

Римский-Корсаков Николай Андреевич

**Из Гомера. Прелюдия-кантата для оркестра,
трех женских голосов соло и женского хора.
Сочинение 60**

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Эта книга является репринтом оригинала, который мы создали специально для Вас, используя запатентованные технологии производства репринтных книг и печати по требованию.

Сначала мы отсканировали каждую страницу оригинала этой редкой книги на профессиональном оборудовании. Затем с помощью специально разработанных программ мы произвели очистку изображения от пятен, клякс, перегибов и попытались отбелить и выровнять каждую страницу книги. К сожалению, некоторые страницы нельзя вернуть в изначальное состояние, и если их было трудно читать в оригинале, то даже при цифровой реставрации их невозможно улучшить.

Разумеется, автоматизированная программная обработка репринтных книг – не самое лучшее решение для восстановления текста в его первоизданном виде, однако, наша цель – вернуть читателю точную копию книги, которой может быть несколько веков.

Поэтому мы предупреждаем о возможных погрешностях восстановленного репринтного издания. В издании могут отсутствовать одна или несколько страниц текста, могут встретиться невыводимые пятна и кляксы, надписи на полях или подчеркивания в тексте, нечитаемые фрагменты текста или загибы страниц. Покупать или не покупать подобные издания – решать Вам, мы же делаем все возможное, чтобы редкие и ценные книги, еще недавно утраченные и несправедливо забытые, вновь стали доступными для всех читателей.

Fl. *a 2.* *f* *a 2.* *b* *5*

Ob. *f* *a 2.* *b* *5*

Cingl. *f* *a 2.* *b* *5*

Cl. *I.* *f* *a 2.* *b* *5*

Fag. *II.* *mf* *cresc.* *III.* *f* *a 2.* *b* *5*

Corni. *cresc.* *f* *a 2.* *b* *5*

Viola. *p* *cresc.* *f* *a 2.* *b* *5*

Viol. *mf* *cresc.* *f* *a 2.* *b* *5*

Vel. *cresc.* *f* *a 2.* *b* *5*

non div.

Fl. *cresc.* *a 2.* *b* *5*

Ob. *cresc.* *a 2.* *b* *5*

Cingl. *cresc.* *a 2.* *b* *5*

Cl. *cresc.* *a 2.* *b* *5*

Fag. *a 2.* *b* *5*

C. Fag. *cresc.* *f* *a 2.* *b* *5*

Corni. *f* *cresc.* *a 2.* *b* *5*

Tuba. *mf* *cresc.* *a 2.* *b* *5*

Timp. *mf* *cresc.* *a 2.* *b* *5*

Viol. *cresc.* *a 2.* *b* *5*

Viola. *cresc.* *a 2.* *b* *5*

Vcl. e C. B. *cresc.* *a 2.* *b* *5*

2552

1



This system contains ten staves of music. The first two staves are treble clef, featuring rapid sixteenth-note passages. The third staff is a grand staff (treble and bass clef) with a long melodic line in the bass. The fourth staff is a grand staff with a long melodic line in the bass. The fifth staff is a grand staff with a long melodic line in the bass. The sixth staff is a grand staff with a long melodic line in the bass. The seventh staff is a grand staff with a long melodic line in the bass. The eighth staff is a grand staff with a long melodic line in the bass. The ninth staff is a grand staff with a long melodic line in the bass. The tenth staff is a grand staff with a long melodic line in the bass.



This system contains five staves of music. The first two staves are treble clef, featuring rapid sixteenth-note passages. The third staff is a grand staff (treble and bass clef) with a long melodic line in the bass. The fourth staff is a grand staff with a long melodic line in the bass. The fifth staff is a grand staff with a long melodic line in the bass.

This page of musical notation, labeled '8' in the top left corner, contains two systems of staves. The top system consists of 10 staves, and the bottom system consists of 5 staves. The notation is written in a key signature of one flat (B-flat) and a common time signature (C). The top system features a variety of musical elements, including eighth and sixteenth notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The bottom system continues the musical composition with similar notation, including a prominent sixteenth-note run in the third staff from the bottom. The page is a high-quality scan of a printed musical score.

This page of musical notation is a piano score, likely for a concert piece. It consists of two systems of staves. The first system has 12 staves, and the second system has 8 staves. The notation is complex, featuring many sixteenth notes, triplets, and other rhythmic patterns. The key signature is B-flat major (two flats). The score is marked with a '2' in a box at the beginning of the first system and at the end of the second system. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings like 'sf' (sforzando). The score is divided into two systems, each marked with a '2' in a box.

C. ingl.

First system of the musical score, measures 1-3. The score includes staves for C. ingl., Fag., C. Fag., Trmbe., Viol., and a double bass staff. The key signature is one sharp (F#). The C. ingl. staff has a whole rest in measure 1 and a half note in measure 2. The Fag. and C. Fag. staves have a triplet of eighth notes in measure 1, followed by a half note in measure 2. The Trmbe. staff has a whole note in measure 1 and a half note in measure 2. The Viol. staff has a continuous eighth-note pattern. The double bass staff has a triplet of eighth notes in measure 1, followed by a half note in measure 2. The dynamic marking *sf* is present in the double bass staff in measure 2.

Second system of the musical score, measures 4-6. The score includes staves for Fl. picc., Fl., Ob., C. ingl., I., Cl. II. III., Fag., C. Fag., Trmbe., Viol., and a double bass staff. The key signature is one sharp (F#). The Fl. picc. staff has a whole rest in measure 4 and a half note in measure 5. The Fl. staff has a triplet of eighth notes in measure 4, followed by a half note in measure 5. The Ob. staff has a whole rest in measure 4 and a half note in measure 5. The C. ingl. staff has a whole rest in measure 4 and a half note in measure 5. The I. staff has a whole rest in measure 4 and a half note in measure 5. The Cl. II. III. staff has a whole rest in measure 4 and a half note in measure 5. The Fag. and C. Fag. staves have a triplet of eighth notes in measure 4, followed by a half note in measure 5. The Trmbe. staff has a whole note in measure 4 and a half note in measure 5. The Viol. staff has a continuous eighth-note pattern. The double bass staff has a triplet of eighth notes in measure 4, followed by a half note in measure 5. The dynamic marking *ff* is present in the Fl. picc. staff in measure 5.

[illegible]

This page of musical notation is divided into two systems. The top system consists of 12 staves. The first five staves are in treble clef, and the last seven staves are in bass clef. The key signature is one sharp (F#). The notation includes various musical elements such as rests, notes, and chords. Dynamics include *ff* (fortissimo) and *f* (forte). Articulations include trills (*tr*) and triplets (*3*). The bottom system consists of 10 staves, all in bass clef. The key signature changes to two flats (Bb and Eb). The notation includes various musical elements such as notes, rests, and chords. Dynamics include *ff* (fortissimo) and *f* (forte). The page number 12 is located at the top left.

This page of musical notation, numbered 13, contains two systems of staves. The first system consists of ten staves, with the first two containing triplets of eighth notes and the remaining eight containing various musical notations including slurs and dynamic markings. The second system consists of four staves, all of which contain complex musical notation including slurs and dynamic markings. The notation is written in a key signature of one sharp (F#) and a time signature of 4/4. The first system is marked with a first ending bracket (I.) and a forte (f) dynamic marking. The second system is marked with a forte (ff) dynamic marking and a trill (tr) marking. The notation is written in a standard musical notation style with a treble and bass clef for each staff.

This image shows a page from a musical score, likely for a symphony. The score is written for multiple instruments, with staves arranged in two systems. The top system includes staves for woodwinds (flutes, oboes, bassoons) and strings. The bottom system includes staves for woodwinds (clarinets, bassoons) and strings. The music is in 3/4 time and features complex notation, including triplets, dynamic markings like 'ff' (fortissimo) and 'a 2.' (second ending), and a section marked 'sempre ff' (sempre fortissimo). The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation is dense, with many notes and rests, and includes various musical symbols such as slurs, ties, and accidentals. The overall style is that of a classical musical score, with a focus on intricate melodic and harmonic development.