

**Дмитрий Дмитриевич
ШОСТАКОВИЧ
1906-1975**

Д.ШОСТАКОВИЧ

СОБРАНИЕ СОЧИНЕНИЙ
В Сорока двух томах

ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1984

Д.ШОСТАКОВИЧ

СОБРАНИЕ СОЧИНЕНИЙ
ТОМ ОДИННАДЦАТЫЙ

**ПРАЗДНИЧНАЯ УВЕРТЮРА
НОВОРОССИЙСКИЕ КУРАНТЫ
ОГОНЬ ВЕЧНОЙ СЛАВЫ**

**УВЕРТЮРА НА РУССКИЕ
И КИРГИЗСКИЕ НАРОДНЫЕ ТЕМЫ
ТРАУРНО-ТРИУМФАЛЬНАЯ ПРЕЛЮДИЯ
ПАМЯТИ ГЕРОЕВ
СТАЛИНГРАДСКОЙ БИТВЫ
ОКТЯБРЬ
СИМФОНИЧЕСКАЯ ПОЭМА**

ПАРТИТУРА

ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1984

D. Shostakovich

COLLECTED WORKS
IN FORTY-TWO VOLUMES
VOLUME ELEVEN

FESTIVE OVERTURE

NOVOROSIISK CHIMES
(The Fire of Eternal Glory)

**OVERTURE ON RUSSIAN
AND KIRGHIZ FOLK THEMES**

FUNERAL AND TRIUMPHAL PRELUDE

**In Memory of the Heroes
of the Battle of Stalingrad**

OCTOBER

Symphonic Poem

Score

State Publishers "Music"
Moscow 1984

РЕДАКЦИОННАЯ КОМИССИЯ

Хренников Т. Н. председатель, **Щедрин Р. К.** зам. председателя,
Кухарский В. Ф., **Светланов Е. Ф.**, **Сидельников Л. С.**,
Титаренко К. А., **Фортунов К. А.**, **Чайковский Б. А.**

Том подготовили

Титаренко К. А.
редактор

Шостакович И. А.
литературный редактор

Бязров Д. Г.
художник



Дмитрий Дмитриевич Шостакович, 1960-е гг.

Primo tempo

(17)

Allegro

Allegretto

Handwritten musical score for the first system. It consists of approximately 12 staves. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*. There are some handwritten annotations and a circular stamp on the right side of the system.

(1-4)

(1-3)

(1-5)

Handwritten musical score for the second system. It features several staves with musical notation, including notes and rests. The notation is consistent with the first system.

Праздничная увертюра. Первая страница партитуры. Автограф

ОТ РЕДАКЦИИ

В одиннадцатый том Собрания сочинений Дмитрия Дмитриевича Шостаковича включены партитуры его одночастных произведений для симфонического оркестра, написанных в 40—60-е годы: Праздничная увертюра, Новороссийские куранты (Огонь вечной славы), Увертюра на русские и киргизские народные темы, Траурно-триумфальная прелюдия памяти героев Сталинградской битвы и симфоническая поэма «Октябрь».

Праздничная увертюра, соч. 96, написана в 1947 году к 30-летию Октябрьской революции. «В этом произведении,—рассказывал композитор,—я хочу передать настроение человека, прошедшего через тяжелые испытания военных лет, победившего врагов Родины и теперь восстанавливающего свою страну. Я хочу воплотить в музыкальных образах пафос мирного труда на стройках новой пятилетки. В увертюре нет острых драматических конфликтов. Ее темы напевны, разнообразны ее оркестровые средства»¹. Вступительный раздел увертюры тематически связан с фортепианной пьесой «День рождения», написанной композитором в 1945 году в качестве последней, седьмой части цикла «Детская тетрадь», соч. 69².

Впервые произведение прозвучало в Москве 6 ноября 1954 года в праздничном концерте, состоявшемся в Большом театре СССР, в исполнении оркестра Большого театра.

Праздничная увертюра была включена Шостаковичем в программу единственного концерта, в котором он выступил в качестве дирижера—исполнителя своих произведений (12 ноября 1962 года, г. Горький, симфонический оркестр Горьковской филармонии).

Партитура напечатана Музфондом СССР в 1955 году и издательством «Музыка» в 1970 году.

Автограф партитуры хранится в Государственном центральном музее музыкальной культуры имени М. И. Глинки (ф. 32, ед. хр. 70); черновой эскиз—в Центральном государственном архиве литературы и искусства (ф. 2048, оп. 1, ед. хр. 22).

В основу настоящей публикации положено издание 1970 года, просмотренное и прокорректированное автором.

Новороссийские куранты (Огонь вечной славы), без обозначения номера сочинения. Пьеса написана в 1960 году. Поводом к ее созданию послужило обращение общественности города Новороссийска в Союз композиторов РСФСР. «В годы Великой Отечественной войны защитники Новороссийска покрыли себя неувядаемой славой. Вот почему я счел для себя большой честью написать музыку „Новороссийские куранты“ для огня вечной славы, зажженного на площади Героев,—рассказал Шостакович в интервью.—Так родились мои куранты. Это небольшая пьеса, которая играет всего две минуты. Начинается она перезвоном, составляющим основную музыкальную тему произведения. Затем вступает симфонический оркестр. Все торжественнее звучит музыка. Сначала она носит героический характер с несколько скорбным оттенком, а потом вырастает до светлого звучания»³.

Музыка «Новороссийских курантов» была записана на пленку Большим симфоническим оркестром Всесоюзного радио и Центрального телевидения. Запись вмонтирована в часы, установленные на площади Героев у огня вечной славы, и звучит каждый час. Впервые «Новороссийские куранты» прозвучали 27 сентября 1960 года. В марте 1961 года Шостакович побывал в Новороссийске и слушал свое сочинение. «До глубины души взволновала меня обстановка, царящая на площади Героев,—рассказывал он.—Много раз приходил я сюда, чтобы послушать куранты. И каждый раз с трепетом наблюдал, как люди, проходящие по площади, в момент игры курантов невольно останавливались у огня вечной славы и молча слушали музыку, напоминающую им о защитниках города. Для меня было большой радостью видеть, какое впечатление она производит»⁴.

Автограф партитуры подарен композитором Новороссийскому горкому КПСС. Существует авторское переложение «Новороссийских курантов» для фортепиано, впервые напечатанное в журнале «Музыкальная жизнь» (1960, № 22).

Партитура публикуется впервые по рукописной копии, хранящейся в библиотеке Союза композиторов СССР.

Увертюра на русские и киргизские народные темы, соч. 115, написана в 1963 году. Работа над партитурой проходила в начале осени в Репине, под Ленинградом.

Замысел этого произведения, задуманного первоначально как симфоническая поэма, родился в результате поездки Шостаковича в Киргизию в связи с проходившей в республике Декадой русской советской музыки (с 1 по 10 июня 1963 года). Во время пребывания в Киргизии композитор знакомился с национальным фольклором, слушал народное пение. «Мы не только восхищались красотами природы Киргизии, но и воочию убедились, как бурно расцветает ее культура, как много нового, яркого и радостного встречаешь там на каждом шагу,—рассказывал композитор.—К празднику 100-летия добровольного вхождения Киргизии в состав России я собираюсь написать симфоническую поэму на русские и киргизские темы»⁵.

¹ Праздничная увертюра (Беседа с Д. Д. Шостаковичем).—Вечерний Ленинград, 1947, 29 августа.

² При жизни Шостаковича цикл издавался в виде шести пьес; пьеса «День рождения» впервые публикуется в т. 39 настоящего Собрания сочинений.

³ Шостакович Д. Во славу живущих.—Известия, 1961, 25 августа.

⁴ Там же.

⁵ [Шостакович Д.] Ищу либретто...—Известия, 1963, 20 августа.

«Новая, „киргизская“, как я ее называю, увертюра для симфонического оркестра—это мой скромный дар гостеприимной братской Киргизии, где, как я заметил, все люди поют»⁶,—писал он за месяц до премьеры сочинения. «Признаться, я не думал тогда, что эти песни так глубоко западут мне в душу, посеют в моем сердце такие глубокие семена. Но вот вчера я отдал в переписку мое новое, только что законченное сочинение—Увертюру на русские и киргизские народные темы»⁷.

Характеризуя сочинение в целом, Шостакович отметил: «Увертюра невелика—в ней всего 40 с лишним страниц. Ее исполнение будет длиться минут восемь. Но партитура, как мне кажется, трудна. В ее основе, как я уже сказал, лежат милые, нет, просто замечательные песни»⁸. В увертюре использованы мелодии: русской народной песни «Эх, бродяги вы, бродяги», записанной А. Медведевым в Омской области в 1959 году, и киргизских народных песен «Тырылдан» (имя мифического существа) и «Оп майда» (песня, исполняемая во время молотбы) из сборника В. Виноградова⁹.

Первое исполнение Увертюры на русские и киргизские народные темы состоялось в Москве на открытии смотра творчества московских композиторов 10 октября 1963 года в исполнении Государственного академического симфонического оркестра СССР.

Партитура была издана Музфондом в 1963 году и издательством «Музыка» в 1967 году.

Автограф подарен композитором ЦК Компартии Киргизии и хранится в музее г. Фрунзе. В основу настоящей публикации положено издание 1967 года.

Траурно-триумфальная прелюдия памяти героев Сталинградской битвы, соч. 130, написана в 1967 году. Еще в 1961 году в связи с сочинением пьесы «Новороссийские куранты» Шостакович говорил о возможности создания музыкальных произведений для мемориальных архитектурных ансамблей в разных городах страны: «Мне хотелось бы высказать пожелание: многие наши города в годы войны были ареной кровопролитных сражений. В боях за Родину там сложили головы тысячи сынов Советского Союза. Почему бы советским организациям таких городов не увековечить память своих героев-защитников, установив на площадях огни вечной славы. Думается, советские композиторы охотно напишут прекрасные сочинения, которые зазвучат у памятников героям. Благородный почин новороссийцев заслуживает всяческого поощрения»¹⁰.

О создании Траурно-триумфальной прелюдии композитор сообщил следующее: «Недавно я получил письмо из Волгограда с просьбой написать музыку памяти погибших, как я это сделал несколько лет назад для Новороссийска... Я сочинил небольшую Траурно-триумфальную прелюдию памяти героев Сталинградской битвы. Буду счастлив, если она прозвучит в день открытия монумента на Мамаевом кургане»¹¹.

Партитура публикуется впервые по автографу, хранящемуся в архиве семьи композитора.

Октябрь, симфоническая поэма, соч. 131, написана в 1967 году, к 50-летию Великой Октябрьской социалистической революции. Непосредственная работа над партитурой проходила летом в Москве, а затем в Беловежской пуще. Как видно из авторской пометки на последней странице рукописи, сочинение было завершено 10 августа.

Об истории создания поэмы Шостакович рассказывал: «Давно собирался я написать произведение, посвященное юбилею нашего Советского государства, но все не получалось. И вот несколько месяцев назад я был на „Мосфильме“. Там готовили к выпуску на экран старую ленту братьев Васильевых „Волочаевские дни“, к которой я в свое время писал музыку. И, как мне теперь показалось, довольно удачно у меня тогда получилась „Партизанская песня“. Картина напомнила мне ее и совершенно неожиданно прояснила всю будущую поэму. Я сел писать. Главную тему сочинил вновь—она проникнута интонациями революционных песен, а второй темой поэмы стала „Партизанская песня“. И ту и другую я подверг серьезной разработке. Получилось большое симфоническое произведение на 12—13 минут»¹². Композитор говорил, что хотел выразить в этом произведении «чувства гордости за свою Родину, восхищение ее подвигом»¹³.

Симфоническая поэма «Октябрь» впервые была исполнена в Москве 16 сентября 1967 года оркестром Московской государственной филармонии.

Партитура опубликована издательством «Музыка» в 1969 году.

Автограф партитуры хранится в архиве семьи композитора; там же находится и авторское переложение поэмы для фортепиано в четыре руки.

В основу настоящей публикации положено издание 1969 года.

Вошедшие в данный том произведения сверены с автографами и предыдущими изданиями. Явные ошибки и неточности устранены безоговорочно. Разночтения оговорены в примечаниях, помещенных в конце тома.

⁶ Шостакович Д. Мое новое сочинение—«Киргизская увертюра».—Литературная газета, 1963, 12 октября.

⁷ Там же.

⁸ Там же.

⁹ Виноградов В. 100 киргизских песен и наигрышей. М., 1956, № 3 и 8.

¹⁰ Шостакович Д. Во славу живущих.—Известия, 1961, 25 августа.

¹¹ Цит. по: Капустин М. Триумфальная прелюдия. Новые произведения Д. Д. Шостаковича.—Правда, 1967, 12 сентября.

¹² Там же. О «Партизанской песне», сыгравшей столь важную роль в формировании замысла поэмы «Октябрь», Шостакович подробно говорил еще во время создания музыки к фильму «Волочаевские дни»: «В этой работе главная трудность для меня заключалась в том, что надо было написать песню, которая является лейтмотивом всей музыки фильма. Область песенного творчества до сих пор давалась мне с большим трудом. Кроме „Встречного“, я за всю свою композиторскую деятельность не написал ни одной песни. Однако песня в „Волочаевских днях“ носит совсем другой характер, чем песня во „Встречном“. Это в полном смысле слова героическая песня. Я много работал над ней, сделал десять вариантов, и только одиннадцатый меня удовлетворил. Я останавливаюсь подробно на этой песне потому, что она органически проходит во всей музыке фильма. Она ощущается и в увертюре к фильму, и в финале, и в хоровах кусках. Тема ее чувствуется всюду. В этом была сложность работы» (Шостакович Д. Мои ближайшие работы.—Рабочий и театр, 1937, № 11, с. 24).

¹³ Цит. по: Капустин М. Триумфальная прелюдия. Новые произведения Д. Д. Шостаковича.—Правда, 1967, 12 сентября.

EDITOR'S NOTE

Volume Eleven of Dmitry Shostakovich's Collected Works comprises the scores of his one-movement compositions for symphony orchestra, written in the forties and sixties: *Festive Overture*, *Novorossiisk Chimes (The Fire of Eternal Glory)*, *Overture on Russian and Kirghiz Folk Themes*, *Funeral and Triumphant Prelude in Memory of the Heroes of the Battle of Stalingrad* and *October* symphonic poem.

Festive Overture, Op. 96, was written in 1947 for the 30th anniversary of the October Revolution. To quote the composer: "In this work I want to convey the feelings of a man who has experienced the hardships of the war years, defeated the enemies of his Motherland and is rehabilitating his country. I want to express through musical imagery the enthusiasm of peaceful labour at the construction projects of the new five-year plan. There are no sharp dramatic conflicts in the overture. Its themes are songful and the orchestral devices are varied."¹ Its introductory section is based on the music of the piano piece *Birthday*, the concluding, seventh, item in the *Children's Notebook*, Op. 69.² First performed by the Bolshoi Theatre orchestra at a gala concert in Moscow on November 6, 1954. The composer included his *Festive Overture* in the programme of the only concert at which he appeared as conductor (with the Gorky Philharmonic Orchestra, November 12, 1962, in the city of Gorky).

The score was published by the USSR Music Fund in 1955 and by the State Publishers "Music" in 1970. The autograph score is preserved at the State Central Glinka Museum of Musical Culture, Moscow (fond 32, bit of storage No. 70) and its rough copy, at the Central State Archives of Literature and Art of the USSR (fond 2048, descriptive list 1, bit of storage No. 22). The present publication is based on the 1970 edition of the score, revised and corrected by the composer.

Novorossiisk Chimes (The Fire of Eternal Glory), without opus number, was written in 1960. Representatives of the city of Novorossiisk applied to the RSFSR Union of Composers to commission a piece of music for the city's war memorial. This is what Dmitry Shostakovich said about it: "The defenders of Novorossiisk covered themselves with glory during the Great Patriotic War and I was honoured to compose music for the Fire of Eternal Glory burning at the memorial in Heroes Square. My *Novorossiisk Chimes* is a short piece lasting a mere two minutes; it begins with bell chimes, the piece's main theme, then symphony orchestra takes up. The music is at first heroic, with a tinge of sorrow, but gradually it becomes elated and loses its dark colouring."³ Recorded on tape by the USSR Radio and TV Full Symphony Orchestra, *Novorossiisk Chimes* is played every hour by the clock over the Fire of Eternal Glory in Novorossiisk Heroes Square. This music was heard for the first time on September 27, 1960. The composer visited the city in March 1961. "I was deeply moved by what I witnessed in Heroes Square," Dmitry Shostakovich said later. "I came here to listen to the chimes many times and each time experienced an inner thrill at seeing the people passing by stop at the moment the clock played the chimes and gaze in silence at the Fire of Eternal Glory, the memorial to the city's defenders. I was overjoyed to see the impression my music exerted."⁴ The composer presented the autograph score of his *Novorossiisk Chimes* to the Novorossiisk City Committee of the CPSU. He has made an arrangement of this piece for piano duet. First published in the *Muzykalnaya Zhizn* magazine, No. 22, 1960. The score is published here for the first time on the basis of a MS copy preserved at the Library of the USSR Union of Composers.

Overture on Russian and Kirghiz Folk Themes, Op. 115, was written in the early autumn of 1962 at Repino, near Leningrad.

The idea of this work originally conceived as a symphonic poem, came to Dmitry Shostakovich as a result of his visit to Kirghizia for the Ten Day Review of Soviet Russian Music, held from 1 to 10 June, 1963. During his stay in Kirghizia the composer showed a keen interest in Kirghiz folk music, listened to folk singers. "We not only admired Kirghizia's natural beauties, we saw with our own eyes the flourishing of its culture, at each step we encountered something new, colourful and beautiful... I intend to compose a symphonic poem on Russian and Kirghiz themes for the centenary celebrations of Kirghizia's voluntary joining Russia,"⁵ he told an *Izvestia* correspondent. "My new overture—I call it 'Kirghiz'—is my modest gift to that hospitable fraternal republic where everybody seems to be singing",⁶ the composer said a month before the work's premiere. "I didn't think at the time that those songs would capture my imagination, strike such deep roots in my heart. Yesterday I handed over to the copyist my new work, the *Overture on Russian and Kirghiz Folk Themes*."⁷

In speaking of his overture Dmitry Shostakovich said: "The overture is not long, there are in it only forty pages and it will last about eight minutes. The score, however, seems to me to present certain difficulties. It is based, as I have already mentioned, on pleasant, or rather, just wonderful, songs."⁸ The songs whose melodies are developed in the overture are "O You Tramps", a Russian song recorded

¹ "Festive Overture: A Talk with Dmitry Shostakovich", *Vecherny Leningrad*, August 29, 1947.

² The set of piano pieces appeared in the composer's lifetime as "Six Pieces for Piano"; the seventh, *Birthday*, is published for the first time in Volume 39 of Shostakovich's Collected Works.

³ Shostakovich, D., "For the Glory of the Living", *Izvestia*, August 25, 1961.

⁴ *Ibid.*

⁵ Shostakovich, D., "In Search of Libretto", *Izvestia*, August 20, 1963.

⁶ Shostakovich, D., "My New Work, the 'Kirghiz' Overture", *Literaturnaya Gazeta*, October 12, 1963.

⁷ *Ibid.*

⁸ *Ibid.*

by A. Medvedev in Omsk Region in 1959, and "Tyryldan" (the name of a mythological personage) and "Op Maida" (threshers' song), two Kirghiz songs from V. Vinogradov's collection.⁹

The *Overture on Russian and Kirghiz Folk Themes* was first performed by the USSR State Symphony Orchestra at the opening concert of the Review of Moscow Composers' Work on October 10, 1963. The score was published by the USSR Music Fund in 1963 and by the State Publishers "Music" in 1967. The composer presented the autograph score of his overture to the Central Committee of the Communist Party of Kirghizia; it is preserved at the Frunze Museum. The present publication is based on the 1967 edition.

Funeral and Triumphal Prelude in Memory of the Heroes of the Battle of Stalingrad, Op. 130, was written in 1967. In discussing, in 1961, his *Novorossiisk Chimes* Dmitry Shostakovich expressed an idea of composing musical works for memorials in different cities: "This is what I should like to suggest: many of our cities were during the war the scene of fierce battles and thousands of Soviet warriors laid down their lives fighting for our Motherland, so it would be fitting that the authorities of these cities erected monuments to the fallen heroes with the fire of eternal glory burning there. I am sure Soviet composers would willingly write music to be performed at the memorials. The noble idea of Novorossiisk deserves every encouragement."¹⁰

Concerning his *Funeral and Triumphal Prelude* Dmitry Shostakovich said: "Recently I received a letter from Volgograd requesting me to write memorial music for this city like the one I had written for Novorossiisk a few years before. Accordingly, I composed a short *Funeral and Triumphal Prelude in Memory of the Heroes of the Battle of Stalingrad* and I shall be happy if it is performed at the inaugural ceremony of the memorial on Mamayev Kurgan."¹¹

The score is published here on the basis of the autograph preserved at the Shostakovich family archives.

October, symphonic poem Op. 131, was written in 1967 for the 50th anniversary of the Great October Socialist Revolution. The composer worked on the score in the summer, first in Moscow and then in Belovezhskaya Forest, completing it (as stated on the last page) on August 10.

This is what Dmitry Shostakovich said about his *October* poem: "It has long been my intention to write a musical work for the jubilee of our State but somehow the idea did not materialise. Then, a few months ago, I chanced to visit the Mosfilm Studios where they were on the point of releasing *Volochayevka Days*, an old film by the Vasilyev brothers, with my music. I heard it anew after a lapse of many years and I liked the "Partisan Song" from this music. Quite unexpectedly, after seeing the film the idea for a symphonic poem became clear in my mind. I started writing the poem; it had a new main theme but for its secondary theme I utilised the 'Partisan Song' from the film. I thoroughly elaborated the two themes and the result was an extensive symphonic work lasting twelve or thirteen minutes."¹² He further said that he wanted to express in this work his "feelings of pride in our Motherland and of admiration at her heroic exploit."¹³

The *October* symphonic poem was first performed by the Moscow Philharmonic Orchestra in Moscow on September 16, 1967. The score was published by the State Publishers "Music" in 1969. The autograph score and the composer's reduction for piano duet are preserved at the Shostakovich family archives. The present publication is based on the 1969 edition.

The works in this volume have been collated with the autographs and earlier editions. All patent errors have been corrected without comment. Discrepancies are discussed in the notes at the end of the volume.

⁹ Vinogradov, V., *One Hundred Kirghiz Songs and Tunes*, Moscow, 1956 (Nos. 3 and 8).

¹⁰ Shostakovich, D., "For the Glory of the Living", *Izvestia*, August 25, 1961.

¹¹ Quoted from: Kapustin, M., "The Triumphal Prelude. Dmitry Shostakovich's New Works", *Pravda*, September 12, 1967.

¹² *Ibid.* Dmitry Shostakovich discussed the "Partisan Song", which proved so important for his *October* symphonic poem as far back as the time he was composing incidental music to the film *Volochayevka Days*. This is what he said: "In working on the film music I encountered the greatest difficulty writing the song which was to become the leading motive for the whole of this music. Writing songs has always been my weak point—I have not written one besides the 'Song of the Counterplan'. In *Volochayevka Days* the song differs materially from that in *The Counterplan*: here it is a truly heroic song. I worked on it hard, discarding ten versions before I was satisfied with the eleventh. I dwell on this at such length because the song recurs throughout the film, it is heard in the overture, in the choral episodes and in the finale, in a word, everywhere. That is why it was so difficult". (Shostakovich, D., "My Works Soon to Appear", *Rabochi i Teatr*, No. 11, 1937, p. 24).

¹³ Quoted from: Kapustin, M., "The Triumphal Prelude. Dmitry Shostakovich's New Works", *Pravda*, September 12, 1967.

ПРАЗДНИЧНАЯ УВЕРТЮРА

СОЧ. 96

1954

СОСТАВ ОРКЕСТРА
ORCHESTRA

Piccolo
2 Flauti
3 Oboi
3 Clarinetti (A)
2 Fagotti
Contrafagotto

* * *

4 Corni (F)
3 Trombe (B)
3 Tromboni
Tuba

* * *

Timpani
Triangolo

Tamburo
Piatti
Cassa

* * *

Banda:
3 Trombe (B)
4 Corni (F)
3 Tromboni

* * *

Violini I
Violini II
Viole
Violoncelli
Contrabassi

Продолжительность звучания — ок. 6 мин.

Duration: approx. 6 mins.

Allegretto

Piccolo

2 Flauti

3 Oboi

3 Clarinetti (A)

2 Fagotti

Contrafagotto

4 Corni (F)

3 Trombe (B)

3 Tromboni e Tuba

Timpani

Triangolo

Tamburo

Platti

Cassa

Allegretto

Violini I

Violini II

Viole

Violoncelli

Contrabassi

1 2

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.

Detailed description: This section of the score covers the woodwind instruments. The Piccolo, Flute, Oboe, and Clarinet parts are mostly silent, with some notes appearing in the second measure. The Bassoon and Contrabassoon parts feature a melodic line in the first measure, followed by rests, and then a final chord in the second measure. The key signature has two sharps (F# and C#), and the time signature is 3/4. Dynamic markings include *ff* for the final notes in the second measure.

a2

Cor.
Tr-be
Tr-ni
e
Tuba
Timp.

Detailed description: This section covers the brass instruments. The Cor Anglais part has a melodic line starting in the second measure with a dynamic marking of *ff*. The Trumpet and Trombone parts play a rhythmic pattern of eighth notes in groups of three, with dynamic markings of *ff*. The Tuba part has a melodic line in the second measure. The Timpani part has a rhythmic pattern in the first measure. The key signature has two sharps, and the time signature is 3/4. Dynamic markings include *ff* and *div.* (diviso).

1 2

Archl

Detailed description: This section covers the string instruments. The Violin and Viola parts are mostly silent, with some notes appearing in the second measure. The Violoncello and Contrabasso parts feature a melodic line in the first measure, followed by rests, and then a final chord in the second measure. The key signature has two sharps, and the time signature is 3/4. Dynamic markings include *ff* and *div.* (diviso).

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
Tuba
Timp.
Archi

14

This musical score page, numbered 5, features a full orchestral arrangement. The instruments listed on the left are Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone, Trumpet, Tuba, Timpani, and Archi. The score is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. The woodwind and brass sections play a rhythmic pattern of eighth notes, often in triplet groupings. The strings play a steady eighth-note accompaniment. The woodwinds and brass have various articulations, including accents and slurs. The page number '14' is located at the bottom left of the score.

3

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
P-ttl

3

Archl

Flcc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

Arch.

22

ritenuto

non div.

non div.

non div.

ff

resc.

ff

4 Presto

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

4 Presto

Archl

Cl. *a2*

Musical score for Clarinet (Cl.) featuring two staves. The upper staff is marked with *a2*. The music consists of eighth-note patterns with slurs across four measures.

Archi

Musical score for Archi (Archi) featuring four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music consists of quarter-note patterns with slurs across four measures. A rehearsal mark *34* is located at the beginning of the section.

Picc. *f* **5**

Fl. *a2* *f*

Cl. *a2*

Musical score for Piccolo (Picc.), Flute (Fl.), and Clarinet (Cl.). The Piccolo part is marked with *f* and a box containing the number 5. The Flute part is marked with *a2* and *f*. The Clarinet part is marked with *a2*. The music consists of eighth-note patterns with slurs across four measures.

Archi

Musical score for Archi (Archi) featuring four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music consists of quarter-note patterns with slurs across four measures. A rehearsal mark *39* is located at the beginning of the section.

Picc. *a2*

Fl. *a2*

Cl. *a2*

Archi

Picc. *a2*

Fl. *a2*

Cl. *a2*

Archi

6

Picc. *f*

Fl. *a2*

Ob. *f*

Cl. *a2* *f*

Fag. *a2* *f*

C-fag. *f*

Cor. *p* *esoso.* *mf*

Tr-be

Tr-ni
e
Tuba

Timp. *p*

Tr-lo *f*

6

Arch. *f* *f* *mf*

7

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

Tr-lo

T-ro

60

7

pizz.

pizz.

pizz.

pizz.

pizz.

f

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.

Cor.
Tr-be
Tr-ni
Tuba
Timp.
T-ro

Archi

5

Picc. *a2* *p*

Fl. *p*

Ob.

Cl. *a2* *p*

Fag.

C-fag.

Cor. *dim.* *pp*

Tr-be *dim.* *pp*

Tr-ni *dim.* *pp*

e Tuba *dim.* *pp*

Timp.

T-ro *p*

Archi *arco* *p*

Tr-be

Tr-ni e Tuba

Timp.

T-ro

Archl

cresc.

f

p cresc.

> cresc.

f

p cresc.

> cresc.

f

p cresc.

> cresc.

f

p cresc.

> cresc.

f

p cresc.

9 I. II a2

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

Archl

p

f

mf

p

f

mf

p

f

mf

p

f

mf

p

f

mf

10

Picc. Fl. Ob. Cl. Fag. C-fag.

Cor. Tr-be Tr-nl e Tuba

Timp.

10

Archi

Picc. *cresc.*
 Fl. *cresc.*
 Ob. *cresc.*
 Cl. *cresc.*
 Fag. *cresc.*
 C-fag. *cresc.*
 Cor. *f cresc.*
 Tr-be *mf cresc.*
 Tr-ni e Tuba *mf cresc.*
 Timp. *p cresc.*
 Archi *arco cresc.*
arco
mf cresc. arco
arco
arco
arco
arco

11

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
P-tti

Archl

Pico.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

P-tti

Archi

This musical score page contains measures 118 through 122. The instruments are arranged as follows:

- Flutes (Fl.):** Two staves, both playing a melodic line with grace notes and accents.
- Oboe (Ob.):** One staff, playing a melodic line with grace notes and accents.
- Clarinet (Cl.):** One staff, playing a melodic line with grace notes and accents.
- Bassoon (Fag.):** One staff, playing a rhythmic accompaniment of eighth notes.
- Contrabassoon (C-fag.):** One staff, playing a rhythmic accompaniment of eighth notes.
- Cor Anglais (Cor.):** Two staves, both playing a melodic line with grace notes and accents.
- Trumpets (Tr-be):** Two staves, both playing a rhythmic accompaniment of eighth notes.
- Trumpets and Trombones (Tr-ni e Tuba):** Two staves, both playing a rhythmic accompaniment of eighth notes.
- Timpani (Timp.):** One staff, playing a rhythmic accompaniment of eighth notes.
- Percussion (P-ttl):** One staff, playing a rhythmic accompaniment of eighth notes.
- String Ensemble (Archi):** Four staves (Violins I, Violins II, Violas, Cellos/Double Basses), playing a rhythmic accompaniment of eighth notes.

The score includes various musical notations such as grace notes, accents, and dynamic markings like *ff* (fortissimo). The key signature is two sharps (D major or F# minor).

12

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

12

Archi

18

mf

Cl.

mf

Fag.

mf

f

Cor.

I solo

ff espr.

pizz.

pizz.

mf

mf

pizz.

mf

ff espr.

pizz.

mf

127

Cl.

Fag.

a2

Cor.

I

sf

Archl

sf

135

14

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.

This section contains the musical notation for the woodwind instruments. The Piccolo and Flute parts are mostly rests. The Oboe, Clarinet, and Bassoon parts feature a rhythmic pattern of eighth notes starting in the second measure, marked with a forte (*f*) dynamic. The Contrabassoon part is also mostly rests.

Cor.
Tr-be
Tr-ni e Tuba
Timp.

This section contains the musical notation for the brass instruments. The Cor Anglais part has a melodic line starting in the second measure, marked with a forte (*f*) dynamic. The Trumpets and Trombones parts play a rhythmic accompaniment of eighth notes, also marked with a forte (*f*) dynamic. The Trumpets and Tubas and Timpani parts are mostly rests.

14

Archi

This section contains the musical notation for the string instruments. The Violin I part is marked *arco* and *f espr.*. The Violin II part is marked *div. arco* and *f espr.*. The Viola part is marked *f espr.*. The Cello and Double Bass parts are marked *f arco*. The string parts feature a melodic line with long slurs and a rhythmic accompaniment of eighth notes. The word "unis." is written above the Violin II part in the final measure.

143

15

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.

This section of the score covers measures 15 through 24. It includes staves for Piccolo, Flute, Oboe, Clarinet, Bassoon, and Contrabassoon. The music features complex rhythmic patterns and dynamic markings such as *f* (forte) in the Bassoon part.

Cor.
Tr-be
Tr-ni
e
Tuba
Timp.

This section covers measures 11 through 24. It includes staves for Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, and Timpani. The Cor Anglais part has a dynamic marking of *ff* (fortissimo).

15

Archl

This section covers measures 15 through 24. It includes staves for strings (Archl) and a lower woodwind part. The string parts are marked with *ff* (fortissimo) and feature long, sustained notes with slurs. The lower woodwind part has a dynamic marking of *f* (forte).

16

Cl. *mf*

Fag. *mf*

Cor. *mf*

Archi *f* *dim.* *mf* *dim.*

159 *mf*

Cl. *p* *dim.*

Fag. *p* *dim.*

Cor. *p* *dim.*

Archi *p* *bi* *bi*

167 *p*

17

T-ro

Archi

pizz.

p

pizz.

p

pizz.

p

pizz.

p

175

T-ro

Archi

cresc.

cresc.

cresc.

cresc.

cresc.

182

18

Cl.

T-ro

Archi

f

f

f

f

189

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
Archi

a2
b
b
b
mf
mf
mf
mf
mf
mf

196

Picc. *f* *a2* *cresc.*

Fl. *f* *a2* *cresc.*

Ob. *f* *a2* *cresc.*

Cl. *f* *a2* *cresc.*

Fag. *f* *cresc.*

C-fag. *f* *cresc.*

Cor. *f* *cresc.*

Tr-be *f* *cresc.*

Tr-ni e Tuba *f* *cresc.*

Timp. *P cresc.*

T-ro *mf*

Archi *cresc.*

Plcc. *mf*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fag. *mf*

C-fag. *mf*

Cor. *mf*

Tr-be *mf*

Tr-ni
e
Tuba *mf*

Timp. *mf*

T-ro *mf*

Archi *arco*

Picc.
Fl. a2
Ob. a2
Cl. a2
Fag.
C-fag.

Cor.
Tr-be
Tr-nl
Tuba
Timp.

Archi

Picc. Fl. Ob. Cl. Fag. C-fag. Cor. Tr-be Tr-ni e Tuba Timp. Archi

221

Picc.
Fl.
Ob. a2
Cl. a2
Fag.
C-fag.
Cor. a2
Tr-be
Tr-ni e Tuba
Timp.
Archi

228

Detailed description: This page of a musical score, numbered 32, contains parts for various instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob. a2), Clarinet (Cl. a2), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section includes Cor Anglais (Cor. a2), Trumpets (Tr-be), and Trombones/Tuba (Tr-ni e Tuba). The percussion section includes Timpani (Timp.). The string section (Archi) is represented by four staves. The score is in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings play melodic lines with slurs and accents, while the brass and timpani provide harmonic support with sustained notes and rhythmic patterns. The page number 228 is located at the bottom left of the score.

22

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

22

Archi

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

Archi

299

Picc. *a2 cresc.*
 Fl. *a2 cresc.*
 Ob. *cresc.*
 Cl. *a2 cresc.*
 Fag. *cresc.*
 C-fag. *cresc.*
 Cor. *cresc.*
 Tr-be *cresc.*
 Tr-ni e Tuba *cresc.*
 Timp. *cresc.*
 T-ro *f cresc.*
 Archl. *cresc.*
 245 *cresc.*

23

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

e Tuba

Timp.

Tr-lo

Tro

P.ttl

Archl

23

251

Picc. *ff*
 Fl. *ff*
 Ob. *ff*
 Cl. *ff*
 Fag. *ff*
 C-fag. *ff*
 Cor. *ff*
 Tr-be *ff espr.*
 Tr-ni e Tuba *ff espr.*
 Timp. *ff*
 Tr-lo *ff*
 Tro *ff*
 P.ttl *ff*
 Archl *ff*

Flcc.
 Fl.
 Ob.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni e Tuba
 Timp.
 T-ro
 Archi

Musical score for page 37, featuring woodwinds, brass, and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Horn (Cor.), Trumpet (Tr-be), Trombone (Tr-ni e Tuba), Timpani (Timp.), and Drums (T-ro). The woodwinds and strings play melodic lines with various articulations and dynamics. The brass section provides harmonic support with sustained notes and rhythmic patterns. The score is written in a key signature of two sharps (F# and C#) and a common time signature.

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni e Tuba
 Timp.
 T-ro
 Archi

a2
 espr.
 espr.
 espr.
 espr.
 espr.
 espr.
 espr.
 marc.
 marc.
 espr.
 espr.
 p
 cresc.
 p
 espr.
 div.
 espr.
 espr.
 p
 sf

24

Picc.

Fl. *a2*
ff espr.

Ob. *a2*
ff espr.

Cl. *a2*
ff espr.

Fag. *ff*

C-fag. *ff*

Cor. *ff*

Tr-be *f*

Tr-ni
e
Tuba *a2*
f

Timp.

24

Archi

ff espr.

ff espr.
unis.

ff espr.

ff

367

ff

This page of a musical score, numbered 40, contains measures 271 through 276. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc.** (Piccolo): Treble clef, playing a melodic line with a dynamic marking of *ff* (fortissimo) in measure 275.
- Fl.** (Flute): Treble clef, playing a melodic line with a dynamic marking of *p* (piano) in measure 271.
- Ob.** (Oboe): Treble clef, playing a melodic line with a dynamic marking of *p* in measure 271.
- Cl.** (Clarinet): Treble clef, playing a melodic line with a dynamic marking of *p* in measure 271.
- Fag.** (Bassoon): Bass clef, playing a rhythmic accompaniment.
- C-fag.** (Contrabassoon): Bass clef, playing a rhythmic accompaniment.
- Cor.** (Cor Anglais): Treble clef, playing a rhythmic accompaniment with a dynamic marking of *a2* in measure 272.
- Tr-be** (Trumpets): Treble clef, playing a rhythmic accompaniment.
- Tr-ni e Tuba** (Trumpets and Tubas): Bass clef, playing a rhythmic accompaniment.
- Timp.** (Timpani): Bass clef, playing a rhythmic accompaniment.
- Archl** (Archi): Treble and Bass clefs, playing a rhythmic accompaniment.

The score is written in a key signature of two sharps (D major or F# minor) and a common time signature. The page number 271 is located at the bottom left of the score.

This musical score page, numbered 41, features a variety of orchestral instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section consists of Cor (Trumpet), Tr-be (Trombone), Tr-ni e Tuba (Trombone and Tuba), and Timp. (Timpani). The string section (Archi) is represented by multiple staves. The score is written in a key signature of two sharps (D major or F# minor) and a common time signature. It includes dynamic markings such as *a2* and *b2*, and features complex phrasing with slurs and ties across measures. The notation is presented in a standard orchestral layout with staves grouped by instrument family.

23

Plcc. *p*

Fl. *a2 p*

Ob. *a2 p*

Cl. *a2 p*

Fag. *ff*

C-fag. *ff*

Cor. *ff*

Tr-be *ff*

Tr-ni
e
Tuba *ff*

Timp.

Tr-lo *ff*

T-no

T-ro

P-tti

25

Archl *ff*

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-no

P-tti

Cassa

Archi

26

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-no

26

2

sf

sf

III

sf

mf

26

Archl

26

sf

sf

sf

sf

300

Fag.

C-fag.

Cor.

Timp.

Archi

306

Fl.

Cl.

Fag.

Cor.

Timp.

Tr-lo

T-ro

Archi

312

11687

Picc.

Fl. *a2*

Ob. *I p* *a2 (p)*

Cl. *a2 p*

Fag. *p*

C-fag.

Cor. *p*

Tr-be

Tr-ni
e
Tuba

Timp.

Tr-lo

T-ro

unls.

unls.

Archl

28

Picc. *a2*

Fl. *a2*

Ob. *a2*
cresc.

Cl. *a2*
p cresc.

Fag. *p cresc.*

C-fag. *p cresc.*

f

Cor.

Tr-be *p*

Tr-ni
e
Tuba *p*
III

Timp.

Tr-lo *mf*

T-ro *mf*

Arch. *div.*
cresc.

cresc.

cresc.

cresc.

cresc.

div.
f

f

f

f

325 *cresc.*

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.

This section of the score covers measures 28 through 33. The woodwind parts are as follows: Piccolo and Flute are silent. Oboe and Clarinet enter in measure 28 with a melodic line marked *f*. Bassoon and Contrabassoon play a rhythmic accompaniment of quarter notes, also marked *f*. The key signature has two sharps (F# and C#).

Cor.
Tr-be
Tr-ni
Tuba
Timp.

This section covers measures 28 through 33. The brass parts are: Cor Anglais plays a melodic line. Trumpet and Trombone play a rhythmic accompaniment of eighth notes, marked *f*. Tuba plays a rhythmic accompaniment of quarter notes, marked *f*. Timpani plays a rhythmic accompaniment of quarter notes, marked *f*. The key signature has two sharps.

Archl

This section covers measures 28 through 33. The string section consists of Violins (Vlns.), Violas (Vlas.), and Cellos/Double Basses (Vclns./Cb.). The Violins and Violas play a melodic line with sixteenth-note patterns, marked *f*. The Cellos and Double Basses play a rhythmic accompaniment of quarter notes, marked *f*. The key signature has two sharps.

Picc. *a2*
 Fl. *ff*
 Ob. *cresc.*
 Cl. *cresc.*
 Fag. *cresc.*
 C-fag. *ff* *cresc.*
 Cor. *cresc.*
 Tr-be *cresc.*
 Tr-ni *a2 soli* *cresc.*
 e Tuba *soli* *cresc.*
 Timp. *cresc.*
 T-no *cresc.*
 Archl. *marc.*

Poco meno mosso

30

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.

Woodwind section score for Piccolo, Flute, Oboe, Clarinet, Bassoon, and Contrabassoon. The score includes dynamic markings such as *fff* and *a2*. The Piccolo and Flute parts feature melodic lines with slurs and accents. The Oboe, Clarinet, and Bassoon parts provide harmonic support with sustained notes and some melodic movement. The Contrabassoon part is mostly sustained.

Cor.
Tr-be
Tr-ni
Tuba
Timp.
Tr-lo
T-ro
P-tti
Cassa

Percussion and Brass section score. The Brass section (Cor Anglais, Trumpets, Trombones, Tuba) plays chords with triplet markings. The Tuba part includes a section marked *III*. The Percussion section (Timp., Tr-lo, T-ro, P-tti, Cassa) provides rhythmic accompaniment with various patterns and dynamics.

Banda
3 Tr-be
4 Cor.
3 Tr-ni

Banda section score for 3 Trumpets, 4 Cor Anglais, and 3 Trombones. The parts feature chords with triplet markings and dynamic markings like *fff*.

Poco meno mosso

30

Arch.

String section score for Violins, Violas, Cellos, and Double Basses. The score includes dynamic markings such as *fff* and features melodic lines with slurs and accents.

31

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.

Cor.
Tr-be
Tr-ni
Tuba

Timp.
Tr-lo
T-ro
P-tti
Cassa

Banda
Tr-be
Cor.
Tr-ni

31

Archl

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Tr-lo

T-ro

P-tti

Cassa

Banda

Tr-be

Cor.

Tr-ni

Archi

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Tr-lo

T-ro

P-tti

Cassa

Banda

Tr-be

Cor.

Tr-ni

Arch.

Violin I

Violin II

Viola

Cello

Double Bass

Presto

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e

Tuba

Timp.

Tr-lo

T-ro

P-tti

Cassa

Banda

Tr-ni

Presto

Arch.

Picc. *a2*

Fl. *a2*

Ob.

Cl.

Fag. *a2*

C-fag.

Cor. *cresc.*

Tr-be *cresc.*

Tr-ni e Tuba *cresc.*

Timp. *cresc.*

Tr-lo *ff cresc.*

T-ro *p cresc.*

P-tti

Cassa

Banda

Tr-be *p cresc.*

Cor. *p cresc.*

Tr-ni *p cresc.*

Archi

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

Tr-lo

T-ro

P-ttl

Cassa

Banda
Tr-be
Cor.
Tr-ni

Archi

This musical score is for a large ensemble, likely a concert band or orchestra. It features multiple staves for various instruments. The top section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The middle section includes Horns (Cor.), Trumpets (Tr-be), and Trombones (Tr-ni e Tuba). The bottom section includes Percussion (Timp., Tr-lo, T-ro, P-ttl, Cassa), a separate Banda section (Tr-be, Cor., Tr-ni), and Strings (Archi). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). It contains various musical notations such as notes, rests, and dynamic markings like 'a2' and 'ff'. The page number '56' is at the top left, and the number '379' is at the bottom left.

НОВОРОССИЙСКИЕ КУРАНТЫ

ОГОНЬ ВЕЧНОЙ СЛАВЫ

1960

СОСТАВ ОРКЕСТРА
ORCHESTRA

Piccolo
2 Flauti
2 Oboi
Corno inglese
3 Clarinetti (B)
2 Fagotti

* * *

4 Corni (F)
3 Trombe (B)
3 Tromboni
Tuba

* * *

Timpani
Triangolo
Tamburo
Piatti

* * *

Celesta

* * *

Violini I
Violini II
Viole
Violoncelli
Contrabassi

Продолжительность звучания—ок. 2 мин.

Duration: approx. 2 mins.

Celesta *p*

Fag. 1

Cel.

V-ni I *p espr.*

V-ni II *p espr.*

V-le *p espr.*

V-c. *p espr.*

C-b. *div. p espr. unis.*

Ob. *p espr.*

C.ingl. *p espr.*

Cl.(B) *p espr.*

Fag. *p*

Arch. *cresc.*

Arch. *cresc.*

Arch. *cresc.*

Arch. *cresc.*

Arch. *cresc.*

Arch. *cresc.*

Arch. *cresc.*

2

Fl.

Ob.

C.ingl.

Cl.(B)

Fag.

Cor.

Tr-be

Tr-ni

e

Tuba

II

p espr.

pespr. cresc.

cresc.

cresc.

cresc.

cresc.

p cresc.

pespr. cresc.

Timp.

p

2

Archl

div.

div.

div.

p

p

p

cresc.

cresc.

cresc.

cresc.

Picc.

Fl.

Ob.

C.ingl.

Cl.

Fag.

Cor.

Tr-be

Tr-nl

e

Tuba

Timp.

Arch.

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr-be

Tr-nl e

Tuba

Timp.

Archi

a2

29

Detailed description: This is a page of a musical score for an orchestra and strings, numbered 62 at the top left. The score is arranged in a system with 15 staves. The instruments are labeled on the left: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trumpet (Tr-nl e), Tuba, Timpani (Timp.), and Strings (Archi). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score consists of four measures. The Flute part has a dynamic marking of *mf* and a first ending bracket labeled 'a2'. The Oboe part has a dynamic marking of *mf*. The Clarinet part has a dynamic marking of *mf*. The Bassoon part has a dynamic marking of *mf*. The Trumpet parts have a dynamic marking of *mf*. The Tuba part has a dynamic marking of *mf*. The Timpani part has a dynamic marking of *mf*. The String part has a dynamic marking of *mf*. The score is written in a standard musical notation with various notes, rests, and articulation marks.

Picc. *ff espr.*

Fl. *ff espr.*

Ob. *ff espr.*

C.ingl. *ff espr.*

Cl. *ff espr.*

Fag. *ff espr.*

Cor. *ff espr.*

Tr-be *ff espr.*

Tr-nl e Tuba *ff espr.*

Timp. *ff*

Tr-lo *ff*

T-ro *ff*

P-ttl *ff*

This section of the score includes staves for Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bassoon, Horns, Trumpets, Trombones, Trumpets and Tubas, Timpani, Snare Drum, and Cymbals. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *ff* and *ff espr.*. A rehearsal mark '4' is placed above the first measure of the Piccolo staff.

Arch. *ff*

33

This section shows the string part (Arch. - Violins, Violas, Cellos, and Double Basses). The music consists of sustained chords and rhythmic patterns, primarily using quarter and eighth notes. The dynamics are marked *ff*. A rehearsal mark '4' is placed above the first measure of the Violin I staff.

Picc. *a2*

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr. be

Tr. ni e Tuba

Timp.

Tr. lo

T. ro

P. tti

Arch.

più ff

unis.

38

В честь 100-летия добровольного вхождения
Киргизии в состав России

УВЕРТЮРА НА РУССКИЕ И КИРГИЗСКИЕ НАРОДНЫЕ ТЕМЫ

СОЧ. 115

1963

СОСТАВ ОРКЕСТРА
ORCHESTRA

Piccolo
2 Flauti
2 Oboi
2 Clarinetti (B)
2 Fagotti
Contrafagotto

* * *

4 Corni (F)
2 Trombe (B)
3 Tromboni
Tuba

* * *

Timpani
Triangolo
Tamburino
Piatti

* * *

Violini I (non meno di 16)
Violini II (non meno di 14)
Viole (non meno di 12)
Violoncelli (non meno di 12)
Contrabassi (non meno di 10)

Продолжительность звучания—ок. 8 мин.

Duration: approx. 8 mins.

Moderato ♩ = 88

2 Oboi *a2 tenuto f espr.*

2 Clarinetti (B) *a2 tenuto f espr.*

2 Fagotti *a2 tenuto f espr.*

Contrafagotto *f p*

Timpani *f p*

Viola *f espr.*

Violoncelli *f p*

Contrabassi *f p*

Timp. *dim. pp*

V-le *p dim. pp*

V-o. *dim. pp*

C-b. *dim. pp*

Ob. *a2 f espr.*

Cl. *a2 f espr.*

Fag. *a2 f espr.*

C-fag. *f p*

Timp. *f p*

V-c. *div. f*

C-b. *f*

12

11687

3

Ob. *a2 tenuto*
f espr.

Cl. *a2 tenuto*
f espr.

Fag. *a2 tenuto*
f espr.

Cor. I.II *a2*
mf

Tr-be I
mf

Tuba *mf*

Timp. *pp*

V-le

V-c. *P* *dim.* *pp*

C-b. 18 *pp*

4

Ob. *a2 tenuto*

Cl. *a2 tenuto*

Fag. *a2 tenuto*

C-fag. *f* *p*

Cor. I.II *a2* *tenuto*

Tr-be I *tenuto*

Tuba *tenuto*

Timp. *f* *p*

V-le *f* *dim.*

V-c. *f* *dim.*

C-b. *f* *p*

24

Timp. *pp*

V-le *p* *pp* *p*

V-c. *p* *pp* *p*

C-b. *pp*

Fl. **5** *p* **I**

Cor. *p* *p*

Tuba *p* *p*

Timp. *p* *p*

Arch. *pizz.* *p*

pizz. *p*

pizz. *p*

pizz. *p*

pizz. *p*

34 *p*

Fl. **6** *accelerando* *Allegro non troppo* ♩=136

Cor. *I solo* *p*

39

Picc. *p* *b*

Fl. I *b*

Cl. I *p* *b*

Cor. I *p*

Picc. *b*

Fl. I *b*

Cl. I *b*

Cor. I *p*

Picc. [7]

Fl. I

Cl. I

Fag. a2 *p*

Archi *p* arco

Picc. *p*

Fl. I *p*

Cl. *p*

Fag.

Arch. *unis. pizz.*

pizz.

pizz.

(arco)

(arco)

53

Picc. 8

Fl. I *a2*

Cl. *a2*

Fag. *p*

Cor. I *p*

a2

mp

mp

Arch. *div. arco*

p

arco

p

arco

p

unis.

56

Picc. *cresc.* *f*
 Fl. *cresc.* *f*
 Ob. *a2* *f*
 Cl. *a2* *cresc.* *f*
 Fag. *mf* *a2* *f espr.*
 C-fag. *mf* *f espr.*
 Cor. *f*
 Archi. *cresc.* *f espr.*
cresc. *f espr.*
cresc. *f espr.*
cresc. *f espr.*

9

Flcc. *sf*

Fl. *a2 sf*

Ob. *a2 sf*

Cl. *sf*

Fag. *sf*

C-fag.

Cor. *a2 soli*

9

Arch. *sf*

Ob. *a2*

Cl. *a2*

Cor. *a2*

V-ni I

V-ni II

V-le *65*

Ob. *a2*

Cl. *a2*

Fag. *p*

C-fag. *p*

Archi *div. p*

pizz.

arco

68

10

Picc. *v* *b* *(b)* *(b)*

Fl. *a2* *p* *(b)* *(b)*

Ob. *a2* *p* *(b)* *(b)*

Cl. *p* *(b)* *(b)*

Fag. *p* *(b)* *(b)*

C-fag. *p* *(b)* *(b)*

Cor.

Archl *unis.* *unis.* *unis.*

72

Picc. *#* *#* *#* *b* *#* *b*

Fl. *a2* *#* *#* *#* *b* *b*

Ob. *a2* *#* *#* *#* *b* *b*

Cl. *b* *a2* *b* *b*

Fag. *p* *f* *f* *f*

C-fag. *p* *f* *f* *f*

Cor. *III* *p* *f* *f* *f*

Archl *f* *f* *f* *f*

74

11

Picc. Fl. Ob. Cl. Fag. C-fag. Cor. Tr-be Tr-ni e Tuba Timp.

III

f

mf

mf

mf

mf

Archi

11

f espr.

f espr.

f espr.

f espr. pizz.

f

Pico.

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

Detailed description: This block contains the musical notation for measures 77, 78, and 79 for the woodwind and percussion sections. The instruments listed are Piccolo, Flute (a2), Oboe (a2), Clarinet (a2), Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, and Timpani. The score is written in treble and bass clefs with various time signatures (4/4, 3/2, 4/4). The woodwinds play melodic lines with slurs and accents, while the bassoons and contrabassoons play a rhythmic pattern of eighth notes. The trumpets and trombones play a rhythmic pattern of quarter notes. The timpani play a simple rhythmic pattern.

Archi

Detailed description: This block contains the musical notation for measures 77, 78, and 79 for the string section. The score is written in treble and bass clefs with various time signatures (4/4, 3/2, 4/4). The strings play a rhythmic pattern of quarter notes, with some melodic movement in the upper strings. The notation includes slurs and accents.

Plcc. Fl. Ob. Cl. Fag. O-fag. Cor. Tr-be Tr-ni e Tuba Timp.

Woodwind and brass instruments including Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Cor, Trumpet, Trombone, Trumpet, and Tuba. The score includes dynamic markings such as *f* and *a2*, and a key signature of one flat. The time signature is 5/4.

Archi

String instruments including Violin, Viola, Cello, and Double Bass. The score features a melodic line with slurs and a key signature of one flat. The time signature is 5/4.

12

Plcc.

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fag.

C-fag.

Cor.

Tr-be *II* *mf*

Tr-ni

e

Tuba

Timp.

Tr-lo

T-no

P-ttl

12

Archl

Picc. *f* *a2*

Fl. *f* *a2*

Ob. *f* *a2*

Cl. *f* *a2*

Fag. *f*

C-fag. *f*

Cor. *f*

Tr-be *f* *a2*

Tr-ni *f*

e

Tuba *f*

Timp. *mf*

Tr-lo *mf*

T-no *mf*

Archl *f*

13

Timp.

T-no

sul G

mf pizz.

sim.

Archl

mf pizz.

mf pizz.

93 *mf*

Picc.

Fl.

Ob.

Cl.

T-no

ff

ff

ff

ff

ff sempre

Archl

99 *f*

Picc. *b*
 Fl. *a2 b*
 Ob. *a2 b*
 Cl. *b*
 Fag. *b*
 C-fag. *b*
 Cor. *a2*
 Tr-be *a2*
 Tr-ni *a2*
 e *a2*
 Tuba *a2*
 Timp.
 Tr-lo
 T-no
 P-tti

Archl. *f cresc.* *arco*
cresc. *arco*
cresc. *arco*
cresc. *arco*
cresc. *arco*

Picc. *ff*

Fl. *ff*
a2

Ob. *ff*
a2

Cl. *ff*
a2

Fag. *ff*

C-fag. *ff*

Cor. *ff*
a2

Tr-be *ff*
a2

Tr-nl *mf*

Tuba *mf*

Timp. *mf*

Tr-lo *ff*

T-no *ff*

P-ttl *ff*

15 *plizz.*

f *plizz.*

f *plizz.*

f *plizz.*

f *plizz.*

Flcc.

 Fl.

 Ob.

 Cl.

 Fag.

 C-fag.

 Cor.

 Tr-be

 Tr-nl e Tuba

 Timp.

 Tr-lo

 T-no

Archi

 Archi

16 sul G al \oplus
 arco \square v
 sul G al \oplus
 arco \square v
 arco \square v
 arco \square v
 arco \square v
 arco \square v

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.

This section of the score covers the woodwind instruments. The Piccolo (Picc.) part is in the upper register. The Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) parts feature melodic lines with various articulations and dynamics. The Bassoon (Fag.) and Contrabassoon (C-fag.) parts provide harmonic support with sustained notes and occasional melodic fragments. The time signature changes from 3/4 to 5/8 and back to 3/4.

Cor.
Tr-be
Tr-ni
e
Tuba
Timp.

This section covers the brass and percussion instruments. The Cor Anglais (Cor.) part has a melodic line. The Trumpet (Tr-be) and Trombone (Tr-ni) parts play sustained chords. The Euphonium (e) and Tuba parts provide a low harmonic foundation. The Timpani (Timp.) part has a rhythmic pattern. The time signature changes from 3/4 to 5/8 and back to 3/4.

Archi

This section covers the string instruments. The Violins (top two staves) and Violas (middle two staves) play melodic lines with various articulations and dynamics. The Cellos (bottom two staves) and Double Basses (bottom two staves) provide a harmonic foundation with sustained notes and rhythmic patterns. The time signature changes from 3/4 to 5/8 and back to 3/4.

17

Plcc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

C-fag. *ff*

Cor.

Tr-be *ff*

Tr-ni *f*

e Tuba *f*

Timp. *f*

17

Archl *ff*

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.

Woodwind section score. The Piccolo, Flute, Oboe, and Clarinet parts feature melodic lines with slurs and accents. The Bassoon and Contrabassoon parts provide harmonic support with sustained notes and some melodic fragments. The key signature has one flat (B-flat), and the time signature is 3/8.

Cor.
Tr.be
Tr-nl e Tuba
Timp.
T-no

Brass and percussion section score. The Cor Anglais, Trumpet, and Trombone parts have melodic lines with slurs. The Tuba part is mostly sustained. The Snare Drum and Tom-tom parts have rhythmic patterns. The key signature has one flat, and the time signature is 3/8.

Archl

String section score. The Violin and Viola parts have melodic lines with slurs and accents. The Violoncello and Contrabasso parts provide harmonic support with sustained notes and some melodic fragments. The key signature has one flat, and the time signature is 3/8.

18

Picc.

Fl. a2

Ob. a2

Cl. a2

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-no

18

Archi

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

Archi

141

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

Archi

144

19

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-nl
e
Tuba
Tr-lo

Archl

147

pizz.
pizz.
pizz.
pizz.

20

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-nl
e
Tuba
Tr-lo
T-no

Archl

151

Picc. 21

Fl. ^{a2}

Ob.

Cl.

Fag. ^{a2}

C-fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Tr-lo $\frac{3}{4}$

T-no $\frac{4}{4}$

Archl *arco*

155

Picc.

Fl.

Ob.

Cl.

Fag. ^{a2}

C-fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Tr-lo $\frac{5}{4}$

T-no $\frac{5}{4}$

Archl

158

Picc. *ff*

Fl. *a2 ff*

Ob. *a2 ff*

Cl. *ff*

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

Archl *mf*

22

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-nl
e

Tuba

Timp.

22

Archl

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

Archl

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The second system includes Cor (Coronets), Trumpet (Tr-be), Trombone (Tr-ni e), and Tuba. The third system includes Timpani (Timp.). The fourth system is for the strings (Archl), with four staves. The music is in 3/4 time and features various woodwind and string parts. There are dynamic markings such as 'a2' and 'f' throughout the score.

23

Plcc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-nl e Tuba

Timp.

23

Archl

172

Picc.
Fl. a2
Ob. a2
Cl. a2
Fag. a2
C-fag. a2
Cor. a2
Tr-be
Tr-nl
e
Tuba
Timp.
Archi

175

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in a vertical stack of staves. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-nl), Tuba, Timpani (Timp.), and Archi (Archi). The Piccolo, Flute, Oboe, Clarinet, Bassoon, and Contrabassoon parts are marked with 'a2'. The Cor Anglais part is marked with 'a2'. The Trumpet and Trombone parts are marked with 'e'. The Archi part consists of four staves. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings like 'f' and 'p'. The page number '175' is located at the bottom left of the score.

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
Tuba
Timp.
Archl

176

Detailed description: This system of musical notation covers measures 176 through 179. It includes staves for Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone, Trumpet, Tuba, Timpani, and a full string section (Violins I, Violins II, Violas, Cellos, and Double Basses). The woodwinds and brass play sustained notes with dynamic markings, while the strings play a rhythmic accompaniment of eighth notes.

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
Tuba
Timp.
Archl

180

Detailed description: This system of musical notation covers measures 180 through 183. The instrumentation remains the same as in the previous system. The woodwinds and brass continue with their parts, and the string section maintains the eighth-note accompaniment.

24

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.

Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
T-no
P-ttl

24

Archl

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.

This section contains the musical notation for six woodwind instruments. The Piccolo, Flute, Oboe, and Clarinet parts are written in treble clef, while the Bassoon and Contrabassoon parts are in bass clef. The music features a complex rhythmic pattern with frequent changes in meter and key signature, indicated by the various time signatures and accidentals throughout the staves.

Cor.
Tr-be
Tr-ni
e
Tuba

This section contains the musical notation for four brass instruments. The Cor Anglais and Trombone parts are in treble clef, while the Trombone and Tuba parts are in bass clef. The music is characterized by a steady, rhythmic pulse with various dynamic markings and articulations.

Timp.
Tr-lo
Tuo
P.tti

This section contains the musical notation for four percussion instruments. The Timpani part is in bass clef, while the Snare Drum, Tom-Tom, and Cymbals parts are in treble clef. The notation includes various rhythmic patterns, rests, and dynamic markings for each instrument.

Archl

This section contains the musical notation for the string ensemble, including Violins, Violas, Cellos, and Double Basses. The music is written in a complex, multi-measure format with frequent changes in meter and key signature, as indicated by the various time signatures and accidentals.

Plcc.
Fl.
Ob.
Cl.
Fag.
C-fag.

Woodwind section score including Piccolo, Flute, Oboe, Clarinet, Bassoon, and Contrabassoon. The score is in 5/4 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. The key signature has one sharp (F#).

Cor.
Tr-be
Tr-ni
Tuba
Timp.
Tr-lo
T-no
P-tti

Brass and percussion section score including Cor Anglais, Trumpet, Trombone, Tuba, Timpani, Trombone, Trumpet, and Percussion. The score is in 5/4 time. The brass parts are marked with *mf* (mezzo-forte). The percussion parts show rhythmic patterns for Tr-lo, T-no, and P-tti.

Archl

String section score (Archl) in 5/4 time. The score is in 5/4 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. The key signature has one sharp (F#).

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni e Tuba
 Timp.
 Tr-lo
 T-no
 P-ttl
 Archi

This page of a musical score, numbered 102, contains the following parts:

- Picc.** (Piccolo): Treble clef, 3/4 time signature.
- Fl.** (Flute): Treble clef, 3/4 time signature, marked *a2*.
- Ob.** (Oboe): Treble clef, 3/4 time signature, marked *a2*.
- Cl.** (Clarinet): Treble clef, 3/4 time signature, marked *a2b*.
- Fag.** (Bassoon): Bass clef, 3/4 time signature.
- C-fag.** (Contrabassoon): Bass clef, 3/4 time signature.
- Cor.** (Cor Anglais): Treble clef, 3/4 time signature.
- Tr-be** (Trumpet): Treble clef, 3/4 time signature.
- Tr-nl e Tuba** (Trumpet and Tuba): Bass clef, 3/4 time signature.
- Timp.** (Timpani): Bass clef, 3/4 time signature.
- Tr.lo** (Tom-tom): Bass clef, 3/4 time signature.
- T.no** (Snare Drum): Bass clef, 3/4 time signature.
- Archi** (Strings): Treble and Bass clefs, 3/4 time signature.

The score is written in 3/4 time and features a key signature of one sharp (F#). It includes various musical notations such as notes, rests, dynamics (e.g., *v*), and articulation marks. The page number '102' is located at the top left, and the number '200' is at the bottom left. The page number '11687' is centered at the bottom.

26

Picc. *a2*

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fag. *a2* *dim.*

C-fag. *a2*

Cor. *a2* *I solo* *mf*

Tr-bc *a2*

Tr-ni *a2*

e *a2*

Tuba *a2*

Timp.

Tr-lo *dim.*

T-no *dim.* *p*

26

Archl *dim.* *p*

205 *sf*

27

I solo

Ob. *f* I solo

Cl.

Cor. I

Archi *pizz.* *f* *p*

209

Ob. I

Cl. I

Cor. I *mf*

Archi

213

28

Picc.

Ob. I *f*

Cl. I *f*

Cor. I *f*

Archi *f* *p*

214

Flcc.

Ob.

Cl.

Fag.

Archi

219

Ob.

Cl.

Fag.

Archi

222

Picc. Fl. Ob. Cl. Fag.

Woodwind section score including Piccolo, Flute, Oboe, Clarinet, and Bassoon. Dynamics include *f* and *a2*.

Archi

String section score (Archi) including Violins I, Violins II, Violas, and Cellos/Double Basses. Dynamics include *mf* and *pizz.*

Picc. Fl. Ob. Cl. Tr-be

30

Archi

Woodwind and String section score including Piccolo, Flute, Oboe, Clarinet, Trumpet, and Strings. Dynamics include *f*, *ff*, *dim.*, and *pizz.*. Rehearsal mark **30** is present.

Fl. *I*

Cl. *I*

Tr-be *I*

Archl

234

31

Picc.

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fag. *a2*

C-fag.

Cor.

Tr.be *I*

Tr.ni
e
Tuba

Timp.

Archl

arco
p

arco
p

arco
p

arco
p

239

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.

Arch.
242

cresc.

32

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.

Arch.
245

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.

Cor.
Tr-be
Tr-ni
e
Tuba
Timp.

Archi

33

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

33

Archi

252

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Archi

The musical score is arranged in a system with 13 staves. The top five staves are for woodwinds: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The next four staves are for brass: Horns (Cor.), Trumpets (Tr-be), Trombones (Tr-ni), and Tuba. The bottom four staves are for strings (Archi). The score is in 5/4 time and features various dynamics and articulations such as accents and slurs. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support with chords and rhythmic patterns.

31

Picc. *mf*

Fl. *a2* *mf*

Ob. *a2* *mf*

Cl. *a2* *mf*

Fag. *a2* *mf*

C-fag. *mf*

Cor. *mf*

Tr-be *mf*

Tr-ni
e
Tuba *mf*

Timp. *mf*

Tr-lo

T-no

P-tti *mf*

ten.
espr.
ten.
espr.
ten.
espr.
a2 ten.
espr.
ten.
espr.
ten.
espr.

34

Archi *mf*

espr.
v
espr.

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni e Tuba
 Timp.
 Tr-lo
 T-no
 P-tti
 Archi

Musical score for a full orchestra. The score is divided into two systems. The first system includes Piccolo, Flute, Oboe, Clarinet, Bassoon, Bassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Snare Drum, Cymbals, and Percussion. The second system includes the String section (Archi). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *sf* (sforzando) and *a2* (second octave). The time signature changes from 3/2 to 4/4 and back to 3/2. The key signature is one sharp (F#).

This musical score page contains measures 270, 271, and 272. The instruments are arranged as follows:

- Picc.** Piccolo
- Fl.** Flute
- Ob.** Oboe
- Cl.** Clarinet
- Fag.** Bassoon
- C-fag.** Contrabassoon
- Cor.** Horn
- Tr-be** Trumpet
- Tr-ni e Tuba** Trombone and Tuba
- Timp.** Timpani
- Tr-lo Tno** Trombone
- P-tti** Percussion
- Archi** Strings

Key features of the score include:

- Woodwinds (Fl., Ob., Cl., Picc.):** Playing a rapid, ascending sixteenth-note scale starting in measure 271, marked *pp* (pianissimo).
- Brass (Tr-be, Tr-ni e Tuba):** Playing a rhythmic pattern of quarter notes, marked *a2* (second octave).
- Archi (Strings):** Playing a rhythmic pattern of quarter notes, marked *trillo* (trill).
- Tempo/Character:** The score is in 4/4 time and features a variety of dynamic markings and articulations.

rit. molto

[35] Adagio ♩ = 96

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

Tr-lo

T-no

P-tti

rit. molto

[35] Adagio div. ♩ = 96

Archl

273

accelerando poco a poco

Picc. *p*
a2
 Fl. *p*
a2
 Ob. *p*
 Cl. *p*
 Fag. *p*
 C-fag. *p*
 Cor. *p*
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 T-no

accelerando poco a poco

unis.

Archi

36 Allegro ♩ = 160

accel. poco a poco

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba

36 Allegro ♩ = 160

accel. poco a poco

Archi

37

Picc. *p cresc.*

Fl. *p cresc.*

Ob. *p cresc.*

Cl. *p cresc.*

Fag. *fp cresc.*

C-fag. *fp cresc.*

Cor. *fp cresc.*

Tr-be *mf cresc.*

Tr-ni e Tuba *fp cresc.*

Timp. *fp cresc.*

T-no *fp cresc.*

37

Archi *p cresc.*

fp cresc.

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fp cresc.

Picc. *a2*

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fag.

C-fag.

Cor.

Tr-be *a2*

Tr-ni
e
Tuba

Timp.

Archi

38 Presto 203

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

Tr-lo

T-no

P-ttl

39 Presto 208

Archi

38

Picc.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

Tr-lo

T-no

P-ttl

This section of the score covers measures 38 to 41. It includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone, Trumpet in E-flat, Tuba, Timpani, Snare Drum, and Cymbals. The music is in 4/4 time, with a key signature of one flat. Measure 38 is marked with a box containing the number 38. Measure 39 is marked with a box containing the number 39. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a similar pattern. The percussion instruments play a steady rhythm.

39

Archi

302

This section of the score covers measures 39 to 41, featuring the string section. The music is in 4/4 time, with a key signature of one flat. Measure 39 is marked with a box containing the number 39. The strings play a rhythmic pattern of eighth notes, with the violins in the upper register and the cellos and double basses in the lower register. The music is marked with a box containing the number 302.

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 T-no
 P-tti
 Archi

**ТРАУРНО-ТРИУМФАЛЬНАЯ
ПРЕЛЮДИЯ
ПАМЯТИ ГЕРОЕВ СТАЛИНГРАДСКОЙ
БИТВЫ**

СОЧ. 130

1967

СОСТАВ ОРКЕСТРА
ORCHESTRA

Piccolo
2 Flauti
3 Oboi
3 Clarinetti (B)
2 Fagotti
Contrafagotto

* * *

4 Corni (F)
3 Trombe (B)
3 Tromboni
Tuba

* * *

Timpani (5)
Tamburo
Piatti
Cassa

* * *

Banda:
Cornetti in B (2—4)
Trombe in B (3—6)
Alti in Es (2—4)
Tenori in B (2—4)
Baritoni in B (2—4)
Bassi (2—4)

* * *

Violini I
Violini II
Viole
Violoncelli
Contrabassi

Продолжительность звучания—ок. 2 мин.

Duration: approx. 2 mins.

Adagio

Piccolo

2 Flauti

3 Oboi

3 Clarinetti (B)

2 Fagotti

Contrafagotto

4 Corni (F)

3 Trombe (B)

3 Tromboni e Tuba

Timpani

Tamburo

Piatti

Cassa

Adagio
tenuto

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Picc. *tenuto* **1**
ff espr.

Fl. *a2 tenuto*
ff espr.

Ob. *a2 tenuto*
ff espr.

Cl. *tenuto*
ff espr.

Fag. *a2*
ff espr.

C-fag. *tenuto*
ff espr.

Cor. *tenuto*

Tr-be *f espr.* *III tenuto*
f espr.

Tr-ni
 e
 Tuba **I**

Timp.

T-ro

P-tti

Cassa

Archi **1**

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.

This section of the score covers the woodwind instruments. The Piccolo (Picc.) and Flute (Fl.) parts are in the treble clef, while the Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.) parts are in the bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The Flute and Oboe parts include a first octave marking 'a2'. The woodwinds play a melodic line with eighth and sixteenth notes, often beamed together. The Bassoon and Contrabassoon parts provide a harmonic foundation with sustained notes and some rhythmic patterns.

Cor.
Tr-be
Tr-ni
Tuba
Timp
T-ro
P-tti
Cassa

This section of the score covers the brass and percussion instruments. The Cor Anglais (Cor.) and Trumpet (Tr-be) parts are in the treble clef, while the Trombone (Tr-ni) and Tuba parts are in the bass clef. The percussion parts (Timp, T-ro, P-tti, Cassa) are in the bass clef. The brass instruments play a harmonic accompaniment with sustained notes and some rhythmic patterns. The percussion parts are mostly rests, indicating they are not playing in this section.

Archl

This section of the score covers the string instruments. The Violins (Vl.) and Violas (Vla.) parts are in the treble clef, while the Cellos (Vcl.) and Double Basses (Cb.) parts are in the bass clef. The strings play a melodic line with eighth and sixteenth notes, often beamed together. The key signature is three flats (B-flat, E-flat, A-flat). There are first and second endings marked with '8' and a dashed line above the staff.

Picc. *cresc.* *ff*
 Fl. *cresc.* *ff*
 Ob. *cresc.* *ff*
 Cl. *cresc.* *ff*
 Fag. *cresc.* *ff*
 C. fag. *cresc.* *ff*
 Cor. *cresc.* *ff*
 Tr-be *cresc.* *ff*
 Tr-ni *cresc.* *ff*
 Tuba *cresc.* *ff*
 Timp. *ff*
 T-ro *p cresc.* *ff*
 P-ttl *ff*
 Cassa *ff*
 C-ttl (B) *a2* *ff espr.* *tenuto*
 Tr-be (B) *ff espr.* *tenuto*
 Alti (Es) *a2* *ff espr.* *tenuto*
 Ten. (B) *ff espr.* *tenuto*
 Barlt. (B) *a2* *ff espr.*
 Bassi *ff espr.*
 Archi *cresc.* *ff*

Picc.
Fl.
Ob.
Cl.
Fag.
C-fag.

Cor.
Tr-be
Tr-ni
Tuba
Timp.
T-ro
P-tti
Cassa

C-tti
Tr-be
Alti
Ten.
Barit.
Bassi

Arch.

Picc. *cresc.* *cresc.* *fff*

Fl. *a2 cresc.* *a3 cresc.* *fff*

Ob. *a3 cresc.* *fff*

Cl. *a3 cresc.* *fff*

Fag. *cresc.* *f* *cresc.* *fff*

C-fag *cresc.* *f* *cresc.* *fff*

Cor. *p cresc.* *ff*

Tr-be *p cresc.* *ff*

Tr-nl e Tuba *p cresc.* *ff*

Timp. *p cresc.* *ff*

T-ro P-tti *p cresc.* *ff*

Cassa *p cresc.* *ff*

C-tti *a2* *f* *cresc.* *ff*

Tr-be *f* *cresc.* *ff*

Alti *a2* *f* *cresc.* *ff*

Ten. *f* *cresc.* *ff*

Barit. *f* *cresc.* *ff*

Bassi *f* *cresc.* *ff*

Arch. *f* *cresc.* *fff*

Picc. *mf*

Fl. *a2* *mf*

Ob. *a3* *mf*

Cl. *a3* *mf*

Fag. *mf*

C-fag. *mf*

Cor. *mf*

Tr-be *mf*

Tr-ni *a2* *mf*

e Tuba *mf*

Timp. *mf*

T-ro

P-tti *p* *cresc.*

Cassa *f*

C-tti *a2* *mf*

Tr-be *mf*

Alti *a2* *mf*

Ten. *mf*

Barit. *mf*

Bassi *mf*

Arch. *mf*

mf

mf

mf

Picc. *cresc.* *fff*

Fl. *a2* *cresc.* *fff*

Ob. *a1* *cresc.* *fff*

Cl. *a3* *cresc.* *fff*

Fag. *cresc.* *fff*

C-fag. *cresc.* *fff*

Cor. *cresc.* *fff*

Tr-be *cresc.* *fff*

Tr-ni
e
Tuba *cresc.* *fff*

Timp. *f* *MOVO* *cresc.* *fff*

T-ro *p* *cresc.* *fff*

P-ttl *cresc.* *fff*

Cassa *p* *cresc.* *fff*

C-ttl *a2* *cresc.* *fff*

Tr-be *cresc.* *fff*

Alti *a2* *cresc.* *fff*

Ten. *cresc.* *fff*

Barit. *cresc.* *fff*

Bassi *cresc.* *fff*

Arch. *cresc.* *fff*

ОКТЯБРЬ

СИМФОНИЧЕСКАЯ ПОЭМА

СОЧ. 131

1967

СОСТАВ ОРКЕСТРА
ORCHESTRA

Piccolo
2 Flauti
2 Oboi
Corno inglese
3 Clarinetti (B, A)
2 Fagotti
Contrafagotto

* * *

4 Corni (F)
3 Trombe (B)
3 Tromboni
Tuba

* * *

Timpani
Tamburo
Piatti

* * *

Violini I
Violini II
Viole
Violoncelli
Contrabassi

Продолжительность исполнения — ок. 13 мин.

Duration: approx. 13 mins.

Moderato $\text{♩} = 100$

2 Fagotti

Contrafagotto

4 Corni (F)

Trombone III e Tuba

Timpani

Violini I

Violini II

Viola

Violoncelli

Contrabassi

tenuto

f espr. tenuto

a2

f espr. tenuto

f espr. tenuto

f espr.

tenuto

f espr. tenuto

f espr. tenuto

f espr. tenuto

f espr. tenuto

f espr.

Fag. *a2*

C-fag.

Cor. *a2*

Tr-nell III e Tuba *III p*

Timp. *f p*

Arch. *p*

1

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Fag.

C-fag.

Cor.

Tr-neIII e Tuba

Timp.

Archl

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

Fag.

C-fag.

Cor.

Tr-neIII e Tuba

Timp.

f espr. tenuto

f espr.

f espr. tenuto

f espr. tenuto

f espr.

Archl

f

f

f

f

23

Ob. 4

C. Ingl.

Cl. (In A) *p*

Fag. *p*

C-fag. *p*

Cor. *a2*

Tr-nell
e
Tuba *a2*

Timp. *f* *p*

Archl *p*

32

Ob.

C. Ingl.

Cl.

Timp.

V-c.

C-b.

42

5

Ob.

C.ingl.

Cl. *a2*

Fag. *a2*

C-fag. *p*

Timp.

Archi

Cl. *a2* Cl. in A muta in B

Cl. in A muta in B

Timp. *solo* *p*

Archi *p* *pp* *pp* *pp*

I. II

[7] Allegro $\text{♩} = 72$

Cor. 

Timp. 

Archi 

67

Timp. 

Archi 

70

Timp. 

Archi 

8

82

Ob. I, II

Cl. (in B) I, II

Cor.

Timp.

Archl.

Ob.

C.ingl.

Cl.

Timp.

Archl.

Ob.
C.ingl.
Cl.
Timp.
Arch.
100

(In B)

mf

Ob.
C.ingl.
Cl.
Cor.
Timp.
Arch.
106

11

p *creso.*

mp *p* *creso.* *mf*

[p] *creso.* *mf* *div.* *mf* *unif.* *mf*

creso. *mf*

11687

Ob. *a2* *pv*

Cl. *a2* *pv*

Cor. *pv*

Archl

112

Plcc. *f*

Fl. *a2* *f*

Ob. *a2* *f*

Cl. *a2* *f*

Cor. *f*

Archl *f*

117

11687

Picc.
Fl.
Ob.
C. Ingl.
Cl.
Fag.
C-fag.

This section of the score covers the woodwind instruments. The Piccolo, Flute, Oboe, and Clarinet parts feature a rhythmic pattern of eighth notes with various dynamics and articulations. The English Horn and Bassoon parts have a more melodic line. The Bassoon and Contrabassoon parts are mostly silent, indicated by a flat line.

Cor.
Tr-be
Tr-nl
e
Tuba
Timp.

This section covers the brass and percussion instruments. The Cor Anglais and Trumpet parts play a rhythmic pattern of eighth notes. The Trombone part is mostly silent. The Trumpet, Tuba, and Timpani parts are also mostly silent, indicated by a flat line.

Archl

This section covers the string instruments. The Violin I and II parts play a rhythmic pattern of eighth notes. The Violoncello and Double Bass parts play a similar rhythmic pattern.

13

Picc.

Fl.

Ob.

C. Ingl.

Cl.

Fag.

C-fag.

Detailed description: This system contains the woodwind and lower string parts. The Piccolo (Picc.) and Flute (Fl.) parts have a melodic line starting with a sharp sign and a '2' above it. The Oboe (Ob.) part has a similar melodic line. The Clarinet in G (C. Ingl.) and Clarinet in Bb (Cl.) parts have a rhythmic accompaniment. The Bassoon (Fag.) and Contrabassoon (C-fag.) parts are mostly silent, indicated by a dash.

Cor.

Tr-be

Tr-nl e

Tuba

Timp.

Detailed description: This system contains the brass and percussion parts. The Coronet (Cor.) and Trumpet (Tr-be) parts have a melodic line. The Trombone (Tr-nl e) part has a rhythmic accompaniment. The Tuba and Timpani (Timp.) parts are mostly silent, indicated by a dash.

13

Archl

129

Detailed description: This system contains the string parts. The Violins (top two staves) and Violas (third staff) have a melodic line. The Cellos and Double Basses (bottom two staves) have a rhythmic accompaniment.

Picc. *a2*

Fl.

Ob.

C. ingl.

Cl.

Fag.

C-fag.

14

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

Archi

14

Picc.
Fl.
Ob.
C.ingl.
Cl.
Fag.
C-fag.

This section of the score covers measures 140 to 145. The Piccolo, Flute, Oboe, English Horn, Clarinet, Bassoon, and Contrabassoon parts are shown. The Oboe, English Horn, Clarinet, and Bassoon parts begin in measure 141 with a dynamic marking of *ff* and play a melodic line with many accidentals. The other instruments in this section are silent.

Cor.
Tr-be
Tr-nl
e
Tuba
Timp.

This section of the score covers measures 140 to 145. The parts for Cor, Trumpet, Trombone, Trumpet, Euphonium, Tuba, and Timpani are shown. All of these parts are silent throughout the entire section.

Archl

This section of the score covers measures 140 to 145. The string part (Archl) is shown in four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The strings play a rhythmic accompaniment consisting of eighth and sixteenth notes, with some rests and dynamic markings.

Picc.

Fl.

Ob.

C.ingl

Cl.

Fag.

C-fag.

This section contains the musical notation for the woodwind instruments. The Piccolo and Flute parts are mostly rests. The Oboe, English Horn, Clarinet, Bassoon, and Contrabassoon parts feature complex melodic lines with many accidentals and dynamic markings such as *ff* and *a2*.

Cor.

Tr-be

Tr-ni

e Tuba

Timp.

This section contains the musical notation for the brass instruments. The Cor parts have dynamic markings like *ff* and *f*. The Tr-be parts include Roman numerals II and IV. The Tr-ni and e Tuba parts have dynamic markings like *ff* and *f*. The Timp. part has a *ff* marking.

Archi

This section contains the musical notation for the string instruments. It features a dense texture with many accidentals and dynamic markings like *ff*. A box with the number 15 is present above the notation.

Picc. *ff*

Fl. *a2 ff*

Ob.

C. ingl. *a2*

Cl.

Fag. *a2*

C-fag.

Cor. II *a2*

Cor. IV *a2*

Tr-be

Tr-ni *a2*

e Tuba *a2*

Timp.

Archi

16

Picc.
Fl.
Ob.
C.ingl.
Cl.
Fag.
C-fag.

This section contains the musical notation for the woodwind instruments. The Piccolo (Picc.) part is in the top staff. Below it are the Flute (Fl.), Oboe (Ob.), English Horn (C.ingl.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.) parts. The woodwinds play a complex, rhythmic melody with many slurs and accents. The key signature has two flats, and the time signature is 4/4.

Cor.
Tr-be
Tr-ni
Tuba
Timp.

This section contains the musical notation for the brass instruments. It includes parts for Cor (Cornet), Trumpet (Tr-be), Trombone (Tr-ni), Tuba, and Timpani (Timp.). The brass instruments play a more rhythmic and harmonic accompaniment to the woodwinds. The Tuba part is in the bass clef. The Timpani part is in the bass clef and features a steady rhythmic pattern.

16

unls.
Archl

This section contains the musical notation for the strings and woodwinds. The top staff is labeled 'unls.' (unisons) and shows a woodwind part. Below it are the string parts (Archl) in both treble and bass clefs. The strings play a rhythmic accompaniment with many slurs and accents.

Picc.
Fl.
Ob.
C.ingl.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.

17

Archiv

Picc.
 Fl.
 Ob.
 C.ingl.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.

Archi

Picc. 18

Fl. ^{a2}

Ob. ^{a2}

C.ingl.

Cl. ^{a2}

Fag.

C-fag.

Cor.

Tr-be ^{a2}

Tr-nl ^{a2}

e Tuba

Timp.

177

18

uniss.

non div.

Archiv.

Picc.
Fl.
Ob.
C.ingl
Cl.
Fag.
C-fag.

Musical score for woodwinds and strings. The instruments listed are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl), Clarinet in Bb (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The score shows five measures of music. The woodwinds play a complex melodic line with many accidentals and slurs. The strings play a rhythmic accompaniment. A box containing the number '19' is located above the Piccolo staff in the fifth measure.

Cor.
Tr-be
Tr-ni
Tuba
Timp.

Musical score for brass and percussion. The instruments listed are Coronet (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), Tuba, and Timpani (Timp.). The score shows five measures of music. The brass instruments play a rhythmic accompaniment with some melodic movement. The timpani play a steady rhythmic pattern. A box containing the number '19' is located above the Coronet staff in the fifth measure.

Archi

Musical score for strings (Archi). The score shows five measures of music. The strings play a rhythmic accompaniment. The notation includes 'non div.' (non-diviso) and 'unis.' (unison). A box containing the number '19' is located above the string staff in the fifth measure.

This page of a musical score, numbered 154, features a variety of orchestral instruments. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in Bb (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The middle section contains Horns (Cor.), Trumpets (Tr-be), Trombones (Tr-ni), and Tubas (Tuba). The bottom section is for Timpani (Timp.) and Strings (Archi). The score is written in a key signature of two flats and a common time signature. It consists of four measures. The woodwind and string parts are highly active, with many notes and slurs. The brass parts are more rhythmic, often playing sustained notes or short phrases. Dynamic markings such as *mf*, *f*, and *ff* are present throughout. Performance instructions like *acc.* and *rit.* are also included. The page number '154' is at the top left, and '187' is at the bottom left. The number '11687' is centered at the bottom of the page.

This page of a musical score contains the following parts and markings:

- Picc.**: Piccolo part with a melodic line.
- Fl.**: Flute part, marked *a2*.
- Ob.**: Oboe part, marked *a2*.
- C.ingl.**: English Clarinet part.
- Cl.**: Clarinet part, marked *a2*.
- Fag.**: Bassoon part.
- C-fag.**: Contrabassoon part.
- Cor.**: Horns part, with *a2* and *soli* markings.
- Tr-be**: Trumpets part.
- Tr-ni e Tuba**: Trombones and Tuba part, marked *a2*.
- Timp.**: Timpani part.
- T-ro**: Snare Drum part.
- Archi**: String section part.

The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo).

20

Picc. *più ff*

Fl. *più ff*

Ob. *più ff*

C.ingl. *più ff*

Cl. *più ff*

Fag. *più ff*

C-fag. *più ff*

Cor. *a2*

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

20

Arch. *più ff*

più ff

più ff

più ff

195

21

Picc.

Fl.

Ob.

C.ingl.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

21

Archl

div.

unls.

div.

unls.

22

Picc.
Fl.
Ob.
C.ingl.
Cl.
Fag.
C-fag.

Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro

22

Archl

non div.
unis.

Plcc. Fl. Ob. C.ingl. Cl. Fag. C-fag.

This section of the score covers the woodwind instruments. The Piccolo (Plcc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.ingl.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.) parts are shown. The woodwinds play a complex, rhythmic melody with many sixteenth and thirty-second notes. The Flute, Oboe, and Clarinet parts are marked with *a2*. The Bassoon and Contrabassoon parts have dynamic markings of *ff* and *sf*.

Cor. Tr-be Tr-nie Tuba Timp. T-ro

This section of the score covers the brass instruments. It includes Cor Anglais (Cor.), Trumpets (Tr-be), Trombones (Tr-nie), Tuba (Tuba), Timpani (Timp.), and Tom-tom (T-ro). The brass instruments play a rhythmic accompaniment with some melodic lines. The Cor Anglais parts are marked with Roman numerals II and IV. The Tuba part has a dynamic marking of *ff*. The Tom-tom part has dynamic markings of *sf* and *ff*.

Archi

This section of the score covers the string instruments (Archi). The strings play a rhythmic accompaniment with some melodic lines. The score includes staves for Violins, Violas, Cellos, and Double Basses.

23

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

ff *sola*

ff

ff

ff

23

Archl.

215

ff

ff

ff

ff

Picc.

Fl.

Ob.

C. In G.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

T-ro

Archi

219

11847

24

Picc.

Fl.

Ob.

C. Ingl.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

21

Archi

un.
is.

un.
is.

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni e Tuba
 Timp.
 T-ro
 Archi

25

Picc.

Fl.

Ob.

C.ingl.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

25

Archl

Picc.

Fl.

Ob.

C.ingl.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

Archi

236

11687

Detailed description: This is a page of a musical score for an orchestra, page 165. The score is arranged in systems. The first system includes Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, and Contrabassoon. The second system includes Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, Timpani, and Snare Drum. The third system is for the strings, labeled 'Archi'. The music is in a key with two flats (Bb and Eb) and a common time signature. The score shows various musical notations including notes, rests, and dynamic markings such as 'ff' (fortissimo) and 'a2' (second octave). The Piccolo, Flute, Oboe, Clarinet in G, and Clarinet in Bb parts have 'a2' markings above them, indicating they play an octave higher than written. The Snare Drum part has a 'ff' marking. The string parts are playing a rhythmic pattern of eighth notes. The page number '165' is in the top right corner. The number '236' is at the bottom left of the string part. The number '11687' is at the bottom center.

Picc.
Fl.
Ob.
C.ingl.
Cl.
Fag.
C-fag.

Cor.
Tr-bc
Tr-ni
e
Tuba
Timp.
Tro

Archi

Fl. *a2*
 Ob. *a2*
 C.ingl. *a2*
 Cl. *a2*
 Fag. *a2*
 C-fag. *a2*
 Cor. *a2*
 Tr-be
 Tr-ni
 e
 Tuba *mf mp*
 Timp. *mf mp*
 T-ro
 Archl. *ff dim.*

I solo [27]

I.II

Cl. *p*

Tr-ni e Tuba *p*

T-ro *p*

Archi *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p*

246

I.II

Cl. *p*

T-ro *p*

Archi *arco* *p*

250

I.II

[28]

Cl. *p*

Archi *pizz.* *p* *arco* *p* *arco* *p* *arco* *p*

255

I. II

Cl.

Archi

262

Detailed description: This system contains the Clarinet (Cl.) and string (Archi) parts for measures 262 to 265. The Clarinet part is in the treble clef with a key signature of two flats and a common time signature. It begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The string part consists of four staves. The upper two staves (Violins I and II) are in the treble clef and play a simple harmonic accompaniment. The lower two staves (Violas and Cellos/Double Basses) are in the bass clef and play a rhythmic pattern of eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Ob.

Fag.

29

p

Detailed description: This system contains the Oboe (Ob.) and Bassoon (Fag.) parts for measures 262 to 265. Both parts are in the bass clef with a key signature of two flats. They play a melodic line starting with a quarter rest, followed by a quarter note G2, and then a series of eighth notes: A2, Bb2, C3, Bb2, A2, G2, F2, E2, D2, C2. The notes are beamed together in groups of four. A dynamic marking of *p* (piano) is present. A rehearsal mark '29' is enclosed in a box above the Oboe staff.

Archi

265

Detailed description: This system contains the string (Archi) parts for measures 265 to 269. It consists of four staves. The upper two staves (Violins I and II) are in the treble clef and play a simple harmonic accompaniment. The lower two staves (Violas and Cellos/Double Basses) are in the bass clef and play a rhythmic pattern of eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Ob.

Fag.

Detailed description: This system contains the Oboe (Ob.) and Bassoon (Fag.) parts for measures 265 to 269. Both parts are in the bass clef with a key signature of two flats. They play a melodic line starting with a quarter rest, followed by a quarter note G2, and then a series of eighth notes: A2, Bb2, C3, Bb2, A2, G2, F2, E2, D2, C2. The notes are beamed together in groups of four. A dynamic marking of *p* (piano) is present.

Archi

270

Detailed description: This system contains the string (Archi) parts for measures 269 to 270. It consists of four staves. The upper two staves (Violins I and II) are in the treble clef and play a simple harmonic accompaniment. The lower two staves (Violas and Cellos/Double Basses) are in the bass clef and play a rhythmic pattern of eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Ob.

Fag.

Archi

274

pizz.

Ob.

Fag.

Archi

278

pizz.

Fl.

Ob.

Fag.

Archi

30

arco

282

Fl.

Ob.

Archi
pizz. *arco*
pizz.
pizz.
pizz.
pizz.

286

Picc.
 [31]

Fl.
 I

Ob.

Cl.
 I

Archi
pizz.
arco
arco
arco

290

Picc.

Fl.
 I

Cl.
 I

Archi
arco
arco
arco
arco

292

Picc. *a2*

Fl. *a2*

Ob.

C.ingl.

Cl. *a2*

Fag. *a2*

Archi

298

Picc. *a2*

Fl. *a2*

Ob. *a2*

C.ingl. *a2*

Cl. *a2*

Fag. *a2*

Archi

302

Picc.
Fl.
Ob.
C.ingl.
Cl.
Fag.
C-fag.

Cor.
Tr.be
Tr.ni
e
Tuba
Timp.

Archi

Fl. *I solo* *p*

Ob. *I solo* *p*

Cl. *I solo* *p*

Cor.

Tr-be *p*

Timp. *p*

Archl

arco *pizz.*

arco *pizz.*

309

Ob. *I*

C.ingl. *solo* *p*

Timp.

Archl

313

Fl. *p* I

C. ingl. *pp*

Cl.

Fag. *p* I

Timp. *pp*

317

Fl. *p* I

C. ingl. *p*

Cl. *p* I

Fag. *p* I

Timp.

323

Cl. *p* a2

Fag. *p* a2

C-fag. *p*

Tr-be *p* con sord.

Archl *p* arco

330 *p*

Fl. I 36

Cl. III

Fag. a2

C-fag.

Tr-be

Archl

336

Fl. I 37

Ob. I

C.ingl. p

Cl. III

Fag. a2

C-fag. p

Archl arco

342

11687

Cor.

Two staves of music for the Cor. section. The upper staff is in treble clef and the lower in bass clef. Both staves feature a melodic line with a dynamic marking of *p* (piano) at the beginning.

Archi

Four staves of music for the Archi section, including two violin staves (treble clef), two viola staves (treble clef), and two cello/bass staves (bass clef). The music consists of a rhythmic, melodic pattern with a dynamic marking of *p* (piano) at the start.

346

Picc.
Fl.
Cl.

Three staves of music for the woodwind section: Piccolo (Picc.), Flute (Fl.), and Clarinet (Cl.). Each staff has a dynamic marking of *p* (piano) and includes an *a2* (second octave) marking. The music features a melodic line with a dynamic marking of *p* (piano) at the beginning.

Tr-be

One staff of music for the Tr-be (Trumpets) section. It includes a dynamic marking of *p* (piano) and the instruction *senza sord.* (without mutes). The music features a melodic line with a dynamic marking of *p* (piano) at the beginning.

Archi

Four staves of music for the Archi section, including two violin staves (treble clef), two viola staves (treble clef), and two cello/bass staves (bass clef). The music consists of a rhythmic, melodic pattern with a dynamic marking of *p* (piano) at the start.

354

Picc. *a2*

Fl. *a2*

Cl.

Cor.

Tr-be I. II *a2* *p*

Archi

360

Ob.

C.ingl.

Cl.

Cor. III *p*

Archi

368

39

Picc.
Fl.
Ob.
C.ingl.
Cl.
Fag.
C-fag.

Cor.
Tr-be
Tr-ni
e
Tuba

Timp.

Archl

Picc.
Fl.
Ob.
C.ingl.
Cl.
Fag.
C-fag.

cresc.
cresc.
cresc.
cresc.
ff
ff

Cor.
Tr-be
Tr-ni e Tuba
Timp.

mf cresc.
senza sord.
mf cresc.
secco
ff

Archi

cresc.
cresc.
cresc.
cresc.
div
unis.

Ploc.
 Fl.
 Ob.
 C.ingl.
 Cl.
 Fag.
 C-fag.

This section contains the woodwind parts. The Piccolo (Ploc.) and Flute (Fl.) parts are in the treble clef with a key signature of two flats. The Oboe (Ob.), English Horn (C.ingl.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.) parts are in the bass clef with the same key signature. The notation includes various rhythmic values, slurs, and dynamic markings such as *f* and *sfz*. Some parts have an *a2* marking, likely indicating a second octave.

Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 T-ro

This section contains the brass and percussion parts. The Cor Anglais (Cor.) is in the treble clef. The Trumpets (Tr-be) and Trombones (Tr-ni e Tuba) are in the bass clef. The Timpani (Timp.) and Snare Drum (T-ro) parts are also in the bass clef. The brass parts feature dynamic markings like *f* and *sfz*, and some have slurs. The percussion parts show rhythmic patterns with dynamic markings.

Archi

This section contains the string parts for the Archi (strings). The notation is in the bass clef with a key signature of two flats. It shows rhythmic patterns and dynamic markings for the string ensemble.

41

Picc.
Fl.
Ob.
C.ingl.
Cl.
Fag.
C-fag.

This section of the score covers measures 1 through 4. The Piccolo (Picc.) and Flute (Fl.) parts play a rhythmic pattern of eighth notes. The Oboe (Ob.), English Horn (C.ingl.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.) parts play a similar rhythmic pattern, with some notes marked with accents (v) and dynamic markings like *f* and *mf*. The Flute part has a first alternative marked 'a2b' and the Bassoon part has a first alternative marked 'a2'.

Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro

This section of the score covers measures 5 through 8. The Horns (Cor.), Trumpets (Tr-be), Trumpets (Tr-ni), and Tubas (Tuba) play a melodic line starting in measure 5, marked with dynamics *f* and *fff*. The Timpani (Timp.) and Tom-toms (T-ro) play a rhythmic pattern of eighth notes. The Horns and Trumpets parts have first alternatives marked 'a2'.

41

Archl

This section of the score covers measures 9 through 12. The string section (Archl) consists of Violins I, Violins II, Violas, and Cellos/Double Basses. They play a rhythmic pattern of eighth notes, with dynamics ranging from *f* to *fff*. The parts are marked with accents (v) and dynamic markings.

This musical score page features the following parts and markings:

- Flutes (Fl.):** Part 1 (a2) and Part 2 (a2), both playing a melodic line with a dynamic marking of *ff*.
- Oboe (Ob.):** Part 1 (a2) and Part 2 (a2), both playing a melodic line with a dynamic marking of *ff*.
- Clarinet (Cl.):** Part 1 (a2) and Part 2 (a2), both playing a melodic line with a dynamic marking of *ff*.
- Bassoon (Fag.):** Part 1 (a2) and Part 2 (a2), both playing a melodic line with a dynamic marking of *ff*.
- Contrabassoon (C-fag.):** Playing a supporting line with a dynamic marking of *ff*.
- Cor Anglais (Cor.):** Part 1 (a2) and Part 2 (a2), both playing a melodic line with a dynamic marking of *ff*.
- Trumpets (Tr-ni):** Part 1 (a2) and Part 2 (a2), both playing a melodic line with a dynamic marking of *ff*.
- Trombones (Tr-be):** Part 1 (a2) and Part 2 (a2), both playing a melodic line with a dynamic marking of *ff*.
- Tuba (Tuba):** Playing a supporting line with a dynamic marking of *ff*.
- Timpani (Timp.):** Playing a rhythmic pattern with a dynamic marking of *ff*.
- Tam-tam (T-ro):** Playing a rhythmic pattern with a dynamic marking of *ff*.
- Strings (Archi):** Violins (Vn.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.), all playing a supporting line with a dynamic marking of *ff*.

Picc.

Fl.

Ob.

C.ingl.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

T-ro

Archi

Picc.
Fl.
Ob.
C.ingl.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro

This section of the score covers measures 407 to 412. It features a complex woodwind and brass arrangement. The Piccolo, Flute, Oboe, English Horn, Clarinet, Bassoon, and Contrabassoon parts are primarily melodic, with some woodwinds playing in octaves (e.g., Flute 2). The Cor Anglais, Trumpet, Trombone, and Trumpet in E-flat parts provide harmonic support with rhythmic patterns. The Tuba and Snare Drum parts are more rhythmic and percussive. The music is in a key with one flat and a 2/4 time signature.

Archiv

This section of the score covers measures 407 to 412 for the string section. It includes parts for Violins (Vn.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The strings play a rhythmic accompaniment with some melodic lines, particularly in the lower registers. The music is in a key with one flat and a 2/4 time signature.

Picc.
Fl.
Ob.
C.ingl.
Cl.
Fag.
C-fag.

Cor.
Tr-be
Tr-ni
Tuba
Timp.
T-ro

Archi

Picc.
Fl.
Ob.
C.ingl.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
Tuba
Timp.
T-ro
Archl

418

11687

Detailed description: This is a page of a musical score for an orchestra, numbered 187. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in Bb (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), Tuba, Timpani (Timp.), and Trombones (T-ro). The strings are indicated by 'Archl'. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are present. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The page number '418' is at the bottom left, and '11687' is at the bottom center.

44

Picc.
Fl.
Ob.
C.ingl.
Cl.
Fag.
C.fag.
Cor.
Tr-be
Tr-nl
e
Tuba
Timp.
T-ro

44

Archl

Picc.

Fl. *a2*

Ob. *a2*

C.ingl.

Cl. *a2*

Fag.

C-fag.

Cor. *a2*

Tr-be

Tr-ni
e

Tuba

Timp.

T-ro

Archiv

45

Picc.

Fl.

Ob.

C.ingl.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

45

Archi

Cl.
Fag.
C-fag.
Cor.
Timp.
Archi

a2

mf
pizz.

43.5

Detailed description: This system covers measures 43 to 45. It includes staves for Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor.), Timpani (Timp.), and Strings (Archi). The Clarinet and Bassoon parts feature a dynamic marking of *mf* and *pizz.* (pizzicato) starting in measure 45. The strings play a rhythmic accompaniment. A rehearsal mark with the number 43.5 is placed at the beginning of the system.

Ob.
C.ingl.
Fag.
Timp.
Archi

46

pp

I
pp

II
pp

440

Detailed description: This system covers measures 46 to 49. It includes staves for Oboe (Ob.), Cor Anglais (C.ingl.), Bassoon (Fag.), Timpani (Timp.), and Strings (Archi). Measure 46 is marked with a rehearsal number 46. The Oboe and Bassoon parts have a dynamic marking of *pp*. The strings play a rhythmic accompaniment with dynamics of *mf* and *p*. The system concludes with a first ending (I) for the Oboe and Bassoon parts, marked *pp*, and a second ending (II) for the Bassoon part, also marked *pp*. A rehearsal mark with the number 440 is located at the bottom left.

Fl. I

Ob.

C.ingl.

Fag.

mp dim. pp

mp dim. pp

mp dim. pp

mp dim. pp

445

Fl. I

Ob.

C.ingl.

Fag.

mp

mp

mp

mp

mp

mp

mp

mp

mp

451

Fl.

Ob.

Fag.

arco

Archi

arco

arco

arco

458

Picc.

Fl.

Ob.

Cingl.

Cl.

Fag.

p

a2

p

a2

p

a2

p

a2

p

a2

p

Archi

arco

p

465

Picc. *p*

Fl. *a2. p*

Ob. *a2. p*

C.ingl. *p*

Cl. *a2. p*

Fag. *a2. p*

Archli *p*

470 *p*

Picc. *a2*

Fl. *a2*

Ob. *a2*

Cl. *I. II a2*

Archli *pizz.*

475 *pizz.*

Picc. *a2*
 Fl. *a2*
 Ob. *a2*
 C.ingl.
 Cl. *a2*
 Fag.
 C-fag.

Cor.
 Tr-be
 Tr-ni
 e
 Tuba

Timp.
 T-ro

Archl

Picc. *a2.*

Fl. *a2.*

Ob. *a2.*

C.ingl. *f* *espr.* *tenuto*

Cl. *f* *tenuto*

Fag. *a2.* *f* *espr.* *tenuto*

C-fag. *f* *espr.*

Cor. *mf*

Tr-be

Tr-ni e Tuba

Timp.

T-ro *cresc.* *mf*

485

49 *arco*

mf

div. arco

mf

Archl *arco* *tenuto*

f *espr.* *arco* *tenuto*

f *espr.* *arco* *tenuto*

f *espr.*

Picc.

Fl.

Ob.

C.ingl.

Cl. ^{a2}

Fag. ^{a2}

C-fag.

Cor. *espr. cresc.* *f* *mf*

Tr-be

Tr-ni
e
Tuba

Timp.

Tro *p* *cresc.*

Archl

Picc.

Fl.

Ob.

C.ingl.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-nl e Tuba

Timp.

T-ro

Archi

495

11687

Detailed description: This is a page of a musical score for an orchestra, numbered 198. The score is arranged in a standard orchestral layout. At the top, the woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.ingl.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). Below these are the brass instruments: Horns (Cor.), Trumpets (Tr-be), and Trombones/Trombones and Tubas (Tr-nl e Tuba). The percussion section consists of Timpani (Timp.) and Tom-toms (T-ro). At the bottom, the string section (Archi) is represented by five staves. The music is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings have active parts, while the brass and percussion are mostly silent. The string part includes dynamic markings like 'v' (forte) and 'p' (piano). The page number '198' is in the top left, and '495' and '11687' are at the bottom.

50

Picc. *f*

Fl. *a2 f*

Ob. *a2 f espr.*

C.ingl. *a2 f espr.*

Cl. *a2 f espr.*

Fag. *a2 f espr.*

C-fag. *f espr.*

Cor. *f*

Tr-be *f espr.*

Tr-ni e Tuba *f espr.*

Timp. *f*

Tro

50

Archl. *unis. f espr.*

f espr.

f espr.

f espr.

f espr.

f espr.

500

Picc. Fl. Ob. C.ingl. Cl. Fag. C-fag. Cor. Tr-be Tr-ni e Tuba Timp. T-ro

a2 *cresc.* *ff* *tenuto*

Archl.

cresc. *ff*

505 *cresc.* *ff*

51

Picc. *ff espr.*

Fl. *ff espr.*

Ob. *ff espr.*

C. Ingl. *ff espr.*

Cl. *ff espr.*

Fag. *ff pesante*

C-fag. *ff pesante*

Cor. *ff espr.*

Tr-be *f pesante*

Tr. ni e Tuba *f pesante*

Timp. *f*

T-ro *f*

51

Arch. *ff espr.*

ff

This musical score is for a full orchestra. It features the following instruments and parts:

- Picc.** (Piccolo): Treble clef, playing a melodic line with grace notes.
- Fl.** (Flute): Treble clef, playing a melodic line with grace notes.
- Ob.** (Oboe): Treble clef, playing a melodic line with grace notes.
- C.ingl.** (Clarinete in sol): Treble clef, playing a melodic line with grace notes.
- Cl.** (Clarinete in fa): Treble clef, playing a melodic line with grace notes.
- Fag.** (Fagotto): Bass clef, playing a rhythmic accompaniment.
- C-fag.** (Contrabbasso): Bass clef, playing a rhythmic accompaniment.
- Cor.** (Corni): Treble clef, playing a rhythmic accompaniment.
- Tr-be** (Trombe): Treble clef, playing a rhythmic accompaniment.
- Tr-ni e Tuba** (Trombe in Fa e Tubi): Bass clef, playing a rhythmic accompaniment.
- Timp.** (Timpani): Bass clef, playing a rhythmic accompaniment.
- Tro** (Tromboni): Bass clef, playing a rhythmic accompaniment.
- Archi** (Archivi): Treble and Bass clefs, playing a rhythmic accompaniment.

The score includes various musical notations such as clefs, notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The page number 516 is located at the bottom left, and the number 11687 is at the bottom center.

52

Picc. *mf espr.*

Fl. *mf espr.*

Ob. *mf espr.*

C.ingl. *mf espr.*

Cl. *mf espr.*

Fag. *mf espr.*

C-fag.

Cor.

Tr-be *a2*

Tr-ni *a2*

e Tuba *a2*

Timp.

T-ro *p*

52

Archl *mf espr.*

53

Flcc.
Fl.
Ob.
C.ingl.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-nl e Tuba
Timp.
T-ro

53

Archl

div. unis. unis. div.

528

ff

53

Picc.

Fl.

Ob.

C.ingl.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

54

Archl

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

Archi

533

11687

55

Picc. a2

Fl. a2

Ob. a2

C.ingl. a2

Cl. a2

Fag. *ff espr.*

C-fag. *ff espr.*

Cor. *ff espr.* a2

Tr-be *ff espr.*

Tr-ni
e
Tuba II III

Timp.

T-ro

55

Archi

ff espr.

511

ff espr.

Picc.
 Fl.
 Ob.
 C.ingl.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni e Tuba
 Timp.
 T-ro
 P-tti

Archi

ritenuto

Woodwind and Brass section score including Piccolo (Picoc.), Flute (Fl.), Oboe (Ob.), English Horn (C.ingl.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Horn (Cor.), Trumpet (Tr-be), Trumpet and Tuba (Tr-ni e Tuba), Snare Drum (Timp.), Tom (T-ro), and Percussion (P-tti). The score is in 4/4 time and features a *ritenuto* marking. The woodwinds and brass parts include *cresc.* markings and various articulations. The Percussion part includes *p cresc.* markings.

String section score (Archi) including Violin I and II, Violoncello, and Contrabasso. The score is in 4/4 time and features a *ritenuto* marking. The parts include *cresc.* markings and various articulations.

a tempo

57

Picc.
 Fl.
 Ob.
 C.ingl.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 T-ro
 P-tti

a tempo

57

Archi

563

Ploc.
 Fl.
 Ob.
 C.ingl.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 T-ro
 P-tti

Archi

Picc.
Fl.
Ob.
C.ingl.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-tti

570

Archi

Picc.

Fl.

Ob.

C.ingl.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

P-tti

Archl

div.

div.

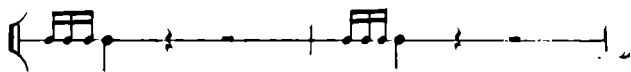
div.

Ploc.
 Fl.
 Ob.
 C.ingl.
 Cl.
 Fag.
 C-fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 F-ro
 P-tti
 Archl
 unis.
 unis.
 non div.

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