

Валентин Дубовской

Каменный ангел

Партия вторых скрипок

Valentin Dubovskoy

Stone angel

Violini 2 part

ИНТРОДУКЦИЯ
МОЙ ПЕРСТЕНЬ.

♩.=66

mf

2

8

mf

17

26

34

41

mf

46

mf

52

2

f

60

66

72

f

♩.=120

80

7

V 2
КАРТИНА ПЕРВАЯ
КОЛОДЕЦ СВ. АНГЕЛА

3

$\text{♩} = 70$

4 *mp*

9 3 2

$\text{♩} = 85$ *f*

16

18

19

21

23

25

27

29

34

36 *p* 4

V 2

42 *f*

44

45

47

50 *ff* $\text{♩} = 120$ *mp* 2

58 *mf* pizz.

68 arco *mf* pizz. arco

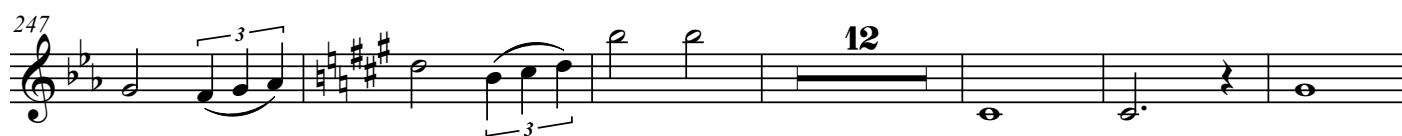
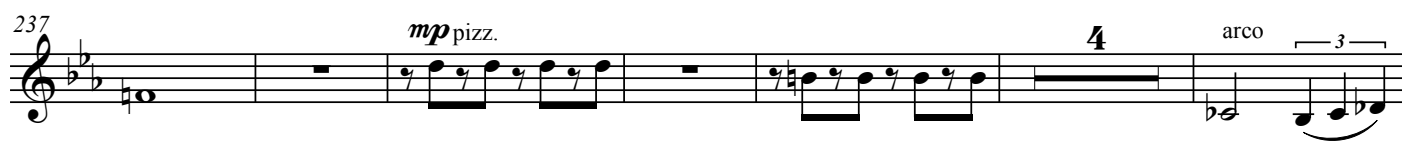
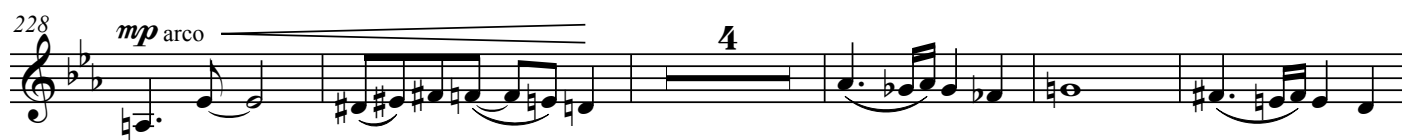
78

88 pizz. *mp* arco

98 $\text{♩} = 100$ *f* *mf* 24

131 *mp* 2 *p*

The musical score for Violin 2 (V 2) is written on ten staves. It begins at measure 42 with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The first staff (42-43) features a forte (f) dynamic and a series of eighth-note runs. The second staff (44) continues with eighth-note patterns. The third staff (45) shows more complex eighth-note figures. The fourth staff (47) includes a half-note rest followed by eighth-note runs. The fifth staff (50) starts with a fortissimo (ff) dynamic, a half-note rest, and a tempo marking of quarter note = 120. It then transitions to a mezzo-piano (mp) dynamic with a 2-measure rest. The sixth staff (58) features a mezzo-forte (mf) dynamic and a pizzicato (pizz.) instruction. The seventh staff (68) alternates between arco and pizzicato playing. The eighth staff (78) continues with arco playing. The ninth staff (88) includes a pizzicato instruction and a mezzo-piano (mp) dynamic. The tenth staff (98) features a fortissimo (f) dynamic, a tempo marking of quarter note = 100, and a mezzo-forte (mf) dynamic. The eleventh staff (131) starts with a mezzo-piano (mp) dynamic, a 2-measure rest, and a piano (p) dynamic. The score concludes with a 24-measure rest.



V 2

6 285 $\text{♩} = 93$ arco mp pizz. arco pizz.

291

296 $\text{♩} = 55$ f arco 2 2

305 $\text{♩} = 93$ mp pizz. 3

313

318 mf

323 $\text{♩} = 93$ f arco

329 mf mp

340

352

360 $\text{♩} = 80$



КАРТИНА ВТОРАЯ
ЗЕЛЬЕ.



25

27

29

32

35

37

40

43

46

51

58

64

72

f

ff

mf arco

pizz.

f

$\text{♩} = 120$

$\text{♩} = 130$

2

12

12

V 2

73 2 4 9

80 *f* *ff* $\text{♩} = 110$ *ff* 2 2

88 *mf* $\text{♩} = 160$ *f* *mp pizz.*

93 2 2 *mp pizz.*

102

107

112

117

122 *f* *arco* *p* *f* *p* *f* *p* *f* *arco*

129 *f* 3 *mp pizz.*

137 *f* *arco* $\text{♩} = 66$ 4

142 4

150 *mp* pizz. $\text{♩} = 75$ 2 *f* arco $\text{♩} = 75$

157 *mf* $\text{♩} = 55$ *f*

162 *mf* $\text{♩} = 77$ 8 $\text{♩} = 85$ 8

182 *mp* pizz. *mf*

188 arco 2

194 *f* 4

202 *f* 3 4

214 6

227 *ff* 3

238 $\text{♩} = 75$ *mf*

245 *f* *ff* $\text{♩} = 75$

249 $\text{♩} = 75$

253 $\text{♩} = 120$ **2** *mf*

Musical staff 253-258. Key signature: two sharps (F# and C#). Time signature: 2/4. The staff begins with a whole rest for two measures, followed by a half note G4, a quarter note F#4, and a quarter note E4. A slur covers measures 255-258, containing eighth notes: G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, 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, 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E-168, D-168, C#-168, B-169, A-169, G-169, F#-169, E-169, D-169, C#-169, B-170, A-170, G-170, F#-170, E-170, D-170, 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

12

356 $\text{♩}=90$ *mf*

364 $\text{♩}=80$

372 *f* *ff*

380

387 $\text{♩}=180$ *mf*

395 *f* *pizz.* *arco* *mf*

402 $\text{♩}=90$ *f* *mf*

409 $\text{♩}=110$ *p* *pizz.* *mf* *arco*

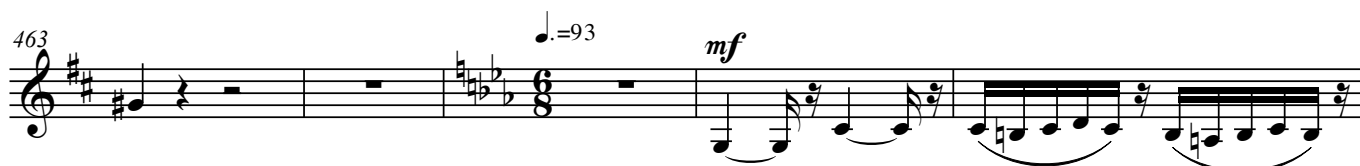
415 $\text{♩}=93$ *mf*

420

424 $\text{♩}=160$ *mp* *pizz.*

♩=110

♩=160



КАРТИНА ТРЕТЬЯ
ОБОЛЩЕНИЕ.

$\text{♩} = 120$

12 *p* 2 pizz.

20 *mf* *p*

26 *mf* arco

30 pizz.

35 arco 3 2 3 pizz.

42

48 2 arco

55 2 pizz.

63 2 *f* arco

69 *mp* pizz.

75 arco

81 6 pizz.

94 2 *f* arco 3

The musical score is written for a single melodic line on a treble clef staff. It begins with a tempo marking of quarter note = 120. The key signature changes from one sharp (F#) to two flats (Bb, Eb) at measure 30, and then to three flats (Bb, Eb, Ab) at measure 63. The score includes various musical notations such as slurs, ties, and dynamic markings. Performance techniques like 'arco' (bowed) and 'pizz.' (pizzicato) are indicated. Measure numbers 12, 20, 26, 30, 35, 42, 48, 55, 63, 69, 75, 81, and 94 are placed at the start of their respective staves. The piece concludes with a triplet of eighth notes in the final measure.

100 *pizz.* $\text{♩} = 140$ *mf* arco

106 11 8

122

129 $\text{♩} = 93$

136 4 *pizz.*

147 *f* arco $\text{♩} = 160$

150 *pizz.* arco *pizz.* *mp*

157 arco

164

171 *mf*

177 *f*

184

190 3 2

V 2

16 198 *mf* pizz. arco *p*

205 pizz. 5 *mp* arco

215

223 6 5 5

243 14 pizz. $\text{♩} = 180$ *mf* arco

262 *f*

270 pizz. arco *mf* *f*

278

286 *mp* $\text{♩} = 100$

292 *mp* 6

303 *f* *mf* $\text{♩} = 130$

313 $\text{♩} = 100$ *mp*

322 *f*

328 *mp* pizz. *f* arco $\text{♩} = 120$

337 *f* $\text{♩} = 120$ *p* *mp*

344 pizz. $\text{♩} = 100$ 4 $\text{♩} = 120$ arco

353 *f* *mp* pizz.

359 $\text{♩} = 93$ 4 4 *mf* arco

370

374

379

384 $\text{♩} = 100$ 28 11

18

V 2

Musical score for V 2, measures 18-448. The score is written on a single staff in treble clef. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The tempo is marked with a quarter note equal to 90 (♩=90). The dynamics range from *f* (forte) to *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and rests. A measure rest of 5 is indicated at measure 448. The score ends with a double bar line and a repeat sign.

КАРТИНА ЧЕТВЁРТАЯ
ЗАМОК ВЕНЕРЫ

Musical score for Картина Четвёртая, measures 8-131. The score is written on a single staff in treble clef. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The tempo is marked with a quarter note equal to 80 (♩=80). The dynamics range from *ff* (fortissimo) to *mp* (mezzo-piano). The score includes various musical notations such as slurs, ties, and rests. Measure rests of 2, 32, 24, and 23 are indicated. The score ends with a double bar line and a repeat sign.

139 $\text{♩} = 90$ 8 *mp*

153

158 4 $\text{♩} = 93$ *mf*

166

170

175

180 $\text{♩} = 90$ *f*

185

190 *mp*

194 *mf*

198

202

206

210

214 $\text{♩} = 120$ 3

Detailed description: This is a musical score for a piano part, labeled 'V 2' and '19'. It consists of 12 staves of music, numbered 139 to 214. The notation is in treble clef. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 153, and then to two flats (Bb and Eb) at measure 166. The time signature is mostly common time (C), with a 3/4 time signature appearing at measures 185, 206, and 214. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). There are several tempo markings: $\text{♩} = 90$ at measures 139 and 180, $\text{♩} = 93$ at measure 158, and $\text{♩} = 120$ at measure 214. The score features a variety of musical elements, including eighth and sixteenth notes, rests, and complex chordal textures in the later measures.

20 221 *f*

229 *mf*

234 *mp*

249 *f*

254 *mp*

265

269 *mp pizz.*

276

283 *f arco*

307

347 *f*

354

357

359

Tempo markings: $\text{♩} = 93$, $\text{♩} = 140$, $\text{♩} = 70$, $\text{♩} = 140$, $\text{♩} = 80$

Rehearsal marks: 3, 11, 7, 3, 8, 4, 10, 8, 6, 8, 8

362 V 2 $\text{♩} = 80$ *mf* $\text{♩} = 140$ 8 21

Musical staff 362-374. Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a series of eighth and sixteenth notes, followed by a measure with a whole note and a measure with a whole note. The tempo is marked as 80 beats per minute, and the dynamics are mezzo-forte (mf) and piano (p).

375 3 16 4 pizz. 8 *f* arco

Musical staff 375-387. Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes, followed by a measure with a whole note and a measure with a whole note. The tempo is marked as 93 beats per minute, and the dynamics are mezzo-forte (mf) and piano (p). The staff ends with a measure marked *f* arco.

409 *ff*

Musical staff 409-421. Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes, followed by a measure with a whole note and a measure with a whole note. The tempo is marked as 120 beats per minute, and the dynamics are mezzo-forte (mf) and piano (p). The staff ends with a measure marked *ff*.

КАРТИНА ПЯТАЯ КОЛЬЦО.

$\text{♩} = 120$ *mp*

Musical staff 1-10. Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes, followed by a measure with a whole note and a measure with a whole note. The tempo is marked as 120 beats per minute, and the dynamics are mezzo-forte (mf) and piano (p).

10

Musical staff 11-20. Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes, followed by a measure with a whole note and a measure with a whole note. The tempo is marked as 120 beats per minute, and the dynamics are mezzo-forte (mf) and piano (p).

20

Musical staff 21-30. Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes, followed by a measure with a whole note and a measure with a whole note. The tempo is marked as 120 beats per minute, and the dynamics are mezzo-forte (mf) and piano (p).

30 4

Musical staff 31-41. Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes, followed by a measure with a whole note and a measure with a whole note. The tempo is marked as 120 beats per minute, and the dynamics are mezzo-forte (mf) and piano (p). The staff ends with a measure marked 4.

42 *ff*

Musical staff 43-50. Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes, followed by a measure with a whole note and a measure with a whole note. The tempo is marked as 120 beats per minute, and the dynamics are mezzo-forte (mf) and piano (p). The staff ends with a measure marked *ff*.

51

Musical staff 52-56. Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes, followed by a measure with a whole note and a measure with a whole note. The tempo is marked as 120 beats per minute, and the dynamics are mezzo-forte (mf) and piano (p).

57 *mf* 4

Musical staff 58-68. Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes, followed by a measure with a whole note and a measure with a whole note. The tempo is marked as 120 beats per minute, and the dynamics are mezzo-forte (mf) and piano (p). The staff ends with a measure marked 4.

69 7

Musical staff 69-76. Treble clef, key signature of two flats. The staff contains a series of eighth and sixteenth notes, followed by a measure with a whole note and a measure with a whole note. The tempo is marked as 120 beats per minute, and the dynamics are mezzo-forte (mf) and piano (p). The staff ends with a measure marked 7.

22 85 $\text{♩} = 140$ *mf*

94

104 *mf*

113 3 7

129 $\text{♩} = 140$ *mf* 8

144 *mp*

154

164

173 3 3

185

195

205

215 *f* *mf*

224 *f* $\text{♩} = 100$ *mp*

231 $\text{♩} = 140$ *mf* 23

238 **3**

249 $\text{♩} = 100$ *mp*

257 *mp*

263

270

277 pizz. > arco pizz. > arco *mf*

283

289

296 $\text{♩} = 140$ *p* *mf*

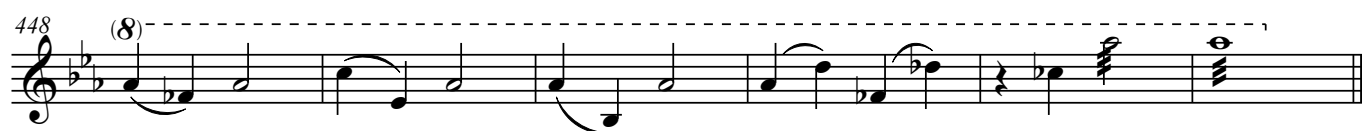
303

312 *f*

322 $\text{♩} = 160$ *p*

Detailed description of the musical score: The score is for Violin 2 and spans measures 231 to 322. It begins in a key signature of two flats (B-flat and E-flat). At measure 238, there is a 3-measure rest. At measure 257, the key signature changes to three sharps (F-sharp, C-sharp, and G-sharp). The score includes several dynamic markings: *mf* (mezzo-forte) at measures 231, 277, 296, and 312; *mp* (mezzo-piano) at measures 249 and 257; *p* (piano) at measures 296 and 322; and *f* (forte) at measure 312. Articulations include *pizz.* (pizzicato) and *arco* (arco) at measures 277 and 278. Tempo markings are indicated by quarter note symbols followed by numbers: $\text{♩} = 140$ at measures 231 and 296, $\text{♩} = 100$ at measure 249, and $\text{♩} = 160$ at measure 322. The score ends with a double bar line and a key signature change to three sharps.

24 329



КАРТИНА ШЕСТАЯ АНГЕЛЬСКИЙ БЛАГОВЕСТ.



This image displays a page of a musical score, likely for a piano or violin. The score is written on a grand staff with a treble clef. The key signature is one flat (B-flat major or D minor). The tempo is marked as 'Andante' (♩ = 90). The score includes various musical notations such as slurs, ties, and dynamic markings. The measures shown are 16 through 66. The score is for a single melodic line, with some measures featuring a 6/8 time signature and others a 4/4 time signature. The dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). The score includes a section marked 'pizz.' (pizzicato) and another marked 'arco' (arco). The score is for a single melodic line, with some measures featuring a 6/8 time signature and others a 4/4 time signature. The dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). The score includes a section marked 'pizz.' (pizzicato) and another marked 'arco' (arco).

26

80 $\text{♩} = 140$
pizz.

85

92 arco 2 2 pizz.

101 4 arco

109

114 f $\text{♩} = 66$ f $\text{♩} = 93$ mf 2

122

128 $\text{♩} = 120$ 6 12 mf

150 2

157 mf f

164 p pizz.

170 4 f arco

Detailed description: This is a musical score for Violin 2, spanning measures 80 to 170. The score is written on a single staff in treble clef. The key signature changes from two flats (B-flat, E-flat) to three sharps (F-sharp, C-sharp, G-sharp) at measure 150. The time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure 80 starts with a tempo marking of 140 and a pizzicato instruction. Measure 92 introduces an arco instruction. Measure 114 features a forte (f) dynamic and a tempo change to 66. Measure 128 has a tempo change to 120 and a mezzo-forte (mf) dynamic. Measure 150 marks the beginning of a new key signature and includes a second tempo change to 93. Measure 164 includes a piano (p) dynamic and a pizzicato instruction. Measure 170 starts with a forte (f) dynamic and an arco instruction. The score concludes with a 4-measure rest in measure 170.

196

p

$\text{♩} = 93$

4

The first system of the musical score for 'The Rose Tree' begins at measure 196. It features a treble clef and a key signature of one sharp (F#). The tempo is marked as quarter note = 93. The music starts with a piano (*p*) dynamic. The first four measures contain a melody: G4 (quarter), A4 (quarter), B4 (quarter), and A4-G4 (beamed eighth notes). The fifth measure is a whole rest. The sixth measure is a whole note chord of Bb4 and A4. The seventh measure is a whole rest. The eighth measure is a whole note chord of G4 and F#4. The ninth measure is a whole rest. The tenth measure is a whole note chord of E4 and D4. The system ends with a double bar line.

207

p

4

218 *mp*

219 220 221

223

234 

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegretto' and the dynamics are 'mf' (mezzo-forte). The melody consists of a series of eighth and quarter notes, with a repeat sign after the first four measures. The second system of the score begins with a new key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked 'Allegretto' and the dynamics are 'mp' (mezzo-piano). The melody continues with eighth and quarter notes, and a repeat sign after the first four measures. The third system of the score begins with a new key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked 'Allegretto' and the dynamics are 'mf' (mezzo-forte). The melody continues with eighth and quarter notes, and a repeat sign after the first four measures.

253

Musical notation for measures 253-258. The key signature is one sharp (F#). The notation consists of a single staff with a treble clef. Measures 253-257 each contain a quarter rest followed by a half note. The notes for measures 253-257 are G#4, F#4, E4, D4, and C4 respectively. Measure 258 contains a quarter rest followed by a half note G#4, which is marked with a mezzo-forte (mp) dynamic. The piece ends with a double bar line.

[illegible]

264

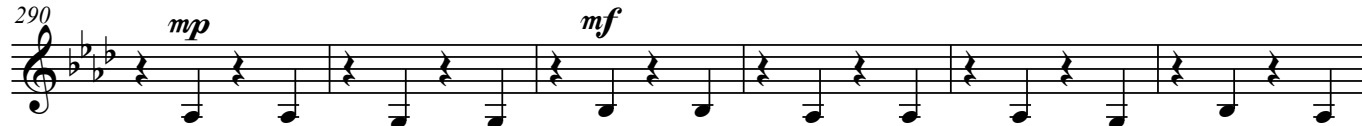
6

2

28



283

290 *mp* *mf*296 *p* *mp* $\text{♩} = 60 (\text{♩} = \text{♩})$ 

304



314

