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

ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1987

D. SHOSTAKOVICH

COLLECTED WORKS
IN FORTY-TWO VOLUMES
VOLUME TWENTY-SIX

SUITES FROM THE BALLETS
"THE GOLDEN AGE"
"THE BOLT"
"THE LIMPID STREAM"

Score

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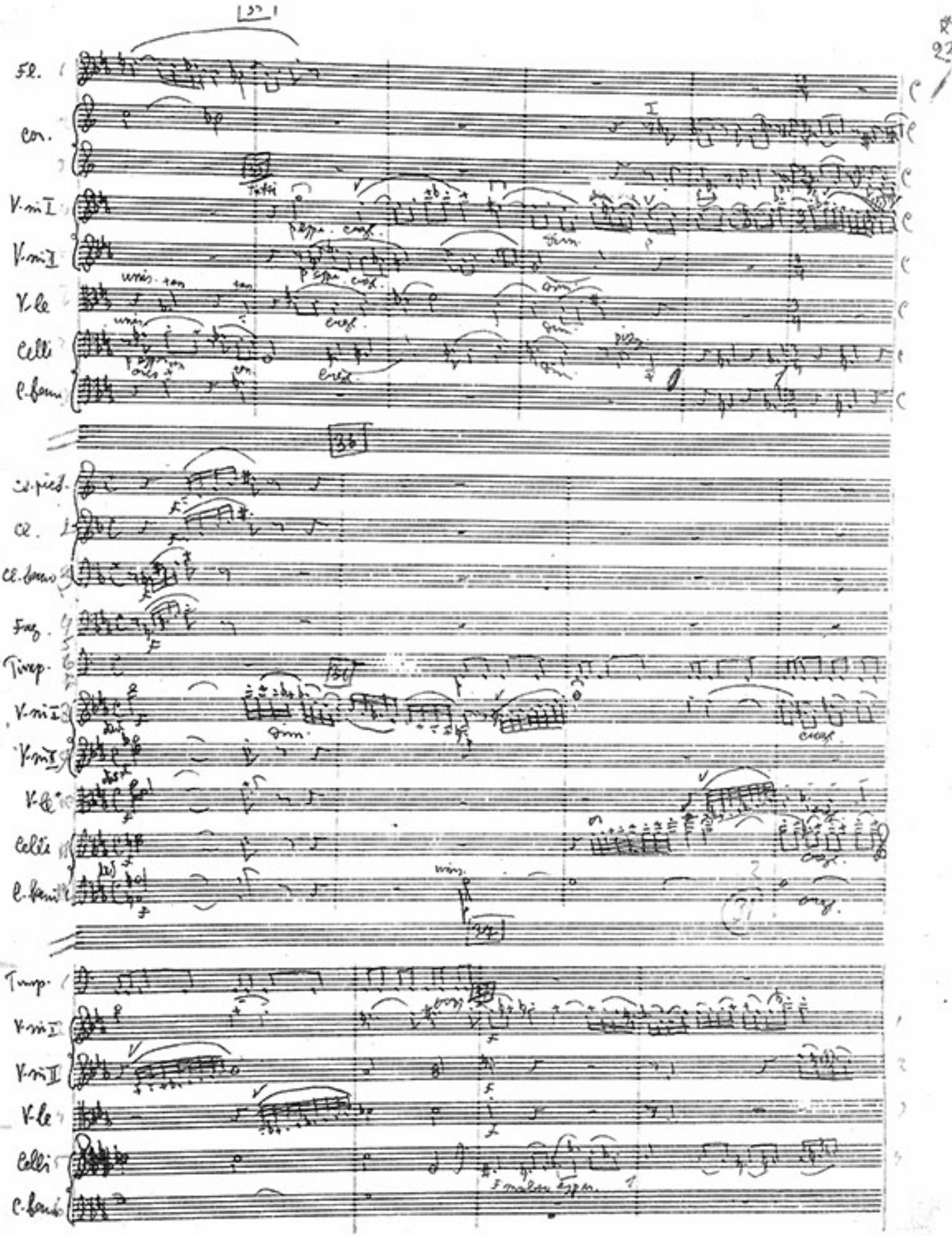
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Фрагмент партитуры Сюиты из балета «Золотой век».
Часть II. Адажио. *Автограф*

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...» [1].

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» [2],— 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 получило 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» [3].

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 [4].

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. Чечетка, 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 положены 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

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[1] «Светлый ручей»: Буклет к спектаклю.— Л., 1935, с. 14.

[2] Дискуссия о советском симфонизме: Выступление тов. Д. Шостаковича.— Сов. музыка, 1935, № 5, с. 33.

[3] «Золотой век»: Буклет к спектаклю.— Л., 1930, с. 4.

[4] 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, созидающим 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...»[5]. «Сейчас я заканчиваю новый балет... либретто меня вполне удовлетворяет. Действие развертывается 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»[6]. «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».[7]

«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 проникновенный 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.

[5] Вечерняя Москва, 1935, 11 апреля.
[6] Красная газета, 1935, 14 января.
[7] «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." [1]

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." [2]

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 "Dynamiada") 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." [3]

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.[4]

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.

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[1] *The Limpid Stream,* a booklet for the production, Leningrad, 1935, p. 14.
[2] "Discussion of Soviet Symphony. Speech by Dmitry Shostakovich", *Sovetskaya Muzyka,* No. 5, 1935, p. 33.
[3] *The Golden Age,* a booklet for the production, p. 4.
[4] 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."[5] 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."[6] 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."[7]

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 sparklingly 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.

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[5] *Vechernaya Moskva,* April 11, 1935.
[6] *Krasnaya Gazeta,* January 14, 1935.
[7] *The Limpid Stream,* Collection of articles and materials, Leningrad, 1935, p. 15.

СЮИТА

ИЗ БАЛЕТА
«ЗОЛОТОЙ ВЕК»

СОЧ. 22 А

1930

СОСТАВ ОРКЕСТРА
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
Viole
Violoncelli
Contrabassi

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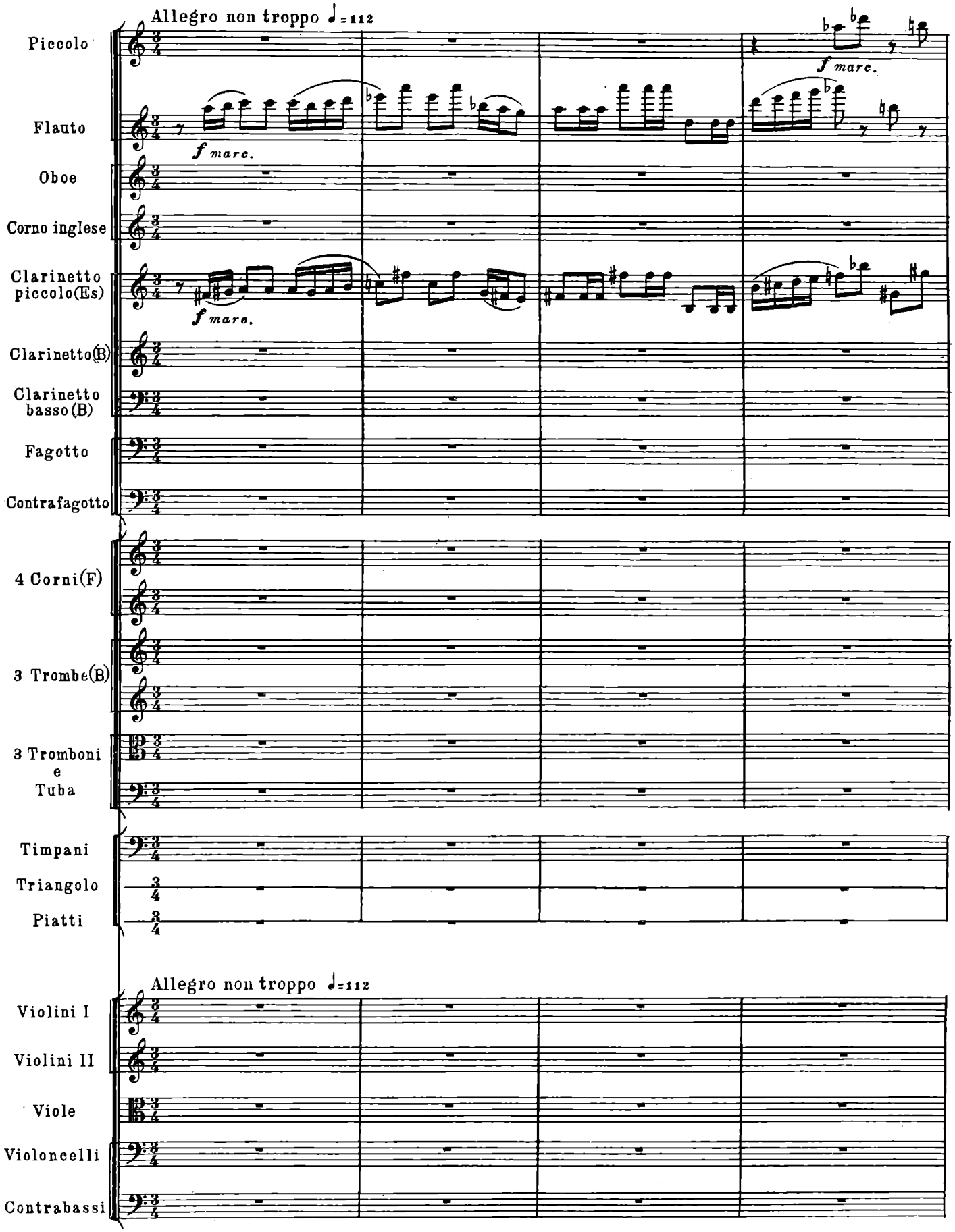
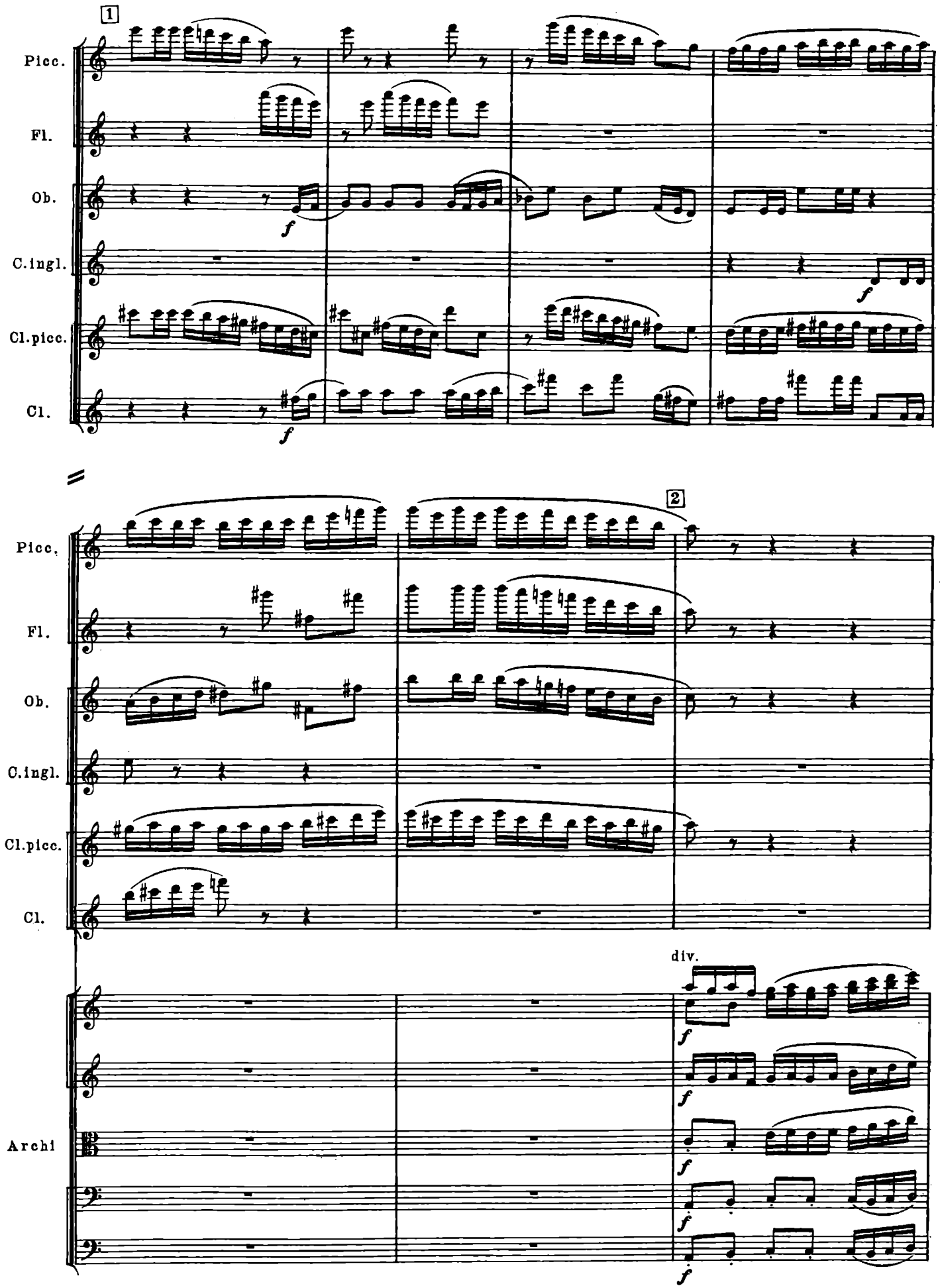
1. Вступление

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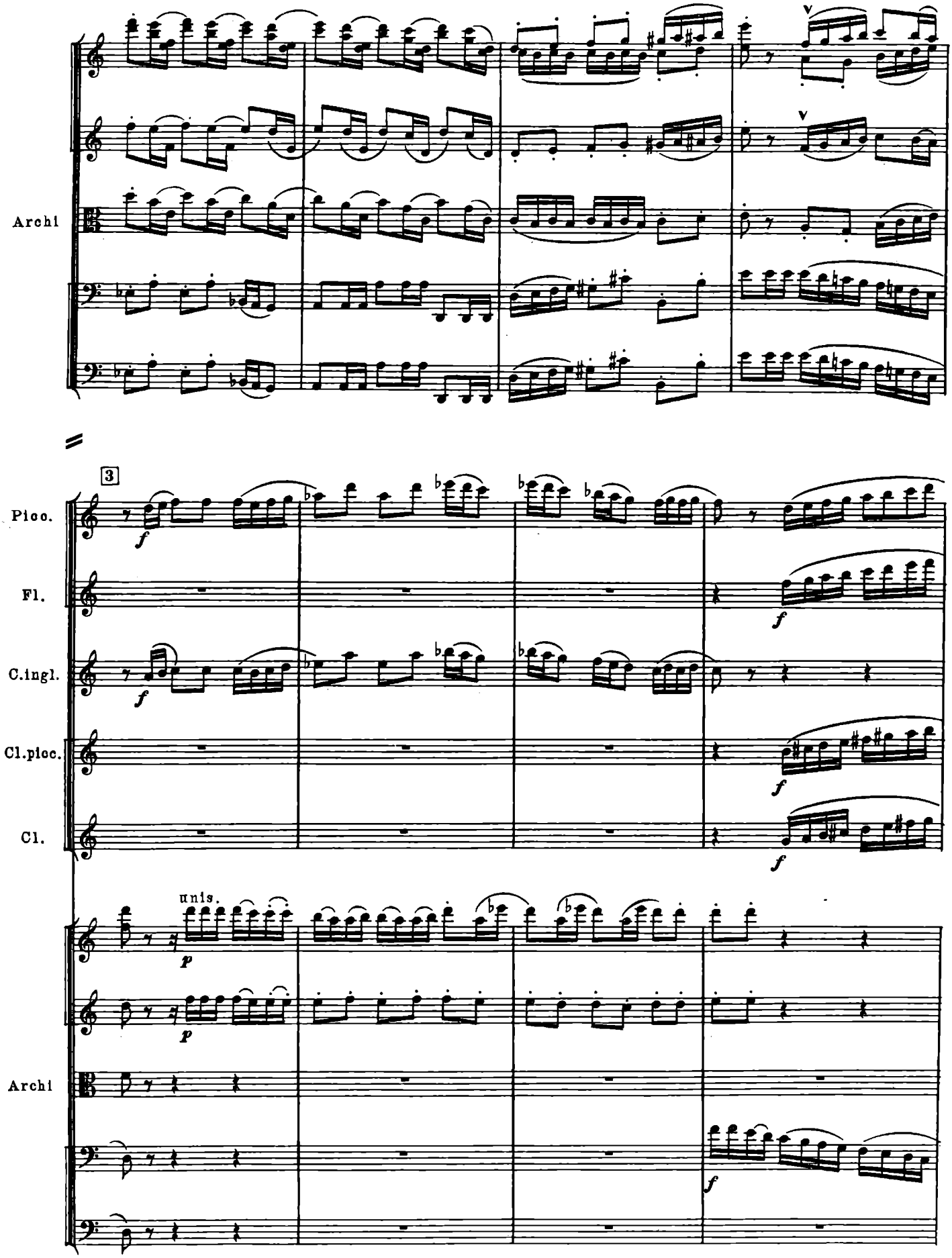
Ob.
C.ingl.
Cl.picc.
Cl.
f
2
div.
Archi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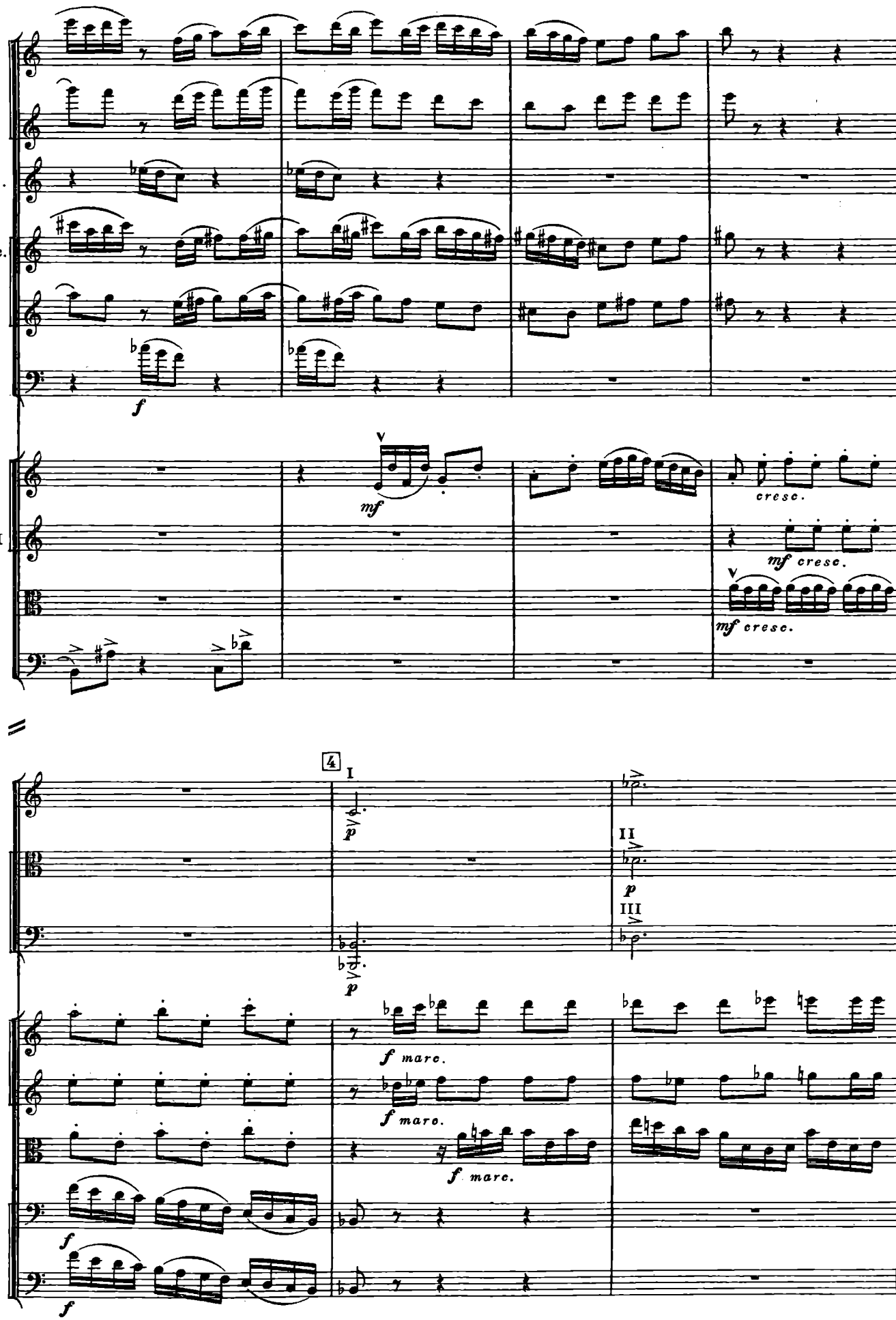
unis.
Archi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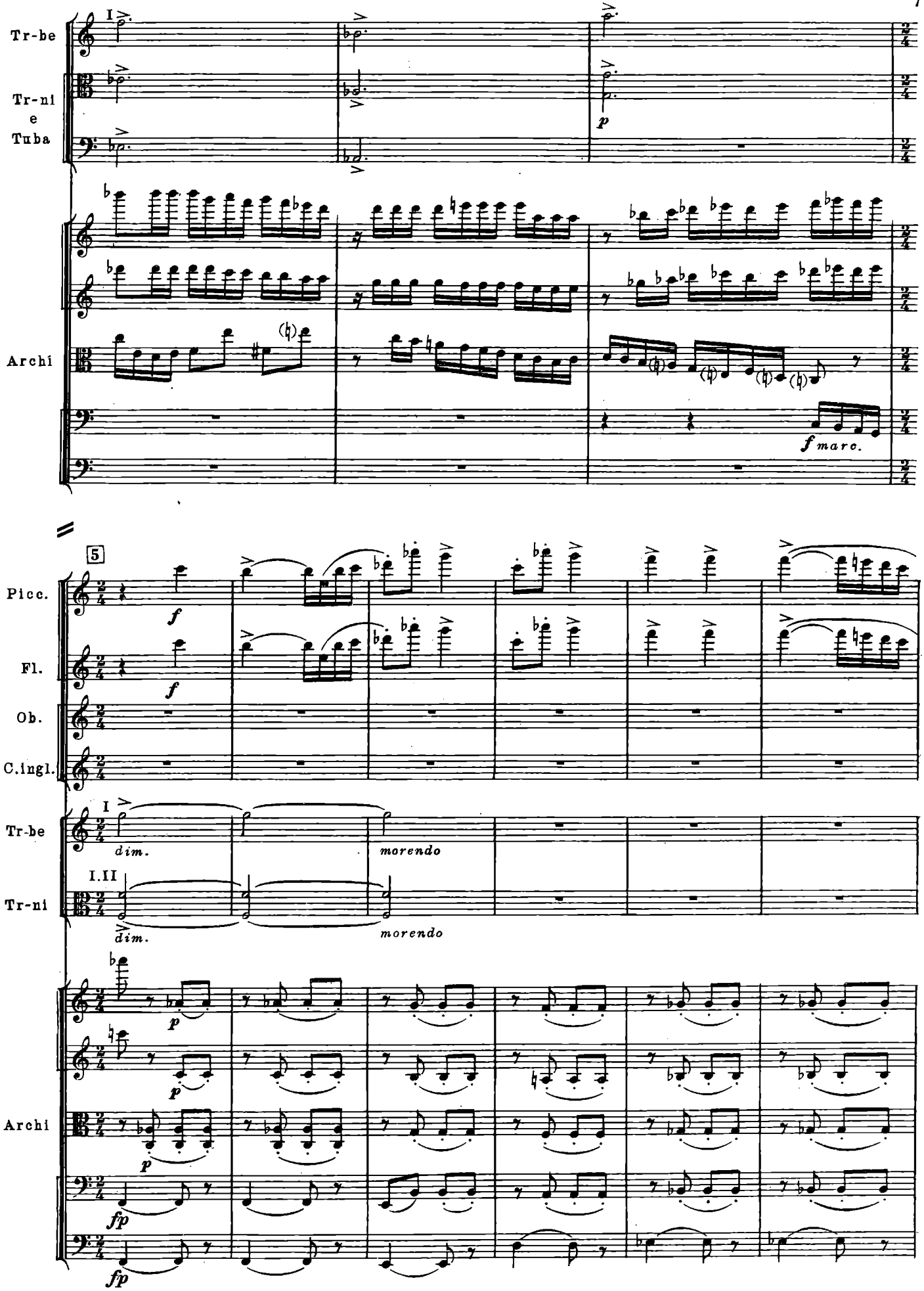
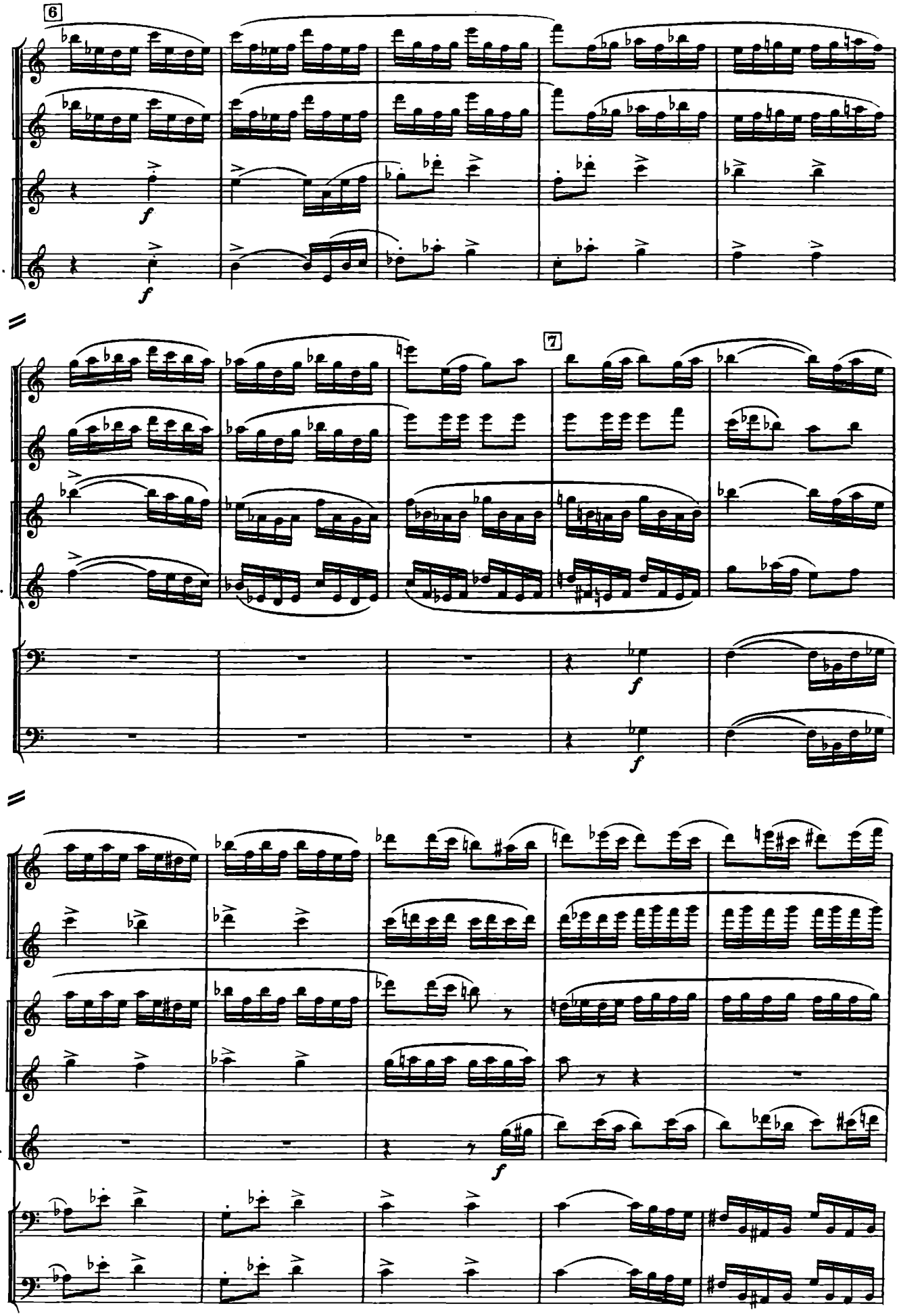
C.ingl.
Cl.picc.
Cl.
Fag.
V-ni I
V-ni II
V-le
V-c.
Tr-be
Tr-ni
e
Tuba
Archi
4
I
II
III
f
mf
p
cresc.
mf cresc.
f marc.


Tr-be
Tr-ni
e
Tuba
I
p
Archi
f marc.
5
Picc.
Fl.
Ob.
C.ingl.
Tr-be
I
dim.
morendo
Tr-ni
I.II
dim.
morendo
Archi
p
fp
fp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Ob.
C.ingl.
f
7
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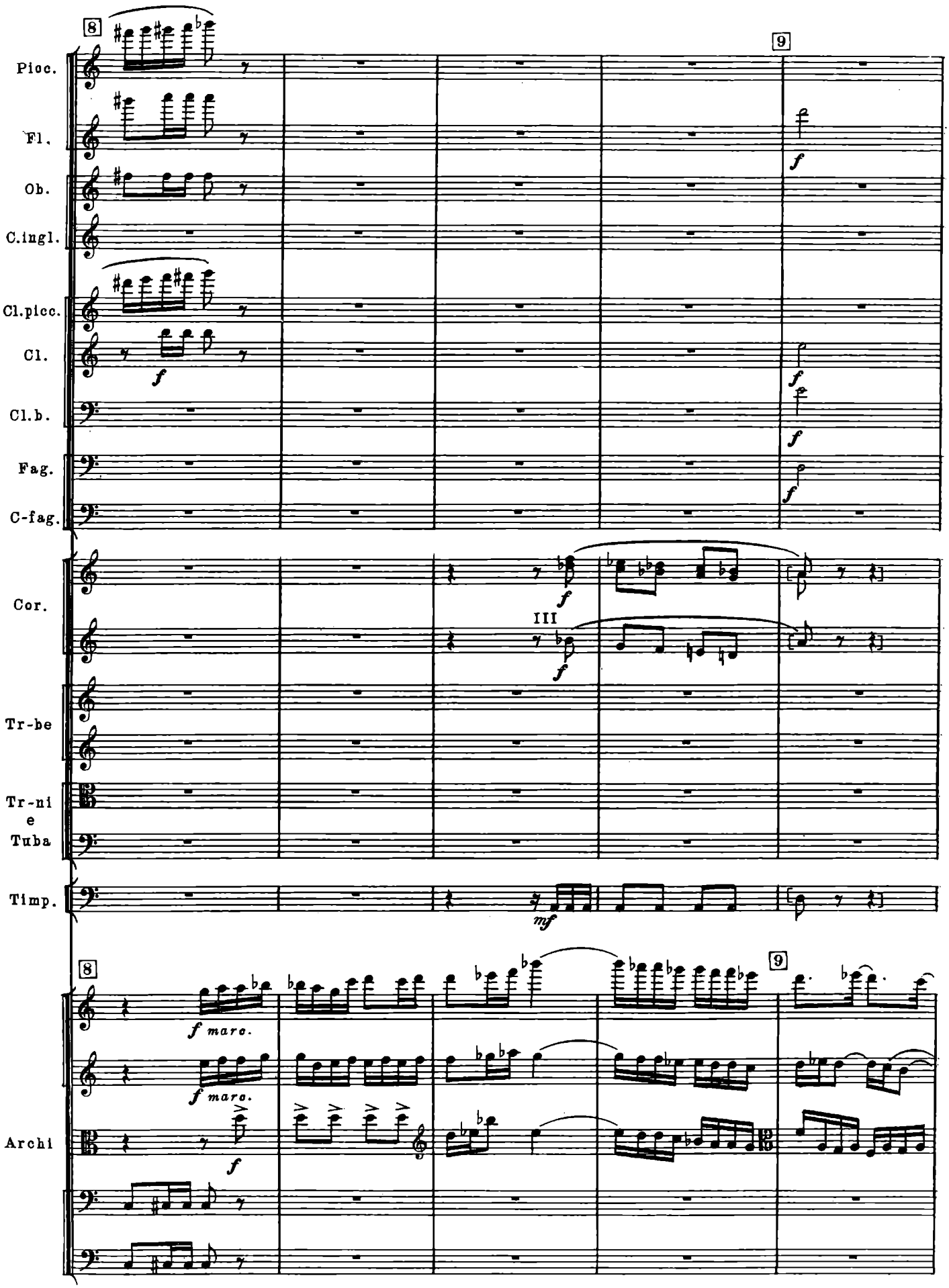
C-b.
Cl.picc.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9
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Ob.
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Cl.
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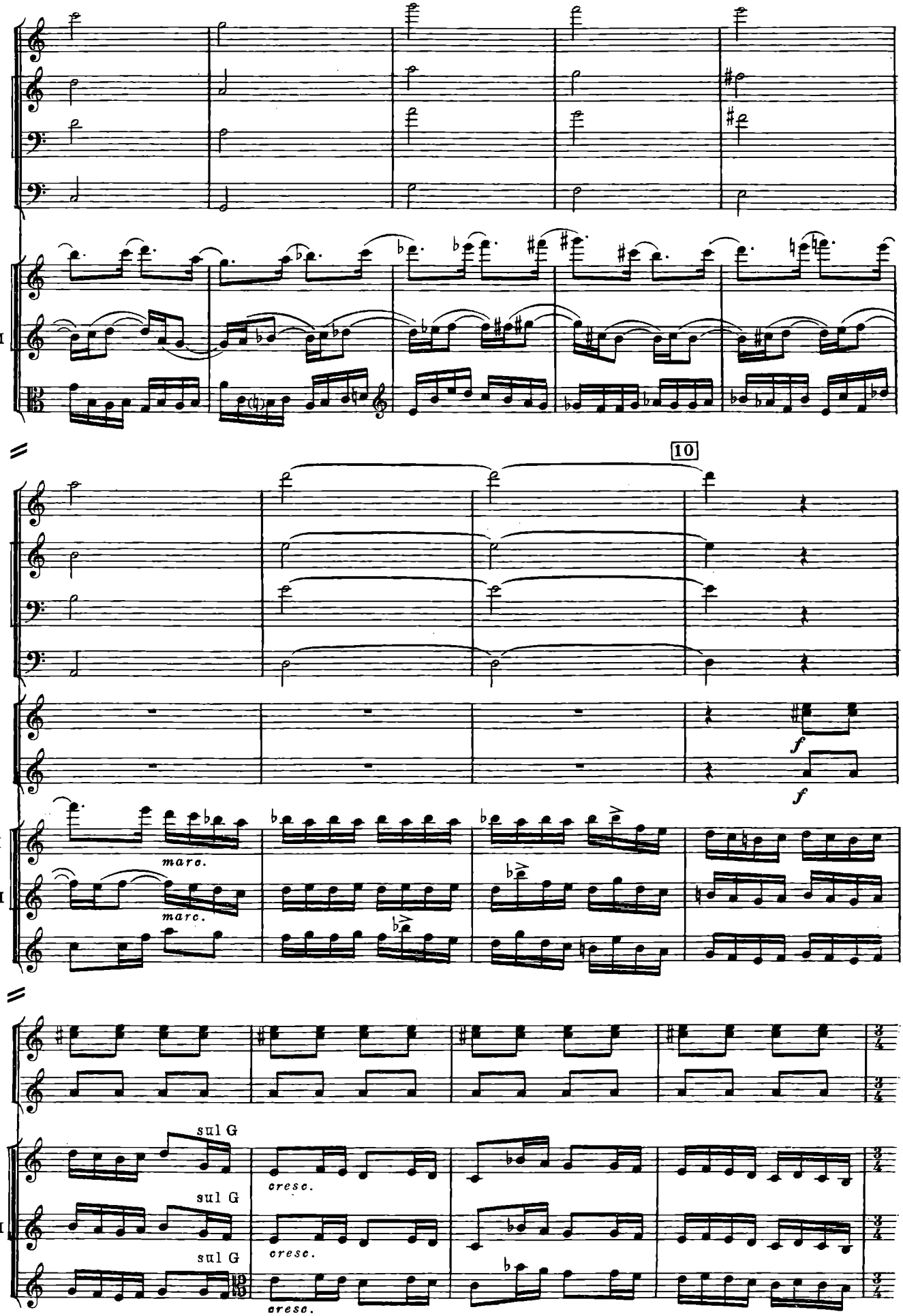
Fag.
C-fag.
Cor.
III
Tr-be
Tr-ni
e
Tuba
Timp.
Archi
f
mf
f marc.


Fl.
Cl.
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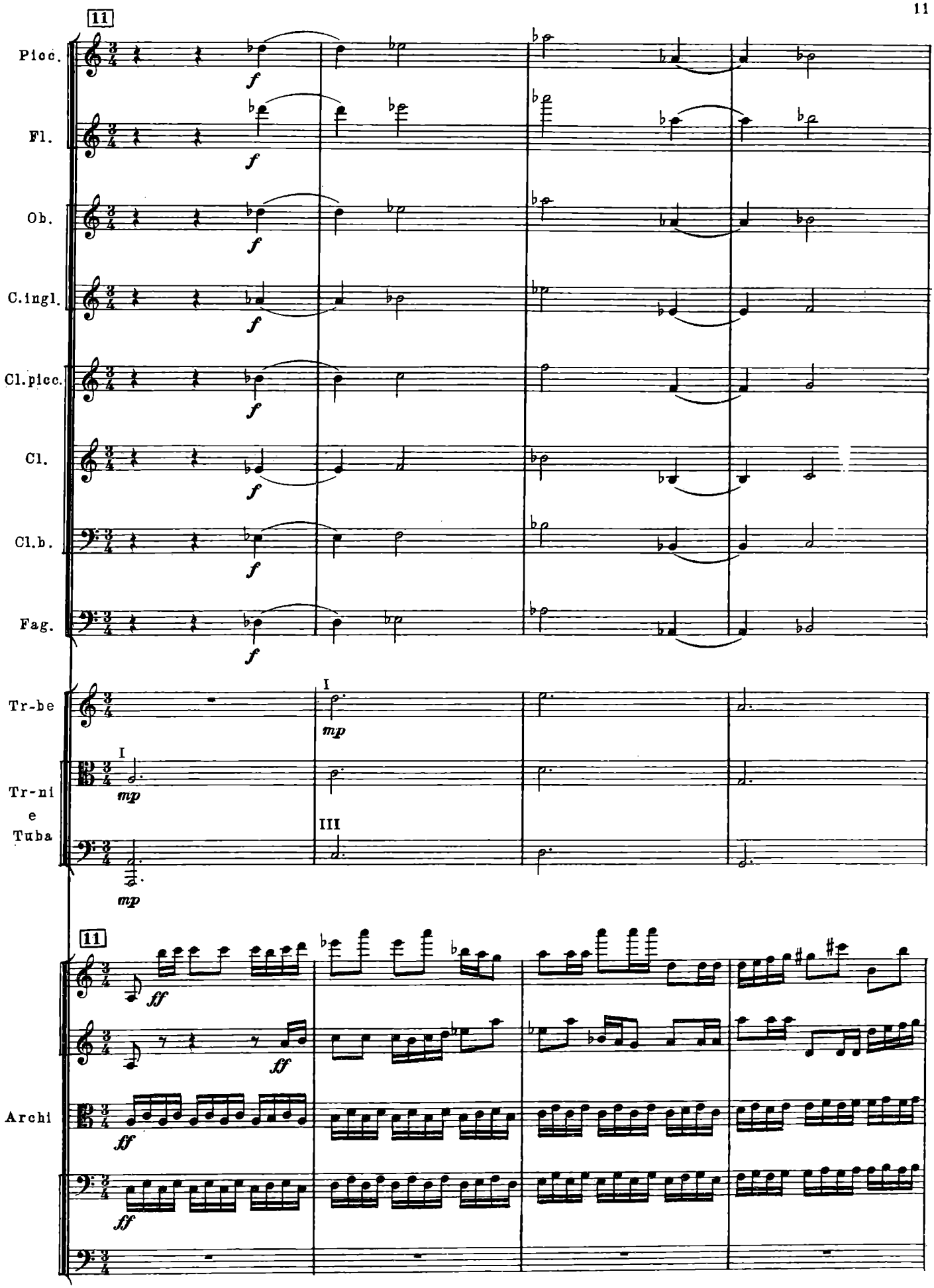
Fag.
V-ni I
V-ni II
V-le
10
Tr-be
f
f
marc.
marc.
sul G
sul G
sul G
cresc.
cresc.
cresc.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Fl.
Ob.
C.ingl.
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Cl.
Cl.b.
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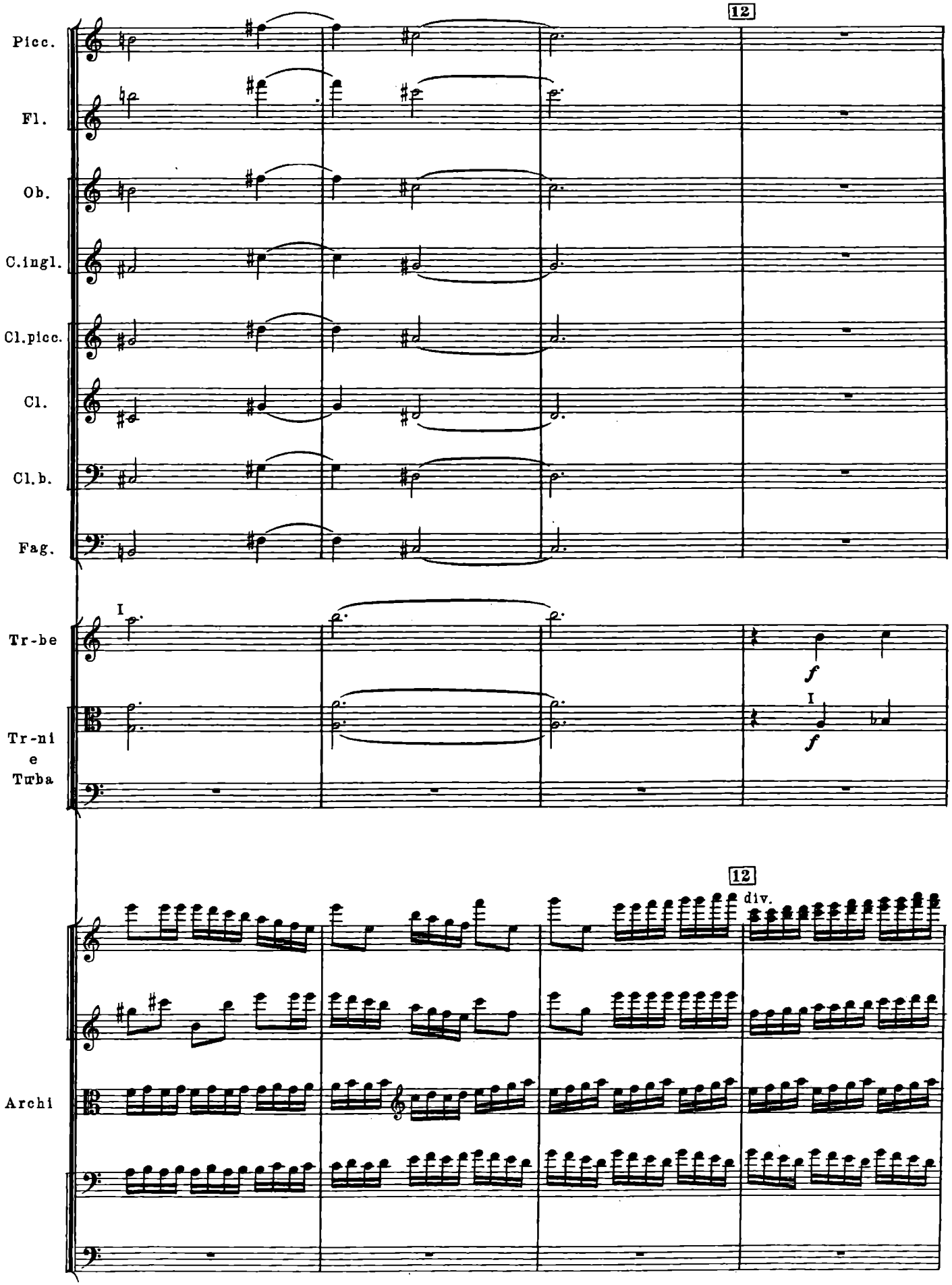
Tr-be
Tr-ni
e
Tuba
Archi
f
mp
ff
I
III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Fl.
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Fag.
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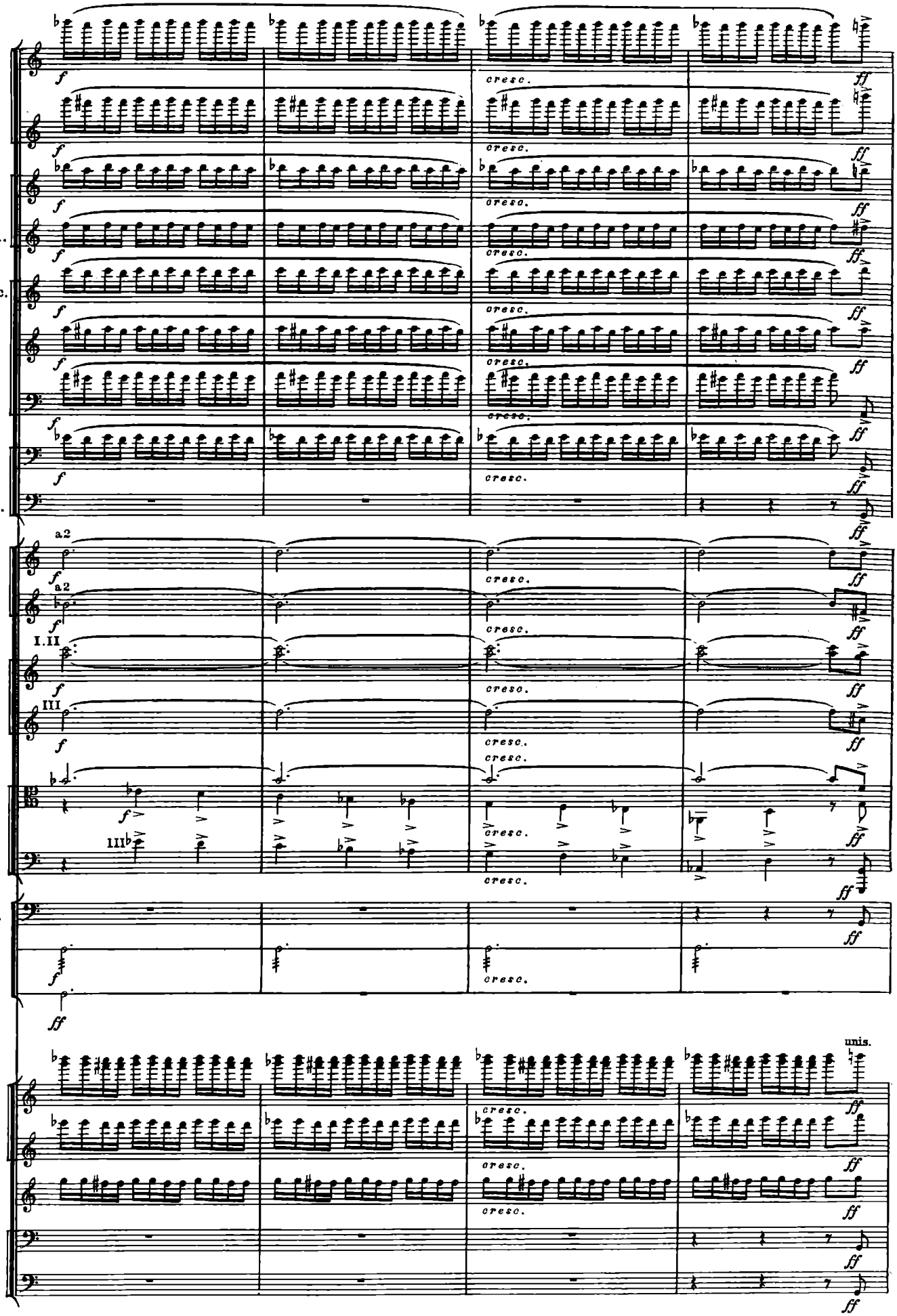
Tr-be
Tr-ni
e
Tuba
f
I
f
12
div.
Archi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Fl.
Ob.
C.ingl.
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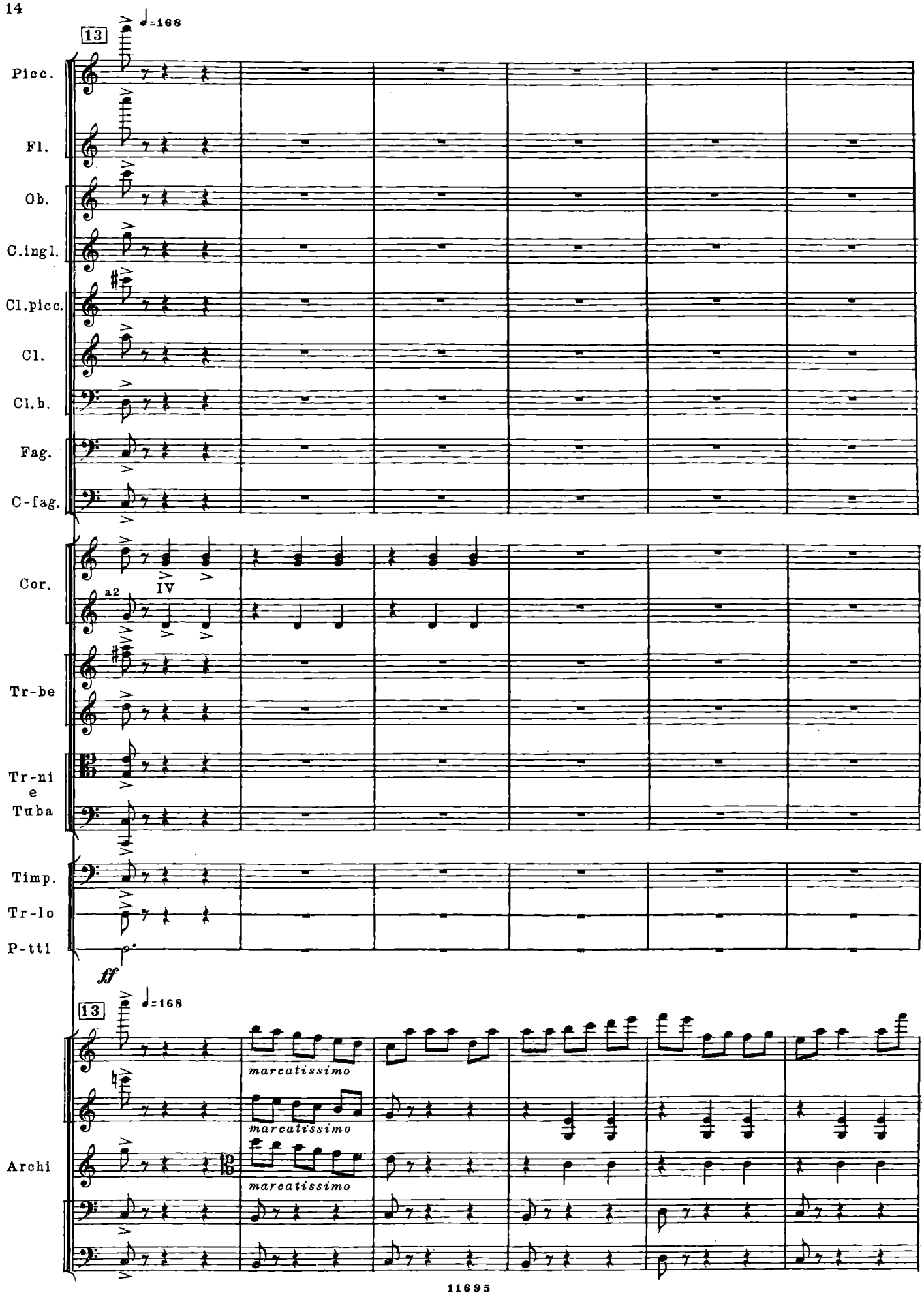
Cl.
Cl.b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Tr-lo
P-tti
Archi
a2
I.II
III
cresc.
unis.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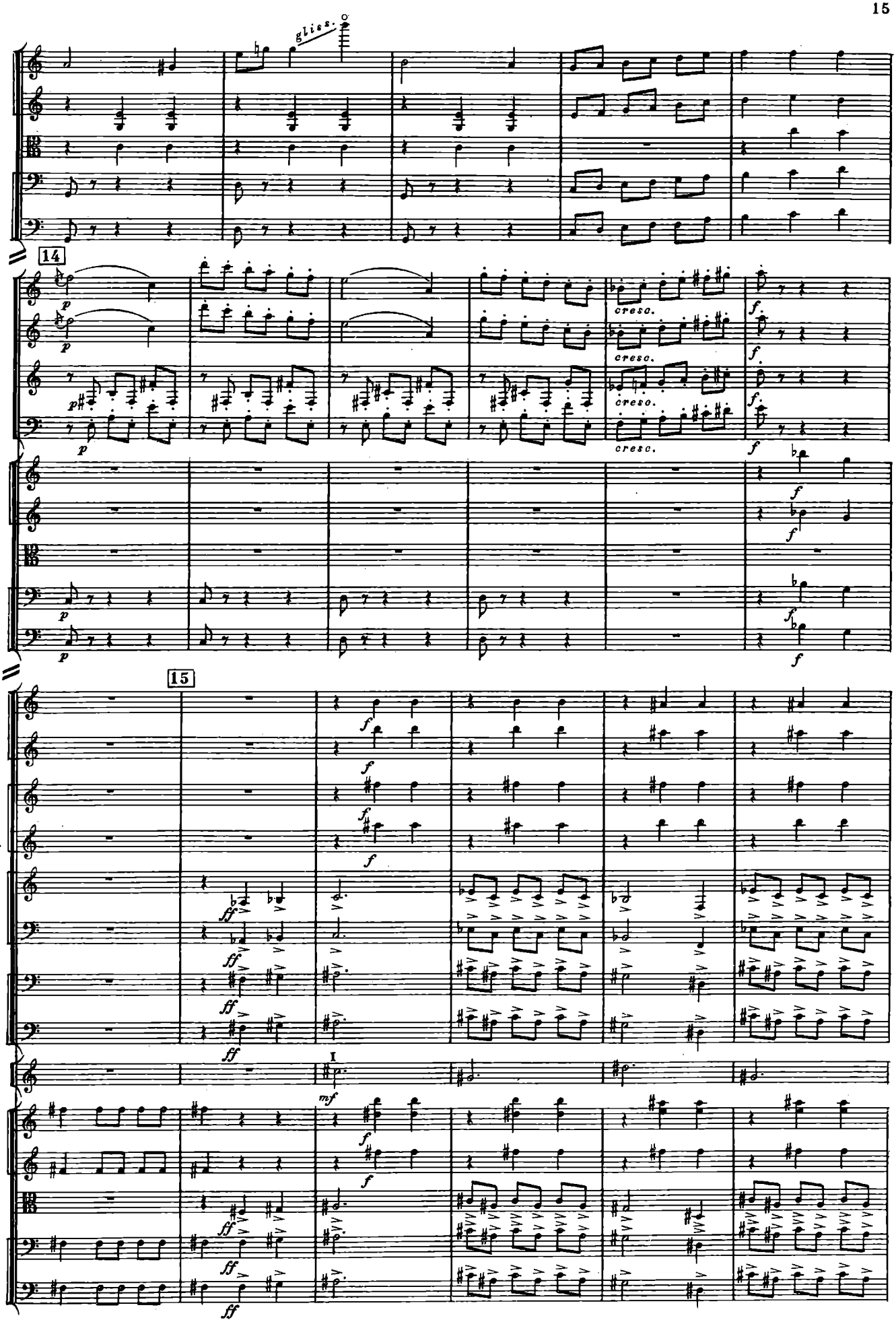
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
IV
a2
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
P-tti
ff
13
♩=168
marcatissimo
marcatissimo
marcatissimo
Archi


Archi
gliss.
14
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Cl.
Fag.
cresc.
Archi
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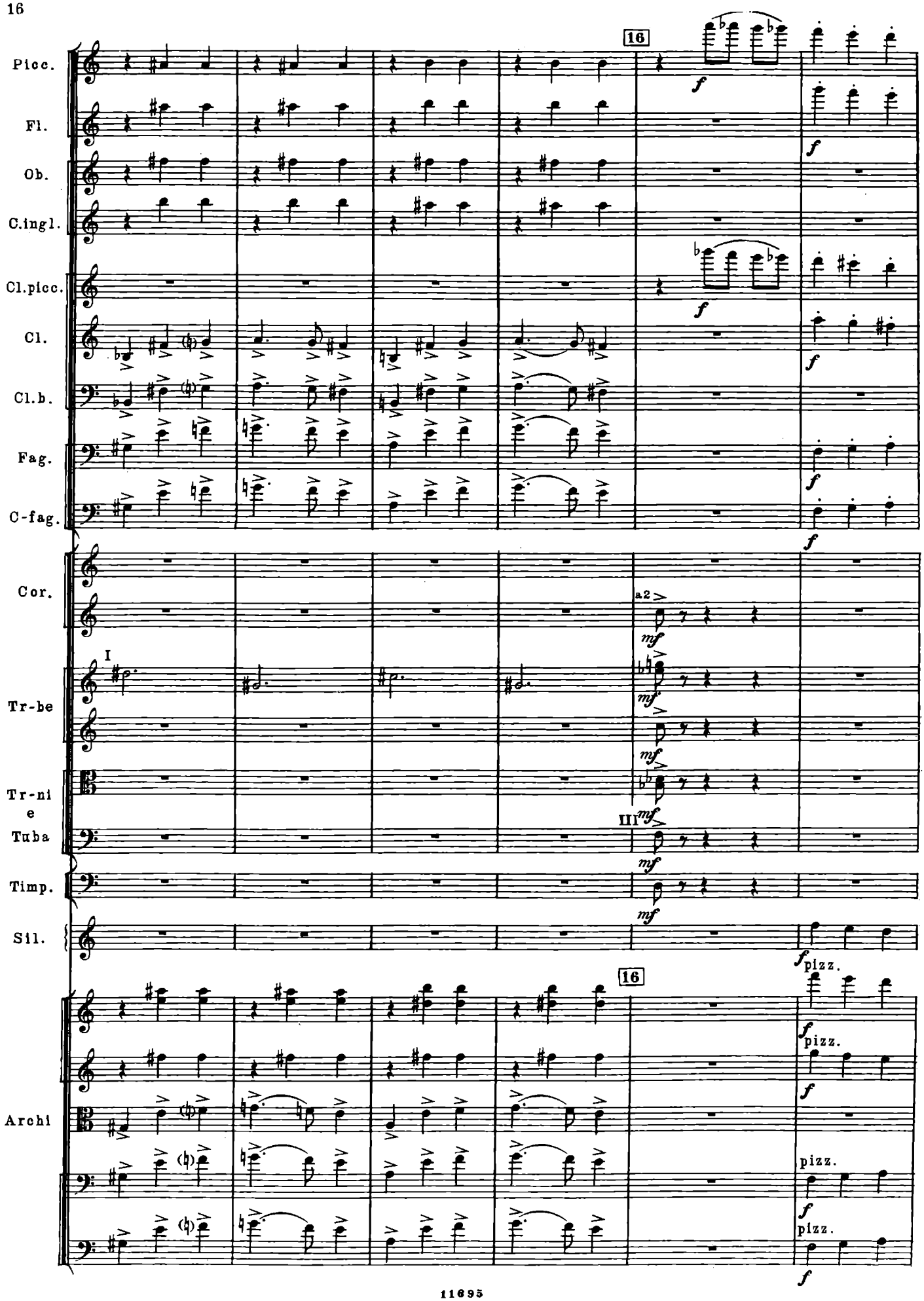
Cl.b.
Fag.
C-fag.
Tr-be
I
Archi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Fl.
Ob.
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Cl.
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Fag.
C-fag.
Cor.
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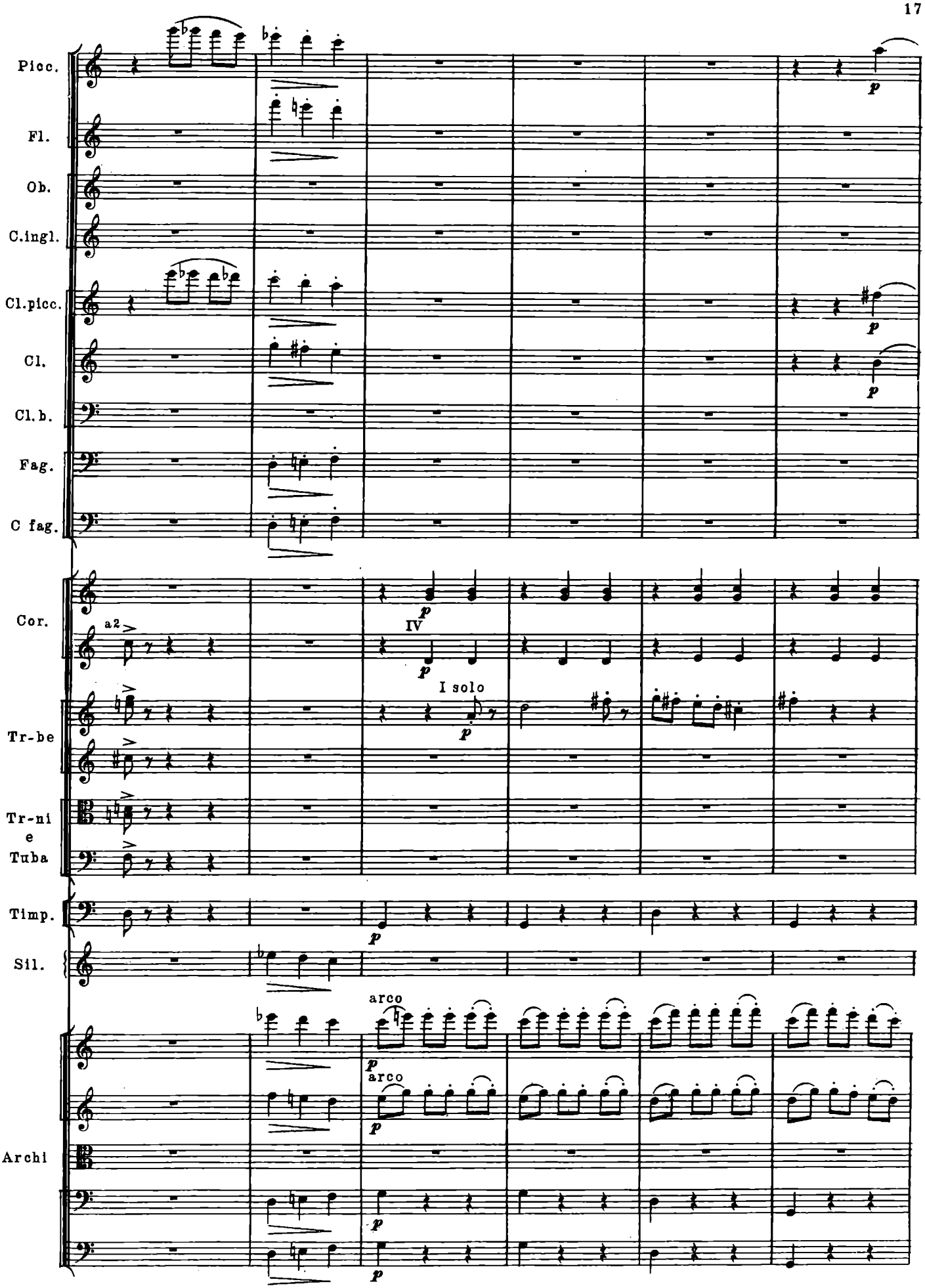
Tr-ni
e
Tuba
Timp.
Sil.
Archi
16
a2
I
II
III
f
mf
pizz.


Picc.
Fl.
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Cl.b.
Fag.
C fag.
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IV
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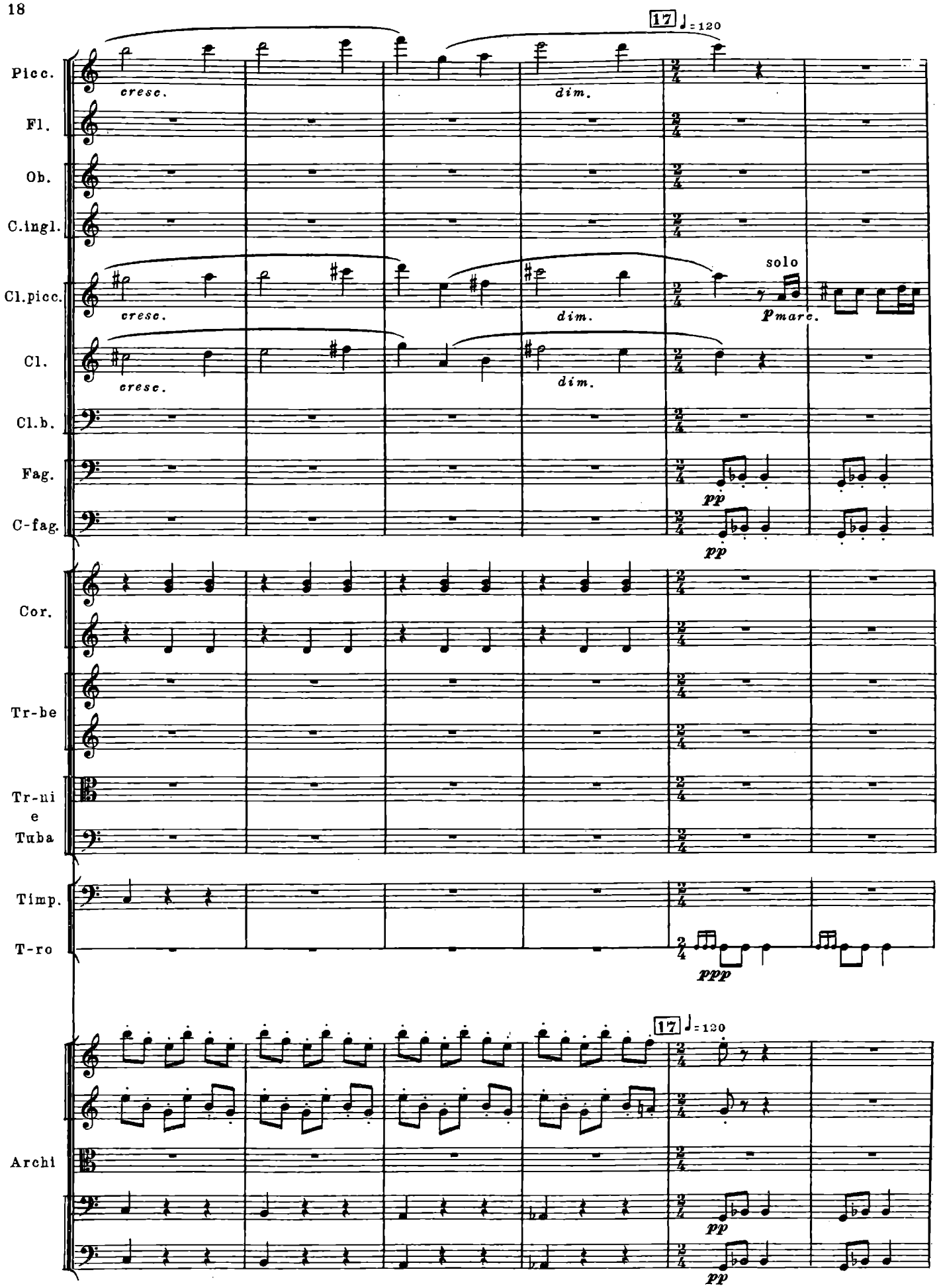
Sil.
arco
arco
Archi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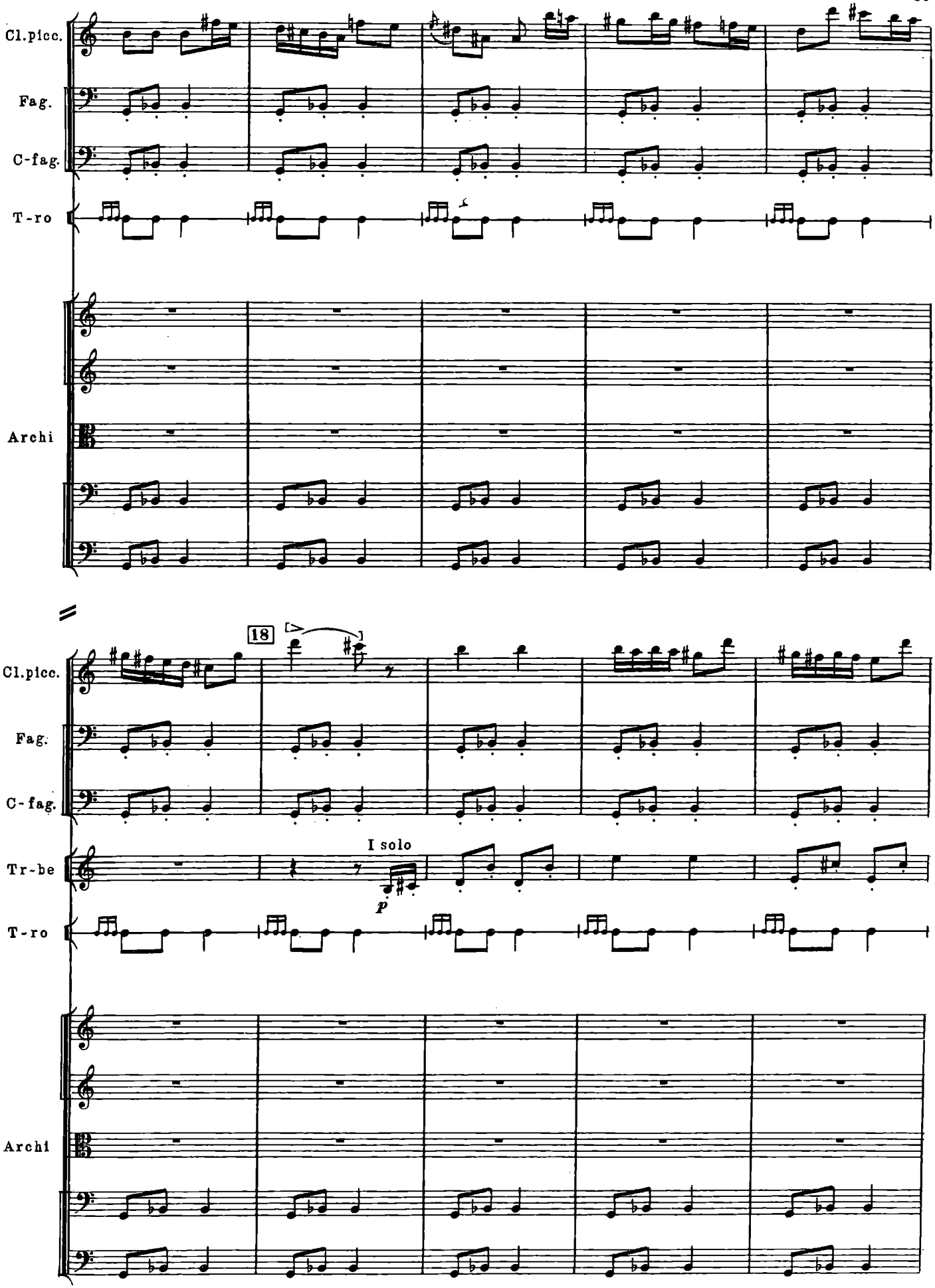
Cl.
Cl.b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
Archi
cresc.
dim.
solo
pmarc.
pp
ppp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Fag.
C-fag.
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Archi
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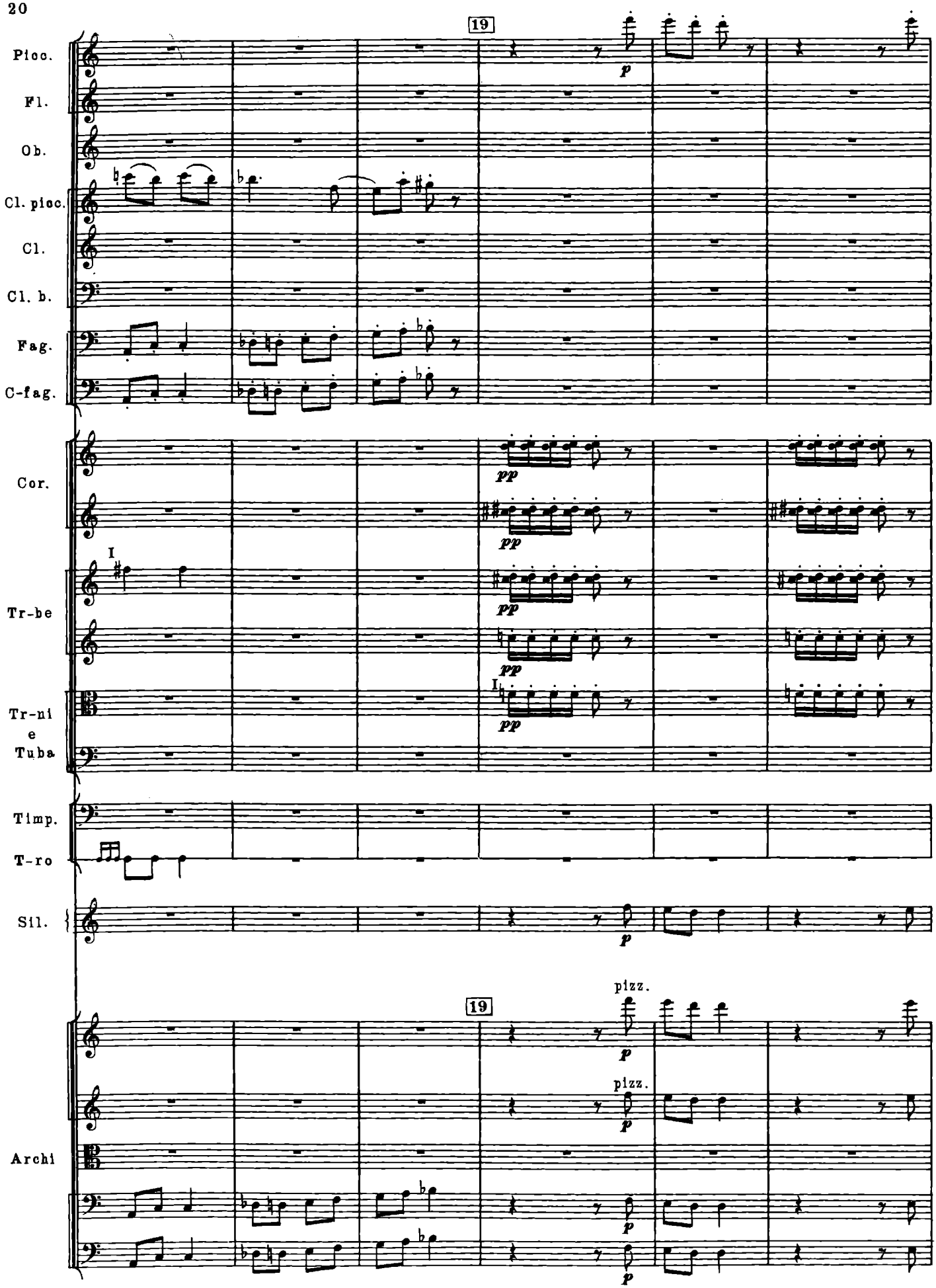
Fag.
C-fag.
I solo
p
Tr-be
T-ro
Archi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Ob.
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Cl.
Cl. b.
Fag.
C-fag.
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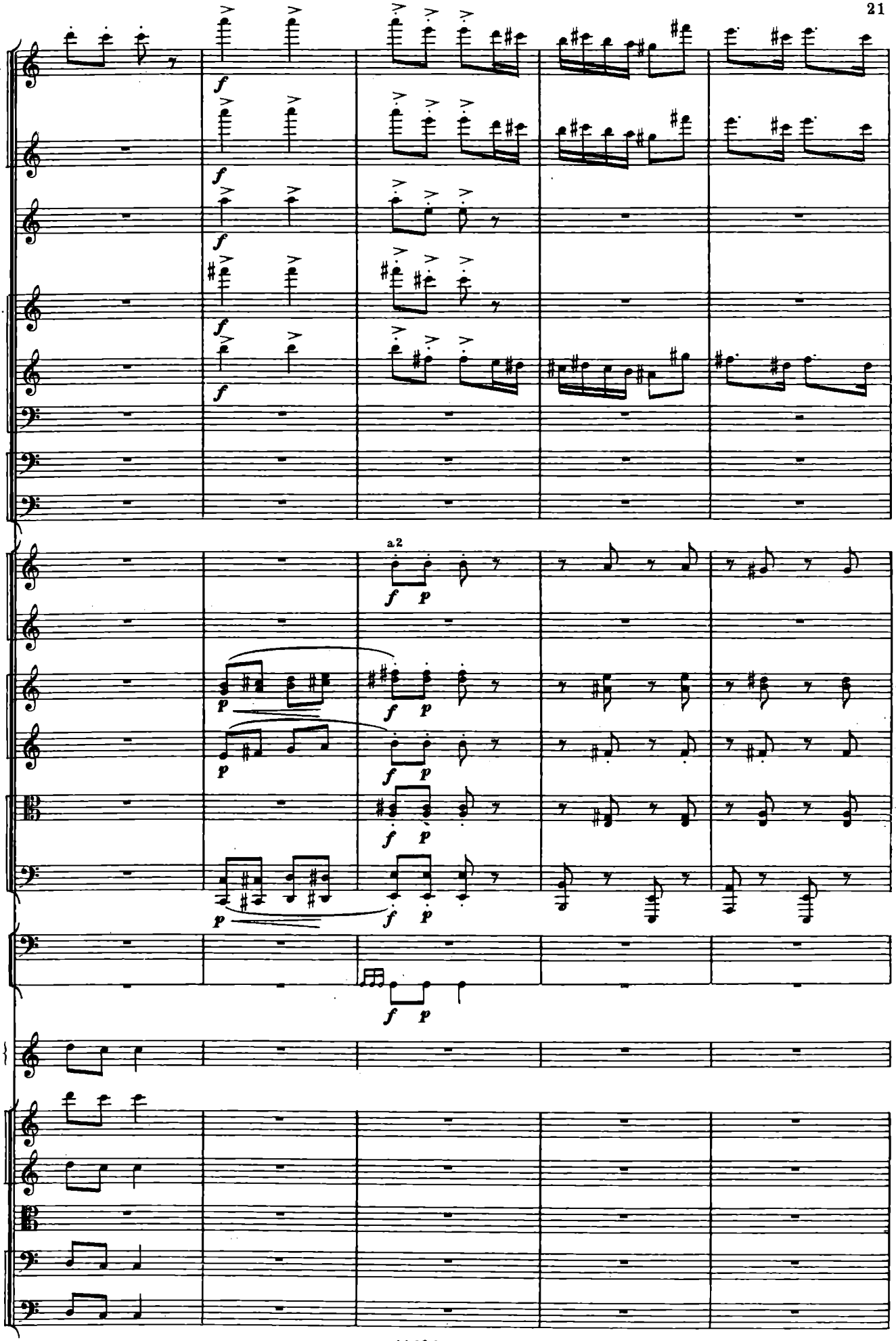
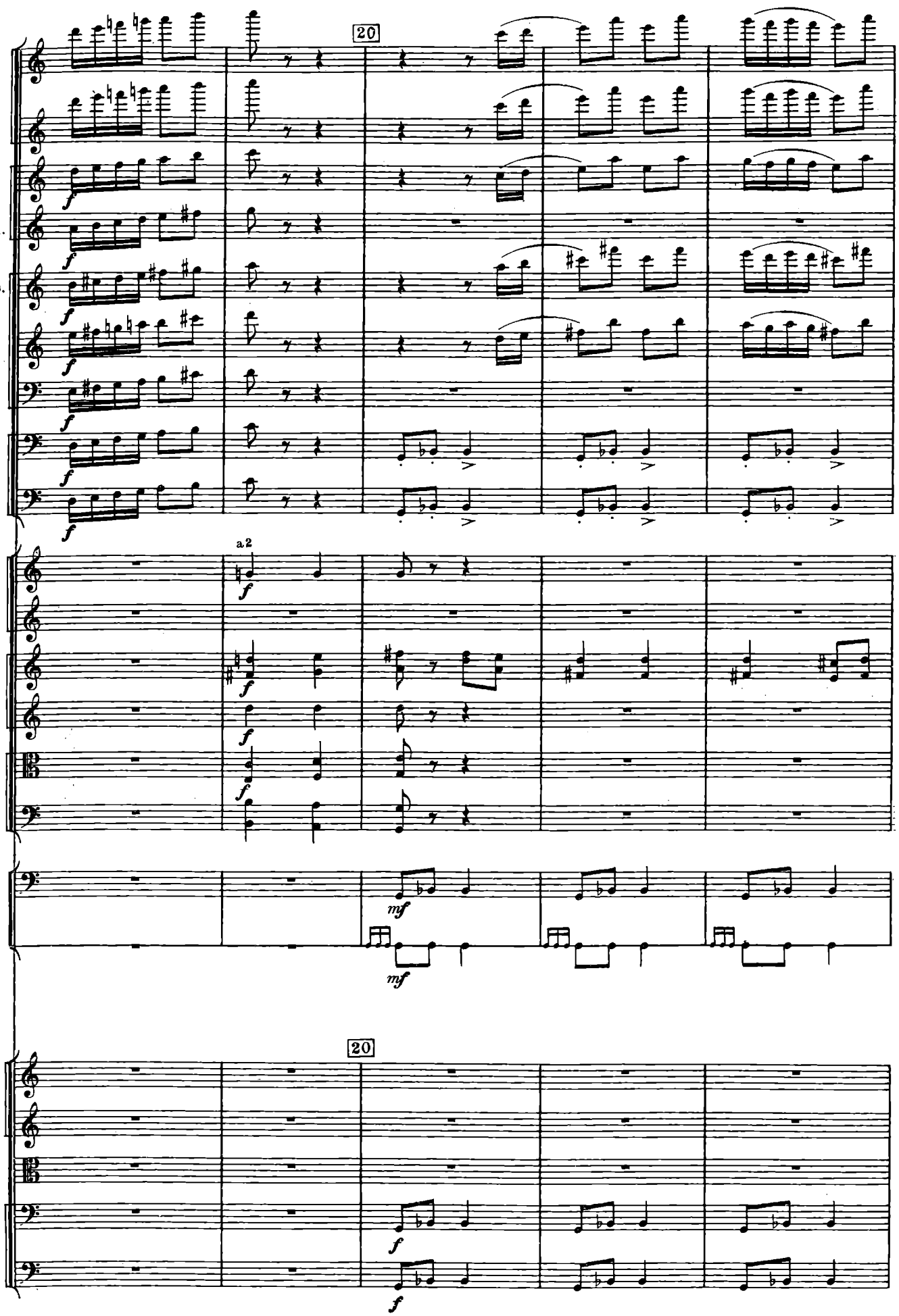
Timp.
T-ro
Sil.
Archi
p
pp
I
pizz.


Picc.
Fl.
Ob.
Cl.picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
a2
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
Sil.
Archi


20
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Cl. b.
Fag.
C-fag.
a2
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Tr-be
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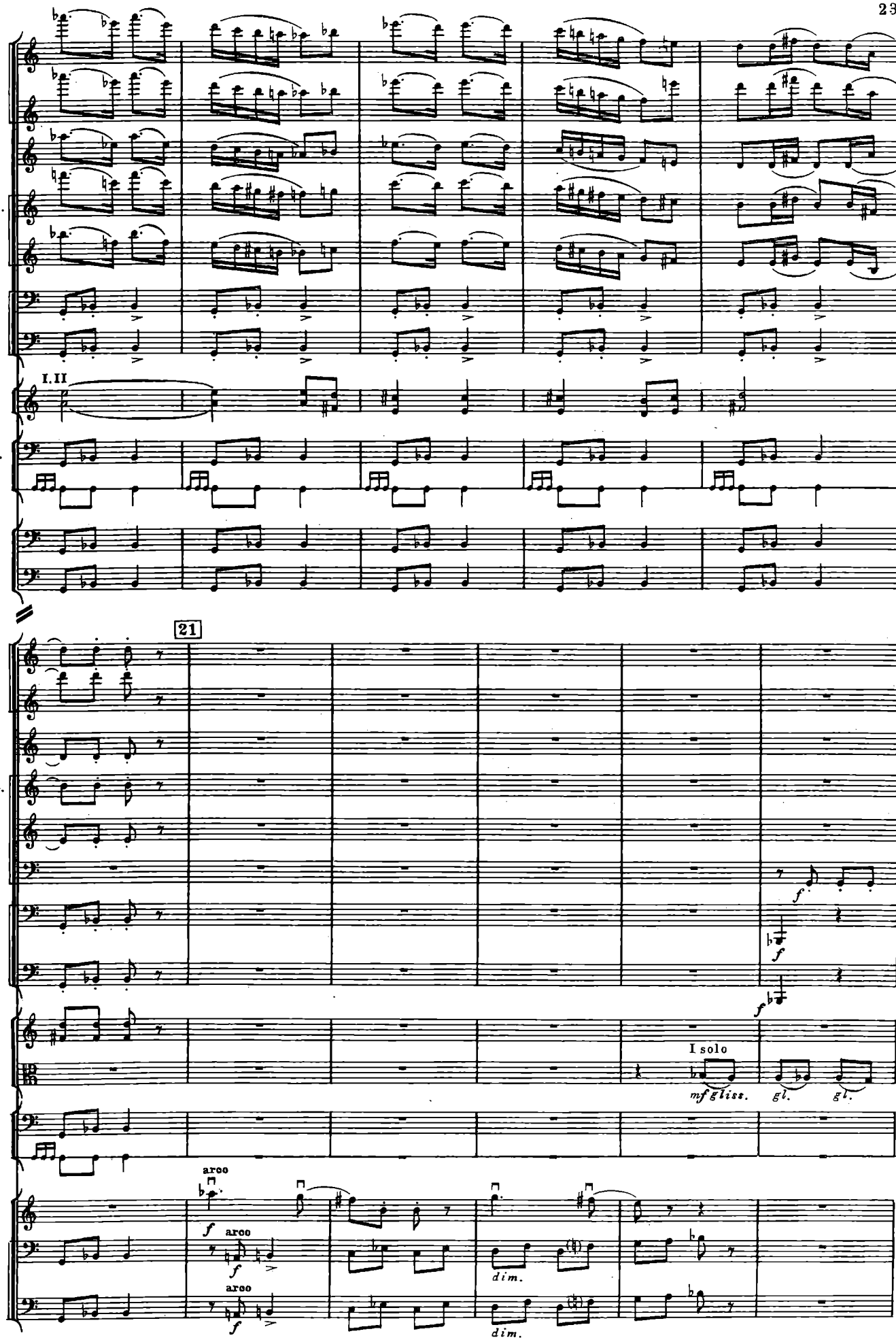
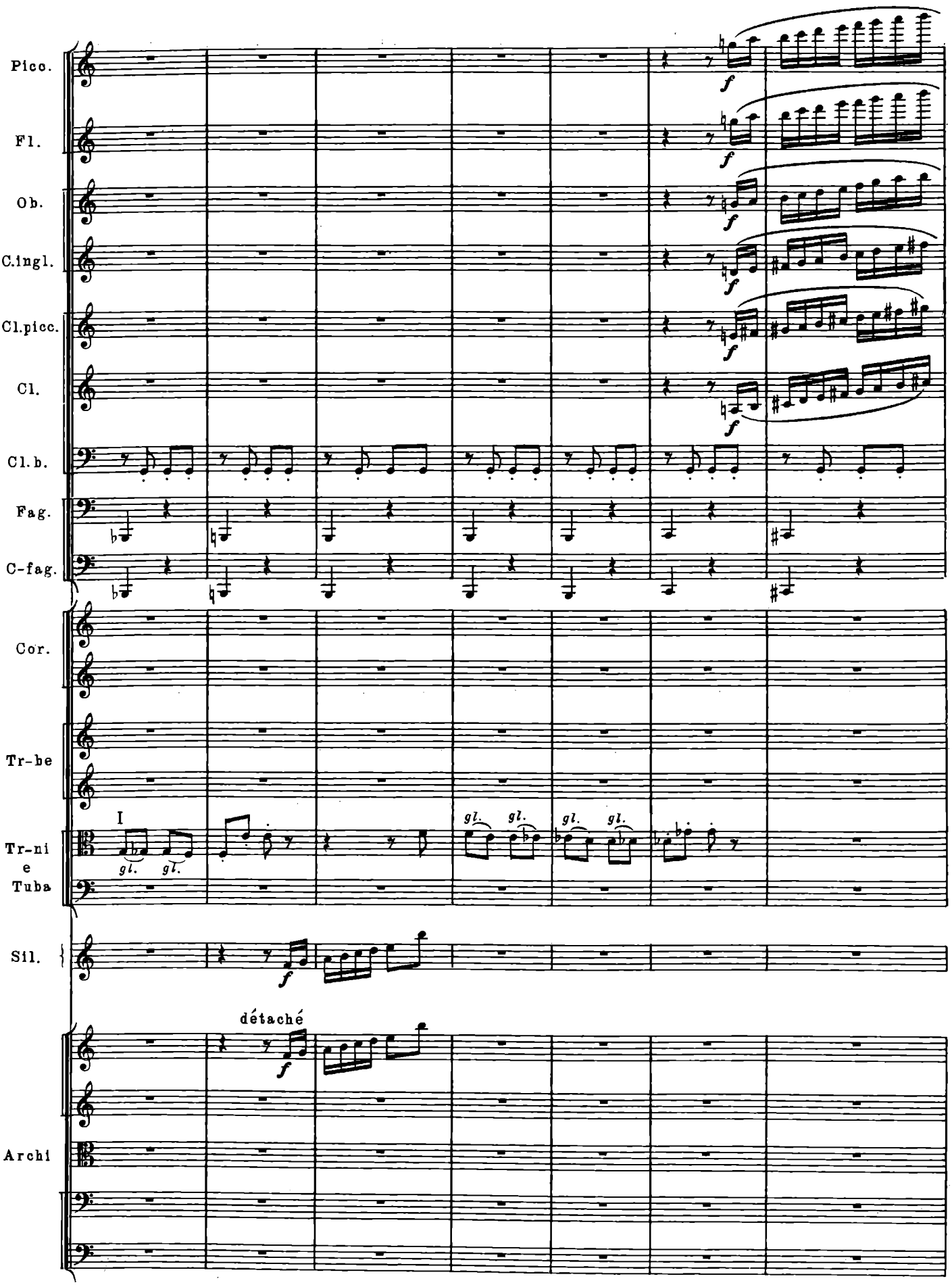
e
Tuba
Timp.
T-ro
mf
mf
20
Archi
f
f


Picc.
Fl.
Ob.
Cl.picc.
Cl.
Fag.
C-fag.
I.II
Tr-be
Timp.
T-ro
V-c.
C-b.
21
Cl. b.
Tr-ni
I solo
mf gliss.
gl.
gl.
arco
dim.
V-ni I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Fl.
Ob.
C.ingl.
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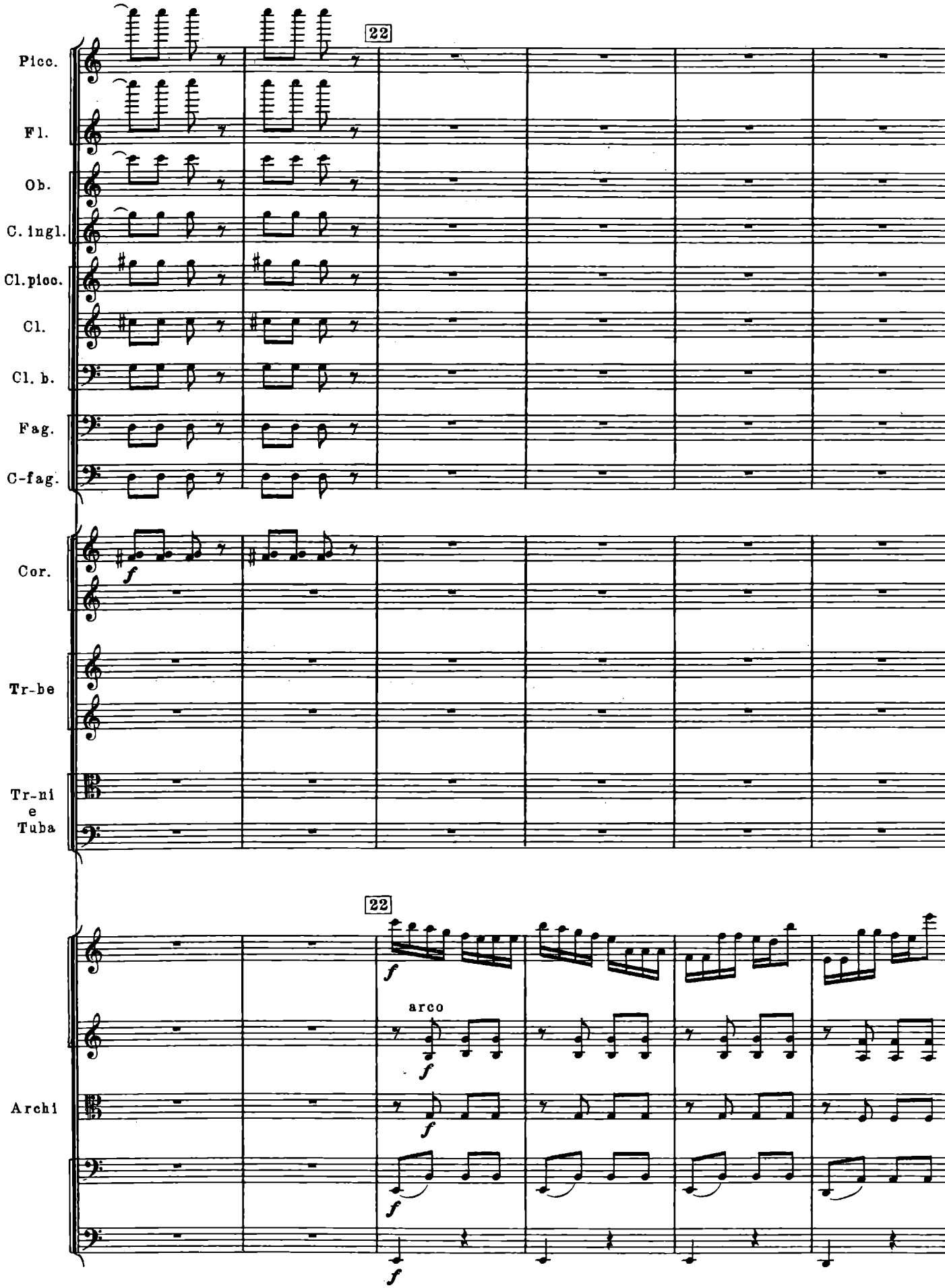
Cl.b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Sil.
Archi
f
I
gl.
détaché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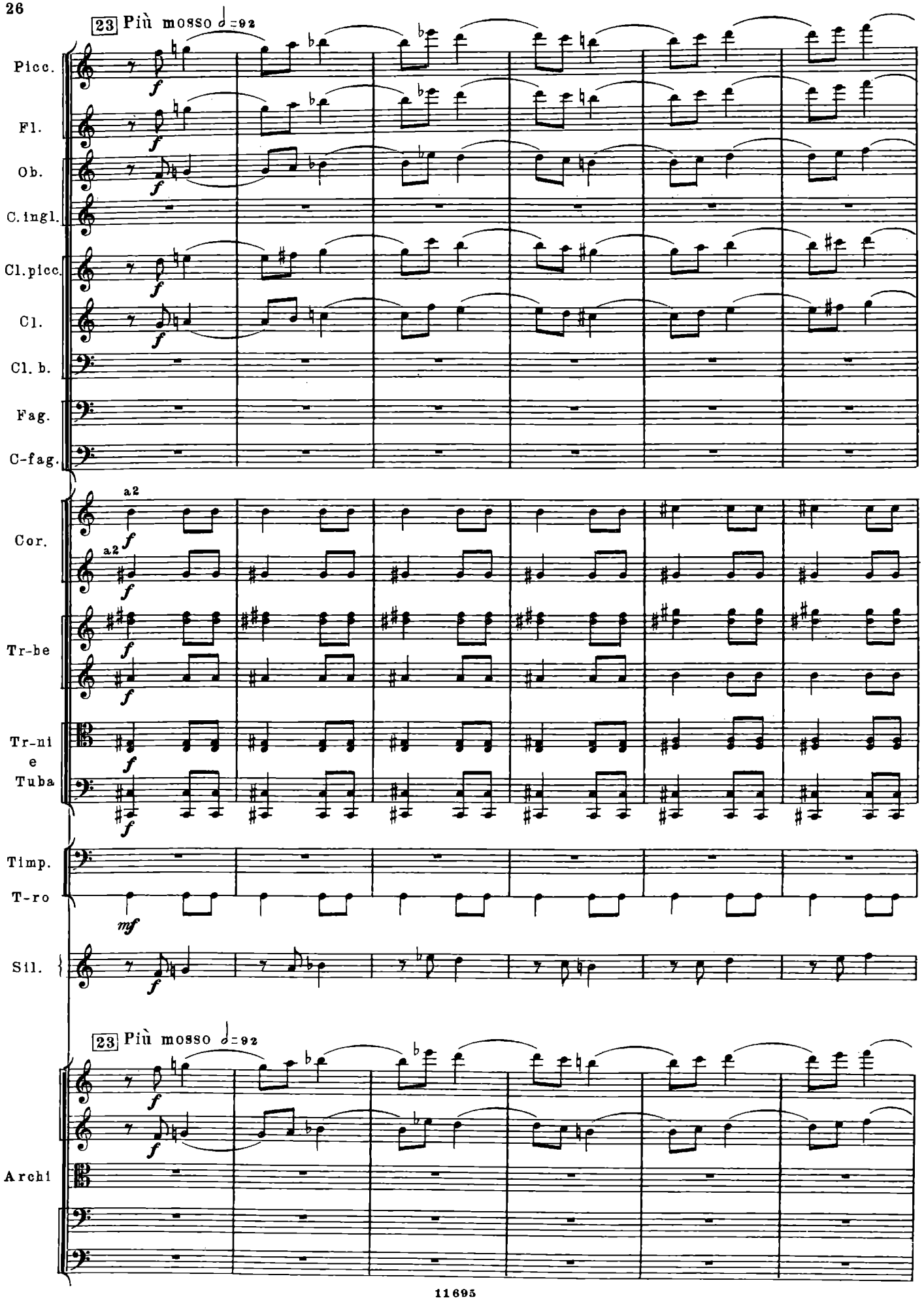
22
arco
Archi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Picc.
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Ob.
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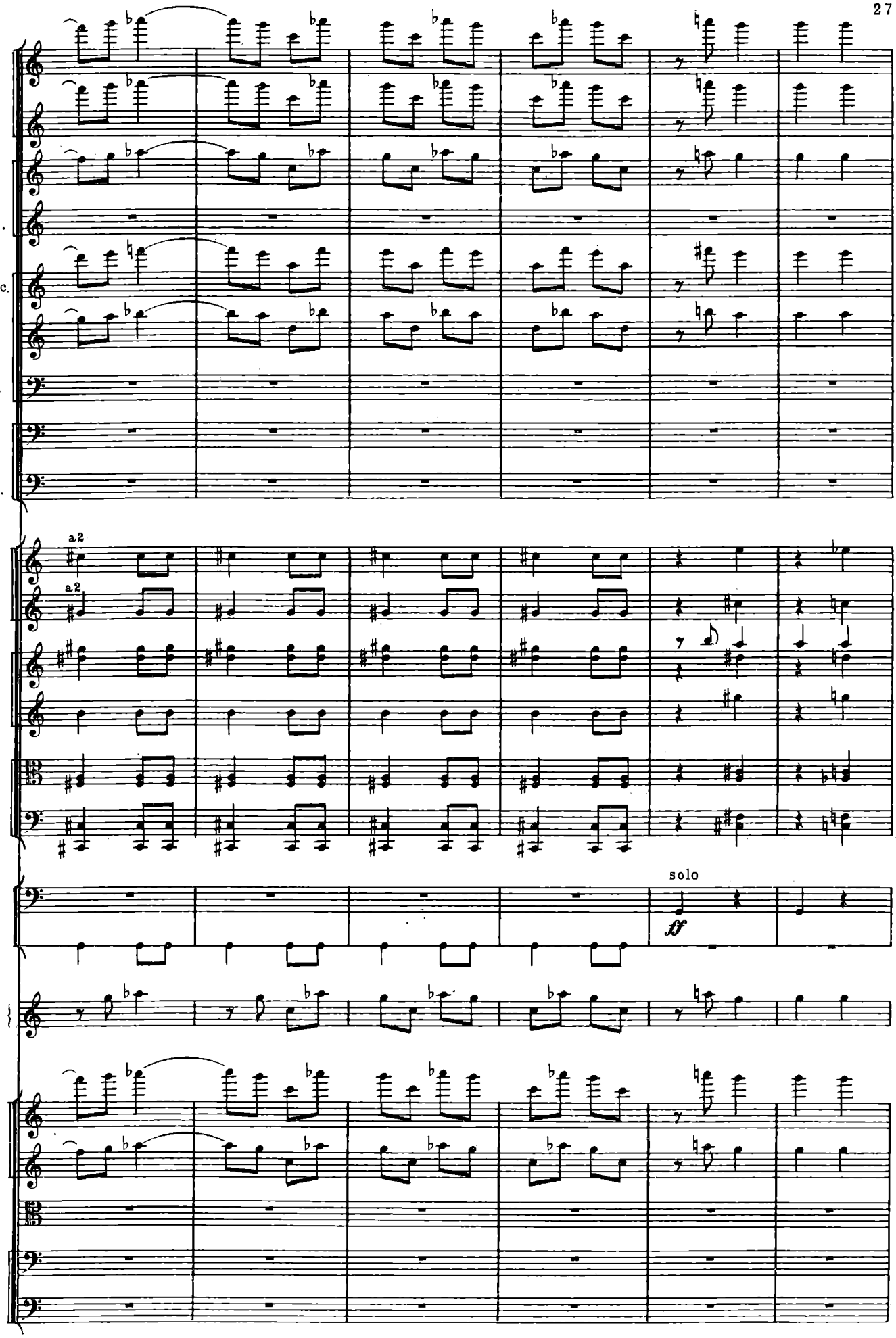
Cl.picc.
Cl.
Cl. b.
Fag.
C-fag.
a2
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
Sil.
23 Più mosso ♩=92
Archi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Ob.
C.ingl.
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Cl.
Cl. b.
Fag.
C-fag.
a2
a2
Cor.
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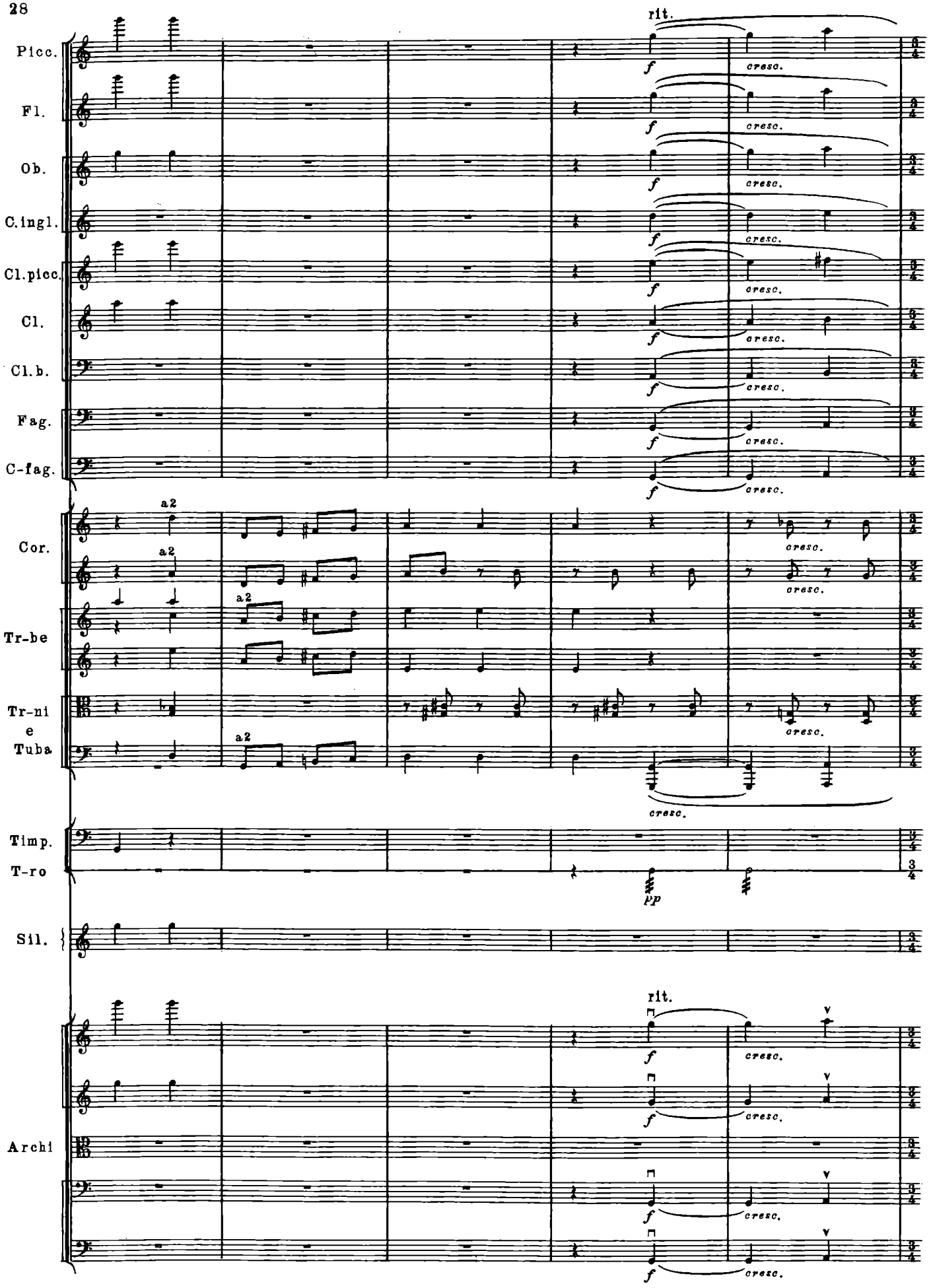
Tr-ni
e
Tuba
solo
ff
Timp.
T-ro
Sil.
Archi


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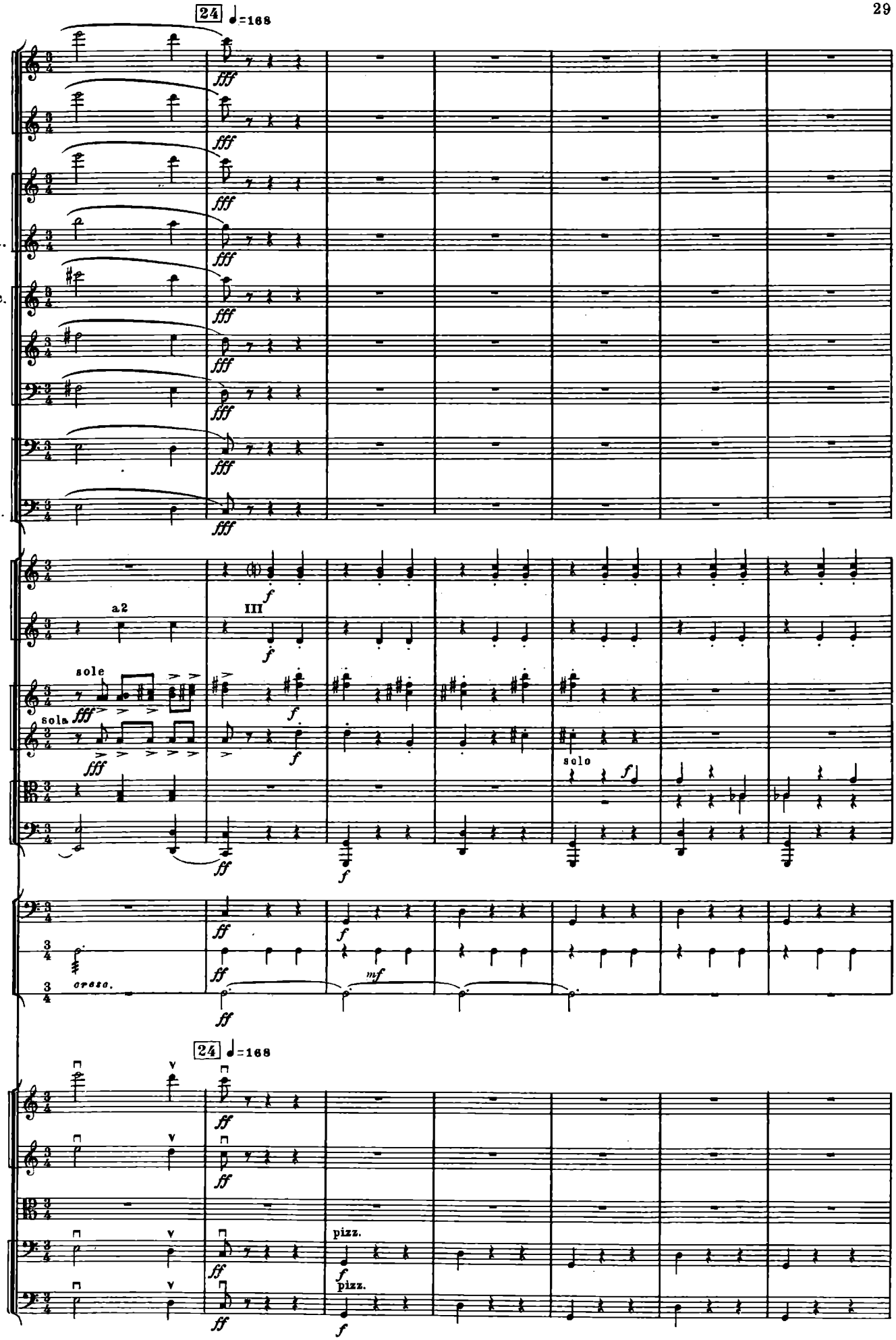
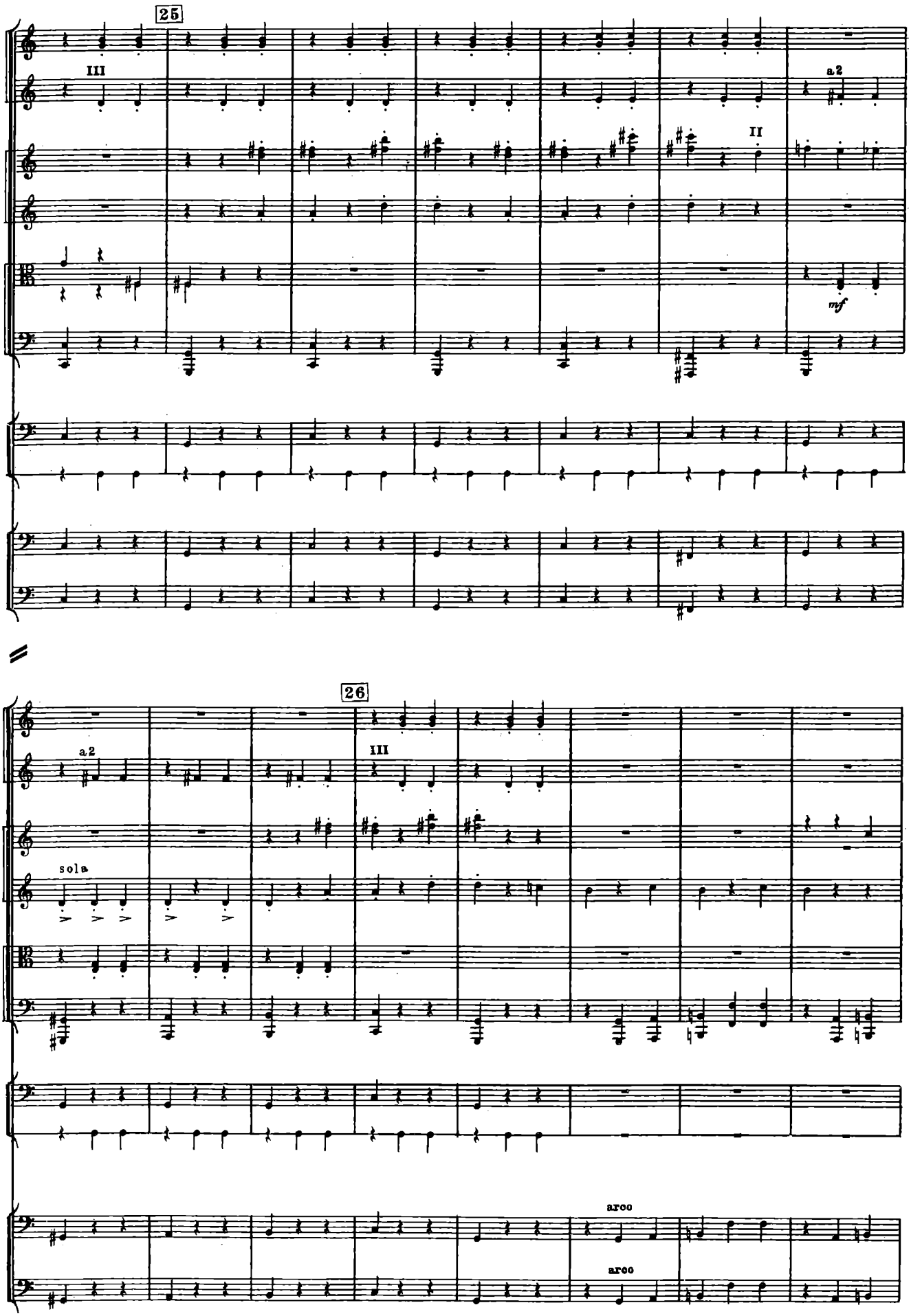
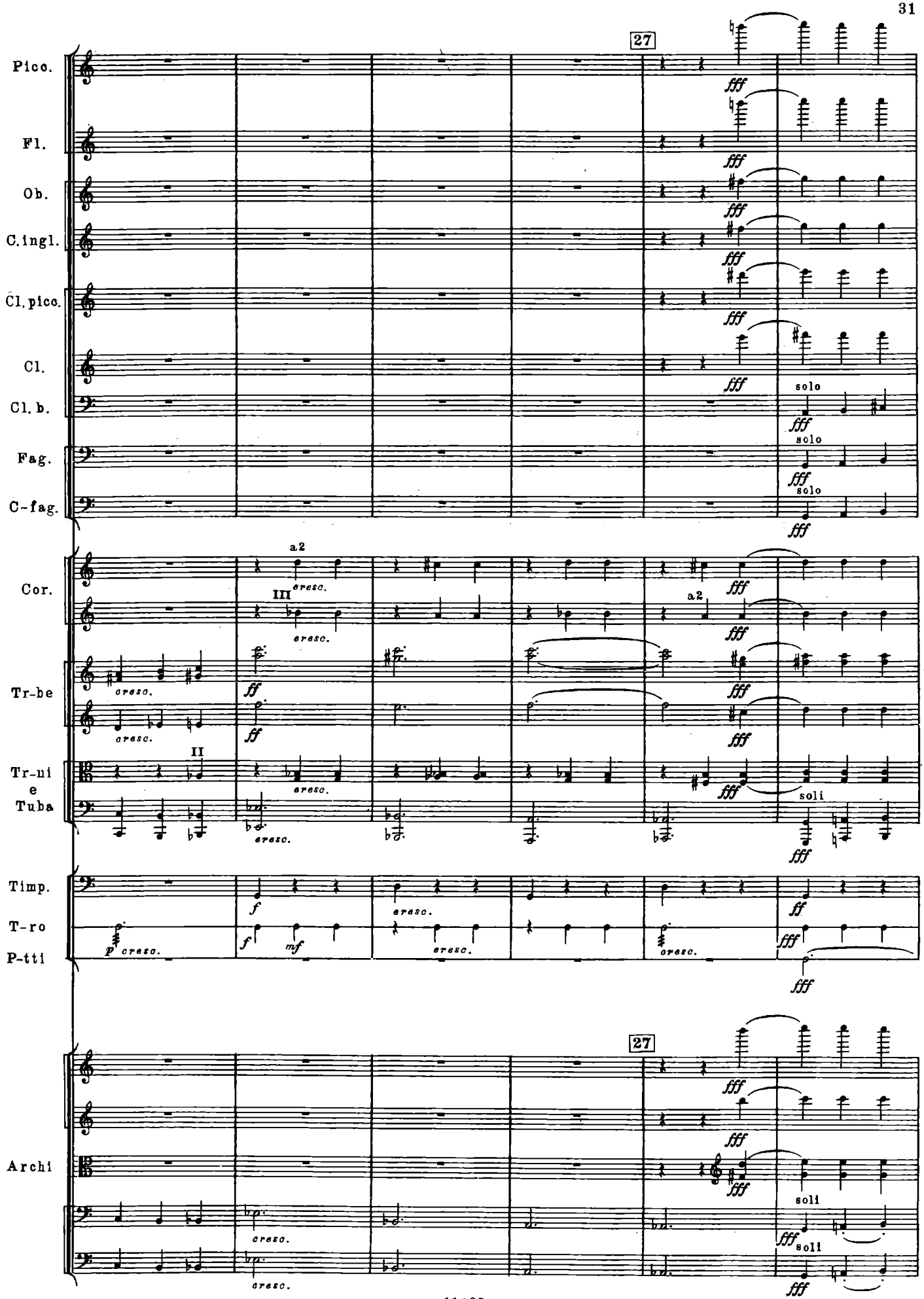
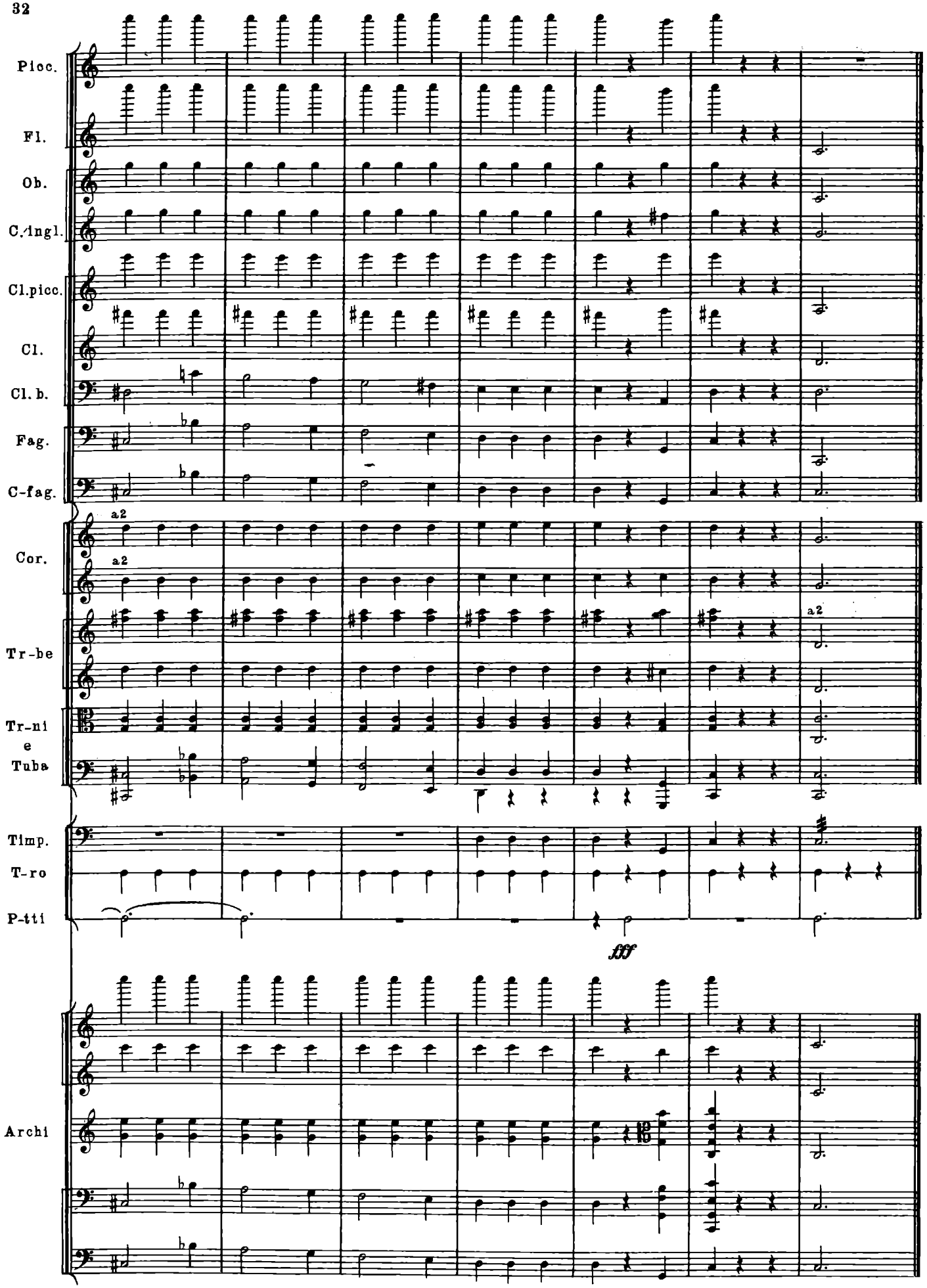
Tr-ni e Tuba
Timp.
T-ro
Sil.
Archi
a2
f
cresc.
pp

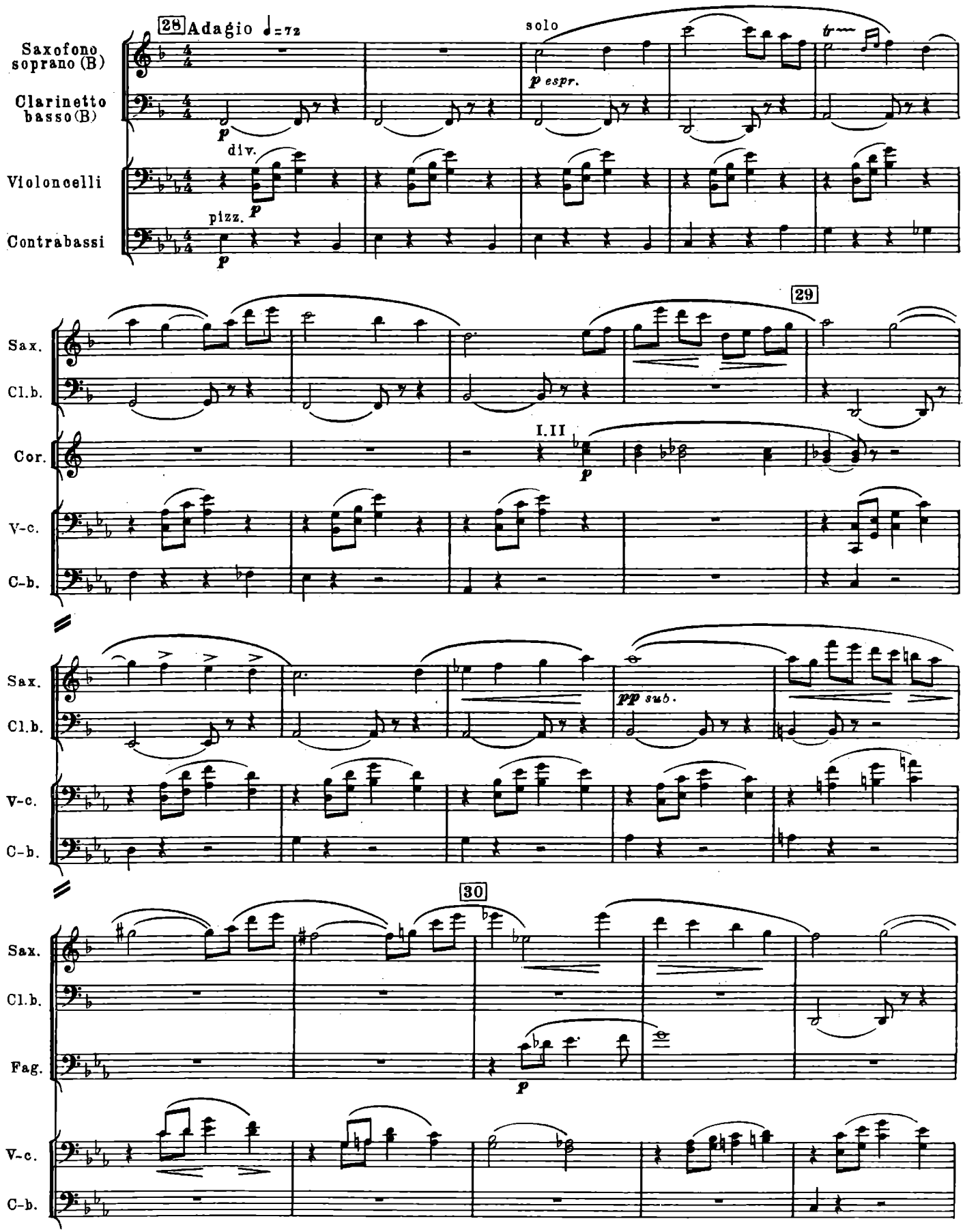

24 ♩=168
Picc.
Fl.
Ob.
C. ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
a2
III
Tr-be
sole
sola
Tr-ni e Tuba
solo
Timp.
T-ro
P-tti
cresc.
24 ♩=168
Archi
pizz.
pizz.

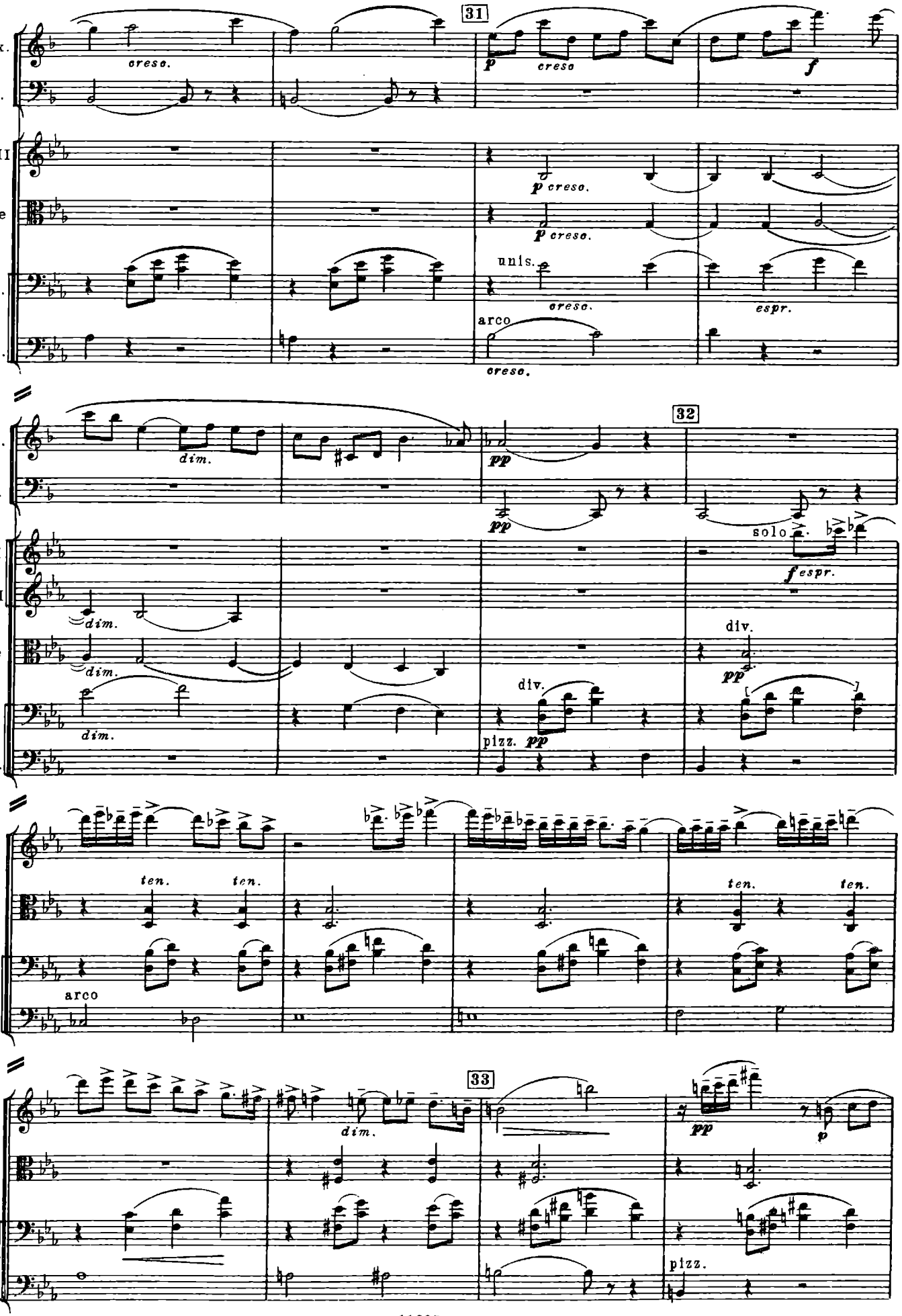

25
Cor.
III
a2
II
Tr-be
Tr-ni
e
Tuba
mf
Timp.
T-ro
V-c.
C-b.
26
Cor.
a2
III
Tr-be
sola
Tr-ni
e
Tuba
Timp.
T-ro
V-c.
arco
C-b.
arco

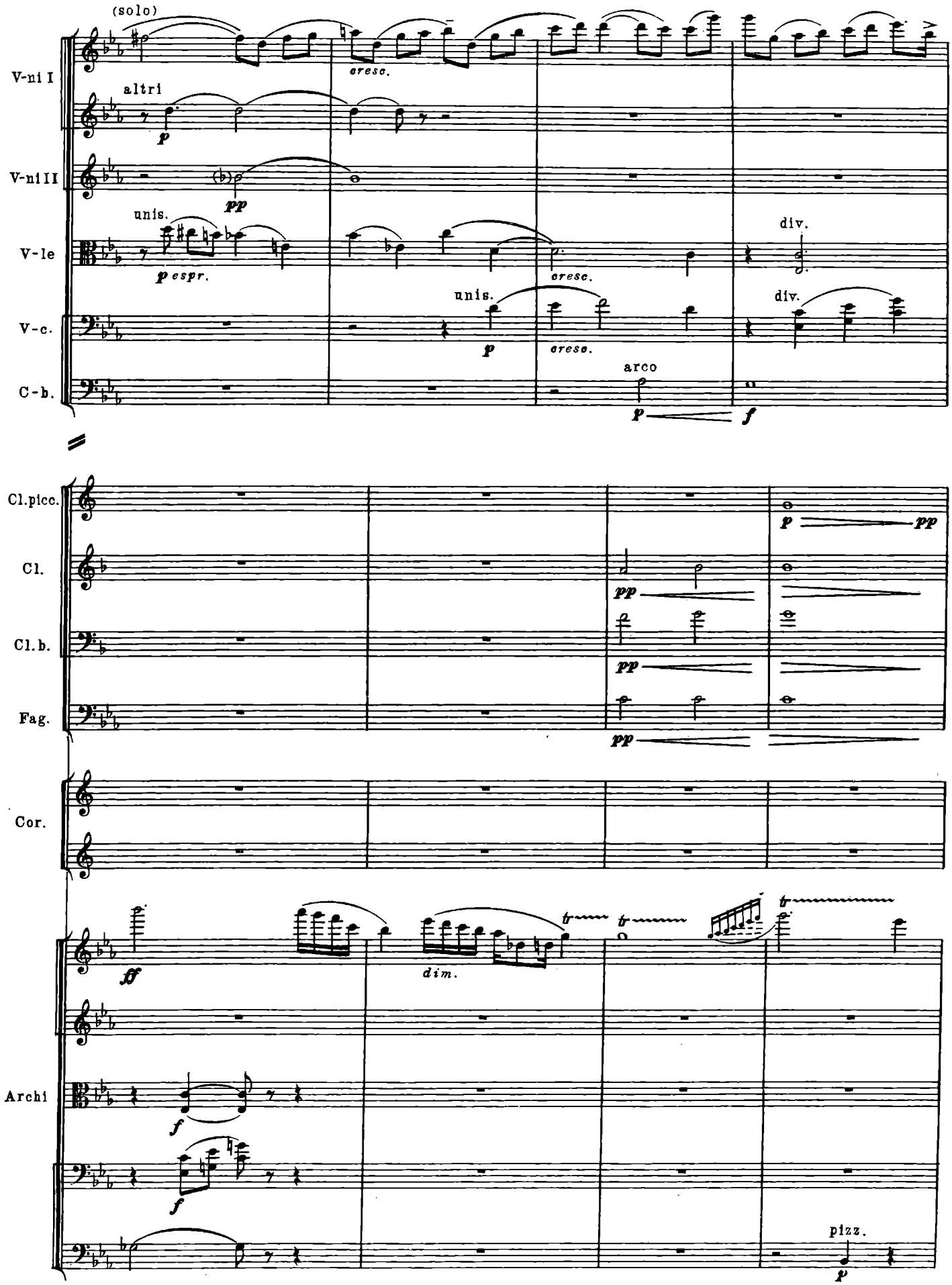

27
Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
P-tti
Archi
fff
solo
a2
III
II
cresc.
ff
soli
f
mf
p

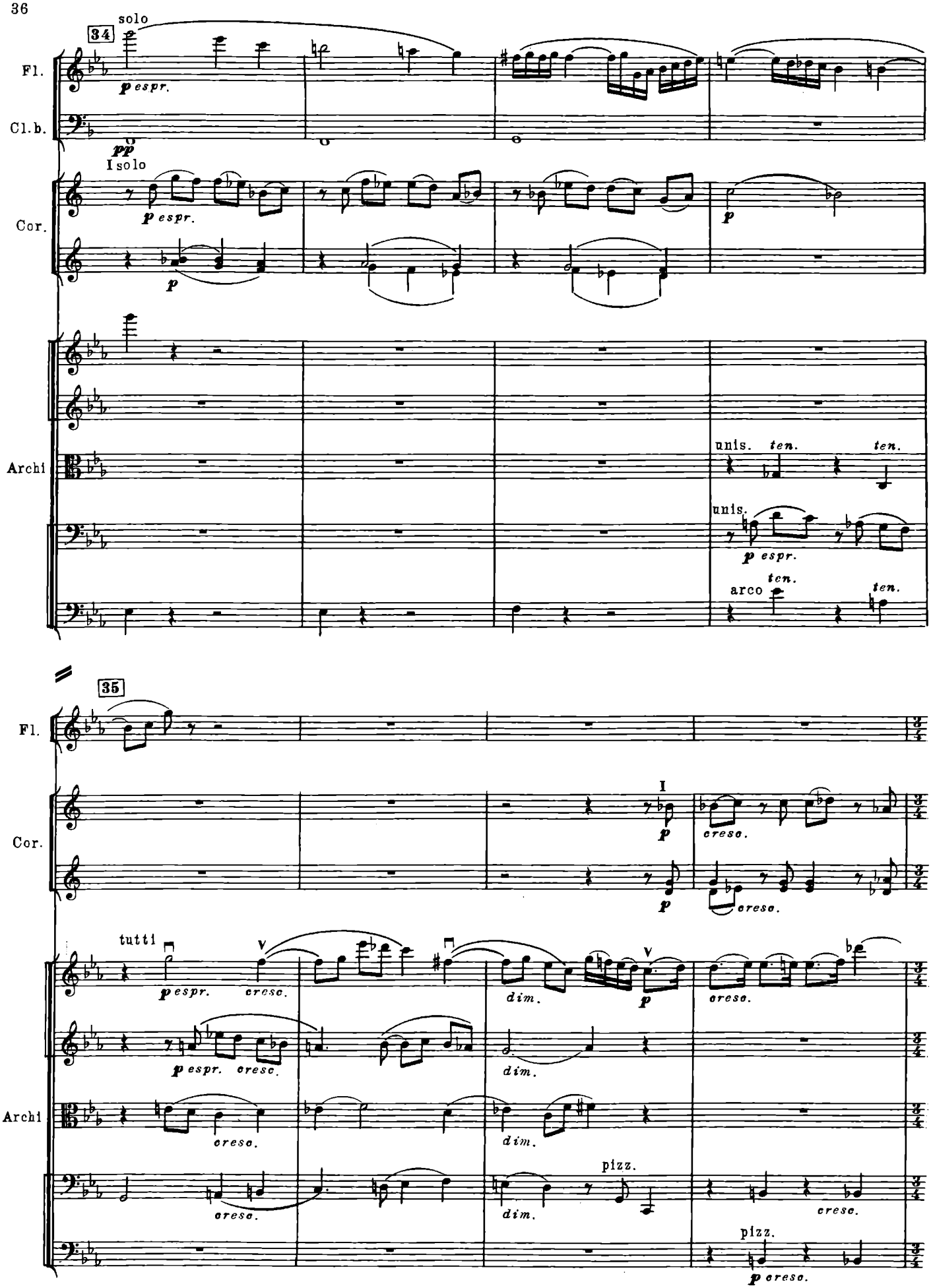

Picc.
Fl.
Ob.
C.Ingl.
Cl.picc.
Cl.
Cl. b.
Fag.
C-fag.
a2
Cor.
a2
Tr-be
a2
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
fff
Archi

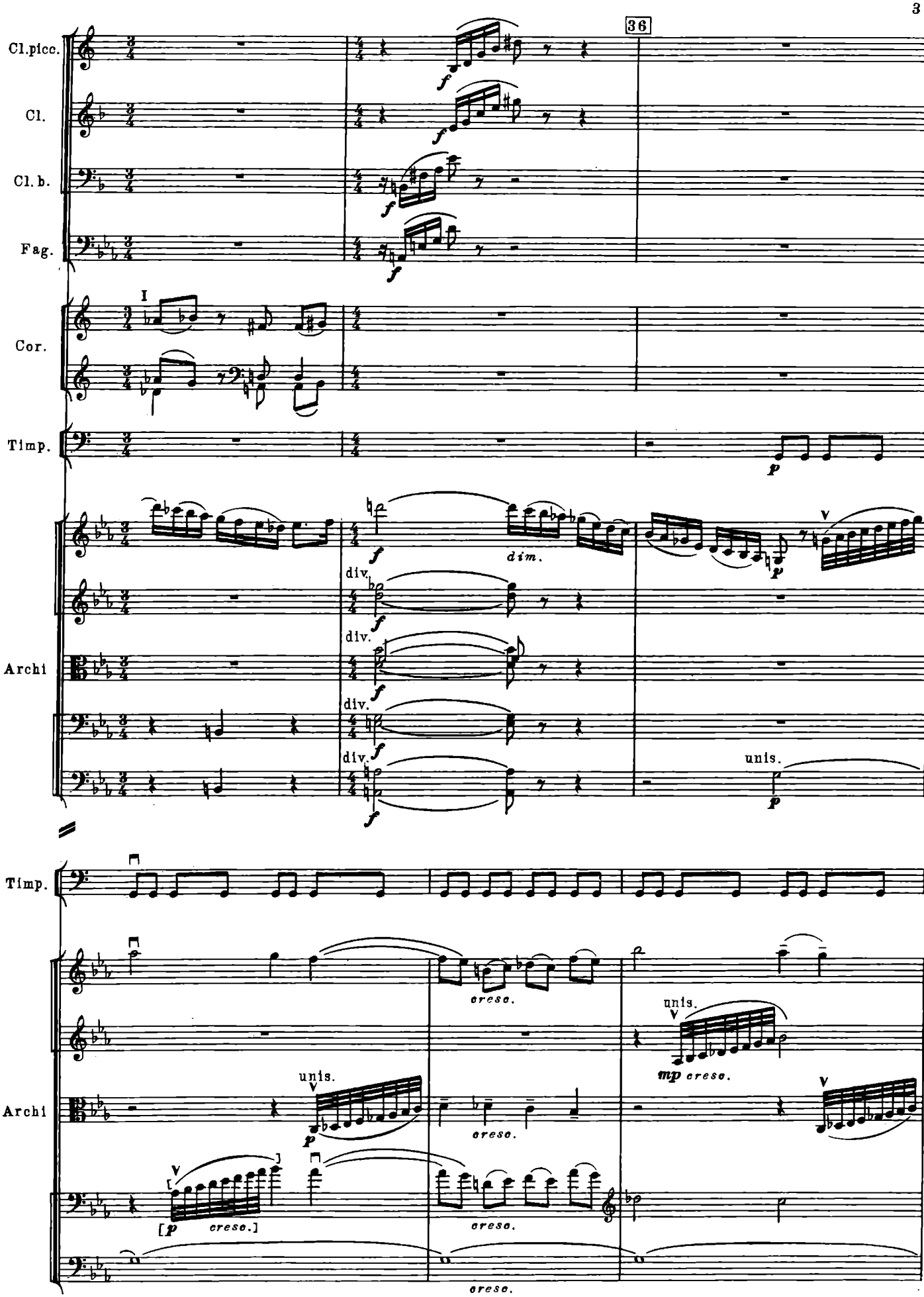
2. Адажио

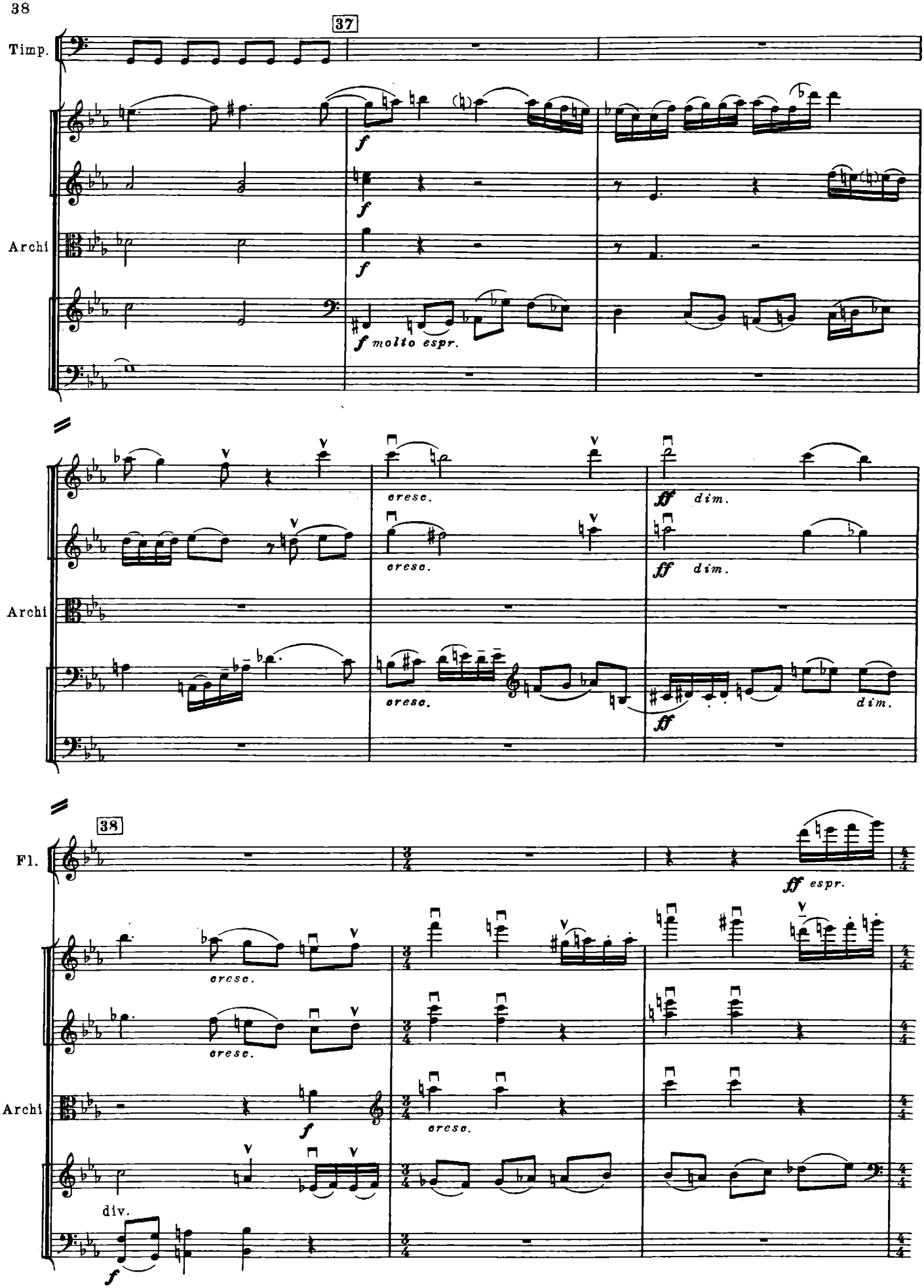

28 Adagio ♩=72
Saxofono soprano (B)
Clarinetto basso (B)
Violoncelli
Contrabassi
solo
p espr.
p
div.
pizz.
29
Sax.
Cl.b.
Cor.
V-c.
C-b.
I.II
pp sub.
30
Fag.

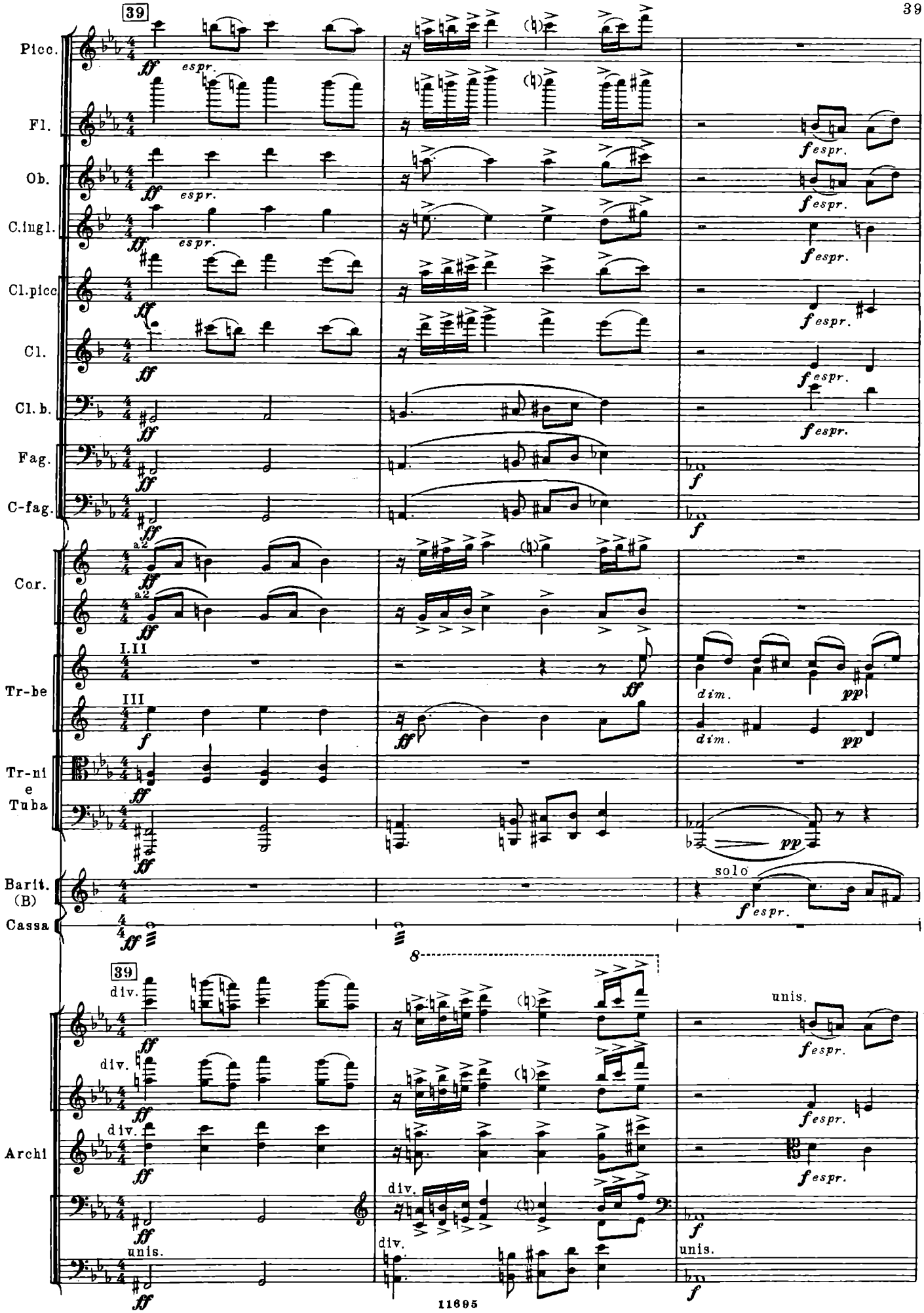

31
Sax.
Cl.b.
V-ni II
V-le
V-c.
C-b.
cresc.
p
cresc
f
p cresc.
unis.
arco
espr.
32
dim.
pp
solo
f espr.
div.
pizz.
ten.
33

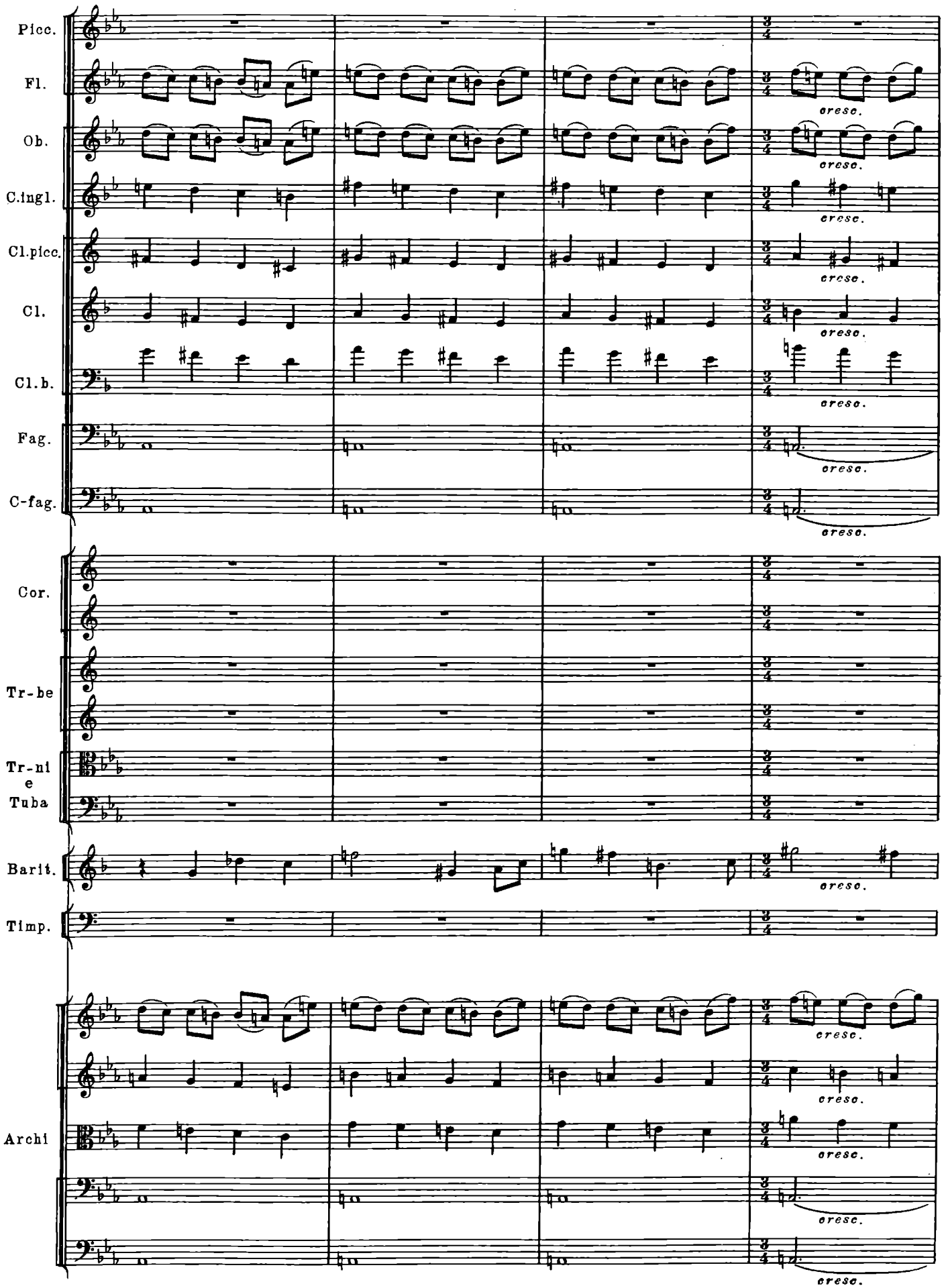

(solo)
V-ni I
altri
cresc.
V-ni II
unis.
div.
V-le
espr.
cresc.
unis.
div.
V-c.
cresc.
arco
C-b.
Cl.picc.
Cl.
Cl.b.
Fag.
Cor.
dim.
Archi
pizz.

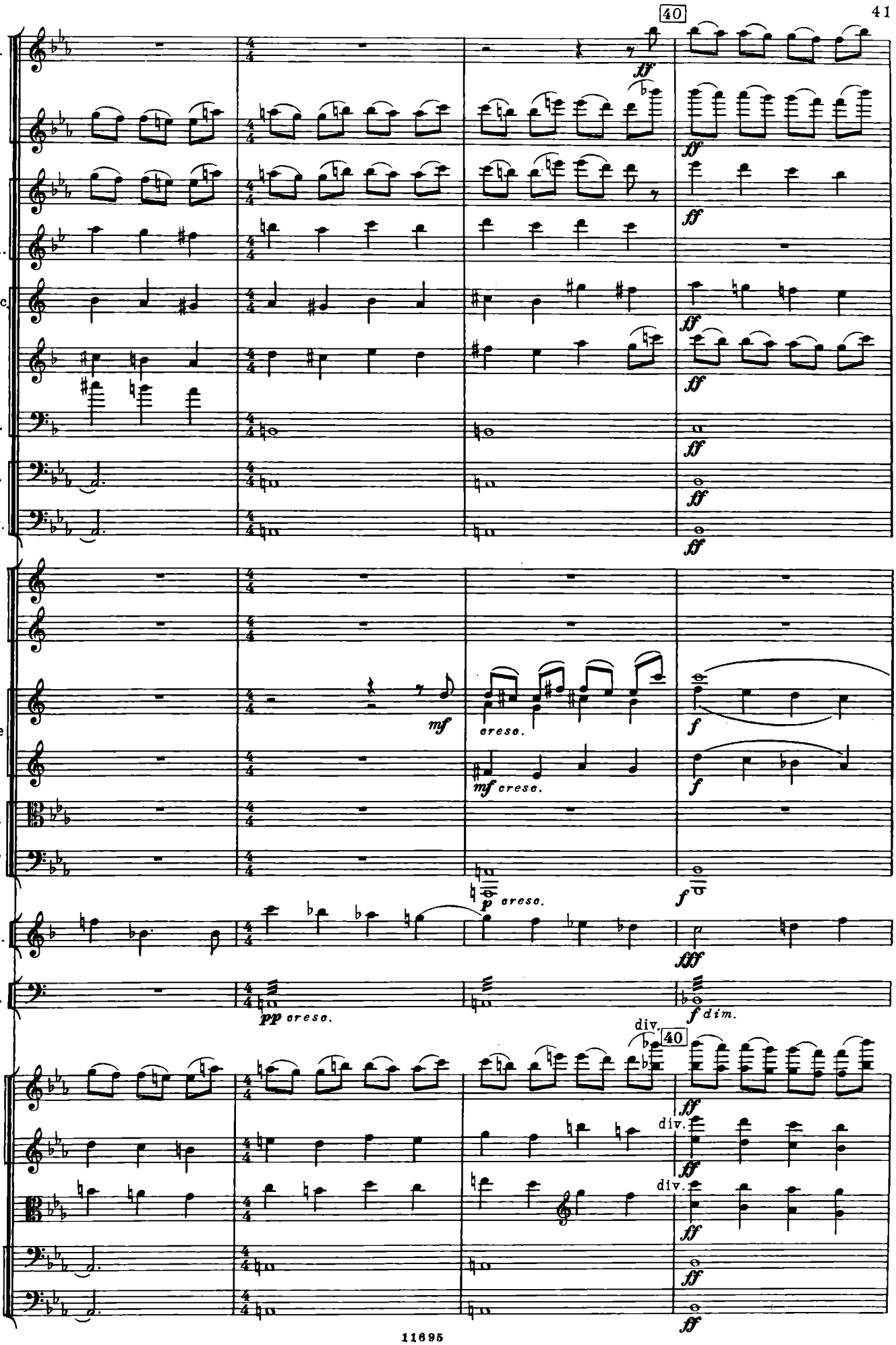

34
solo
Fl.
p espr.
Cl.b.
pp
I solo
Cor.
p espr.
p
p
Archi
unis.
ten.
ten.
unis.
p espr.
ten.
arco
ten.
35
Fl.
Cor.
I
p
cresc.
p
cresc.
tutti
V
p espr.
cresc.
dim.
V
p
cresc.
p espr.
cresc.
dim.
Archi
cresc.
dim.
pizz.
cresc.
pizz.
p cresc.

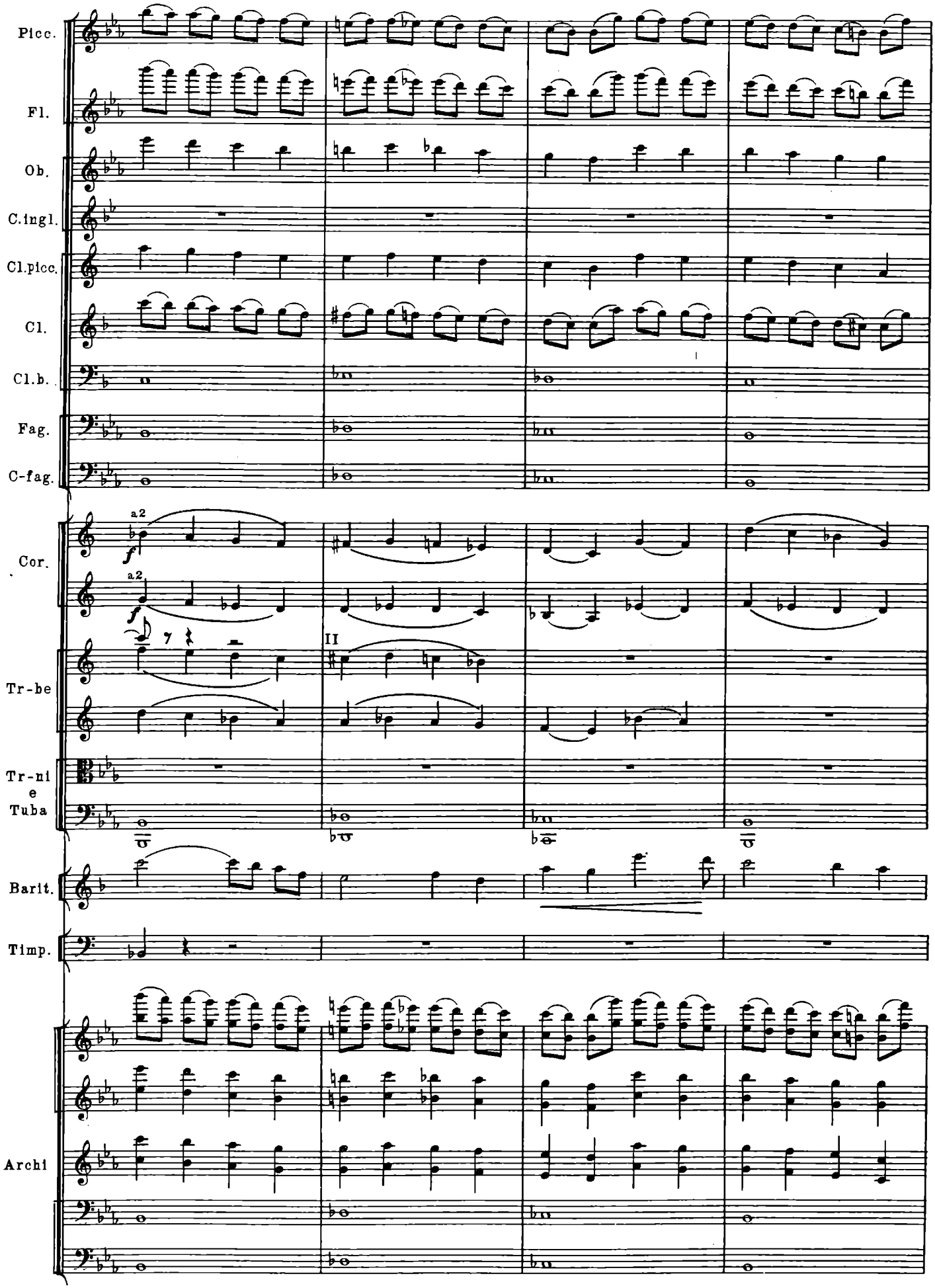

36
Cl.picc.
Cl.
Cl.b.
Fag.
Cor.
I
Timp.
Archi
div.
dim.
unis.
cresc.
mp cresc.
[p cresc.]

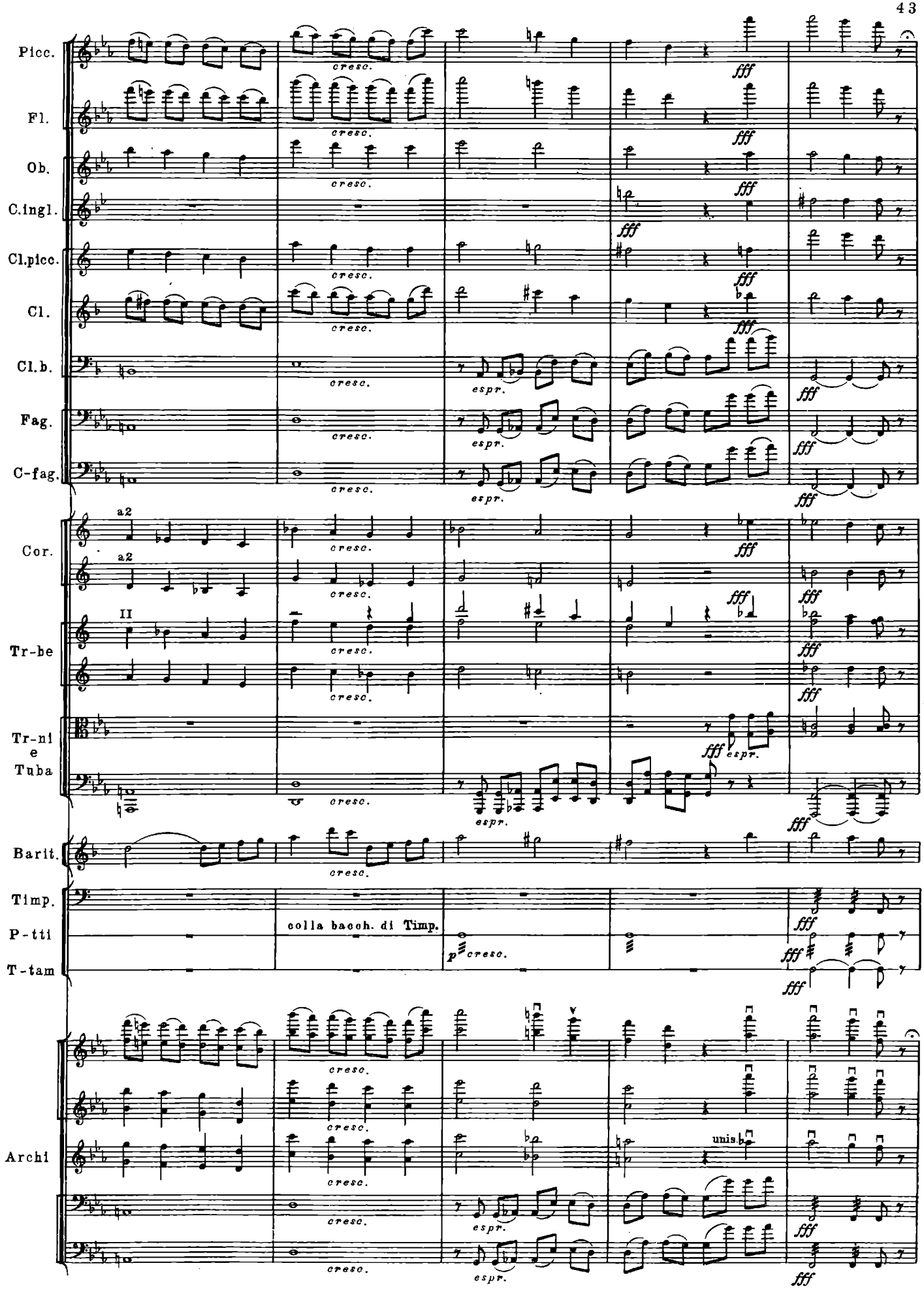

37
Timp.
f
f
Archi
f
f molto espr.
cresc.
cresc.
ff dim.
ff dim.
Archi
cresc.
ff
dim.
38
Fl.
ff espr.
cresc.
cresc.
Archi
f
cresc.
div.
f

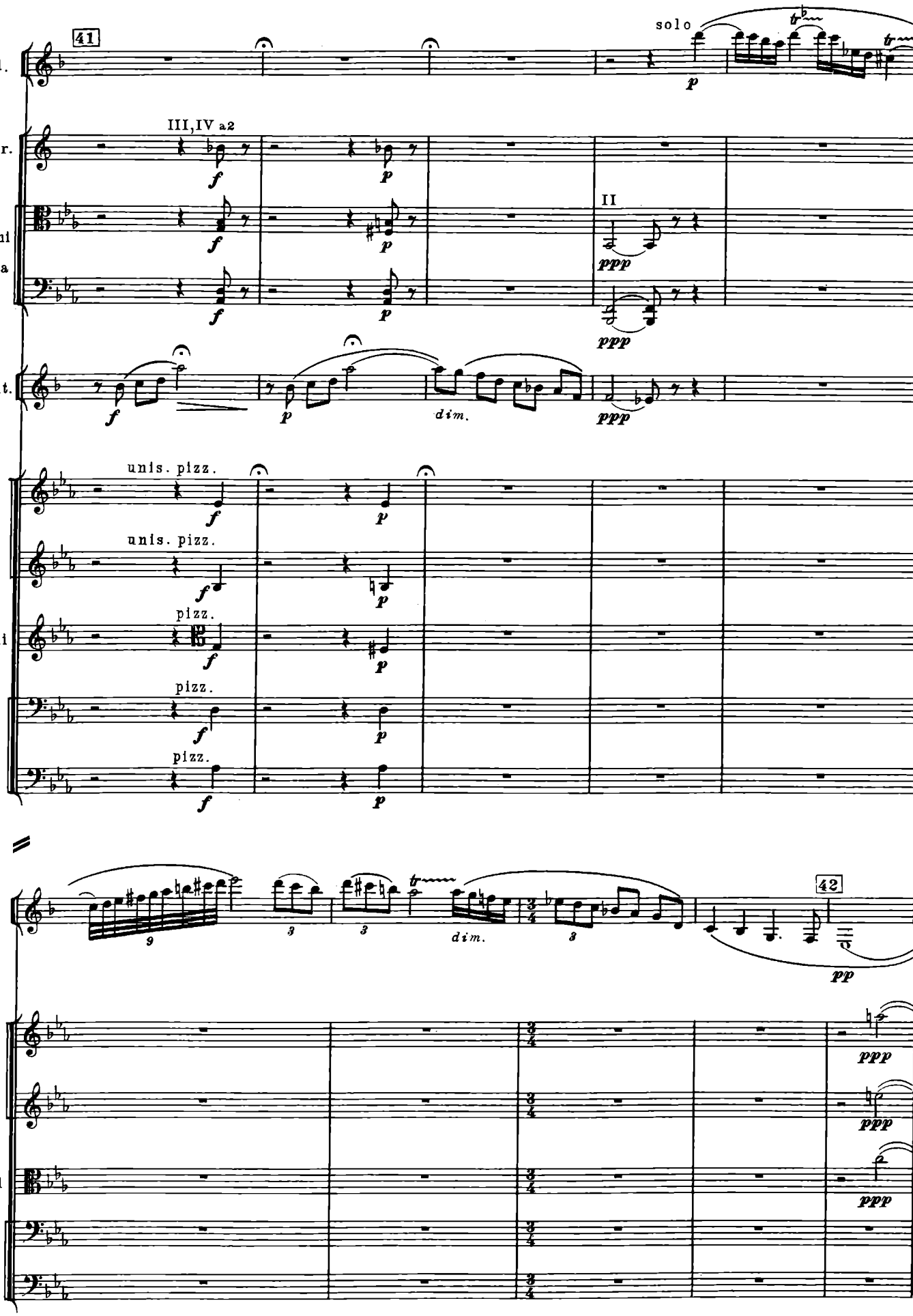

39
Picc.
Fl.
Ob.
C.ingl.
Cl.picc
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Barit. (B)
Cassa
Archi
ff
espr.
f espr.
a2
I.II
III
f
dim.
pp
solo
div.
unis.
8

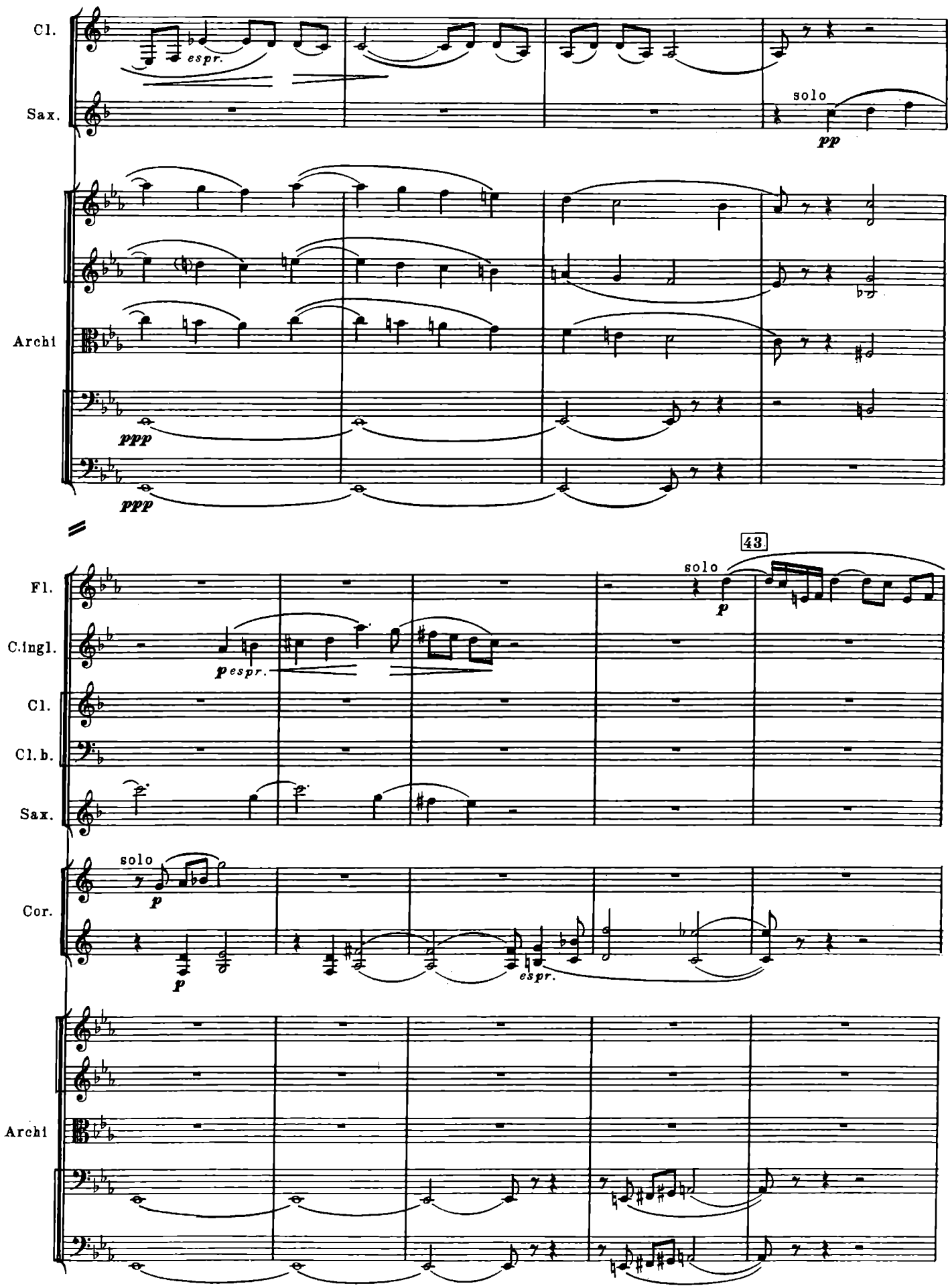

Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Barit.
Timp.
Archi
cresc.

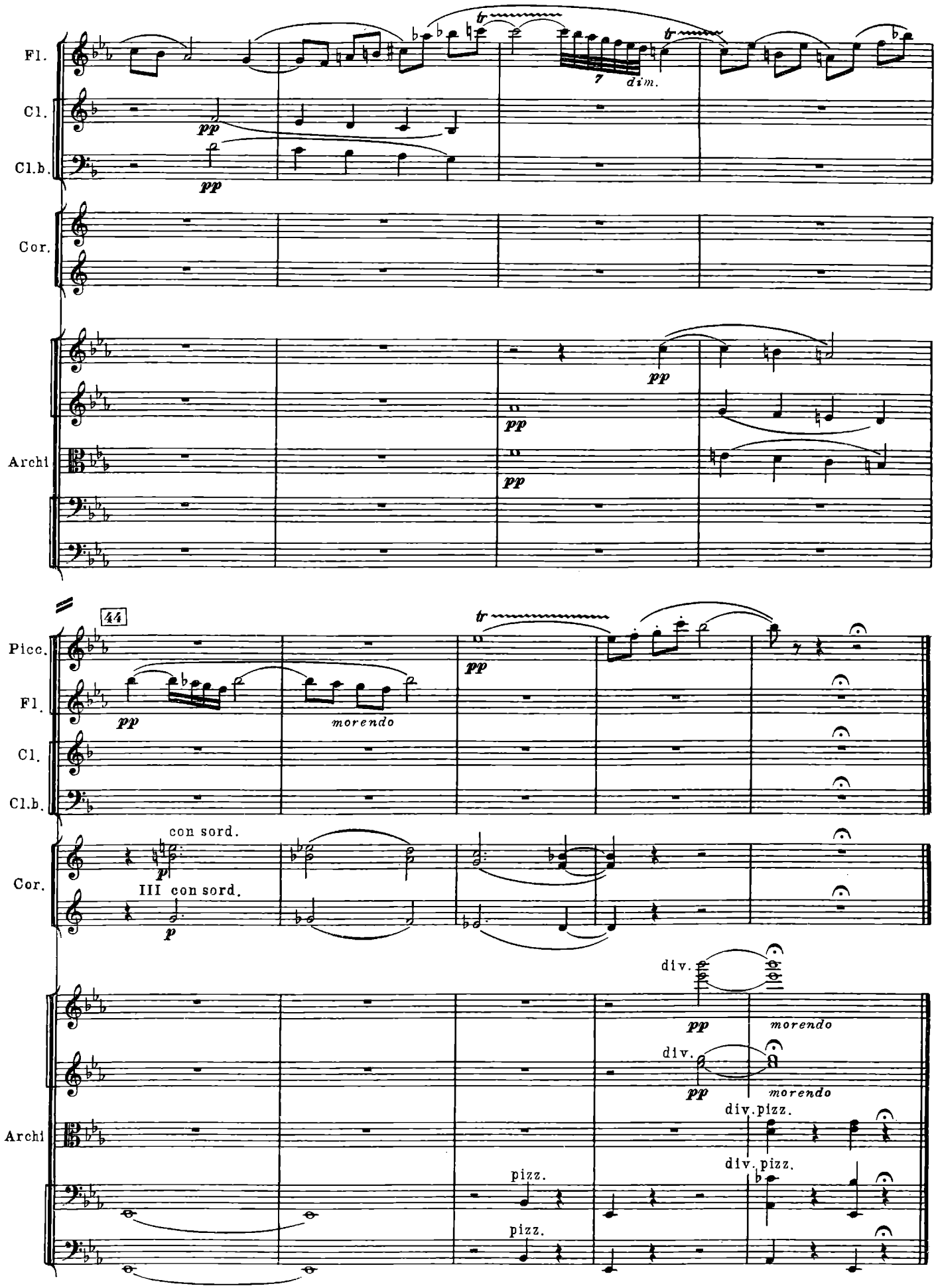

40
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Barit.
Timp.
Archi
ff
mf
cresc.
f
p
fff
pp
dim.
div.


Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
a2
f
a2
f
II
Tr-be
Tr-ni
e
Tuba
Barit.
Timp.
Archi

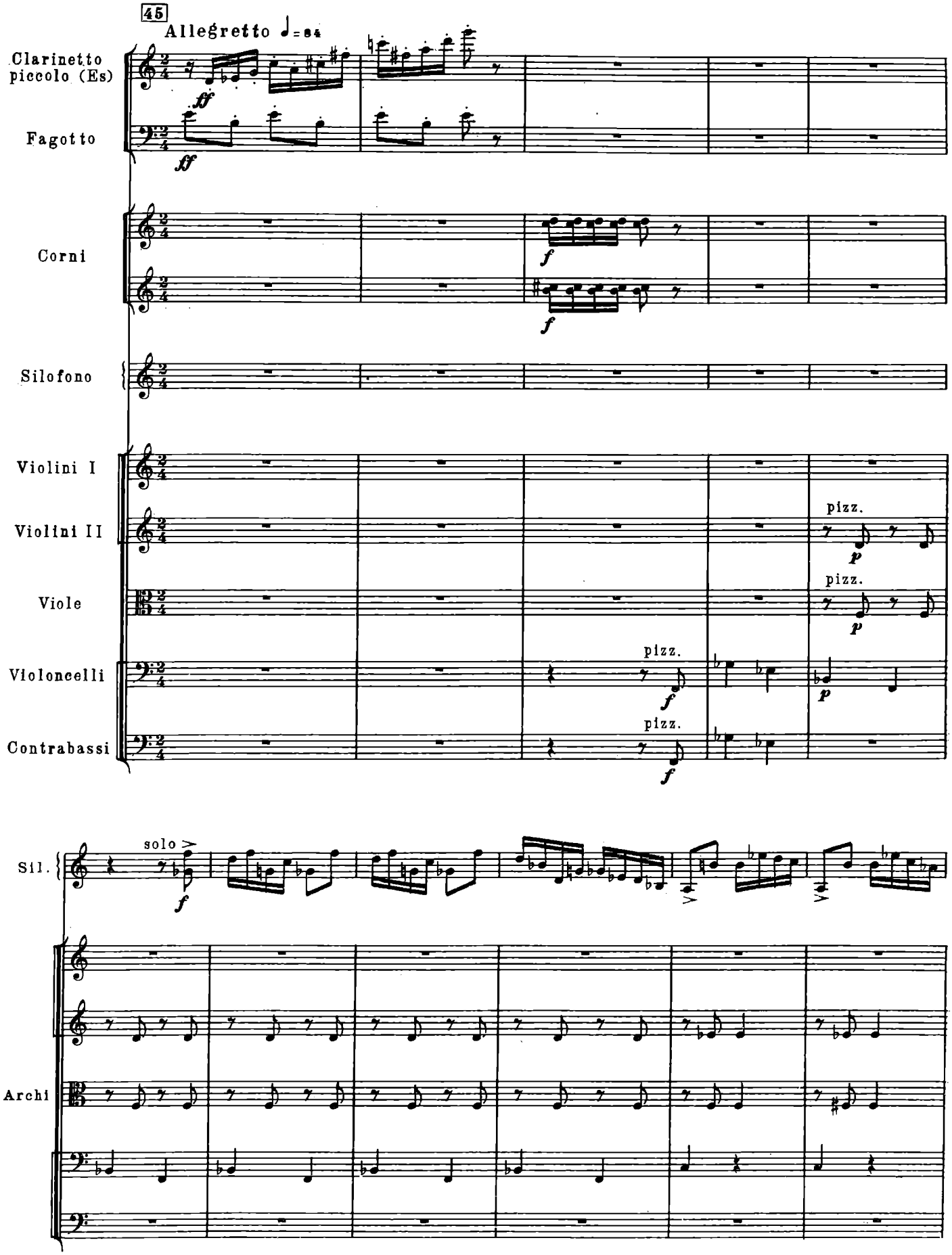

Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Barit.
Timp.
P-tti
T-tam
Archi
a2
II
cresc.
espr.
fff
colla bacch. di Timp.
p cresc.
unis.

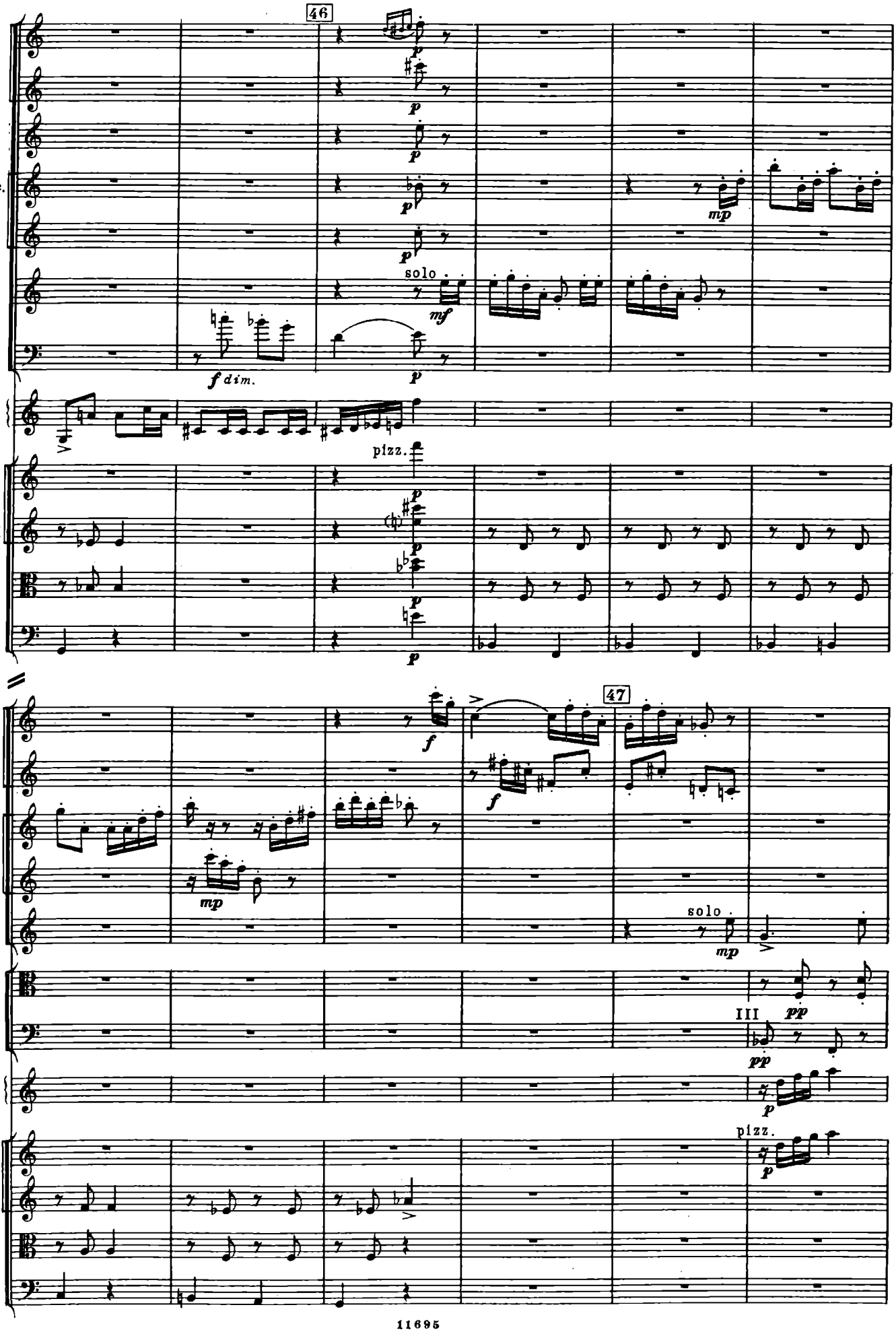

41
Cl.
solo
p
Cor.
III,IV a2
f
p
Tr-ni
e
Tuba
II
ppp
Barit.
dim.
unis. pizz.
Archi
pizz.
42
pp
ppp

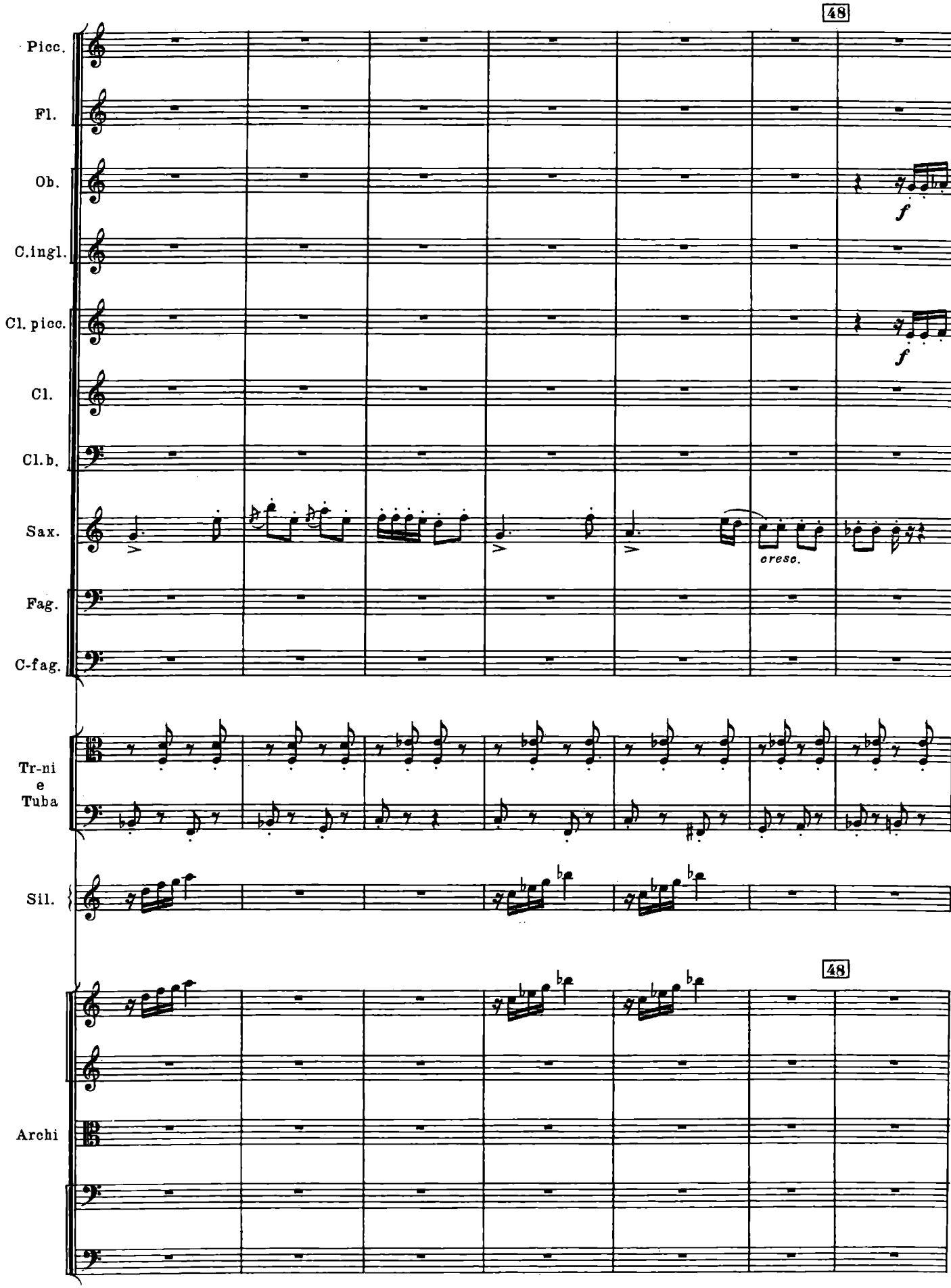

Cl.
Sax.
solo
pp
Archi
ppp
ppp
43
Fl.
C.Ingl.
Cl.
Cl.b.
Sax.
solo
p
p espr.
solo
p
Cor.
p
espr.
Archi

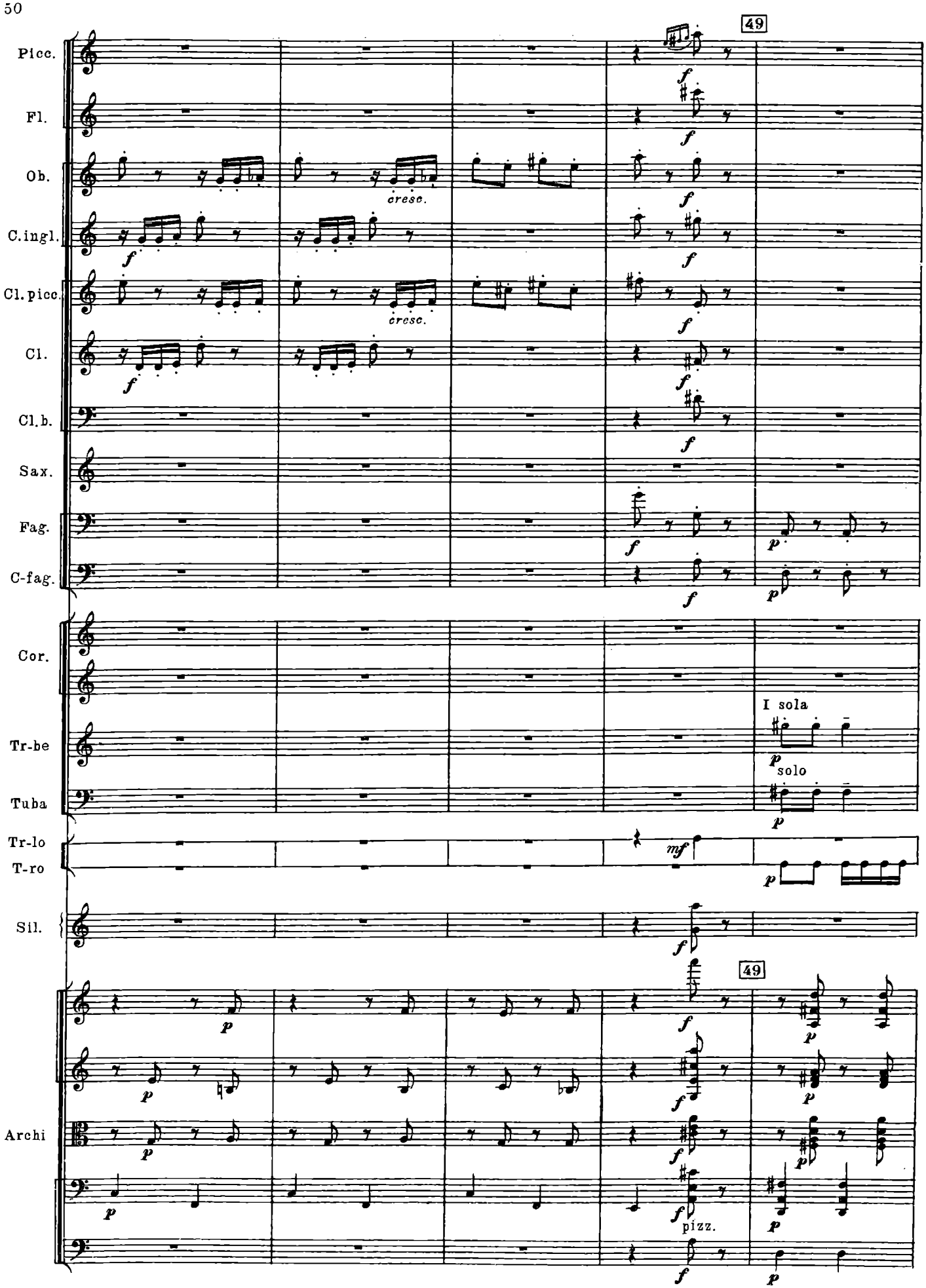

Fl.
Cl.
Cl.b.
Cor.
Archi
tr
7
dim.
pp
44
Picc.
morendo
con sord.
III con sord.
div.
pizz.

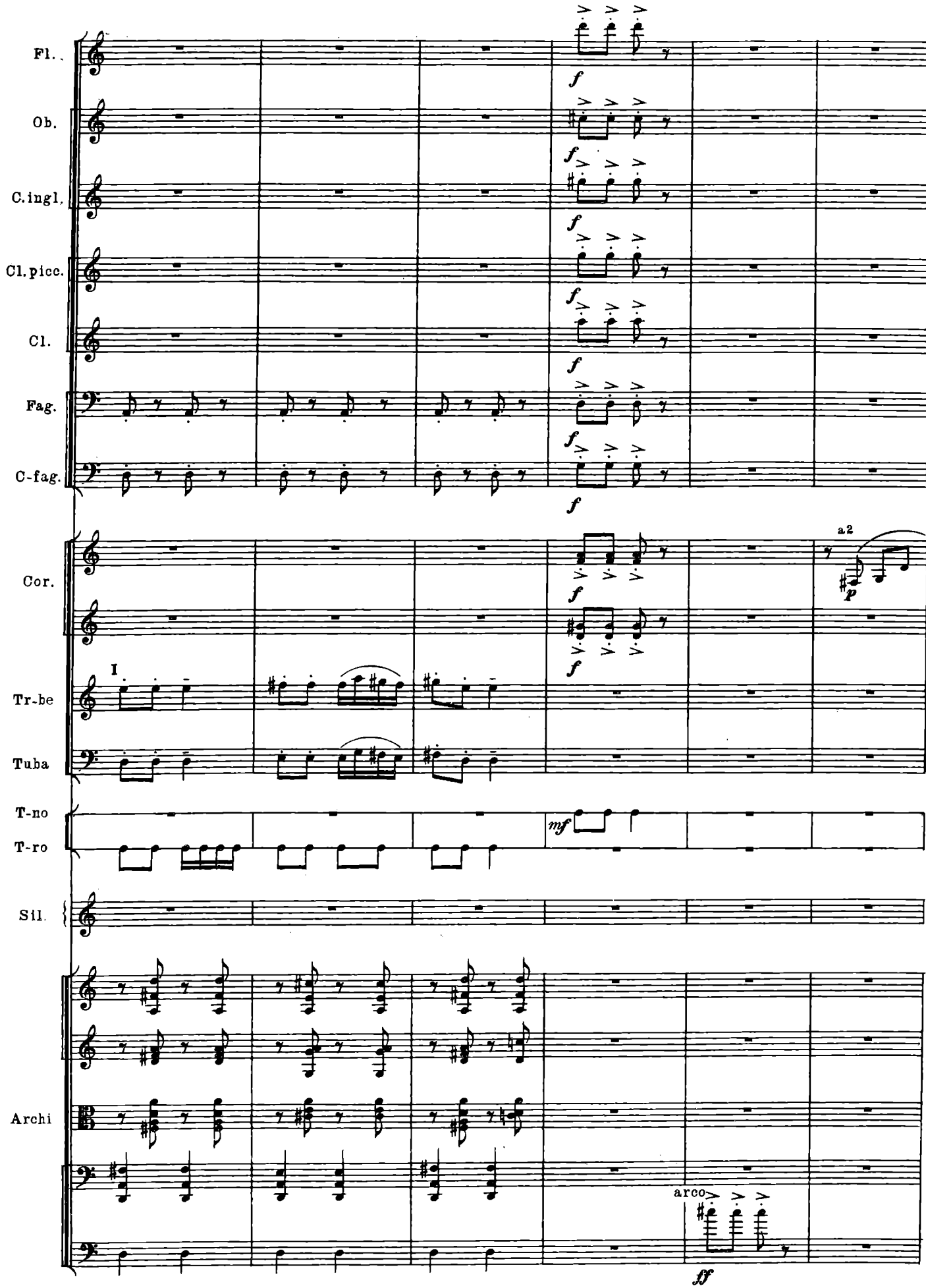
3. Полька

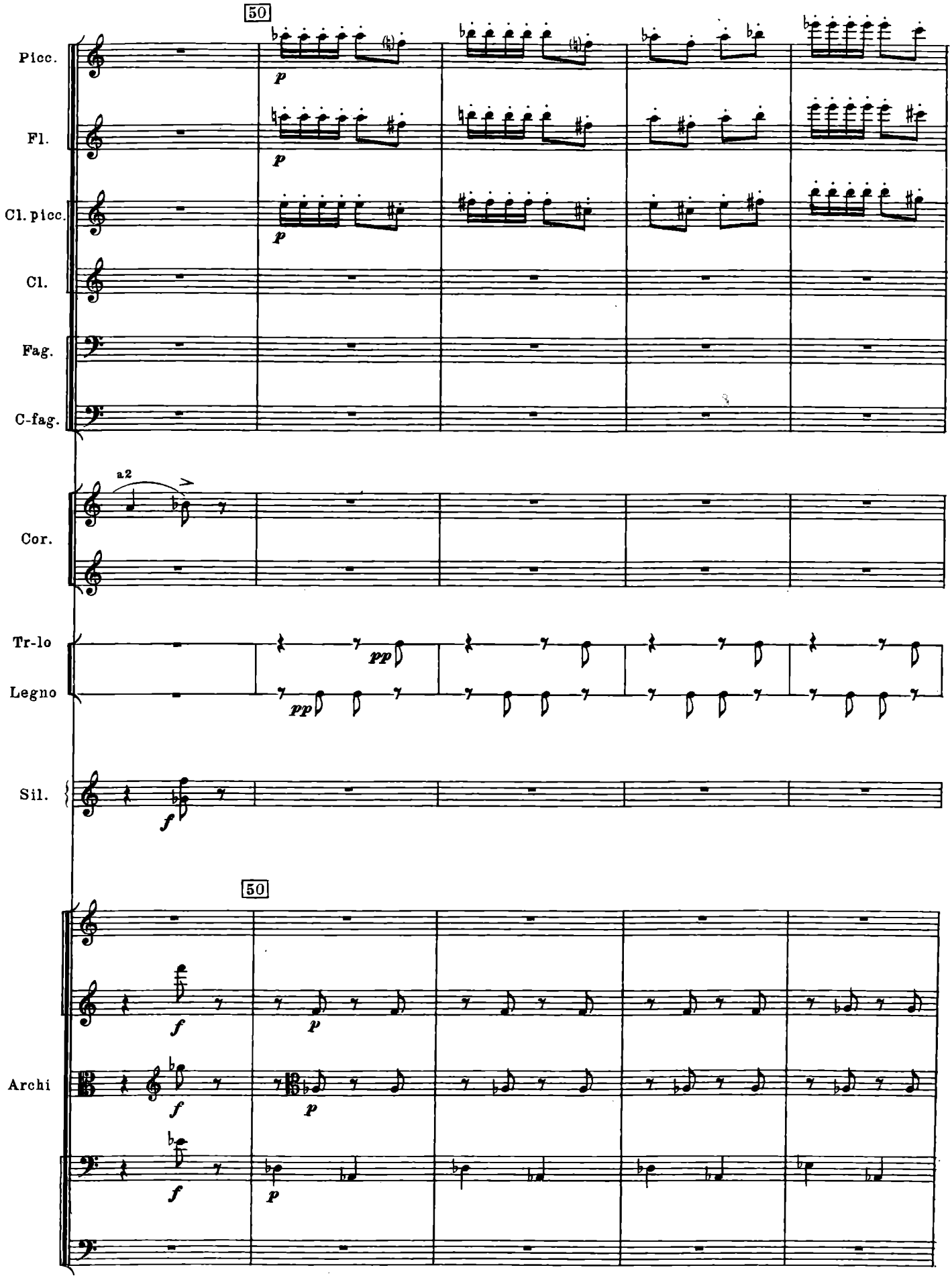

45
Allegretto ♩= 84
Clarinetto piccolo (Es)
Fagotto
Corni
Silofono
Violini I
Violini II
Viole
Violoncelli
Contrabassi
pizz.
Sil.
solo
Archi

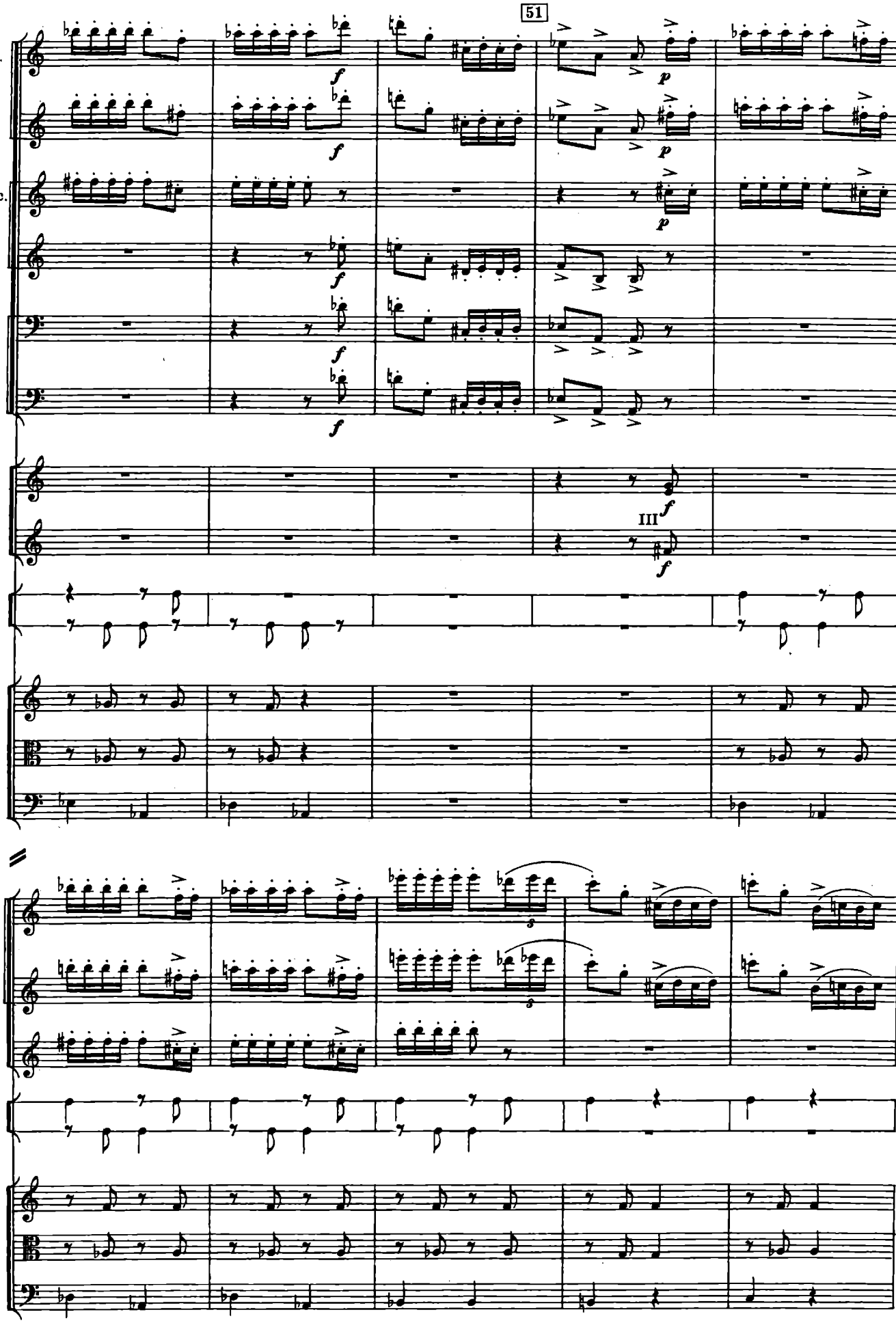

46
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Sax.
Fag.
Sil.
V-ni I
V-ni II
V-le
V-c.
solo
pizz.
47
C.ingl.
Tr-ni
e
Tuba
III

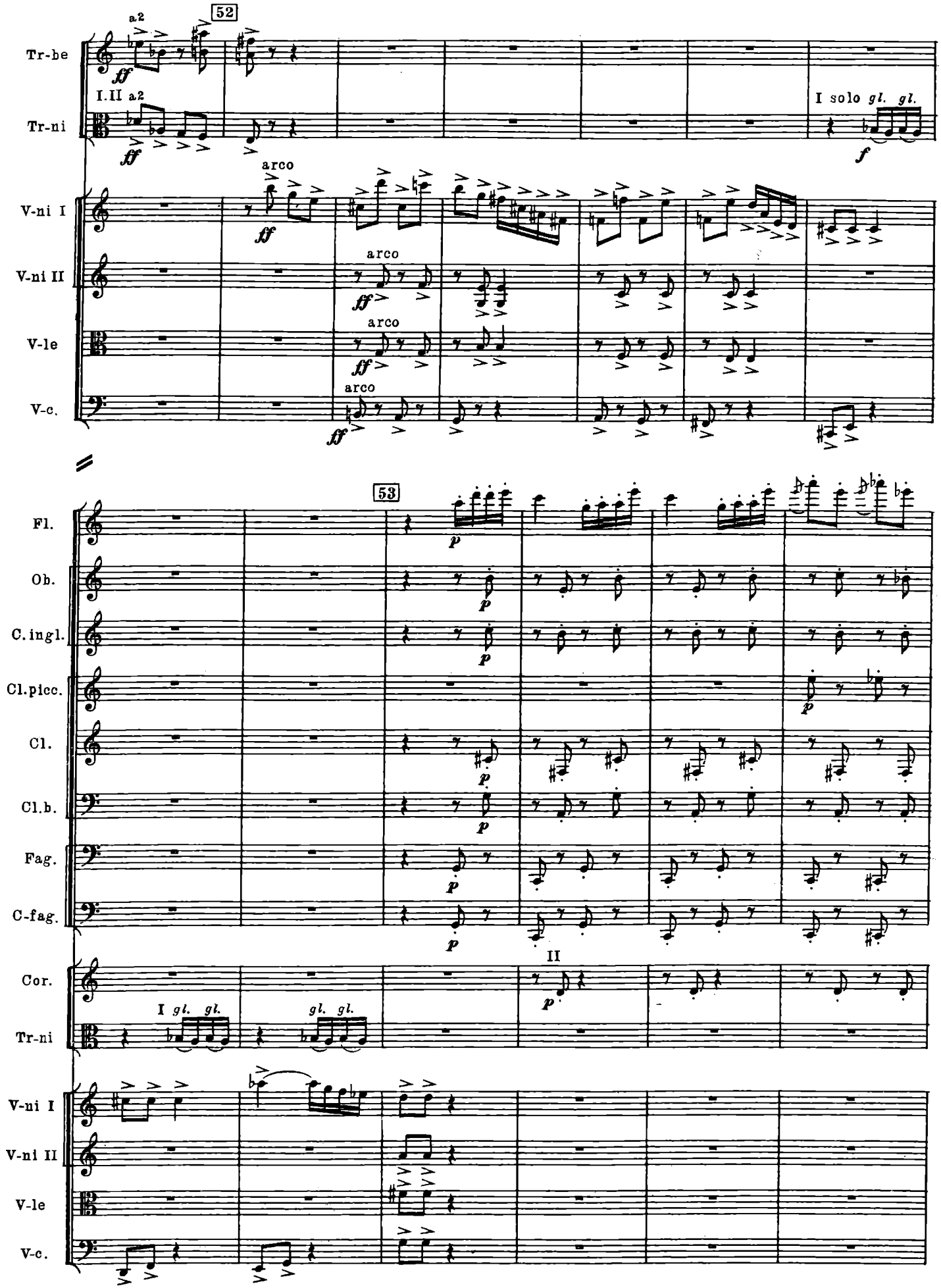

48
Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl.b.
Sax.
Fag.
C-fag.
Tr-ni
e
Tuba
Sil.
Archi
f
f
cresc.
48

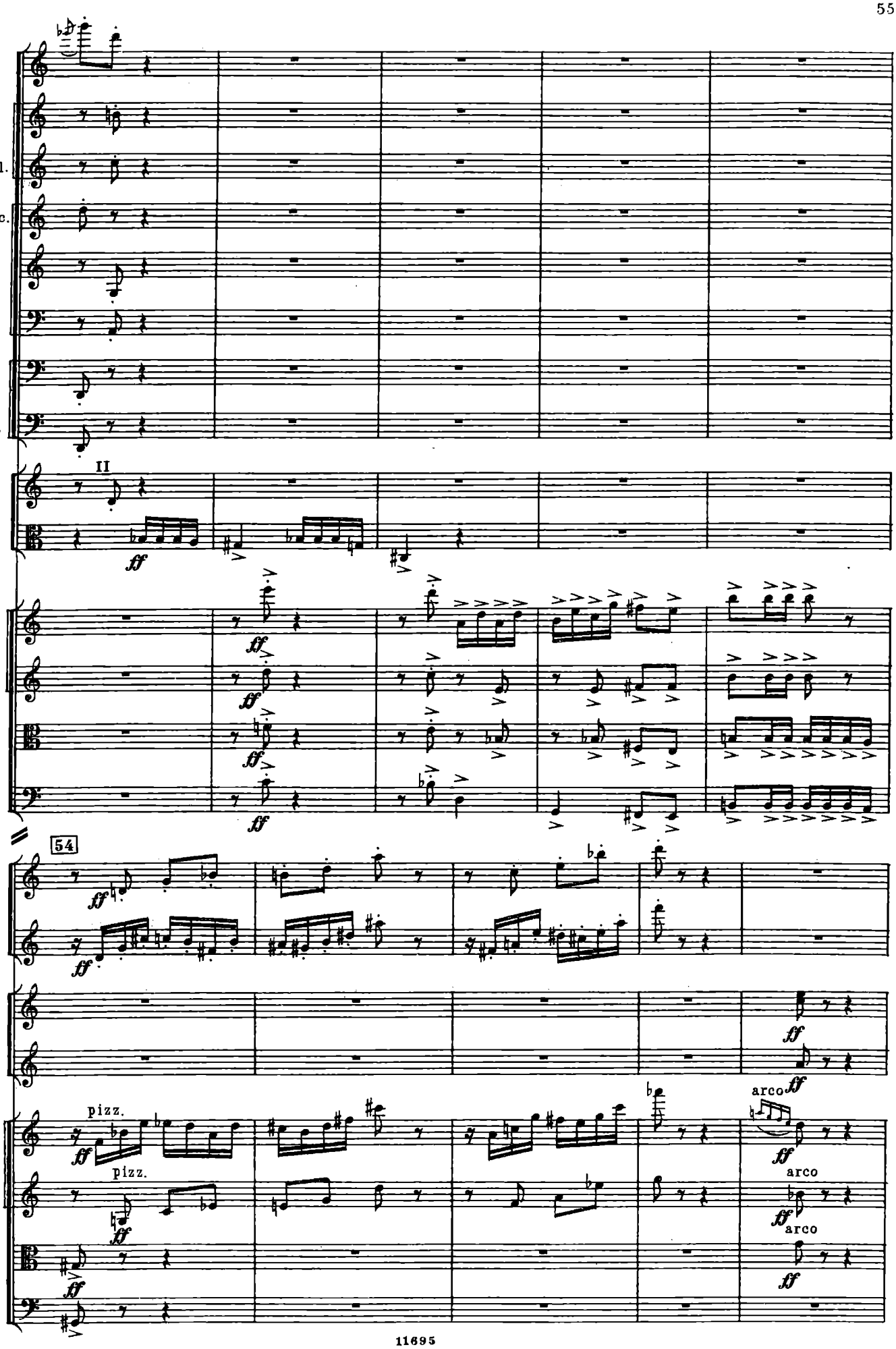

49
Picc.
Fl.
Ob.
cresc.
C.ingl.
Cl.picc.
cresc.
Cl.
Cl.b.
Sax.
Fag.
C-fag.
Cor.
I sola
Tr-be
solo
Tuba
Tr-lo
T-ro
mf
Sil.
49
Archi
pizz.

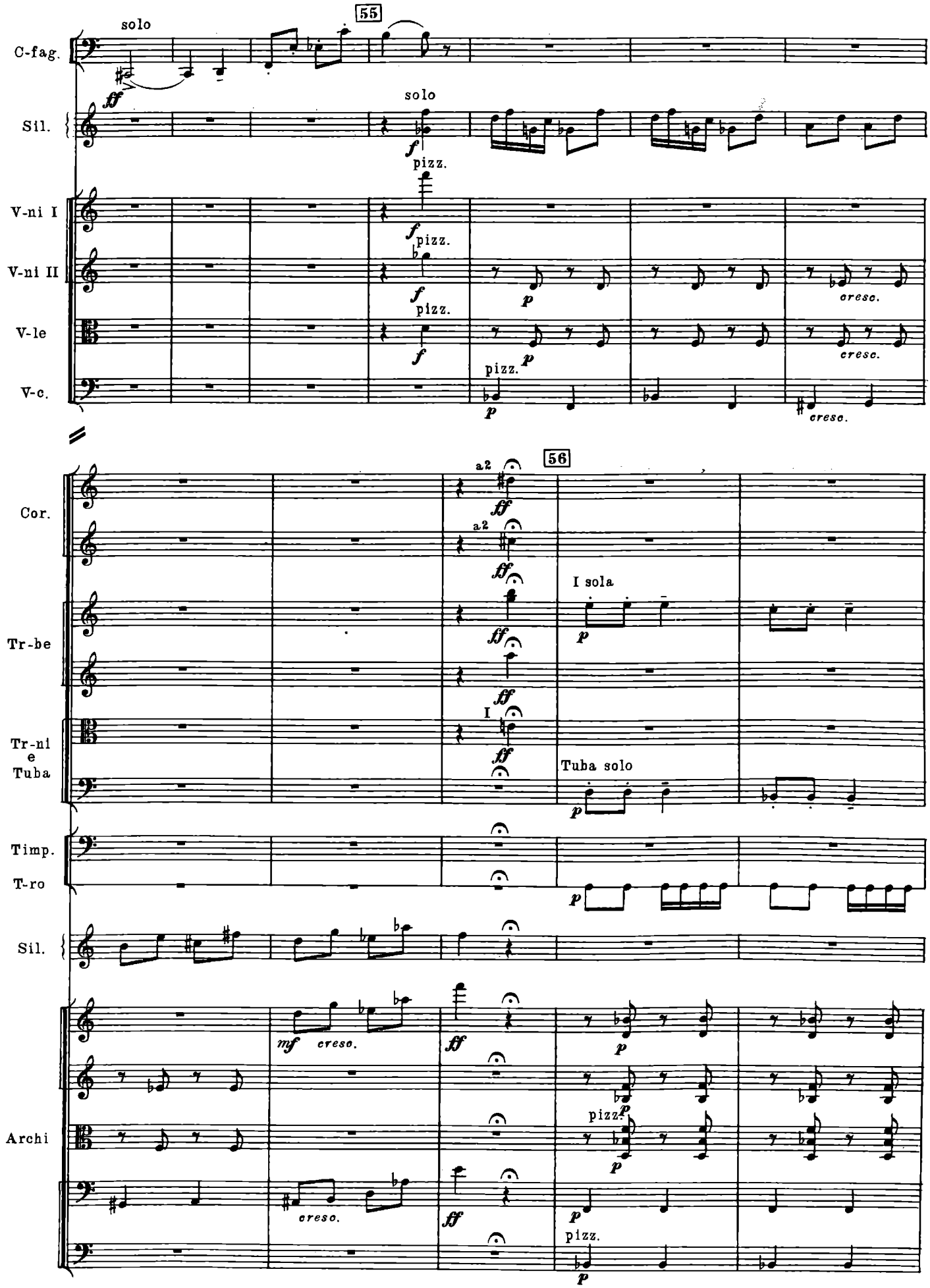

Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tuba
T-no
T-ro
Sil.
Archi
I
a2
arco

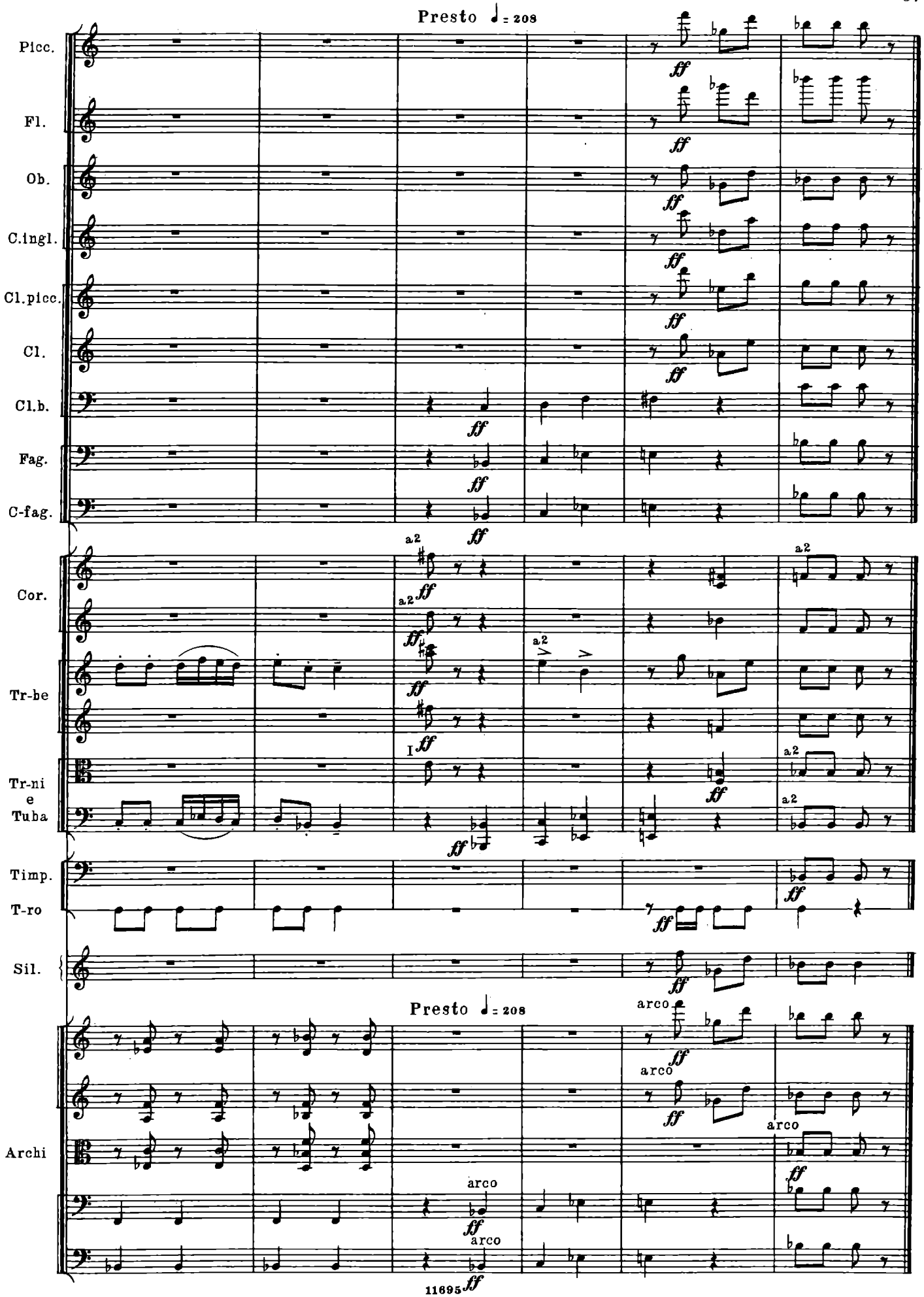

50
Picc.
Fl.
Cl. picc.
Cl.
Fag.
C-fag.
a2
Cor.
Tr-lo
Legno
Sil.
50
Archi


51
Picc.
Fl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
III
Tr-lo
Legno
V-ni II
V-le
V-c.
Picc.
Fl.
Cl.picc.
Tr-lo
Legno
V-ni II
V-le
V-c.

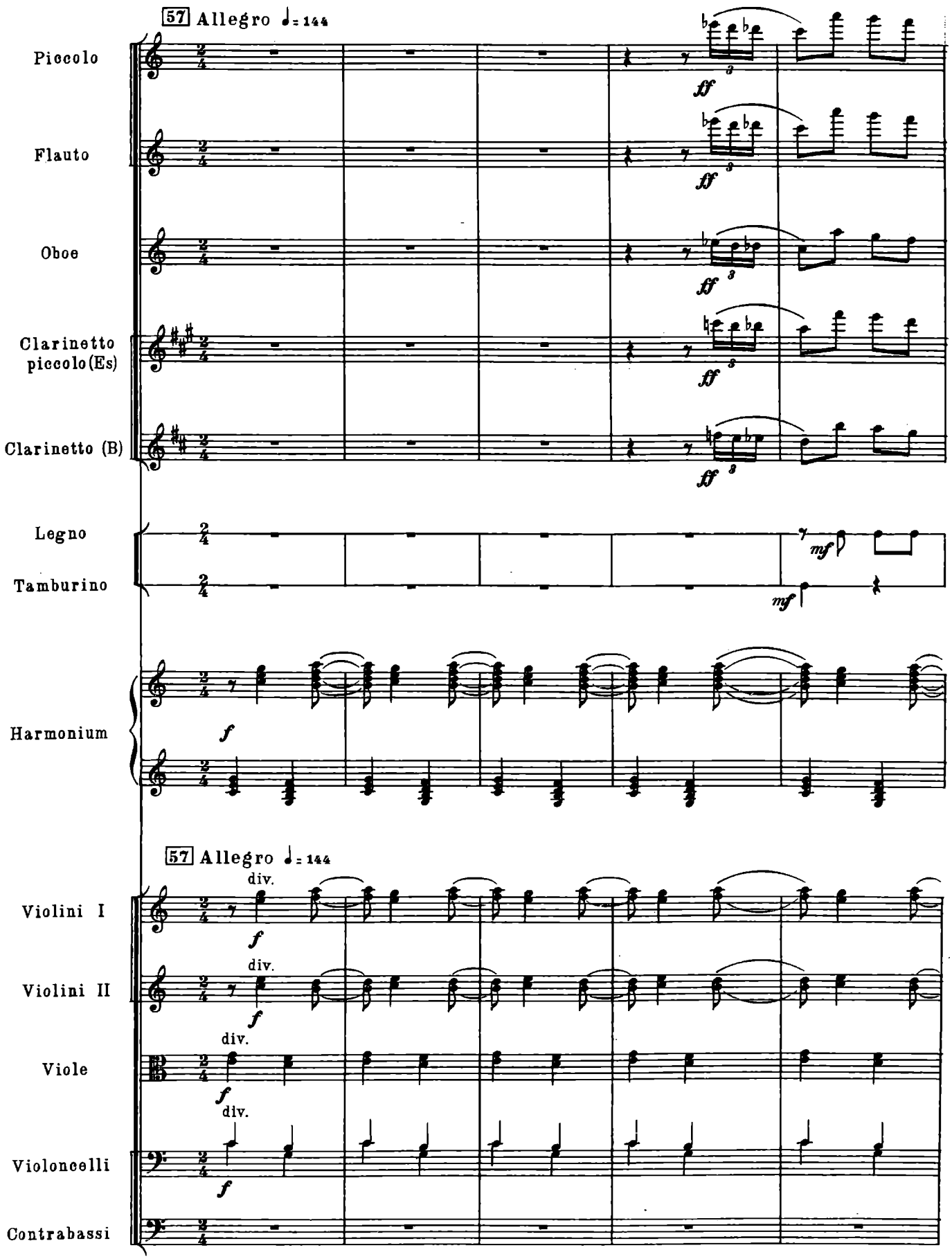

52
a2
Tr-be
I.II a2
Tr-ni
I solo gl. gl.
arco
V-ni I
V-ni II
V-le
V-c.
53
Fl.
Ob.
C. ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
II
Cor.
I gl. gl.
gl. gl.
Tr-ni
V-ni I
V-ni II
V-le
V-c.

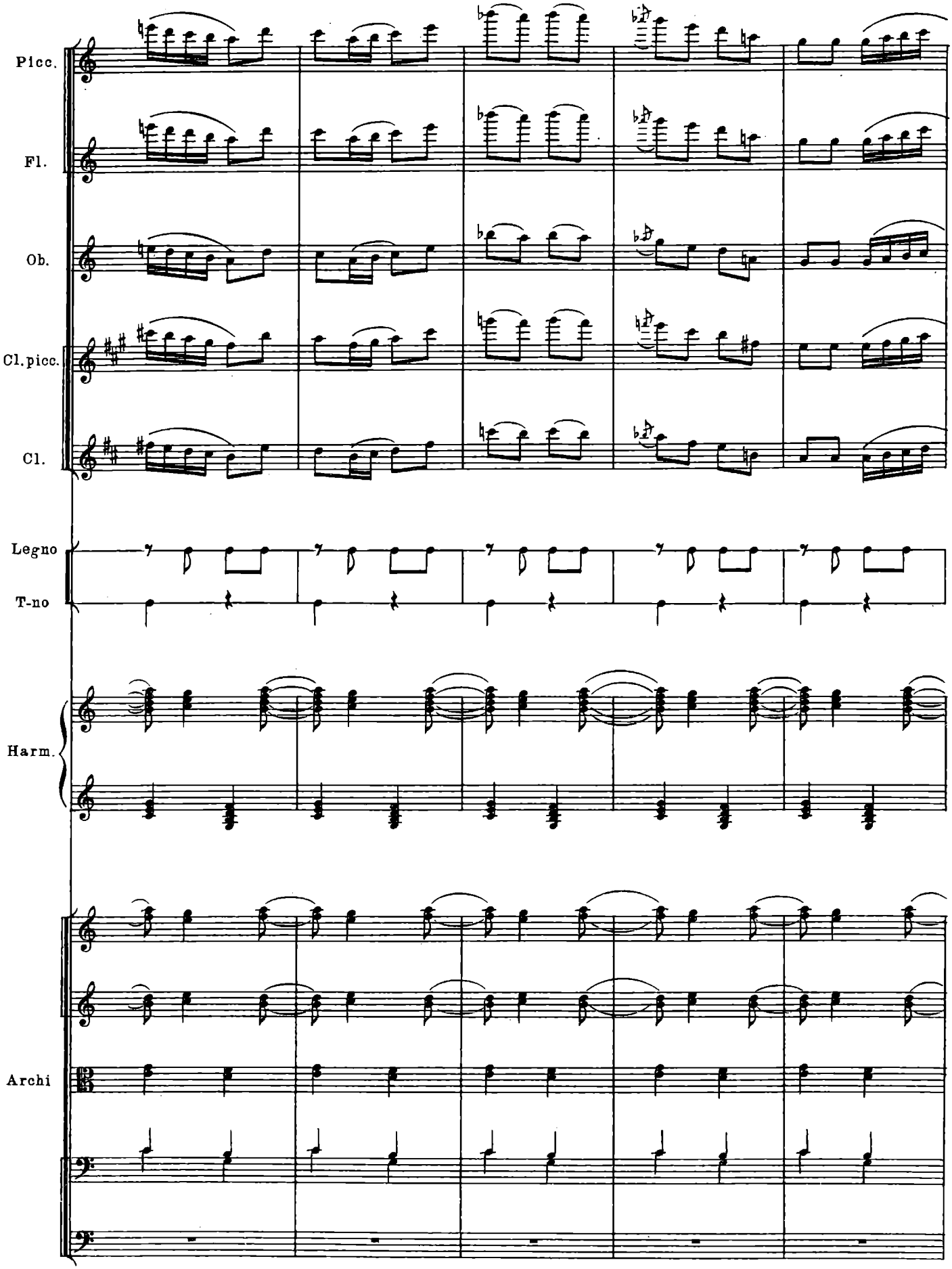

Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
II
Cor.
Tr-ni
ff
V-ni I
V-ni II
V-le
V-c.
54
C.ingl.
Cl.picc.
Tr-be
pizz.
pizz.
arco
arco
arco

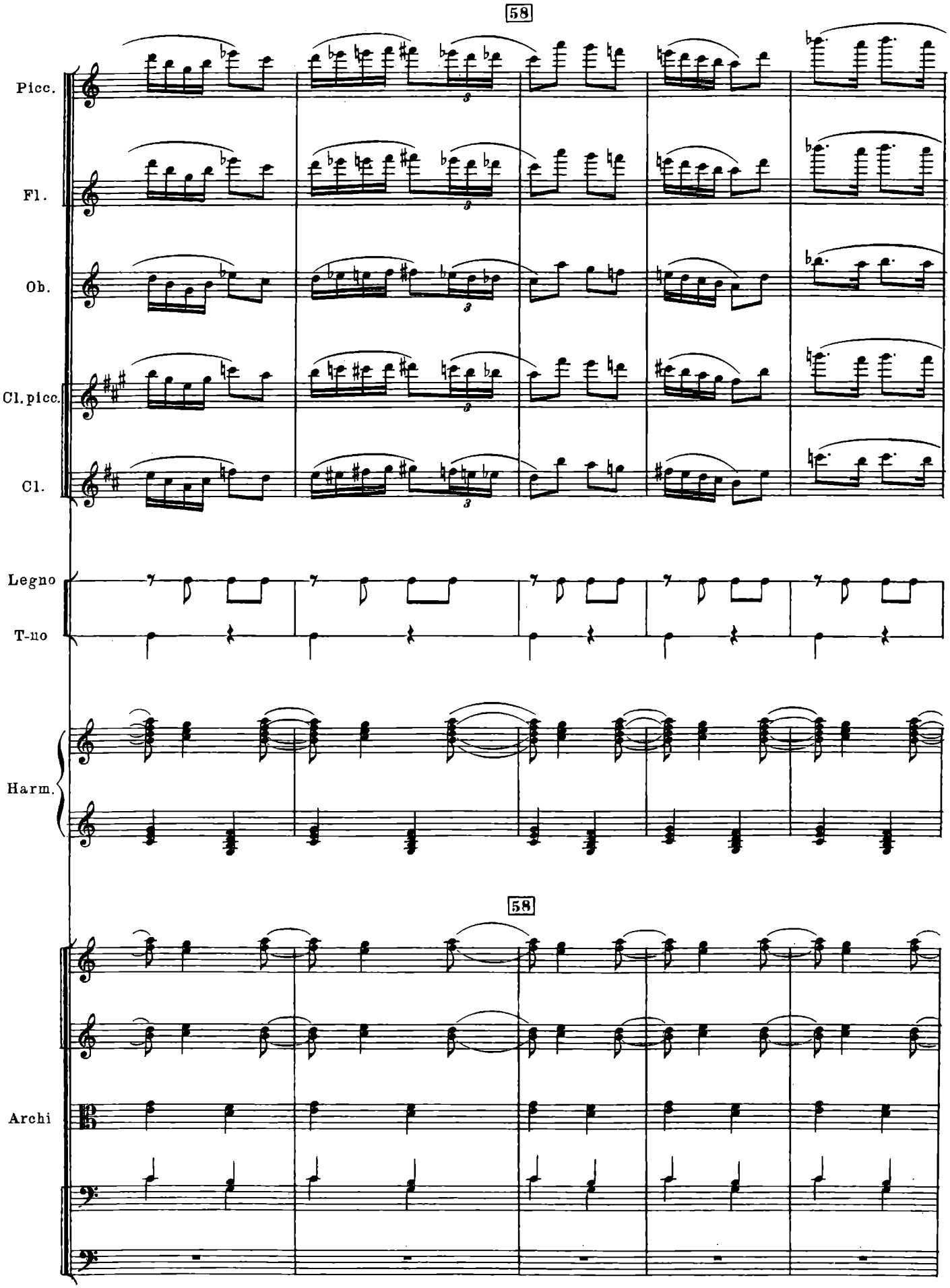

55
C-fag.
solo
ff
Sil.
solo
f
pizz.
V-ni I
f
pizz.
V-ni II
f
pizz.
p
cresc.
V-le
f
p
cresc.
V-c.
pizz.
p
cresc.
56
Cor.
a2
ff
a2
ff
Tr-be
ff
I sola
p
Tr-ni
e
Tuba
ff
I
ff
Tuba solo
p
Timp.
T-ro
p
Sil.
Archi
mf
cresc.
ff
p
pizz.
p
cresc.
ff
p
pizz.
p

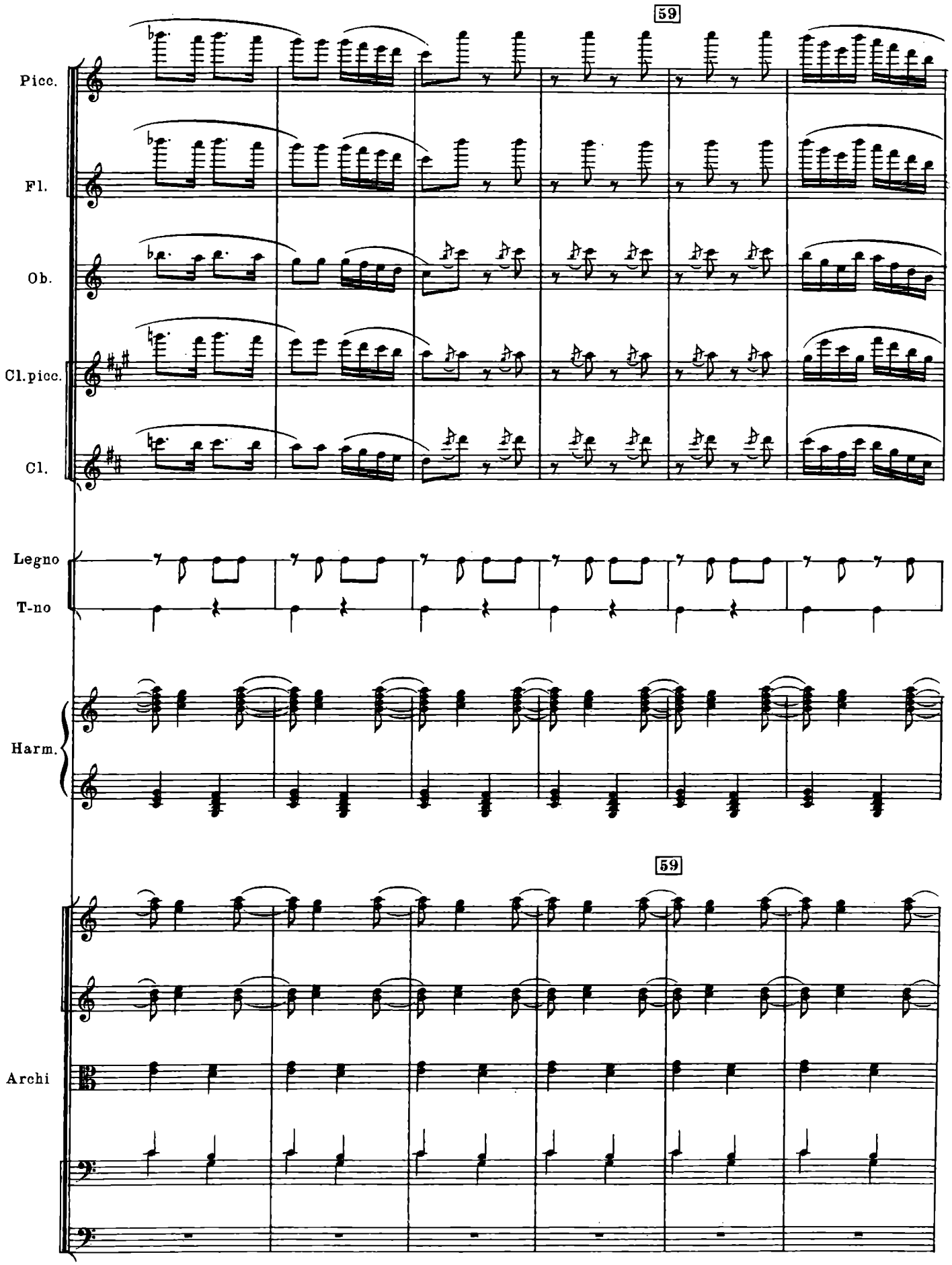

Presto ♩ = 208
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
Sil.
Presto ♩ = 208
Archi
ff
a2
I
arco

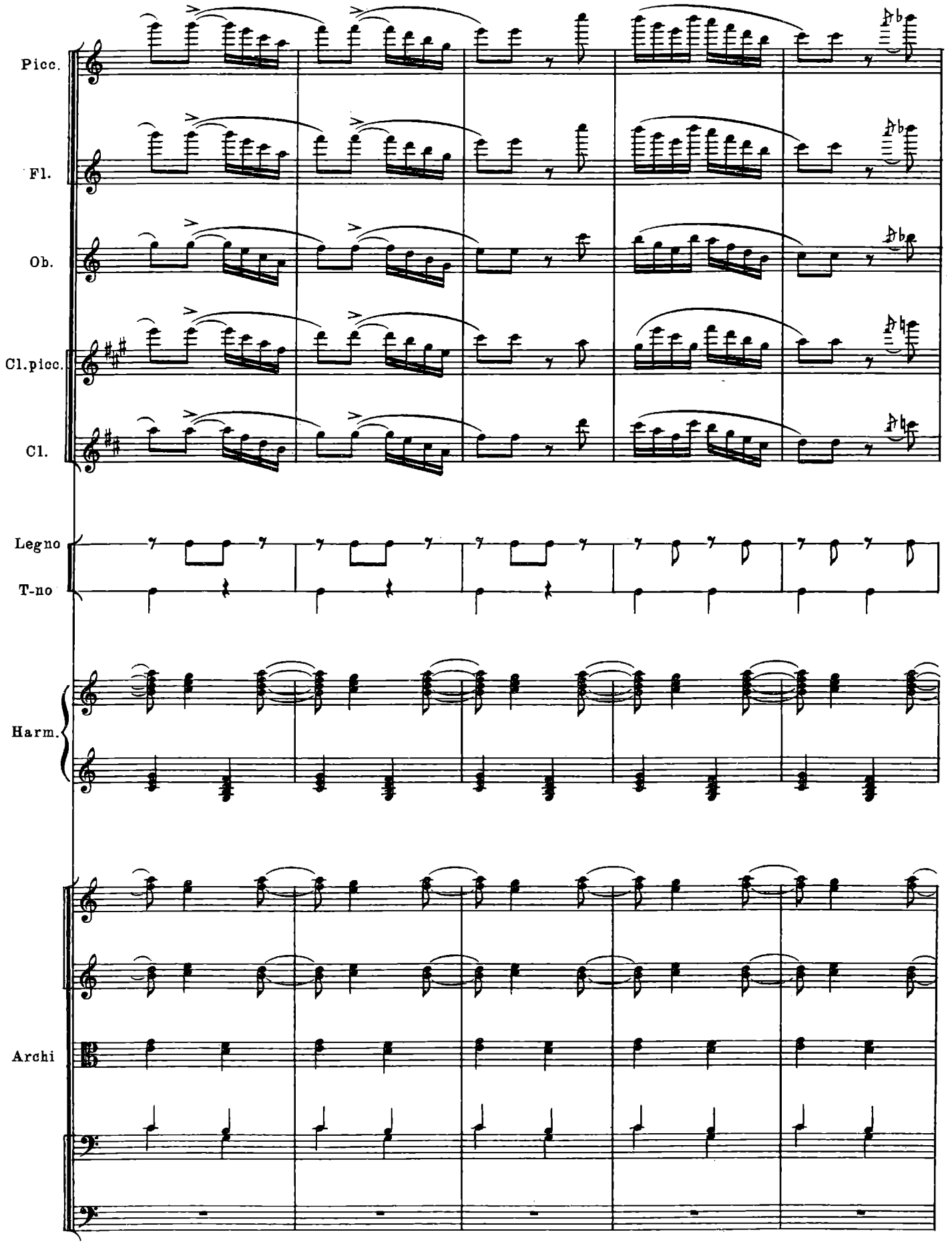
4. Танец


57 Allegro ♩= 144
Piccolo
Flauto
Oboe
Clarinetto piccolo(Es)
Clarinetto (B)
Legno
Tamburino
Harmonium
57 Allegro ♩= 144
Violini I
Violini II
Viole
Violoncelli
Contrabassi
ff
mf
f
div.


Picc.
Fl.
Ob.
Cl. picc.
Cl.
Legno
T-no
Harm.
Archi


58
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Legno
T-no
Harm.
58
Archi


59
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Legno
T-no
Harm.
59
Archi


Picc.
Fl.
Ob.
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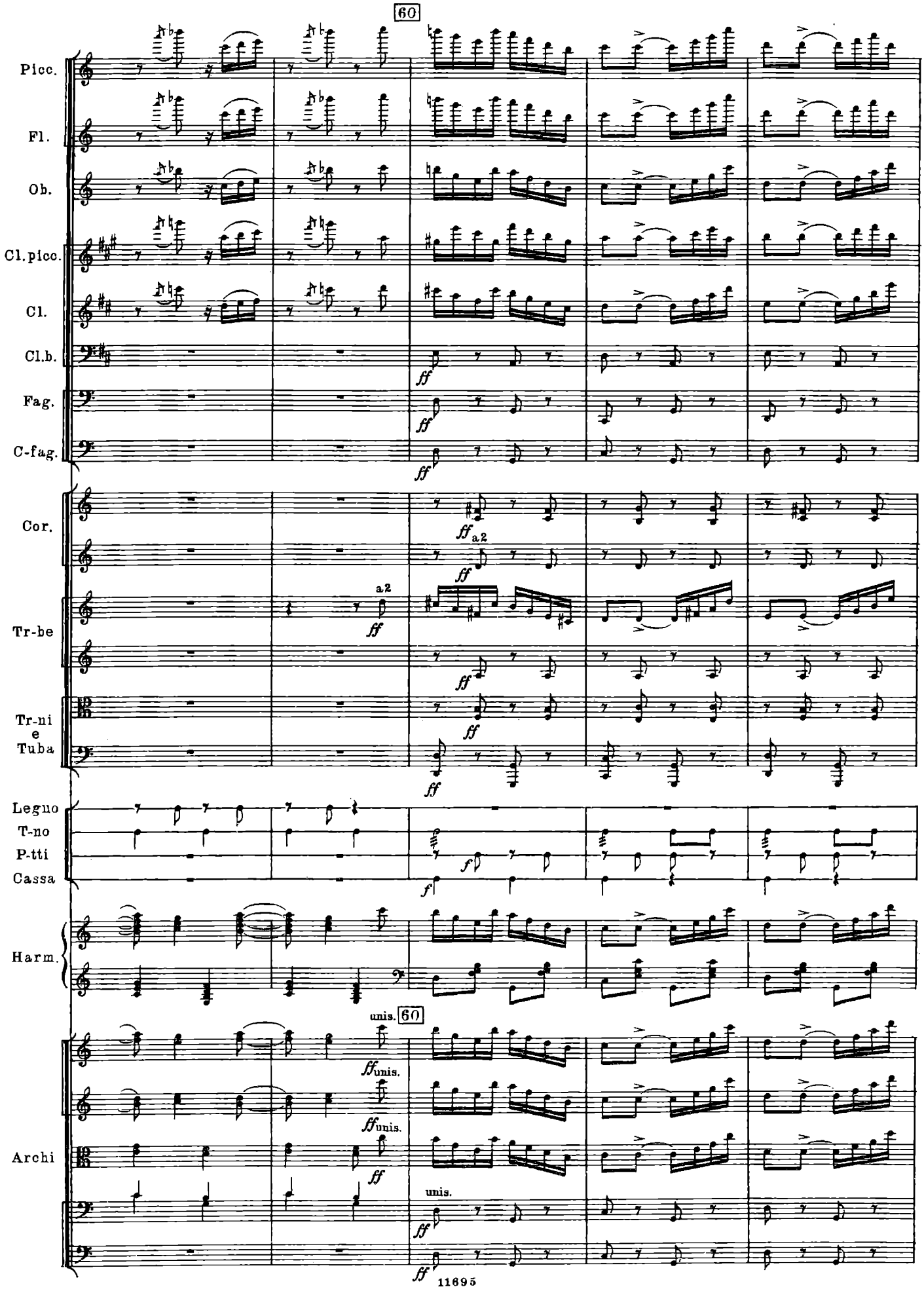
Cl.
Legno
T-no
Harm.
Archi


60
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Fl.
Ob.
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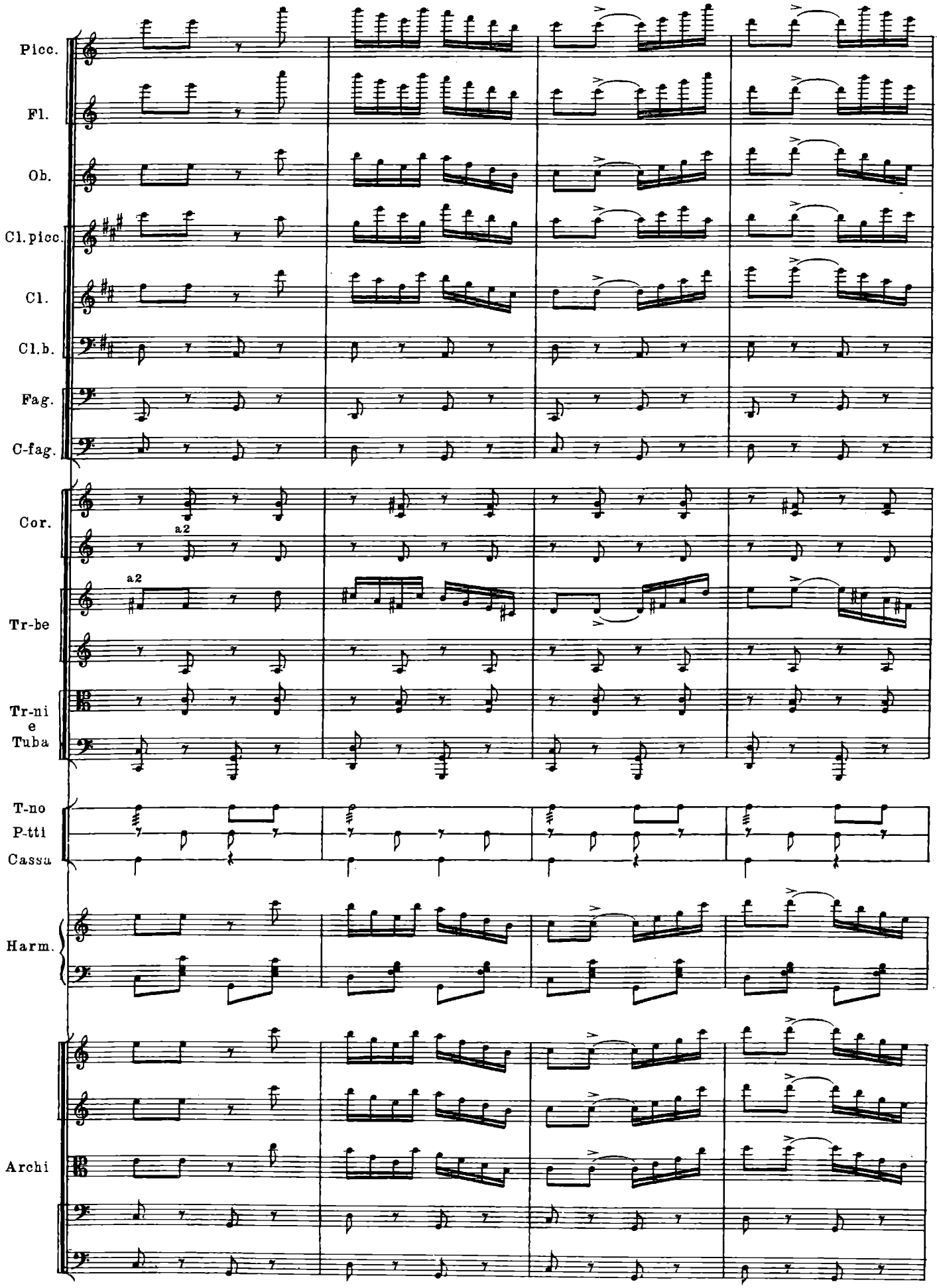
Cl.
Cl.b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Legno T-no P-tti Cassa
Harm.
Archi
ff
a2
unis.
f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Cl.
Cl.b.
Fag.
C-fag.
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a2
a2
Tr-be
Tr-ni
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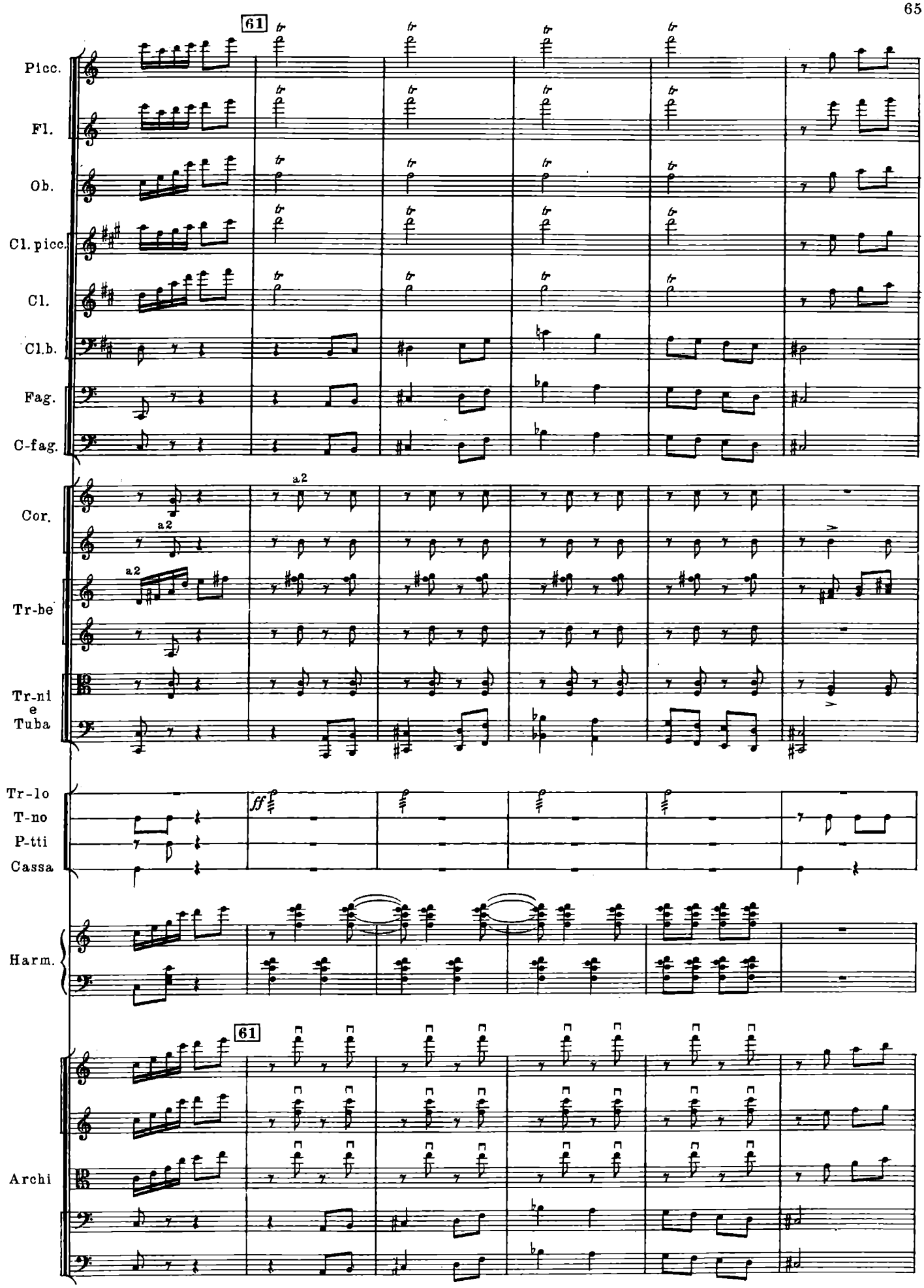
Tuba
T-no
P-tti
Cassa
Harm.
Archi


61
Picc.
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Ob.
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Fag.
C-fag.
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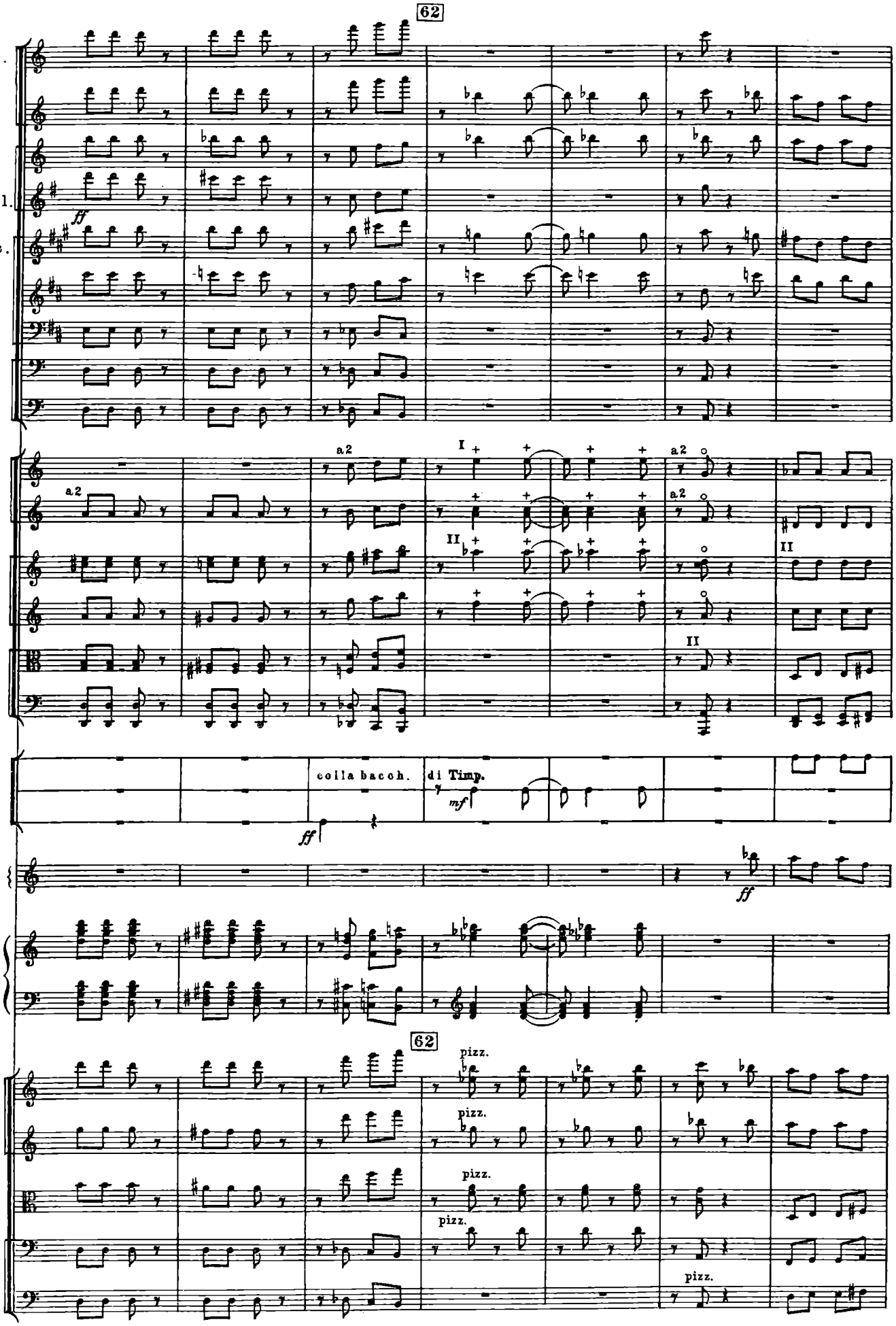
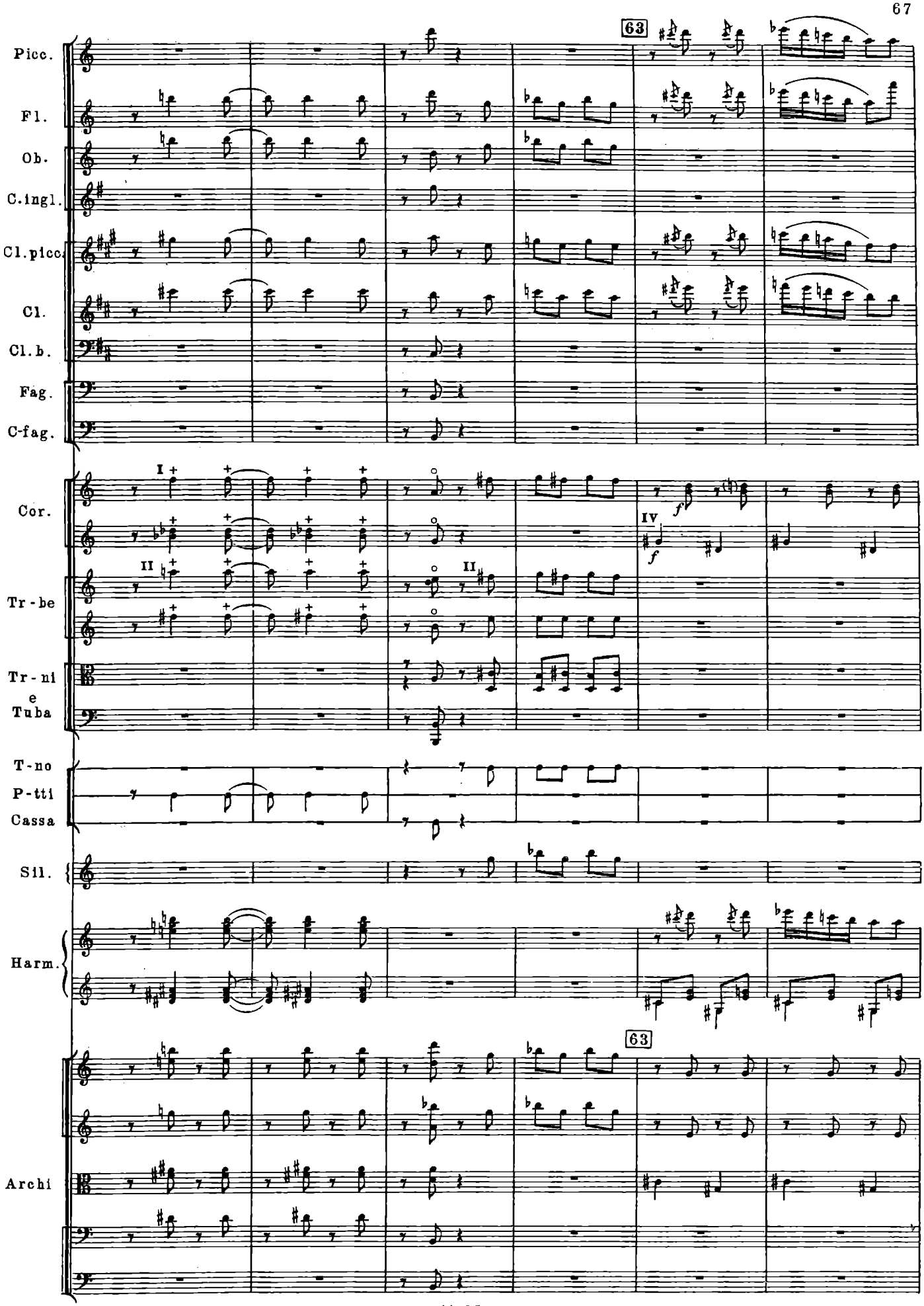
Tr-ni
e
Tuba
Tr-lo
T-no
P-tti
Cassa
ff
Harm.
61
Archi


62
Picc.
Fl.
Ob.
C.ingl.
ff
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
a2
I
II
Tr-be
Tr-ni
e
Tuba
T-no
P-tti
Cassa
colla bacch.
di Timp.
mf
ff
Sil.
Harm.
62
pizz.
Archi


63
Picc.
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Ob.
C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
I
II
IV
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Cor.
Tr-be
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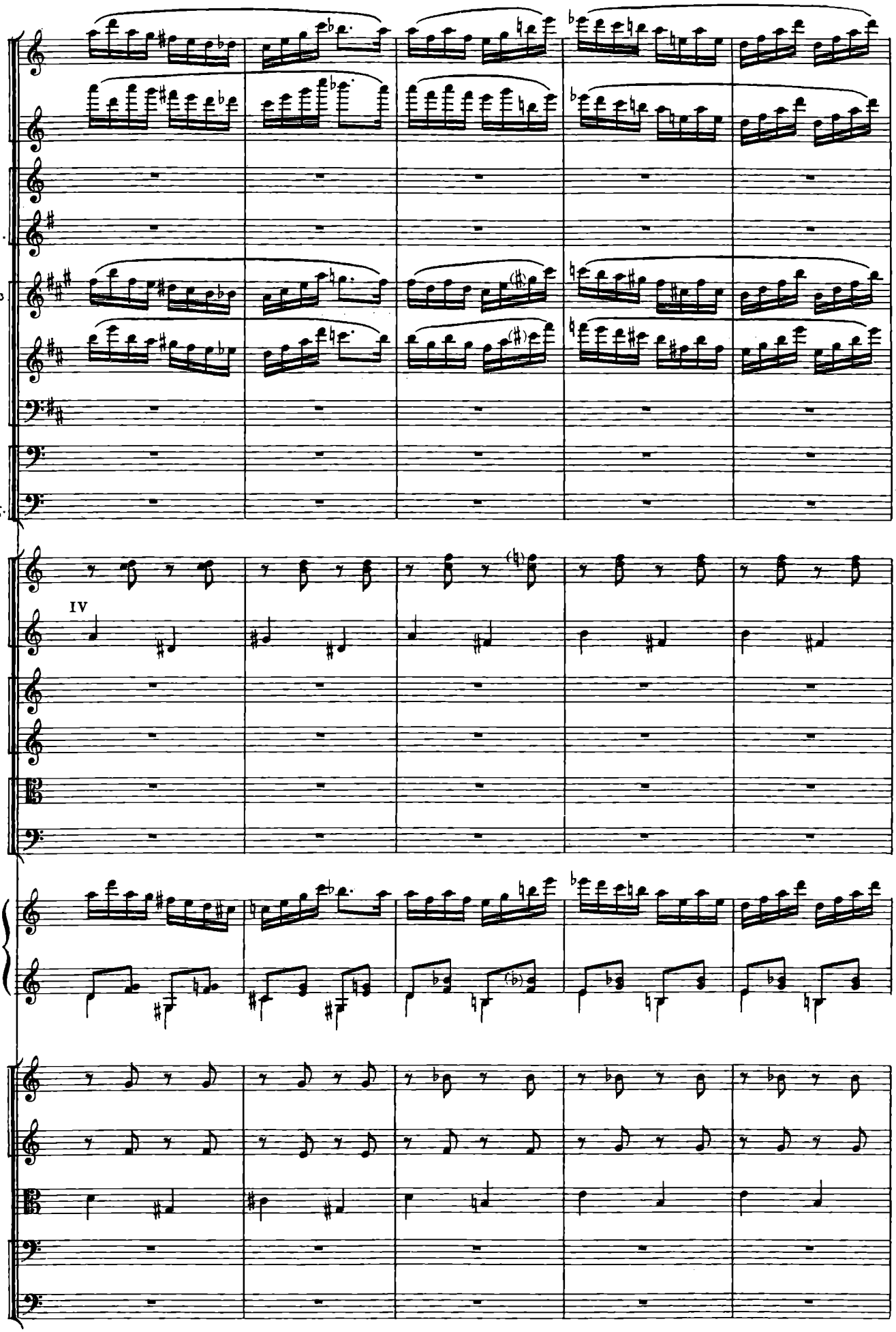
e
Tuba
T-no
P-tti
Cassa
Sil.
Harm.
63
Archi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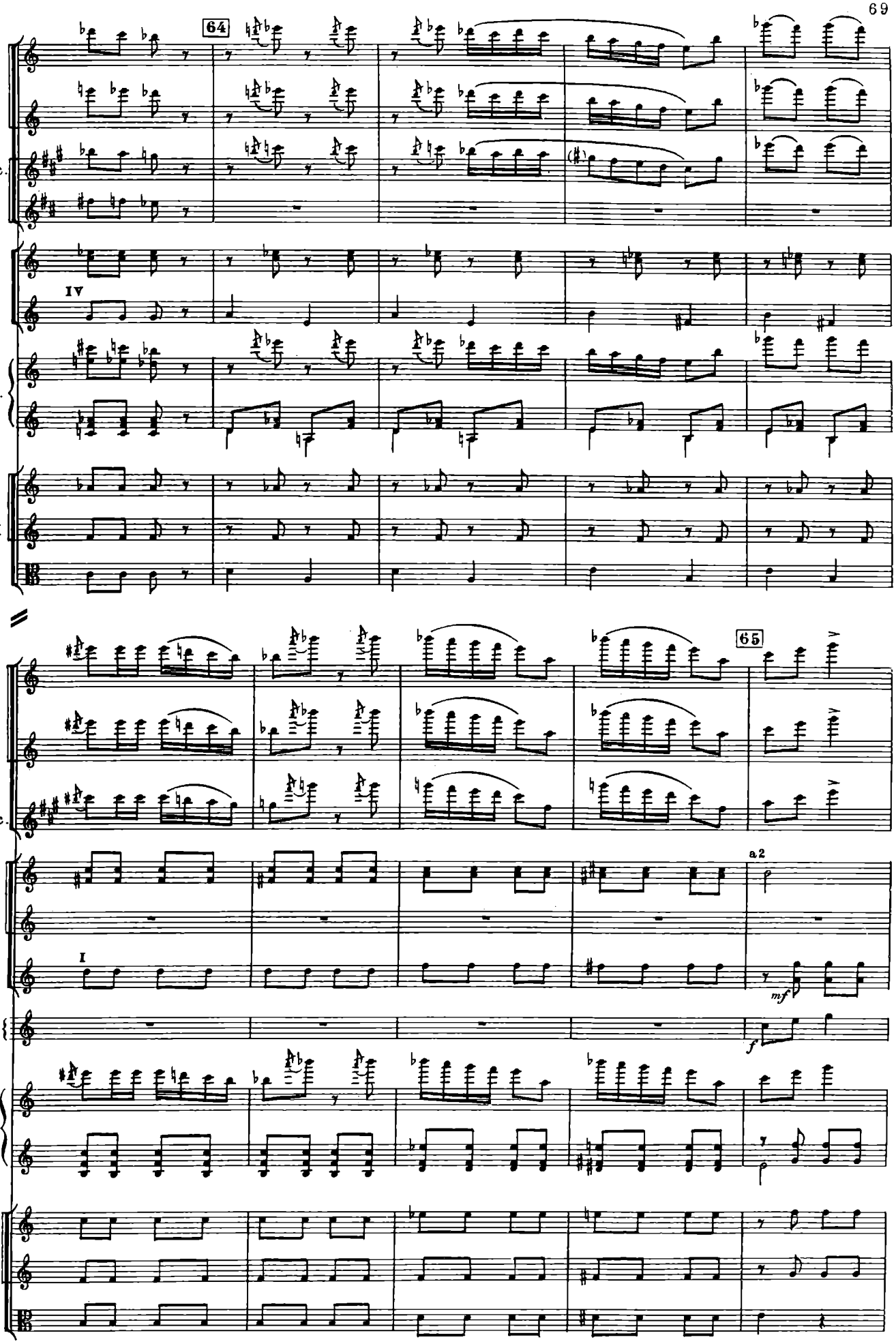
C-fag.
Cor.
IV
Tr-be
Tr-ni
e
Tuba
Harm.
Archi


64
Picc.
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Cl.picc.
Cl.
Cor.
IV
Harm.
V-i I
V-i II
V-le
65
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Fl.
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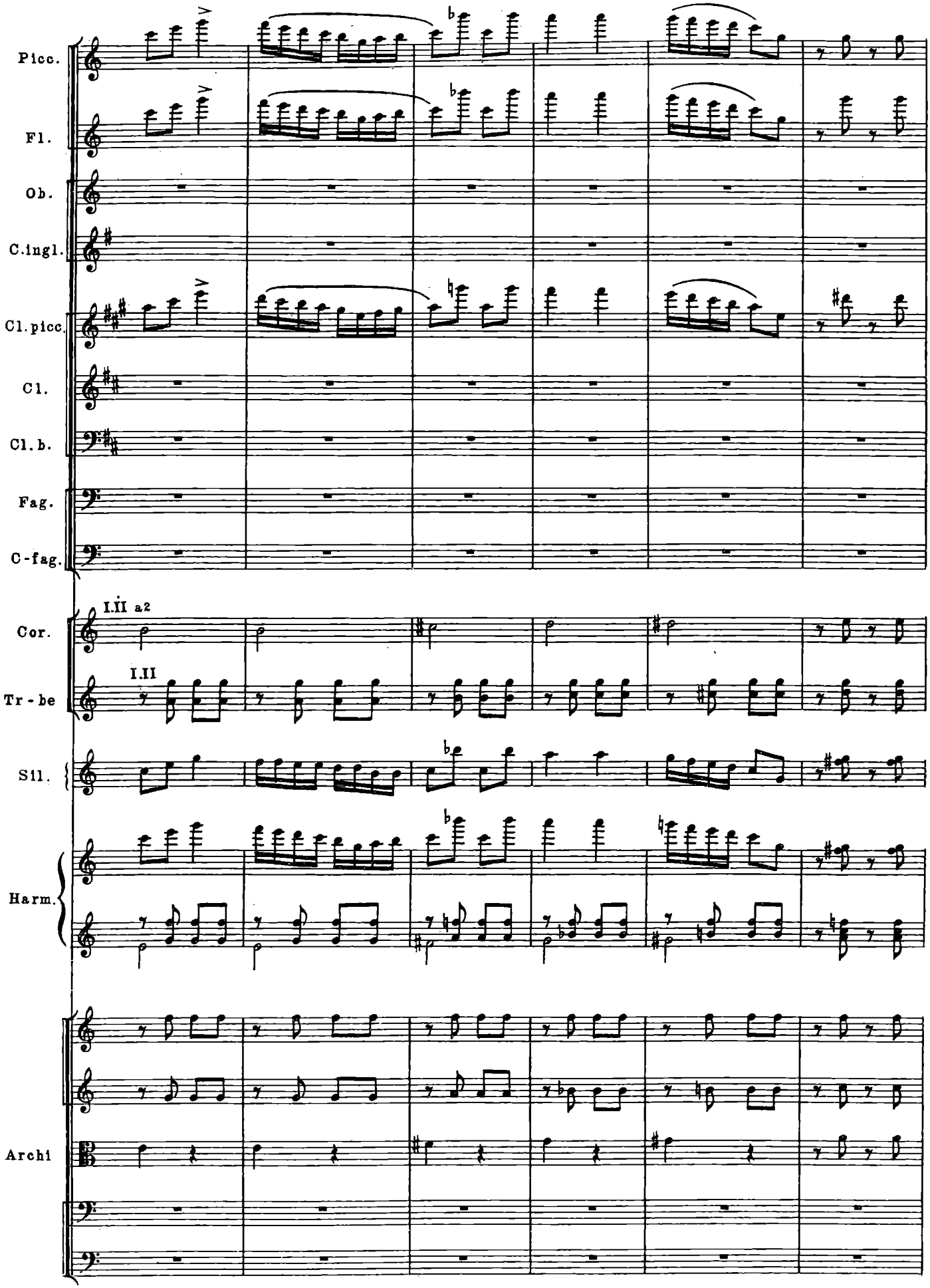
Cor.
a2
Tr-be
I
mf
Sil.
f
Harm.
V-ni I
V-ni II
V-le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Ob.
C.ingl.
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C-fag.
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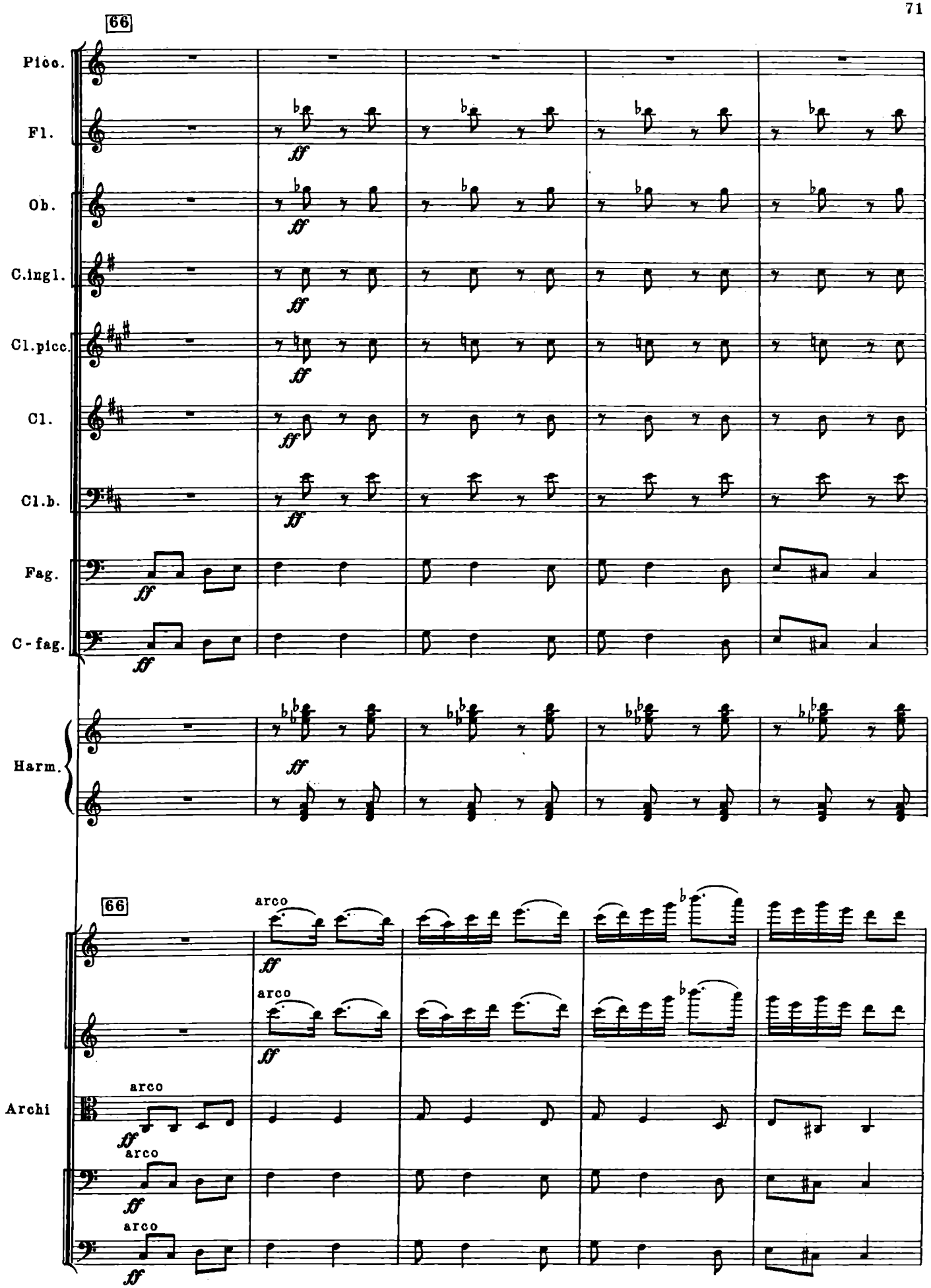
I.II
Tr-be
Sil.
Harm.
Archi


66
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
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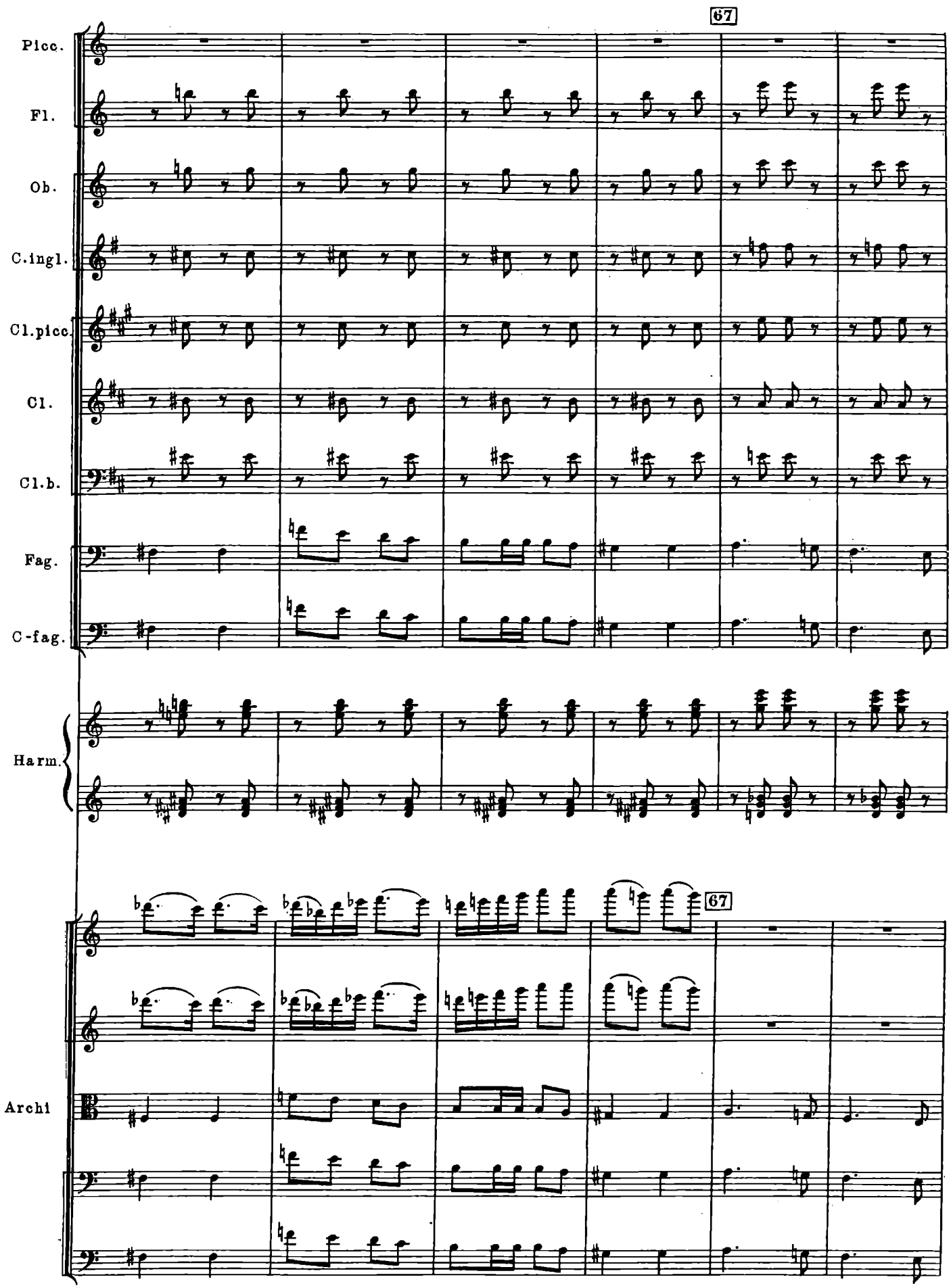
Fag.
C-fag.
Harm.
66
Archi
arco
arco
arco
arco
arco
ff


67
Picc.
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C.ingl.
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Cl.b.
Fag.
C-fag.
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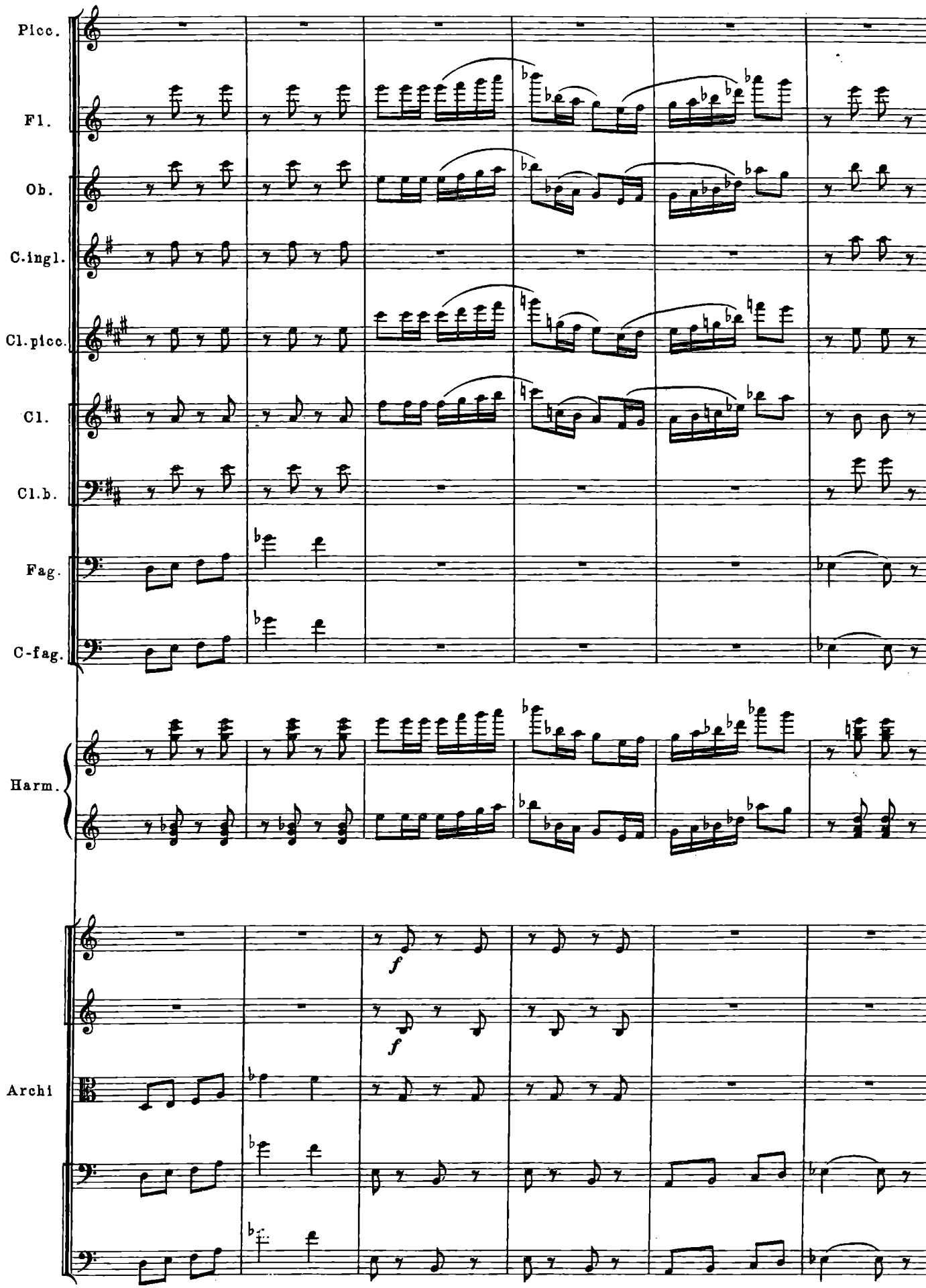
67
Archi


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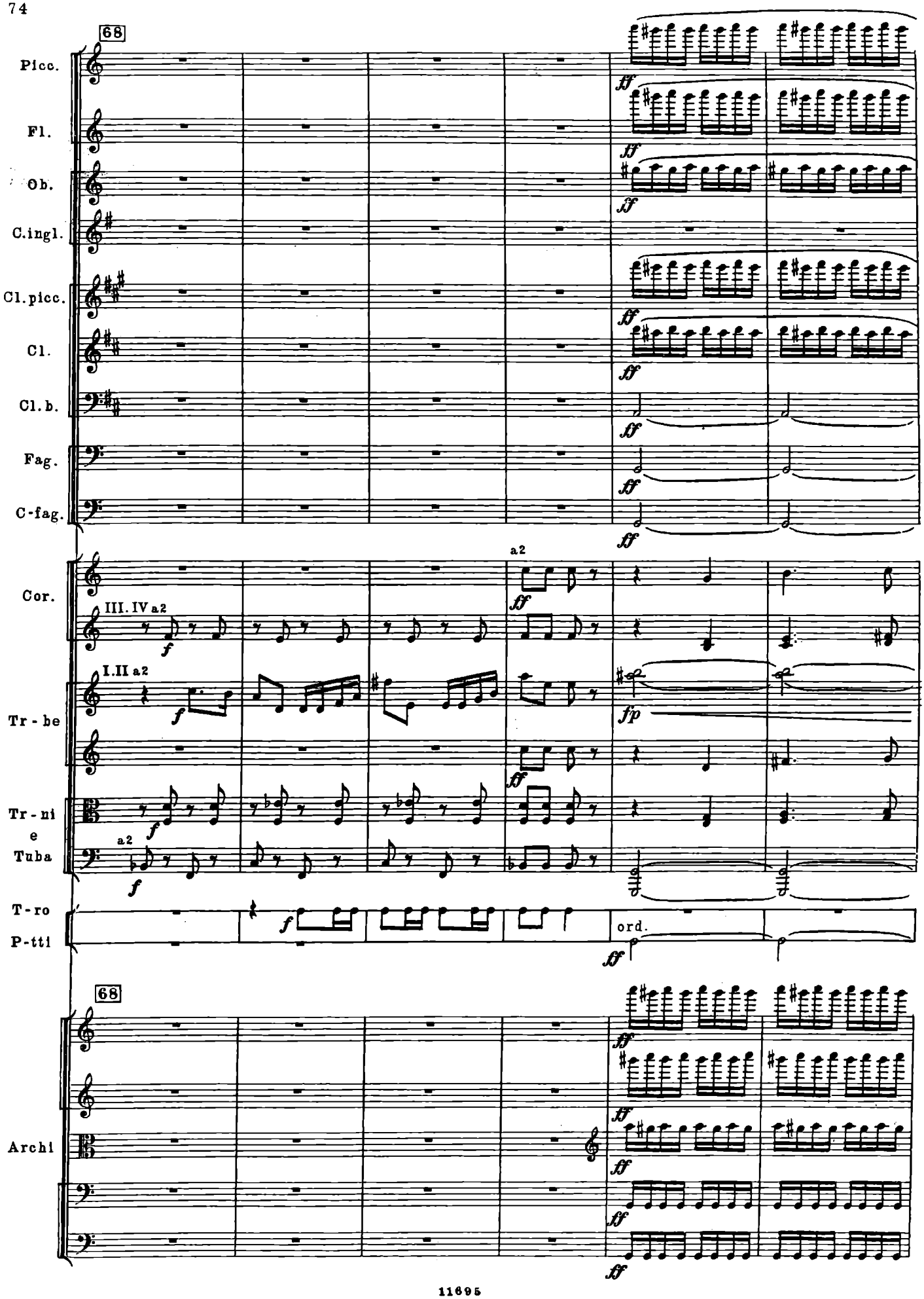
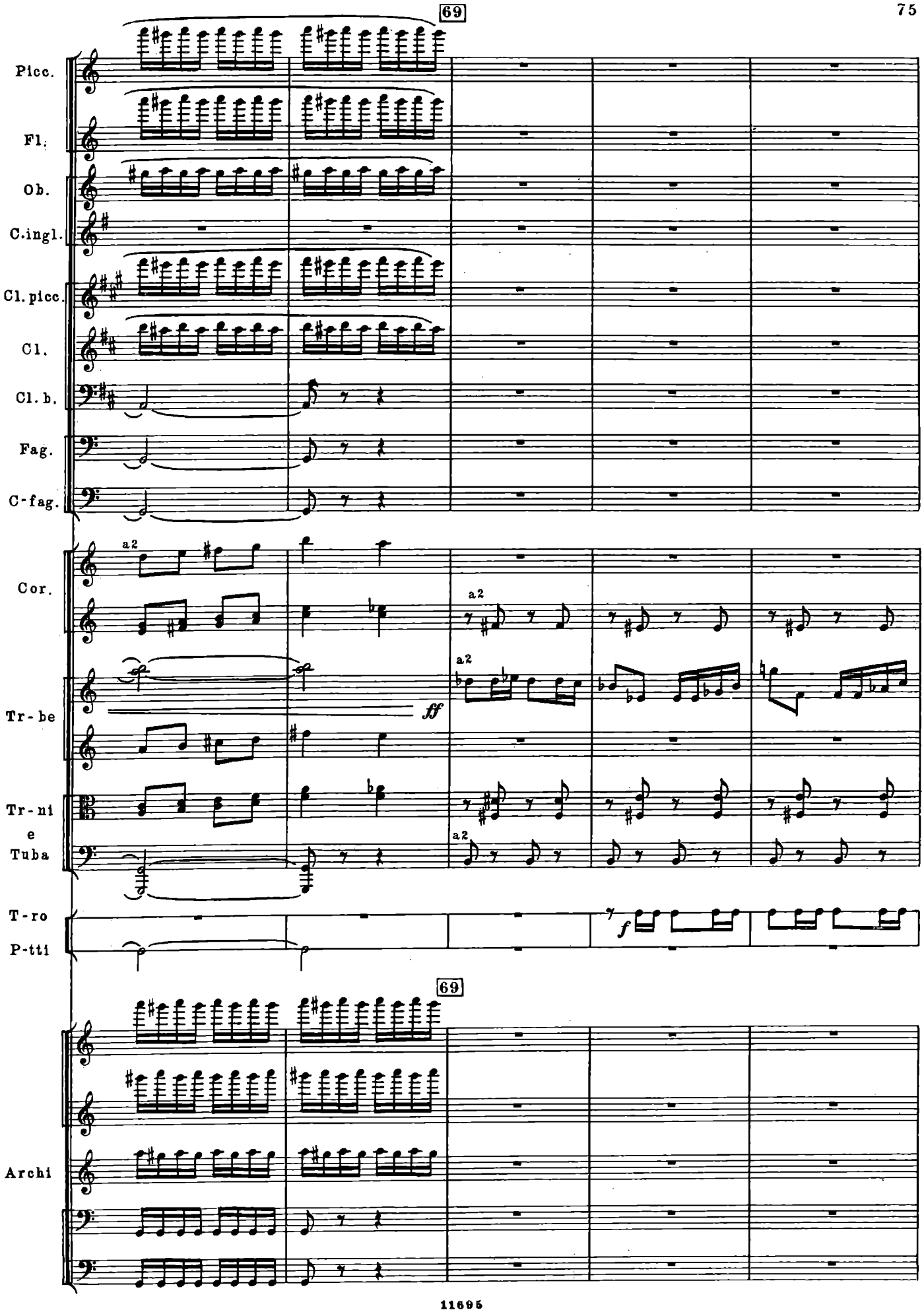
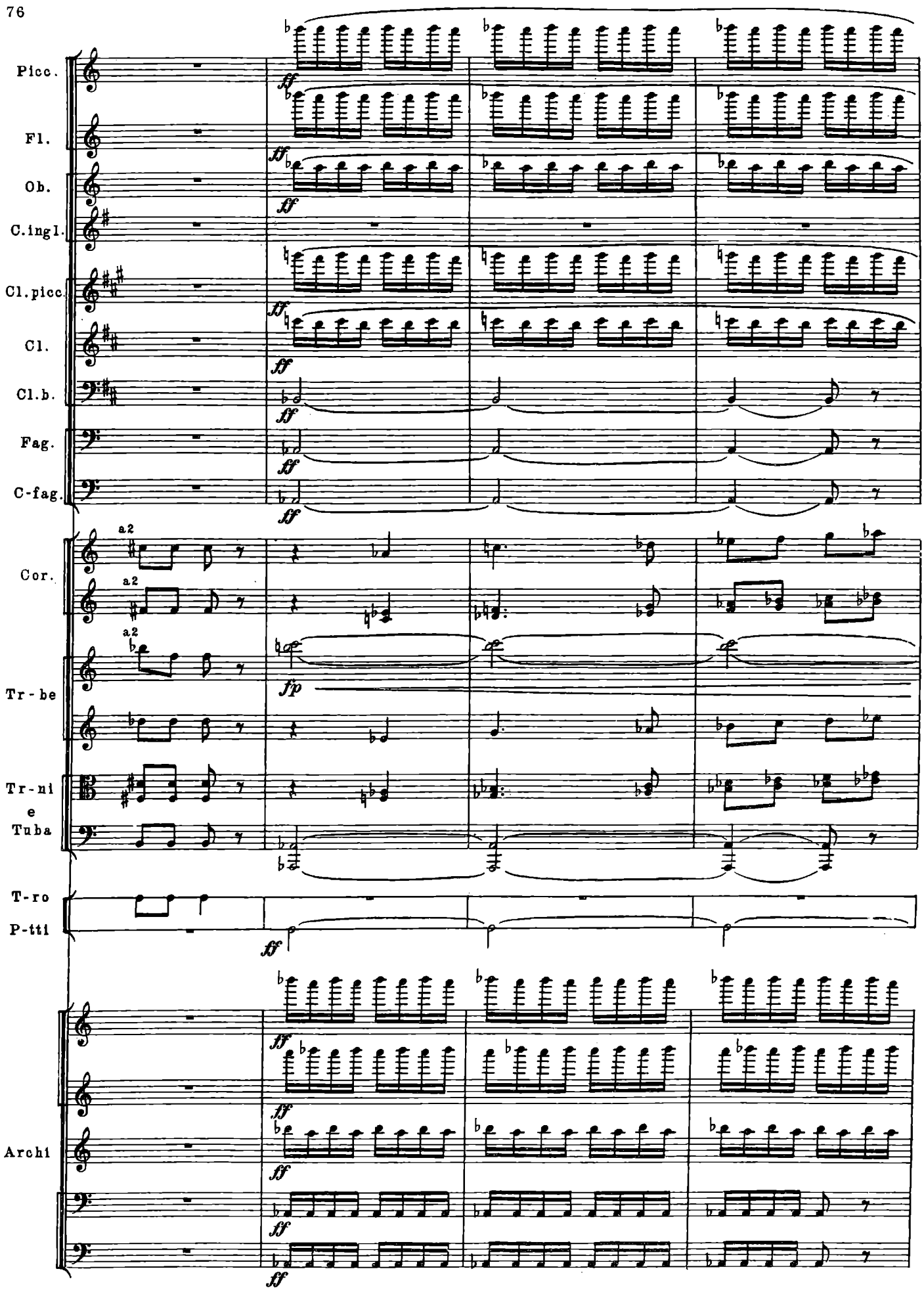
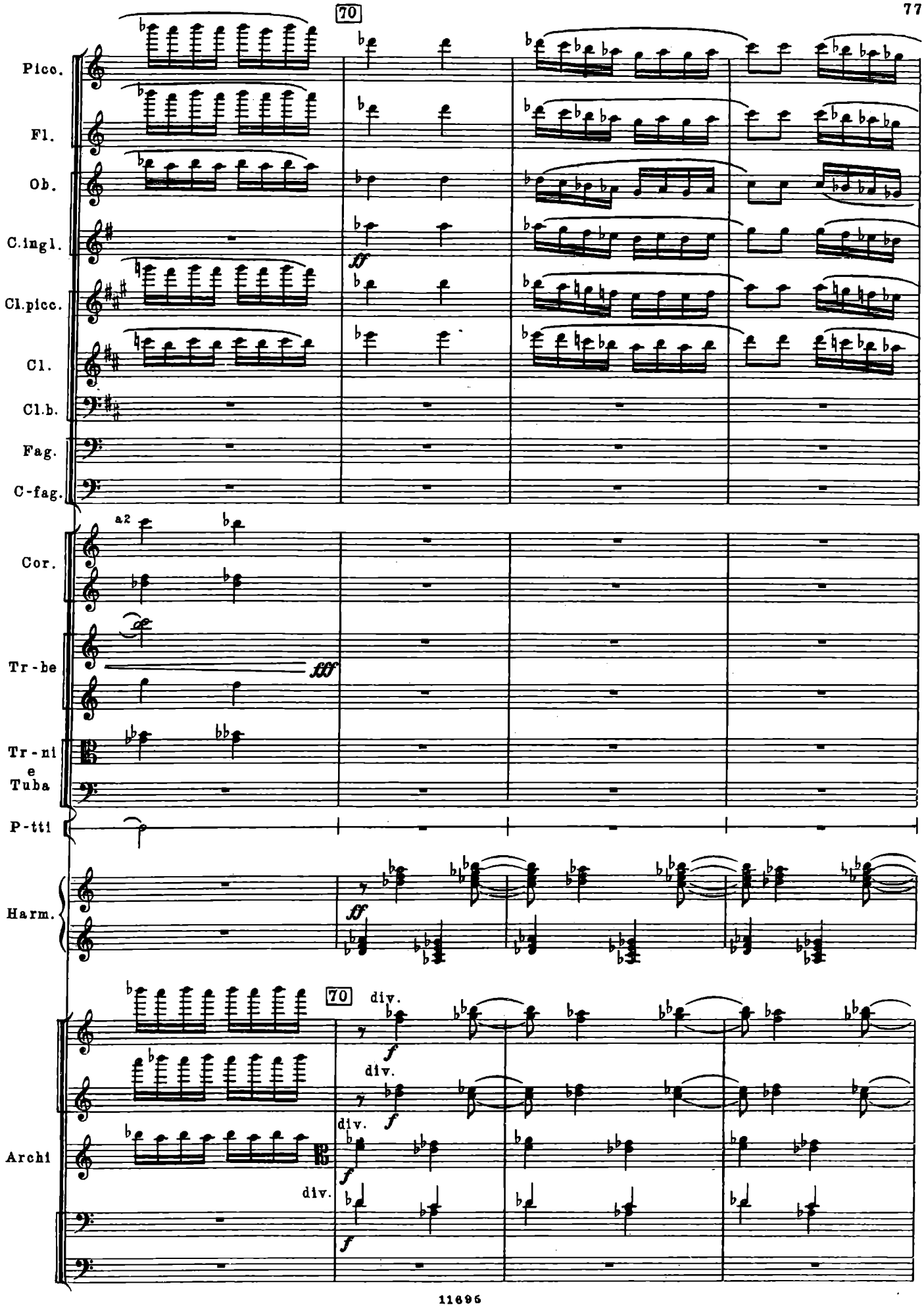
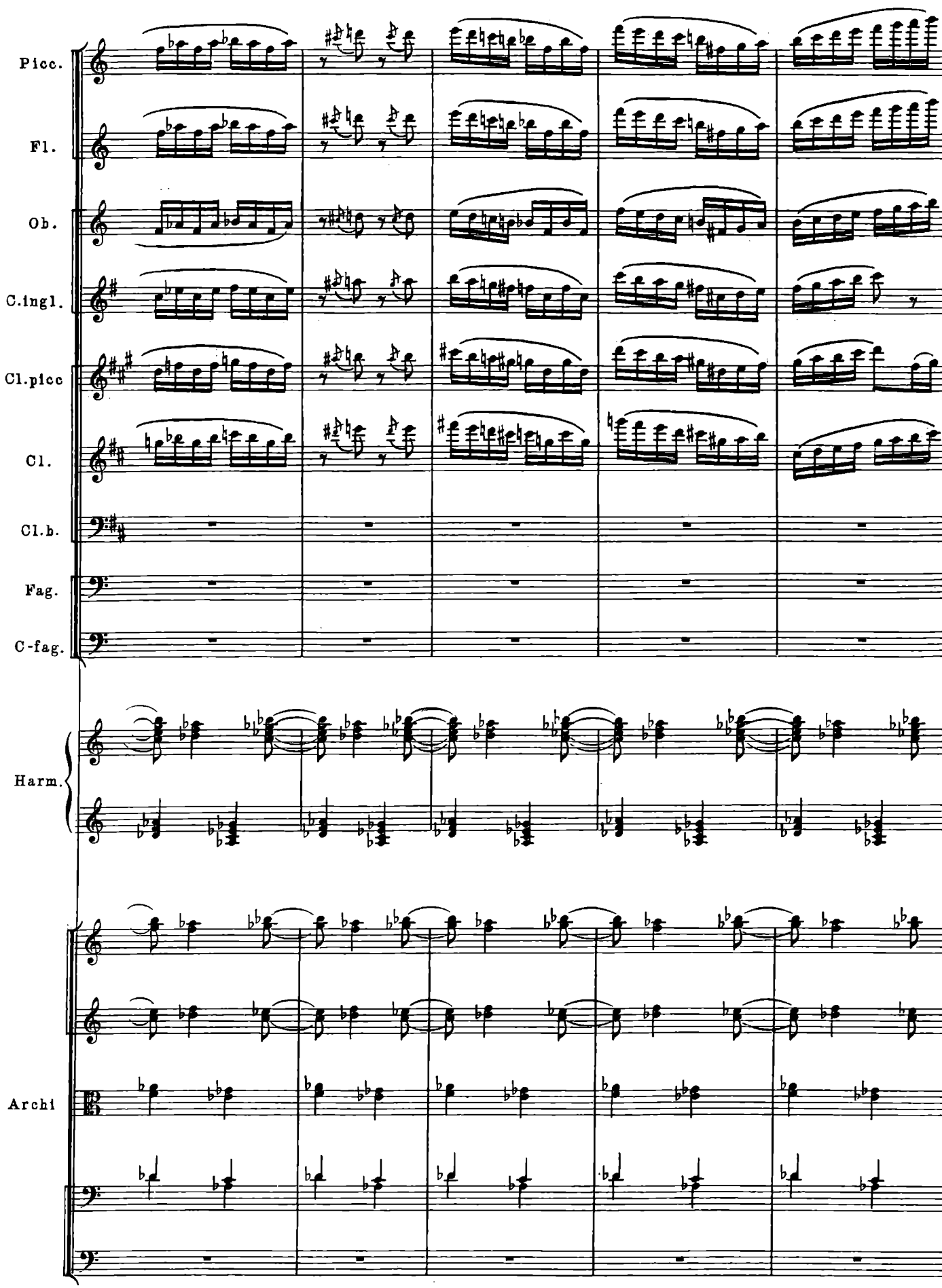
Cl.
Cl.b.
Fag.
C-fag.
Harm.
Archi
f
f


68
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
III. IV a2
I.II a2
Tr - be
Tr - ni e Tuba
a2
T - ro P - tti
ord.
68
Archi
ff
fp
f


69
Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
a2
Tr-be
ff
Tr-ni
e
Tuba
T-ro
P-tti
f
69
Archi


Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
T-ro
P-tti
Archi
a2
ff
fp


70
Picc.
Fl.
Ob.
C.ingl.
ff
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
a2
Cor.
Tr-be
fff
Tr-ni
e
Tuba
P-tti
Harm.
ff
70
div.
f
Archi
div.
f
div.
f
div.
f


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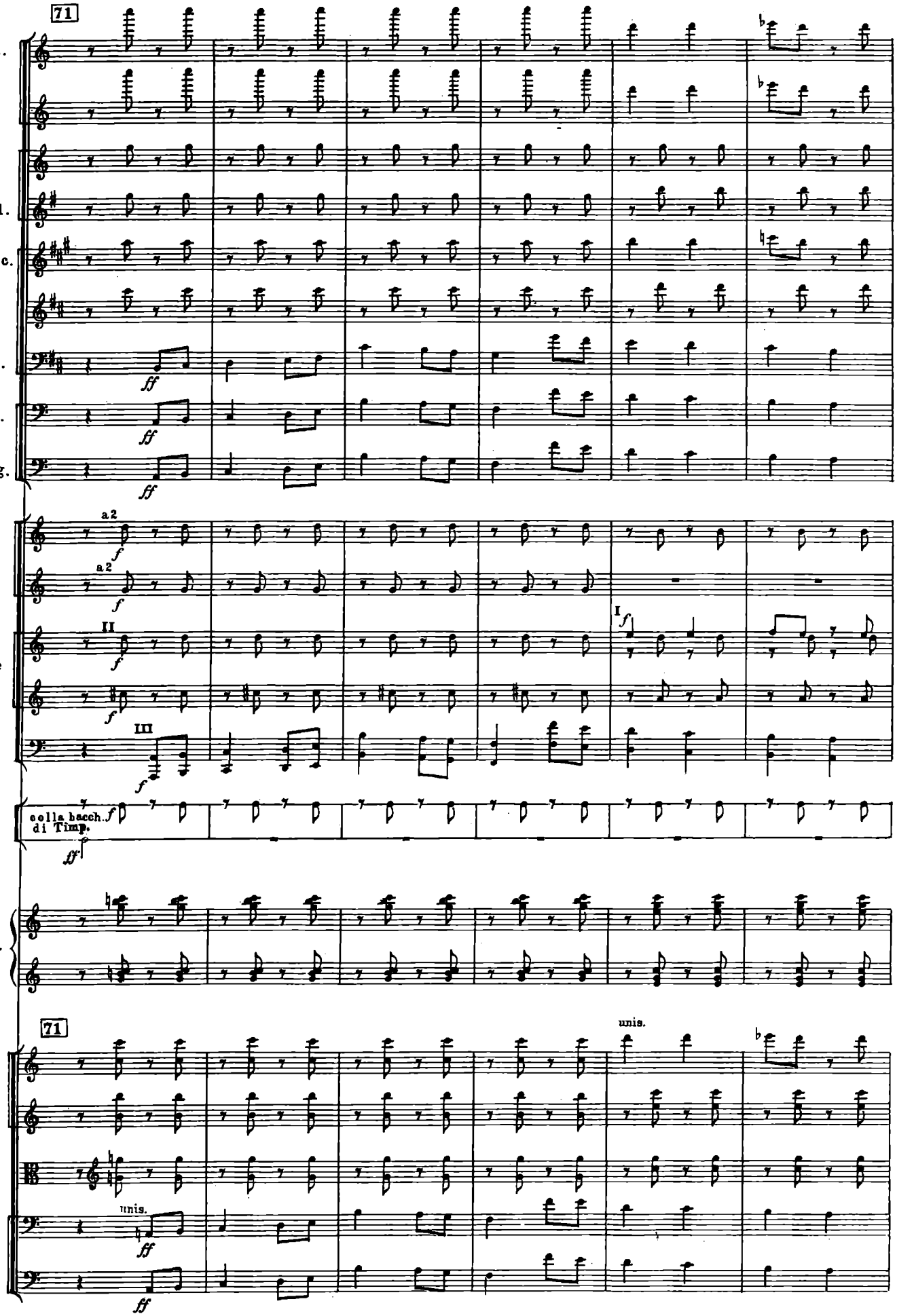
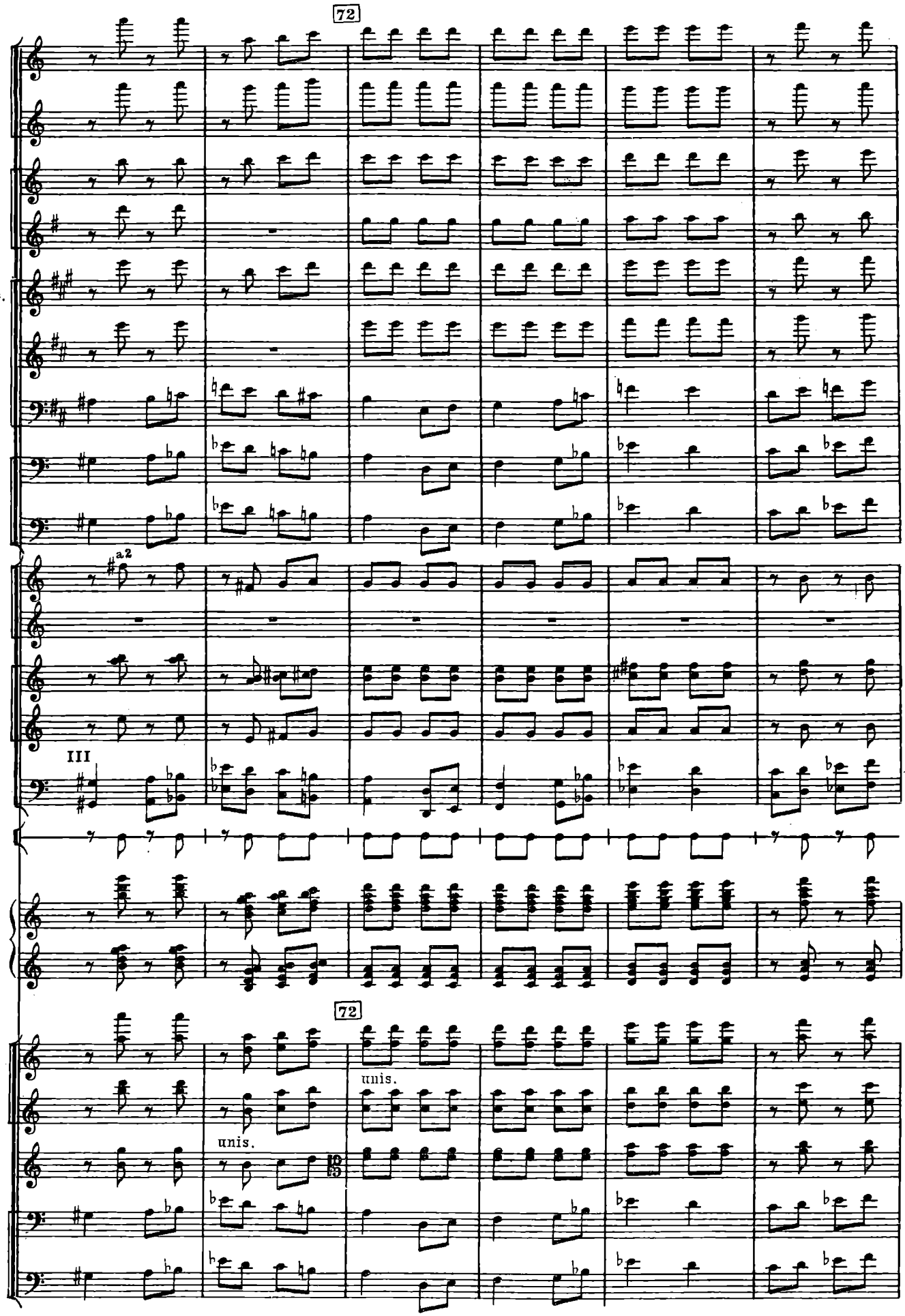
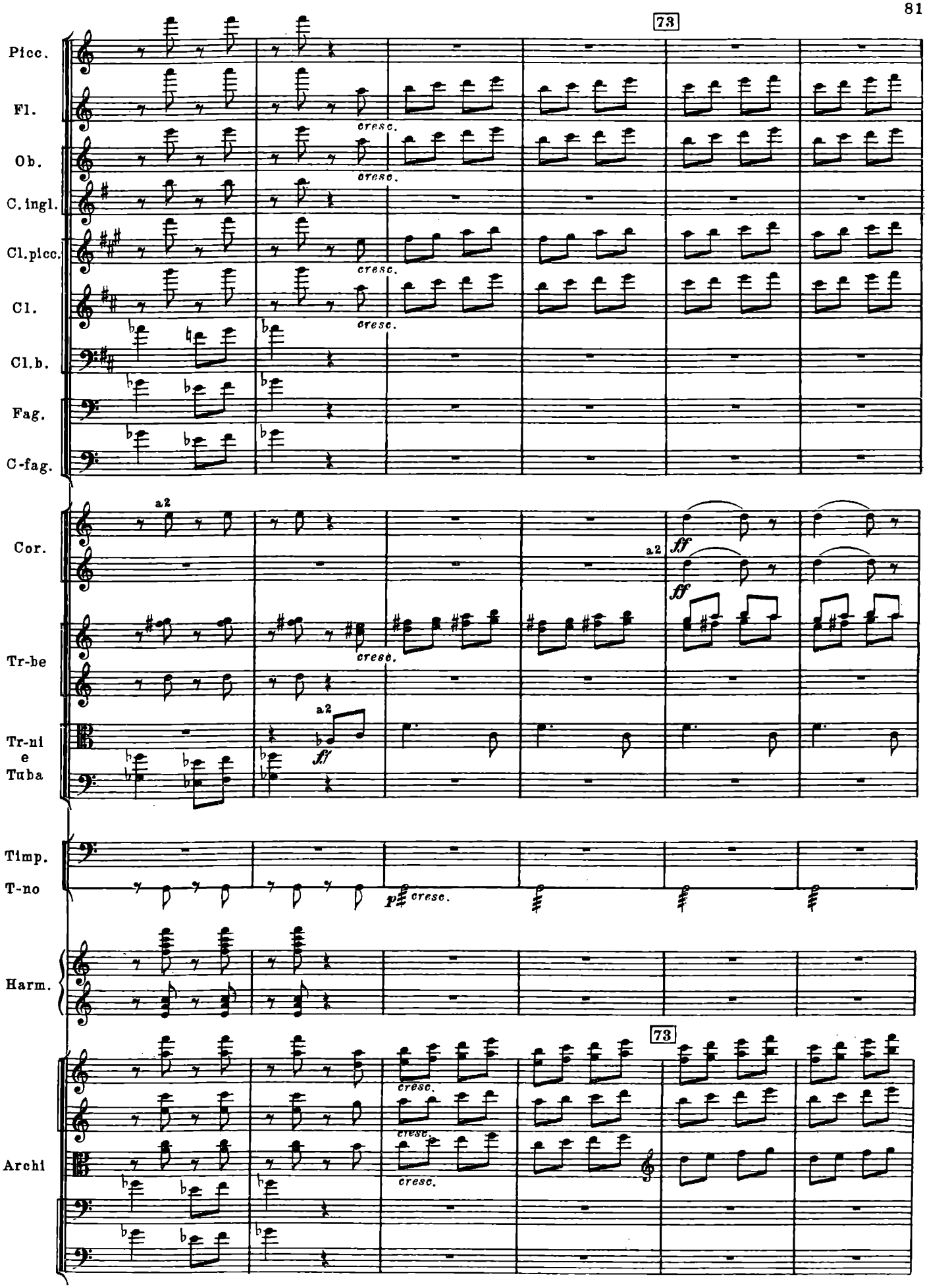
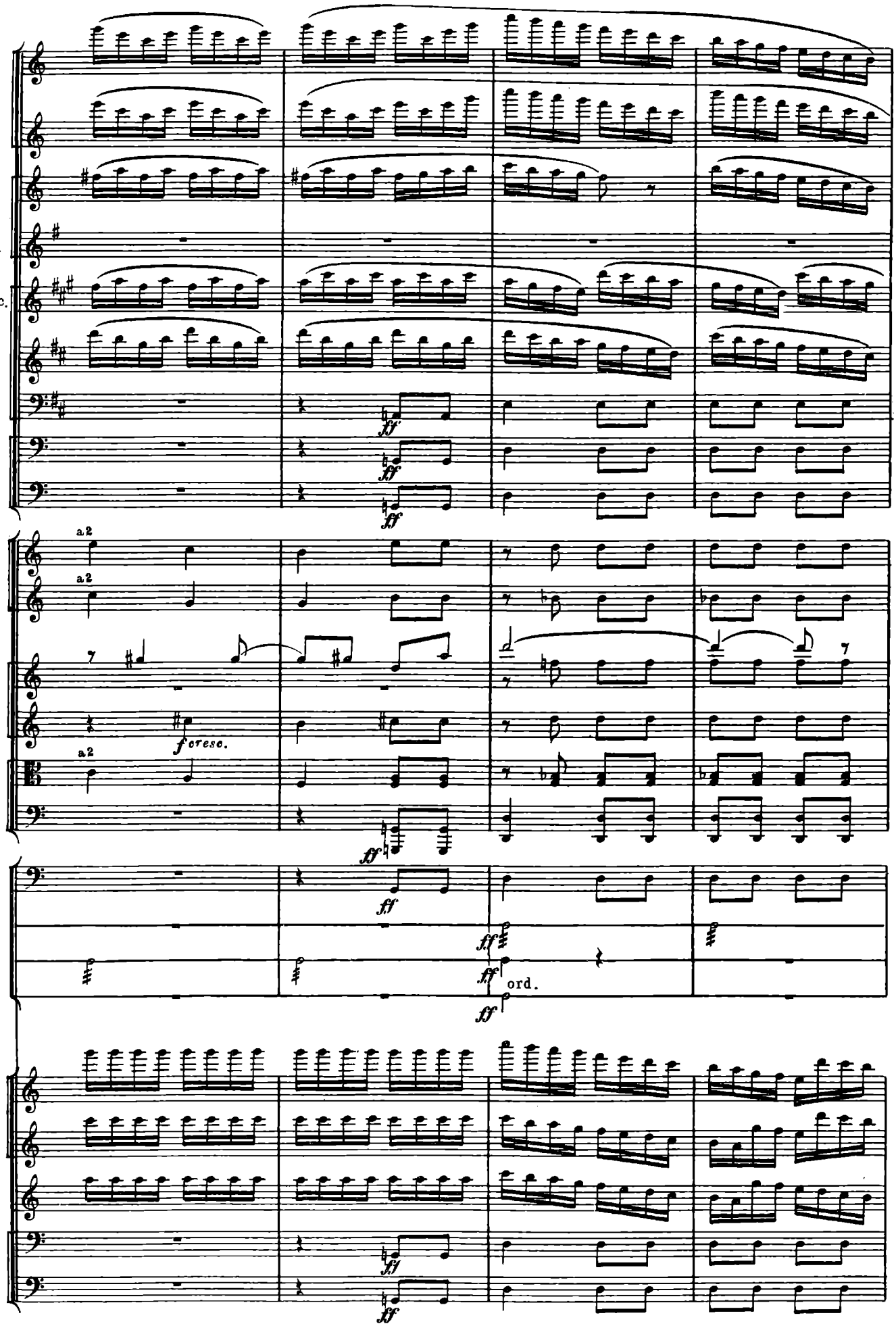
Cl.b.
Fag.
C-fag.
Harm.
Archi


71
Picc.
Fl.
Ob.
C. ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
ff
Cor.
a2
f
Tr-be
II
III
I
Tr-ne e Tuba
T-no P-tti
colla bacch. di Timp.
Harm.
Archi
unis.


72
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
a2
Cor.
Tr-be
III
Tr ne
e
Tuba
T-no
Harm.
72
unis.
unis.
Archi


73
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
cresc.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-no
Harm.
Archi
a2
ff
p
cresc.


Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C.fag.
Cor.
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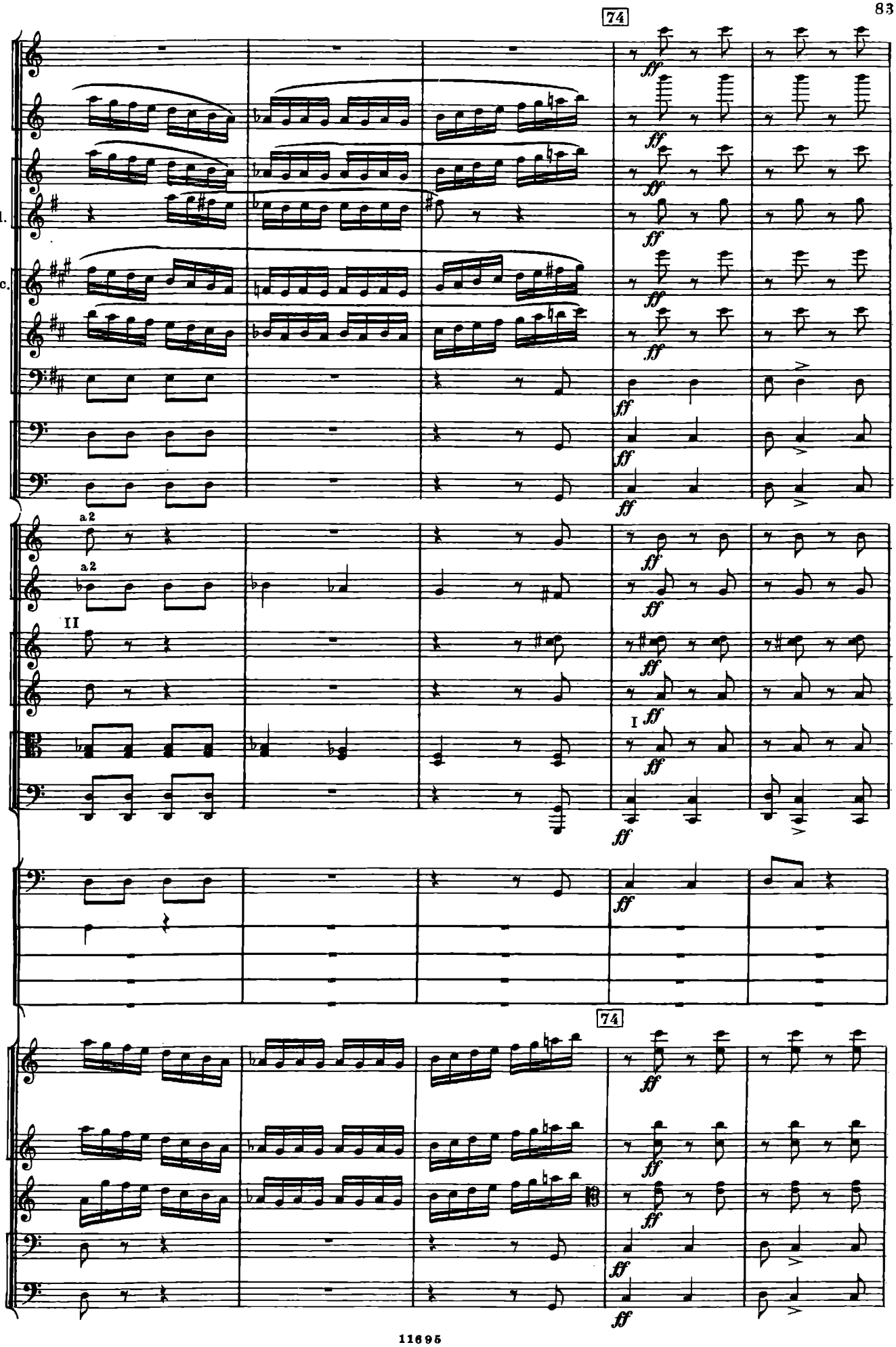
Tr-ni e Tuba
Timp.
Tr-lo
T-no
P-tti
Archi
a2
a2
a2
ff
fcresc.
ord.


74
Picc.
Fl.
Ob.
C. ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.
a2
a2
II
Cor.
Tr-be
I
Tr ni
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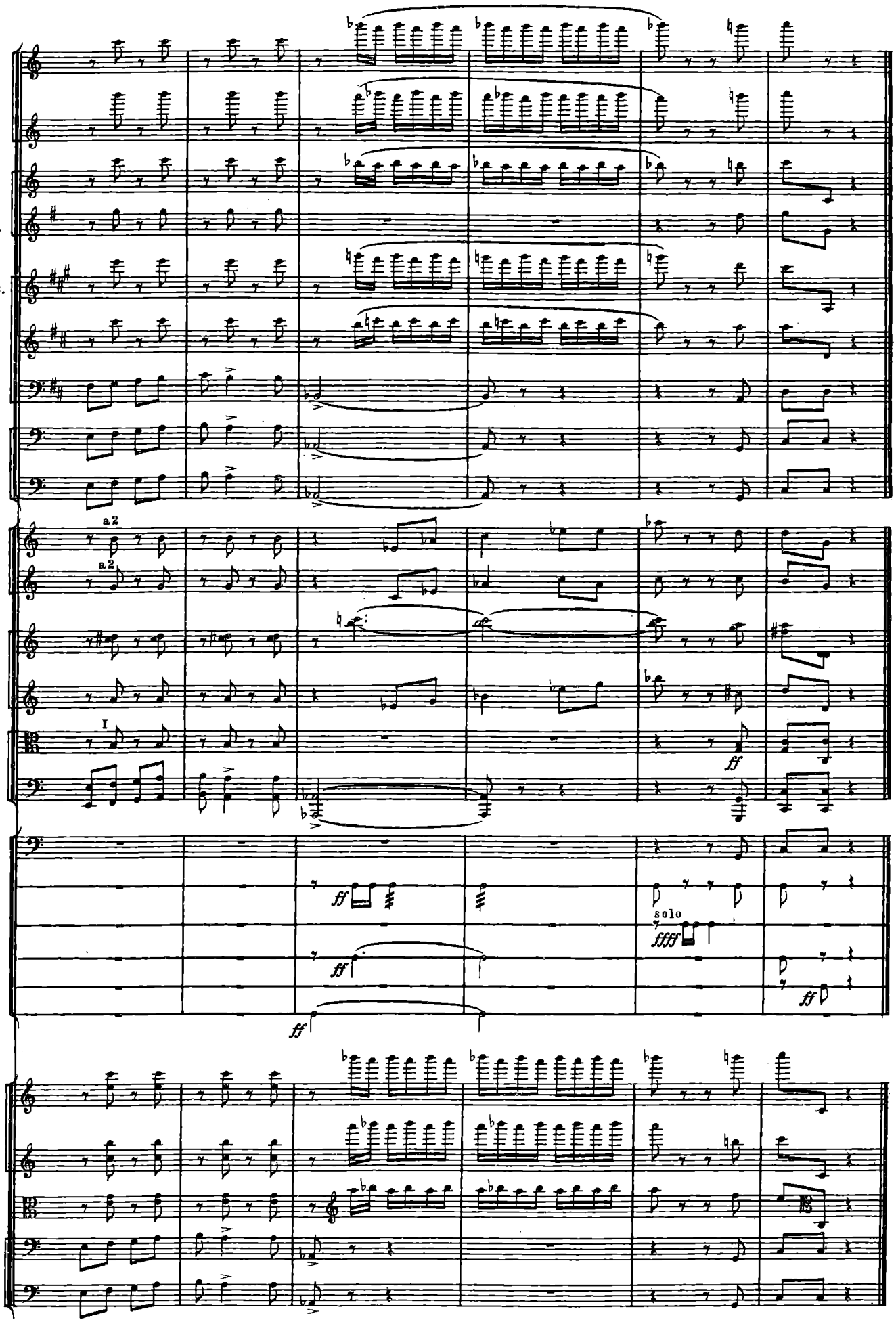
Tuba
Timp.
Tr-lo
T-ro
P-tti
Cassa
74
Archi
ff


Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Cl.b.
Fag.
C-fag.
a2
a2
Cor.
Tr-be
I
Tr-ni
e
Tuba
ff
Timp.
Tr-lo
T-ro
P-tti
Cassa
T-tam
ff
ff
solo
ffff
ff
ff
Archi

СЮИТА

ИЗ БАЛЕТА

«БОЛТ»

СОЧ. 27А

1931

СОСТАВ ОРКЕСТРА
ORCHESTRA

Piccolo
2 Flauti
(II-Piccolo II)
2 Oboi
Corno inglese
Clarinetto piccolo (Es)
(=Clarinetto basso—B)
2 Clarinetti (B)
2 Fagotti
Contrafagotto

* * *

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

* * *

Banda: Cornette (Es)
2 Cornetti (B)
2 Trombe (B)
2 Alti (Es)
2 Tenore (B)
2 Baritoni (B)
2 Bassi

* * *

Timpani
Triangolo
Tamburino
Tamburo
Piatti
Cassa
Tam-tam

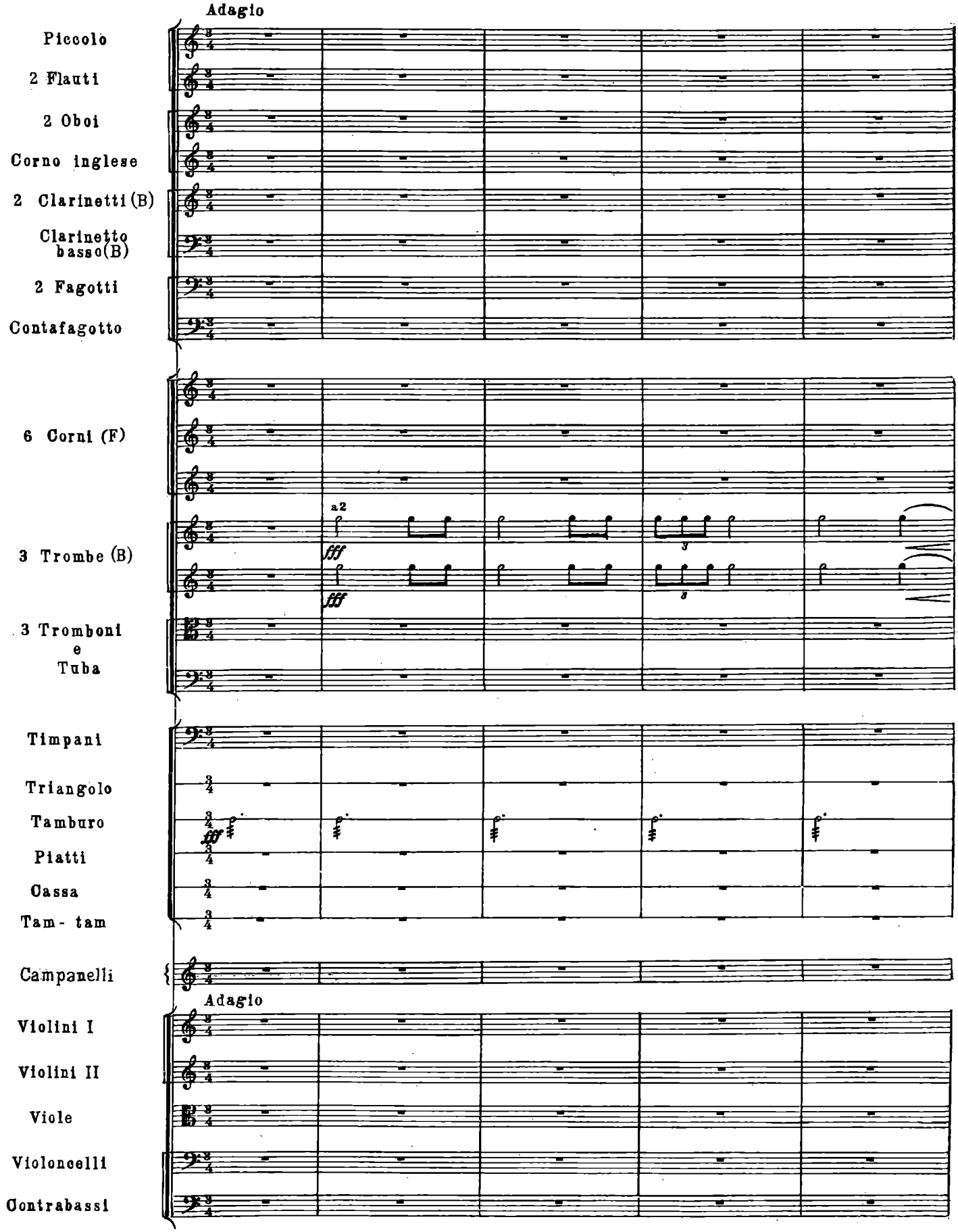
* * *

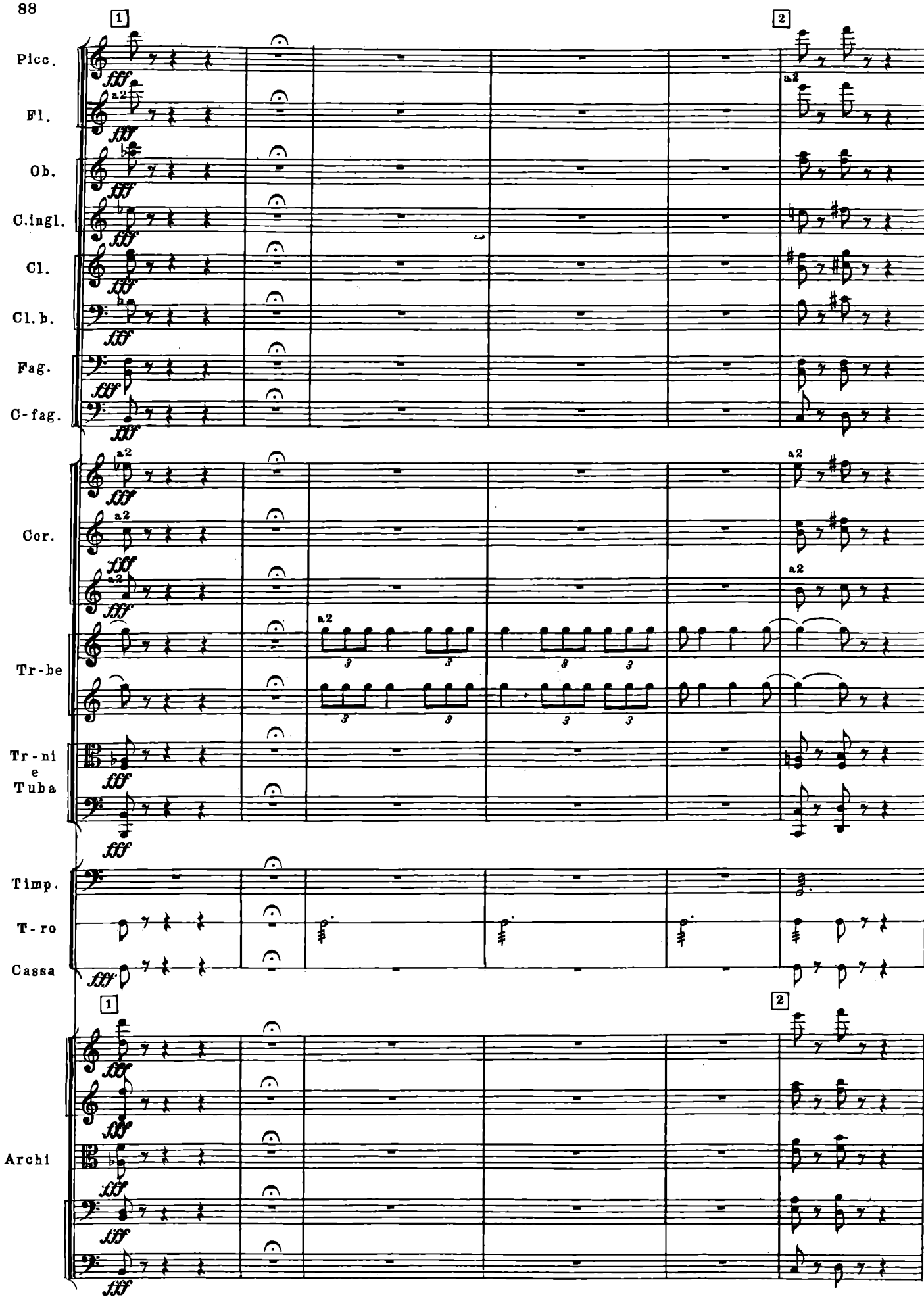
Campanelli

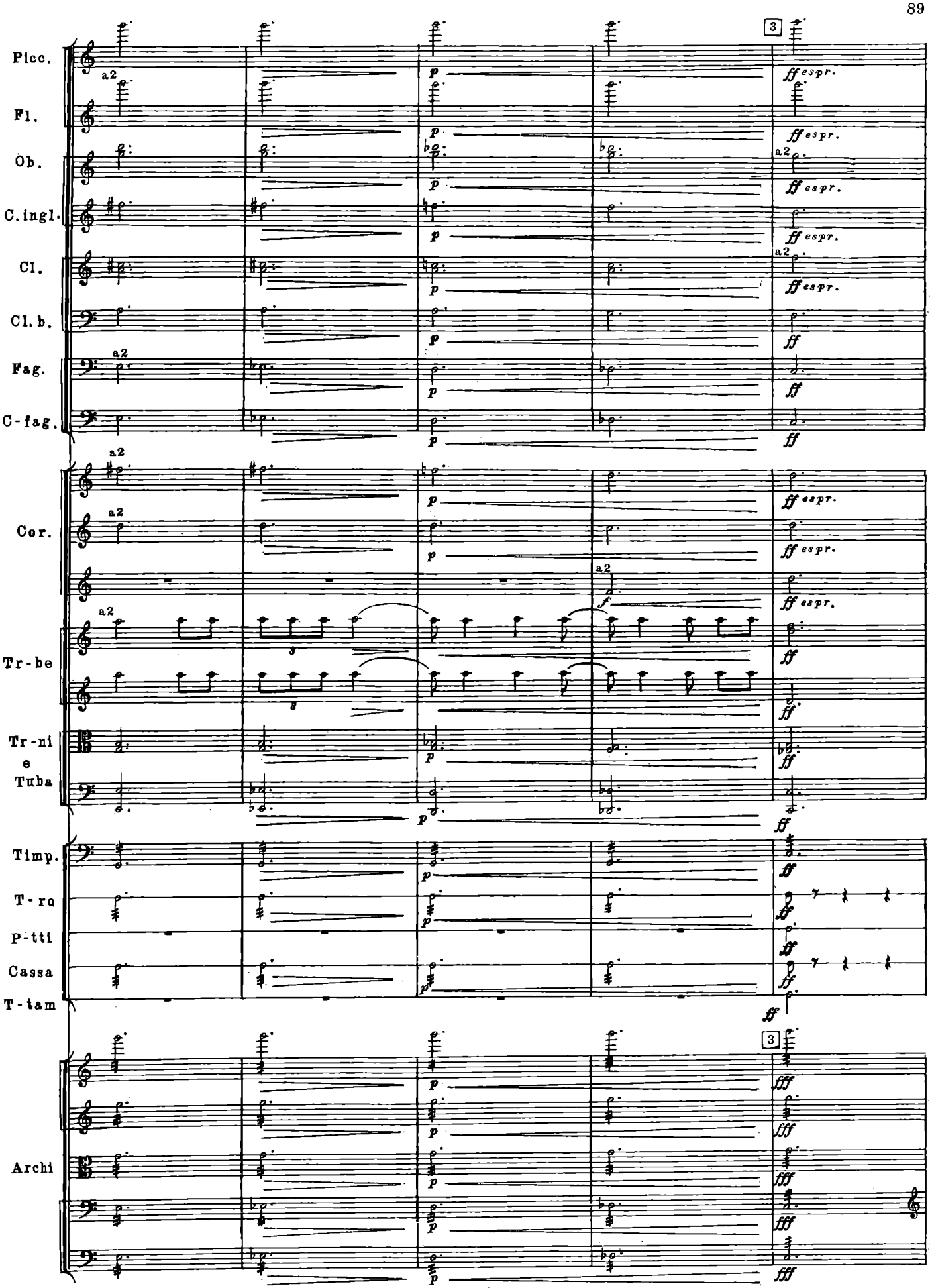
* * *

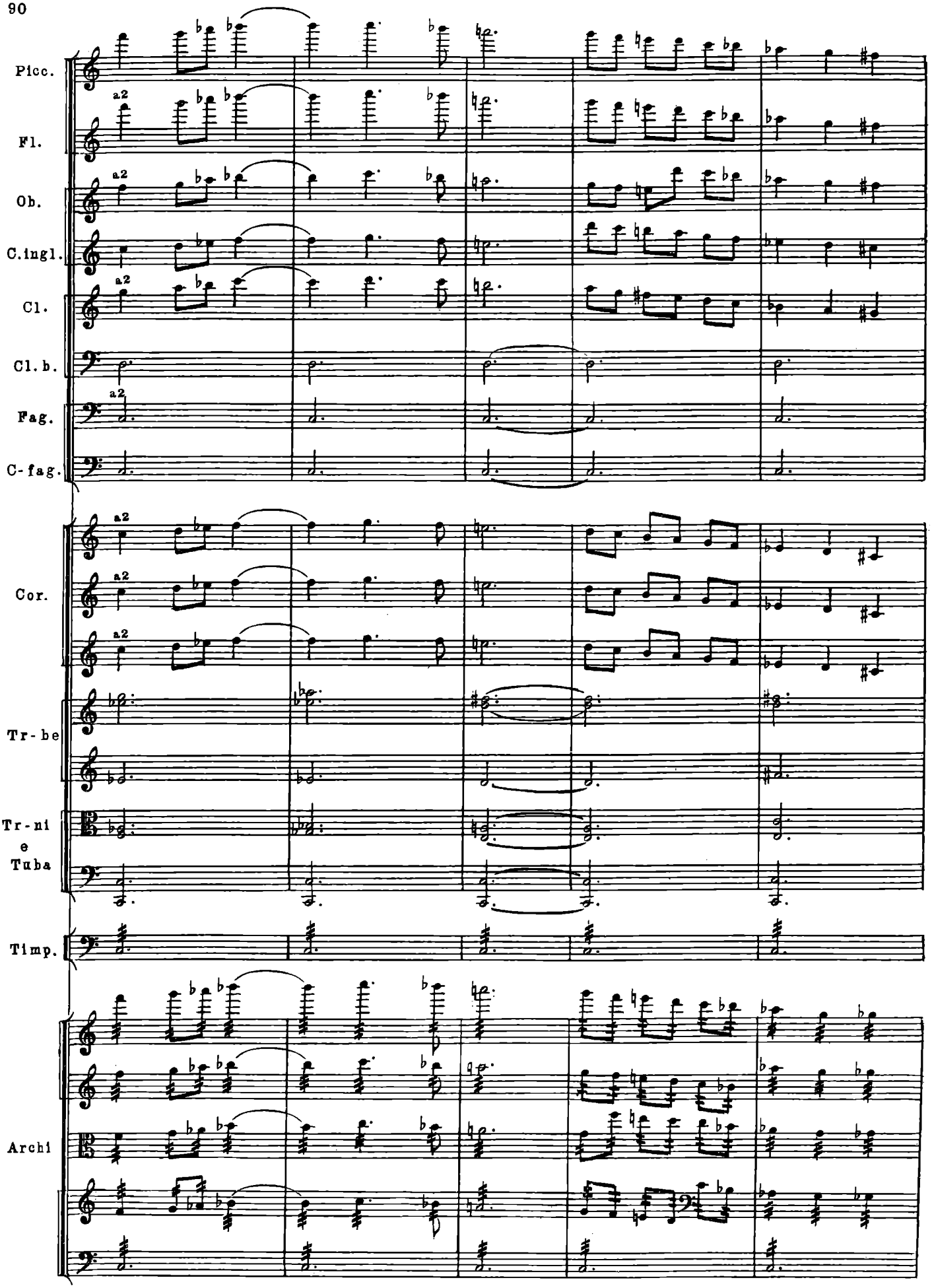
Violini I
Violini II
Viole
Violoncelli
Contrabassi

1. Вступление




1
2
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
Cassa
Archi
fff
a2


Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
Cassa
T-tam
Archi
a2
3
p
ff espr.
ff
f
fff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Fl.
Ob.
C.ingl.
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Cl.b.
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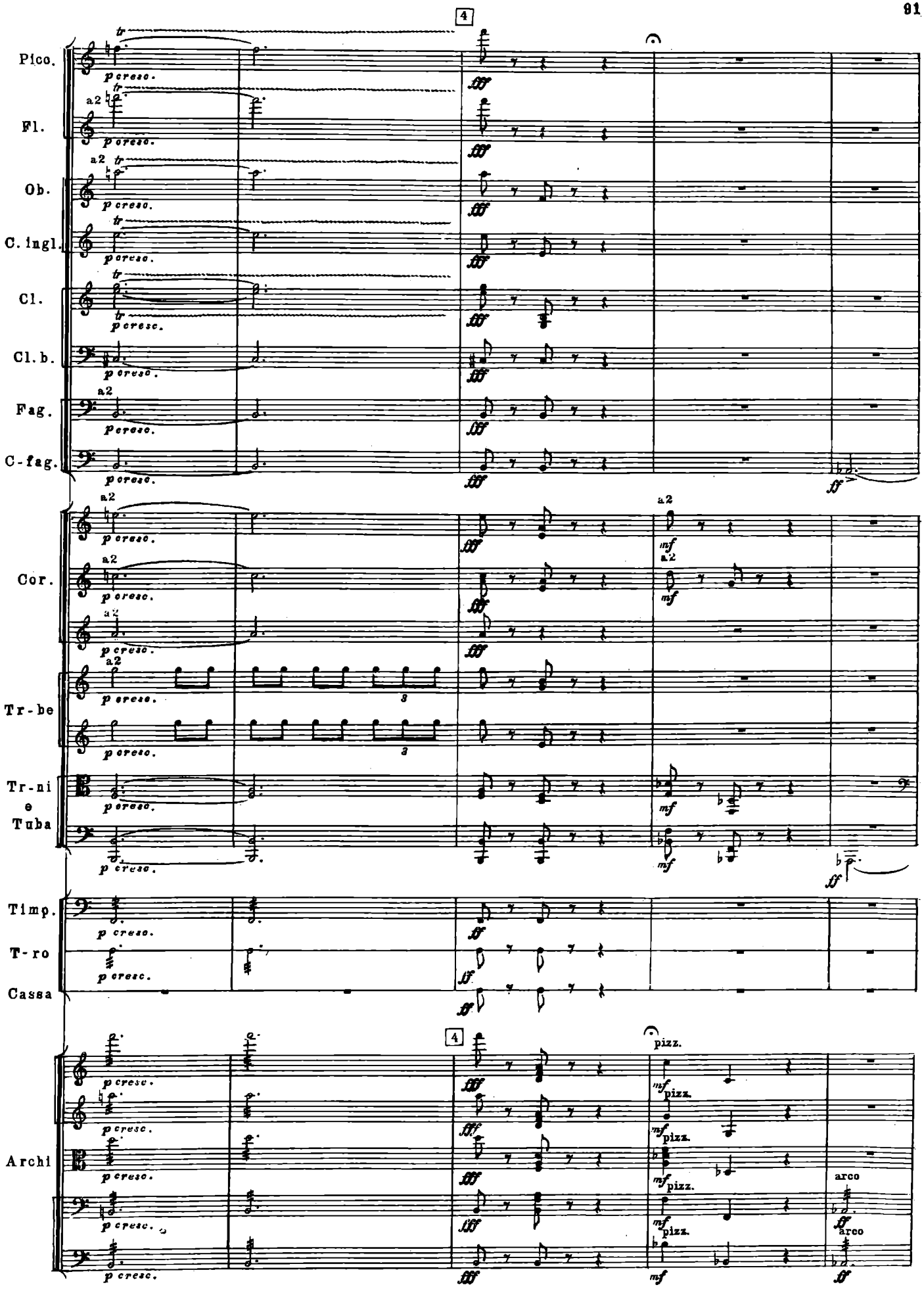
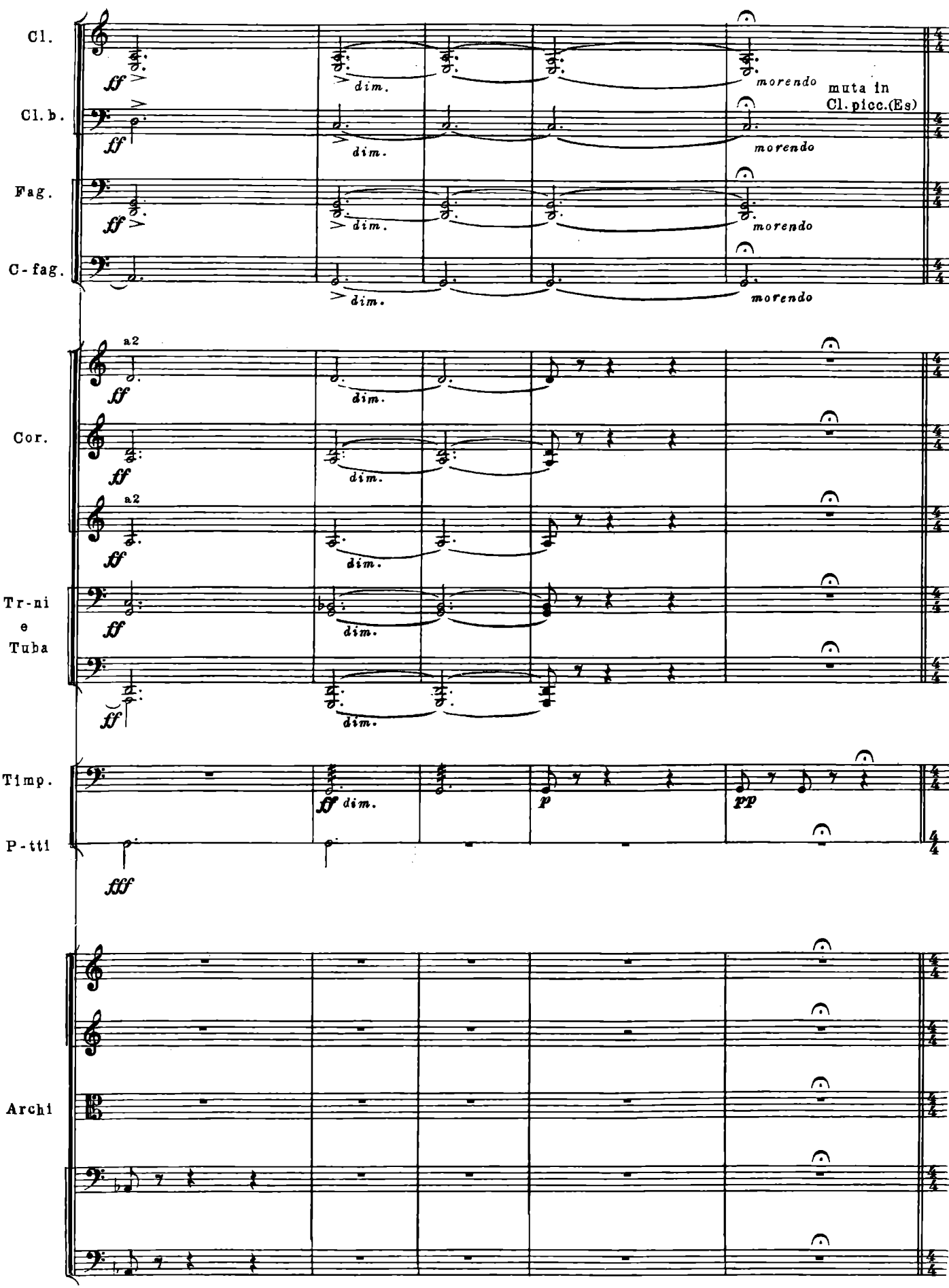
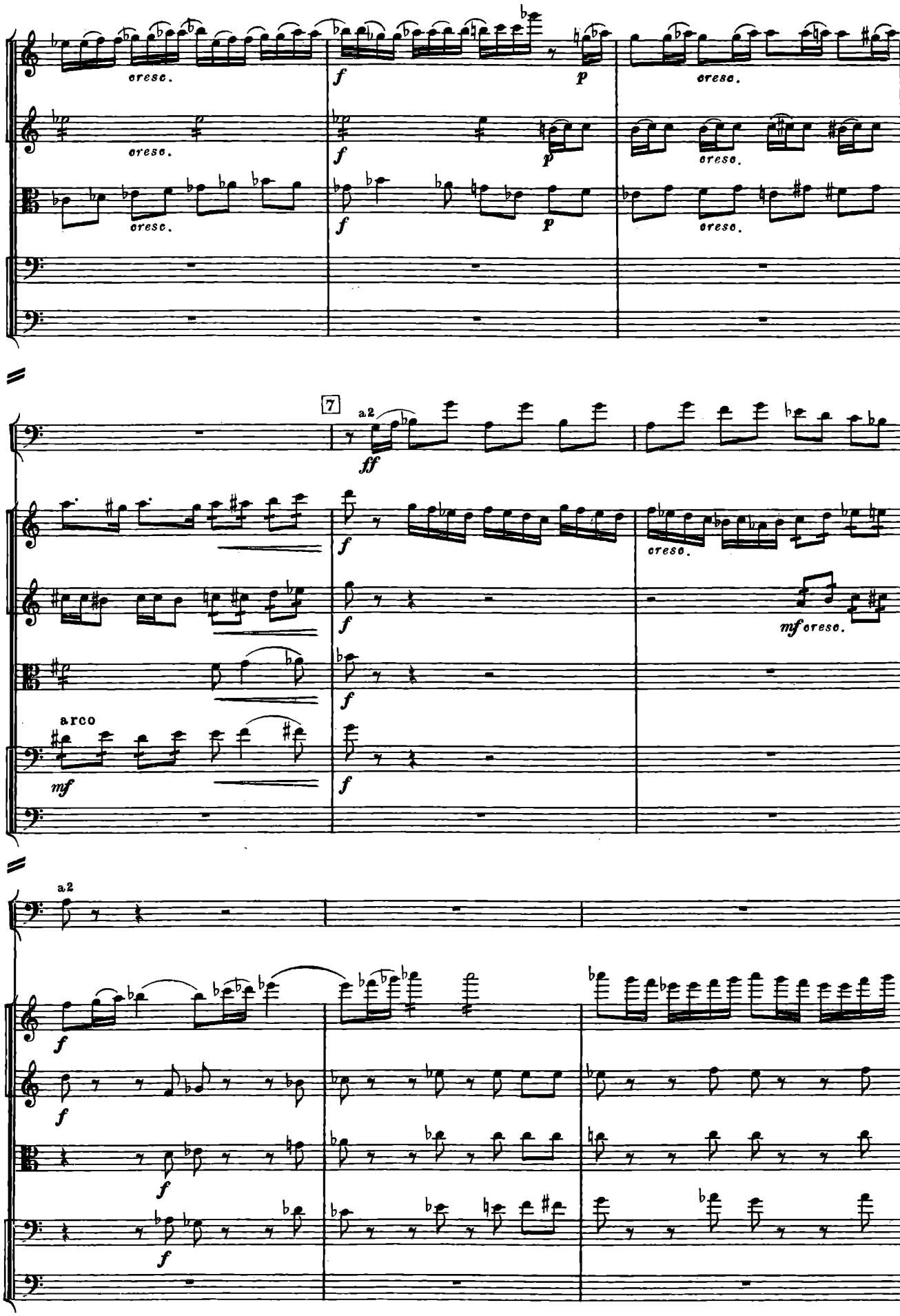
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
a2


4
Pico.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
Cassa
Archi
a2
p cresc.
fff
ff
mf
pizz.
arco


Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-ni
e
Tuba
Timp.
P-tti
Archi
ff
dim.
morendo
muta in
Cl. picc.(Es)
a2
fff
p
pp

5
Allegro
arco
p
Archi
arco
p
pizz.
p
pizz.
p
cresc.
mf
Archi
cresc.
mf
mart.
dim.
6
p
arco
p
Archi


Archi
cresc.
f
p
Fag.
7
a2
ff
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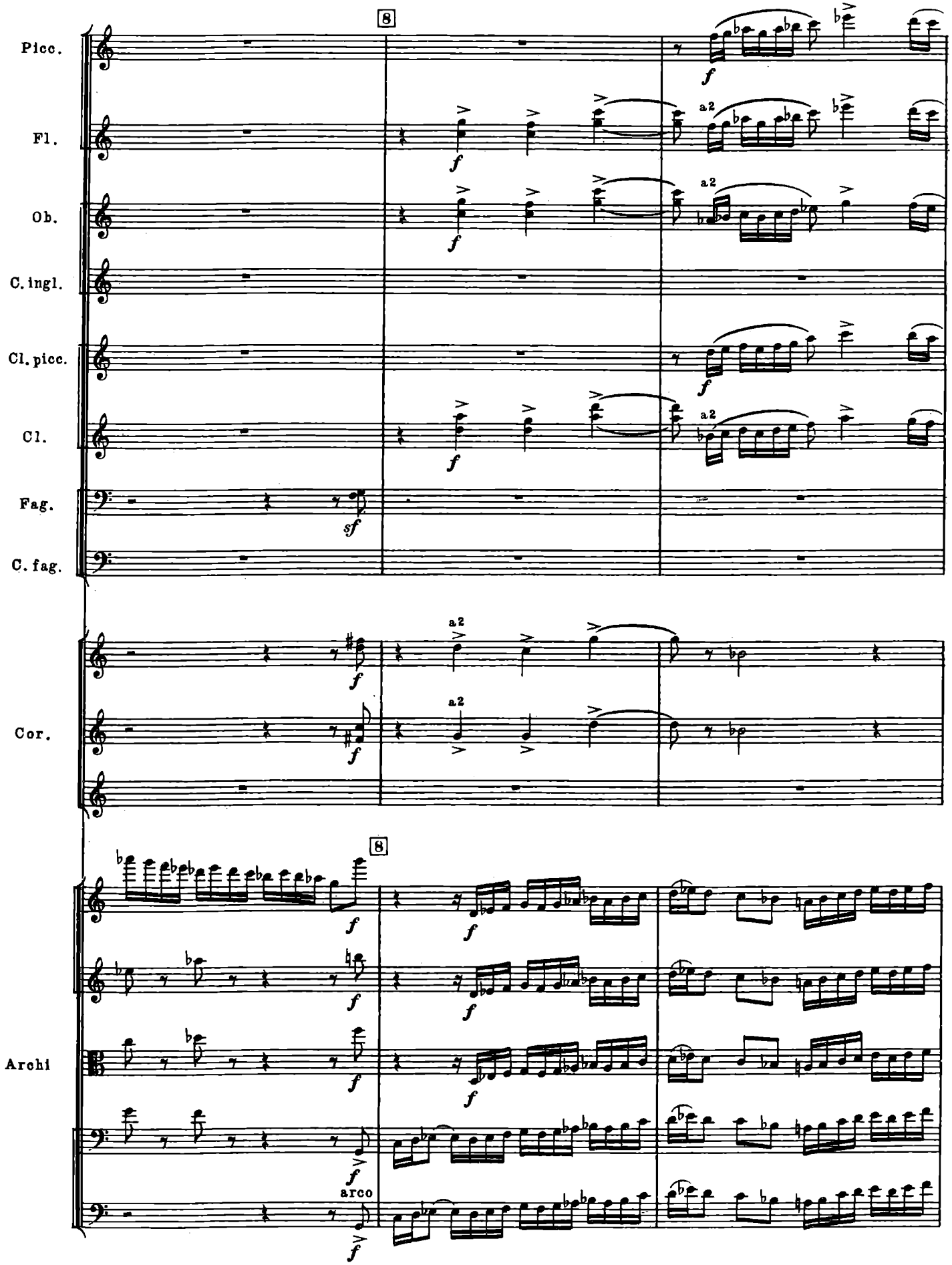
mf
mf cresc.
Archi


Picc.
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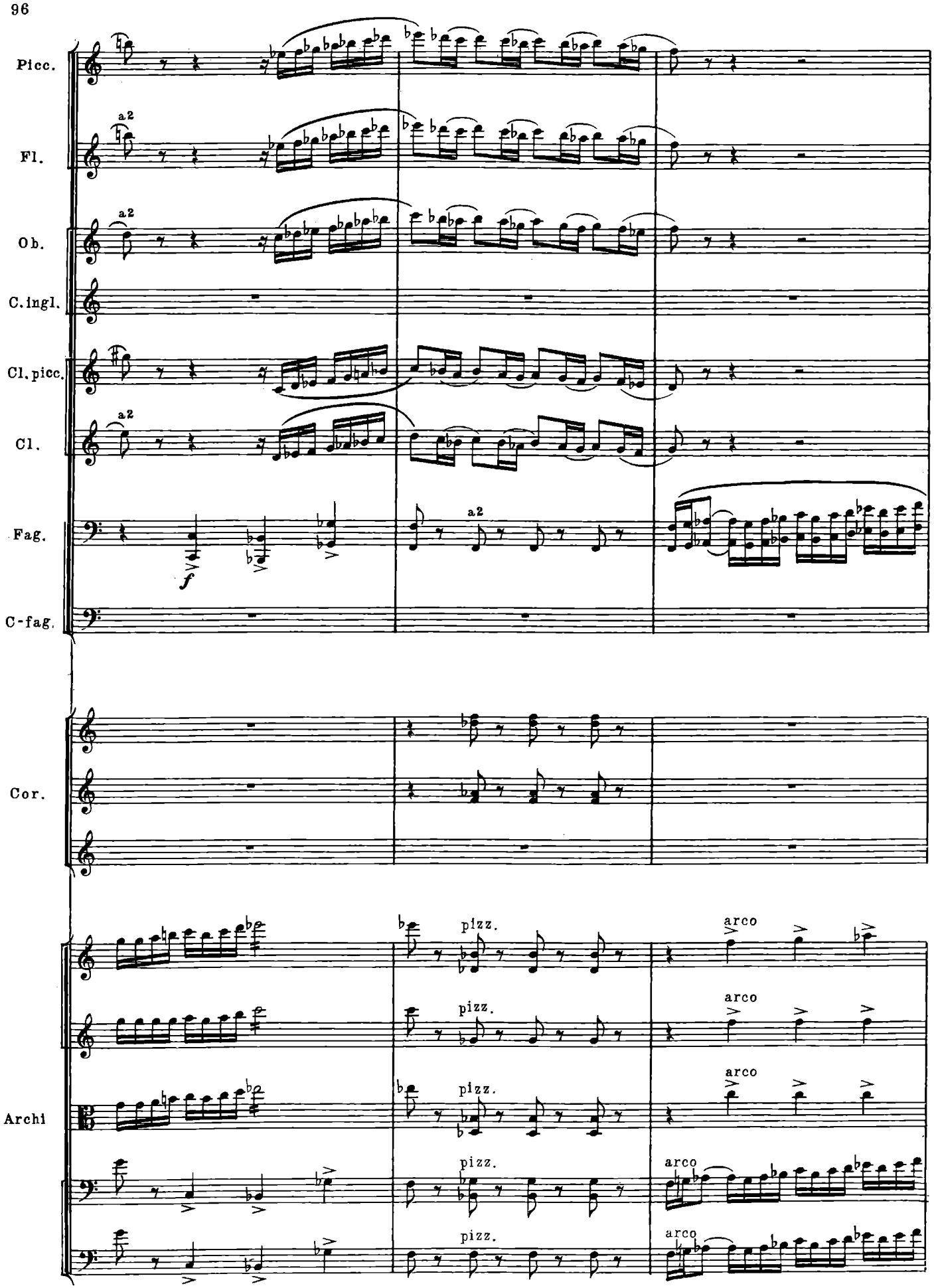
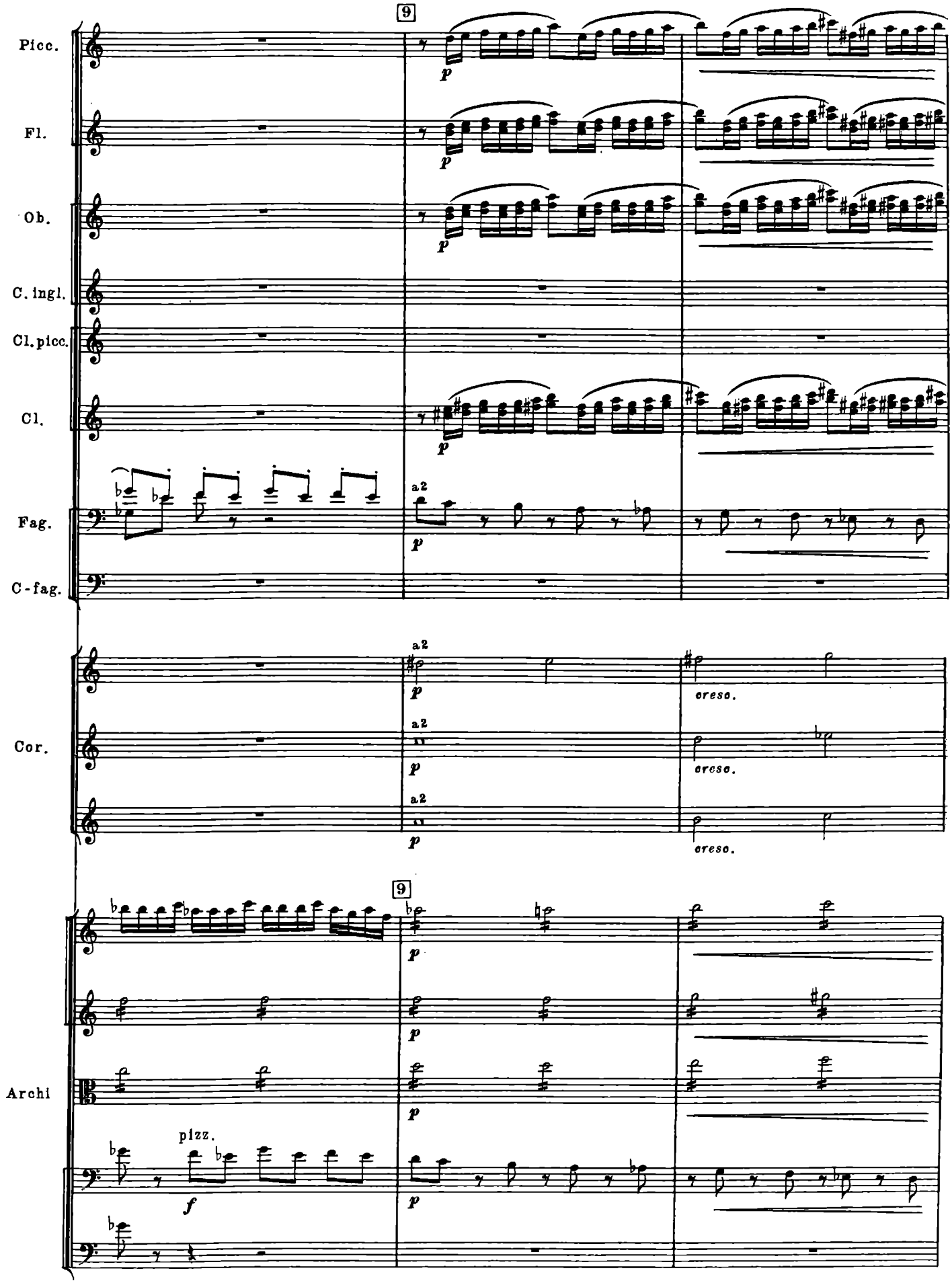
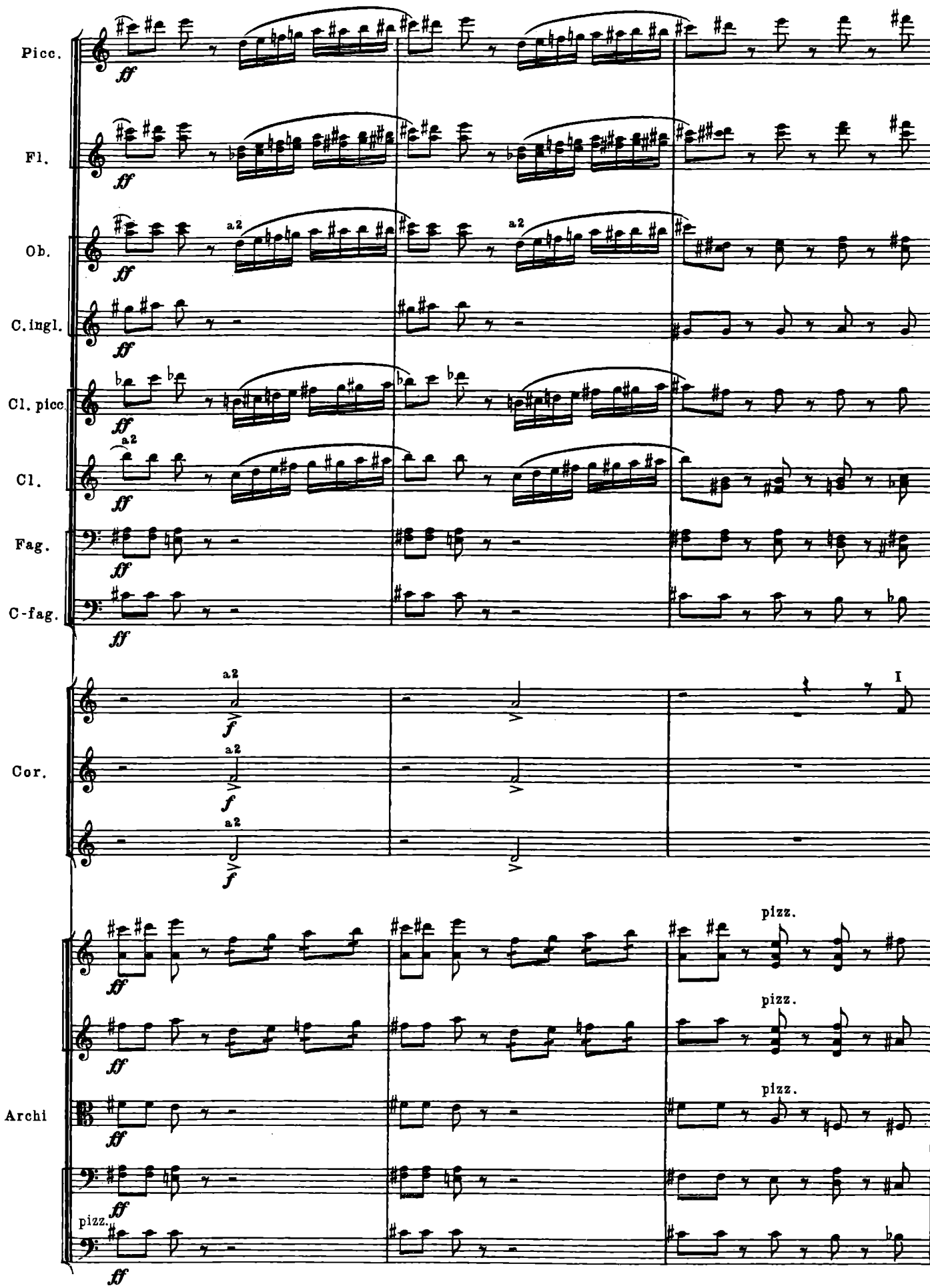
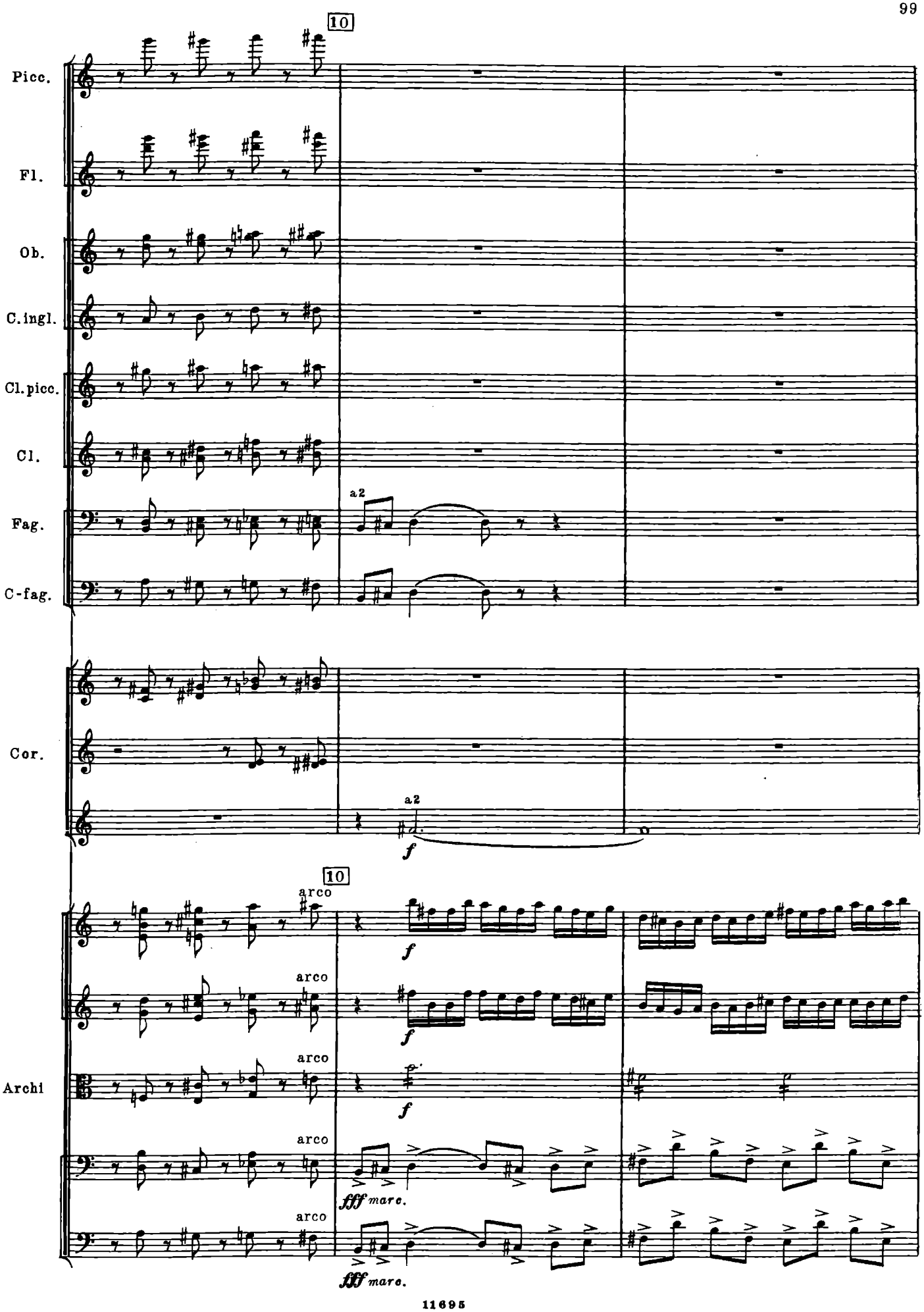
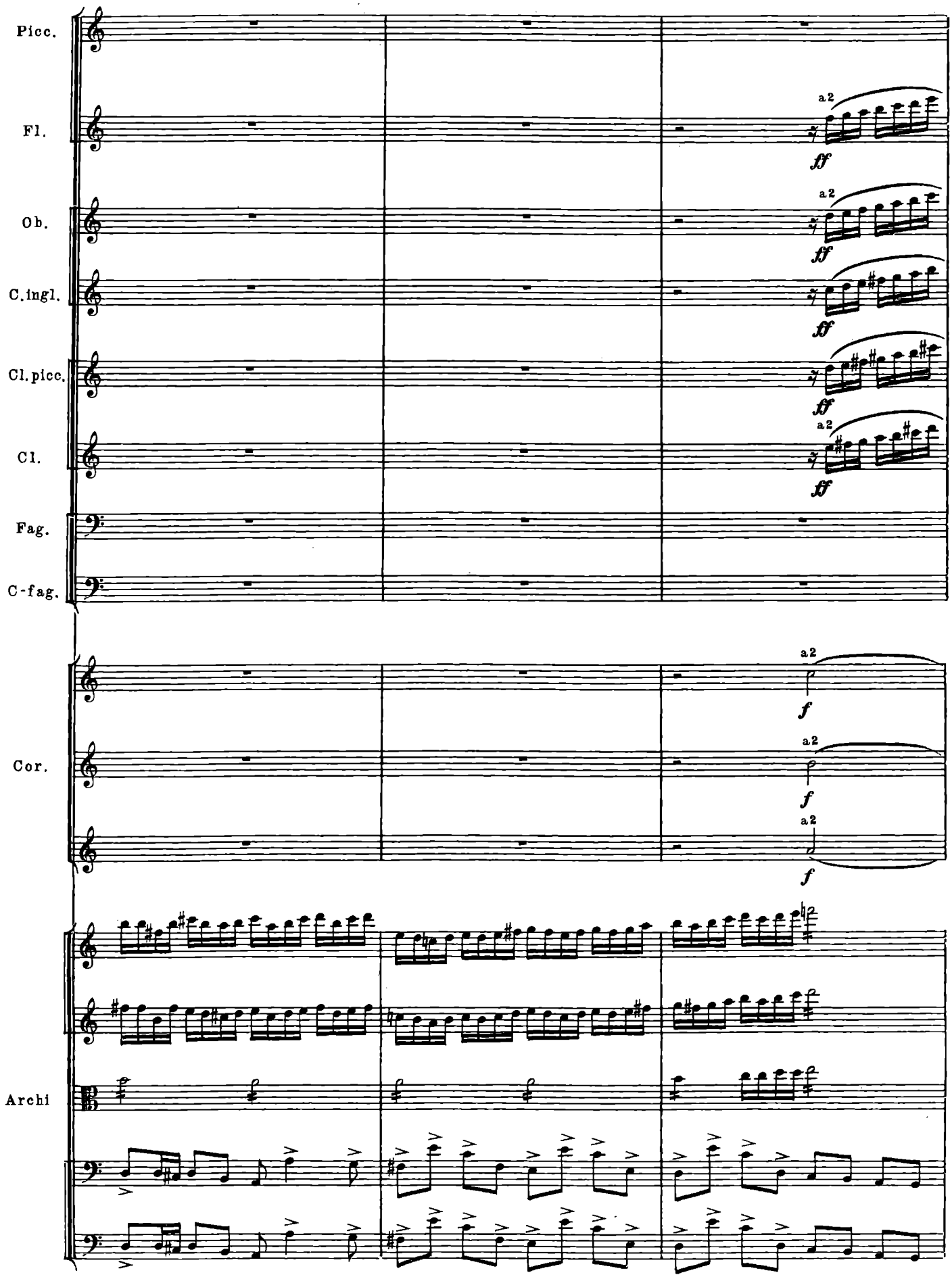
Ob.
C. ingl.
Cl. picc.
Cl.
Fag.
C. fag.
Cor.
Archi
8
8
a2
arco

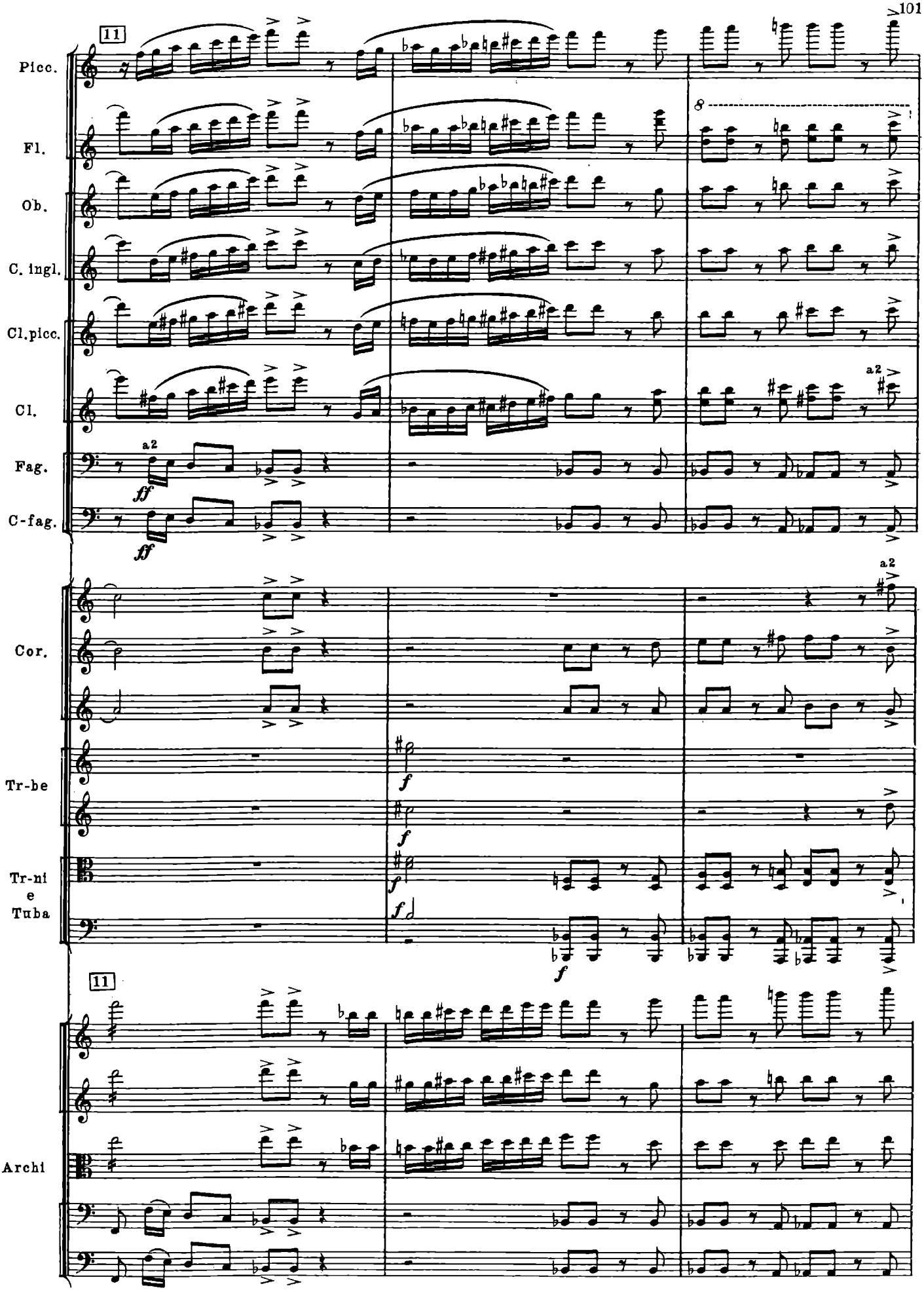

Picc.
Fl.
a2
Ob.
a2
C.ingl.
Cl.picc.
Cl.
a2
Fag.
a2
f
C-fag.
Cor.
Archi
pizz.
arco


9
Picc.
Fl.
Ob.
C. ingl.
Cl. picc.
Cl.
Fag.
C-fag.
a2
Cor.
cresc.
Archi
pizz.


Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Archi
ff
f
a2
I
pizz.


10
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
a2
Fag.
C-fag.
Cor.
a2
f
10
arco
f
arco
f
Archi
arco
fff marc.
arco
fff marc.


Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
Archi
a2
ff
f


11
Picc.
Fl.
Ob.
C. ingl.
Cl.picc.
Cl.
Fag.
C-fag.
a2
ff
Cor.
Tr-be
Tr-ni
e
Tuba
f
Archi

12

Cor.

Timp.

Archi

Cor.

Archi

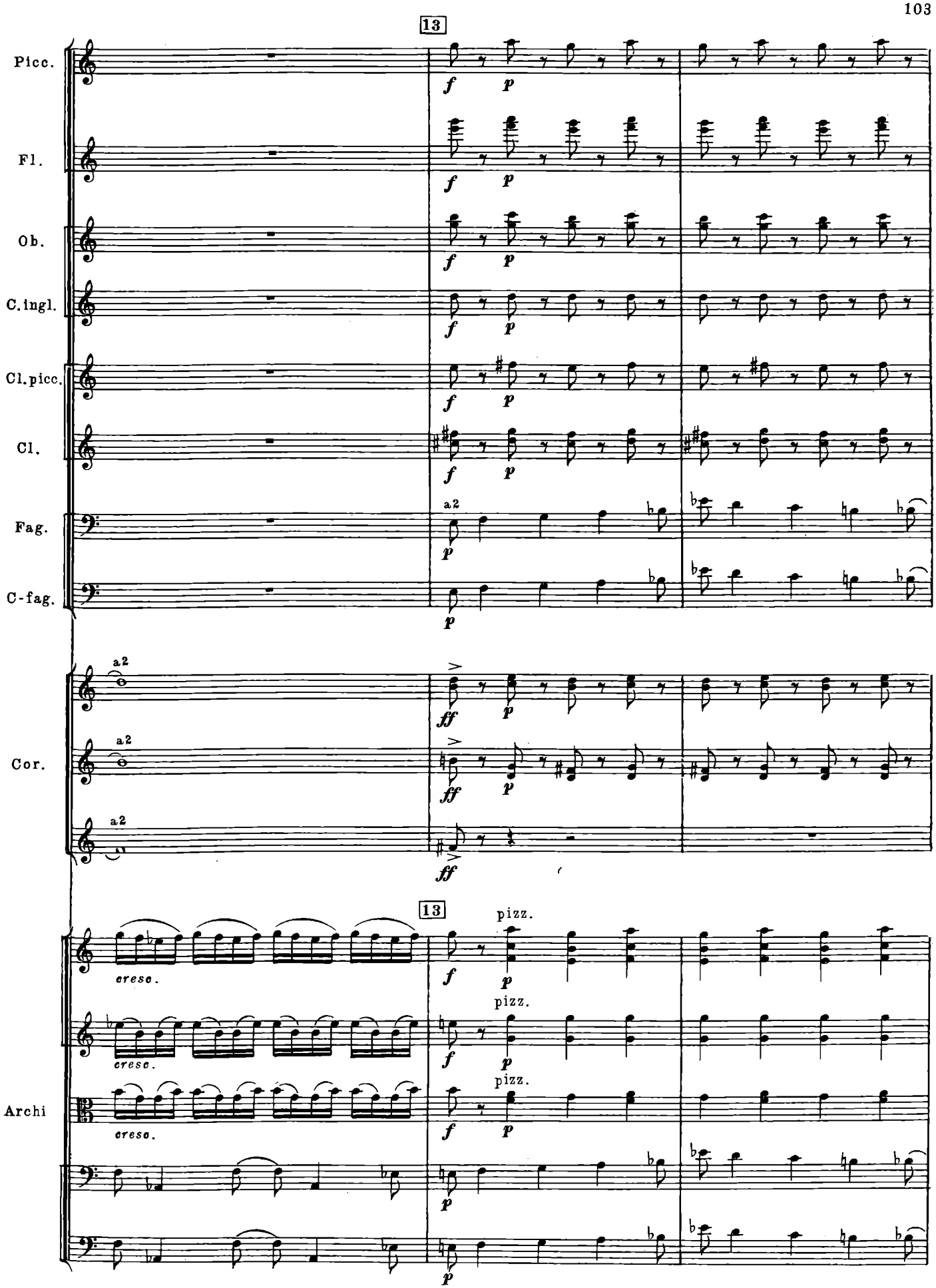
a2

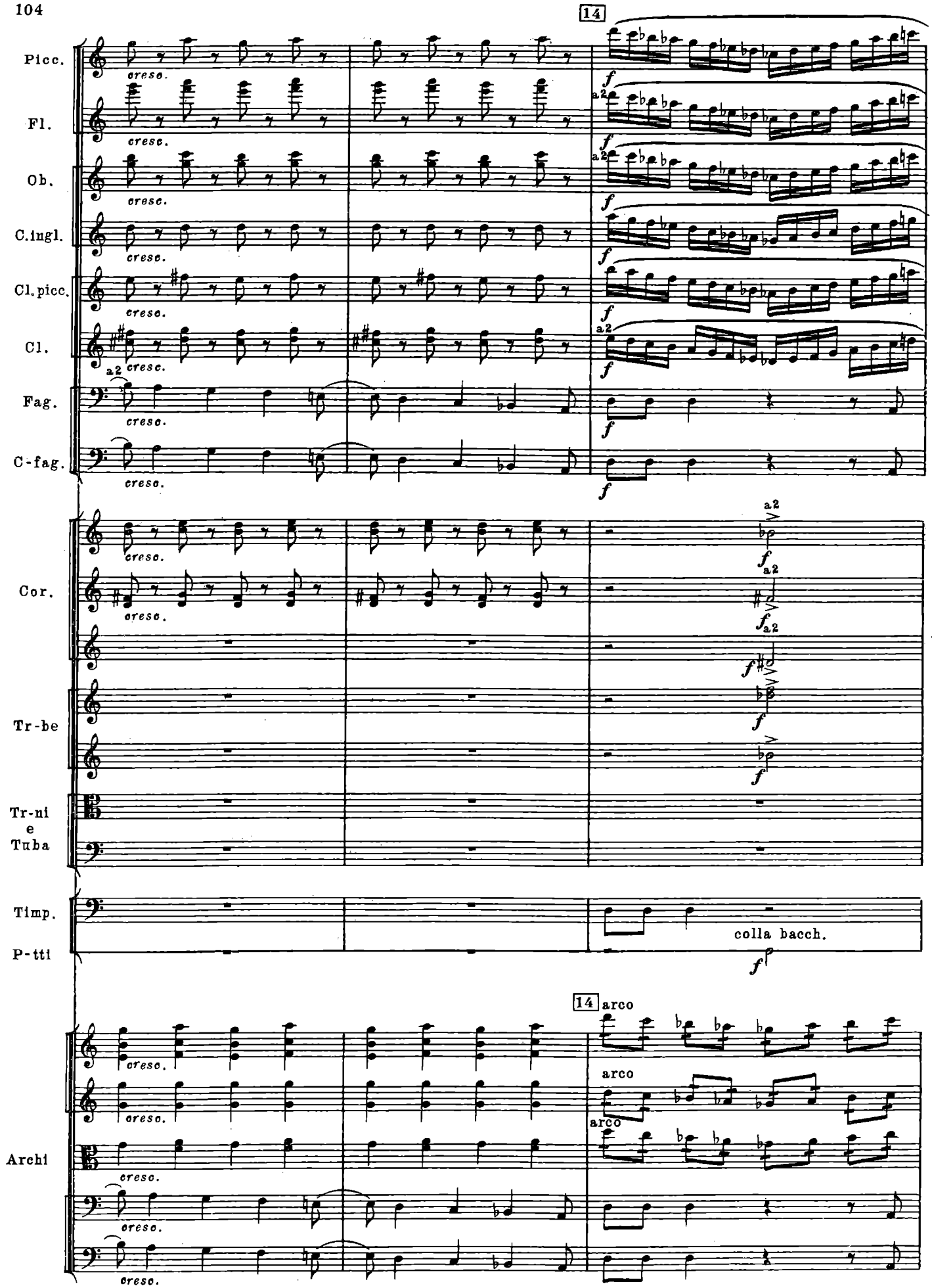
p cresc.

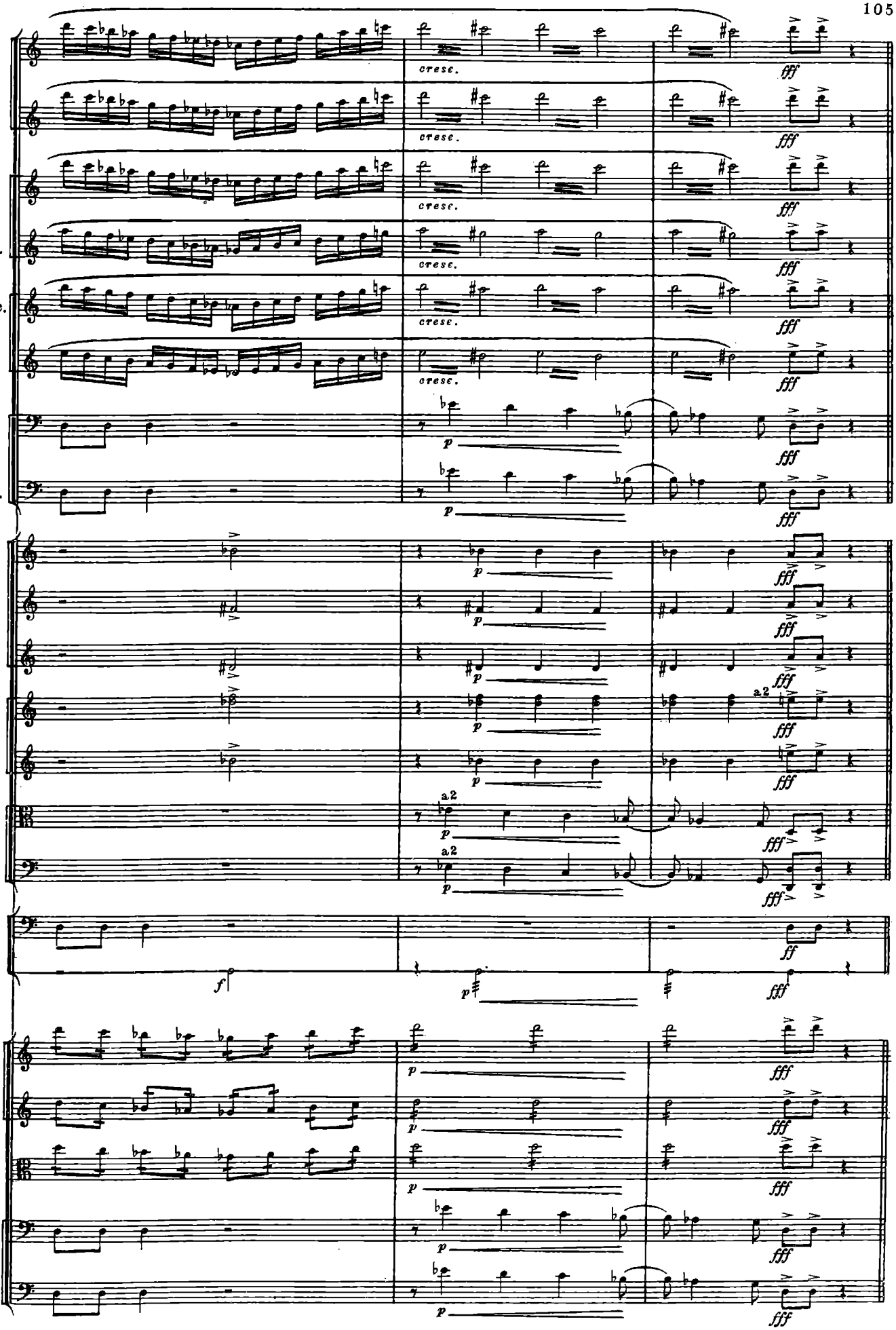
ff

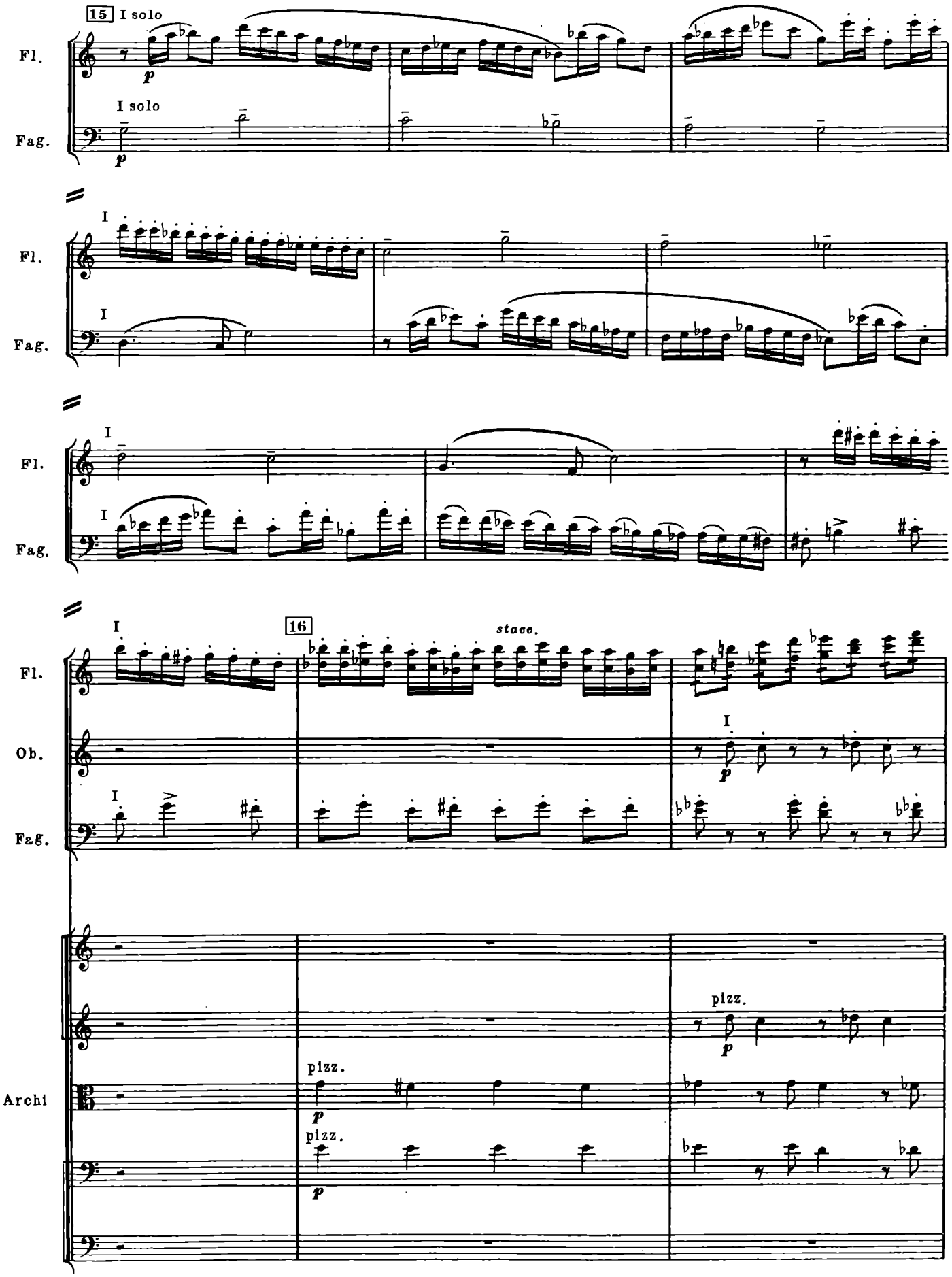
f

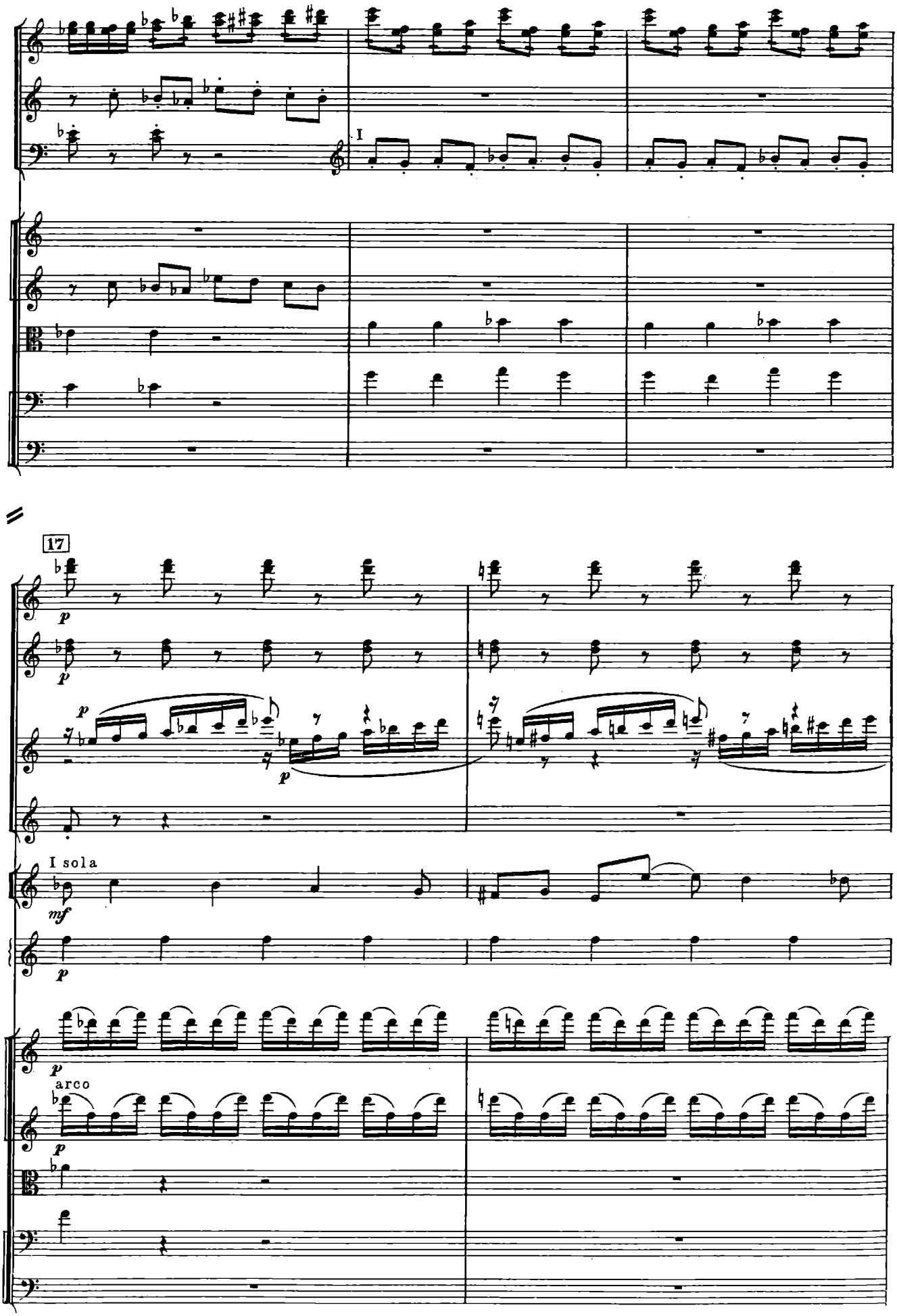
p

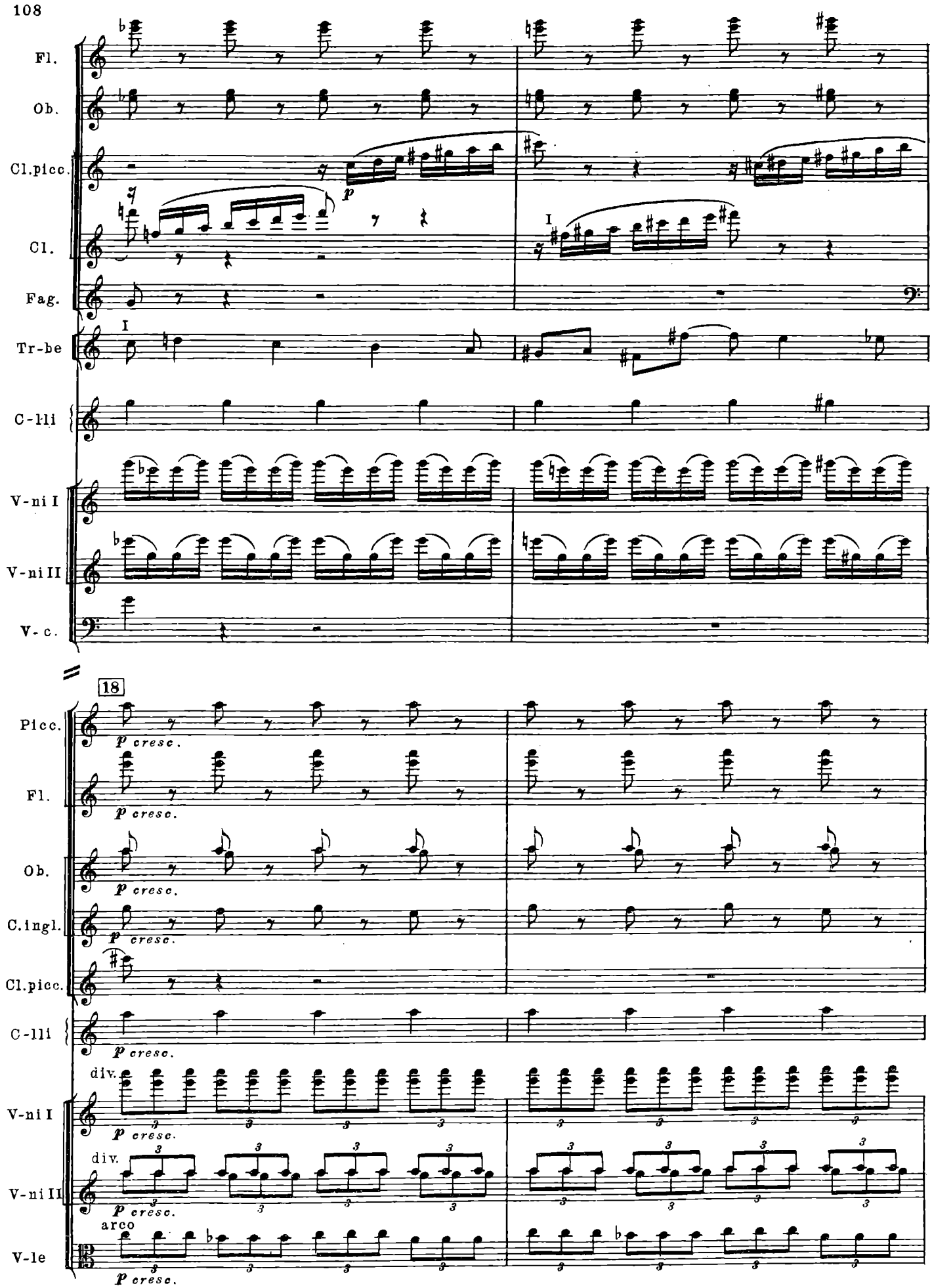

13
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
a2
Cor.
a2
a2
13
pizz.
pizz.
pizz.
Archi
cresc.
cresc.
cresc.

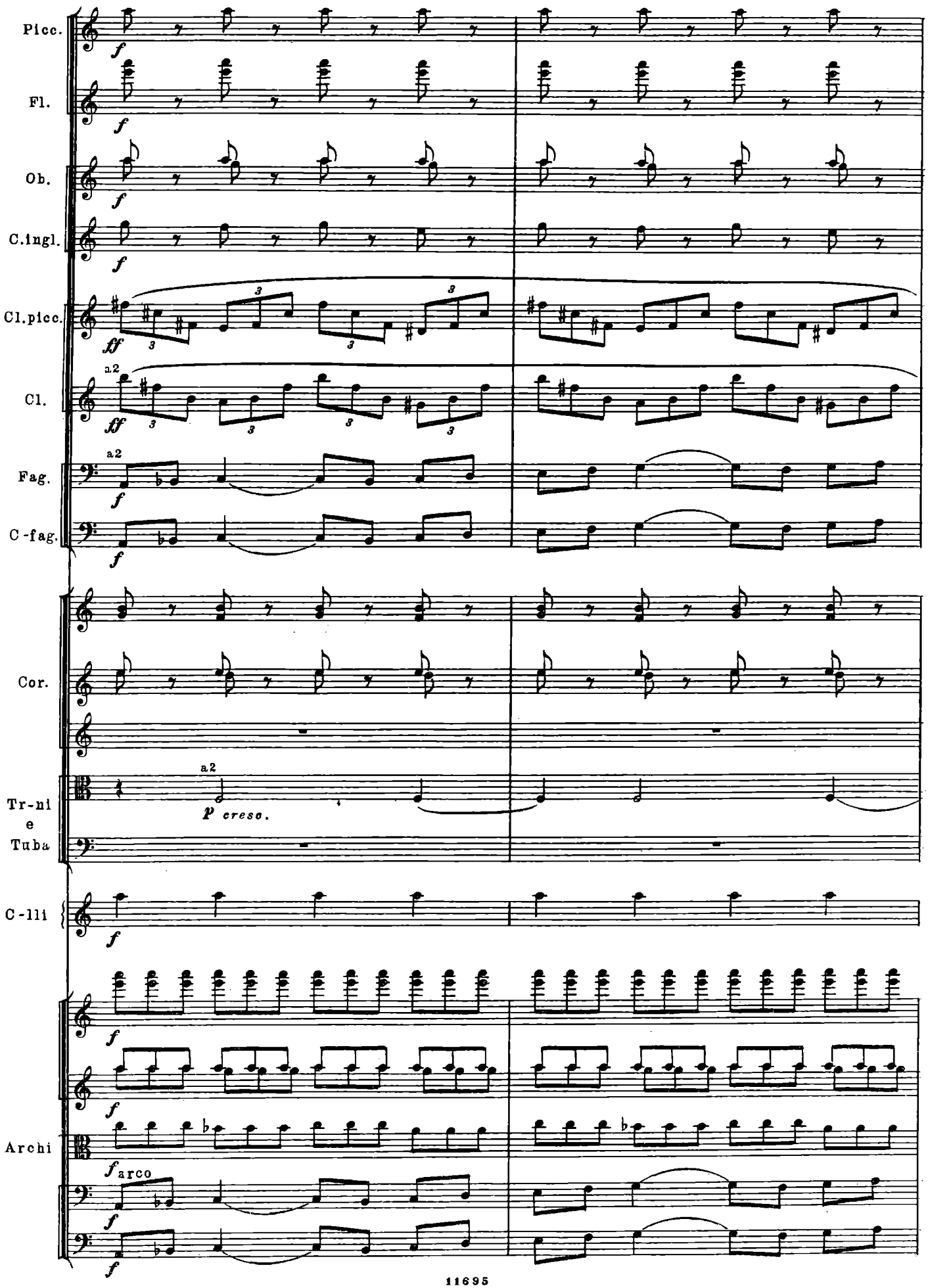

14
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
P-tti
Archi
cresc.
a2
f
colla bacch.
arco

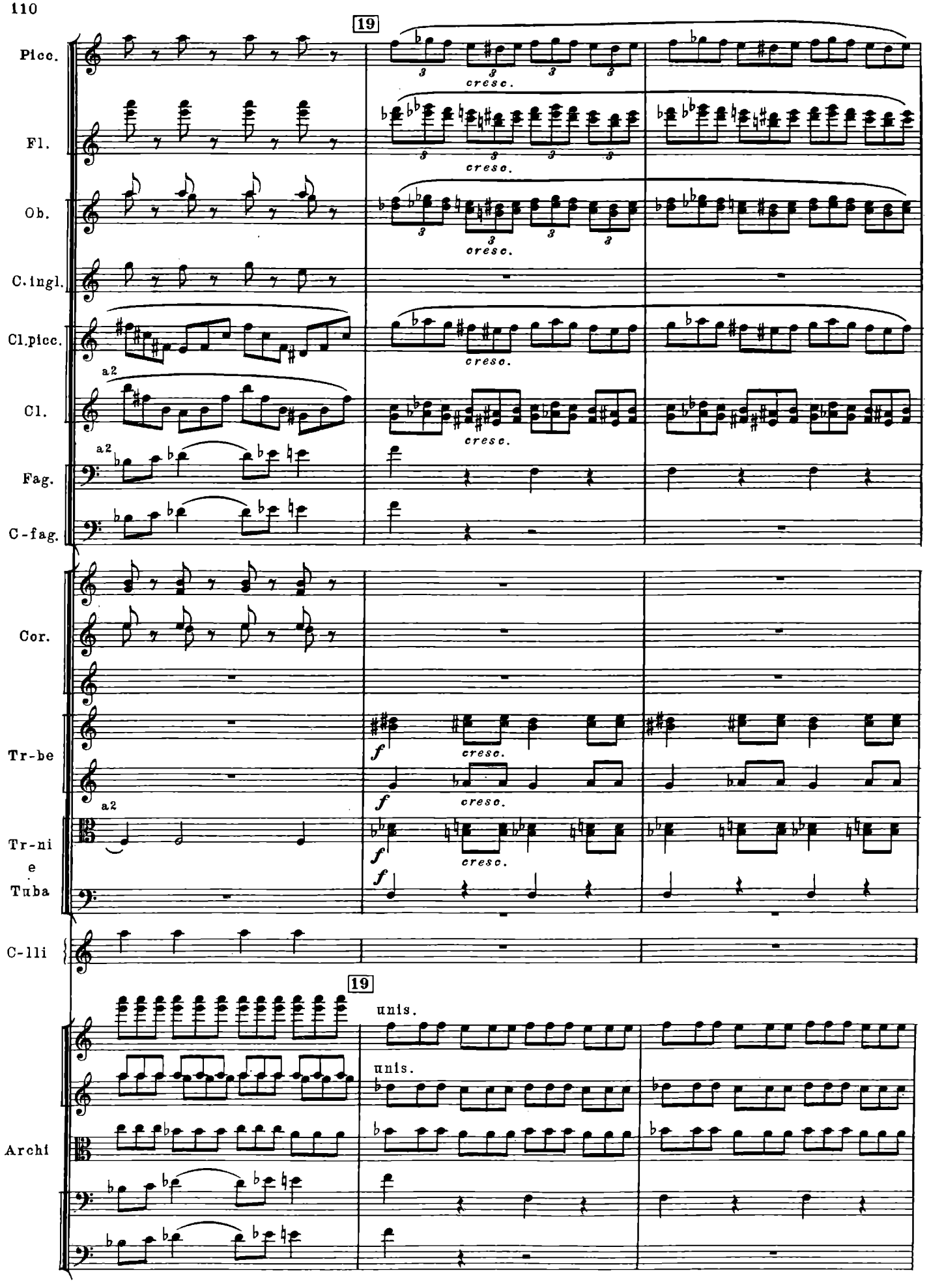

Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
P-tti
Archi
cresc.
fff
ff
p
f
a2

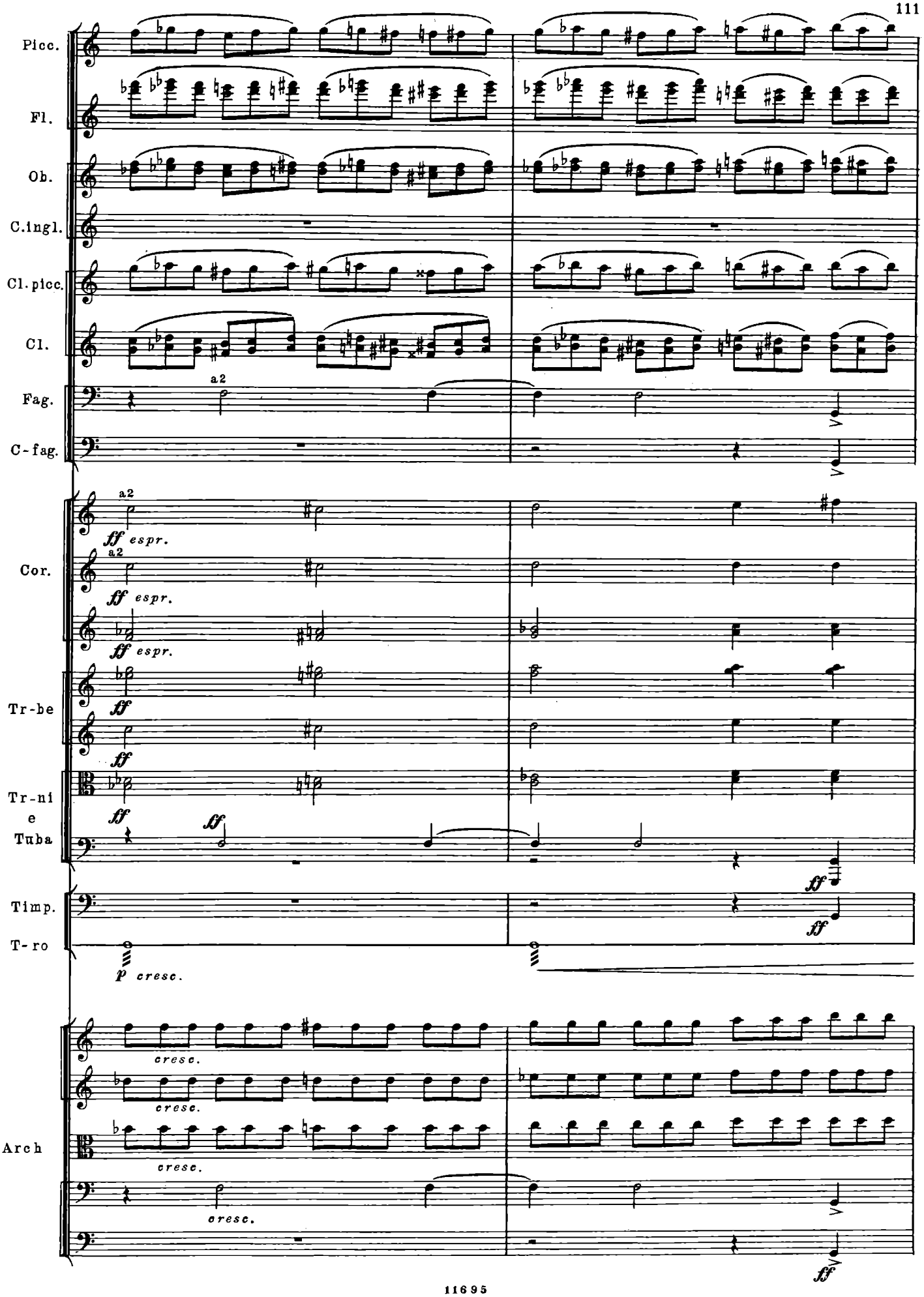

15 I solo
Fl.
I solo
Fag.
p
I
Fl.
I
Fag.
I
Fl.
I
Fag.
I
16
stacc.
Fl.
Ob.
Fag.
I
p
pizz.
Archi
pizz.
p
pizz.
p

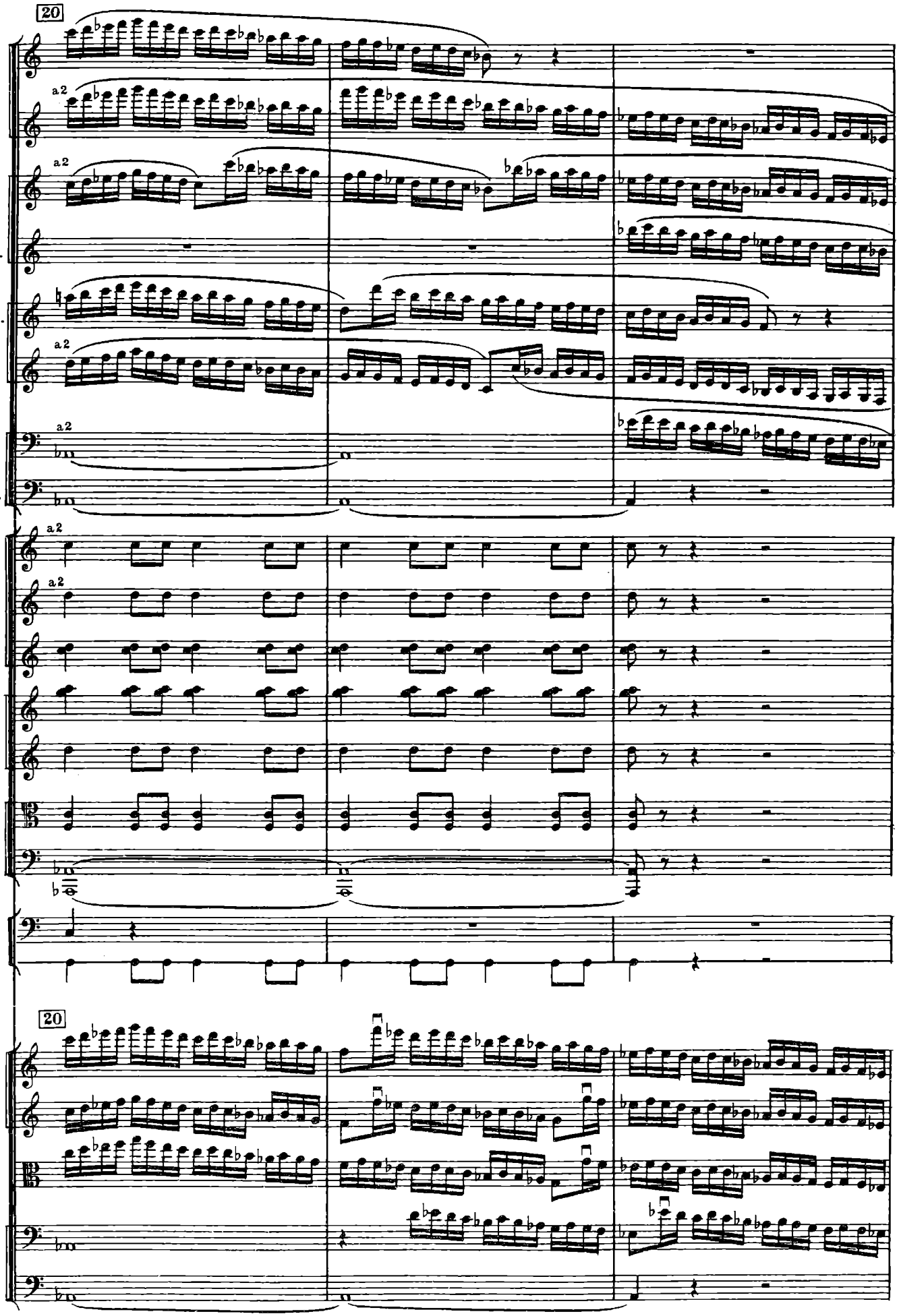

Fl.
Ob.
Fag.
I
Archi
17
Fl.
Ob.
Cl.
Fag.
I sola
Tr-be
C-lli
arco
Archi

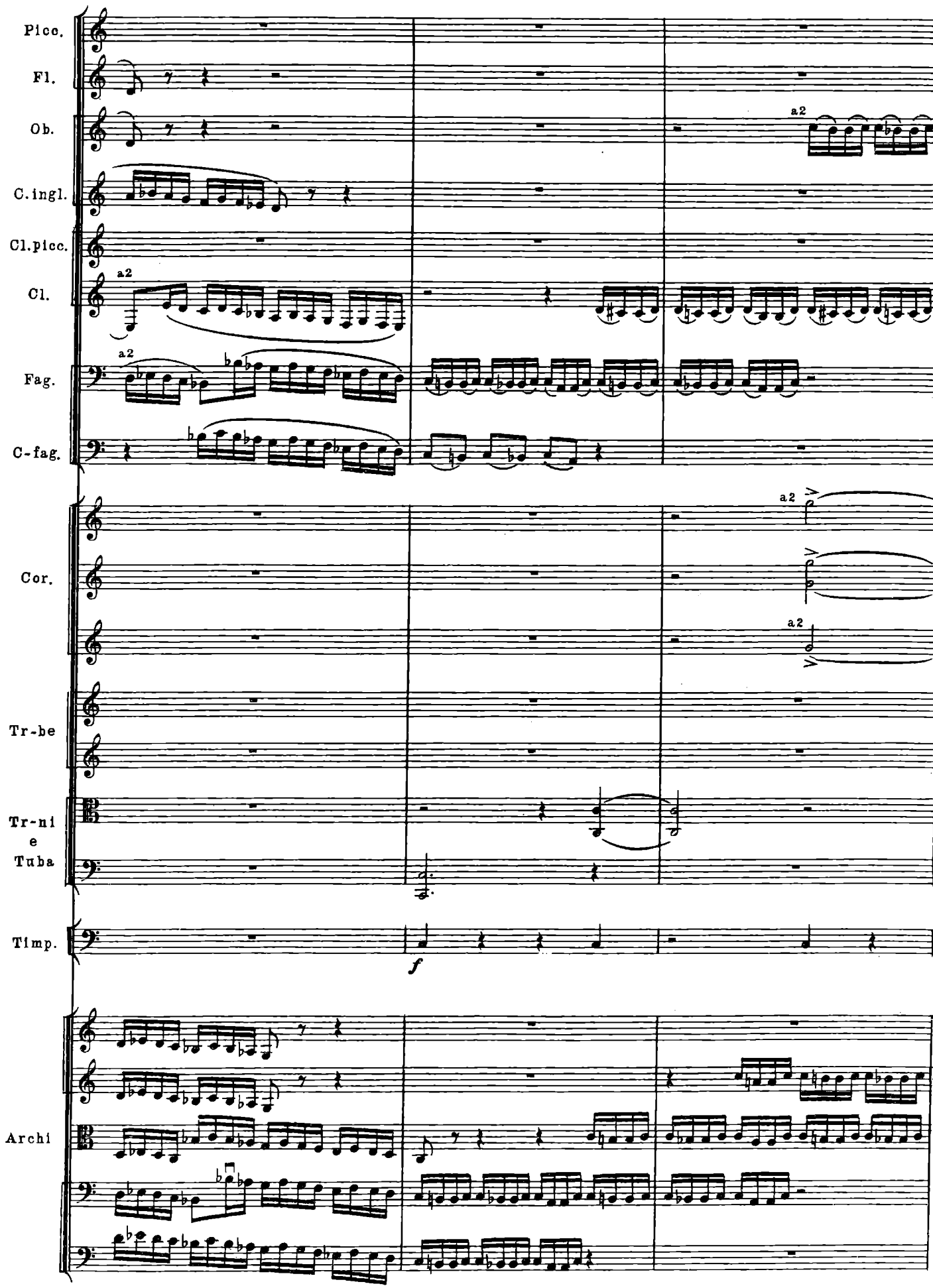

Fl.
Ob.
Cl.picc.
Cl.
Fag.
Tr-be
C-lli
V-ni I
V-ni II
V-c.
18
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
C-lli
V-ni I
V-ni II
V-le
p cresc.
div.
arco

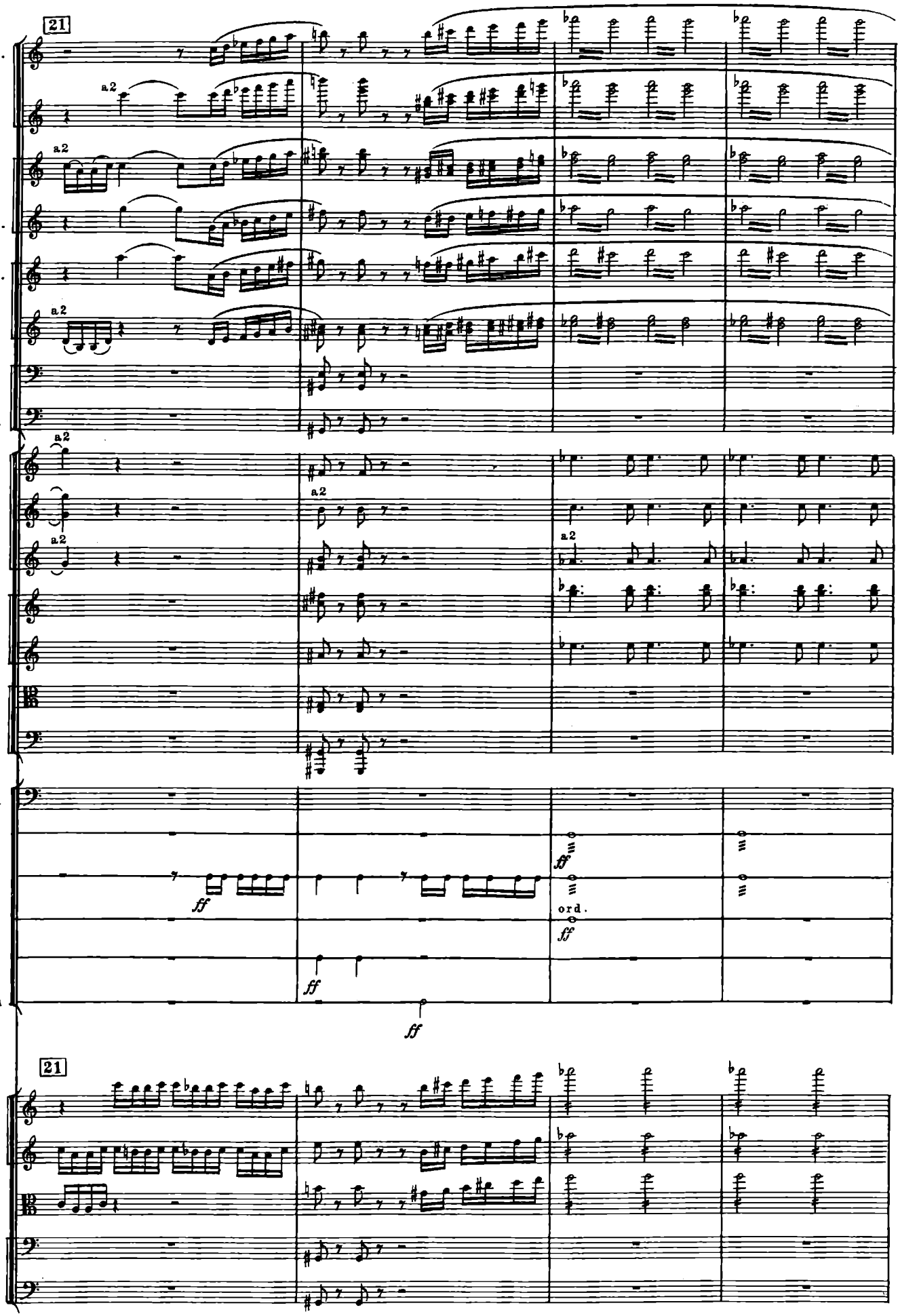

Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
Tr-ni
e
Tuba
C-lli
Archi
a2
a2
f
ff
p cresc.
arco

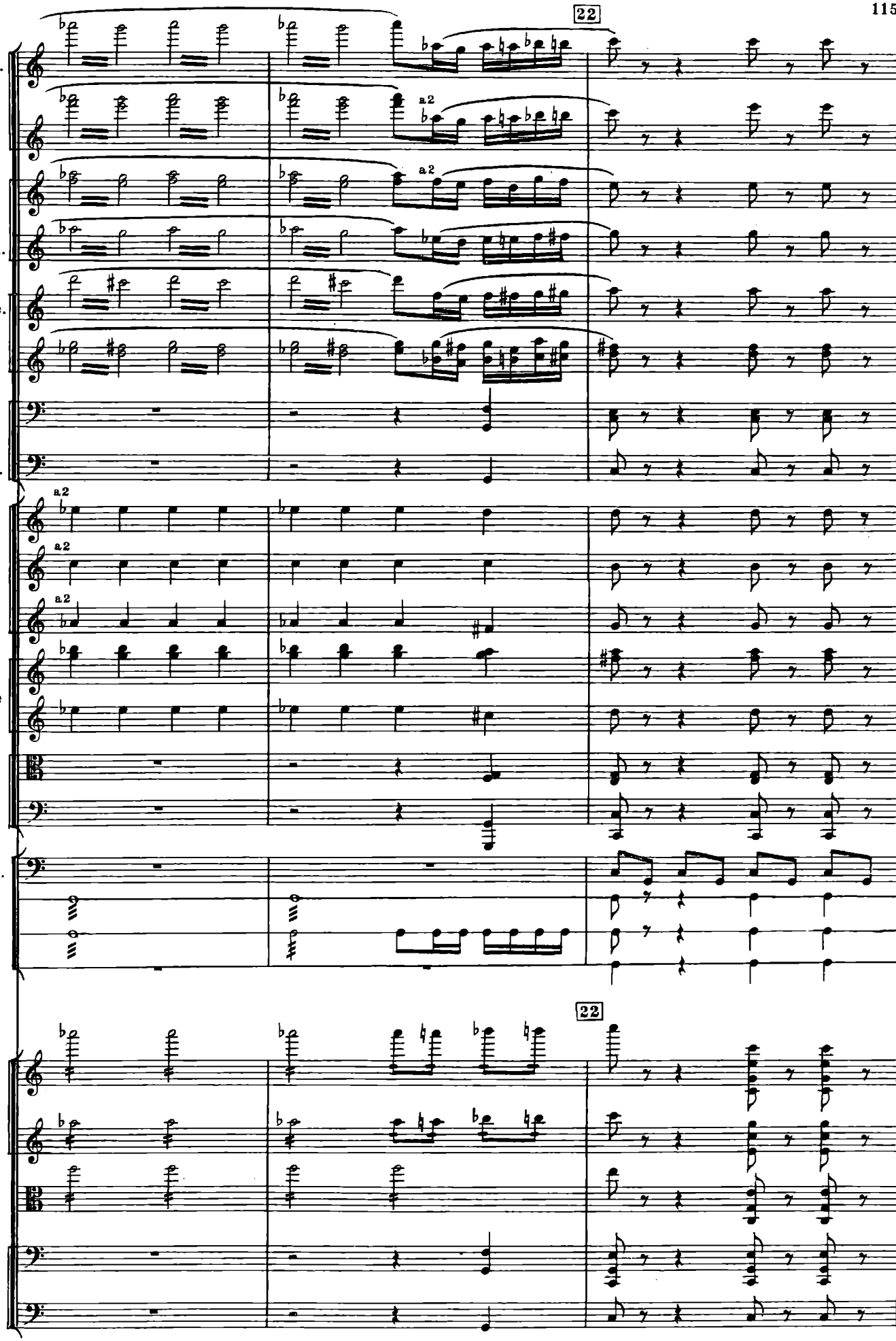

19
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
C-lli
Archi
cresc.
a2
f
unis.

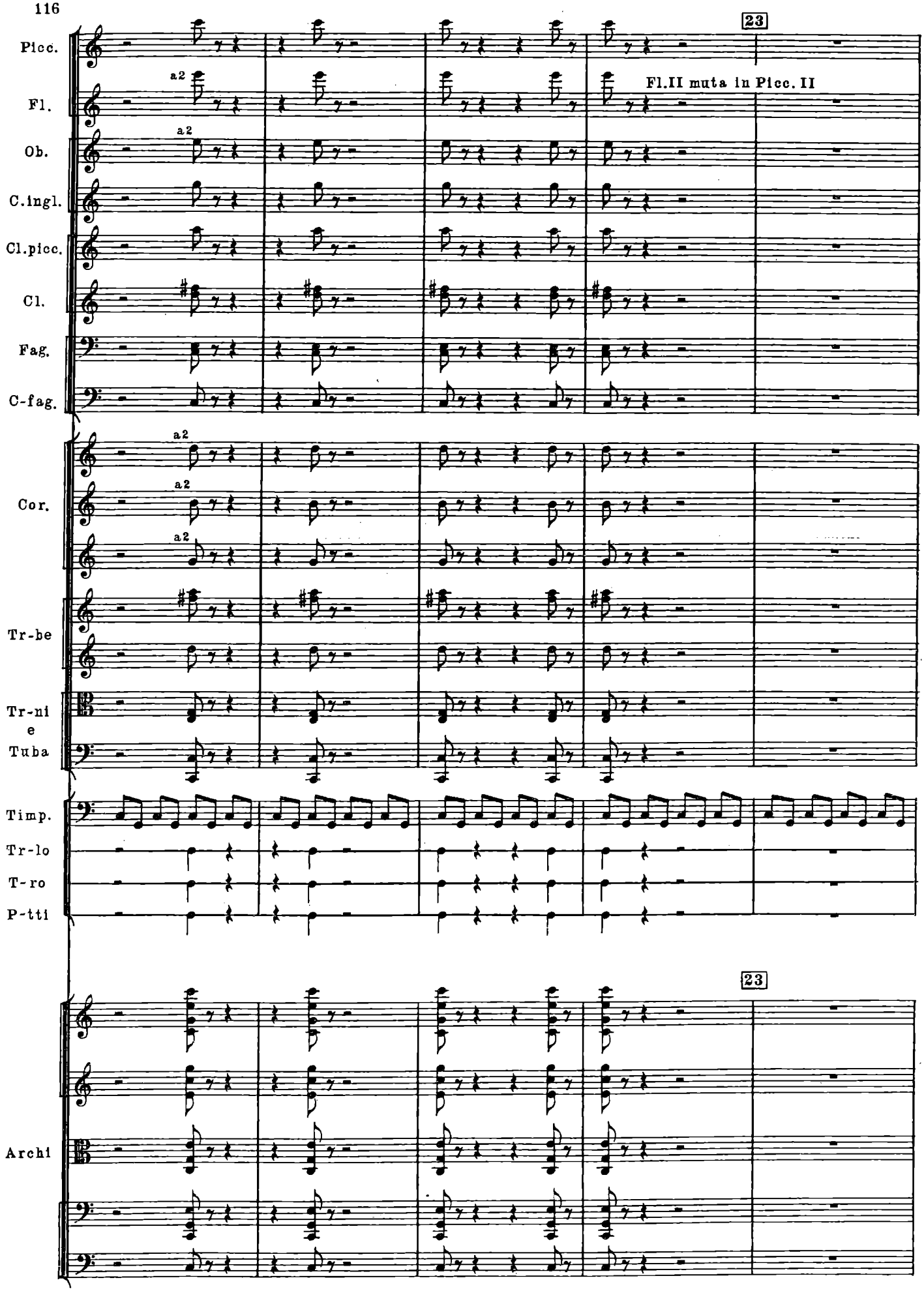

Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
a2
Fag.
C-fag.
a2
ff espr.
Cor.
a2
ff espr.
ff espr.
Tr-be
ff
ff
Tr-ni
e
Tuba
ff
ff
ff
Timp.
T-ro
p cresc.
cresc.
cresc.
Arch
cresc.
cresc.
ff

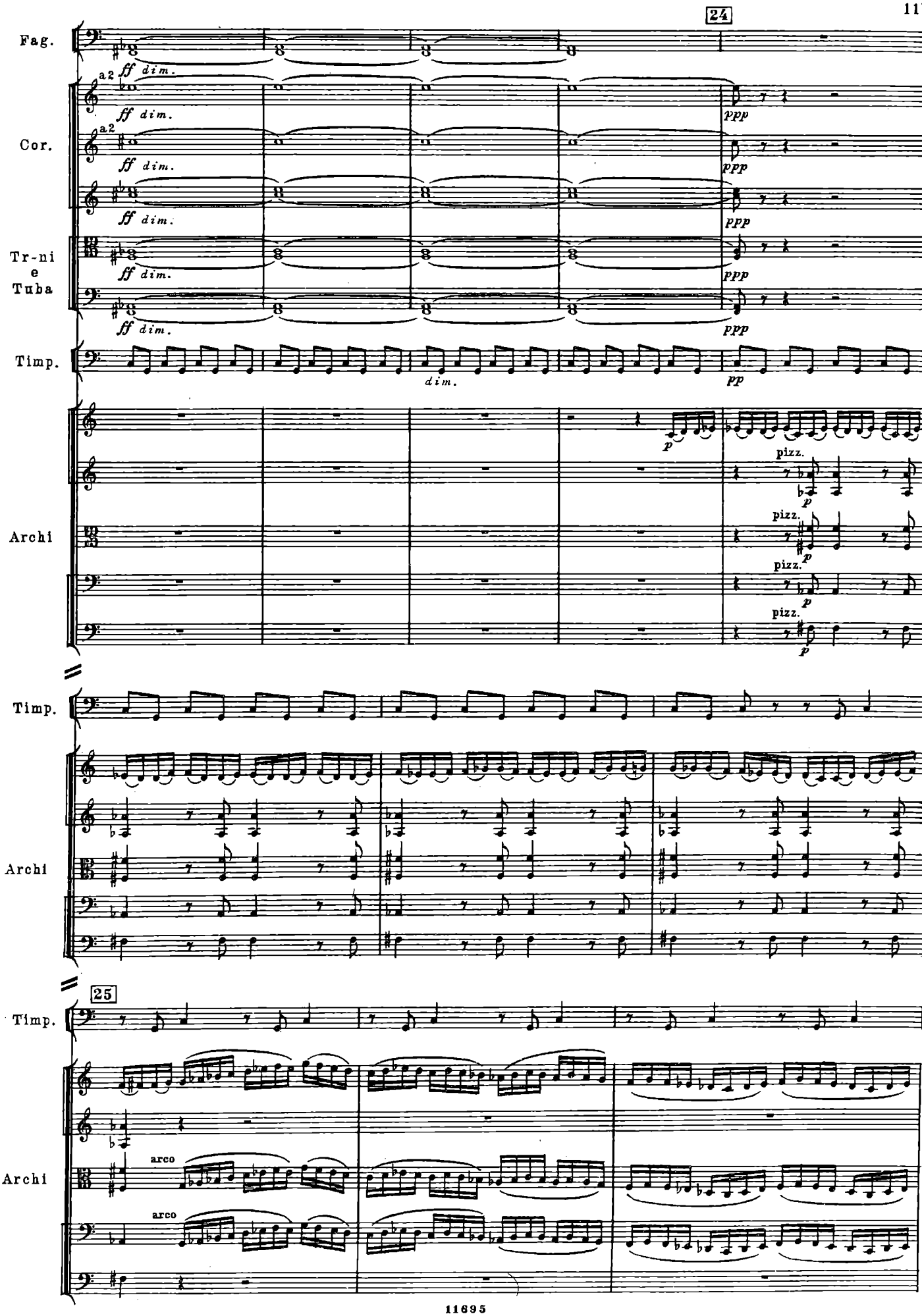

20
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
20
Archi
a2

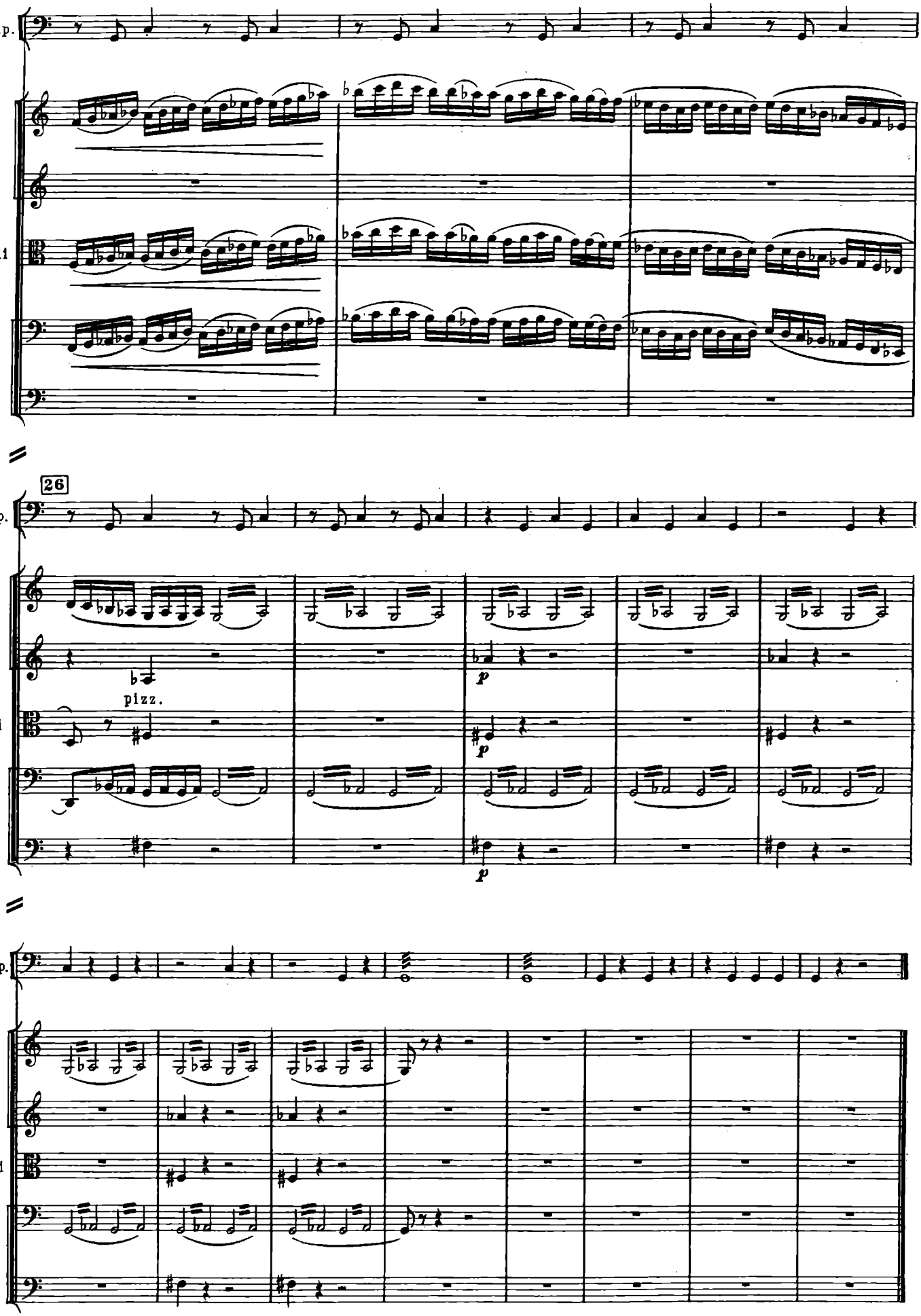

Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Archi
a2
a2
a2
a2
f


21
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
T-ro
P-tti
Cassa
T-tam
a2
ff
ord.
21
Archi

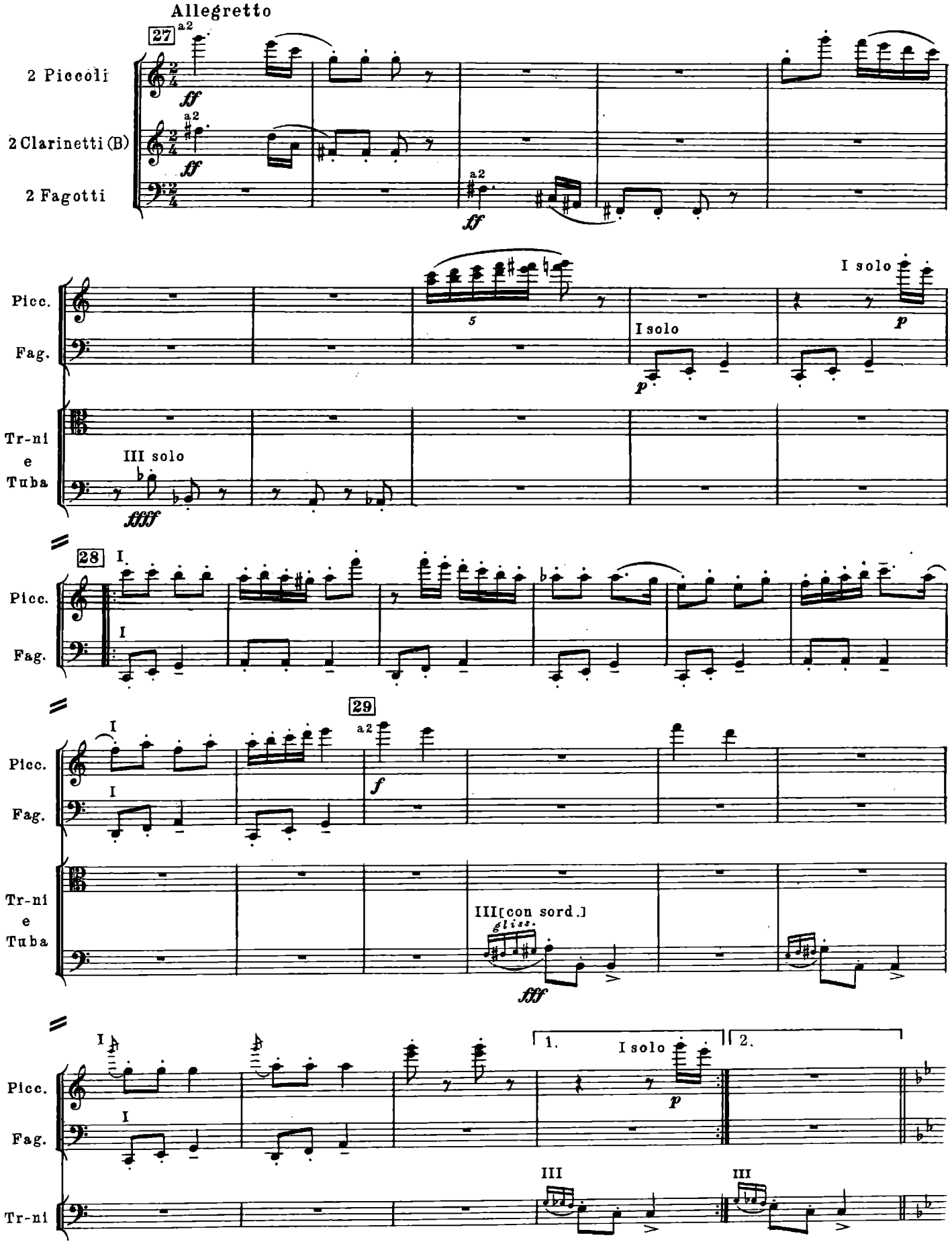

22
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
T-ro
P-tti
22
Archi
a2

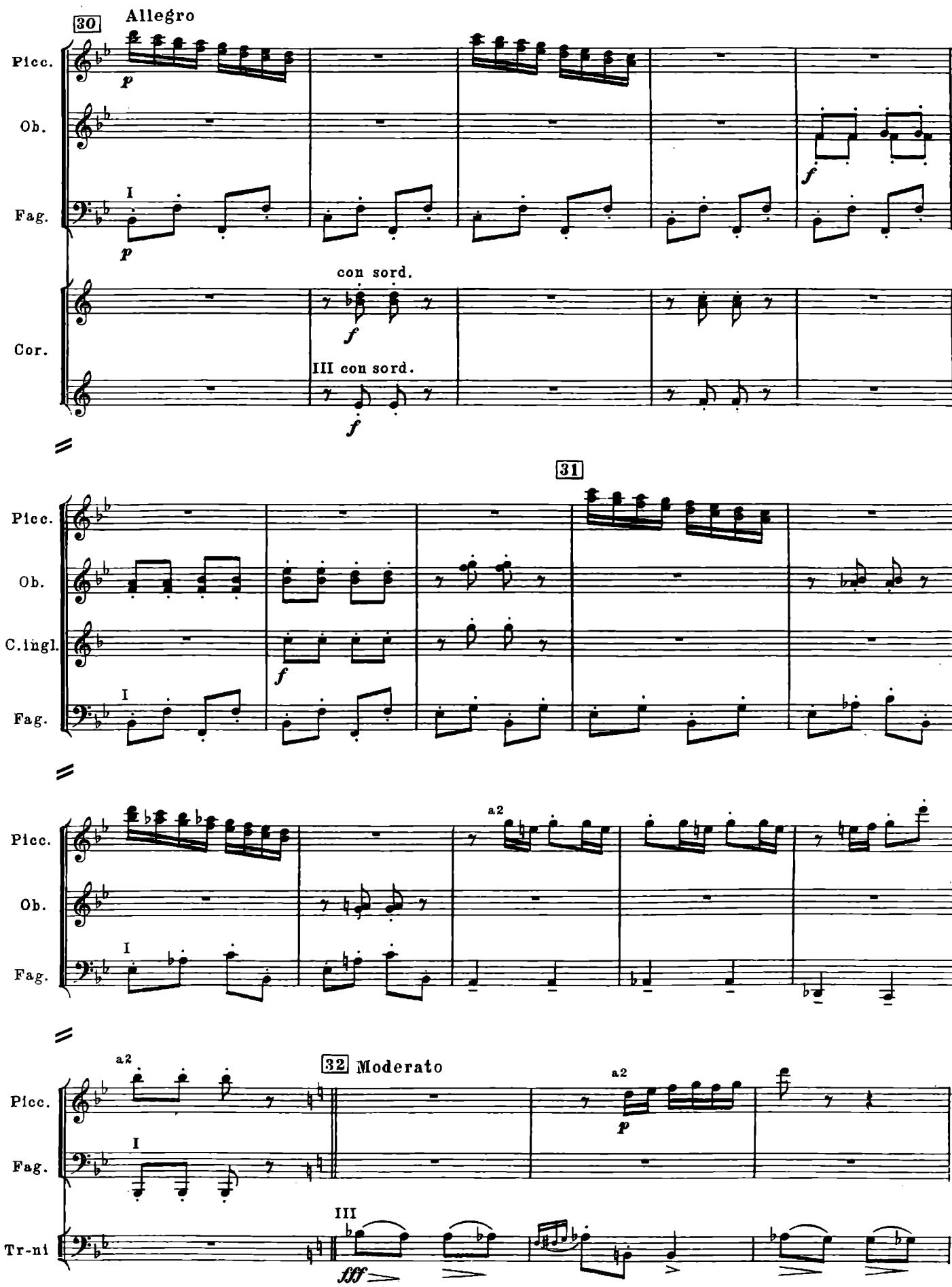

23
Fl.II muta in Picc. II
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
T-ro
P-tti
23
Archi
a2

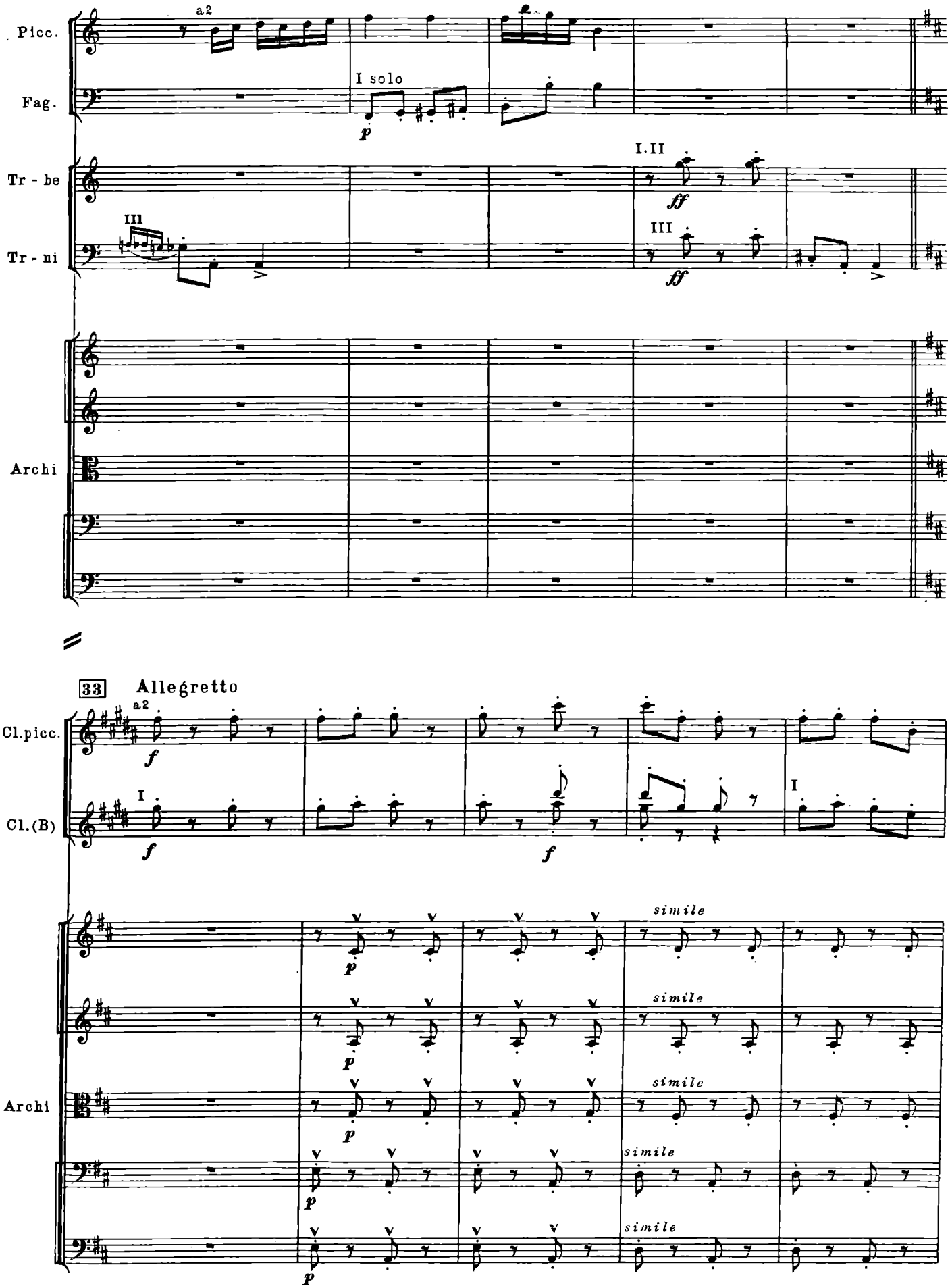

24
Fag.
a2 ff dim.
Cor.
a2 ff dim.
ff dim.
Tr-ni e Tuba
ff dim.
ff dim.
Timp.
dim.
ppp
pp
Archi
p
pizz.
Timp.
Archi
25
Timp.
Archi
arco
arco

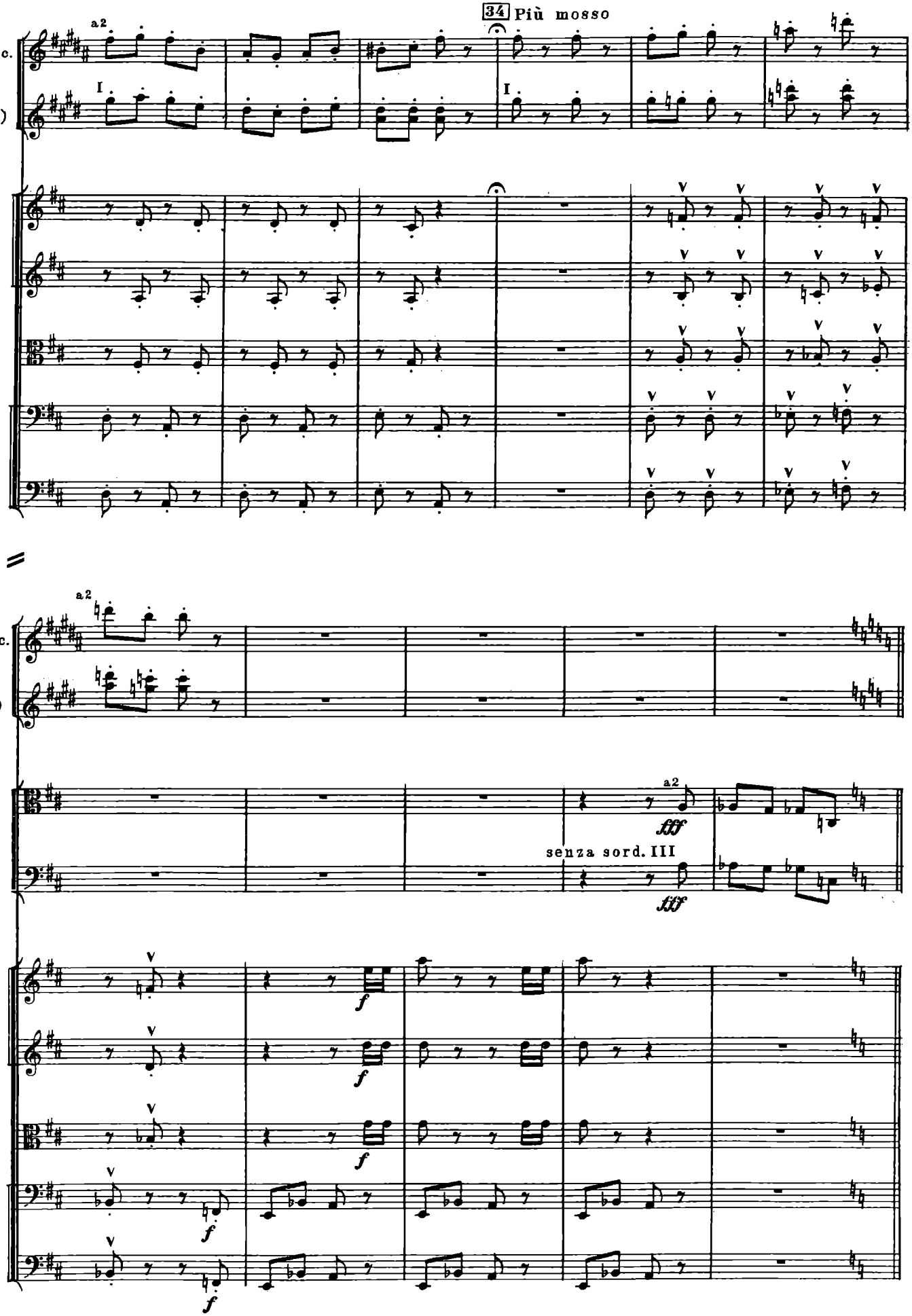

Timp.
Archi
26
Timp.
pizz.
p
Archi
p
Timp.
Archi

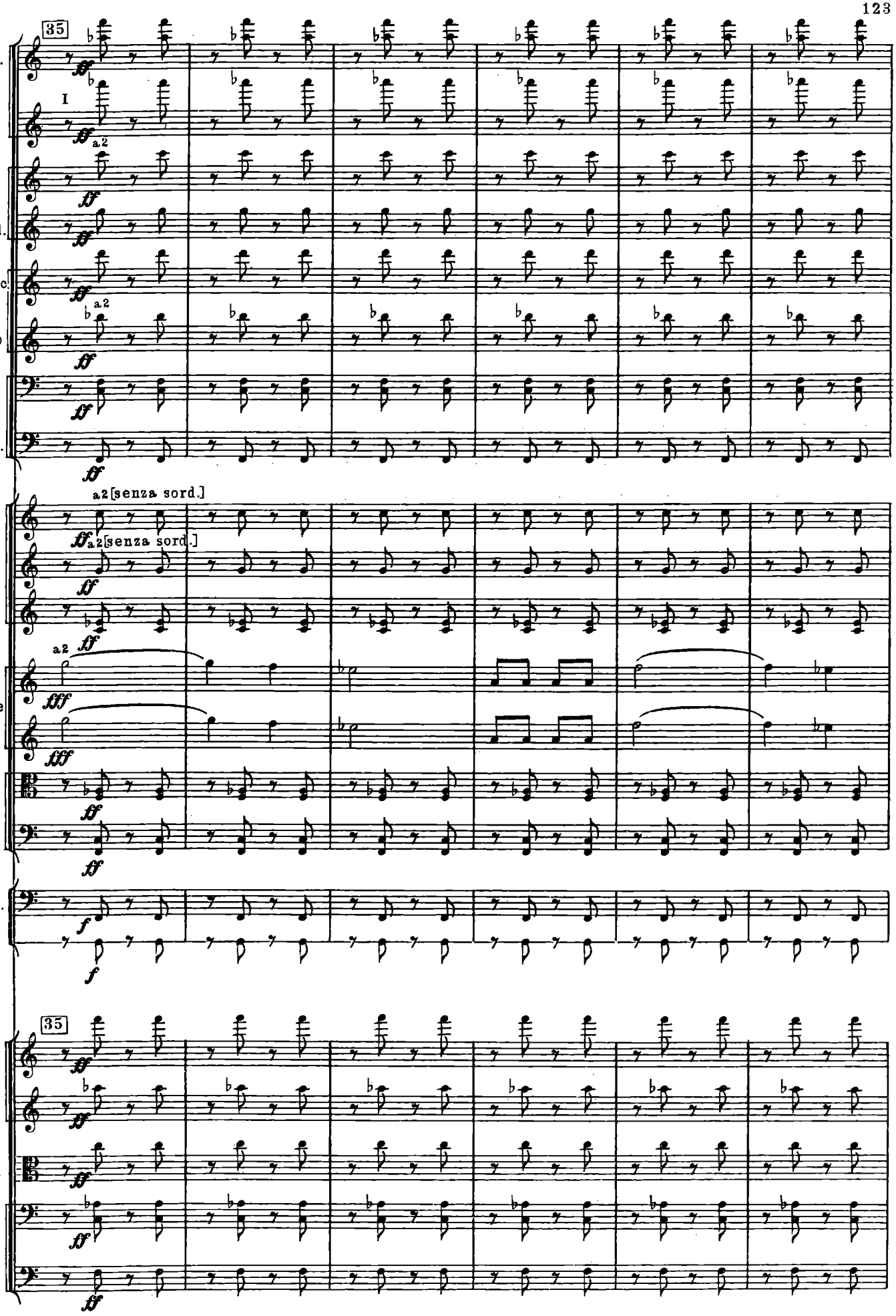
2. Полька

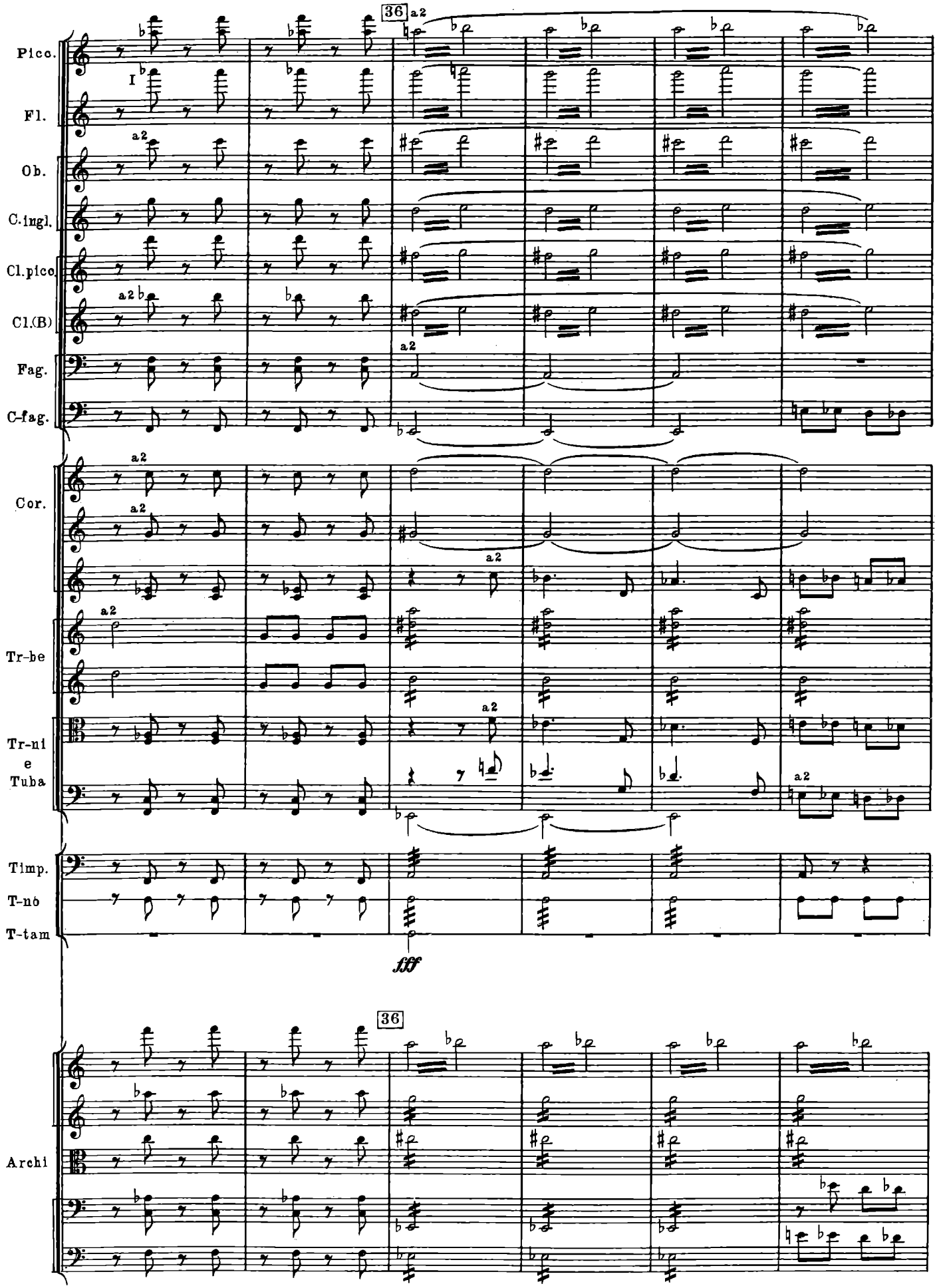

Allegretto
27
2 Piccoli
2 Clarinetti (B)
2 Fagotti
Picc.
Fag.
Tr-ni
e
Tuba
I solo
III solo
28
29
III [con sord.]
gliss.
1.
2.

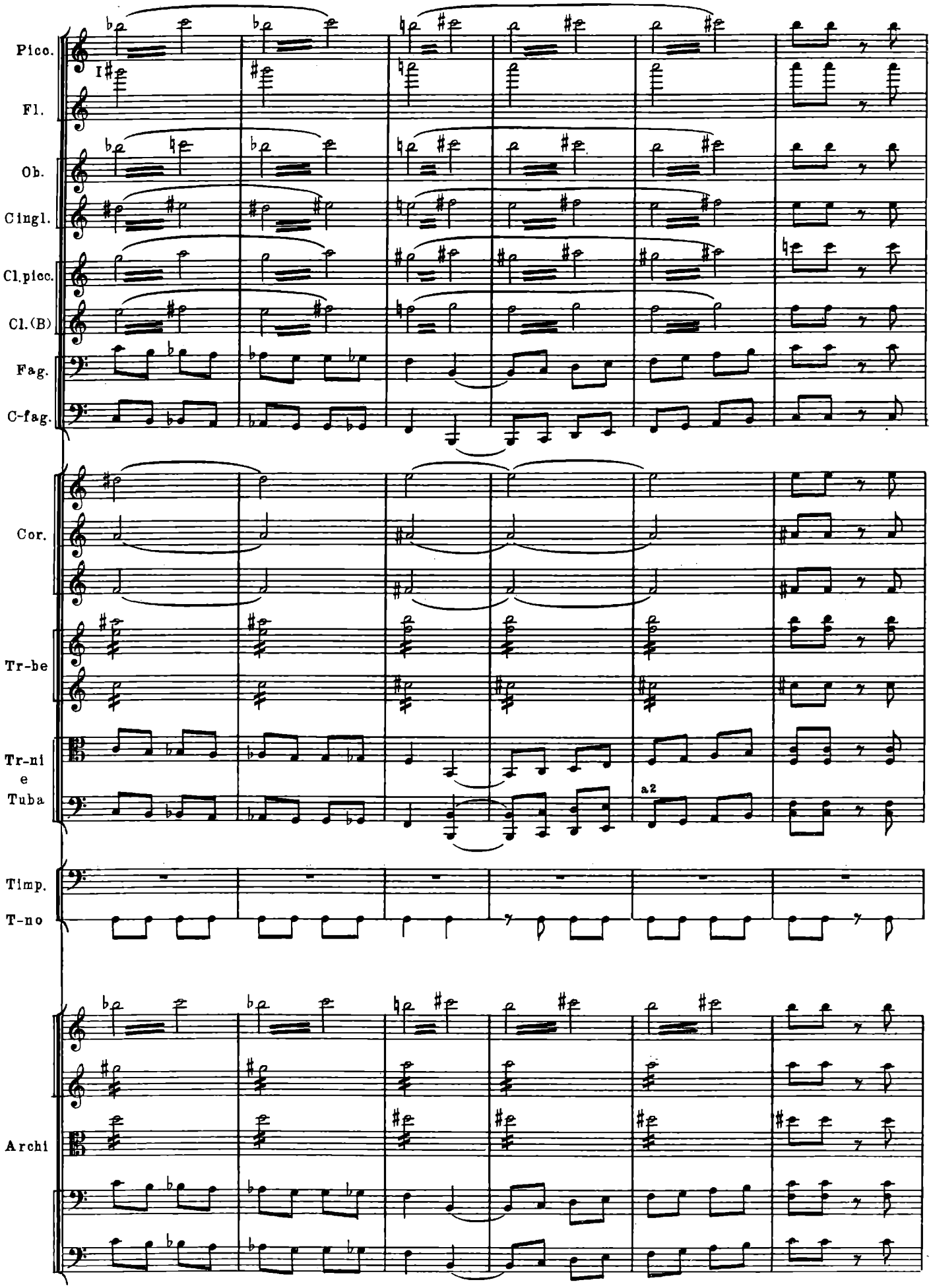

30
Allegro
Picc.
Ob.
Fag.
I
p
f
con sord.
Cor.
III con sord.
31
C.ingl.
a2
32 Moderato
Tr-ni
III
fff

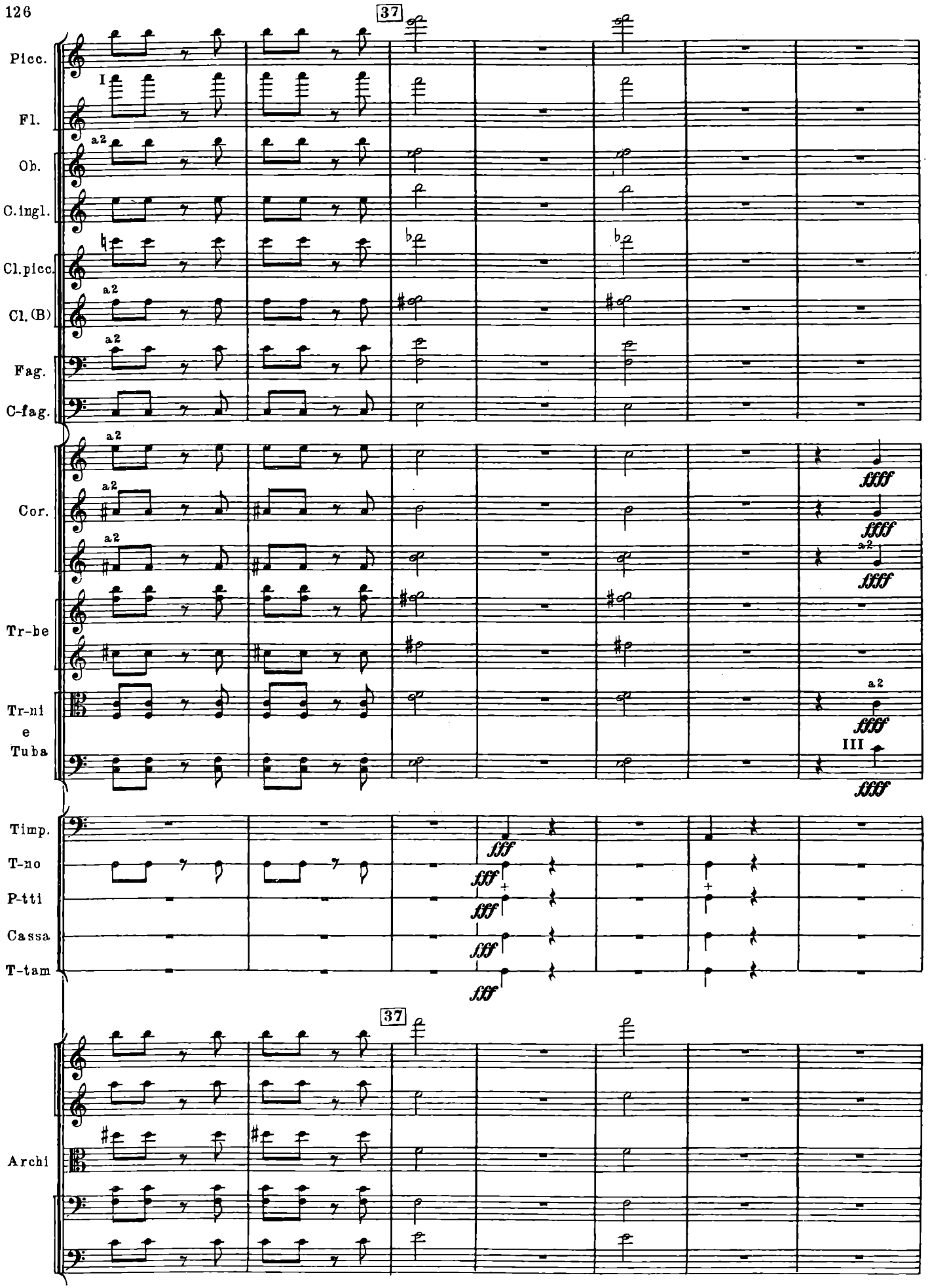

Picc.
Fag.
a2
I solo
p
Tr - be
Tr - ni
I.II
III
ff
Archi
33
Allegretto
Cl.picc.
Cl.(B)
a2
I
f
simile
p

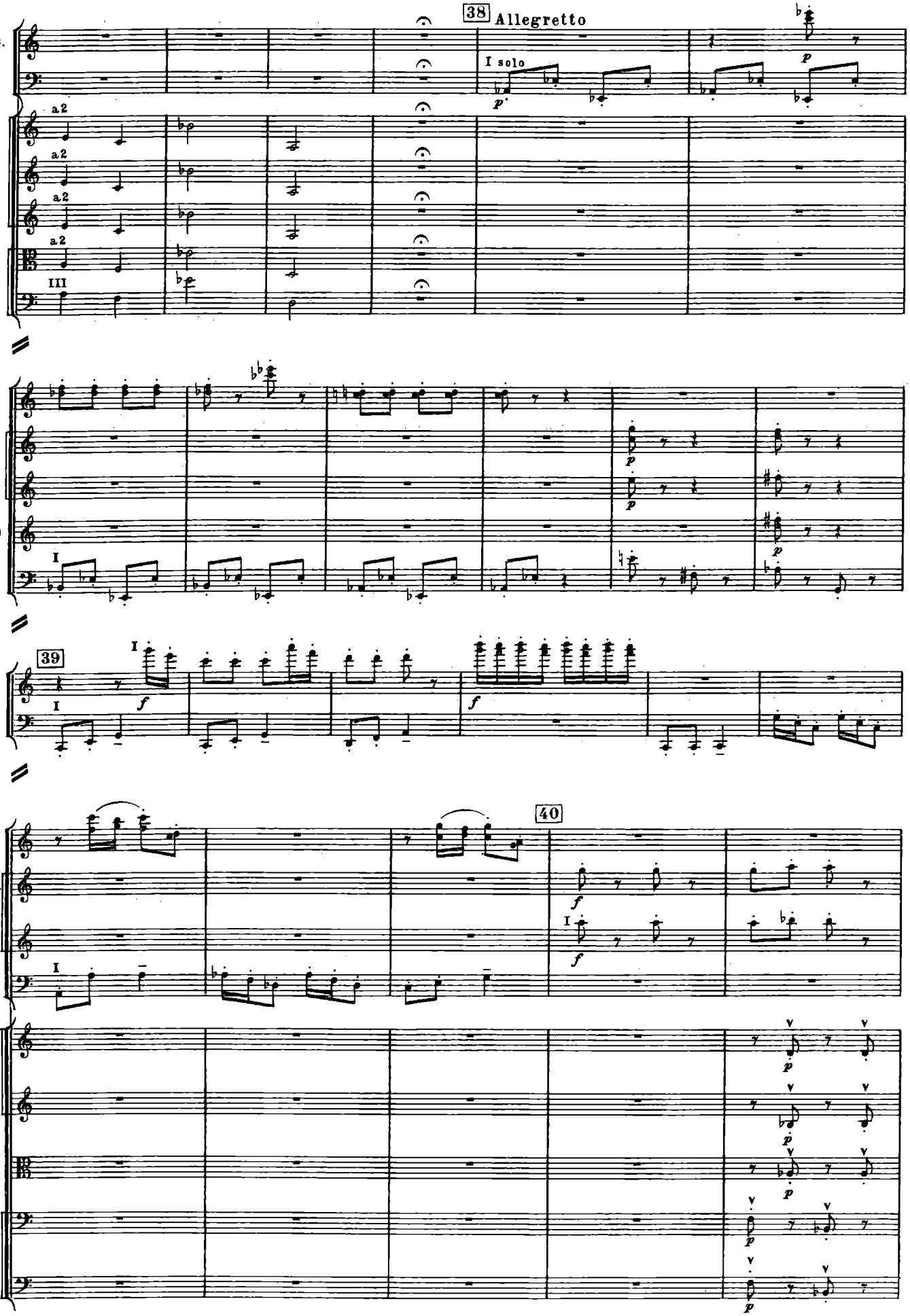

34 Più mosso
Cl.picc.
Cl.(B)
Archi
a2
I
Tr-ni
e
Tuba
senza sord. III
fff
f

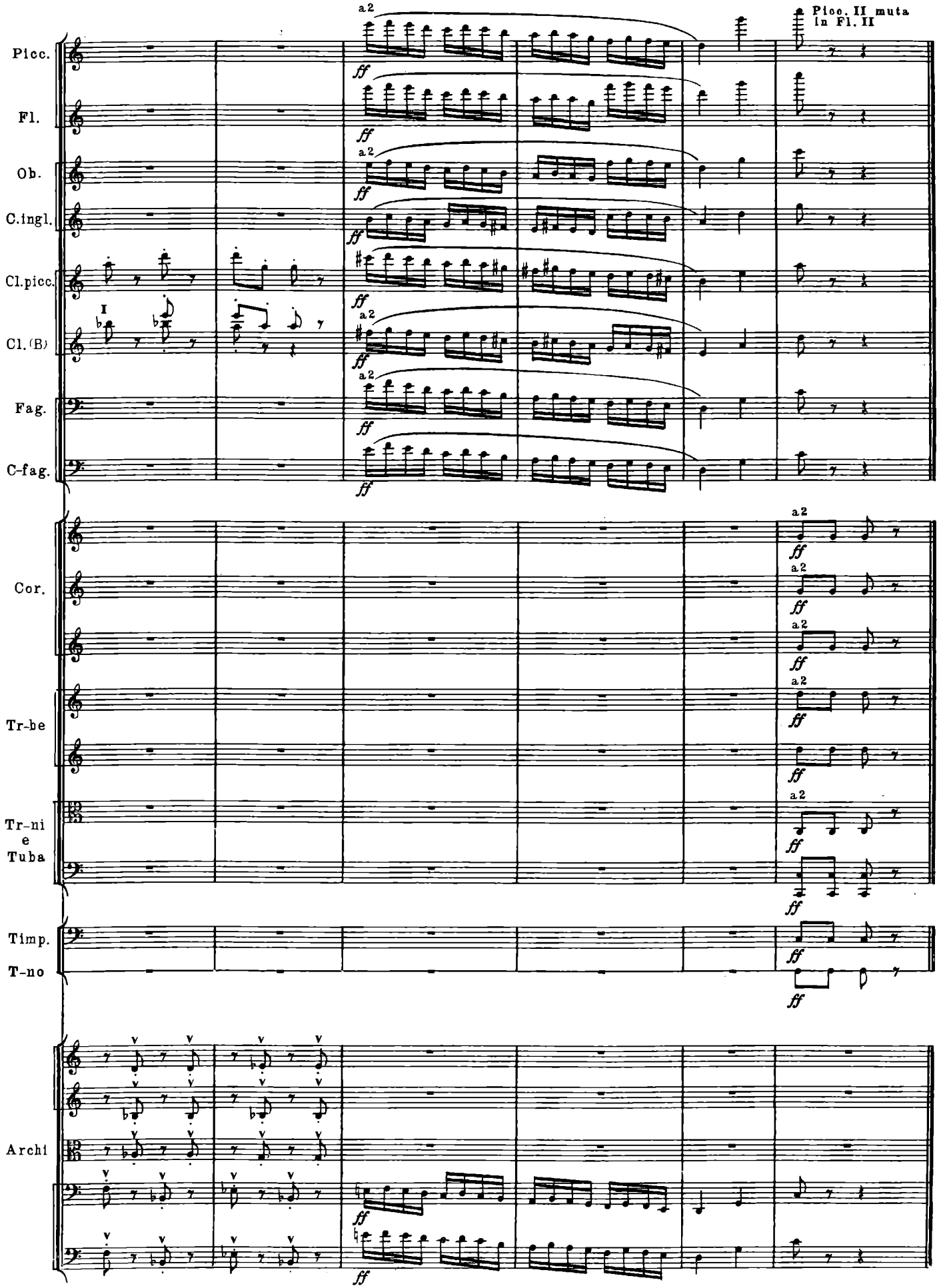

35
Picc.
I
Fl.
a2
Ob.
C.ingl.
Cl.picc.
a2
Cl.(B)
Fag.
C-fag.
a2[senza sord.]
a2[senza sord.]
Cor.
a2
Tr-be
Tr-ni
e
Tuba
Timp.
T-no
35
Archi


36
a2
Picc.
I
Fl.
Ob.
C.ingl.
Cl.pico
Cl.(B)
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-nò
T-tam
fff
36
Archi

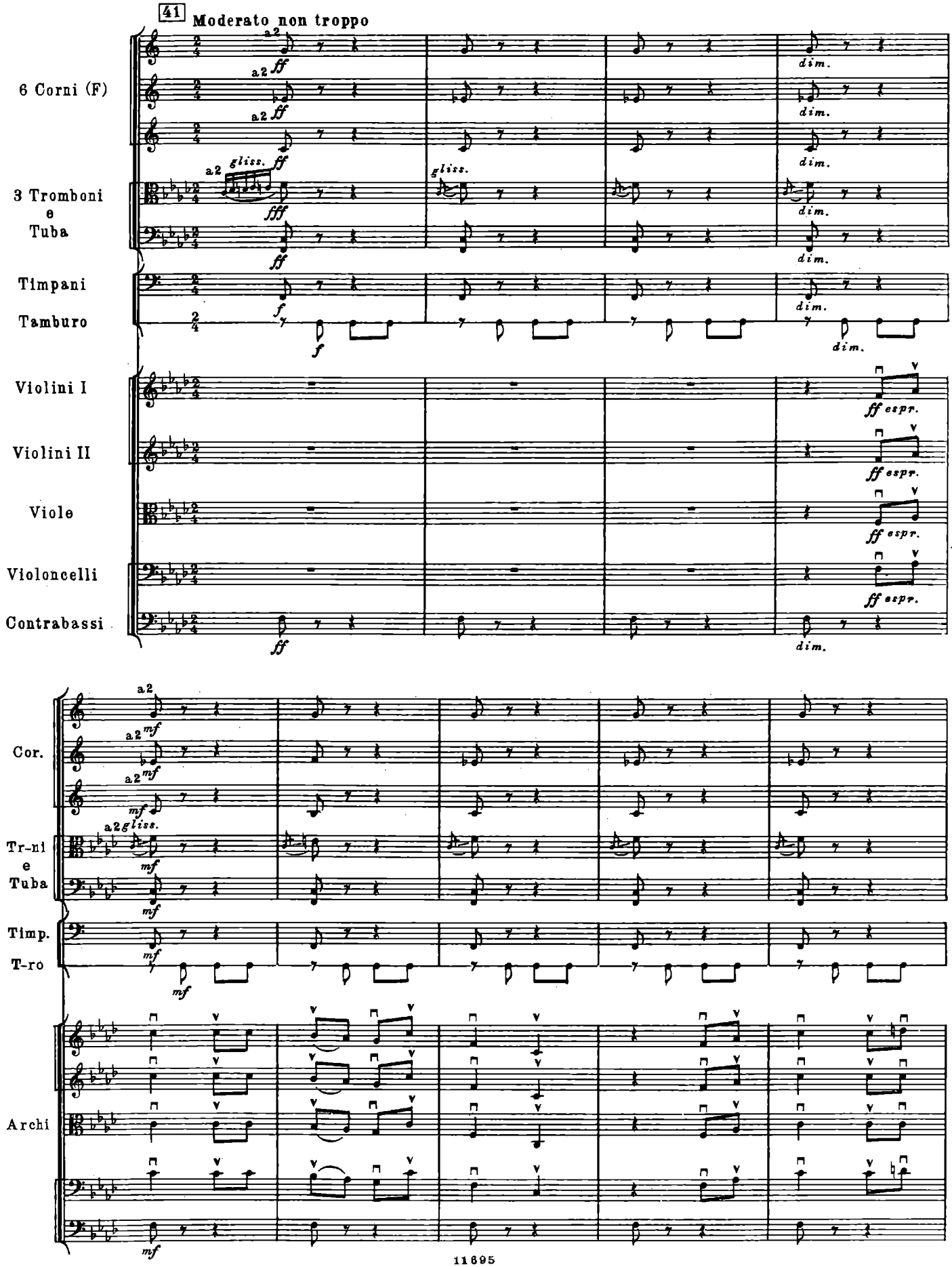

Picc.
I
Fl.
Ob.
Cingl.
Cl.picc.
Cl.(B)
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
a2
Timp.
T-no
Archi


37
Picc.
I
Fl.
a2
Ob.
C.ingl.
Cl.picc.
a2
Cl.(B)
a2
Fag.
C-fag.
a2
Cor.
a2
a2
fff
fff
a2
fff
Tr-be
Tr-ni
e
Tuba
a2
fff
III
fff
Timp.
T-no
P-tti
Cassa
T-tam
fff
fff
fff
fff
fff
37
Archi


38 Allegretto
Picc.
Fag.
I solo
Cor.
a2
Tr-ni
e
Tuba
III
Ob.
C.ingl.
Cl. (B)
I
39
40
Cl.picc.
Archi


Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.(B)
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-no
Archi
a2
ff
I
Picc. II muta in Fl. II

3. Вариация


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
a2
ff
fff
f
mf
dim.
gliss.
ff espr.

42

Cor.

Tr-ni e Tuba

Timp. T-ro Cassa

Archi

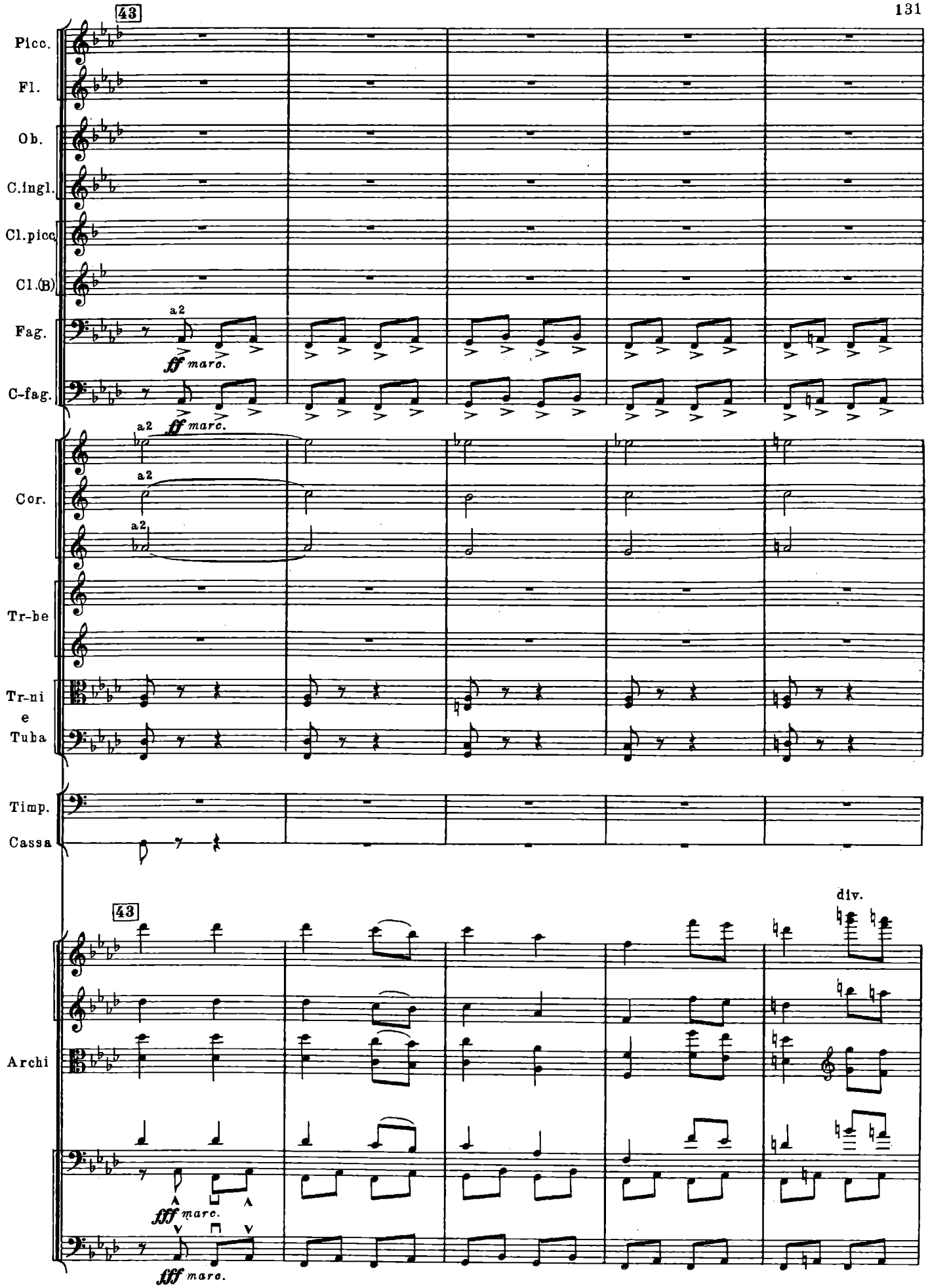
Fag. C-fag.

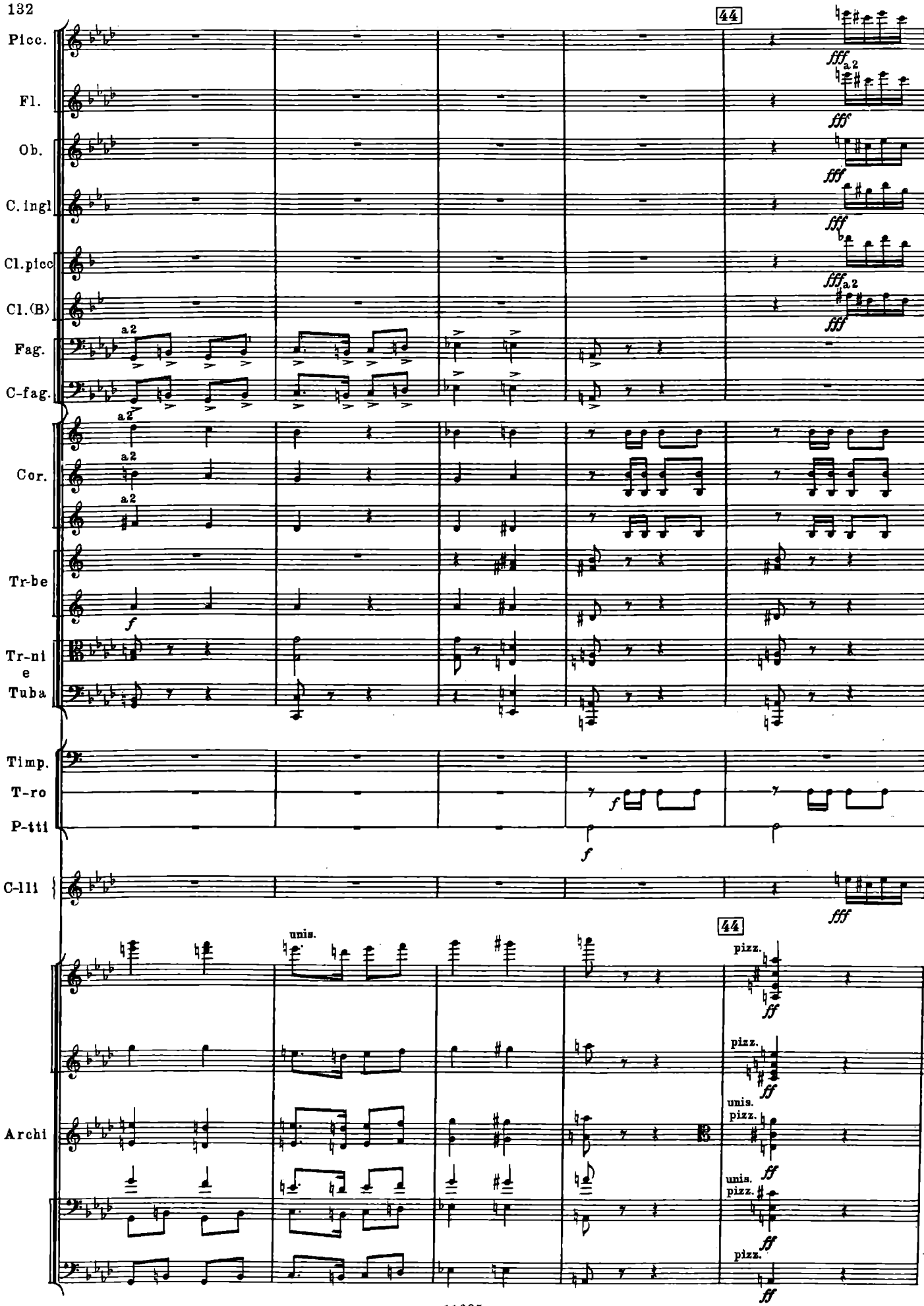
Cor.

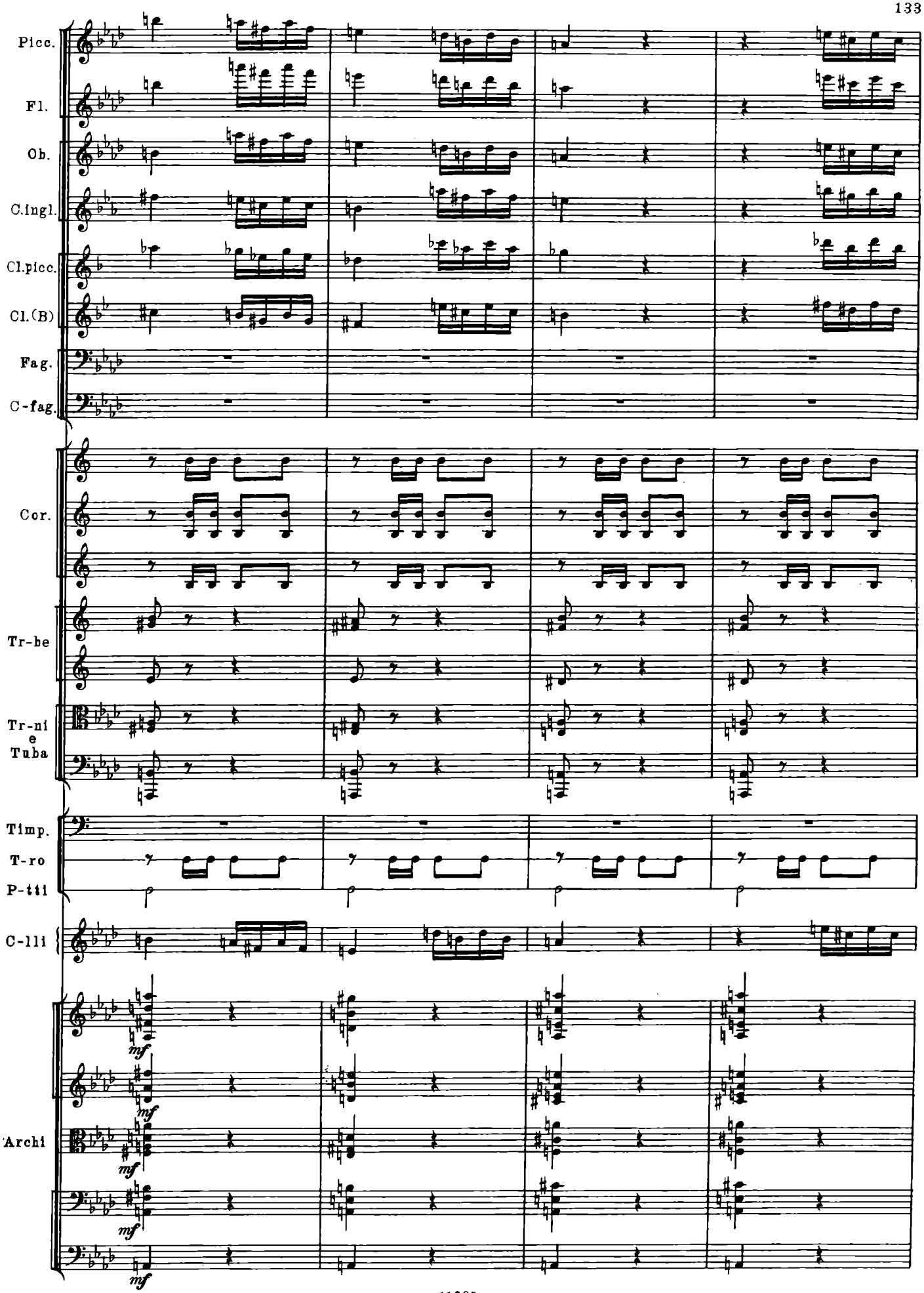
Tr-ni e Tuba

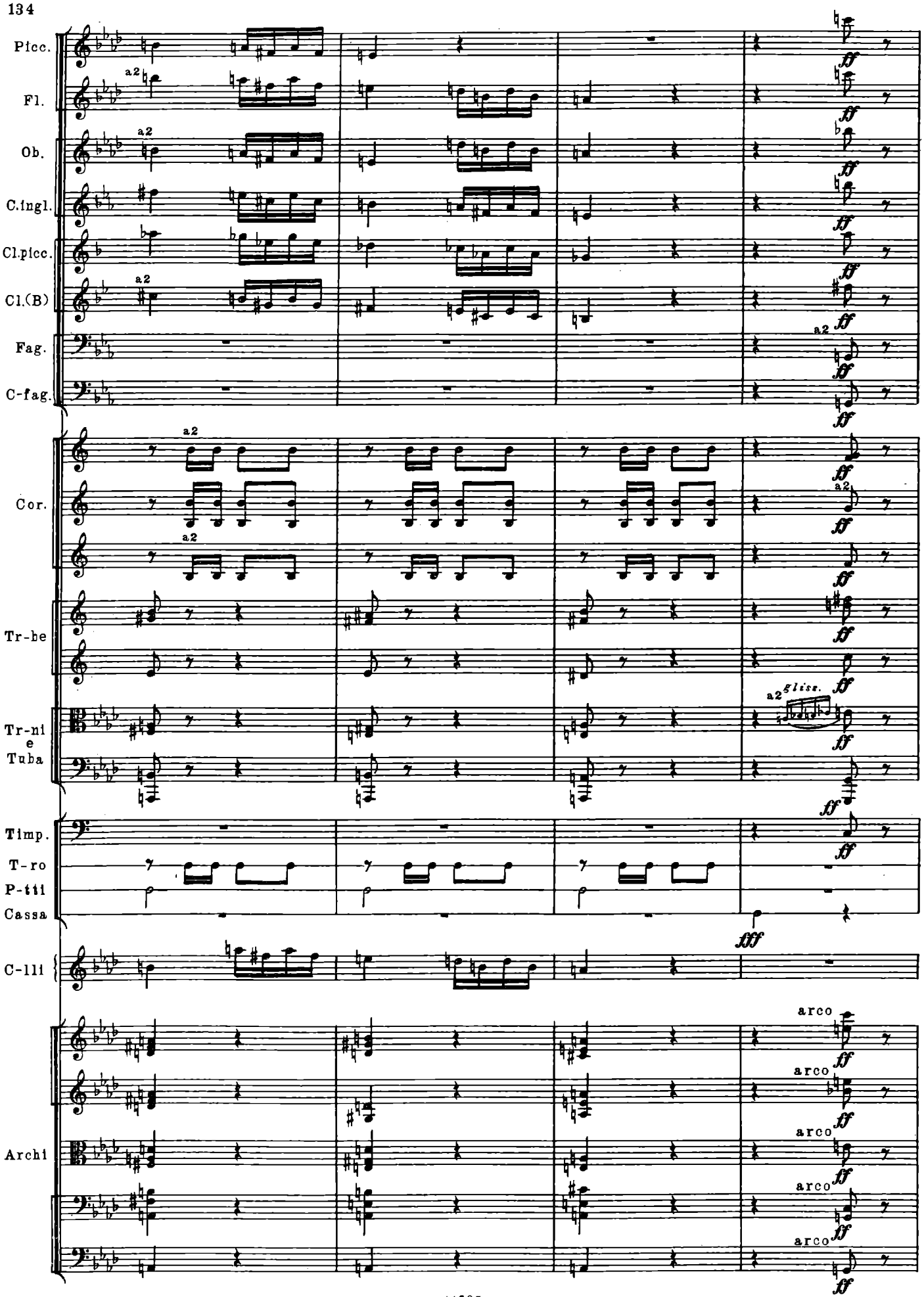
Timp. T-ro Cassa

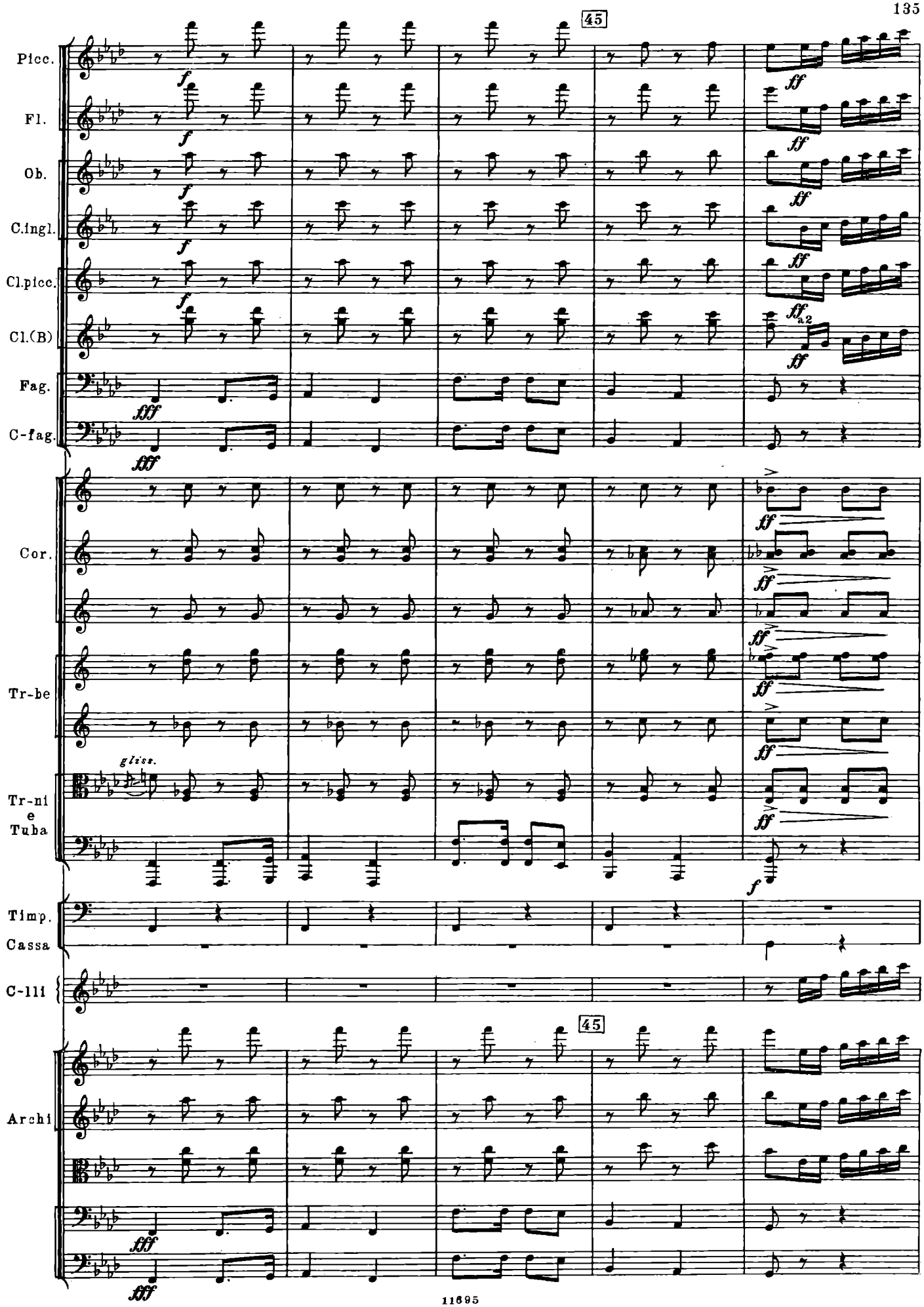
Archi

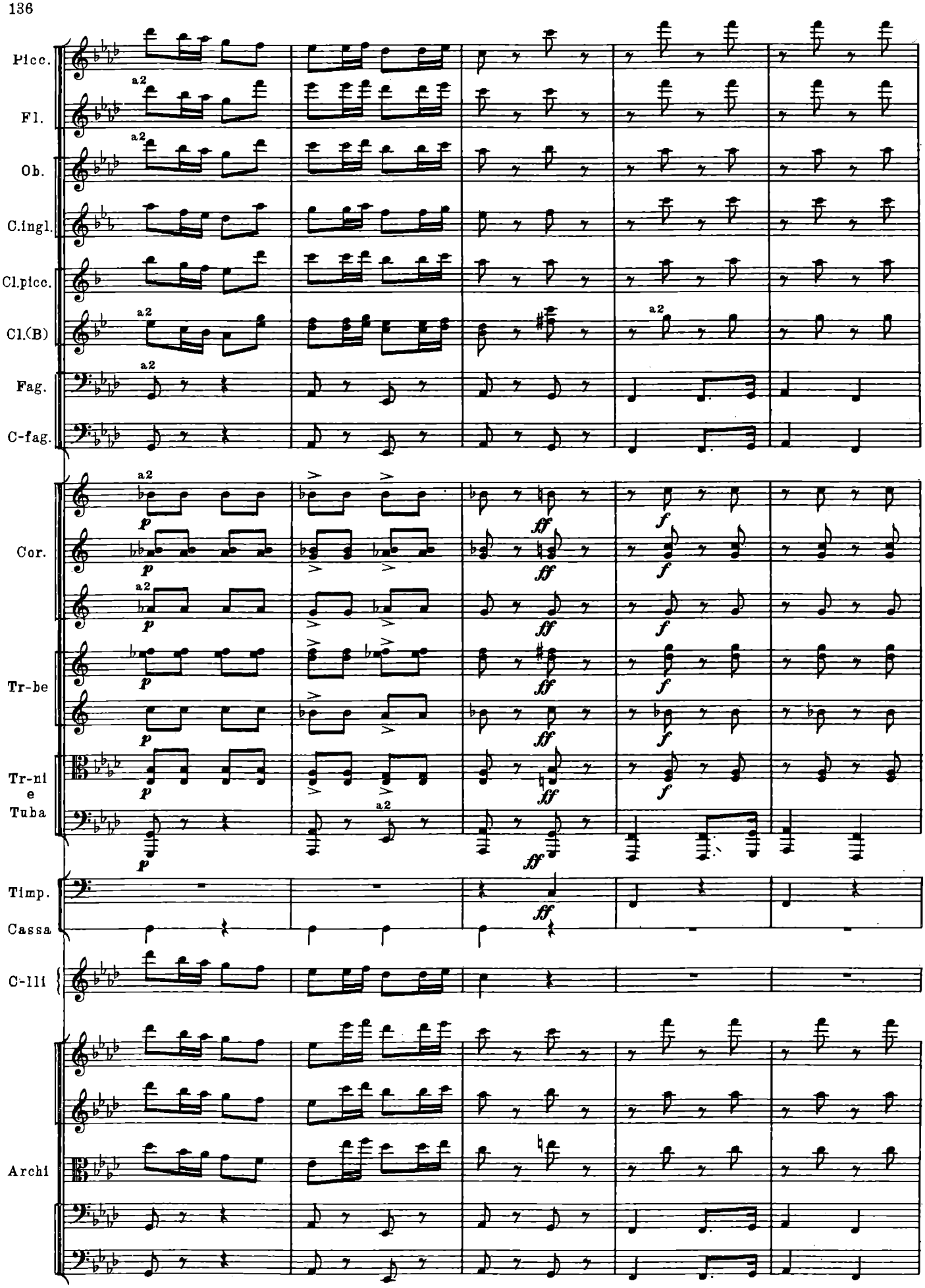

43
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.(B)
Fag.
a2
ff marc.
C-fag.
a2
ff marc.
Cor.
a2
a2
Tr-be
Tr-ni
e
Tuba
Timp.
Cassa
43
div.
Archi
fff marc.
fff marc.

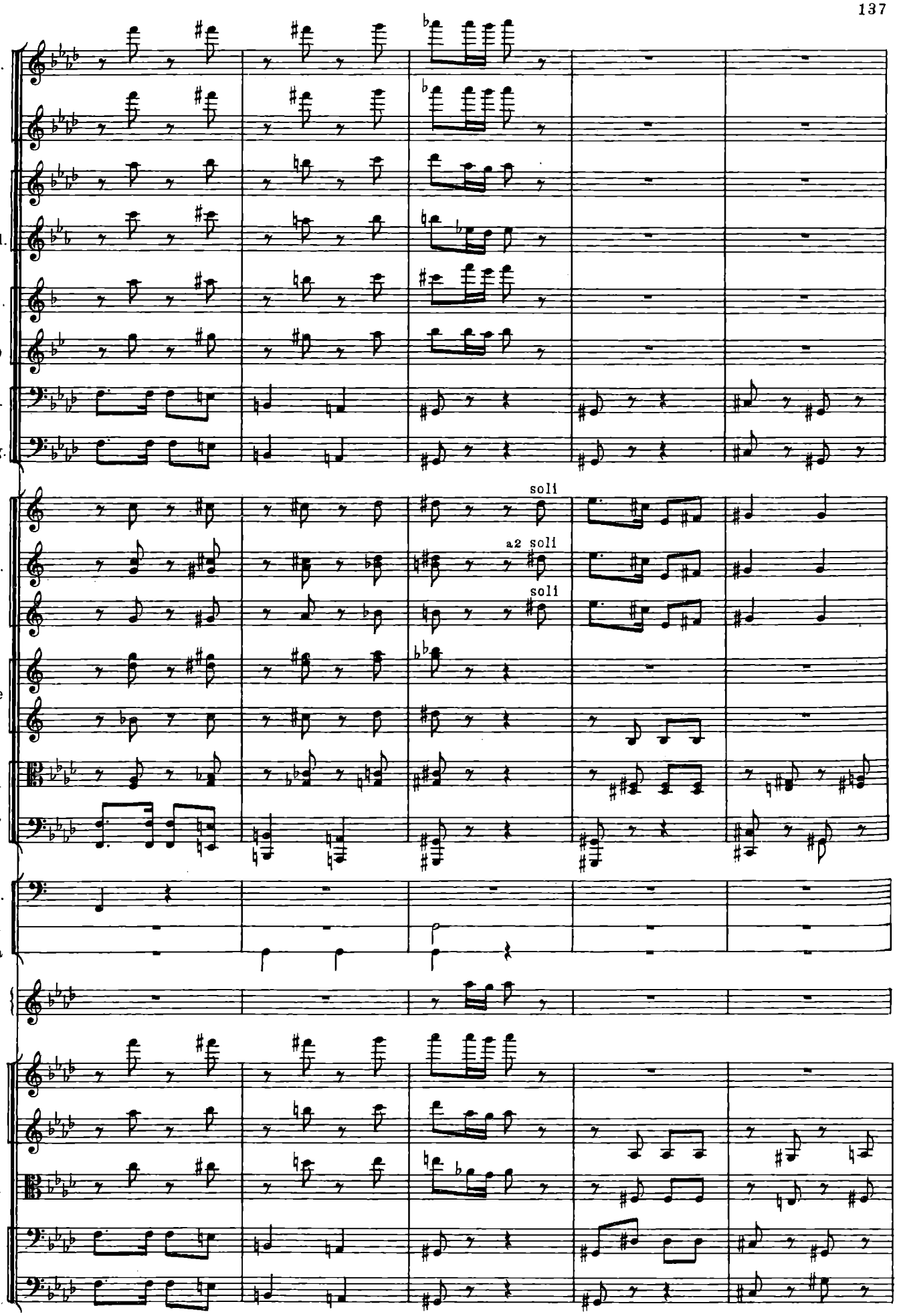

44
Picc.
Fl.
Ob.
C. ingl
Cl. picc
Cl. (B)
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
C-lli
Archi
unis.
pizz.
unis.
pizz.

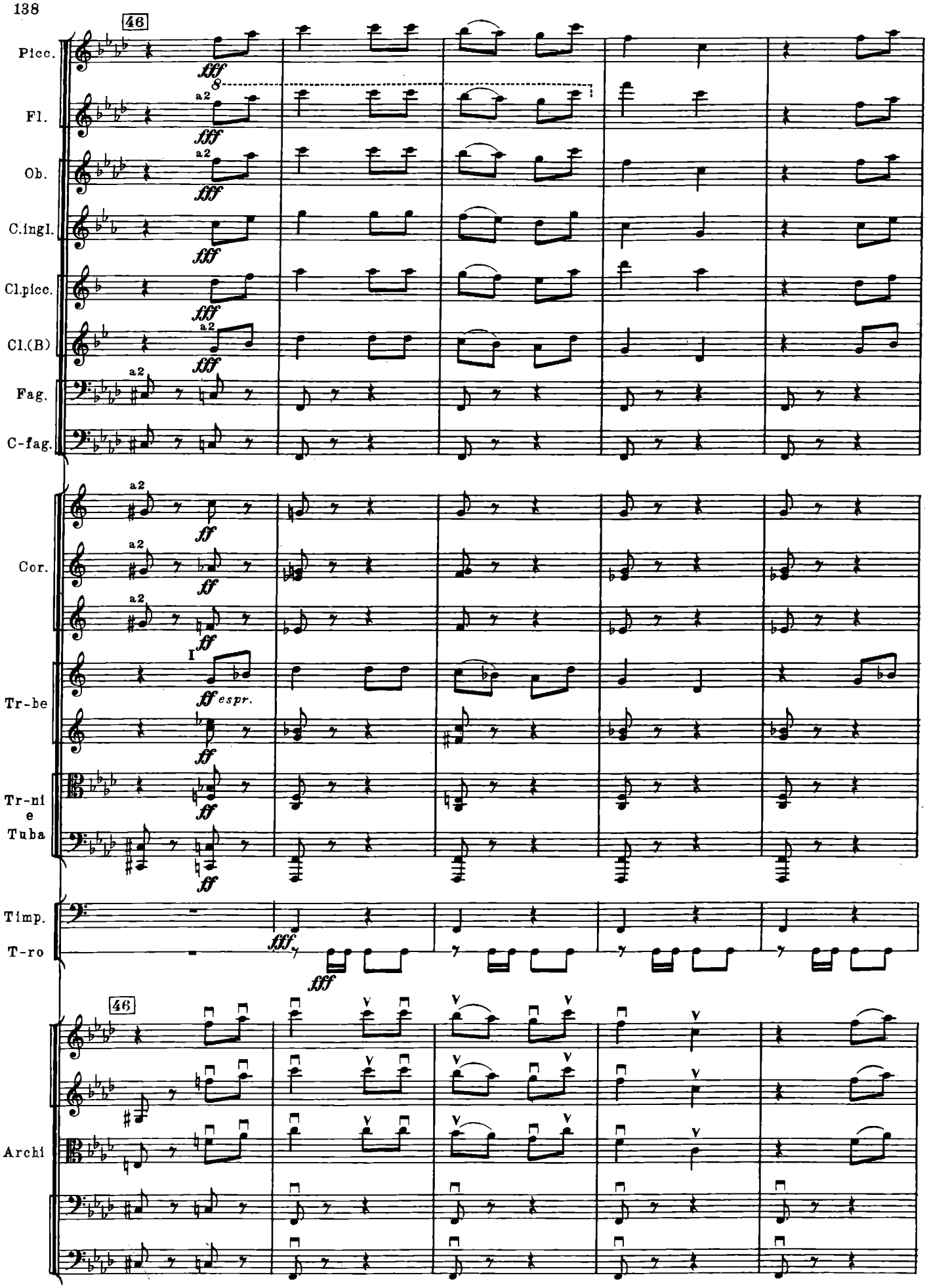

Picc.
Fl.
Ob.
C.Ingl.
Cl.picc.
Cl.(B)
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
C-lli
Archi
mf
mf
mf
mf

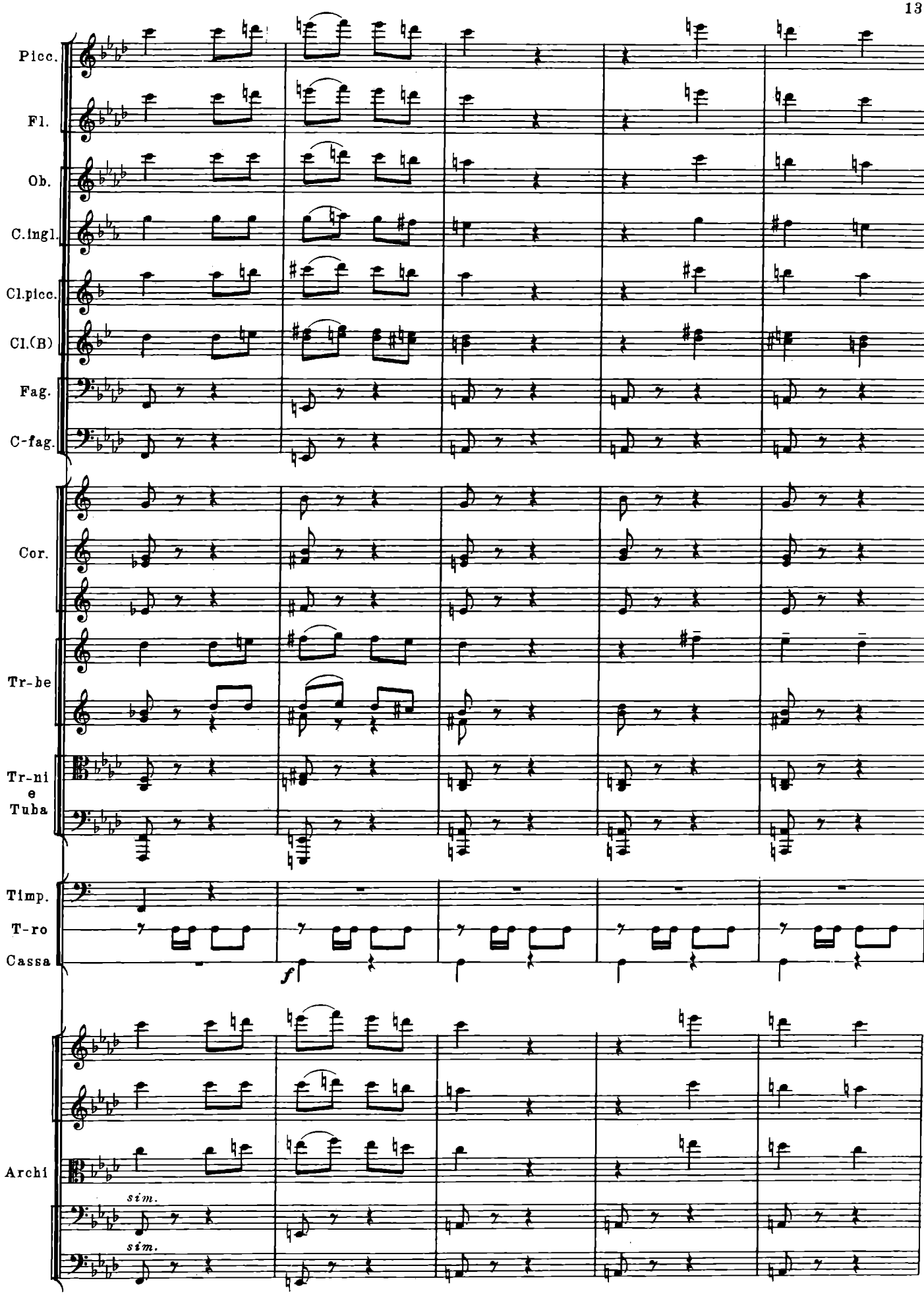

Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.(B)
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
P-tti
Cassa
C-lli
Archi
a2
ff
fff
glissr.
arco

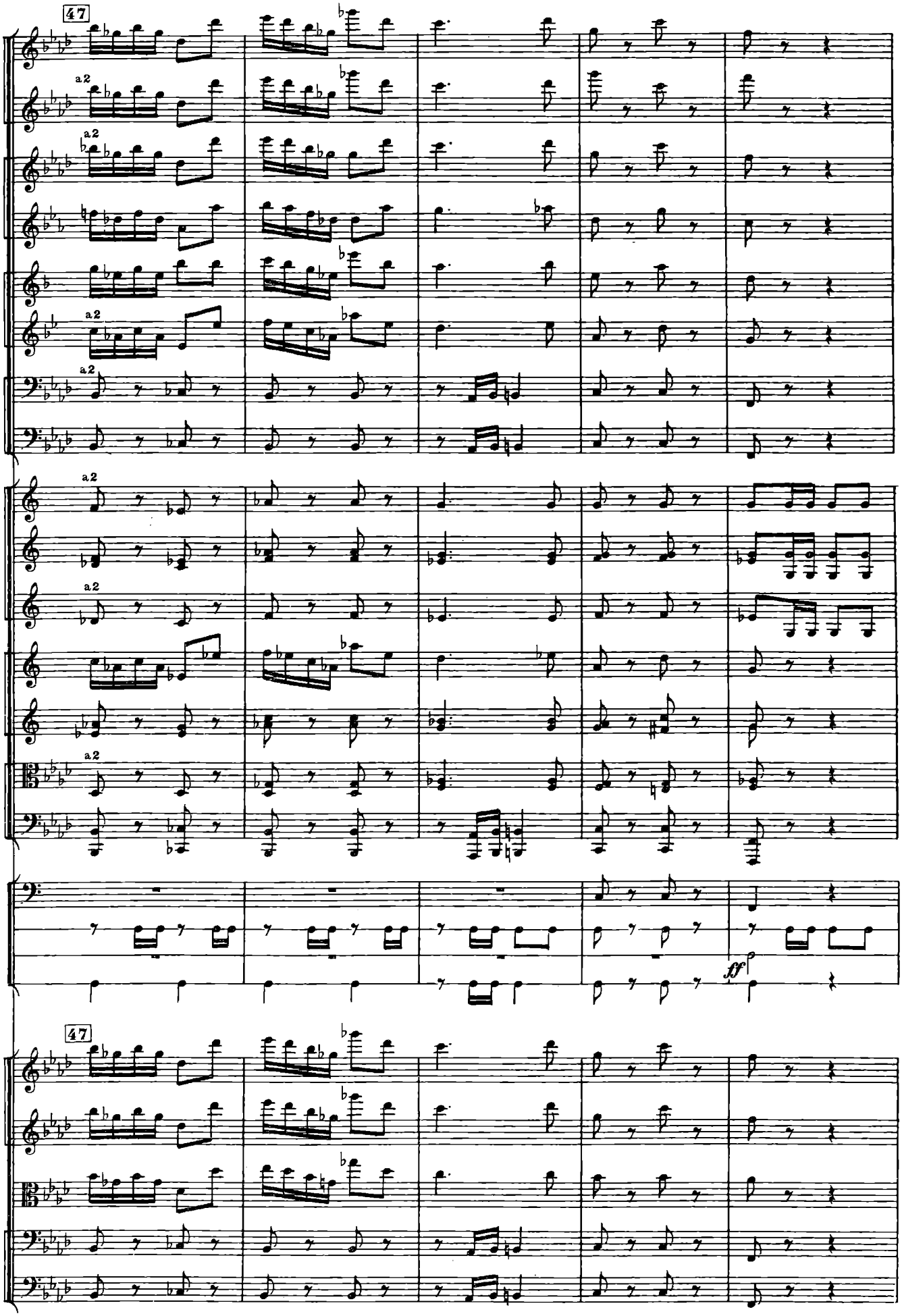

45
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.(B)
Fag.
C-fag.
Cor.
Tr-be
gliss.
Tr-ni
e
Tuba
Timp.
Cassa
C-111
45
Archi

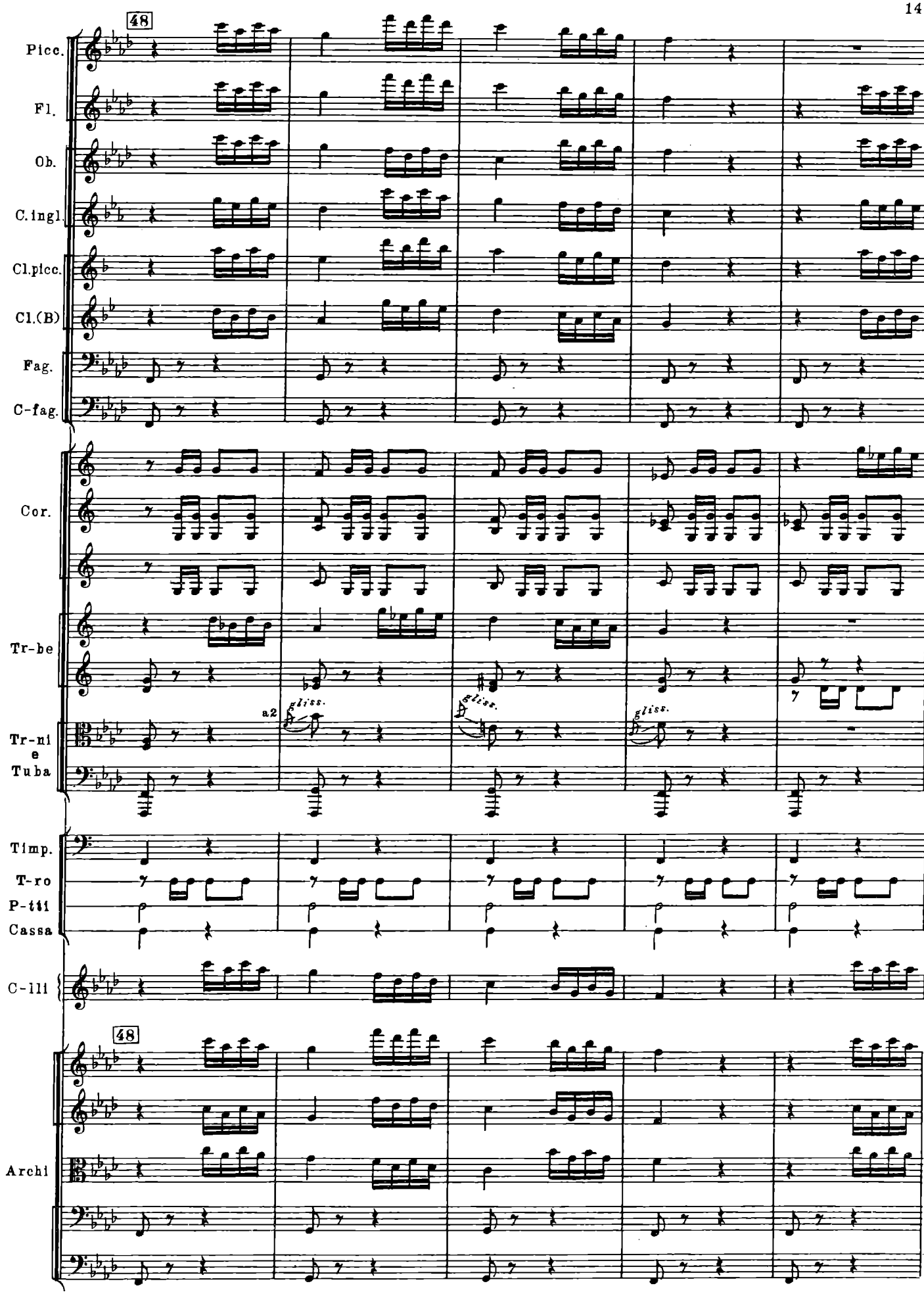

Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.(B)
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Cassa
C-lli
Archi
a2
p
ff
f

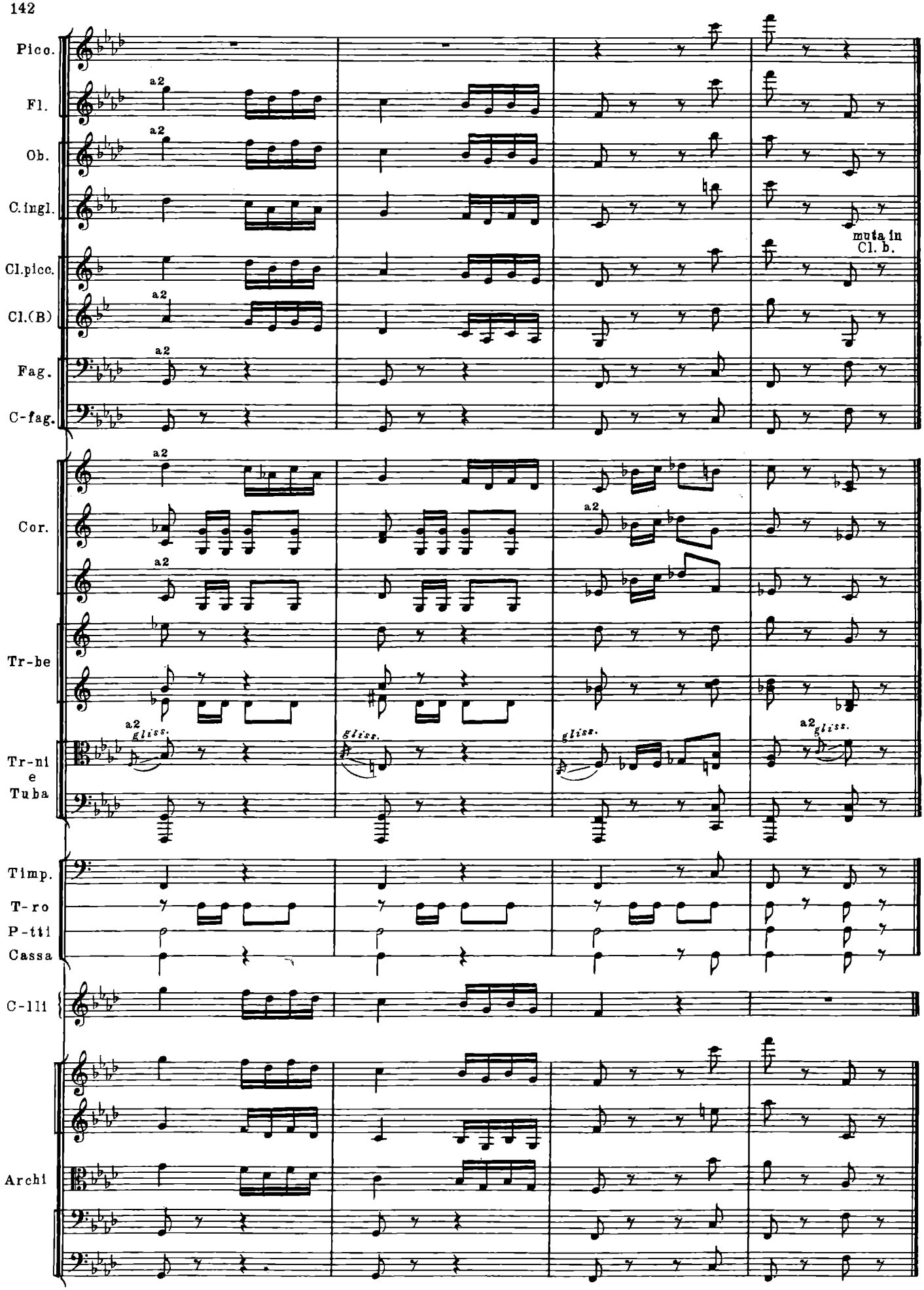

Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.(B)
Fag.
C-fag.
soli
Cor.
a2 soli
soli
Tr-be
Tr-ni
e
Tuba
Timp.
P-tti
Cassa
C-lli
Archi


46
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.(B)
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
Archi
fff
ff
espr.
a2
I

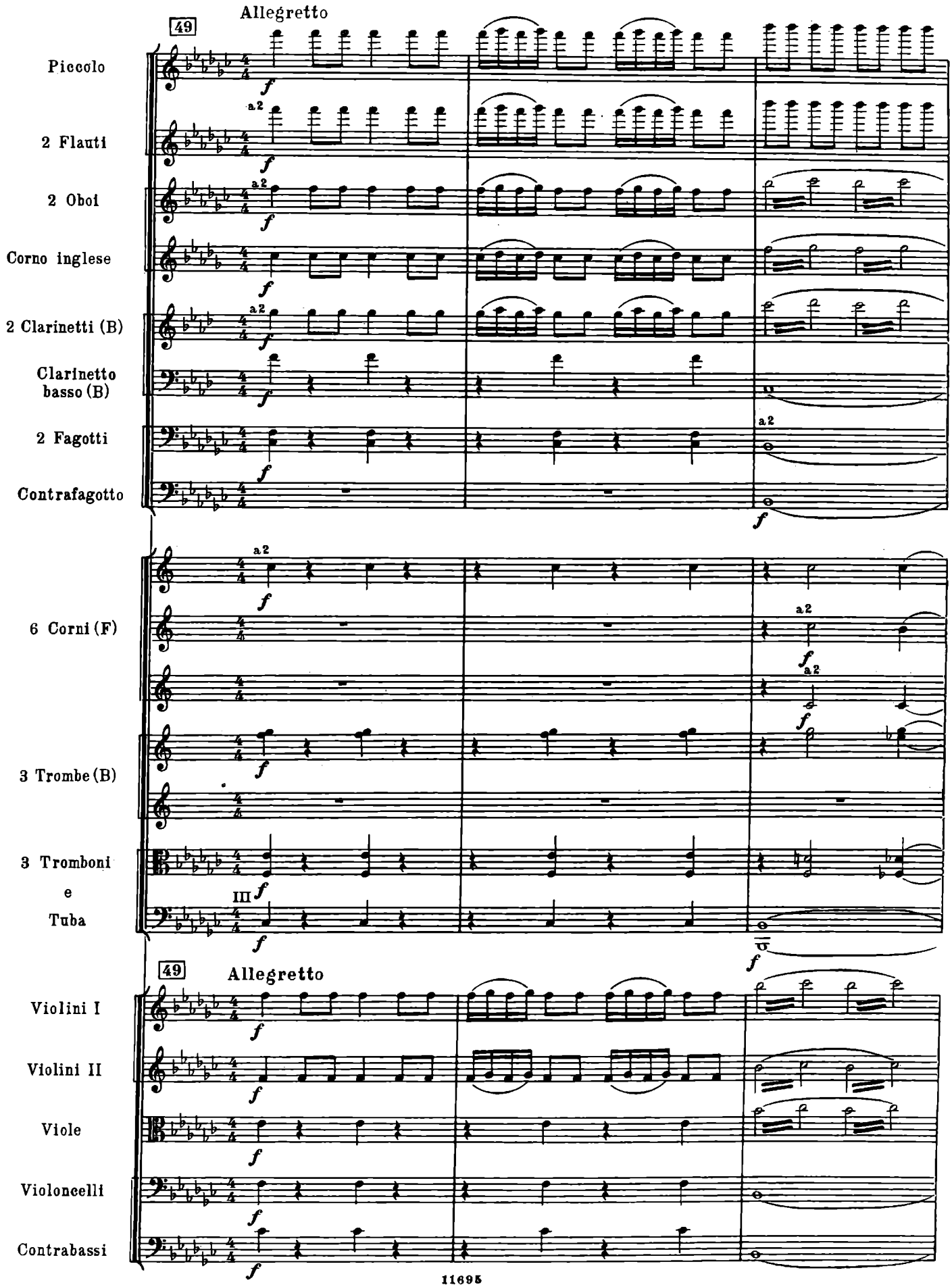

Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.(B)
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
Cassa
f
Archi
sim.
sim.

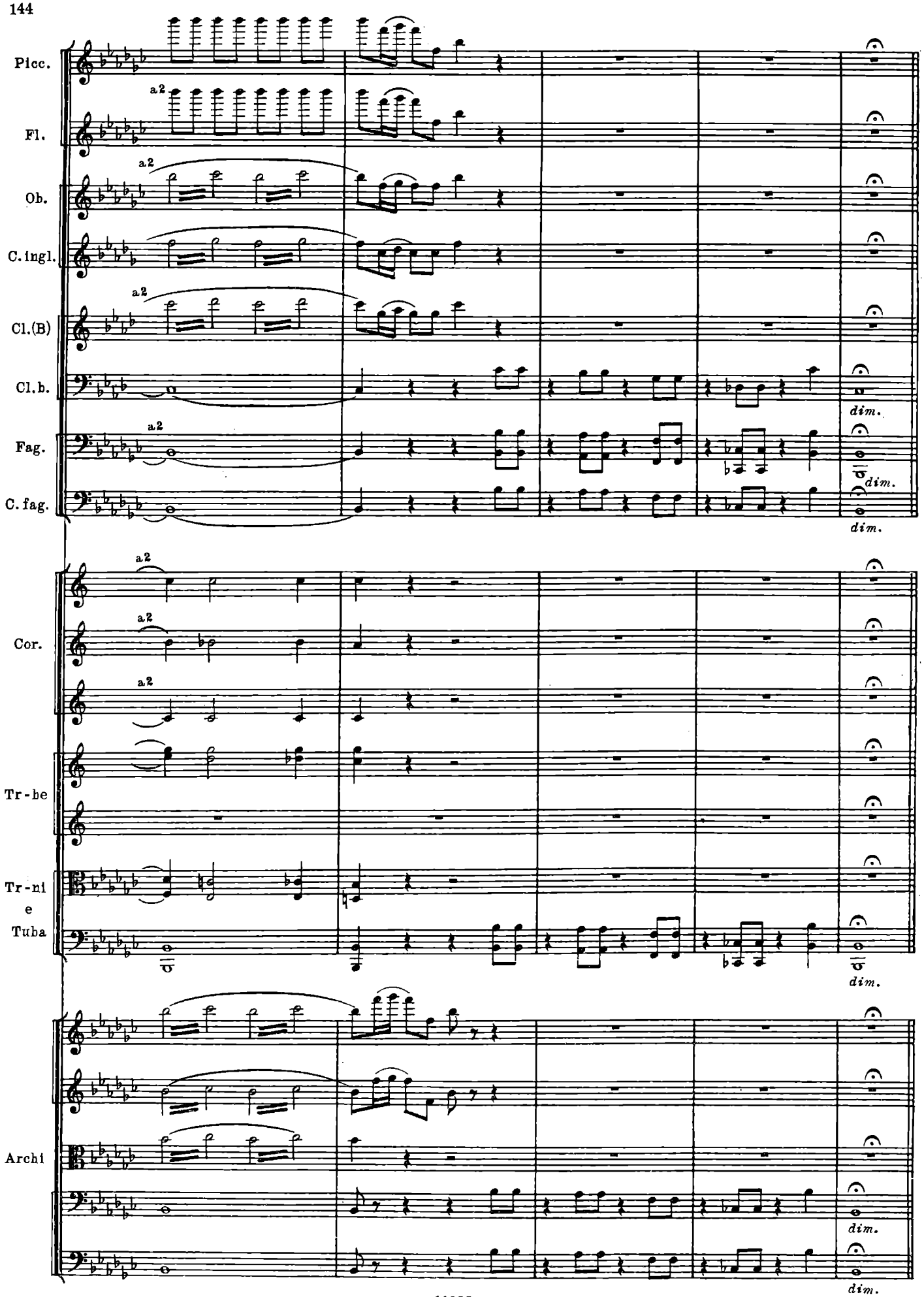

47
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.(B)
Fag.
C-fag.
a2
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
Cassa
ff
47
Archi

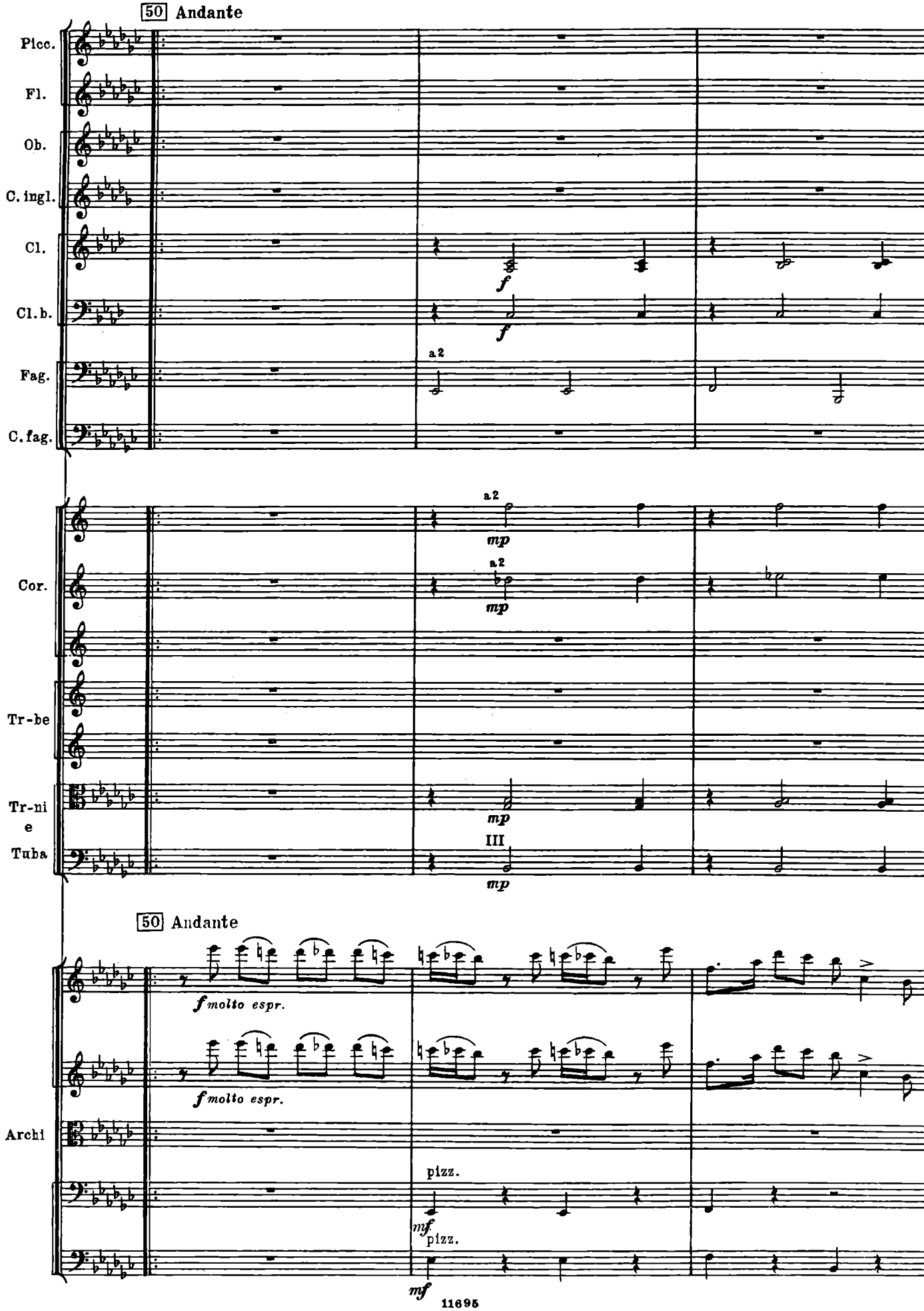

48
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.(B)
Fag.
C-fag.
Cor.
Tr-be
a2
gliss.
gliss.
gliss.
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
Cassa
C-lli
48
Archi

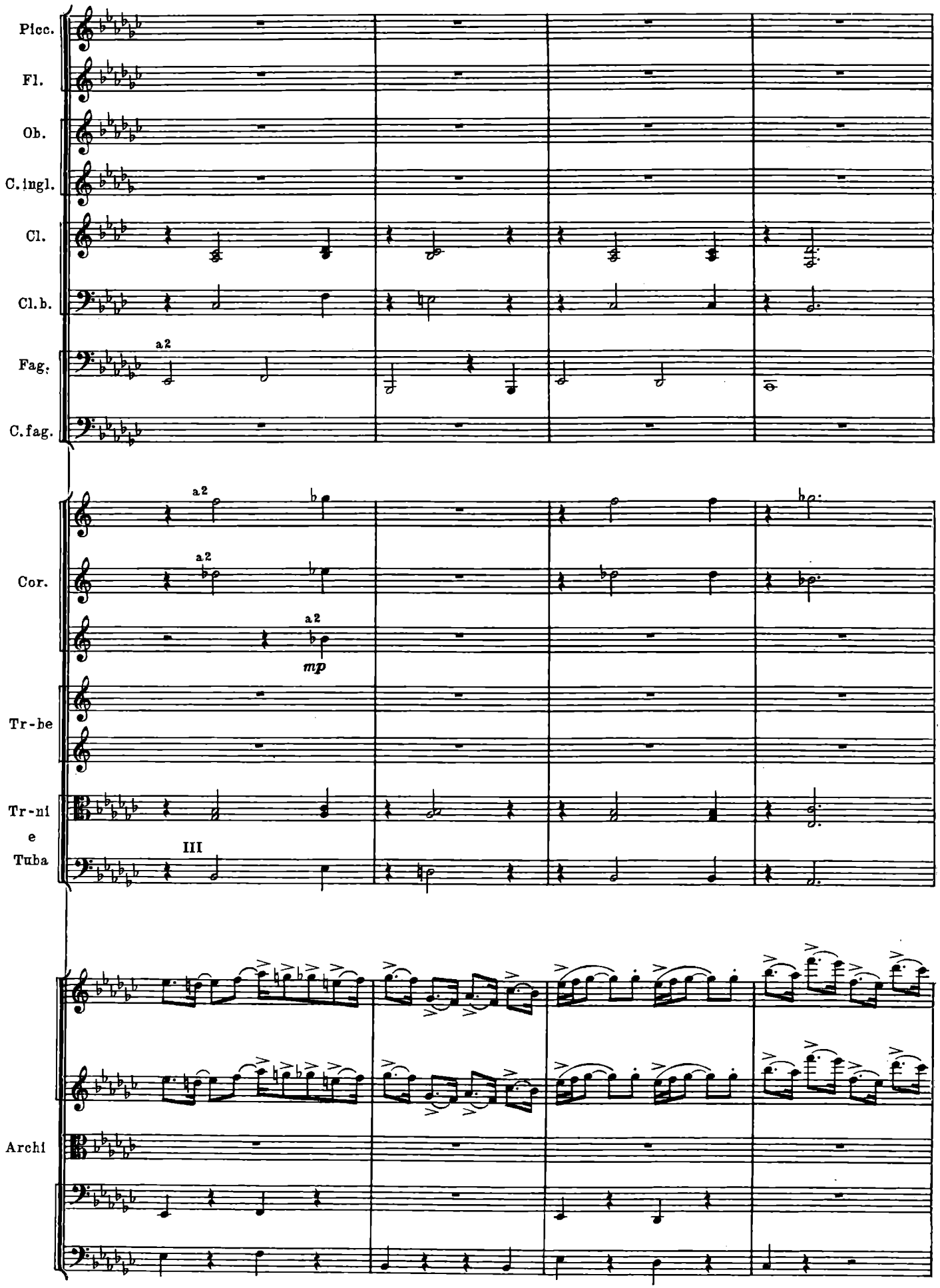

Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.(B)
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
Cassa
C-lli
Archi
a2
gliss.
muta in
Cl. b.

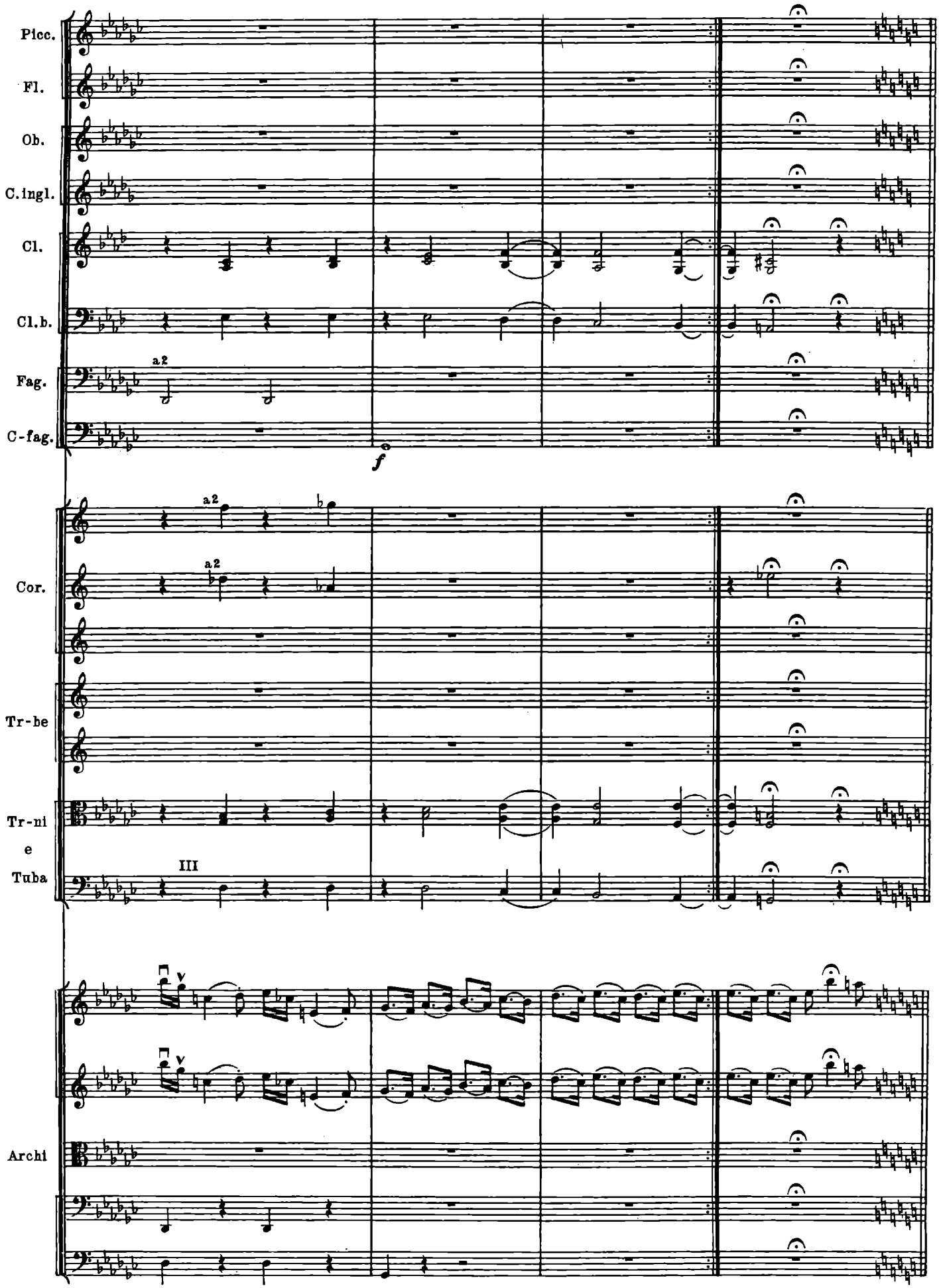
4. Танго

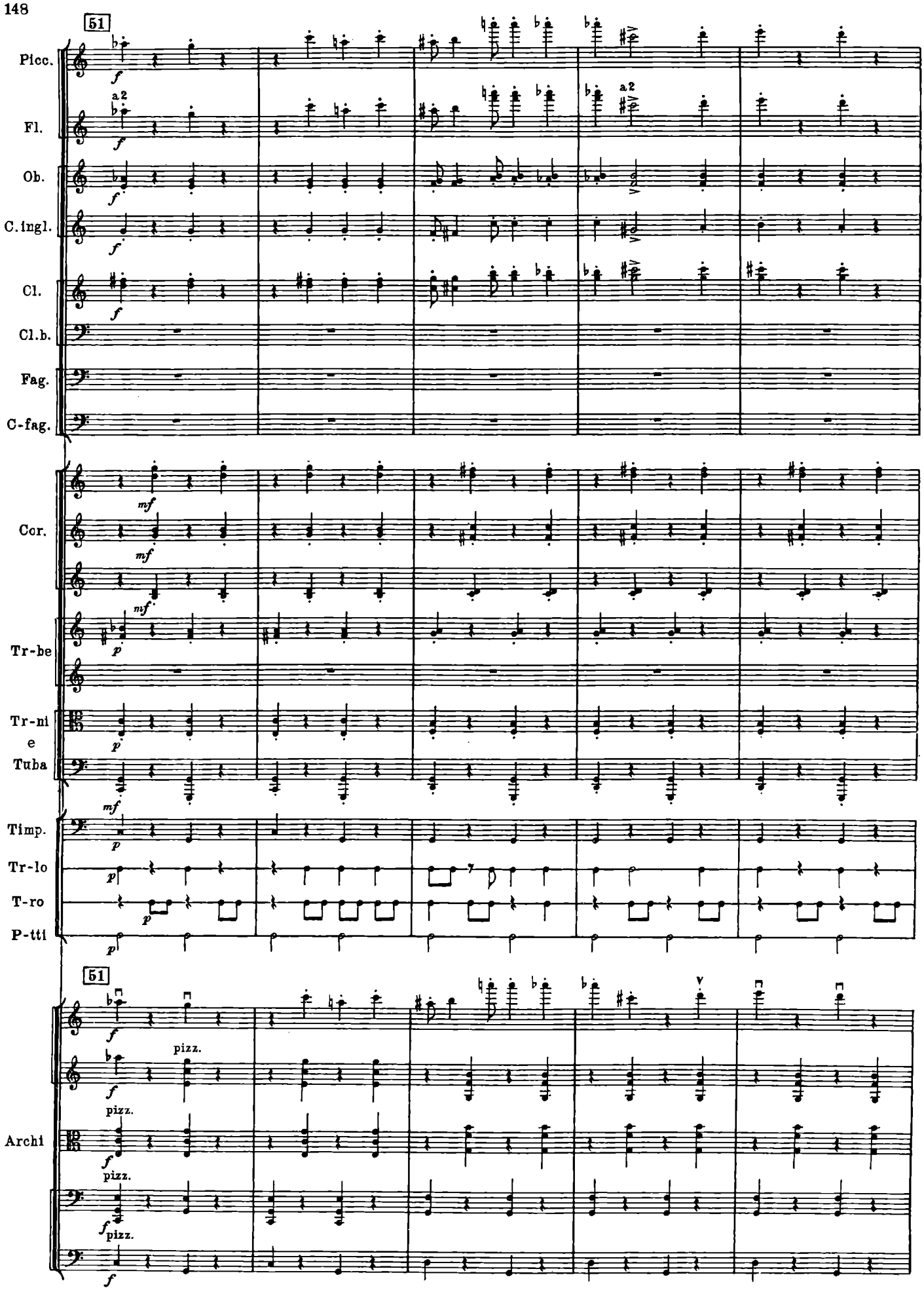

49
Allegretto
Piccolo
2 Flauti
2 Oboi
Corno inglese
2 Clarinetti (B)
Clarinetto basso (B)
2 Fagotti
Contrafagotto
6 Corni (F)
3 Trombe (B)
3 Tromboni e Tuba
49
Allegretto
Violini I
Violini II
Viole
Violoncelli
Contrabassi

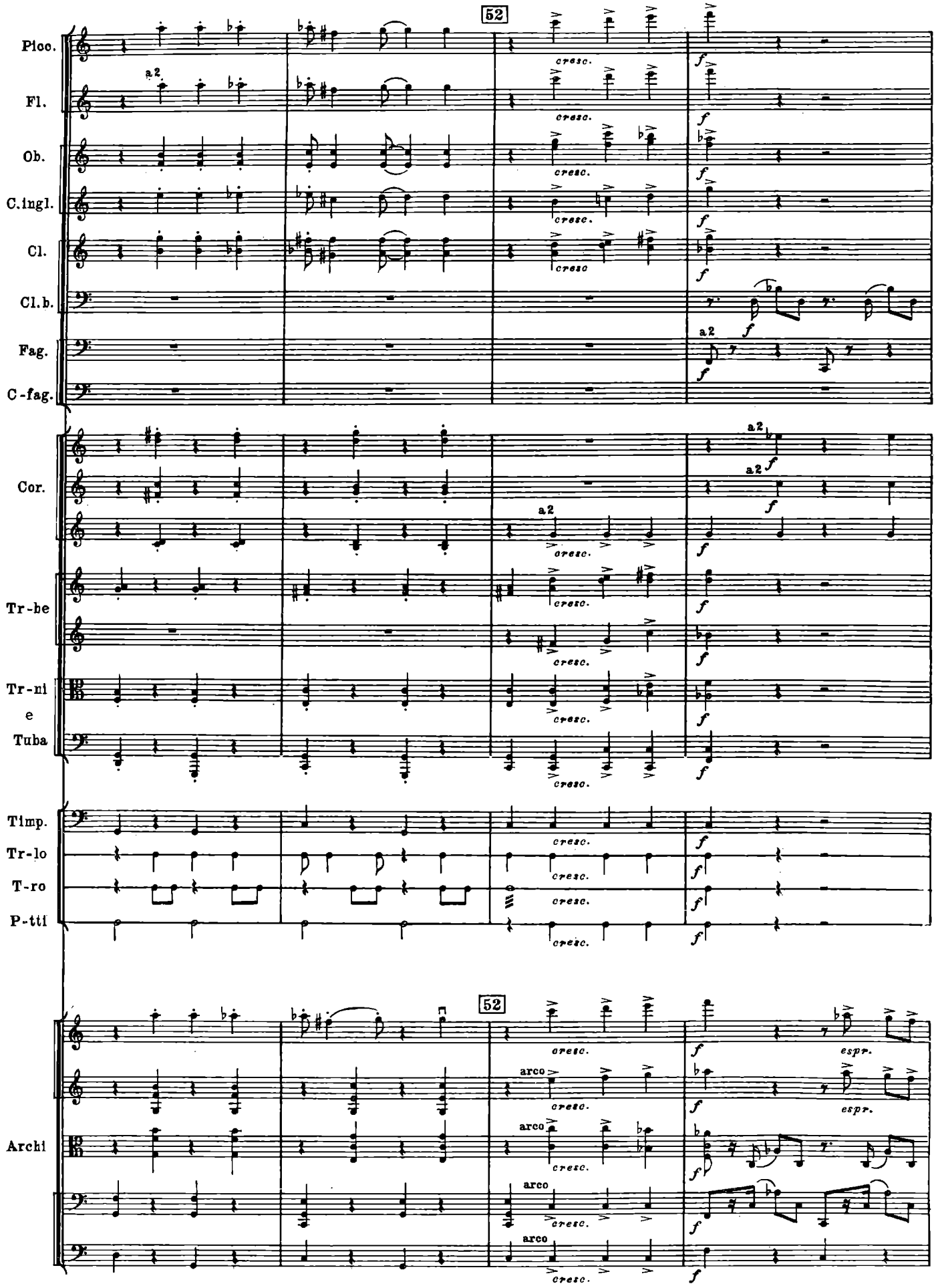

Picc.
Fl.
Ob.
C. ingl.
Cl.(B)
Cl.b.
Fag.
C. fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Archi
a2
dim.

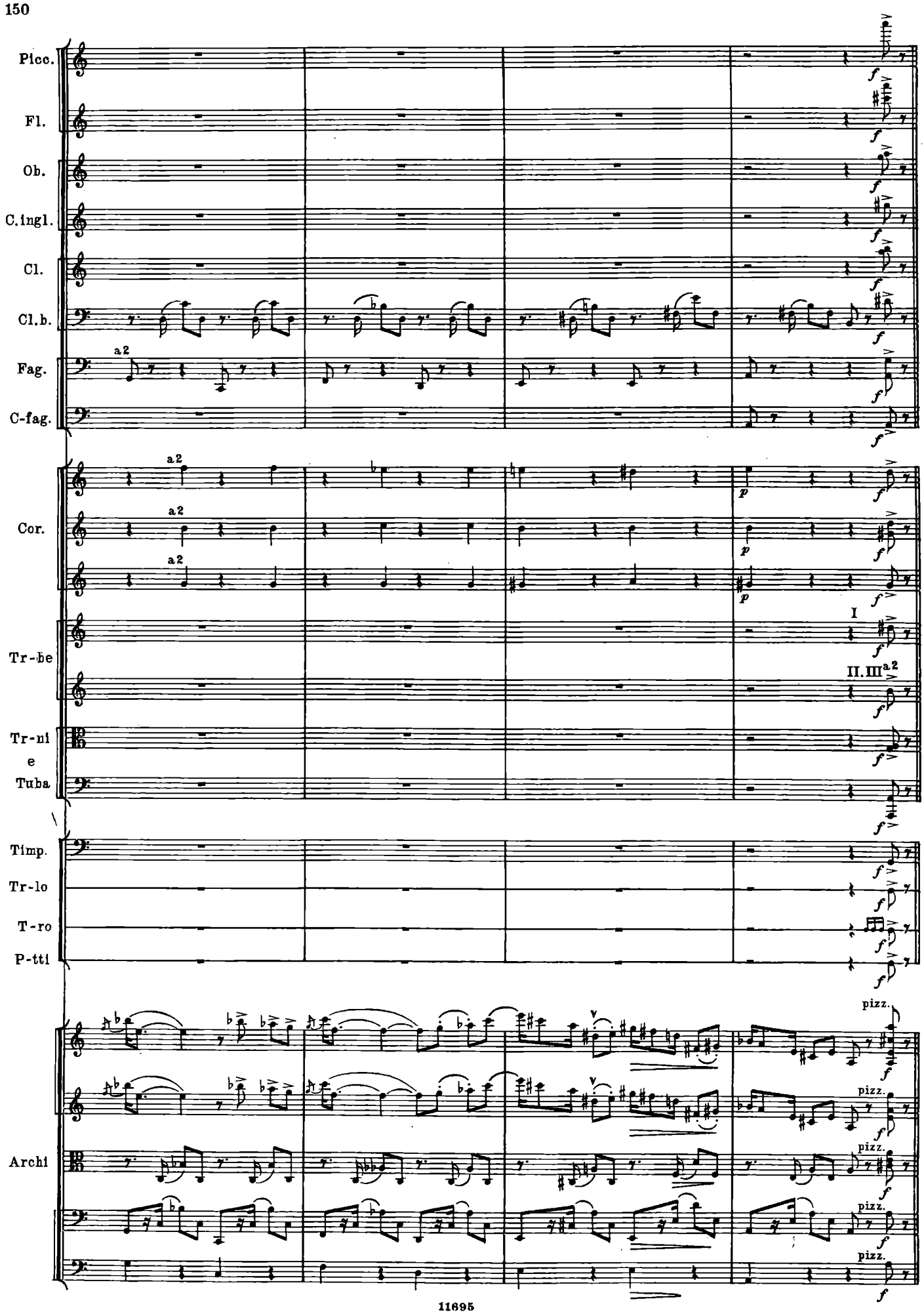

50 Andante
Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
C. fag.
a2
f
f
a2
Cor.
a2
mp
mp
Tr-be
Tr-ni
e
Tuba
mp
III
mp
50 Andante
Archi
f molto espr.
f molto espr.
pizz.
mf
pizz.
mf


Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
a2
C.fag.
Cor.
a2
a2
mp
Tr-be
Tr-ni
e
Tuba
III
Archi


Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C-fag.
a2
f
Cor.
Tr-be
Tr-ni
e
Tuba
III
Archi


51
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C-fag.
a2
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
T-ro
P-tti
pizz.
Archi


52
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
T-ro
P-tti
Archi
a2
arco
cresc.
f
espr.


Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
T-ro
P-tti
Archi
a2
I
II. III
pizz.

53 Più mosso

I sola

Tr-be

Tr-ni e Tuba

Archi

Cor.

Tr-be

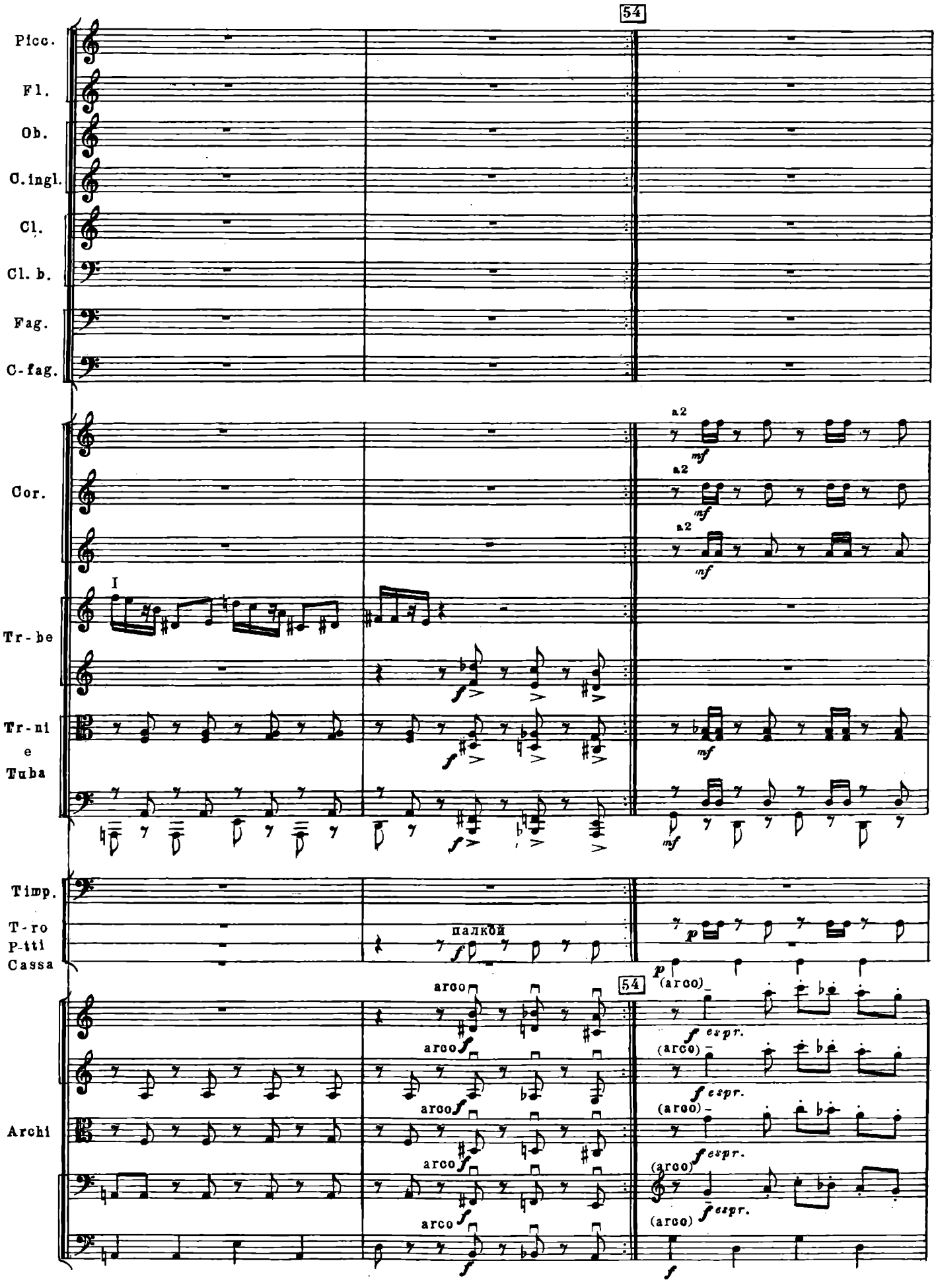
Tr-ni e Tuba

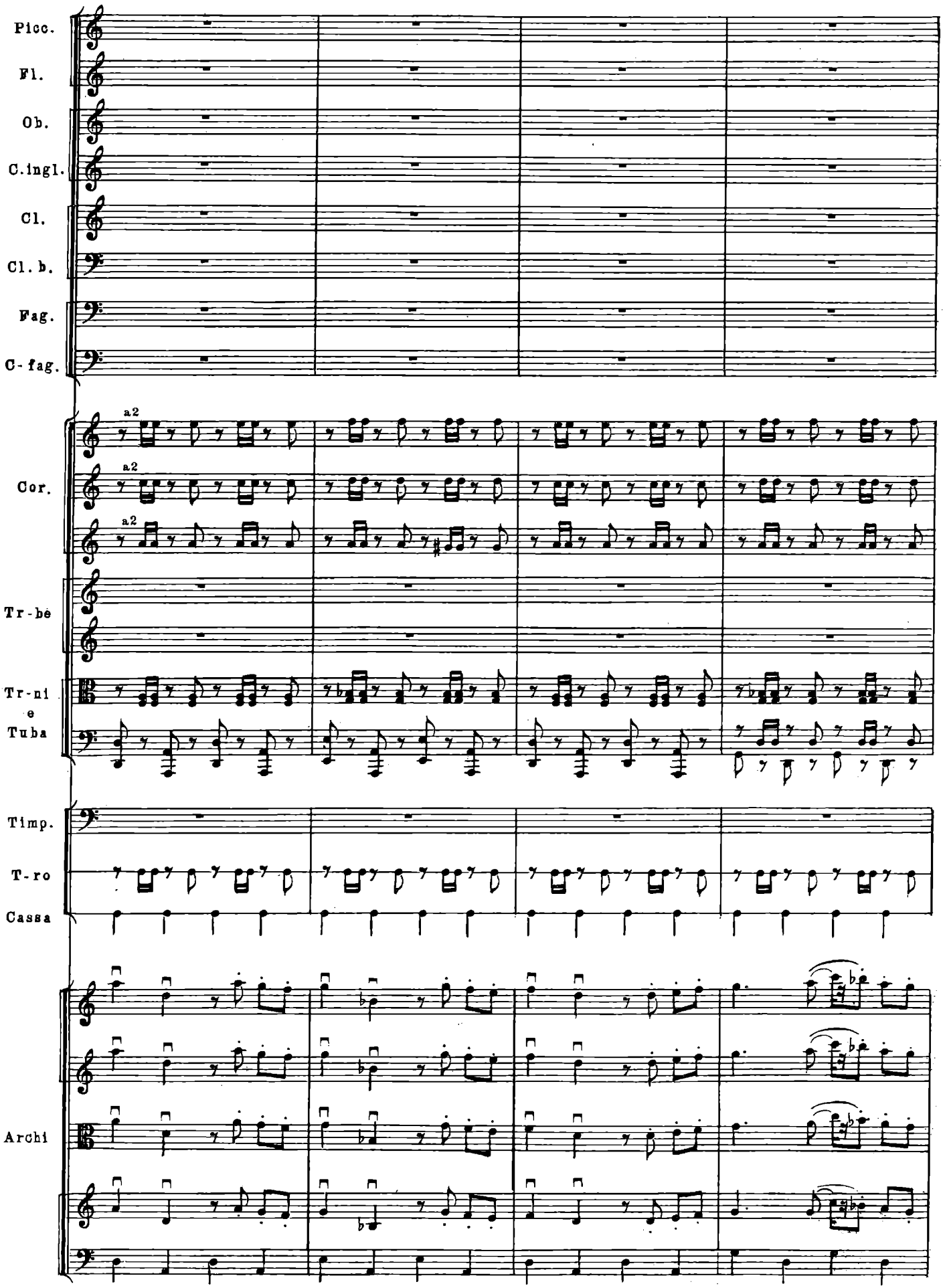
Archi

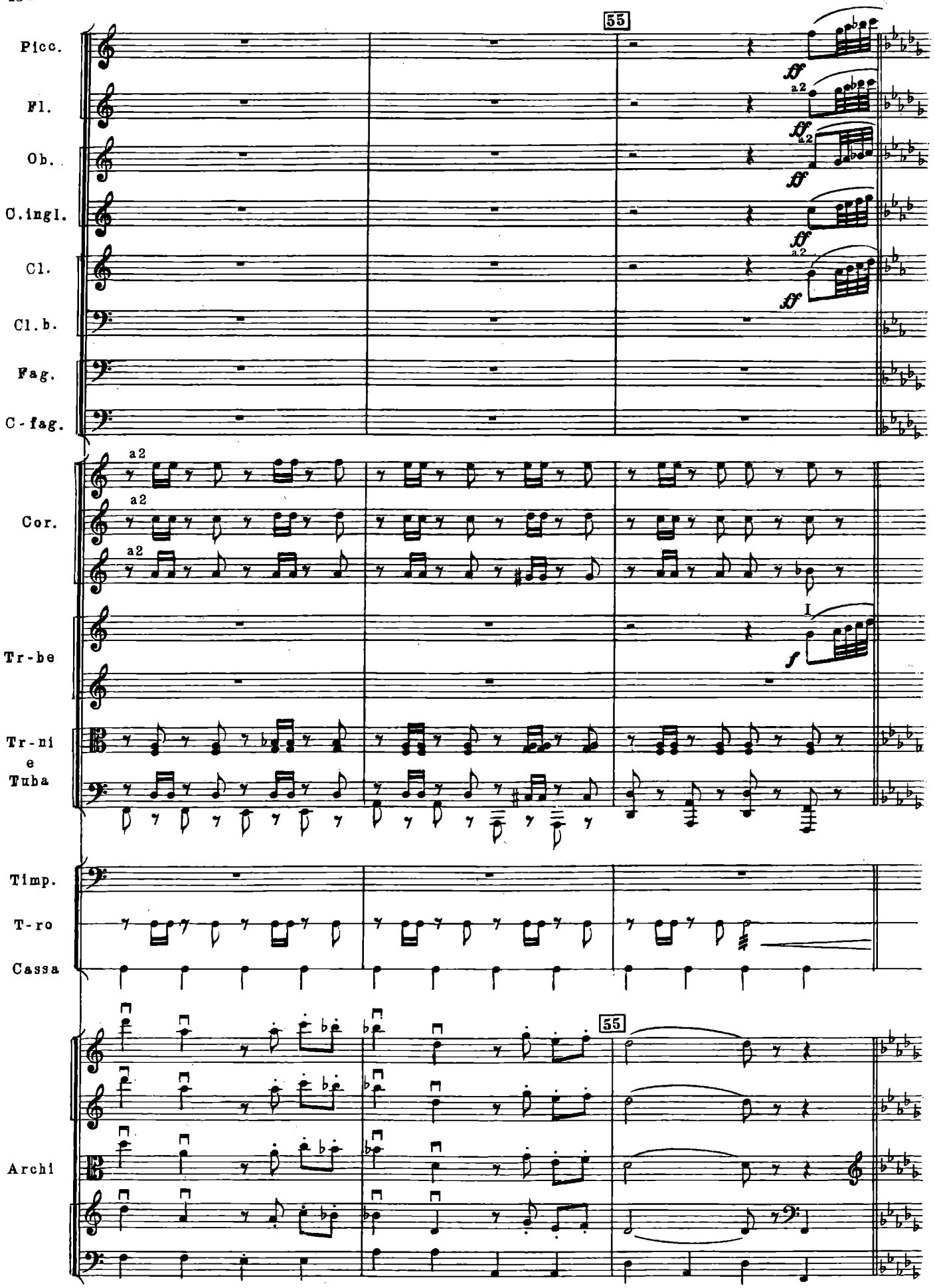
ff *p* *staccato sempre* *pizz.*

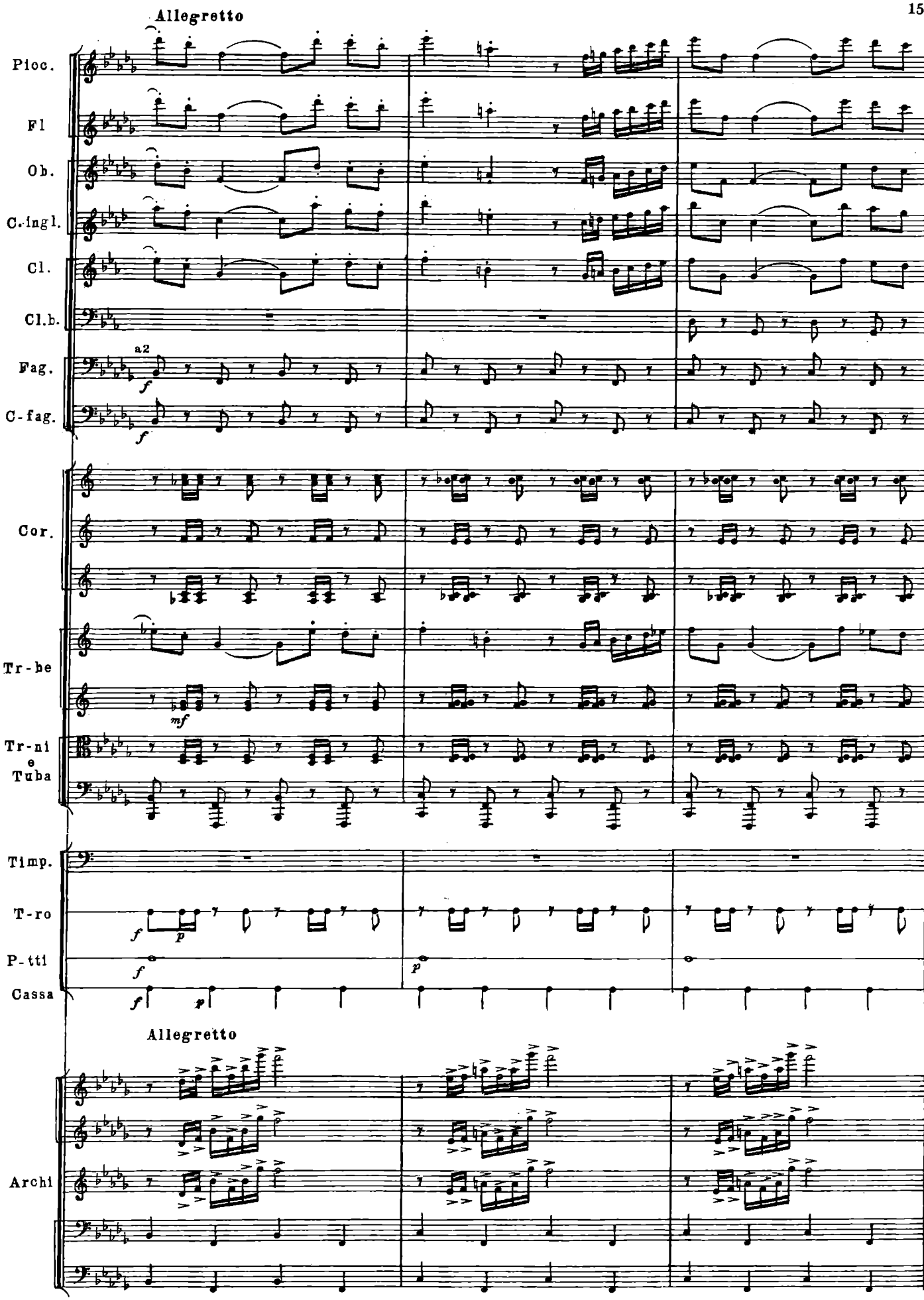
a2

I


54
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
a2
mf
I
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-iti
Cassa
палкой
arco
Archi
(arco)
espr.


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


55
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
Cassa
Archi
ff
a2
f
I


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

accelerando

56

Picc.

Fl. a2

Ob. a2

C.ingl.

Cl. a2

Cl.b.

Fag. a2

C-fag.

Cor. a2

Tr-be

Tr-ni e Tuba

Timp.

T-ro

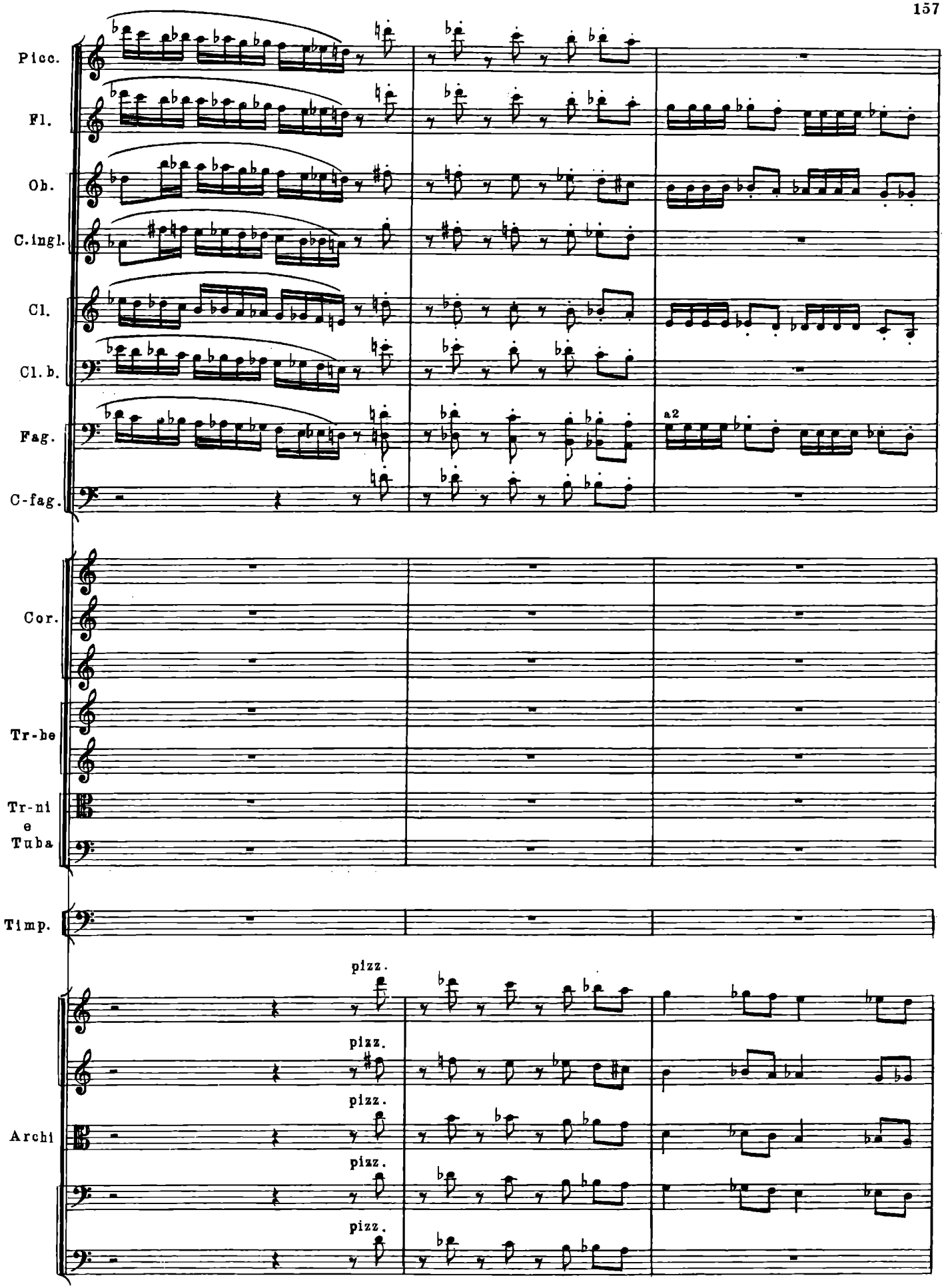
P-tti

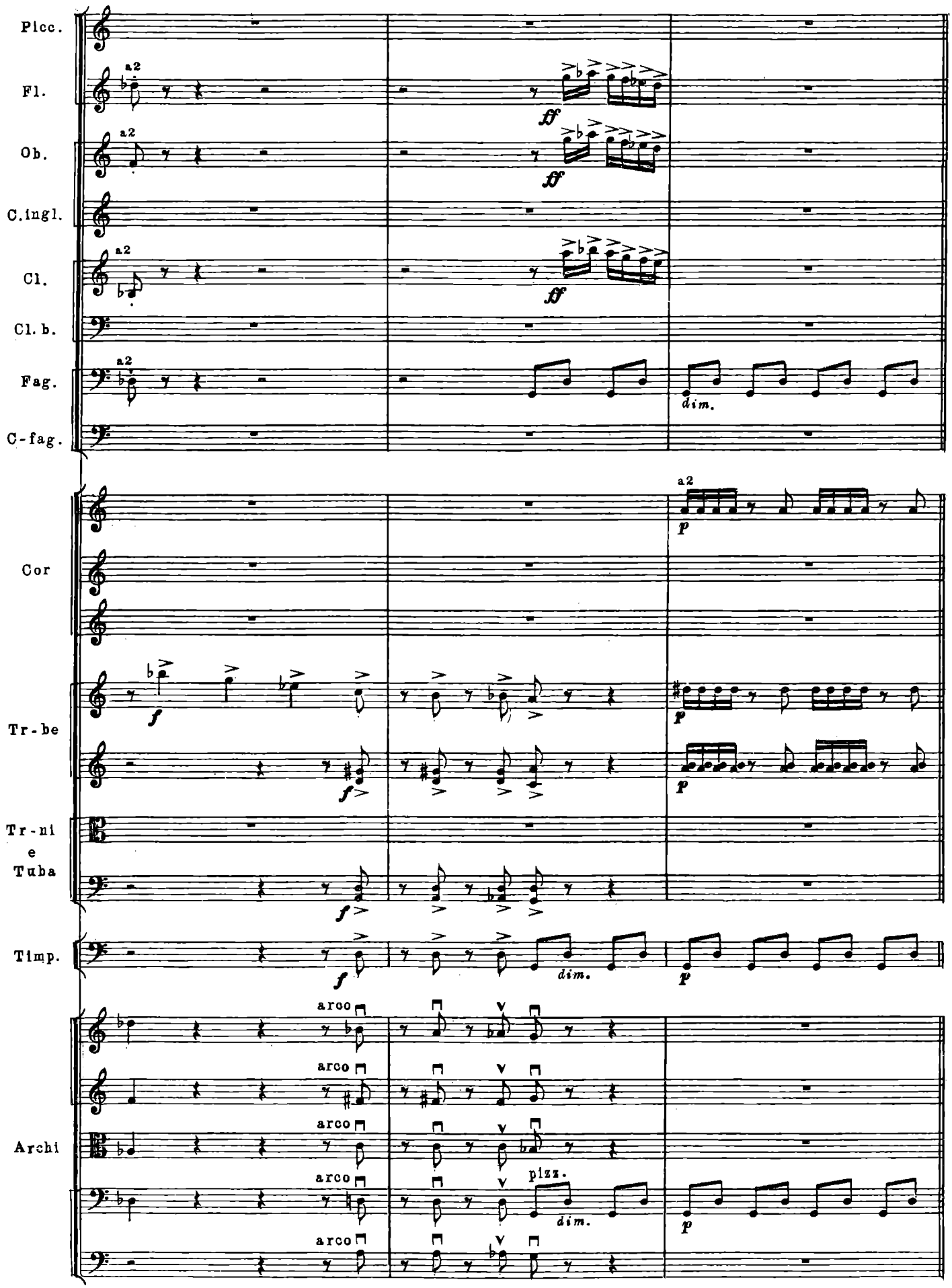
Cassa

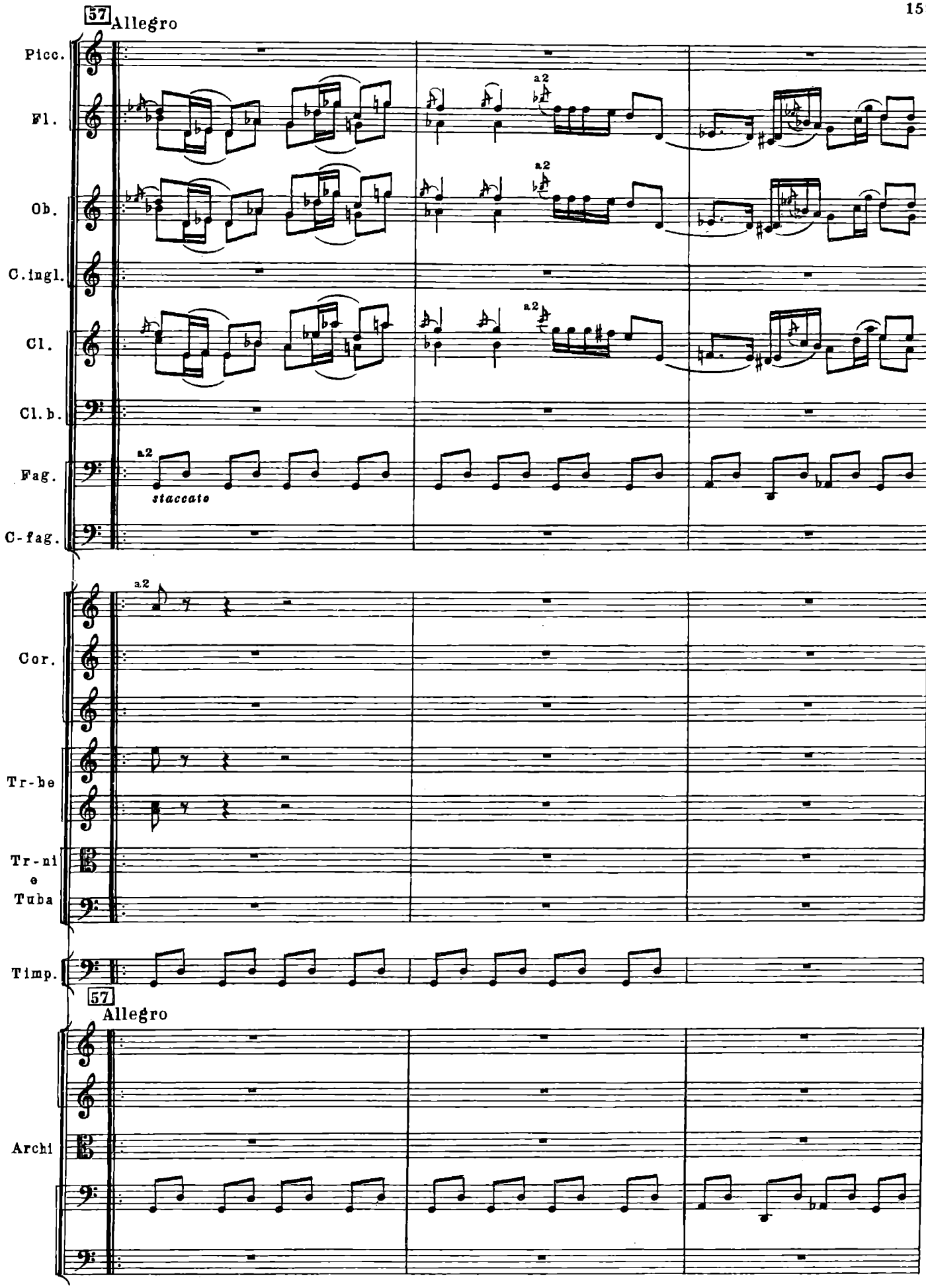
accelerando

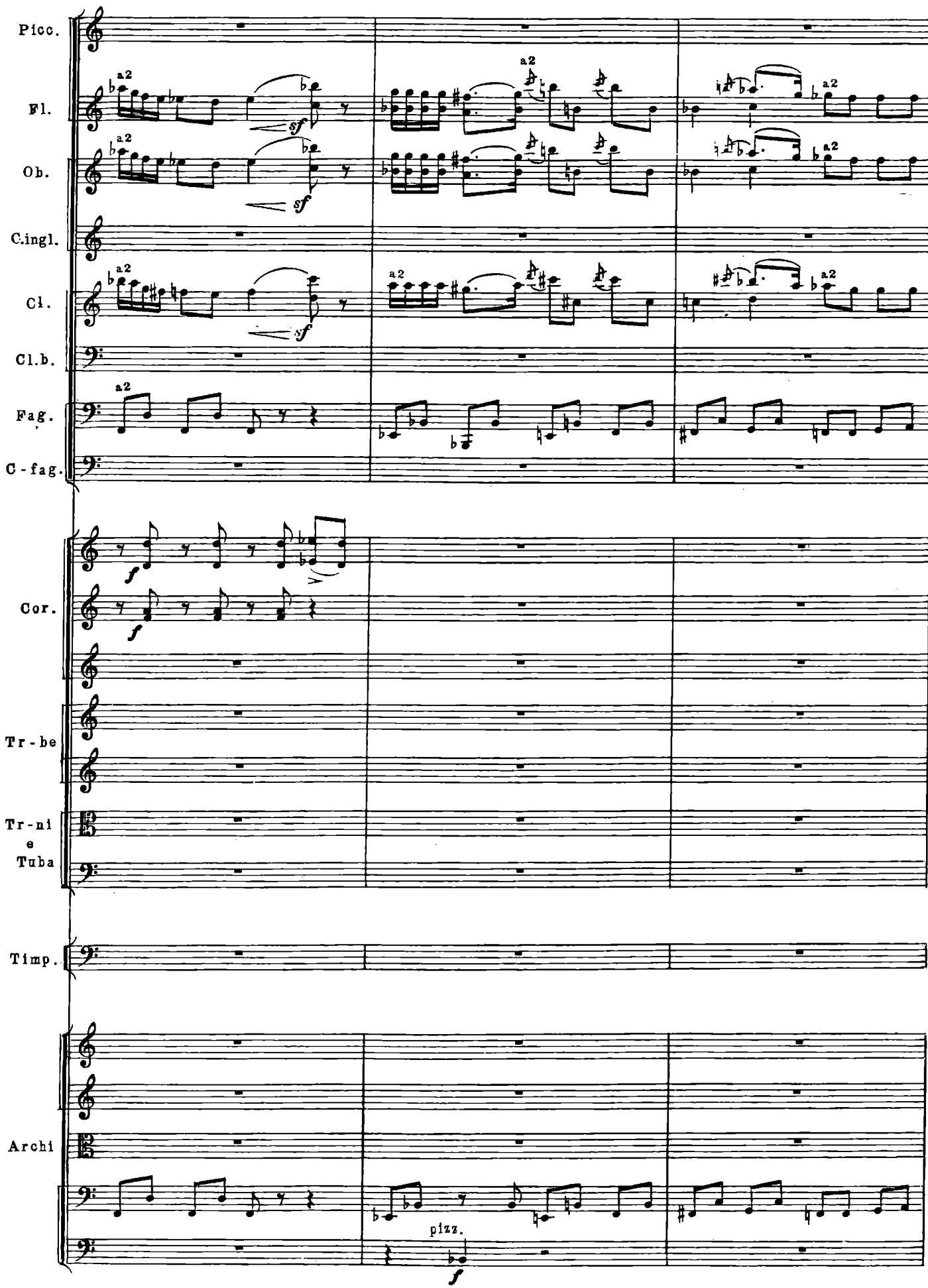
56

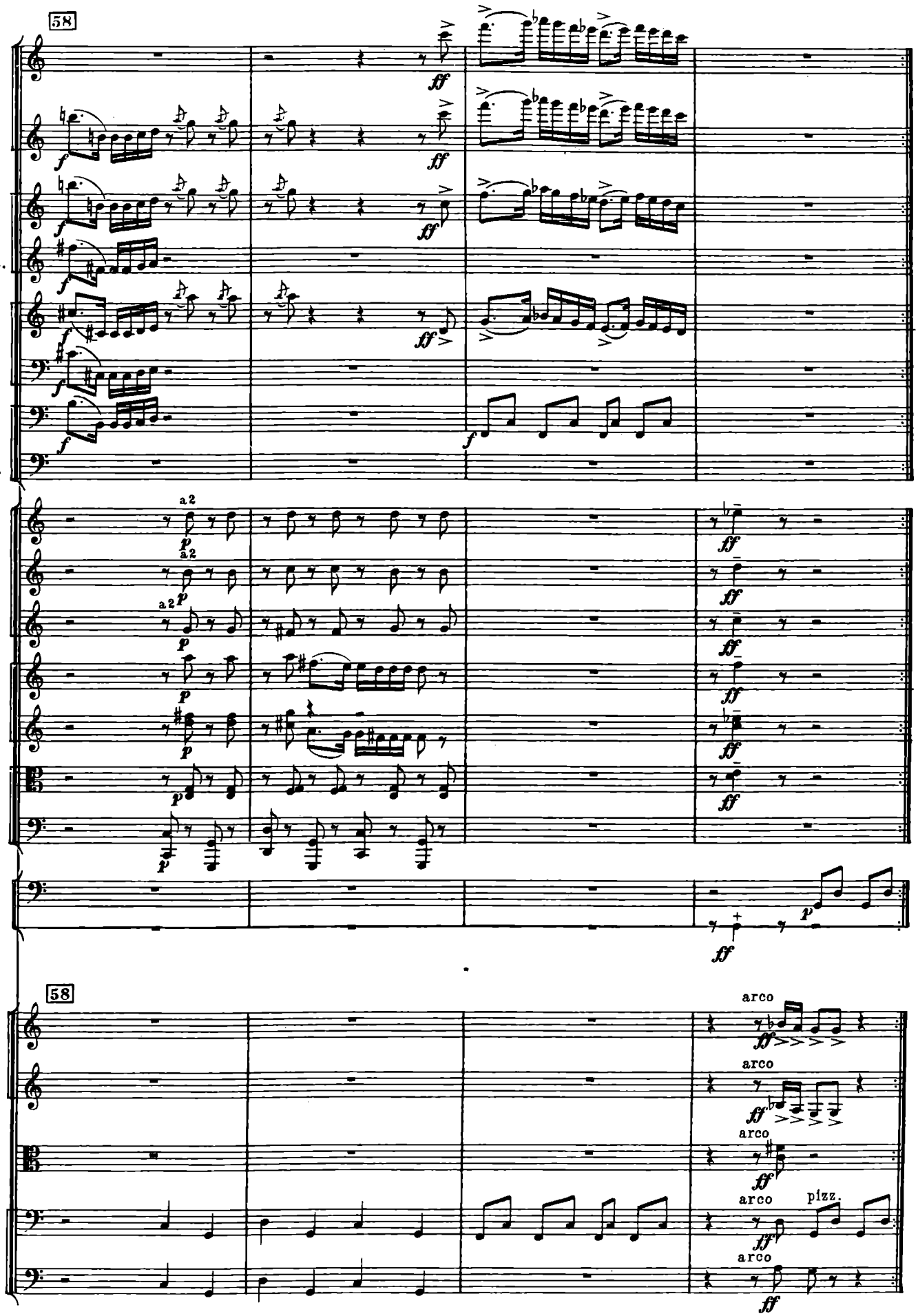
Archi

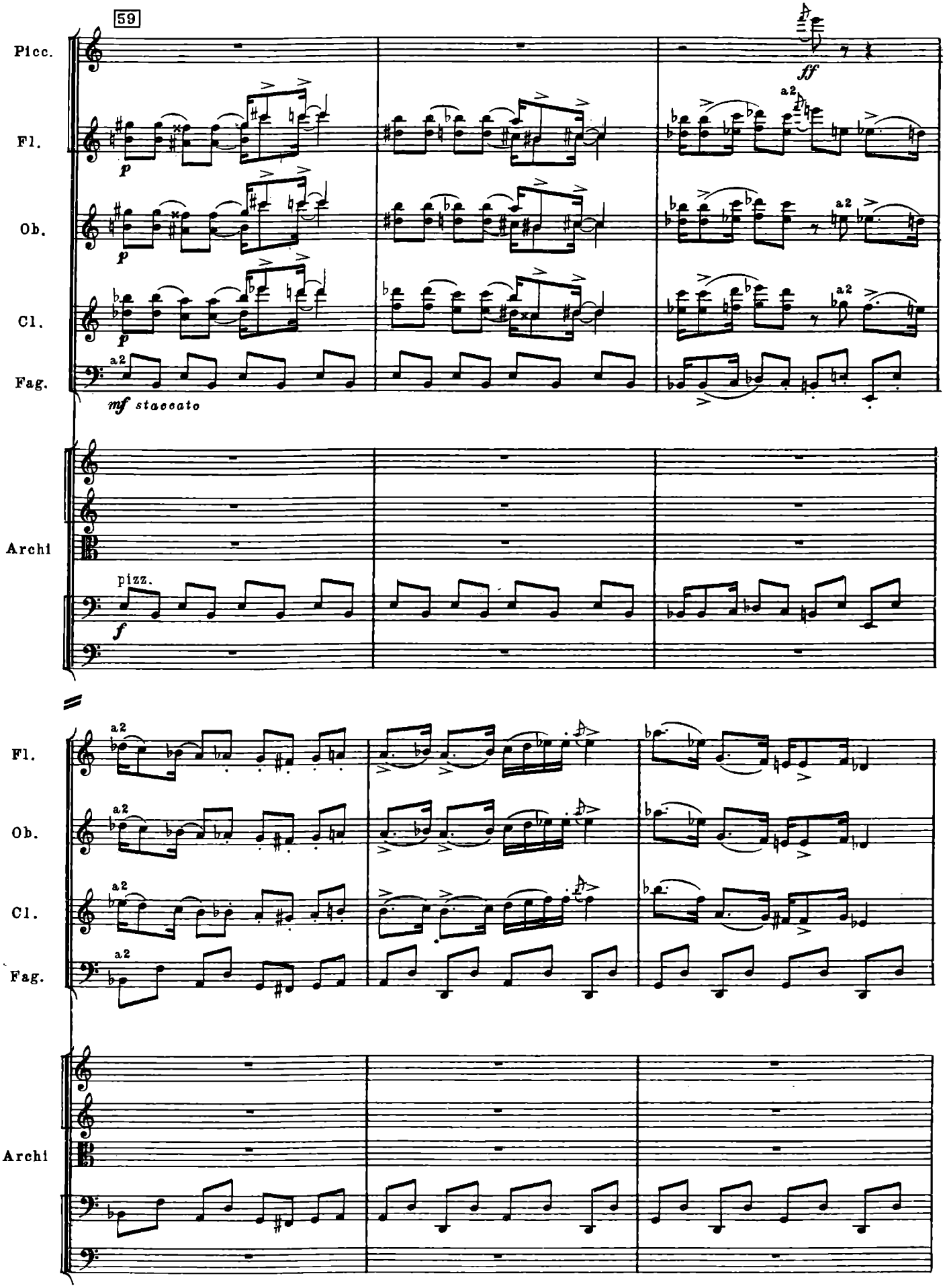

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C-fag.
a2
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
pizz.
pizz.
pizz.
pizz.
pizz.
Archi

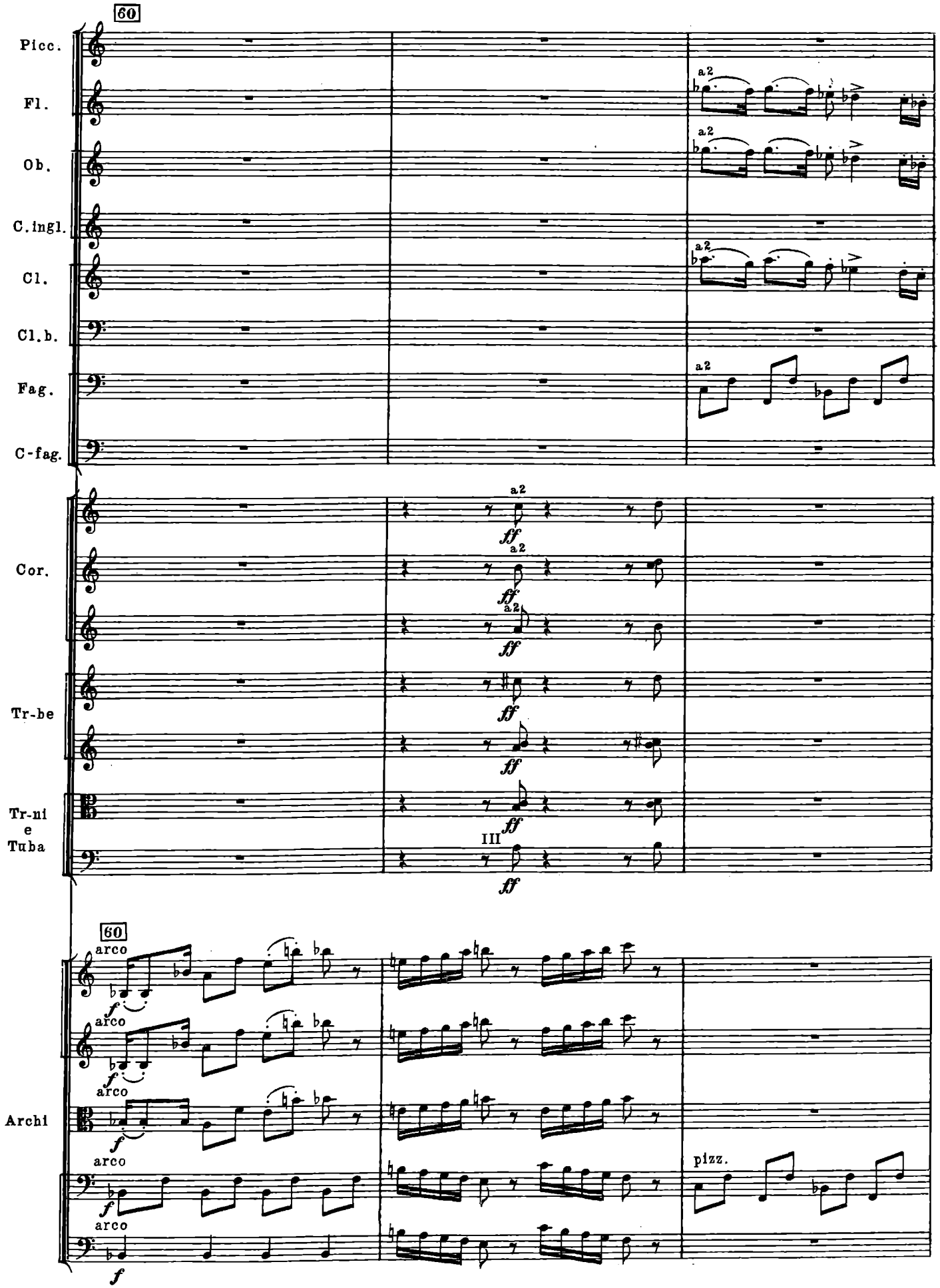

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C-fag.
Cor
Tr-be
Tr-ni e Tuba
Timp.
Archi
a2
ff
dim.
p
f
arco
pizz.

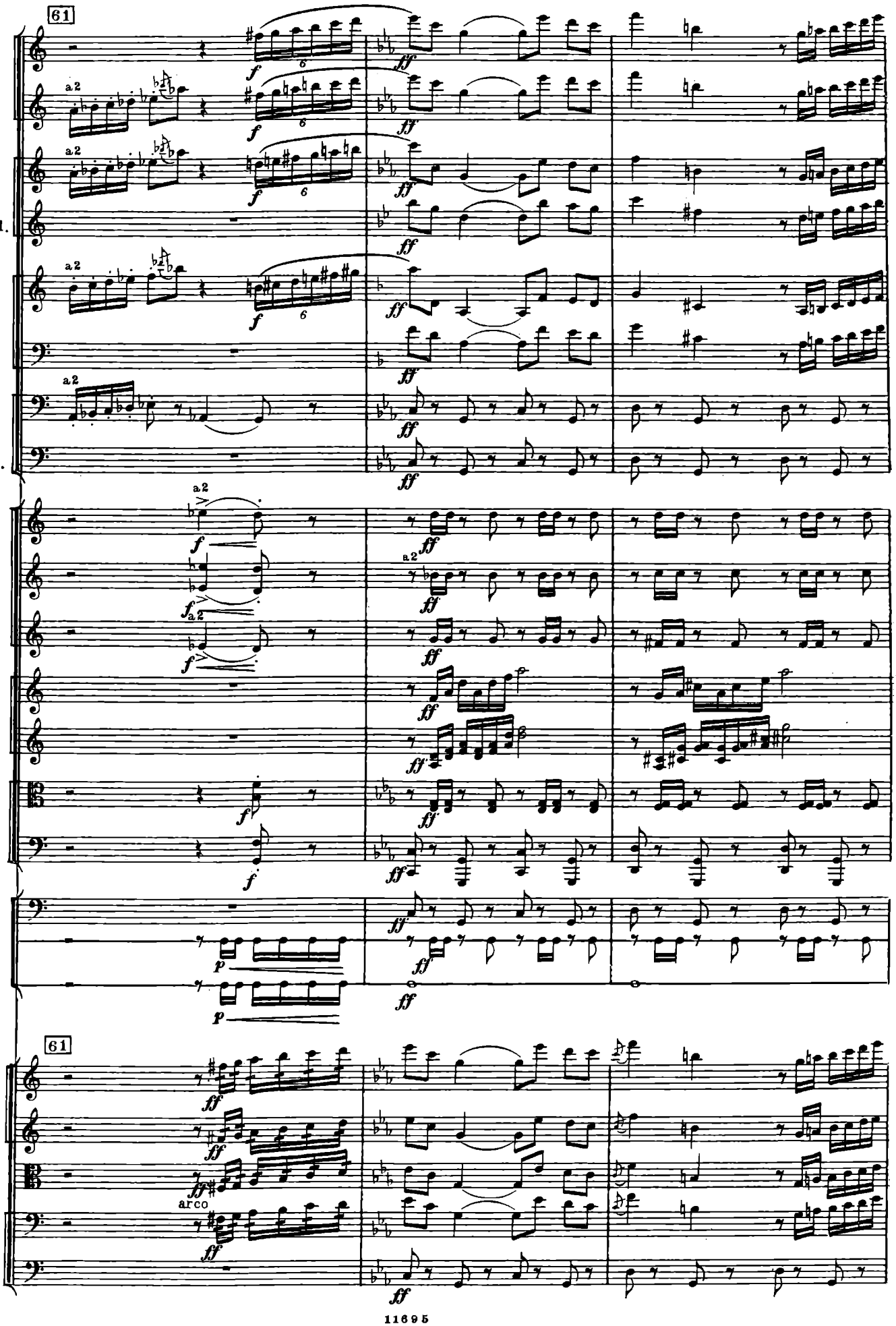

57
Allegro
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C-fag.
a2
staccato
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
57
Allegro
Archi

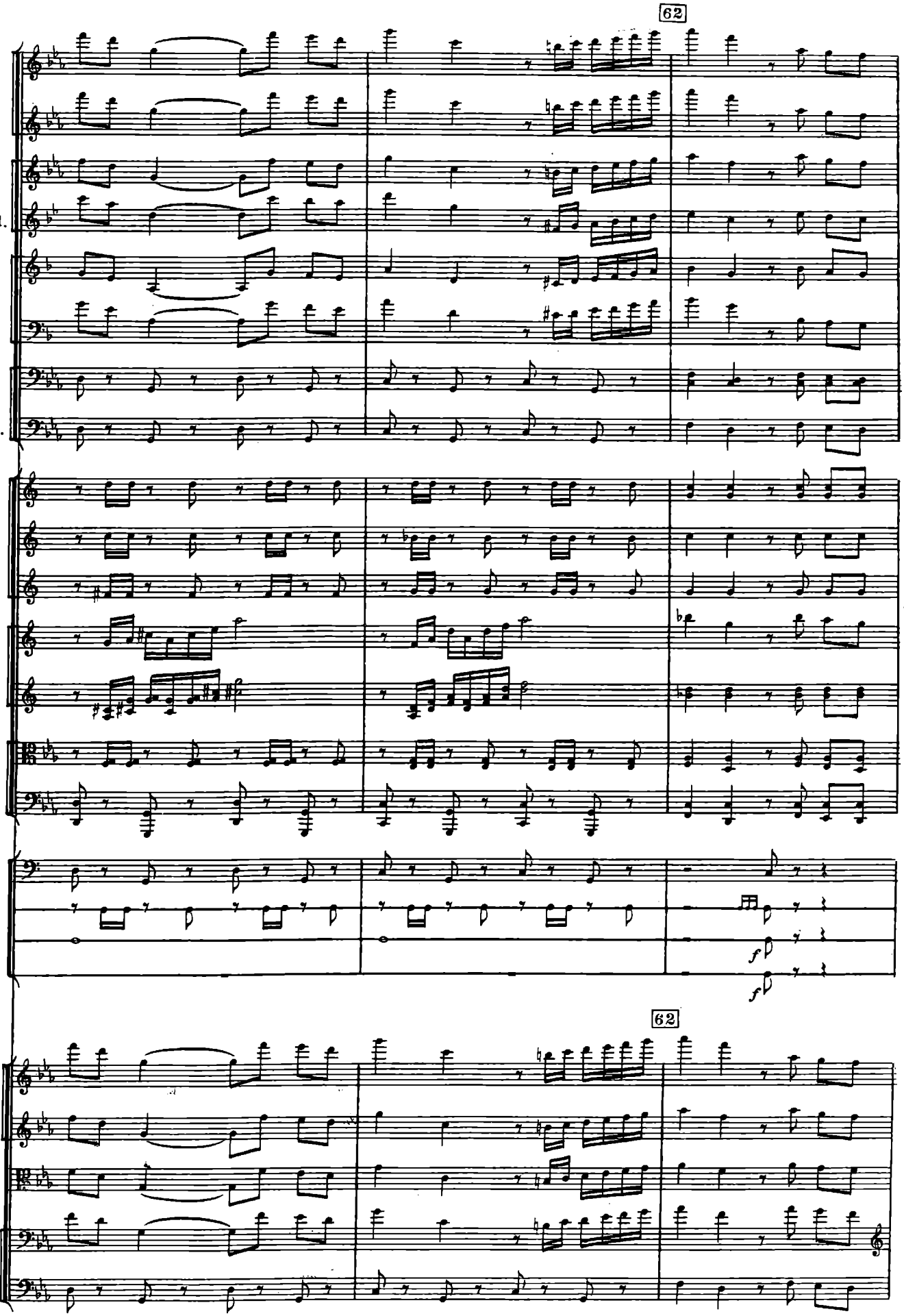

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Archi
a2
sf
f
pizz.

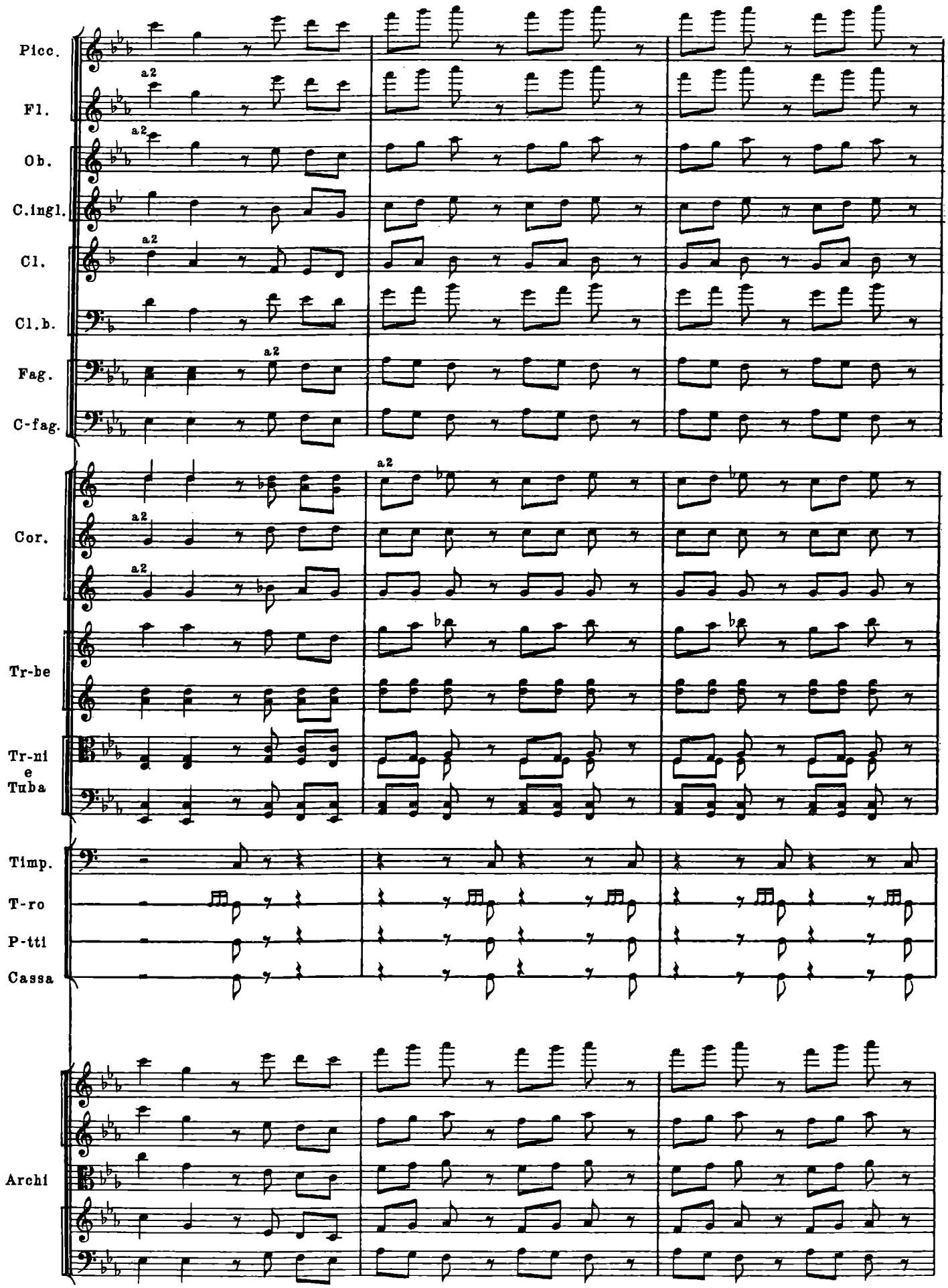

58
Picc.
Fl.
Ob.
C. ingl.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
P-tti
58
Archi
arco
pizz.

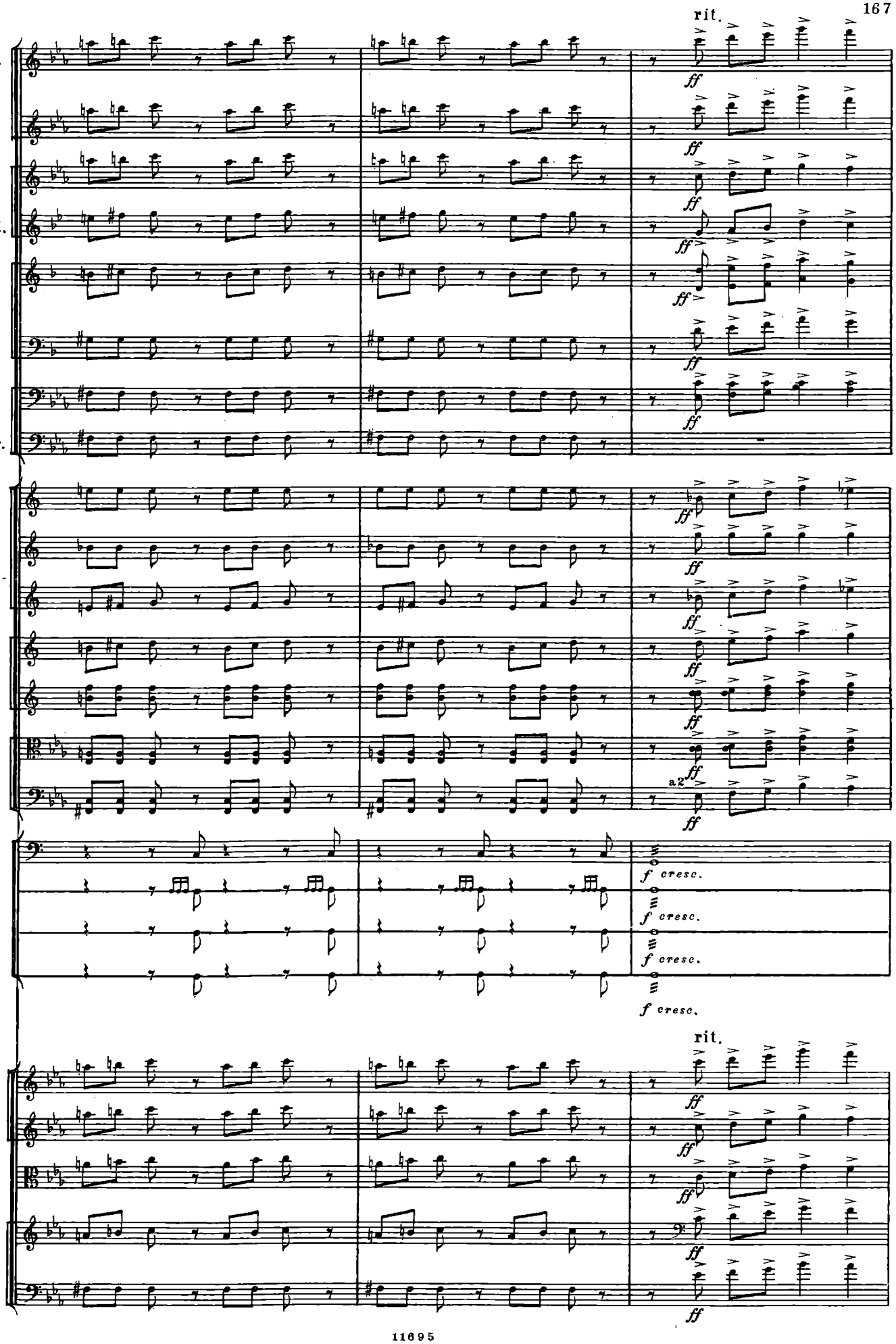

59
Picc.
Fl.
Ob.
Cl.
Fag.
Archi
ff
a2
p
mf staccato
pizz.
f

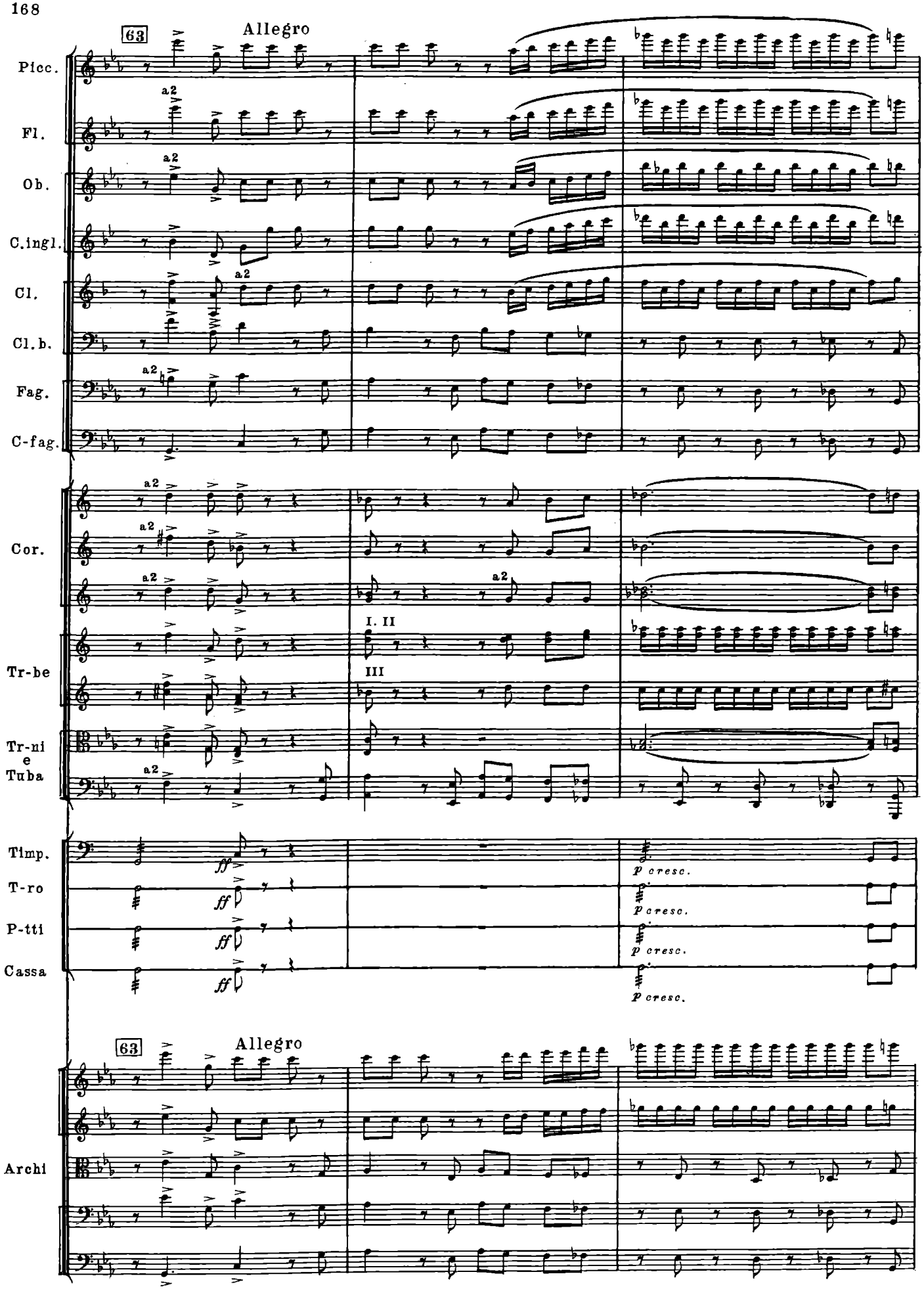

60
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C-fag.
a2
Cor.
Tr-be
Tr-ni
e
Tuba
III
ff
60
arco
Archi
pizz.
f

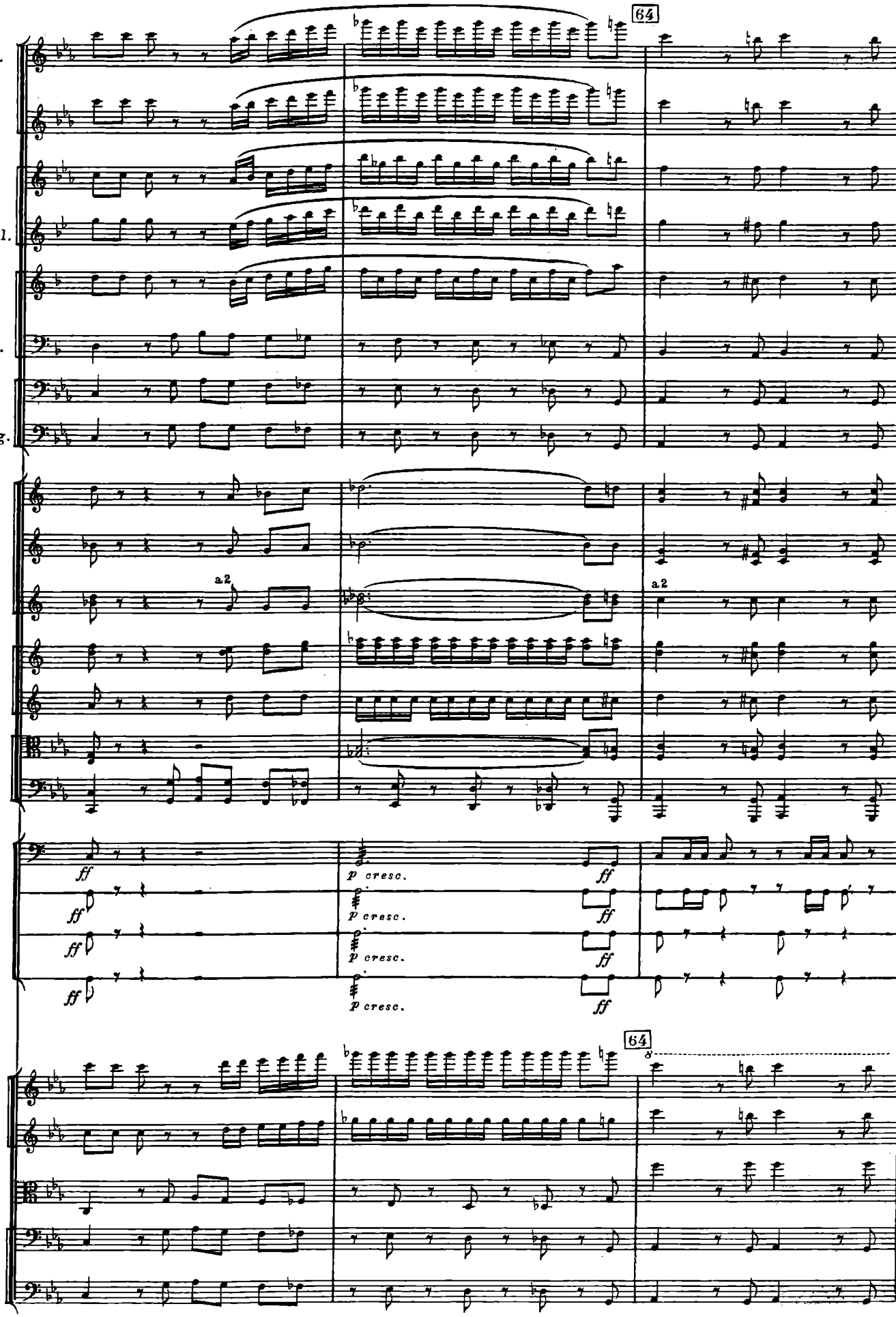

61
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
61
Archi
a2
arco
f
ff
p

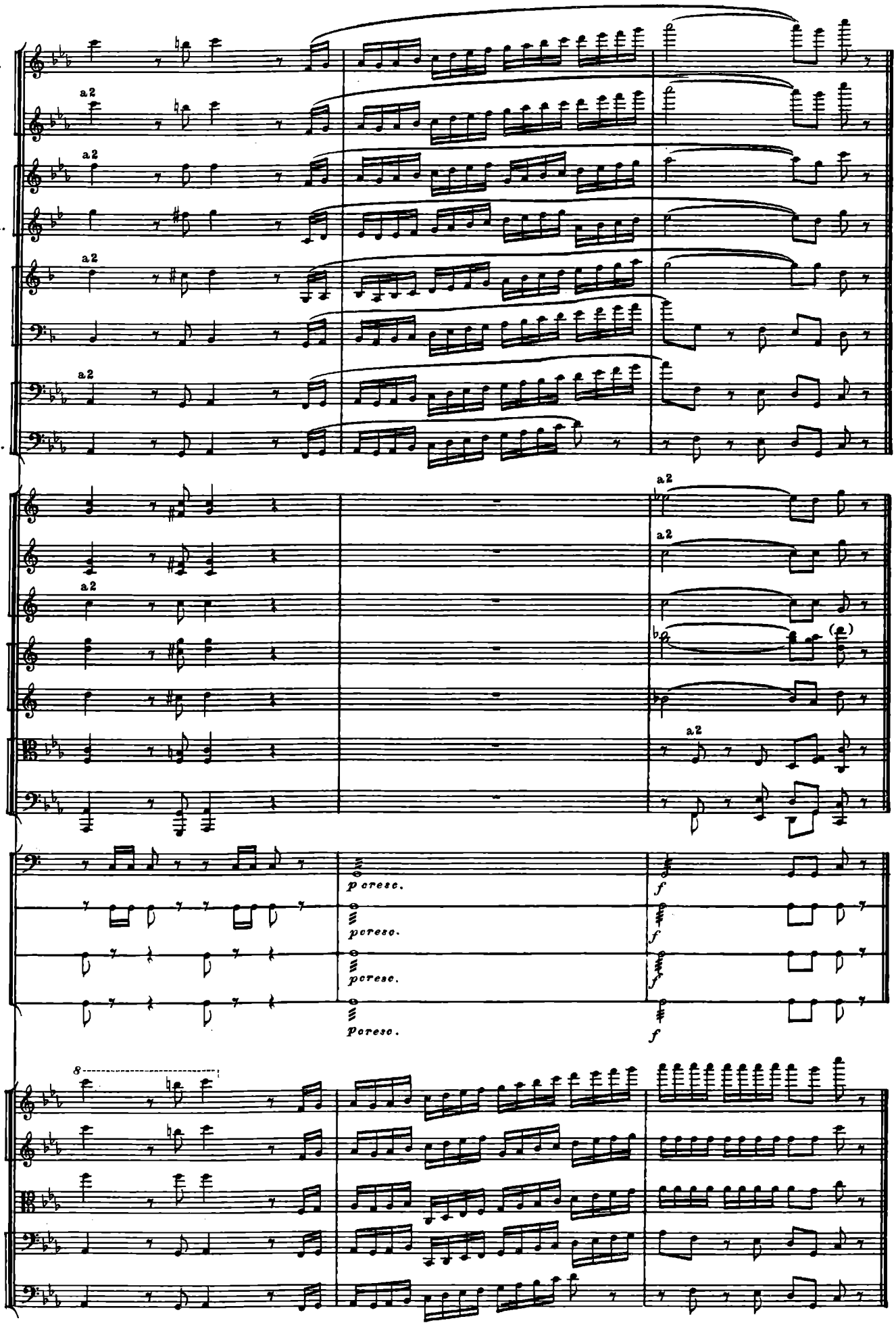

62
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
Cassa
f
f
62
Archi


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
a2

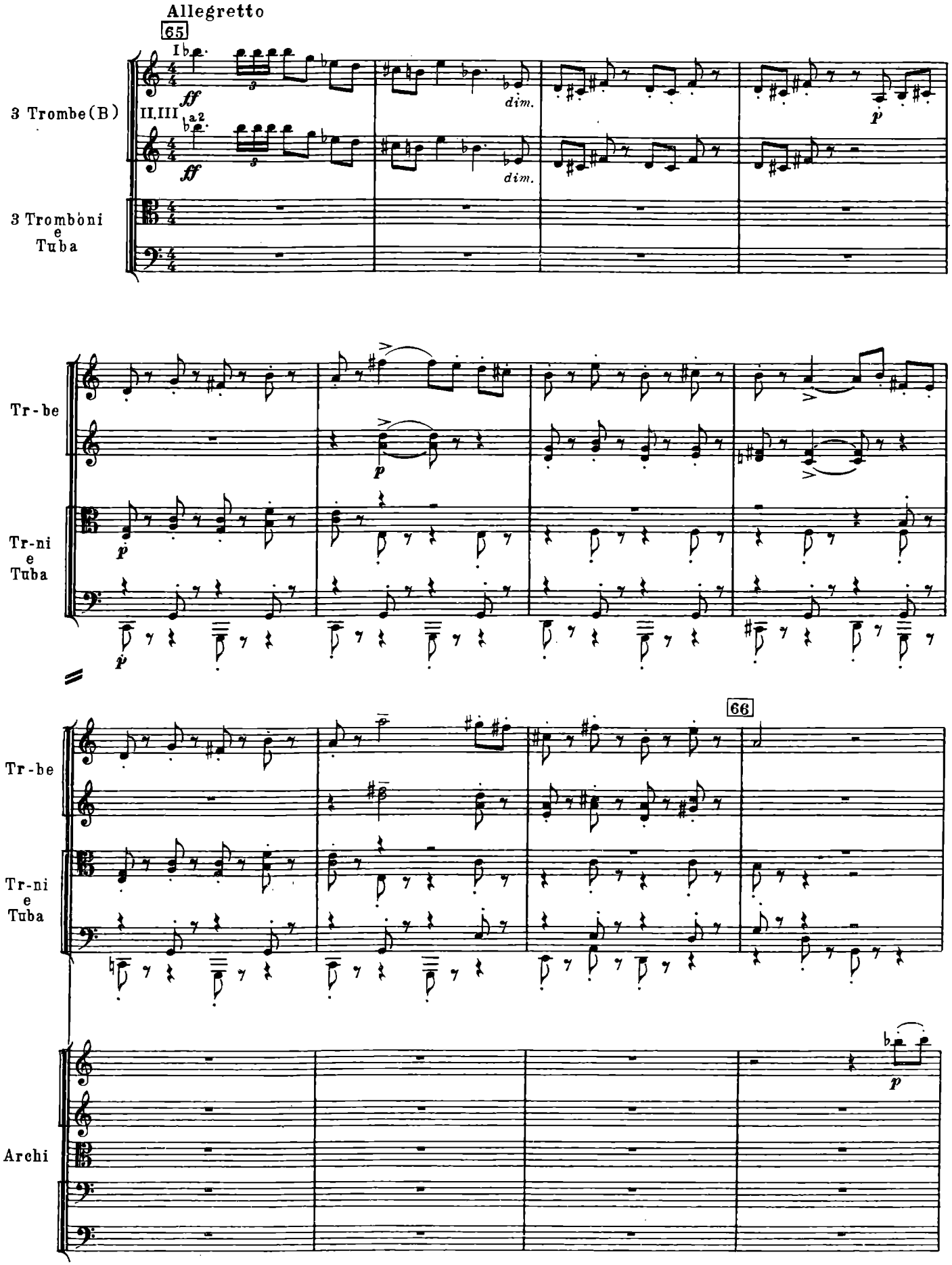

rit.
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
a2
Timp.
T-ro
P-tti
Cassa
f cresc.
Archi
ff

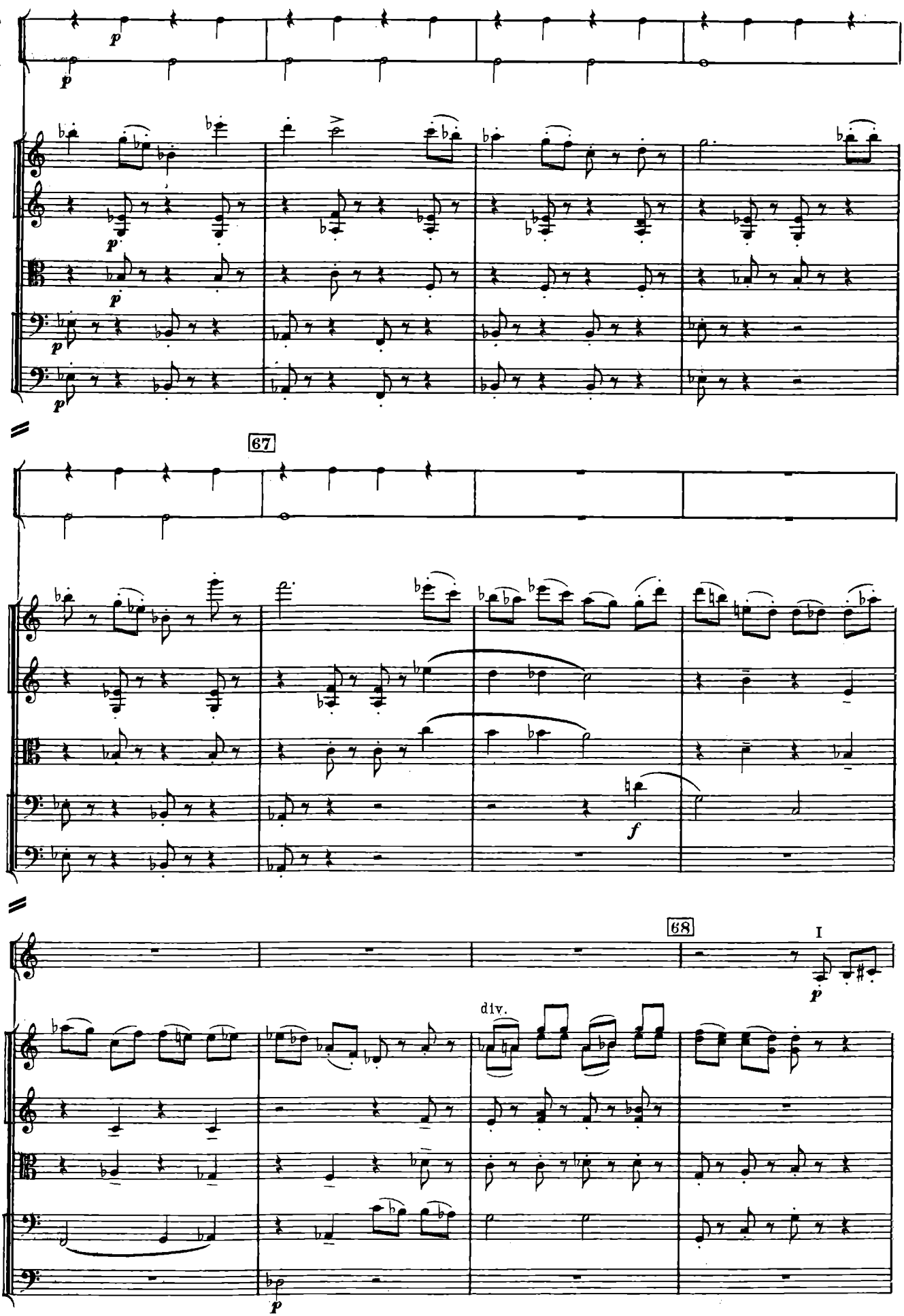

63
Allegro
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C-fag.
a2
Cor.
I. II
III
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
Cassa
ff
p cresc.
63
Allegro
Archi

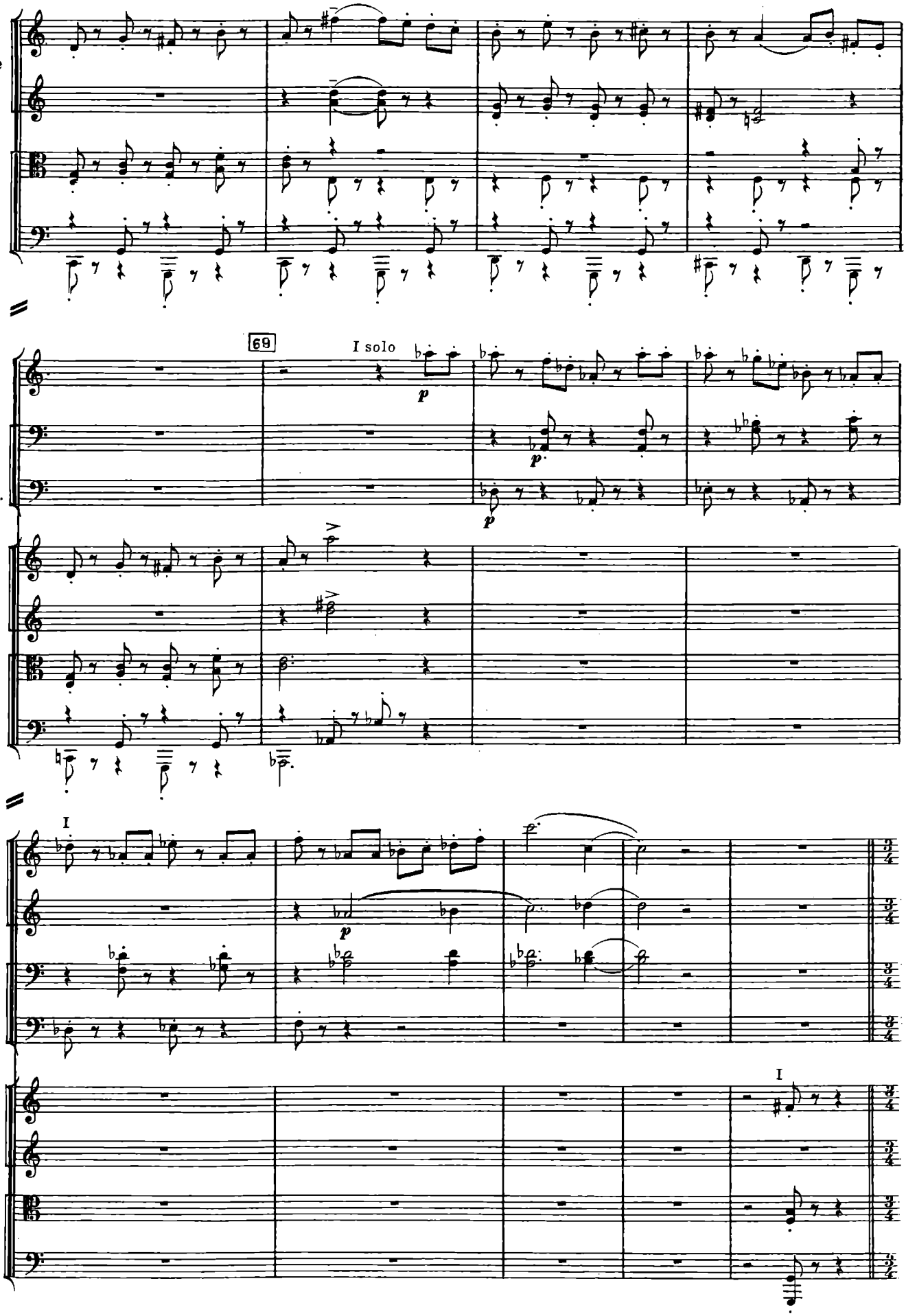

64
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
a2
a2
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
Cassa
ff
p cresc.
ff
64
Archi

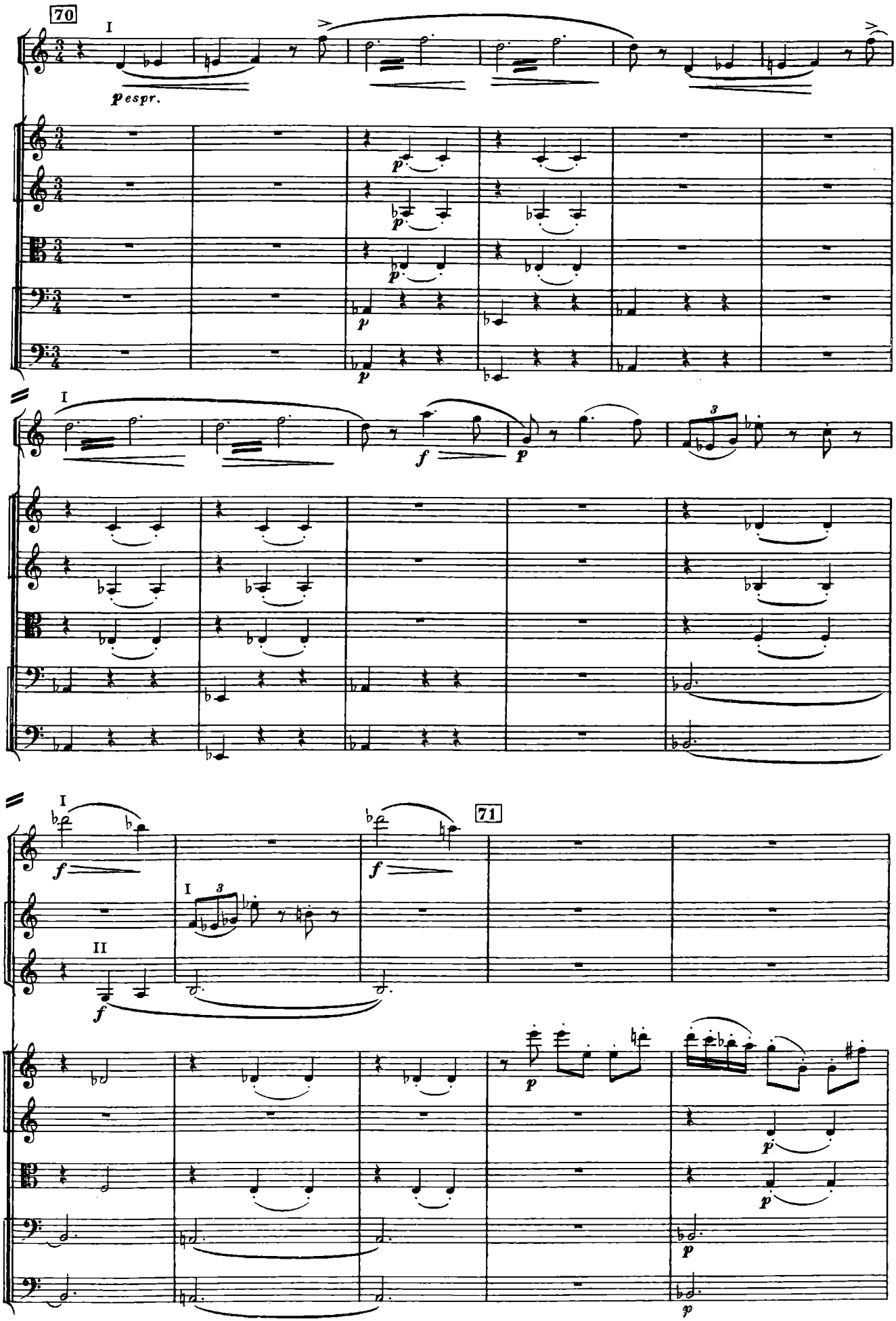

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
Cassa
Archi
a2
p cresc.
f

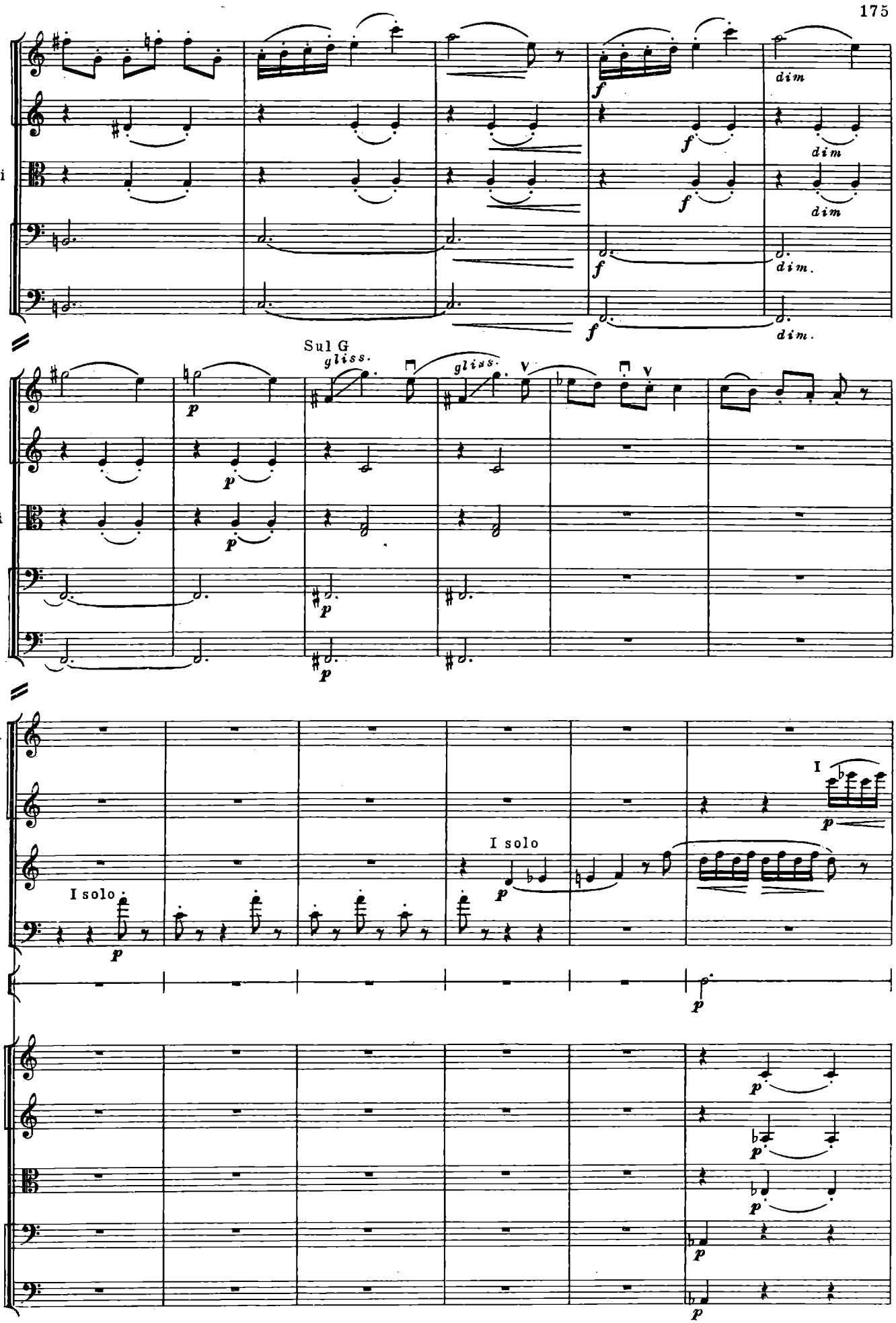
5. Интермеццо

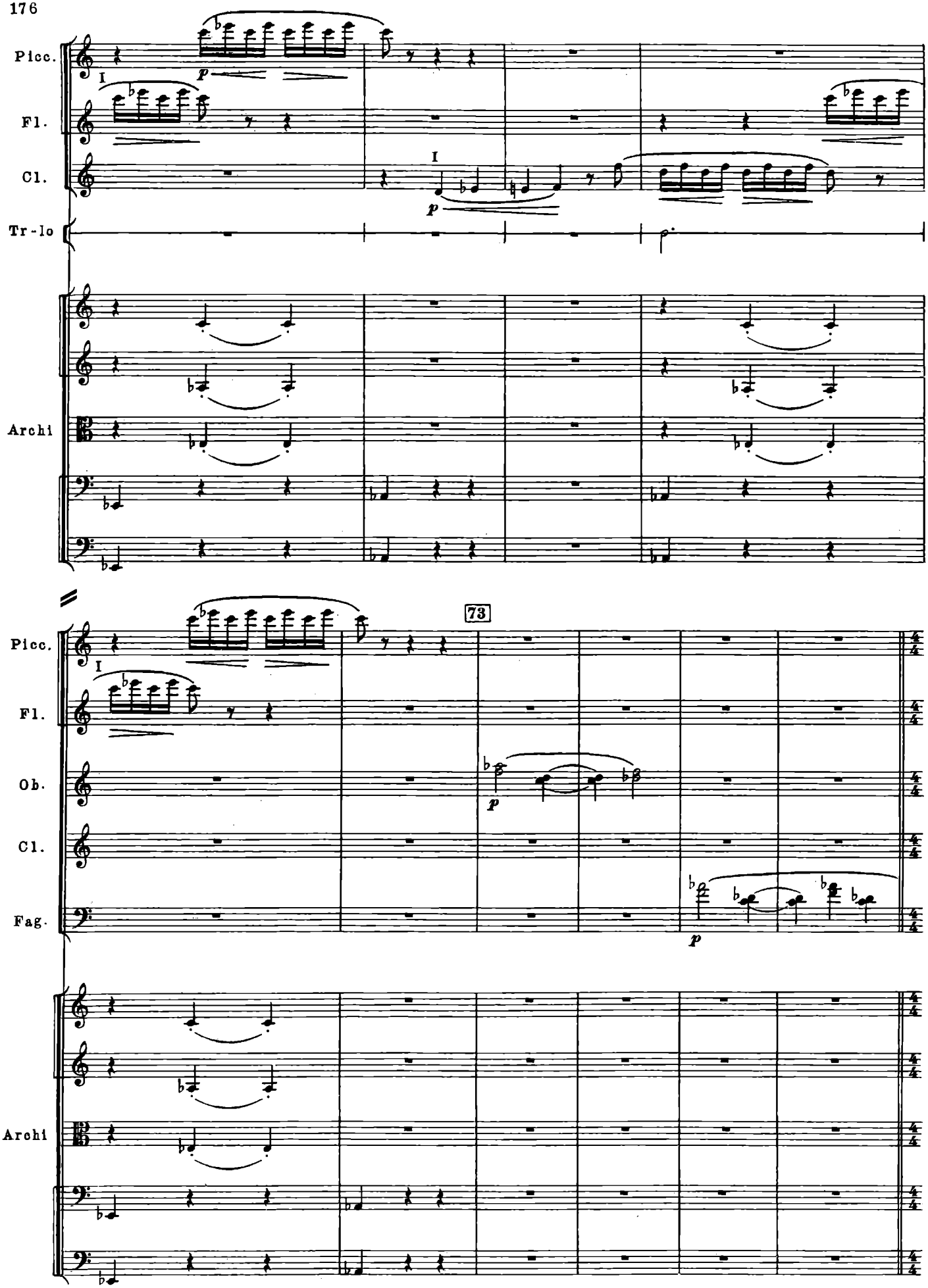


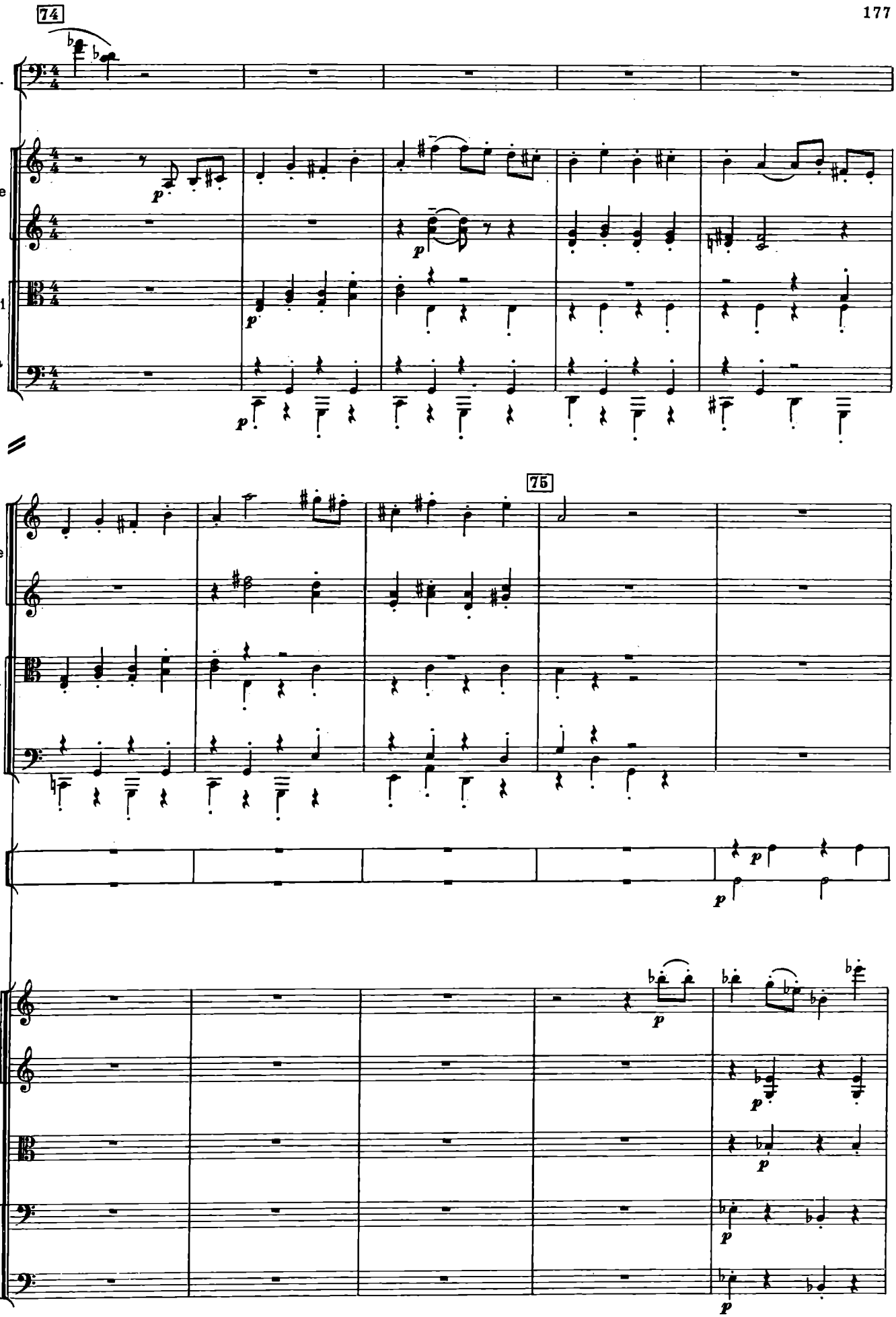

Tr-lo
P-tti
Archi
67
Tr-lo
P-tti
Archi
68
I
Tr-be
div.
Archi

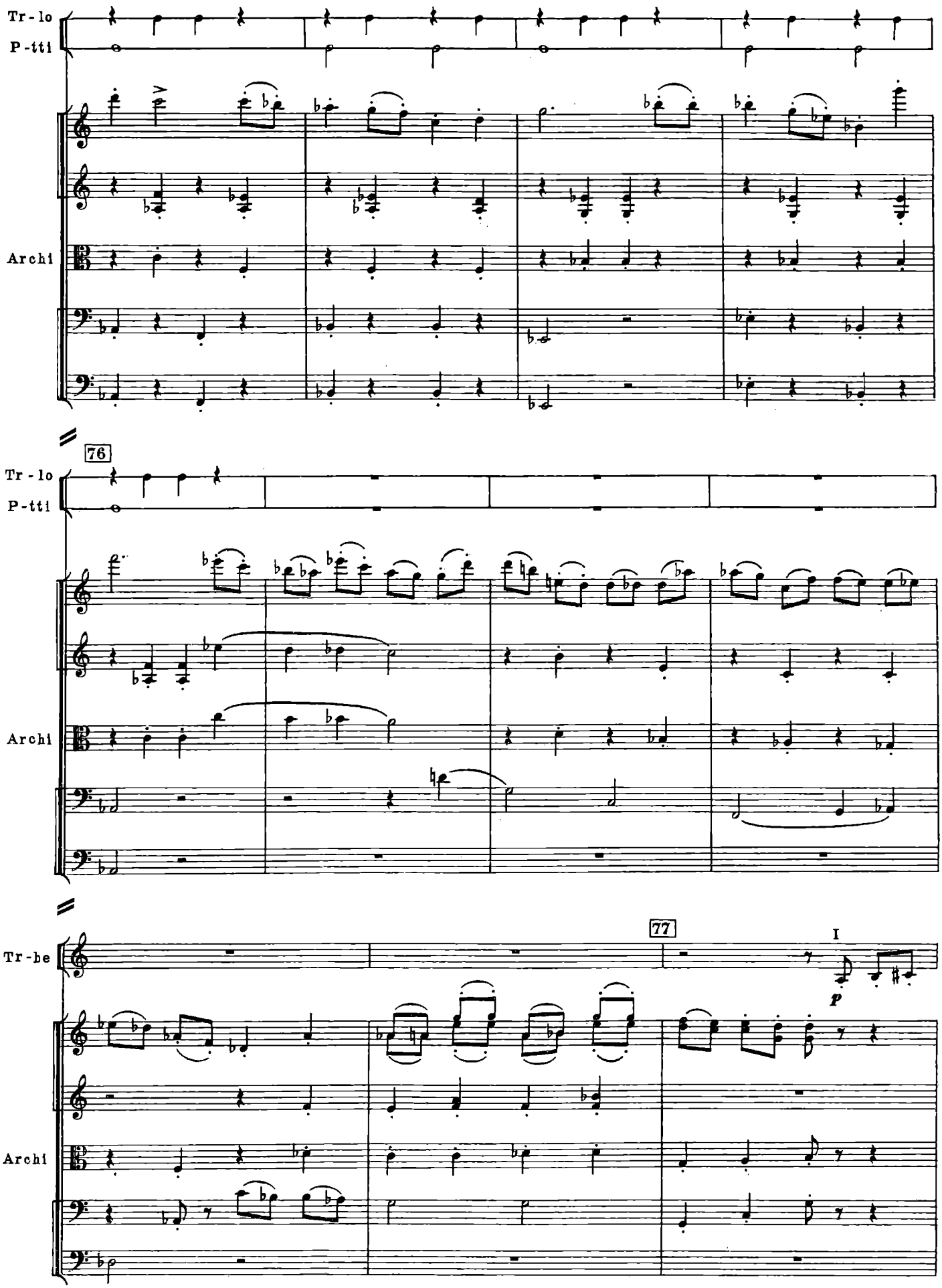

Tr-be
Tr-ni e Tuba
69
I solo
Ob.
Fag.
C-fag.
Tr-be
Tr-ni e Tuba
I
Ob.
C.ingl.
Fag.
C-fag.
Tr-be
Tr-ni e Tuba
I

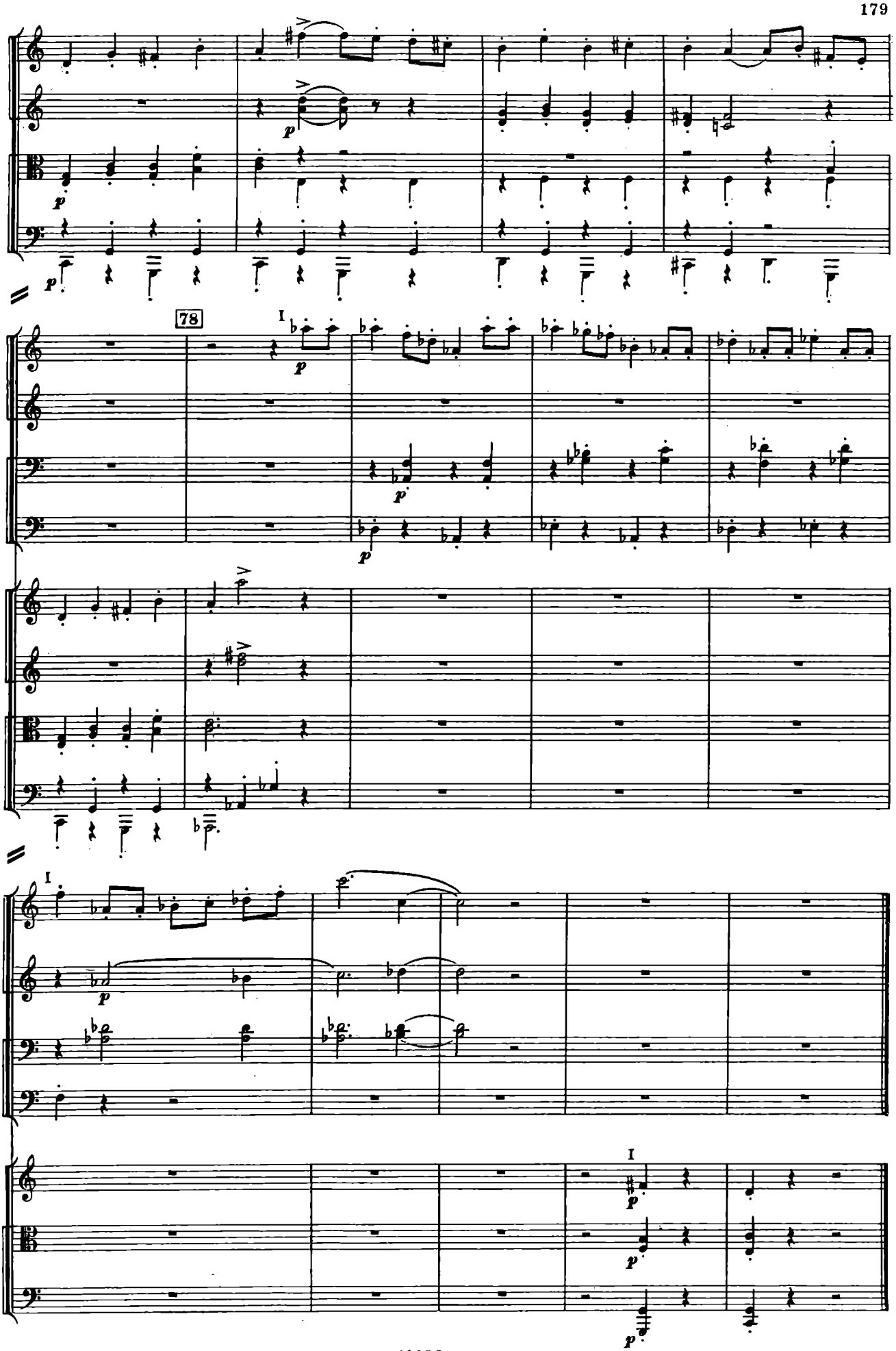

70
Cl.
I
pespr.
Archi
Cl.
I
f
p
Archi
Fl.
I
f
71
Cl.
II
f
Archi
p


Archi
dim
dim
dim.
dim.
Sul G
gliss.
gliss.
Archi
Picc.
Fl.
Cl.
Fag.
Tr-lo
I solo
I solo
I
Archi

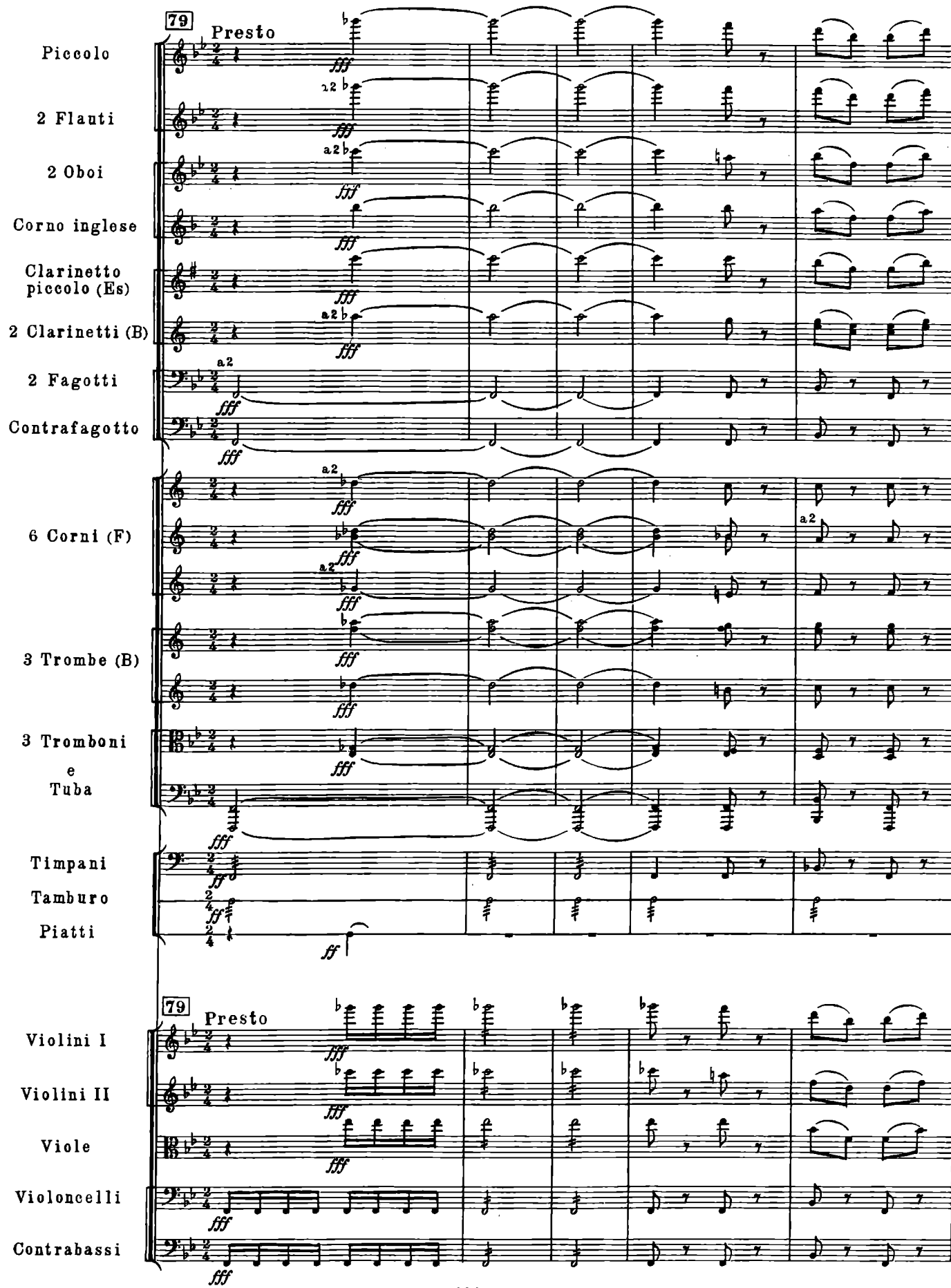

Picc.
Fl.
Cl.
Tr-lo
Archi
73
Picc.
Fl.
Ob.
Cl.
Fag.
Archi

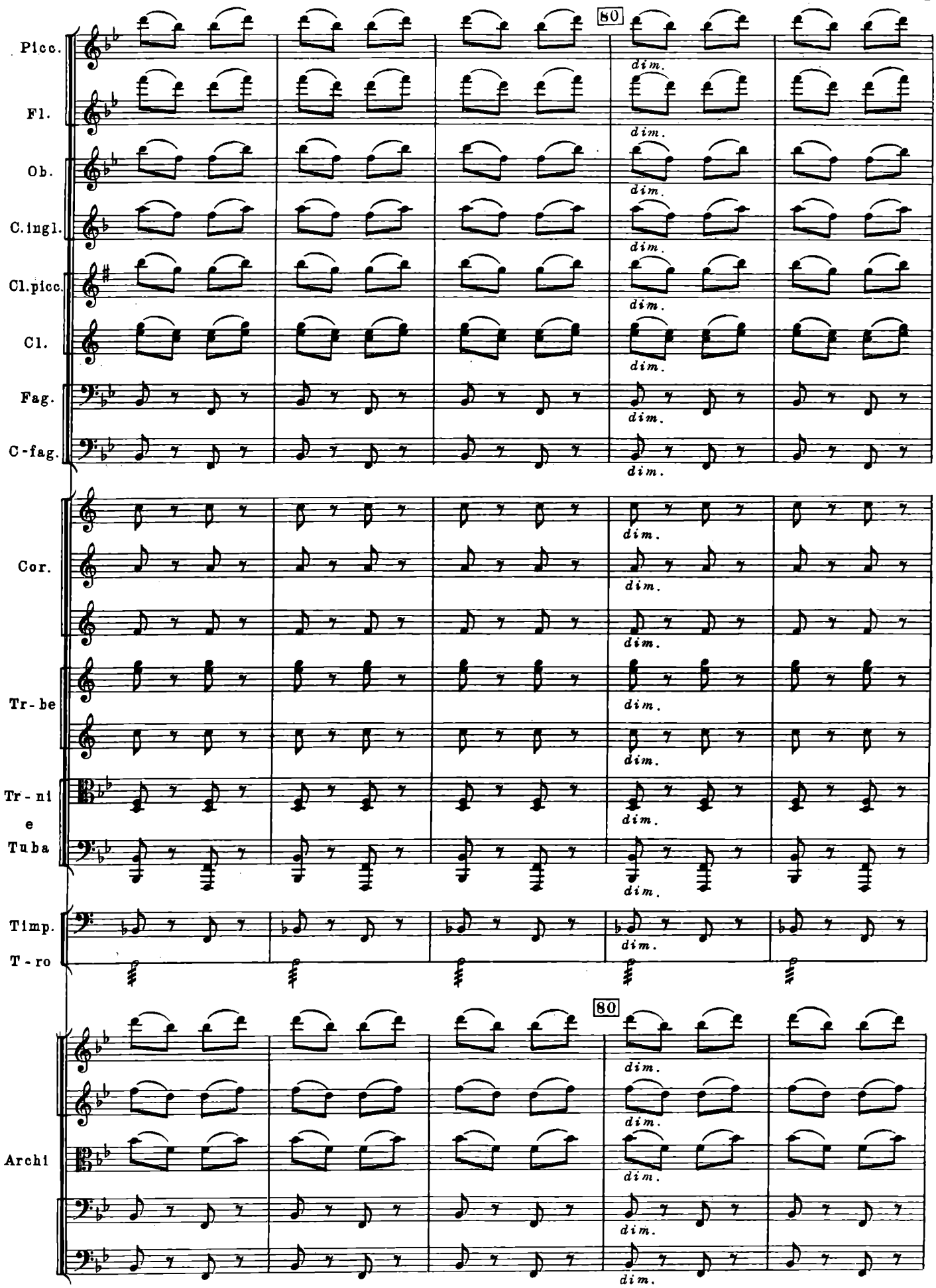

74
Fag.
Tr - be
Tr - ni
e
Tuba
75
Tr - be
Tr - ni
e
Tuba
Tr - lo
P - tti
Archi

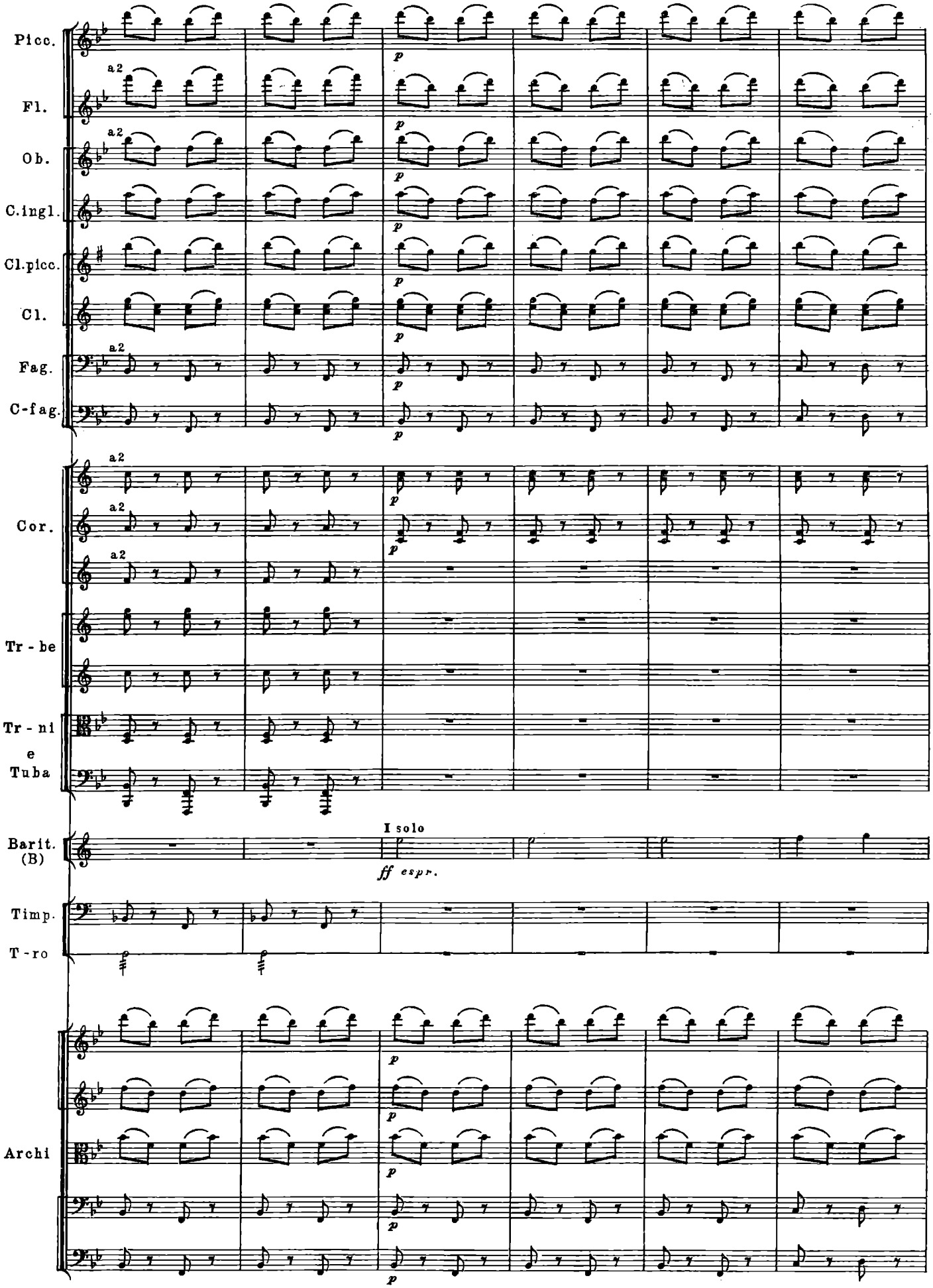

Tr - lo
P - tti
Archi
76
Tr - lo
P - tti
Archi
Tr - be
77
I
p
Archi

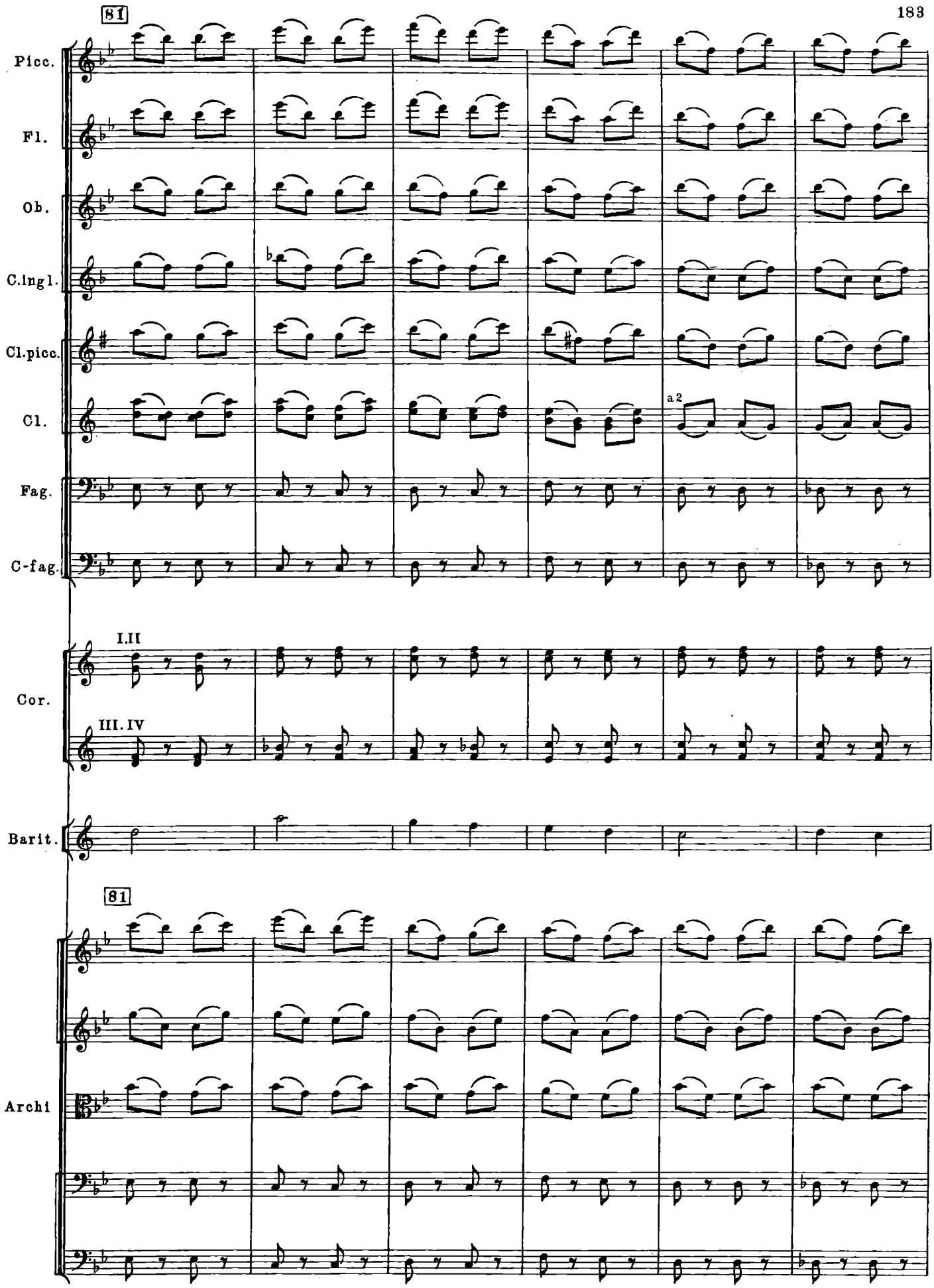

Tr - be
Tr - ni
e
Tuba
78
I
Ob.
C. ingl.
Fag.
C - fag.
Tr - be
Tr - ni
e
Tuba
I
Ob.
C. ingl.
Fag.
C - fag.
Tr - be
Tr - ni
e
Tuba
I

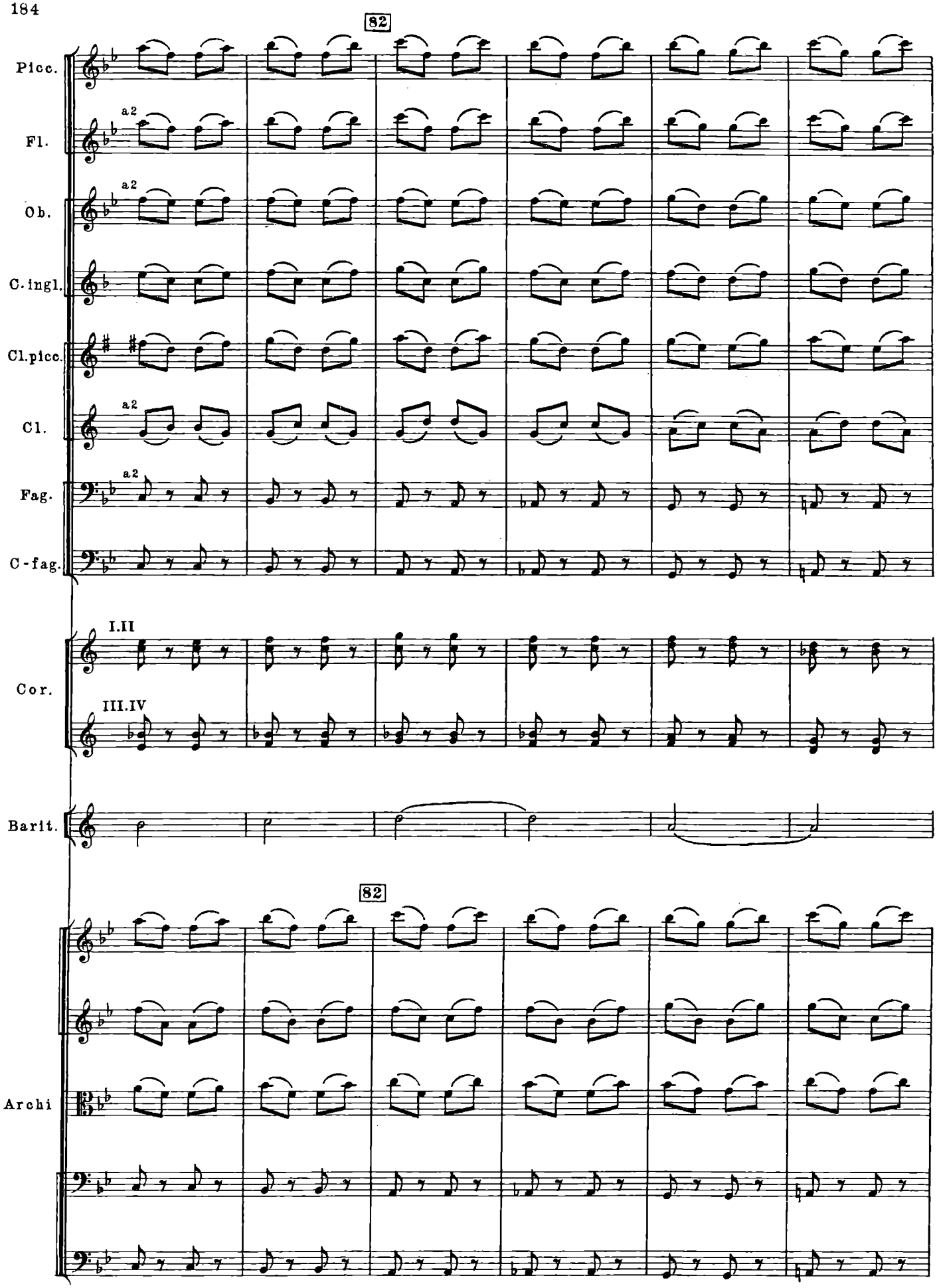
6. Финал

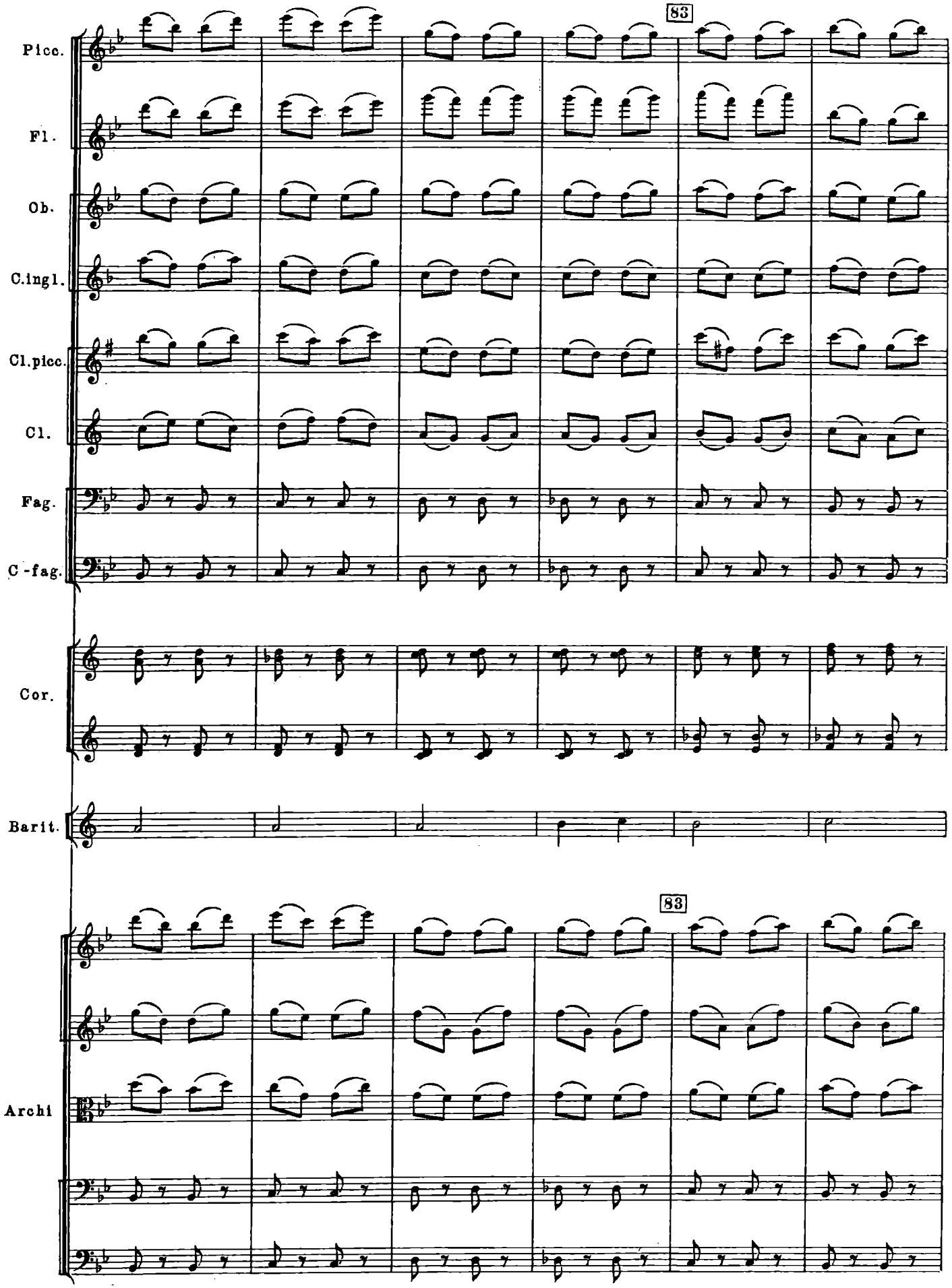

79
Presto
Piccolo
2 Flauti
2 Oboi
Corno inglese
Clarinetto piccolo (Es)
2 Clarinetti (B)
2 Fagotti
Contrafagotto
6 Corni (F)
3 Trombe (B)
3 Tromboni e Tuba
Timpani
Tamburo
Piatti
79
Presto
Violini I
Violini II
Viole
Violoncelli
Contrabassi

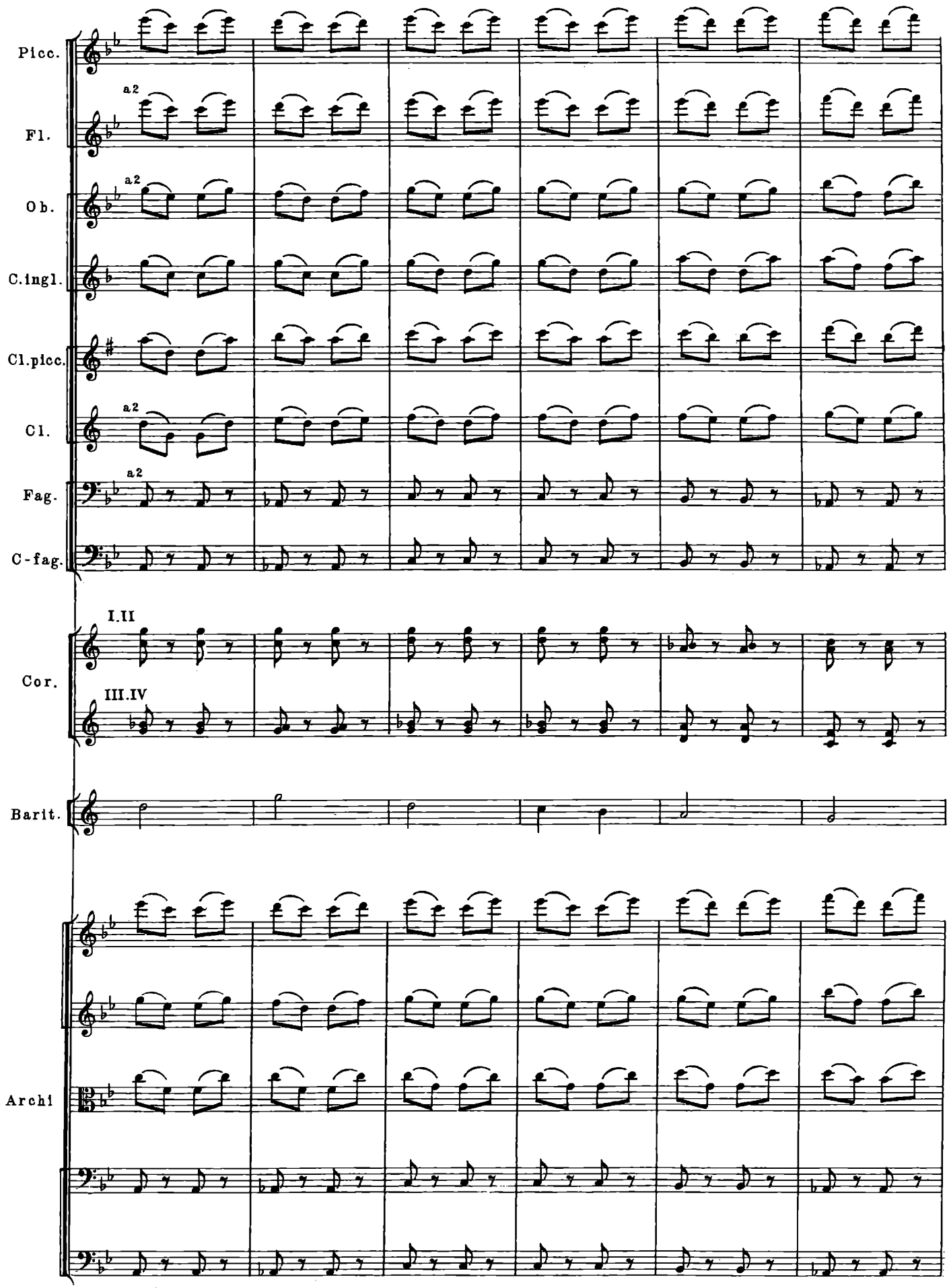

80
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
Archi
dim.

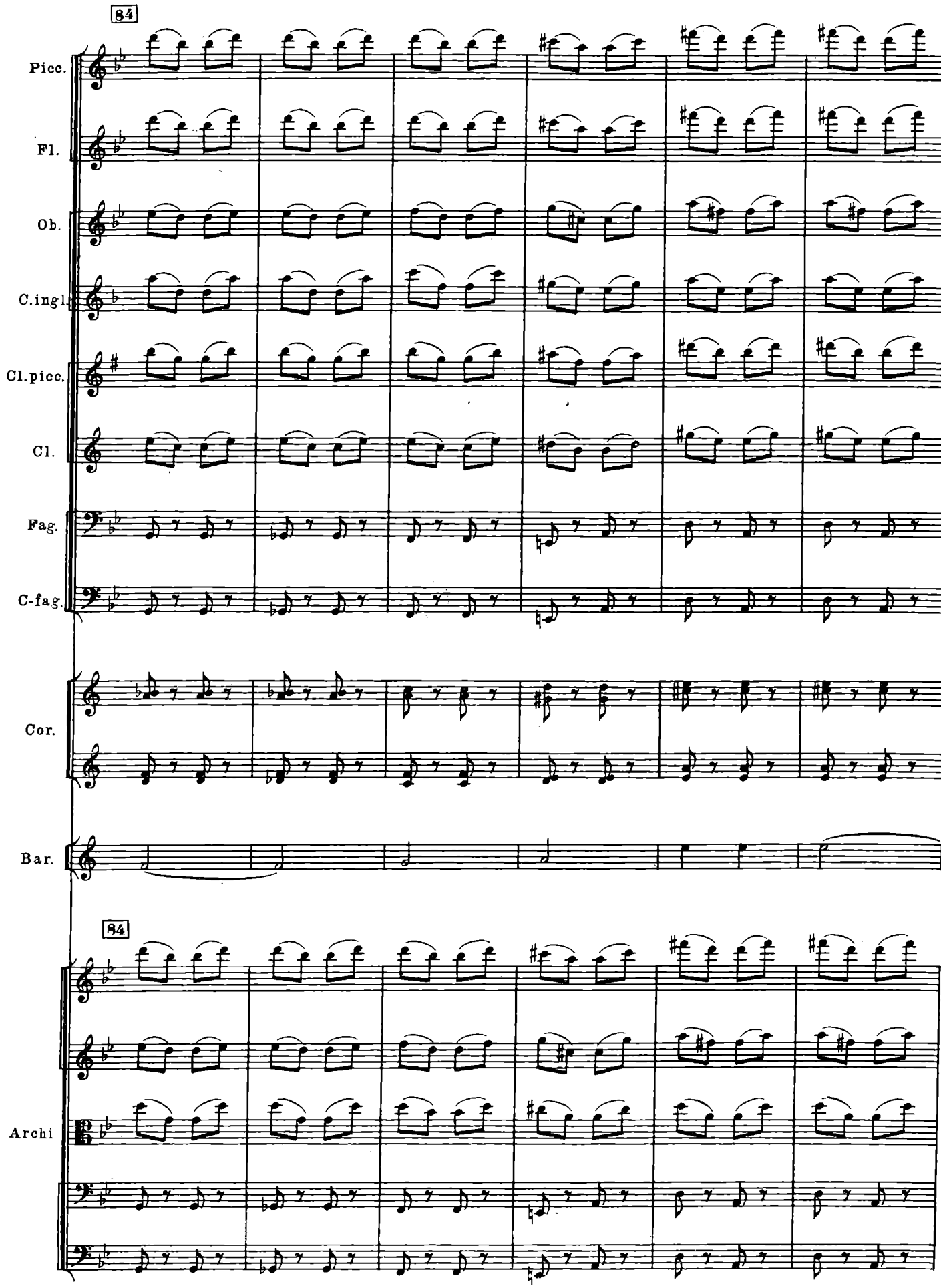

Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
Tr - be
Tr - ni
e
Tuba
Barit.
(B)
Timp.
T - ro
Archi
a2
p
I solo
ff espr.

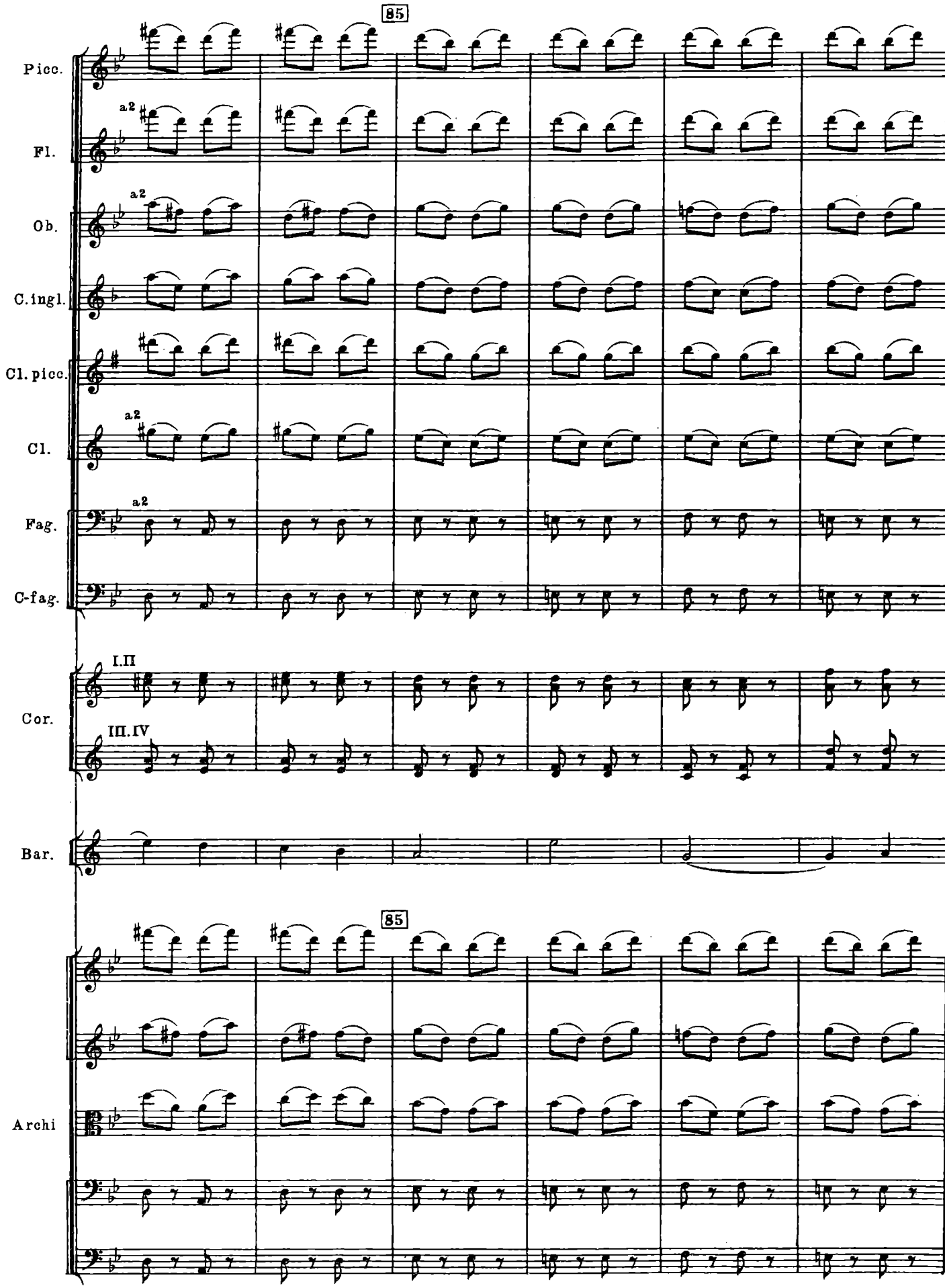

81
Picc.
Fl.
Ob.
C.lngl.
Cl.picc.
Cl.
a2
Fag.
C-fag.
I.II
Cor.
III.IV
Barit.
81
Archi

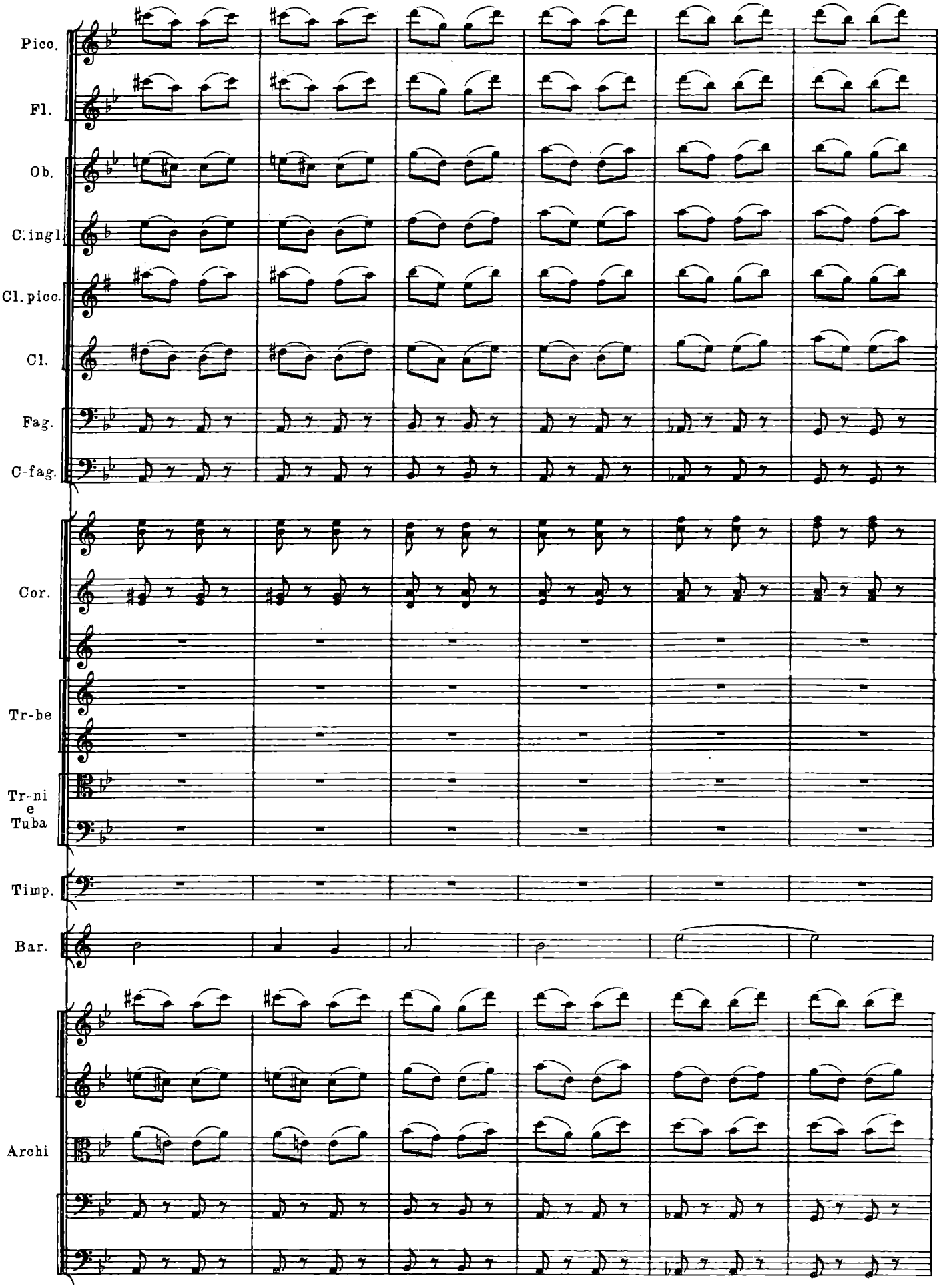

82
Picc.
Fl.
a2
Ob.
a2
C.ingl.
Cl.picc.
Cl.
a2
Fag.
a2
C-fag.
I.II
Cor.
III.IV
Barit.
82
Archi

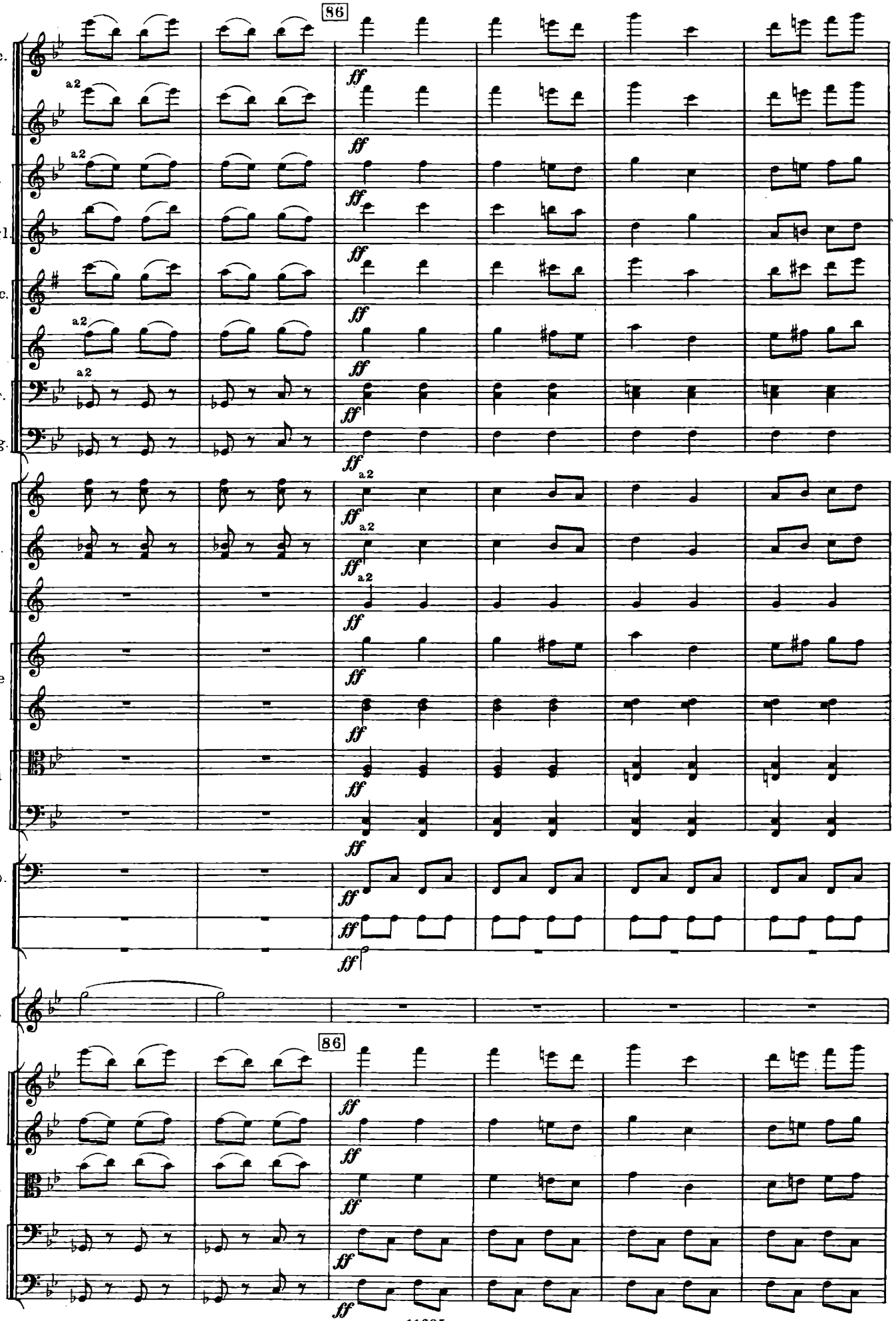

83
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
Barit.
83
Archi

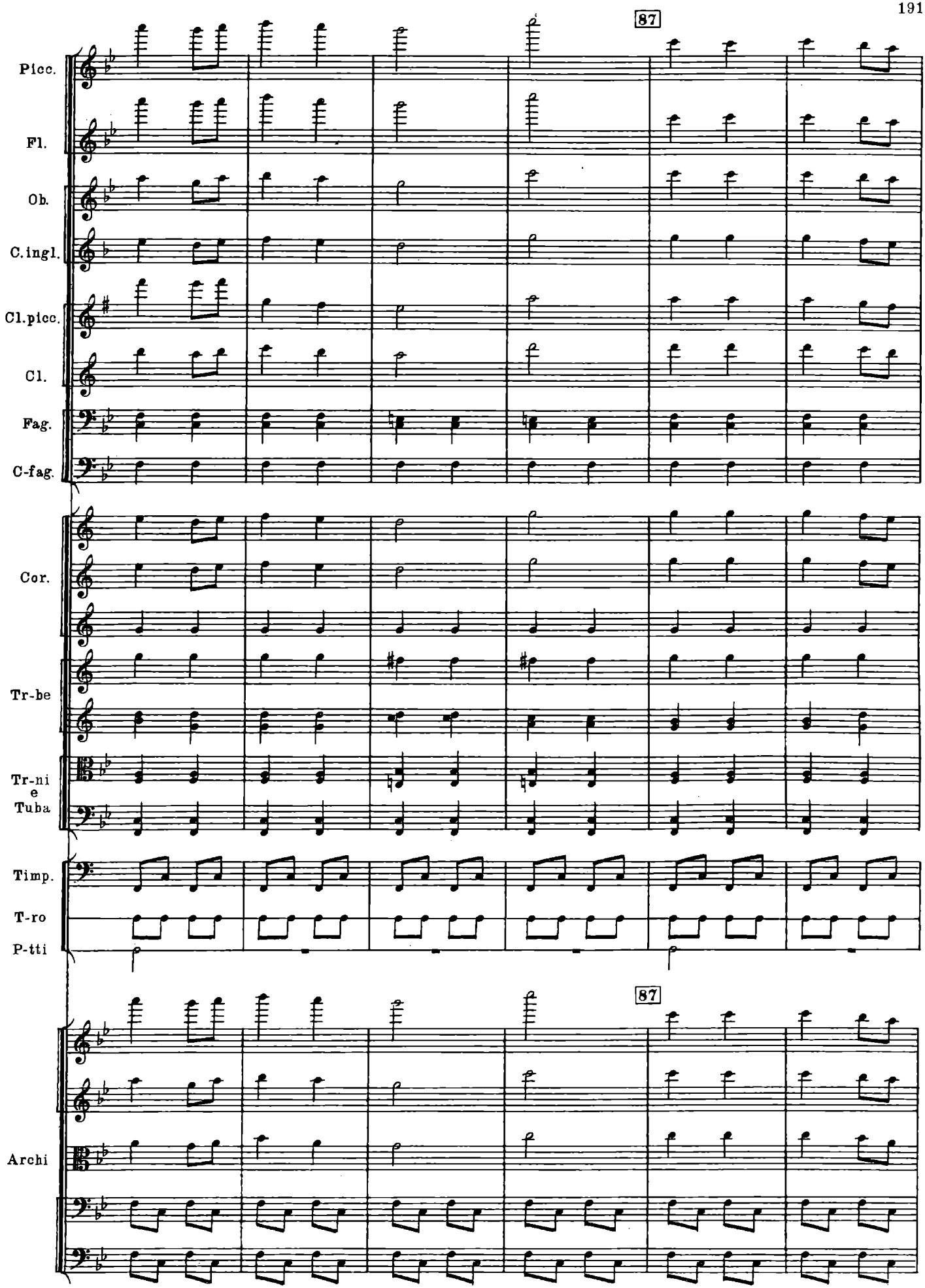

Picc.
Fl.
a2
Ob.
a2
C.ingl.
Cl.picc.
Cl.
a2
Fag.
a2
C-fag.
I.II
Cor.
III.IV
Barit.
Archi

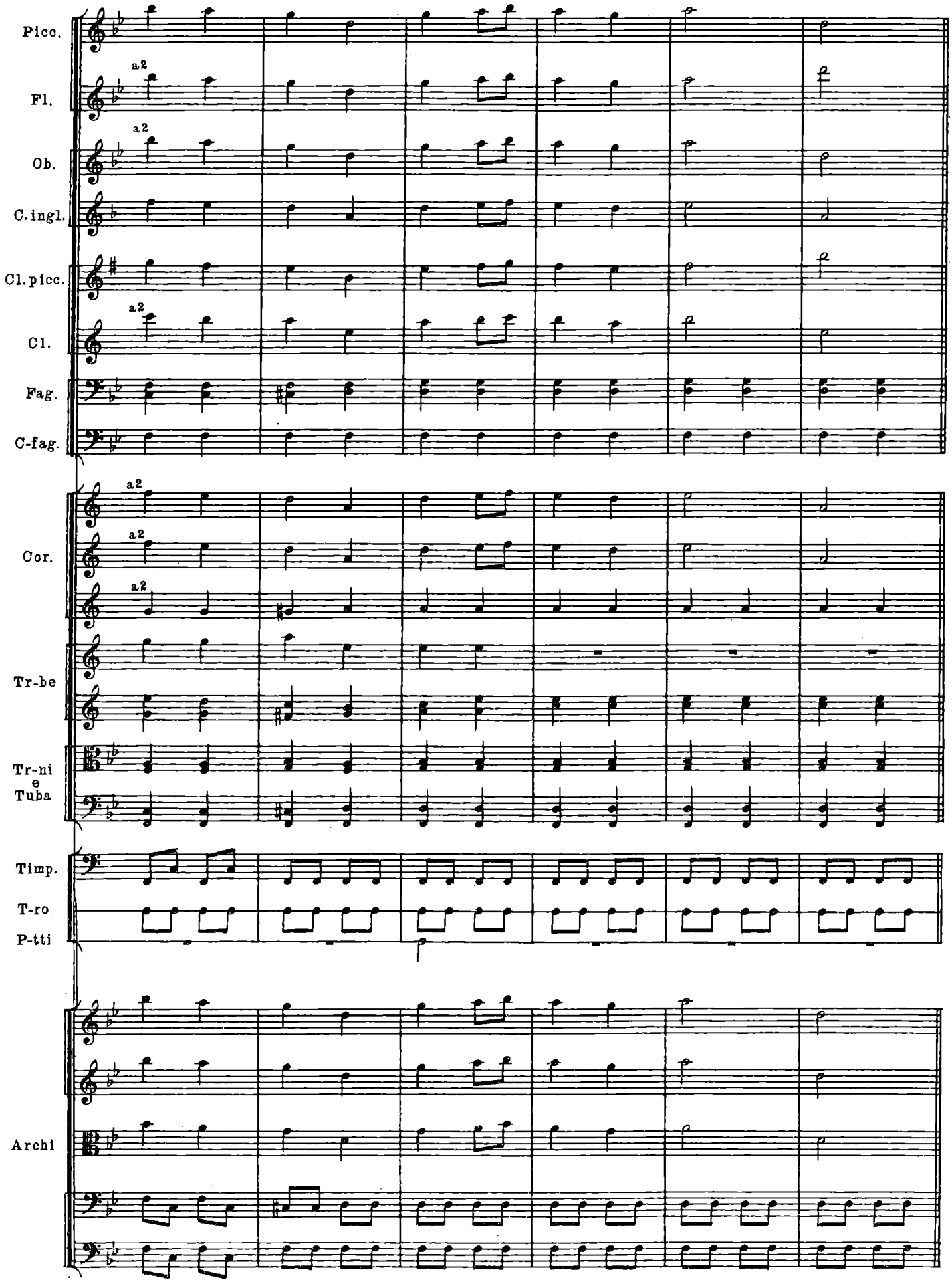

84
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
Bar.
84
Archi

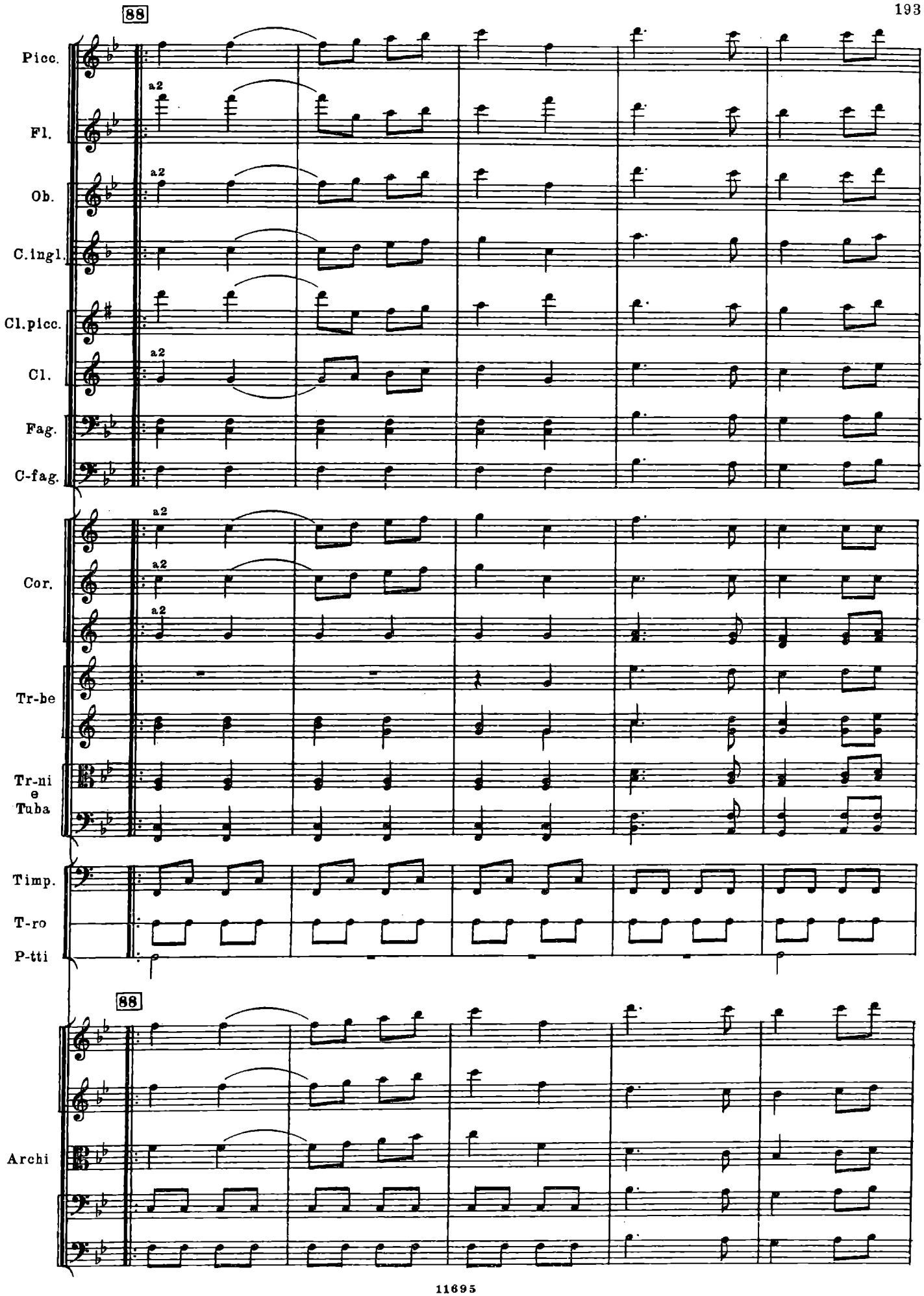

85
Picc.
a2
Fl.
a2
Ob.
C.ingl.
Cl. picc.
a2
Cl.
a2
Fag.
C-fag.
I.II
Cor.
III.IV
Bar.
85
Archi

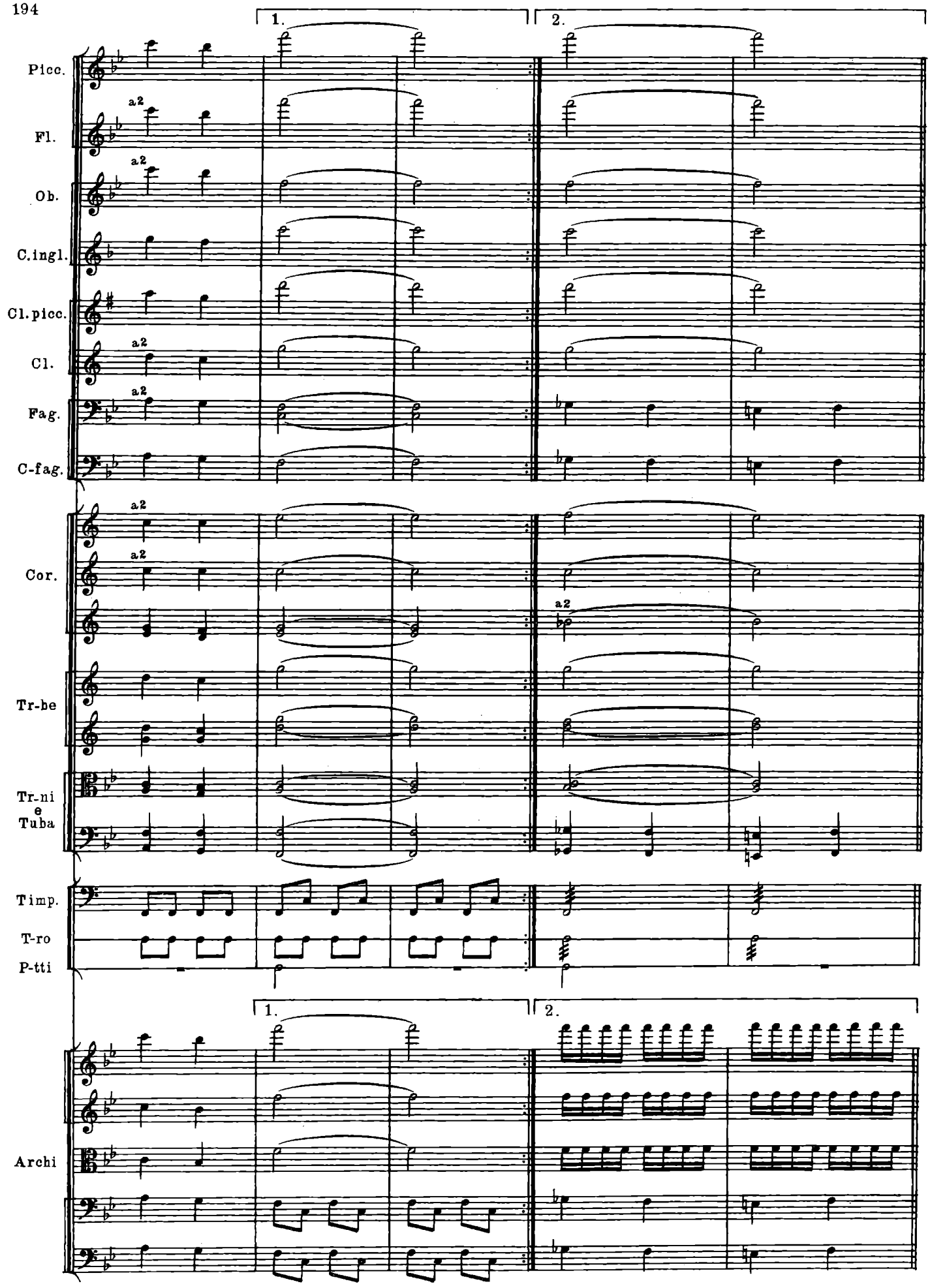

Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Bar.
Archi

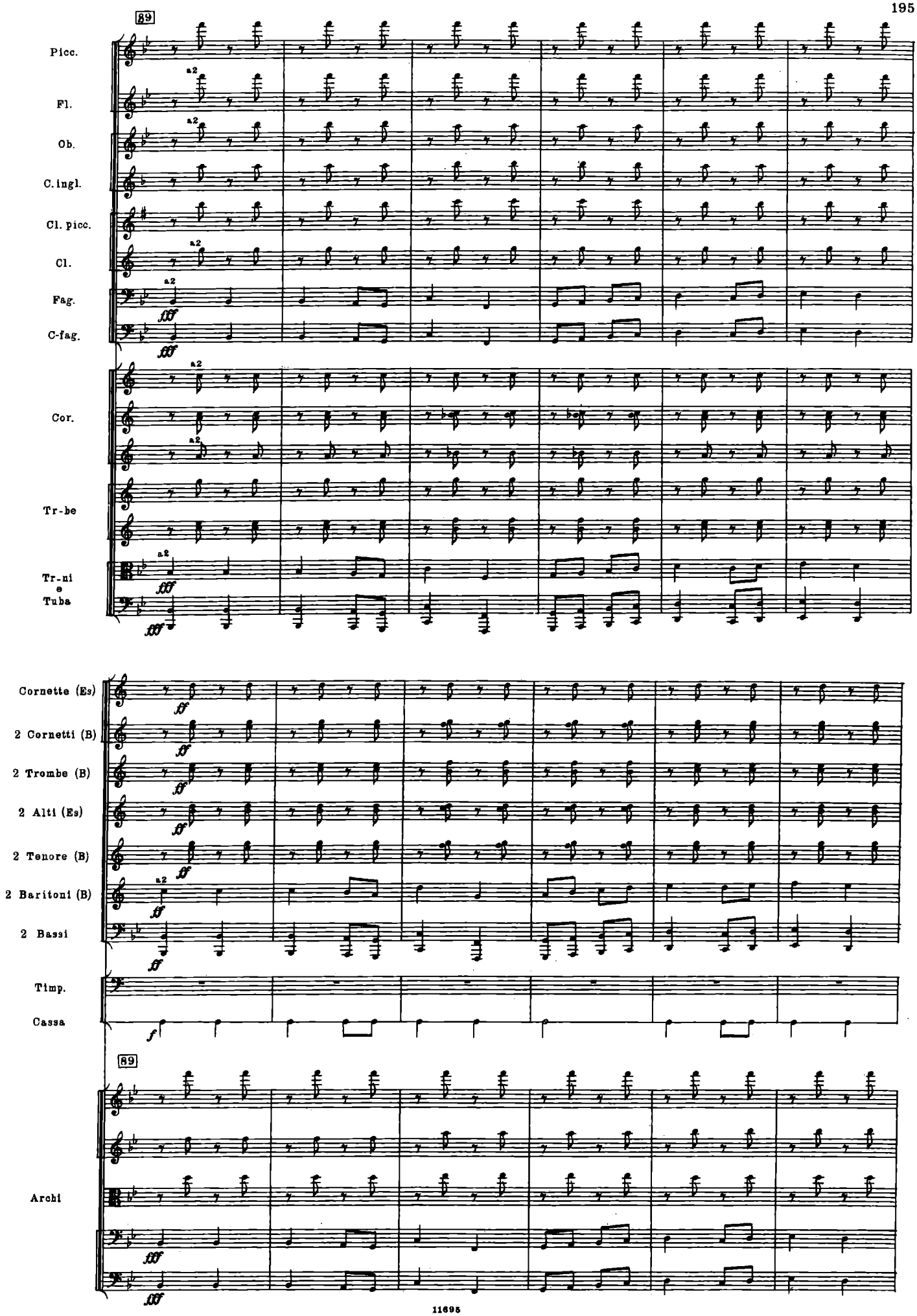

86
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
P-tti
Bar.
86
Archi
ff
a2

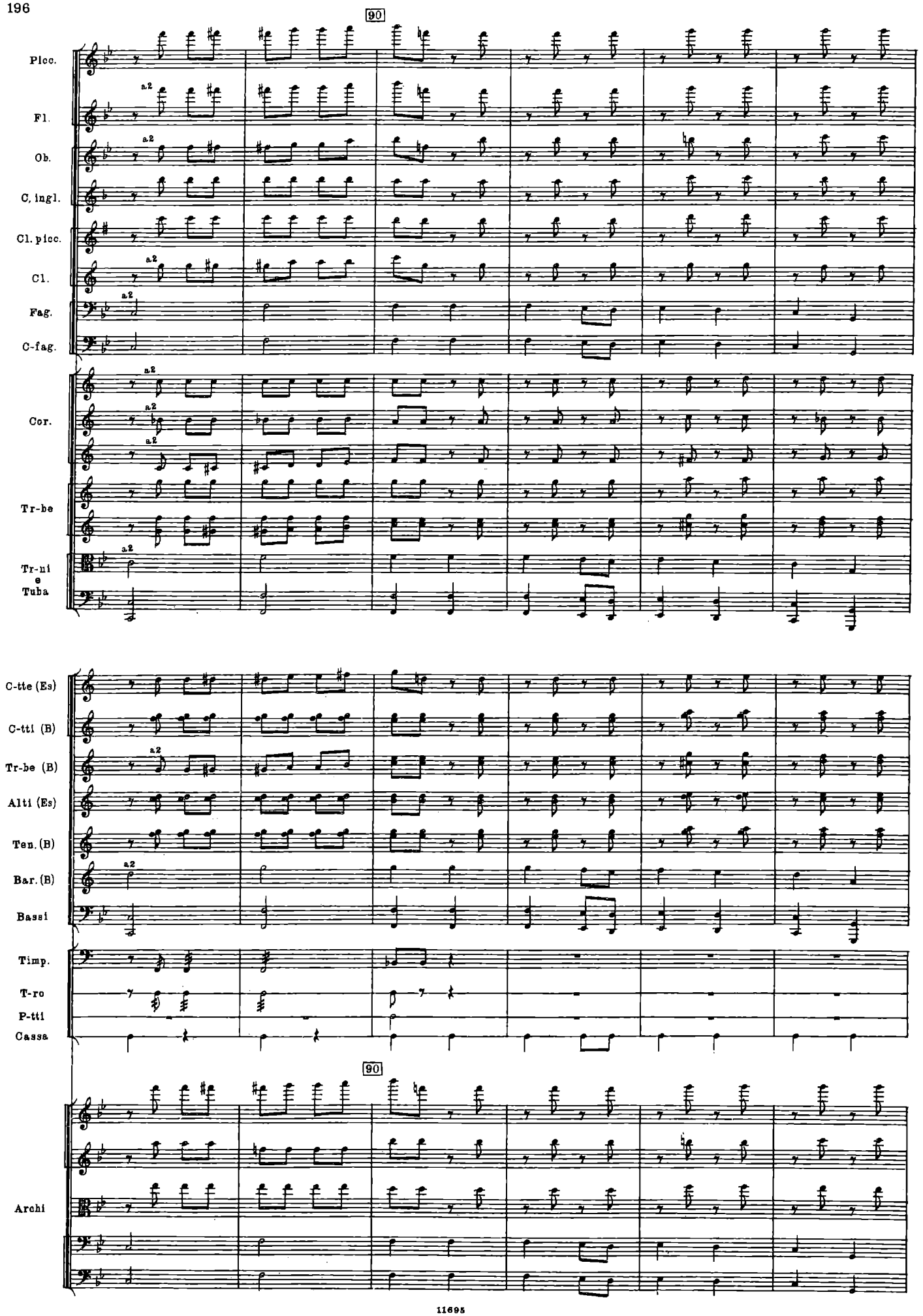

87
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
87
Archi

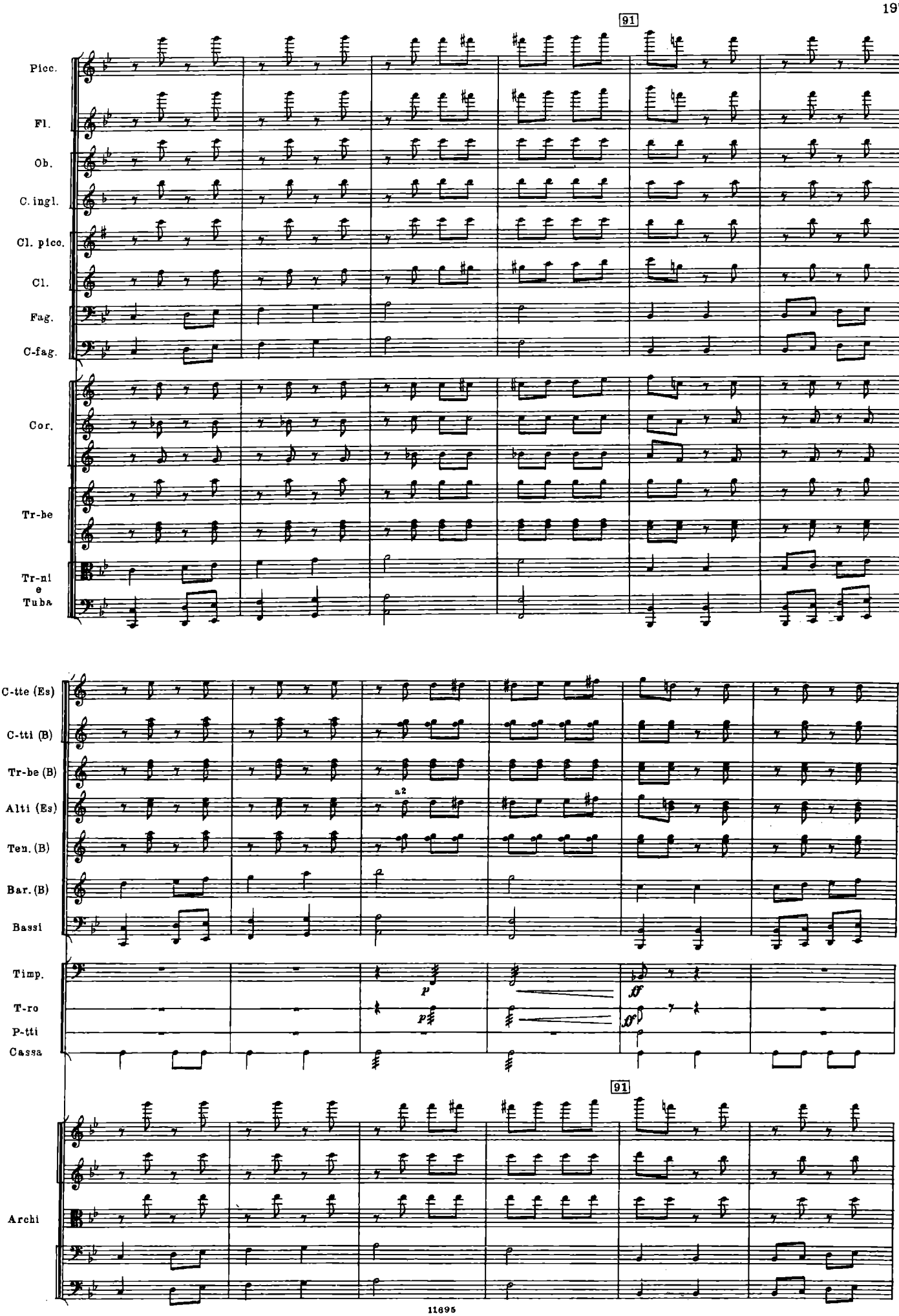

Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
Archi
a2

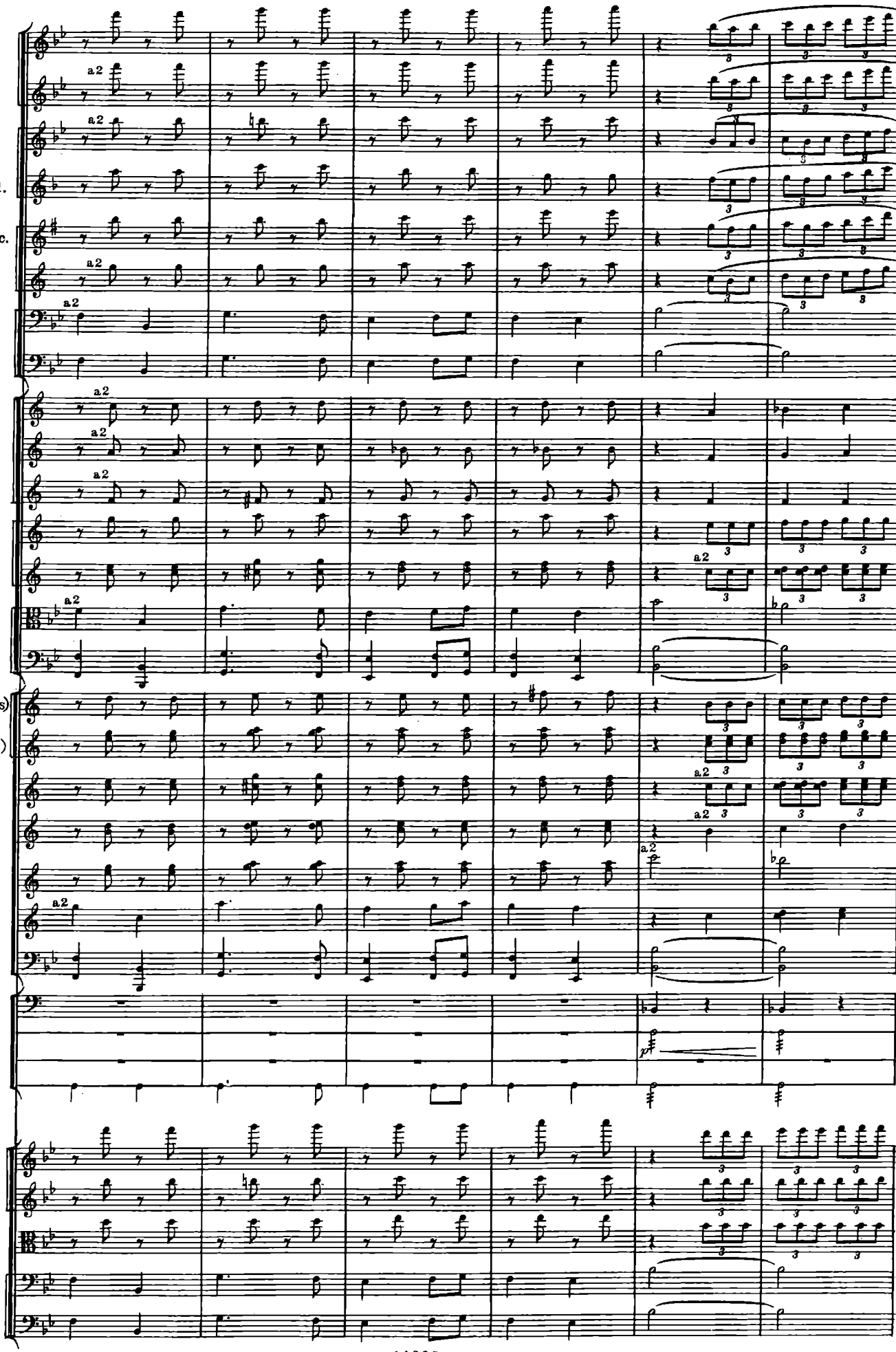

88
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
a2
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
88
Archi

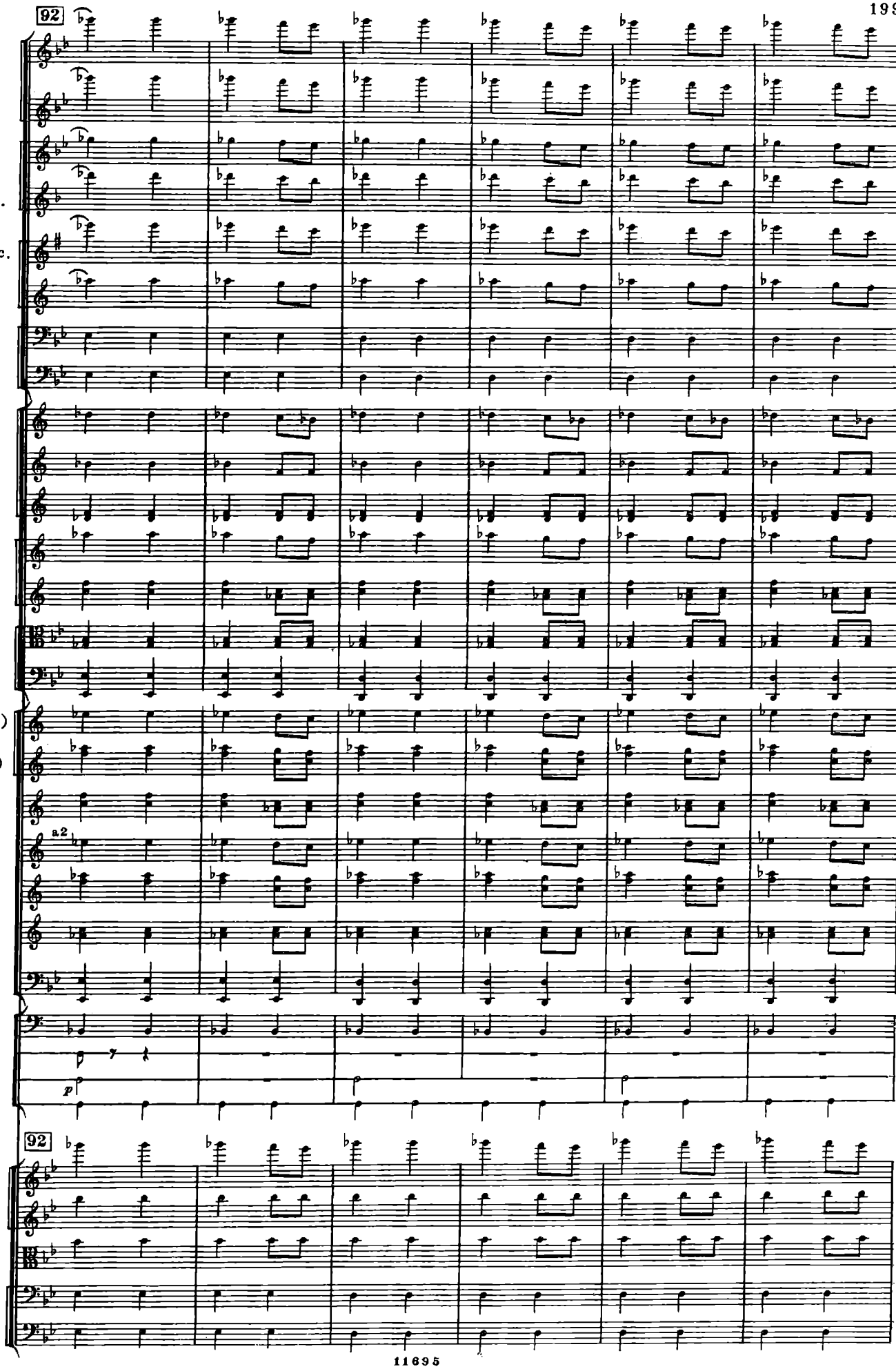

1.
2.
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
T-ro
P-tti
Archi
a2

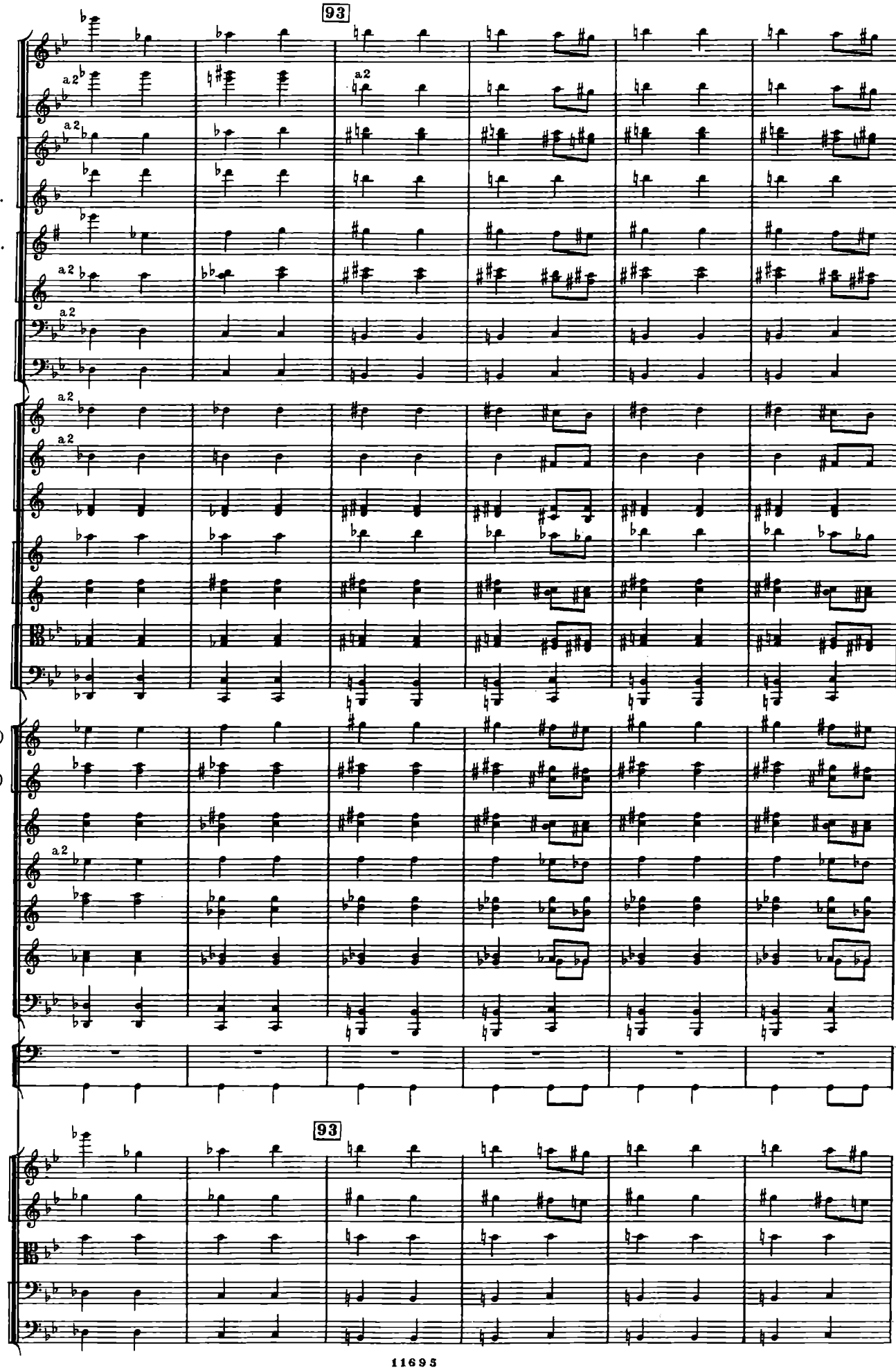

89
Picc.
Fl.
Ob.
C. ingl.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Cornette (Es)
2 Cornetti (B)
2 Trombe (B)
2 Alti (Es)
2 Tenore (B)
2 Baritoni (B)
2 Bassi
Timp.
Cassa
89
Archi


90
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 (B)
Alti (Es)
Ten. (B)
Bar. (B)
Bassi
Timp.
T-ro
P-tti
Cassa
90
Archi
a2


91
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 (B)
Alti (Es)
Ten. (B)
Bar. (B)
Bassi
a2
Timp.
T-ro
P-tti
Cassa
p
ff
91
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
a2


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
a2
Alti
Ten.
Bar.
Bassi
Timp.
T-ro
P-tti
Cassa
92
Archi


93
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

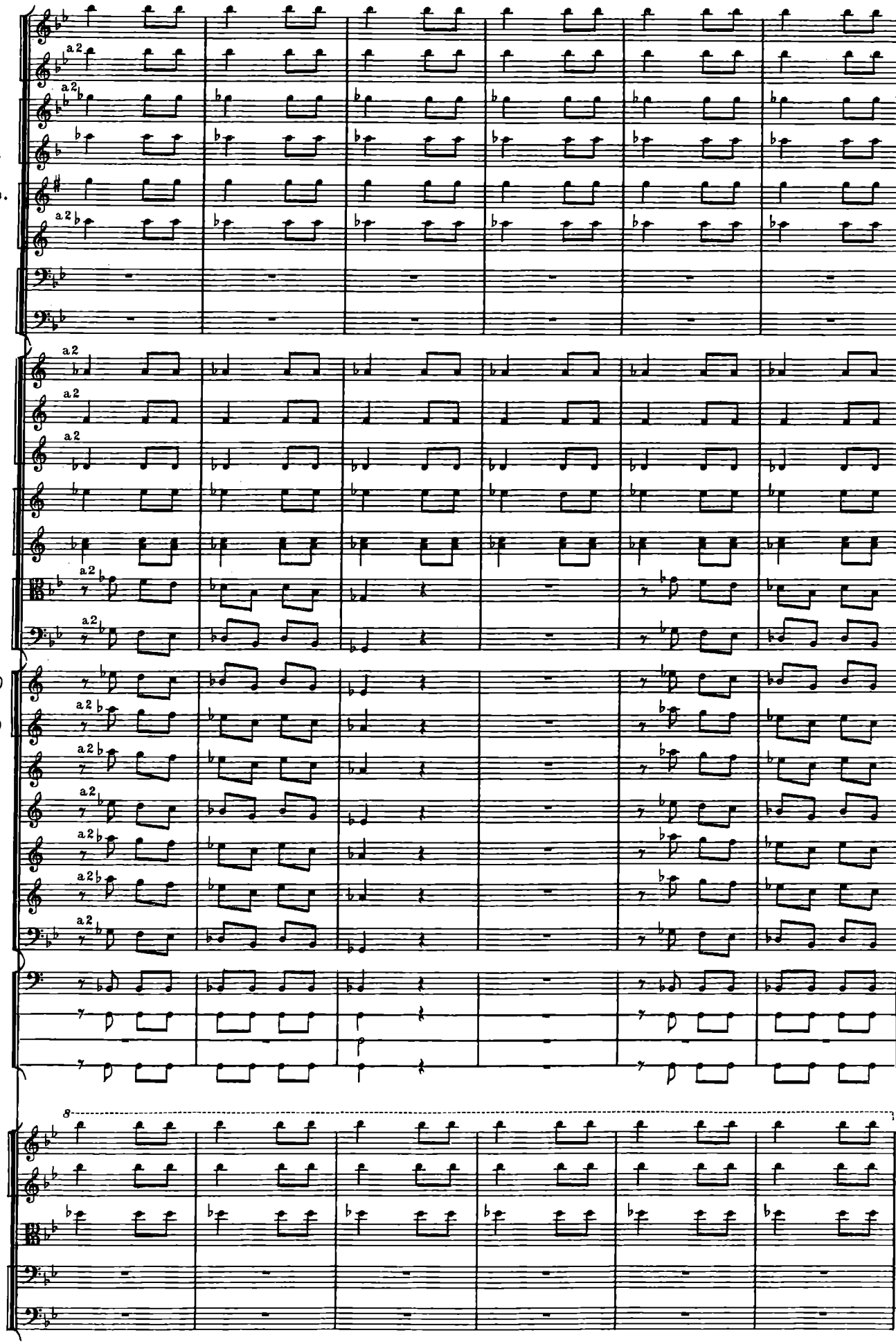
94

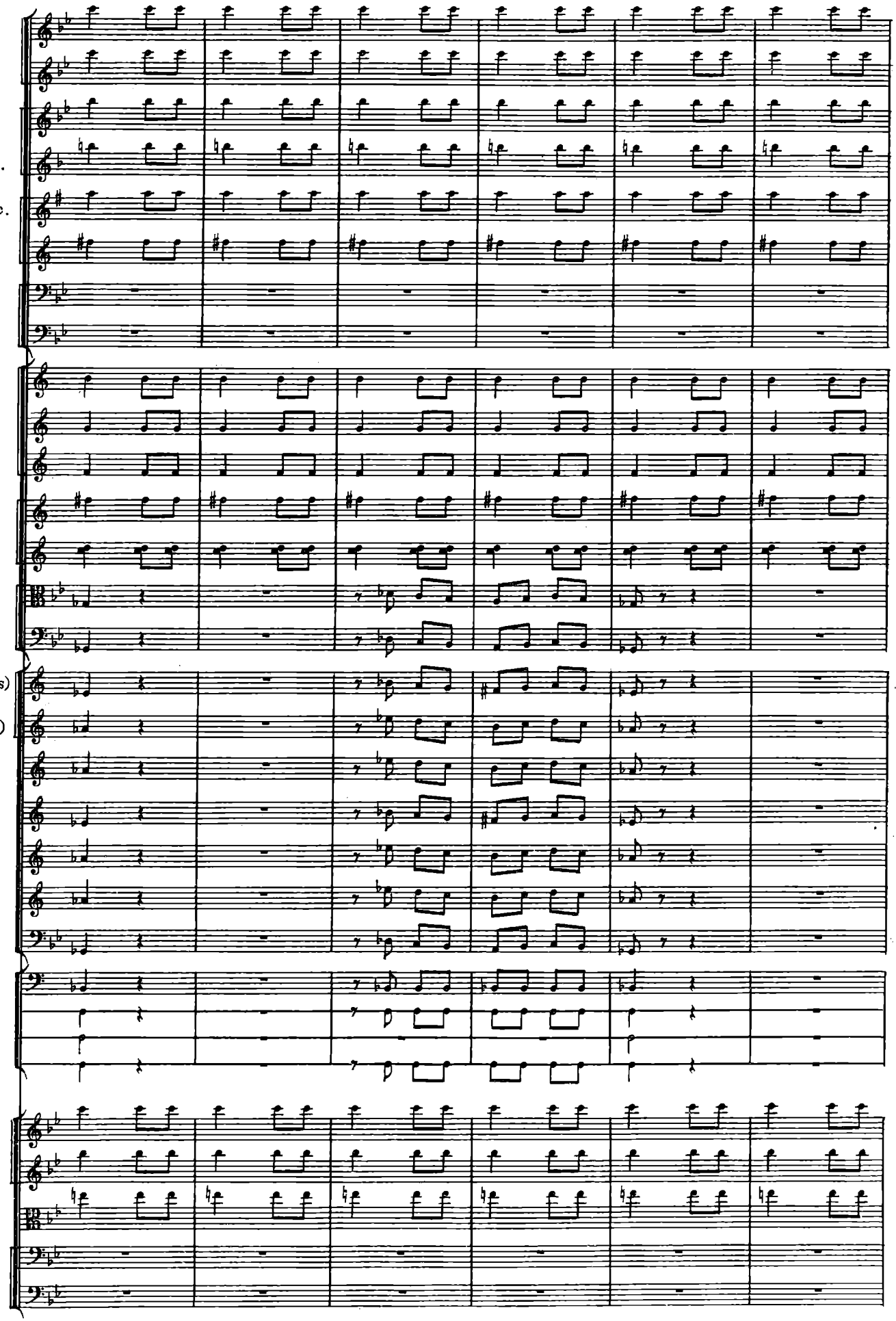
Picc.
Fl.
Ob.
C. ingl.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
C-tte(Es)
C-tti(B)
Tr-be
Alti
Ten.
Bar.
Bassi
Timp.
T-ro
P-tti
Cassa
Archi

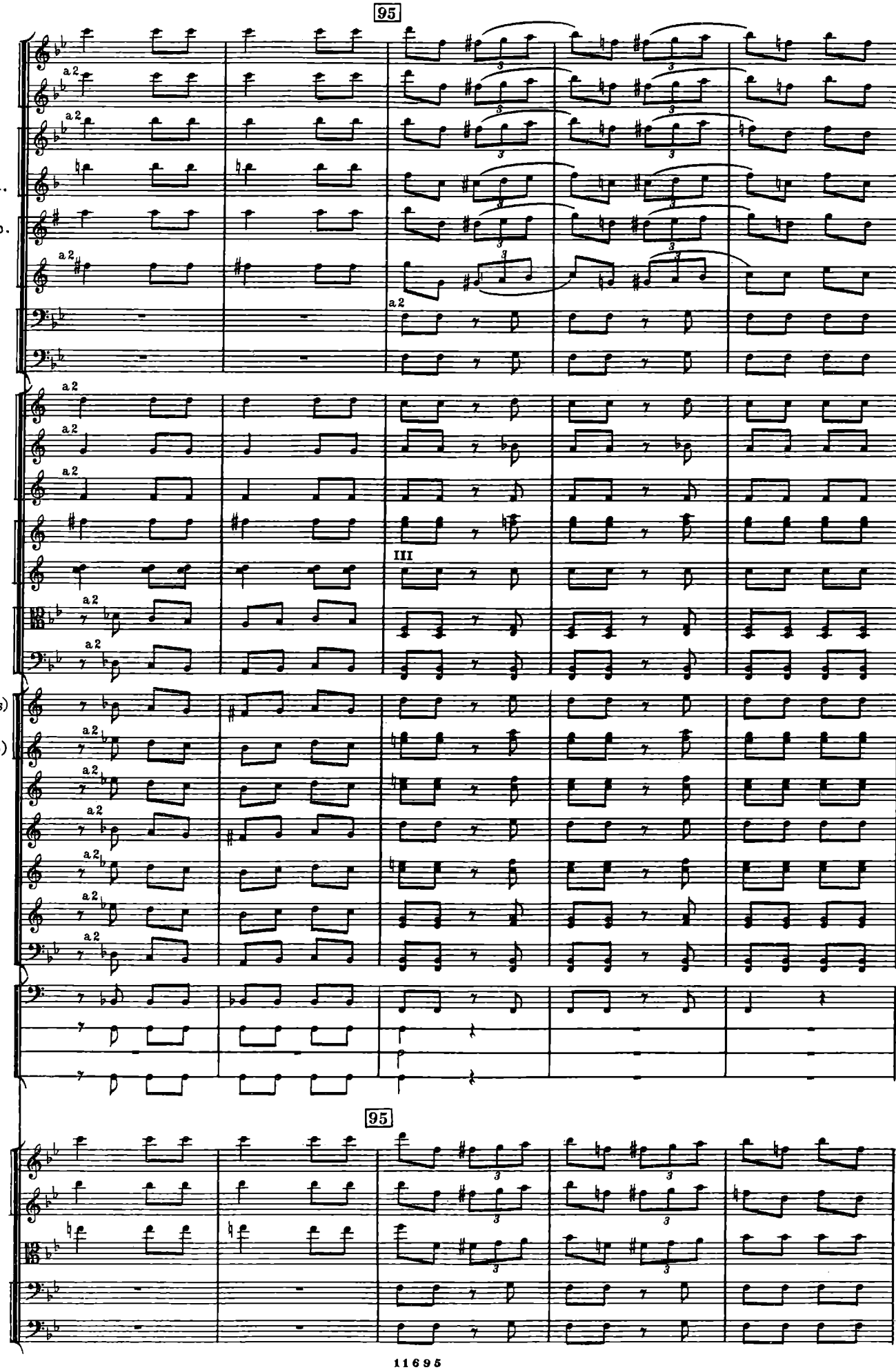
a2

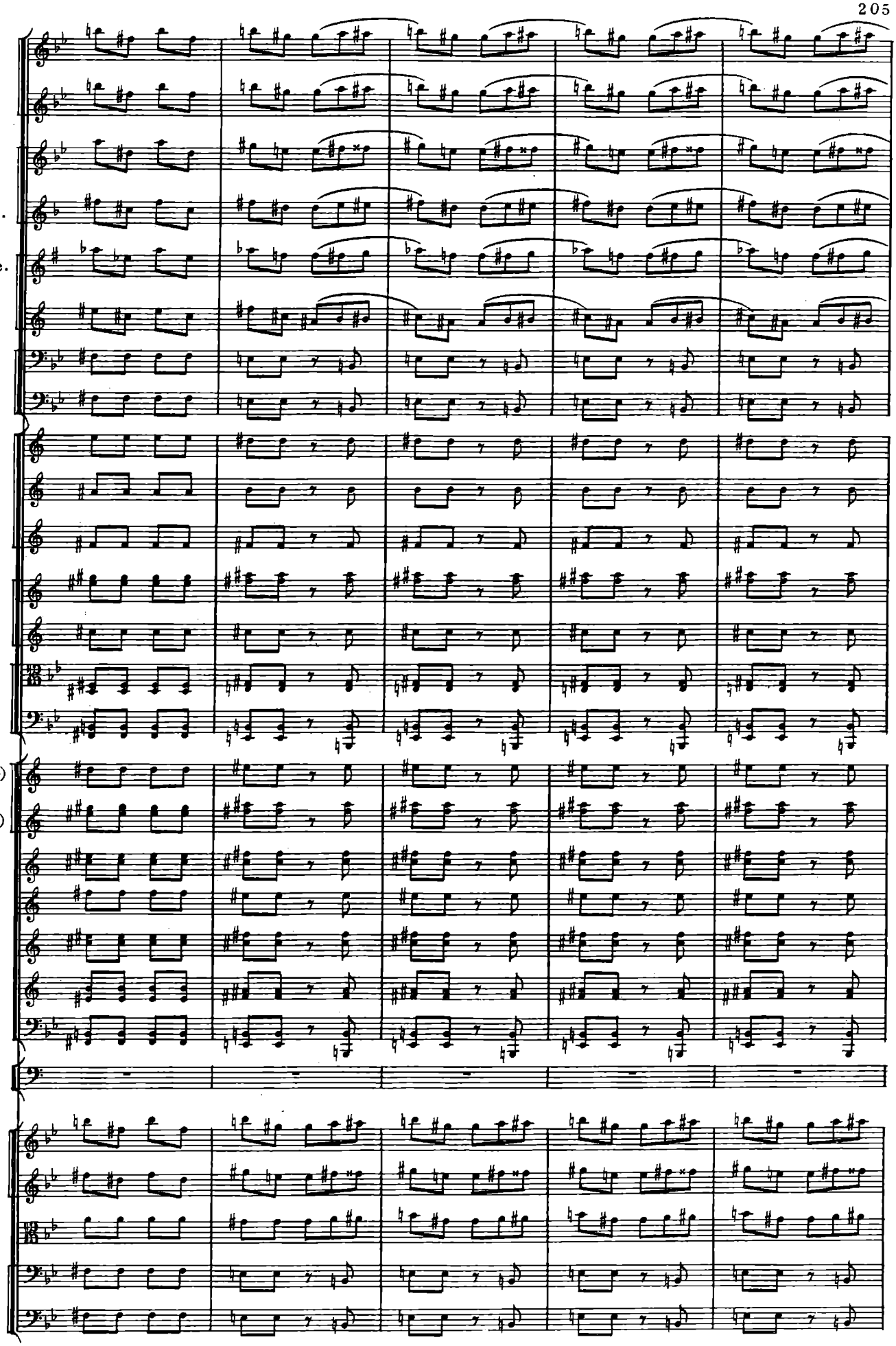
94

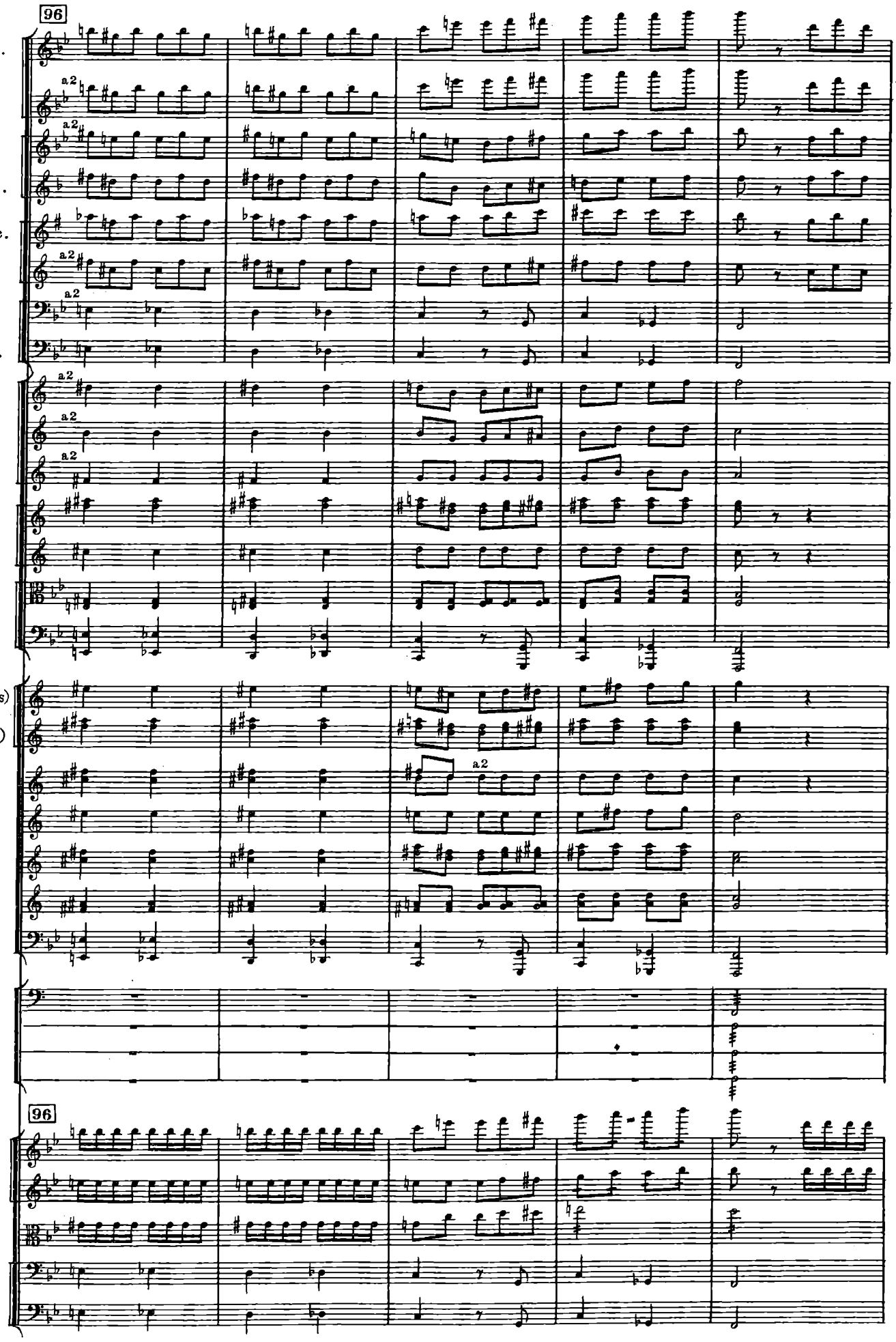
8


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
a2
8


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


95
Picc.
Fl.
Ob.
C.ingl.
Cl. pico.
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
95
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.
Archi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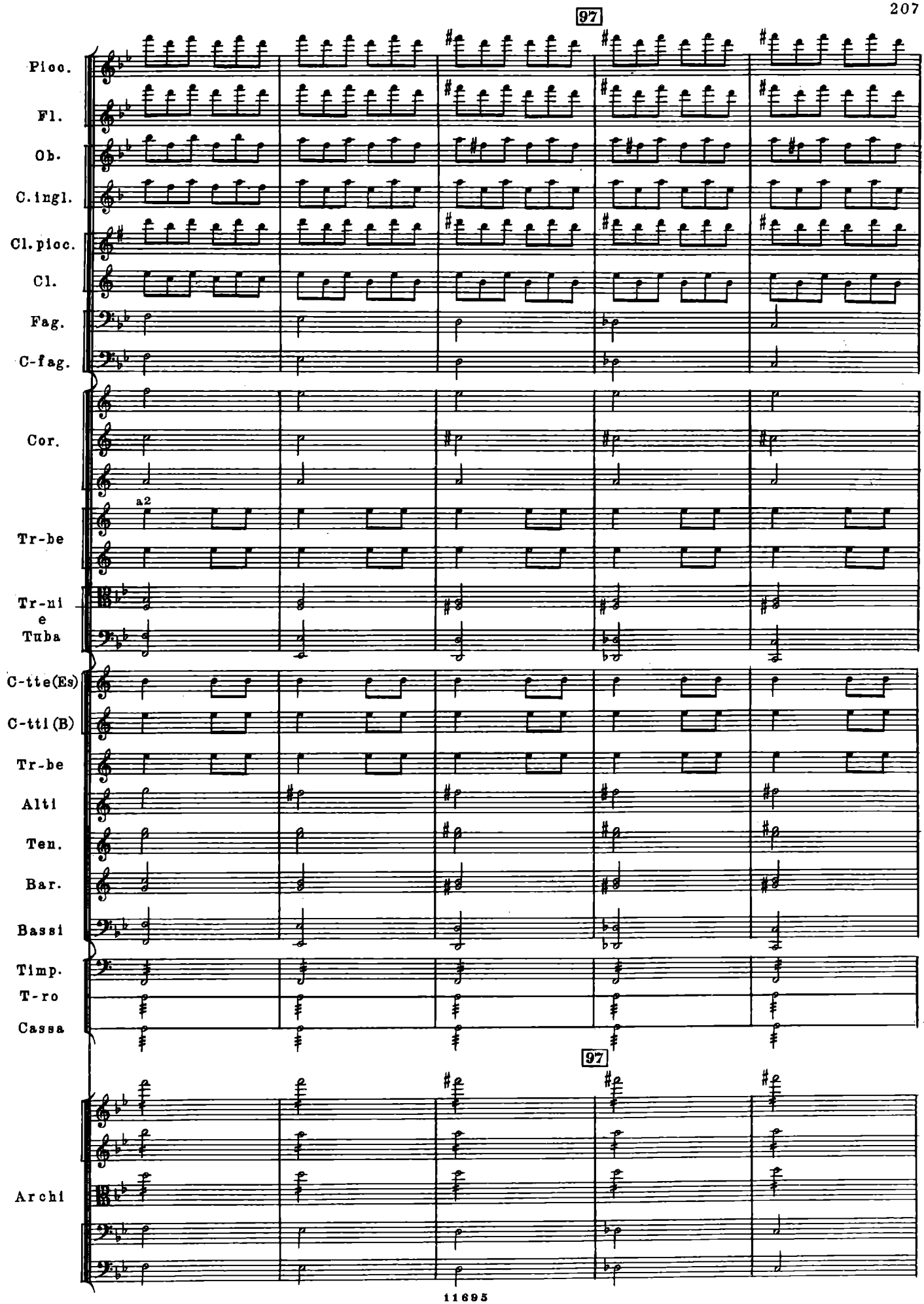
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
C-tte(Es)
C-tti (B)
Tr-be
Alti
Ten.
Bar.
Bassi
Timp.
T-ro
P-tti
Cassa
96
Archi
a2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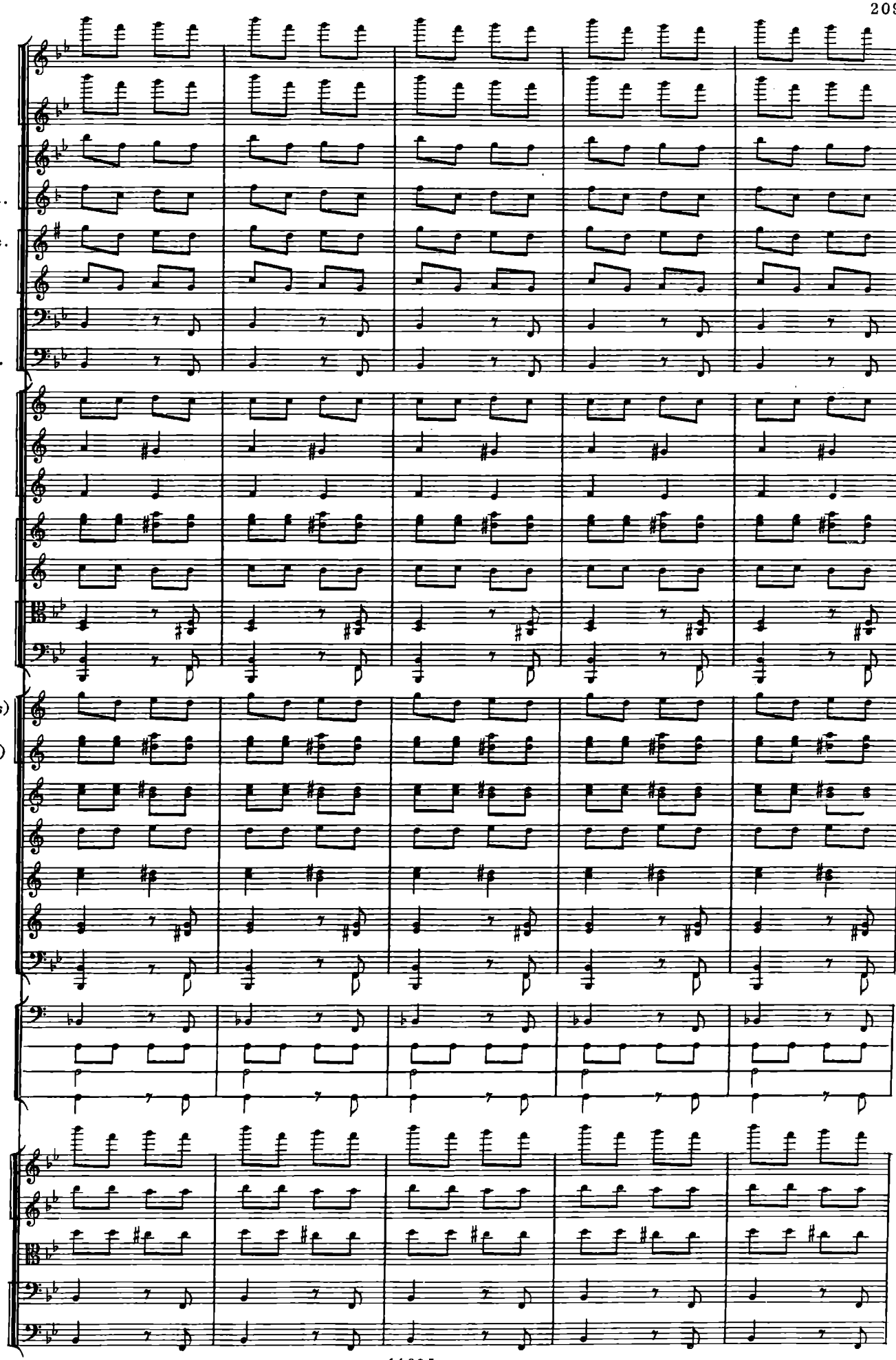
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
a2
Tr-be
Tr-ni
e
Tuba
C-tte(Es)
C-ttl(B)
Tr-be
Alti
Ten.
Bar.
Bassi
Timp.
T-ro
Cassa
97
Archi

98

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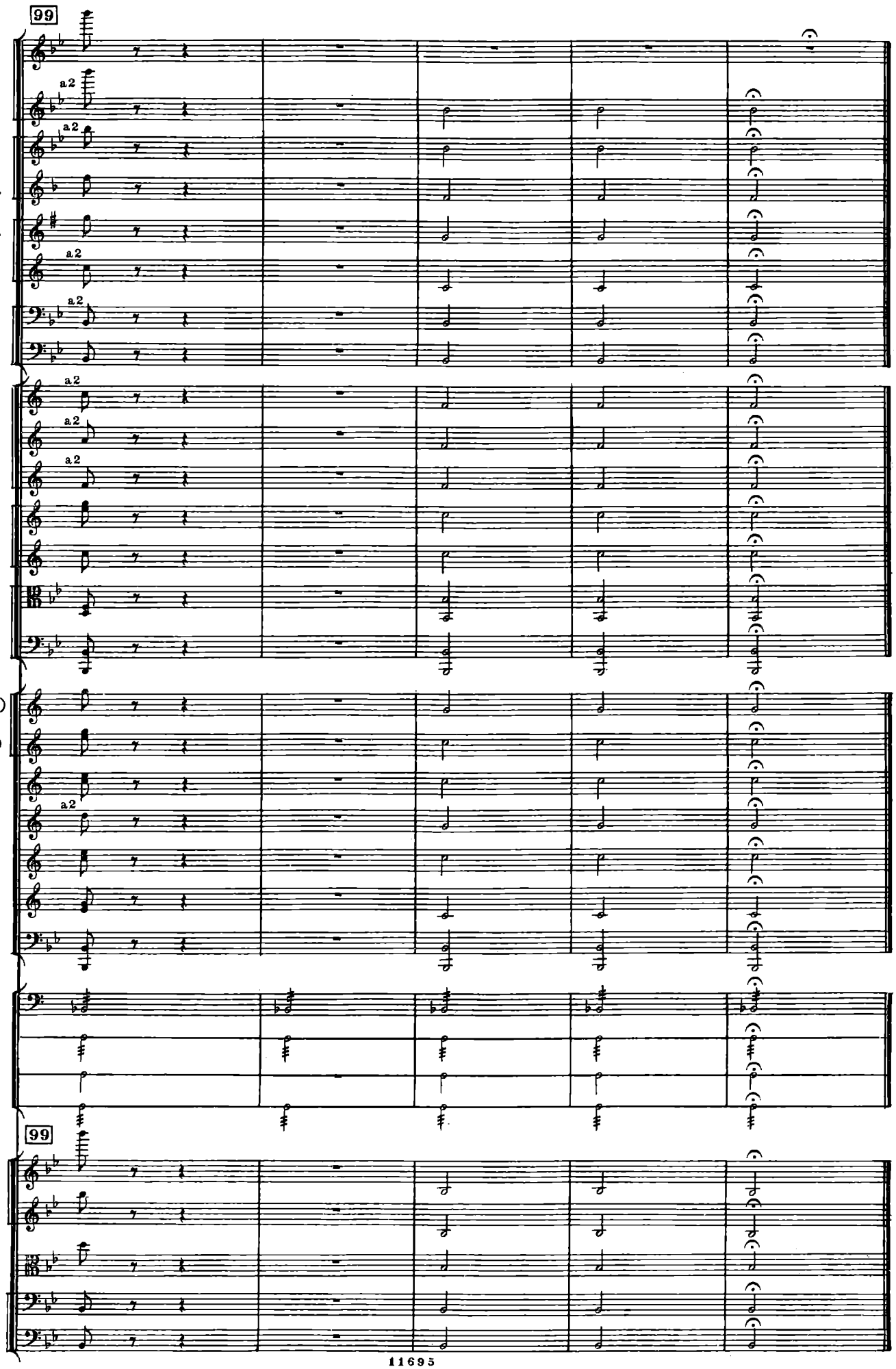
Cl.picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni
e
Tuba
C-tte(Es)
C-tti(B)
Tr-be
Alti
Ten.
Bar.
Bassi
Timp.
T-ro
P-tti
Cassa
Archi


99
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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
99
Archi
a2

СЮИТА

ИЗ БАЛЕТА
«СВЕТЛЫЙ РУЧЕЙ»

[СОЧ. 39А]

СОСТАВ ОРКЕСТРА
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

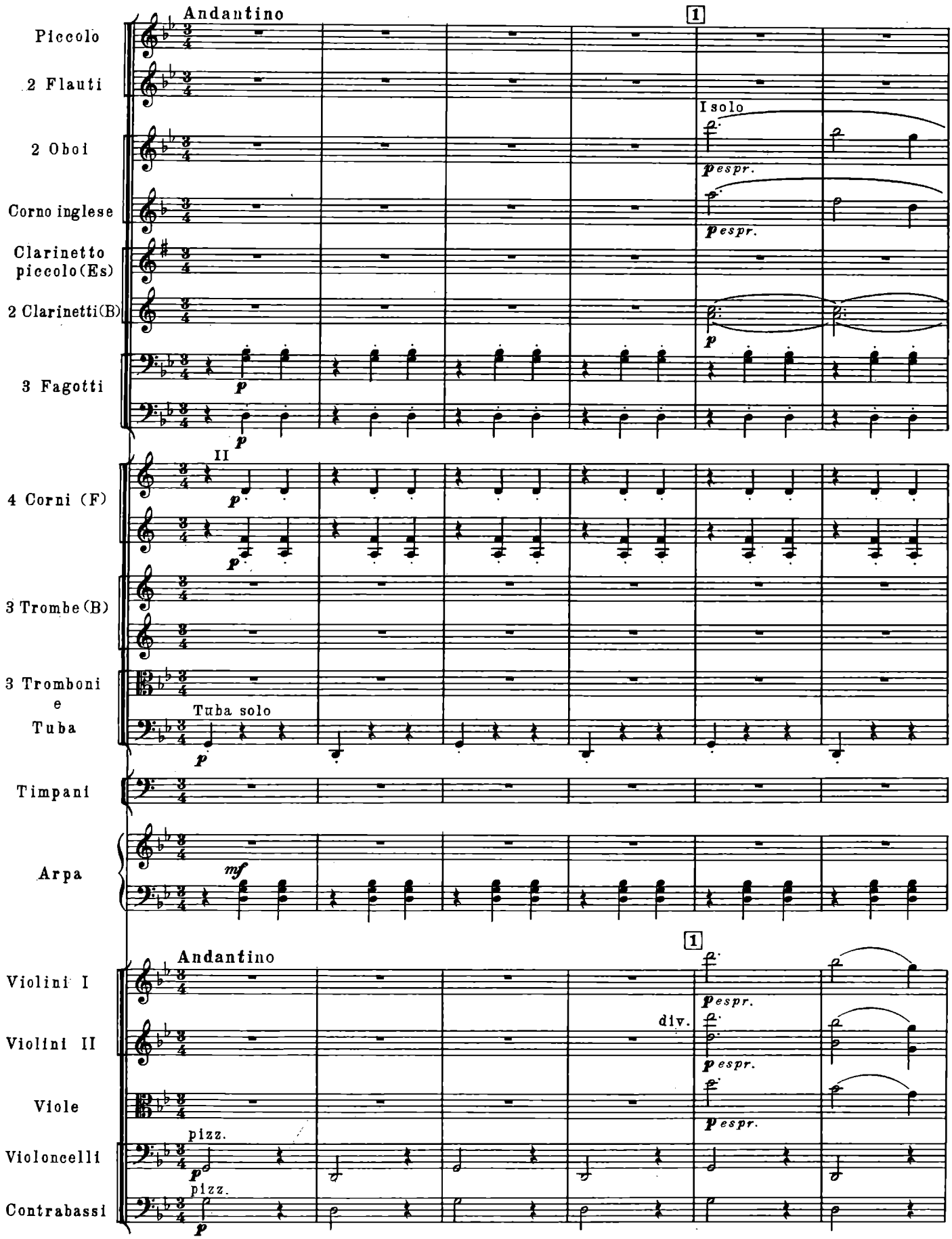
* * *

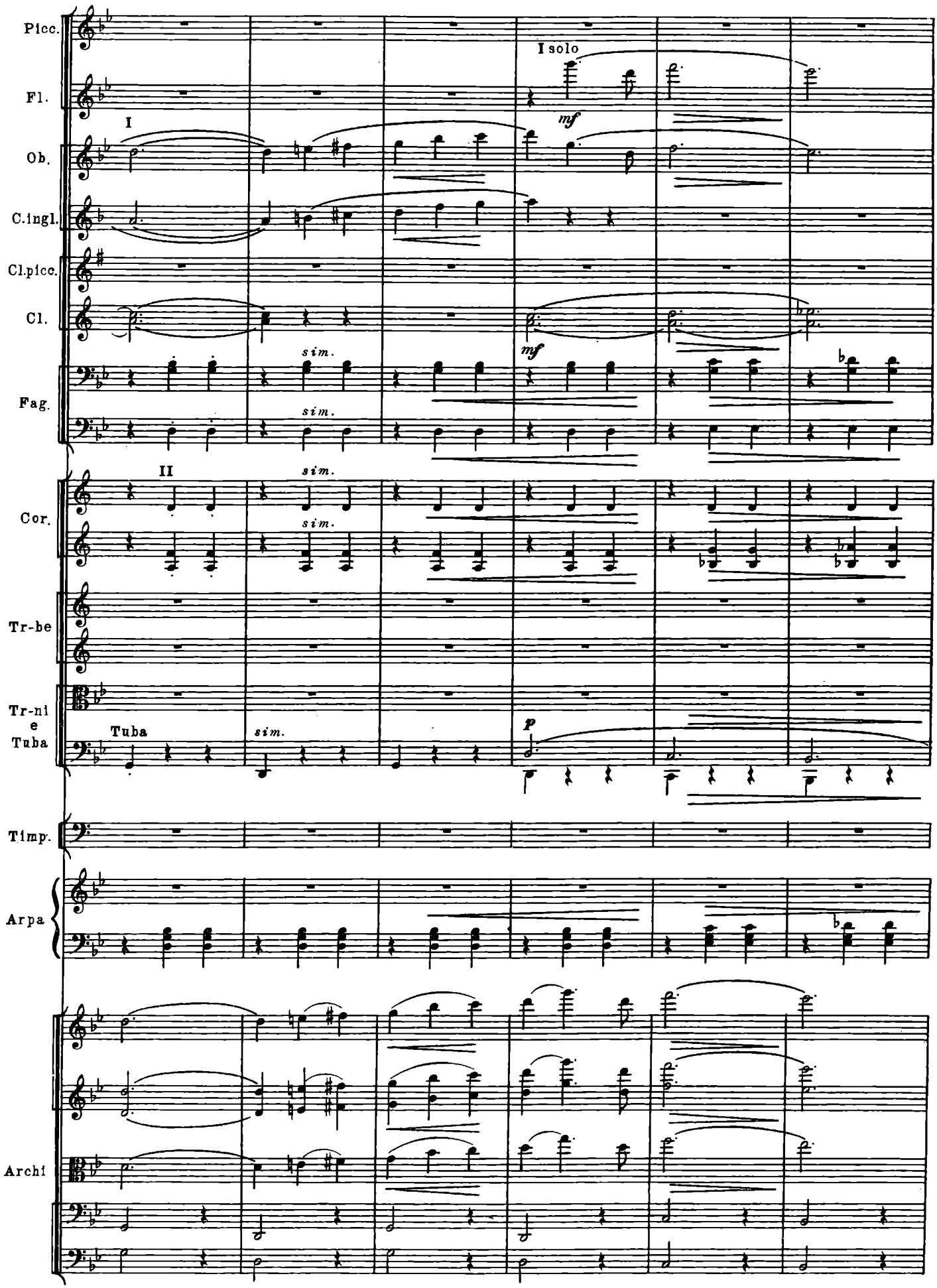
Campanelli
Arpa

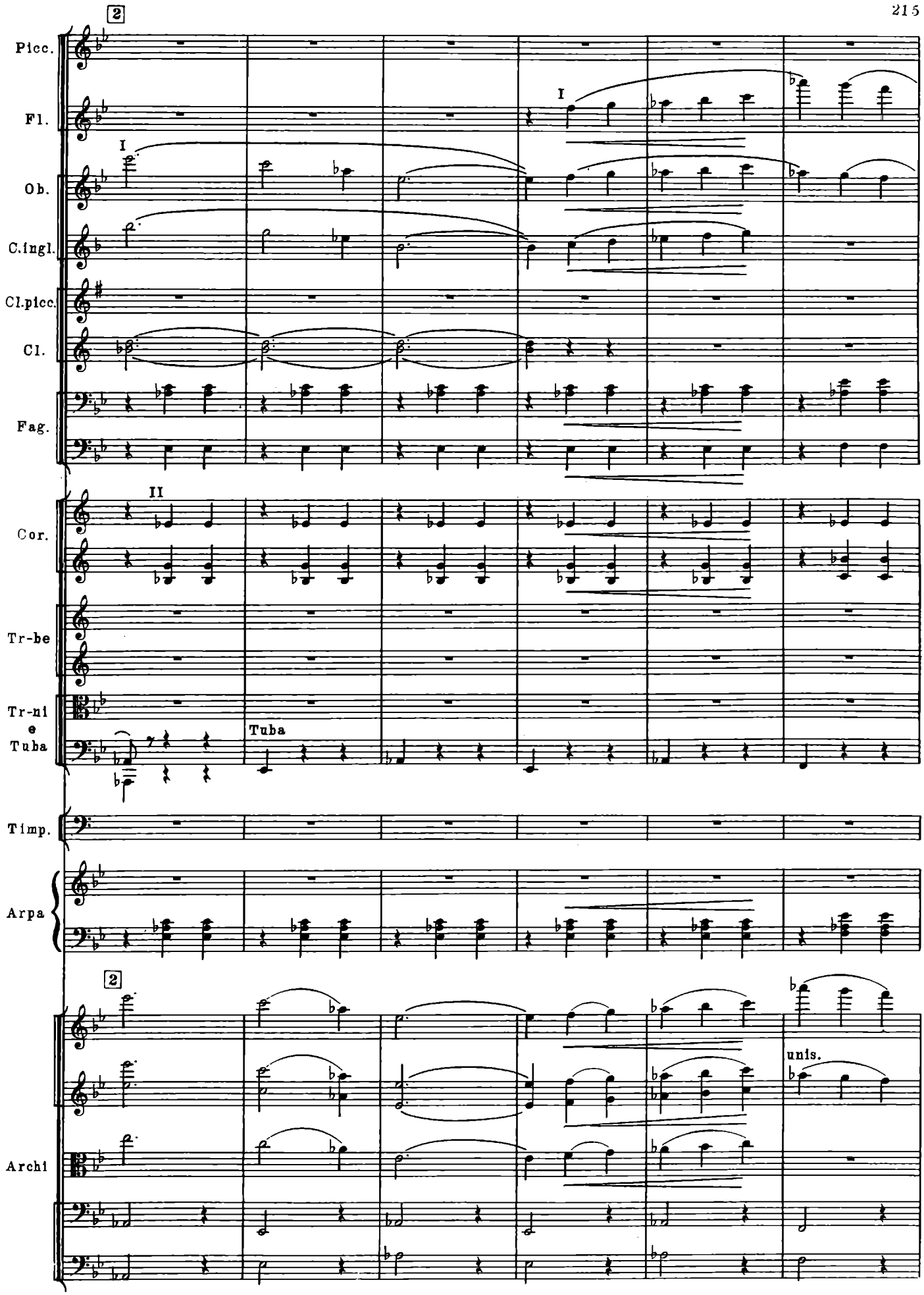
* * *

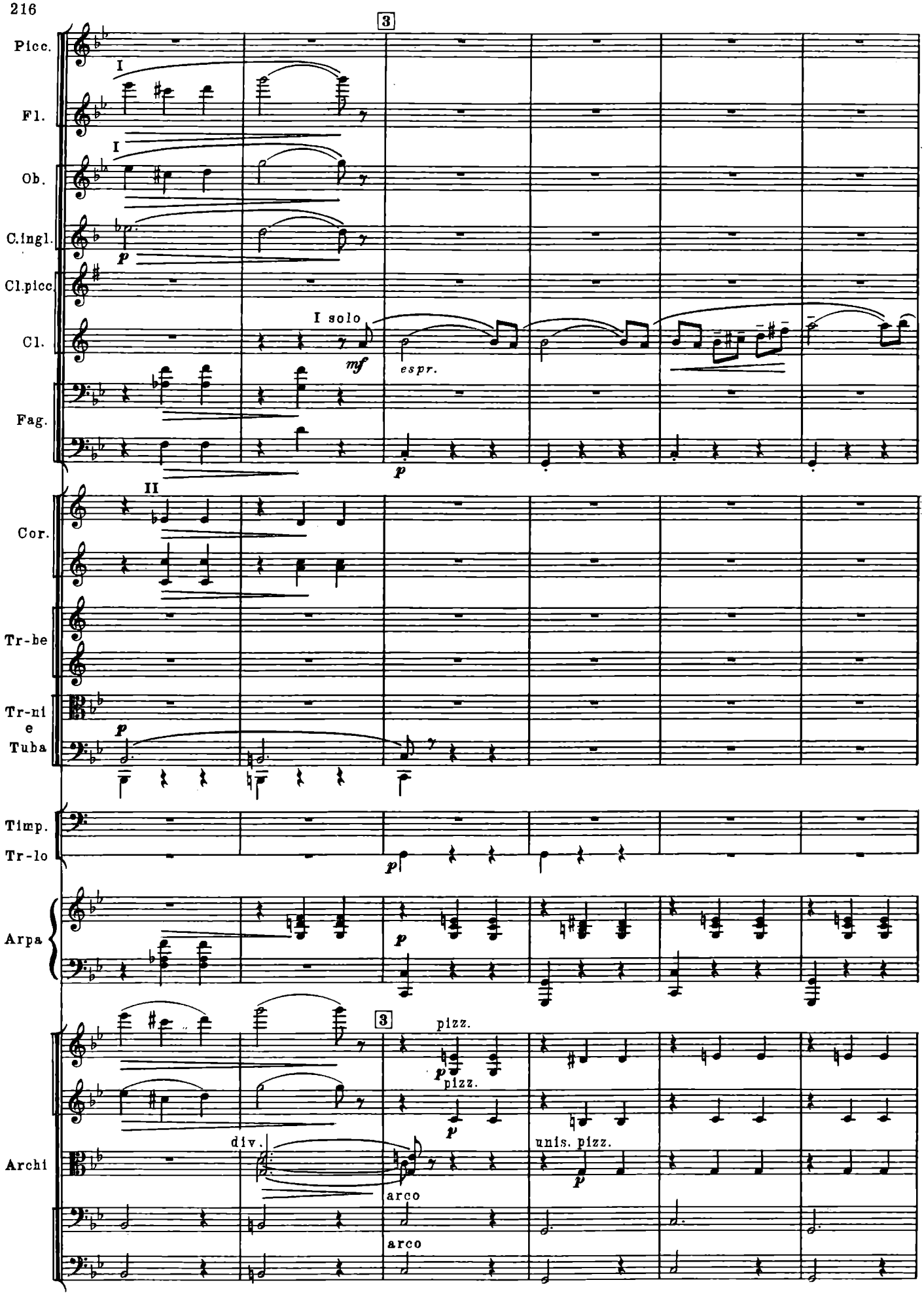
Violini I
Violini II
Viole
Violoncelli
Contrabassi

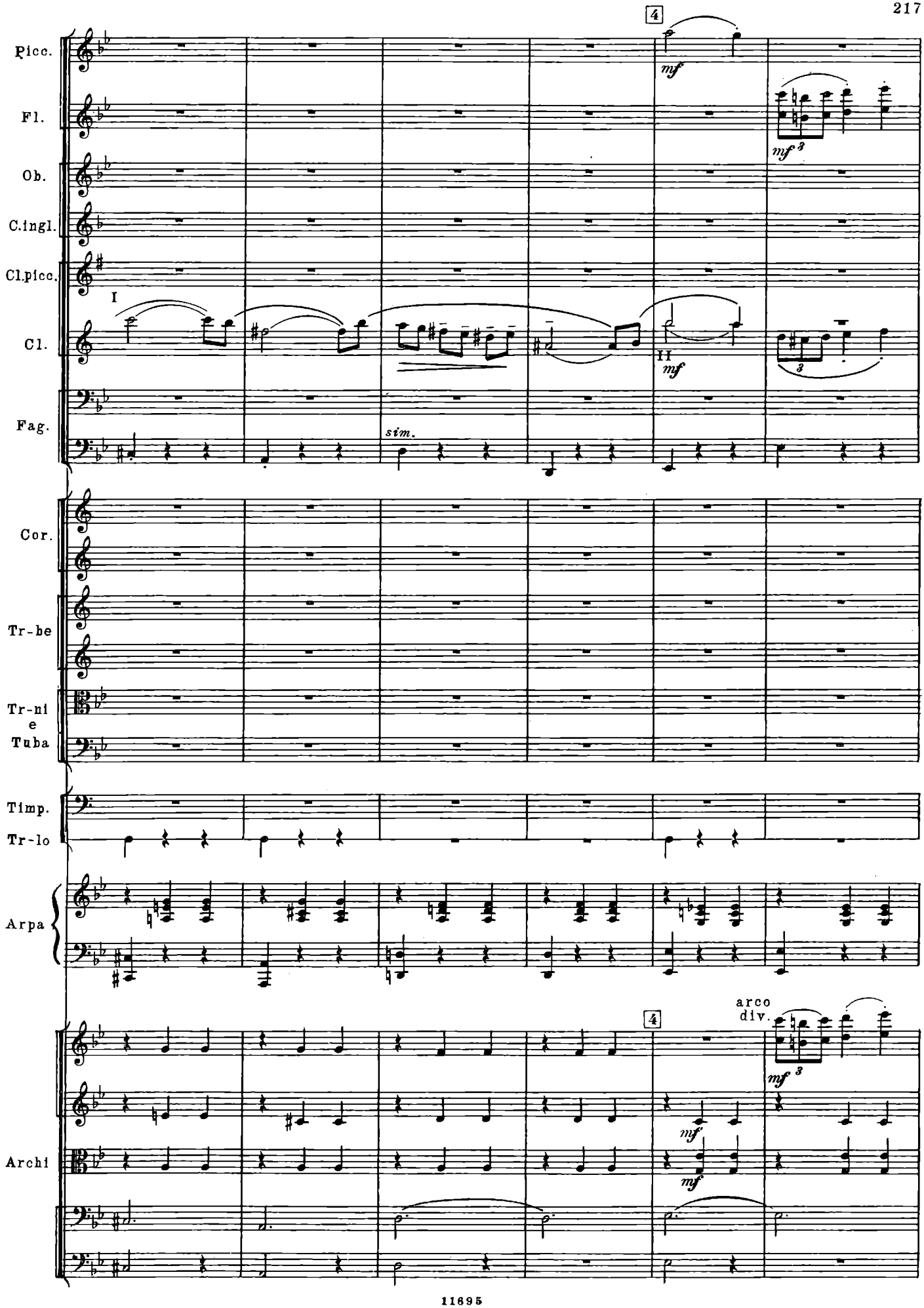
1. Вальс

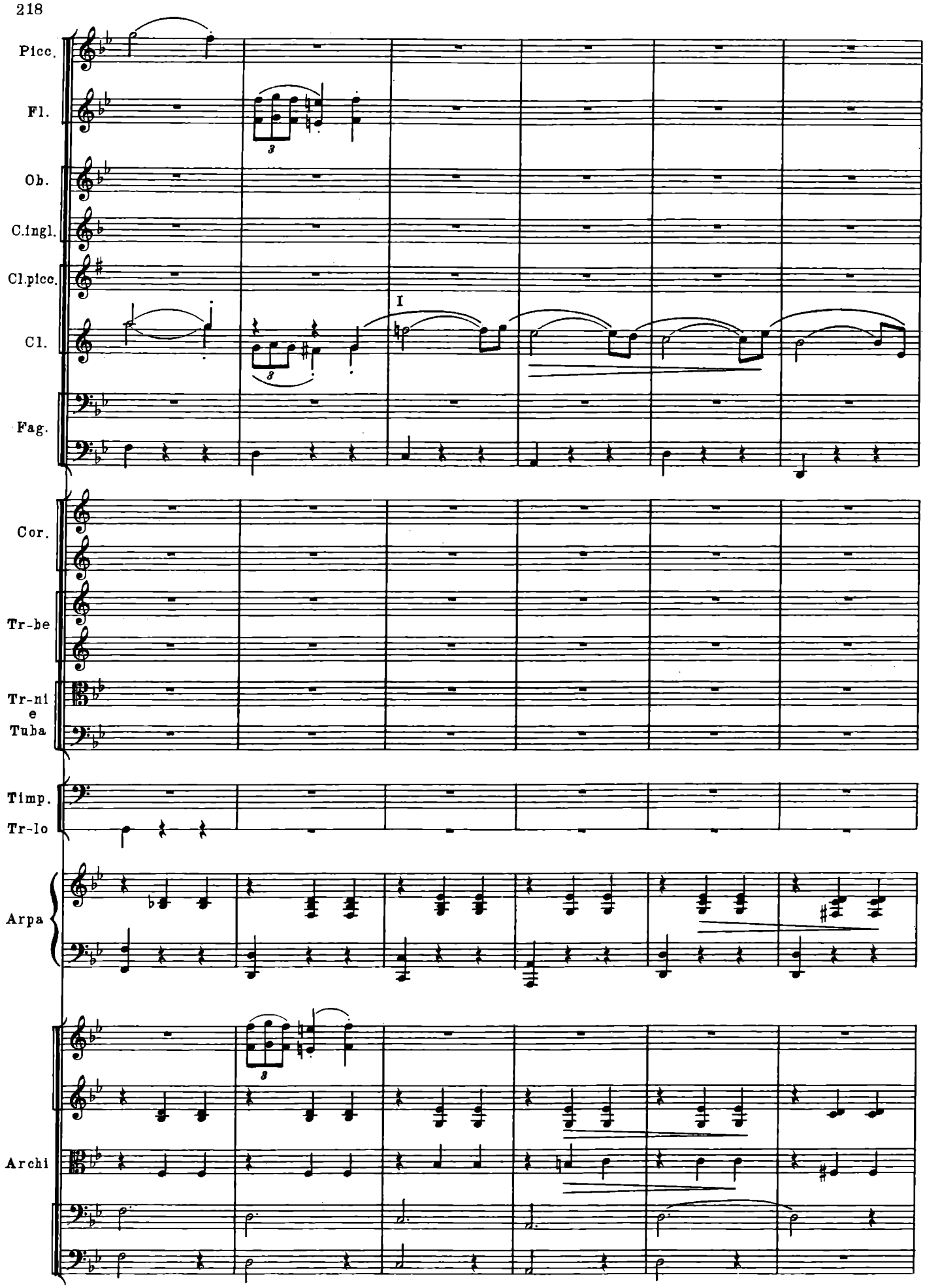

Andantino
1
Piccolo
2 Flauti
I solo
2 Oboi
pespr.
Corno inglese
pespr.
Clarinetto piccolo(Es)
2 Clarinetti(B)
p
3 Fagotti
p
II
4 Corni (F)
p
3 Trombe(B)
3 Tromboni e Tuba
Tuba solo
p
Timpani
Arpa
mf
Andantino
1
Violini I
pespr.
div.
Violini II
pespr.
Viole
pespr.
pizz.
Violoncelli
p
pizz.
Contrabassi
p

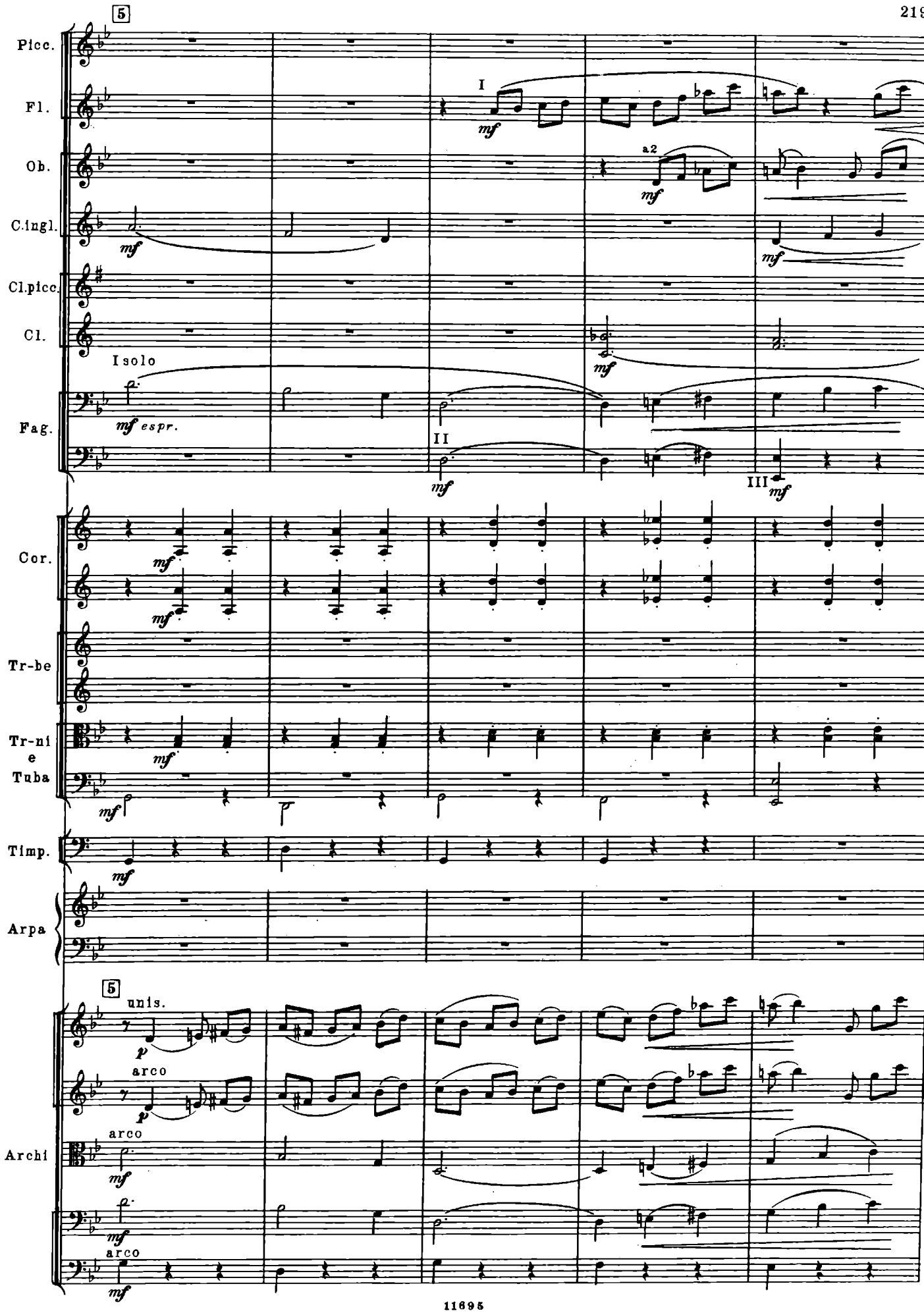

Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Arpa
Archi
I
I solo
mf
sim.
II
Tuba
p

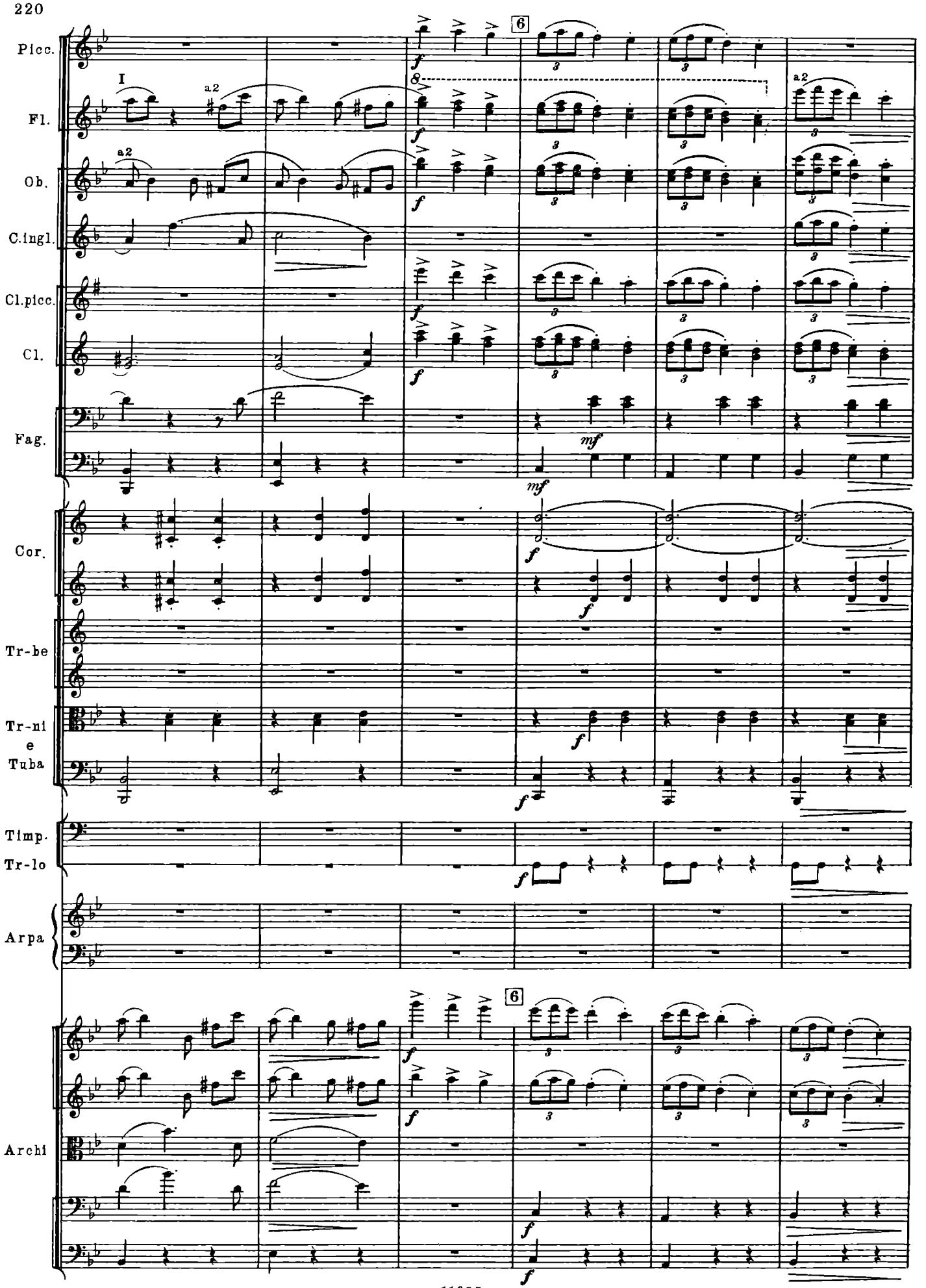

2
Picc.
Fl.
I
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
II
Cor.
Tr-be
Tr-ni
e
Tuba
Tuba
Timp.
Arpa
2
unis.
Archi


3
Picc.
I
Fl.
I
Ob.
C.ingl.
p
Cl.picc.
Cl.
I solo
mf
espr.
Fag.
p
II
Cor.
Tr-be
Tr-ni
e
Tuba
p
Timp.
Tr-lo
p
Arpa
p
3
pizz.
p
pizz.
p
Archi
div.
arco
unis. pizz.
p
arco

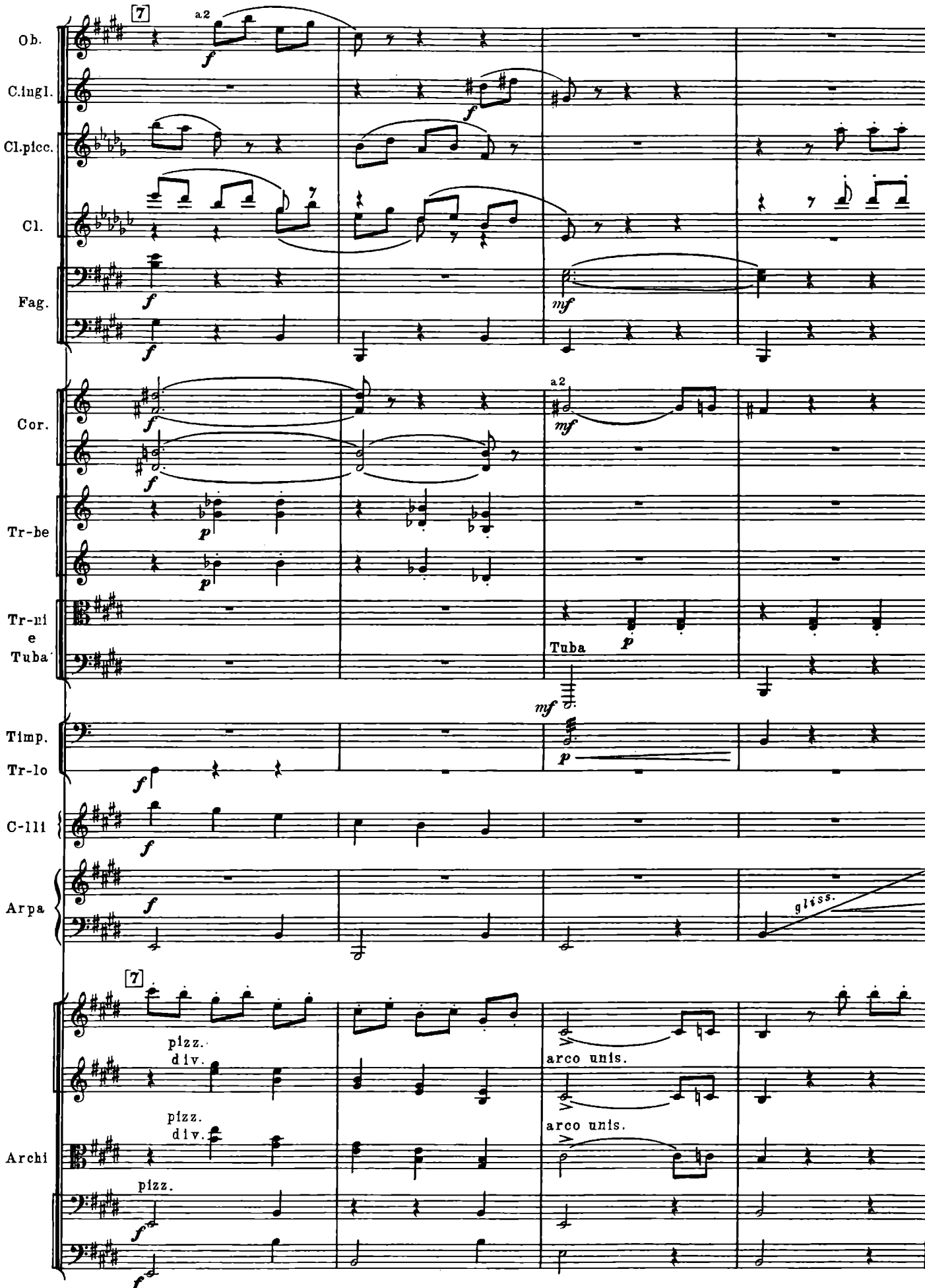

4
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
Arpa
Archi
mf
mf 3
I
II
mf
3
sim.
4
arco
div.
mf 3
mf
mf

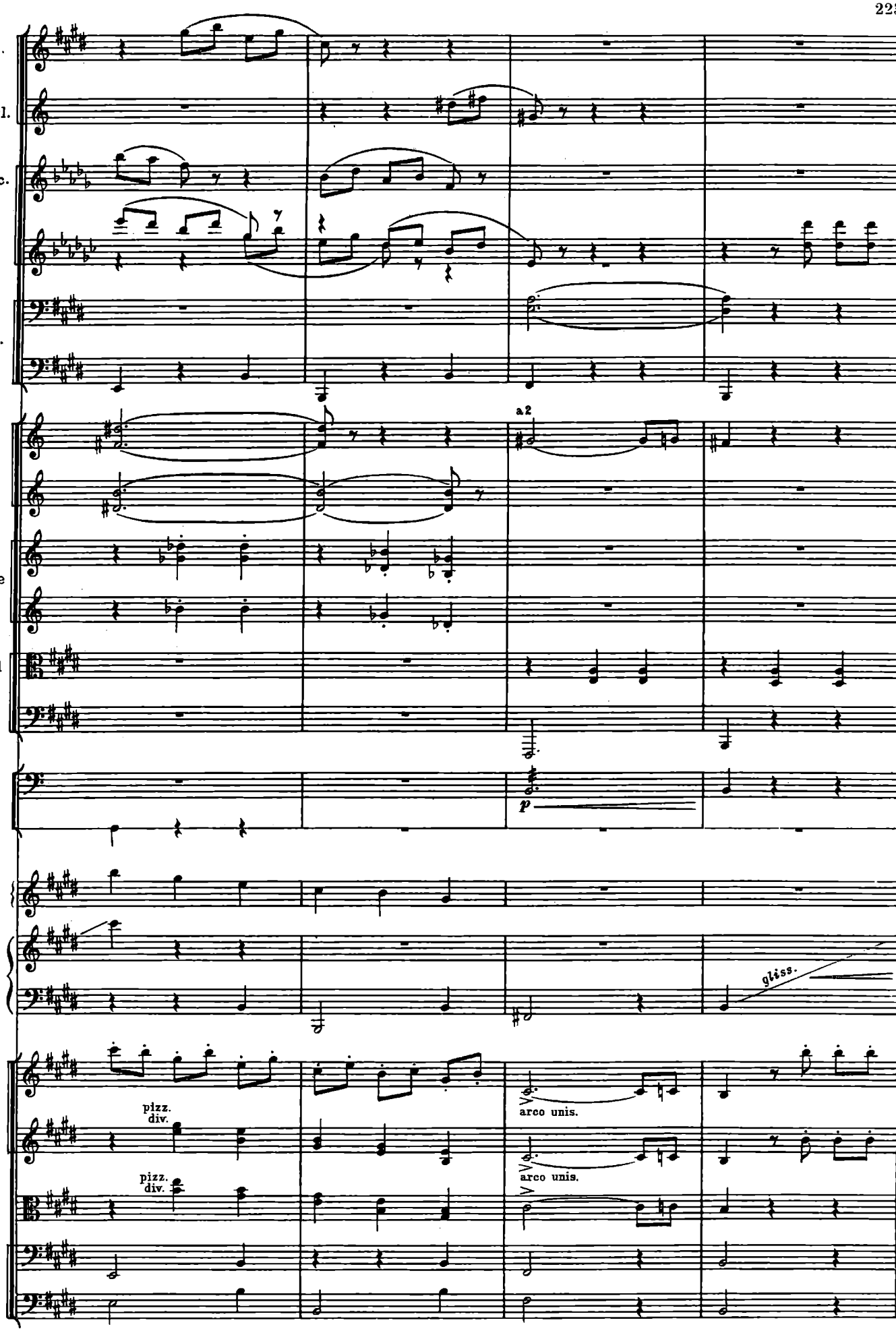

Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
I
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
Arpa
Archi

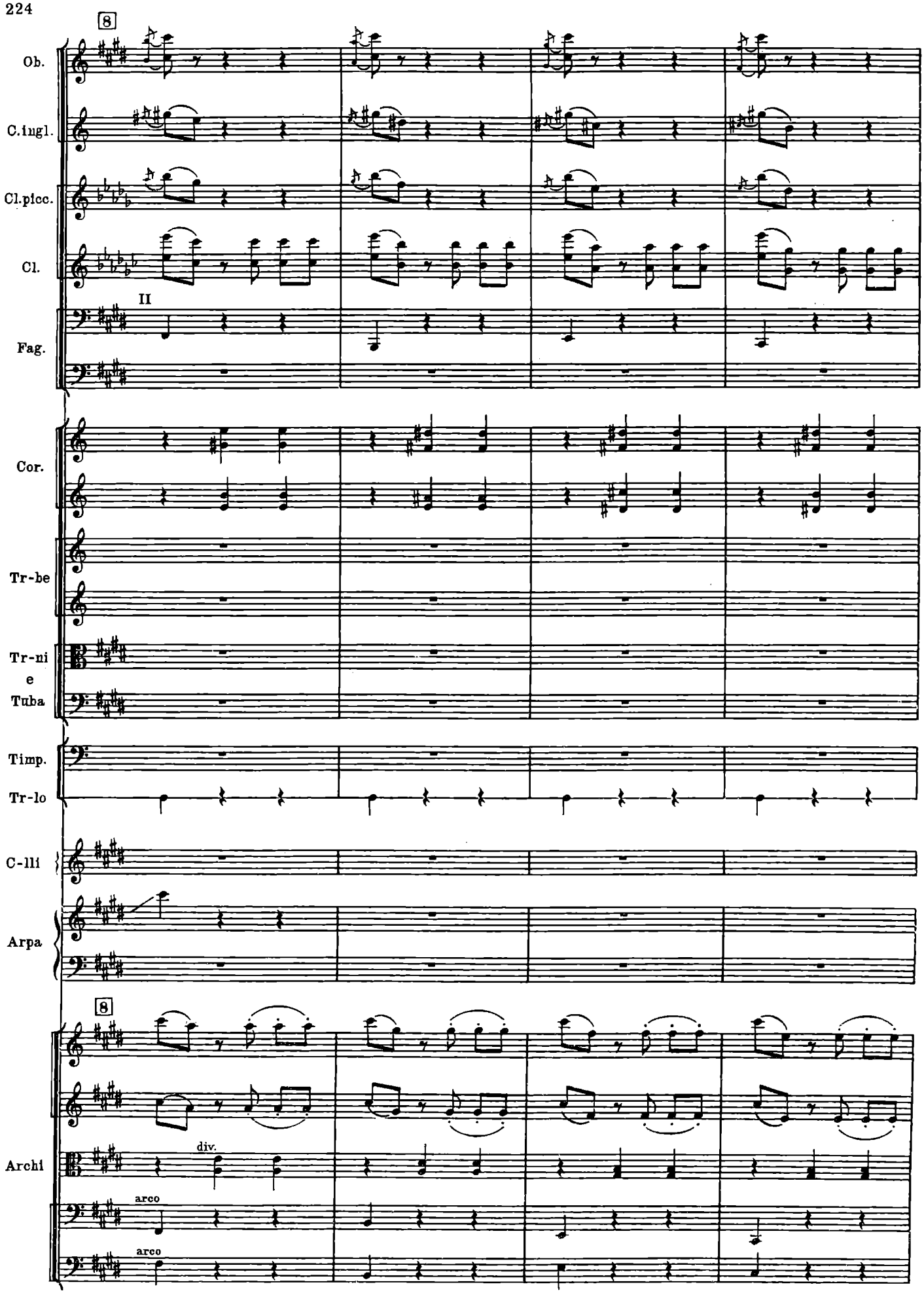

5
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Arpa
Archi
I
a2
I solo
II
III
mf
mf espr.
unis.
arco
p

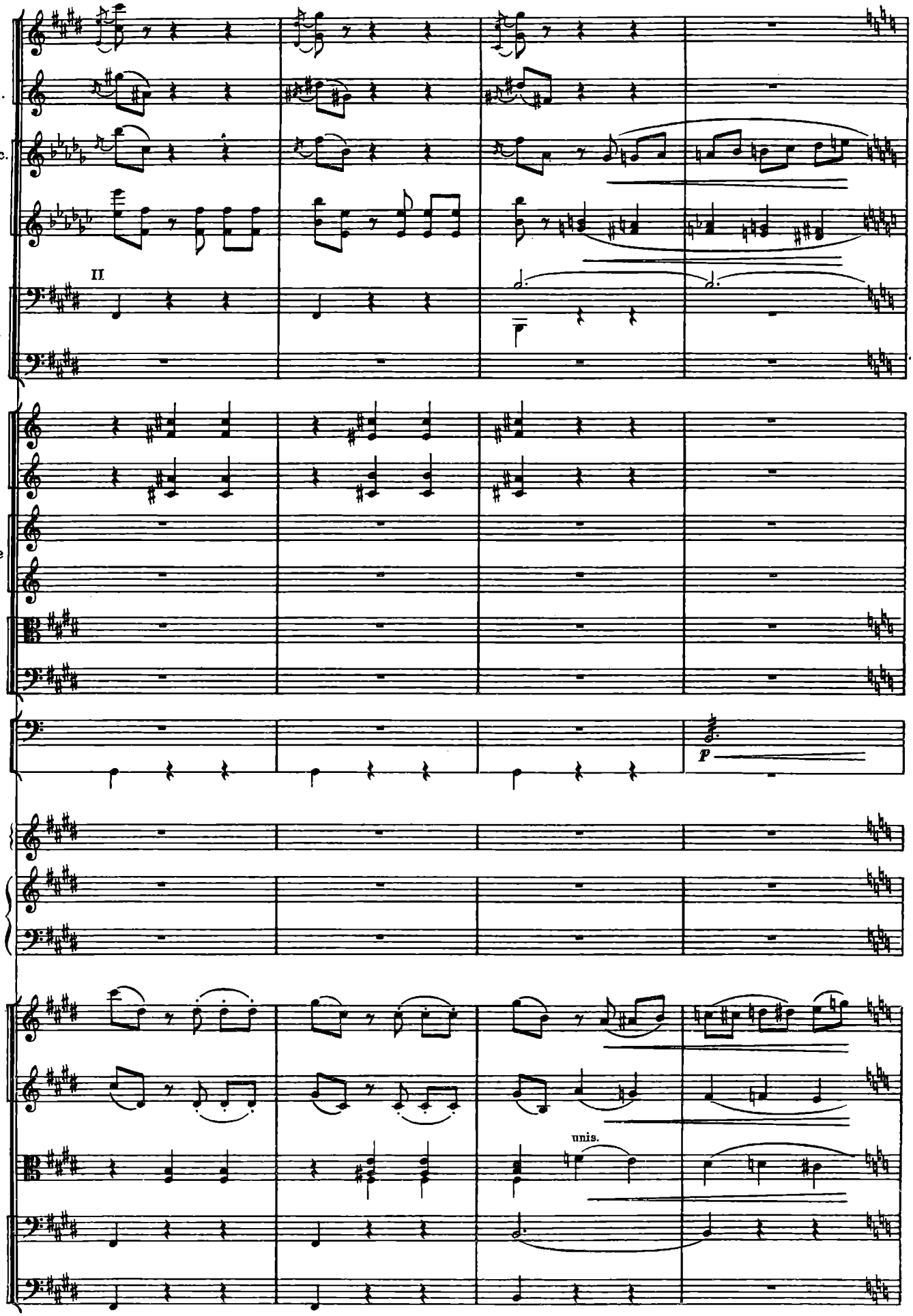

Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
Arpa
Archi
I
a2
6
f
mf

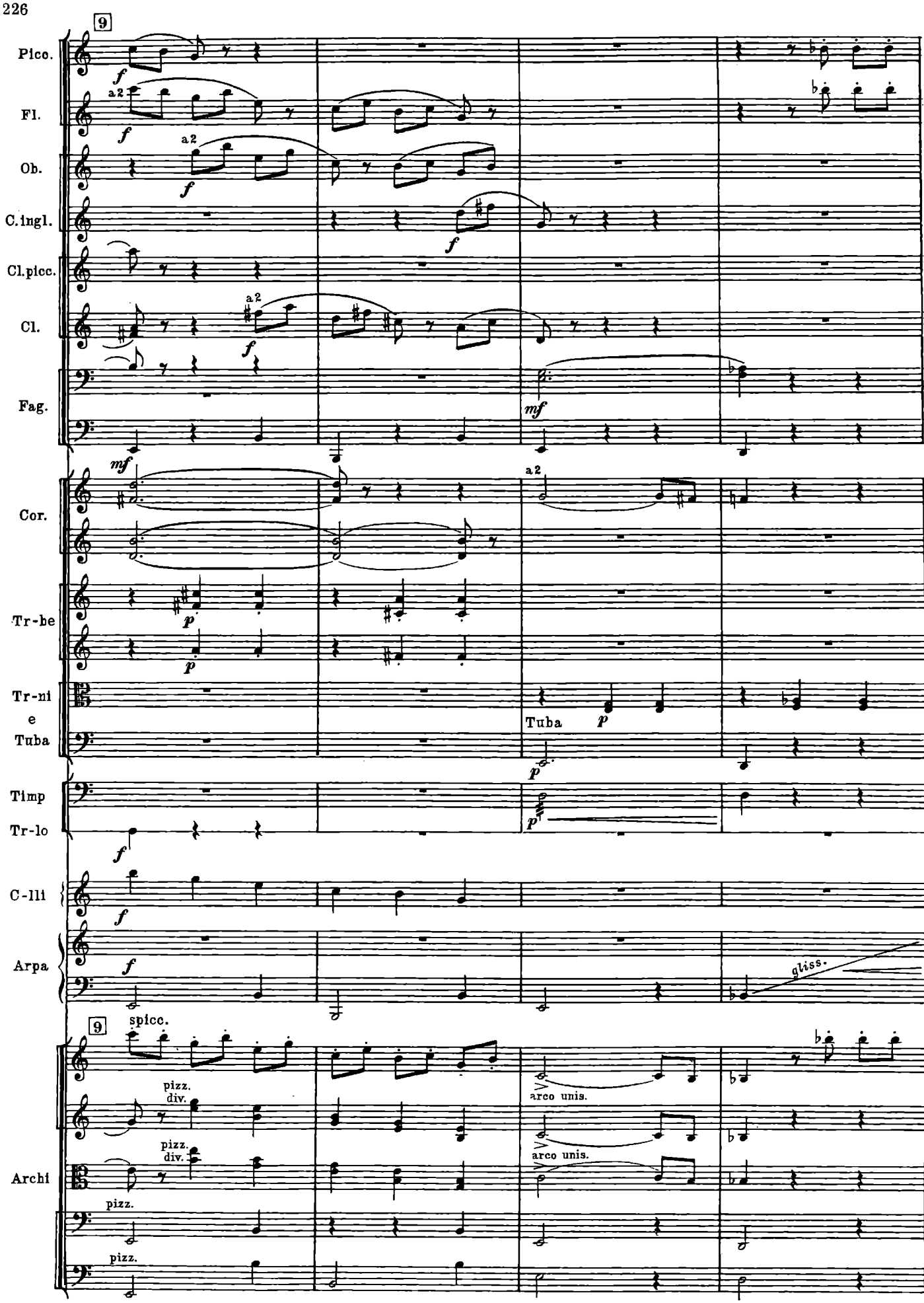
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
Arpa
Archi
a2
spicc.


7
a2
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Tuba
Timp.
Tr-lo
C-lli
Arpa
gliss.
7
pizz.
div.
arco unis.
pizz.
div.
arco unis.
Archi
pizz.


Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
Cor.
a2
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
p
C-lli
Arpa
gliss.
pizz.
div.
arco unis.
pizz.
div.
arco unis.
Archi


8
Ob.
C.ingl.
Cl.picc.
Cl.
II
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
C-lli
Arpa
8
div.
Archi
arco
arco


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


9
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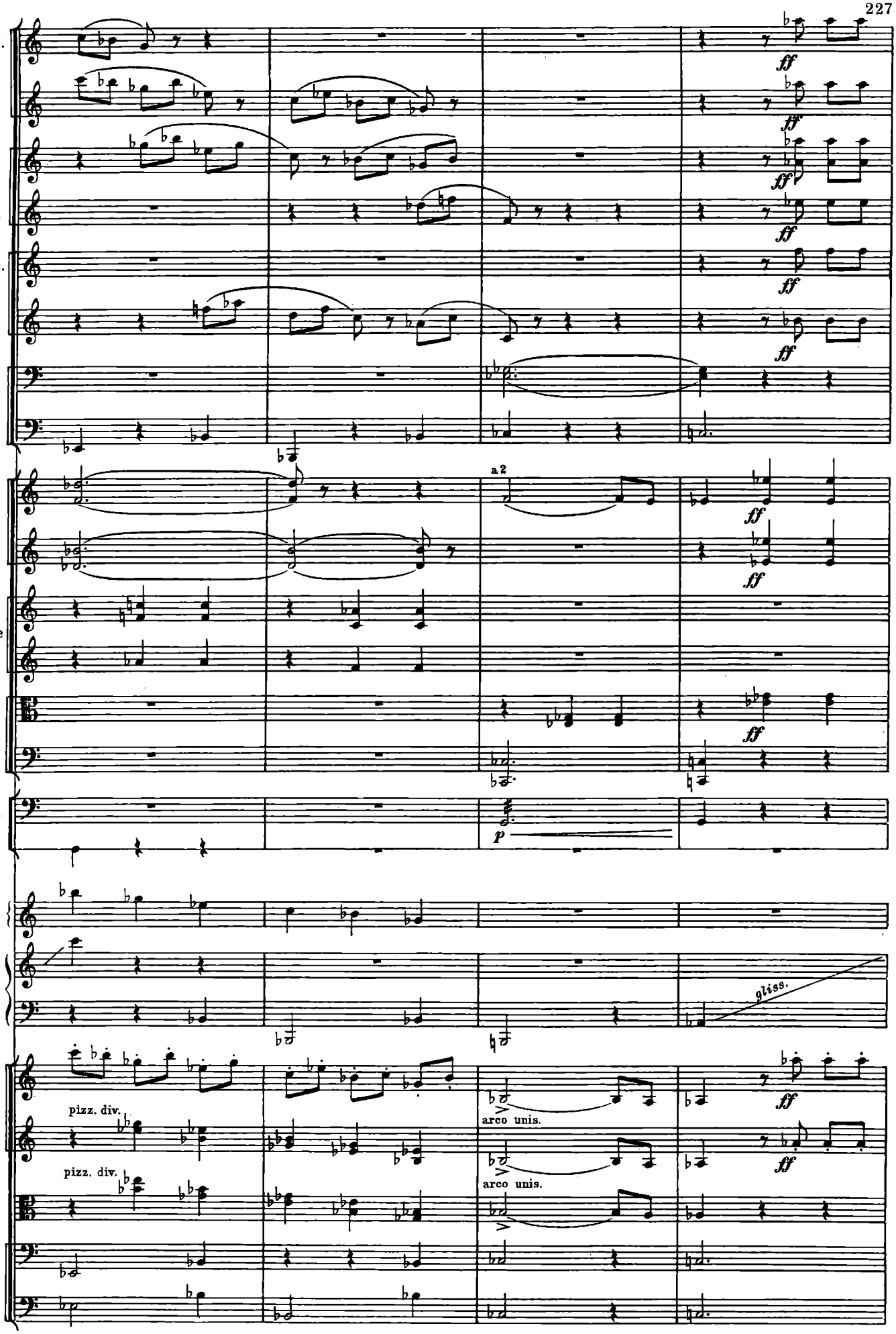
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp
Tr-lo
C-lli
Arpa
Archi
a2
f
mf
p
Tuba
gliss.
spicc.
pizz.
div.
arco unis.


Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
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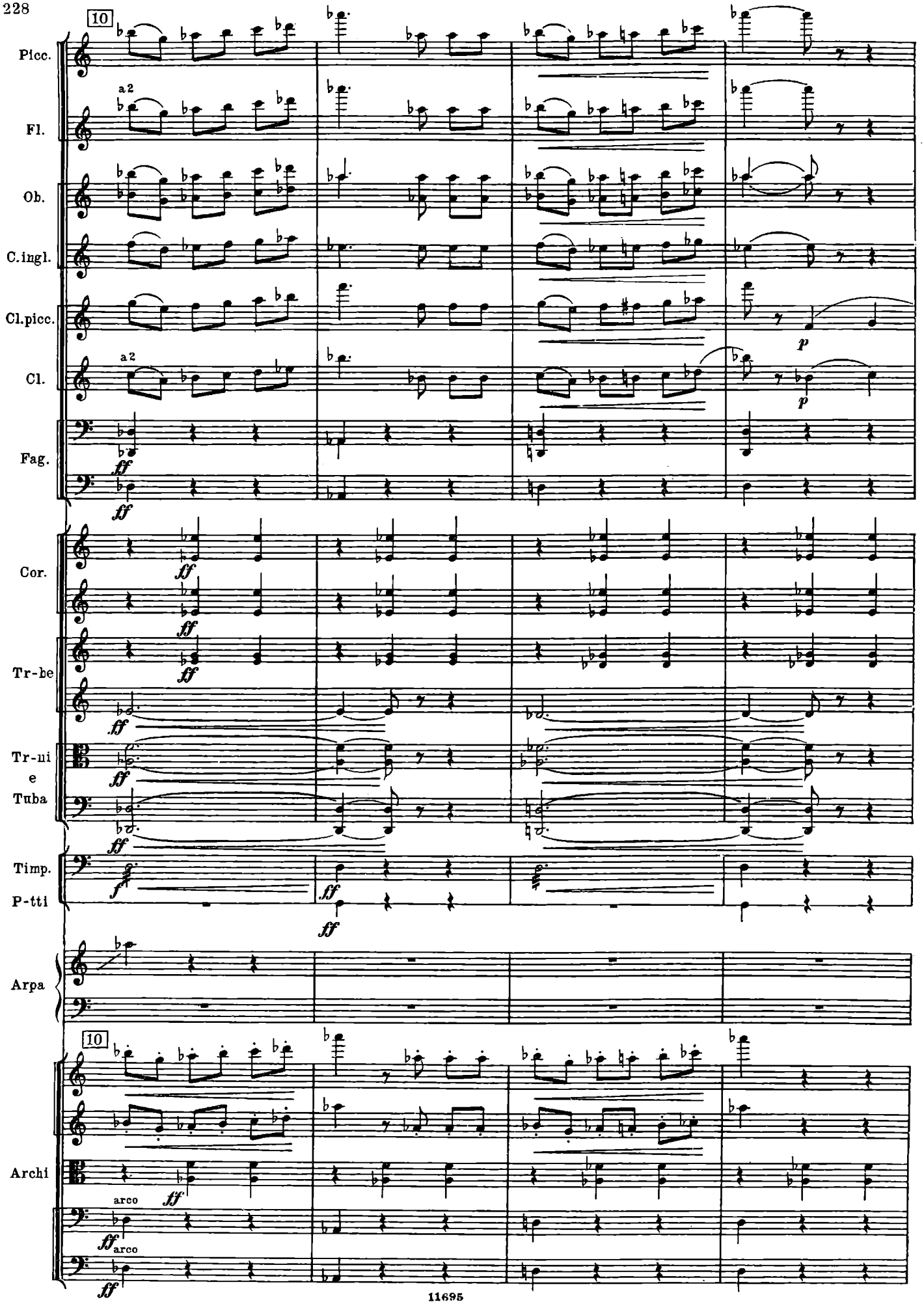
Tuba
Timp.
Tr-lo
C-lli
Arpa
Archi
ff
a2
p
gliss.
pizz. div.
arco unis.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a2
Fl.
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C.ingl.
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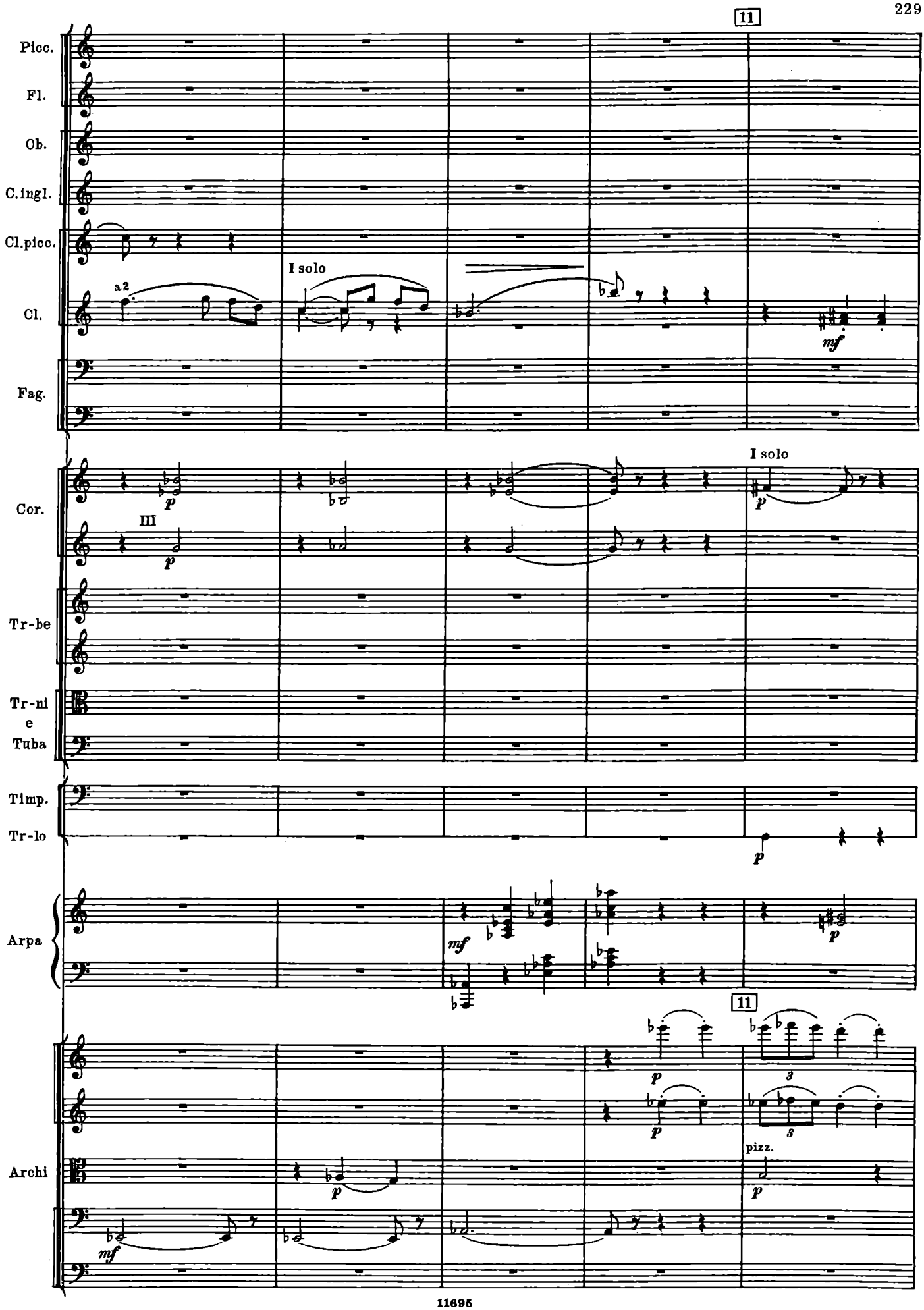
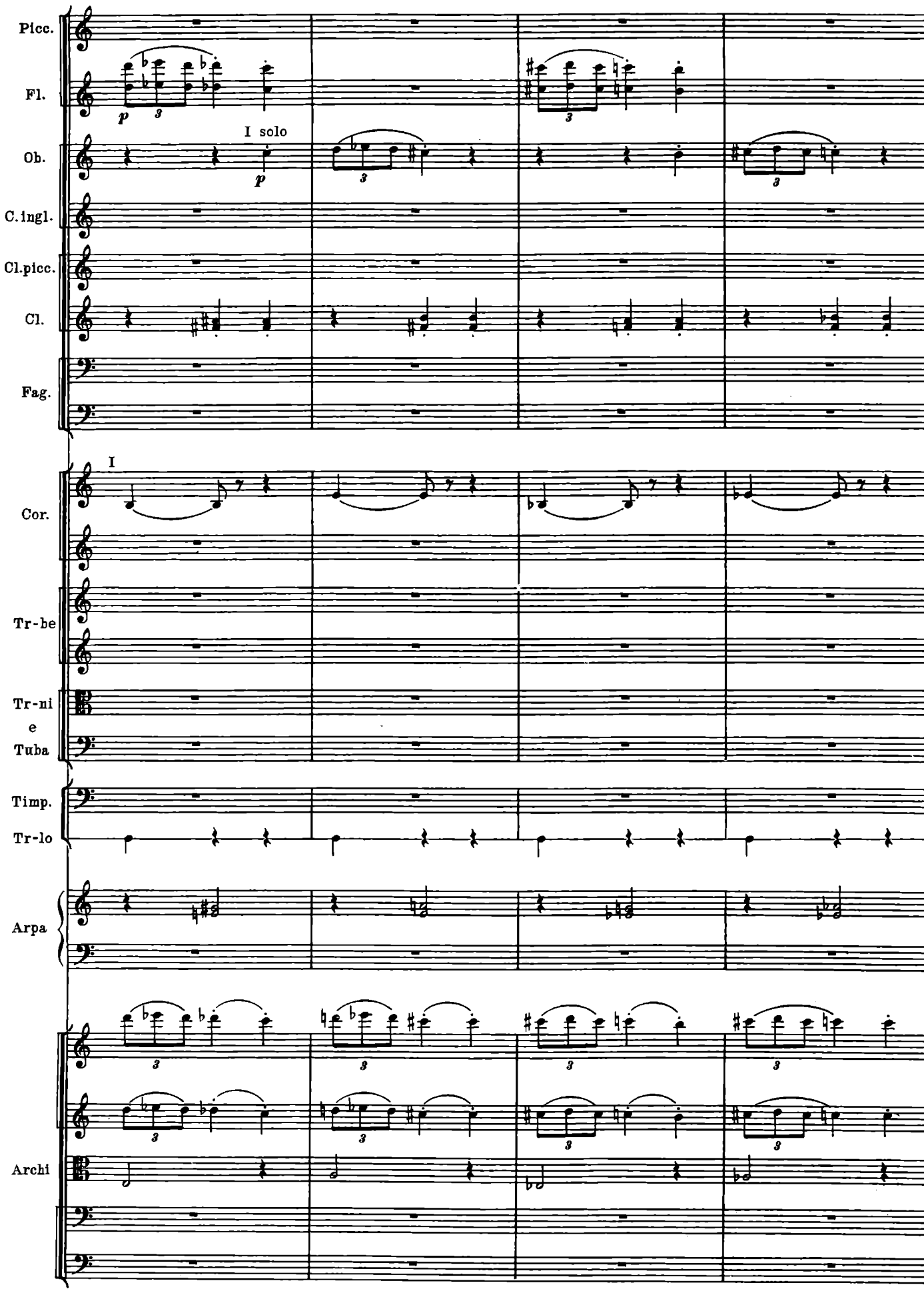
a2
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
P-tti
Arpa
10
Archi
arco
arco


11
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
I solo
a2
Cl.
mf
Fag.
I solo
Cor.
III
p
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
Arpa
mf
11
Archi
pizz.


Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
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Cor.
Tr-be
Tr-ni
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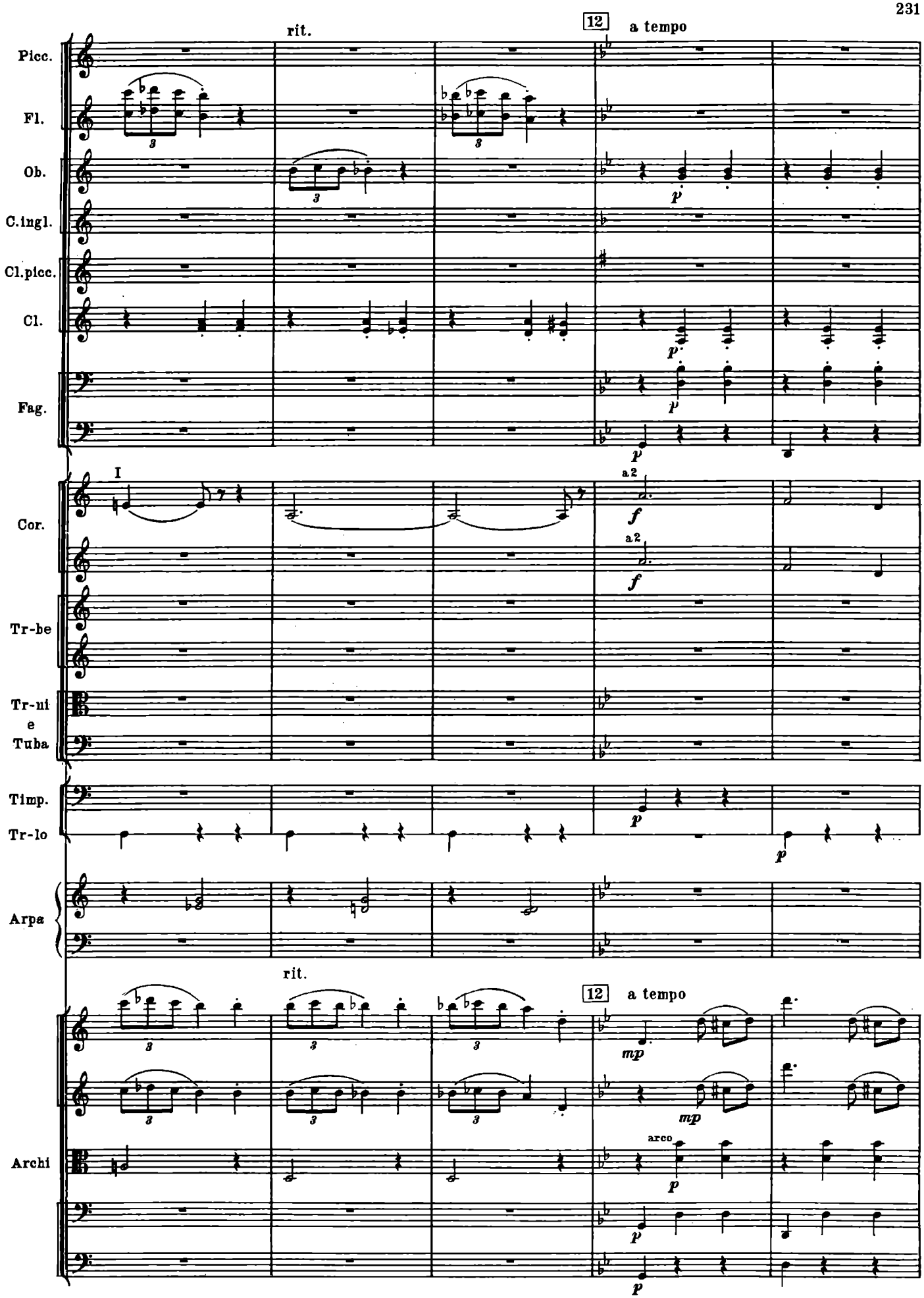
Tuba
Timp.
Tr-lo
Arpa
Archi
I solo
I
p
3


rit.
12
a tempo
Picc.
Fl.
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
I
a2
Cor.
Tr-be
Tr-ni
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Tuba
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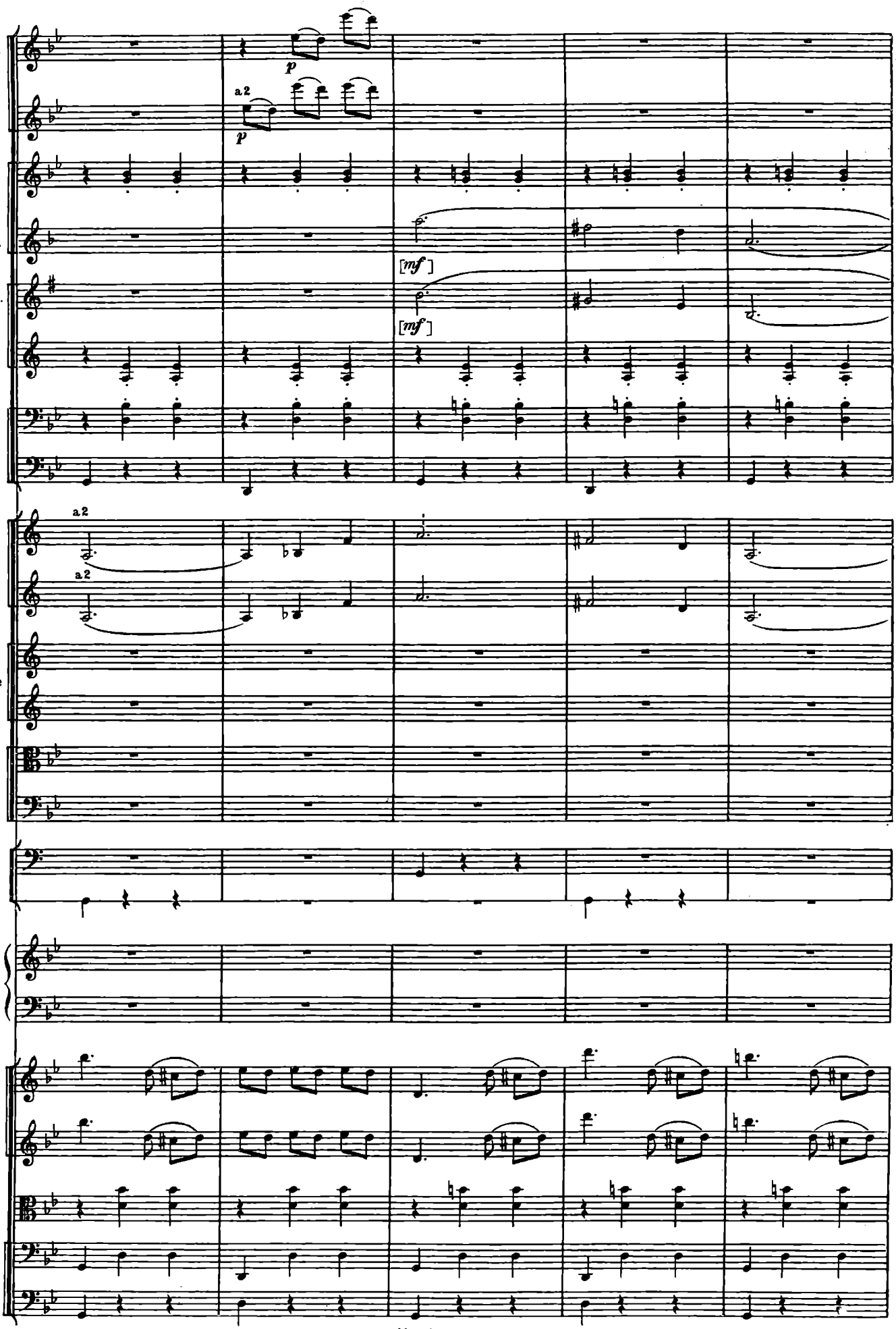
Tr-lo
Arpa
rit.
12
a tempo
Archi
arco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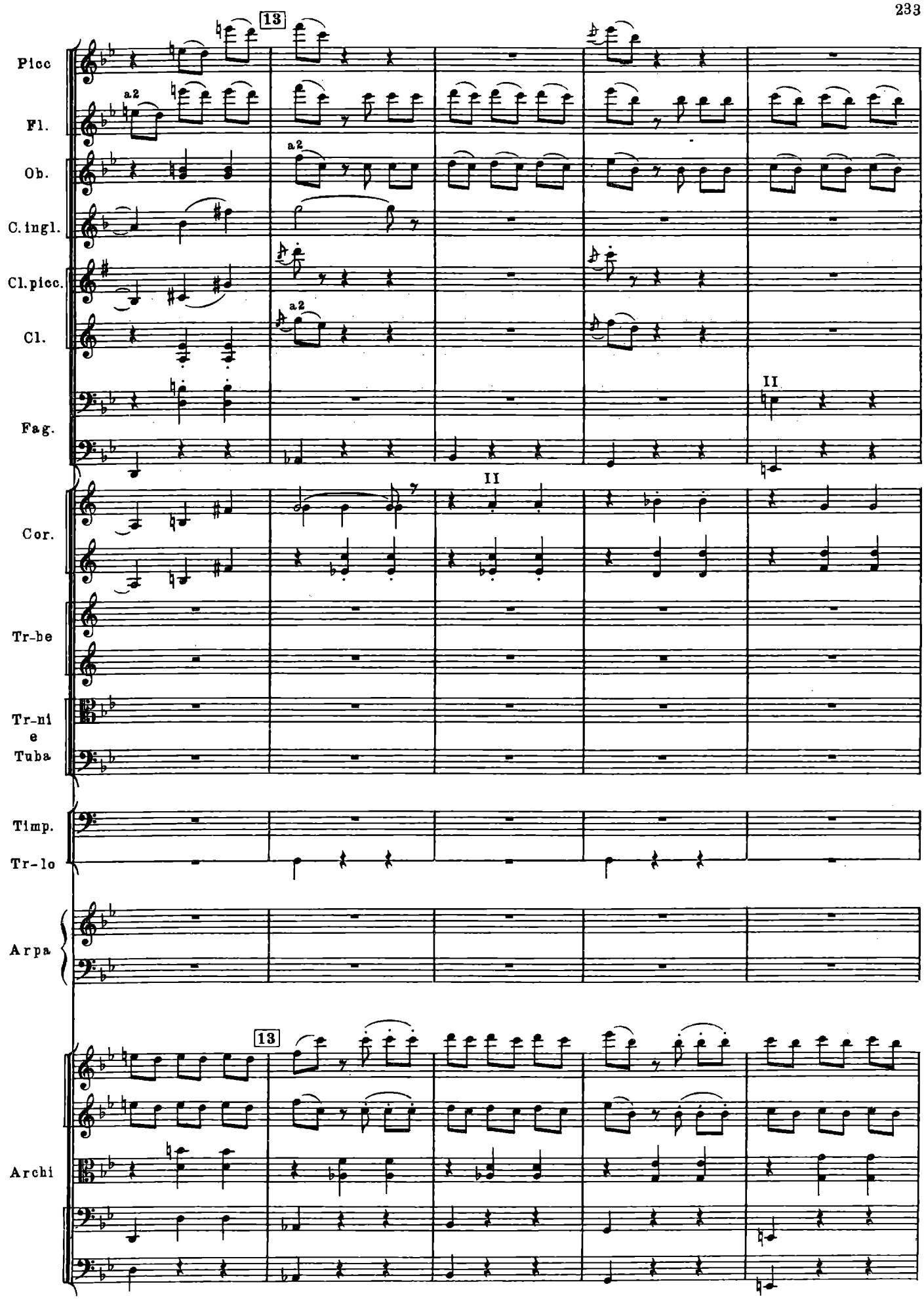
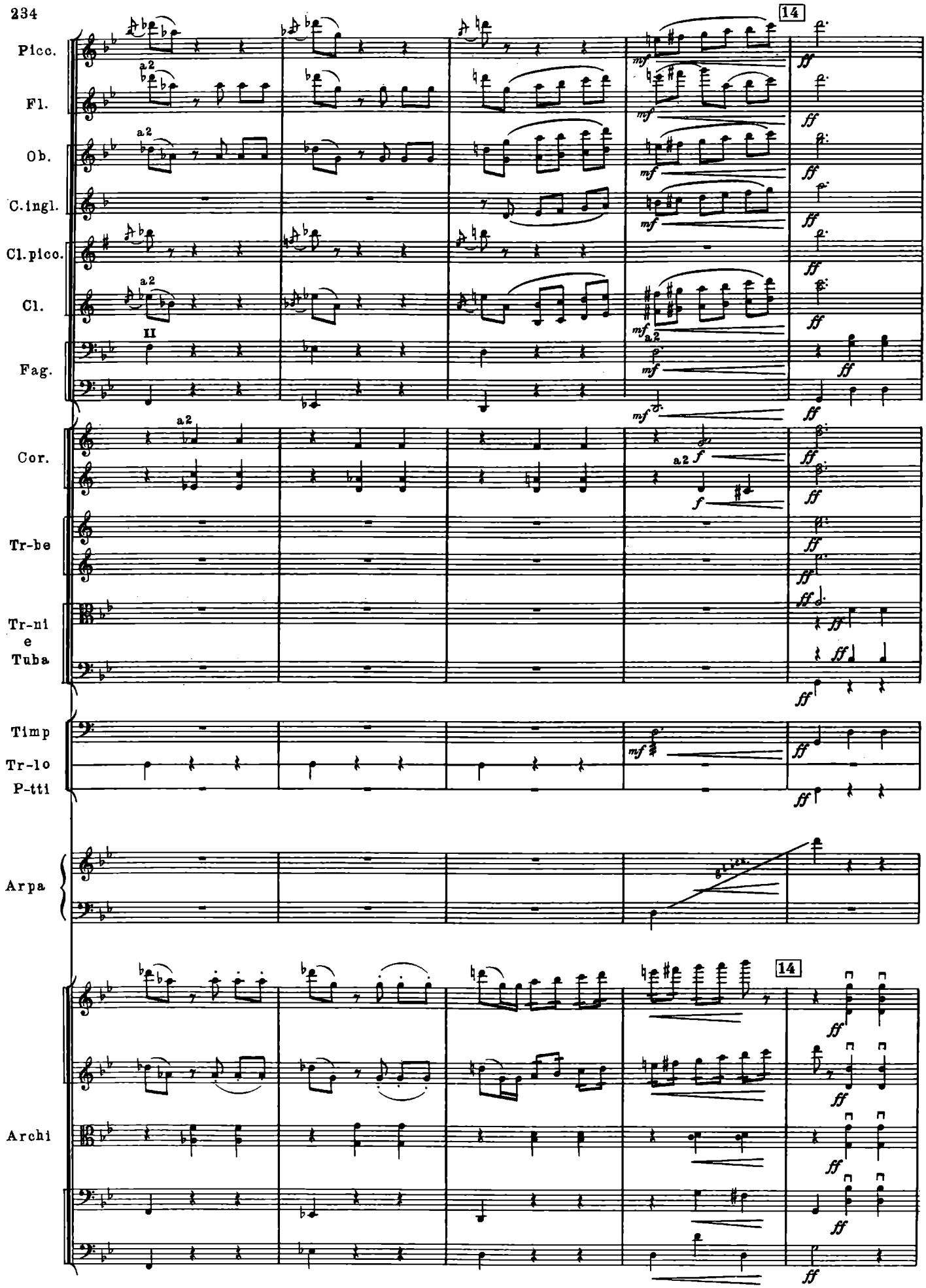
Ob.
C.ingl.
Cl.picc.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
Arpa
Archi
a2
p
[mf]


13
Picc
Fl.
Ob.
C. ingl.
Cl. picc.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
Arpa
Archi
a2
II


Picc.
Fl.
Ob.
C.ingl.
Cl.pico.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
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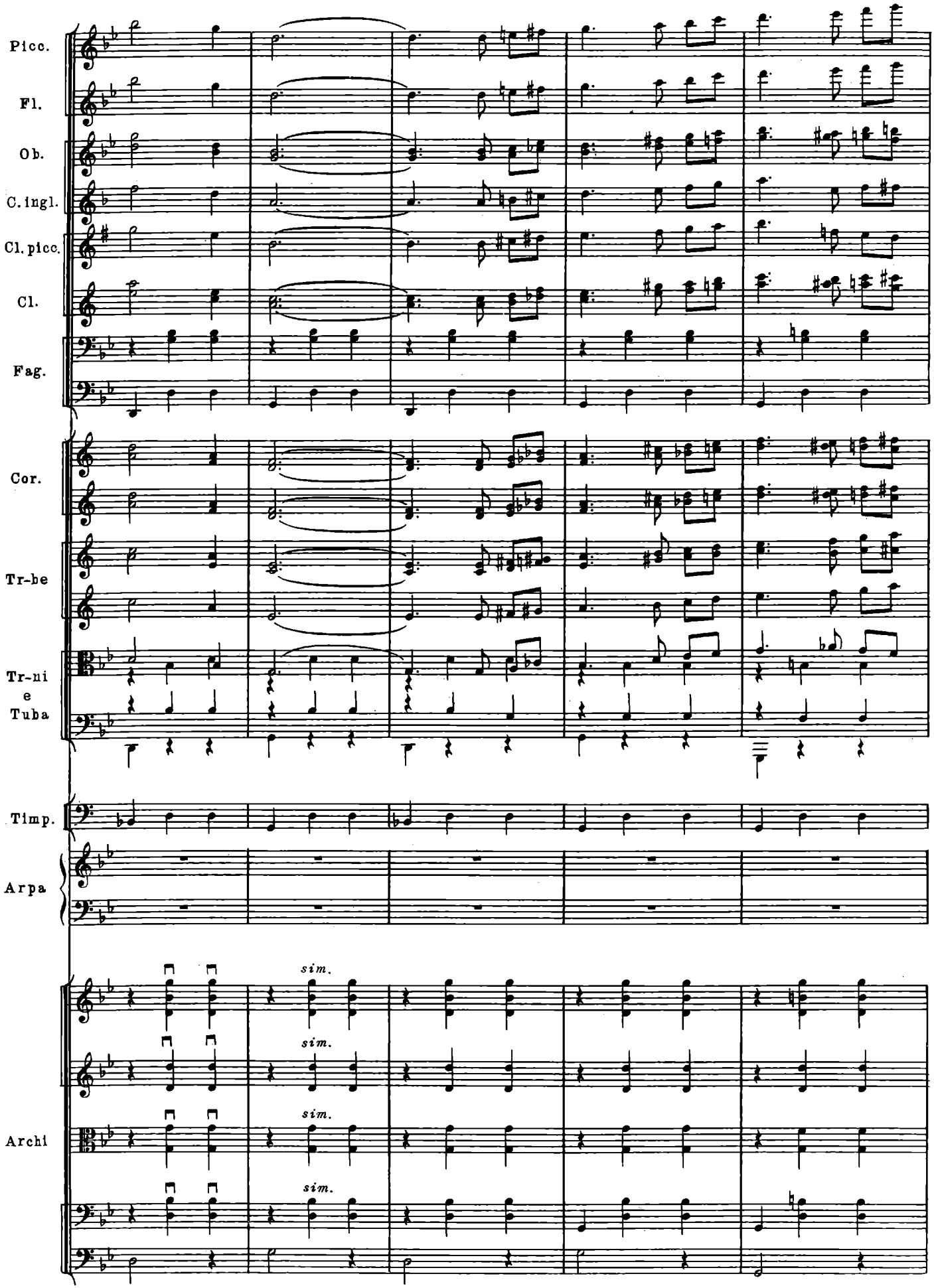
Tuba
Timp
Tr-lo
P-tti
Arpa
Archi
14
14
a2
II
mf
ff
f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Fl.
Ob.
C. ingl.
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Tr-be
Tr-ni e Tuba
Timp.
Arpa
Archi
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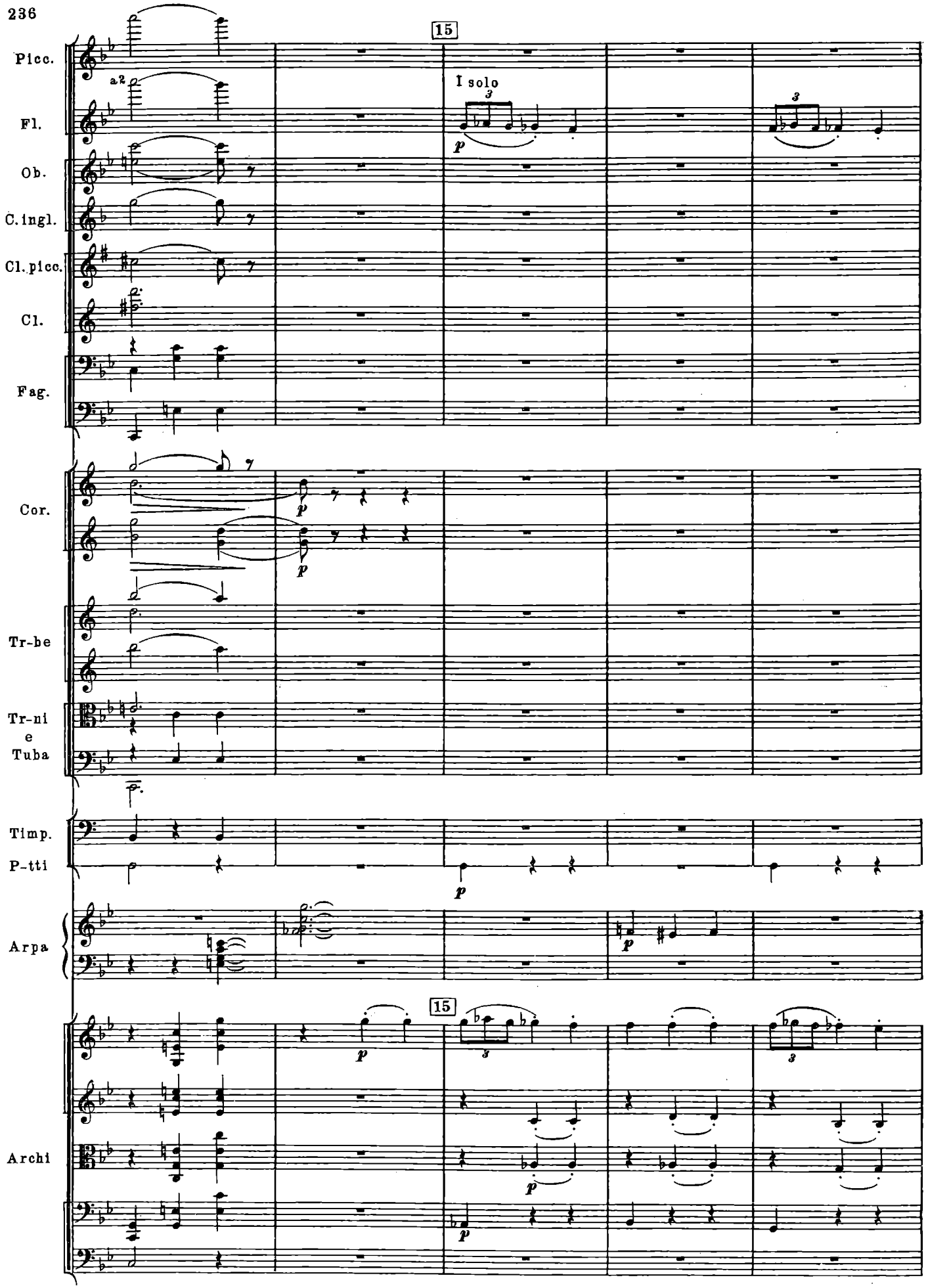
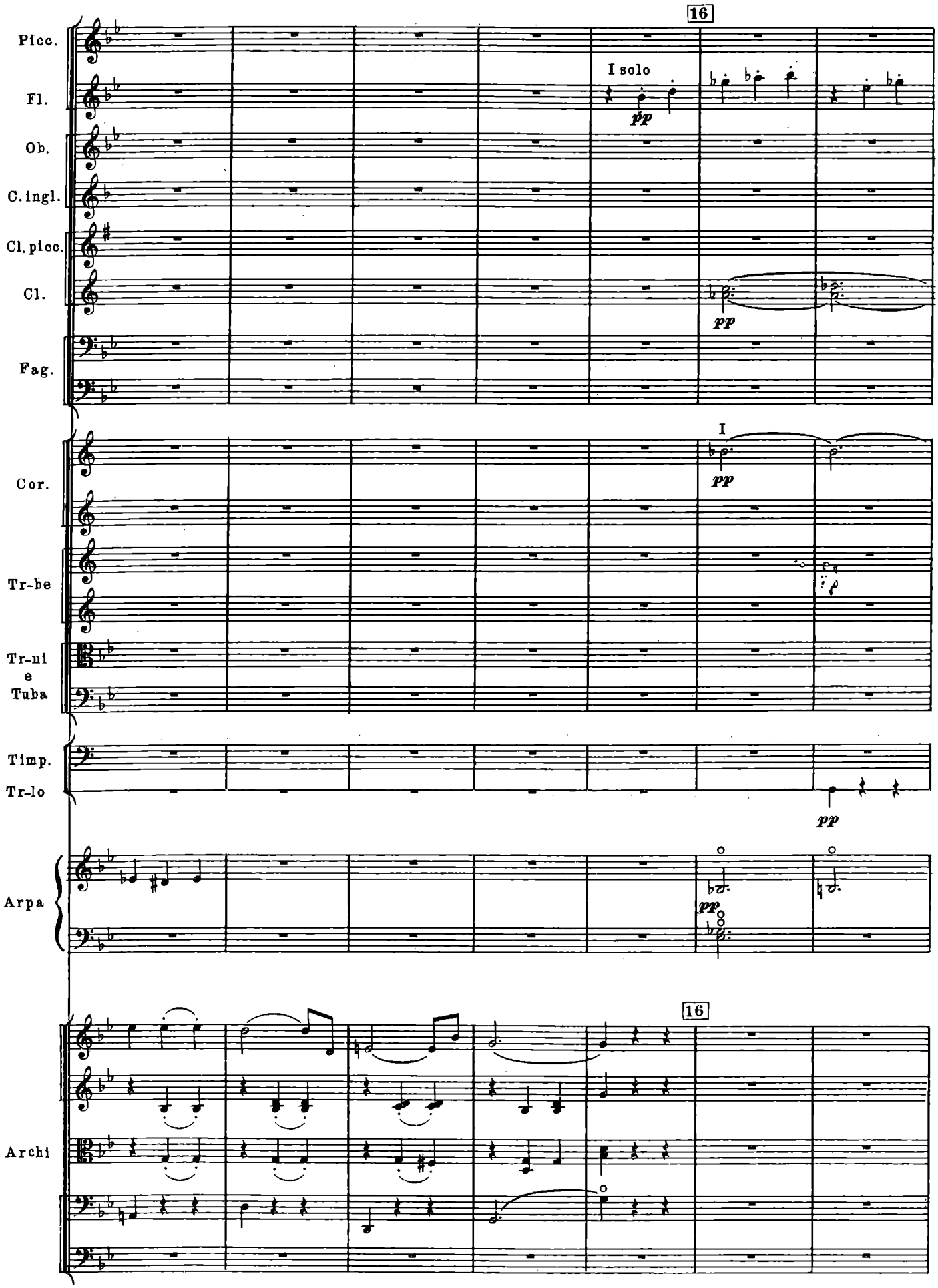
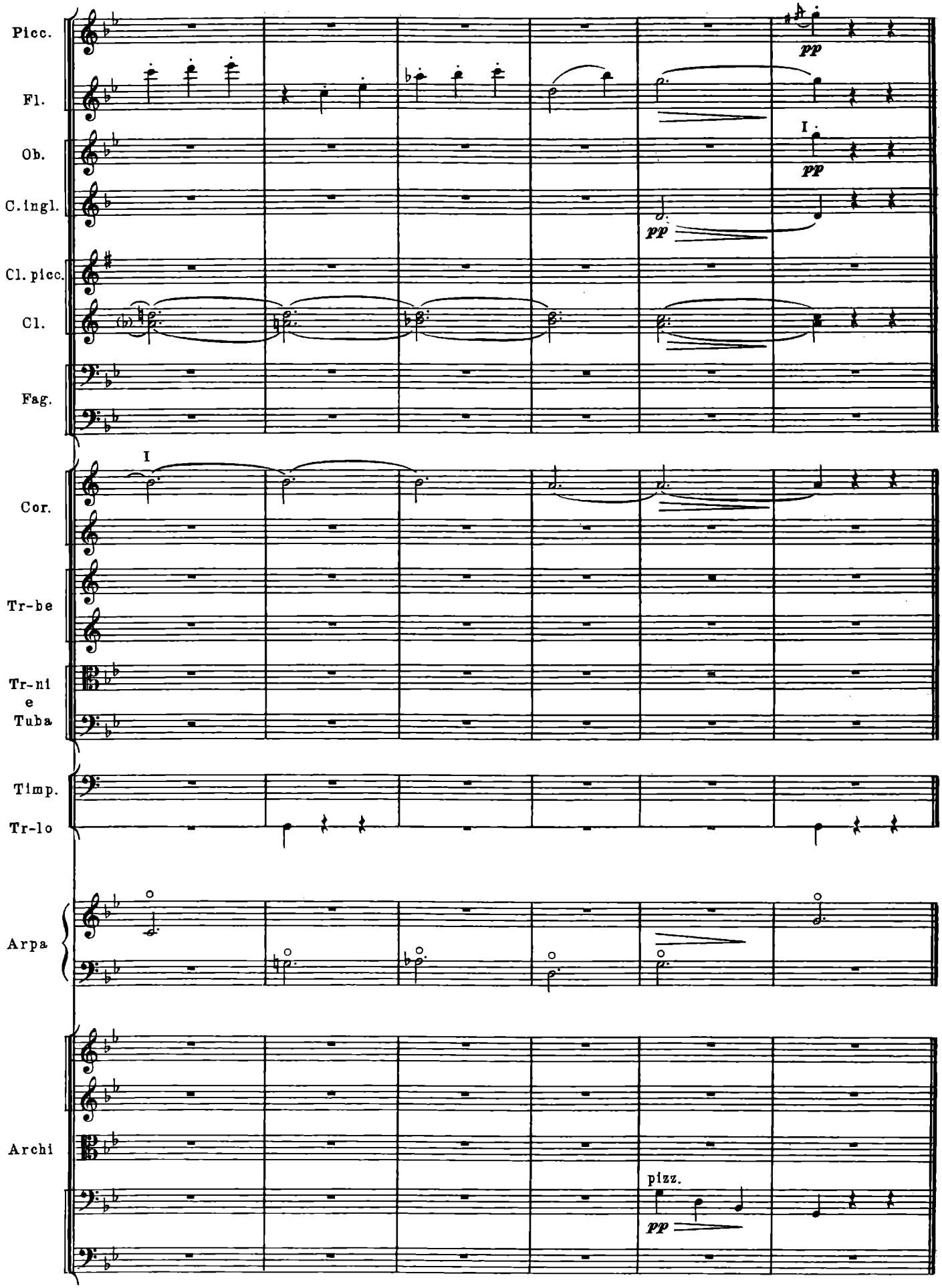
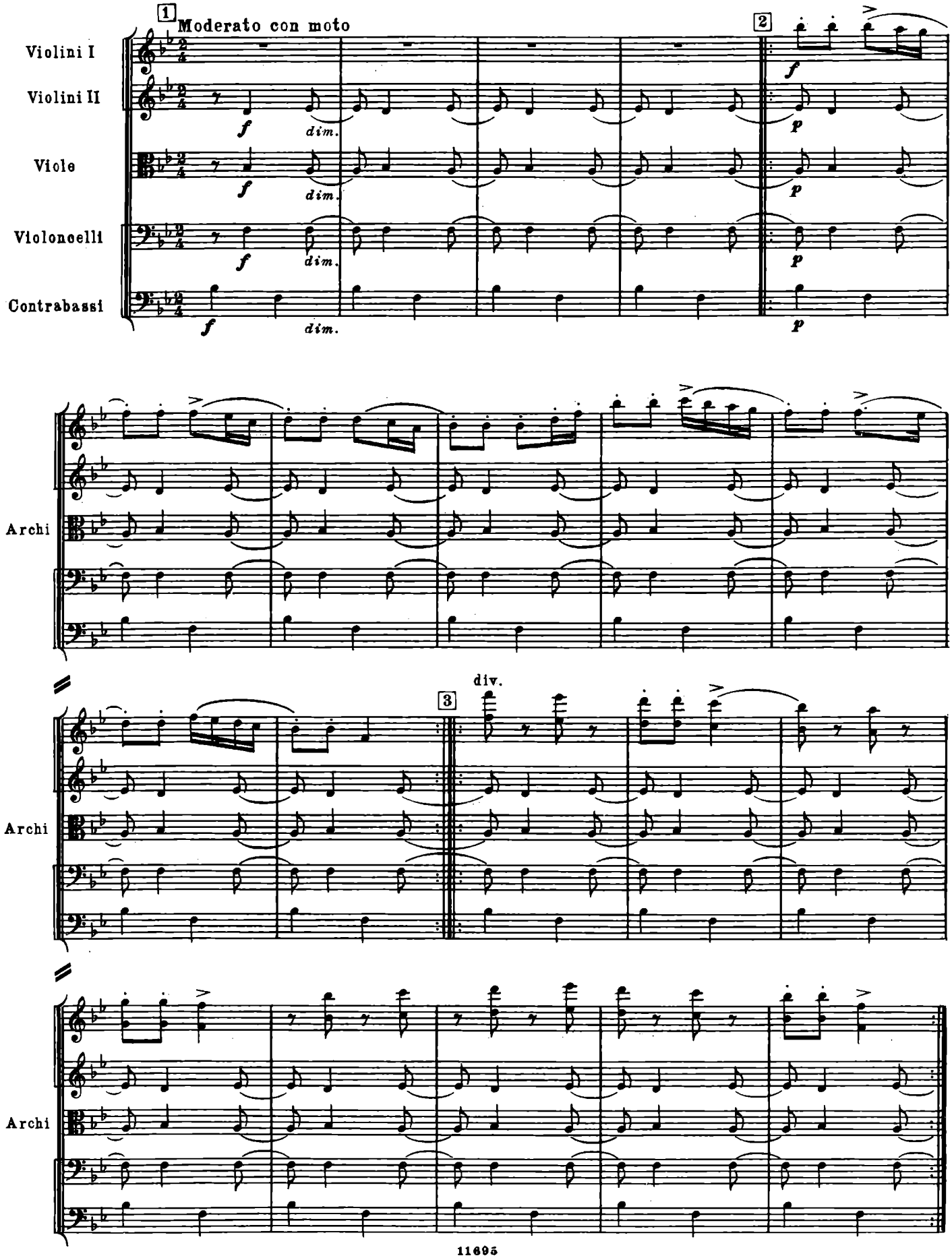
sim.
sim.
sim.

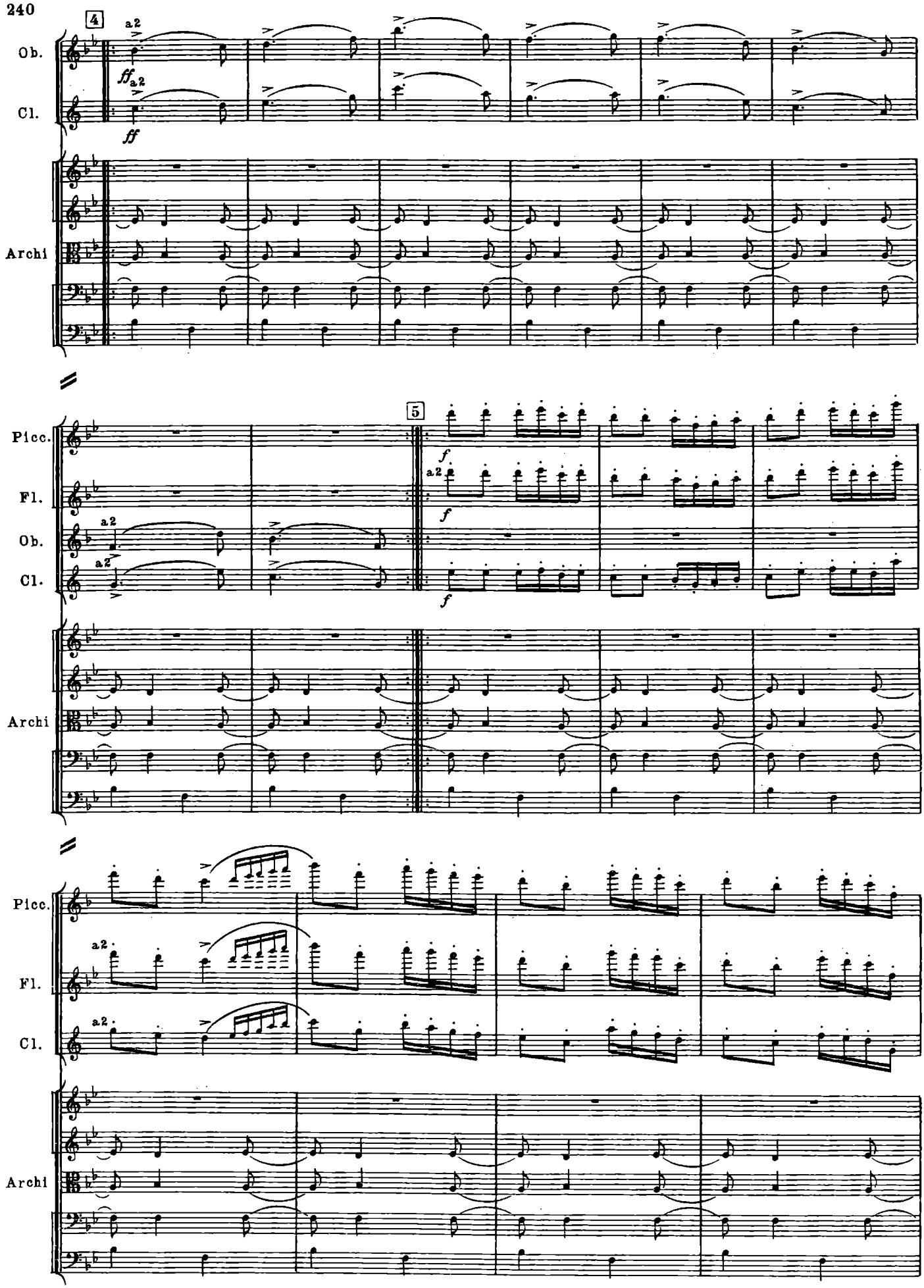

15
Picc.
a2
Fl.
I solo
Ob.
C. ingl.
Cl. picc.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
P-tti
Arpa
15
Archi

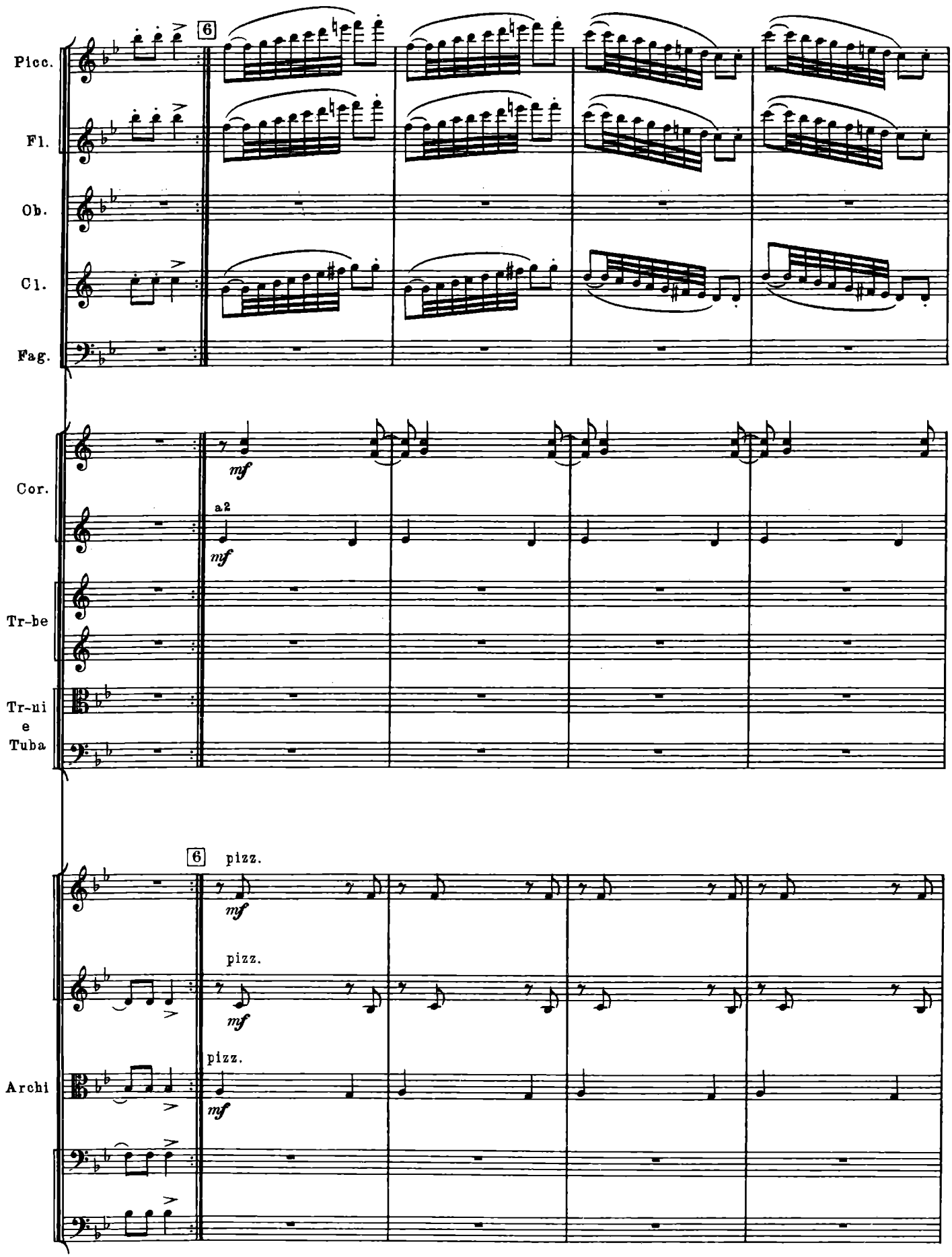

16
Picc.
Fl.
I solo
pp
Ob.
C. ingl.
Cl. picc.
Cl.
pp
Fag.
I
Cor.
pp
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
pp
Arpa
pp
16
Archi

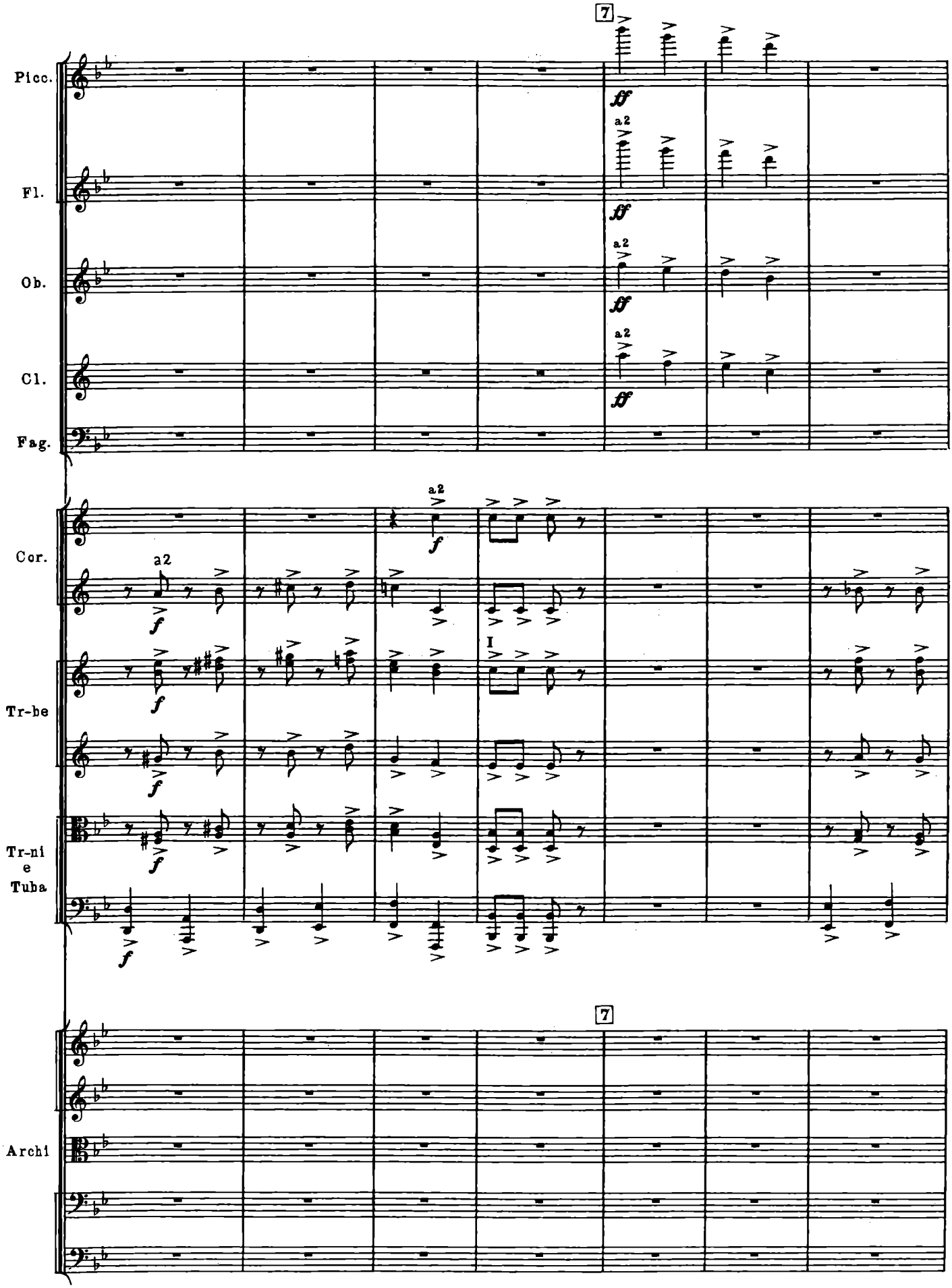

Picc.
Fl.
Ob.
C.ingl.
Cl. picc.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
Tr-lo
Arpa
Archi
pp
I
pizz.

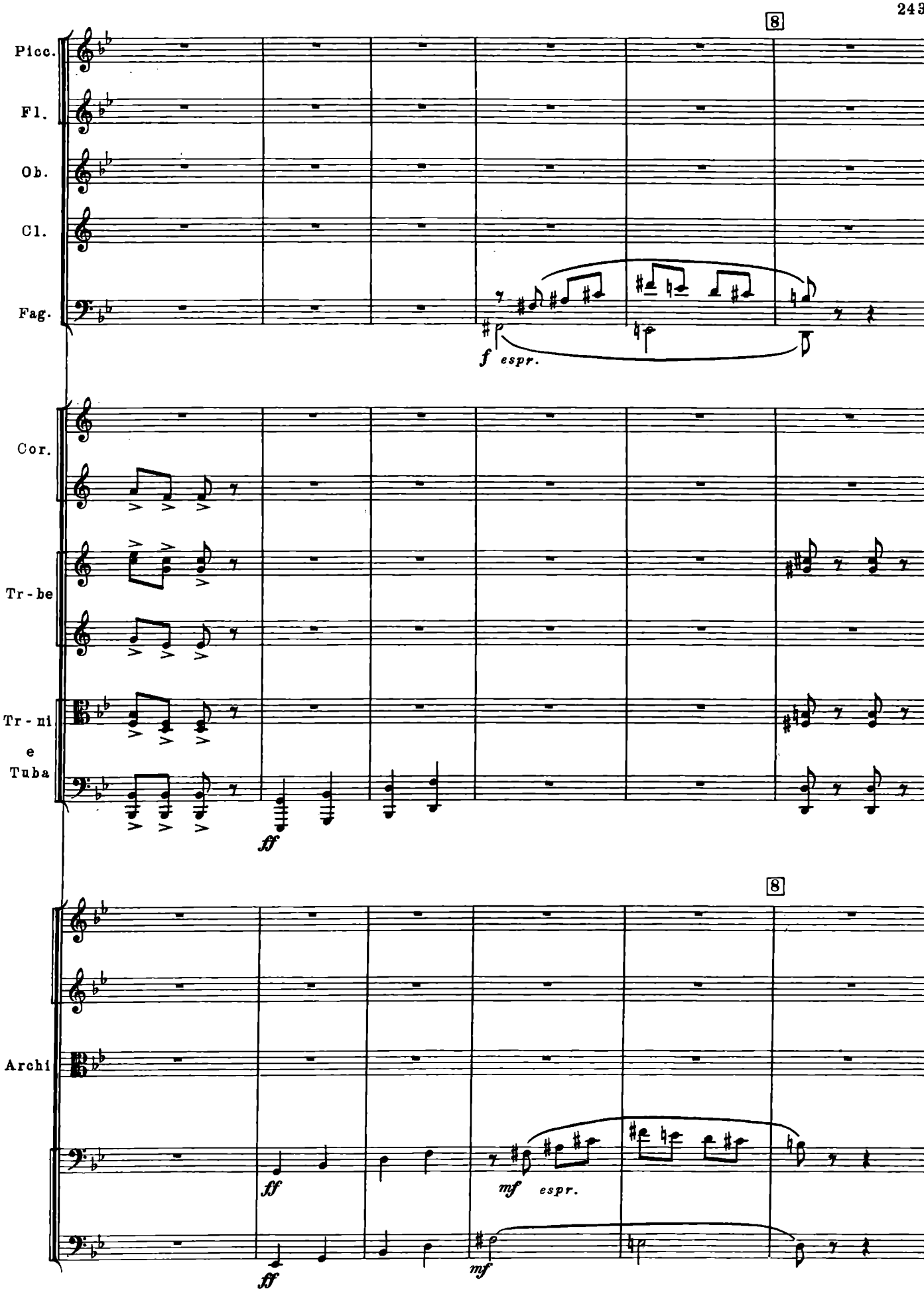
2. Русский лубок

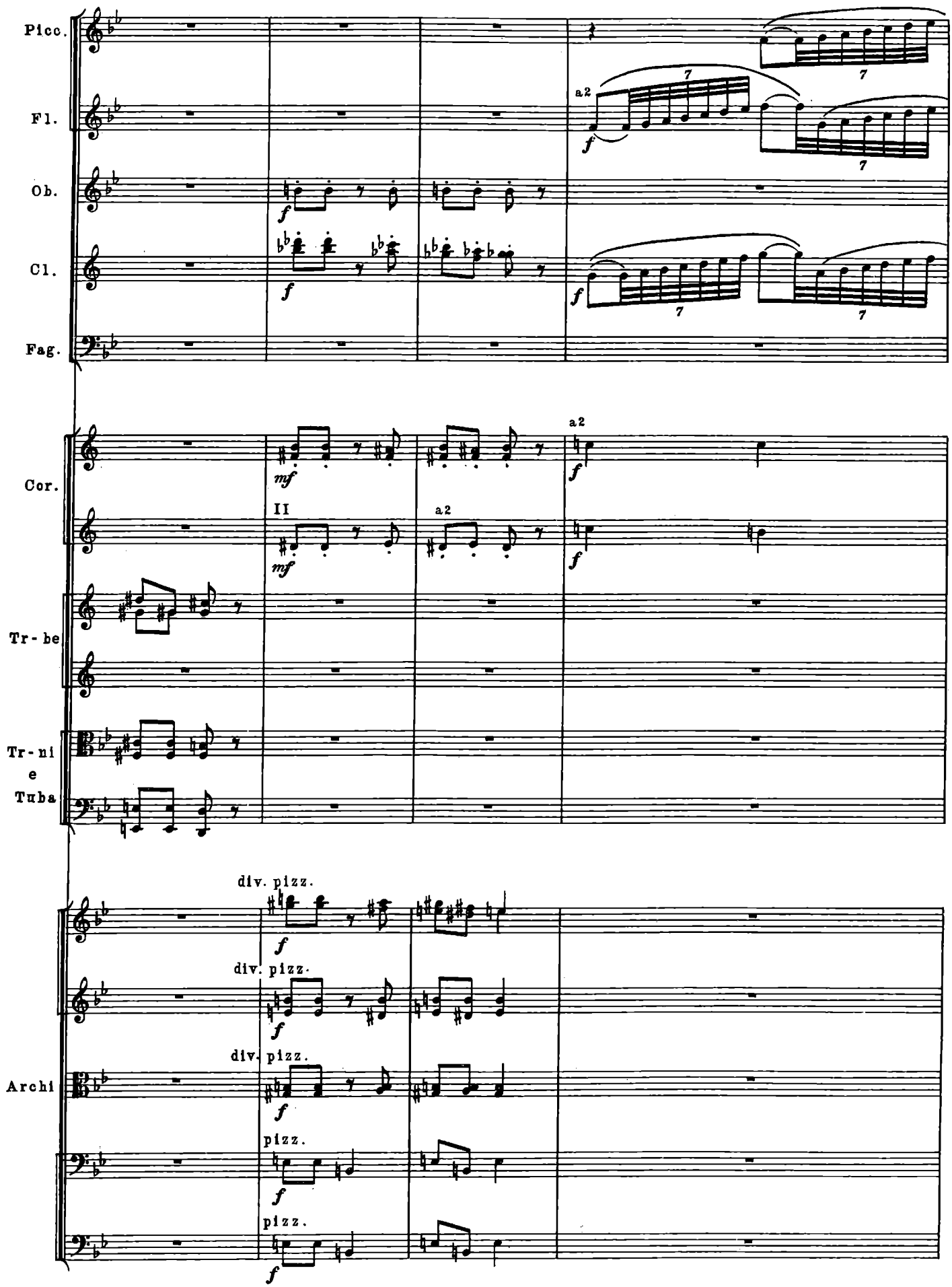


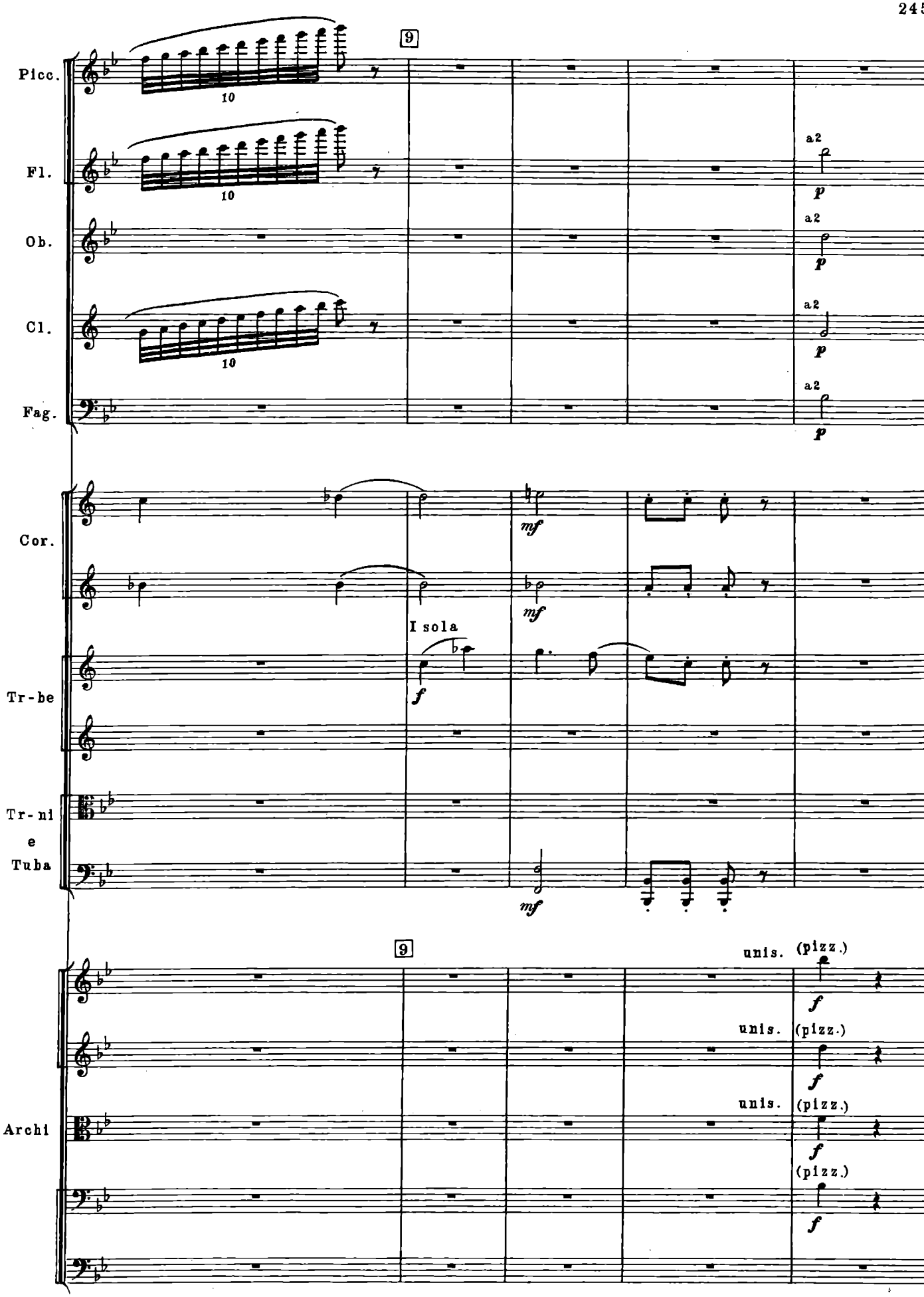

4
a2
Ob.
ff a2
Cl.
ff
Archi
5
Picc.
f
Fl.
a2
f
Ob.
a2
Cl.
a2
f
Archi
Picc.
Fl.
a2.
Cl.
a2.
Archi

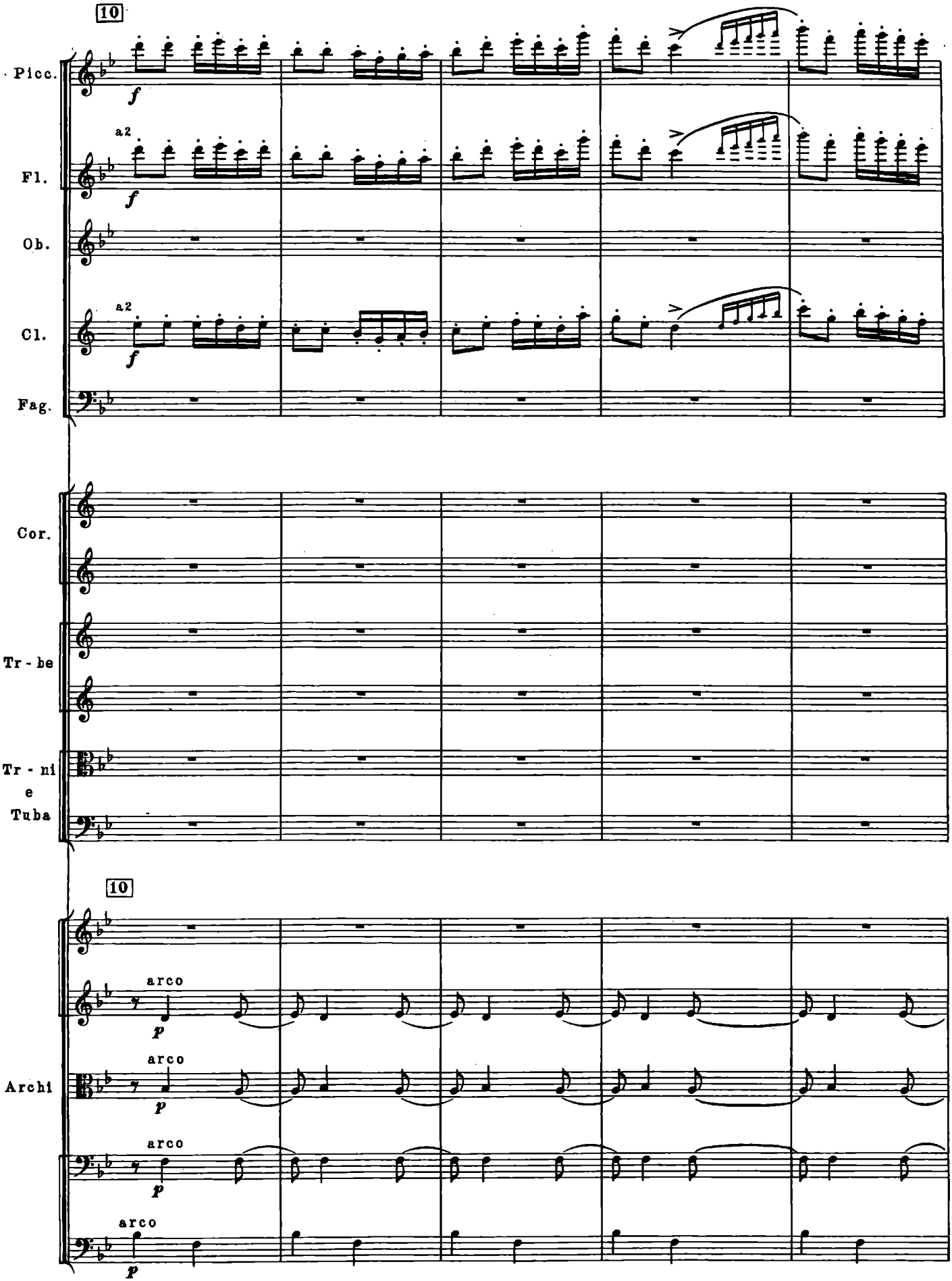

Picc.
Fl.
Ob.
Cl.
Fag.
6
Cor.
mf
a2
mf
Tr-be
Tr-ni
e
Tuba
6
pizz.
mf
pizz.
mf
pizz.
mf
Archi

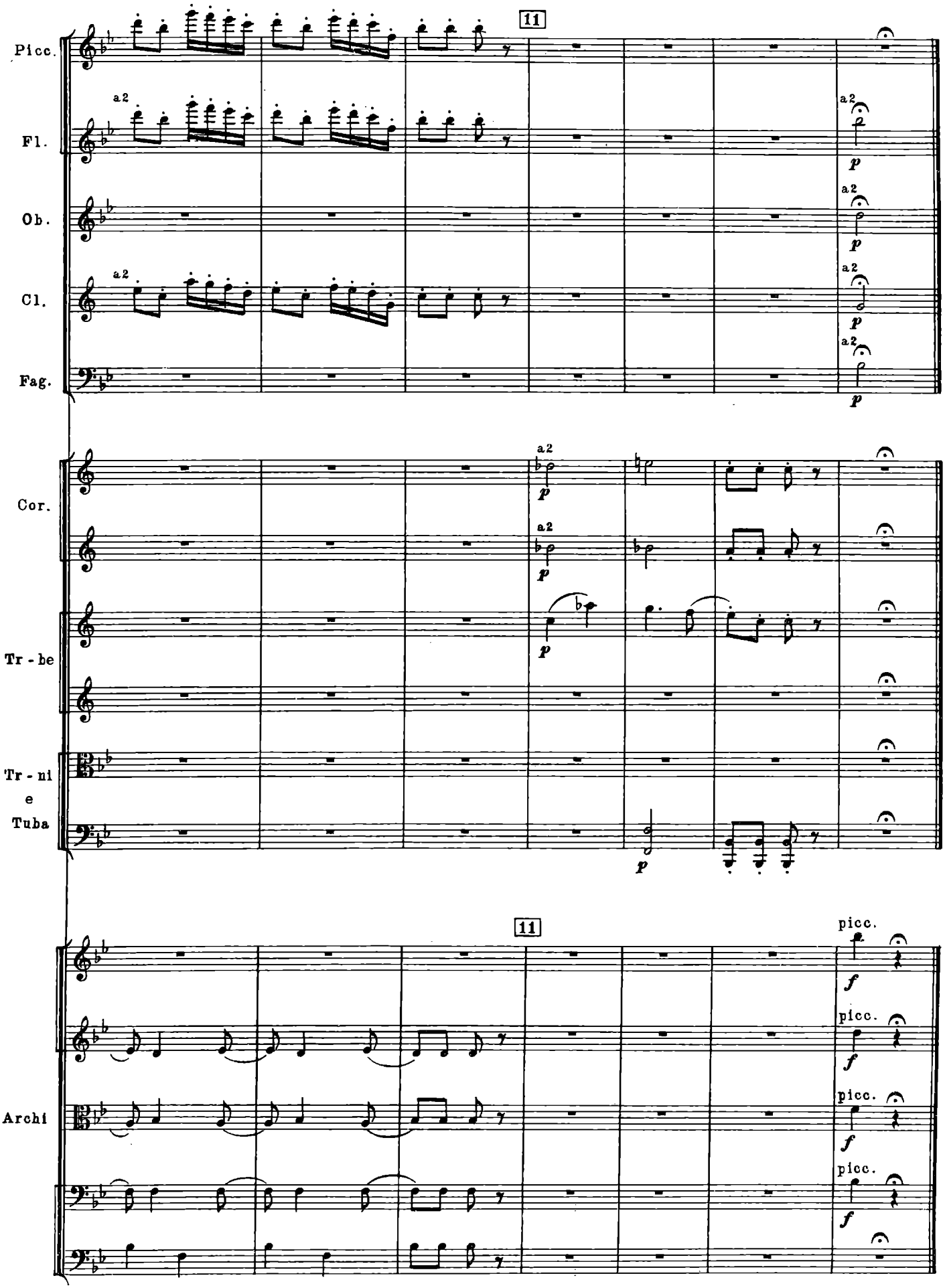

7
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Archi
a2
I


8
Picc.
Fl.
Ob.
Cl.
Fag.
f espr.
Cor.
Tr-be
Tr-ni
e
Tuba
ff
8
Archi
ff
mf espr.
ff
mf

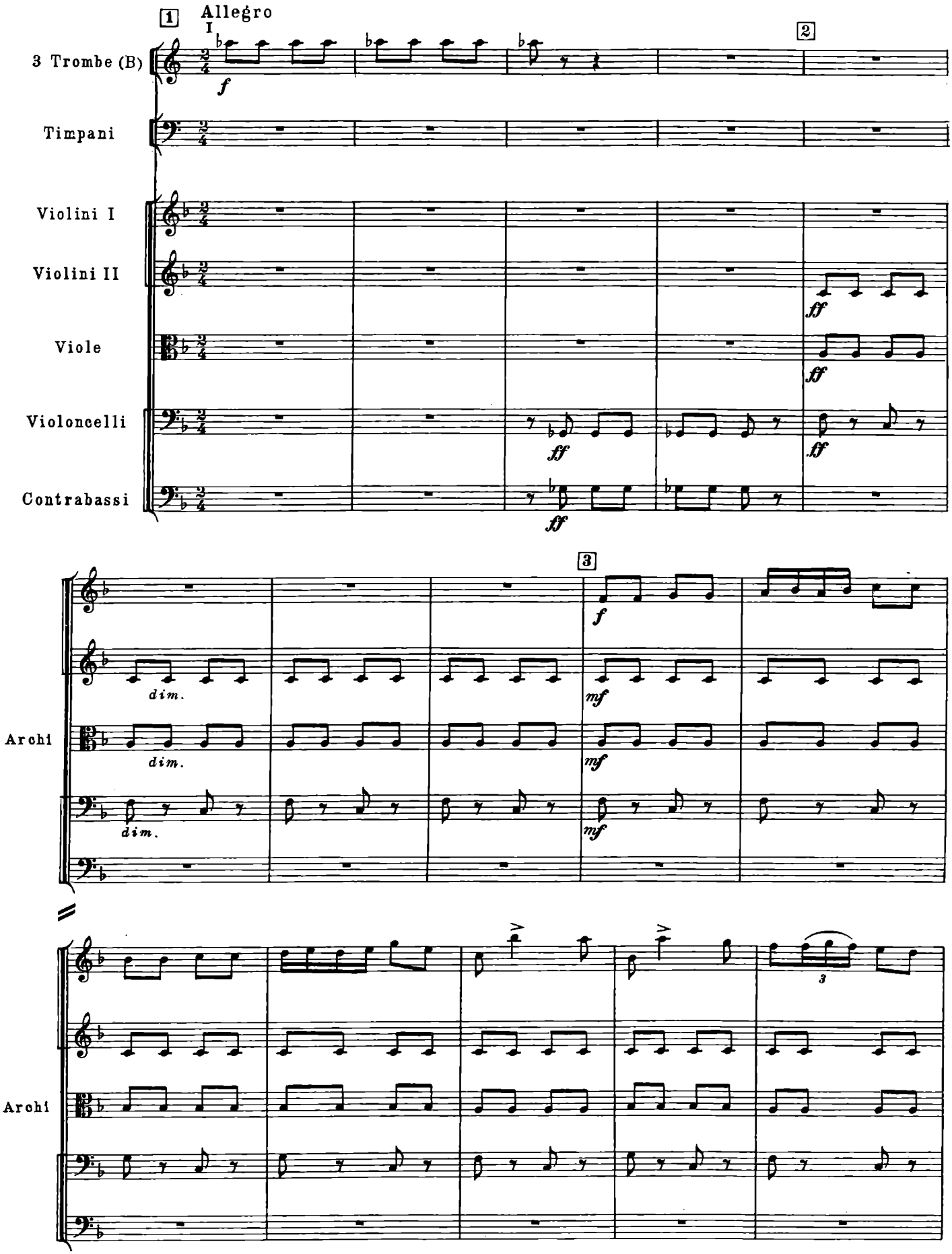

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tuba
Archi
a2
II
div. pizz.
pizz.

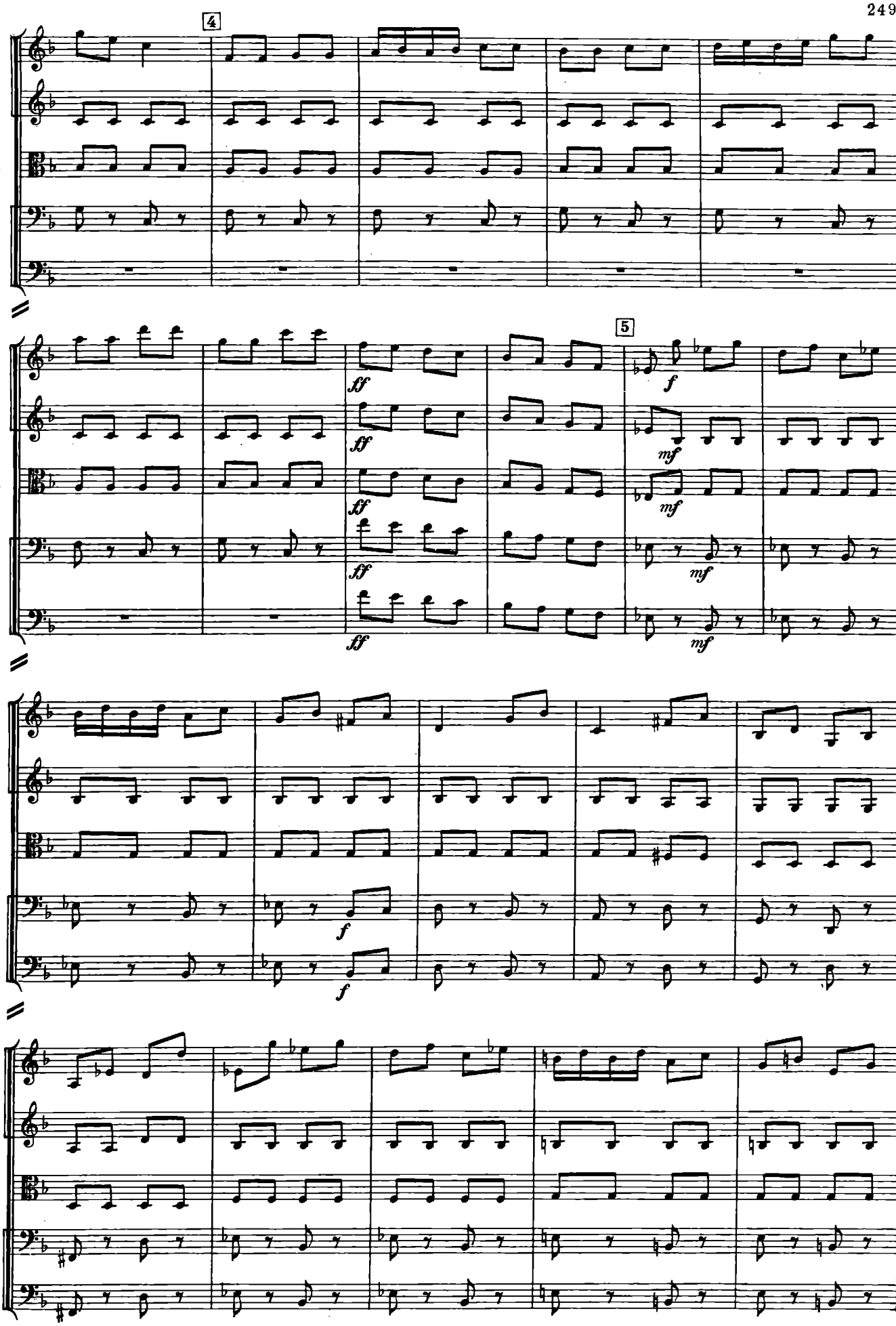

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Archi
9
10
a2
p
mf
I sola
f
unis.
(pizz.)

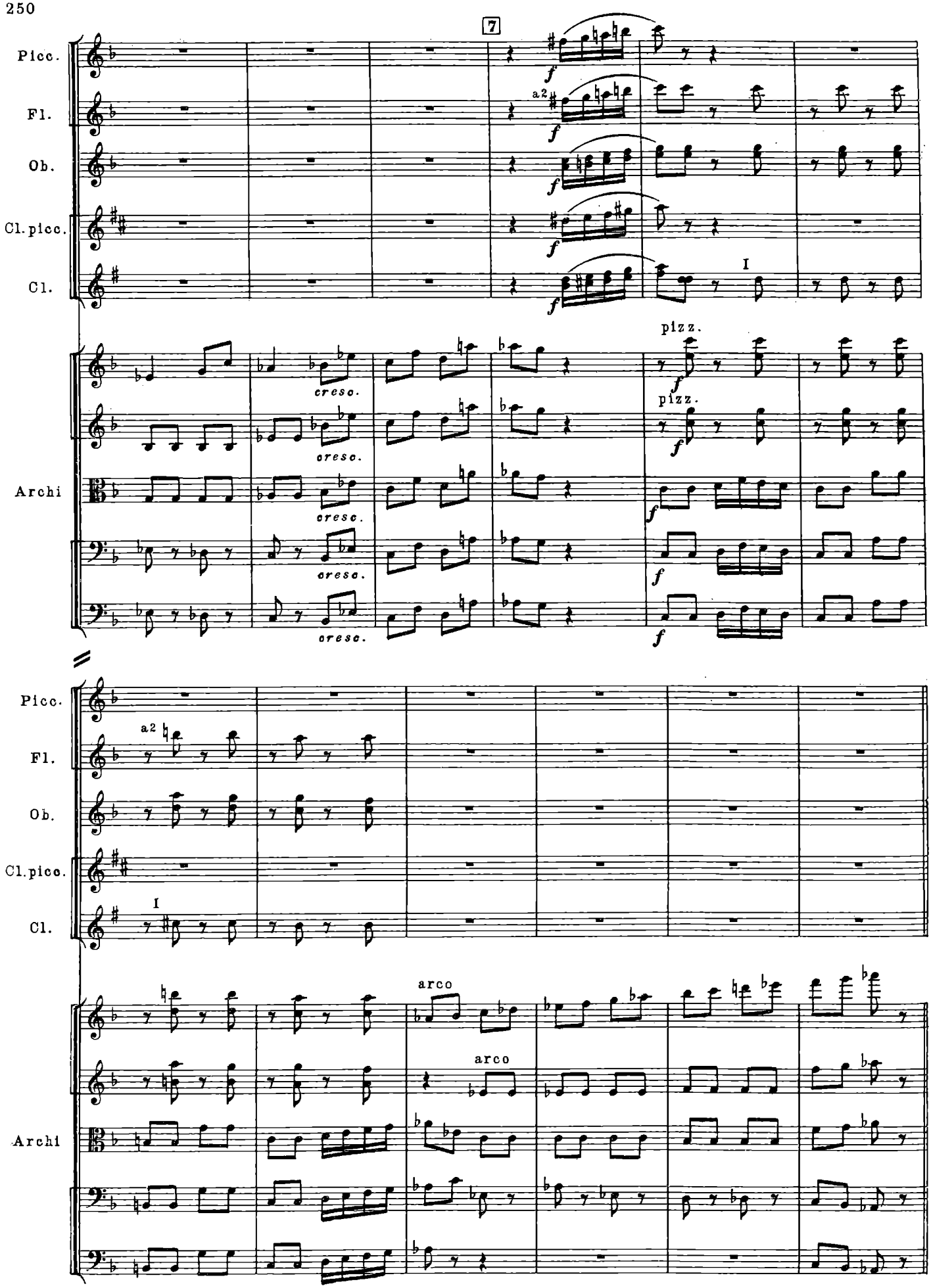

10
Picc.
Fl.
Ob.
Cl.
Fag.
a2
a2
f
Cor.
Tr - be
Tr - ni
e
Tuba
10
Archi
arco
arco
arco
arco
p

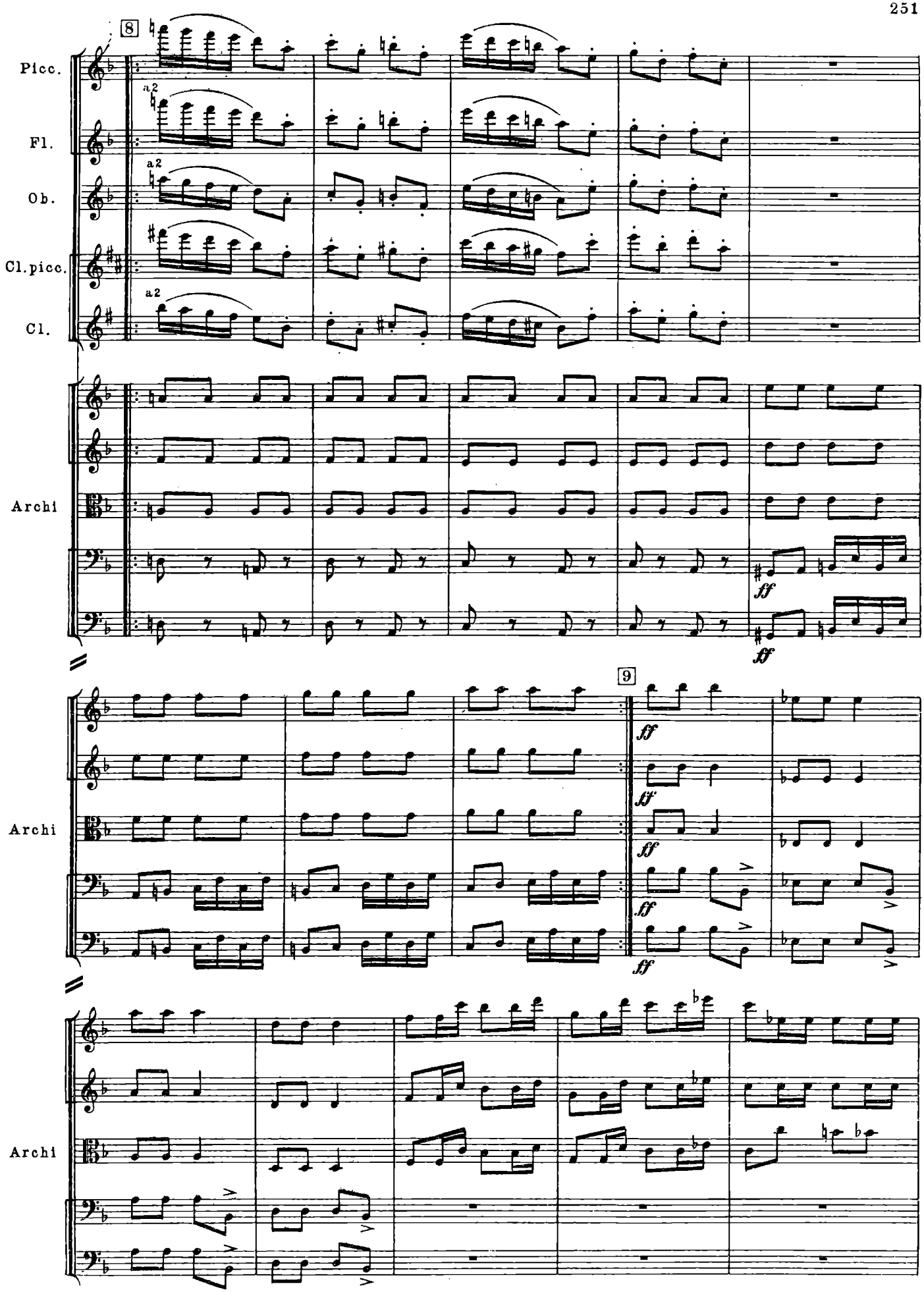

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr - be
Tr - ni
e
Tuba
Archi
11
a2
p
f
picc.

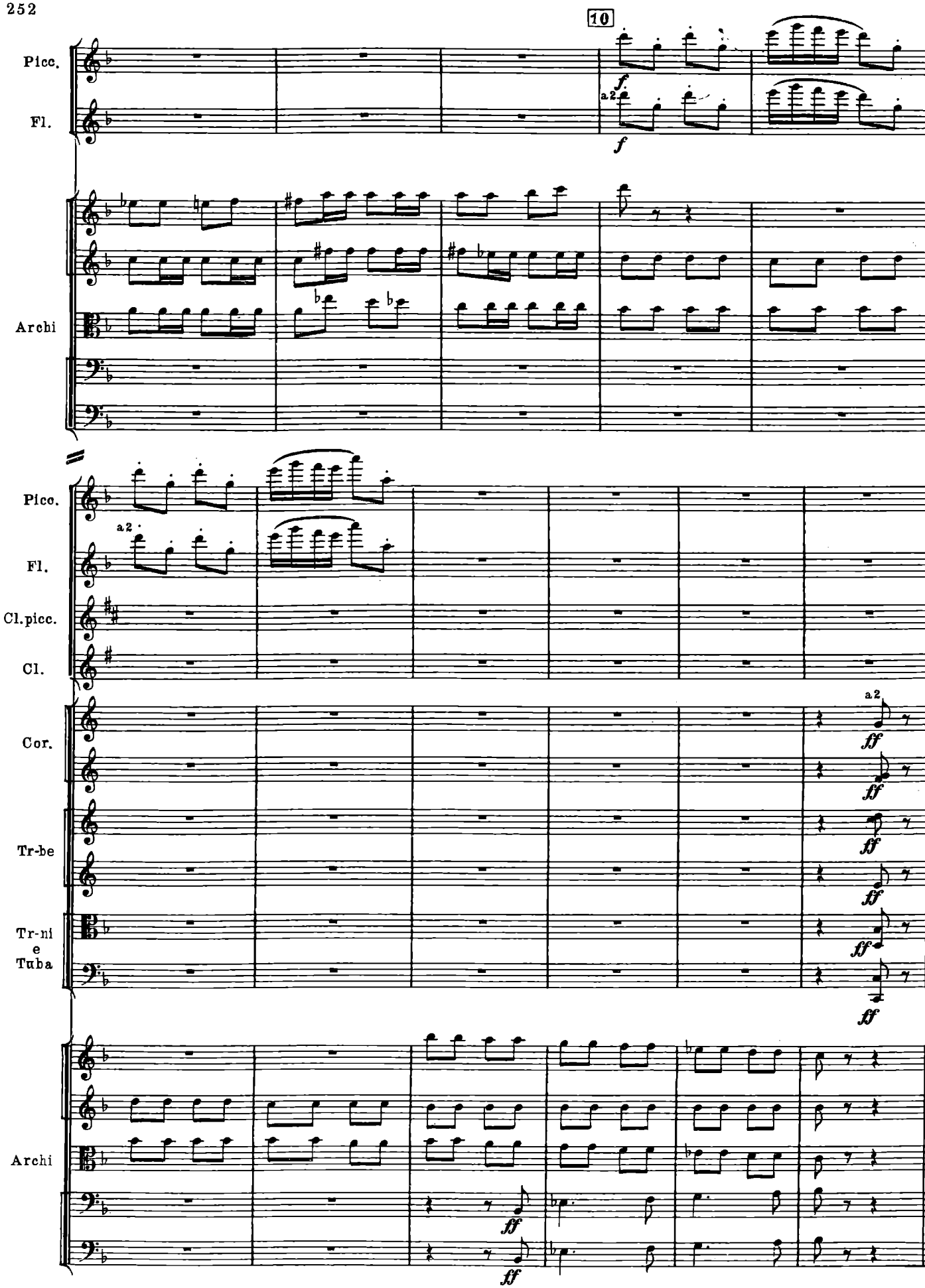
3. Галоп

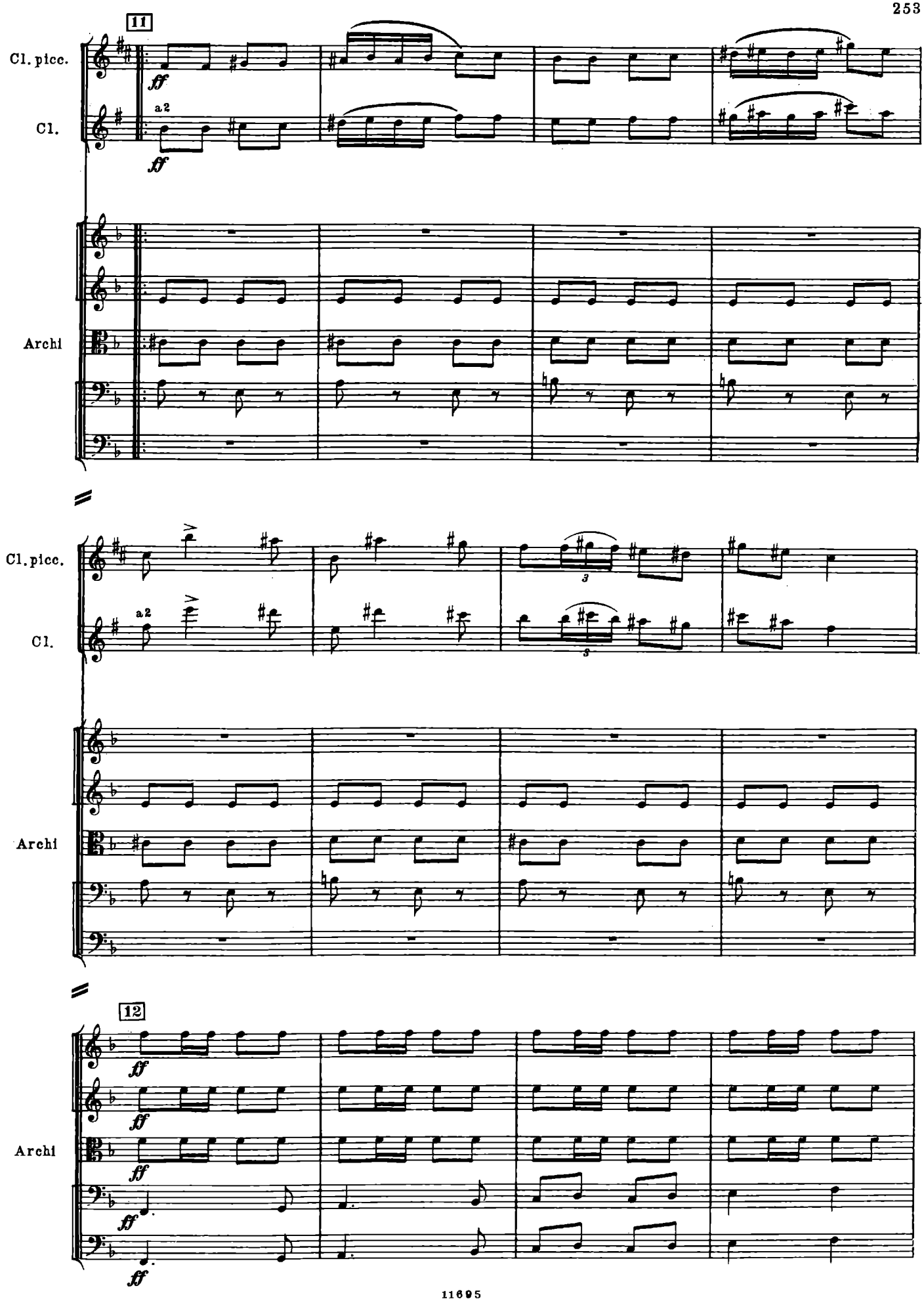

1
Allegro
I
2
3 Trombe (B)
Timpani
Violini I
Violini II
Viole
Violoncelli
Contrabassi
f
ff
3
mf
dim.
Archi
Archi
3

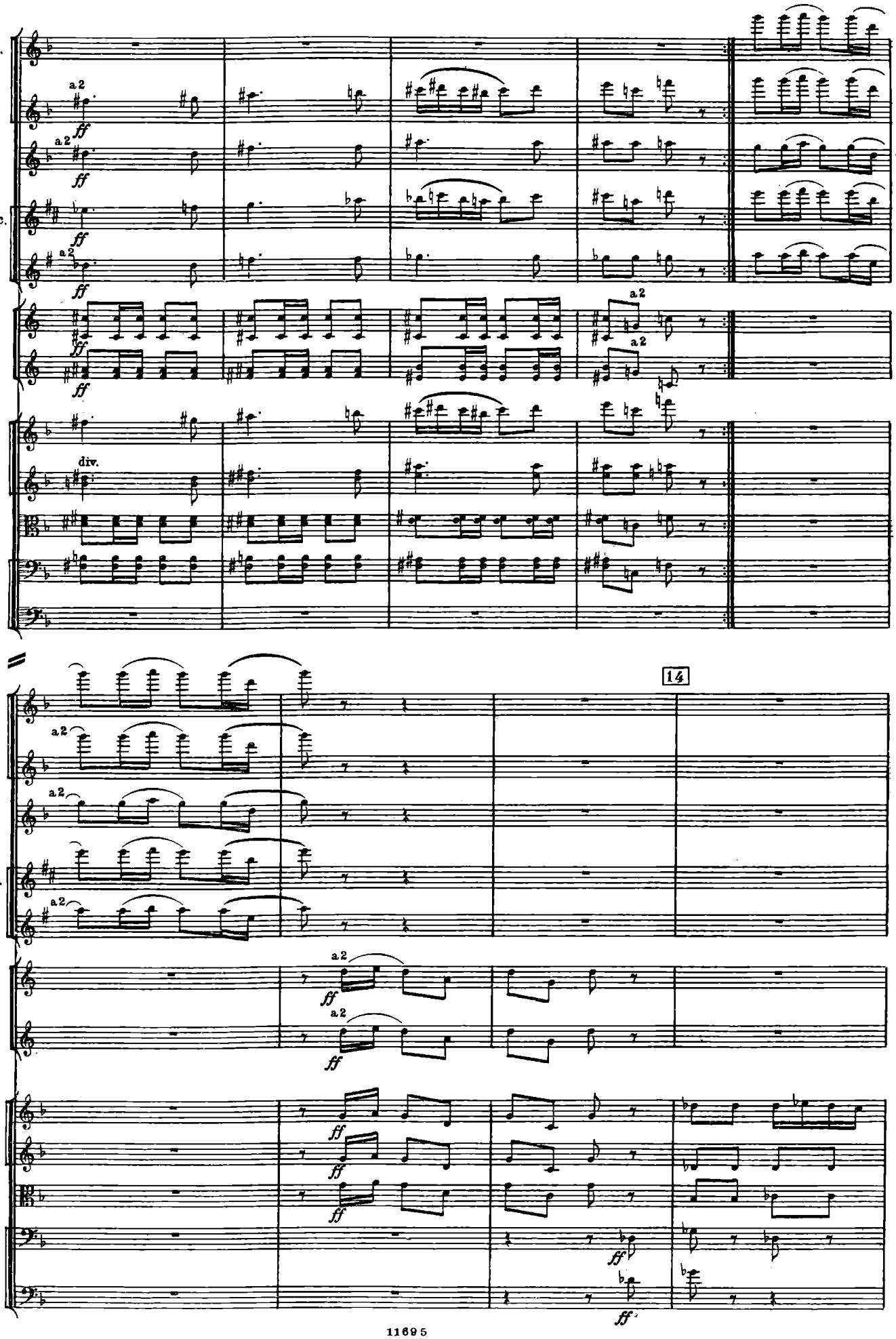

4
Archi
5
ff
f
mf
Archi
f
Archi

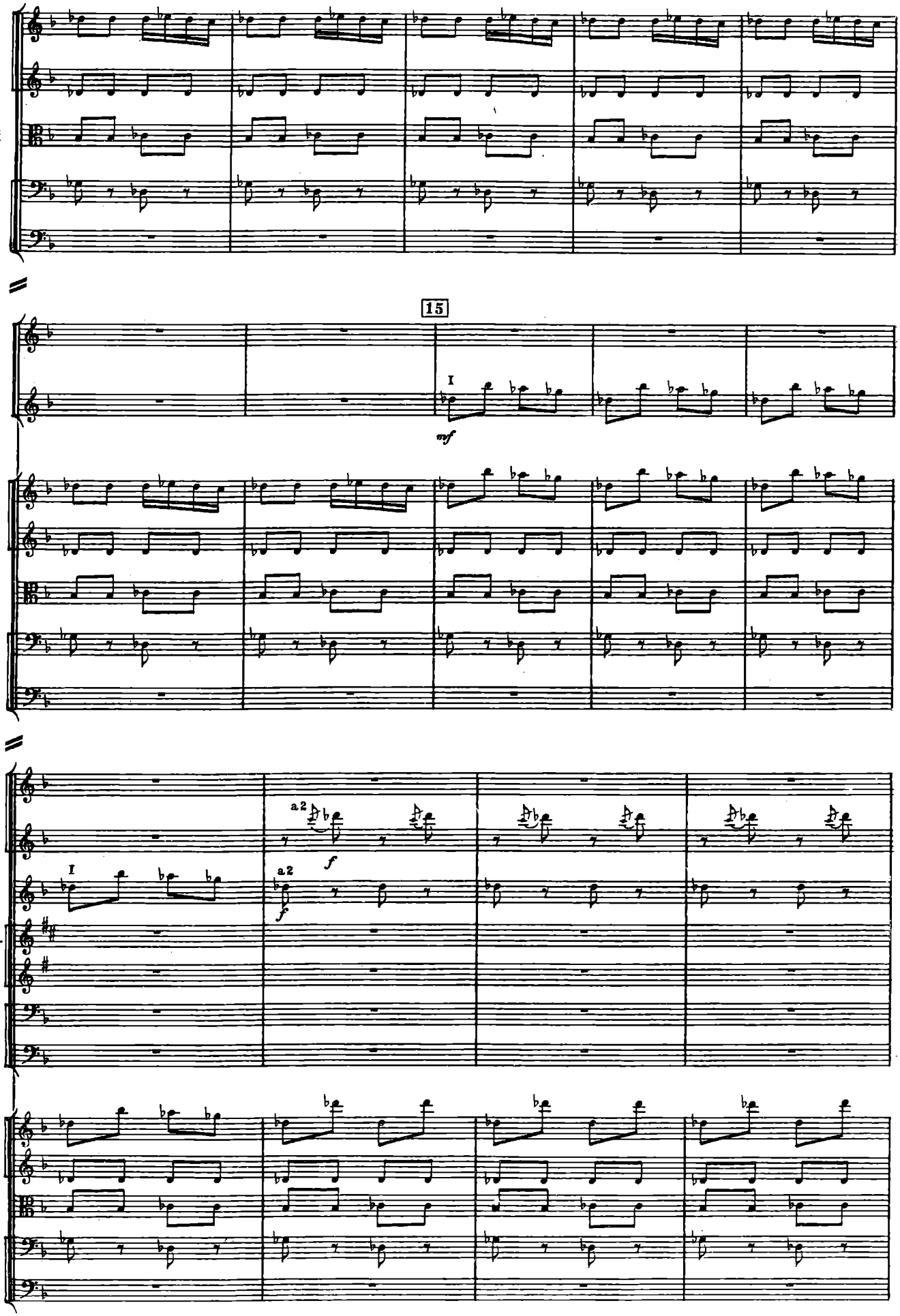

7
Picc.
Fl.
Ob.
Cl.picc.
Cl.
Archi
a2
I
pizz.
cresc.
arco

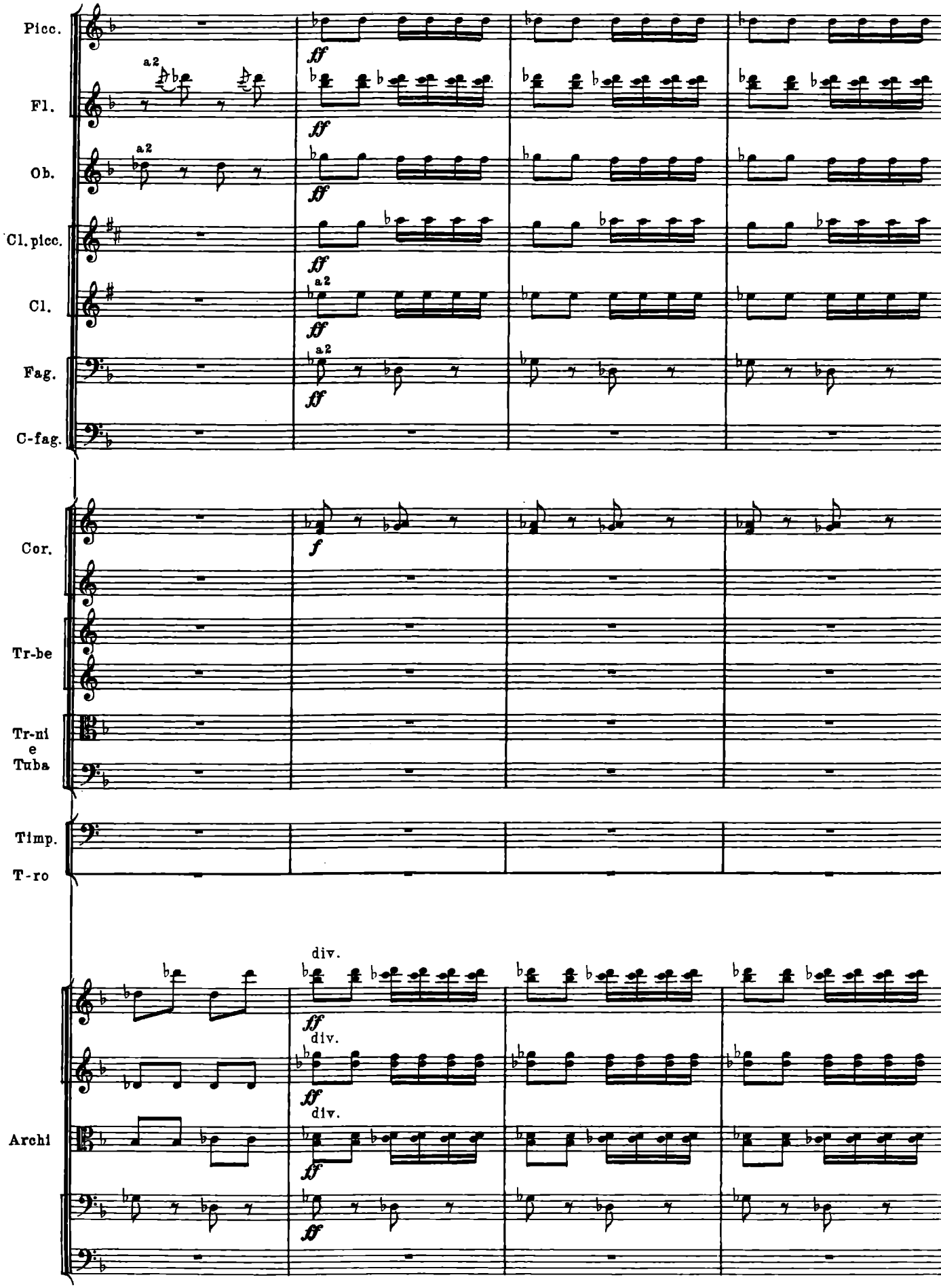

8
Picc.
Fl.
Ob.
Cl.picc.
Cl.
a2
Archi
ff
9
Archi
Archi

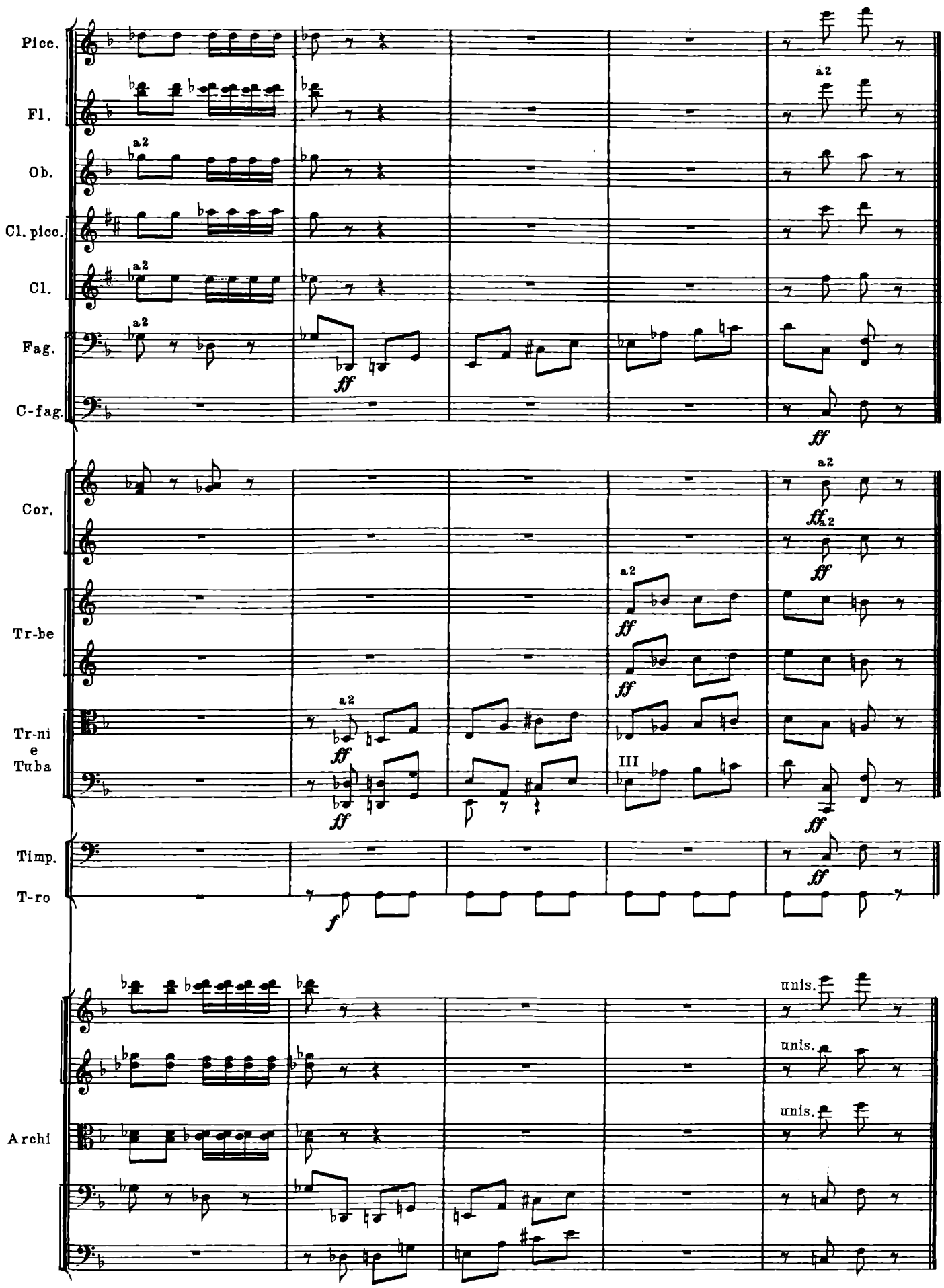

10
Picc.
Fl.
a2
f
Archi
Picc.
Fl.
a2
Cl.picc.
Cl.
Cor.
Tr-be
Tr-ni
e
Tuba
ff
Archi


11
Cl. picc.
Cl.
a2
ff
Archi
Cl. picc.
Cl.
a2
Archi
12
Archi
ff

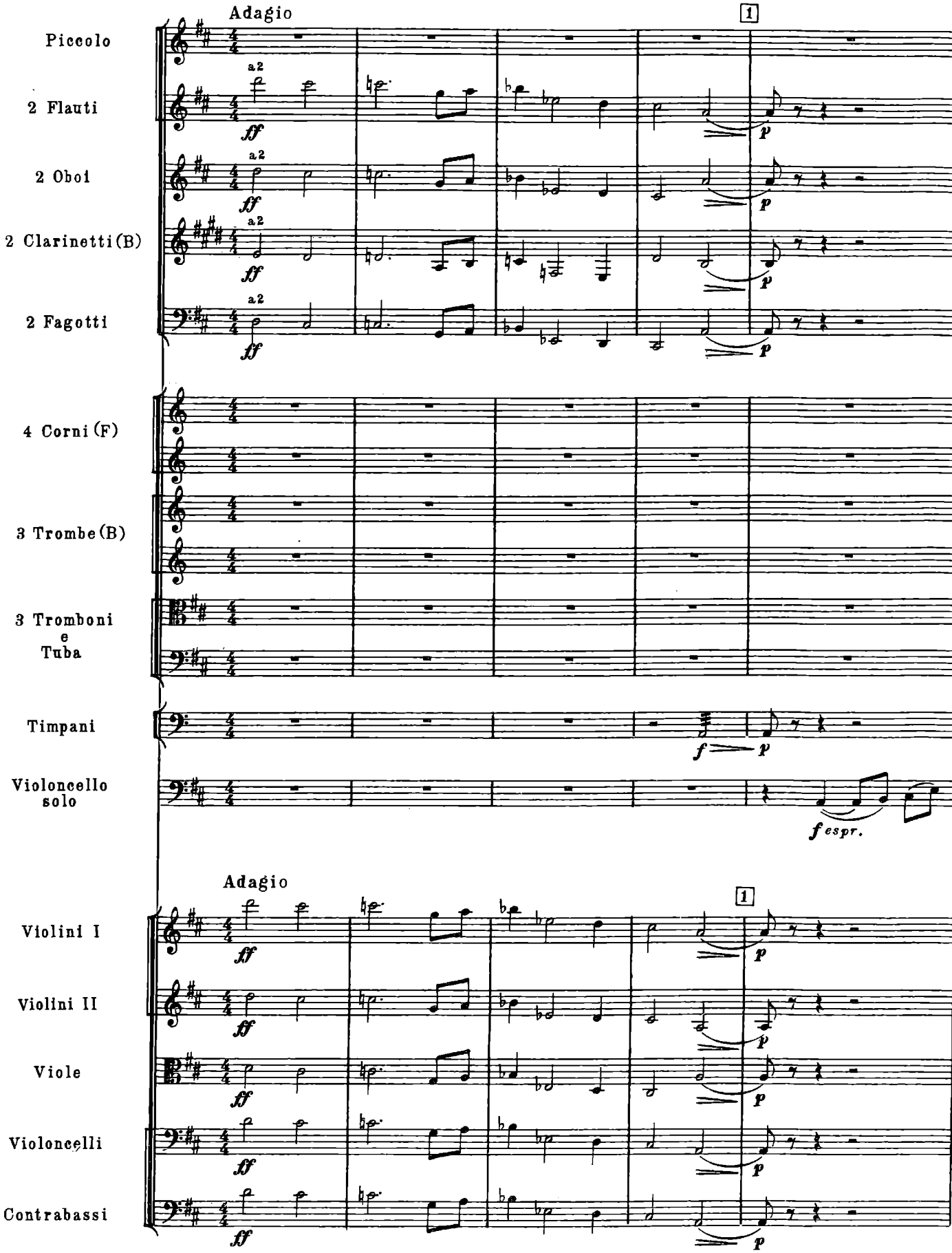

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Cor.
Archi
div.
a2
ff
14

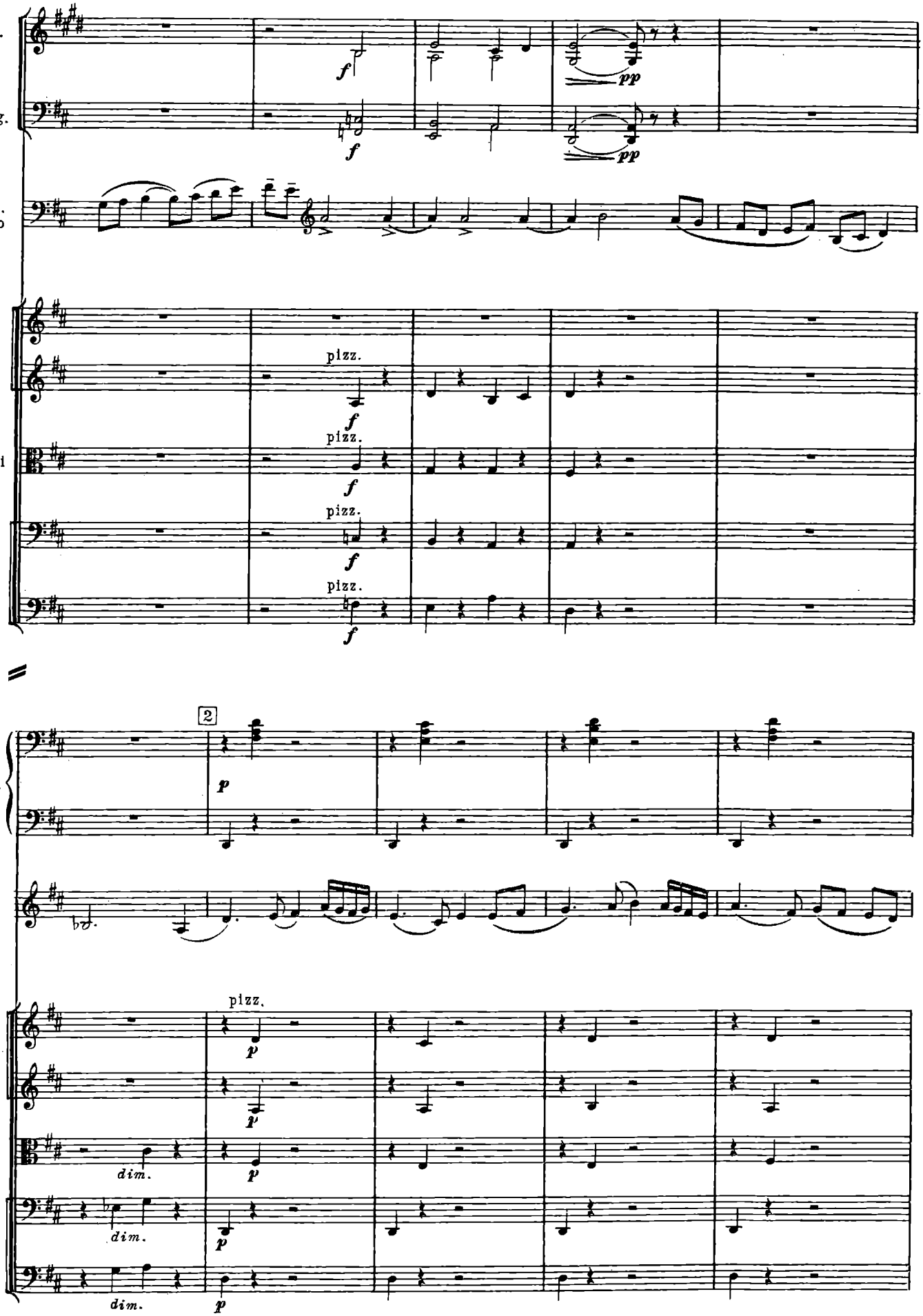

Archi
15
Fl.
Ob.
I
mf
Archi
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
a2
f
I
a2
f
Archi

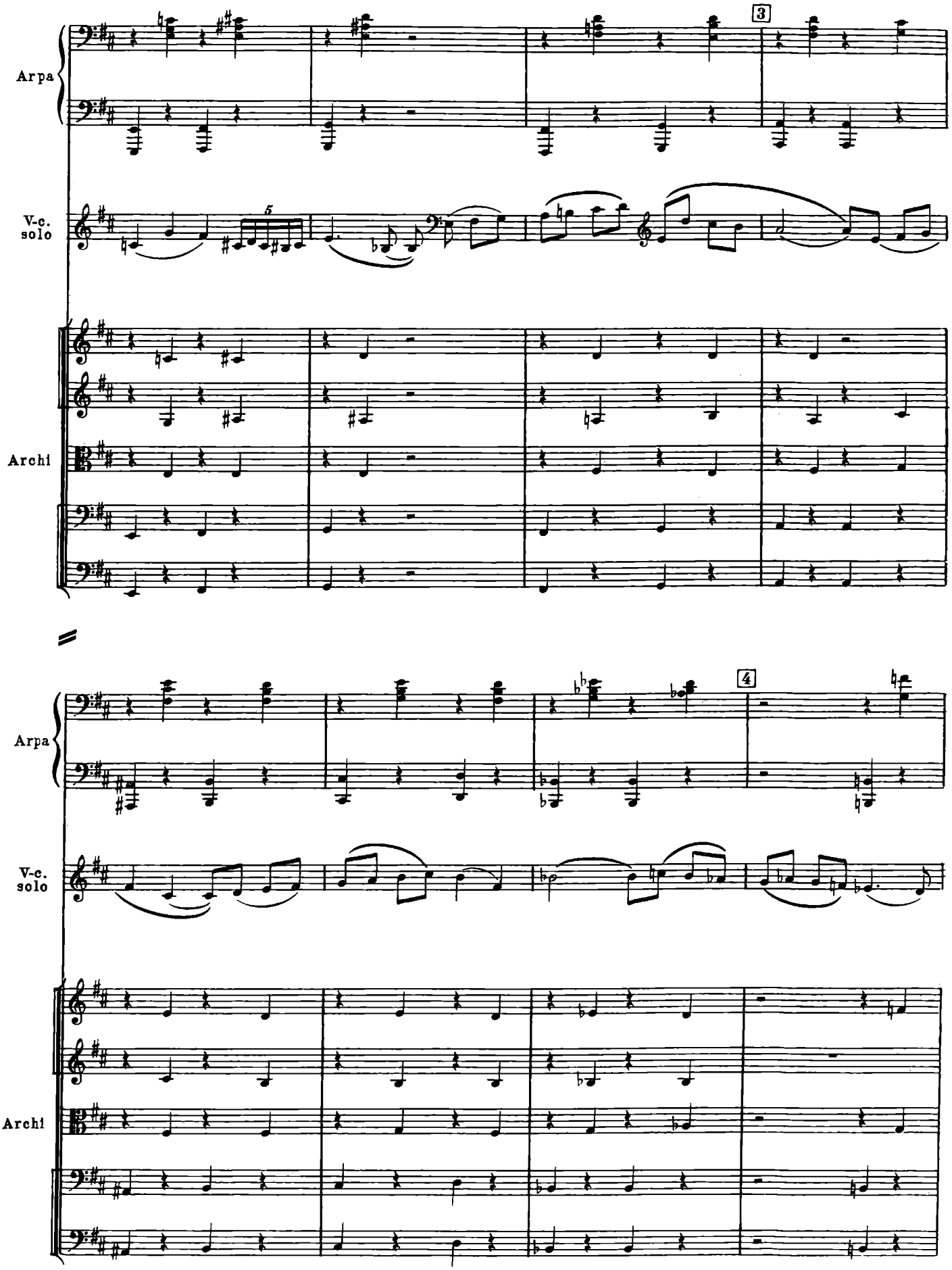

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
Archi
a2
ff
f
div.

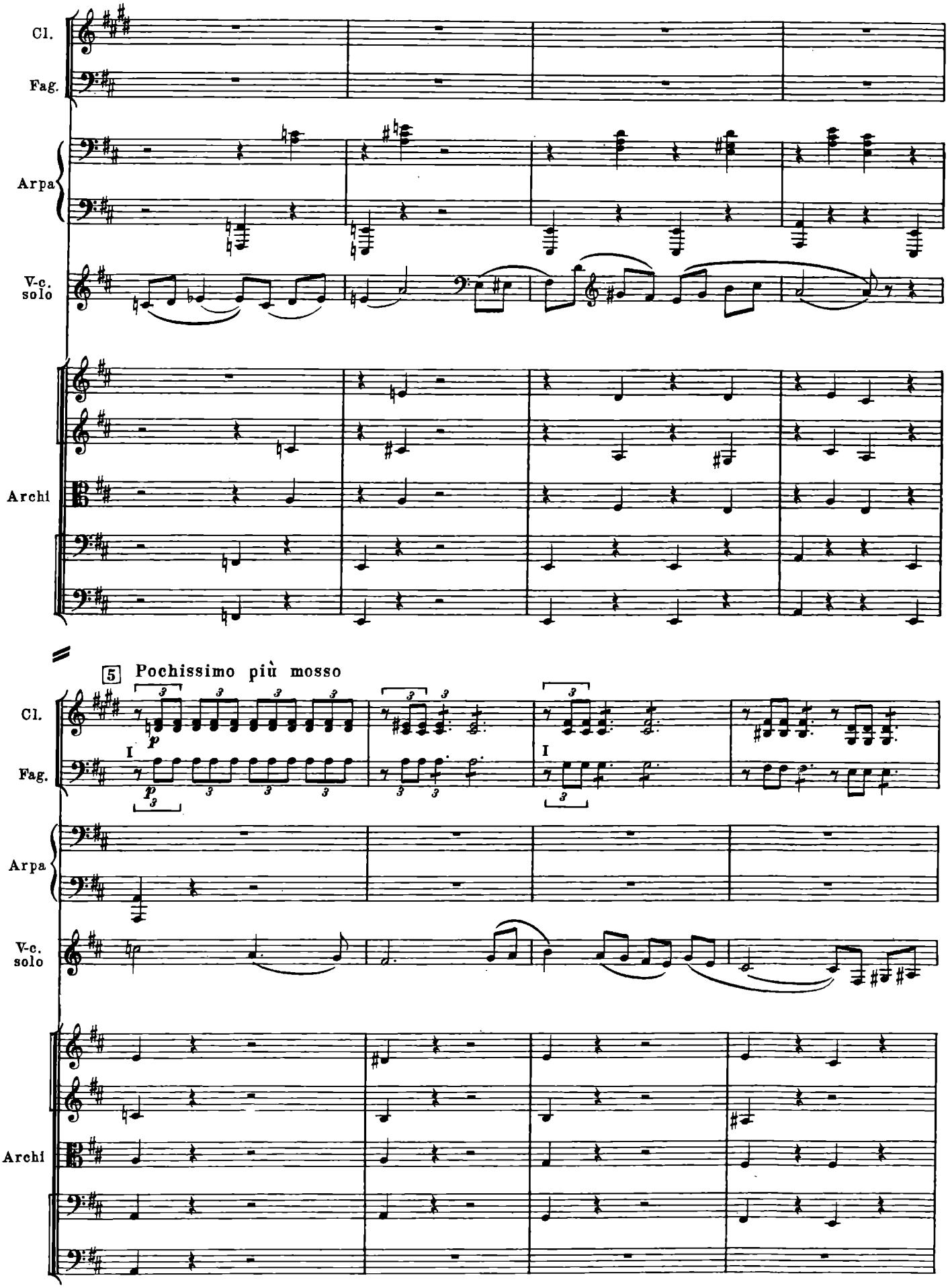

Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
C-fag.
Cor.
Tr-be
Tr-ni e Tuba
Timp.
T-ro
Archi
a2
III
ff
f
uns.

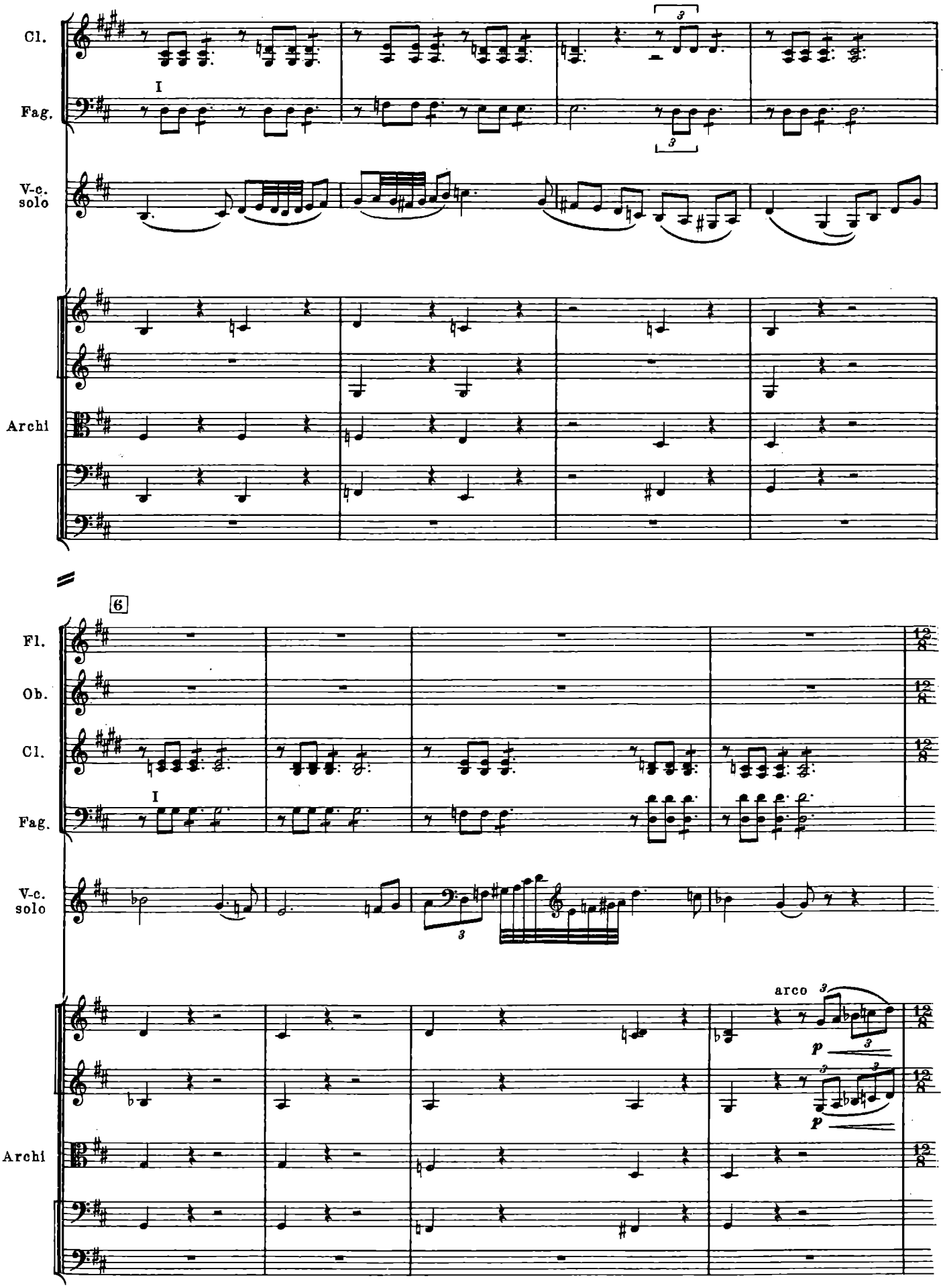
4. Адажио

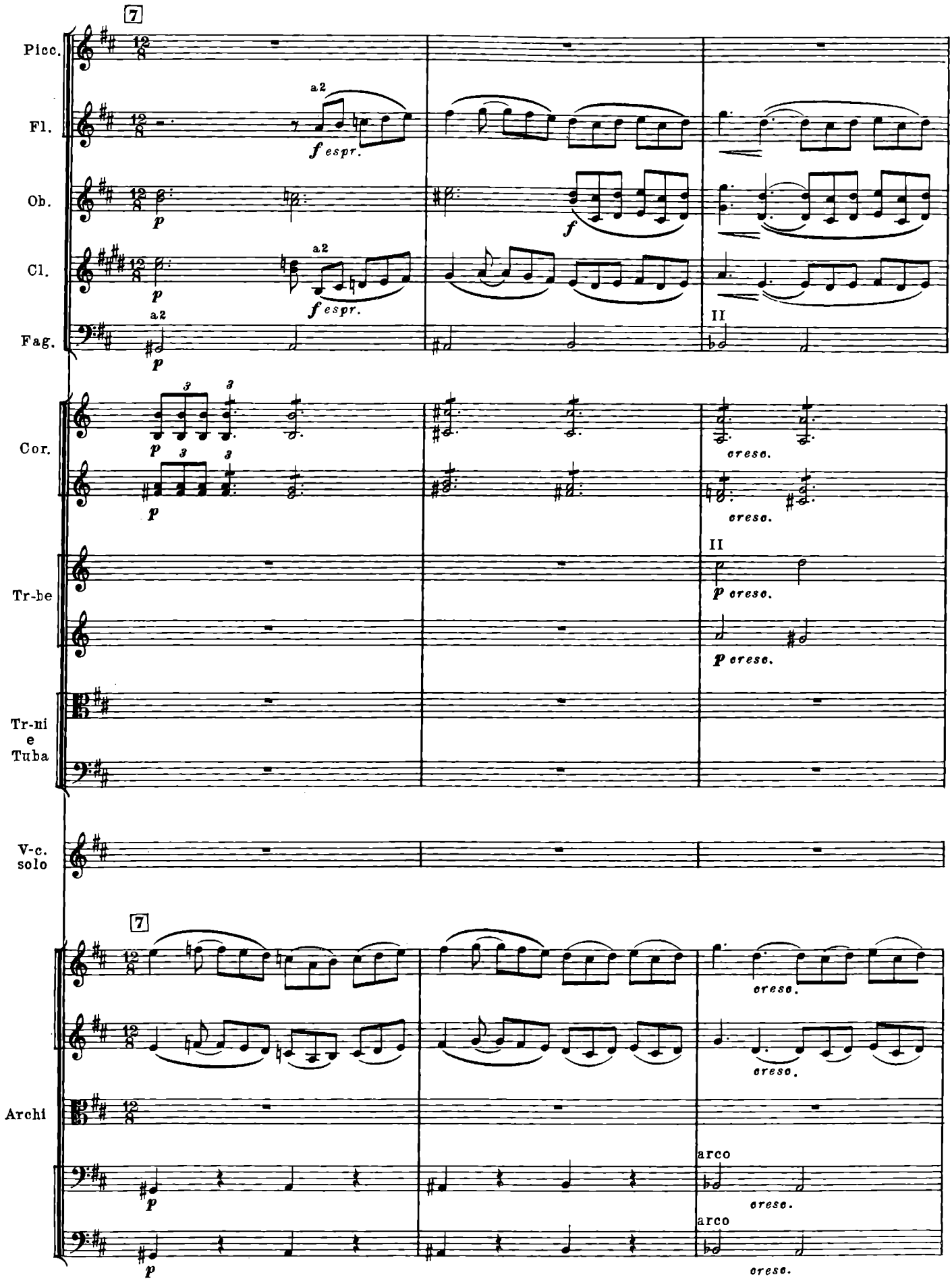

Adagio
1
Piccolo
2 Flauti
2 Oboi
2 Clarinetti (B)
2 Fagotti
4 Corni (F)
3 Trombe (B)
3 Tromboni e Tuba
Timpani
Violoncello solo
Adagio
1
Violini I
Violini II
Viole
Violoncelli
Contrabassi

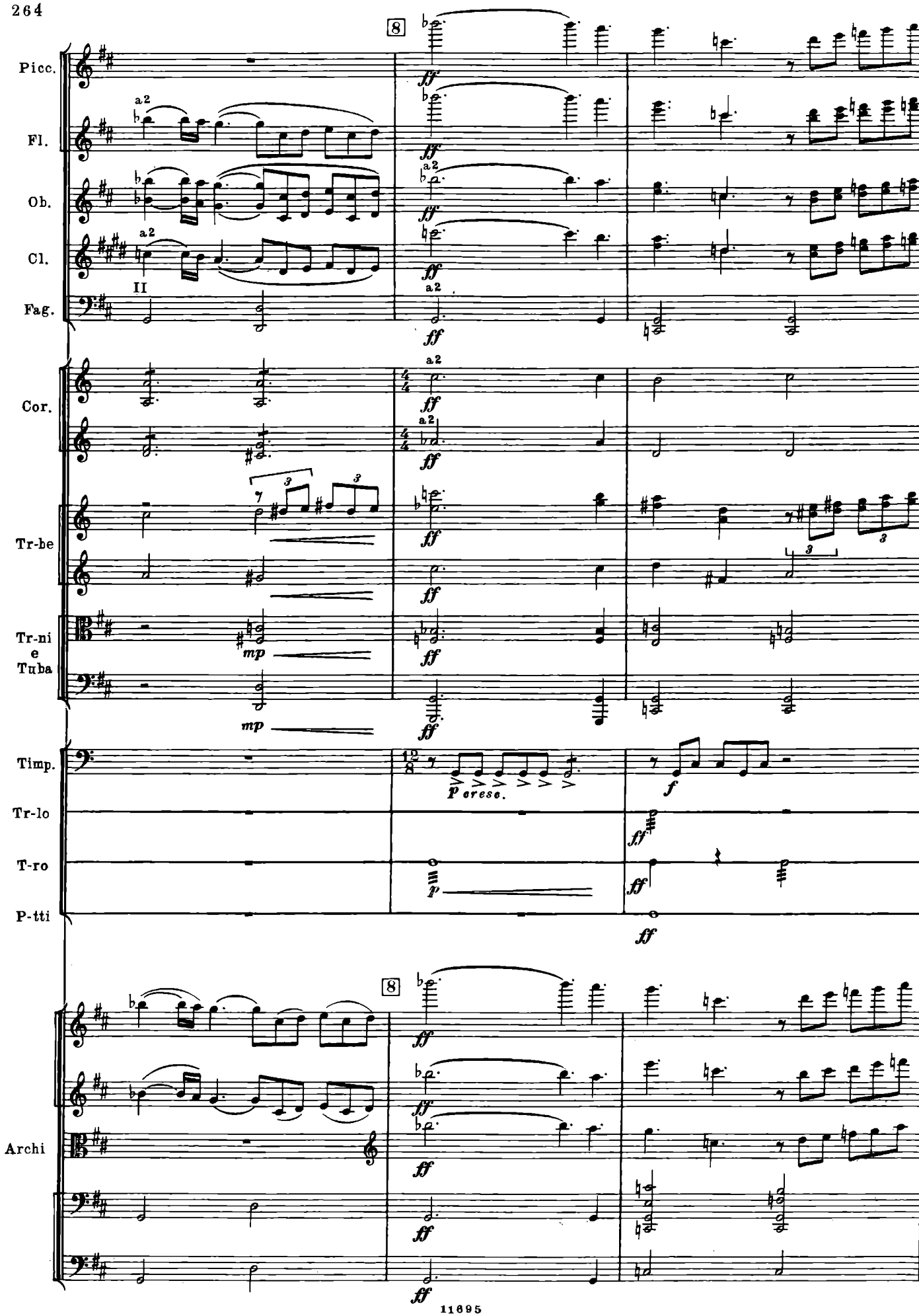

Cl.
Fag.
V-c. solo
Archi
pizz.
Arpa
2
dim.

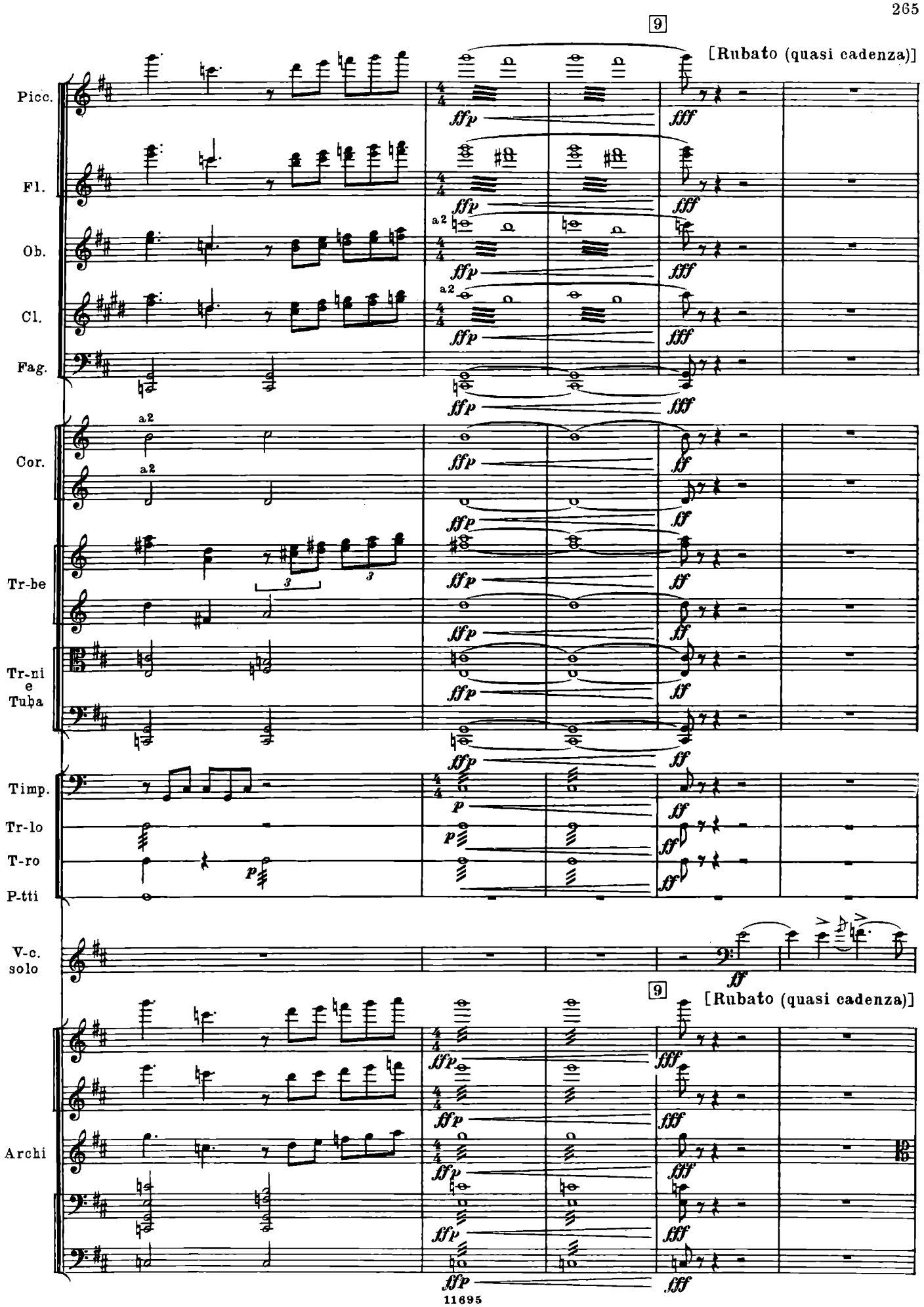

Arpa
V-c. solo
Archi
3
Arpa
V-c. solo
Archi
4

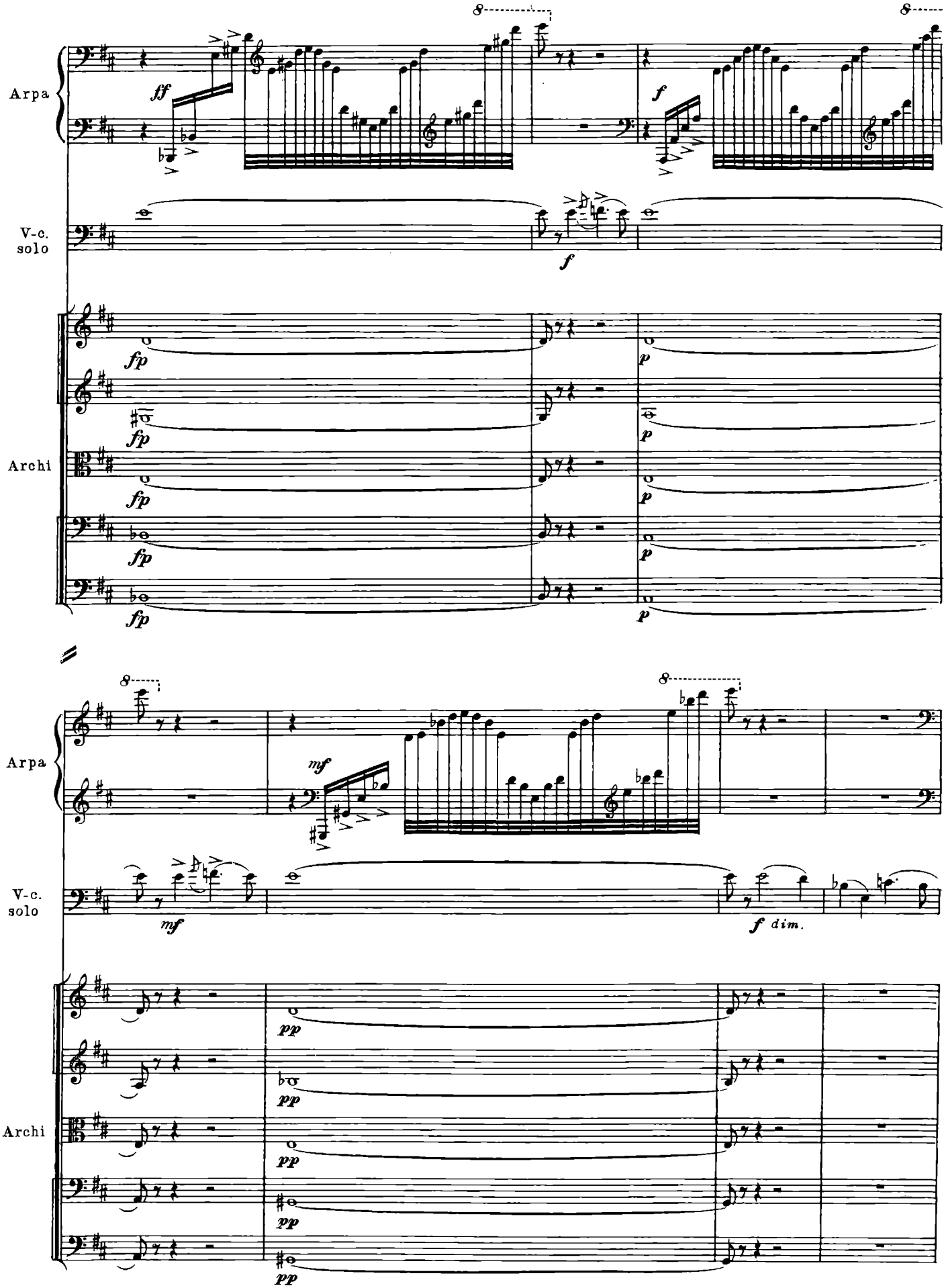

Cl.
Fag.
Arpa
V-c. solo
Archi
5 Pochissimo più mosso
Cl.
Fag.
Arpa
V-c. solo
Archi


Cl.
Fag.
I
V-c. solo
Archi
6
Fl.
Ob.
Cl.
Fag.
I
V-c. solo
arco
p
p
Archi


7
Picc.
Fl.
Ob.
Cl.
Fag.
a2
f espr.
p
II
Cor.
3
cresc.
Tr-be
Tr-ni e Tuba
V-c. solo
Archi
arco


Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
Timp.
Tr-lo
T-ro
P-tti
Archi
8
a2
II
ff
mp
p cresc.
f


9
[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
Archi
a2
3
ff
fff
ffp
p


Arpa
ff
f
V-c. solo
f
Archi
fp
p
Arpa
mf
V-c. solo
mf
f dim.
Archi
pp

10 [a tempo]

Fl.

Cl.

Cor.

V-c. solo

11

Arpa

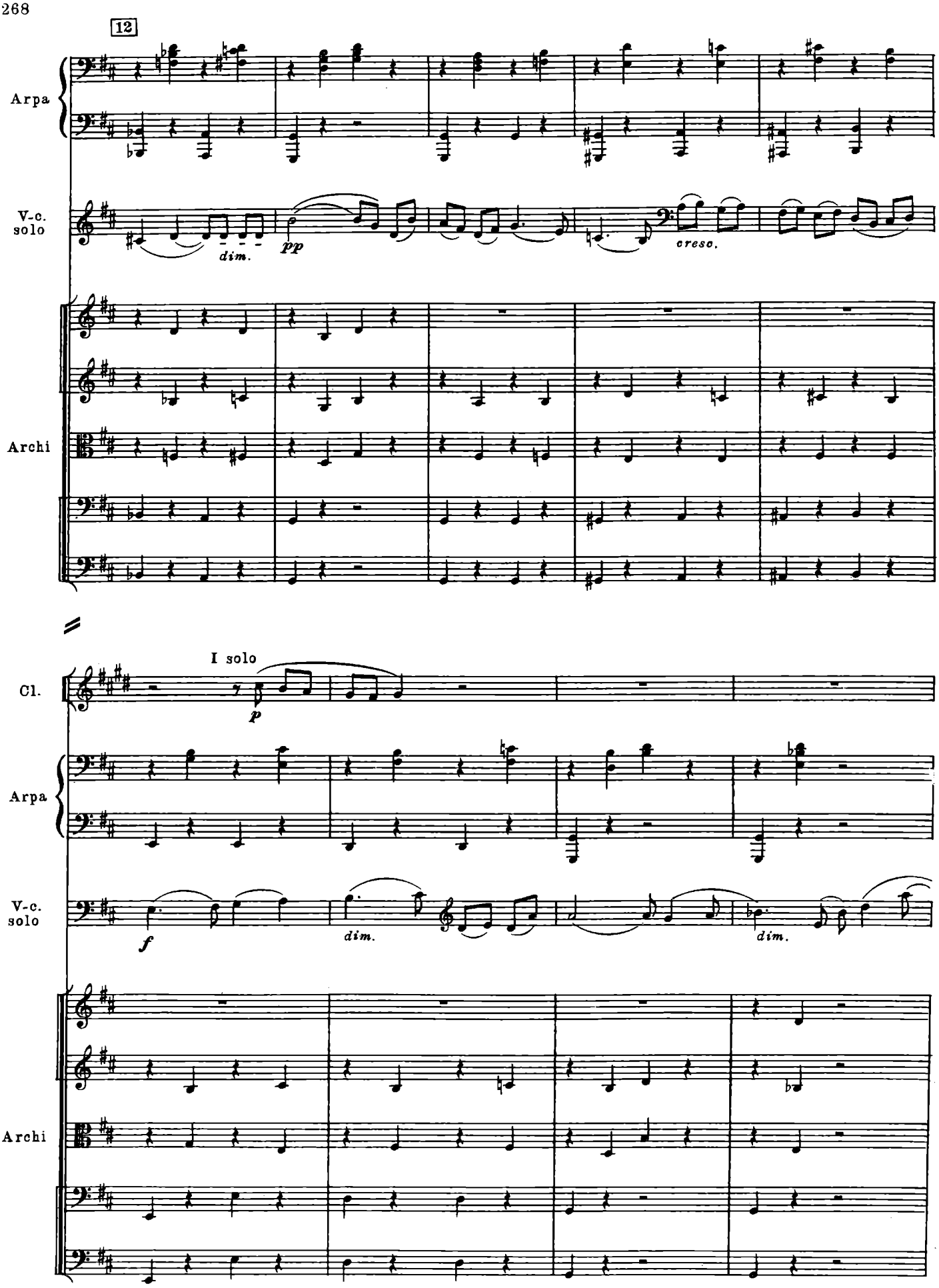
V-c. solo

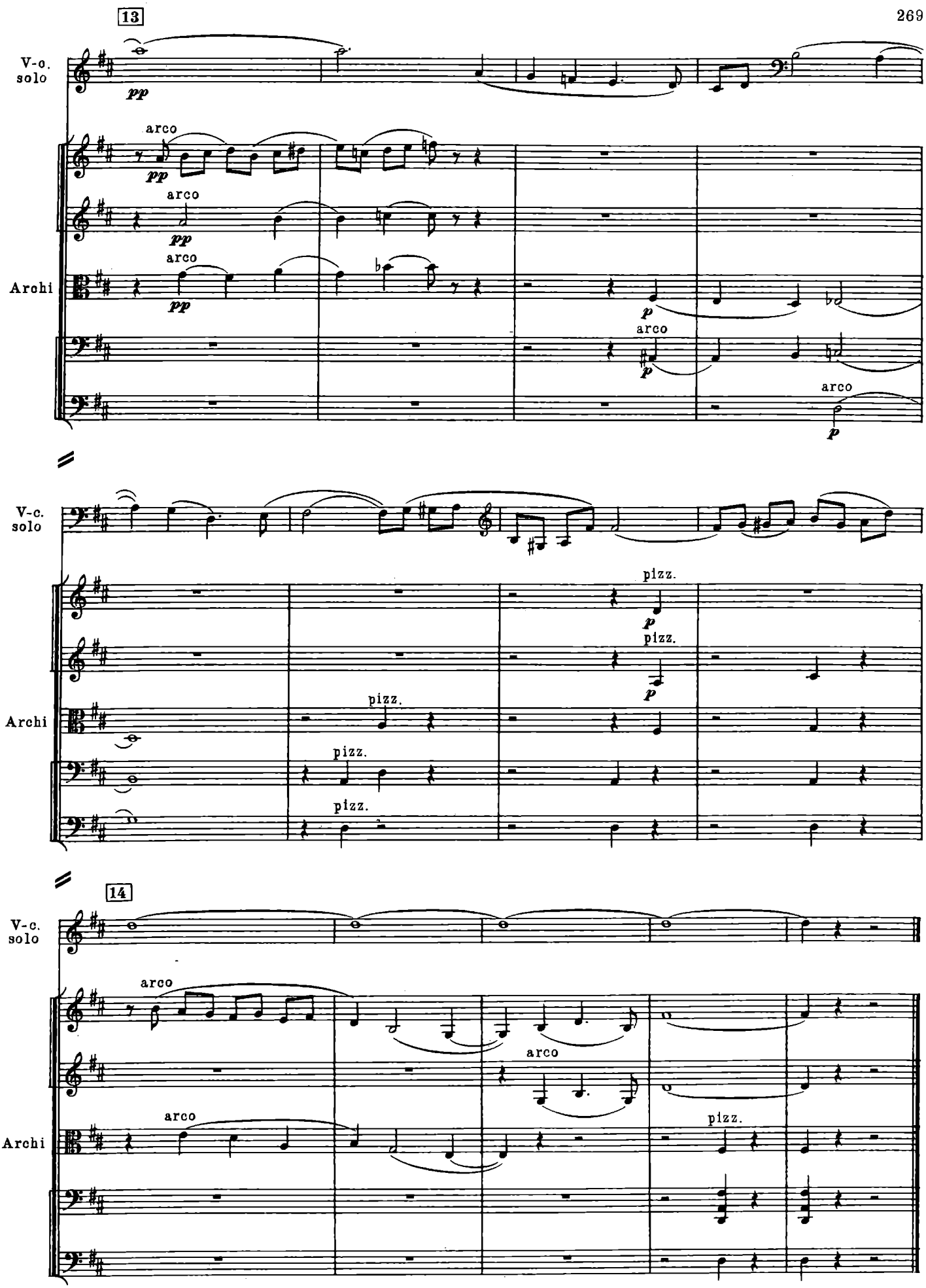
Archi

Arpa

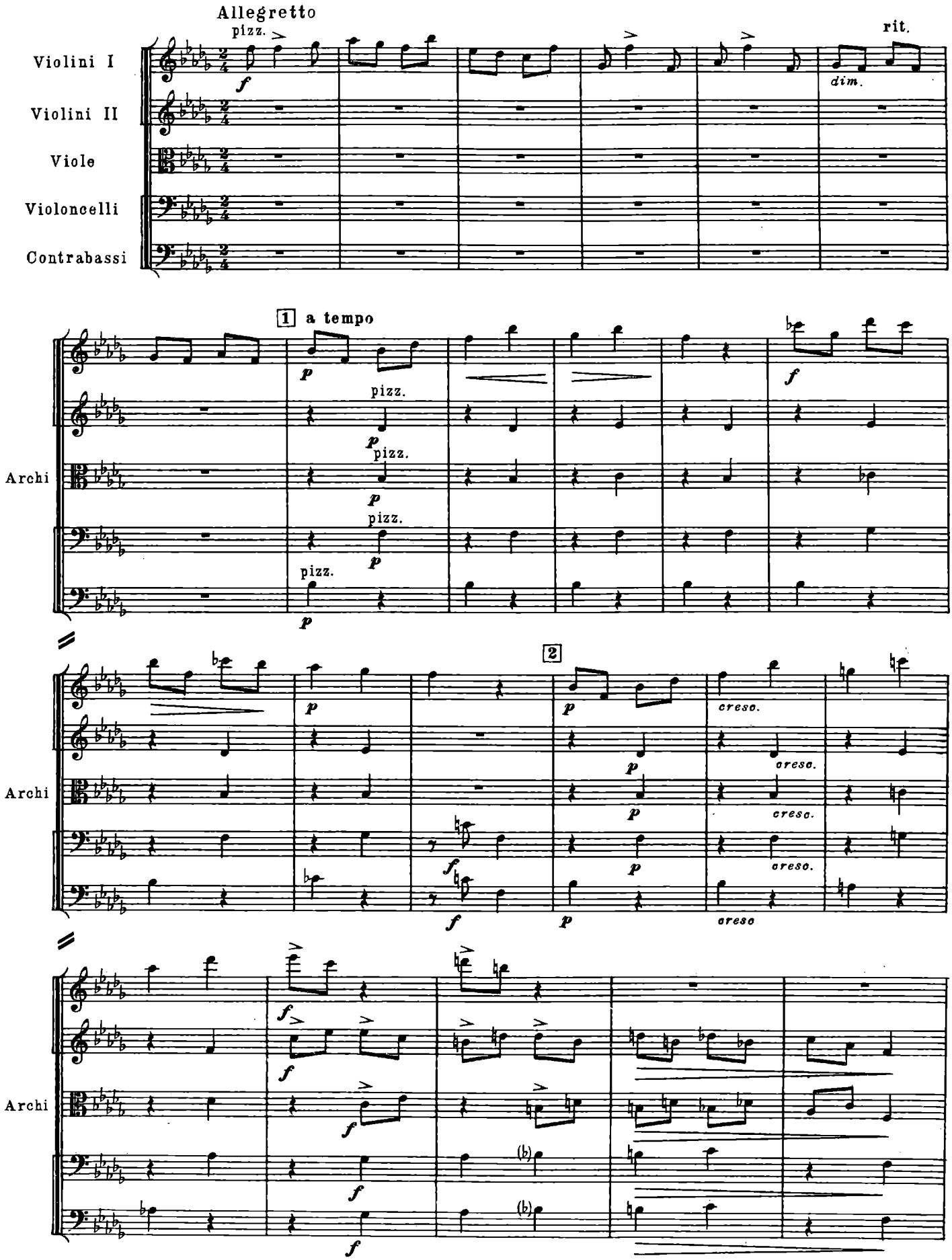
V-c. solo

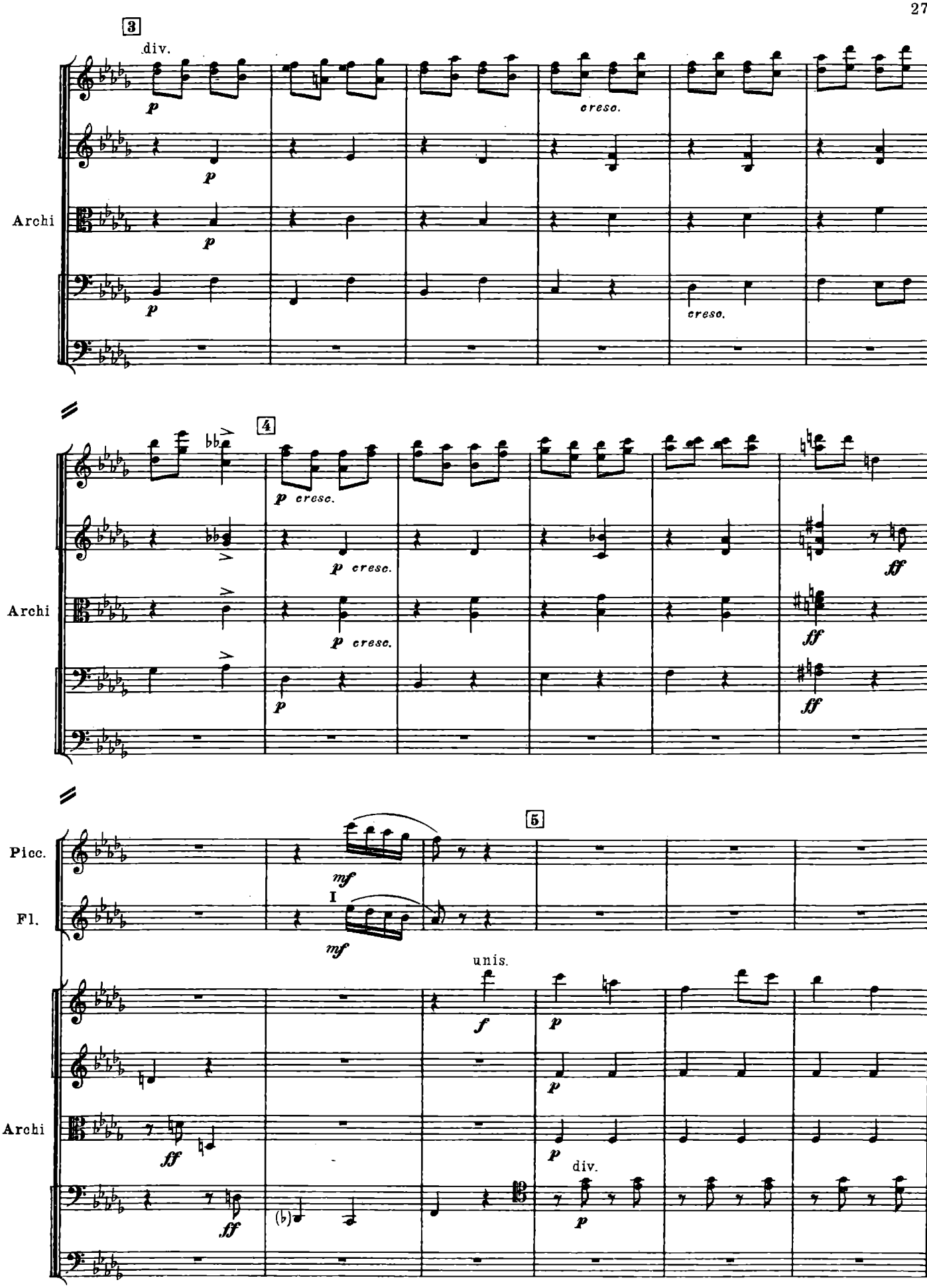
Archi

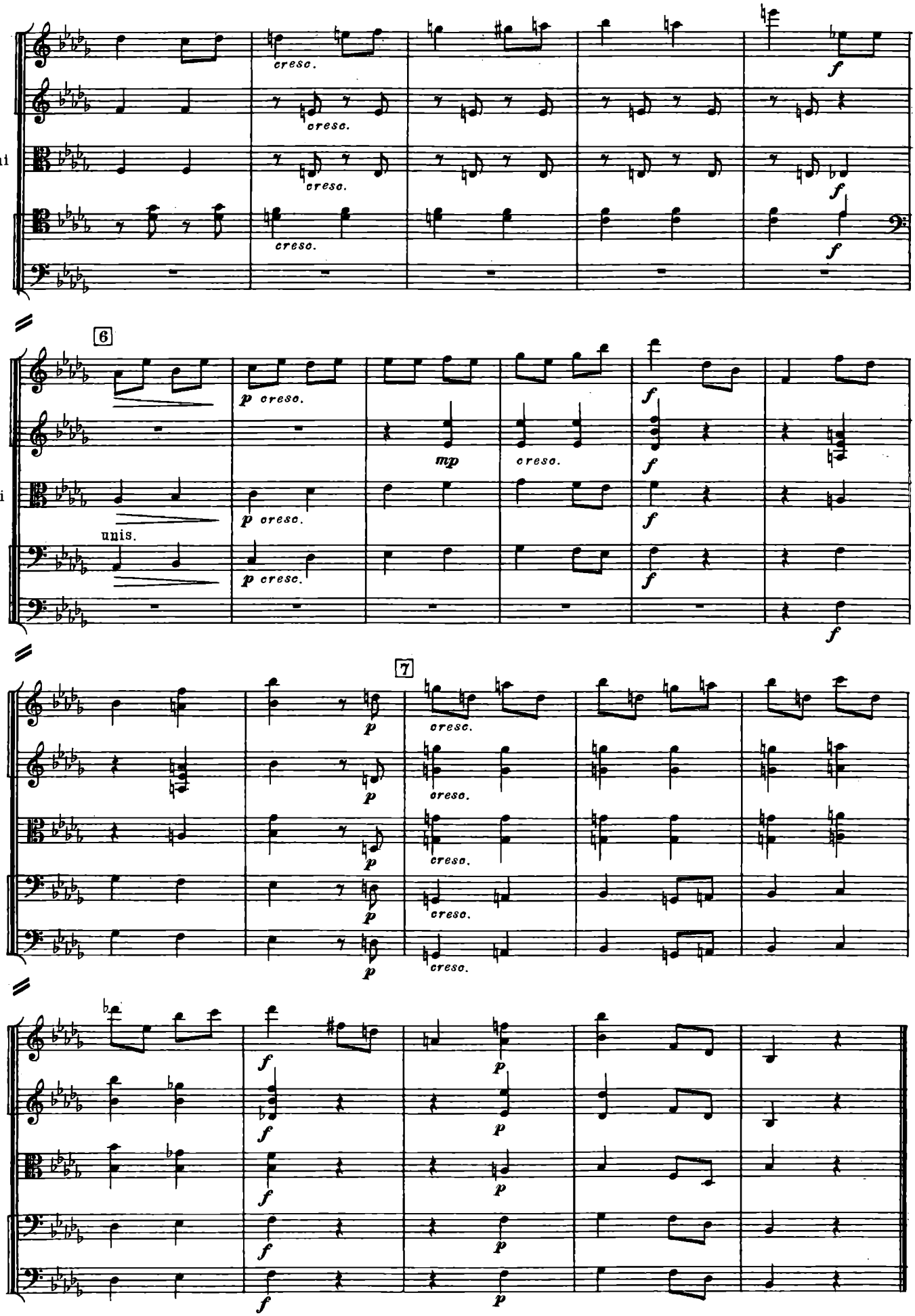

12
Arpa
V-c. solo
dim.
pp
cresc.
Archi
I solo
Cl.
p
Arpa
V-c. solo
f
dim.
dim.
Archi


13
V-c. solo
pp
arco
pp
arco
pp
Archi
arco
p
arco
p
arco
p
V-c. solo
pizz.
p
pizz.
p
Archi
pizz.
pizz.
pizz.
14
V-c. solo
arco
arco
arco
Archi
pizz.

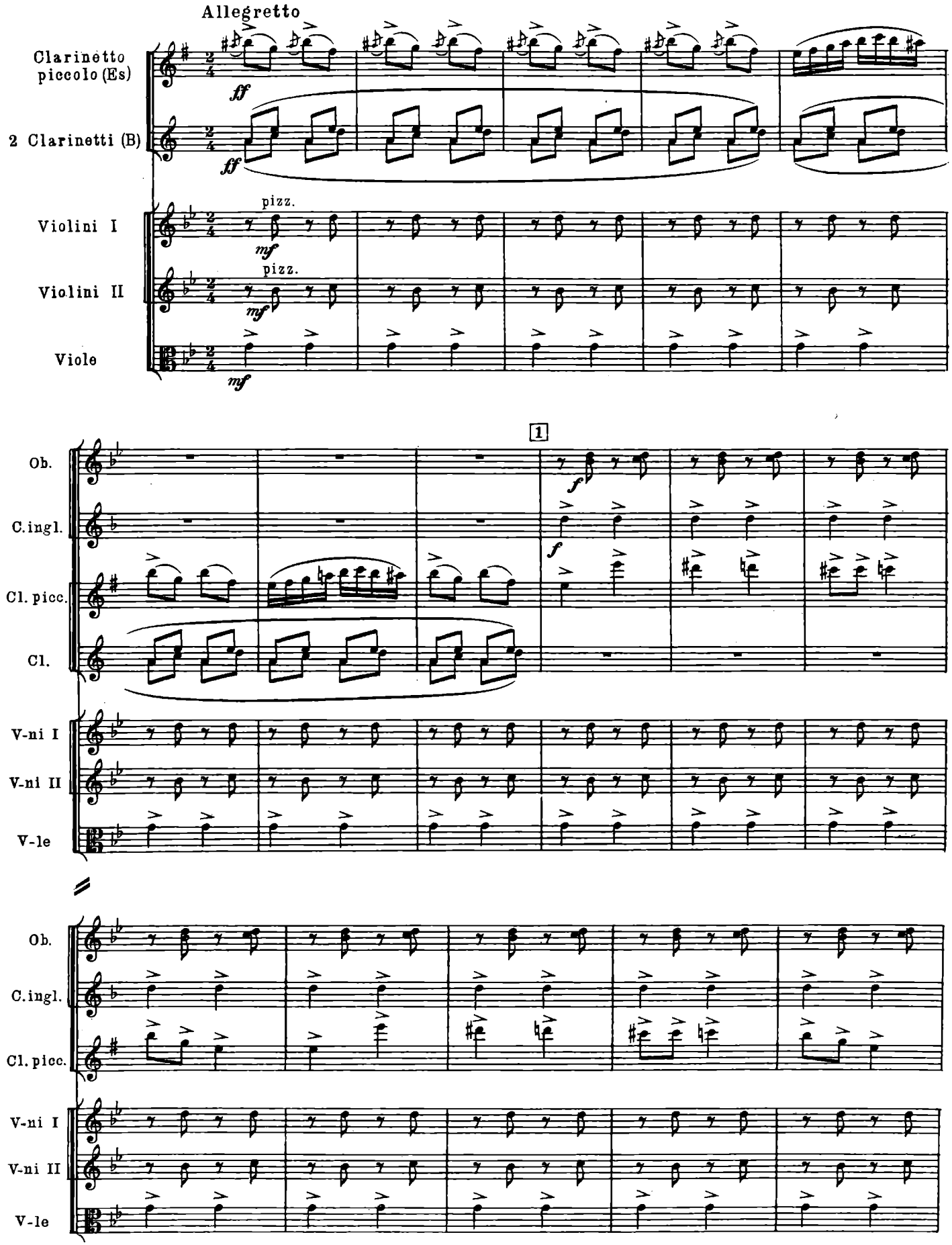
5. Пиццикато

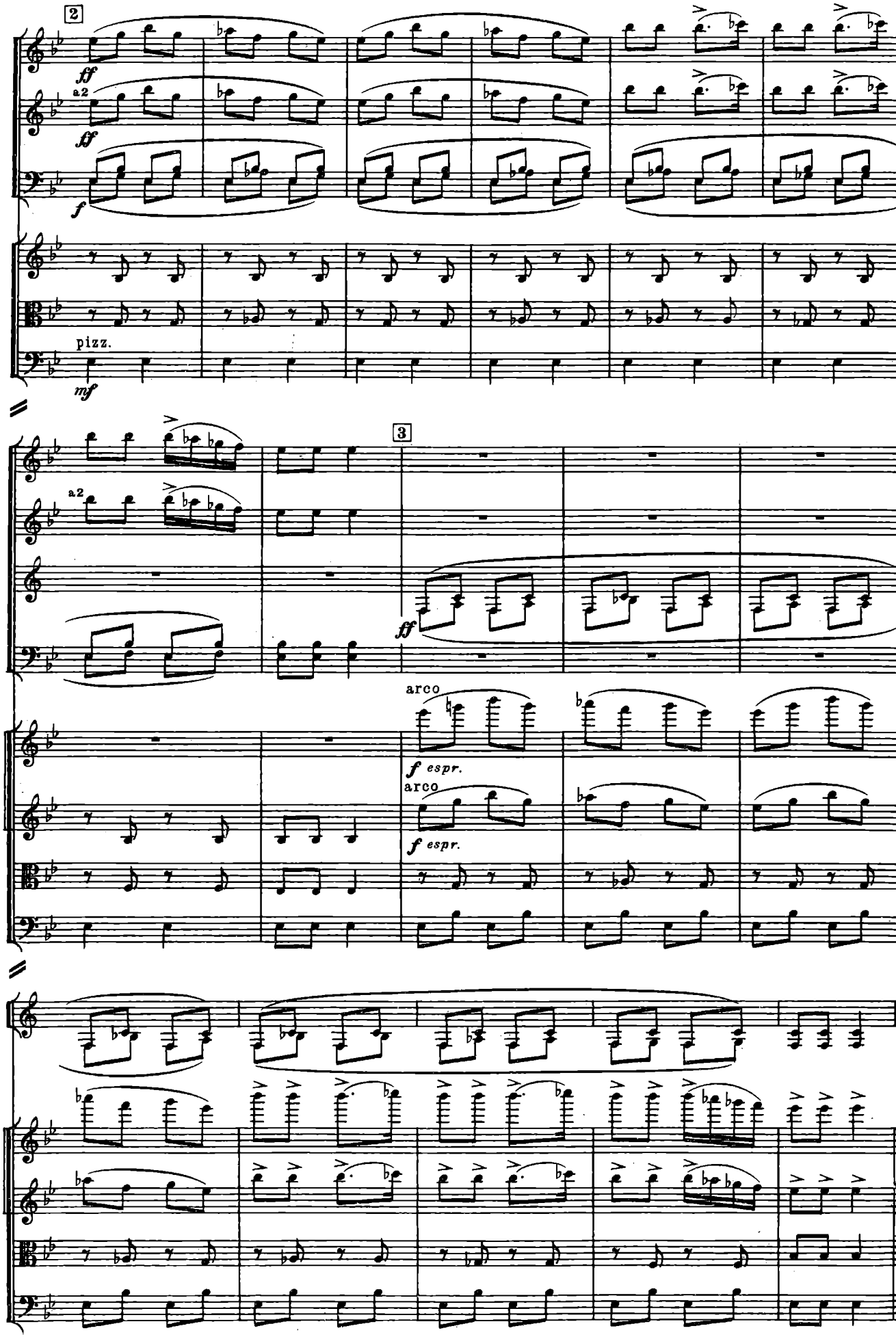

Allegretto
pizz.
rit.
Violini I
Violini II
Viole
Violoncelli
Contrabassi
dim.
1 a tempo
Archi
pizz.
2
cresc.
Archi
Archi

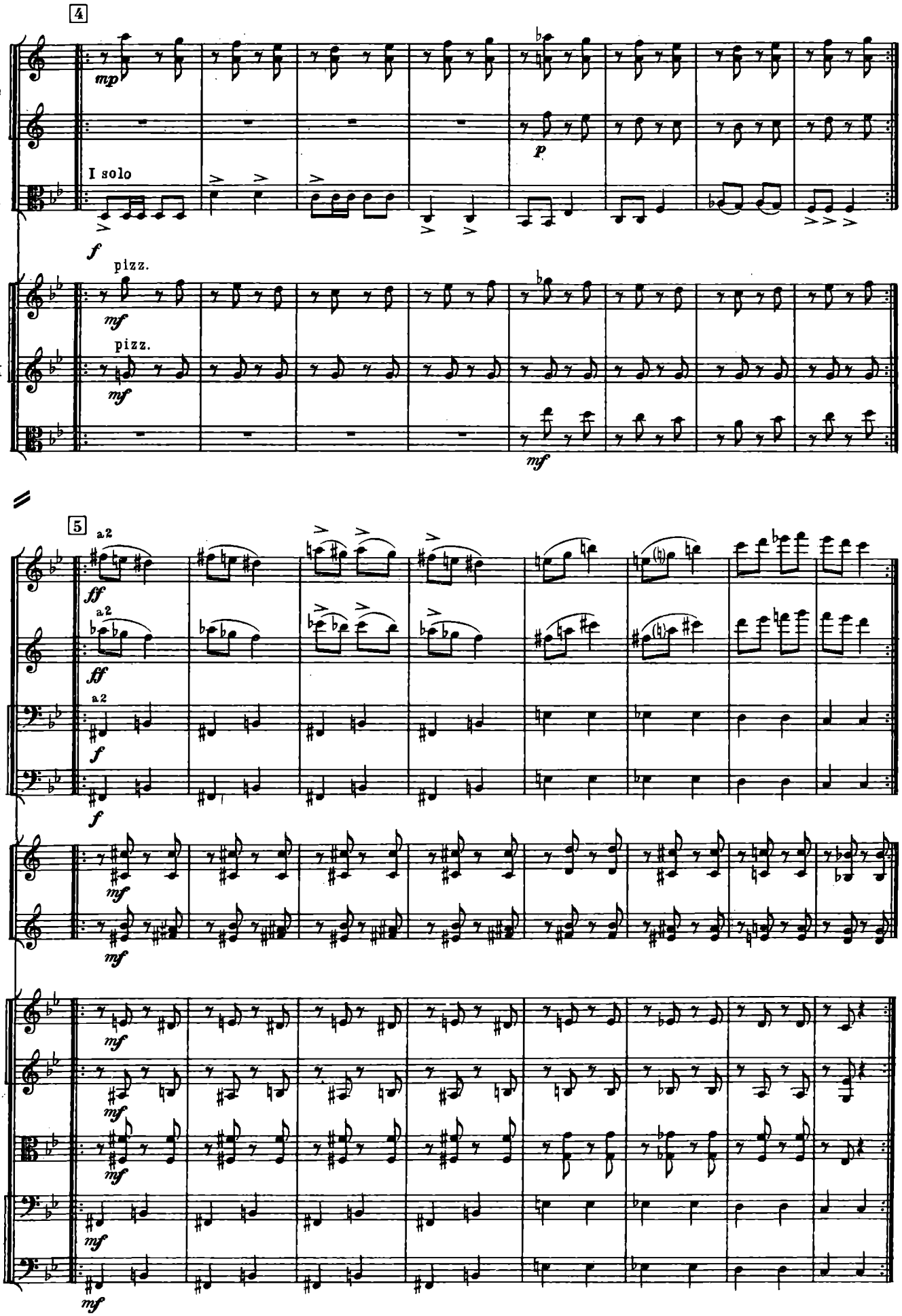

3
div.
p
cresc.
Archi
4
p cresc.
ff
5
Picc.
Fl.
mf
I
unis.
f
div.

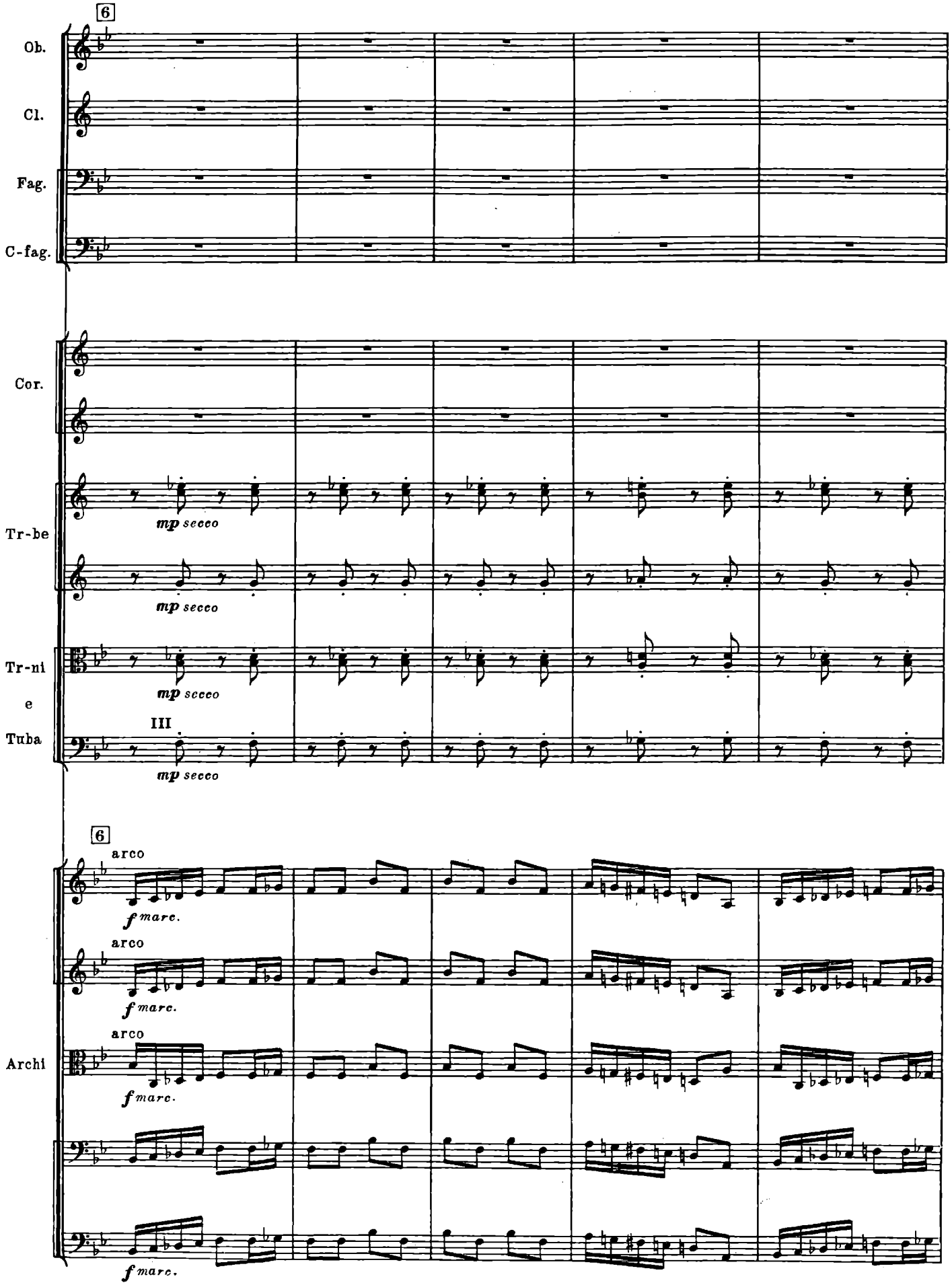

Archi
cresc.
f
6
p cresc.
mp
unis.
7
Archi
Archi
Archi

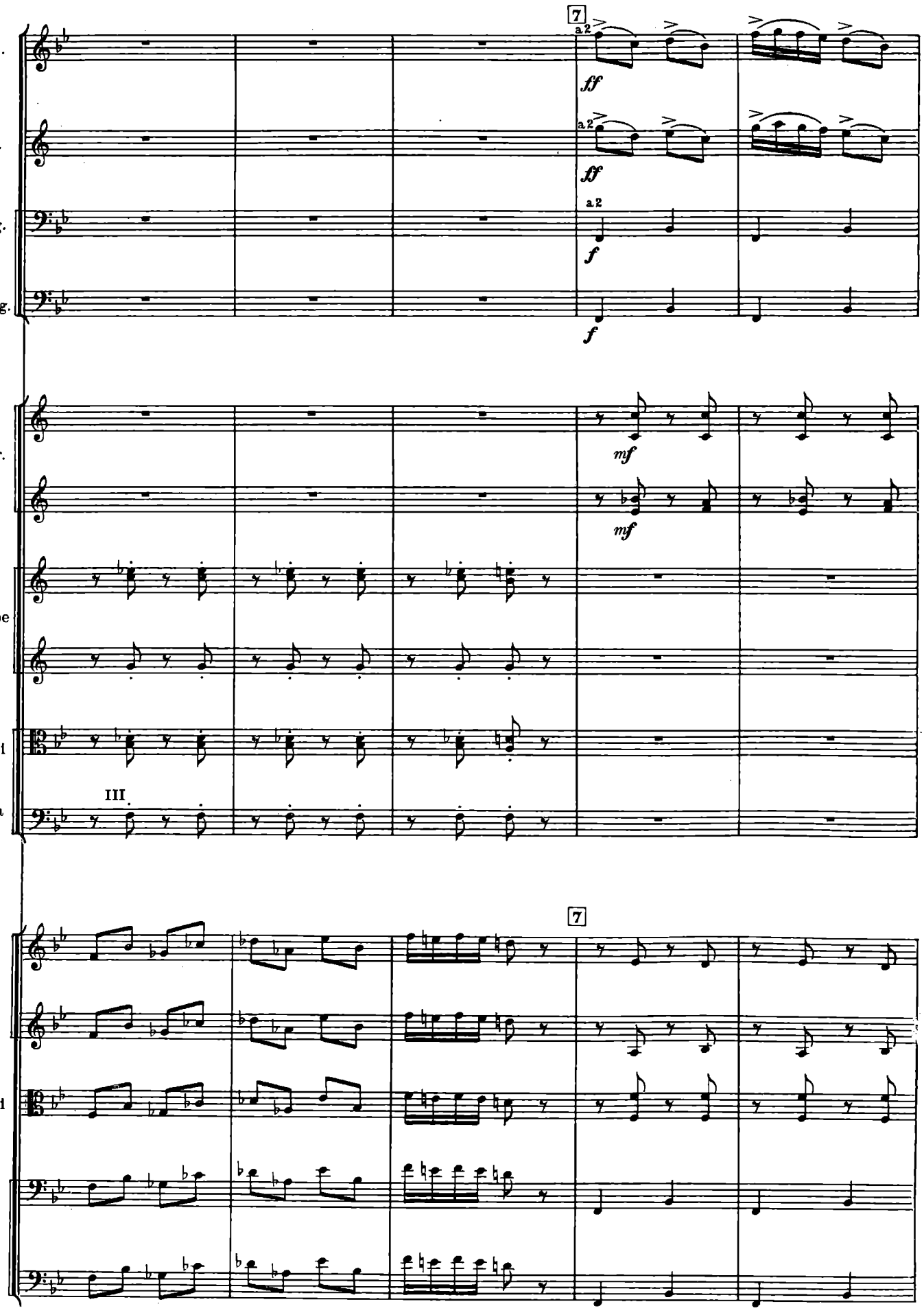
Лубок


Allegretto
Clarinetto piccolo (Es)
2 Clarinetti (B)
Violini I
Violini II
Viole
pizz.
pizz.
ff
mf
1
Ob.
C.ingl.
Cl. picc.
Cl.
V-ni I
V-ni II
V-le


2
Picc.
Ob.
Fag.
V-ni II
V-le
V-c.
ff
a2
ff
f
pizz.
mf
3
Picc.
Ob.
Cl.
Fag.
V-ni I
V-ni II
V-le
V-c.
a2
ff
arco
f espr.
arco
f espr.
Cl.
V-ni I
V-ni II
V-le
V-c.


4
Tr-be
Tr-ni
I solo
V-ni I
pizz.
V-ni II
pizz.
V-le
5
Ob.
Cl.
Fag.
C-fag.
Cor.
Archi
a2


6
Ob.
Cl.
Fag.
C-fag.
Cor.
Tr-be
mp secco
mp secco
Tr-ni
e
mp secco
III
Tuba
mp secco
6
arco
f marc.
arco
f marc.
arco
Archi
f marc.
f marc.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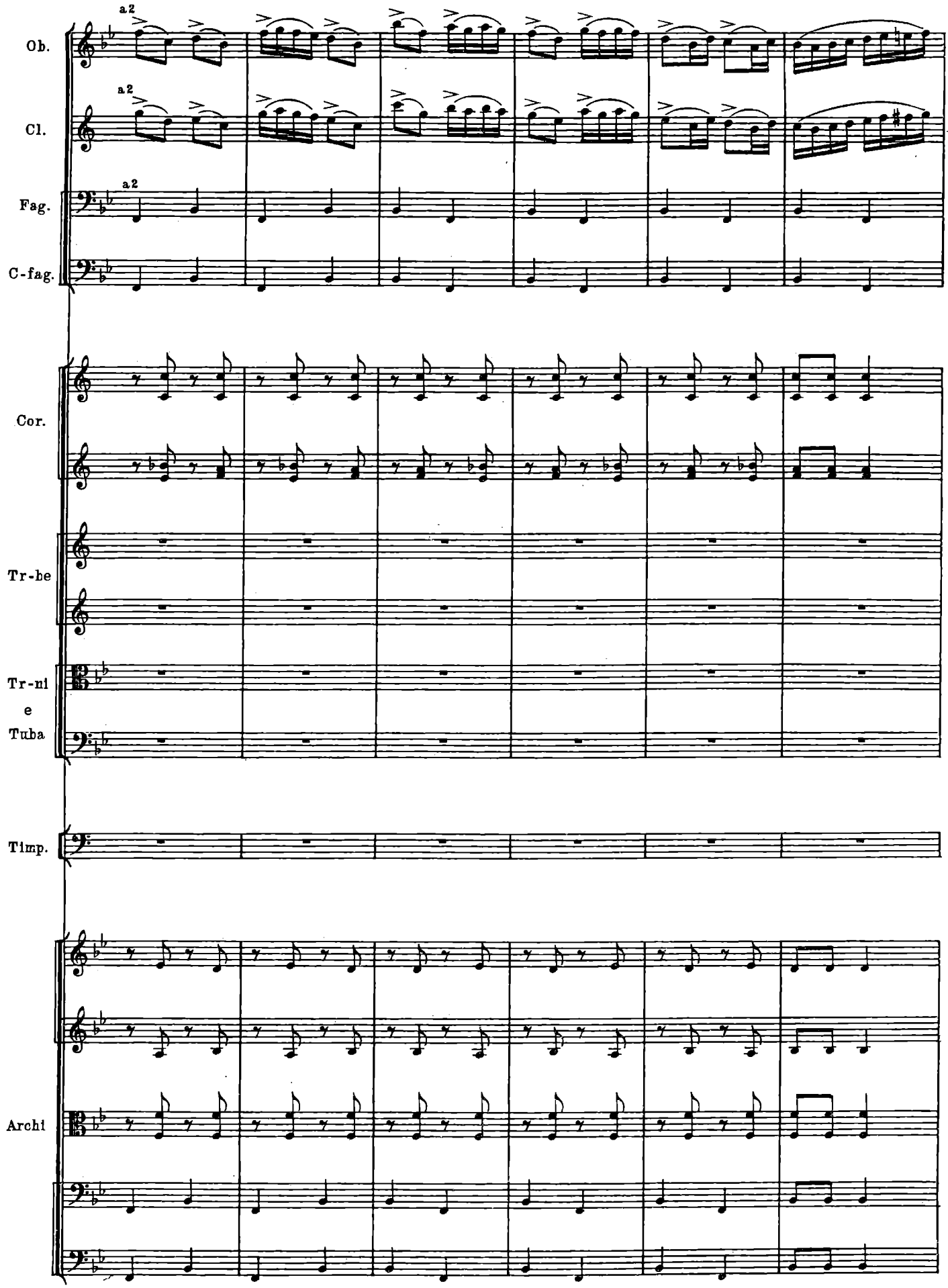
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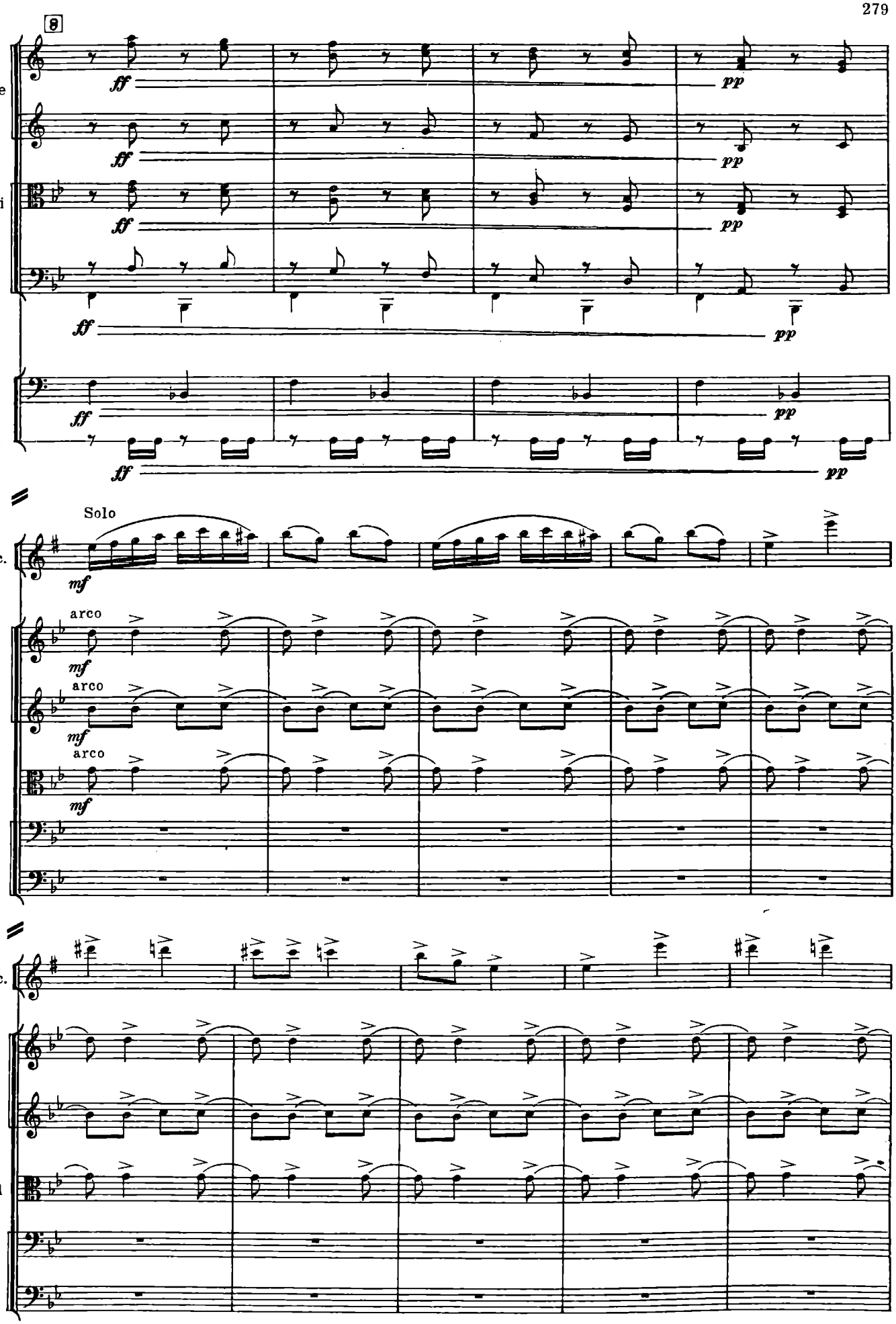
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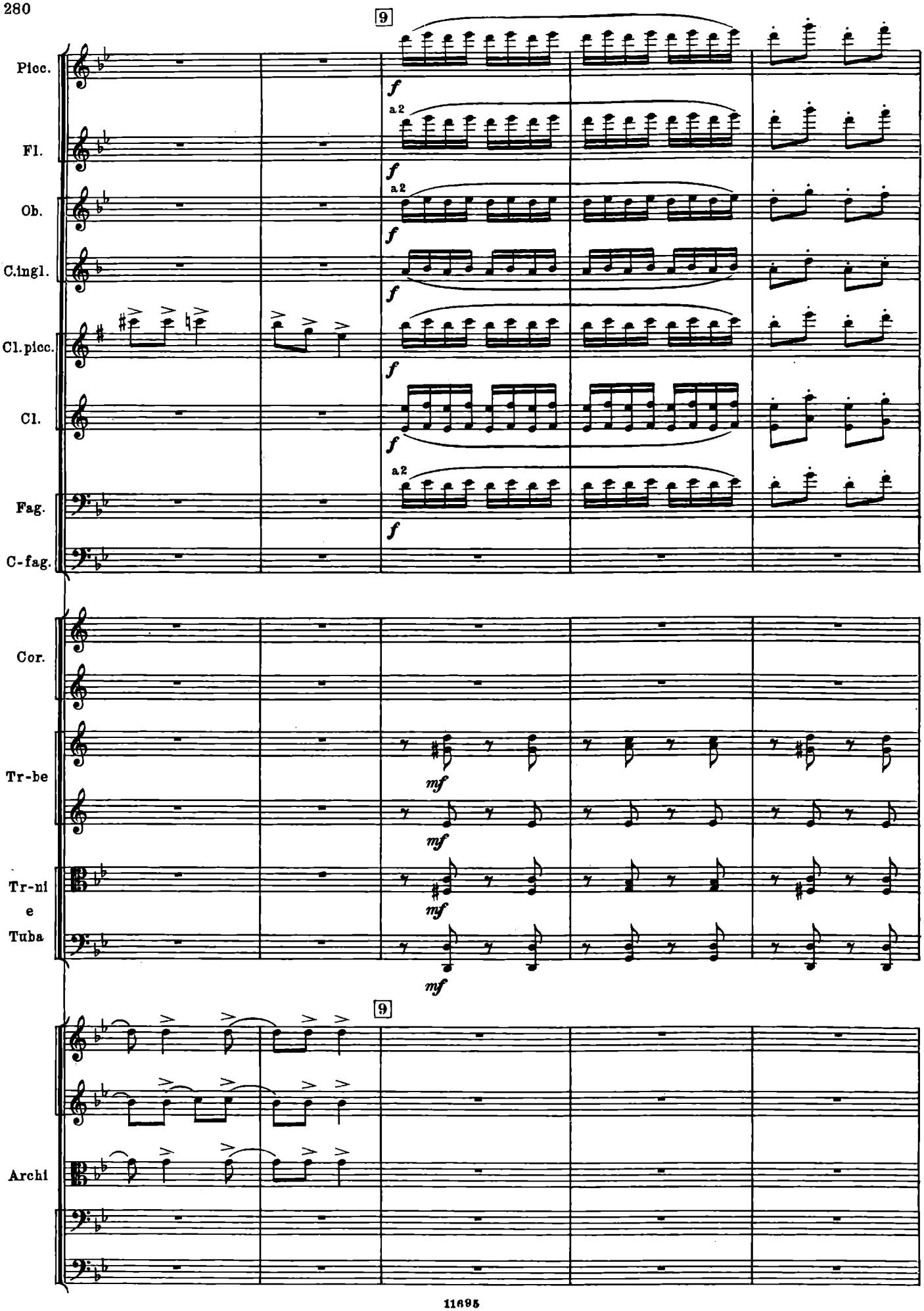
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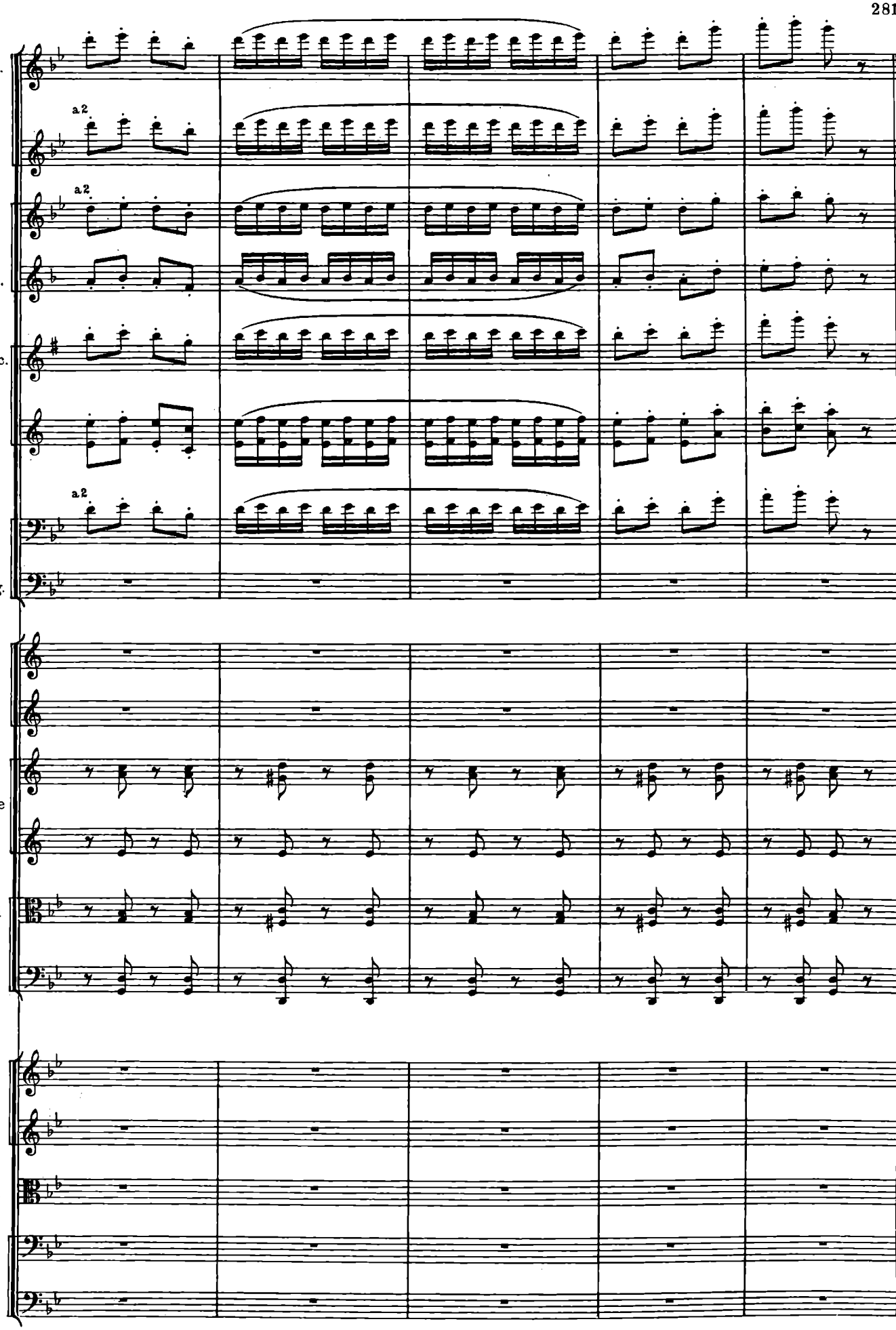
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