

13.  
лаиса  
Танец Лаисы

This musical score is for a piece titled "13. лаиса" (Dance of Laissa). The score is arranged for a large ensemble of instruments. The key signature has one sharp (F#), and the time signature is common time (C). The instruments listed on the left are: Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in C, Trombone, Wood Blocks, Acoustic Guitar, Harp (with two staves), Clavichord (with two staves), Violin I, Violin II, Viola, Cello, and Contrabass. The Flute and Oboe parts begin with a melody marked *mf*. The Clarinet and Bassoon parts provide a harmonic accompaniment, also marked *mf*. The Wood Blocks part has a rhythmic pattern that becomes more active towards the end, marked *fff*. The string section (Violin I, Violin II, Viola, Cello, Contrabass) plays a sustained, melodic line with long notes and slurs. The Harp and Clavichord parts are currently blank.

This musical score is for a symphony orchestra, spanning measures 8 to 12. The instruments are arranged as follows:

- Flute (Fl.):** Treble clef, starting with a quarter rest in measure 8.
- Oboe (Ob.):** Treble clef, starting with a quarter rest in measure 8.
- Bass Clarinet (B♭ Cl.):** Treble clef, starting with a quarter rest in measure 8.
- Bassoon (Bsn.):** Bass clef, starting with a quarter rest in measure 8.
- Horn (Hn.):** Treble clef, starting with a quarter rest in measure 8.
- Trumpet (C Tpt.):** Treble clef, starting with a quarter rest in measure 8.
- Trombone (Tbn.):** Bass clef, starting with a quarter rest in measure 8.
- Wood Bass (W. Bl.):** Treble clef, playing a rhythmic pattern of eighth notes.
- Acoustic Guitar (Ac. Gr.):** Treble clef, playing a melodic line with accents and a triplet in measure 10.
- Harpsichord (Hp.):** Treble and Bass clefs, both starting with quarter rests.
- Clavichord (Clvd.):** Treble and Bass clefs, both starting with quarter rests.
- Violin I (Vln. I):** Treble clef, playing a sustained note with a fermata.
- Violin II (Vln. II):** Treble clef, playing a sustained note with a fermata.
- Viola (Vla.):** Bass clef, starting with a quarter rest.
- Violoncello (Vc.):** Bass clef, starting with a quarter rest.
- Double Bass (Cb.):** Bass clef, starting with a quarter rest.

The score includes various musical notations such as rests, notes, accents, and a triplet. The wood bass part features a consistent eighth-note rhythm, while the acoustic guitar part has a more complex melodic and rhythmic structure.

13

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

W. Bl.

Ac. Gtr.

Hp.

Clvd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

20

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

W. Bl.

Ac. Gtr.

Hp.

Clvd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

W. Bl.

Ac. Gr.

Hp.

Clvd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

32

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

W. Bl.

Ac. Gtr.

Hp.

Clvd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: This page contains measures 32 through 37 of a symphony score. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Wood Bass (W. Bl.), Acoustic Guitar (Ac. Gtr.), Harp (Hp.), Clarinet (Clvd.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).  
- Measure 32: Flute, Bass Clarinet, and Bassoon enter with a rhythmic pattern of eighth notes. The Wood Bass plays a steady eighth-note accompaniment. The Acoustic Guitar has a melodic line with triplets and accents.  
- Measure 33: Similar to measure 32, with the Acoustic Guitar playing a triplet.  
- Measure 34: The Acoustic Guitar continues with a triplet.  
- Measure 35: The Acoustic Guitar continues with a triplet.  
- Measure 36: The Acoustic Guitar continues with a triplet.  
- Measure 37: The Acoustic Guitar concludes with a triplet and an accent. The Flute, Bass Clarinet, and Bassoon continue their rhythmic pattern.

This image shows a page of a musical score for a symphony orchestra, covering measures 38, 39, and 40. The score is written in 2/4 time and features a variety of instruments. The woodwinds include Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The brass section includes the Wood Block (W. Bl.). The keyboard section consists of the Harpsichord (Hp.) and Clavichord (Clvd.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 38 begins with the Flute and Bass Clarinet playing a melodic line. The Bassoon and Harpsichord/Clavichord provide harmonic support. The strings are mostly silent in this measure. Measure 39 introduces a new melodic line for the Oboe and Bass Clarinet, with the Harpsichord/Clavichord and strings providing accompaniment. Measure 40 continues the Oboe and Bass Clarinet melody, with the strings becoming more active. The score includes various musical notations such as slurs, accents, and dynamic markings like *ff* (fortissimo).

This image shows a page of a musical score for a symphony orchestra, covering measures 41 through 44. The score is arranged in a standard orchestral layout with staves for various instruments. The key signature is one sharp (F#), and the time signature is common time (C). The instruments and their parts are as follows:

- Flute (Fl.):** Measures 41-42 have rests. Measures 43-44 feature a rapid sixteenth-note passage with a dynamic marking of *ff* (fortissimo).
- Oboe (Ob.):** Measures 41-42 have rests. Measures 43-44 have rests.
- Bass Clarinet (B. Cl.):** Measures 41-42 have rests. Measures 43-44 have rests.
- Bassoon (Bsn.):** Measures 41-42 have rests. Measures 43-44 have rests.
- Horn (Hn.):** Measures 41-42 have rests. Measures 43-44 have rests.
- Trumpet (C Tpt.):** Measures 41-42 have rests. Measures 43-44 have rests.
- Tuba (Tbn.):** Measures 41-42 have rests. Measures 43-44 have rests.
- Wood Bass (W. Bl.):** Measures 41-42 have rests. Measures 43-44 have rests.
- Acoustic Guitar (Ac. Gr.):** Measures 41-42 have rests. Measures 43-44 have rests.
- Harpsichord (Hp.):** Measures 41-42 have rests. Measures 43-44 have rests.
- Clavichord (Clvd.):** Measures 41-42 have rests. Measures 43-44 have rests.
- Violin I (Vln. I):** Measures 41-42 have rests. Measures 43-44 have a rhythmic pattern of eighth notes.
- Violin II (Vln. II):** Measures 41-42 have rests. Measures 43-44 have a rhythmic pattern of eighth notes.
- Viola (Vla.):** Measures 41-42 have rests. Measures 43-44 have a rhythmic pattern of eighth notes.
- Violoncello (Vc.):** Measures 41-42 have rests. Measures 43-44 have a rhythmic pattern of eighth notes.
- Double Bass (Cb.):** Measures 41-42 have rests. Measures 43-44 have a rhythmic pattern of eighth notes.

Measures 41 and 42 contain several triplet markings (indicated by a '3' above the notes) in the Flute, Oboe, Bass Clarinet, Bassoon, and Harpsichord parts. Measure 44 features a dynamic marking of *ff* at the beginning of the Flute part.



This image shows a page of a musical score for a symphony orchestra, covering measures 46 through 50. The score is written in common time (C) and features a key signature of one sharp (F#). The instruments and their parts are as follows:

- Fl.** (Flute): Melodic line with slurs and accents.
- Ob.** (Oboe): Melodic line with slurs and accents.
- B. Cl.** (Bass Clarinet): Melodic line with slurs and accents.
- Bsn.** (Bassoon): Melodic line with slurs and accents.
- Hn.** (Horn): Melodic line with slurs and accents.
- C Tpt.** (Trumpet): Rested.
- Tbn.** (Tuba): Rested.
- W. Bl.** (Wood Bass): Rested.
- Ac. Gtr.** (Acoustic Guitar): Rested.
- Hp.** (Harp): Rested.
- Clvd.** (Clavichord): Rested.
- Vln. I** (Violin I): Rested.
- Vln. II** (Violin II): Rested.
- Vla.** (Viola): Melodic line with slurs and accents.
- Vc.** (Violoncello): Melodic line with slurs and accents.
- Cb.** (Contrabass): Melodic line with slurs and accents.

The score includes various musical notations such as slurs, accents, and dynamic markings (e.g., *ff* in the Cb. part). The page number 46 is indicated at the beginning of each staff.

This image shows a page of a musical score for a symphony orchestra, covering measures 51, 52, and 53. The score is arranged in a standard orchestral layout with the following instruments and parts:

- Fl.** (Flute): Measures 51-52 have a melodic line with slurs and accents. Measure 53 is a whole rest.
- Ob.** (Oboe): Measures 51-52 have a melodic line with slurs and accents. Measure 53 is a whole rest.
- B. Cl.** (Bass Clarinet): Measures 51-52 have a melodic line with slurs and accents. Measure 53 is a whole rest.
- Bsn.** (Bassoon): Measures 51-52 have a melodic line with slurs and accents. Measure 53 is a whole rest.
- Hn.** (Horn): Measures 51-52 have a melodic line with slurs and accents. Measure 53 is a whole rest.
- C Tpt.** (Trumpet): Measures 51-53 are whole rests.
- Tbn.** (Tuba): Measures 51-53 are whole rests.
- W. Bl.** (Wood Bass): Measures 51-53 are whole rests.
- Ac. Gtr.** (Acoustic Guitar): Measures 51-53 are whole rests.
- Hp.** (Harp): Measures 51-53 are whole rests.
- Clvd.** (Clavichord): Measures 51-52 are whole rests. Measure 53 has a complex, rapid melodic line starting with a *fff* dynamic marking.
- Vln. I** (Violin I): Measures 51-52 are whole rests. Measure 53 has a melodic line.
- Vln. II** (Violin II): Measures 51-52 are whole rests. Measure 53 has a melodic line.
- Vla.** (Viola): Measures 51-52 have a melodic line with slurs and accents. Measure 53 has a melodic line with slurs and accents.
- Vc.** (Violoncello): Measures 51-52 have a melodic line with slurs and accents. Measure 53 has a melodic line with slurs and accents.
- Cb.** (Cello): Measures 51-52 have a melodic line with slurs and accents. Measure 53 has a melodic line with slurs and accents.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The page number '51' is indicated at the beginning of each staff.

This image shows a page of a musical score for a symphony orchestra, covering measures 55 through 60. The score is written for the following instruments:

- Flute (Fl.)
- Oboe (Ob.)
- Bass Clarinet (B. Cl.)
- Bassoon (Bsn.)
- Horn (Hn.)
- Cornet (C Tpt.)
- Trombone (Tbn.)
- Wood Bass (W. Bl.)
- Acoustic Guitar (Ac. Gtr.)
- Harps (Hp.)
- Clavichord (Clvd.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score is in 2/4 time and features a variety of musical notations, including rests, notes, and complex rhythmic patterns. The woodwind section (Fl., Ob., B. Cl., Bsn., Hn., C Tpt., Tbn.) has significant activity in measures 55-58, with many notes and rests. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) provides a rhythmic foundation, with some instruments playing sustained notes and others playing moving lines. The wood bass (W. Bl.) and acoustic guitar (Ac. Gtr.) have specific rhythmic parts. The harps (Hp.) and clavichord (Clvd.) are present but have minimal activity in this section. The score concludes with a double bar line and a common time signature (C) at the end of measure 60.

60

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

W. Bl.

Ac. Gtr.

Hp.

Clvd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

65

Fl.

Ob.

Bs. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

W. Bl.

Ac. Gr.

Hp.

Clvd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

71

Fl.  
Ob.  
B. Cl.  
Bsn.  
Hn.  
C Tpt.  
Tbn.  
W. Bl.  
Ac. Gtr.  
Hp.  
Clvd.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

71

33 3 3 33

3 3

77

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

W. Bl.

Ac. Gr.

Hp.

Clvd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This image shows a page of a musical score for a symphony orchestra, covering measures 80, 81, and 82. The score is written for the following instruments:

- Flute (Fl.)
- Oboe (Ob.)
- Bass Clarinet (B. Cl.)
- Bassoon (Bsn.)
- Horn (Hn.)
- Cornet (C Tpt.)
- Trombone (Tbn.)
- Wood Bass (W. Bl.)
- Acoustic Guitar (Ac. Gtr.)
- Piano (Hp.)
- Clavichord (Clvd.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked with a metronome symbol and the number 80. The music is characterized by a complex texture with many overlapping lines, particularly in the woodwinds and strings. The woodwinds (Fl., Ob., B. Cl., Bsn.) play intricate patterns, often with slurs and ties. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) provide a dense harmonic and rhythmic foundation. The piano and clavichord parts are mostly silent, indicated by rests. The wood bass part has a distinct rhythmic pattern. The overall mood is one of intense, busy musical activity.



83

Fl.

Ob.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

W. Bl.

Ac.Gtr.

Hp.

Clvd.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page covers measures 86 to 90. The instruments and their parts are as follows:

- Fl.** (Flute): Active throughout, playing a melodic line with various articulations.
- Ob.** (Oboe): Active throughout, playing a melodic line similar to the flute.
- Bs. Cl.** (Bass Clarinet): Active throughout, playing a melodic line.
- Bsn.** (Bassoon): Active throughout, playing a melodic line.
- Hn.** (Horn): Silent (indicated by a bar line).
- C Tpt.** (Trumpet): Silent (indicated by a bar line).
- Tbn.** (Tuba): Silent (indicated by a bar line).
- W. Bl.** (Wood Bass): Active throughout, playing a rhythmic accompaniment.
- Ac. Gr.** (Acoustic Guitar): Silent (indicated by a bar line).
- Hp.** (Harps): Silent (indicated by a bar line).
- Clvd.** (Clavichord): Active throughout, playing a rhythmic accompaniment.
- Vln. I** (Violin I): Active throughout, playing a rhythmic accompaniment.
- Vln. II** (Violin II): Active throughout, playing a rhythmic accompaniment.
- Vla.** (Viola): Active throughout, playing a rhythmic accompaniment.
- Vc.** (Violoncello): Active throughout, playing a rhythmic accompaniment.
- Cb.** (Cello): Active throughout, playing a rhythmic accompaniment.

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The page number 86 is indicated at the beginning of each staff.

This image shows a page of a musical score for a symphony orchestra, covering measures 89 to 92. The score is arranged in a standard orchestral layout with the following instruments and parts from top to bottom:

- Fl.** (Flute): Measures 89-92, featuring a complex melodic line with many accidentals.
- Ob.** (Oboe): Measures 89-92, mirroring the flute's melodic line.
- Bn. Cl.** (Bassoon/Clarinet): Measures 89-92, mirroring the flute and oboe lines.
- Bsn.** (Bassoon): Measures 89-92, playing a rhythmic accompaniment.
- Hn.** (Horn): Measures 89-92, mostly silent.
- C Tpt.** (Trumpet): Measures 89-92, mostly silent.
- Tbn.** (Tuba): Measures 89-92, mostly silent.
- W. Bl.** (Wood Bass): Measures 89-92, playing a rhythmic accompaniment.
- Ac. Gr.** (Acoustic Guitar): Measures 89-92, mostly silent.
- Hp.** (Harps): Measures 89-92, mostly silent.
- Clvd.** (Clavichord): Measures 89-92, mostly silent.
- Vln. I** (Violin I): Measures 89-92, playing a melodic line with triplets.
- Vln. II** (Violin II): Measures 89-92, playing a rhythmic accompaniment.
- Vla.** (Viola): Measures 89-92, playing a melodic line.
- Vc.** (Violoncello): Measures 89-92, playing a melodic line.
- Cb.** (Cello): Measures 89-92, playing a rhythmic accompaniment.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 4/4. The page number '89' is visible at the beginning of each staff.

This musical score page covers measures 93 through 96 of a symphony. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Wood Bass (W. Bl.), Acoustic Guitar (Ac. Gtr.), Harp (Hp.), Clarinet (Clvd.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 93 and 94 are marked with a 6/4 time signature. At measure 95, the time signature changes to 3/4. The key signature is one sharp (F#). The score features a variety of musical textures, including melodic lines for the strings and woodwinds, and complex rhythmic patterns for the strings and harp. The first violin part (Vln. I) is particularly prominent, featuring several triplet passages. The woodwinds and strings provide harmonic support and rhythmic drive throughout the section.

Fl.  
Ob.  
B. Cl.  
Bsn.  
Hn.  
C Tpt.  
Tbn.  
W. Bl.  
Ac. Gtr.  
Hp.  
Clvd.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Диалог после танца: Л. Я - Лаиса Что ищешь?

Эдип: Красоту

Лаис. Тебе не нравлюсь я?

Эдип. Прекрасна ты, но молчит моё сердце.

Весь мир твой - как в зеркале лицо. Счастье это? Может быть... Но одинокое блаженство.