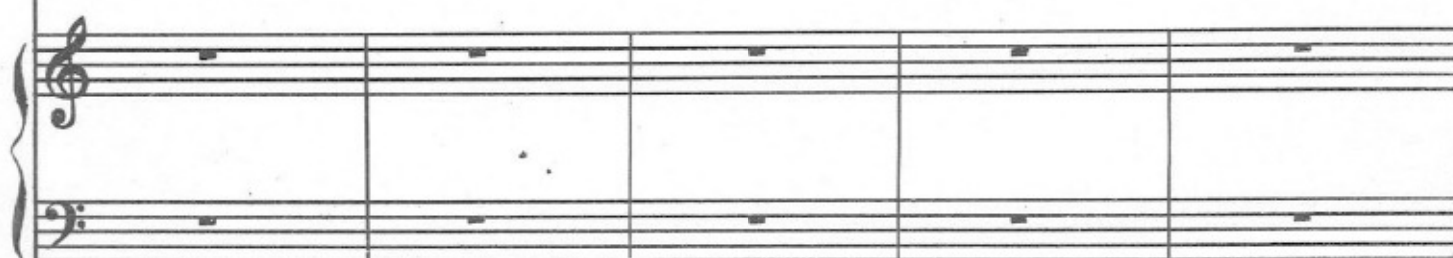
9

The first system of the musical score consists of five measures. The top staff is a single treble clef staff in 3/4 time, containing a melodic line of eighth notes with a piano (*p*) dynamic marking. A slur covers the entire line. The second, third, and fourth staves are grand staves (treble and bass clefs) in 3/4 time, each containing a whole rest. The fifth staff is a single bass clef staff in 3/4 time, also containing a whole rest. A box containing the number '9' is located at the end of the first staff.

a tempo

9

The second system of the musical score consists of five measures. The first staff is a single treble clef staff in 3/4 time, containing a whole rest. The second and third staves are grand staves in 3/4 time, each containing a triplet of eighth notes with a piano (*p*) dynamic marking and the instruction 'div. in 3'. The fourth staff is a single treble clef staff in 3/4 time, containing a melodic line of eighth notes with a piano (*p*) dynamic marking. The fifth staff is a single bass clef staff in 3/4 time, containing a melodic line of eighth notes with a piano (*p*) dynamic marking. The sixth staff is a single bass clef staff in 3/4 time, containing a melodic line of eighth notes with a piano (*p*) dynamic marking. A box containing the number '9' is located at the end of the first staff.





First system of musical notation, consisting of three staves (treble, middle, and bass). The first staff contains a melodic line with eighth and sixteenth notes. The second and third staves contain rests, with a '4' and a '3' written below the staff lines in the second and third measures respectively, indicating a 4-measure and a 3-measure rest.



Second system of musical notation, consisting of three staves (treble, middle, and bass). All staves contain rests. A '4' and a '3' are written below the staff lines in the second and third measures respectively, indicating a 4-measure and a 3-measure rest.



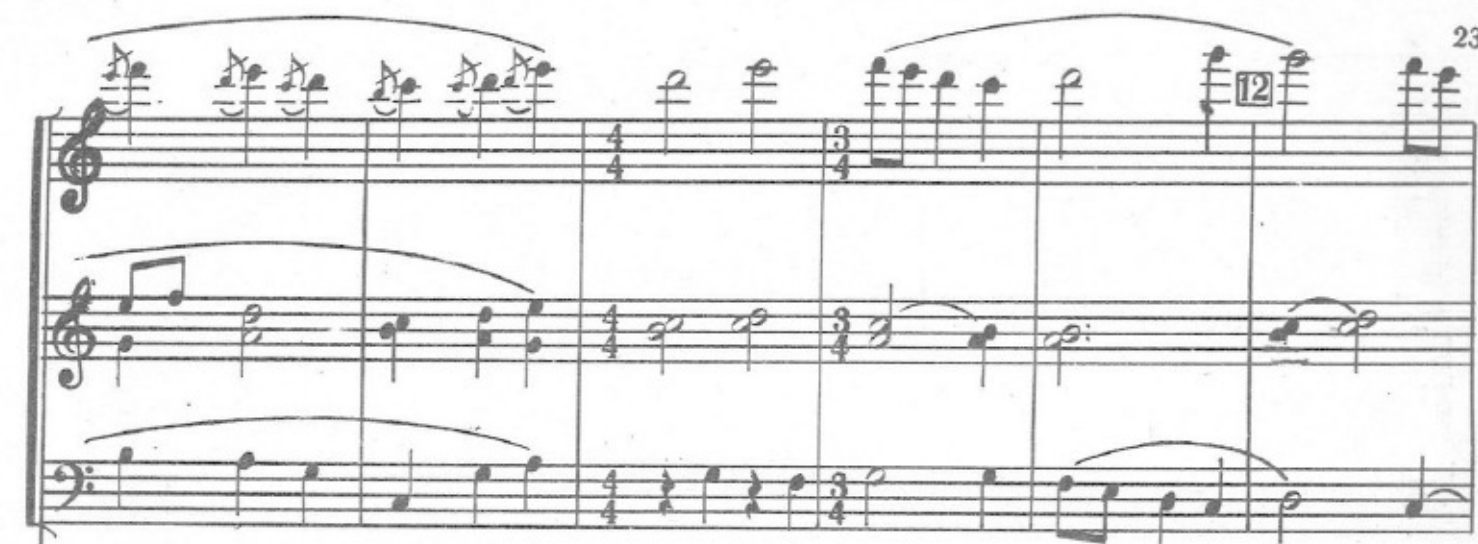
Third system of musical notation, consisting of six staves. The first three staves are treble clef, and the last three are bass clef. The first staff has a melodic line with eighth and sixteenth notes. The second and third staves have a melodic line with eighth and sixteenth notes, with the word 'unis.' written above the staff in the third measure. The fourth staff has a melodic line with eighth and sixteenth notes. The fifth and sixth staves have a melodic line with eighth and sixteenth notes. The word 'unis.' is written above the staff in the third measure of the second staff. The system concludes with a double bar line.

This musical score is for page 21 of a piece, featuring piano accompaniment and a vocal line. The piano part is written for four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The vocal line is written on a single staff with a treble clef. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 5. Measures 1-3 are mostly rests for all parts. In measure 4, the vocal line begins with a half note G4, and the piano accompaniment starts with a half note F#4 in the right hand and a half note E4 in the left hand. Both vocal and piano parts have a piano (*p*) dynamic marking. In measure 5, the vocal line continues with a half note A4, and the piano accompaniment continues with a half note F#4 in the right hand and a half note D4 in the left hand. The second system contains measures 6 through 10. Measures 6-8 show the vocal line moving up stepwise (B4, C5, D5) while the piano accompaniment provides harmonic support. In measure 9, the vocal line has a half note E5, and the piano accompaniment has a half note C5 in the right hand and a half note C3 in the left hand. The system concludes in measure 10 with a half note D5 in the vocal line and a half note B4 in the right hand, with the left hand ending on a whole note C3.

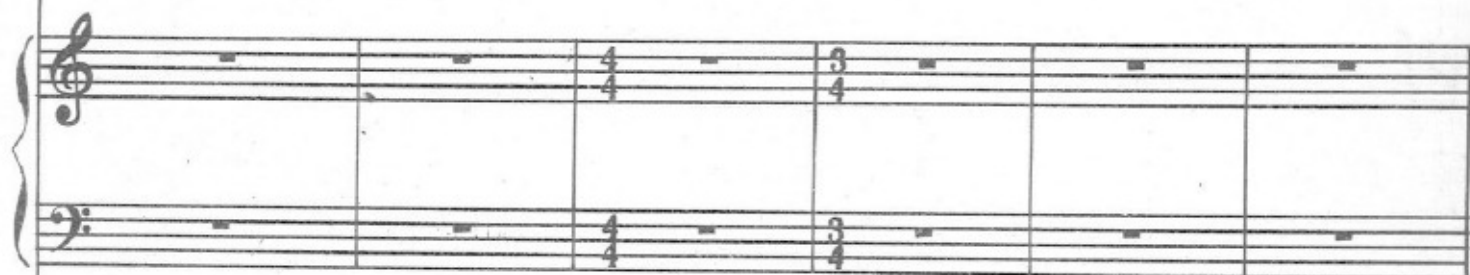
First system of musical notation, measures 11-15. The system consists of three staves. The top staff contains a series of chords, each marked with a fermata. The middle staff begins with a piano (*p*) dynamic marking and contains a melodic line with a long slur. The bottom staff contains a bass line with a long slur. The measures are: 11 (chord), 12 (chord), 13 (chord), 14 (chord), 15 (chord).

Second system of musical notation, measures 16-20. This system consists of five empty staves, with the first two grouped by a brace on the left, indicating a grand staff.

Third system of musical notation, measures 21-25. The system consists of six staves. The first three staves are grouped by a brace on the left. The first staff has a treble clef and contains a melodic line. The second staff has a treble clef and contains a melodic line with the instruction "div. in 3" above it. The third staff has a treble clef and contains a melodic line with the instruction "div. in 3" above it. The fourth staff has a bass clef and contains a melodic line. The fifth staff has a bass clef and contains a melodic line. The sixth staff has a bass clef and contains a melodic line. The measures are: 21, 22, 23, 24, 25.



The first system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a measure with a circled '12' indicating a repeat or a specific measure. The middle and bottom staves are also in treble clef and contain accompaniment with various note values and rests. The system concludes with a double bar line.



The second system of musical notation consists of two staves, both in treble clef. Both staves contain whole rests for the entire duration of the system, indicating a full measure of silence for both parts.



The third system of musical notation consists of six staves. The top staff is in treble clef and contains a melodic line with a circled '12' in the fifth measure. The second and third staves are in treble clef and contain accompaniment with the instruction 'unis.' (unison) written above the staff. The fourth staff is in bass clef and contains a melodic line. The fifth and sixth staves are in bass clef and contain accompaniment. The system concludes with a double bar line.

First system of musical notation, measures 1 through 6. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and quarter notes, some with accents. The middle staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and quarter notes, some with accents, and the word "Soli" is written above it. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and quarter notes, some with accents, and the word "dolce" is written below it.

Second system of musical notation, measures 7 through 12. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and quarter notes, some with accents. The middle staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and quarter notes, some with accents, and the word "Soli" is written above it. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and quarter notes, some with accents, and the word "dolce" is written below it.

Third system of musical notation, measures 13 through 18. The system consists of six staves. The top three staves are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. They contain melodic lines with eighth and quarter notes, some with accents, and the word "dolce" is written below each staff. The bottom three staves are in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. They contain melodic lines with eighth and quarter notes, some with accents, and the word "dolce" is written below each staff.

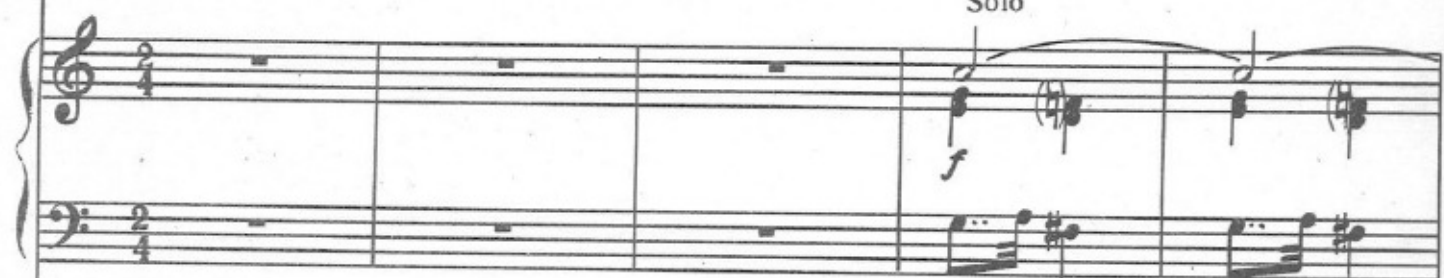
14

rit.



First system of a musical score in 2/4 time. It consists of three staves. The top staff has a treble clef and contains three whole notes (F4, A4, C5) with a fermata over the first two. The middle staff has a treble clef and contains three eighth notes (F4, A4, C5) beamed together, with a fermata over the first two. The bottom staff has a bass clef and contains three whole notes (F3, A2, C3) with a fermata over the first two.

Solo



Second system of a musical score in 2/4 time. It consists of two staves. The top staff has a treble clef and contains two eighth notes (F4, A4) beamed together, with a fermata over the first two. The bottom staff has a bass clef and contains two eighth notes (F3, A2) beamed together, with a fermata over the first two. A forte (*f*) dynamic marking is present at the start of the first measure.

14



Third system of a musical score in 2/4 time. It consists of six staves. The top three staves have treble clefs and contain whole notes (F4, A4, C5) with a fermata over the first two. The bottom three staves have bass clefs and contain whole notes (F3, A2, C3) with a fermata over the first two. A forte (*f*) dynamic marking is present at the start of the first measure.

a tempo

8-

This musical score page contains measures 26 through 30. It is written for a piano and orchestra. The piano part is in the upper system, and the orchestra part is in the lower system. The key signature is one sharp (F#), and the time signature is 3/4. The tempo marking is "a tempo".

The piano part (measures 26-30) features a melodic line in the right hand and a supporting line in the left hand. The right hand starts with a half note G4, followed by a quarter note A4, and then a half note B4. The left hand starts with a half note F#3, followed by a quarter note G3, and then a half note A3. The piano part is marked *ff* (fortissimo) in measures 26, 27, and 28.

The orchestra part (measures 26-30) features a melodic line in the first violin and a supporting line in the first viola. The first violin starts with a half note G4, followed by a quarter note A4, and then a half note B4. The first viola starts with a half note F#3, followed by a quarter note G3, and then a half note A3. The orchestra part is marked *ff* (fortissimo) in measures 26, 27, and 28.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are also some performance instructions like "a tempo" and "ff".

АШЫГСАЖАҒЫ

АШУГСКАЯ

Allegro ♩. = 104

Flauto

Piano

Allegro ♩. = 104

3 Violini I

3 Violini II

3 Violini III

3 Viole

3 Violoncelli

Contrabasso

simile

simile

arco

simile

simile

*p**p**p**p**p**p*

Pizz.

Pizz.

Pizz.

1

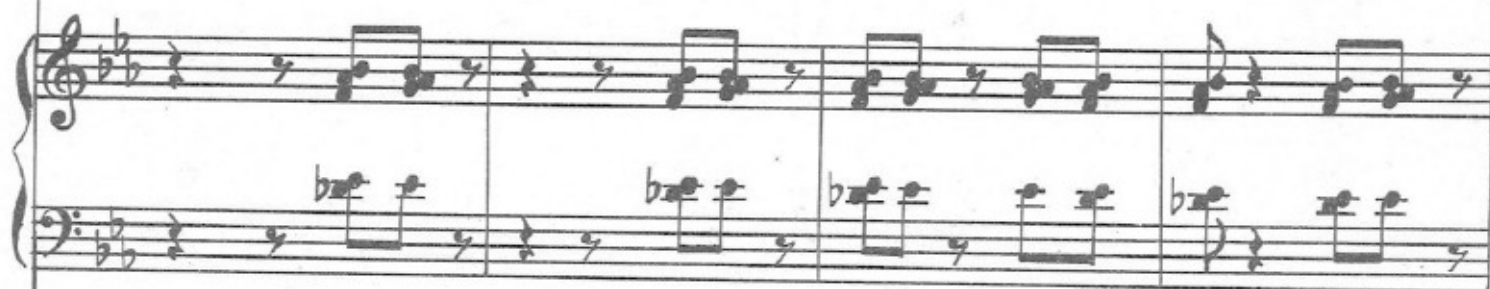
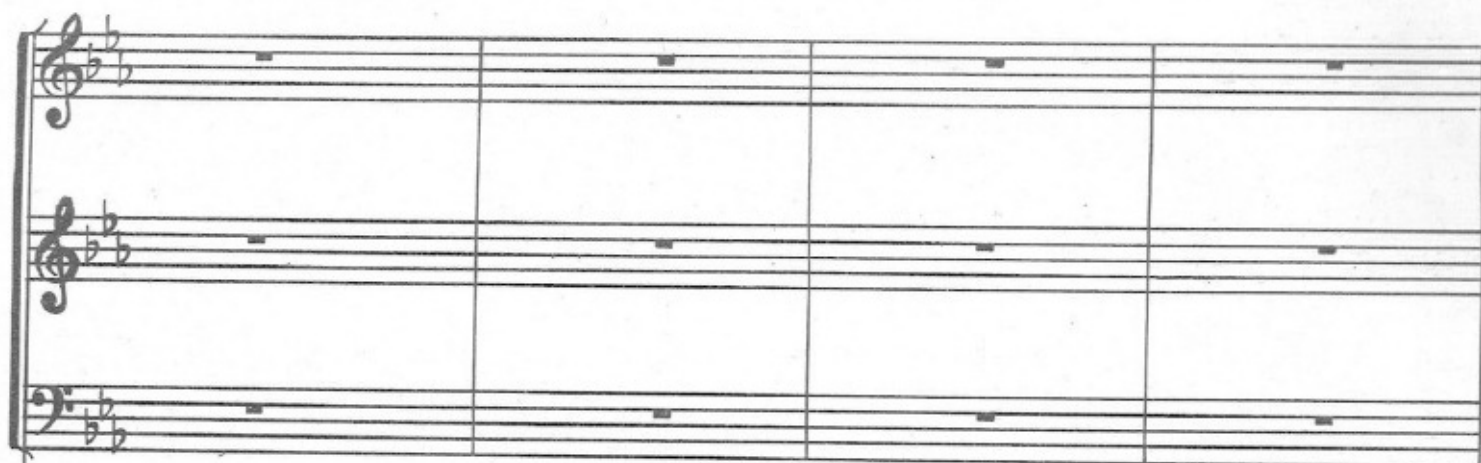
The musical score is organized into three systems, each consisting of two staves (treble and bass clef). The key signature is two flats (B-flat and E-flat). The first system includes a first ending bracket labeled '1' above the treble staff. The second system also includes a first ending bracket labeled '1' above the treble staff. The third system includes a first ending bracket labeled '1' above the treble staff. The dynamic marking 'p' (piano) is present in the first system, second system, and third system, indicating a soft volume. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

The musical score on page 29 is organized into three systems, each containing two staves. The key signature for all staves is two flats (B-flat and E-flat). The first system consists of three staves, all of which contain whole rests. The second system also consists of three staves, all of which contain whole rests. The third system consists of six staves. The first three staves of this system (treble clef) contain a melodic line with eighth and sixteenth notes, including rests. The fourth staff (bass clef) contains a continuous eighth-note accompaniment. The fifth and sixth staves (bass clef) contain whole rests.

First system of musical notation, measures 30-33. It consists of three staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. Measures 30 and 31 contain musical notation on the top two staves, starting with a piano (*p*) dynamic. Measures 32 and 33 are empty staves.

Second system of musical notation, measures 30-33. It consists of two staves. The top staff is in treble clef with a key signature of two flats. The bottom staff is in bass clef with the same key signature. Measures 30 and 31 contain musical notation, starting with a piano (*p*) dynamic. Measures 32 and 33 contain musical notation, starting with a *simile* marking.

Third system of musical notation, measures 30-33. It consists of six staves. The top three staves are in treble clef with a key signature of two flats. The bottom three staves are in bass clef with the same key signature. Measures 30 and 31 contain musical notation. Measures 32 and 33 contain musical notation, including a piano (*p*) dynamic marking.



3

simile

First system of music, measures 1-4. The score is written for three staves (treble, middle, and bass clefs) in a key signature of two flats (B-flat and E-flat). The first measure of each staff contains a whole rest. The second measure begins with a piano (*p*) dynamic. The third and fourth measures are marked with the word "simile". The notation includes eighth and sixteenth notes, rests, and accidentals (flats).

3

Second system of music, measures 1-4. The score is written for five staves (three treble clefs, one alto clef, and one bass clef) in a key signature of two flats. The first measure of each staff contains a whole rest. The second measure begins with a piano (*p*) dynamic. The third and fourth measures are marked with the word "simile". The notation includes eighth and sixteenth notes, rests, and accidentals (flats).

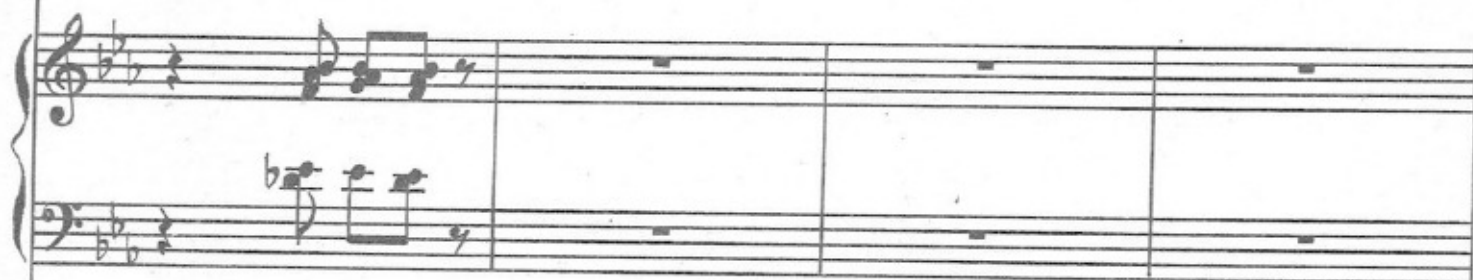


The first system of musical notation consists of three staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. The music is written in 4/4 time. The first measure of each staff contains a whole rest. The subsequent measures contain eighth and quarter notes, with some measures featuring beamed eighth notes and quarter notes. The bottom staff includes a flat symbol (b) before the first note in the second measure.



The second system of musical notation consists of five staves. The top three staves are in treble clef with a key signature of two flats. The fourth staff is in bass clef with a key signature of two flats. The fifth staff is in bass clef with a key signature of two flats. The music is written in 4/4 time. The first measure of each staff contains a whole rest. The subsequent measures contain eighth and quarter notes, with some measures featuring beamed eighth notes and quarter notes. The bottom staff includes a flat symbol (b) before the first note in the second measure. The word "Pizz." is written above the fourth staff in the third measure.

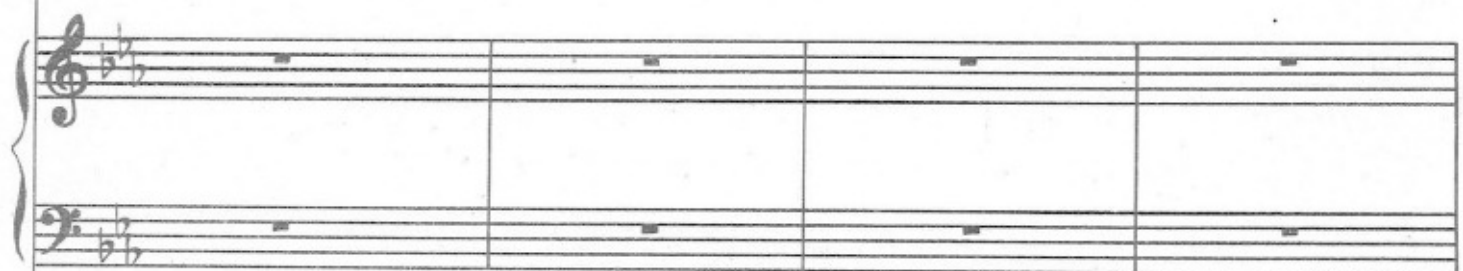
4



4



5



5



This musical score is divided into three systems, each containing three staves. The key signature is B-flat major (two flats). The first system features a treble staff with a melodic line, a middle treble staff with a similar line, and a bass staff with a lower melodic line. The second system consists of three empty staves, indicating a section where the instruments are silent. The third system continues the melodic lines from the first system, with the treble and middle staves playing in unison and the bass staff providing a harmonic foundation. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings like mf and f .

6

First system of musical notation, measures 6-9. The system consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The middle staff is also in treble clef with the same key signature, containing chords and some rests. The bottom staff is in bass clef with the same key signature, containing a bass line with eighth and sixteenth notes. The system is divided into four measures.

6

Second system of musical notation, measures 10-13. The system consists of six staves. The top three staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom three staves are in bass clef with the same key signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests, with slurs indicating phrasing. The system is divided into four measures.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a vocal score for a soprano and a piano accompaniment. The score is written in G major (one sharp) and 2/4 time. The tempo is marked "Allegretto". The key signature has one sharp (F#). The score is divided into two systems, each with a rehearsal mark "7" in a box. The first system consists of three staves: the top staff is for the vocal line, and the bottom two staves are for the piano accompaniment. The second system also consists of three staves: the top staff is for the vocal line, and the bottom two staves are for the piano accompaniment. The vocal line is written in a soprano clef. The piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "f" (forte). The lyrics are written below the vocal line.

This musical score is for page 39 of a composition. It features a piano part and an orchestral part. The piano part is written on a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). The orchestral part consists of five staves: two for woodwinds (flute and oboe), two for strings (violin and viola), and one for the cello. The score is divided into two systems. The first system contains measures 1 through 8, with a repeat sign at the end of measure 8. The second system contains measures 9 through 16, also with a repeat sign at the end of measure 16. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The orchestral part provides a rich texture with woodwinds, strings, and a cello. The score is marked with a forte (f) dynamic and includes various musical notations such as notes, rests, and articulation marks.

simile

simile

simile

simile

simile

simile

simile

simile

Pizz.

Pizz.

The musical score is arranged in three systems. The first system consists of three staves: two treble clefs and one bass clef. The second system consists of two staves, both with treble clefs. The third system consists of five staves: three treble clefs, one alto clef (C-clef on the third line), and two bass clefs. The music is written in a key signature of two flats (B-flat and E-flat). The notation includes eighth and sixteenth notes, rests, and slurs. The word 'simile' is written above several staves, indicating a continuation of a previous style. The word 'Pizz.' (pizzicato) is written above the two bottom staves in the third system. The score is divided into measures by vertical bar lines.

9

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The music features eighth and sixteenth notes with rests, typical of a piano accompaniment. A small square box containing the number '9' is positioned above the first measure of the top staff.

The second system of musical notation consists of two staves, both in treble clef. The key signature remains two flats. The notation continues with eighth and sixteenth notes and rests. A small square box containing the number '9' is positioned above the first measure of the top staff.

9

The third system of musical notation consists of six staves. The top three staves are in treble clef, and the bottom three are in bass clef. The key signature has two flats. The music continues with eighth and sixteenth notes and rests. A small square box containing the number '9' is positioned above the first measure of the top staff.



10



System 1: Three staves (treble, treble, bass) in B-flat major. The first staff has a measure rest at the end. The second and third staves have a measure rest at the end. A box labeled '10' is above the first staff.



System 2: Two staves (treble, bass) in B-flat major. The first staff has a measure rest at the end. The second staff has a measure rest at the end. A box labeled '10' is above the first staff.

10



System 3: Five staves (treble, treble, treble, tenor, bass) in B-flat major. The first staff has a measure rest at the end. The second staff has a measure rest at the end. The third staff has a measure rest at the end. The fourth staff has a measure rest at the end. The fifth staff has a measure rest at the end. A box labeled '10' is above the first staff.

Solo

p

sub. *f*

sub. *f*

sub. *f*

arco

p

sub. *f*

sub. *f*

11

First system of music, measures 11-14. The system consists of three staves. The key signature is B-flat major (two flats). The time signature is 4/8. Measure 11: Treble staff has a whole rest; Bass staff has a half note B-flat and a half note G. Measure 12: Treble staff has a whole rest; Bass staff has a whole rest. Measure 13: Treble staff has a half note B-flat and a half note G, marked *sf*; Bass staff has a half note B-flat and a half note G, marked *sf*. Measure 14: Treble staff has a half note B-flat and a half note G, marked *sf*; Bass staff has a half note B-flat and a half note G, marked *sf*. Dynamic markings include *f* in the bass staff of measures 11 and 13, and *sf* in the treble and bass staves of measures 13 and 14.

11

Second system of music, measures 11-14. The system consists of six staves. The key signature is B-flat major (two flats). The time signature is 4/8. Measures 11-14: All staves show rhythmic patterns. Measures 11 and 12: Treble staves have eighth notes, marked *p*; Bass staff has a half note B-flat and a half note G, marked *f*. Measures 13 and 14: Treble staves have eighth notes; Bass staff has a half note B-flat and a half note G, marked *fp*. Dynamic markings include *p* in the treble staves of measures 11 and 12, *f* in the bass staff of measure 11, and *fp* in the bass staff of measure 14.

12

First system of musical notation, measures 12-15. The score is in 4/8 time with a key signature of two flats. Measures 12 and 13 are marked with a box containing the number 12. The notation includes treble and bass staves. Measures 12 and 13 feature a *sf* (sforzando) dynamic marking. Measures 14 and 15 feature a *sf* dynamic marking. The notes are primarily eighth and sixteenth notes, with some rests.

12

Second system of musical notation, measures 16-19. The score is in 4/8 time with a key signature of two flats. Measures 16 and 17 are marked with a box containing the number 12. The notation includes treble and bass staves. Measures 16 and 17 feature a *sf* dynamic marking. Measures 18 and 19 feature a *sf* dynamic marking. The notes are primarily eighth and sixteenth notes, with some rests.

13

First system of music, measures 13-15. The system consists of three staves: two treble staves and one bass staff. The key signature is B-flat major (two flats). The time signature is 7/8. Measure 13: Treble staves have a half note G4 and a quarter note A4; the bass staff has a whole note G3. Measure 14: Treble staves have a half note G4 and a quarter note A4; the bass staff has a whole note G3. Measure 15: Treble staves have a half note G4 and a quarter note A4; the bass staff has a whole note G3.

Second system of music, measures 16-18. The system consists of two staves: a treble staff and a bass staff. The key signature is B-flat major (two flats). The time signature is 7/8. Measure 16: Treble staff has a half note G4 and a quarter note A4; bass staff has a whole note G3. Measure 17: Treble staff has a half note G4 and a quarter note A4; bass staff has a whole note G3. Measure 18: Treble staff has a half note G4 and a quarter note A4; bass staff has a whole note G3.

13

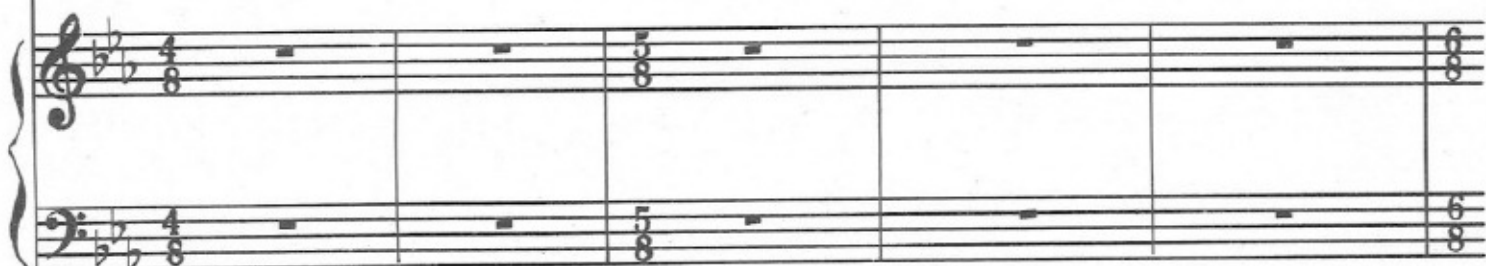
Third system of music, measures 19-22. The system consists of five staves: three treble staves, one alto staff, and one bass staff. The key signature is B-flat major (two flats). The time signature is 7/8. Measure 19: Treble staves have a half note G4 and a quarter note A4; alto staff has a half note G4 and a quarter note A4; bass staff has a whole note G3. Measure 20: Treble staves have a half note G4 and a quarter note A4; alto staff has a half note G4 and a quarter note A4; bass staff has a whole note G3. Measure 21: Treble staves have a half note G4 and a quarter note A4; alto staff has a half note G4 and a quarter note A4; bass staff has a whole note G3. Measure 22: Treble staves have a half note G4 and a quarter note A4; alto staff has a half note G4 and a quarter note A4; bass staff has a whole note G3.

14

First system of musical notation, measures 1-14, measures 1-14, and measures 1-14. The first system consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature is two flats (B-flat and E-flat). The time signature is 6/8. The first two staves have rests for measures 1-14. The third staff has rests for measures 1-14. In measure 14, the top staff has a solo melodic line starting on G4, moving up stepwise to D5, then down to C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, 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C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, 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C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-29



System 1: Treble and Bass staves. Treble staff has a melodic line starting in the second measure, marked *mp* and labeled (Solo). The key signature is B-flat major (two flats) and the time signature is 4/8. The system ends with a repeat sign.



System 2: Treble and Bass staves. Both staves are empty, indicating a rest or a section where the instrument is silent. The system ends with a repeat sign.



System 3: Treble and Bass staves. Treble staff has a melodic line starting in the second measure, marked *mf* and labeled *mp*. The key signature is B-flat major (two flats) and the time signature is 4/8. The system ends with a repeat sign.



First system of musical notation, measures 1-5. The score is in 6/8 time with a key signature of two flats. The first staff (treble clef) contains rests. The second staff (treble clef) has rests in measures 1-2, followed by a melodic line in measures 3-4, and a rest in measure 5. The third staff (bass clef) has rests in measures 1-2, followed by a melodic line in measures 3-4, and a rest in measure 5. Dynamics include *mf* and accents.



Second system of musical notation, measures 6-10. The first staff (treble clef) has rests. The second staff (treble clef) has rests in measures 6-7, followed by a melodic line in measures 8-9, and a rest in measure 10. The third staff (bass clef) has rests in measures 6-7, followed by a melodic line in measures 8-9, and a rest in measure 10. Dynamics include *mf* and accents.



Third system of musical notation, measures 11-15. The first staff (treble clef) has a melodic line in measures 11-12, followed by rests in measures 13-14, and a melodic line in measure 15. The second staff (treble clef) has a melodic line in measures 11-12, followed by rests in measures 13-14, and a melodic line in measure 15. The third staff (treble clef) has a melodic line in measures 11-12, followed by rests in measures 13-14, and a melodic line in measure 15. The fourth staff (bass clef) has a melodic line in measures 11-12, followed by rests in measures 13-14, and a melodic line in measure 15. The fifth staff (bass clef) has a melodic line in measures 11-12, followed by rests in measures 13-14, and a melodic line in measure 15. Dynamics include *mf* and accents.

16

This system contains measures 16 through 19. It features three staves. The top staff has a treble clef and a key signature of two flats. Measures 16 and 17 are whole rests. Measure 18 begins with a melodic line starting on G4, moving up stepwise to D5, with a slur and a forte (*f*) dynamic. Measure 19 continues this line. The middle staff has a treble clef and two flats. Measures 16 and 17 contain a melodic line starting on G4, moving up stepwise to D5, with a slur and a mezzo-forte (*mf*) dynamic. Measure 18 begins with a melodic line starting on G4, moving up stepwise to D5, with a slur and a forte (*f*) dynamic. Measure 19 continues this line. The bottom staff has a bass clef and two flats. Measures 16 and 17 contain a melodic line starting on G3, moving up stepwise to D4, with a slur and a mezzo-forte (*mf*) dynamic. Measure 18 begins with a melodic line starting on G3, moving up stepwise to D4, with a slur and a forte (*f*) dynamic. Measure 19 continues this line.

This system contains measures 20 through 23. It features three staves. The top staff has a treble clef and a key signature of two flats. Measures 20 and 21 are whole rests. Measure 22 begins with a melodic line starting on G4, moving up stepwise to D5, with a slur and a forte (*f*) dynamic. Measure 23 continues this line. The middle staff has a treble clef and two flats. Measures 20 and 21 contain a melodic line starting on G4, moving up stepwise to D5, with a slur and a mezzo-forte (*mf*) dynamic. Measure 22 begins with a melodic line starting on G4, moving up stepwise to D5, with a slur and a forte (*f*) dynamic. Measure 23 continues this line. The bottom staff has a bass clef and two flats. Measures 20 and 21 contain a melodic line starting on G3, moving up stepwise to D4, with a slur and a mezzo-forte (*mf*) dynamic. Measure 22 begins with a melodic line starting on G3, moving up stepwise to D4, with a slur and a forte (*f*) dynamic. Measure 23 continues this line.

16

This system contains measures 24 through 27. It features five staves. The top staff has a treble clef and a key signature of two flats. Measures 24 and 25 are whole rests. Measure 26 begins with a melodic line starting on G4, moving up stepwise to D5, with a slur and a forte (*f*) dynamic. Measure 27 continues this line. The second staff has a treble clef and two flats. Measures 24 and 25 contain a melodic line starting on G4, moving up stepwise to D5, with a slur and a mezzo-forte (*mf*) dynamic. Measure 26 begins with a melodic line starting on G4, moving up stepwise to D5, with a slur and a forte (*f*) dynamic. Measure 27 continues this line. The third staff has a treble clef and two flats. Measures 24 and 25 contain a melodic line starting on G4, moving up stepwise to D5, with a slur and a mezzo-forte (*mf*) dynamic. Measure 26 begins with a melodic line starting on G4, moving up stepwise to D5, with a slur and a forte (*f*) dynamic. Measure 27 continues this line. The fourth staff has a bass clef and two flats. Measures 24 and 25 contain a melodic line starting on G3, moving up stepwise to D4, with a slur and a mezzo-forte (*mf*) dynamic. Measure 26 begins with a melodic line starting on G3, moving up stepwise to D4, with a slur and a forte (*f*) dynamic. Measure 27 continues this line. The fifth staff has a bass clef and two flats. Measures 24 and 25 contain a melodic line starting on G3, moving up stepwise to D4, with a slur and a mezzo-forte (*mf*) dynamic. Measure 26 begins with a melodic line starting on G3, moving up stepwise to D4, with a slur and a forte (*f*) dynamic. Measure 27 continues this line.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a piano accompaniment for a vocal solo. The score is written for piano and includes a vocal line. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems, each containing four staves. The first system includes a vocal line and three piano staves. The second system includes a vocal line and four piano staves. The score is marked with a forte (f) dynamic and includes a "simile" instruction. A rehearsal mark [17] is present in the second system. The score is for a vocal solo and a piano accompaniment.



The first system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. All staves are in the key of B-flat major (two flats). The music is written in 4/4 time. The first staff contains a melody of eighth and quarter notes. The second staff contains a similar melody. The third staff contains a bass line with eighth and quarter notes. The word "simile" is written above the second staff.



The second system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music is written in 4/4 time. The top staff contains a melody of eighth and quarter notes. The bottom staff contains a bass line with eighth and quarter notes.



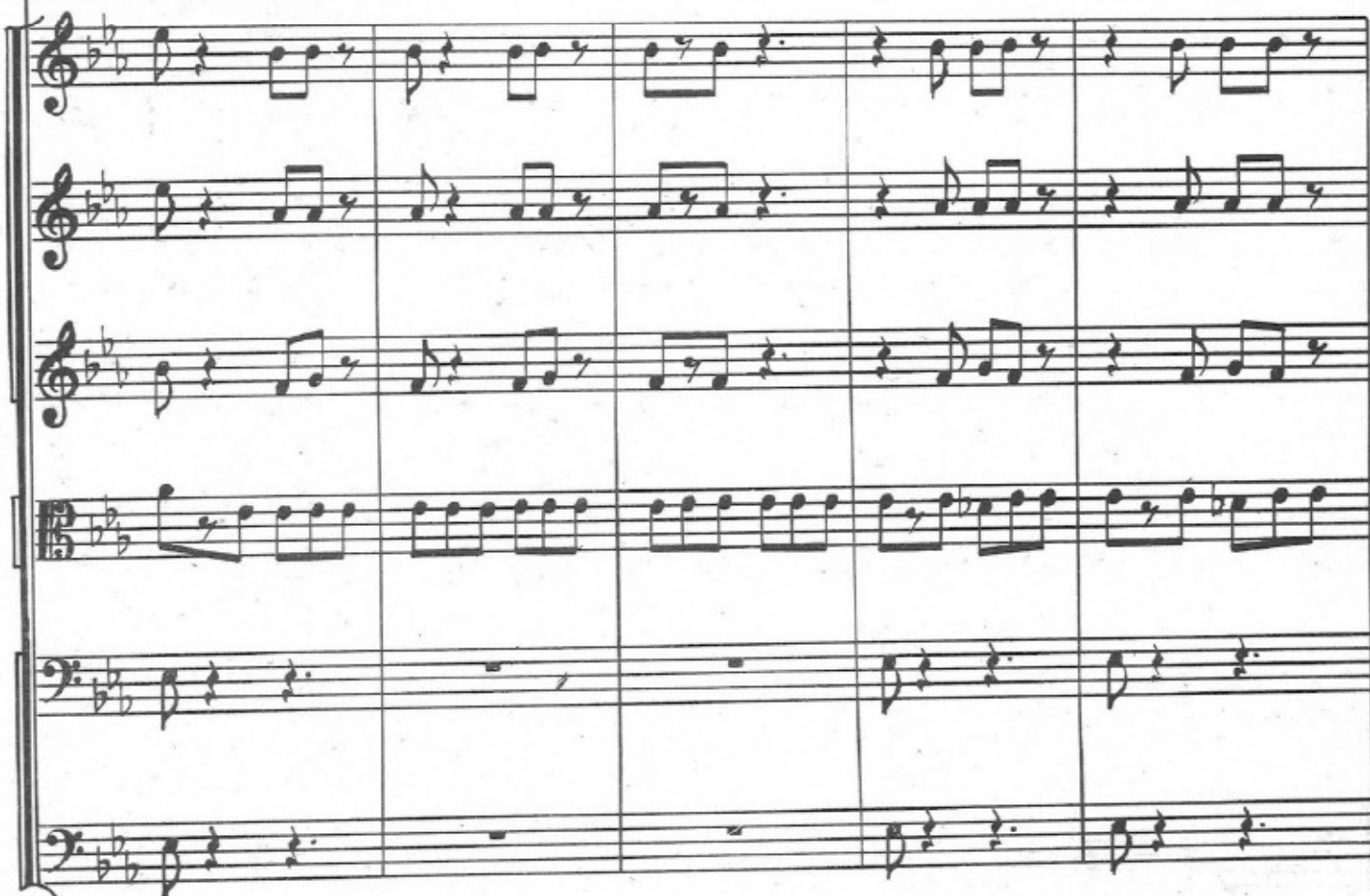
The third system of musical notation consists of six staves. The first three staves are in treble clef, and the last three staves are in bass clef. All staves are in the key of B-flat major (two flats). The music is written in 4/4 time. The first three staves contain a melody of eighth and quarter notes. The last three staves contain a bass line with eighth and quarter notes. The word "Pizz." is written below the fourth staff.



First system of a musical score in B-flat major (two flats). It consists of three staves. The top staff has a treble clef and a key signature of two flats. The middle staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The music is in 4/4 time. The first staff contains a melody with eighth and quarter notes. The second staff contains a melody with eighth and quarter notes. The third staff contains a bass line with eighth and quarter notes.



Second system of the musical score. It consists of two staves. The top staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The music continues with eighth and quarter notes in both staves.



Third system of the musical score. It consists of six staves. The first three staves have a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The fifth and sixth staves have a bass clef and a key signature of two flats. The music continues with eighth and quarter notes across all staves.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains five measures of music, primarily using eighth and sixteenth notes with rests. The middle staff is also in treble clef with the same key signature, containing five measures of music with similar note values. The bottom staff is in bass clef with the same key signature, containing five measures, mostly consisting of rests with some eighth notes in the first two measures. A double bar line is present after the third measure in all staves.

The second system of musical notation consists of two staves, both in treble clef with a key signature of two flats. Each staff contains five measures of music, featuring eighth and sixteenth notes with rests. A double bar line is present after the third measure in both staves.

The third system of musical notation consists of five staves. The top three staves are in treble clef with a key signature of two flats, each containing five measures of music with eighth and sixteenth notes and rests. The fourth staff is in alto clef (C-clef on the third line) with a key signature of two flats, containing five measures of music, mostly eighth notes. The bottom staff is in bass clef with a key signature of two flats, containing five measures, mostly consisting of rests. A double bar line is present after the third measure in all staves.

