

K 1543

(Ymest.)

Rachmaninoff

Op. 7

Trpa.

FANTASIE.

ARPA.

S. RACHMANINOFF, Op. 7.

Adagio sostenuto.

Un poco più mosso.

Più vivo.

Handwritten notes in a circle: 1st, 2nd, 3rd, 4th

A		B	
8	(Muta in eis, f, gis, as, hls, c, d.)	12	2

1

2

3

4

5

6

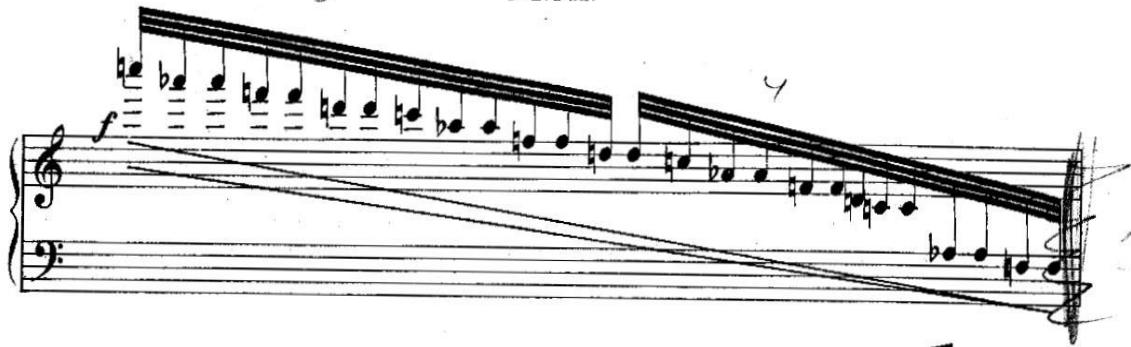
7

8

3

ARPA.

3



4b G-dur

ARPA.

Allegro molto.

3 arpeggiando sempre 3 f 3

A dur Moderato.

ff 3 f Muta in H. Gis 6 mf

Un poco meno moso.

(dis) (ais) 2e# Caff mp Caf 3 (Muta in f-moll)

in F+ Lab Moderato.

G 2e# mf pp 2e# 3 pp

Più vivo sforzando

H 2e# 1 (Muta in his, e, dis, es, f, a.)

ARPA.

5

Handwritten musical score for Arpa (Harp) on page 5. The score consists of six systems of grand staves (treble and bass clef). The music features rapid, ascending and descending chromatic runs. The first system has a handwritten 'A' above the treble staff. The second system starts with a forte 'f' dynamic. The third system starts with a piano 'p' dynamic and ends with a repeat sign and a '2' in the bass staff. The fourth system starts with a piano 'p' dynamic. The fifth system starts with a forte 'f' dynamic. The sixth system starts with a piano 'p' dynamic and includes the tempo marking 'Meno mosso'. The final measure of the sixth system has a first ending bracket with a '4' and the instruction '(Mute in C-dur.)'. To the right of the score, there are handwritten notes: 'm1#', '2nd# + C-dur', and '300#'. The page number '(30)' is at the bottom left, and '19184' is at the bottom center.

mi#
Fa#
Sol#

6

in G sol#
mi#



ARPA.

L'istesso tempo

Handwritten musical notation for the first system, featuring a treble and bass staff. The treble staff has a sharp sign and the bass staff has a sharp sign. The notation includes a 4-measure rest in the treble staff and a 4-measure rest in the bass staff. The key signature is G major (one sharp).

Handwritten musical notation for the second system, featuring a treble and bass staff. The treble staff has a sharp sign and the bass staff has a sharp sign. The notation includes a 4-measure rest in the treble staff and a 4-measure rest in the bass staff. The key signature is G major (one sharp).

Handwritten musical notation for the third system, featuring a treble and bass staff. The treble staff has a sharp sign and the bass staff has a sharp sign. The notation includes a 4-measure rest in the treble staff and a 4-measure rest in the bass staff. The key signature is G major (one sharp).

Handwritten musical notation for the fourth system, featuring a treble and bass staff. The treble staff has a sharp sign and the bass staff has a sharp sign. The notation includes a 4-measure rest in the treble staff and a 4-measure rest in the bass staff. The key signature is G major (one sharp). The tempo marking "accelerando" is present.

Handwritten musical notation for the fifth system, featuring a treble and bass staff. The treble staff has a sharp sign and the bass staff has a sharp sign. The notation includes a 4-measure rest in the treble staff and a 4-measure rest in the bass staff. The key signature is G major (one sharp). The tempo marking "Quasi presto." is present. The dynamic markings "f" and "mf" are present.

ARPA.

7

soft mit (E) *mi#* (Eis)

(E) (Ais) *sf mf* *la#*

(A) (F) (G) *sf* *sol#*

(C) (Gis) **M** *do#* *sol#* *do#*

Moderato. *cres* *cen do* *f dim. e rit.* *si#* *re#* **3** (Muta in E-dur)

Meno mosso.

Meno mosso.

007

Sib

Do#

Solz

2#

Fa 4
So 4

12/11

sig
P. 502#

rec 6

#

017

51b

10#

sol 4

 $a \#$ 

ARPA.

Ces-dur

Allegro con agitazione. **R** Meno mosso. **S** **T** Allegro moderato. Moderato. **U** **V**

YTEC.

FANTASIE.

S. RACHMANINOFF, Op. 7.

BASSO.

Adagio sostenuto.



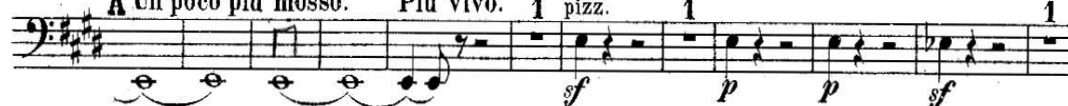
A Un poco più mosso.

Più vivo.

1 pizz.

1

1



B

2 arco

2

Meno mosso.



L'istesso tempo. accelerando

pizz.

4

C

8

D

1

pizz.

1



IV Allegro molto.



E

cresc.



19.

arco

rit.

Moderato.

3

F

4



G

Moderato.



BASSO.

Handwritten musical score for a cello, featuring various dynamics, articulations, and tempo markings. The score is written on ten staves. Key markings include "Più vivo.", "pizz.", "arco", "Meno mosso.", "L'istesso tempo", "accelerando", "Quasi presto.", "Moderato.", and "Meno mosso.". Dynamics range from "ppp" to "fff". The score includes numerous slurs, accents, and handwritten notes like "V", "N", "f", "dim. e rit.", and "cre-". The bottom of the page shows the number "5)" and the year "19164".

BASSO.

3 4 P 5 6 7 8 9 10 11 12 13 14 15 16 17

ppp pppp

Allegro con agitazione.

fff

ff f f f fff ff

Meno mosso.

f dim. e rit. mf f poco

a poco cresc. poco a poco cresc.

ff

Allegro moderato.

fff

Moderato.

1 pizz. arco rit.

ppp ppp fff

1 pizz. arco rit.

ppp ff pp ff

ppp

FANTASIE.

S. RACHMANINOFF, Op. 7.

VIOLONCELLO.

non vibr. *C.C.M.* *pppp* *Adagio sostenuto.* *f*

pp *rit.* *pppp* *pp* *pppp* *Un poco più mosso.*

Più vivo. *1* *pizz.* *f* *p* *p* *f*

1 *p* *sf* *p* *pp* *arco* *2*

Meno mosso. *div. pp* *a 4* *pizz.* *ppizz.*

L'istesso tempo. *4 C* *p*

accelerando. *D 1* *1* *ff*

a 4

VIOLONCELLO.

Allegro molto.

Musical score for Violoncello, starting with *Allegro molto.* The score is written in bass clef with a key signature of two sharps (F# and C#). It includes various dynamic markings such as *sf*, *p*, *cresc.*, *ff*, *pp*, *f*, *mf*, *ppp*, and *ppp*. Performance instructions include *arco divisi*, *unis. pizz.*, *meno mosso.*, *Più vivo.*, *Meno mosso.*, and *Lo stesso tempo.*. The score is divided into measures, with some measures marked with *1* and *2*. The piece concludes with a *pp* marking.

VOLONCELLO.

unis. pizz. 1 N 1 1 1

ppp Meno mosso. 6 0 10 8+2 f= pp P V

Allegro con agitazione. ppp pppp fff ff

ff di - f mi - nu - en - do e rit.

Meno mosso. mf f poco a poco cresc.

poco a poco cresc.

fff

rit.

tr. div. II Allegro moderato.

fff

VOLONCELLO.

5

FANTASIE.

S. RACHMANINOFF, Op. 7.

CLARINETTO I in A.

Adagio sostenuto. Un poco più mosso. Più vivo.

8 A 4 4

SOLO

pleggero 3

SOLO

pp p pp

B R

cre - scen - do > pp

rit. f

ore - scen - do > pp f

Meno mosso. SOLO

5 4 3 3

L'istesso tempo.

4 C

mp mf

accelerando.

D 4

CLARINETTO I in A.

Allegro molto.

p comodo *cresc.* **E** *cresc.*

Moderato.

cresc. *f dim. e rit.* *pp* *p* **F** *ppp*

Un poco meno mosso.

pp leggiero **G** *1* *1*

Moderato. **Più vivo.**

p *pp* *3* **H** *p* *3* *4* *3*

R_v *pp* *2* *p* *pp* *3* *3* *3*

I *cre - scen - do* *pp* *f* *3*

cre - scen - do *pp* *f* *3*

3

Lo stesso tempo.

The image displays a page of a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4.

The score is divided into several sections with distinct tempo and dynamic markings:

- Top Section:** Starts with the tempo marking 'Listesso tempo.' and a dynamic of *mp* (mezzo-piano). It features a 3-measure rest followed by a 4-measure rest, then a series of eighth and sixteenth notes. Dynamics include *p* (piano) and *accelerando*.
- Second Section:** Marked 'Quasi presto.' with a dynamic of *sf* (sforzando). It begins with a 3-measure rest, followed by eighth notes. Dynamics include *sf* and *pp* (pianissimo).
- Third Section:** Marked 'Moderato.' with a dynamic of *pp*. It features a 3-measure rest, followed by eighth notes. Dynamics include *pp* and *rit.* (ritardando).
- Fourth Section:** Marked 'Meno mosso.' with a dynamic of *mf* (mezzo-forte). It begins with a 6-measure rest, followed by eighth notes. Dynamics include *mf* and *ppp* (pianissimo).
- Fifth Section:** Marked 'Meno mosso.' with a dynamic of *ppp*. It features a 3-measure rest, followed by eighth notes. Dynamics include *ppp* and *rit.*
- Sixth Section:** Marked 'Meno mosso.' with a dynamic of *ppp*. It begins with a 3-measure rest, followed by eighth notes. Dynamics include *ppp* and *rit.*
- Seventh Section:** Marked 'Meno mosso.' with a dynamic of *ppp*. It features a 3-measure rest, followed by eighth notes. Dynamics include *ppp* and *rit.*
- Eighth Section:** Marked 'Meno mosso.' with a dynamic of *ppp*. It begins with a 3-measure rest, followed by eighth notes. Dynamics include *ppp* and *rit.*
- Ninth Section:** Marked 'Meno mosso.' with a dynamic of *ppp*. It features a 3-measure rest, followed by eighth notes. Dynamics include *ppp* and *rit.*
- Tenth Section:** Marked 'Meno mosso.' with a dynamic of *ppp*. It begins with a 3-measure rest, followed by eighth notes. Dynamics include *ppp* and *rit.*

The score includes various musical notations such as rests, notes, beams, and slurs, indicating complex rhythmic patterns and phrasing. The dynamics range from *ppp* (pianissimo) to *sf* (sforzando), and the tempo markings include 'Listesso tempo.', 'Quasi presto.', 'Moderato.', and 'Meno mosso.'.

CLARINETTO I in A.

Allegro con agitazione.



CLARINETTO I in A.

5

Allegro moderato.

fff

fff

fff

dém.

pp

Moderato

ff *rit.*

p *ff* *rit.* *p*

X 3 4 Y 8

FANTASIE.

S. RACHMANINOFF, Op. 7.

CLARINETTO II in A.

Adagio sostenuto. Un poco più mosso. Più mosso.

8 A 4 12 B

pp cre

scen - do pp cre scen - do

Meno mosso. Listesso tempo. accelerando

1 6 4 C 8 D 4

pp

Allegro molto. E

cresc.

cresc.

Moderato.

scen - do f rit. pp p

ppp

Un poco meno mosso.

pp leggiero

G

CLARINETTO II in A.

Moderato. **Più vivo.** 3

p *pp* *cre* *scen* *do* *cre*

H 6 I 1

pp *scen* *do* *pp* *p*

Meno mosso. Listesso tempo. 1 4 4 4

scen *do* *pp*

accelerando Quasi presto. 3 3 3 3

sf *sf* *sf* *sf*

Moderato. 2 4 N 8

sf *sf* *sf* *sf*

Meno mosso. 6 0 8 **Meno mosso.** 3 P 8 Q 6 **Allegro con agitazione.** 7

mf *f*

R *crescendo* *fff*

diminuendo *rit.*

Meno mosso. **S** *poco a poco cresc.*

CLARINETTO II in A.

3

decel.

poco a poco cresc. **fff**

Allegro moderato. *rit.* **fff**

U **fff**

dím.

V *pp* **Solo** *pp* **1**

Moderato. **5** *ff* *rit.* *p* **X 3** *ff* *rit.* *p* **4 Y 8**

FANTASIE.

S. RACHMANINOFF, Op. 7.

CORNO I in E.

Adagio sostenuto. Un poco più mosso.



Meno mosso.



L'istesso tempo. C

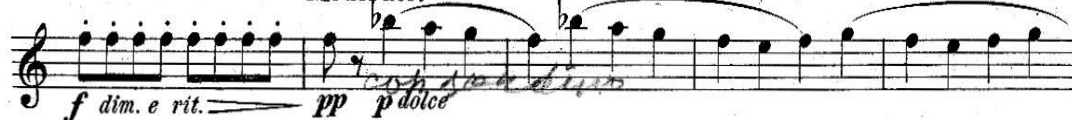
accelerando.



Allegro molto.



Moderato.

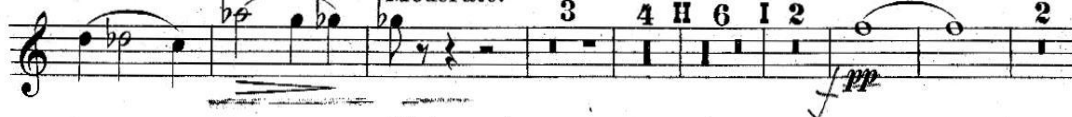


Un poco meno mosso.

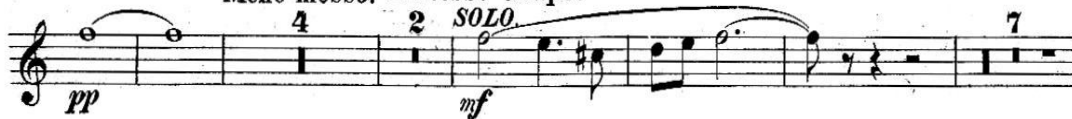


Moderato.

Più vivo.



Meno mosso. L'istesso tempo.



CORNO I in E.

accelerando **R** 4 *Quasi presto.*

ff *p*

L

ff *pp*

ff *pp*

ff *pp*

M

ffpp *ffpp* *ffpp*

cre *scen* *do* *f dim. e rit.* *pp* **Moderato.** 1

ppp *mf* *ppp* *mf* *ppp* *f*

N 1

ppp *mf* *ppp* *mf* *ppp* *f*

Meno mosso.

sf *sf* *sf* *mf*

Meno mosso.

P

f *p* *dim.* *ppp*

Allegro con agitazione. **R**

1 **Q** 6 *con sordini.*

ff *ff* *ff* *ff*

(15)

CORNO I in E.

3

Meno mosso.
senza sord.

The musical score for Corno I in E consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Meno mosso.' and the instruction 'senza sord.' is present. The first staff includes dynamics *ff*, *dim. ff*, and *rit. mf*. The second staff continues the melodic line with triplets. The third staff introduces a section marked 'S' and 'cresc.' (crescendo). The fourth staff continues the melodic development. The fifth staff, marked 'T', features a 'poco a poco crescendo' leading to a *fff* dynamic. The sixth staff, marked 'U', transitions to 'Allegro moderato.' and includes a 'rit.' marking before a *fff* dynamic. The seventh staff, marked 'V 2', begins a 'Moderato.' section with a 'SOLO.' instruction and a *pp* dynamic. The eighth staff continues the solo with various dynamics including *ff*, *rit.*, and *pp*. The ninth staff, marked 'Y', includes the instruction 'con sord.' (with mutes) and 'senza sord.' (without mutes), with dynamics ranging from *p* to *ff*. The final staff concludes with a 'Fine.' marking and a *pp* dynamic. The score is numbered (16) in the bottom left corner.

FANTASIE.

CORNO II in E.

S. RACHMANINOFF, Op. 7.

Adagio sostenuto. Un poco più mosso. *SOLO* Più vivo.

frag. *mf* *1* *12*

B2 *2* *1* *3* *Meno mosso.* *pp* *pp* *mf*

Listesso tempo. C *7* *D 4* *Allegro molto.* *pp* *p*

E *cresc.* *cresc.*

cre *scen* *do* *f* *dim. e rit.*

Moderato *3* *F* *pp dolce* *1* *un poco meno mosso.* *p*

G

Moderato. *3* *4* *H* *6* *1* *2* *Più vivo.* *pp* *pp* *2*

Meno mosso. Listesso tempo. *4* *2 Cor. I.* *mf* *mf* *Accelerando.* *K* *4*

CORNO II in E.

Quasi Presto.

Handwritten "4" with a slash.

Handwritten "4" with a slash.

sf *p*

L

pp

sf *pp*

sf *pp*

M

sf *pp* *sf* *pp*

sf *pp* *cresc.* *f* *rit.*

Moderato.

Meno mosso.

Meno mosso.

Handwritten "P" and "Q" above the staves.

Handwritten "P" and "Q" above the staves.

3 N 8 6 0 8

mf *f* *p*

diminuendo ppp

Handwritten "R" above the staff.

sf *sf* *sf* *sf*

Allegro con agitazione.
con sordini

CORNO II in E.

3

Meno mosso.
senza sordini.

fff di - *fff* - mi - nu - en - do *mf*

cresc

fff *rit*

Allegro moderato. *U*

fff *fff* *fff* *fff* *ff*

V. 2 *SOLO.* *Moderato.* *2* *5* *ff*

X *3* *mf* *rit* *p* *3 con sordini* *ff*

V *senza sordini* *p* *f* *mf* *p* *pp* *2* *Fine.*

FANTAISIE.

CORNO III in E.

S. RACHMANINOFF, Op. 7.

Adagio sostenuto. Un poco più mosso. Più vivo.



Meno mosso. Listesso tempo.



Quasi Presto.

sf *pp*

[illegible]

Moderato. Meno mosso.

scen - do *f* *dim.* *e rit.* *pp*

3 N 8 6

0 10 *Meno mosso.* **P**

f *di - mi -*

ppp - nu - en - do *ppp* *diminuendo* *ppp*

Allegro con agitazione.

The first staff of music begins with a treble clef and a key signature of one flat (B-flat). The tempo/mood marking "Allegro con agitazione." is centered above the staff. The notation starts with a whole rest followed by a quarter rest, then a series of eighth notes grouped in threes (triplets) across the entire staff. A dynamic marking of piano (*p*) is placed below the first triplet.

CORNO III in E.

3



FANTASIE.

CORNO IV in E.

S. RACHMANINOFF, Op. 7.

Adagio sostenuto. Un poco più mosso. Più vivo.

8 A 4 12 B 2 in E. 2

Meno mosso. L'istesso tempo. Accelerando. Allegro molto.

6 4 C 8 D 4 2

pp cresc.

p cre - scen - do f rit.

Moderato. 3 F 4 Un poco meno mosso. G

pp

Moderato. 1 SOLO Più vivo. 3

pp dolce pp

H 6 I 2 2 4 12

Meno mosso. L'istesso tempo.

pp

accelerando Ouasi Presto.

K 4 3 L 2

Corni sf

sf

CORNO IV in E.

M

sf sf sf *cre*

Moderato. **3 N 8**

scen - do f dim. e rit. pp

Meno mosso. **6 0 10** **Meno mosso.** **P**

8-2 cor. f p dim.

ppp dim. ppp p

Allegro con agitazione.

R

ff

di mi

CORNO IV in E.

3



S. RACHMANINOFF, Op. 7.

FAGOTTO I.

Un poco più mosso.

19164

FAGOTTO I.

Meno mosso. *pp* *ppp* *p* *accelerando*

Quasi presto. *sf* *sf* *sf* *sf* *sf* *sf*

Moderato. *sf* *sf* *Meno mosso.* *Meno mosso.*

pp dimin. *ppp*

Allegro con agitazione. *f* *cre* *scen* *do* *fff*

diminuendo

Meno mosso. *rit* *mf* *poco*

a poco cresc. *poco a poco cresc.*

fff *rit.*

FAGOTTO I.

3

Allegro moderato.



FANTASIE.

FAGOTTO II.

S. RACHMANINOFF, Op. 7.

Adagio sostenuto. **2** Un poco più mosso. **3**

Più vivo. **11 B 8** Meno mosso. **1** L'istesso tempo. **4**

C **D 4** acceler. Allegro molto. **p**

E *cresc.*

cre - - - scen - - - do f dim. rit.

Moderato. **F** **1** **p**

G Moderato. **1** Più vivo. **3 H 6** **p**

I 5. 7 **3** **3** Meno mosso. **1 2 8** L'istesso tempo. **pp**

481

2

(14)

FAGOTTO II.

3



(14)

FANTASIE.

FLAUTO I.

S. RACHMANINOFF, Op. 7.

Adagio sostenuto. Un poco più mosso. *SOLO* Più vivo.

SOL

Più vivo.

mf leggiero e sempre grazioso

pp

mf

pp

pp

re -

—

do

2

1

cre

—

1

$\mathbf{p}$

Meno mosso.

L'istesso tempo.

 f m

1

88

FLAUTO I.

accelerando **Allegro molto.**

D 4

comodo
mf

cresc.

cresc.

Moderato.

cre

scen - do *f dim. e rit.* *pp mf*

p

Un poco meno

mosso. leggiero *pp*

sf pp

sf pp

G 1

sf pp

sf pp

Moderato.

mf

p

Più vivo.

mf *grazioso*

FLAUTO I.

3

The musical score for Flauto I consists of ten staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings.

- Staff 1:** Features a triplet of eighth notes and a triplet of sixteenth notes.
- Staff 2:** Continues the triplet patterns, ending with a *pp* (pianissimo) marking.
- Staff 3:** Starts with a *f* (forte) marking and continues with triplet patterns.
- Staff 4:** Includes a *pp* marking and a first ending bracket labeled "I".
- Staff 5:** Features a *pp* marking, a *f* marking, and the lyrics "cre - scen - do".
- Staff 6:** Includes a *pp* marking, a *f* marking, and the lyrics "cre - scen - do".
- Staff 7:** Starts with a *pp* marking, a *f* marking, and a *Meno mosso* tempo change. It includes a triplet and a first ending bracket labeled "1".
- Staff 8:** Includes a *mf* (mezzo-forte) marking, the instruction "Listesso tempo.", a *zorgung* marking, and an *accelerando* marking. It features a triplet and a first ending bracket labeled "1".
- Staff 9:** Starts with a *ff* (fortissimo) marking and includes the instruction "Quasi presto.".
- Staff 10:** Includes a *ff* marking, a *Moderato* tempo change, and a *mf* marking. It features a triplet and a first ending bracket labeled "1".

FLAUTO I.

Meno mosso.

Meno mosso.

Allegro con agitazione. Meno mosso.

f poco a poco cresc.

ff

riten.

Allegro moderato.

fff

fff

dim.

Moderato.

ff *rit.* *p* *ff* *rit.* *p*

N 5 2 6 0 8

4 2 6 8 R 6 8 S 10

V 6 5 X 3 4 Y 8

1

19164

K. 1543

Yméc

1

FANTASIE.

FLAUTO II.

S. RACHMANINOFF, Op. 7.

Fl. Solo

Adagio sostenuto. Un poco più mosso. Più vivo.

8 A 4 12 B 1

pp crescendo *> pp*

Meno mosso. Listesso tempo. accelerando.

1 6 4 C 8 D 4

crescendo *> pp*

Allegro molto.

mf comodo

cresc.

cresc.

Moderato.

cre - scen - do *f* *dim. e rit.* *pp* *p*

Un poco meno

pp *pp*

mosso. leggiero

1 G 1

sfpp *sfpp*

(9)

FLAUTO II.

Musical score for Flauto II, featuring various musical notations, dynamics, and tempo markings. The score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#).

The score begins with a series of sixteenth-note runs, marked *sfpp* (sforzando piano). The tempo is marked *Moderato*. The dynamics range from *pp* (pianissimo) to *f* (forte). The tempo changes to *Più vivo* (faster). The score includes various musical notations, including slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10). The dynamics include *pp*, *p*, *f*, *sf*, *sfpp*, and *mf*. The tempo markings include *Moderato*, *Più vivo*, *Meno mosso*, *accelerando*, *Quasi presto*, and *Allegro con agitazione*. The score also includes the instruction *cre - scen - do* (crescendo).

The score is divided into several sections, each with its own tempo and dynamic markings. The sections are:

- Moderato*, *pp*, *p*, *sfpp*
- Più vivo*, *pp*, *f*
- cre - scen - do*, *pp*
- Meno mosso*, *Lo stesso tempo*, *p*
- accelerando*, *Quasi presto*, *sf*
- Moderato*, *Meno mosso*, *mf*
- Meno mosso*, *Allegro con agitazione*, *Meno mosso*
- f poco a poco cresc.*

FLAUTO II.

3



Allegro moderato.



Moderato.



(8)

19164

K 1543

Умек

1

FANTAISIE.

Gr. CASSA e PIATTI.

S. RACHMANINOFF, Op. 7.

Adagio sostenuto. Un poco più mosso. Più vivo.

8 A 4 12 B 2 (палочкой) Piatti 3

Meno mosso. Listesso tempo. accelerando Allegro molto.

1 6 4 C 8 D 4 3 8

Moderato. Un poco meno mosso. Moderato.

E 13 (палочкой) Piatti 4 F 4 4 G 4 4

Più vivo. Meno mosso. Listesso tempo.

4 H 6 I 2 (палочкой) Piatti 3 (палочкой) Piatti 1 4 12

accelerando Quasi presto. Moderato. Meno mosso.

K 4 4 L 12 M 6 4 N 8 6 O 10

Meno mosso. Allegro con agitazione. Meno mosso.

4 P 8 Q 6 8 R 1 (палочкой) Piatti 4 8

Allegro moderato.

S 10 T 12 U 9

Moderato. Piatti (палочкой) Piatti

V 6 IV 8 X 6 Y 7

Cor. (23) parla como 1-4 19164

Handwritten notes and markings include: Fl. 2. & Ob. Clarinet, Fl. 1. Fl. 2. Fl. 3. Fl. 4. Fl. 5. Fl. 6. Fl. 7. Fl. 8. Fl. 9. Fl. 10. Fl. 11. Fl. 12. Fl. 13. Fl. 14. Fl. 15. Fl. 16. Fl. 17. Fl. 18. Fl. 19. Fl. 20. Fl. 21. Fl. 22. Fl. 23. Fl. 24. Fl. 25. Fl. 26. Fl. 27. Fl. 28. Fl. 29. Fl. 30. Fl. 31. Fl. 32. Fl. 33. Fl. 34. Fl. 35. Fl. 36. Fl. 37. Fl. 38. Fl. 39. Fl. 40. Fl. 41. Fl. 42. Fl. 43. Fl. 44. Fl. 45. Fl. 46. Fl. 47. Fl. 48. Fl. 49. Fl. 50. Fl. 51. Fl. 52. Fl. 53. Fl. 54. Fl. 55. Fl. 56. Fl. 57. Fl. 58. Fl. 59. Fl. 60. Fl. 61. Fl. 62. Fl. 63. Fl. 64. Fl. 65. Fl. 66. Fl. 67. Fl. 68. Fl. 69. Fl. 70. Fl. 71. Fl. 72. Fl. 73. Fl. 74. Fl. 75. Fl. 76. Fl. 77. Fl. 78. Fl. 79. Fl. 80. Fl. 81. Fl. 82. Fl. 83. Fl. 84. Fl. 85. Fl. 86. Fl. 87. Fl. 88. Fl. 89. Fl. 90. Fl. 91. Fl. 92. Fl. 93. Fl. 94. Fl. 95. Fl. 96. Fl. 97. Fl. 98. Fl. 99. Fl. 100. Fl. 101. Fl. 102. Fl. 103. Fl. 104. Fl. 105. Fl. 106. Fl. 107. Fl. 108. Fl. 109. Fl. 110. Fl. 111. Fl. 112. Fl. 113. Fl. 114. Fl. 115. Fl. 116. Fl. 117. Fl. 118. Fl. 119. Fl. 120. Fl. 121. Fl. 122. Fl. 123. Fl. 124. Fl. 125. Fl. 126. Fl. 127. Fl. 128. Fl. 129. Fl. 130. Fl. 131. Fl. 132. Fl. 133. Fl. 134. Fl. 135. Fl. 136. Fl. 137. Fl. 138. Fl. 139. Fl. 140. Fl. 141. Fl. 142. Fl. 143. Fl. 144. Fl. 145. Fl. 146. Fl. 147. Fl. 148. Fl. 149. Fl. 150. Fl. 151. Fl. 152. Fl. 153. Fl. 154. Fl. 155. Fl. 156. Fl. 157. Fl. 158. Fl. 159. Fl. 160. Fl. 161. Fl. 162. Fl. 163. Fl. 164. Fl. 165. Fl. 166. Fl. 167. Fl. 168. Fl. 169. Fl. 170. Fl. 171. Fl. 172. Fl. 173. Fl. 174. Fl. 175. Fl. 176. Fl. 177. Fl. 178. Fl. 179. Fl. 180. Fl. 181. Fl. 182. Fl. 183. Fl. 184. Fl. 185. Fl. 186. Fl. 187. Fl. 188. Fl. 189. Fl. 190. Fl. 191. Fl. 192. Fl. 193. Fl. 194. Fl. 195. Fl. 196. Fl. 197. Fl. 198. Fl. 199. Fl. 200. Fl. 201. Fl. 202. Fl. 203. Fl. 204. Fl. 205. Fl. 206. Fl. 207. Fl. 208. Fl. 209. Fl. 210. Fl. 211. Fl. 212. Fl. 213. Fl. 214. Fl. 215. Fl. 216. Fl. 217. Fl. 218. Fl. 219. Fl. 220. Fl. 221. Fl. 222. Fl. 223. Fl. 224. Fl. 225. Fl. 226. Fl. 227. Fl. 228. Fl. 229. Fl. 230. Fl. 231. Fl. 232. Fl. 233. Fl. 234. Fl. 235. Fl. 236. Fl. 237. Fl. 238. Fl. 239. Fl. 240. Fl. 241. Fl. 242. Fl. 243. Fl. 244. Fl. 245. Fl. 246. Fl. 247. Fl. 248. Fl. 249. Fl. 250. Fl. 251. Fl. 252. Fl. 253. Fl. 254. Fl. 255. Fl. 256. Fl. 257. Fl. 258. Fl. 259. Fl. 260. Fl. 261. Fl. 262. Fl. 263. Fl. 264. Fl. 265. Fl. 266. Fl. 267. Fl. 268. Fl. 269. Fl. 270. Fl. 271. Fl. 272. Fl. 273. Fl. 274. Fl. 275. Fl. 276. Fl. 277. Fl. 278. Fl. 279. Fl. 280. Fl. 281. Fl. 282. Fl. 283. Fl. 284. Fl. 285. Fl. 286. Fl. 287. Fl. 288. Fl. 289. Fl. 290. Fl. 291. Fl. 292. Fl. 293. Fl. 294. Fl. 295. Fl. 296. Fl. 297. Fl. 298. Fl. 299. Fl. 300. Fl. 301. Fl. 302. Fl. 303. Fl. 304. Fl. 305. Fl. 306. Fl. 307. Fl. 308. Fl. 309. Fl. 310. Fl. 311. Fl. 312. Fl. 313. Fl. 314. Fl. 315. Fl. 316. Fl. 317. Fl. 318. Fl. 319. Fl. 320. Fl. 321. Fl. 322. Fl. 323. Fl. 324. Fl. 325. Fl. 326. Fl. 327. Fl. 328. Fl. 329. Fl. 330. Fl. 331. Fl. 332. Fl. 333. Fl. 334. Fl. 335. Fl. 336. Fl. 337. Fl. 338. Fl. 339. Fl. 340. Fl. 341. Fl. 342. Fl. 343. Fl. 344. Fl. 345. Fl. 346. Fl. 347. Fl. 348. Fl. 349. Fl. 350. Fl. 351. Fl. 352. Fl. 353. Fl. 354. Fl. 355. Fl. 356. Fl. 357. Fl. 358. Fl. 359. Fl. 360. Fl. 361. Fl. 362. Fl. 363. Fl. 364. Fl. 365. Fl. 366. Fl. 367. Fl. 368. Fl. 369. Fl. 370. Fl. 371. Fl. 372. Fl. 373. Fl. 374. Fl. 375. Fl. 376. Fl. 377. Fl. 378. Fl. 379. Fl. 380. Fl. 381. Fl. 382. Fl. 383. Fl. 384. Fl. 385. Fl. 386. Fl. 387. Fl. 388. Fl. 389. Fl. 390. Fl. 391. Fl. 392. Fl. 393. Fl. 394. Fl. 395. Fl. 396. Fl. 397. Fl. 398. Fl. 399. Fl. 400. Fl. 401. Fl. 402. Fl. 403. Fl. 404. Fl. 405. Fl. 406. Fl. 407. Fl. 408. Fl. 409. Fl. 410. Fl. 411. Fl. 412. Fl. 413. Fl. 414. Fl. 415. Fl. 416. Fl. 417. Fl. 418. Fl. 419. Fl. 420. Fl. 421. Fl. 422. Fl. 423. Fl. 424. Fl. 425. Fl. 426. Fl. 427. Fl. 428. Fl. 429. Fl. 430. Fl. 431. Fl. 432. Fl. 433. Fl. 434. Fl. 435. Fl. 436. Fl. 437. Fl. 438. Fl. 439. Fl. 440. Fl. 441. Fl. 442. Fl. 443. Fl. 444. Fl. 445. Fl. 446. Fl. 447. Fl. 448. Fl. 449. Fl. 450. Fl. 451. Fl. 452. Fl. 453. Fl. 454. Fl. 455. Fl. 456. Fl. 457. Fl. 458. Fl. 459. Fl. 460. Fl. 461. Fl. 462. Fl. 463. Fl. 464. Fl. 465. Fl. 466. Fl. 467. Fl. 468. Fl. 469. Fl. 470. Fl. 471. Fl. 472. Fl. 473. Fl. 474. Fl. 475. Fl. 476. Fl. 477. Fl. 478. Fl. 479. Fl. 480. Fl. 481. Fl. 482. Fl. 483. Fl. 484. Fl. 485. Fl. 486. Fl. 487. Fl. 488. Fl. 489. Fl. 490. Fl. 491. Fl. 492. Fl. 493. Fl. 494. Fl. 495. Fl. 496. Fl. 497. Fl. 498. Fl. 499. Fl. 500. Fl. 501. Fl. 502. Fl. 503. Fl. 504. Fl. 505. Fl. 506. Fl. 507. Fl. 508. Fl. 509. Fl. 510. Fl. 511. Fl. 512. Fl. 513. Fl. 514. Fl. 515. Fl. 516. Fl. 517. Fl. 518. Fl. 519. Fl. 520. Fl. 521. Fl. 522. Fl. 523. Fl. 524. Fl. 525. Fl. 526. Fl. 527. Fl. 528. Fl. 529. Fl. 530. Fl. 531. Fl. 532. Fl. 533. Fl. 534. Fl. 535. Fl. 536. Fl. 537. Fl. 538. Fl. 539. Fl. 540. Fl. 541. Fl. 542. Fl. 543. Fl. 544. Fl. 545. Fl. 546. Fl. 547. Fl. 548. Fl. 549. Fl. 550. Fl. 551. Fl. 552. Fl. 553. Fl. 554. Fl. 555. Fl. 556. Fl. 557. Fl. 558. Fl. 559. Fl. 560. Fl. 561. Fl. 562. Fl. 563. Fl. 564. Fl. 565. Fl. 566. Fl. 567. Fl. 568. Fl. 569. Fl. 570. Fl. 571. Fl. 572. Fl. 573. Fl. 574. Fl. 575. Fl. 576. Fl. 577. Fl. 578. Fl. 579. Fl. 580. Fl. 581. Fl. 582. Fl. 583. Fl. 584. Fl. 585. Fl. 586. Fl. 587. Fl. 588. Fl. 589. Fl. 590. Fl. 591. Fl. 592. Fl. 593. Fl. 594. Fl. 595. Fl. 596. Fl. 597. Fl. 598. Fl. 599. Fl. 600. Fl. 601. Fl. 602. Fl. 603. Fl. 604. Fl. 605. Fl. 606. Fl. 607. Fl. 608. Fl. 609. Fl. 610. Fl. 611. Fl. 612. Fl. 613. Fl. 614. Fl. 615. Fl. 616. Fl. 617. Fl. 618. Fl. 619. Fl. 620. Fl. 621. Fl. 622. Fl. 623. Fl. 624. Fl. 625. Fl. 626. Fl. 627. Fl. 628. Fl. 629. Fl. 630. Fl. 631. Fl. 632. Fl. 633. Fl. 634. Fl. 635. Fl. 636. Fl. 637. Fl. 638. Fl. 639. Fl. 640. Fl. 641. Fl. 642. Fl. 643. Fl. 644. Fl. 645. Fl. 646. Fl. 647. Fl. 648. Fl. 649. Fl. 650. Fl. 651. Fl. 652. Fl. 653. Fl. 654. Fl. 655. Fl. 656. Fl. 657. Fl. 658. Fl. 659. Fl. 660. Fl. 661. Fl. 662. Fl. 663. Fl. 664. Fl. 665. Fl. 666. Fl. 667. Fl. 668. Fl. 669. Fl. 670. Fl. 671. Fl. 672. Fl. 673. Fl. 674. Fl. 675. Fl. 676. Fl. 677. Fl. 678. Fl. 679. Fl. 680. Fl. 681. Fl. 682. Fl. 683. Fl. 684. Fl. 685. Fl. 686. Fl. 687. Fl. 688. Fl. 689. Fl. 690. Fl. 691. Fl. 692. Fl. 693. Fl. 694. Fl. 695. Fl. 696. Fl. 697. Fl. 698. Fl. 699. Fl. 700. Fl. 701. Fl. 702. Fl. 703. Fl. 704. Fl. 705. Fl. 706. Fl. 707. Fl. 708. Fl. 709. Fl. 710. Fl. 711. Fl. 712. Fl. 713. Fl. 714. Fl. 715. Fl. 716. Fl. 717. Fl. 718. Fl. 719. Fl. 720. Fl. 721. Fl. 722. Fl. 723. Fl. 724. Fl. 725. Fl. 726. Fl. 727. Fl. 728. Fl. 729. Fl. 730. Fl. 731. Fl. 732. Fl. 733. Fl. 734. Fl. 735. Fl. 736. Fl. 737. Fl. 738. Fl. 739. Fl. 740. Fl. 741. Fl. 742. Fl. 743. Fl. 744. Fl. 745. Fl. 746. Fl. 747. Fl. 748. Fl. 749. Fl. 750. Fl. 751. Fl. 752. Fl. 753. Fl. 754. Fl. 755. Fl. 756. Fl. 757. Fl. 758. Fl. 759. Fl. 760. Fl. 761. Fl. 762. Fl. 763. Fl. 764. Fl. 765. Fl. 766. Fl. 767. Fl. 768. Fl. 769. Fl. 770. Fl. 771. Fl. 772. Fl. 773. Fl. 774. Fl. 775. Fl. 776. Fl. 777. Fl. 778. Fl. 779. Fl. 780. Fl. 781. Fl. 782. Fl. 783. Fl. 784. Fl. 785. Fl. 786. Fl. 787. Fl. 788. Fl. 789. Fl. 790. Fl. 791. Fl. 792. Fl. 793. Fl. 794. Fl. 795. Fl. 796. Fl. 797. Fl. 798. Fl. 799. Fl. 800. Fl. 801. Fl. 802. Fl. 803. Fl. 804. Fl. 805. Fl. 806. Fl. 807. Fl. 808. Fl. 809. Fl. 810. Fl. 811. Fl. 812. Fl. 813. Fl. 814. Fl. 815. Fl. 816. Fl. 817. Fl. 818. Fl. 819. Fl. 820. Fl. 821. Fl. 822. Fl. 823. Fl. 824. Fl. 825. Fl. 826. Fl. 827. Fl. 828. Fl. 829. Fl. 830. Fl. 831. Fl. 832. Fl. 833. Fl. 834. Fl. 835. Fl. 836. Fl. 837. Fl. 838. Fl. 839. Fl. 840. Fl. 841. Fl. 842. Fl. 843. Fl. 844. Fl. 845. Fl. 846. Fl. 847. Fl. 848. Fl. 849. Fl. 850. Fl. 851. Fl. 852. Fl. 853. Fl. 854. Fl. 855. Fl. 856. Fl. 857. Fl. 858. Fl. 859. Fl. 860. Fl. 861. Fl. 862. Fl. 863. Fl. 864. Fl. 865. Fl. 866. Fl. 867. Fl. 868. Fl. 869. Fl. 870. Fl. 871. Fl. 872. Fl. 873. Fl. 874. Fl. 875. Fl. 876. Fl. 877. Fl. 878. Fl. 879. Fl. 880. Fl. 881. Fl. 882. Fl. 883. Fl. 884. Fl. 885. Fl. 886. Fl. 887. Fl. 888. Fl. 889. Fl. 890. Fl. 891. Fl. 892. Fl. 893. Fl. 894. Fl. 895. Fl. 896. Fl. 897. Fl. 898. Fl. 899. Fl. 900. Fl. 901. Fl. 902. Fl. 903. Fl. 904. Fl. 905. Fl. 906. Fl. 907. Fl. 908. Fl. 909. Fl. 910. Fl. 911. Fl. 912. Fl. 913. Fl. 914. Fl. 915. Fl. 916. Fl. 917. Fl. 918. Fl. 919. Fl. 920. Fl. 921. Fl. 922. Fl. 923. Fl. 924. Fl. 925. Fl. 926. Fl. 927. Fl. 928. Fl. 929. Fl. 930. Fl. 931. Fl. 932. Fl. 933. Fl. 934. Fl. 935. Fl. 936. Fl. 937. Fl. 938. Fl. 939. Fl. 940. Fl. 941. Fl. 942. Fl. 943. Fl. 944. Fl. 945. Fl. 946. Fl. 947. Fl. 948. Fl. 949. Fl. 950. Fl. 951. Fl. 952. Fl. 953. Fl. 954. Fl. 955. Fl. 956. Fl. 957. Fl. 958. Fl. 959. Fl. 960. Fl. 961. Fl. 962. Fl. 963. Fl. 964. Fl. 965. Fl. 966. Fl. 967. Fl. 968. Fl. 969. Fl. 970. Fl. 971. Fl. 972. Fl. 973. Fl. 974. Fl. 975. Fl. 976. Fl. 977. Fl. 978. Fl. 979. Fl. 980. Fl. 981. Fl. 982. Fl. 983. Fl. 984. Fl. 985. Fl. 986. Fl. 987. Fl. 988. Fl. 989. Fl. 990. Fl. 991. Fl. 992. Fl. 993. Fl. 994. Fl. 995. Fl. 996. Fl. 997. Fl. 998. Fl. 999. Fl. 1000.

FANTASIE.

S. RACHMANINOFF, Op. 7.

OBOE I.

Adagio sostenuto. Un poco più mosso. Più vivo.

8 (A) 4 12 (B)

pp cre - scen - do

pp cre - scen - do *pp*

Meno mosso. *mf*

4 3 1 2 SOLO *mf*

accelerando. Allegro molto.

7 (C) 2 *p* *mf comodo*

(E) *cresc.*

cresc.

Moderato. 3

cre - scen - do *f* *dim. e rit.* *pp*

OBOE I.

Un poco meno mosso.

leggero

First system of music for OBOE I. It consists of two staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It contains a circled letter 'F' and a '1' above the first measure. The second staff begins with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a circled letter 'G' and a '1' above the first measure. Both staves feature a series of eighth notes, with dynamics *sfppp* and *fppp* indicated.

Moderato. Più vivo.

Second system of music for OBOE I. It consists of two staves. The first staff begins with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a circled letter 'H' and a '6' above the first measure. The second staff begins with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a circled letter 'I' and a '1' above the first measure. Both staves feature a series of eighth notes, with dynamics *pp* and *fppp* indicated. The lyrics "cre - - - scen - - - do" are written below the staves.

Meno mosso. L'istesso tempo.

Third system of music for OBOE I. It consists of two staves. The first staff begins with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a circled letter 'J' and a '4' above the first measure. The second staff begins with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a circled letter 'K' and a '4' above the first measure. Both staves feature a series of eighth notes, with dynamics *pp* and *fppp* indicated. The lyrics "cre - - - scen - - - do" are written below the staves.

accelerando. Quasi presto.

Fourth system of music for OBOE I. It consists of two staves. The first staff begins with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a circled letter 'L' and a '12' above the first measure. The second staff begins with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a circled letter 'M' and a '6' above the first measure. Both staves feature a series of eighth notes, with dynamics *pp* and *fppp* indicated.

Moderato.

Meno mosso.

Meno mosso.

Fifth system of music for OBOE I. It consists of two staves. The first staff begins with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a circled letter 'N' and a '8' above the first measure. The second staff begins with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a circled letter 'O' and a '6' above the first measure. Both staves feature a series of eighth notes, with dynamics *pp* and *fppp* indicated.

Allegro con agitazione.

Meno mosso.

Sixth system of music for OBOE I. It consists of two staves. The first staff begins with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a circled letter 'P' and a '8' above the first measure. The second staff begins with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a circled letter 'Q' and a '6' above the first measure. Both staves feature a series of eighth notes, with dynamics *pp* and *fppp* indicated.

Seventh system of music for OBOE I. It consists of two staves. The first staff begins with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a circled letter 'R' and a '6' above the first measure. The second staff begins with a treble clef, a key signature of three sharps, and a 4/4 time signature. It contains a circled letter 'S' and a '10' above the first measure. Both staves feature a series of eighth notes, with dynamics *pp* and *fppp* indicated. The lyrics "p poco a poco crescendo" are written below the staves.

OBOE I.

3



(9)

Yméc

FANTASIE.

S. RACHMANINOFF, Op. 7.

OBOE II.

Adagio sostenuto. Un poco più mosso. Più vivo.

8 A 4 Fl. 12 B

pp *cre* - *scen* - *do*

pp *cre* - *scen* - *do* *pp*

Meno mosso. L'istesso tempo. accel. Allegro molto.

6 4 C 8 D 4

mf comodo

cresc.

cresc. *cre* - *scen* - *do*

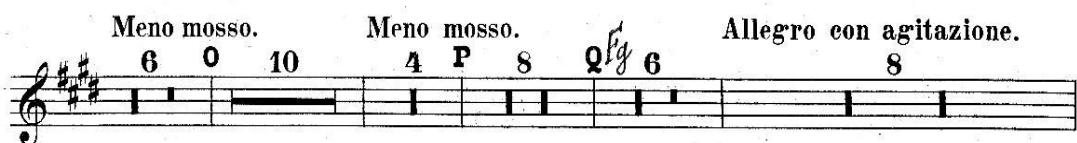
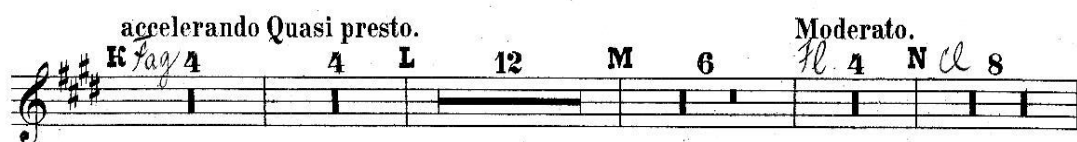
Moderato.

3 F 4

f *dim. e rit.* *pp* *ppp* *leggiere*

1 1 G 1

OBOE II.



OBOE II.

3

Allegro moderato.

rit. *fff*

fff

dim.

Moderato.

ff *rit.* *p*

ff *rit.* *p*

4 *Y* *8*

FANTASIE.

PICCOLO.

S. RACHMANINOFF, Op. 7.

Adagio sostenuto. Un poco più mosso. Più vivo.

8 A 4 12 B 2

fl. 1^o fl. 2^o fleggiere

Meno mosso. Listesso tempo.

3 1 6 4 C 8

f fl. 1^o fl. 2^o cl.

accelerando. Allegro molto.

D 4 8 E 4

Corno cl. fl. 2^o p

cresc.

Moderato.

3

cre - scen - do f dim. e rit. pp

Un poco meno mosso. Moderato. Più vivo.

F 4 4 G 4 4 H 6

fleggiere f

2.8

PICCOLO.

Meno mosso. *mf* *rit.* L'istesso tempo. accelerando.

Quasi presto. *mf* Moderato. *mf* Meno mosso. *Violini tremolo*

mf *mf* Meno mosso.

Allegro con agitazione. *mf* Meno mosso. *Thromb. Trombone* *Violini*

f *f* *rit.*

Allegro moderato. *fff*

Moderato. *fff*

fff

FANTASIE.

TAMBURINO.

S. RACHMANINOFF, Op. 7.

Adagio sostenuto. 8 Un poco più mosso. 4 Più vivo. 12 ^{Tap 3 7 Tap} 8

Meno mosso. L'istesso tempo. 6 4 C 8 D 4 accelerando *Triangel* Allegro molto. 8 E 14

Moderato. 4 F 4 Un poco meno mosso. 4 G 4 Moderato. Più vivo. 4 4 H 6

Meno mosso. L'istesso tempo 8 4 12 *Piatti* *corn* *K* 4 *fag.* *imp.* 3 *trm* L 2

trm 2 *trm* 2 *trm* M

trm Moderato. 3 8 *rit* *W* *Exp.* 6 *nap. Trom.*

Meno mosso. 0 10 *ha Δ 3' hēre* P 8 Q 6 Allegro con agitazione 8 R 6 Meno mosso. 8

Tan Tan *tan tan* Allegro moderato. 4 U 10 V 6 Moderato. 8 X 10 Y 8

K 1543

Yméc

1

FANTASIE.

TAM-TAM.

S. RACHMANINOFF, Op. 7.

Adagio sostenuto. 8 Un poco più mosso. 4 Più vivo. 12 Meno mosso. 6

L'istesso tempo. 4 C 8 D 4 accelerando Allegro molto. 8 E 14 Moderato. 4

F 4 Un poco meno mosso. 4 G 4 Moderato. 4 Più vivo. 4 H 6

I 8 Meno mosso. 4 L'istesso tempo. 12 accelerando Quasi presto. 4 K 4 L 12

M 6 Moderato. 4 N 8 Meno mosso. 6 O 10 Meno mosso. 3 *f*

P 8 Q 6 Allegro con agitazione. 8 R 6 Meno mosso. 8 S 10

T 12 U 4 Allegro moderato. 10 V 6 Moderato. 8 X 10 Y 8

K 1543

Yméc

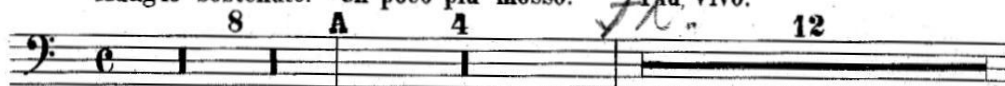
FANTAISIE

S. RACHMANINOFF, Op. 7.

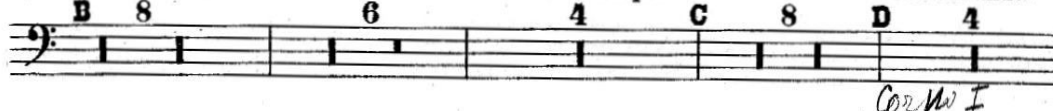
TIMPANI.

ADE

Adagio sostenuto. Un poco più mosso. Più vivo.



Meno mosso. L'istesso tempo. accelerando.



Allegro molto.

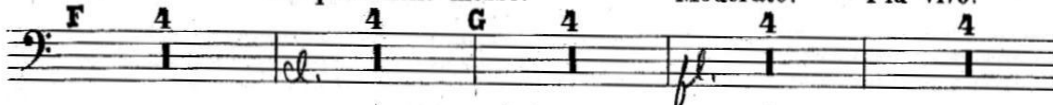
Moderato.



Un poco meno mosso.

Moderato.

Piu vivo.



Meno mosso. L'istesso tempo. accelerando.



Quasi presto.



TIMPANI.

Handwritten: H. d.

Moderato. *Handwritten: 2 4 N 8* Meno mosso. *Handwritten: 6 0 10*

mf in H

Meno mosso. *Handwritten: 4 P 8 Q 4* Allegro con agitazione. *Handwritten: 4*

Tremb. *Handwritten: 4* *ppp* *pp*

Handwritten: 1

tr *R* *tr* *crescendo* *fff*

Meno mosso.

diminuendo e rit. *pp* *Handwritten: 7*

Handwritten: S 10 T 10 12 2 Allegro moderato. *Handwritten: 4 U*

ff *f*

Handwritten: 4 5 6 7 8 9 10

diminuendo *mf*

Moderato.

Handwritten: V 6 8 X 10 Y 5

pp

Умел

1

24/10/19

car **accelerando**

Map. To me

FANTASIE.

TROMBA I in B.

S. RACHMANINOFF, Op. 7.

Adagio sostenuto. Un poco più mosso. Più vivo.

8 A 4 12 B Ob. I. II. Ob. I.

Meno mosso. L'istesso tempo accelerando

2 6 4 C 8 D 4

Allegro molto.

2 SOLO mf dolce mf dolce mf

2 3 Moderato.

f cresc. mf rit. pp

Un poco meno mosso. Moderato. Più vivo.

3 F 4 4 G 4 4 4 H 6 I 2

Meno mosso. L'istesso tempo.

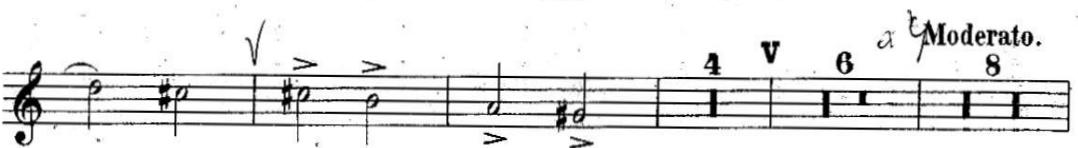
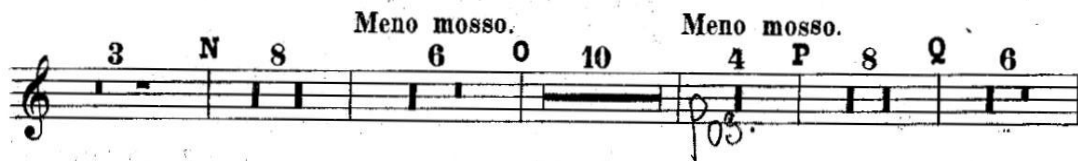
2 4 12

accelerando Quasi Presto.

K 4 4 L 12 M 3 Moderato.

ppp cresc. mf rit. pp

TROMBA I in B.



Yméc

FANTAISIE.

TROMBA II in B.

S. RACHMANINOFF, Op. 7.

Adagio sostenuto. Un poco più mosso. Più vivo.

8 A 4 12 B Clar. I.

Meno mosso. L'istesso tempo

2 6 4

pp

accelerando Allegro molto.

C 8 D 4 8 E 2 Tromba I.

3 4

Moderato.

3

p *cre - scen - do* mf *dim.* pp *ritar.*

Un poco meno mosso. Moderato. Più vivo.

F 4 4 G 4 4 4 H 6

Meno mosso.

1 2 2 4

pp

L'istesso tempo. accelerando. Quasi presto.

12 K 4 4 L 12 M 3

TROMBA II in B.

ppp cre - scen - do *mf* *dim.* *rit.* Moderato. 3 N 8 6 Meno mosso.

0 10 4 P 8 Q 6 Meno mosso. Allegro con agitazione. *pp*

R *fff*

Meno mosso. 7 S 10 T 7 *pp* *dimi - nu - endo e rit.*

Allegro moderato. 4 *mf* *rit.*

U *fff marcato* *fff*

Moderato. 4 V 6 IV 8 X 5 *p*

Y 7

K 1548

Ymel

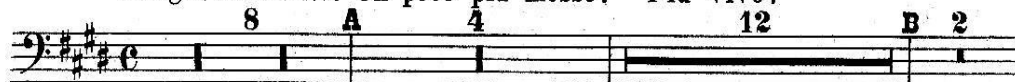
1

FANTASIE.

TROMBONE BASSO.

S. RACHMANINOFF, Op. 7.

Adagio sostenuto. Un poco più mosso. Più vivo.



Meno mosso. L'istesso tempo



accelerando. Allegro molto.

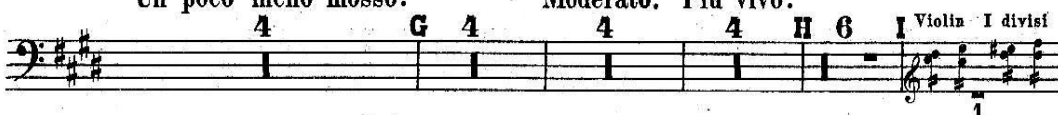


Moderato.



Un poco meno mosso.

Moderato. Più vivo.

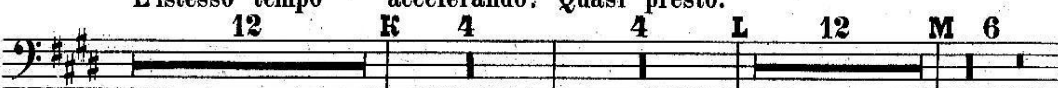


Meno mosso.



L'istesso tempo

accelerando. Quasi presto.



poco a poco

TROMBONE BASSO.

Moderato. 4 N 8 6 0 10 3
 Meno mosso
 Meno mosso.
flet *Kn* *exp.* *f > p*

Allegro con agitazione.
 P 8 Q 6 1 2 3 4 5 6
par. *mf*

SOLO R 7
f *ff* *fff* *ff* *dim.*

Moderato. 7 S 10 T 7
f *diminuendo* *rit.* *pp*

Allegro moderato.
mf *mf* *ff*

U
ff

Moderato. V 6 8
f *mf* *di - mi - nu - en - do*

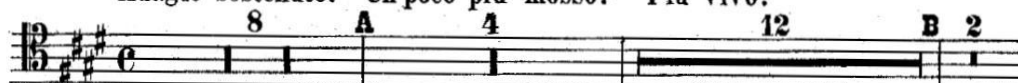
X 5 Y 7
p

FANTASIE.

TROMBONE I.

S. RACHMANINOFF, Op. 7.

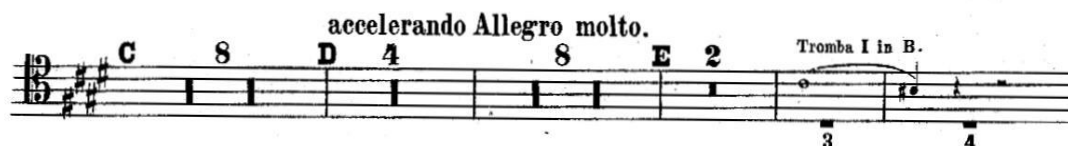
Adagio sostenuto. Un poco più mosso. Più vivo.



Meno mosso. L'istesso tempo.



accelerando Allegro molto.



Moderato.

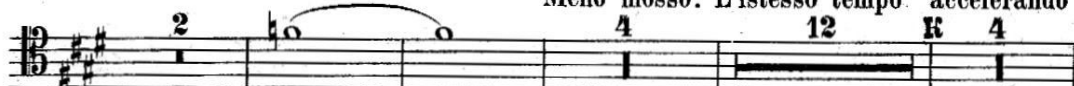
Un poco meno mosso. Moderato.



Più vivo.



Meno mosso. L'istesso tempo. accelerando



TROMBONE I.

Quasi presto. Moderato.

4 L 12 M 6 4 N 8

Meno mosso. Meno mosso.

6 0 10 3 P 8 Q 6

f $\rightarrow$ *p*

Allegro con agitazione.

pp

R

fff *di - mi - nu - en - do e rit.* $\rightarrow$ *pp*

Meno mosso.

7 S 10 T 7 8 9 10 11 12

Tromb. basso.

Trombone basso.

Tuba.

rit.

Allegro moderato.

marcato *ff* *f*

U 6

Moderato. riten.

2 V 6 IV 8 X 4 1

2 3 Y 7

pp *pp*

Tuba.

FANTASIE.

S. RACHMANINOFF, Op. 7.

TROMBONE II.

Adagio sostenuto. Poco più mosso. Più vivo.

8 A 4 12 B 2

Meno mosso. L'istesso tempo

2 6 4 C 8

ppp *ppp*

accelerando Allegro molto.

D 4 8 E 2

Tromba I in B. Tromba I.

3 4 3 4

Moderato.

3 F 4

p cre - scen - do. *mf* dim. *rit.* *pp*

Un poco meno mosso. Moderato. Poco vivo.

4 G 4 4 4 H 6 I Violini I divisi

Fl.

Meno mosso.

2 4

pp *pp*

L'istesso tempo accelerando. Quasi presto.

12 K 4 4 L 12 M 6

TROMBONE II.

Moderato. 4 N 8 Meno mosso 6 0 10 Meno mosso. 3

Fe. Cl. 4/2

mf → *p*

P 8 Q 6 Allegro con agitazione.

pp

R

cresc. *fff* di - mi - nu - en - do e rit. >

Meno mosso. 7 S 10 T 7 8 9 10 11 12

pp *rit.*

Allegro moderato. U 6

ff *f*

Moderato. 2 V 6 8 X 4 riten. 1 2

Corni. *ppp* Tuba

V 7

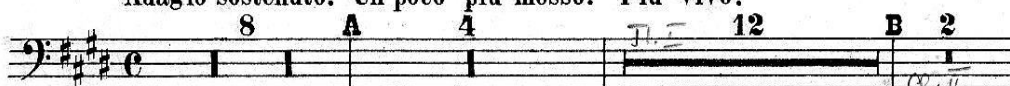
pp *pp*

FANTASIE.

TUBA.

S. RACHMANINOFF, Op. 7.

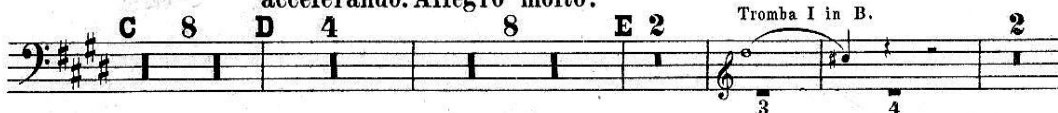
Adagio sostenuto. Un poco più mosso. Più vivo.



Meno mosso. L'istesso tempo

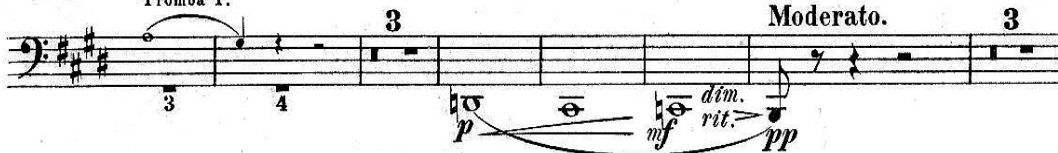


accelerando. Allegro molto.



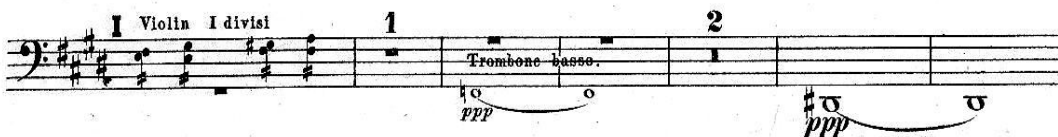
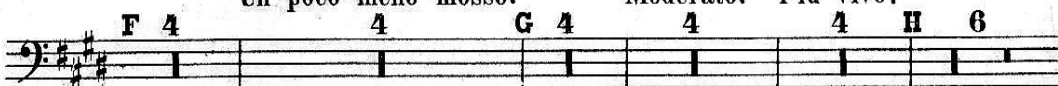
Tromba I.

Moderato.



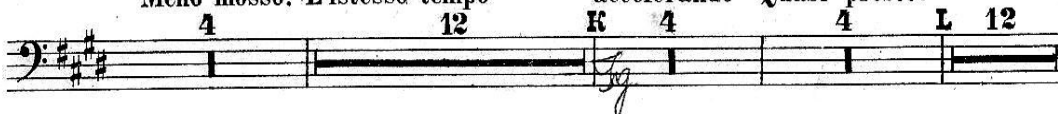
Un poco meno mosso.

Moderato. Più vivo.



Meno mosso. L'istesso tempo

accelerando Quasi presto.



TUBA.

Moderato. M 6 4 N 8 6 0 10 3

f $\rightarrow$ *p*

Allegro con agitazione. P 8 Q 6 1 2 3 4 5 6

Tromboni I. II.

7 SOLO R

f *ff* *fff* *ff* *diminuendo*

Meno mosso. 7 S 10 T 7

f *pp*

8

Tromb. basso

Allegro moderato.

U

ff

2

mf

V 6 8

Moderato.

X 5

ppp

Y 7

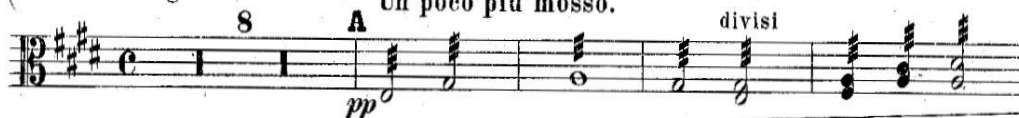
FANTASIE.

S. RACHMANINOFF, Op. 7.

VIOLA.

Adagio sostenuto.

Un poco più mosso.



VIOLA.

C arco

p

D accelerando

pp

Allegro molto.

p dolcissimo

E

cresc.

VIOLA.

3

cresc.

div.
cre - scen - do *rit.*

Moderato.

ppp

Un poco meno mosso.

div.
sf

Moderato.

pp
sf

Più vivo.

pizz.
p

(3)

5

(3)

3 4 P

6

VIOLA.

mus. 2

p

ppp

1 pizz. 1 7 *senza sordini* arco *f* *crescendo* *fff*

pppp

Meno mosso.

di.mi.nu.en.do e rit. f

poco *cresc.*

poco *a*

(8)

VIOLA.

7

pp *poco a poco cresc.*

fff

Allegro moderato.

rit. *fff* *fff*

dim.

moderato. *1 pizz.* *ppp*

arco *ff* *rit.* *ppp* *1 pizz.* *arco* *ff*

4 *Y* *pizz.* *2*

rit. *pp* *p = f = p = mf* *p* *p*

K 1548

Ymcc

FANTASIE

POUR
ORCHESTRE

par

S. RACHMANINOFF.

OP. 7.

Partiturn 4 Rbl.

Parties 6 Rbl.

Arrangement à 4 mains par L'AUTEUR. 2 Rbl.



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St.-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.

Kiew, chez L. Idzikowski.

Imprimerie de musique P. Jurgenson à Moscou.

1
Ala ~~4~~ VIOLINO I.

A Un poco più mosso.

Più vivo.

(1) (Parties 30)
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P. Jurgenson à Moscou.

VIOLINO I.

3

divisi *unis* *L'istesso tempo.*

pp *6 6 6 6 6 6 6 6 6 6*

acc. *ff* *pizz.* *1*

All'gro molto. *arco* *Dolceissimo*

cresc. *E*

cresc. *Moderato.* *3*

cre - scendo ff = pp

(1)

32/

4

VIOLINO I.



Un poco meno mosso.



Moderato.

Più vivo.



(1)

VIOLINO I.

5

Meno

I

cre - - - scen - do

pp

cre - - - scen - do

un's.

pp

Meno mosso

p *mf*

L'istesso tempo.

Viol. II.

1 2 3 4

pp

pp

K 1

pizz.

accelerando *fff*

1

1

6

VIOLINO I.

Quasi presto.

arco

The first system of musical notation for Violino I and piano accompaniment. The Violino I part is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a rest, followed by a series of eighth and sixteenth notes. The piano accompaniment is in bass clef with the same key signature and time signature. It begins with a rest, followed by a series of eighth and sixteenth notes. The piano part includes dynamic markings: *div. sf* and *sf pp*.

The second system of musical notation for Violino I and piano accompaniment. The Violino I part continues with eighth and sixteenth notes. The piano accompaniment continues with eighth and sixteenth notes.

The third system of musical notation for Violino I and piano accompaniment. The Violino I part includes a dynamic marking *sf* and a piano marking *pp*. The piano accompaniment continues with eighth and sixteenth notes.

The fourth system of musical notation for Violino I and piano accompaniment. The Violino I part continues with eighth and sixteenth notes. The piano accompaniment continues with eighth and sixteenth notes.

The fifth system of musical notation for Violino I and piano accompaniment. The Violino I part includes a dynamic marking *sf* and a piano marking *pp*. The piano accompaniment continues with eighth and sixteenth notes.

The sixth system of musical notation for Violino I and piano accompaniment. The Violino I part continues with eighth and sixteenth notes. The piano accompaniment continues with eighth and sixteenth notes.

VIOLINO I.

7

ff *pp* 3 2

2

M *ff*

cre

- *scen* - - - *do* *f dim.* *e* *ritard.*

Moderato.

ppp 1 N ppp 1

pp ppp ppp p

(1)

VIOLINO I.

Meno mosso.
arco

VIOLINO I.

9

The musical score for Violino I on page 9 is written in a grand staff with treble and bass clefs. The key signature consists of three sharps (F#, C#, G#). The music is characterized by rapid sixteenth-note passages, frequently beamed in groups of four. Fingerings (1, 2, 3, 4) and breath marks (v) are indicated throughout. A piano (P) dynamic marking appears in the third system. The bottom two systems show a change in the bass line, with more complex rhythmic patterns and slurs.

(1)

VIOLINO I.

This musical score for Violino I consists of five systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The first system contains measures 1-4. The second system contains measures 5-8, with a piano (*p*) dynamic marking at the start of measure 5. The third system contains measures 9-12. The fourth system contains measures 13-16. The fifth system contains measures 17-20. The music features a continuous eighth-note pattern in the right hand and a more complex, often sixteenth-note pattern in the left hand, with various phrasing slurs and ties.

VIOLINO I.

11

ppp

senza sordini *Allegro con agitazione.*

pppp

VIOLINO I.

unis. arco **R** *rit.* **Meno mosso.**

f *crescendo* *fff* *diminuendo* *f*

poco a poco *cresc.*

poco a poco *cresc.*

fff

rit.

Allegro moderato.

fff *div. 3*

VIOLINO I.

13

(1)

19164

Gravé et Impr. chez P. Jurgenson à Moscou.

FANTASIE.

S. RACHMANINOFF, Op. 7.

VIOLINO II.

Adagio sostenuto. *Un poco più mosso.* Più vivo.

8 div. *pp* *p* *divisi* *mp*

p *pp* *pp* *cre - scen - do*

unis. *pp* *divisi* *pp* *cre - scen - do*

Meno mosso. *pp* *mf*

unis. pizz. *L'istesso tempo.* *C* *accelerando* *D* *1* *1* *mf* *p* *mf* *p* *mf* *sf*

VIOLINO II.

Allegro molto.
arco
fff
pdolcissimo

Simul

E
cresc.

cresc.

cre - scendo ff rit. pp

Moderato.

VIOLINO II.

3



na 4

Un poco meno mosso.



(2)

5

The image shows a page of musical notation for a piano piece. It consists of multiple systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *ppp* (pianissimo) to *ff* (fortissimo). There are also markings for *cresc.* (crescendo) and *rit.* (ritardando). The tempo changes from an implied slower tempo to *Moderato.* (Moderate). A rehearsal mark '4' is present. The page is numbered '1' at the bottom right. The notation is in a key with three sharps (F#, C#, G#).

Meno mosso.
con sordini.

Meno mosso.

Meno mosso.

f *pp*

Handwritten musical score for 'The Merry Widow' (The Merry Widow). The score is written on two staves, both in treble clef and key of D major (indicated by two sharps). The music is in 2/4 time. The melody is written on the upper staff, and the accompaniment is written on the lower staff. The melody consists of a series of eighth notes, with some groups of notes beamed together. The accompaniment consists of a series of eighth notes, with some groups of notes beamed together. The score is written in a handwritten style, with some corrections and markings. The title 'The Merry Widow' is written in a decorative font at the top of the page.

VIOLINO II.

7

The musical score for Violino II on page 7 is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of seven systems, each with two staves. The music is characterized by dense, rapid passages of beamed sixteenth and thirty-second notes, often grouped with slurs. Various musical markings are present throughout the score, including the dynamic marking 'P' (piano) at the beginning of the second system, and numerical markings '4', '3', and '1' indicating specific rhythmic or structural elements. The notation includes many ties and slurs, suggesting a highly technical and continuous piece of music.

VIOLINO II. *va 2*Allegro con agitazione. *na 4*

R

(senza sordini)

1

unis. pizz. *pppp* *1* *7* arco *f* *cresc.* *fff*

Meno mosso.

di - mi - nu - en - do *f* *na 4* *S* *div.*

poco a poco cresc.

poco a *sp*

poco cresc.

fff

VIOLINO II.

a-2

9

Allegro moderato.

(2)

76

К 1543 Ракмашин Юмее

настройка		дрейта	Трубы	
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