

**Дмитрий Дмитриевич  
ШОСТАКОВИЧ  
1906-1975**

# Д.ШОСТАКОВИЧ

СОБРАНИЕ СОЧИНЕНИЙ  
В Сорока двух томах

ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1987

# Д.ШОСТАКОВИЧ

СОБРАНИЕ СОЧИНЕНИЙ  
ТОМ ДВАДЦАТЬ ШЕСТОЙ

## СЮИТЫ ИЗ БАЛЕТОВ

«ЗОЛОТОЙ ВЕК»

«БОЛТ»

«СВЕТЛЫЙ РУЧЕЙ»

ПАРТИТУРА

# **D. SHOSTAKOVICH**

COLLECTED WORKS  
IN FORTY-TWO VOLUMES  
VOLUME TWENTY-SIX

## **SUITES FROM THE BALLETS**

**“THE GOLDEN AGE”**

**“THE BOLT”**

**“THE LIMPID STREAM”**

Score

State Publishers “Music”  
Moscow 1987



## **РЕДАКЦИОННАЯ КОМИССИЯ**

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Дмитрий Дмитриевич Шостакович, 1930-е гг.

321

FL. I

Cor.

V. ni I

V. ni II

V. cl

Celli

P. fam.

331

Co. ped.

Cl.

Cl. bass

Fag.

Timp.

V. ni I

V. ni II

V. cl

Celli

P. fam.

Timp.

V. ni I

V. ni II

V. cl

Celli

P. fam.

Фрагмент партитуры Сюиты из балета «Золотой век».  
Часть II. Адажио. *Автограф*

## ОТ РЕДАКЦИИ

В двадцать шестой том Собрания сочинений Дмитрия Дмитриевича Шостаковича включены партитуры сюит из балетов «Золотой век», «Болт» и «Светлый ручей», созданных на рубеже 20—30-х годов.

Этот период связан со становлением индивидуального стиля композитора, с интенсивными поисками в области новых форм и средств выразительности. Особый интерес Шостакович проявлял к театру и кино. Создав две оперы, музыку к многочисленным драматическим спектаклям и кинофильмам, композитор внес немалый вклад и в становление советского балета.

Для балетов Шостаковича характерно обращение к бытовым сюжетам и образам, распространенным в советском искусстве того времени. О приключениях физкультурников повествует «Золотой век», производственная и колхозная темы поднимаются в «Болте» и «Светлом ручье». «Трудное и ответственное дело — создавать большой балет на советской тематике, — писал Шостакович в 1935 году. — Но я не боюсь трудностей. Идти по проторенной дорожке пожалуй легче и „безопаснее“, но скучно, неинтересно, никчемно...»<sup>1</sup>.

В балетах ярко проявилась свойственная композитору склонность к комедийности, сатире, бытовым зарисовкам. «Когда публика во время исполнения моих сочинений смеется или просто улыбается, мне это доставляет удовольствие»<sup>2</sup>, — говорил Шостакович.

**Сюита из балета «Золотой век».** Балет «Золотой век», соч. 22 (1929—1930), в трех действиях, написан по заказу Управления государственных театров. Предложенное композитору либретто А. Ивановского подумало премию на конкурсе балетных либретто на современную советскую тему (первоначальное название «Динамиада»). Премьера балета состоялась 26 октября 1930 года в Ленинградском государственном академическом театре оперы и балета им. С. М. Кирова. Балетмейстеры Э. Каплан и В. Вайнонен. Постановки состоялись также в Киеве и Одессе.

По своему жанру «Золотой век» — балет-обозрение (ревю) с элементами детектива. Действие происходит в большом западноевропейском городе, куда на индустриальную выставку приезжает команда советских футболистов. Капиталистическому миру противопоставляются образы наших современников. В стремительном темпе, с кинематографической интенсивностью совершается целый ряд невероятных происшествий. Сюжет проникнут упрощенной социологической символикой, свойственной театральному искусству тех лет; действующие лица трактованы как персонажи-маски, носители определенных идей.

Шостакович писал: «В основу музыки к балету „Золотой век“ входят два элемента: музыка, относящаяся к современной западноевропейской буржуазной культуре, и музыка пролетарской культуры. Сопоставление двух культур явилось моей главной задачей при сочинении „Золотого века“. Эта задача выполнялась так: западноевропейские танцы носят характер нездоровой эротики, что столь характерно для современной буржуазной культуры, советские же танцы я считал необходимым насытить элементами здоровой физкультуры и спорта. Иначе я не мыслю себе развитие советского танца. Я считал необходимым писать музыку не только такую, под которую удобно танцевать, но одраматизировать самую музыкальную сущность, дать музыке настоящую симфоническую напряженность и драматическое развитие»<sup>3</sup>.

Музыка балета «Золотой век» отличается особой красочностью, неповторимостью звукового колорита: большой состав оркестра композитор обогатил двумя саксофонами, баянами, банджо, расширенной группой медных духовых инструментов. Каждый инструмент стал как бы своеобразным персонажем, участником общего действия. Несмотря на остроумие и яркую театральность музыки, балет на сцене не удержался. Слишком велики были просчеты либретто, обусловившие схематизм положений, примитивную обрисовку положительных персонажей<sup>4</sup>.

Из музыки балета Д. Шостакович составил сюиту, соч. 22а (1929—1932), которая была исполнена впервые 19 марта 1930 года в Большом зале Ленинградской филармонии оркестром филармонии.

В первоначальной редакции (1929) сюита состояла из семи частей: 1. Вступление, 2. Вальс, 3. Чететка, 4. Адажио, 5. Фокстрот, 6. Полька, 7. Танец. Эта рукопись находится в издательстве Universal Edition, Wien (ксерокопия в архиве семьи композитора). При подготовке сюиты к изданию композитор переработал ее: первые две части были объединены, две части (№ 3 и 5) изъяты. В таком виде партитура издана Музгизом в 1935 году (оркестровые голоса — в 1936 году).

Автограф партитуры данной редакции сюиты находится в Государственном центральном музее музыкальной культуры имени М. И. Глинки (ГЦММК, ф. 32, ед. хр. 39).

Авторское переложение «Польки» для фортепиано (Л.: Тритон, 1935), публикуется в томе 39.

В основу настоящей публикации публикации автограф партитуры и издание 1935 года.

**Сюита из балета «Болт».** Балет «Болт», соч. 27 (1930—1931), в трех действиях, семи картинах. Либретто В. Смирнова. Премьера состоялась 8 апреля 1931 года в Ленинградском государственном

<sup>1</sup> «Светлый ручей»: Буклет к спектаклю.—Л., 1935, с. 14.

<sup>2</sup> Дискуссия о советском симфонизме: Выступление тов. Д. Шостаковича.—Сов. музыка, 1935, № 5, с. 33.

<sup>3</sup> «Золотой век»: Буклет к спектаклю.—Л., 1930, с. 4.

<sup>4</sup> Балет «Золотой век» возрожден спустя 50 лет на сцене Большого театра Союза ССР с новым либретто И. Гликмана и Ю. Григоровича. Премьера состоялась 4 ноября 1982 года. Балетмейстер Ю. Григорович. Постановки балета осуществлены также в Дуйсбурге, Дюссельдорфе, Берлине, Варшаве.

академическом театре оперы и балета им. С. М. Кирова. Балетмейстер Ф. Лопухов. Произведение задумано как опыт освоения балетом советской производственной тематики. Рабочим-ударникам, создающим новый социалистический строй, противопоставлен сатирически обрисованный мир мещанства.

В жанровом отношении спектакль близок к агитационным зрелищам, популярным в 30-е годы. Большое место заняла в нем пантомима, так называемые мимотанцы («на работу с гимнастикой», «установка машин и пуск цеха»), попытки воссоздания производственных движений (танец текстильщиц), воинских упражнений (танцы красноармейцев) и другие характерные танцы. Особенно удалось композитору сатирическое изображение мещанства. Рельефно, в стиле М. Зощенко, обрисованы бюрократ, прогульщик, соглашатель, пьяница, барышни-эстетки и другие персонажи.

Музыка балета пронизана яркой театральностью, плакатностью. Она также заключает в себе две различные образно-интонационные сферы. Положительная (ударники, комсомольцы) характеризуется массовыми песенными интонациями, бодрыми ритмами; отрицательная (мещане) — пародийно упрощенными выразительными средствами. Каждое сценическое событие, поворот действия, характеристика персонажа гибко отражаются в музыкальном развитии. Номера балета связаны общим планом музыкального развертывания и единством темпов.

Балет вскоре сошел со сцены — сказалось отсутствие в либретто единой сюжетной линии, схематизм в обрисовке персонажей.

Из музыки к балету «Болт» Шостакович составил сюиту, соч. 27а (1931) из восьми номеров: 1. Увертюра, 2. Танец бюрократа, 3. Танец ломового, 4. Танго (танец Козелкова с приятелями), 5. Интермеццо, 6. Танец колониальной рабыни, 7. Соглашатель, 8. Общий танец и апофеоз.

Сюита впервые была исполнена 17 января 1933 года в Большом зале Ленинградской филармонии оркестром филармонии.

Рукопись сюиты находится в ГЦММК (ф. 32, ед. хр. 285). Местонахождение автографа неизвестно.

При подготовке сюиты к изданию в 1934 году Шостакович снял две части (№ 6 и 7), а также изменил названия остальных частей: 1. Вступление, 2. Полька, 3. Вариация, 4. Танго, 5. Интермеццо, 6. Финал. Рукопись партитуры и оркестровые голоса этой редакции сюиты находятся в Центральном государственном архиве литературы и искусства СССР (архив издательства Музгиз, ф. 653, оп. 1, № 2268). На титульном листе рукописи имеется следующая надпись: «Прошу считать оригиналом. Д. Шостакович». Партитура содержит ряд изменений, сделанных рукой Шостаковича: исправлены неверные ноты, динамические оттенки, штрихи, внесен ряд правок в оркестровку.

В основу настоящей публикации положена данная авторизованная рукопись.

**Сюита из балета «Светлый ручей».** Балет «Светлый ручей», соч. 39 (1934—1935) в трех действиях, четырех картинах. Либретто Ф. Лопухова и А. Пиотровского. Премьера состоялась 4 апреля 1935 года в Ленинградском государственном академическом Малом оперном театре (МАЛЕГОТ) и 30 ноября 1935 года в Москве в Большом театре Союза ССР. Балетмейстер обеих постановок Ф. Лопухов.

В период завершения работы над произведением композитор писал о своих балетах: «Первые два в драматическом отношении я считаю крайне неудачными... авторы либретто совершенно не учли балетной специфики...»<sup>5</sup>. «Сейчас я заканчиваю новый балет... либретто меня вполне удовлетворяет. Действие разворачивается в колхозе на Кубани. Действующие лица: колхозники и артисты, приехавшие в гости в колхоз. Балет построен на комедийной основе. Я бы его назвал хореографической комедией — жанр, который так великолепно дается Лопухову. Он же является автором либретто и постановщиком. Яркость, красочность, легкость — вот задачи, которые стояли перед композитором при создании нового балета. В музыке много лирики, много комедийных элементов»<sup>6</sup>. «Музыка в этом балете, на мой взгляд, весела, легка, развлекательна и, главное, танцевальна. Я намеренно старался найти здесь ясный простой язык, одинаково доступный для зрителя и для исполнителя».<sup>7</sup>

«Светлый ручей» — первый в истории балет на колхозную тему. Простой, незамысловатый сюжет его построен на забавных недоразумениях, путанице, переодеваниях. Благодаря заразительно веселой музыке и блестяще поставленным характерным и классическим танцам, получилось жизнерадостное представление, пронизанное настроением молодости и оптимизма.

Широко привлекая бытовые интонации эпохи, Шостакович создал партитуру, в которой присутствует буффонада, музыкальная гипербола, пародийность и прониженный лиризм. Композитор включил в партитуру ряд фрагментов из балета «Золотой век».

Балет был хорошо принят публикой и с успехом шел на оперных сценах Москвы и Ленинграда до февраля 1936 года.

Настоящее издание сюиты из балета «Светлый ручей» основано на материале, хранящемся в Бюро проката нот Музфонда СССР. Партитура сюиты отсутствует, имеются лишь оркестровые голоса. Сюита состоит из пяти номеров: 1. Вальс, 2. Русский лубок, 3. Галоп, 4. Адажио, 5. Пиццикато. Как отмечено в партиях, первое исполнение состоялось 11 марта 1945 года.

При подготовке нотного текста сюиты для данного издания использованы также партитуры балета, хранящиеся в других библиотеках (МАЛЕГОТ и ГАБТ).

Следует отметить, что вошедший в сюиту «Русский лубок» в партитуре балета значится как № 10 и названия не имеет. В балете имеется «Лубок» с другой музыкой. Последний включен в приложение тома.

Все явные ошибки и неточности в сюитах устранены безоговорочно. Редакционные дополнения и изменения даются в квадратных скобках.

<sup>5</sup> Вечерняя Москва, 1935, 11 апреля.

<sup>6</sup> Красная газета, 1935, 14 января.

<sup>7</sup> «Светлый ручей»: Сб. статей и материалов. — Л., 1935, с. 15.



## EDITOR'S NOTE

Volume Twenty-six of Dmitry Shostakovich's Collected Works comprises the scores of the suites from his ballets *The Golden Age*, *The Bolt* and *The Limpid Stream*.

The late nineteen-twenties and early thirties was a period of intense activity, marked by a variety of projects and searchings for new forms and expressive media, a period when the composer's individual style was taking shape. In those years Dmitry Shostakovich showed a keen interest in the stage and the screen. He composed two operas, incidental music to a number of plays and films and made a sizable contribution towards the development of Soviet ballet.

The every-day subject-matter and imagery of his three ballets are characteristic of Soviet art at that particular period. Thus, *The Golden Age* deals with the adventures of sportsmen, while an industrial and a collective-farm themes are explored in *The Bolt* and *The Limpid Stream*. As the composer wrote in 1935, "Writing a full-length ballet on subjects from Soviet life is a grave and difficult task. But I don't shy at difficulties. Following a beaten track might be easier, but less exciting, not interesting and not worthwhile."<sup>1</sup>

Dmitry Shostakovich's flair for genre pictures, comedy and satire is markedly in evidence in his ballets. He said: "When the public laughs or just smiles during the performance of my works, I am pleased."<sup>2</sup>

**Suite from the Ballet "The Golden Age".** *The Golden Age*, ballet in three acts, Op. 22 (1929-30), was written on commission from the State Theatre Administration. Dmitry Shostakovich was offered the libretto (originally entitled "Dynamida") by A. Ivanovsky, which had received a prize at the competition for ballet libretti on Soviet themes. The ballet was first performed at the Kirov Opera and Ballet Theatre, Leningrad, on October 26, 1930. The choreography was by E. Kaplan and V. Vainonen. Subsequently the ballet was produced in Kiev and Odessa.

*The Golden Age* is a ballet-revue with a plot containing elements of a detective story. The action takes place at a big city in Western Europe where a Soviet football team comes for an industrial exhibition. Young people from the Land of the Soviets come up against the world of capital, and a succession of incredible adventures takes place at a breath-taking, truly cinematographic tempo. The theme is treated through simplified sociological symbols as was customary in the Soviet theatre at the time, the characters appeared as so many types, or masks, giving expression to concrete ideas.

Dmitry Shostakovich wrote: "The music of the ballet *The Golden Age* is based on two elements—one associated with contemporary West-European culture and the other characterising proletarian culture. Throwing into contrast the two cultures was my main aim in composing the ballet. I approach this task in the following way: the West-European dances breathe the spirit of depraved eroticism, which is characteristic of contemporary bourgeois culture, but I tried to imbue the Soviet dances with the wholesome elements of sport and physical culture. I cannot imagine Soviet dances developing along any other line. I strove to write music that was not only easy to dance to, but that was dramatically tense and underwent symphonic development."<sup>3</sup>

The music of *The Golden Age* is strikingly colourful, for the composer has added to the full orchestra two saxophones, accordions, a banjo and an augmented brass group, and made each instrument appear as a kind of timbre-personage taking part in the action.

Despite its witty and essentially theatrical music, the ballet did not have a happy stage life owing to a poor libretto, contrived situations and an inadequate delineation of the positive characters.<sup>4</sup>

Dmitry Shostakovich compiled a suite (Op. 22a) from his music to *The Golden Age* (1929-32). The Suite was performed prior to the ballet's premiere, on March 19, 1930, by the Leningrad Philharmonic Orchestra at the Large Philharmonic Hall. In its 1929 version the Suite consisted of the following seven items: 1. Introduction, 2. Waltz, 3. Tap-Dance, 4. Adagio, 5. Foxtrot, 6. Polka, 7. Dance. The manuscript of this version is at the Universal Edition, Vienna (a photostat copy is at the Shostakovich family archives). The composer made certain changes in preparing the Suite for publication: he unified the first two items, the Introduction and Waltz, and discarded the Tap-Dance and Foxtrot. The score of this version was published by the *Muzgiz* in 1935, the orchestra parts appeared in 1936.

The autograph score of this version of the Suite is preserved at the State Central Glinka Museum of Musical Culture, (fond 32, bit of storage No. 39).

The composer's piano arrangement of the Polka (first published by *Triton*, Leningrad, 1935) appears in Vol. 39 of the present edition of Shostakovich's Collected Works.

This publication is based on the autograph score and the 1935 edition.

**Suite from the Ballet "The Bolt".** *The Bolt*, ballet in three acts, seven scenes, Op. 27 (1930-31), with libretto by V. Smirnov, was first performed at the Kirov Opera and Ballet Theatre, Leningrad, on April 8, 1931. The choreographer was F. Lopukhov. In this ballet, the first attempt at treating in this genre a Soviet industrial theme, shock workers establishing the new, socialist, system, are opposed to the world of philistinism depicted in a satirical manner.

<sup>1</sup> *The Limpid Stream*, a booklet for the production, Leningrad, 1935, p. 14.

<sup>2</sup> "Discussion of Soviet Symphony. Speech by Dmitry Shostakovich", *Sovetskaya Muzyka*, No. 5, 1935, p. 33.

<sup>3</sup> *The Golden Age*, a booklet for the production, p. 4.

<sup>4</sup> The Bolshoi Theatre revived *The Golden Age*, with a new libretto by I. Glikman and Y. Grigorovich, and choreography by Y. Grigorovich, on November 4, 1982. Then followed its productions in Berlin, Duisburg, Düsseldorf and Warsaw.

With its sharply outlined characters the production was in the nature of the propaganda plays characteristic of the stage in the thirties. Pantomime-dances such as "Going to work while performing gymnastics exercises", "Mounting the machines and starting work in the shop", "Dance of textile workers", etc., occupied a prominent place in the ballet. The composer succeeded in giving devastatingly satirical musical portraits of the Bureaucrat, the Malingerer, the Yes-Man, the Drunk, the Aesthetic Young Ladies, reminiscent of similar characters in Mikhail Zoshchenko's stories.

The music is vividly theatrical, the idiom is poster-like and graphic. Two spheres of images are clearly distinguished in it—a positive sphere associated with shock workers and Komsomol members, based on song intonations and vigorous rhythms, and a negative one describing the philistines, elaborating parodied trite tunes.

Each turn of events in the plot, each appearance of a personage is aptly reflected in music, and yet Dmitry Shostakovich handled the music as a consistent whole developing according to a definite plan, and not as a succession of self-sufficient items. This ballet, too, was dropped from the repertoire because its plot lacked logic, its positive characters were no more than mere schemes and its negative ones, stark caricatures.

The composer compiled a suite out of his music to the ballet *The Bolt* (Op. 27a, 1931), consisting of eight items: 1. Overture, 2. Dance of the Bureaucrat, 3. Dance of the Drayman, 4. Tango (danced by Kozelkov and his friends), 5. Intermezzo, 6. Dance of Colonial Bondswoman, 7. Yes-Man, 8. General Dance and Apotheosis.

The Suite was first performed by the Leningrad Philharmonic Orchestra at the Large Hall of the Leningrad Philharmonic on January 17, 1933.

The copy of the score preserved at the State Central Glinka Museum of Musical Culture (fond 32, bit of storage No. 285) is in manuscript, the whereabouts of the autograph score is not known.

While preparing the Suite for publication in 1934 Dmitry Shostakovich discarded Nos. 6 and 7 and changed the titles of the others thus: 1. Introduction, 2. Polka, 3. Variations, 4. Tango, 5. Intermezzo, 6. Finale. The MS score and orchestra parts of this Suite are preserved at the Central State Archives of Literature and Art of the USSR (Archive of the *Muzgiz* Publishing House, fond 653, descriptive list 1, bit of storage No. 2268). The title page of the MS score bears the inscription: "To be regarded as the original. D. Shostakovich." The score contains a number of alterations in the composer's handwriting—corrected notes, dynamics markings, bowing and instrumentation. Neither the score nor the orchestra parts have previously been published; the present publication is based on the MS score.

**Suite from the Ballet "The Limpid Stream".** *The Limpid Stream*, ballet in three acts, four scenes, Op. 39 (1934-35), with libretto by F. Lopukhov and A. Piotrovsky. First performed at the Maly Opera House, Leningrad, on April 4, 1935, and at the Bolshoi Theatre, Moscow, On November 3, 1935 (with F. Lopukhov's choreography in both instances).

This is what Dmitry Shostakovich wrote while working on *The Limpid Stream*: "I consider my first two ballets unsatisfactory as dramatic works... besides, the librettists wholly disregarded the specifics of ballet."<sup>5</sup> And elsewhere: "I am completing a new ballet... I am wholly satisfied with the libretto. The action takes place at a Kuban collective farm, the characters are collective farmers and actors who have come to the village. The plot is comic and I should define the work as a choreographic comedy, a genre in which Lopukhov excels. Lopukhov is the author of the libretto and the producer. My aim was to write vivid, colourful and freely flowing music. There are many lyrical episodes and comic situations."<sup>6</sup> Referring to the ballet once more Shostakovich wrote: "To me the music in this ballet seems gay, easy, entertaining and, which is the most important, good to dance to. I strove for a simple and lucid musical language, one that would appeal both to the listeners and the dancers."<sup>7</sup>

Shostakovich's *Limpid Stream* is the first work on a collective-farm subject in the history of ballet. Its plot is not complicated and abounds in misunderstandings, comic errors and mistaken identities. Thanks to its gay music and wittily staged dances, both classical and character, the production was sparkingly merry, breathing the spirit of youth and optimism.

Shostakovich made wide use of the intonations that "were in the air" at the time to create a score combining buffoonery and telling parody with stirring lyricism. Knowing the worth of his music to the two previous ballets whose stage life had proved short, Dmitry Shostakovich utilised in this score some excerpts from *The Golden Age*.

*The Limpid Stream* enjoyed successful runs both in Leningrad and Moscow but in 1936 was withdrawn from the repertoire.

This publication of the Suite from the Ballet *The Limpid Stream* is based on the musical material preserved at the Rental Library of the Music Fund of the USSR; there is no score of the Suite, only the orchestra parts.

The Suite consists of the following five items: 1. Waltz, 2. Russian Popular Dance, 3. Galop, 4. Adagio, 5. Pizzicato. It is clear from the orchestra parts that the Suite was first performed on March 11, 1945. In preparing the Suite for publication the Editor has consulted the scores of the ballet preserved at the Music Libraries of the Maly Opera House, Leningrad, and the Bolshoi Theatre, Moscow.

The item entitled "Russian Popular Dance" in the Suite bears the number Ten in the score and no title (there is a Russian Popular Dance in the ballet but its music is different. It is to be found in the Supplement).

All patent errors in the Suites have been corrected without comment. Editorial emendations are given in square brackets.

<sup>5</sup> *Vechernaya Moskva*, April 11, 1935.

<sup>6</sup> *Krasnaya Gazeta*, January 14, 1935.

<sup>7</sup> *The Limpid Stream*, Collection of articles and materials, Leningrad, 1935, p. 15.

# **СЮИТА**

ИЗ БАЛЕТА  
«ЗОЛОТОЙ ВЕК»

СОЧ. 22А

1930

**COCTAB OPKECTPA  
ORCHESTRA**

Piccolo  
Flauto  
Oboe  
Corno inglese  
Clarinetto piccolo (Es)  
Clarinetto (B)  
Clarinetto basso (B)  
Saxofono soprano (B)  
Fagotto  
Contrafagotto

\* \* \*

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

\* \* \*

Baritono (B)

Timpani  
Triangolo  
Legno  
Tamburino  
Tamburo  
Piatti  
Cassa  
Tam-tam

\* \* \*

Silofono  
Harmonium

\* \* \*

Violini I  
Violini II  
Viola  
Violoncelli  
Contrabassi

## 1. Вступление

Allegro non troppo  $\text{♩} = 112$

Piccolo

Flauto *f marc.*

Oboe

Corno inglese

Clarinetto piccolo (Es) *f marc.*

Clarinetto (B)

Clarinetto basso (B)

Fagotto

Contrafagotto

4 Corni (F)

3 Trombe (B)

3 Tromboni e Tuba

Timpani

Triangolo

Piatti

Allegro non troppo  $\text{♩} = 112$

Violini I

Violini II

Viole

Violoncelli

Contrabassi

1

Picc. Fl. Ob. C.ingl. Cl.picc. Cl.

*f*

2

Picc. Fl. Ob. C.ingl. Cl.picc. Cl.

div.

Archi

*f*

Archi

3

Picc.

Fl.

C.ingl.

Cl.ploc.

Cl.

unls.

Archi

Picc. Fl. C.ingl. Cl.picc. Cl. Fag. V-ni I V-ni II V-le V-c.

*f* *mf* *cresc.* *mf cresc.* *mf cresc.*

Tr-be Tr-ni e Tuba Archi

4 I *p* II *hp.* III *p* *f marc.* *f marc.* *f marc.* *f*



Tr-be  
Tr-ni  
e  
Tuba

Archi

*f marc.*

5

Picc.  
Fl.  
Ob.  
C.ingl.

Tr-be  
Tr-ni

Archi

*f*  
*dim.*  
*morendo*

*p*  
*fp*

6

Picc.

Fl.

Ob.

C.ingl.

This system contains measures 6 and 7. It features four staves: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), and Clarinet in G (C.ingl.). The Piccolo and Flute parts play a rhythmic eighth-note pattern with various accidentals. The Oboe and Clarinet parts play a more melodic line with accents and slurs. A dynamic marking of *f* is present at the start of measure 6.

7

Picc.

Fl.

Ob.

C.ingl.

V-c.

C-b.

This system contains measures 7 and 8. It features six staves: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Violoncello (V-c.), and Contrabasso (C-b.). The woodwind parts continue their melodic and rhythmic patterns. The V-c. and C-b. parts provide a harmonic foundation with sustained notes and some movement. A dynamic marking of *f* is present at the start of measure 8.

Picc.

Fl.

Ob.

C.ingl.

Cl.picc.

V-c.

C-b.

This system contains measures 8 and 9. It features seven staves: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in C (Cl.picc.), Violoncello (V-c.), and Contrabasso (C-b.). The Clarinet in C part enters in measure 8 with a melodic line. The V-c. and C-b. parts continue their harmonic support. A dynamic marking of *f* is present at the start of measure 9.

8

Picc.

Fl.

Ob.

C.ingl.

Cl.picc.

Cl.

Cl.b.

Fag.

C-fag.

9

Cor.

Tr-be

Tr-ni e Tuba

Timp.

III

mf

8

9

Archi

f marc.

f

Fl. *f*

Cl. *f*

Cl. b. *f*

Fag. *f*

V-ni I

V-ni II

V-le

Fl. *f*

Cl. *f*

Cl. b. *f*

Fag. *f*

Tr-be

V-ni I *marc.*

V-ni II *marc.*

V-le

10

Tr-be

V-ni I *sul G*

V-ni II *sul G*

V-le *sul G*

*cresc.*

*cresc.*

*cresc.*

11

Picc. *f*

Fl. *f*

Ob. *f*

C.ingl. *f*

Cl.picc. *f*

Cl. *f*

Cl.b. *f*

Fag. *f*

Tr-be I *mp*

Tr-nl I *mp*

e

Tuba III *mp*

Detailed description: This section of the score covers measures 11 through 14. It features woodwind and brass parts. The woodwinds (Piccolo, Flute, Oboe, Cor Anglais, Clarinet Piccolo, Clarinet, Clarinet Bass, Bassoon) all play a melodic line starting with a forte (*f*) dynamic. The brass section (Trumpet, Trumpet, Euphonium, Tuba) plays a sustained chord, with the Trumpets and Euphonium marked mezzo-piano (*mp*) and the Tuba marked mezzo-piano (*mp*) with a Roman numeral III.

11

Archi *ff*

Detailed description: This section of the score covers measures 11 through 14 for the string ensemble. The strings play a rhythmic accompaniment of eighth notes, marked fortissimo (*ff*). The notation includes both violin and viola staves in the upper system and cello and double bass staves in the lower system.

Picc.

Fl.

Ob.

C.ingl.

Cl.picc.

Cl.

Cl.b.

Fag.

Tr-be

Tr-ni  
e  
Tuba

Archi

div.

The musical score on page 13 is an orchestral arrangement featuring a variety of instruments. The top section consists of woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in C (Cl.picc.), Clarinet in Bb (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). Below these are the horns: two Cor parts, three Trumpets (Tr-be), and a Trombone and Tuba (Tr-nl e Tuba) part. The percussion section includes Timpani (Timp.) and Percussion (P-tti). The bottom section is for the string ensemble (Archi), which includes violins, violas, cellos, and double basses. The score is characterized by intricate rhythmic patterns, often with slurs and accents, and dynamic markings ranging from *f* (forte) to *ff* (fortissimo), with frequent *cresc.* (crescendo) markings. Some parts, like the Cor and Tr-nl e Tuba, include specific fingering or bowing instructions (e.g., *a2*, *I. II.*, *III*, *III<sup>b</sup>*). The piece concludes with *ff* dynamics across the entire ensemble.

13

♩ = 168

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

Cor.  
Tr-be  
Tr-ni  
Tuba  
Timp.  
Tr-lo  
P-tti

13

♩ = 168

Archi

*marcatissimo*



Archi

gliss.

14

Picc.  
Ob.  
Cl.  
Fag.

*p* *cresc.* *f.*

Archi

*p* *f*

15

Picc.  
Fl.  
Ob.  
C.ingl.  
Cl.  
Cl.b.  
Fag.  
C-fag.  
Tr-be

*f* *ff*

Archi

*mf* *f* *ff*

Picc. 16  
 Fl.  
 Ob.  
 C.ingl.  
 Cl.picc. f  
 Cl. f  
 Cl.b.  
 Fag. f  
 C-fag. f  
 Cor. a2 > mf  
 Tr-be I mf  
 Tr-ni e Tuba III mf  
 Timp. mf  
 Sil.  
 Archi 16 f pizz.  
f pizz.  
f  
pizz.  
f pizz.  
f

Picc. *p*

Fl.

Ob.

C.ingl.

Cl.picc. *p*

Cl. *p*

Cl. b.

Fag.

C fag.

Cor. *a2* *p* IV

Tr-be *p* I solo

Tr-ni

e

Tuba

Timp. *p*

Sil.

Archi *arco* *p*

Picc. *crese.* *dim.*

Fl.

Ob.

C.ingl.

Cl.picc. *crese.* *dim.* solo *pmare.*

Cl. *crese.* *dim.*

Cl.b.

Fag. *pp*

C-fag. *pp*

Cor.

Tr-be

Tr-ni  
e  
Tuba

Timp.

T-ro *ppp*

17 ♩ = 120

Arch. *pp*

Cl. picc.   
Fag.   
C-fag.   
T-ro

Archi

Cl. picc.   
Fag.   
C-fag.   
Tr-be   
T-ro

Archi

Picc. *p*

Fl.

Ob.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

*pp*

*pp*

*pp*

*pp*

*pp*

Sil. *p*

Archl

*pizz.*

*p*

*pizz.*

*p*

*p*

*p*

This musical score page, numbered 21, contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Piccolo Clarinet (Cl. picc.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), and Contrabassoon (C-fag.).
- Brass:** Cor Anglais (Cor.), Trumpets (Tr-be), Trumpets and Tubas (Tr-ni e Tuba), and Trombones (Timp., T-ro).
- Strings:** Violins (Sii.) and Arches (Archi).

Key musical features include:

- Dynamic markings:** *f* (forte) and *p* (piano) are used throughout, often with hairpins.
- Articulation:** *acc.* (accents) and *stacc.* (staccato) markings are present.
- Performance instructions:** *mf* (mezzo-forte) and *ff* (fortissimo) are indicated.
- Rehearsal Mark:** A rehearsal mark labeled "a2" is located above the Cor part in the second measure.
- Staff Groupings:** The strings are grouped with a brace on the left.

20

Picc.

Fl.

Ob.

C.ingl.

Cl.picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

Timp.

T-ro

*f*

*a2*

*mf*

*mf*

20

Archl

*f*

*f*



Picc.  
Fl.  
Ob.  
Cl. picc.  
Cl.  
Fag.  
C-fag.  
Tr-be  
Timp.  
T-ro  
V-c.  
C-b.

21

Picc.  
Fl.  
Ob.  
Cl. picc.  
Cl.  
Cl. b.  
Fag.  
C-fag.  
Tr-be  
Tr-ni  
Timp.  
T-ro  
V-nl I  
V-c.  
C-b.

Pico. Fl. Ob. C.ingl. Cl.picc. Cl. Cl.b. Fag. C-fag. Cor. Tr-be Tr-ni e Tuba Sil. Archi

Musical score for page 24, featuring woodwind and brass instruments. The score includes parts for Piccolo, Flute, Oboe, Clarinet in G, Piccolo Clarinet, Clarinet, Clarinet in B, Bassoon, Bassoon in C, Horn, Trumpet, Trombone, Trumpet and Tuba, and Strings. The woodwinds and brass play a melodic line starting in the final measures of the page. The strings play a rhythmic accompaniment. The Trombone part has a first ending bracket labeled "I" and a dynamic marking "gl." (glissando). The strings are marked "détaché".

22

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

Cor.  
Tr-be  
Tr-ni  
e  
Tuba

22

Archl

arco

23 Più mosso  $\text{♩} = 92$

Picc. *f*

Fl. *f*

Ob. *f*

C. ingl. *f*

Cl. picc. *f*

Cl. *f*

Cl. b.

Fag.

C-fag.

Cor. *f* <sup>a2</sup>

Tr-be *f*

Tr-ni e Tuba *f*

Timp.

T-ro *mf*

Sil. *f*

23 Più mosso  $\text{♩} = 92$

Arch. *f*

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

Cor.  
Tr-be  
Tr-ni  
e  
Tuba

Timp.  
T-ro

Sil.

Archi

Picc. *f* *cresc.* *rit.*  
 Fl. *f* *cresc.*  
 Ob. *f* *cresc.*  
 C.ingl. *f* *cresc.*  
 Cl.picc. *f* *cresc.*  
 Cl. *f* *cresc.*  
 Cl.b. *f* *cresc.*  
 Fag. *f* *cresc.*  
 C-fag. *f* *cresc.*  
 Cor. *a2* *cresc.*  
 Tr-be *a2*  
 Tr-ni e Tuba *a2* *cresc.*  
 Timp. *cresc.*  
 T-ro *pp*  
 Sil.  
 Archl. *f* *cresc.* *rit.* *v*

24 ♩ = 168

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

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

24 ♩ = 168

Archi

25

Cor. III

Tr-be II

Tr-ni e Tuba *mf*

Timp.

T-ro

V-c.

C-b.

26

Cor. a2 III

Tr-be *sola*

Tr-ni e Tuba

Timp.

T-ro

V-c. arco

C-b. arco



27

Picc. *fff*

Fl. *fff*

Ob. *fff*

C. ingl. *fff*

Cl. picc. *fff*

Cl. *fff*

Cl. b. *fff* solo

Fag. *fff* solo

C-fag. *fff* solo

Cor. *fff* a2 III *arso.*

Tr-be *arso.* *ff* *fff*

Tr-ni e Tuba *arso.* *ff* *fff* soli

Timp. *f* *arso.* *ff*

T-ro *p arso.* *f* *mf* *arso.* *fff*

P-tti *fff*

27

Archi *fff* soli

*arso.* *fff* soli

This musical score page, numbered 32, is arranged in a standard orchestral format. The instruments are listed on the left side of the page, grouped into woodwinds, brass, and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Cor Anglais (C.ingl.), Clarinet Piccolo (Cl.picc.), Clarinet (Cl.), Clarinet Bass (Cl.b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section includes two Horns (Cor.), Trumpets (Tr-be), Trumpets and Trombones (Tr-ni e Tuba), and Timpani (Timp.). The string section (Archi) is represented by five staves. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more melodic line. A dynamic marking of *fff* (fortissimo) is present in the lower right quadrant of the page. The page number 32 is located in the top left corner.

## 2. Адажио

28 Adagio  $\text{♩} = 72$  solo

Saxofono soprano (B) *p espr.*

Clarinetto basso (B) *p*

Violoncelli *div.*

Contrabassi *pizz. p*

29

Sax. *p*

Cl.b. *p*

Cor. I, II *p*

V-c. *p*

C-b. *p*

Sax. *pp sub.*

Cl.b. *pp sub.*

V-c. *p*

C-b. *p*

30

Sax. *p*

Cl.b. *p*

Fag. *p*

V-c. *p*

C-b. *p*

31

Sax. *cresc.* *p cresc.* *f*

Cl. b.

V-ni II *p cresc.*

V-le *p cresc.*

V-c. *unis.* *cresc.* *espr.*

C-b. *arco* *cresc.*

32

Sax. *dim.* *pp*

Cl. b. *pp* *solo.*

V-ni I *f espr.*

V-ni II *dim.*

V-le *dim.* *div.* *pp*

V-c. *dim.* *div.* *pp*

C-b. *pizz. pp*

V-ni I

V-le *ten.* *ten.*

V-c. *arco*

C-b.

33

V-ni I *dim.* *pp*

V-le

V-c. *pizz.*

C-b.

(solo)

V-ni I *altri* *resc.*

V-ni II *unis.* *pp*

V-le *respr.* *resc.* *div.*

V-c. *unis.* *p* *resc.* *div.*

C-b. *arco* *p* *f*

Cl. pcc.

Cl.

Cl. b.

Fag.

*pp* *pp* *pp* *pp*

Cor.

Arch. *dim.* *pizz.* *p*

34 solo

Fl. *p espr.*

Cl. b. *pp*  
Isolo

Cor. *p espr.*

Arch. *unis. ten. ten.*  
*unis. p espr.*  
*arco ten. ten.*

35

Fl.

Cor. *p cresc.*

Arch. *tutti p espr. cresc.*  
*dim. p cresc.*  
*cresc. dim.*  
*cresc. dim. pizz.*  
*cresc. pizz. p cresc.*

Cl. picc.   
 Cl.   
 Cl. b.   
 Fag.

Cor.   
 Timp.

Archi   
 Timp.

Archi

37

Timp.

Arch.

*f*

*f*

*f molto espr.*

Arch.

*crese.*

*ff dim.*

*crese.*

*ff dim.*

*crese.*

*ff*

*dim.*

39

Fl.

*ff espr.*

Arch.

*crese.*

*crese.*

*f*

*crese.*

*div.*



39

Picc. *ff* *espr.*

Fl. *ff* *espr.*

Ob. *ff* *espr.*

C.ingl. *ff* *espr.*

Cl.picc. *ff* *espr.*

Cl. *ff* *espr.*

Cl.b. *ff* *espr.*

Fag. *ff* *espr.*

C-fag. *ff* *espr.*

Cor. *ff* *espr.*

Tr-be I, II III *f* *dim.* *pp*

Tr-ni e Tuba *ff* *pp*

Barit. (B) *ff* *espr.* *solo*

Cassa *ff* *espr.*

Archl. *ff* *div.* *unis.* *f* *unis.*

11895

This musical score page, numbered 40, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.ingl.), Clarinet in Piccolo (Cl.picc.), Clarinet (Cl.), Clarinet in Bass (Cl.b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section includes Cor Anglais (Cor.), Trumpet (Tr-be), Trumpet in B-flat (Tr-ni), and Tuba. The string section (Arch.) is represented by four staves. The score is divided into three measures, with a 3/4 time signature indicated at the end of each. The key signature has two flats. The woodwinds and strings are marked with *cresc.* (crescendo) throughout the piece. The woodwinds play a rhythmic eighth-note pattern, while the strings play a steady bass line. The brass instruments are mostly silent, with some activity in the lower brass section.

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

Musical score for orchestra and voice, measures 40-41. The score includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet in C, Clarinet in Bb, Bass Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Trumpets and Tubas, Baritone, Timpani, and Strings. The music is in 4/4 time with a key signature of two flats. Dynamics range from *pp* to *ff*. Performance instructions include *mf creso.*, *pp creso.*, *div.*, and *ff dim.*

This page of a musical score, numbered 42, contains the staves for the following instruments and voice parts: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.ingl.), Clarinet in Piccolo (Cl.picc.), Clarinet in B-flat (Cl.), Bass Clarinet (Cl.b.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor.), Trumpet in B-flat (Tr-be), Trombone (Tr-ni), Tuba (Tuba), Baritone (Barit.), and Timpani (Timp.). The string section (Archi) is also indicated at the bottom. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is divided into four measures. The Piccolo, Flute, Clarinet in B-flat, Bass Clarinet, Bassoon, and Contrabassoon parts feature a rhythmic pattern of eighth notes. The Clarinet in Piccolo, Oboe, and Baritone parts play a melodic line with slurs. The Cor Anglais, Trumpet, Trombone, and Tuba parts play sustained notes, with the Trombone and Tuba parts marked with 'II' and '7' respectively. The string section provides a harmonic accompaniment with sustained notes.

Picc. *cresc.* *fff*

Fl. *cresc.* *fff*

Ob. *cresc.* *fff*

C.ingl. *fff*

Cl.picc. *cresc.* *fff*

Cl. *cresc.* *fff*

Cl.b. *cresc.* *espr.* *fff*

Fag. *cresc.* *espr.* *fff*

C-fag. *cresc.* *espr.* *fff*

Cor. *a2 cresc.* *fff*

Tr-be *II cresc.* *fff*

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

Barit. *cresc.* *fff*

Timp. *colla bacch. di Timp.* *fff*

P-tti *p cresc.* *fff*

T-tam *fff*

Archi *cresc.* *unis b* *espr.* *fff*

41

Cl. *solo* *p*

Cor. III, IV a2 *f* *p*

Tr-ni e Tuba *f* *p* II *PPP*

Barit. *f* *p* *dim.* *PPP*

Arch. unis. pizz. *f* *p*

*pizz.* *f* *p*

*pizz.* *f* *p*

*pizz.* *f* *p*

42

Cl. *pp*

Arch. *PPP*

*PPP*

*PPP*

*PPP*

This musical score page, numbered 45, features a variety of instruments. At the top, the Clarinet (Cl.) and Saxophone (Sax.) parts are shown. The Clarinet part begins with a melodic line marked *espr.* and continues with a solo marked *pp*. The Saxophone part is mostly silent, with a solo marked *pp* appearing later. Below these are the string sections (Archi), consisting of Violin I, Violin II, Viola, and Cello/Double Bass. The strings play a sustained, melodic line, with the Cello/Double Bass part marked *ppp*. A double bar line with a repeat sign is present. The middle section includes the Flute (Fl.), Cor Anglais (C.ingl.), Clarinet in C (Cl.), Clarinet in Bb (Cl.b.), Saxophone (Sax.), and Horn (Cor.). The Flute part has a solo marked *p* and a measure number **43** in a box. The Cor Anglais part is marked *pespr.*. The Saxophone part has a solo marked *p*. The Horn part has a solo marked *p* and a section marked *espr.*. At the bottom, the string sections (Archi) are shown again, continuing their melodic line.

Fl. *tr* *dim.* *7*

Cl. *pp*

Cl.b. *pp*

Cor.

Arch. *pp*

44

Picc. *tr* *pp*

Fl. *pp* *morendo*

Cl. *pp*

Cl.b. *pp*

Cor. *con sord.* *p* *III con sord.*

Arch. *pp* *morendo* *div.* *pizz.* *div. pizz.*



## 3. Полька

45 Allegretto  $\text{♩} = 84$

Clarinetto piccolo (Es)

Fagotto

Corni

Silofono

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Sil.

Archi

*ff*

*f*

*f*

*pizz.*  
*p*

*pizz.*  
*p*

*pizz.*  
*f*

*pizz.*  
*f*

*solo*  
*f*

46

Picc. *p*

Fl. *p*

Ob. *p*

Cl.picc. *p* *mp*

Cl. *p*

Sax. *solo* *mf*

Fag. *f dim.* *p*

Sil. *pizz.*

V-ni I *p*

V-ni II *p*

V-le *p*

V-c. *p*

47

Ob. *f*

Cl.ingl. *f*

Cl.picc. *mp*

Cl. *mp*

Sax. *solo* *mp*

Tr-ni e Tuba III *pp*

Sil. *p*

V-ni I *pizz.* *p*

V-ni II *p*

V-le *p*

V-c. *p*

48

Picc.

Fl.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Sax.

Fag.

C-fag.

Tr-ni  
e  
Tuba

Sil.

48

Archi



This musical score page includes the following parts and markings:

- Fl.**: Flute part, starting with a dynamic marking of *f* and a breath mark.
- Ob.**: Oboe part, starting with a dynamic marking of *f* and a breath mark.
- C.ingl.**: English Horn part, starting with a dynamic marking of *f* and a breath mark.
- Cl.picc.**: Piccolo Clarinet part, starting with a dynamic marking of *f* and a breath mark.
- Cl.**: Clarinet part, starting with a dynamic marking of *f* and a breath mark.
- Fag.**: Bassoon part, starting with a dynamic marking of *f* and a breath mark.
- C-fag.**: Contrabassoon part, starting with a dynamic marking of *f* and a breath mark.
- Cor.**: Horns, starting with a dynamic marking of *f* and a breath mark. A second horn part is indicated by "a2".
- Tr-be**: Trumpets, starting with a dynamic marking of *f* and a breath mark. A first trumpet part is indicated by "I".
- Tuba**: Tuba part, starting with a dynamic marking of *f* and a breath mark.
- T-no**: Trombones, starting with a dynamic marking of *mf*.
- T-ro**: Trombones (second part), starting with a dynamic marking of *mf*.
- Sil.**: Silence part, indicated by a whole rest.
- Archi**: Strings, starting with a dynamic marking of *ff* and a breath mark. An "arco" marking is present.

50

Picc. *p*

Fl. *p*

Cl. picc. *p*

Cl.

Fag.

C-fag.

Cor. a2

Tr-lo *pp*

Legno *pp*

Sil.

50

Archi *f* *p*

51

Picc.  
Fl.  
Cl. picc.  
Cl.  
Fag.  
C-fag.  
Cor.  
Tr-lo  
Legno  
V-ni II  
V-le  
V.c.

This system of musical notation covers measures 51 through 55. It features a woodwind section with Piccolo, Flute, Clarinet in E-flat, Clarinet in B-flat, Bassoon, and Contrabassoon. A pair of Cor Anglais is also present, with a trill marked 'III' in the second measure. The string section includes Trumpet in Low C, Trombone, Violin II, Viola, and Cello. The woodwinds play a rhythmic pattern of eighth notes, while the strings provide a steady accompaniment. Dynamics include *f* and *p*.

Picc.  
Fl.  
Cl. picc.  
Tr-lo  
Legno  
V-ni II  
V-le  
V.c.

This system of musical notation covers measures 56 through 60. It features a woodwind section with Piccolo, Flute, and Clarinet in E-flat. The string section includes Trumpet in Low C, Trombone, Violin II, Viola, and Cello. The woodwinds continue with their rhythmic pattern, and the strings provide accompaniment. Dynamics include *f* and *p*.

52

Tr-be *a.2*

Tr-ni *I. II a.2* *I solo gl. gl.*

V-ni I *arco* *ff*

V-ni II *arco* *ff*

V-le *arco* *ff*

V-c. *arco* *ff*

*f*

Detailed description: This block contains the string section of a musical score for measures 52 and 53. It includes staves for Trumpet in B-flat (Tr-be), Trumpet in C (Tr-ni), Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), and Violoncello (V-c.). Measure 52 features a dynamic marking of *ff* and the instruction *arco*. Measure 53 continues with *ff* and *arco*. The Tr-ni part has a *f* dynamic marking at the end of the measure. A double bar line with repeat dots is shown between measures 52 and 53.

53

Fl. *p*

Ob. *p*

C. ingl. *p*

Cl. picc. *p*

Cl. *p*

Cl. b. *p*

Fag. *p*

C-fag. *p*

Cor. *p* *II*

Tr-ni *I gl. gl.* *gl. gl.*

V-ni I

V-ni II

V-le

V-c.

Detailed description: This block contains the woodwind and string sections of a musical score for measures 53 and 54. It includes staves for Flute (Fl.), Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet in C (Cl.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), Contrabassoon (C-fag.), Horn (Cor.), and Trumpet in C (Tr-ni). Measures 53 and 54 feature a dynamic marking of *p* for the woodwinds. The Tr-ni part has *I gl. gl.* and *gl. gl.* markings. The string section (V-ni I, V-ni II, V-le, V-c.) continues with *arco* and *ff* dynamics. A double bar line with repeat dots is shown between measures 53 and 54.



Fl.

Ob.

C.ingl.

Cl.picc.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-ni

V-ni I

V-ni II

V-le

V-c.

54

C.ingl.

Cl.picc.

Tr-be

V-ni I

V-ni II

V-le

V-c.

pizz.

arco

55

so

C-fag.

Sil.

V-ni I

V-ni II

V-le

V-c.

so

pizz.

f pizz.

f pizz.

f pizz.

pizz. p

cresc.

cresc.

cresc.

56

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

Sil.

Archi

a2

ff

I sola

p

Tuba solo

p

mf cresc.

ff

pizz. p

cresc.

ff

pizz. p

p

Presto ♩ = 208

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

Musical score for Presto, measures 208-211. The score includes parts for Piccolo, Flute, Oboe, English Horn, Piccolo Clarinet, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, Timpani, Snare Drum, and Strings. The strings are marked "arco" and "ff". The woodwinds and brass are marked "ff" and "a2".

## 4. Танец

57 Allegro  $\text{♩} = 144$

Piccolo

Flauto

Oboe

Clarinetto piccolo (Es)

Clarinetto (B)

Legno

Tamburino

Harmonium

57 Allegro  $\text{♩} = 144$

Violini I

Violini II

Viole

Violoncelli

Contrabassi

This musical score page, numbered 59, features a woodwind section with five staves: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl.), and Clarinet in Bb (Cl. picc.). The woodwinds play melodic lines with various articulations and dynamics. Below them is the Percussion (T-no) part, consisting of a single staff with rhythmic patterns. The string section (Archi) is represented by two staves, with the upper staff showing sustained chords and the lower staff showing a steady rhythmic accompaniment. The Harp (Harm.) part is also shown with two staves, providing harmonic support with sustained chords. The score is written in a key with two sharps (F# and C#) and a common time signature.

This musical score page features a woodwind section with five staves: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl.), and Clarinet in Bb (Cl. picc.). The woodwinds play melodic lines with various articulations and dynamics. Below them are the Percussion (Legno) and Tom-tom (T-no) parts, which provide a rhythmic accompaniment. The Harp (Harm.) section consists of two staves playing sustained chords. At the bottom of the page is the string section (Archi), with four staves for Violins I, Violins II, Violas, and Cellos/Double Basses, playing a harmonic accompaniment. A second measure marker '58' is located above the string section.

59

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Legno

T-no

Harm.

59

Archi

This musical score page features seven staves. The top five staves are for woodwinds: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. picc.), and Clarinet in Bb (Cl.). The sixth staff is for Percussion (T-no). The seventh staff is for Horns (Harm.), consisting of two sub-staves. The eighth staff is for the String section (Archi), consisting of four sub-staves. The woodwind parts are highly melodic and rhythmic, with many slurs and accents. The percussion part consists of a steady eighth-note pattern. The string part provides a harmonic and rhythmic foundation with sustained notes and some movement.



60

Picc.  
 Fl.  
 Ob.  
 Cl. picc.  
 Cl.  
 Cl. b.  
 Fag.  
 C-fag.  
 Cor.  
 Tr-be  
 Tr-ni  
 e  
 Tuba  
 Legno  
 T-no  
 P-tti  
 Cassa  
 Harm.  
 Archi

Musical score for orchestra, measures 60-63. The score includes parts for Piccolo, Flute, Oboe, Clarinet in C, Clarinet in Bb, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Percussion (Wood, Snare, Bass, Cymbals), Harp, and Strings. Measure 60 is marked with a box containing the number 60. Dynamics include *ff*, *ff a2*, and *ff unis.* The strings are marked *unis.* and *ff*.

This page of a musical score, numbered 64, contains the following parts and staves:

- Picc.** (Piccolo): Treble clef, starting with a rest and a quarter note, followed by eighth-note patterns.
- Fl.** (Flute): Treble clef, starting with a rest and a quarter note, followed by eighth-note patterns.
- Ob.** (Oboe): Treble clef, starting with a rest and a quarter note, followed by eighth-note patterns.
- Cl. picc.** (Piccolo Clarinet): Treble clef, starting with a rest and a quarter note, followed by eighth-note patterns.
- Cl.** (Clarinet): Treble clef, starting with a rest and a quarter note, followed by eighth-note patterns.
- Cl. b.** (Bass Clarinet): Bass clef, starting with a rest and a quarter note, followed by eighth-note patterns.
- Fag.** (Bassoon): Bass clef, starting with a rest and a quarter note, followed by eighth-note patterns.
- C-fag.** (Contrabassoon): Bass clef, starting with a rest and a quarter note, followed by eighth-note patterns.
- Cor.** (Cor Anglais): Treble clef, starting with a rest and a quarter note, followed by eighth-note patterns. Includes a dynamic marking *a2*.
- Tr-be** (Trumpet): Treble clef, starting with a rest and a quarter note, followed by eighth-note patterns. Includes a dynamic marking *a2*.
- Tr-ni** (Trumpet): Treble clef, starting with a rest and a quarter note, followed by eighth-note patterns.
- e Tuba** (Euphonium/Tuba): Bass clef, starting with a rest and a quarter note, followed by eighth-note patterns.
- T-no** (Tom-tom): Percussion, starting with a rest and a quarter note, followed by eighth-note patterns.
- P.ttl** (Percussion): Percussion, starting with a rest and a quarter note, followed by eighth-note patterns.
- Cassu** (Cassa): Percussion, starting with a rest and a quarter note, followed by eighth-note patterns.
- Harm.** (Harp): Treble and Bass clefs, starting with a rest and a quarter note, followed by eighth-note patterns.
- Archi** (Archi): Treble and Bass clefs, starting with a rest and a quarter note, followed by eighth-note patterns.

61

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

Tr-lo

T-no

P-tti

Cassa

Harm.

61

Arch.

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

Cor.  
Tr-be  
Tr-ni  
e  
Tuba

T-no  
P-tti  
Cassa  
Sil.

Harm.

Archi

63

Picc.

Fl.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

T-no

P-ttl

Cassa

Sil.

Harm.

63

Archi

This musical score page, numbered 68, is arranged in a standard orchestral format. It features the following parts and staves:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in C (Cl. picc.), Clarinet in Bb (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.).
- Brass:** Horns (Cor.), Trumpets (Tr-be), Trombones (Tr-ni), and Tuba.
- Strings:** A section labeled "Archl" (Archi) at the bottom, consisting of Violins, Violas, Cellos, and Double Basses.

The score is divided into five measures. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The Piccolo and Clarinet in C parts feature prominent melodic lines with various ornaments and slurs. The Horns play a rhythmic pattern, and the Trombones and Tuba provide a steady harmonic foundation. The string section plays a rhythmic accompaniment.

64

Picc.

Fl.

Cl. picc.

Cl.

Cor.

Harm.

V-i I

V-i II

V-le

65

Picc.

Fl.

Cl. picc.

Cor.

Tr-be

Sil.

Harm.

V-ni I

V-ni II

V-le

a2

mf

Picc.

Fl.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor. I.II a2

Tr-be I.II

Viol.

Harm.

Archi

Detailed description: This is a page of a musical score for a symphony or concert band. The page number is 70. The score is arranged in a standard orchestral layout. The top section includes woodwinds: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Clarinet (C.ingl.), Piccolo Clarinet (Cl. picc.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The middle section includes brass: Horn (Cor. I.II a2) and Trumpet (Tr-be I.II). The bottom section includes strings: Violin (Viol.), Harp (Harm.), and a full string section (Archi) consisting of Violin I, Violin II, Viola, and Cello/Double Bass. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *v* (forte) and *b* (piano). The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a clear, professional notation style.



66

Picc. *ff*

Fl. *ff*

Ob. *ff*

C.ingl. *ff*

Cl. picc. *ff*

Cl. *ff*

Cl. b. *ff*

Fag. *ff*

C-fag. *ff*

Harm. *ff*

66

Archi *ff* arco

This musical score page features a woodwind section with parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.ingl.), Clarinet in E-flat (Cl. picc.), Clarinet in B-flat (Cl.), Clarinet in Bass (Cl. b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The strings (Archi) are represented by Violin I, Violin II, and Cello/Double Bass. A Harp (Harm.) part is also present. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds play a rhythmic pattern of eighth notes, while the strings and harp provide harmonic support. A rehearsal mark '67' is located in the upper right of the woodwind section and the lower right of the string section.

Picc. Fl. Ob. C.ingl. Cl. picc. Cl. Cl. b. Fag. C-fag. Harm. Archi

This page of a musical score, numbered 73, contains parts for various instruments. The top section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.ingl.), Clarinet in C (Cl. picc.), Clarinet in Bb (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The middle section is for the Horns (Harm.), and the bottom section is for the Strings (Archi), with separate staves for Violins I and II, and Violas and Cellos/Double Basses. The music is in 4/4 time and features complex woodwind passages with many sixteenth and thirty-second notes, and a rhythmic accompaniment in the strings. The key signature has one sharp (F#) and the time signature is 4/4.

68

Picc.

Fl.

Ob.

C.ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr - be

Tr - ni e

Tuba

T - ro

P - tti

III. IV a2

I. II a2

a2

f

ff

fp

ord.

68

Archl

69

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

This section of the score covers measures 69 to 72 for the woodwind instruments. The Piccolo, Flute, Oboe, and Clarinet Piccolo parts feature a rapid sixteenth-note pattern. The Clarinet and Clarinet Bass parts play a similar pattern but with a lower register. The Bassoon and Contrabassoon parts play a slower, more melodic line with some rests.

Cor. Tr-be Tr-ni e Tuba T-ro P-tti

This section of the score covers measures 69 to 72 for the brass instruments. The Cor Anglais part has a melodic line with some accidentals. The Trumpet and Trombone parts play a similar melodic line. The Trombone part includes a dynamic marking of *ff* (fortissimo). The Trumpet and Tuba part has a dynamic marking of *a2*. The Percussion part has a simple rhythmic pattern.

69

Archi

This section of the score covers measures 69 to 72 for the string instruments. The Violin and Viola parts play a rapid sixteenth-note pattern. The Violoncello and Contrabasso parts play a slower, more melodic line with some rests.

This musical score page, numbered 76, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (C.ingl.), Piccolo Clarinet (Cl. picc.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section consists of Cor (Cornet), Trumpet (Tr-be), Trumpet and Trombone (Tr-ni e Tuba), Trombone (T-ro), and Trombone/Tuba (P-tti). The string section (Archi) is represented by four staves. The score is divided into three measures. The woodwinds and strings play a rhythmic pattern of eighth notes, often with a dynamic marking of *ff* (fortissimo). The brass instruments play a more melodic line, with some parts marked *fp* (fortissimo piano). The Piccolo and Flute parts are marked with a *b* (flat) and a *ff* dynamic. The Oboe and English Horn parts are marked with a *b* and a *ff* dynamic. The Piccolo Clarinet, Clarinet, and Bass Clarinet parts are marked with a *b* and a *ff* dynamic. The Bassoon and Contrabassoon parts are marked with a *b* and a *ff* dynamic. The Cor parts are marked with *a2* and *b2* and a *ff* dynamic. The Tr-be part is marked with *fp*. The Tr-ni e Tuba part is marked with *b* and *ff*. The T-ro part is marked with *ff*. The P-tti part is marked with *ff*. The string parts are marked with *ff*.

70

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

Detailed description: This section of the score covers woodwind instruments. The Piccolo and Flute parts feature rapid sixteenth-note passages. The Oboe and English Horn parts have more melodic lines. The Piccolo Clarinet and Clarinet parts also play sixteenth-note patterns. The Bass Clarinet, Bassoon, and Contrabassoon parts are mostly silent or play simple harmonic accompaniment.

Cor.  
Tr-be  
Tr-ni  
Tuba  
P-tti

Detailed description: This section covers brass and percussion. The Cor Anglais part has a few notes. The Trumpet and Trombone parts play simple harmonic accompaniment. The Trumpet in B-flat and Tuba parts are mostly silent. The Percussion part has a few notes.

Harm.

Detailed description: The Harp part features a complex, arpeggiated accompaniment with many notes.

70

div.

Archl

Detailed description: This section covers the string ensemble. The Violin and Viola parts play sixteenth-note patterns. The Violoncello and Contrabasso parts play simple harmonic accompaniment. The score includes dynamic markings like 'div.' and 'f'.

This musical score page features a woodwind section with Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.ingl.), Clarinet in E-flat (Cl. picc), Clarinet in B-flat (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), and Bassoon in C (C-fag.). The woodwinds play a melodic line with various articulations and slurs. The strings (Archi) are divided into Violins (top two staves) and Cellos/Double Basses (bottom two staves), playing a rhythmic accompaniment of eighth notes. The brass section (Harm.) consists of Horns (Horn 1 and Horn 2) playing a harmonic accompaniment of chords. The score is written in a key signature of two flats and a common time signature.



71

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

Cor.  
Tr-be  
Tr-ne e Tuba  
T-no  
P-tti

Harm.

71

Archl

Picc.

Fl.

Ob.

C.ingl.

Cl.picc.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-be

Tr ne  
e  
Tuba

T-no

Harm.

unis.

unis.

Arcbi

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

*cresc.*

Cor.  
Tr-be  
Tr-ni e Tuba

*a2*  
*ff*  
*cresc.*  
*a2*  
*ff*

Timp.  
T-no  
Harm.

*p cresc.*

73  
Arch.

*cresc.*  
*cresc.*  
*cresc.*

Picc.

Fl.

Ob.

C. ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

Timp.

Tr-lo

T-no

P-tti

Arch.

The musical score for page 82 is arranged in a standard orchestral format. It includes parts for Piccolo, Flute, Oboe, Cor Anglais, Clarinet in C, Clarinet in B-flat, Bassoon, Contrabassoon, Horns (two parts), Trumpets (two parts), Trombones (three parts), Timpani, Snare Drum, and Cymbals. The string section is represented by a grand staff. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more melodic line. The score includes various dynamic markings such as *ff* and *foroso.*, and articulation like accents and slurs. The page number 82 is located at the top left, and the number 11895 is at the bottom center.

Picc.

F1.

Ob.

C. ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor. a2

Tr-be II

Tr ni e Tuba I

Timp.

Tr-lo

T-ro

P-tti

Cassa

This block contains the musical notation for measures 74 through 77 for the woodwind and percussion sections. The instruments listed are Piccolo (Picc.), Flute 1 (F1.), Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet Piccolo (Cl. picc.), Clarinet (Cl.), Clarinet Bass (Cl. b.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor. a2), Trumpet (Tr-be II), Trombone (Tr ni e Tuba I), Snare Drum (Timp.), and various other percussion instruments (Tr-lo, T-ro, P-tti, Cassa). The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo).

74

Arch.

This block contains the musical notation for measures 74 through 77 for the string section (Arch.). The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo).

This musical score page, numbered 84, is arranged in a standard orchestral layout. It features the following sections and parts:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet in Piccolo (Cl. picc.), Clarinet (Cl.), Clarinet in Bass (Cl. b.), Bassoon (Fag.), and Contrabassoon (C-fag.).
- Brass:** Horns (Cor.), Trumpets (Tr-be), Trumpets and Tubas (Tr-ni e Tuba), and Trombones (Tr-lo, T-ro).
- Drum and Percussion:** Timpani (Timp.), Snare Drum (T-tti), Bass Drum (Cassa), and Tam-tam (T-tam).
- Strings:** A section labeled "Arch" (Archi) at the bottom, consisting of Violins and Violas.

The score includes various musical notations such as dynamics (e.g., *ff*, *ffff*, *solo*), articulation (accents, slurs), and performance instructions. The woodwind and string parts feature complex rhythmic patterns, including sixteenth-note passages and sustained notes. The brass section has prominent melodic lines, with the tuba part marked with a *ffff* dynamic. The percussion parts provide a rhythmic foundation, with the snare drum and bass drum playing sustained patterns.

# СЮИТА

ИЗ БАЛЕТА

«БОЛТ»

СОЧ. 27А

1931

**COCTAB OPKECTPA  
ORCHESTRA**

Piccolo	2 Baritoni (B)
2 Flauti	2 Bassi
(II-Piccolo II)	
2 Oboi	* * *
Corno inglese	
Clarinetto piccolo (Es)	Timpani
(=Clarinetto basso—B)	Triangolo
2 Clarinetti (B)	Tamburino
2 Fagotti	Tamburo
Contrafagotto	Piatti
* * *	Cassa
	Tam-tam
6 Corni (F)	* * *
3 Trombe (B)	
3 Tromboni	Campanelli
Tuba	* * *
* * *	
Banda: Cornette (Es)	Violini I
2 Cornetti (B)	Violini II
2 Trombe (B)	Viole
2 Alti (Es)	Violoncelli
2 Tenore (B)	Contrabassi



# 1. Вступление

Adagio

Piccolo

2 Flauti

2 Oboi

Corno inglese

2 Clarinetti (B)

Clarinetto basso (B)

2 Fagotti

Contafagotto

6 Corni (F)

3 Trombe (B)

3 Tromboni e Tuba

Timpani

Triangolo

Tamburo

Piatti

Cassa

Tam-tam

Adagio

Violini I

Violini II

Viole

Violoncelli

Contrabassi

This musical score page, numbered 88, contains parts for various instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.ingl.), Clarinet in E-flat (Cl.), Clarinet in Bass (Cl. b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section includes Cor Anglais (Cor.), Trumpet in B-flat (Tr-be), Trumpet in C (Tr-ni), and Tuba. The percussion section includes Timpani (Timp.), Tom-tom (T-ro), and Cassa. The string section (Archi) is represented by five staves. The score is divided into two systems, each with a first ending (1) and a second ending (2). The woodwinds and strings play a rhythmic pattern of eighth notes. The brass instruments have rests in the first system and enter in the second system. The percussion instruments play a pattern of eighth notes with accents. The woodwinds and strings play a rhythmic pattern of eighth notes. The brass instruments have rests in the first system and enter in the second system. The percussion instruments play a pattern of eighth notes with accents.

Flcc. *a2*  
 Fl.  
 Ob. *a2*  
 C. ingl. *a2*  
 Cl. *a2*  
 Cl. b.  
 Fag. *a2*  
 C-fag. *a2*  
 Cor. *a2*  
 Tr-be *a2*  
 Tr-ni  
 e  
 Tuba  
 Timp.  
 T-ro  
 P-tti  
 Cassa  
 T-tam  
 Archi

Musical score for page 89, featuring various instruments and dynamic markings. The score is divided into two systems. The first system includes Flute (Flcc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in Bb (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Horn (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), Percussion (Tuba), Timpani (Timp.), Snare Drum (T-ro), Cymbals (P-tti), and Cassa. The second system includes the String section (Archi). The score includes dynamic markings such as *p*, *ff*, and *ff espr.*, and a rehearsal mark '3' in a box.

This musical score page, numbered 90, is divided into three systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in Bb (Cl.), Clarinet in Bass (Cl. b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The second system includes Cor Anglais (Cor.), Trumpet in Bb (Tr-be), Trumpet in C (Tr-ni), and Tuba. The third system is for the String section (Archi). The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass instruments provide harmonic support with sustained notes and rhythmic patterns. The Piccolo, Flute, Oboe, and Clarinet in G parts feature prominent melodic lines with slurs and accents. The Clarinet in Bb and Clarinet in Bass parts play sustained notes. The Bassoon and Contrabassoon parts play rhythmic patterns. The Cor Anglais, Trumpet in Bb, and Trumpet in C parts play melodic lines with slurs and accents. The Tuba part plays sustained notes. The String section plays a complex rhythmic pattern with various articulations and dynamics.

4

Píco. *p cresc.*  
 Fl. *a2 p cresc.*  
 Ob. *a2 p cresc.*  
 C. ingl. *p cresc.*  
 Cl. *p cresc.*  
 Cl. b. *p cresc.*  
 Fag. *a2 p cresc.*  
 C-fag. *p cresc.*  
 Cor. *a2 p cresc.*  
 Tr-be *a2 p cresc.*  
 Tr-ni e Tuba *p cresc.*  
 Timp. *p cresc.*  
 T-ro *p cresc.*  
 Cassa *p cresc.*  
 Archi *p cresc.*

Musical score for page 91, measures 4-7. The score includes parts for Píco, Fl., Ob., C. ingl., Cl., Cl. b., Fag., C-fag., Cor., Tr-be, Tr-ni e Tuba, Timp., T-ro, Cassa, and Archi. Dynamics range from *p* to *ff*. Performance instructions include *pizz.* and *arco* for the strings. A section marker '4' is present at the beginning of measure 4.

Cl. *ff* *dim.* *morendo* muta in Cl. picc. (Es)

Cl. b. *ff* *dim.* *morendo*

Fag. *ff* *dim.* *morendo*

C-fag. *ff* *dim.* *morendo*

Cor. *ff* *dim.*

Tr-ni e Tuba *ff* *dim.*

Timp. *ff* *dim.* *p* *pp*

P-ttl *ff*

Archi

The score is for a 4/4 time signature. It features woodwinds (Cl., Cl. b., Fag., C-fag.), brass (Cor., Tr-ni e Tuba), percussion (Timp., P-ttl), and strings (Archi). The woodwinds and brass play melodic lines with dynamic markings of *ff*, *dim.*, and *morendo*. The timpani part includes *ff*, *dim.*, *p*, and *pp* markings. The strings play a rhythmic accompaniment.

5

Allegro

arco

Archi

First system of musical notation (measures 5-7). It features a violin part (top staff) and a cello/bass part (bottom two staves). The violin part begins with a dynamic marking of *p* and is marked *arco*. The cello/bass part is marked *pizz.* and *p*. The music is in 4/4 time and contains a variety of rhythmic patterns including eighth and sixteenth notes.

Second system of musical notation (measures 8-10). The violin part (top staff) includes dynamic markings of *cresc.*, *mf*, and *mart.*. The cello/bass part (bottom two staves) includes dynamic markings of *cresc.* and *mf*. The violin part features a melodic line with slurs and accents, while the cello/bass part provides a steady accompaniment.

6

Archi

Third system of musical notation (measures 11-13). The violin part (top staff) starts with a *dim.* marking and then has an *arco* marking with a *p* dynamic. The cello/bass part (bottom two staves) continues with a steady accompaniment. The violin part features a melodic line with slurs and accents, while the cello/bass part provides a steady accompaniment.

Arch. *cresc.* *f* *p* *cresc.*

Fag. *ff*

Arch. *f* *cresc.* *mf cresc.*

Arco *mf* *f*

7 *a2*

Fag. *a2*

Arch. *f*



8

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

Cor.

8

Archl.

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

Cor.

Archi

9

Picc. *p*

Fl. *p*

Ob. *p*

C. ingl.

Cl. picc.

Cl. *p*

Fag. *p* a2

C-fag.

Cor. *p* a2 *cresc.*

*p* *cresc.*

*p* *cresc.*

9

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

**Picc.** *ff*

**Fl.** *ff*

**Ob.** *ff* a2

**C. ingl.** *ff*

**Cl. picc.** *ff* b2

**Cl.** *ff* a2

**Fag.** *ff*

**C-fag.** *ff*

**Cor.** a2

**Archi** *ff* pizz.

*ff* *pizz.* *ff*

Detailed description: This page of a musical score, numbered 98, features a woodwind and string ensemble. The woodwind section includes Piccolo, Flute, Oboe (with second octave 'a2' markings), Clarinet in G (with second octave 'a2' marking), Clarinet in Bb (with second octave 'b2' marking), Bassoon, and Contrabassoon. The string section is labeled 'Archi' and includes parts for Violin I, Violin II, and Viola. The score is written in a key with one sharp (F#) and a 2/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, often beamed together. The Piccolo, Flute, Oboe, and Clarinet in G parts feature rapid sixteenth-note passages. The Clarinet in Bb part has a similar pattern but includes a second octave 'b2' marking. The Bassoon and Contrabassoon parts play a steady eighth-note accompaniment. The Cor Anglais part has a few notes with a second octave 'a2' marking. The string parts play a rhythmic accompaniment, with the Violin I and II parts marked 'pizz.' (pizzicato) and 'ff' (fortissimo). The Viola part also has a 'pizz.' marking. The overall texture is dense and rhythmic.

10

Picc.

Fl.

Ob.

C. ingl.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

a2

f

10

Archi

arco

f

arco

f

arco

f

arco

fff marc.

arco

fff marc.



11  
 Picc.  
 Fl.  
 Ob.  
 C. ingl.  
 Cl. picc.  
 Cl.  
 Fag.  
 C-fag.  
 Cor.  
 Tr-be  
 Tr-ni e Tuba  
 Archi  
 11

Musical score for orchestral instruments. The score is divided into two systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in C (Cl. picc.), Clarinet in Bb (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Trumpet (Cor.), Trombone (Tr-be), Trumpet and Tuba (Tr-ni e Tuba), and Strings (Archi). The second system includes the String section (Archi). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *ff* and *f*. There are also performance instructions like *a2* and *8*. The page number 101 is in the top right corner.

12

The musical score is divided into three systems. The first system includes Cor. (two staves) and Timp. (one staff). The Cor. parts are marked with *Perese.* and *a2*. The Timp. part starts with a *ff* dynamic. The second system is for the Archi section, consisting of five staves (Violins I, Violins II, Violas, Cellos, and Double Basses), all marked with a *f* dynamic. The third system includes Cor. (three staves) and Archi (five staves). The Cor. parts are marked with *ff* and *a2*. The Archi parts are marked with a *p* dynamic. The score is written in 7/8 time and features a key signature of one flat.



13

Picc. *f p*

Fl. *f p*

Ob. *f p*

C.ingl. *f p*

Cl.picc. *f p*

Cl. *f p*

Fag. *a2 p*

C-fag. *p*

Cor. *a2 ff p*

13 *pizz.*

Archi *cresc. f p pizz.*

Picc. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

C. ingl. *cresc.*

Cl. picc. *cresc.*

Cl. *a2 cresc.*

Fag. *cresc.*

C-fag. *cresc.*

Cor. *cresc.*

Tr-be

Tr-ni e Tuba

Timp.

P-tti *colla bacch.*

Archi *cresc.*

*arco*

*arco*

*arco*

**Woodwinds:** Picc., Fl., Ob., C. ingl., Cl. picc., Cl., Fag., C-fag.

**Brass:** Cor., Tr-be, Tr-ni e Tuba.

**Drum and Percussion:** Timp., P-tti.

**Strings:** Archi.

**Dynamics:** *cresc.*, *p*, *fff*.

15 I solo

Fl. *p*

Fag. I solo *p*

Fl. I

Fag. I

Fl. I

Fag. I

16 *stacc.*

Fl. *p*

Ob. I *p*

Fag. I *p*

Arch. *pizz.* *p*

Fl.

Ob.

Fag.

Archi



17

Fl.

Ob.

Cl.

Fag.

Tr-be

C-111

Archi

*p*

*mf*

*p*

*p*

*arco*

Fl.

Ob.

Cl.picc.

Cl.

Fag.

Tr-be

C-lli

V-ni I

V-ni II

V-c.

18

Picc.

Fl.

Ob.

C.ingl.

Cl.picc.

C-lli

V-ni I

V-ni II

V-le

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*arco*

*p cresc.*

This musical score page, numbered 109, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.ingl.), Clarinet in Piccolo (Cl.picc.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section consists of Cor Anglais (Cor.), Trumpet and Trombone (Tr-ni e Tuba), and Cymbals (C-lli). The string section (Archi) is divided into Violins (top two staves) and Violas/Celli/Double Basses (bottom two staves). The score is written in a key with one sharp (F#) and a 3/4 time signature. Dynamics include *f* (forte), *ff* (fortissimo), and *P creso.* (piano crescendo). Performance markings include *arco* for the strings and *a2* for the bassoon and tuba. The woodwinds and strings play rhythmic patterns, while the Clarinet in Piccolo and Clarinet play melodic lines with triplets. The strings play a steady accompaniment, with the bassoon and tuba providing a low-frequency accompaniment.

19

Flcc. Fl. Ob. C. ingl. Cl. picc. Cl. Fag. C-fag.

Flcc. Fl. Ob. C. ingl. Cl. picc. Cl. Fag. C-fag.

*cresc.*

*a2*

*cresc.*

*a2*

*cresc.*

*a2*

*cresc.*

*a2*

*cresc.*

Cor. Tr-be Tr-ni e Tuba C-lli

Cor. Tr-be Tr-ni e Tuba C-lli

*f*

*cresc.*

*a2*

*f*

*cresc.*

*f*

*cresc.*

19

Archii

Archii

*unis.*

*unis.*





20

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

This section contains the first three measures of the woodwind and reed parts. The Piccolo, Flute, Oboe, English Horn, Piccolo Clarinet, Clarinet, Bassoon, and Contrabassoon all play a complex, fast-moving melodic line. The Flute and Oboe parts are marked with 'a2' and 'b' dynamics. The Bassoon and Contrabassoon parts are marked with 'a2' and 'b' dynamics. The Piccolo part is marked with 'a2' and 'b' dynamics. The English Horn part is marked with 'b' dynamics. The Clarinet part is marked with 'a2' and 'b' dynamics. The Bassoon part is marked with 'a2' and 'b' dynamics. The Contrabassoon part is marked with 'a2' and 'b' dynamics.

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

This section contains the first three measures of the brass and percussion parts. The Cor Anglais, Trumpet, Trombone, Trumpet, Euphonium, Tuba, Timpani, and Trombone all play a complex, fast-moving melodic line. The Cor Anglais part is marked with 'a2' and 'b' dynamics. The Trumpet part is marked with 'a2' and 'b' dynamics. The Trombone part is marked with 'a2' and 'b' dynamics. The Trumpet part is marked with 'a2' and 'b' dynamics. The Euphonium part is marked with 'a2' and 'b' dynamics. The Tuba part is marked with 'a2' and 'b' dynamics. The Timpani part is marked with 'a2' and 'b' dynamics. The Trombone part is marked with 'a2' and 'b' dynamics.

20

Archi

This section contains the first three measures of the string parts. The strings play a complex, fast-moving melodic line. The string parts are marked with 'a2' and 'b' dynamics.

Picc.

Fl.

Ob.

C.ingl.

Cl.picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Archi

a2

a2

a2

a2

a2

f

The musical 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, Trumpet, Trombone, Trumpet in C, and Tuba. The third system includes Timpani. The fourth system includes the string section (Archi). The score features various musical notations such as rests, notes, and slurs. Dynamic markings like 'f' and 'a2' are present. The page number '113' is in the top right corner.

21

Picc.

Fl. *a2*

Ob. *a2*

C. ingl.

Cl. picc.

Cl. *a2*

Fag.

C. fag.

Cor. *a2*

Tr-be

Tr-ni  
e  
Tuba

Timp.

Tr-lo

T-ro *ff*

P-tti *ord.*  
*ff*

Cassa

T-tam *ff*

21

Arch.

22

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

Detailed description: This block contains the musical notation for woodwind and brass instruments. It includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (C.ingl.), Piccolo Clarinet (Cl.picc.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-nl), and Tuba. The score shows measures 21, 22, and 23. Measure 22 is marked with a box containing the number '22'. The woodwinds play melodic lines with various articulations and dynamics. The brass instruments provide harmonic support with sustained notes and rhythmic patterns. The percussion section includes Timpani (Timp.), Triangle (Tr-lo), and Snare Drum (T-ro).

22

Archl

Detailed description: This block contains the musical notation for the string section, labeled 'Archl'. It includes parts for Violin I, Violin II, Viola, and Cello/Double Bass. The score shows measures 21, 22, and 23. Measure 22 is marked with a box containing the number '22'. The strings play a rhythmic accompaniment with sustained notes and some melodic movement. The notation includes various articulations and dynamics.

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

a2 Fl. II muta in Picc. II

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

a2

Archl.

Fag. *ff dim.*

Cor. *ff dim.* *ppp*

Tr-ni e Tuba *ff dim.* *ppp*

Timp. *ff dim.* *dim.* *pp*

Archi *pizz.* *p*

Timp.

Archi

25

Timp.

Archi *arco*

Timp.

Archi

26

Timp.

Archi

pizz.

p

Timp.

Archi

pizz.

p



# 2. Полька

Allegretto

2 Piccoli  
2 Clarinetti (B)  
2 Fagotti

Picc.  
Fag.

Tr-ni e Tuba

28 I.  
Picc.  
Fag.

29 I.  
Picc.  
Fag.

Tr-ni e Tuba

Picc.  
Fag.  
Tr-ni

**30 Allegro**

Picc. *p*

Ob.

Fag. I *p*

Cor. *f* con sord.

III con sord. *f*

**31**

Picc.

Ob.

C. ingl. *f*

Fag. I

Picc. *a2*

Ob.

Fag. I

**32 Moderato**

Picc. *a2* *p*

Fag. I

Tr-ni III *fff*

Picc. *a2*

Fag. *I solo*  
*p*

Tr - be *I. II*  
*ff*

Tr - ni *III*  
*ff*

Archi

33 Allegretto

Cl. picc. *a2*  
*f*

Cl. (B) *I*  
*f*

Archi *p* *simile*

34 Più mosso

Cl. picc. <sup>a2</sup>

Cl. (B) <sup>I</sup>

Archi

Cl. picc. <sup>a2</sup>

Cl. (B)

Tr-ni e Tuba

senza sord. III

Archi

35

Picc. *mf*

Fl. *mf*

Ob. *mf*

C.ingl. *mf*

Cl.picc. *mf*

Cl.(B) *mf*

Fag. *mf*

C-fag. *mf*

a2[senza sord.]

Cor. *mf*

Tr-be *mf*

Tr-ni e Tuba *mf*

Timp. *f*

T-no *f*

35

Arch. *mf*

36 <sup>a2</sup>

Picc. <sup>b</sup>

Fl. <sup>b</sup>

Ob. <sup>a2</sup>

C.ingl.

Cl.pico <sup>b</sup>

Cl.(B) <sup>a2 b</sup>

Fag. <sup>a2</sup>

C-fag.

Cor. <sup>a2</sup>

Tr-be <sup>a2</sup>

Tr-ni <sup>a2</sup>

e Tuba <sup>a2</sup>

Timp.

T-nó

T-tam

*ff*

36

Archi

This musical score page contains six systems of staves for various instruments. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (Clngl.), Clarinet in E-flat (Cl. (E)), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), and Contrabassoon (C-fag.). The second system includes Cor Anglais (Cor.), Trumpet in B-flat (Tr-be), Trumpet in A (Tr-ni), and Tuba. The third system includes Timpani (Timp.) and Trombone (T-no). The fourth system includes the string section (Archi). The score features complex harmonic textures with many accidentals and dynamic markings such as *p*, *f*, and *mf*. A specific marking 'a2' is present in the Tuba part in the fifth measure of the second system. The notation includes various note values, rests, and articulation marks.

Picc. *I*

Fl.

Ob. *a2*

C.ingl.

Cl. picc. *b2*

Cl. (B) *a2*

Fag. *a2*

C-fag.

Cor. *a2*

Tr-be *a2*

Tr-ni *a2*

e Tuba *III*

Timp.

T-no

P-tti

Cassa

T-tam

37

Arch.



38 Allegretto

Picc.

Fag. *I solo* *p*

Cor. *a2*

Tr-ni e Tuba *III*

Picc.

Ob.

Cl. ingl.

Cl. (B)

Fag. *I*

39

Picc. *I* *f*

Fag. *I* *f*

40

Picc.

Cl. picc. *f*

Cl. (B) *I* *f*

Fag. *I* *f*

Archi

Picc. II muta in Fl. II

Picc. *ff* *a2*

Fl. *ff* *a2*

Ob. *ff* *a2*

C.ingl. *ff* *a2*

Cl.picc. *ff* *a2*

Cl.(B) *ff* *a2*

Fag. *ff* *a2*

C-fag. *ff* *a2*

Cor. *ff* *a2*

Tr-be *ff* *a2*

Tr-ni e Tuba *ff* *a2*

Timp. *ff*

T-no *ff*

Archl *ff*

## 3. Вариація

41 Moderato non troppo

6 Corni (F)

3 Tromboni  
e  
Tuba

Timpani  
Tamburo

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Cor.

Tr-ni  
e  
Tuba

Timp.  
T-ro

Archi

Cor. *a2*

Tr-ni  
e  
Tuba *gliss. a2*

Timp.

T-ro

Cassa *mp*

Archi

Fag. *a2*

C-fag.

Cor. *a2*

Tr-ni  
e  
Tuba *a2*

Timp.

T-ro

Cassa

Archi *fff*  
*div.*

43

Picc.  
Fl.  
Ob.  
C.ingl.  
Cl.picc.  
Cl.(B)  
Fag. *a2*  
C-fag. *a2*  
Cor. *a2*  
Tr-be  
Tr-ni  
e  
Tuba  
Timp.  
Cassa

43

Archi

Picc. Fl. Ob. C. ingl. Cl. picc. Cl. (B) Fag. C-fag. Cor. Tr-be Tr-ni e Tuba Timp. T-ro P-ttl

Archl

Plcc.  
Fl.  
Ob.  
C.ingl.  
Cl.picc.  
Cl.(B)  
Fag.  
C-fag.

This section of the score covers the woodwind instruments. The Piccolo, Flute, Oboe, and Cor Anglais parts feature melodic lines with various ornaments and dynamics. The Piccolo Clarinet and Bass Clarinet parts provide harmonic support with sustained notes and rhythmic patterns. The Bassoon and Contrabassoon parts are mostly silent, indicated by a horizontal line with a slash through it.

Cor.  
Tr-be  
Tr-ni  
Tuba

This section covers the brass instruments. The Cor Anglais part has a rhythmic pattern of eighth notes. The Trumpet and Trombone parts play sustained notes with dynamic markings. The Tuba part provides a low-frequency harmonic foundation with sustained notes.

Timp.  
T-ro  
P-ttl  
C-lll

This section covers the percussion instruments. The Timpani part has a rhythmic pattern of eighth notes. The Snare Drum, Cymbals, and Conga parts provide rhythmic accompaniment with various patterns and dynamics.

Archi

This section covers the string instruments. The Violins, Violas, Cellos, and Double Basses parts play sustained notes with dynamic markings, providing a harmonic foundation for the ensemble.

Picc.  
 Fl. *a2*  
 Ob. *a2*  
 C.ingl.  
 Cl.picc.  
 Cl.(B) *a2*  
 Fag. *a2*  
 C-fag.  
 Cor. *a2*  
 Tr-be *a2*  
 Tr-ni  
 e  
 Tuba *a2* *5<sup>ta</sup> lice.*  
 Timp.  
 T-ro  
 P-til  
 Cassa  
 C-lli  
 Archi *arco*

Musical score for page 134, featuring woodwinds, brass, percussion, and strings. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The woodwind section includes Piccolo, Flute (a2), Oboe (a2), Cor Anglais, Clarinet in C (piccolo), Clarinet in B-flat (a2), Bassoon (a2), and Contrabassoon. The brass section includes Cor Anglais (a2), Trumpet (a2), Trombone (a2), Trumpet in C, and Tuba (a2). The percussion section includes Timpani, Tom-tom, Snare Drum, and Cymbal. The string section includes Violin I, Violin II, Viola, and Cello/Double Bass, all marked *arco*. The score consists of 16 measures, with a dynamic marking of *ff* (fortissimo) appearing in the final measure of the C-lli part.



45

Picc.  
Fl.  
Ob.  
C.ingl.  
Cl.picc.  
Cl.(B)  
Fag.  
C-fag.

Cor.  
Tr-be  
Tr-ni  
e  
Tuba  
Timp.  
Cassa  
C-111

45

Archi

This page of a musical score, numbered 136, contains the following instruments and parts:

- Picc.** (Piccolo): Treble clef, playing a melodic line.
- Fl.** (Flute): Treble clef, playing a melodic line with *a2* (second octave) markings.
- Ob.** (Oboe): Treble clef, playing a melodic line with *a2* markings.
- C.ingl.** (Clarinet in G): Treble clef, playing a melodic line.
- Cl.picc.** (Piccolo Clarinet): Treble clef, playing a melodic line.
- Cl.(B)** (Bass Clarinet): Treble clef, playing a melodic line with *a2* markings.
- Fag.** (Bassoon): Bass clef, playing a melodic line with *a2* markings.
- C-fag.** (Contrabassoon): Bass clef, playing a melodic line with *a2* markings.
- Cor.** (Cor Anglais): Treble clef, playing a melodic line with *a2* markings and dynamic markings *p*, *ff*, and *f*.
- Tr-be** (Trumpet in B-flat): Treble clef, playing a melodic line with *a2* markings and dynamic markings *p*, *ff*, and *f*.
- Tr-ni e Tuba** (Trumpet in D and Tuba): Bass clef, playing a melodic line with *a2* markings and dynamic markings *p*, *ff*, and *f*.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern.
- Cassa** (Cassa): Bass clef, playing a rhythmic pattern.
- C-III** (Cello III): Treble clef, playing a melodic line.
- Archi** (Archi): Treble and Bass clefs, playing a melodic line.

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

- Picc.** (Piccolo)
- Fl.** (Flute)
- Ob.** (Oboe)
- C.ingl.** (English Horn)
- Cl.picc.** (Piccolo Clarinet)
- Cl.(B)** (Bass Clarinet)
- Fag.** (Bassoon)
- C-fag.** (Contrabassoon)
- Cor.** (Cor Anglais) with markings: *soli*, *a2 soli*, *soli*
- Tr-be** (Trumpet B)
- Tr-ni** (Trumpet N)
- e Tuba** (Euphonium/Tuba)
- Timp.** (Timpani)
- P-tti** (Percussion)
- Cassa** (Cymbals)
- C-lli** (Cymbals)
- Arch.** (Archi - Violins and Cellos/Double Basses)

46

Picc. *fff*

Fl. *fff* a2

Ob. *fff* a2

C.ingl. *fff*

Cl.picc. *fff* a2

Cl.(B) *fff* a2

Fag. *fff* a2

C-fag. *fff*

Cor. *ff* a2

Tr-be *ff* *espr.*

Tr-ni  
e  
Tuba *ff*

Timp. *fff*

T-ro *fff*

46

Archl. *fff*

Picc.

Fl.

Ob.

C.ingl.

Cl.picc.

Cl.(B)

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

T-ro

Cassa

Archi

*sim.*

*sim.*

Detailed description: This is a page of a musical score for an orchestra, numbered 139. The score is arranged in systems. The first system contains staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.ingl.), Clarinet in Piccolo (Cl.picc.), Clarinet in Bass (Cl.(B)), Bassoon (Fag.), and Contrabassoon (C-fag.). The second system contains staves for Cor Anglais (Cor.), Trumpet in B-flat (Tr-be), Trumpet in D (Tr-ni), and Tuba. The third system contains staves for Timpani (Timp.), Tom-tom (T-ro), and Cassa. The fourth system contains staves for the string section (Archi), with two staves for the first and second violins and two for the first and second violas. The key signature is three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *sim.* (sforzando).

47

Picc.

Fl.

Ob.

C.ingl.

Cl.picc.

Cl.(B)

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

Timp.

T-ro

P-ttl

Cassa

Detailed description: This block contains the musical score for measures 47 through 51. It includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (C.ingl.), Piccolo Clarinet (Cl.picc.), Bass Clarinet (Cl.(B)), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni e Tuba), Timpani (Timp.), Snare Drum (T-ro), Cymbal (P-ttl), and Cassa. The score is in a key signature of three flats and a 4/4 time signature. Measure 47 is marked with a box containing the number 47. Various performance markings such as 'a2' and 'b' are present above notes in several staves. The percussion parts include rhythmic patterns for the snare drum, cymbal, and bass drum.

47

Archi

Detailed description: This block contains the musical score for measures 47 through 51 for the string section (Archi). It includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The score is in a key signature of three flats and a 4/4 time signature. Measure 47 is marked with a box containing the number 47. The strings play a rhythmic accompaniment with some melodic movement in the upper staves.

48

Picc.

Fl.

Ob.

C. ingl.

Cl. picc.

Cl. (B)

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

Timp.

T-ro

P-ttl

Cassa

C-lli

48

Archl

a2 gliss.

gliss.

gliss.

Pico.

Fl. *a2*

Ob. *a2*

C.ingl.

Cl.picc.

Cl.(B) *a2*

Fag. *a2*

C-fag.

Cor. *a2*

Tr-be

Tr-ni e Tuba *a2 gliss.*

Timp.

T-ro

P-tti

Cassa

C-lli

Archi

*muta in Cl. b.*

*gliss.*

*a2 gliss.*



## 4. Танго

Allegretto

49

Piccolo  
 2 Flauti  
 2 Oboi  
 Corno inglese  
 2 Clarinetti (B)  
 Clarinetto basso (B)  
 2 Fagotti  
 Contrafagotto  
 6 Corni (F)  
 3 Trombe (B)  
 3 Tromboni e Tuba  
 Violini I  
 Violini II  
 Viole  
 Violoncelli  
 Contrabassi

49 Allegretto

11695

This musical score page, numbered 144, is arranged in a standard orchestral format. It features the following sections and parts:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet in B-flat (Cl.(B)), Clarinet in Bass (Cl.b.), Bassoon (Fag.), and Contrabassoon (C. fag.).
- Brass:** Three Cornets (Cor.), Trumpets (Tr-be), and Tuba (Tuba).
- Strings:** A section labeled "Archivi" (Archivi) at the bottom, consisting of Violins and Cellos/Double Basses.

The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The woodwind parts include various articulations such as accents (acc.) and dynamic markings like *dim.* (diminuendo). The brass parts feature sustained notes and rhythmic patterns. The string parts provide a harmonic and rhythmic foundation. The page concludes with a *dim.* marking in the bottom right corner.

50 Andante

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

Detailed description: This system contains the woodwind parts. The Piccolo, Flute, Oboe, and Cor Anglais parts are mostly silent. The Clarinet part has a few notes starting in the second measure, marked with a forte (f) dynamic. The Clarinet Bass part also has notes starting in the second measure, marked with a forte (f) dynamic. The Bassoon part has notes starting in the second measure, marked with a mezzo-forte (mf) dynamic. The Contrabassoon part is silent.

Cor.  
Tr-be  
Tr-ni  
e  
Tuba

Detailed description: This system contains the brass parts. The Horns part has notes starting in the second measure, marked with a mezzo-forte (mp) dynamic and includes the instruction 'a2'. The Trombones part is silent. The Trumpets part has notes starting in the second measure, marked with a mezzo-forte (mp) dynamic. The Tuba part has notes starting in the second measure, marked with a mezzo-forte (mp) dynamic and includes the instruction 'III'.

50 Andante

Archl.

Detailed description: This system contains the string parts. The Violin I and Violin II parts have a melodic line starting in the first measure, marked with a fortissimo (f) dynamic and the instruction 'molto espr.'. The Viola part is silent. The Violoncello and Contrabasso parts have notes starting in the second measure, marked with a mezzo-forte (mf) dynamic and the instruction 'pizz.' (pizzicato).

This musical score page, numbered 146, contains the following parts and markings:

- Picc.** (Piccolo): Resting.
- Fl.** (Flute): Resting.
- Ob.** (Oboe): Resting.
- C. ingl.** (Cornet in G): Resting.
- Cl.** (Clarinet): Active with notes in the first two staves.
- Cl. b.** (Clarinet in B): Active with notes in the first two staves.
- Fag.** (Bassoon): Active with notes, marked *a2*.
- C. fag.** (Contrabassoon): Resting.
- Cor.** (Cor Anglais): Active with notes, marked *a2* and *mp*.
- Tr-be** (Trumpet in B): Resting.
- Tr-ni e Tuba** (Trumpet in C and Tuba): Active with notes, marked *III*.
- Archi** (Strings): Active with a complex rhythmic pattern in the first two staves.

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

Woodwind section score. The Flute (Fl.), Oboe (Ob.), and Cor Anglais (C. ingl.) parts are mostly silent. The Clarinet (Cl.) and Bass Clarinet (Cl. b.) parts play a rhythmic pattern of quarter notes. The Bassoon (Fag.) part has a dynamic marking of *f* and includes the instruction *a2*. The Contrabassoon (C-fag.) part is silent.

Cor.  
Tr-be  
Tr-ni  
e  
Tuba

Brass section score. The Horns (Cor.) part includes the instruction *a2*. The Trombones (Tr-be) part is silent. The Trumpets (Tr-ni) and Tuba part play a rhythmic pattern of quarter notes. The Tuba part includes the instruction *III*.

Archl

String section score. The Violins (top two staves) play a rhythmic pattern of eighth notes. The Violas (middle two staves) play a rhythmic pattern of quarter notes. The Cellos and Double Basses (bottom two staves) play a rhythmic pattern of quarter notes.

51

Picc. *f*

Fl. *f* *a2*

Ob. *f*

C. Ingl. *f*

Cl. *f*

Cl. b.

Fag.

C-fag.

Cor. *mf*

Tr-be *mf* *p*

Tr-ni *p*

e Tuba *mf*

Timp. *p*

Tr-lo *p*

T-ro *p*

P-ttl *p*

51

Arch. *f* *pizz.*

*f* *pizz.*

*f* *pizz.*

*f* *pizz.*

52

Picc. *cresc.* *f*

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

Ob. *cresc.* *f*

C.ingl. *cresc.* *f*

Cl. *cresc.* *f*

Cl.b. *a2* *f*

Fag. *f*

C-fag. *f*

Cor. *a2* *f*

Tr-be *cresc.* *f*

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

Timp. *cresc.* *f*

Tr-lo *cresc.* *f*

T-ro *cresc.* *f*

P-tti *cresc.* *f*

52

Archi *arco* *cresc.* *f* *espr.*

This musical score page, numbered 150, contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in Bb (Cl.), Clarinet in Bb (Cl.b.), Bassoon (Fag.), and Contrabassoon (C-fag.).
- Brass:** Cor Anglais (Cor.), Trumpet in Bb (Tr-be), Trumpet in C (Tr-ni), and Tuba (Tuba).
- Drums and Percussion:** Timpani (Timp.), Triangle (Tr-lo), Tom-tom (T-ro), and Snare Drum (P-ttl).
- Strings:** Archi (Violins, Violas, Cellos, and Double Basses).

Key markings and performance instructions include:

- Rehearsal Markers:** 'a2' is marked above the first and second measures of the Bassoon and Cor parts.
- Dynamic Markings:** 'p' (piano) is used in the Cor part, and 'f' (forte) is used in the strings and some woodwind parts.
- Performance Techniques:** 'pizz.' (pizzicato) is indicated for the string parts.
- Section Markings:** Roman numerals 'I' and 'II. III' are present in the Trumpet in Bb part.



53 Più mosso  
I sola

The musical score is arranged in systems. The first system includes Tr-be (Trumpet B-flat), Tr-ni e Tuba (Trumpet and Tuba), and Archi (Archi). The Tr-be part starts with a dynamic of *ff* and is marked *staccato sempre*. The Tr-ni e Tuba part starts with a dynamic of *p* and is also marked *staccato sempre*. The Archi part is marked *pizz.* and *p*. The second system includes Cor. (Coro) and Tr-be. The Cor. part starts with a dynamic of *p* and is marked *a2*. The Tr-be part starts with a dynamic of *p* and is marked *I*. The third system includes Tr-ni e Tuba and Archi. The Tr-ni e Tuba part continues with a dynamic of *p* and is marked *staccato sempre*. The Archi part continues with a dynamic of *p* and is marked *pizz.*

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

Cor.  
Tr- be  
Tr- ni  
e  
Tuba

Timp.  
T- ro  
P- tti  
Cassa

Archi

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

Cor.  
Tr- b<sup>e</sup>  
Tr- ni  
e  
Tuba  
Timp.  
T- ro  
Cassa

Archi

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

Cassa

Archl

Allegretto

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

Woodwind section score. The Piccolo, Flute, Oboe, Cor Anglais, Clarinet, and Bass Clarinet parts feature melodic lines with slurs and accents. The Bassoon and Contrabassoon parts play a rhythmic accompaniment of eighth notes, with dynamic markings of *f* and *mf*.

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

Brass and percussion section score. The Horns and Trumpets play rhythmic patterns. The Trombones play a melodic line with a dynamic marking of *mf*. The Tuba part is a rhythmic accompaniment. The percussion parts (Timp., T-ro, P-ttl, Cassa) provide a steady rhythmic foundation with dynamic markings of *f* and *p*.

Allegretto

Archi

String section score. The strings play a rhythmic accompaniment of eighth notes with dynamic markings of *f* and *p*.

accelerando

56

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

Detailed description: This section of the score covers the woodwind and string parts. The Piccolo (Picc.) and Flute (Fl.) parts feature rapid sixteenth-note passages. The Oboe (Ob.), English Horn (C.ingl.), and Clarinet (Cl.) parts have more melodic lines with some grace notes. The Bass Clarinet (Cl.b.), Bassoon (Fag.), and Contrabassoon (C-fag.) parts provide a steady rhythmic accompaniment with eighth-note patterns.

Cor.  
Tr-be  
Tr-ni  
Tuba

Detailed description: This section covers the brass instruments. The Horns (Cor.) play a rhythmic pattern of eighth notes. The Trumpets (Tr-be) and Trombones (Tr-ni) have melodic lines with some grace notes. The Tuba part is a simple rhythmic accompaniment.

Timp.  
T-ro  
P-tti  
Cassa

Detailed description: This section covers the percussion instruments. The Timpani (Timp.) and Tom-toms (T-ro) play rhythmic patterns. The Snare Drum (P-tti) and Cymbals (Cassa) are mostly silent in this section.

accelerando

56

Archl

Detailed description: This section covers the string instruments. The Violins and Violas play melodic lines with grace notes. The Cellos and Double Basses play a steady rhythmic accompaniment with eighth notes.

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

This section of the score contains the woodwind parts. The Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon all play a melodic line with frequent accidentals (flats and naturals). The Bassoon part includes a dynamic marking 'a2' in the third measure.

Cor.  
Tr-be  
Tr-ni  
e  
Tuba

This section contains the brass parts. The Horns, Trumpets, Trombones, and Tuba parts are currently silent, indicated by a whole rest in each measure.

Timp.

Archi

pizz.

This section contains the Timpani and String parts. The Timpani part is silent. The String part (Archi) is playing a rhythmic pattern with the instruction 'pizz.' (pizzicato) written above each staff.

This musical score page contains the following parts and markings:

- Picc.**: Piccolo flute, rests throughout.
- Fl.**: Flute, *a2* (second octave), rests in measures 158-159, then plays a melodic line in measure 160.
- Ob.**: Oboe, *a2*, rests in measures 158-159, then plays a melodic line in measure 160.
- C. ingl.**: Clarinet in G, rests throughout.
- Cl.**: Clarinet in Bb, *a2*, rests in measures 158-159, then plays a melodic line in measure 160.
- Cl. b.**: Bass Clarinet, rests throughout.
- Fag.**: Bassoon, *a2*, rests in measures 158-159, then plays a melodic line in measure 160.
- C-fag.**: Contrabassoon, rests throughout.
- Cor**: Horns, rests in measures 158-159, then plays a melodic line in measure 160.
- Tr-be**: Trumpets, rests in measures 158-159, then plays a melodic line in measure 160.
- Tr-ni e Tuba**: Trombones and Tubas, rests in measures 158-159, then plays a melodic line in measure 160.
- Timp.**: Timpani, rests in measures 158-159, then plays a melodic line in measure 160.
- Archi**: Strings, marked *arco* (arco) in measures 158-159 and *pizz.* (pizzicato) in measure 160.

Dynamic markings include *f* (forte), *dim.* (diminuendo), and *p* (piano).



57 Allegro

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr- ba

Tr- ni e Tuba

Timp.

57 Allegro

Archi

Picc.

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

Timp.

Archi

The musical score is arranged in two 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, and Timpani. The string section (Archi) is shown in the bottom system. The woodwinds and strings have various dynamics and articulations, including accents, slurs, and *sf* (sforzando) markings. The flute and oboe parts have *a2* (second octave) markings. The bassoon part has *a2* markings. The string part has *pizz.* (pizzicato) markings. The score is written in a key signature of one flat and a common time signature.

58

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

P-ttl

58

Archi

59

Picc. *ff*

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *mf staccato*

Archi

*pizz.*

*f*

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fag. *a2*

Archi

60

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

60

Archi

61

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

This section of the score covers measures 61 through 64. It features parts for Piccolo, Flute (a2), Oboe (a2), English Horn, Clarinet (a2), Bass Clarinet, Bassoon (a2), Contrabassoon, Cor Anglais, Trumpet, Trombone, Trumpet and Tuba (Tr-ni e Tuba), Timpani (Timp.), Snare Drum (T-ro), and Cymbals (P-ttl). The music is characterized by dynamic markings such as *f*, *ff*, and *p*. The woodwinds and brass sections play complex rhythmic patterns, while the percussion instruments provide a steady accompaniment. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

61

Archi

This section of the score covers measures 61 through 64 for the string section (Archi). The music is written for Violin I, Violin II, Viola, and Cello/Double Bass. It features dynamic markings such as *ff* and *arco*. The strings play a complex rhythmic pattern, often in unison or in close harmony. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

62

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

Timp.

T-ro

P-tti

Cassa

62

Archl

Picc.

Fl. *a2*

Ob. *a2*

C.ingl.

Cl. *a2*

Cl.b.

Fag. *a2*

C-fag.

Cor. *a2*

Tr-be *a2*

Tr-ni e Tuba *a2*

Timp.

T-ro

P-ttl

Cassa

Archi

The musical score is arranged in systems. The woodwind section includes Piccolo, Flute, Oboe, Cor Anglais, Clarinet in A, Clarinet in B, Bassoon, and Contrabassoon. The brass section includes Cor Anglais, Trumpet in A, Trumpet in B-flat, Trombone, Trumpet in B-flat, and Tuba. The percussion section includes Timpani, Snare Drum, Cymbals, and Bass Drum. The string section (Archi) is represented by four staves. The score is in a key signature of two flats and a 3/4 time signature. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support and rhythmic patterns.



rit.

Picc. *ff*

Fl. *ff*

Ob. *ff*

C.ingl. *ff*

Cl. *ff*

Cl.b. *ff*

Fag. *ff*

C-fag. *ff*

Cor. *ff*

Tr-be *ff*

Tr-ni  
e  
Tuba *ff*

Timp. *f cresc.*

T-ro *f cresc.*

P-tti *f cresc.*

Cassa *f cresc.*

rit.

Arch. *ff*

63

Allegro

Picc.

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

P-tti

Cassa

*ff*

*ff*

*ff*

*ff*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

I. II

III

63

Allegro

Arch.

64

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

T-ro

P-tti

Cassa

Arch.

*ff* *p cresc.* *ff*

*ff* *p cresc.* *ff*

*ff* *p cresc.* *ff*

*ff* *p cresc.* *ff*

64

Picc.

Fl. *a2*

Ob. *a2*

C.ingl.

Cl. *a2*

Cl.b.

Fag. *a2*

C-fag.

Cor. *a2*

Tr-be *b2* *(2)*

Tr-ni e Tuba *a2*

Timp.

T-ro *p cresc.*

P-tti *p cresc.*

Cassa *p cresc.*

Archi

*8*

# 5. Интермеццо

Allegretto

65

3 Trombe (B)  
II, III  
Tuba

Ib. *ff* *dim.* *p*

Tr-be  
Tr-ni  
e  
Tuba

*p*

Tr-be  
Tr-ni  
e  
Tuba

66

Archi

*p*

Tr-lo

P-tti

Archi

67

Tr-lo

P-tti

Archi

68

Tr-be

Archi

Tr-be

Tr-ni  
e  
Tuba

Ob.

Fag.

C-fag.

69 I solo

*p*

Tr-be

Tr-ni  
e  
Tuba

Ob.

C.ingl.

Fag.

C-fag.

I

*p*

Tr-be

Tr-ni  
e  
Tuba

I

70

Cl.

Musical notation for Clarinet I in the first system, measures 70-73. The staff shows a melodic line with a first fingering (I) and dynamic markings 'p' and 'respr.'.

Archi

Musical notation for the string section in the first system, measures 70-73. The staff shows accompaniment with dynamic markings 'p'.

Cl.

Musical notation for Clarinet I in the second system, measures 70-73. The staff shows a melodic line with a first fingering (I) and dynamic markings 'f' and 'p'.

Archi

Musical notation for the string section in the second system, measures 70-73. The staff shows accompaniment with dynamic markings 'p'.

Fl.

Musical notation for Flute in the third system, measures 70-73. The staff shows a melodic line with a first fingering (I) and dynamic marking 'f'.

Cl.

Musical notation for Clarinet II in the third system, measures 70-73. The staff shows a melodic line with a second fingering (II) and dynamic marking 'f'.

Archi

Musical notation for the string section in the third system, measures 70-73. The staff shows accompaniment with dynamic markings 'p'.

71



Archi

Archi

Sul G  
gliss.

Picc.

Fl.

Cl.

Fag.

Tr-lo

I solo

I

Archi

Picc. *p*

Fl. *p*

Cl. *p*

Tr-lo *p*

Archi

Picc. *p*

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p*

73

Archi

74

Fag. *p*

Tr-be *p*

Tr-ni  
e  
Tuba *p*

75

Tr-be

Tr-ni  
e  
Tuba

Tr-lo  
P-tti *p*

Arch. *p*

Tr-lo  
P-tti

Archi

Detailed description: This system contains measures 74 and 75. The top two staves are for Tr-lo and P-tti. The Tr-lo part has a rhythmic pattern of quarter notes with accents. The P-tti part has a similar pattern but with some rests. The string section (Archi) consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The Violin I part has a melodic line with slurs and accents. The Violin II part has a harmonic accompaniment. The Viola and Cello/Double Bass parts have a steady rhythmic accompaniment.

76

Tr-lo  
P-tti

Archi

Detailed description: This system contains measures 76, 77, and 78. The Tr-lo and P-tti parts are mostly rests. The Violin I part has a melodic line with slurs and accents. The Violin II part has a harmonic accompaniment. The Viola and Cello/Double Bass parts have a steady rhythmic accompaniment.

77

Tr-be

Archi

Detailed description: This system contains measures 77, 78, and 79. The Tr-be part has a melodic line with slurs and accents. The Violin I part has a melodic line with slurs and accents. The Violin II part has a harmonic accompaniment. The Viola and Cello/Double Bass parts have a steady rhythmic accompaniment.

Tr - be

Tr - ni  
e  
Tuba

Ob.

C. ingl.

Fag.

C - fag.

Tr - be

Tr - ni  
e  
Tuba

Ob.

C. ingl.

Fag.

C - fag.

Tr - be

Tr - ni  
e  
Tuba

## 6. Финал

79 Presto

Piccolo

2 Flauti

2 Oboi

Corno inglese

Clarinetto piccolo (Es)

2 Clarinetti (B)

2 Fagotti

Contrafagotto

6 Corni (F)

3 Trombe (B)

3 Tromboni e Tuba

Timpani

Tamburo

Piatti

79 Presto

Violini I

Violini II

Viole

Violoncelli

Contrabassi

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

Musical score for page 181. The score includes woodwinds (Piccolo, Flute, Oboe, Cor Anglais, Clarinet in C, Clarinet in Bb, Bassoon, Contrabassoon), brass (Cor Anglais, Trumpet, Trombone, Trumpet in C, Trombone, Tuba, Timpani, Snare Drum), and strings (Violin, Viola, Violoncello, Contrabasso). The score features a rehearsal mark '80' and dynamic markings 'dim.' throughout.

This musical score page, numbered 182, is arranged in a standard orchestral format. It includes parts for Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet in G (Cl. ingl.), Clarinet in Bb (Cl. picc.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), Baritone (B), Timpani (Timp.), and Trombones (T-ro). The score is divided into two systems. The first system contains 12 measures, and the second system contains 6 measures. The key signature has two flats, and the time signature is 4/4. Dynamics include *p* (piano) and *ff espr.* (fortissimo with emphasis). Performance markings include *a2* for second attacks and *I solo* for the Baritone part.



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

Cor.   
   
 Barit.

Archi

82

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

This section of the score covers measures 82 through 87. It features seven staves for woodwind instruments. The Piccolo, Flute, Oboe, and Cor Anglais parts play a melodic line of eighth notes with slurs. The Clarinet Piccolo part plays a similar melodic line but with a sharp key signature. The Clarinet, Bassoon, and Contrabassoon parts play a rhythmic accompaniment of eighth notes.

Cor. I.II III.IV

This section covers measures 82 through 87 for the Horns. The first two staves are for Horns I and II, and the next two are for Horns III and IV. They play a rhythmic accompaniment of eighth notes.

Barit.

This section covers measures 82 through 87 for the Baritone. The part consists of a few long, sustained notes.

82

Archi

This section covers measures 82 through 87 for the string section. It includes staves for Violins, Violas, Cellos, and Double Basses. The strings play a rhythmic accompaniment of eighth notes.

This musical score page features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.ingl.), Clarinet in E-flat (Cl. picc.), Clarinet in B-flat (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section consists of two Horns (Cor.). The string section (Archi) includes Violins and Cellos/Double Basses. The score is divided into two systems, each containing six measures. The first system includes a rehearsal mark '83' above the Piccolo staff. The second system also includes a rehearsal mark '83' above the first staff. The key signature is one flat (B-flat), and the time signature is 2/4. The notation includes various note values, rests, and articulation marks such as slurs and accents.

Picc. *a2*

Fl. *a2*

Ob. *a2*

C.ingl.

Cl.picc.

Cl. *a2*

Fag. *a2*

C-fag.

Cor. I.II  
III.IV

Barit.

Arch.

84

Picc.

Fl.

Ob.

C.ingl.

Cl.picc.

Cl.

Fag.

C-fag.

Cor.

Bar.

84

Archi

85

Picc.

Fl. a.2

Ob. a.2

C. ingl.

Cl. picc.

Cl. a.2

Fag. a.2

C-fag.

Cor. I. II

Cor. III. IV

Bar.

85

Archi

This musical score page, numbered 189, contains the following parts and staves:

- Picc.** (Piccolo): Treble clef, playing a melodic line with slurs.
- Fl.** (Flute): Treble clef, playing a melodic line with slurs.
- Ob.** (Oboe): Treble clef, playing a melodic line with slurs.
- C. ingl.** (English Horn): Treble clef, playing a melodic line with slurs.
- Cl. picc.** (Piccolo Clarinet): Treble clef, playing a melodic line with slurs.
- Cl.** (Clarinet): Treble clef, playing a melodic line with slurs.
- Fag.** (Bassoon): Bass clef, playing a rhythmic pattern of eighth notes.
- C-fag.** (Contrabassoon): Bass clef, playing a rhythmic pattern of eighth notes.
- Cor.** (Cor Anglais): Treble clef, playing a rhythmic pattern of eighth notes.
- Tr-be** (Trumpet): Treble clef, containing rests.
- Tr-ni e Tuba** (Trumpet and Tuba): Bass clef, containing rests.
- Timp.** (Timpani): Bass clef, containing rests.
- Bar.** (Baritone): Treble clef, playing a melodic line.
- Archi** (Archi): Treble and Bass clefs, playing a melodic line with slurs.

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. ingl. *ff*

Cl. picc. *ff*

Cl. *ff*

Fag. *ff*

C-fag. *ff*

Cor. *ff*

Tr-be *ff*

Tr-ni  
e  
Tuba *ff*

Timp. *ff*

T-ro *ff*

P-tti *ff*

Bar. *ff*

Archi *ff*



87

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

This section of the score covers measures 87 through 92 for the woodwind and reed instruments. The Piccolo (Picc.) and Flute (Fl.) parts feature a melodic line with grace notes. The Oboe (Ob.) and English Horn (C.ingl.) parts play a steady eighth-note accompaniment. The Clarinet in C (Cl.) and Clarinet in B-flat (Cl.picc.) parts have a similar eighth-note accompaniment. The Bassoon (Fag.) and Contrabassoon (C-fag.) parts play a rhythmic pattern of eighth notes.

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

This section of the score covers measures 87 through 92 for the brass and percussion instruments. The Horns (Cor.) play a melodic line. The Trumpets (Tr-be) and Trombones (Tr-ni) play a rhythmic accompaniment. The Tuba part has a similar rhythmic accompaniment. The Timpani (Timp.) part has a rhythmic pattern of eighth notes. The Snare Drum (T-ro) and Cymbals (P-tti) parts have a rhythmic accompaniment.

87

Archi

This section of the score covers measures 87 through 92 for the string instruments. The Violins (Archi) play a melodic line. The Violas play a rhythmic accompaniment. The Cellos and Double Basses play a rhythmic accompaniment.

Picc.

Fl. a2

Ob. a2

C. ingl.

Cl. picc.

Cl. a2

Fag.

C-fag.

Cor. a2

Tr-be

Tr-ni

Tuba

Timp.

T-ro

P-tti

Archl

Picc.

Fl.

Ob.

C.ingl.

Cl.picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

Timp.

T-ro

P-tti

This block contains the musical notation for measures 88 through 91 for the woodwind and brass sections. The instruments listed are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.ingl.), Clarinet in C (Cl.picc.), Clarinet in Bb (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Horn (Cor.), Trumpet (Tr-be), Trumpet in Bb and Tuba (Tr-ni e Tuba), Timpani (Timp.), Tom-tom (T-ro), and Snare Drum (P-tti). The woodwinds play melodic lines with slurs and accents, while the brass instruments provide harmonic support with sustained notes and rhythmic patterns. The Piccolo and Flute parts include a 'a2' marking. The score is written in a key signature of two flats and a common time signature.

Archi

This block contains the musical notation for measures 88 through 91 for the string section (Archi). The notation is arranged in three staves, representing the Violin I, Violin II, and Viola/Varco parts. The strings play a rhythmic accompaniment consisting of eighth-note patterns, with some measures featuring slurs and accents. The score is written in a key signature of two flats and a common time signature.

This musical score page, numbered 194, is divided into two systems. The first system includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.ingl.), Clarinet Piccolo (Cl. picc.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Horns (Cor.), Trumpets (Tr-be), Trombones (Tr-ni e Tuba), Timpani (Timp.), and Snare Drum (T-ro). The second system is for the string section (Archi). The score is marked with a first ending (1.) and a second ending (2.). The woodwinds and strings play sustained notes in the first ending, while the strings play a rhythmic pattern in the second ending. The brass section plays sustained notes throughout. The percussion section has a rhythmic pattern in the first ending and rests in the second ending. The Piccolo and Flute parts have a melodic line in the first ending and a sustained note in the second ending. The Oboe part has a melodic line in the first ending and a sustained note in the second ending. The Cor Anglais part has a melodic line in the first ending and a sustained note in the second ending. The Clarinet Piccolo part has a melodic line in the first ending and a sustained note in the second ending. The Clarinet part has a melodic line in the first ending and a sustained note in the second ending. The Bassoon part has a melodic line in the first ending and a sustained note in the second ending. The Contrabassoon part has a melodic line in the first ending and a sustained note in the second ending. The Horns part has a melodic line in the first ending and a sustained note in the second ending. The Trumpets part has a melodic line in the first ending and a sustained note in the second ending. The Trombones part has a melodic line in the first ending and a sustained note in the second ending. The Timpani part has a rhythmic pattern in the first ending and rests in the second ending. The Snare Drum part has a rhythmic pattern in the first ending and rests in the second ending.

89

Picc.

Fl.

Ob.

C. ingl.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Cornette (Es)

2 Cornetti (B)

2 Trombe (B)

2 Alti (Es)

2 Tenore (B)

2 Baritoni (B)

2 Bassi

Timp.

Cassa

89

Archi

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

This block contains the first system of the orchestral score, measures 90 through 95. It includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet in C (Cl. picc.), Clarinet in Bb (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The notation is in 2/4 time with a key signature of one flat. The woodwinds play melodic lines with various articulations, while the bassoons and contrabassoons provide a steady harmonic accompaniment.

Cor.  
Tr-be  
Tr-ni  
Tuba

This block contains the second system of the orchestral score, measures 90 through 95. It includes parts for Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), and Tuba. The brass instruments play a variety of rhythmic and melodic patterns, contributing to the overall texture of the music.

C-tte (Es)  
C-ttl (B)  
Tr-be (B)  
Alti (Es)  
Ten. (B)  
Bar. (B)  
Bassi

This block contains the third system of the orchestral score, measures 90 through 95. It includes parts for Soprano (C-tte (Es)), Alto (C-ttl (B)), Tenor (Tr-be (B)), Bass (Alti (Es)), Baritone (Ten. (B)), and Bassoon (Bar. (B)). The vocalists and lower brass instruments play melodic lines with various articulations, contributing to the overall texture of the music.

Archi

This block contains the fourth system of the orchestral score, measures 90 through 95. It includes parts for the string section (Archi). The strings play a steady harmonic accompaniment, providing a foundation for the other instruments.

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

C-tte (Es)  
C-tti (B)  
Tr-be (B)  
Alti (Es)  
Ten. (B)  
Bar. (B)  
Bassi  
Timp.  
T-ro  
P-tti  
Cassa

Archit

Picc.

Fl. <sup>a2</sup>

Ob. <sup>a2</sup>

C.ingl.

Cl. picc.

Cl. <sup>a2</sup>

Fag. <sup>a2</sup>

C-fag.

Cor. <sup>a2</sup>

Tr-be <sup>a2</sup>

Tr-ni e Tuba <sup>a2</sup>

C-tte (Es)

C-tti (B)

Tr-be <sup>a2</sup>

Alti <sup>a2</sup>

Ten. <sup>a2</sup>

Bar. <sup>a2</sup>

Bassi <sup>a2</sup>

Timp.

T-ro

P-tti

Cassa

Archi



92

Picc.  
 Fl.  
 Ob.  
 C. ingl.  
 Cl. picc.  
 Cl.  
 Fag.  
 C-fag.  
 Cor.  
 Tr-be  
 Tr-ni  
 e  
 Tuba  
 C-tte(Es)  
 C-tti(B)  
 Tr-be  
 Alti  
 Ten.  
 Bar.  
 Bassi  
 Timp.  
 T-ro  
 P-tti  
 Cassa  
 Archi

Picc.

Fl.

Ob.

C.ingl.

Cl.picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

C-tte(Es)

C-tti(B)

Tr-be

Alti

Ten.

Bar.

Bassi

Timp.

Cassa

93

Archi

Picc.

Fl.

Ob.

C. ingl.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

C-tte(Es)

C-tti(B)

Tr-be

Alti

Ten.

Bar.

Bassi

Timp.

T-ro

P-tti

Cassa

Arch.

Picc.  
 Fl.  
 Ob.  
 C.ingl.  
 Cl. picc.  
 Cl.  
 Fag.  
 C-fag.  
 Cor.  
 Tr-be  
 Tr-ni  
 e  
 Tuba  
 C-tte(Es)  
 C-tti(B)  
 Tr-be  
 Alti  
 Ten.  
 Bar.  
 Bassi  
 Timp.  
 T-ro  
 P-tti  
 Cassa  
 Archi

Picc.

Fl.

Ob.

C.ingl.

Cl.picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

C-tte(Es)

C-tti(B)

Tr-be

Alti

Ten.

Bar.

Bassi

Timp.

T-ro

P-tti

Cassa

Archi

This musical score page, numbered 203, contains 21 staves of music. The instruments are listed on the left: Piccolo, Flute, Oboe, Cor Anglais, Clarinet Piccolo, Clarinet, Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, Trumpet (Es), Trumpet (B), Trumpet, Alto, Tenor, Baritone, Bass, Timpani, Snare Drum, Cymbal, and Cassa (Kettledrum). The string section (Archi) is indicated at the bottom. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more complex rhythmic pattern with some rests.

Picc.  
Fl.  
Ob.  
C.ingl.  
Cl. piccolo  
Cl.  
Fag.  
C-fag.  
Cor.  
Tr-be  
Tr-ni e Tuba  
C-tte(Es)  
C-tti(B)  
Tr-be  
Alti  
Ten.  
Bar.  
Bassi  
Timp.  
T-ro  
P-tti  
Cassa

This section of the score covers measures 95 through 100. It includes parts for Piccolo, Flute, Oboe, Cor Anglais, Clarinet piccolo, Clarinet, Bassoon, Contrabassoon, Horns (three parts), Trumpets (three parts), Trombones (three parts), Trumpets and Tubas (two parts), Cornets in E-flat, Cornets in B-flat, Trumpets (two parts), Alto Saxophones, Tenor Saxophones, Baritone Saxophones, Basses, Timpani, Tom-toms, and Cymbals. The woodwinds and strings play melodic lines with triplets and slurs, while the brass and percussion provide harmonic support and rhythmic patterns.

Archii

This section shows the string part for measures 95 through 100. The strings play a rhythmic accompaniment with slurs and triplets, supporting the melodic lines of the other instruments.

Picc.

Fl.

Ob.

C. ingl.

Cl. picc.

Cl.

Fag.

C. fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

C-tte (Es)

C-tti (B)

Tr-be

Alti

Ten.

Bar.

Bassi

Timp.

Archi

96

Picc.

Fl.

Ob.

C. ingl.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

C-tte (Es)

C-tti (B)

Tr-be

Alti

Ten.

Bar.

Bassi

Timp.

T-ro

P-tti

Cassa

96

Archl



Picc.  
Fl.  
Ob.  
C. ingl.  
Cl. picc.  
Cl.  
Fag.  
C-fag.  
Cor.  
Tr-be  
Tr-ni  
e  
Tuba  
C-tte(Es)  
C-ttl(B)  
Tr-be  
Alti  
Ten.  
Bar.  
Bassi  
Timp.  
T-ro  
Cassa  
Archi

97

97

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

Cor.  
Tr-be  
Tr-ni  
Tuba

C-tte (Es)  
C-tti (B)  
Tr-be  
Alti  
Ten.  
Bar.  
Bassi

Timp.  
T-ro  
P-tti  
Cassa

Arch.

Picc.  
Fl.  
Ob.  
C.ingl.  
Cl.picc.  
Cl.  
Fag.  
C-fag.  
Cor.  
Tr-be  
Tr-ni  
Tuba  
C-tte(Es)  
C-tti(B)  
Tr-be  
Alti  
Ten.  
Bar.  
Bassi  
Timp.  
T-ro  
P-tti  
Cassa  
Archi

99

Picc.

Fl. <sup>a2</sup>

Ob. <sup>a2</sup>

C. ingl.

Cl. picc.

Cl. <sup>a2</sup>

Fag. <sup>a2</sup>

C-fag.

Cor. <sup>a2</sup>

Tr-be

Tr-ni  
e  
Tuba

C-tte (Es)

C-tti (B)

Tr-be

Alti <sup>a2</sup>

Ten.

Bar.

Bassi

Timp.

T-ro

P-tti

Cassa

99

Arch. i

# СЮИТА

ИЗ БАЛЕТА  
«СВЕТЛЫЙ РУЧЕЙ»

[СОЧ. 39А]

**COCTAB OPKECTPA  
ORCHESTRA**

Piccolo  
2 Flauti  
2 Oboi  
Corno inglese  
Clarinetto piccolo (Es)  
2 Clarinetti (B)  
3 Fagotti  
(III=Contrafagotto)  
\* \* \*

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

Timpani  
Triangolo  
Tamburo  
Piatti

\* \* \*

Campanelli  
Arpa

\* \* \*

Violini I  
Violini II  
Viole  
Violoncelli  
Contrabassi

# 1. Вальс

Andantino 1

Piccolo

2 Flauti

2 Oboi

Corno inglese

Clarinetto piccolo (Es)

2 Clarinetti (B)

3 Fagotti

4 Corni (F)

3 Trombe (B)

3 Tromboni e Tuba

Timpani

Arpa

Violini I

Violini II

Viole

Violoncelli

Contrabassi

*p* *mf* *p* *pespr.* *div.* *p* *p* *p* *p* *p* *p*

I solo

Tuba solo

II

1

Picc. I solo *mf*

Fl. *mf*

Ob. *mf*

C. ingl. *mf*

Clpicc.

Cl. *mf*

Fag. *sim.* *mf*

Cor. II *sim.* *sim.*

Tr-be

Tr-ni e Tuba Tuba *sim.* *p*

Timp.

Arpa

Archi



2

Picc.  
 Fl. I  
 Ob. I  
 C.ingl. f.  
 Cl.picc.  
 Cl.  $\beta$   
 Fag.  
 Cor. II  
 Tr-be  
 Tr-ni  
 Tuba  
 Timp.  
 Arpa  
 Archi  $\beta$  unis.

Picc. I

Fl.

Ob.

C.ingl. *p*

Cl.picc.

Cl. *I solo*  
*mf* *espr.*

Fag. *p*

Cor. II

Tr-be

Tr-ni  
e  
Tuba *p*

Timp.

Tr-lo *p*

Arpa *p*

Archi *div.* *arco* *pizz.* *unis. pizz.* *p*

Picc. *mf*  
 Fl. *mf*<sup>3</sup>  
 Ob.  
 C.ingl.  
 Cl.picc.  
 Cl. I *mf* II  
 Fag. *sim.*  
 Cor.  
 Tr-be  
 Tr-nl e Tuba  
 Timp.  
 Tr-lo  
 Arpa  
 Archi *mf* *mf* arco div. *mf*<sup>3</sup>

The score is for page 217 of a musical work. It features a variety of instruments including woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon), brass (Cor, Trumpet, Trombone, Trumpet and Tuba), percussion (Timpani, Snare Drum), harp (Arpa), and strings (Archi). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music includes dynamic markings such as *mf* (mezzo-forte) and *sim.* (sordini). There are also performance instructions like *arco div.* for the strings and *mf*<sup>3</sup> for the flute. A box with the number '4' appears above the Piccolo staff and below the string staff, indicating a measure repeat or a specific measure number. The score is written in a standard musical notation with staves for each instrument.

Picc.

Fl.

Ob.

C.ingl.

Cl.picc.

Cl.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Tr-lo

Arpa

Archi

3

I

9

Detailed description: This is a page of a musical score for orchestra, numbered 218. The score is arranged in systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in C (Cl.picc.), Clarinet in Bb (Cl.), Bassoon (Fag.), and Trombone (Tr-be). The second system includes Trumpet (Tr-ni e Tuba), Timpani (Timp.), and Trombone (Tr-lo). The third system includes Harp (Arpa) and Strings (Archi). The Flute part has a triplet of eighth notes marked '3'. The Clarinet in Bb part has a first ending bracket marked 'I'. The Harp part has a triplet of eighth notes marked '9'. The strings play a steady accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

5

Picc.

Fl. *I* *mf*

Ob. *a2* *mf*

C.ingl. *mf*

Cl.picc.

Cl. *I solo* *p* *mf*

Fag. *mf espr.* *II* *mf* *III* *mf*

Cor. *mf*

Tr-be

Tr-ni  
e  
Tuba *mf*

Timp. *mf*

Arpa

5

unis. *p*

arco *p*

Archi *arco* *mf*

*mf* *arco*

This musical score page, numbered 220, features a full orchestral arrangement. The instruments are listed on the left: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (Cl. ingl.), Clarinet in C (Cl. pcc.), Clarinet in Bb (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trumpet in Bb (Tr-nl), Tuba (Tuba), Timpani (Timp.), Trombone (Tr-lo), Arpa (Arpa), and Archi (Strings). The score is written in a key signature of two flats (Bb) and a common time signature. A first ending bracket labeled 'I' spans measures 215-219. A second ending bracket labeled '6' spans measures 220-224. The Piccolo part begins in measure 220 with a sixteenth-note triplet. The Flute part has a first ending in measure 215 and a second ending in measure 220. The Oboe part has a first ending in measure 215 and a second ending in measure 220. The Clarinet in G part has a first ending in measure 215 and a second ending in measure 220. The Clarinet in C part has a first ending in measure 215 and a second ending in measure 220. The Clarinet in Bb part has a first ending in measure 215 and a second ending in measure 220. The Bassoon part has a first ending in measure 215 and a second ending in measure 220. The Cor Anglais part has a first ending in measure 215 and a second ending in measure 220. The Trumpet part has a first ending in measure 215 and a second ending in measure 220. The Trumpet in Bb part has a first ending in measure 215 and a second ending in measure 220. The Tuba part has a first ending in measure 215 and a second ending in measure 220. The Timpani part has a first ending in measure 215 and a second ending in measure 220. The Trombone part has a first ending in measure 215 and a second ending in measure 220. The Arpa part has a first ending in measure 215 and a second ending in measure 220. The Archi part has a first ending in measure 215 and a second ending in measure 220. Dynamics include *f* (forte), *mf* (mezzo-forte), and *a2* (second attack). The score is printed in black ink on a white background.

Flcc.   
 Fl.   
 Ob.   
 C.ingl.   
 Cl.picc.   
 Cl.   
 Fag.   
 Cor.   
 Tr-be   
 Tr-ni   
 e   
 Tuba   
 Timp.   
 Tr-lb   
 Arpa   
 Archi

Musical score for page 221, featuring woodwinds, brass, percussion, harp, and strings. The score includes various instruments and their parts, with dynamic markings such as *a2*, *p*, *mf*, and *spicc.*. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, and Bassoon. The brass section includes Cor Anglais, Trumpet, Trombone, Trumpet in C, and Tuba. The percussion section includes Timpani and Snare Drum. The harp and string sections are also present. The score is written in a key signature of two flats and a 4/4 time signature.

Ob. 7 *a2*

C.ingl.

Cl.picc.

Cl.

Fag. *f* *mf*

Cor. *f* *a2* *mf*

Tr-be *p*

Tr-ni  
e  
Tuba *Tuba* *p*

Timp. *mf*

Tr-lo *f* *p*

C-lli *f*

Arpa *f* *gliss.*

7

Archi *pizz. div.* *arco unis.*

*pizz.* *arco unis.*

*pizz.*



Ob.  
C.ingl.  
Cl.picc.  
Cl.  
Fag.  
Cor.  
Tr-be  
Tr-ni  
e  
Tuba  
Timp.  
Tr-lo  
C-lli  
Arpa  
Archl

7  
a2  
p  
pizz. div.  
arco unis.  
pizz. div.  
arco unis.  
gliss.

Detailed description: This is a page of a musical score for orchestra and strings. The score is arranged in systems. The woodwind section includes Oboe (Ob.), English Horn (C.ingl.), Piccolo Clarinet (Cl.picc.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The brass section includes Trumpets (Tr-be), Trombones (Tr-ni), and Tuba. The percussion section includes Timpani (Timp.) and Trigon (Tr-lo). The string section includes Violins (C-lli), Viola (Arpa), and Cello/Double Bass (Archl). The score features various musical notations such as slurs, accents, and dynamic markings. Specific performance instructions include 'pizz. div.' (pizzicato divided), 'arco unis.' (arco unison), and 'gliss.' (glissando). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The page number 223 is in the top right corner.

8

Ob.

C. ingl.

Cl. ploc.

Cl.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Tr-lo

C-lli

Arpa

8

Archl

div.

arco

arco

Ob.  
C.ingl.  
Cl.picc.  
Cl.  
Fag. II  
Cor.  
Tr-be  
Tr-ni  
e  
Tuba  
Timp.  
Tr-lo  
C-lli  
Arpa  
Archi

II

*P*

unis.

Detailed description: This is a page of a musical score for orchestra and strings, measures 1 through 4. The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The instruments are arranged in the following order from top to bottom: Oboe (Ob.), English Horn (C.ingl.), Piccolo Clarinet (Cl.picc.), Clarinet (Cl.), Bassoon (Fag.), Horns (Cor.), Trumpets (Tr-be), Trombones (Tr-ni), Tuba (Tuba), Timpani (Timp.), Snare Drum (Tr-lo), Cymbals (C-lli), Harp (Arpa), and Strings (Archi). The strings are divided into Violins (Vn.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The bassoon part includes a second ending marked 'II'. The snare drum part has a dynamic marking of *P* (piano) starting in measure 4. The string part includes a *unis.* (unison) marking in measure 4. The score is divided into four measures by vertical bar lines.

9

Picc. *f*

Fl. *f* a2

Ob. *f* a2

C. ingl. *f*

Cl. picc.

Cl. *f* a2

Fag. *mf*

Cor. *mf* a2

Tr-be *p*

Tr-ni  
e  
Tuba *p*

Timp *p*

Tr-lo *f*

C-lli *f*

Arpa *f* gliss.

9 spicc.

Archi *pizz. div.* *arco unis.*

*pizz.*

*pizz.*

**Picc.** *ff*

**Fl.** *ff*

**Ob.** *ff*

**C.ingl.** *ff*

**Cl.picc.** *ff*

**Cl.** *ff*

**Fag.**

**Cor.** *ff*

**Tr-be**

**Tr-ni e Tuba** *ff*

**Timp.**

**Tr-lo** *p*

**C-III**

**Arpa** *gliss.*

**Archl** *pizz. div.* *arco unis.* *ff*

10

Picc. *b*

Fl. *a2* *b*

Ob. *b*

C.ingl. *b*

Cl.picc. *b*

Cl. *a2* *b* *p*

Fag. *ff*

Cor. *ff*

Tr-be *ff*

Tr-ni e Tuba *ff*

Timp. *ff*

P-tti *ff*

Arpa

10

Archi *arco* *ff*

*ff* *arco*

*ff*

Picc. Fl. Ob. C. ingl. Cl. picc. Cl. Fag. Cor. Tr-be Tr-ni e Tuba Timp. Tr-lo Arpa Archi

Musical score for measures 11-14. The score includes parts for Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, Horns (III), Trumpets, Trombones, Timpani, Trombones, Arpa, and Archi. The Clarinet in Bb part features a solo section starting in measure 11, marked with *mf*. The Horns part includes a *p* dynamic marking and a *III* marking. The Arpa part has *mf* and *p* markings. The Archi part includes *p* and *pizz.* markings. A boxed number '11' appears in the top right of the page and in the middle of the Arpa part.

This musical score page includes the following parts and markings:

- Picc.**: Piccolo part, mostly rests.
- Fl.**: Flute part, starting with a *p* dynamic and a triplet of eighth notes.
- Ob.**: Oboe part, marked *I solo* and *p*, featuring a triplet of eighth notes.
- C.ingl.**: English Horn, mostly rests.
- Cl.picc.**: Piccolo Clarinet, mostly rests.
- Cl.**: Clarinet part, playing a steady eighth-note accompaniment.
- Fag.**: Bassoon, mostly rests.
- Cor.**: Cor Anglais, playing a melodic line with a first finger (*I*) marking.
- Tr-be**: Trumpet, mostly rests.
- Tr-ni e Tuba**: Trombone and Tuba, mostly rests.
- Timp.**: Timpani, mostly rests.
- Tr-lo**: Snare Drum, playing a rhythmic pattern of eighth notes.
- Arpa**: Harp, playing a chordal accompaniment.
- Archi**: String section, playing a melodic line with triplets and a steady eighth-note accompaniment.



rit.

12 a tempo

Picc.

Fl.

Ob.

C.ingl.

Cl.picc.

Cl.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Tr-lo

Arpa

rit.

12 a tempo

Archi

Plcc.

Fl.

Ob.

C. Ingl.

Cl. pcc.

Cl.

Fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

Timp.

Tr-lo

Arpa

Archi

*p*

*a2*

*[mf]*

*[mf]*

*a2*

*a2*

*b*

13

Picc

Fl. *a2*

Ob. *a2*

C. ingl.

Cl. picc.

Cl. *a2*

Fag.

Cor. II

Tr-be

Tr-ni  
e  
Tuba

Timp.

Tr-lo

Arpa

Archi

13

11695

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

Arpa

Archi

Picc.  
Fl.  
Ob.  
C. ingl.  
Cl. picc.  
Cl.  
Fag.

Cor.  
Tr-be  
Tr-ni  
e  
Tuba

Timp.  
Arpa

Archì

*sim.*

Picc.  
 Fl.  
 Ob.  
 C. ingl.  
 Cl. picc.  
 Cl.  
 Fag.  
 Cor.  
 Tr-be  
 Tr-ni e Tuba  
 Timp.  
 P-tti  
 Arpa  
 Archi

Musical score for measures 15-18. The score includes parts for Piccolo, Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, Timpani, Percussion, Harp, and Strings. Measure 15 features a flute solo marked 'I solo' and 'p' with a triplet. The harp and strings provide accompaniment. The score concludes with a double bar line at the end of measure 18.

16

Picc. Fl. Ob. C. ingl. Cl. picc. Cl. Fag.

Isolo  
pp

pp

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

I  
pp

pp

Arpa

pp

16

Arch. I Arch. II

Picc. *pp*

Fl.

Ob. *I. pp*

C. ingl. *pp*

Cl. picc.

Cl. *pp*

Fag.

Cor. *I*

Tr-be

Tr-ni  
e  
Tuba

Timp.

Tr-lo

Arpa

Archi *pizz. pp*



# 2. Русский лубок

1 Moderato con moto 2

Violini I

Violini II

Violo

Violoncelli

Contrabassi

*f* *dim.* *p*

Archi

Archi

3 div.

Archi

4

Ob. *a2*

Cl. *ff a2*  
*ff*

Archi

5

Picc. *f*

Fl. *a2*  
*f*

Ob. *a2*

Cl. *a2*  
*f*

Archi

Picc. *a2*

Fl. *a2*

Cl. *a2*

Archi

Picc. Fl. Ob. Cl. Fag.

Cor. Tr-be Tr-ni e Tuba

Archi

This musical score page, numbered 242, features a key signature of two flats and a 7-measure rest at the top. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bassoon, and Cor Anglais. The brass section includes Trumpets, Trombones, and Tuba. The string section is labeled 'Archl' and includes Violins, Violas, Cellos, and Double Basses. The woodwinds and brass play a rhythmic pattern of eighth notes with accents, while the strings play a steady eighth-note accompaniment. A box containing the number '7' is placed above the Piccolo staff and below the string staves.

8

Picc. Fl. Ob. Cl. Fag.

*f espr.*

Cor. Tr-be Tr-ni e Tuba

*ff*

8

Archl.

*ff* *mf espr.*

Picc. Fl. Ob. Cl. Fag.

Fl. *f* a2 7

Ob. *f*

Cl. *f* 7

Fag. 7

Cor. Tr-be Tr-nie Tuba

Cor. *mf* II a2 *f*

Tr-be *mf*

Tr-nie

Tuba

Archi

Archi *f* div. pizz. *f* pizz. *f* pizz. *f*

Picc. 10

Fl. 10

Ob. 10

Cl. 10

Fag. 10

a2  
*p*  
a2  
*p*  
a2  
*p*  
a2  
*p*

Cor. *mf*

Tr-be *f*  
I sola

Tr-nl  
e  
Tuba *mf*

Archi unis. (pizz.)  
*f*  
unis. (pizz.)  
*f*  
unis. (pizz.)  
*f*  
(pizz.)  
*f*

10

Picc. *f*

Fl. *f* <sup>a2</sup>

Ob.

Cl. *f* <sup>a2</sup>

Fag.

Cor.

Tr - be

Tr - ni e Tuba

10

Archi *p* arco



11

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr - be

Tr - ni  
e

Tuba

11

Arch.

picc.

picc.

picc.

picc.

### 3. Галоп

1 Allegro

3 Trombe (B) *f*

Timpani

Violini I

Violini II *ff*

Viole *ff*

Violoncelli *ff*

Contrabassi *ff*

2

3

Arcchi *dim.* *mf*

Arcchi *v*

4

Archi

5

Archi

*ff* *mf*

Archi

*f*

Archi

7

Picc.   
 Fl.   
 Ob.   
 Cl. piccolo   
 Cl.   
 This system contains five staves for woodwinds. The Piccolo, Flute, Oboe, and Piccolo Clarinet parts begin with a dynamic marking of *f* and a slur over the first few notes. The Clarinet part has a first finger fingering (*I*) indicated above the first note.

Archi   
 This system contains four staves for the string section. The upper staves (Violins I and II) have a *cresc.* marking. The lower staves (Violas and Cellos/Double Basses) also have a *cresc.* marking. The system concludes with a *pizz.* (pizzicato) marking and a dynamic of *f*.

Picc.   
 Fl.   
 Ob.   
 Cl. piccolo   
 Cl.   
 This system contains five staves for woodwinds. The Flute part has a second octave (*a2*) marking above the first note. The Clarinet part has a first finger (*I*) marking above the first note.

Archi   
 This system contains four staves for the string section. The upper staves (Violins I and II) have an *arco* marking above the first note. The lower staves (Violas and Cellos/Double Basses) also have an *arco* marking above the first note.

8

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Archi

9

Archi

Archi

The musical score is divided into two systems. The first system includes Piccolo (Picc.), Flute (Fl.), and Arches (Archi). The Piccolo and Flute parts begin with a dynamic marking of *f* and include an *a2* marking. The Arches part features a rhythmic pattern of eighth notes. The second system includes Piccolo (Picc.), Flute (Fl.), Clarinet in Piccolo (Cl. picc.), Clarinet (Cl.), Cor, Trumpet (Tr-be), Trombone and Tuba (Tr-ni e Tuba), and Arches (Archi). The Piccolo and Flute parts continue with their melodic lines. The Cor, Tr-be, Tr-ni e Tuba, and the lower Arches parts enter with a dynamic marking of *ff* and an *a2* marking. The Clarinet and Clarinet in Piccolo parts remain silent.

11

Cl. picc. *ff*

Cl. *ff* a2

Musical score for measures 11-14, Clarinet parts. The Piccolo Clarinet (Cl. picc.) and Clarinet (Cl.) parts are shown. The Piccolo Clarinet part starts with a dynamic marking of *ff*. The Clarinet part starts with a dynamic marking of *ff* and includes the marking 'a2'. Both parts feature melodic lines with slurs and accents.

Archi

Musical score for measures 11-14, Arch ensemble. The Violin I, Violin II, Viola, and Cello/Double Bass parts are shown. The Violin I and II parts play a steady eighth-note accompaniment. The Viola and Cello/Double Bass parts play a similar accompaniment with some rests.

Cl. picc.

Cl. *a2*

Musical score for measures 15-18, Clarinet parts. The Piccolo Clarinet (Cl. picc.) and Clarinet (Cl.) parts are shown. The Piccolo Clarinet part includes a dynamic marking of *ff* and a triplet marking '3'. The Clarinet part includes a dynamic marking of *a2* and a triplet marking '3'. Both parts feature melodic lines with slurs and accents.

Archi

Musical score for measures 15-18, Arch ensemble. The Violin I, Violin II, Viola, and Cello/Double Bass parts are shown. The Violin I and II parts play a steady eighth-note accompaniment. The Viola and Cello/Double Bass parts play a similar accompaniment with some rests.

12

Archi *ff*

Musical score for measures 19-22, Arch ensemble. The Violin I, Violin II, Viola, and Cello/Double Bass parts are shown. All parts are marked with a dynamic of *ff*. The Violin I and II parts play a steady eighth-note accompaniment. The Viola and Cello/Double Bass parts play a similar accompaniment with some rests.

Picc. *ff*

Fl. *a2* *ff*

Ob. *a2* *ff*

Cl. picc. *ff*

Cl. *a2* *ff*

Cor. *ff* *a2*

Arch. *div.*

Picc.

Fl. *a2*

Ob. *a2*

Cl. picc.

Cl. *a2*

Cor. *ff* *a2*

Arch. *ff*

14



Archi

Fl. 15

Ob.

Archi

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Archi

**Picc.** *ff*

**Fl.** *ff*

**Ob.** *ff*

**Cl. picc.** *ff*

**Cl.** *ff*

**Fag.** *ff*

**C-fag.**

**Cor.** *f*

**Tr-be**

**Tr-ni e Tuba**

**Timp.**

**T-ro**

**Archi** *ff* *div.*

Detailed description of the musical score: This page contains the orchestral score for measures 1 through 4. The key signature has one flat (B-flat), and the time signature is 4/4. The woodwind section (Piccolo, Flute, Oboe, Clarinet in B-flat, Clarinet in C, Bassoon, and Contrabassoon) plays a rhythmic pattern of eighth notes, starting with a dynamic of *ff* from the second measure. The brass section (Horn, Trumpet, Trombone, Trumpet and Tuba) plays a similar rhythmic pattern, starting with a dynamic of *f* from the second measure. The string section (Archi) plays a rhythmic pattern of eighth notes, starting with a dynamic of *ff* and a *div.* (divisi) instruction from the second measure. The Percussion section (Timp. and T-ro) is silent throughout the page.

This musical score page features the following parts and markings:

- Woodwinds:** Picc., Fl., Ob., Cl. picc., Cl., Fag., C-fag., Cor., Tr-be, Tr-ni e Tuba, Timp., T-ro.
- Strings:** Archi.
- Performance Markings:** *ff* (fortissimo), *ff<sub>2</sub>*, *III*, *a2*, *unis.*
- Staffing:** The score is arranged in three systems. The first system contains Picc., Fl., Ob., Cl. picc., Cl., Fag., and C-fag. The second system contains Cor., Tr-be, Tr-ni e Tuba, Timp., and T-ro. The third system contains the Archi (string) section.

## 4. Адажио

Adagio 1

Piccolo

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti

4 Corni (F)

3 Trombe (B)

3 Tromboni  
e  
Tuba

Timpani

Violoncello  
solo

Adagio 1

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Cl. *f* *pp*

Fag. *f* *pp*

V.c. solo

Archi *pizz.* *f* *f* *pizz.* *f* *pizz.* *f*

Arpa *p*

V.c. solo

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

Arpa

V-c. solo

Archi

3

Arpa

V-c. solo

Archi

4

Cl.

Fag.

Arpa

V.c. solo

Arch.

5 Pochissimo più mosso

Cl.

Fag.

Arpa

V.c. solo

Arch.

Cl. 

Fag. 

V.c. solo 

Archi 

Fl. 

Ob. 

Cl. 

Fag. 

V.c. solo 

Archi 



7

Picc. *12/8*

Fl. *12/8* *a2* *f espr.*

Ob. *12/8* *p* *f*

Cl. *12/8* *a2* *f espr.*

Fag. *12/8* *a2* *p* II

Cor. *3* *p* *cresc.*

Tr-be *II* *p cresc.*

Tr-ni e Tuba *p cresc.*

V-c. solo

7

Archi *12/8* *p* *arco* *cresc.*

8

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

Timp.

Tr-lo

T-ro

P-tti

Archi

*ff*

*a2*

*mp*

*f*

*P cres.*

II

12

8

11895

[Rubato (quasi cadenza)]

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Tr-lo

T-ro

P-tti

V-c. solo

9 [Rubato (quasi cadenza)]

Archi

This musical score page features three systems of staves. The first system includes an Arpa (harp) part with two staves and a V-c. solo (violin) part. The Arpa part begins with a *ff* dynamic and features a complex, arpeggiated texture. The V-c. solo part has a *f* dynamic. The second system is for the Archi (strings), consisting of five staves (Violin I, Violin II, Viola, Violoncello, and Contrabasso). All string parts start with a *fp* dynamic and play a sustained, melodic line. The third system returns to the Arpa and V-c. solo parts. The Arpa part has a *mf* dynamic and continues with its arpeggiated texture. The V-c. solo part has a *mf* dynamic, followed by a *f dim.* dynamic. The Archi part continues with a *pp* dynamic across all five staves.

10 [a tempo]

Fl. *pp* 3

Cl. *pp* 3

Cor. I, II *pp* 3

V.-c. solo *p f p*

11

Arpa

V.-c. solo *f dim. p cresc.*

Archi *p pizz.*

Arpa

V.-c. solo *f* 5

Archi

12

Arpa

V.c. solo

Archi



Cl. I solo

Arpa

V.c. solo

Archi

V-o. solo

Archi

pp

arco

pp

arco

pp

arco

p

arco

p

arco

p

V-c. solo

Archi

pizz.

p

pizz.

p

pizz.

pizz.

pizz.

pizz.

V-c. solo

Archi

arco

arco

arco

pizz.

## 5. Пиццикато

Allegretto

pizz. &gt;

rit.

Violini I

Violini II

Viole

Violoncelli

Contrabassi

1 a tempo

Archi

2

Archi

Archi



3

div.

*p* *cresc.*

Archi

4

*p cresc.* *ff*

Archi

5

Picc.

Fl.

*mf* *mf* *f* *p* *p* *div.*

Archi

*ff* *ff* *p*

(b)

Archi

Archi

*cresc.*

*f*

Archi

*cresc.*

*f*

Archi

*cresc.*

*f*

Archi

6

*p cresc.*

*f*

*mp cresc.*

*f*

Archi

*p cresc.*

*f*

Archi

*p cresc.*

*f*

Archi

*f*

Archi

7

*p*

*cresc.*

*p*

*cresc.*

Archi

*p*

*cresc.*

*p*

*cresc.*

Archi

*p*

*cresc.*

*p*

*cresc.*

Archi

*f*

*p*

Archi

*f*

*p*

Archi

*f*

*p*

Archi

*f*

*p*

# Лубок

Allegretto

Clarinetto piccolo (Es)

2 Clarinetti (B)

Violini I

Violini II

Viola

Ob.

C. ingl.

Cl. picc.

Cl.

V-ni I

V-ni II

V-le

Ob.

C. ingl.

Cl. picc.

V-ni I

V-ni II

V-le

2

Picc. *ff*

Ob. *ff* *a2*

Fag. *f*

V-ni II

V-le *pizz.*

V-c. *mf*

3

Picc.

Ob. *a2*

Cl.

Fag. *ff*

V-ni I *arco*

V-ni II *f espr. arco*

V-le

V-c.

Cl.

V-ni I

V-ni II

V-le

V-c.

4

Tr-be *mp*

Tr-ni *I solo*  
*f* pizz.

V-ni I *mf*

V-ni II *mf* pizz.

V-le *mf*

5

Ob. *ff* a2

Cl. *ff* a2

Fag. *f* a2

C-fag. *f*

Cor. *mf*

Archi *mf*

6

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

e

Tuba

*mp secco*

*mp secco*

*mp secco*

III

*mp secco*

6

arco

*f marc.*

arco

*f marc.*

Archi

arco

*f marc.*

*f marc.*

Ob.  
Cl.  
Fag.  
C-fag.

7  
a2  
ff  
ff  
f  
f

Cor.  
Tr-be  
Tr-nl  
e  
Tuba

mf  
mf  
III

Archl

7

Ob. *a2*

Cl. *a2*

Fag. *a2*

C-fag.

Cor.

Tr-be

Tr-nl

e

Tuba

Timp.

Archl

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered 278 in the top left corner. It features a system of staves for woodwinds, brass, and strings. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section includes Cor Anglais (Cor.), Trumpets in B-flat (Tr-be), Trumpets in D-flat (Tr-nl), Euphonium (e), and Tuba. The percussion section includes Timpani (Timp.). The string section (Archl) is represented by five staves. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The woodwinds and strings are playing a rhythmic pattern of eighth notes, while the brass instruments are mostly silent. The woodwinds have an 'a2' marking above their staves, indicating a second octave. The score is written in a standard musical notation style with various dynamics and articulation marks.



8

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

Solo  
Cl.picc.  
Archi

Cl.picc.  
Archi

9

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

Cor.  
Tr-be *mf*  
Tr-ni *mf*  
e *mf*  
Tuba *mf*

9

Archl

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

This section of the score contains the woodwind parts. The Piccolo, Flute (a2), Oboe (a2), and Bassoon (a2) parts feature melodic lines with slurs and accents. The Clarinet Piccolo and Clarinet parts provide harmonic support with rhythmic patterns. The Cor Anglais part has a steady eighth-note accompaniment. The Contrabassoon part is mostly silent.

Cor.  
Tr-be  
Tr-ni  
e  
Tuba

This section contains the brass parts. The Cor Anglais part is silent. The Trumpet and Trombone parts play a rhythmic pattern of eighth notes. The Trumpet part includes a melodic line with slurs and accents. The Trombone part provides harmonic support. The Tuba part is silent.

Archif

This section contains the string parts. The Violin I and Violin II parts are silent. The Viola part has a melodic line with slurs and accents. The Cello and Double Bass parts are silent.

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