

**Дмитрий Дмитриевич
ШОСТАКОВИЧ
1906-1975**

Д.ШОСТАКОВИЧ

СОБРАНИЕ СОЧИНЕНИЙ
В Сорока двух томах

ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1987

Д.ШОСТАКОВИЧ

СОБРАНИЕ СОЧИНЕНИЙ
ТОМ ДВАДЦАТЬ СЕДЬМОЙ

ТЕАТРАЛЬНАЯ МУЗЫКА ДЛЯ ОРКЕСТРА

ПАРТИТУРА

ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1987

D. SHOSTAKOVICH

COLLECTED WORKS
IN FORTY-TWO VOLUMES
VOLUME TWENTY-SEVEN

INCIDENTAL MUSIC TO PLAYS

Score

State Publishers "Music"
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РЕДАКЦИОННАЯ КОМИССИЯ

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

Том подготовили

Солин Л. Л.
редактор-составитель

Шостакович И. А.
литературный редактор

Бязров Д. Г.
художник



Дмитрий Дмитриевич Шостакович, 1930-е гг.

FR.

CL.

Tr. bc

corni

F. re

Tuba

Flauto

Violoncelli

V. ni I

V. ni II

V. le

Celli

C. bassi

Fl.

Cl.

Tr. bc

corni

F. re

Flauto

Violoncelli

V. ni I

V. ni II

V. le

Celli

C. bassi

Музыка к феерической комедии В. Маяковского «Клоп».
Страница партитуры. *Автограф*

ОТ РЕДАКЦИИ

Двадцать седьмой том Собрания сочинений Дмитрия Дмитриевича Шостаковича содержит партитуры музыки к драматическим спектаклям. Клавирные публикуемые сочинения печатаются в томе двадцать восьмом.

Театральная музыка, занимая значительное место среди сочинений композитора, относится, пожалуй, к наименее изученной части его творческого наследия. Видимо, это объясняется тем, что сценическая жизнь большинства спектаклей, созданных при участии Шостаковича, оказалась по разным причинам весьма непродолжительной. Музыка не успевала утвердиться в театрах и распространиться за их пределы, ноты долгие годы пребывали в неизвестности на полках библиотек и архивов, а некоторые из них до сих пор не найдены и, возможно, утрачены навсегда.

Почти вся театральная музыка Шостаковича принадлежит к первой половине его творческого пути. С 1929 по 1946 год композитор участвовал в работе над двенадцатью спектаклями и театрализованными программами, причем шесть из них, наиболее насыщенных музыкой,— «Клоп», «Выстрел», «Целина», «Правь, Британия!», «Условно убитый», «Гамлет»—вместились в первое трехлетие (1929—1931).

В поисках наилучшего сценического претворения своих музыкально-театральных замыслов Шостакович испытывает новые формы и возможности музыкального решения спектаклей, добивается обучения актеров игре на музыкальных инструментах и выводит на сцену оркестрантов в качестве действующих лиц. «Превращение оркестранта в актера и актера в оркестранта знаменует еще большую музыкальную насыщенность спектакля»,—говорится в статье, подписанной Шостаковичем вместе с другими создателями спектакля «Выстрел»¹. Но прежде всего его творческая воля направлена на решение важнейшей, по его представлению, задачи композитора в драматическом театре: «Изложить языком музыки свое понимание основной идеи, основной коллизии той или иной трагедии, свое понимание и ощущение тех или иных персонажей»². Однако с первых же шагов на театральном поприще Шостакович столкнулся с приверженностью большинства режиссеров к привычным, устоявшимся приемам и формам применения музыки в спектакле. Он ощутил полную зависимость композитора от диктанта постановщика, нередко обращающегося с музыкой произвольно, не считаясь с намерениями ее автора. Так, например, была сначала сокращена, а затем и вовсе изъята из спектакля «Клоп» оркестровая картина в сцене свадьбы. Цельная в своем развитии музыка вступительного марша оказалась расчлененной на три отдельных эпизода, причем второй из них, начинаясь с 43-го такта авторской партитуры, игрался подряд до 74-го, после чего сразу же шли такты 22—42. Два танцевальных номера, предназначенных для исполнения в разных актах, распались на ряд фрагментов, которые звучали в обоих случаях попеременно. В сходном положении нередко оказывались и другие театральные работы Шостаковича.

Накопившееся разочарование нашло выход в резко полемической статье под характерным для той поры заголовком «Декларация обязанности композитора». В ней двадцатипятилетний композитор заявлял: «Вся работа во всех драматических театрах... издавна заштампована (исключая лишь... работу в ТРАМе)³. Музыка там играет роль акцента „отчаяния“ и „восторга“. Имеются определенные „стандартные“ номера в музыке: удар в барабан при входе нового героя, „бодрый“ и „зарядный“ танец положительных героев, фокстрот для „разложения“ и „бодрая“ музыка для благополучного финала. Нельзя сводить роль музыки к голому приспособленчеству под вкус и творческий метод театра, часто плохой и позорный („Условно убитый“ в Мюзик-холле). Получается настоящая композиторская обезличка. „Легкость“ и штампованность работы в театре развращает, теряет высокое качество». Заканчивалась статья с бескомпромиссной лозунговой определенностью: «Долой композиторскую обезличку! Дальше от драматического театра и звукового кино!..»⁴.

Последующая композиторская деятельность Шостаковича показала, что эта вызвавшая ожесточенную критику «Декларация» была не данью охватившему его раздражению, а выражением глубокой творческой убежденности. И если кинематографу удалось снова надолго привлечь к себе Шостаковича, то на предложения писать для театра он отзывался все реже.

После успеха музыки к спектаклю «Гамлет» в театре им. Евг. Вахтангова (1932) Шостакович создал для этого же театра музыку к «Человеческой комедии» (1934). Два спектакля за следующие шесть лет— «Салют, Испания!» (1936) и «Король Лир» (1940—1941)—и участие в работе над тремя театрализованными программами («Отчизна», «Русская река», «Весна победная») в годы Великой Отечественной войны завершают линию творчества Шостаковича в драматическом театре⁵.

¹ Соколовский М., Шостакович Д., Суслович Р., Вускович И. К постановке «Выстрела» в Ленинградском ТРАМе.— Жизнь искусства, 1929, № 50, с. 10.

² «Король Лир» в Большом драматическом театре им. М. Горького. Л.—М., 1941, с. 61.

³ «Театр рабочей молодежи (ТРАМ) возник в СССР как самодеятельный или полупрофессиональный театр в середине 20-х годов. ТРАМы существовали во многих крупных рабочих центрах... Эти театры, отражающие тягу молодежи в зрелищной форме откликаться на актуальные вопросы, были тесно связаны с комсомолом. Зачинателем трамбовского движения считается ленинградский ТРАМ, открывшийся в 1925 г. ... Впоследствии московский, ленинградский и др. ТРАМы... преобразовались в театры им. Ленинского Комсомола» (БСЭ, т. 25, М., 1976, с. 34).

⁴ Шостакович Д. Декларация обязанностей композитора.— Рабочий и театр, 1931, № 31, с. 6.

⁵ В 1954 году Г. Козинцев поставил в Ленинградском театре драмы им. А. Пушкина спектакль «Гамлет» Шекспира, где использовал музыку Шостаковича к «Королю Лиру» (кроме вокальных номеров); для этой постановки «Гамлета» композитор сочинил только два новых номера— «Жигу» и «Финал».

В статье, написанной к премьере «Короля Лира», Шостакович вновь изложил свои взгляды на место и значение музыки в драматическом театре. Наряду с приведенными выше словами он писал: «Режиссеры наших драматических театров редко обходятся в своих постановках без музыки. Они, наверное, опасаются, что за отсутствие „музыкального оформления“ их обвинят в бедности режиссерской фантазии. А между тем в большинстве случаев музыка меньше всего необходима в бытовой драме. Мне помнится один спектакль... герой сомневался и страдал. Автор вложил в его уста, по меньшей мере скромный текст. Режиссер решил прийти на помощь страдающему герою и подчеркнуть, так сказать, его переживания: он поместил за сценой скрипача, который сыграл очень чувствительную и очень сладкую мелодию, потом, кажется, разразилась гроза, и все это, то есть традиционная музыка и традиционная гроза, придало всей сцене весьма пошлый и безвкусный отпечаток. Музыка уместна в водевиле и в героической трагедии. В водевиле надо петь имеющиеся там куплеты, и петь как можно веселее, а в большой трагедии музыка должна, по-моему, появляться только лишь в моменты наивысшего напряжения действия. <...> Не дело композитора заниматься музыкальным иллюстраторством — с этим легко могут справиться работники нотной библиотеки»⁶.

Публикуемые в настоящем томе театральные работы Шостаковича расположены в хронологической последовательности. Музыка печатается в том виде, как ее создал композитор, независимо от изменений, сокращений и перемонтажа, которым она подвергалась в театрах.

Нотных материалов, относящихся к спектаклю «Целина», поставленному в ленинградском ТРАМе в 1930 году, обнаружить не удалось. Партитура музыки к эстрадно-циркового представлению «Условно убитый», поставленному в Ленинградском мюзик-холле в 1931 году, также пока не найдена. Клавир публикуется в томе 28 настоящего издания.

Клоп. Музыка к феерической комедии В. Маяковского, соч. 19. Премьера состоялась 13 февраля 1929 года в Москве, в Театре им. Вс. Мейерхольда. Постановка Вс. Мейерхольда. Ассистент (работа над текстом) В. Маяковский. Художники Кукрыниксы и А. Родченко.

Музыку к своему первому драматическому спектаклю Шостакович написал в чрезвычайно короткий срок — менее чем за месяц. Спустил много лет композитор не раз вспоминал об этой работе: «В начале 1929 года Всеволод Эмильевич Мейерхольд, ставивший „Клопа“, предложил мне написать музыку к спектаклю. Я с удовольствием принял за работу. На репетициях я познакомился с Маяковским... У меня состоялось несколько бесед с Маяковским по поводу моей музыки к „Клопу“. Должен сказать, что первая из них произвела на меня довольно странное впечатление. Маяковский спросил меня: „Вы любите пожарные оркестры?“ Я сказал, что иногда люблю, иногда нет. А Маяковский ответил, что он больше любит музыку пожарных и что следует написать к „Клопу“ такую музыку, которую играет оркестр пожарников⁷. Это высказывание меня вначале изрядно огорошило, но потом я понял, что за ним скрыта более сложная мысль. Маяковскому просто казалось, что музыка пожарного оркестра будет наибольшим образом соответствовать первой части комедии... Не берусь судить, понравилась ли Маяковскому моя музыка или нет, он ее прослушал и кратко сказал: „В общем подходит!“ Эти слова я воспринял как одобрение, ибо Маяковский был человеком очень прямым и лицемерных комплиментов не делал»⁸. По словам исполнителя главной роли Игоря Ильинского, прослушав музыку Шостаковича, «и Маяковский, и Мейерхольд были в восторге: „Это то, что надо!“»⁹.

Есть основания полагать, что к настоящему времени найдена и ныне публикуется вся (или почти вся) музыка, сочиненная Шостаковичем для спектакля «Клоп». Автографы сосредоточены в Центральном государственном театральном музее им. А. А. Бахрушина (ЦГТМ, ф. Мейерхольда, № 180171) и в Центральном государственном архиве литературы и искусства (ЦГАЛИ, ф. 2048, оп. 2, ед. хр. 42). набросок песни Баяна в сцене свадьбы обнаружен в Государственном центральном музее музыкальной культуры им. М. И. Глинки (ГЦММК, ф. 32, ед. хр. 260).

Марш. Партитура хранится в ЦГТМ. В правом углу обозначено: «Д. Шостакович, ор. 18.I.1929 Москва»¹⁰.

Интермеццо. Партитура хранится в ЦГТМ. Рукой Шостаковича написано название: «Фокстрот (свадьба)»; заголовок «Интермеццо» — другим почерком. В правом верхнем углу первой страницы авторская пометка: «Д. Шостакович. I, 1929. Ленинград».

Сцена свадьбы. Партитура хранится в ЦГАЛИ. Заглавие отсутствует; рукой композитора вписан текст вокальных эпизодов и реплики действующих лиц, произносимые в определенных местах музыки.

По-видимому, вся сцена свадьбы должна была сопровождаться музыкой. Этот объемистый (153 такта) номер не вошел в спектакль, и через некоторое время Шостакович использовал большую (оркестровую) часть этой музыки как увертюру к опере Э. Дресселя «Бедный Колумб» в новой инструментровке¹¹.

Пожар. Пожарные сигналы. Партитуры хранятся в ЦГТМ. Отсутствующие в них заголовки даны редактором по оркестровым партиям, находящимся в том же фонде.

⁶ «Король Лир» в Большом драматическом театре им. М. Горького, Л.—М., 1941, с. 61.

⁷ Духовые оркестры небольших пожарных частей состояли из 6—7 человек, по-любительски игравших на каких-либо духовых инструментах. Случайный и неравномерный набор инструментов и отсутствие профессиональной квалификации исполнителей сделали понятие «пожарный оркестр», «пожарная музыка» синонимами самоуверенно-громкого, но нестройного и нередко фальшивого звучания. — *Примеч. ред.*

⁸ Шостакович Д. Новое о Маяковском. — Литературная газета, 1956, 9 октября.

⁹ Ильинский И. Д. Д. Шостаковичу — 60! — Советская музыка, 1966, № 9, с. 13.

¹⁰ Позднее композитор обозначил как опус 18 музыку к кинофильму «Новый Вавилон», сочинявшуюся в одно время с музыкой к «Клопу», присвоив музыке к этому спектаклю опус 19.

¹¹ Увертюра публикуется в томе 23 настоящего Собрания сочинений.

Хор пожарных. Партитура хранится в ГЦТМ. Пометка «Финал I части» сделана не автором.

Упомянутый в ряде исследований и мемуаров «Симфонический антракт», обозначенный номером 11 в рукописном неполном перечне музыкальных номеров спектакля (ГЦТМ), очевидно, представлял собой соединение номеров «Интермеццо» и «Пожар», причем «Пожар» игрался между последним тактом 14-й и первым 15-й цифры «Интермеццо». Это подтверждают и оркестровые партии (ГЦТМ), и находящаяся в семейном архиве композитора рукописная копия этого комбинированного номера (видимо, сделанная в театре), на которой имеется надпись: «Симфонический антракт».

Сцена у сквера. Партитура хранится в ГЦТМ. Название, отсутствующее в рукописи, дано редактором по ходу действия в пьесе.

Марш пионеров. Партитура хранится в ГЦТМ. В правом верхнем углу помечено: «Д. Шостакович. ор. 18 II 1929».

Туш. Марш отцов города. Вальс. Заключительный марш. Партитуры хранятся в ГЦТМ. Над нотами «Вальса» пометка: «курит—пьет», связанная с содержанием эпизода.

Партитуры всех номеров публикуются впервые.

Выстрел. Музыка к пьесе А. Безыменского, соч. 24. Премьера состоялась 14 декабря 1929 года в ленинградском Театре рабочей молодежи. Постановка под руководством М. Соколовского. Режиссер Р. Суслович.

«Вскоре после окончания консерватории и успешного исполнения моей первой симфонии я начал работать в ленинградском Театре рабочей молодежи,—вспоминал композитор в 1956 году.—Во главе театра стоял очень интересный человек и талантливый режиссер М. Соколовский. Я написал музыку к ряду спектаклей ТРАМА, в том числе к пьесам „Выстрел“ А. Безыменского, „Целина“ и др.»¹².

Автограф партитуры, обнаруженный в 1984 году, хранится в ГЦММК (ф. 32, ед. хр. 260). Рукопись начинается с последних 12 тактов № 3 и состоит из семи законченных номеров, что, видимо, составляет значительную часть музыки к спектаклю. Музыкальные эпизоды записаны подряд со сквозными цифровыми ориентирами (от 7 до 29). Под № 6 указано: «тот же, что и № 5»; перед некоторыми номерами выписаны реплики действующих лиц.

Судя по характеру музыки и инструментовке, неозаглавленные номера 5, 7 и 8 предназначались для исполнения в эпизодах «Выход завоёв» и «Выход техсекретарей». Именно о них, очевидно, писал композитор в уже цитировавшейся статье: «Дальнейшее развитие трамовеца подводит его вплотную к овладению музыкальными инструментами. Не случайно в „Выстреле“ „Выход завоёв“ конкретизируется оглушительным маршем духовой банды, инструменты которой распределены между актерами. Не случайно, что аналогичный „Выход техсекретарей“ потребовал от актера умения владеть балалайкой»¹³.

Сохранившиеся две последние страницы партитуры № 3 предусматривают участие в исполнении двух оркестров—на сцене и в оркестровой яме.

Все партитуры публикуются впервые.

Правь, Британия! Музыка к пьесе А. Пиотровского, соч. 28. Премьера состоялась 9 мая 1931 года в ленинградском Театре рабочей молодежи. Постановка под руководством М. Соколовского. Режиссер Р. Суслович.

Местонахождение автографа партитуры неизвестно. Недавно найденные рукописные копии партитур пяти музыкальных номеров хранятся в семейном архиве композитора. Часть «Марша пехоты» Шостакович впоследствии в иной инструментовке использовал в спектакле «Гамлет» в номере «Ночной дозор», сочинив наново вторую половину пьесы.

Все партитуры публикуются впервые.

Гамлет, музыка к трагедии В. Шекспира, соч. 32. Перевод М. Лозинского. Интерполяции из произведений Эразма Роттердамского. Премьера состоялась 19 мая 1932 года в Москве, в Театре им. Евг. Вахтангова. Постановка и оформление Н. Акимова; режиссеры Б. Захава, П. Антокольский, И. Раппопорт, Р. Симонов, Б. Щукин.

Местонахождение автографов партитуры «Гамлета», за исключением «Пантомимы» и «Песенки Офелии» (ЦГАЛИ, ф. 2048, оп. 2, ед. хр. 43), неизвестно.

Вскоре после выпуска спектакля в театре им. Евг. Вахтангова Шостакович создал сюиту «Гамлет» для малого симфонического оркестра, соч. 32а, отобрав из музыки к спектаклю 15 номеров (четыре из них объединены попарно), сняв вокальные партии в «Песенке Офелии» и «Реквиеме» и переименовав некоторые названия, мало понятные вне данного сценического решения.

Сюита «Гамлет», изданная в 1960 году (М., «Советский композитор»), прочно и повсеместно утвердилась в концертном репертуаре и печатается в данном томе по изданной партитуре. Остальная музыка к «Гамлету» публикуется по партитуре, восстановленной по оркестровым партиям, хранящимся в музее Театра им. Евг. Вахтангова. Соответствие этих партий изданной партитуре пьес, входящих в сюиту, позволяет с достаточной уверенностью пользоваться этим источником. По свидетельству Н. Акимова, «спектакль шел пять часов до последней генеральной», был сокращен на час, и это привело к исключению нескольких музыкальных номеров, которые не вошли в чистовые тетради оркестровых партий и пока имеются только в клавирах.

В музее Театра им. Евг. Вахтангова хранится дирижерская памятка с перечислением всех номеров, вошедших в спектакль; она послужила руководством для установления последовательности расположения музыкального материала в настоящем издании.

¹² Шостакович Д. Думы о пройденном пути.—Советская музыка, 1956, № 9, с. 12.

¹³ Соколовский М., Шостакович Д., Суслович Р., Вускович И. К постановке «Выстрела» в Ленинградском ТРАМе.—Жизнь искусства, 1929, № 50, с. 10.

В дальнейшем Шостакович еще дважды участвовал в работе над воплощением шекспировского «Гамлета»: в уже упоминавшейся постановке Г. Козинцева в Ленинградском академическом театре драмы им. А. Пушкина (1954) и в кинофильме того же режиссера «Гамлет» (1964), для которого композитор написал новую музыку. Автографы партитур двух номеров, написанных Шостаковичем для ленинградской постановки «Гамлета», не найдены. Музыка этих номеров публикуется по рукописным копиям партитур, хранящимся в архиве музыкальной части Ленинградского театра драмы им. А. Пушкина.

Все номера, не вошедшие в сюиту, издаются впервые.

Человеческая комедия (Сцены парижской жизни). Музыка к пьесе П. Сухотина (по О. Бальзаку), соч. 37. Премьера состоялась 1 апреля 1934 года в Москве, в Театре им. Евг. Вахтангова. Постановка А. Козловского и Б. Щукина.

Автограф партитуры хранится в ЦГАЛИ (ф. 2048, оп. 3, ед. хр. 33). «Увертюра» сочинена, судя по всему, позднее остальной музыки вместо «Вступления». Номер без названия («Эпизод»), очевидно, не вошел в спектакль и имеется только в клавире. В музее Театра им. Евг. Вахтангова находится рукописная копия партитуры с некоторыми изъятиями, изменениями в инструментовке, а также с перемонтажом некоторых номеров, очевидно, сделанными дирижером.

Партитура печатается впервые. «Вальс», сочиненный для исполнения на фортепиано, печатается в т. 28.

Салют, Испания! Музыка к пьесе А. Афиногенова, соч. 44. Премьера состоялась 23 ноября 1936 года в Ленинграде, в театре драмы им. А. Пушкина. Постановка Н. Петрова и С. Радлова.

Местонахождение автографа партитуры неизвестно. Партитуры публикуемых пяти номеров восстановлены по оркестровым партиям, сохранившимся в архиве музыкальной части театра. Все партитуры публикуются впервые.

Король Лир. Музыка к трагедии В. Шекспира, соч. 58а. Перевод М. Кузьмина и А. Радловой; «Песни Шута» в переводе С. Маршака. Премьера состоялась 24 марта 1941 года в Ленинграде, в Большом драматическом театре им. М. Горького. Постановка Г. Козинцева.

В цитированной статье, приуроченной к выпуску спектакля, Шостакович писал: «Шекспировские трагедии сами по себе необычайны: из поэзии и динамики этих трагедий рождается музыка. Шекспир, видимо, сам очень любил музыку и чувствовал ее могучую силу и очарование, иначе бы он не создал знаменитую сцену пробуждения большого короля Лира под музыку.

Трудно писать музыку к пьесам Шекспира. Автор „Гамлета“ и „Короля Лира“ абсолютно не терпит банальности. Ему так же чужды мелкотравчатые эмоции. Мне кажется, что когда говорят о масштабности Шекспира, то надо иметь в виду внутреннюю масштабность и широту дыхания, а не внешнюю громоздкость и помпу. В „Короле Лире“ меня восхищает и волнует образ Шута. Без него трагедия Лира и Корделии не прозвучала бы так потрясающе. Шут с изумительным мастерством освещает гигантскую фигуру Лира, и трудность его музыкальной характеристики исключительна. У Шута колкий, саркастический смех. Его юмор великолепен своей остротой и мрачностью. Шут очень сложен, парадоксален и противоречив. Все в нем неожиданно, оригинально и всегда мудро.

Конечно, не легче отобразить в музыке, да еще драматического спектакля, ужас медленной и мучительной гибели всех иллюзий несчастного короля Лира. При каждой встрече с Шекспиром появляются мысли, выходящие далеко за пределы той скромной задачи, которую себе ставишь в данном случае. Возникают музыкальные мечтания, а вслед за ними и надежды когда-либо воплотить шекспировскую тему»¹⁴. Партитура хранится в семейном архиве композитора; издается впервые.

Отчизна, музыка к театрализованной программе ансамбля песни и пляски при Центральном клубе им. Ф. Э. Дзержинского, соч. 63. Сценарий М. Вольпина, И. Добровольского, Н. Эрдмана. Премьера состоялась 7 ноября 1942 года в Москве. Постановка С. Юткевича. Балетмейстеры В. Вайнонен и К. Голейзовский. Хормейстер А. Степанов. Дирижер Ю. Силантьев.

Для программы «Отчизна» Шостакович написал четырехчастную сюиту «Родной Ленинград» для оркестра, хора и солистов на слова С. Алымова: 1. *Увертюра*; 2. *Песня Октябрьской победы*; 3. *Танец молодежи*; 4. *Ода Ленинграду (Песня о Ленинграде)*. Между третьей и четвертой частями читался отрывок из поэмы Джамбула «Ленинградцы, дети мои!».

Местонахождение автографа партитуры неизвестно. Печатается по прижизненному изданию этой сюиты, которая была включена в ораторию «Родная отчизна», составленную без участия автора Ю. Силантьевым (при этом были изменены заглавия частей и написан новый текст Е. Долматовским)¹⁵. В настоящем издании авторские названия частей и первоначальный текст хоров С. Алымова восстановлены по рукописным копиям клавиров (неполным, сравнительно с партитурами), находящимися в архиве Центрального клуба им. Ф. Э. Дзержинского. Партитура с текстом С. Алымова публикуется впервые.

Русская река. Музыка к театрализованной программе ансамбля песни и пляски при Центральном клубе им. Ф. Э. Дзержинского, соч. 66. Сценарий И. Добровольского, М. Вольпина и Н. Эрдмана. Постановка Р. Симонова. Балетмейстер А. Мессерер. Хормейстер А. Степанов. Дирижер Ю. Силантьев. Премьера состоялась 17 апреля 1944 года в Москве.

В программе исполнялись хореографические сценки «Вальс» и «Футбол», а также написанные для оркестра с хором на слова И. Добровольского «Битва за Сталинград» и «Заключительная песня».

Местонахождение автографа партитуры «Вальса» неизвестно. Хореографическая шутка «Футбол» с небольшим вступительным маршем печатается по рукописной копии партитуры, хранящейся у

¹⁴ «Король Лир» в Большом драматическом театре им. М. Горького, с. 62.

¹⁵ Д. Шостакович. Родная отчизна. Оратория. Партитура. М., Советский композитор. 1972.

ученика Шостаковича композитора К. Хачатуряна. В конце рукописи имеется пометка: «Партитура правильная. 1946 г.», за подписью Ю. Силантьева— дирижера ансамбля.

«Битва за Сталинград» публикуется по автографу партитуры, также хранящемуся у К. Хачатуряна. «Заключительная песня» печатается по изданию оратории «Родная отчизна», куда она входит под заголовком «Победная песня». Авторское название и первоначальный текст этого номера, принадлежащий И. Добровольскому, восстановлены по рукописной копии клавира, хранящейся в архиве Центрального клуба им. Ф. Э. Дзержинского.

Партитура «Футбола» издается впервые. С текстом И. Добровольского партитуры «Битвы за Сталинград» и «Заключительной песни» ранее не издавались.

Весна победная. Музыка к театрализованной программе ансамбля песни и пляски при Центральном клубе им. Ф. Э. Дзержинского, соч. 72. Сценарий М. Вольпина, И. Добровольского и Н. Эрдмана. Премьера состоялась 8 мая 1946 года в Москве. Постановка С. Юткевича. Дирижер Ю. Силантьев.

В этой программе исполнялись две песни Шостаковича на слова М. Светлова: «Песня о фонарике» и «Колыбельная».

В настоящем издании «Песня о фонарике» печатается по автографу партитуры, хранящемуся у К. Хачатуряна. «Колыбельная» публикуется по изданию оратории «Родная отчизна», где она напечатана наряду с «Песней о фонарике».

При жизни композитора его театральная музыка почти не издавалась, так что подавляющее большинство сочинений, вошедших в данный том, публикуется впервые. При разночтениях между клавирами и партитурами за основу принимаются партитуры, как наиболее полное и окончательное воплощение авторского замысла, именно в этом виде предназначенного для публичного исполнения. В издании сохранены особенности авторского изложения, как, например, расположение партий труб над партиями валторн в партитурах ранних лет, орфография случайных знаков альтерации и расстановка цифровых ориентиров. Заключенные в прямые скобки заглавия номеров, темповые и динамические обозначения предложены редактором. Некоторые дополнительные сведения и уточнения содержатся в примечаниях, помещенных в конце тома.

EDITOR'S NOTE

Volume Twenty-seven of Dmitry Shostakovich's Collected Works comprises the scores of his incidental music to plays. The vocal and piano scores of these works appear in Volume Twenty-eight.

Though accounting for a large part of Dmitry Shostakovich's legacy, his music for the theatre remains at the same time the least known aspect of it. This can to some extent be explained by the fact that most of the production for which Shostakovich wrote incidental music proved short lived for various reasons, so that the music had no chance to establish itself on the stage of the theatres, to say nothing of gaining popularity beyond them. The scores, forgotten, were left on the shelves of libraries and archives for long years, some of them not discovered to this day and probably irretrievably lost.

Almost all of Shostakovich's theatre music was written between 1929 and 1946, at a time that he supplied music for twelve plays and theatre shows. Six of the scores (*The Bedbug*, *the Gunshot*, *Virgin Soil*, *Rule*, *Britannia!*, *Conditional Death* and *Hamlet*), which we believe to be particularly well elaborated, appeared between 1929 and 1931.

Striving to give the most adequate scenic realisation to his ideas Shostakovich tried a number of fresh approaches, for instance, teaching the actors to play musical instruments and having orchestra musicians appear on the stage as characters in the play. "Turning an orchestra musician into an actor and an actor into a musician enhances the role of music in the play," states the collective article signed by Shostakovich and the producers of *The Gunshot*.¹ Shostakovich's efforts were directed primarily towards the solution of the task that seemed to him of paramount importance for a composer writing for the theatre: "To express through the language of music his understanding of the main idea, the conflict, of this or that tragedy, his attitude to this or that character."²

From his very first steps in this field, however, Shostakovich came up against the old attitude to music in the drama theatre on the part of most directors. He was made to feel the composer's dependence on the will of the director, who, as often as not, was perfectly indifferent to the composer's intentions. Thus the orchestral episode in the wedding scene of *The Bedbug* was first shortened and finally cut out; the logically developing music of the introductory March was divided into three separate pieces, the second of which began at bar 43, was played up to bar 74 and then returned to bars 22-42; two dance items intended for different acts were cut into a number of fragments which were played in a haphazard order in both acts. A similar fate befell other incidental scores by Shostakovich.

His dissatisfaction with the treatment of his incidental music Shostakovich expressed in a forcible article which bore the title "Declaration of the Composer's Duties", very characteristic of the times. The twenty-five-year-old-composer wrote: "All work at all drama theatres (with the exception of the Leningrad Working Youth Theatre)³ goes according to precepts of long standing. There, music is called upon to accentuate 'despair' and 'delight', with 'standard' devices such as a drum beat at the entry of a new hero, the 'life-asserting, vigorous' dances of the positive characters, foxtrot to show 'depravity' and optimistic music for the happy end. Music should not be made to cater to the tastes and methods, often quite bad, peculiar to a certain theatre (for example, *Conditional Death* at the Music Hall), which levels down the composers' styles. The 'ease' with which they write such predetermined music leads to the loss of high standards, to mere hack work." The article ended with the clearly formulated appeal: "Down with composers' depersonalisation! Steer clear of drama theatres and sound films!"⁴

Shostakovich's subsequent work proved that his *Declaration* had not been a mere means of venting irritation but expressed the artist's deep convictions. Whereas cinematograph succeeded eventually in winning Shostakovich back, he consented to write theatre music more and more reluctantly.

After composing highly successful music to *Hamlet* at the Vakhtangov Theatre (1932) Shostakovich wrote incidental music for that theatre's production of *The Human Comedy* in 1934. Then followed music for two plays (*A Salute to Spain*, 1936, and *King Lear*, 1940-41) and three theatre shows (*Motherland*, *The Russian River* and *The Victorious Spring*) during the years of the Great Patriotic War, after which Dmitry Shostakovich wrote no more theatre music.⁵

In his article for the premiere of *King Lear* in 1941 (which we have mentioned earlier) Shostakovich once more stated his views on the role and mission of the composer at the drama theatre, writing: "The producers of our drama theatres rarely manage to mount plays without music. Perhaps they fear that if their productions do not have a 'musical background', they might be reproached with lack of imagination. For all that, music is quite unnecessary in a domestic drama. I recall a production where

¹ Sokolovsky, M., Shostakovich, D., Suslovich, R., Vuskovich I., "Towards the Production of *The Gunshot* at the Leningrad Working Youth Theatre, *Zhizn Iskusstva*, No. 50, 1929, p. 10.

² "King Lear at the Gorky Bolshoi Drama Theatre, "Leningrad-Moscow, 1941, p. 61.

³ Working Youth Theatres sprang up in many major industrial centres of the USSR in the mid-twenties as amateur or semi-professional companies.... These theatres affording young people a chance to dramatise topical subjects functioned under the auspices of the Leninist Young Communist League of the Soviet Union (Komsomol). The Leningrad Working Youth Theatre founded in 1925 was among the trail blazers.... Subsequently the Working Youth Theatres in Moscow, Leningrad and other cities were transformed into the Leninist Komsomol Theatres. (Quoted from the Great Soviet Encyclopaedia, Vol. 25, Moscow, 1976, p. 34.)

⁴ Shostakovich, D., "Declaration of the Composer's Duties", *Rabochi i Teatr*, No. 31, 1931, p. 6.

⁵ Grigory Kozintsev produced at the Pushkin Drama Theatre, Leningrad, Shakespeare's *Hamlet* in 1954, with the music Shostakovich had written for his production of *King Lear* many years previously. Shostakovich wrote for *Hamlet* only two additional items: Jig and Finale.

the hero was assailed with doubts and was suffering. The playwright had written for him rather poor lines, so the producer wanted to give a helping hand to the suffering hero and to lay extra emphasis on his emotions, so to say. He stationed a violinist behind the scenes, who played an exceedingly tearful and sugary melody, then there was a storm—and all this, that is, the melody and the storm—made the scene outrageously banal and tasteless. Music is appropriate in a vaudeville and a heroic tragedy. The couplets in a vaudeville should be sung, and sung with spirit, while in a great tragedy music should, to my mind, appear at the climaxes only.... The composer should not provide musical illustrations—this can be done very well by the music librarians.”⁶

In this volume Shostakovich's musical works for the theatre are published in their original form, regardless of the alterations which they may have undergone, and are distributed in a chronological order.

The musical material for the Leningrad Working Youth Theatre's production of *Virgin Soil* has not been discovered. The score of the incidental music to the show *Conditional Death*, staged at the Leningrad Music Hall in 1931, has so far not been found. The piano reductions are published in Volume Twenty-eight of the present edition of Shostakovich's Collected Works.

The Bedbug, incidental music to Vladimir Mayakovsky's fairy comedy, Op. 19. Premiere: Meyerhold Theatre, Moscow, February 13, 1929. Produced by Vsevolod Meyerhold; V. Mayakovsky, literary assistant, Kukriniy and A. Rodchenko, stage designers.

Dmitry Shostakovich wrote his first incidental score in less than a month and in later years he recalled this work more than once. "Vsevolod Meyerhold who was working on the production of *The Bedbug* early in 1929 proposed that I should write the music for it. I set to work at once. I was introduced to Mayakovsky at the rehearsals and had several discussions of my music with him. Our first talk was somewhat disconcerting. 'Do you like firemen's bands?' he asked. I answered that it depended on the kind of band. Then Mayakovsky said that firemen's music was his favourite and that the music to his *Bedbug* should be of the type played by such bands.⁷ I was completely taken aback at first, but later I realised that he had a reason, that he thought that the firemen's band music would prove just right for the first part of his comedy.... I don't know if he liked my music or not—he merely said, 'It'll do'. I took these words for approval, for Mayakovsky was an extremely frank man and never indulged in empty compliments."⁸ Igor Ilyinsky who played the leading role asserts that after they had listened to Shostakovich's music "both Mayakovsky and Meyerhold were delighted and said, 'That's just the thing!'"⁹

We believe that all (or nearly all) of Shostakovich's music for *The Bedbug* has by now been discovered and is published here. Most of the autographs are to be found at the Central State Bakhrushin Theatre Museum (Meyerhold fond, No. 180171) and at the Central State Archives of Literature and Art of the USSR (fond 2048, descriptive list 2, bit of storage No. 42); a draft for Bayan's Song in the wedding scene is at the State Central Glinka Museum of Musical Culture (fond 32, bit of storage No. 260).

March. The score is preserved at the Bakhrushin Theatre Museum. In its upper right-hand corner it bears the inscription: "D. Shostakovich, Op. 18. 1, 1929, Moscow."¹⁰

Intermezzo. The score (preserved at the Bakhrushin Theatre Museum) bears the inscription: "Foxtrot (Wedding)" in Shostakovich's handwriting. The subtitle "Intermezzo" has been written by somebody else. In the upper right-hand corner of page 1 is written: "D. Shostakovich. I, 1929, Leningrad."

Wedding Scene. The score, preserved at the Central State Archives of Literature and Art of the USSR, bears no heading. The text of vocal episodes and the lines spoken by the characters while the music is being played are in Shostakovich's handwriting. The wedding scene must originally have been intended to proceed to musical accompaniment throughout, but the extended musical episode of 153 bars was not incorporated in the production and Shostakovich subsequently used the orchestral part of it (in a new instrumentation) for the Overture to Erwin Dressel's opera *Armer Columbus*.¹¹

Fire. Fire Signals. The scores and orchestra parts are preserved at the Bakhrushin Theatre Museum. The headlines missing in the scores have been supplied by the Editor from the orchestra parts.

Firemen's Chorus. The score, with the inscription "Finale of Part I" in a strange handwriting, is preserved at the Bakhrushin Theatre Museum.

It seems that the *Symphonic Entr'acte*—No. 11 in the incomplete MS list of *The Bedbug* musical items (preserved at the Bakhrushin Theatre Museum)—which is mentioned in several articles and investigations, was a combination of the *Intermezzo* and *Fire*. The latter was played between the last bar at fig. 14 and the first at fig. 15 of the *Intermezzo*. This is clear from the orchestra parts preserved at the Bakhrushin Theatre Museum and from the MS copy of this combined item entitled "Symphonic Entr'acte", preserved at the Shostakovich family archives.

Scene in the Public Garden. The score is preserved at the Bakhrushin Theatre Museum. The subtitle has been given by the Editor according to the place where the action is laid.

⁶ "King Lear at the Gorky Bolshoi Drama Theatre", Leningrad-Moscow, 1941, p. 61.

⁷ Bands of small fire companies consisted of six or seven men who played instruments more or less well. The scratch choice of instruments and the poor standard of playing made the terms "firemen's band" and "firemen music" synonymous with loud, overconfident and often discordant playing.—Ed.

⁸ Shostakovich, D., "Some New Facts about Mayakovsky", *Literaturnaya Gazeta*, October 9, 1956.

⁹ Ilyinsky, I., "Dmytry Shostakovich Is 60!" *Sovetskaya Muzyka*, No. 9, 1966, p. 13.

¹⁰ Subsequently the composer designated as Op. 18 his music to the film *New Babylon*, written at the same time. Music to *The Bedbug* became Op. 19.

¹¹ Published in Volume Twenty-three of the present edition of Shostakovich's Collected Works.

Young Pioneer March. The score, preserved at the Bakhrushin Theatre Museum, bears the inscription: "D. Shostakovich, Op. 18. II, 1929".

Flourish. March of the City Elders, Waltz, Final March. The scores are preserved at the Bakhrushin Theatre Museum. The music of the *Waltz* bears the stage directions: "He smokes" and "He drinks" pertaining to the episode "Prisytkin Invokes Inspiration".

The scores of all the above items are published for the first time.

The Gunshot, incidental music to A. Bezymensky's play, Op. 24. Premiere: Leningrad Working Youth Theatre, December 14, 1929. Produced by M. Sokolovsky; R. Suslovich, director, I. Vuskovich, stage designer.

"Shortly after graduation from the Conservatoire and the successful performance of my First Symphony I began working at the Leningrad Working Youth Theatre," Shostakovich recalled in 1956. "The company was directed by M. Sokolovsky, a talented producer and fascinating human being. I composed music for several of the theatre's productions, including A. Bezymensky's play *The Gunshot*, *Virgin Soil* and some others."¹²

The autograph score, discovered in 1984, is preserved at the State Central Glinka Museum of Musical Culture (fond 32, bit of storage No. 260). The MS score begins with the concluding twelve bars of No. 3 and consists of seven complete items, constituting a sizable part of the music to the play. The musical episodes follow one another in a continuous series and bear reference numbers from 7 to 29. Item No. 6 bears the inscription: "Same as No. 5", and some of the items are preceded by cues.

Judging by the music and instrumentation, Nos. 5, 7 and 8 (without subtitles) were to be performed in the "Entry of the Heads of Departments" and "Entry of the Secretaries" episodes. It seems that the composer had these episodes in mind when he wrote in the article quoted above: "The Working Youth Theatre actors' further progress leads them towards mastering musical instruments and it is significant that in *The Gunshot* the 'Entry of the Heads of Departments' is heralded by a deafening march played on brass instruments by the actors themselves, and it was not by chance, either, that in the 'Entry of the Secretaries' episode the actors were expected to play the balalaika."¹³

The two closing pages of No. 3 that have been preserved provide for the participation of two orchestras, one in the pit and the other on the stage.

The score is published here for the first time.

Rule, Britannia! Music to A. Piotrovsky's play, Op. 28. Premiere: Leningrad Working Youth Theatre, May 9, 1931. Produced by M. Sokolovsky; R. Suslovich, director, M. Levin, stage designer.

The autograph score has not been discovered, but MS copies of five items (in full score) have recently been found at the Shostakovich family archives. Shostakovich used part of the *Infantry March* in his incidental music to *Hamlet*, having drastically rewritten its second half and orchestrated anew the whole piece.

The scores are published here for the first time.

Hamlet. Incidental music to Shakespeare's tragedy, Op. 32, Russ. transl. by M. Lozinsky (with interpolations from Erasmus' works). Premiere: Vakhtangov Theatre, Moscow, May 19, 1932. Production and stage design by N. Akimov; B. Zakhava, P. Antokolsky, I. Rappoport, R. Simonov and B. Shchukin, directors.

The whereabouts of the autograph score is not known, with the exception of "Pantomime" and "Ophelia's Song", which are preserved at the Central State Archives of Literature and Art of the USSR (fond 2048, descriptive list 2, bit of storage No. 43).

Shortly after the premiere of *Hamlet* at the Vakhtangov Theatre Shostakovich made of his incidental music a suite for small orchestra (Op. 32a). He selected for it fifteen items (four of which were combined to make two), making purely instrumental the "Song of Ophelia" and "Requiem" and changing certain subtitles which would have been incomprehensible outside the production's context. The *Hamlet Suite*, a staple item in the concert repertoire, was published by the *Soviet Composer*, Moscow, in 1960; its score appearing in this volume is based on that edition. The rest of the *Hamlet* music is published here on the basis of the score which has been reconstructed from the orchestra parts preserved at the Vakhtangov Theatre's Museum. The parts are in perfect accord with the pieces included in the Suite, which warrants their utilisation for the rest of the music. According to Nikolai Akimov, the producer, "The performance took all of five hours up to the dress rehearsal", after which it was shortened by an hour, which, in turn, led to the exclusion of several musical items. These items are absent from the definitive copies of orchestra parts and exist so far in the form of piano scores. The Vakhtangov Theatre's Museum has in its possession the Conductor's List enumerating all the musical items used in the production of *Hamlet*—this has been helpful in establishing the order of their sequence for the present edition.

Dmitry Shostakovich had two more occasions for providing music to Shakespeare's tragedy: one was G. Kozintsev's production of *Hamlet* at the Pushkin Drama Theatre, Leningrad, in 1954, and the other, Kozintsev's film (1964) for which the composer wrote new music. The autograph scores of two items composed for the Leningrad production of *Hamlet* have not been discovered. These items are published here on the basis of the MS copies of the scores preserved at the Music Department of the Pushkin Theatre.

All items that have not been included in the Suite are published here for the first time.

¹² Shostakovich, D., "Thinking of the Road Traversed", *Sovetskaya Muzyka*, No. 9, 1956, p. 12.

¹³ Sokolovsky, M., Shostakovich, D., Suslovich, R., Vuskovich, I., "Towards the Production of *The Gunshot* at the Leningrad Working Youth Theatre", *Zhizn Iskusstva*, No. 50, 1929, p. 10.

The Human Comedy, (Scenes from Parisian Life). Music to a play adapted from Balzac by P. Sukhotin, Op. 37. Premiere: Vakhtangov Theatre, Moscow, April 1, 1934. Produced by A. Kozlovsky and B. Shchukin; I. Rabinovich, stage designer.

The autograph scores are preserved at the Central State Archives of Literature and Art of the USSR (fond 2048, descriptive list 3, bit of storage No. 33). The Overture was presumably written at a later time to replace the Introduction; the item without a subtitle (designated as "Episode" by the Editor) was probably not used in the production of the play and exists in piano score only. The Vakhtangov Theatre's Museum has in its possession a MS copy of the score—incomplete and differing in instrumentation and sequence of items—all of which must have been done by the conductor.

Published here for the first time.

A Salute to Spain, incidental music to A. Afinogenov's play, Op. 44. Premiere: Pushkin Drama Theatre, Leningrad, November 23, 1936. Produced by N. Petrov and S. Radlov; N. Akimov, stage designer.

The whereabouts of the autograph score is not known. The scores of the five items published here for the first time have been reconstructed from the orchestra parts preserved at the Music Department of the Pushkin Theatre.

King Lear, incidental music to Shakespeare's tragedy, Op. 58a, Russ. transl. by M. Kuzmin and A. Radlova, the Fool's Songs translated by S. Marshak. Premiere: Gorky Drama Theatre, Leningrad, March 24, 1941. Produced by G. Kozintsev; N. Altman, stage designer.

In his article which we have quoted earlier Dmitry Shostakovich wrote: "Shakespeare's tragedies are unique in that their poetry and dynamics spontaneously give birth to music. Shakespeare must have been very fond of music and acutely sensitive of its power and fascination, otherwise he could not have written the famous scene of the sick Lear's awakening to music.

"It is very difficult to write music for Shakespeare's plays: the author of *Hamlet* and *King Lear* brooks no banality. Neither will he admit petty and superfluous emotionality. It seems to me that when we speak of Shakespeare's grandeur we should mean an inner grandeur and extensive development, and not an outward pompousness. I am attracted and stirred by the character of the Fool in *King Lear*. Without him the tragedy of Lear and Cordelia would not affect us so deeply. The Fool sheds light on the gigantic figure of Lear with consummate mastery, and the task of giving his musical characterisation is exceedingly hard. The Fool's laughter is sharp and sarcastic, his humour is unequalled for acuteness and bitterness. He is very complex, paradoxical and contradictory. Everything in him is unexpected, original and always wise.

"It certainly is no less difficult to portray in music, especially music intended for the drama theatre, the horrible process of King Lear's gradual and painful disillusionment.

"Each encounter with Shakespeare gives rise to a host of musical ideas going far beyond the limited task of the moment, to the ambitious dream of being able some day to embody in music the Shakespeare theme."¹⁴

The scores are published for the first time.

Motherland. Music to a show of the Song and Dance Company of the Dzerzhinsky Club, Op. 63. Scenario by I. Dobrovolsky, M. Volpin and N. Erdman. Premiere: Moscow, November 7, 1942. Produced by S. Yutkevich; P. Williams, stage designer, V. Vainonen and K. Goleizovsky, choreographers, A. Stepanov, choral conductor, Y. Silantyev, conductor. For this show Shostakovich composed the suite *Native Leningrad* to words by S. Alymov, consisting of: 1. Overture, 2. Song of the Victorious October, 3. Youth Dance, 4. Ode to Leningrad (Song of Leningrad), with Jambul's poem *Leningrad, I'm Proud of Thee* declaimed between the 3rd and 4th items.

The whereabouts of the score is not known. The present publication is based on the score of the suite which appeared in the composer's lifetime as part of the oratorio *Our Own Native Country* compiled by Yuri Silantyev¹⁵ without Shostakovich's participation to new words by Y. Dolmatovsky and with changed subtitles. The composer's original subtitles and the words of the choruses by S. Alymov in the present edition have been taken from the incomplete copies of the vocal scores preserved at the archives of the Dzerzhinsky Club. The scores with S. Alymov's words are published here for the first time.

The Russian River. Music to a show of the Song and Dance Company of the Dzerzhinsky Club, Op. 66. Scenario by I. Dobrovolsky, M. Volpin and N. Erdman. Premiere: Moscow, April 17, 1944. Produced by R. Simonov; P. Williams, stage designer, A. Messerer, choreographer, A. Stepanov, choral conductor, Y. Silantyev, conductor.

The show featured the choreographic scenes "Waltz" and "Football", the vocal-symphonic picture "The Battle of Stalingrad" and Final Chorus to words by I. Dobrovolsky.

The whereabouts of the autograph score of the *Waltz* is not known, the choreographic sketch "Football" with a brief introductory march is published on the basis of the MS copy of the score in possession of the composer Karen Khachaturyan, a pupil of Shostakovich, bearing the inscription: "The score is correct, 1946, Y. Silantyev". "The Battle of Stalingrad" is published on the basis of the autograph score, also in K. Khachaturyan's possession. The Final Chorus is based on the published score of the oratorio *Our Own Native Country* where it bears the subtitle "Song of Victory". Shostakovich's own subtitle and the original lyrics by I. Dobrovolsky have been taken from the MS copy of the vocal score preserved at the archives of the Dzerzhinsky Club.

¹⁴ "King Lear at the Gorky Bolshoi Drama Theatre", Leningrad-Moscow, 1941, p. 62.

¹⁵ Shostakovich, D., *Our Own Native Country*, oratorio, score, Moscow, *Soviet Composer*, 1972.

The "Football" score is published here for the first time; the scores of "The Battle of Stalingrad" and of the Final Chorus with Dobrovolsky's words have not been published before.

The Victorious Spring. Music to a show of the Song and Dance Company of the Dzerzhinsky Club, Op. 72. Scenario by I. Dobrovolsky, M. Volpin and N. Erdman. Premiere: Moscow, May 8, 1946. Produced by S. Yutkevich; V. Ryndin, stage designer, Y. Silantyev, conductor.

The programme featured two songs by Shostakovich to words by M. Svetlov—Lullaby and "Lanterns".

The song "Lanterns" is published here after the autograph score in possession of Karen Khachaturyan; the Lullaby is based on the text of the oratorio *Our Own Native Country* (where it appears along with the "Lanterns").

Most of the works in this volume are first publications, since little of Shostakovich's theatre music appeared in his lifetime. Where discrepancies occur between the full scores and piano (vocal) scores, the former have been given preference as the fullest expression of the composer's ideas, meant to be performed in that form. The peculiarities of Shostakovich's notation have been preserved, for instance, placing trumpets above French horns (in his early scores), the method of writing the accidentals, etc. The subtitles, tempo and dynamics markings supplied by the Editor are printed in square brackets. Additional information is given in the notes at the end of the volume.

**МУЗЫКА
К ФЕЕРИЧЕСКОЙ
КОМЕДИИ
В. МАЯКОВСКОГО
«КЛОП»**

СОЧ. 19

1929

**COCTAB OPKECTPA
ORCHESTRA**

2 Flauti
2 Clarinetti (B)
2 Saxofoni soprani (B)

2 Trombe (B)
Corno (F)
Trombone
Tuba

Alto (Es)
Baritono (B)
Basso

Triangolo
Tom-tom
Tamburo
Piatti
Cassa

Flessatone
Balalaica
Chitarra

Violini I
Violini II
Viola
Violoncelli
Contrabassi

Марш

Tempo di marcia

2 Clarinetti (B)
2 Trombe (B)
Alto (Es)
Baritono (B)
Basso
Piatti
Cassa

1
Cl. (B)
Tr-be (B)
Alto (Es)
Bar. (B)
B.
P-tti
Cassa

2
Cl. (B)
Tr-be (B)
Alto (Es)
Bar. (B)
B.
P-tti
Cassa

3

a2

ff

4

f

mp

mp

f

mp

f

5

a2

ff

mf

solo

f

f

f

a2

6

f espr.

6

Cl.(B) *pp*

Tr-be (B) *pp*

Alto (Es) *pp*

Bar. (B)

B. *pp*

P-tti *pp*

Cassa *pp*

7

Cl.(B)

Tr-be (B)

Alto (Es)

Bar. (B)

E.

P-tti

Cassa

8

Cl.(B)

Tr-be (B)

Alto (Es)

Bar. (B)

B.

P-tti

Cassa

9

Cl.(B) *a2*

Tr-be (B) *a2*

Alto (Es)

Bar. (B)

B. *(b)*

P-tti

Cassa

1. *(7)*

2. *(7)*

Интермеццо

Allegretto

I solo

2 Saxofoni soprani (B) *mf*

2 Trombe (B) *p*

Corno (F) *p*

Trombone *p*

Tuba *p*

Tom-tom *p*

Piatti *p*

Violini I *pizz.*

Violini II *pizz.*

Viole *pizz.*

Violoncelli *pizz.*

Contrabassi *pizz.*



Sax. (B) *cresc.* *f*

Tr-be (B) *pp*

Cor. (F) *pp*

Tr-ne *pp*

Tuba *pp*

T-tom *pp*

T-ro *pp*

P-tti *pp*

Cassa *pp*



Archi *f espr. arco*



Fl. *a2* *f cresc.* *3*

Sax. (B) *a2* *f cresc.* *3*

Tr-be (B) *cresc.* *ff* *p* *I* *P espr.*

Cor. (F) *cresc.* *ff* *p* *P espr.*

Tr-ne *cresc.* *ff* *p* *P espr.*

Tuba *cresc.* *ff* *p*

T-ro *cresc.*

P-tti *p*

Cassa *f* *p*

Archi *pizz.* *f pizz.* *P cresc.*

f pizz. *P cresc.*

f pizz. *P cresc.*

f pizz. *P cresc.*

f pizz. *P cresc.*

Fl. *ff*

Sax. (B) *ff*

Tr-be (B) *ff*

Cor. (F) *ff*

Tr-ne *gliss.* *ff* *3*

Tr-lo *mf*

T-tom *mf*

P-tti *ff*

Cassa *ff*

Archi *mf*

mf

mf

mf

mf

mf

*) Возможно, что pizz. ошибочно указано автором на два такта раньше.

Fl. 3

Sax. (B)

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

Tr-lo

T-tom

P-tti

Cassa

Archi

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

P-tti

Cassa

4

Fl.

Sax. (B)

Tr-be (B)

Cor. (F)

Tr-ne

T-tom

T-ro

Cassa

C-b.

con sord. a2

pizz.

Fl. *a2*

Sax. (B) *a2*

Tr-be (B) *a2*

T-tom

T-ro

P-tti

Cassa

V-c. *pizz.*

C-b.

5

Fl. *ff* *I solo* *f*

Sax. (B) *ff*

Tr-be (B) *ff*

Cor. (F) *ff*

Tr-ne *ff*

Tuba *ff*

P-tti *ff*

Fless. *ff*

P-no *ff* *gliss.*

Archi *arco* *ff* *gliss.* *pizz.* *p*

Fl. *a2* *ff* *p* *f* **6**

Sax. (B)

Tr-be (B)

Cor. (F) *p cresc.*

Tr-ne *p cresc.* solo *ff* sola

Tuba *ff* sola

Cassa *f*

Fless. *ff* *ff*

Archl *p* *p* *p* arco *ff* arco *ff*

Fl. *ff* **7**

Sax. (B) *ff*

Tr-be (B) *ff*

Cor. (F) *ff*

Tr-ne *ff*

Tuba *f*

P-tti *f*

Cassa *f*

Archl *ff marc.* *f* *p* *ff marc.* *p* *ff marc.* *p* *ff marc.* *p*

Fl. *ff* ^{a2} ₃

Sax. (B) *ff* ^{a2} ₃

Tr-be (B) *ff* ^{a2} ₃ *dim.*

Cor. (F)

Tr-ne *[gliss.] ff* ₃

Tuba

P-tti *ff* *dim.*

Cassa *p cresc.* *ff*

Fless. *ff*

Archi *ff* ₃

[8] I solo

Sax. (B) *mf* ₃

Tr-be (B) *p* ₃ *I*

Cor. (F) *p* ₃ *p*

Tr-ne *p* ₃ *p*

Tuba *p* ₃ *p*

T-tom *p* ₃

P-tti *p* ₃

Archi *pizz. p*

Sax. (B) 9

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

T-ro

T-tom

P-tti

Cassa

Archi

Fl.

Sax. (B)

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

T-ro

P-tti

Cassa

Archi

10

Fl. *a2*

Sax. (B) *a2*

Tr-be (B) *p*

Cor. (F) *p*

Tr-ne *p*

Tuba

Tr-lo

T-tom

P-tti

Cassa

Archi

11

Fl.

Sax. (B) *I solo* *f* *pp*

Tr-be (B) *p* *3*

Cor. (F) *p*

Tr-ne *p*

Tuba *p*

Tr-lo

T-tom

P-tti *p*

Cassa *p*

Archi

rit. 12 *a tempo*

Sax. (B)
Tr-be (B)
Cor. (F)
Tr-ne
Tuba
T-tom
P-tti
Cassa

Archi

arco

Fl.
Sax. (B)
Tr-be (B)
Cor. (F)
Tr-ne
Tuba
P-tti
Cassa

fff

Archi

gliss.
fff
gliss.
fff
gliss.
fff
gliss.
fff
pizz.
arco
fff
gliss.
fff
gliss.
fff

[Сцена свадьбы]

Allegro

2 Flauti

2 Clarinetti (B)

2 Trombe (B)

Corno (F)

Trombone

Tuba

Piatti

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Fl.

Cl. (B)

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

P-ttl

Archi

First system of musical notation for various instruments. It includes staves for 2 Flauti, 2 Clarinetti (B), 2 Trombe (B), Corno (F), Trombone, Tuba, Piatti, Violini I, Violini II, Viole, Violoncelli, and Contrabassi. The music is in 4/4 time and marked *ff* (fortissimo). There are dynamic markings like *a2* and *ff* throughout the system.

Second system of musical notation. It includes staves for Fl. (Flute), Cl. (B) (Clarinet), Tr-be (B) (Trombone), Cor. (F) (Horn), Tr-ne (Trumpet), Tuba, P-ttl (Percussion), and Archi (Strings). The Flute and Clarinet parts have a *p* (piano) dynamic marking and a "I solo" instruction. The Percussion part is marked *mp* (mezzo-piano) with the instruction "colla bacch. di Timp." (with snare drum). The strings are marked *pizz.* (pizzicato). There are also dynamic markings like *mp* and *p* in this system.

Cl. (B)
Tr-be (B)
Tr-ne
V-c.
C-b.

Fl.
Cl. (B)
Tr-be (B)
Cor. (F)
Tr-ne
P-tti

Archi

Fl.
Cl. (B)
Tr-be (B)
Cor. (F)
Tr-ne
Tuba

Archi

Fl.

Cl. (B)

Archi

arco

p spiccato

arco

p spiccato

arco

p

arco

p

Fl.

Cl. (B)

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

Cassa

mp

p

p

pp

pp

Archi

pizz. *p*

pizz. *p*

Fl.

Cl. (B)

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

Cassa

Archi

Cl. (B)

Tr-be (B)

Tr-ne

Tuba

P-tti

Archi

Fl.

Cl. (B)

Tr-be (B)

Archi

Tr-be (B)

Cor. (F)

Tr-ne

V-ni I

V-ni II

Fl.

Cl. (B)

Tr-ne

P-tti

Archi

I

p

f

gliss.

p

f

p

f

p

Fl. I

Cl. (B)

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

P-tti

Cassa

Archi

Fl. a2

Cl. (B)

Tr-be (B)

Cor. (F)

Archi

rit. *[Meno mosso]*

Fl. *a2*

Cl. (B)

Tr-be (B) *I*

Cor. (F) *pp*

Tr-ne *f*

Tuba *f*

T-tom. *pp*

Cassa *pp*

Fless. *pp*

pespr.

Archi *pp* *pp* *pp* *pp* *pizz.*

Fl. *I* *p*

Cl. (B) *a2* *ff*

Tr-ne *p* *s* *s*

P.tti *mf*

Cassa *f*

Fless. *p*

Archi

Fl. *pp* *rit.* *p* I [a tempo]

Cl. (B) *pp*

Tr-be (B) *pp*

Cor. (F) *p* *pp*

Tr-ne *pp*

Tuba *pp*

T-tom *p*

P-tti *pp*

Cassa *pp*

Fless. *p* *f* *b* *f* *b* *f* *b* *f*

Archi

Fl. *p*

Cl. (B) *p*

Tr-be *p*

Fless. *f* *p*

Archi *f* *p*

Fl.

Cl. (B)

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

P-tti

V-c.

C-b.

I

a2

f

pp

f

pp

f

fp

p

Fl.

Cl. (B)

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

P-tti

I

a2

f

f

f

f

f

f

f

Fless.

Archl

p

p

gliss.

gliss.

gliss.

gliss.

Fl. I #

Cl. (B) I # *p a2*

Tr-be (B)

Cor. (F) *vespr. p*

Tr-ne *f*

Tuba *p*

T-tom *p*

P-tti *p*

Cassa *f*

Archi *pizz. p*

f pizz.

pizz.

Fl. I

Cl. (B) *a2*

Cor. (F)

Tr-ne *f*

Tuba

Tr-lo *p*

T-tom *p*

Cassa

Fless. *f*

Олег Баян. *fff*

Для про-мыв ки ва-шей

pizz. p

pizz. p

Archi *pizz. p*

pizz. p

pizz. p

Fl.

Cl. (B)

Tr-ne

Tr-lo

T-tom

Cassa

Баян

глотки за и зя - ществои не гу хвост сельдя и рюмку

Archl

Fl.

Cl. (B)

Tr-ne

Tr-lo

T-tom

Fless.

Баян

вод ки препод-но сим мы О-ле-гу.

Archl

Fl. *ff*

Cl. (B) *ff*

Tr-be (B) *ff*

Cor. (F) *ff*

Tr-ne *ff*

Tr-lo

T-no

Fless. *gliss.*

gliss. gliss. gliss. gliss. Все: - Bravo! Ура! Горько!
gliss. gliss. gliss. gliss. *gliss. gliss. gliss. gliss.* *gliss. gliss. gliss.*

Archi *ff gliss.* *gliss. gliss.* *gliss. gliss.*

Cl. (B) *f*

Tuba *p*

Tr-lo *p*

T-tom *p*

P-tti *ff* *pp*

Cassa

Баян

Красота-это мать...

Шафер. Мать! Кто сказал,мать? Про-
 шу не выражаться при ново-
 брачных!

Archi *p*

Fl.
Cl. (B)
Tr-be (B)
Cor. (F)
Tr-ne
Tr-lo
T-no
Fless.
P-no

gliss.

fff

Баян *f*

ВСЕ. Бетховэна! Камаринского! Съез.

Archi

gliss.

P-no
Баян

жа - ли - ся к за - су трам - ва - и, там крас - на - я

P-no
Баян

свадь - ба бы - ла. Же - них был во всей проз - о -

Sogo
P-no
Баян

Же - них был во всей проз - о -

деж - де, из блу - зы тор - чал проф - би -

Sogo

деж - де, из блу - зы тор - чал проф - би -

Wal. | Chit. | P-no | Баян | Coro

лет.

Wal. | Chit. | P-ttl | Cassa | Wal. | Chit.

лет.
 -вых теперь, после революции, нет. Шиньон гофре делается так... ПОСАЖЕНАЯ. Вы оскорб.
 -днете мое достоинство как матери и как девушки... Пустите...Сукин сын!!! ШАФЕР. Кто

Tuba | P-ttl | Wal. | Chit.

сказал „сукин сын“? Прошу не выражать-
 ся при новобрачных!

НЕВЕСТА. Ах! Сыграйте, ах! Вальс „Тоска Макарова

Tuba | P-ttl | Cassa | Wal. | Chit.

по Вере Холодной“. Ах, это так шарман, ах, это просто петит истуар...

ШАФЕР. Кто сказал „писсуар“!
 Прошу при новобрачных...

Пожар

[Vivo]

2 Flauti

2 Saxofoni
soprani (B)

2 Trombe (B)

Corno (F)

Trombone

Tuba

Triangolo

Tom-tom

Tamburo

Piatti

Cassa

Violini I

Violini II

Viole

Violoncelli

Contrabassi

The musical score is for the piece "Пожар" (Fire) in 2/4 time, marked [Vivo]. It features a full orchestral and band arrangement. The woodwinds (Flutes, Saxophones, Trumpets, Horns, Trombones, Tuba) and brass sections play melodic and harmonic lines, often with triplets and accents. The percussion section (Triangle, Tom-tom, Tambourine, Cymbals, Cassa) provides a rhythmic accompaniment with triplets. The string section (Violins I & II, Violas, Cellos, Double Basses) provides a steady accompaniment, also featuring triplets and accents. The score is written for two parts of each instrument.

This musical score page, numbered 31, contains the following parts and measures:

- Fl. (Flute):** Two staves with complex melodic lines, including triplets and slurs.
- Sax. (B) (Saxophone B-flat):** Two staves with melodic lines, including triplets and slurs.
- Tr-be (Trumpet):** Two staves with a simple harmonic accompaniment.
- Cor. (F) (Cornet F):** Two staves with a simple harmonic accompaniment.
- Tr-ne e Tuba (Trumpet E-flat and Tuba):** Two staves with a simple harmonic accompaniment.
- Tr-lo (Trombone):** Two staves with a simple harmonic accompaniment.
- T-tom (Tom-tom):** Two staves with rhythmic patterns.
- P-tti (Percussion):** Two staves with rhythmic patterns.
- Cassa (Cassa):** Two staves with rhythmic patterns.
- Archi (Strings):** Four staves (Violin I, Violin II, Viola, and Cello/Double Bass) with rhythmic accompaniment, including triplets.

Fl.
Sax. (B)
Tr-be (B)
Cor. (F)
Tr-ne
Tuba
Tr-lo
T-tom
P-tti
Cassa
Archi

The musical score is arranged in a standard orchestral format. The top section includes Flute (Fl.), Saxophone in B-flat (Sax. (B)), Trumpet in B-flat (Tr-be (B)), Cor Anglais in F (Cor. (F)), Trumpet in E-flat (Tr-ne), and Tuba. The middle section contains Percussion (Tr-lo, T-tom, P-tti, Cassa). The bottom section is for the String ensemble (Archi), with separate staves for Violins, Violas, Cellos, and Double Basses. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and various articulations such as slurs and accents. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The piece concludes with a double bar line and repeat dots.

Fl.

Sax. (B)

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

Tr-lo

T-ro

P-tti

Cassa

Archl

gliss.

gliss.

gliss.

gliss.

P creso.

P creso.

Fl.

Sax. (B)

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

Tr-lo

T-ro

P-tti

Cassa

Archl

mf cresc.

ff

mp cresc.

ff

mf cresc.

ff

Fl.

Sax. (B)

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

Tr-lo

T-ro

P-ttl

Cassa

Archi

p *cresc.*

p *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

mp *cresc.*

This musical score page, numbered 36, contains parts for various instruments. The woodwind section includes Flute (Fl.), Saxophone (Sax. (B)), Trumpet (Tr-be (C)), Cor Anglais (Cor. (F)), Trombone (Tr-ne), and Tuba. The percussion section includes Tom-tom (T-tom), Snare Drum (T-no), Cymbal (T-ro), and Cymbal (P-tti). The string section (Archi) is also present. The score is characterized by frequent triplet markings (indicated by a '3' below the notes) and dynamic markings such as *p* (piano) and *cresc.* (crescendo). The Flute part features a melodic line with a flat (b) and a slur over a triplet. The Saxophone part has a similar melodic line with a flat and a slur. The Trombone and Tuba parts have a rhythmic pattern of eighth notes with a slur and a triplet marking. The Percussion parts have a rhythmic pattern of eighth notes with a slur and a triplet marking. The string section has a rhythmic pattern of eighth notes with a slur and a triplet marking.

Fl. *ff* 3

Sax. (B) *ff* 3

Tr-be (B) *ff*

Cor. (F) *ff*

Tr-ne *ff*

Tuba *ff*

T-ro

P-tti

Cassa

Archi *ff* gliss.

Fl.

Sax. (B)

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

T-ro

P-ttl

Cassa

Archi

gliss.

tr

tr

ff

3

3

3

Detailed description: This is a page of a musical score for a large ensemble. The score is divided into two systems. The first system includes parts for Flute (Fl.), Saxophone in B-flat (Sax. (B)), Trumpet in B-flat (Tr-be (B)), Horn in F (Cor. (F)), Trumpet in C (Tr-ne), Tuba, Snare Drum (T-ro), Cymbal (P-ttl), and Cassa. The second system is for the Archi (strings). The Flute and Saxophone parts feature rapid sixteenth-note passages. The Saxophone part has a key signature of two flats. The Trumpet and Trombone parts have a key signature of one sharp. The Horn part has a key signature of one sharp. The Trumpet in C part has a key signature of one sharp and includes a glissando marking. The Tuba part has a key signature of two flats. The Snare Drum part has a key signature of one sharp and includes a trill marking. The Cymbal part has a key signature of one sharp. The Cassa part has a key signature of one sharp and includes a fortissimo (ff) marking. The Archi part consists of five staves with various rhythmic patterns and accents.

Пожарные сигналы

1.

2 Tromba (B) *ff*

2.

Trombone *ff* *gliss.*

3.

Corno (F) *ff*

4.

Tromba (B) *ff*

Corno (F) *ff*

Trombone *ff* *gliss.*

Хор пожарных

[Marciale]

Isola

2 Trombe (B) *p*

Corno (F) *mp*

Trombone *mf* *mp*

Cassa

Пожарные

То - ва - ри - щи - граж - да - не,

Tr-be (B) *p*

Cor. (F)

Tr-ne

Пожарн. вод - ка - яд! Пья - ны.е рес. пуб. ли. ку за - зря спа - лят!

Tr-be (B)
Cor. (F)
Tr-ne
Пожарн.

Жи - вя с ка - ми.на.ми, жи - вя спи.му - са.ми, со -

Tr-be (B)
Cor. (F)
Tr-ne
Пожарн.

- жже - те дом и сго.ри - те са.ми.

Слу.

Tr-be (B)
Cor. (F)
Tr-ne
Пожарн.

- чай - ный сон при - чи.на по - жаров. На сон не чи - тай - те Над -

Tr-be (B)
Cor. (F)
Tr-ne
Cassa
Пожарн.

- со - на и Жаро.ва,

и Жаро.ва!

[Сцена у сквера]

[Allegretto moderato]

2 Saxofoni soprani (B)
 Tromba (B)
 Trombone
 Tom-tom
 Piatto
 Flessatone
 Piano

Sax. (B)
 Tr-ba (B)
 Tr-ne
 T-tom
 P-tto
 P-no

Sax. (B)
 Tr-ba (B)
 Tr-ne
 T-tom
 P-tto
 P-no

2

Sax. (B) *pp*

Tr-ba (B) *pp*

Tr-ne *pp*

Fless. *f*

P-no *pp*

3

Sax. (B) *p*

Tr-ba (B)

Tr-ni

T-tom

P-tto

Fless.

P-no

Sax. (B)

Tr-ba (B)

Tr-ni *gliss. gliss. gliss.*

T-tom

P-tto

P-no

Pespr.

4

Sax. (B) *p*

Tr-ba (B) *espr.*

Tr-be

P-no *p*

5

Sax. (B) *p*

Tr-ba (B)

Tr-be *gliss. p marc.*

T-tom

P-tto

P-no

6

Sax. (B)

Tr-ba (B)

Tr-be

T-tom

P-tto

P-no

Sax. (B)

Tr-ba (B)

Tr-ne

T-tom

P-tto

P-no

Sax. (B)

Tr-ba (B)

Tr-ne

T-tom

P-tto

P-no

Sax. (B)

Tr-ba (B)

Tr-ne

T-tom

P-tto

P-no

9

Sax. (B) *f* *p* *f*

Tr-ba

Tr-ne *mp dim.*

T-tom

P-tto

P-no

10

Sax. (B) *pp*

Tr-ba (B)

Tr-ne *pp* *p* *3* *3* *pp espr.*

T-tom

P-tto

P-no

Sax. (B) *f dim.* *pp*

Tr-ba (B) *f dim.* *pp*

Tr-ne *p* *f dim.* *p*

T-tom

P-tto

P-no *f dim.* *p*

Марш пионеров

Allegretto

2 Trombe (B)

Alto (Es)

Baritono (B)

Basso

Piatti

Cassa

1

Tr - be (B)

Alto (Es)

Bar. (B)

B.

P-tti

Cassa

2

3

4

Tr - be (B)

Alto (Es)

Bar. (B)

B.

P-tti

Cassa

5

6

Tr - be (B)

Alto (Es)

Bar. (B)

B.

P-tti

Cassa

7

8

1. 2.

1. 2.

p

Пионеры

1. 2.

ff

9 10

Tr-be (B)

Alto (Es)

Bar. (B)

B.

P-tti

Cassa

Пионеры

здо-ро-во учим-ся на быв-ше-е „ять“, за-то мы и лучше всех у-ме-ем гу-лять.

11 12

Tr-be (B)

Alto (Es)

Bar. (B)

B.

P-tti

Cassa

Пионеры

Ик-сы и и-гре-ки дав-но сда-ны, и-дем туда, где ти-гри-ки, и где сло-ны, сю-

13 14

Tr-be (B)

Alto (Es)

Bar. (B)

B.

P-tti

Cassa

Пионеры

да, где зве-ри мно-ги-е и мы сло-дём в сад зо-о-лог-и-и и-дем, и-дем, и-

15 16

Tr - be (B)

Alto (Es)

Bar. (B)

B.

P - tti

Cassa

Пионеры
-дем!

17 18

Tr - be (B)

Alto (Es)

Bar. (B)

B.

P - tti

Cassa

19 20

Tr - be (B)

Alto (Es)

Bar. (B)

B.

P - tti

Cassa

21 22

Tr - be (B)

Alto (Es)

Bar. (B)

B.

P - tti

Cassa

Марш отцов города

[Tempo di marcia]

2 Trombe (B)
Alto (Es)
Baritono (B)
Basso
Piatto
Cassa

Tr-be (B)
Alto (Es)
Bar. (B)
B.
P-tti
Cassa

Tr-be (B)
Alto (Es)
Bar. (B)
B.
P-tti
Cassa

Отцы города
Служ - бы бре-мя не смор - щило нас, де - лу вре-мя - по - те - хе час. При -

Tr-be (B)
Alto (Es)
Bar. (B)
B.
P-tti
Cassa

Отцы города
- вет вам от го - ро - да, хра-бры-е лов-цы, мы ва - ми гор-ды, мы го - ро - да от - цы!

Туш

Allegro

2 Trombe (B)
Alto (Es)
Baritono (B)
Basso
Piatti
Cassa

Вальс

[Moderato]

2 Trombe (B)
Alto (Es)
Baritono (B)
Basso
Tamburo
Piatti

Cl.(B)
Tr-be (B)
Alto (Es)
Bar.(B)
B.
T-ro
P-tti

Cl.(B)
Tr-be (B)
Alto (Es)
Bar.(B)
B.
T-ro
P-tti

Заключительный марш

[Giacoso]

2 Trombe (B) *ff*

Alto (Es) *ff*

Baritono (B) *ff*

Basso *ff*

Piatti *ff*

Cassa *ff*

Tr - be (B) *ff* 1

Alto (Es)

Bar. (B)

B.

P - tti *f*

Cassa

Tr - be (B) 2 3

Alto (Es)

Bar. (B)

B.

P - tti *ff*

Cassa *ff*

4

Tr - be (B)

Alto (Es)

Bar. (B)

B.

P - tti

Cassa

dim.

dim.

dim.

dim.

dim.

5

Tr - be (B)

Alto (Es)

Bar. (B)

B.

P - tti

Cassa

p

p

ff

p

p

Tr - be (B)

Alto (Es)

Bar. (B)

B.

P - tti

Cassa

6

Tr - be (B)

Alto (Es)

Bar. (B)

B.

P - tti

Cassa

7

Tr - be (B)

Alto (Es)

Bar. (B)

B.

P-tti

Cassa

8

Tr - be (B)

Alto (Es)

Bar. (B)

B.

P-tti

Cassa

9

Tr - be (B)

Alto (Es)

Bar. (B)

B.

P-tti

Cassa

10

11

Tr - be (B)

Alto (Es)

Bar. (B)

B.

P-tti

Cassa

12

Tr - be (B)

Alto (Es)

Bar. (B)

B.

P-tti

Cassa

13

Tr - be (B)

Alto (Es)

Bar. (B)

B.

P-tti

Cassa

Tr - be (B)

Alto (Es)

Bar. (B)

B.

P-tti

Cassa

**МУЗЫКА К ПЬЕСЕ
А. БЕЗЫМЕНСКОГО
«ВЫСТРЕЛ»**

СОЧ. 24

1929

**COCTAB OPKECTPA
ORCHESTRA**

Flauto
Clarinetto (B)
Fagotto

Tromba (B)
Corno (F)
Trombone
Tuba

2 Cornetti (B)
Alto (Es)
Tenore (B)
Baritono (B)

Timpani
Legno
Raganella
Tamburino
Tamburo
Piatti
Cassa
Tam-tam

2 Balalaice
Piano

Violini

[Эпизод четвертый]

1 *Con moto*

Flauto *fff*

Clarinetto (B) *fff*

Fagotto *fff*

Tromba (B) *fff*

Corno (F) *fff*

Trombone *ff*

Tuba *ff*

Tamburino
Tam-tam *ff*

Piano *fff*

Violini *fff*

Fl. *fff*

Cl. (B) *fff*

Fag. *fff*

Tr - ba (B) *fff*

Cor. (F) *fff*

Tr - ne *fff*

Tuba *fff*

T - no *fff*

P - no *fff*

V - ni *fff*

gliss.

2

Fl.

Cl. (B)

Fag.

Tr. ba (B)

Cor. (F)

Tr. ne

Tuba

T. no

Cassa

P. no

V. ni

[Выход завог]

3

2 Cornetti (B)

Alto (Es)

Tenore (B)

Baritono (B)

Trombone

C. - tti (B)

Alto (Es)

Ten. (B)

Bar. (B)

Tr. ne

4 ^{a2}

C-tti (B)

Alto (Es)

Ten. (B)

Bar. (B)

Tr- ne

5 ^{a2}

C-tti (B)

Alto (Es)

Ten. (B)

Bar. (B)

Tr- ne

[Выход техсекретарей]

[Tempo ad libitum]

6

2 Balalaice

f tremolo

7

Bal.

f

Bal.

Bal.

[Эпизод девятый]

8 Allegro

Flauto

Clarinetto (B)

Fagotto

Tromba (B)

Corno (F)

Trombone

Tuba

Legno

Raganella

Tamburino

Tamburo

Cassa

Piano

Violini

9

Fl.

Cl.(B)

Fag.

Tr-ba (B)

Cor. (F)

Tr-ne

Tuba

Legno

Cassa

P-no

V-ni

10

Fl.
Cl.(B)
Fag.
Tr-ba (B)
Cor. (F)
Tr-ne
Tuba
Legno
T-ro
P-tti
Cassa
P-no
V-nl

11

Fl.
Cl.(B)
Fag.
Tr-ba (B)
Cor. (F)
Tr-ne
Tuba
T-ro
P-tti
P-no
V-nl

Fl.

Cl.(B)

Fag.

Tr-ba (B)

Cor. (F)

Tr-ne

Tuba

T-ro

P-tti

P-no

V-ni

ff

ff

12

Fl.

Cl.(B)

Fag.

Tr-ba (B)

Cor. (F)

Tr-ne

Tuba

Rag.

P-tti

P-no

V-ni

p

div.

unis.

Fl. *cresc.*

Cl.(B) *cresc.*

Fag. *cresc.*

Tr-ba (B) *p cresc. senza sord.*

Cor. (F) *p cresc. senza sord.*

Tr-ne *p cresc. senza sord.*

Tuba *p cresc.*

Rag. P-tti

P-no

V-ni *div.*

Fl. *ff*

Cl.(B) *f*

Fag. *f*

Tr-ba (B) *f*

Cor. (F) *f*

Tr-ne *f*

Tuba *f*

P-ttl *f*

P-no *gliss.*

S. *ff*

A. *ff* Власть у нас! Власть у нас! Власть у нас! Власть у нас!

T. *ff*

B. *ff* Власть у нао! Власть у нас! Власть у нас! Власть у нао!

V-ni

Fl.

Cl.(B)

Fag.

Tr-ba (B)

Cor. (F)

Tr-ne

Tuba

P-tti

P-no

Coro

unis. На борь -

V-ni

Fl.

Cl.(B)

Fag.

Tr-ba (B)

Cor. (F)

Tr-ne

Tuba

P-tti

P-no

Coro

- бу не жди ман - да - тов!

На борь - бу не жди ман - да - тов!

На борь - бу не жди ман - да - тов!

На борь - бу не жди ман - да - тов!

V-ni

Fl.

Cl.(B)

Fag.

Tr-ba (B)

Cor. (F)

Tr-ne

Tuba

P-no

V-ni

15

Fl.

Cl.(B)

Fag.

Tr-ba (B)

Cor. (F)

Tr-ne

Tuba

Legno

T-ro

P-tti

P-no

Соро

На борь - бу не жди ман - да - тов!

На борь - бу не жди ман - да - тов!

V-ni

div.

16

Fl.

Cl.(B)

Fag.

Tr-ba
(B)

Cor.
(F)

Tr-ne

Tuba

Legno

P-tti

P-но

Coro

V-ni

Подни май - те, подни май - те

Подни май - те, подни май - те

Подни май - те, подни май - те

Подни май - те, подни май - те

(div.)

Fl.

Cl. (B)

Fag.

Tr. ba (B)

Cor. (F)

Tr. ne

Tuba

T-ro

P-tti

P-no

Solo

V-ni

я - рость массе на про - кля - тых бю - ро - кра - тов.

я - рость массе на про - кля - тых бю - ро - кра - тов.

я - рость массе на про - кля - тых бю - ро - кра - тов.

я - рость масо на про - кля - тых бю - ро - кра - тов.

17

Fl. *p cresc.*

Cl.(B) *p cresc.*

Fag. *f*

Cor. (F) *f*

Tr-ne *p cresc.*

Tuba *p cresc.*

T-ro *p cresc.*

Cassa *p cresc.*

P-no *p cresc.*

V-ni *unis.*

Fl. *p cresc.*

Cl.(B) *p cresc.*

Fag. *f*

Tr-ba (B) *mp cresc.*

Cor. (F) *f*

Tr-ne *f*

Tuba *f*

T-ro *f*

P-tti *f*

Cassa *f*

P-no *f*

V-ni *f*

This musical score page, numbered 69, features rehearsal mark 19. It contains the following parts:

- Fl.** (Flute)
- Cl.(B)** (Clarinet in B)
- Fag.** (Bassoon)
- Tr-ba (B)** (Trumpet in B)
- Cor. (F)** (Cornet in F)
- Tr-ne** (Trombone)
- Tuba**
- P-tti** (Percussion - timpani)
- P-no** (Piano)
- V-ni** (Violin)
- Fl.** (Flute)
- Cl.(B)** (Clarinet in B)
- Fag.** (Bassoon)
- Tr-ba (B)** (Trumpet in B)
- Cor. (F)** (Cornet in F)
- Tr-ne** (Trombone)
- Tuba**
- T-no** (Tuba)
- P-tti** (Percussion - timpani)
- P-no** (Piano)
- V-ni** (Violin)

The score includes various musical notations such as notes, rests, and dynamic markings. A *div.* (divisi) marking is present in the Violin part towards the end of the page.

This musical score page contains measures 19 through 22. The instruments and their parts are as follows:

- Fl.:** Flute, playing a melodic line with grace notes.
- Cl.(B):** Clarinet in B-flat, playing a melodic line.
- Fag.:** Bassoon, playing a melodic line.
- Tr-ba (B):** Trumpet in B-flat, playing a melodic line.
- Cor. (F):** Horn in F, playing a melodic line.
- Tr-ne:** Trombone, playing a melodic line.
- Tuba:** Tuba, playing a melodic line.
- T-no:** Timpani, playing a rhythmic pattern.
- P-no:** Piano, playing a complex rhythmic accompaniment.
- V-ni:** Violin, playing a complex rhythmic accompaniment.

The score is written in a major key with a 4/4 time signature. The first system (measures 19-22) shows the initial entry of the woodwinds and brass. The second system (measures 23-26) shows the continuation of the woodwinds and brass, with the strings providing a steady accompaniment.

Fl.
Cl. (B)
Fag.
Tr-ba (B)
Cor. (F)
Tr-ne
P-no

Cl. (B) [20] [21] 3 3
Fag.
P-tti
P-no
V-ni unis. p dim.

Cl. (B)
P-tti
P-no
V-ni

[Эпизод десятый]

22 Allegro

rit.

Clarinetto (B)

Fagotto

Corno (F)

Trombone

Tuba

Cassa

Tam-tam

Piano

[Эпизод одиннадцатый]

23 Allegretto

Flauto

Clarinetto (B)

Fagotto

Tromba (B)

Corno (F)

Trombone

Tuba

Timpani

Piano

Violini

**МУЗЫКА К ПЬЕСЕ
А.ПИОТРОВСКОГО
«ПРАВЬ, БРИТАНИЯ!»**

СОЧ.28

1931

**COCTAB OPKECTPA
ORCHESTRA**

Flauto (=Piccolo)
Clarinetto (B)
Fagotto

2 Trombe (B)
Corno (F)
Trombone
Tuba

Timpani
Triangolo
Tamburo
Piatti
Cassa

Piano

Violini I
Violini II
Viola
Violoncelli
Contrabassi

Интернационал

Allegro

Clarinetto (B)

Musical staff for Clarinet (B) in 4/4 time. The melody starts with a series of eighth notes, then moves to a half note, and continues with eighth notes. Dynamics include *f dim.*, *p*, and *cresc.*

Fagotto

Musical staff for Bassoon in 4/4 time. The melody follows a similar pattern to the Clarinet. Dynamics include *f dim.*, *p*, and *cresc.*

Timpani

Musical staff for Timpani in 4/4 time. It features a single note with a *solli* marking and a *fff* dynamic.

Viole

Musical staff for Viola in 4/4 time. The melody is similar to the woodwinds. Dynamics include *f dim.*, *p*, and *cresc.*

Violoncelli

Musical staff for Violoncelli in 4/4 time. The melody is similar to the woodwinds. Dynamics include *f dim.*, *p*, and *cresc.*

Contrabassi

Musical staff for Contrabassi in 4/4 time. The melody is similar to the woodwinds. Dynamics include *f dim.*, *p*, and *cresc.*

Fl.

Musical staff for Flute in 4/4 time. It enters with a first ending bracket and a *ff* dynamic.

Cl.(B)

Musical staff for Clarinet (B) in 4/4 time. It enters with a *ff* dynamic.

Fag.

Musical staff for Bassoon in 4/4 time. It enters with a *ff* dynamic.

Tr-be (B)

Musical staff for Trumpet (B) in 4/4 time. It enters with a *f* dynamic.

Cor. (F)

Musical staff for Cor Anglais in 4/4 time. It enters with a *ff* dynamic.

Tr-ne

Musical staff for Trumpet (F) in 4/4 time. It enters with a *ff* dynamic.

Tuba

Musical staff for Tuba in 4/4 time. It enters with a *ff* dynamic.

P-tti

Musical staff for Snare Drum in 4/4 time. It features a *ff* dynamic and the instruction *colla bacch.[di Timp.]*

P-no

Musical staff for Piano in 4/4 time. It features a *ff* dynamic and triplets.

Archi

Musical staff for Violins in 4/4 time. It features a *f* dynamic and triplets.

Musical staff for Violas in 4/4 time. It features a *ff dim.* dynamic and triplets.

Musical staff for Celli in 4/4 time. It features a *ff dim.* dynamic and triplets.

Musical staff for Contrabass in 4/4 time. It features a *ff dim.* dynamic and triplets.

2

Fag.

Tr-be (B)

Cor. (F)

Archi

Fag.

Tr-be (B)

Cor. (F)

Archi

Fl.

Cl.(B)

Archi

Fl. *f oress.*

Cl. (B) *f oress.*

Fag. *p oress.*

Tr-be (B) *f oress.*

Tr-ne *p oress.*

P-no *f oress.*

Archi *f oress.* *arco*

4

Fl. *ff*

Cl. (B) *ff*

Fag. *ff*

Tr-be (B) *ff*

Cor. (F) *ff*

Tr-ne *ff*

Tuba *ff*

Timp. *ff*

P-tti *ff*

P-no *ff*

Archi *ff*

sola

5

Cl.(B)

Fag.

Cor. (F)

V.c.

C-b.

p

6

Cl.(B)

Fag.

Cor. (F)

V.c.

C-b.

7

Cl.(B)

Fag.

Cor. (F)

Archi

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

pizz.

pizz.

p *cresc.*

Fag. *p cresc.*

Tr-be (B) *p cresc.*

Cor. (F) *p cresc.*

P-tti *pp*

Archi

arco

arco

Fl. *p cresc.*

Cl.(B) *p cresc.*

Fag. *p cresc.*

Tr-be (B) *p cresc.*

Cor. (F) *p cresc.*

Tr-ne *p cresc.*

Tuba *p cresc.*

P-tti *cresc.*

P-no [*p cresc.*]

Archi

Fl.

Cl. (B)

Fag.

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

Timp.

P-tti

P-no

Coro

Archl

Всера.

fff

10 *Meno mosso*

Fl.

Cl.(B)

Fag.

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

Timp.

Tr-lo

P-ttl

P-no

Coro

- вай, проклятьем за-ждей - мен - ный, весь мир го-лодных и ра -

10 *Meno mosso*

Archi

Fl.

Cl. (B)

Fag.

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

Timp.

T-ro

P-ttl

P-no

Coro

Archl

...бов! Ки - пит наш ра-зум воз-му - щен - ный и смерт-ный

Fl. [muta in Picc.]

Cl. (B)

Fag.

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

Timp.

Tr-lo

P-tti

Cassa

P-no

Coro

бой вес - ти го - тов!

Arch.

Марш пехоты

Allegretto

Piccolo
Clarinetto (B)
Fagotto

Picc.
Cl.(B)
Fag.

1

Picc.
Cl.(B)
Fag.

2

Picc.
Cl.(B)
Fag.

T-ro
V-nl I
V-nl II
V-le
V-c.
C-b.

3

[pp]

T-ro

Archi

T-ro

Archi

Tr-be (B)

Cor. (F)

Tr-ne

T-ro

Archi

II

pp

pp

pp

Tr-be (B) II *az* [pp]

Cor. (F)

Tr-ne

T-ro

Archi

p *pizz.*

7

Tr-be (B)

Cor. (F)

Tr-ne

T-ro

Archi

arco *pizz.* *arco*

arco *pizz.* *arco*

arco *pizz.* *arco*

arco *pizz.* *arco*

arco *pizz.* *arco*

Tr-be (B)
 Cor. (F)
 Tr-ne
 T-ro

Archi

Picc.
 Tr-be (B)
 Cor. (F)
 T-ro

Archi

Picc.

Archi

[По советскому маршруту]

Allegretto non troppo

Flauto

Clarinetto (B)

Fagotto

Timpani

Coro

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Cl.(B)

Fag.

Tr-be (B)

Cor. (F)

Tr-ne

Timp.

P-tti

Coro

Archivi

solo

[f]

p

ff

p

mf

[f]

mf marc.

mf marc.

mf marc.

[mf]

[mf]

[f]

[f]

fp

fp

fp

fp

fp

fp

colla bacch. [di T-ro]

f

1

11413

Fl. 2

Cl.(B)

Fag. *sf*

Tr-be (B) *f* *sf*

Cor. (F) *f* *sf*

Tr-uc *sf*

Tuba *sf*

Timp. [*f*]

P-ttl [*f*]

Coro

P-no *f* *sf*

Archl 2 *sf* [*sf*] [*sf*]

Fine

3

Fl.

Cl.(B)

Fag.

Tr-be (B)

Coro

P-no

Archi

pizz.

4

Fl.

Cl.(B)

Fag.

Tr-be (B)

Tr-ne

Timp.

P-tti

Coro

P-no

Archi

solo

f

mf

pizz.

arco

[muta
in Picc.]

Fl. *ff*

Cl. (B) *ff*

Fag. *ff*

Tr-be (B) *ff*

Cor. (F) *ff*

Tr-ne *ff*

Tuba *ff*

Timp. *f*

P-tti

Coro

P-no

Arch. *f*

Dal Segno al Fine

[Подъем знамени]

Allegretto

Piccolo *fff*

Clarinetto (B) *fff*

Fagotti *fff*

2 Trombe (B) *fff*

Corno (F) *fff*

Trombone *fff*

Tuba *fff*

Tamburo *fff*

Cassa *fff*

Piano *fff*

Allegretto

Violini I *fff*

Violini II *fff*

Viole *fff*

Violoncelli *fff*

Contrabassi *fff*

Musical score for the first system, measures 1-4. The score includes parts for Piccolo, Clarinet (B), Bassoon, Trumpet (B), Cor (F), Trombone, Tuba, Snare Drum, Cymbals, Piano, and Archi. A first ending bracket labeled '1' is present in the Piccolo part. The piano part features a melodic line with a grace note in measure 1. The string part has a rhythmic pattern of eighth notes with accents.

Musical score for the second system, measures 5-8. This system continues the orchestration from the first system. The piano part continues with its melodic line. The string part maintains its rhythmic pattern. The woodwind and brass parts provide harmonic support with sustained notes and some melodic movement.

2

Picc.

Cl.(B)

Fag.

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

T-ro

Cassa

P-no

Archl

3

Picc.

Cl.(B)

Fag.

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

Timp.

T-ro

P-ttl

colla bacch. [di Timp.]

P-no

Archl

Знамена шумят

Allegro

Piccolo

Clarinetto (B)

Fagotto

2 Trombe (B)

Corno (F)

Trombone

Tuba

Timpani

Piatti
Cassa

Coro

Piano

Allegro

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Ша - рай, ша -

1

Picc.
 Cl.(B)
 Fag.
 Tr-be (B)
 Cor. (F)
 Tr-ne
 Tuba
 Timp.
 P-tti
 Coro
 P-no
 Archi

- гай! Зна - ме - на шу - мят. На бой пос - лед - ний, про - ле - та - ри -

a2

This musical score is for page 97 and includes parts for Piccolo, Clarinet (B), Bassoon, Trumpet (B), Cor (F), Trombone, Tuba, Timpani, Percussion, Chorus, Piano, and Archi. The Chorus part includes the lyrics: " - гай! Зна - ме - на шу - мят. На бой пос - лед - ний, про - ле - та - ри -". There is a dynamic marking of *a2* above the Trumpet (B) staff. The score is written in a key signature of two flats and a common time signature.

Picc.
 Cl.(B)
 Fag.
 Tr-be (B)
 Cor. (F)
 Tr-ne
 Tuba
 Timp.
 P-tti
 Coro
 P-no
 Archl

- ат! Нас пе - снн и бас - ни лгу - нов не об - ма - нут, нам пу - ли фа -

Picc.

Cl.(B)

Fag.

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

Timp.

P-ttl

Cassa

Coro

- шис - тов пре - гра - дой не вста - нут, Пус - кай гро - зят со всех сто - рон.

P-no

Archi

3

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

[ff]

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

This musical score page, numbered 101, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Clarinet in B-flat (Cl.(B)), and Bassoon (Fag.). The brass section consists of Trumpet in B-flat (Tr-be (B)), Cor in F (Cor. (F)), Trombone (Tr-ne), and Tuba. The percussion section includes Timpani (Timp.) and Percussion (P-ttl). The vocal part (Coro) has the word "Моск-" written below it. The piano (P-no) part is shown in grand staff notation. The string section (Archi) is represented by four staves. The score is written in a key signature of two flats and a common time signature.

5

Picc.

Cl.(B)

Fag.

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

Timp.

P-ttl

Coro

- ва, мы вста-ем мил-ли-он-ной под-мо-гой. Моск-ва, мы и-дем боль-ше-

P-no

5

Archi

6

Picc.

Cl.(B)

Fag.

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

Timp.

P-ttl

Coro

- вист - ской до - ро - гой. Дрях_лый мир, твой час у - пасть! Про_ле_та_ри -

P-no

6

rit.

Archl

Plcc.

Cl.(B)

Fag.

Tr-be (B)

Cor. (F)

Tr-ne

Tuba

Timp.

P-ttl

Coro

- а - та власть!

P-no

Archi

Detailed description: This page of a musical score, numbered 104, contains parts for various instruments and a vocal soloist. The woodwind section includes Piccolo (Plcc.), Clarinet in B-flat (Cl.(B)), Bassoon (Fag.), Trumpet in B-flat (Tr-be (B)), Cor Anglais in F (Cor. (F)), Trombone (Tr-ne), and Tuba. The percussion section features Timpani (Timp.) and a full drum set (P-ttl). The vocal soloist part (Coro) has the lyrics "- а - та власть!". The piano (P-no) part is shown in grand staff notation. The string section (Archi) is represented by four staves, with the upper two in treble clef and the lower two in bass clef, all playing a rhythmic pattern of eighth notes.

**МУЗЫКА
К ТРАГЕДИИ В.ШЕКСПИРА
«ГАМЛЕТ»**

СОЧ. 32

1932

**COCTAB OPKECTPA
ORCHESTRA**

Piccolo
Flauto
Oboe
Clarinetto (B, A)
Fagotto

2 Corni (F)
2 Trombe (B)
Trombone
Tuba

Timpani
Triangolo

Tamburino
Tamburo
Piatti
Cassa
Tam-tam (Gong)

Violini I
Violini II
Viola
Violoncelli
Contrabassi

Вступление

Ночной дозор

(вошли в сюиту «Гамлет», объединены в № 1)

Пастуший рожок

Moderato
solo

Clarinetto (B)

The score for the Clarinet (B) part of 'Pastoral Flute' is written in 3/4 time with a key signature of one sharp (F#). It begins with a *p* dynamic and features a melodic line with a long, sweeping slur over the first four measures, followed by a more rhythmic eighth-note pattern.

Похоронный марш

(вошел в сюиту «Гамлет» под № 2)

Уход короля и королевы

Allegro

Flauto

Oboe

Clarinetto (B)

Fagotto

2 Corni (F)

2 Trombe (B)

Trombone

Tuba

Tamburo

Piatti

Violini I

Violini II

Viole

Violoncelli

Contrabassi

The score for the funeral march 'Departure of the King and Queen' is in 2/4 time with a key signature of one sharp (F#). It is marked *Allegro* and *ff*. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play a rhythmic eighth-note pattern. The brass (Horns, Trumpets, Trombone, Tuba) plays a similar pattern, with the Tuba starting at a *f* dynamic. The strings (Violins I & II, Viola, Violoncello, Contrabass) play a rhythmic eighth-note pattern. The percussion (Tamburo and Piatti) plays a rhythmic pattern, with the Piatti starting at a *f* dynamic. The score includes performance instructions: *[colla] bacch.* and *[di T-ro]*.

Fl.
Ob.
Cl.(B)
Fag.
Cor.(F)
Tr-be(B)
Tr-ne
Tuba
T-ro
P-tti

This system contains the first four measures of the score for woodwinds and percussion. The Flute (Fl.) part features a melodic line with a trill in the third measure. The Oboe (Ob.) and Clarinet in B-flat (Cl.(B)) parts provide harmonic support. The Bassoon (Fag.) part has a steady eighth-note accompaniment. The Horns (Cor.(F)), Trumpets in B-flat (Tr-be(B)), and Trombones (Tr-ne) play a rhythmic pattern. The Tuba and Snare Drum (T-ro) parts are also present. The Percussion (P-tti) part includes a snare drum pattern.

Archi

This system contains the first four measures of the score for the string section (Archi). The strings play a rhythmic accompaniment consisting of eighth notes and quarter notes.

Fl.
Ob.
Cl.(B)
Fag.
Cor.(F)
Tr-be(B)
Tr-ne
Tuba
T-ro
P-tti

colla bacch. [di Timp.]

This system contains measures 5 through 8 of the score for woodwinds and percussion. The parts continue with their respective rhythmic and melodic lines. The Percussion (P-tti) part includes a snare drum pattern with the instruction "colla bacch. [di Timp.]" (with the baton [of the snare]).

Archi

This system contains measures 5 through 8 of the score for the string section (Archi). The strings continue with their rhythmic accompaniment.

Fl.
Ob.
Cl.(B)
Fag.
Cor.
(F)
Tr-be
(B)
Tr-ne
Tuba
T-ro
P-tti

Archii

Detailed description: This block contains the musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.(B)), Bassoon (Fag.), Cor Anglais (Cor. (F)), Trumpet in B-flat (Tr-be (B)), Trombone (Tr-ne), Tuba, Trombone (T-ro), and Percussion (P-tti). The woodwinds and brass parts are written in various staves, with some instruments having multiple staves. The music is in 3/4 time and features a variety of rhythmic patterns and melodic lines.

Обеденная музыка

Allegretto

soli

Violoncelli

Detailed description: This block shows the musical score for the Violoncelli (Violoncellos). The music is in 3/4 time and features a melodic line with a variety of rhythmic patterns and dynamics. The tempo is marked Allegretto and the mood is soli.

Archi

Detailed description: This block shows the musical score for the Archi (String) section. The music is in 3/4 time and features a melodic line with a variety of rhythmic patterns and dynamics. The tempo is marked Allegretto and the mood is soli. The score includes a first ending bracket labeled '1'.

2

Archi

Fl.

Cl.(B)

1. | 2. solo [p]

Archi

Fine

Fl.

Cl.(B)

3 | 4

pp

Archi

pizz.

Fl.

Cl.(B)

Archi

arco

Туш

Танцевальная музыка

(вошли в сюиту «Гамлет», объединены в № 3)

Финал первого акта

Allegro

Flauto *ff*

Oboe *ff*

Clarinetto (B) *ff*

Fagotto *ff*

2 Corni(F) *ff*

2 Trombe(B) *ff*

Trombone *ff*

Tuba *ff*

Tamburo *ff*

Cassa *ff*

Allegro

Violini I *ff*

Violini II *ff*

Viole *ff*

Violoncello *ff*

Contrabassi *ff*

Проход Гамлета с мальчишками

Allegro

Flauto

Oboe

Clarinetto(B)

2 Trombe(B)

Triangolo

Violini I

Violini II

Viole

Fl.

Ob.

Cl. (B)

Tr-be (B)

Tr-lo

V-ni I

V-ni II

V-le

Fl.

Ob.

Cl. (B)

Tr-be (B)

Tr-lo

V-ni I

V-ni II

V-le

1

Fl.
Ob.
Cl. (B)
Tr-be (B)
Tr-lo
V-ni I
V-ni II
V-lo

Fl. [2]
Ob.
Cl. (B)
Fag.
Cor. (F)
Tr-be (B) *mp*
Tr-ne *mp*
Tuba *mp*

Archl
[pizz.]
[pizz.]

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ne
Tuba

Archl
arco
arco

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ne
Tr-lo
Arch.

This system contains the first six staves of a musical score. From top to bottom, the staves are: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor Anglais (F) (Cor. (F)), and Trumpet in B-flat (Tr-be (B)). Below these are the Trombone (Tr-ne) and Trombone (Tr-lo) staves, with the instruction "gliss." written below the Tr-lo staff. The bottom section of the system contains the string section (Arch.) with Violin I, Violin II, Viola, Violoncello, and Contrabasso staves.

Галоп Офелии и Полония

Allegro Повторяется много раз.

Flauto
Oboe
Clarinetto(B)
Fagotto
2 Corni(F)
2 Trombe(B)
Trombone
Tuba
Tamburo
Violini I
Violini II
Viola
Violoncello
Contrabasso

This system contains the second six staves of the musical score. From top to bottom, the staves are: Flute (Flauto), Oboe, Clarinet in B-flat (Clarinetto(B)), Bassoon (Fagotto), 2 Horns in F (2 Corni(F)), 2 Trumpets in B-flat (2 Trombe(B)), Trombone, Tuba, and Tamburo. The bottom section of the system contains the string section (Violini I, Violini II, Viola, Violoncello, and Contrabasso) with dynamic markings like [f] and [mf]. The tempo is marked "Allegro" and the instruction "Повторяется много раз." (Repeats many times) is written above the woodwind staves.

[Сцена Гамлета с Розенкранцем]

1. РОЗЕНКРАНЦ. Когда критики видят героическую пьесу, они говорят, что этого еще недостаточно...

Allegretto

This system includes the following parts: Flauto, Oboe, Clarinetto(B), Fagotto, 2 Corni(F), 2 Trombe(B), Trombone, Tuba, Tamburo, Violini I, Violini II, Viole, Violoncello, and Contrabassi. The woodwinds and strings play a rhythmic accompaniment, while the brass instruments provide harmonic support. The Trombone part includes glissando markings and specific fingering instructions.

This system continues the orchestration with parts for Fl., Ob., Cl. (B), Fag., Cor. (F), Tr-ne (B), Tr-ne e, Tuba, T-ro, and Archi. The woodwinds and strings continue their accompaniment, while the brass instruments play a more active role, with the Trombone part featuring a 'sole' marking. The string section provides a steady rhythmic foundation.

2. РОЗЕНКРАНЦ. ... а когда критики видят сатирическую пьесу, они говорят, что это уже чересчур.

Allegro

Flauto *solo*

Clarinetto(B) *ff solo*

Fagotto *ff*

2 Corni(F)

2 Trombe(B) *I sola mf*

Trombone *f*

Tamburo *mf*

Fl.

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

T-ro

Приезд актеров

Allegro senza sord.

Trombal (B)

Tamburo

Tr-bal (B)

T-ro

Tr-bal (B)

T-ro

Уход Полония с Розенкранцем и Гильденстерном

Allegretto

2 Corni (F)
2 Trombe (B)
Trombone
Tuba
Tamburo

Cor. (F)
Tr-be (B)
Tr-ne
Tuba
T-ro

Cor. (F)
Tr-be (B)
Tr-ne
Tuba
T-ro

Cor. (F)
Tr-be (B)
Tr-ne
Tuba
T-ro

a2

Диалог Розенкранца и Гильденстерна

Allegretto

Violini I

Violini II

Viole

Violoncelli

Contrabassi

[p]

p

pizz.

pp

pp

pp

Archi

Archi

Охота,

(вошла в сюиту «Гамлет» под № 4)

Финал второго акта

(повторение последних 11 тактов номера «Охота»)

Музыка к спектаклю странствующих актеров:

1. Настройка инструментов

(только в клавире)

2. Вступление

Adagio

Flauto

Oboe

Clarinetto(B)

Fagoto

2 Corni (F)

2 Trombe(B)

Trombone

Tuba

Tam - tam

Adagio

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

T-tam

Archl

[p]

3. Любвная сцена короля и королевы

Andantino

Flauto

2 Corni (F)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Fl.

Cor.
(F)

Archi

АКТЕР - КОРОЛЬ. ... а ты на милом свете будешь жить в почете и любви;

Flauto

Oboe

Clarinetto (B)

Fagotto

2 Corni (F)

2 Trombe (B)

Trombone

Tuba

АКТЕР - КОРОЛЬ.
... и, может быть, с
другим супругом ты...

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Fl.

Ob.

Cl.(B)

Fag.

Cor.
(F)

Tr-be
(B)

Tr-ne

Tuba

АКТЕР-КОРОЛЕВА.
О, пощади...

АКТЕР-КОРОЛЕВА.
... да будет скорбь со
мною, коль овдовев,
я стану вновь женой.

Арчи

АКТЕР-КОРОЛЬ... я утомлен и рад тревогу дня рассеять сном.

Andantino
solo

Flauto

2 Corni (F)

Fl.

Cor.
(F)

4. Выход отравителя

Allegro

Flauto

Oboe

Clarinetto(B)

Fagotto

2 Corni(F)

2 Trombe(B)

Trombone

Tuba

Tam - tam

Violini I

Violini II

Viole

Violoncelli

Contrabassi

5. Музыка отравления

Adagio

Clarinetto(B)

Fagotto

Trombone

Tuba

Tam - tam

Violini I

Violini II

Viole

Violoncelli

Contrabassi

6. Уход отравителя

Andante

Clarinetto (B)

Fagotto *solo*

Trombone

Tuba

Tam-tam (Gong)

Violini I *pizz.*

Violini II *pizz.*

Viole *pizz.*

Violoncelli *pizz.*

Contrabassi *pp*

Cl. (B)

Fag.

Tr-ne

Tuba

T-tam

Archi

7. [Сцена после ухода отравителя]

1. ГАМЛЕТ. ... возвращается королева, застаёт короля мертвым и разыгрывает страстное действие.

Andantino

Flauto *P espr.*

Oboe *P espr.*

Clarinetto (B) *P espr.*

Fagotto

2 Corni (F) [*P*]

Violini I *P espr.*

Violini II *P espr.*

Viole *P espr.*

Violoncelli *P*

Contrabassi *P*

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Archi

2. АКТЕР-КОРОЛЕВА. Мои надежды да поглотит тьма.
Хлеб постыжика да ссудит мне тюрьма.

Andante

Flauto

Oboe

Clarinetto (B)

Fagotto

2 Corni (F)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

3. АКТЕР-КОРОЛЕВА... тебе навек дарю мою любовь.

Andantino

Flauto

Clarinetto (B)

2 Corni (F)

Tromboni

Tuba

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Fl.

Cl.(B)

Cor.
(F)

Tr-ne

Tuba

Archi

Выход гостей

(вошел в сюиту «Гамлет» под заголовком «Шествие», № 6).

Сцена с флейтой

Allegro

Flauto

Tamburino

[mf]

Fl.

Tr-bal
(B)

T-no

Tr-ba I (B) 2

Tuba *f*

T-no *p*

Tuba

T-no

Эпизод после сцены с флейтой

Presto

Flauto *ff*

Oboe *ff*

Clarinetto (B) *ff*

Fagotto *ff*

2 Corni (F) *ff*

2 Trombe (B) *ff*

Trombone *ff*

Tuba *ff*

Tamburo *ff*

Violini I *ff*

Violini II *ff*

Viole *ff*

Violoncelli *ff*

Contrabassi *ff*

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

T-ro

Archi

The musical score is written for a full orchestra. It consists of 11 staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.(B)), and Bassoon (Fag.). The next four staves are for brass: Horn in F (Cor. (F)), Trumpet in B-flat (Tr-be (B)), Trombone (Tr-ne), and Tuba. The fifth staff is for Trombone (T-ro). The bottom four staves are for strings (Archi). The score is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf*, *f*, and *ff*. The piece concludes with a final cadence.

Пантомима

(вошла в сюиту «Гамлет» под заголовком «Музыкальная пантомима», № 7)

Гамлет несет труп Полония

(I-й вариант)

Allegretto

Flauto *solo* *pp*

Tamburo *pp*

Violoncelli *pp*

Contrabassi *pp*

Fl.

T-ro

V. c.

C. b.

Fl.

T-ro

V. c.

C. b.

Второй вариант — только в клавире (см. том 28 Собрания сочинений)

Король увлекает королеву

Allegro

Oboe *solo*

Clarinetto (B)

Fagotto

Violini I *p*

Violini II *p*

Viola *ppizz.*

Violoncelli *ppizz.*

Contrabassi *p*

Ob.

Cl. (B)

Fag.

Arch.

1 *solo*

Ob.
Cl.(B)
Fag.

Archi

Ob.
Cl.(B)
Fag.

Archi

Бой

Allegro

Flauto
Oboe
Clarinetto (B)
Fagotto
2 Corni (F)
2 Trombe (B)
Trombone
Tuba
Tamburo
Piatto *colla bacch. [di T-ro]*
Violini I
Violini II
Viola
Violoncelli
Contrabassi

1

Fl.
Ob.
Cl.(B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ne
Tuba
T-ro
P-tti
Archi

Dynamic markings: *s*, *ff*, *soil*, *a2*.

Fl.
Ob.
Cl.(B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ne
Tuba
T-ro
P-tti
Archi

Dynamic markings: *s*, *a2*.

2

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

T-ro

P-ttl

Archi

a2 soli

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

T-ro

P-ttl

Archi

a2

Вынос короля

Allegro

Flauto

Oboe

Clarinetto(B)

Fagotto

2 Corni(F)

2 Trombe(B)

Trombone

Tuba

Tranguilo

Tamburo

Fl.

Ob.

Cl.(B)

Fag.

Cor.(F)

Tr-be(B)

Tr-ne

Tuba

Tr-lo

T-ro

Монолог [короля] Клавдия

Andante

Flauto

Oboe

Clarinetto(B)

Fagotto

2 Corni (F)

2 Trombe (B)

Trombone

Tuba

Когда мою любовь ты чтишь, британец,
 А мощь ей цену придает,
 Затем, что свеж и ал еще рубец
 От датского меча, ты не расценишь хладно

Andante

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Timp.

Наш царственный приказ; британец, сделай это;
 Как дихорадка он мне гложет кровь;
 Будь мне врачом; пока не свершено, мне радости не видеть все равно.

Archi

1 *acceler.* *Rit.*

Ob.
Cl.(B)
Fag.
Cor.(F)
Tr-be(B)
Tr-ne
Tuba

1

Archi

2 *a tempo*

Fl.
Ob.
Cl.(B)
Fag.
Cor.(F)
Tr-be(B)
Tr-ne
Tuba
Timp.
T-ro
P-tti
Archi

colla bacch. [di Timp.]

Сигналы Фортибраса

1.

Allegro

2 Trombe(B) *ff* *a2*

Tamburo *ff*

Tr-be (B) *a2*

T-ro

2.

Allegro

2 Corni (F) *f* *a2*

Tamburo *f*

3.

Allegro

2 Corni (F) *f* *a2*

2 Trombe(B) *f*

Cor. (F)

Tr-be (B)

T-ro

Пир

(вошел в сюиту «Гамлет» под заголовком «Пантомима актеров», № 5)

Канкан

(вошел в сюиту «Гамлет» под заголовком «Пир», № 8)

Песенка Офелии

(вошла в сюиту «Гамлет» под № 9)

Колыбельная

(вошла в сюиту «Гамлет» под № 10)

Реквием

(вошел в сюиту «Гамлет» под № 11)

Турнир

(вошел в сюиту «Гамлет» под № 12)

Туш

[Allegro non troppo]

Flauto *fff*

Oboe *fff*

Clarinetto(B) *fff*

Fagotto *fff*

2 Corni(F) *ff* a2

2 Trombe(B) *ff*

Trombone *fff*

Tuba *fff*

Timpani *ff* soli

[Allegro non troppo]

Violini I *fff*

Violini II *fff*

Viole *fff*

Violoncelli *fff*

Contrabassi *fff*

Быстрый бой

Allegro

Flauto *ff*

Oboe *ff*

Clarinetto (B) *ff*

Fagotto *ff*

2 Corni (F) *ff*

2 Trombe (B) *ff*

Trombone *ff*

Tuba *ff*

Tamburo *ff*

Piatti *ff*

Allegro

Violini I *ff*

Violini II *ff*

Viole *ff*

Violoncelli *ff*

Contrabassi *ff*

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr - be (B)

Tr - ne

Tuba

T - ro

P - tti

Archl

Detailed description: This system contains the first six measures of the score. The woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon, Cor Anglais in F, Trumpet in Bb, Trombone, and Tuba) play a rhythmic pattern of eighth notes with various accidentals. The strings (Violins, Violas, Cellos, and Double Basses) play a steady eighth-note accompaniment. The percussion (Timpani and Snare Drum) has a simple rhythmic pattern. The Trombone part includes the instruction 'gliss.' in measures 4 and 5.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr - be (B)

Tr - ne

Tuba

T - ro

P - tti

Archl

Detailed description: This system contains measures 7 through 12. A double bar line with a first ending bracket is present between measures 9 and 10. The woodwinds continue their rhythmic patterns. The strings maintain their accompaniment. The Trombone part has a dynamic marking of 'ff' in measure 10. The Cor Anglais part has a dynamic marking of 'a2' in measure 10. The percussion continues its pattern.

2

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F) ^{a2}

Tr - be (B)

Tr - ne

Tuba

T-ro

P-ttl

Archi

Detailed description: This system contains measures 1 through 6 of the score. It features a woodwind section with Flute, Oboe, Clarinet in B-flat, Bassoon, and Cor Anglais (marked a2). The brass section includes Trumpet in B-flat, Trombone, and Tuba. The percussion section has Timpani. The string section is represented by a grand staff. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support with sustained notes and rhythmic figures.

3

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F) ^{a2}

Tr - be (B)

Tr - ne solo

Tuba

T-ro

P-ttl

Archi

Detailed description: This system contains measures 7 through 12. The woodwind and string parts continue with their complex textures. The Cor Anglais part remains marked a2. The Trombone part is marked 'solo' and features a more melodic line. The brass section continues with rhythmic accompaniment. The string section provides a dense harmonic and rhythmic foundation for the passage.

Медленный бой

Allegro

Flauto

Oboe

Clarinetto (B)

Fagotto

2 Corni (F)

2 Trombe (B)

Trombone

Tuba

Piatti

Violini I

Violini II

Violenze

Violoncelli

Contrabassi

F. I.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr - be (B)

Tr - ne

Tuba

P - tti

Arch.

Конец турнира

Allegretto

Flauto
ff *dim.* *ppp*

Oboe
ff *dim.* *ppp*

Clarinetto (B)
ff *dim.* *ppp*

Fagotto
ff *dim.* *ppp*

2 Corni (F)
ff *dim.* *ppp*

2 Trombe (B)
ff *dim.* *ppp*

Trombone
ff *dim.* *ppp*

Tuba
ff *dim.* *ppp*

Timpani
ff *dim.* *ppp*

Piatti
ff *ppp*

Allegretto [*ff*]

Violini I
ff *dim.* *ppp*

Violini II
ff *dim.* *ppp*

Viole
ff *dim.* *ppp*

Violoncelli
ff *dim.* *ppp*

Contrabassi
ff *dim.* *ppp*

Марш Фортинбраса

(вошел в сюиту «Гамлет» под № 13)

Жига

(из спектакля 1954 г.)

Presto

2 Clarinetti (B) 1 a2

2 Fagotti f

2 Corni (F) mf

Timpani p

Tamburino f

Viole pizz. f

Violoncelli f

Cl. (B) a2

Fag. I

Cor. (F) I

Timp.

T-no

V-le

V-c.

Picc.

Fl.

Ob.

Cl. (B) a2

Fag.

Cor. (F) I

Timp.

T-no

V-le

V-c.

Musical score for measures 1-12. The score includes parts for Picc., Fl., Ob., Cl. (B), Fag., Cor. (F), Tr-be (B), Timp., T-no, and Archi. The key signature has two flats. A double bar line with a circled '2' is present at the end of measure 12. Dynamic markings include *pizz.*, *arco*, and *f*. The Tr-be part has a *[mf]* marking in measure 1 and a *f* marking in measure 12.

Musical score for measures 13-24. The score includes parts for Picc., Fl., Ob., Cl. (B), Fag., Cor. (F), Tr-be (B), Timp., T-no, and Archi. The key signature has two flats. A double bar line is present at the end of measure 12. Dynamic markings include *f* and *arco*. The Cor. (F) part has a *[f]* marking in measure 13 and a *f* marking in measure 14. The Cl. (B) part has an *a2* marking in measure 13. The Archi part has *f* markings in measures 13, 14, and 15.

Picc
Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Tr - be (B)
Timp.
T - no

Archl

Picc. [3]
Fl. ff
Ob. ff
Cl. (B) ff
Fag. ff
T - no [f]

Archl ff arco

Picc.
Fl.
Ob.
Cl. (B)
Fag.
T-no

Archi

Picc.
Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Tr - be (B)
Tr - ne
Tuba
Timp.
T-no

Желчь разольет-
ся еще сильнее...

Archi

4

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fag. *ff*

Cor. (F) *ff*

Tr - be (B) *ff*

Tr - ae *ff*

Tuba *ff*

Timp. *ff*

T - no *ff*

Archl *ff*

5

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fag. *ff*

Cor. (F) *ff*

Tr - be (B) *ff*

Tr - ae *ff*

Tuba *ff*

Timp. *ff*

T - no *ff*

Archl *ff*

Picc.
Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ne
Tuba
Timp.
T-no

Archi

Picc.
Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ne
Tuba
Timp.
T-no

Archi

ГАМЛЕТ

Сюита для малого симфонического оркестра

Соч. 32^a

(1931)

1. Вступление и ночной дозор

Allegro non troppo

Flauto
ff marcato

Oboe
ff marcato

Clarinetto (B)
ff marcato

Fagotto
ff marcato

2 Corni (F)
ff marcato

2 Trombe (B)
ff marcato

Trombone
ff marcato

Tuba
ff marcato

Tamburo
fp

Cassa

Allegro non troppo

Violini I
ff

Violini II
ff

Viole
ff

Violoncelli
ff marcato

Contrabassi
ff marcato

1

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

T-ro

Archi

rit. 2 a tempo

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

T-ro

Archi

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-bc (B)

Tr-ne

Tuba

T-ro

Cassa

Archi

3 Moderato. Poco allegretto

Cl.(B)

Fag.

p

4

Cl.(B)

Fag.

V-c.

C-b.

p

Cl.(B)
Fag.
V-c.
C-b.

Cl.(B) [5]
Fag.
V-c. *soli*
marc.
C-b. *soli*
marc. *p*

Cl.(B) [6]
Fag. *p*
T-ro *pp*

Archi

T-ro

2. Похоронный марш

Adagio

Flauto
Oboe
Clarinetto (B)
Fagotto
2 Corni (F)
2 Trombe (B)
Trombone
Tuba
Piatti
Violini I
Violini II
Viole
Violoncelli
Contrabassi

1

ff *pesante* *3*

Detailed description: This is the first system of a musical score for a funeral march. It features 15 staves for various instruments: Flute, Oboe, Clarinet in B, Bassoon, 2 Horns in F, 2 Trumpets in B, Trombone, Tuba, Cymbals, Violin I, Violin II, Viola, Cello, and Double Bass. The tempo is marked 'Adagio'. The key signature has three flats (B-flat major or D-flat minor) and the time signature is 4/4. The score includes dynamic markings such as *ff* (fortissimo) and *pesante* (heavy), along with articulation like accents and slurs. A first ending bracket labeled '1' spans the final two measures of the system.

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ue
Tuba
P-tti
Archi

a2 *a2* *3* *3*

Detailed description: This is the second system of the musical score, continuing the instrumentation from the first system. It includes parts for Flute, Oboe, Clarinet in B, Bassoon, Horn in F, Trumpet in B, Trombone, Tuba, Cymbals, and the string section (Archi). The score continues with complex rhythmic patterns, including triplets and slurs. Dynamic markings like *ff* and *pesante* are present. The system concludes with a final cadence marked with a double bar line and a key signature change to two flats (E-flat major or C minor).

Fl.

Ob.

Cl.(B)

Fag.

Cor.
(F)

Tr-be
(B)

Tr-ne

Tuba

T-ro

P-tti

Cassa

Archi

Fl.

Ob.

Cl.(B)

Fag.

Cor.
(F)

Tr-be
(B)

Tr-ne

Tuba

P-tti

Cassa

Archi

3

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

P-tti

Cassa

Arch.

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be

Tr-ne

Tuba

Timp.

P-tti

Cassa

Arch.

3. Туш и танцевальная музыка

Allegro

2 Corni (F) *a2*
 2 Trombe (B)
 Tamburo
 Cassa

Allegretto

Tr-be (B)
 T-ro
 V-c.
 C.-b.
 Fl.
 Cl.(B)
 Cor.
 V-c.
 C.-b.
 Fl.
 Cl.(B)
 Tr-lo
 Archi

2

Cl.(B) *ten.* *dim.*

Fag. [*p*]

Archi *p* *espress. (arco)* *(arco)* *p* *pizz.* *pizz.* *pizz.* *pizz.*

Fl. 1. 2. 3.

Ob. *p* *p*

Cl.(B) *sf* *p*

Tr-lo [*p*]

Archi *div. arco*

Fl.

Ob.

Cl.(B) *sf* *sf*

Cor. (F)

Tr-lo

Archi *unis.* *arco* *arco*

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-lo

T-ro

Archl

4

p

p

p

p

p

p

p

pizz.

muta Clar. in A

con sord. I

Tr-be (B)

T-ro

V.co

C.b.

5

Archi

arco

p

arco

p

arco

p

arco

p

Archi

4. Охота

Allegro $\text{♩} = 96-100$

1

Flauto

Oboe

Clarinetto (A)

Fagotto

2 Corni (F)

2 Trombe (B)

Trombone

Tuba

Piatti

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Fl.

Ob.

Cl.(A)

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

Archi

Fl.

Ob.

Cl.(A)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

P-tti Cassa

Archi

Archi

Fl.

Ob.

Cl.(A)

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

Archi

Archi

Fl.
Ob.
Cl.(A)
Fag.
Cor.(F)
Tr-be (B)
Tr-ne
Tuba
Arch.
Arch.

This system contains measures 1 through 8 of the score. The woodwinds (Flute, Oboe, Clarinet in A, Bassoon) and brass (Trumpet in B, Trombone, Tuba) parts feature melodic lines with various articulations. The strings (Violins and Violas) play a rhythmic accompaniment. The key signature is two sharps (F# and C#).

Fl.
Ob.
Cl.(A)
Fag.
Cor.(F)
Tr-be (B)
Tr-ne
Tuba
P-tti
Cassa
Arch.
Arch.

This system contains measures 9 through 16. A rehearsal mark '9' is placed above the first measure. The woodwinds and brass continue their melodic development. The percussion section (P-tti and Cassa) provides a steady rhythmic base. The strings maintain their accompaniment. Dynamic markings such as *pp* and *f* are present. The key signature remains two sharps.

Fl.

Ob.

Cl. (A)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

P-tti

Cassa

Archi

Fl.

Ob.

Cl. (A)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

P-tti

Cassa

Archi

5

Fl.
Ob.
Cl. (A)
Fag.
Cor. (F)
Tr-be (B)
Tr-ne
Tuba
T-ro
Cassa

Score for measures 5-14. The first system contains measures 5-14. The second system contains measures 1-4. Instruments include Flute, Oboe, Clarinet (A), Bassoon, Cor Anglais (F), Trumpet (B), Trombone, Tuba, Trombone, and Cymbal. Dynamics include *p* and *a2*.

Archi

String section score for measures 5-14. Includes Violin I, Violin II, Viola, and Cello/Double Bass staves.

6

7

Fl.
Ob.
Cl. (A)
Fag.
Cor. (F)
Tr-be (B)
Tr-ne
Tuba
T-ro
Cassa

Score for measures 15-24. The first system contains measures 15-24. The second system contains measures 1-4. Instruments include Flute, Oboe, Clarinet (A), Bassoon, Cor Anglais (F), Trumpet (B), Trombone, Tuba, Trombone, and Cymbal. Dynamics include *mf*, *f*, and *p*.

Archi

String section score for measures 15-24. Includes Violin I, Violin II, Viola, and Cello/Double Bass staves.

Fl. p ff
Ob. p ff
Cl. (A) p ff
Fag. p ff
Cor. (F) ^{a2} p cresc. p ff
Tr-be (B) p [p] ff
Tr-ne ff
Tuba ff
T-ro cresc. ff
Archi p ff

Fl. p ff
Ob. p ff
Cl. (A) p ff
Fag. p ff
Cor. (F) p cresc. p [p] cresc. p ff
Tr-be (B) p [p] cresc. [p] ff
Tr-ne p ff
Tuba p cresc. ff
T-ro p cresc. ff
Archi p ff

Fl. 9

Ob.

Cl.(A)

Fag. *p poco cresc.*

Cor. (F) *p poco cresc.*

Tr-be (B)

Tr-ne

Tuba *pp*

T-ro *p*

Archii *p poco cresc.*

p poco cresc.

p poco cresc.

p

Cl.(A)

Fag.

Cor. (F) *p poco cresc.*

Tr-ne *p*

Tuba *poco cresc.*

T-ro *poco cresc.*

Archii *pizz.*

5. Пантомима актеров

Presto

Violini I *ff marcato*

Violini II *ff marcato*

Viole *ff marcato*

Violoncelli *ff marcato*

V-ni I

V-ni II

V-le

V-c.

V-ni I

V-ni II

V-le

V-c

Fl.

Ob.

Cl. (B)

Fag.

Tr-lo

Archi

Fl. 
Ob. 
Cl.(B) 
Fag. 
Tr-lo 

Archl 

Fl. 
Ob. 
Cl.(B) 
Fag. 

Archl 

Fl.
Ob.
Cl.(B)
Fag.

Archi

f
ff

Fl.
Ob.
Cl.(B)
Fag.

Cor. (F)
Tr-be (B)
Tr-ne
Tuba
Timp.
P-tti

Archi

5

p
ff

Archi

mf
ff

6

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Archi

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

Timp.

P-ttl

Archi

Violini I *p*

Violini II *p*

Violenze *p*

Violoncelli *p*

Violini I

Violini II

Violenze

Violoncelli

6. Шествие

Moderato

Flauto

Oboi

Clarinetto(B)

Fagotto

2 Corni(F) *a2* *f*

2 Trombe(B) *f*

Trombone *f*

Tuba *f*

Timpani Tamburo *f*

Violini I *ff*

Violini II *ff*

Violenze *ff*

Violoncelli *ff*

Contrabassi *ff*

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ne
Tuba
Timp.
T-ro

Archl

This system contains measures 1 through 4 of the score. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais in F, Trumpet in B-flat, Trombone, and Tuba) plays a rhythmic pattern of eighth notes. The strings (Violins, Violas, Cellos, and Double Basses) play a steady eighth-note accompaniment. The Cor Anglais part features a melodic line with slurs and accents.

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ne
Tuba
Timp.
T-ro

This system contains measures 5 through 8. The woodwind section continues with their rhythmic patterns. The strings maintain their accompaniment. The Cor Anglais part has a melodic line with a first ending (1.) and a second ending (2.) in measure 8. A dynamic marking of *ff* (fortissimo) is present in measure 6.

Archl

This system contains measures 9 through 12. The strings continue their accompaniment. The woodwind section is not explicitly shown in this system, but their parts continue from the previous systems.

7. Музыкальная пантомима

Allegro

Clarinetto(B)

Fagotto

Violini I

Violini II

Viole

Violoncelli

Contrabassi

1

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

Archi

2

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ne
Tuba
T-ro

ff
pp
ff
pp
ff
f p cresc.

Archl

3

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ne
Tuba
T-ro
P-tti

f cresc.
f cresc.
f cresc.
cresc.

mp
mf
mf
mf

a2
dim.
dim.
dim.
dim.

colla bacch. [di Timp.]
[f]

ff
dim.
ff
dim.
ff
dim.
ff
dim.

Archl

Musical score for the first system, measures 1-4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.(B)), Bassoon (Fag.), Cor Anglais (Cor. (F)), Trumpet in B-flat (Tr-be (B)), Trombone (Tr-ne), Tuba, and Cassa. The woodwinds and brass play a rhythmic pattern of eighth notes. The strings play a steady eighth-note accompaniment. Dynamics include *f* (forte) for the woodwinds and brass, and *p* (piano) for the strings, with *oressc.* (crescendo) markings for the strings.

Musical score for the second system, measures 5-8. This system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.(B)), Bassoon (Fag.), Cor Anglais (Cor. (F)), Trumpet in B-flat (Tr-be (B)), Trombone (Tr-ne), Tuba, Trombone (T-ro), and Cassa. A rehearsal mark [4] is placed above the Flute staff at the beginning of measure 5. The woodwinds and brass continue with their rhythmic patterns. The strings play a steady accompaniment. Dynamics include *ff* (fortissimo) for the woodwinds and brass, and *f* (forte) for the strings. The Cor Anglais part includes a first ending bracket labeled *a2* in measures 6 and 7. The Tuba part includes a first ending bracket labeled *f* in measures 6 and 7. The strings play a steady accompaniment.

5

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr - be (B)

Tr - ne

Tuba

T - ro

P - tti

Detailed description: This system contains the woodwind and brass parts for measures 5 through 8. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with slurs and accents. The Clarinet in B-flat (Cl. (B)) and Bassoon (Fag.) parts provide harmonic support. The Horns (Cor. (F)), Trumpets in B-flat (Tr - be (B)), and Trombones (Tr - ne) play sustained chords. The Tuba and Trombones (T - ro) play a rhythmic pattern. The Percussion (P - tti) part includes snare and tom-tom patterns. Dynamics include *ff* and *p*.

Archl

Detailed description: This system contains the string section (Archl) for measures 5 through 8. The Violins and Violas play a melodic line with slurs and accents. The Cellos and Double Basses (Bass) play a rhythmic pattern. Dynamics include *p* and *pizz.* (pizzicato). A marking *[p] dim.* is present at the end of the system.

6

Cor. (F)

Tr - be (B)

Tr - ne

Tuba

T - ro

Detailed description: This system contains the brass parts for measures 9 through 12. The Horns (Cor. (F)), Trumpets in B-flat (Tr - be (B)), and Trombones (Tr - ne) play melodic lines. The Tuba and Trombones (T - ro) play a rhythmic pattern. Dynamics include *gliss.* (glissando) and *fespr.* (frescoblo).

Archl

Detailed description: This system contains the string section (Archl) for measures 9 through 12. The Violins and Violas play a melodic line with slurs and accents. The Cellos and Double Basses (Bass) play a rhythmic pattern.

Fl. *p*

Ob. *p*

Cl. (B) *p*

Fag. *p*

Tr - ne *f* *gliss.*

T - ro *pp*

Archi *p*

Fl. *p dim.* *pp*

Ob. *p dim.* *pp*

Cl. (B) *p dim.* *pp*

Fag. *p dim.* *pp*

Tr - ne *f* *gliss.*

T - ro *p dim.* *pp*

Archi *dim.* *pp*

8. Пир

Allegro

Flauto *ff*

Oboe *ff*

Clarinetto (B) *ff*

Fagotto *ff*

2 Corni (F) *ff*

2 Trombe (B) *ff*

Trombone *ff*

Tuba *ff*

Timpani

Tamburo *f*

Piatti *f*

Cassa *f*

Allegro

Violini I *ff*

Violini II *ff*

Viole *ff*

Violoncelli *ff*

Contrabassi *ff*

1

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr - be (B)

Tr - ne

Tuba

T - ro

P - tti

Archi

2

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr - be (B)

Tr - ne

Tuba

T - ro

Archi

1. 2. 3.

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr - be (B)

Tr - ne

Tuba

Timp.

T - ro

P - tti

p

solli a2

a2

1. 2.

Archi

p

4.

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr - be (B)

Tr - ne

Tuba

Timp.

T - ro

Cassa

a2

a2

a2

Archi

5

Fl. *mf*

Ob. *mf*

Cl. (B) *mf*

Fag. *mf*

Cor. (F) *mf*

Tr - be (B) *mf*

Tr - ne *mf*

Tuba *mf*

T - ro *mf*

P - tti *mf* colla bacch. di Tamburo

Cassa [*mp*] *mf*

cresc.

cresc.

Archi *mf*

6

Fl. *f*

Ob. *f*

Cl. (B) *f*

Fag. *f*

Cor. (F) *f*

Tr - be (B) *f* sole a2

Tr - ne *f*

Tuba *f*

T - ro *f*

P - tti *f*

Archi *f*

7

Fl.
Ob.
Cl.(B)
Fag.
Cor.(F)
Tr-be(B)
Tr-ne
Tuba
T-ro
P-tti
Archl

8

Fl.
Ob.
Cl.(B)
Fag.
Cor.(F)
Tr-be(B)
Tr-ne
Tuba
T-ro
P-tti
Archl

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ne
Tuba
T-ro
P-tti

Archl

9
Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ne
Tuba
T-ro
P-tti

Archl

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F) ^{a2}

Tr-be (B)

Tr-ne

Tuba

T-ro

P-tti

Archi

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F) ^{a2}

Tr-be (B)

Tr-ne

Tuba

T-ro

P-tti

Archi

9. Песенка Офелии

Allegro stacc. 1

Clarinetto (B)

Fagotto

2 Corni (F)

2 Trombe (B)

Trombone

Tuba

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-ne

Archi

The musical score is for the piece '9. Песенка Офелии' (Ophelia's Song). It is in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Allegro'. The score is divided into two systems. The first system includes Clarinetto (B), Fagotto, 2 Corni (F), 2 Trombe (B), Trombone, Tuba, Violini I, Violini II, Viole, Violoncelli, and Contrabassi. The second system includes Fl., Ob., Cl.(B), Fag., Cor. (F), Tr-ne, and Archi. Dynamics include *f*, *stacc.*, *pp*, *mf*, *ff*, and *dim.*. A first ending bracket is present in the Clarinetto part.

2 *Meno mosso*

Fl. *p*

Fag. *p*

Cor. (F) *p*

Tr-ne *p*

Arch *p*

Arch *p*

Arch *p*

Arch *p*

Arch *p*

3

rall.

Fl. *rall.*

Fag.

Cor. (F)

Tr-ne

Arch

Arch

Arch

Arch

Arch

a tempo

Meno mosso

4

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

T-ro

Archl

Cl.(B)

Fag.

Cor. (F)

Tr-ne

Archl

6

Fl.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

T-ro

Archi

Fl.

Cl.(B)

Fag.

Cor. (F)

Tr-ne

Archi

7 *Meno mosso*

a tempo

Fl. *ff*

Ob. *ff*

Cl.(B) *ff*

Fag. *ff* *p* *ff*

Cor. (F) *ff* *p* *ff*

Tr-be (B) *ff* *p* *ff* *I sola*

Tr-ne *ff* *p* *ff*

Tuba *ff* *p* *ff*

T-ro *ff* *p* *ff*

Archi *ff* *p* *ff*

8

Presto

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

T-ro

Archi

10. Колыбельная

Andantino

V-no solo

Violini I *pp*

Violini II *pp*

Viole *pp*

Violoncelli *pp*

Contrabassi

V-no solo

V-no solo

Archi *pp*

V-la sola

V-c. solo

V-no solo *pp*

Archi *pp*

V-no solo *cresc.*

V-la sola

V-c. solo

C-b. solo *ppp*

V-no solo *dim.*

Archi *dim.*

V-no solo *dim.*

V-la sola *dim.*

V-c. solo *p*

C-b. solo *p*

11. Реквием

Adagio

Clarinetto (B) *mp*

Fagotto *mp*

Tuba

Timpani *p*

Gong *p*

Violoncelli *pizz.*

Contrabassi *p*

Cl.(B) **1**

Fag.

Tuba

Timp.

Gong

V.-c. arco

C-b.

Fl. *p*

Ob. *p*

Cl.(B) *p*

Fag. *p* solo *p espr.* *cresc.*

Cor. (F) *a2*

Tuba *pp*

Timp. *pp*

C-b.

9

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F) *soli a2*

Tr-be (B)

Tr-ne

Tuba

Timp.

Archi

4

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

Timp.

T-tam

Archi

12. Турнир

Allegro

Flauto *f*

Oboe *f*

Clarinetto (B) *f*

Fagotto *f*

2 Corni (F) *mf*

2 Trombe (B) *mf*

Trombone *mf*

Tuba *mf*

Triangolo *f*

Tamburo

Piatti *mf*

Allegro

Violini I *f*

Violini II *f*

Viole *f*

Violoncelli *f*

Contrabassi *f* pizz.

Fl.
 Ob.
 Cl. (B)
 Fag.
 Cor. (F)
 Tr-be (B)
 Tr-ne
 Tuba
 Tr-lo
 P-tti

Archi

Fl.
 Ob.
 Cl. (B)
 Fag.
 Cor. (F)
 Tr-be (B)
 Tr-ne
 Tuba
 T-ro

Archi

ARCO

Fl.
Ob.
Cl.(B)
Fag.
Cor.(F)
Tr-be(B)
Tr-ne
Tuba
Tr-lo
T-ro
Archi

This system contains the first 12 measures of the score. The woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) play a rhythmic pattern of eighth notes. The brass section (Trumpets in Bb, Trombones, Tuba, and Trombones) provides harmonic support with sustained notes and rests. The score is in 2/4 time with a key signature of one sharp (F#).

Fl.
Ob.
Cl.(B)
Fag.
Cor.(F)
Tr-be(B)
Tr-ne
Tuba
T-ro
Archi

This system contains measures 13 through 24. It features a double bar line at the beginning of measure 13. The woodwinds and strings continue their rhythmic patterns. The brass section has a more active role, with the Trumpets in Bb and Trombones playing a melodic line marked with accents and dynamic markings like *f* and *a2*. The strings provide a steady accompaniment.

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

T-ro

Archl

This system contains the first four measures of the score. It features a woodwind section with Flute, Oboe, Clarinet in B-flat, Bassoon, and Cor Anglais in F. The brass section includes Trumpet in B-flat, Trombone, Tuba, and Trombone. The string section is labeled 'Archl' and consists of Violin I, Violin II, Viola, and Cello/Double Bass. The music is in 2/4 time with a key signature of one sharp (F#).

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

T-ro

Archl

This system contains the next four measures of the score, measures 5 through 8. The instrumentation remains the same as in the first system. The music continues in 2/4 time with a key signature of one sharp (F#).

13. Марш Фортинбраса

Allegretto

Fagotto *p*

2 Corni (F) *p*

Tamburo *pp*

Violini I *pp*

Violini II *pp*

Viole *pp*

Violoncelli *pp*

Contrabassi *pp*

Fag *p*

Cor. (F) *p*

Tr-ne *p*

Tuba *p*

T-ro *p*

1

Arch. *pizz.*

Cl.(B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ne
Tuba
T-ro

Archi

2

p

Detailed description: This system contains the first six measures of the score. The woodwind section includes Clarinet in B-flat, Bassoon, Cor Anglais (F), Trumpet in B-flat, Trombone, and Tuba. The percussion section includes Timpani. The string section is labeled 'Archi'. A second ending bracket labeled '2' spans measures 5 and 6. A piano (*p*) dynamic marking is present in measure 6.

Cl.(B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ne
Tuba
T-ro

Archi

Detailed description: This system contains measures 7 through 12. The instrumentation remains the same as in the first system. The woodwinds and strings play more active parts in this section.

3

Fag. *mf*

Cor. (F) *mf* *marc.*

Tr-be (B) *pp*

Tr-ne *mf*

Tuba *mf*

T-ro *mf*

Archi *p*

4

Fag.

Cor. (F) *a2* *p* *cresc.*

Tr-be (B) *p*

Tr-ne *p* *cresc.*

Tuba *p* *cresc.*

T-ro

Archi *p* *cresc.*

5

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Cl. (B) *p* *cresc.*

Fag. *p* *cresc.*

Cor. (F) *f* *p* *cresc.*

Tr-be (B) *f* *p* *cresc.*

Tr-ne *f* *p* *cresc.*

Tuba *f* *p* *cresc.*

T-ro *f* *p* *cresc.*

Archi *f* *p* *cresc.* *arco*

6

Fl. *f* *ff*

Ob. *f* *ff*

Cl. (B) *f* *ff*

Fag. *f* *ff*

Cor. (F) *f* *ff*

Tr-be (B) *f* *ff*

Tr-ne *f* *ff*

Tuba *f* *ff*

T-ro *f* *ff*

P-ttl *f* *ff*

Archi *f* *ff*

Fl.
Ob.
Cl.(B)
Fag.
Cor.(F)
Tr-be(B)
Tr-ne
Tuba
T-ro
P-ttl

Archi

Detailed description: This block contains the first system of a musical score, measures 1 through 5. It features a woodwind section with Flute, Oboe, Clarinet in B-flat, Bassoon, and Cor Anglais (F). The brass section includes Trumpet in B-flat, Trombone, and Tuba. The percussion section consists of Tom-tom and Snare Drum. The string section (Archi) is represented by four staves. The woodwinds play a rhythmic pattern of eighth notes. The brass instruments play a steady accompaniment of quarter notes. The strings play a rhythmic pattern of eighth notes.

Fl.
Ob.
Cl.(B)
Fag.
Cor.(F)
Tr-be(B)
Tr-ne
Tuba
T-ro
P-ttl

Archi

Detailed description: This block contains the second system of a musical score, measures 6 through 10. It features a woodwind section with Flute, Oboe, Clarinet in B-flat, Bassoon, and Cor Anglais (F). The brass section includes Trumpet in B-flat, Trombone, and Tuba. The percussion section consists of Tom-tom and Snare Drum. The string section (Archi) is represented by four staves. The woodwinds play a rhythmic pattern of eighth notes. The brass instruments play a steady accompaniment of quarter notes. The strings play a rhythmic pattern of eighth notes.

7

Fl.
Ob.
Cl.(B)
Fag.
Cor.
(F)
Tr-be
(B)
Tr-ne
Tuba
Timp.
P-ttl
Archi

Fl.
Ob.
Cl.(B)
Fag.
Cor.
(F)
Tr-be
(B)
Tr-ne
Tuba
Timp.
P-ttl
Archi

Fl.
Ob.
Cl.(B)
Fag.
Cor.(F)
Tr-be (B)
Tr-nl
Tuba
Timp.
P-ttl
Archl

This system contains the first four measures of the score. The woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais) and brass (Trumpet in B-flat, Trombone, Tuba) parts feature melodic lines with various articulations and dynamics. The percussion (Timpani, Snare Drum) and strings (Archl) provide a rhythmic and harmonic foundation. The strings are marked with *mf* and *f* dynamics.

Fl.
Ob.
Cl.(B)
Fag.
Cor.(F)
Tr-be (B)
Tr-ne
Tuba
Timp.
P-ttl
Archl

This system contains measures 5 through 8. The woodwinds and brass parts continue their melodic development. The strings are marked with *ff* dynamics. The percussion parts are also marked with *ff*. The overall texture is dense and powerful.

МУЗЫКА
К ПЬЕСЕ П. СУХОТИНА
«ЧЕЛОВЕЧЕСКАЯ КОМЕДИЯ»
(ПО О. БАЛЬЗАКУ)

СОЧ. 37

1933–1934

**COCTAB OPKECTPA
ORCHESTRA**

Flauto
Oboe
Clarinetto (B)
Fagotto

2 Corni (F)
2 Trombe (B)
Trombone
Tuba
Baritono (B)

Timpani
Triangolo

Tamburino
Tamburo
Piatti

Piano

Violini I
Violini II
Viola
Violoncelli
Contrabassi

Вступление

Moderato $\text{♩} = 132$
solo

Oboe

Fagotto

2 Corni (F)

Ob.

Fag.

Cor. (F)

V-ni I

V-le

V-c.

C-b.

V-ni I

V-le

V-c.

C-b.

V-ni I

V-le

V-c.

C-b.

p

p

p

p

p

p

p

p

espr.

espr.

dim.

morendo

morendo

morendo

morendo

1

2

1

Fl.
Ob.
Cl.(B)
Fag.
Cor.(F)
Tr-be(B)
Tr-ne
Tuba
Timp.
P-ttl
Archl

2

Fl.
Ob.
Cl.(B)
Fag.
Cor.(F)
Tr-be(B)
Tr-ne
Tuba
Timp.
P-ttl
Archl

Студенческая песенка

Allegretto

Piano

Coro

Violini I

Violini II

Viole

Violoncelli

Contrabassi

P-no

Coro

Archi

P-no

Coro

Archi

f *dim.* *p* [*mf*]

pizz. *f* *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

Марш

Allegretto

Flauto *ff*

Oboe *ff*

Clarinetto (B) *ff*

Fagotto *ff*

2 Corni (F) *ff* ^{a2}

2 Trombe (B) *ff*

Trombone *ff*

Tuba *ff*

Baritono (B)

Timpani *ff*

Tamburo *f*

Piano *ff*

Violini I *ff*

Violini II *ff*

Viole *ff*

Violoncelli *ff*

Contrabassi *ff*

1

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F) ^{a2}

Tr-he (B)

Tr-ne

Tuba

Timp.

T-ro

P-no

Archi

2

2

This page of a musical score, numbered 215, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.(B)), Bassoon (Fag.), and Cor Anglais (Cor. (F)). The brass section consists of Trumpet in B-flat (Tr-be (B)), Trombone (Tr-ne), and Tuba. The percussion section includes Timpani (Timp.) and Trombone (T-ro). The piano part (P-no) is shown in grand staff notation. The string section (Archi) is represented by two staves for Violins and two for Cellos/Double Basses. The score is written in a key with one sharp (F#) and a common time signature. It contains several measures of music, with some measures featuring complex rhythmic patterns and dynamic markings such as *a2* and *b*.

This page of a musical score, numbered 216, contains the following parts and markings:

- Fl.**: Flute part, starting with a triplet of eighth notes marked with a circled '3'.
- Ob.**: Oboe part, mirroring the flute's initial triplet.
- Cl.(B)**: Bass Clarinet part, featuring a triplet of eighth notes with an 'x' over the second note.
- Fag.**: Bassoon part, playing a rhythmic pattern of eighth notes.
- Cor. (F)**: French Horn part, marked with *a2* above the first measure.
- Tr-be (B)**: Trumpet in B part, playing a melodic line.
- Tr-ne**: Trombone part, playing a rhythmic pattern.
- Tuba**: Tuba part, playing a rhythmic pattern.
- Timp.**: Timpani part, mostly silent.
- T-ro**: Snare Drum part, playing a steady eighth-note pattern.
- P-no**: Piano part, consisting of two staves with a rhythmic accompaniment.
- Archl**: String part, consisting of two staves with a rhythmic accompaniment.

The score includes various musical notations such as triplets, accidentals (sharps and flats), and dynamic markings. The key signature changes from one sharp (F#) to one flat (Bb) after the fourth measure.

This musical score page, numbered 217, contains the following parts and markings:

- Fl.:** Flute part with first and second endings marked with boxes containing the numbers 4 and 5.
- Ob.:** Oboe part.
- Cl.(B):** Clarinet in B part.
- Fag.:** Bassoon part.
- Cor. (F):** Horn in F part, with a marking a^2 above the staff.
- Tr-be (B):** Trumpet in B part.
- Tr-ne:** Trombone part.
- Tuba:** Tuba part.
- Timp.:** Timpani part.
- T-ro:** Snare Drum part.
- P-no:** Piano part, shown in grand staff notation.
- Archl:** String ensemble part, shown in grand staff notation.

The score includes various musical notations such as notes, rests, and dynamic markings. The first and second endings for the Flute and Oboe parts are clearly indicated with boxed numbers 4 and 5.

Fl.

Ob.

Cl.(B)

Fag.

Cor.
(F)

Tr-
be
(B)

Tr-
ne

Tuba

Timp.

T-ro

P-no

Archl

The musical score is arranged in a standard orchestral format. It includes parts for Flute, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais (F), Trumpet in B-flat, Trombone, Tuba, Timpani, Snare Drum, Piano, and a string section. The score is written in a key signature of one flat (B-flat) and a common time signature. The piano part features a complex harmonic structure with many chords and arpeggios. The string section provides a rhythmic and harmonic foundation. The woodwinds and brass instruments have melodic and rhythmic lines that complement the piano and strings. The score is divided into measures by vertical bar lines, and the piece concludes with a double bar line and a repeat sign.

Fine

Trio

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

Bar. (B)

Timp.

P-ttl

P-no

Archl

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

Bar. (B)

P-no

Archl

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

Bar. (B)

P-no

Archi

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

Bar. (B)

P-no

Archi

Fag. 

Cor. (F) 

Tr-be (B) 

Tr-ne 

Tuba 

Bar. (B) 

P-no 

Archi 

Fag. 

Cor. (F) 

Tr-be (B) 

Tr-ne 

Tuba 

Bar. (B) 

P-no 

Archi 

Веселый Париж

Allegretto solo

Flauto *p*

Fagotto *pp*

Piano *p*

Violini I *pizz.* *p*

Violini II *pizz.* *p*

Viole *pizz.* *p*

Violoncelli *pizz.* *p*

Contrabassi *pizz.* *p*

Fl.

Fag.

P-no

Archi

Fl. *1*

Fag.

P-no

Archi

craso.

f

arco

Fl.

Fag.

P-no

Archi

craso.

Fl.

Fag.

P-no

Archi

dim.

poco rit.

2

Fl.

Fag.

P-no

Archi

a tempo

Fl.

Fag.

P-no

Archi

pp

pizz.

cresc.

Fl.

Fag.

P-no

Archi

Teatr

Allegro con brio $\text{♩} = 96$

Flauto

Oboe

Clarinetto (B)

Fagotto

2 Corni (F)

2 Trombe (B)

Trombone

Tuba

Timpani

Tamburino

Piano

Allegro con brio $\text{♩} = 96$

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Fl.

Ob.

Cl.(B)

Fag.

Cor.
(F)

Tr-be
(B)

Tr-ne

Tuba

Timp.

Tr-lo

T-no

P-no

Archi

f

f

1

a2

1

This page of a musical score, numbered 227, features a variety of orchestral instruments. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). Below these are the Horns (Cor. (F)), Trumpets (Tr-be (B)), Trombones (Tr-ne), and Tuba. The percussion section consists of Timpani (Timp.) and Snare Drum (Tr-lo). The piano (P-no) is shown with both treble and bass staves. The bottom section is for the Strings (Archi), with separate staves for the first and second violins and the violas/viols. The score is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. It contains six measures of music, with various dynamics and articulations such as accents and slurs. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The piano part features a complex accompaniment with chords and moving lines in both hands.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

Timp.

P-tti

P-no

Archi

3

a2

ff

3

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F) (22)

Tr-be (B)

Tr-ne

Tuba

Timp. soli

P-tti *ff*

P-no

Archi

4

4

Detailed description: This is a page of a musical score for orchestra and woodwinds, numbered 230. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.(B)), Bassoon (Fag.), Cor Anglais in F (Cor. (F) marked with a rehearsal mark (22)), Trumpet in B-flat (Tr-be (B)), Trombone (Tr-ne), and Tuba. The second system includes Timpani (Timp.) with a 'soli' marking and a fortissimo (*ff*) dynamic, Percussion (P-tti), and Piano (P-no). The third system includes the string section (Archi). The score consists of six measures. Measures 1-3 are marked with a rehearsal mark '4' in a box. Measures 4-6 are also marked with a rehearsal mark '4' in a box. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents. The key signature has one sharp (F#) and the time signature is 4/4.

This page of a musical score, numbered 231, features a variety of orchestral instruments. The parts are arranged as follows from top to bottom:

- Fl.**: Flute, playing a melodic line with grace notes and slurs.
- Ob.**: Oboe, playing a similar melodic line to the flute.
- Cl. (B)**: Clarinet in B-flat, playing a melodic line.
- Fag.**: Bassoon, playing a rhythmic accompaniment.
- Cor. (F)**: Horn in F, playing a rhythmic accompaniment.
- Tr-be (B)**: Trumpet in B-flat, playing a rhythmic accompaniment.
- Tr-ne**: Trombone, playing a rhythmic accompaniment.
- Tuba**: Tuba, playing a rhythmic accompaniment.
- Timp.**: Timpani, playing a rhythmic accompaniment.
- P-ttl**: Percussion, playing a rhythmic accompaniment.
- P-no**: Piano, playing a complex accompaniment with chords and arpeggios.
- Archi**: Strings, playing a rhythmic accompaniment.

The score is written in a key signature of one sharp (F#) and a common time signature (C). It includes various musical notations such as slurs, grace notes, and dynamic markings like *b* (piano) and *a2* (second ending).

Тема Парижа

Andantino $\text{♩} = 88$

I solo

2 Corni (F)

pespr.

Piano

Violini I

Violini II

Violo

Violoncelli

Contrabassi

p

1

Cl. (B)

Fag.

f

Cor. (F)

cresc.

mf

P-no

cresc.

Archl

cresc.

sim.

mf espr.

cresc.

sim.

mf espr.

cresc.

sim.

mf espr.

cresc.

sim.

mf espr.

cresc.

Cl.(B)
Fag.
Cor. (F)
P-no
Archi

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

Cl.(B)
Fag.
Cor. (F)
P-no
Archi

pp *I solo* *f dim.* *p dim.* *pp* *ff* *ff* *ff* *ff* *pp* *p* *p* *p* *p*

Жестокий Париж

Moderato

Flauto

Oboi

Clarinetto (B)

Fagotto

2 Corni (F)

2 Trombe (B)

Trombone

Tuba

Timpani

Piatti

Violini I

Violini II

Viole

Violoncelli

Contrabassi

f *cresc.*

p *espr. cresc.*

f *cresc.*

f *espr.*

a2

p

[p]

cresc.

f

cresc.

f

cresc.

f

cresc.

f

Colla bacch. di Timp.

f

Moderato

p *espr.*

f *cresc.*

p *espr.*

f *cresc.*

p *espr.*

f *cresc.*

p *espr.*

f *cresc.*

p *cresc.*

f *cresc.*

2

Fl.
 Ob.
 Cl.(B)
 Fag.
 Cor.(F)
 Tr-be(B)
 Tr-ne
 Tuba
 Timp.
 P-tti

Archl

Cl.(B)
 Fag.
 Cor.(F)
 Tr-be(B)
 Tr-ne
 Tuba
 Timp.

Archl

Гавот

Allegretto $\text{♩} = 80$

Pizz.

1

Violini I

Violini II

Viole

Violoncelli

Contrabassi

2

Archi

3

Archi

4

Archi

5

Archi

cresc. *f* *pp*

cresc. *f* *pp*

cresc. *f* *pp*

cresc. *f* *pp*

cresc. *f* *pp*

Archi

Fine
[attaca]

Прибавление к гавоту

[Трио]

Allegretto solo

Fagotto

f *pp*

Violini I

f *pp*

Violini II

f *pp*

Viole

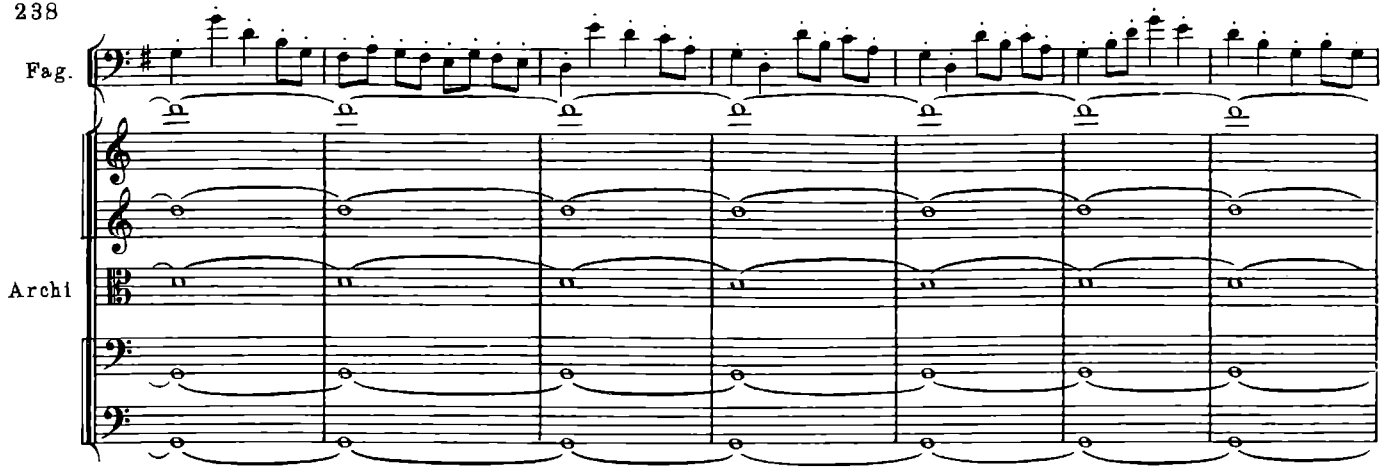
f *pp*

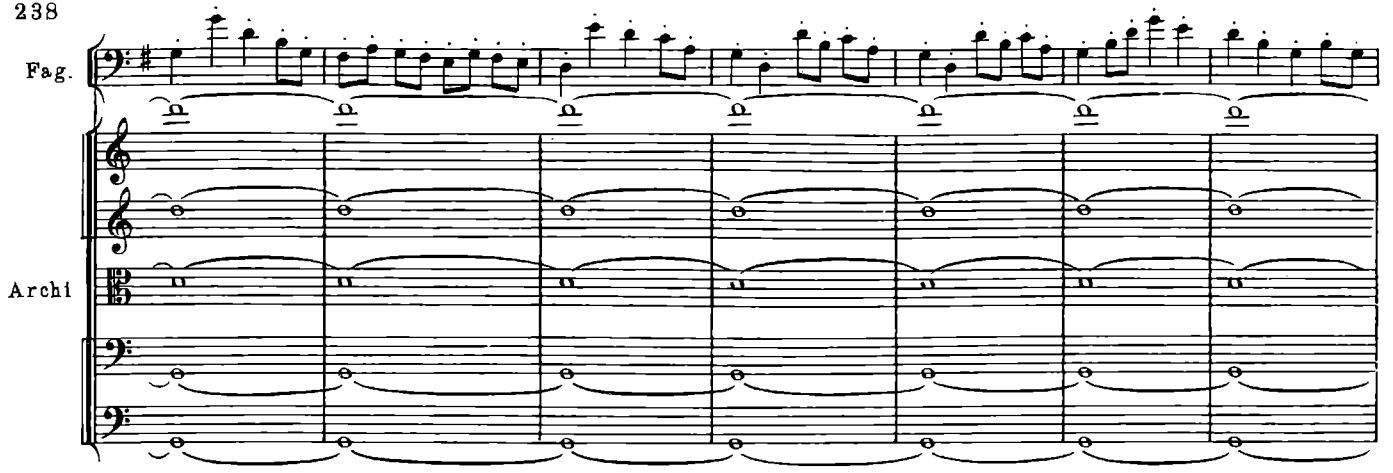
Violoncelli

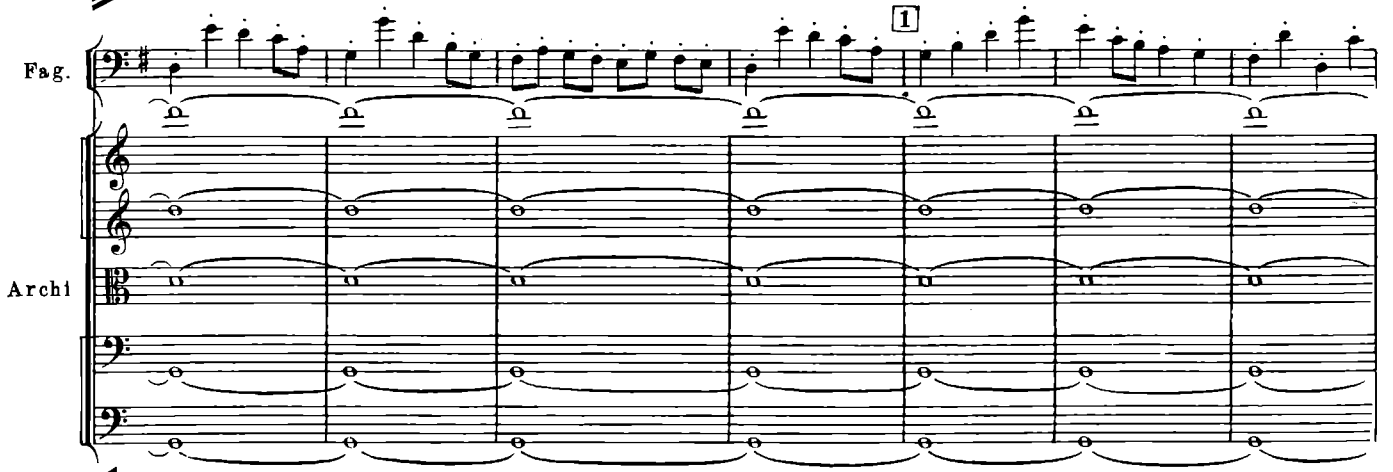
f *pp*

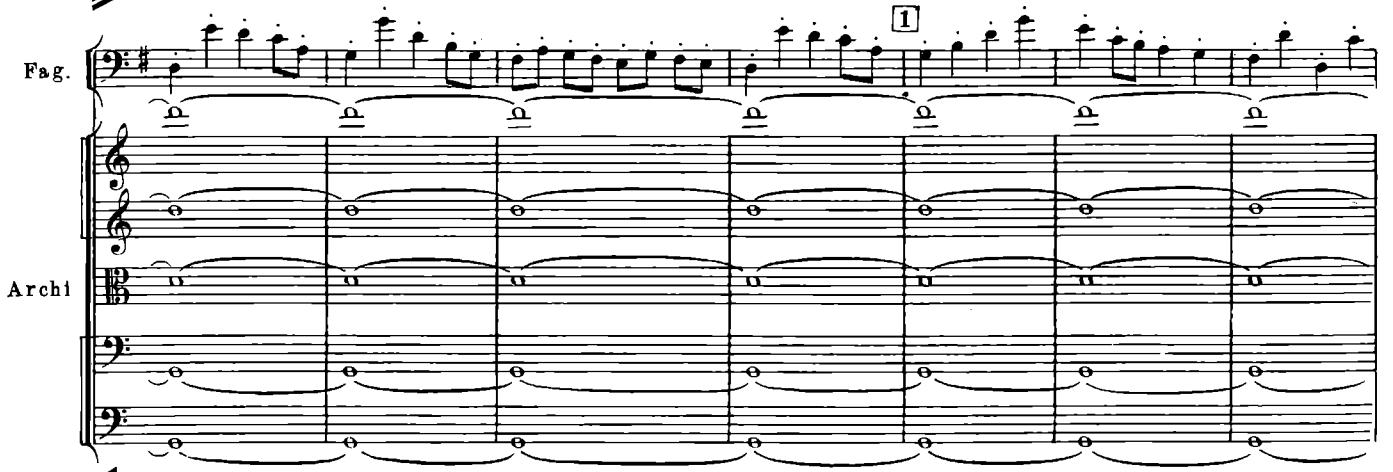
Contrabassi

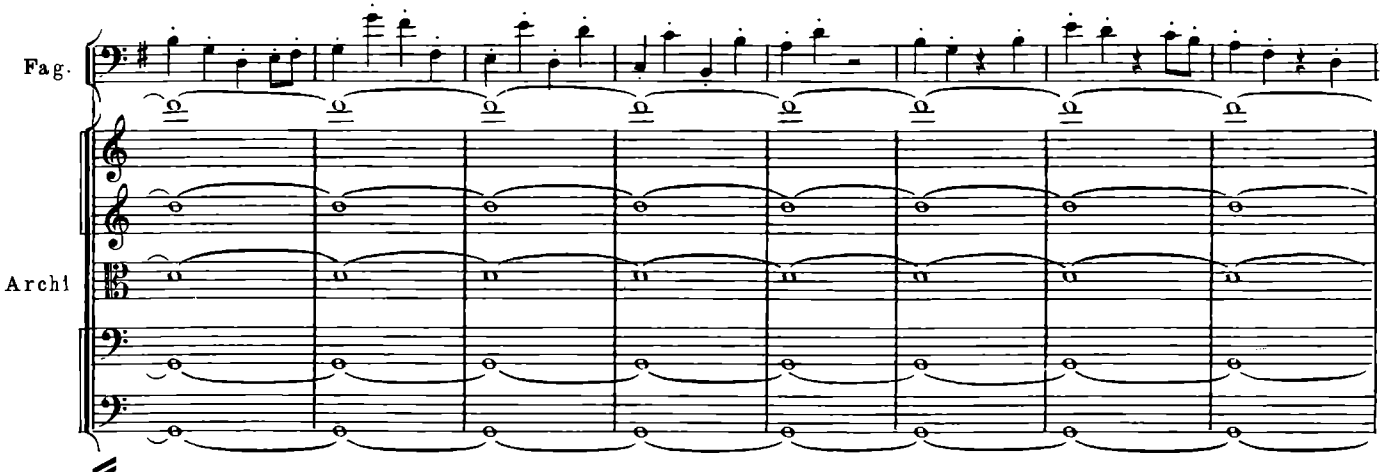
f *pp*

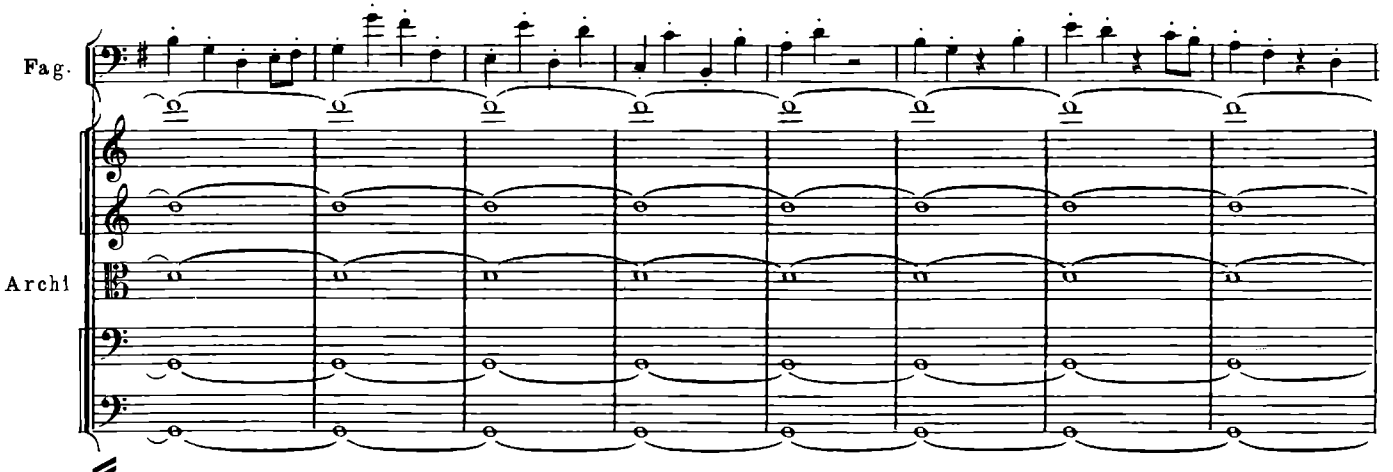
Fag. 

Archi 

Fag. 

Archi 

Fag. 

Archi 

Fag. 

Archi 

Tysh

Allegro molto

1

Flauto

Oboe

Clarinetto (B)

Fagotto

2 Corni (F)

2 Trombe (B)

Trombone

Tuba

Timpani

Piatti

Violini I

Violini II

Viola

Violoncelli

Contrabassi

2

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

Timp.

P-ttl

Arch.

Musical score for measures 240-245. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor Anglais (F) (Cor. (F)), Trumpet in B-flat (Tr-be (B)), Trombone (Tr-ne), Tuba, Timpani (Timp.), and Percussion (P-tti). The woodwinds play a melodic line with some chromaticism. The brass section provides harmonic support. The strings play a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present in measure 245, along with the instruction "a2 soli".

Musical score for measures 246-251. This section features a prominent woodwind solo for the Flute (Fl.), marked with a circled "3" indicating a triplet. The Flute part consists of a rapid, repetitive eighth-note pattern. The other instruments provide accompaniment. The strings continue with their rhythmic pattern. The score concludes with a double bar line and repeat signs.

Панорама Парижа

Andantino ♩ = 88

Piano

Violini I

Violini II

Viole

Violoncelli

Contrabassi

P-no

Archi

P-no

Archi

P-no

1

Archi

P-no

Archi

P-no

Archi

arco

Паника на бирже

Presto

Flauto
Oboe
Clarinetto (B)
Fagotto
2 Corni (F)
2 Trombe (B)
Trombone
Tuba
Timpani
Piatti *Colla bacch. di Timp.*
Piano
Violini I
Violini II
Viole
Violoncelli
Contrabassi

Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ne
Tuba
Timp.
P-tti
P-no
Arch. I
Arch. II

Шарманка

Andantino solo

Flauto *p*

Oboe *pp*

Clarinetto (B) *pp*

Fagotto *pp*

Fl. *f*

Ob. *f*

Cl. (B) *f*

Fag. *f*

Fl. *f*

Ob. *f*

Cl. (B) *f*

Fag. *f*

Fl. *f*

Ob. *f*

Cl. (B) *f*

Fag. *f*

Fl. *f*

Ob. *f*

Cl. (B) *f*

Fag. *f*

Сена

Andantino

Violini I
Violini II
Viole
Violoncelli
Contrabassi

con sord.
pp
con sord.
pp
con sord.
pp
con sord.
pp

Archi

rit.

Archi

a tempo

Archi

1

Archi

cresc.

3

Fag. *p*

Cor. (F) *p* solo

Tr-ne *p*

Tuba

Arch. *pizz.*

Fag.

Cor. (F) I

Tr-ne

Tuba

Arch.

4

Cl. (B)

Fag. *dim.*

Cor. (F) I *dim.*

Tr-ne *dim.*

Tuba *dim.*

Arch. *dim.*

5

Fl. *fff*

Ob. *fff*

Cl.(B) *fff*

Fag. *ff*

Cor. (F) *ff* sole

Tr-be (B) *ff*

Tr-ne *ff*

Tuba *ff*

Timp. *pp* *cresc.*

P-ttl *pp* *cresc.*

P-no *ff*

Archi *fff* arco

Detailed description: This page of a musical score contains measures 5 through 10. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.(B)), Bassoon (Fag.), and Cor Anglais (F). The brass section includes Trumpet in B-flat (Tr-be (B)), Trombone (Tr-ne), and Tuba. The percussion section includes Timpani (Timp.) and Percussion (P-ttl). The piano (P-no) and string (Archi) sections are also present. The score is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. Measure 5 is marked with a box containing the number '5'. Dynamics include fortissimo (fff), fortissimo (ff), and pianissimo (pp). The strings are marked 'arco'. The timpani and percussion parts include the instruction 'Colla bacch. di Timp.' and 'pp cresc.'. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The woodwinds and brass play sustained notes with various articulations and slurs.

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

- Fl.**: Flute part with a key signature of three flats and a dynamic marking of *pp*.
- Ob.**: Oboe part with a key signature of three flats and a dynamic marking of *pp*.
- Cl. (B)**: Clarinet in B-flat part with a key signature of three flats and a dynamic marking of *pp*.
- Fag.**: Bassoon part with a key signature of three flats and a dynamic marking of *pp*.
- Cor. (F)**: Cor Anglais in F part with a key signature of three flats and a dynamic marking of *pp*. It features triplet patterns in the first three measures.
- Tr-be (B)**: Trumpet in B-flat part with a key signature of three flats and a dynamic marking of *pp*. It also features triplet patterns in the first three measures.
- Tr-ne**: Trombone part with a key signature of three flats and a dynamic marking of *pp*.
- Tube**: Tuba part with a key signature of three flats and a dynamic marking of *pp*.
- Timp.**: Timpani part with a key signature of three flats and a dynamic marking of *pp*.
- P-ttl**: Percussion part with a key signature of three flats and a dynamic marking of *pp*.
- P-no**: Piano part with a key signature of three flats and a dynamic marking of *pp*.
- Archi**: String section with a key signature of three flats and a dynamic marking of *pp*.

Полицейский марш

Allegretto $\text{♩} = 92$

2 Corni (F) *fff* a2

2 Trombe (B) *fff* a2

Trombone *fff* solo *mf*

Tuba *mf*

Timpani *fff*

Violoncelli *f* pizz.

Contrabassi *f* pizz.

Cor. (F) **1** II *mf*

Tr-be (B) I sola *mf*

Tr-ne *mf*

Tuba *mf*

T-ro *p*

V-c.

C-b.

Cor. (F) II a2 **2** *fff*

Tr-be (B) II *fff* *mf*

Tr-ne *fff* *mf*

Tuba *fff* *mf*

Timp. *fff*

T-ro *fff*

V-c. *mf*

C-b. *mf*

Tr-be (B) 3

Tr-ne

Tuba

T-ro

V-c.

C-b.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

T-ro

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

Timp.

T-ro

4

Arch.

pizz.

fpizz.

f

pizz.

mf

5

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Archi

6

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-ne

Tuba

Archi

Cor. (F) ^I 7

Tr-ne

Tuba

V.c.

C-b.

Fl.

Ob.

Cl.(B)

Fag.

pp

Cor. (F)

Tr-ne

Tuba

T-ro

pp

Archi

pp

Фанфары

Allegro

2 Trombe (B)

Timpani

Tr-be (B)

Timp.

Сарабанда

Moderato ♩ = 100

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Archi

[p]

1

Archi

pizz.
[p]

Archi

cresc. dim.

2

Archi

pp

Archi

pp

arco

Скандал

Allegro molto

Flauto *ff*

Oboe *ff*

Clarinetto (B) *ff*

Fagotto *ff*

2 Corni (F) *f*

2 Trombe (B) *f*

Trombone *f*

Tuba *f*

Timpani *f*

Piatti *f*
colla bacch. di Timp.

Piano *ff*

Allegro molto

Violini I *ff*

Violini II *ff*

Viole *ff*

Violoncelli *ff*

Contrabassi *ff*

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

Timp.

P-tti

P-no

Archi

cresc.

cresc.

cresc.

cresc.

1

1

Fl.

Ob.

Cl.(B)

Fag.

Cor.
(F)

Tr-be
(B)

Tr-ne

Tuba

Timp.

P-tti

P-no

Archi

a2

This musical score page, numbered 260, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.(B)), Bassoon (Fag.), and Cor Anglais (F). The brass section consists of Trumpet in B-flat (Tr-be (B)), Trombone (Tr-tt), and Tuba. The percussion section includes Timpani (Timp.) and Percussion (P-ttl). The piano (P-no) part is shown in grand staff notation. The string section (Archi) is represented by five staves. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and percussion provide harmonic support and rhythmic accents. The piano part features a steady accompaniment of chords and single notes.

**МУЗЫКА К ПЬЕСЕ
А. АФИНОГЕНОВА
«САЛЮТ, ИСПАНИЯ!»»**

СОЧ. 44

1936

**COCTAB OPKECTPA
ORCHESTRA**

2 Flauti
2 Oboe
2 Clarinetti (B)
2 Fagotti

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

Timpani
Tamburo
Piatti

Campanelli

Violini I
Violini II
Viola
Violoncelli
Contrabassi

.

Фанфары

1.

4 Trombe (B)

Tr-be (B)

2.

4 Trombe (B)

3.

4 Trombe (B)

Tr-be (B)

Песня о Розите

Moderato

2 Flauti

2 Oboi

2 Clarinetti (B)

4 Corni (F)

Campanelli

Violini I

Violini II

Viole

Violoncelli

Contrabassi

1

Canto

Вре - мя и жизнь то - роп.

Archi

arco
p

Canto

ли - во бе - гут, мно - го е "в жиз - ни на - шей бу - дет за -

Archi

Canto

бы - то, но ни - ког - да не за - бу - дем мы

Archi

arco

Canto

и ме - ни тво е - го, Ро - зи - pizz. та, Ро - зи - та.

Archi

(arco)
p
pizz.
pizz.
pizz.

Fl. *pp*

Cor. (F) *pp*

C-III *p*

Canto

Archi

arco div. По -

(non div)

Canto

зи - та, серд - це мо - е бо - лит. Ис - па - ни - я кро - вью сво -

Archi

div.

(non div.)

(non div.)

Canto

их де - тей о - мы - та. Я ви - дел, как по - ги -

Archi

(non div.)

(non div.)

Canto

ба - ди о - ни, и ты сре - ди них, По - за - та, По -

Archi

unis. *pizz.*

arco *pizz.*

Fl. *pp*

Ob. *pp*

Cl.(B) *pp*

Cor. (F) *pp*

C-lli

Canto

- зи - та... Но ты не до-

con sord. arco

con sord. arco

Archi

con sord.

con sord.

||

Canto

- ста - лась жи - вой вра - гу, серд - це тво - е тво - е - ю

Archi

Canto

пу - лей про - би - то. Нет, ни - ко - гда не за - бу - дем

Archi

This system contains the vocal line and the string ensemble. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "пу - лей про - би - то. Нет, ни - ко - гда не за - бу - дем". The string ensemble consists of four staves: two for violins (treble and alto clefs) and two for violas and cellos (alto and bass clefs). The strings play a rhythmic accompaniment of eighth notes.

Canto

мы и - ме - ни тво - е - го, Ро - зи - та, Ро - зи

Archi

con sord.
arco

arco

arco

This system continues the vocal and string parts. The vocal line has the lyrics "мы и - ме - ни тво - е - го, Ро - зи - та, Ро - зи". The string ensemble includes markings for "con sord." and "arco" on the violin parts, and "arco" on the viola/cello part. The string accompaniment continues with eighth notes.

C-lli

Canto

- та.

div.

(non div.)

(non div.)

Archi

pp

pp

This system includes a cello part (C-lli) and continues the vocal and string parts. The vocal line has the lyric "- та." and includes a "div." (divisi) marking. The string parts include "(non div.)" markings. The cello part has a "p" dynamic marking. The string parts end with "pp" (pianissimo) dynamics.

Траурный марш

Andante

2 Clarinetti(B)

2 Fagotti

Timpani

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Cl.(B)

Fag.

Cor.
(F)

Tr-be
(B)

Tr-ni
e
Tuba

Archi

Cor. (F)
Tr-be (B)
Tr-ni e Tuba
T-ro
P-tti

Dynamic markings: *mf*, *f*, *ff*.
Articulation: accents, slurs, triplets.

Fl.
Ob.
Cl.(B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ni e Tuba
T-ro
P-tti

Dynamic markings: *ff*, *soli*, *fff*, *f*, *mf*.
Articulation: accents, slurs, triplets.

Archi

Dynamic markings: *ff*, *unis*.
Articulation: accents, slurs.

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

- Fl.**: Flute part with a first ending bracket labeled '3' and dynamic markings *a2* and *A*.
- Ob.**: Oboe part with dynamic markings *a2* and *A*.
- Cl.(B)**: Clarinet in B-flat part with dynamic markings *a2* and *A*.
- Fag.**: Bassoon part.
- Cor. (F)**: French Horn part with dynamic markings *a2* and *A*, and a section marked *mf* III.
- Tr-be (B)**: Trumpet in B-flat part with dynamic markings *A*.
- Tr-ni e Tuba**: Trombone and Tuba part with dynamic markings *A*, *a2 soli*, and *ff*.
- Timp.**: Timpani part with dynamic marking *ff*.
- T-ro**: Tom-tom part with dynamic marking *ff*.
- P-ttl**: Percussion part with dynamic marking *ff*.
- Archì**: String part with dynamic markings *A*, *ff*, and a first ending bracket labeled '3'.

4

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ni e Tuba

Timp.

4

Archl

5 a2

F1.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ni e Tuba

Timp.

P-ttl

5

Archl

This musical score page, numbered 272, contains the notation for measures 5 through 8. The score is divided into two systems. The first system includes parts for Flute (F1.), Oboe (Ob.), Clarinet in B-flat (Cl.(B)), Bassoon (Fag.), Cor Anglais (F), Trumpet in B-flat (Tr-be (B)), Trombone (Tr-ni e Tuba), Timpani (Timp.), and Percussion (P-ttl). The second system is for the strings (Archl), with separate staves for Violin I, Violin II, Viola, and Cello/Double Bass. The music is in the key of B-flat major, indicated by two flats on the key signature. A boxed measure number '5' is placed at the beginning of the first system. Above the Flute part, there are five natural horn staves, each with a '5' in a box and 'a2' written above it. The score features various dynamics, including fortissimo (ff), piano (p), and mezzo-forte (mf). It also includes articulation marks such as accents and slurs, and specific performance instructions like 'trm' (trumpet) and 'f' (forte). Triplet markings (3) are present in several parts, including the Oboe, Clarinet, Bassoon, Cor Anglais, and Trumpets. The percussion part consists of a single line with a fortissimo (ff) dynamic. The string part begins with a 'trm' (trumpet) marking and a fortissimo (ff) dynamic. The page number '11413' is centered at the bottom.

Fl. a2

Ob. a2

Cl.(B) a2

Fag.

Cor. (F) a2

Tr-be (B) mf

Tr-ni e Tuba

Timp. soli

P-tti ff

Arch. div.

Detailed description: This is a page of a musical score for an orchestra, page 273. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.(B)), and Bassoon (Fag.). The second system includes Horn in F (Cor. (F)), Trumpet in B-flat (Tr-be (B)), and Trombone/Tuba (Tr-ni e Tuba). The third system includes Timpani (Timp.) and Percussion (P-tti). The fourth system includes the String section (Arch.). The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The score contains various musical notations such as notes, rests, slurs, and dynamic markings like *mf*, *ff*, and *soli*. There are also performance instructions like *a2* and *div.*.

Отрывок

Andante

div. con sord.

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Archi

1

Archi

2

Archi

8

Марш

Allegro non troppo

4 Trombe (B) *ff* *a2 sole*

Tamburo *ff*

Fl. *ff* *a2*

Ob. *ff*

Cl. (B) *ff* *a2*

Fag. *ff* *a2*

Cor. (F) *ff* *a2*

Tr-tuba (B) *ff* *a2*

Tr-tuba *ff* *a2*

Timp. *ff*

T-ro *ff*

Arch. *ff*

This musical score page, numbered 276, features ten staves for various instruments. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.(B)), Bassoon (Fag.), Cor in F (Cor. (F)), Trumpet in B-flat (Tr-be (B)), Trombone (Tr-nl e Tuba), Timpani (Timp.), and Archi (Archi). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The Flute part begins with a dynamic marking of *a2*. The Bassoon part includes markings for *a2* and *3*. The Trombone and Tuba parts also feature *a2* and *3* markings. The Archi section consists of four staves, with the upper two in treble clef and the lower two in bass clef, all showing *3* markings. The music is characterized by rhythmic patterns and dynamic markings such as *a2* and *3*.

Fl. ^{a2} [2]

Ob. ^{a2}

Cl.(B) ^{a2}

Fag.

Cor.(F) ^{a2}

Tr-be(B) ³

Tr-ni e Tuba ^{III 3}

Timp.

Archi ²

This page of a musical score features the following instruments and parts:

- Fl.:** Flute, marked *a2* and *s*. Includes first, second, and third endings.
- Ob.:** Oboe, marked *a2* and *s*.
- Cl.(B):** Clarinet in B-flat, marked *a2* and *s*.
- Fag.:** Bassoon, marked *s*.
- Cor. (F):** Cor Anglais, marked *a2* and *s*.
- Tr-be (B):** Trumpet in B-flat, marked *a2* and *s*.
- Tr-ni e Tuba:** Trombone and Tuba, marked *a2* and *s*.
- Timp.:** Timpani, marked *solli* and *ff*.
- P-tti:** Percussion, marked *ff*.
- Archl:** String section, marked *s*.

The score includes first, second, and third endings for the Flute, Oboe, Clarinet, and String sections. The Flute part has a *3* marking above the first ending. The Trombone and Tuba parts have *3* markings above the first ending. The Percussion part has a *ff* marking below the first ending. The Timpani part has a *solli* marking above the first ending and a *ff* marking below the first ending. The Flute part has a *3* marking above the first ending. The Oboe part has a *3* marking above the first ending. The Clarinet part has a *3* marking above the first ending. The Bassoon part has a *3* marking above the first ending. The Cor Anglais part has a *3* marking above the first ending. The Trumpet part has a *3* marking above the first ending. The Trombone part has a *3* marking above the first ending. The Tuba part has a *3* marking above the first ending. The String section has a *3* marking above the first ending.

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ni e Tuba

Timp.

T-ro

P-ttl

Archl

5

Fl.
Ob.
Cl.(B)
Fag.

Cor. (F)
Tr-be (B)
Tr-ni e Tuba
Timp.
T-ro

5

Archì

This musical score page, numbered 281, features a full orchestral arrangement. The instruments are organized into three systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in B (Cl.(B)), and Bassoon (Fag.). The second system includes Cor in F (Cor. (F)), Trumpet in B (Tr-he (B)), Trombone (Tr-nl e Tuba), Timpani (Timp.), and Percussion (P-ttl). The third system is for the Strings (Archl). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a rest for the first two measures, followed by a dynamic marking of *ff* (fortissimo) and a tempo marking of *a2* (allegretto) in the third measure. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more complex, syncopated rhythmic pattern. The score includes various musical notations such as triplets, slurs, and dynamic markings.

6 ^{a2}

Fl.

Ob.

Cl.(B)

Fag.

Cor.
(F)

Tr-he
(B)

Tr-ni
e
Tuba

Timp.

6

Archi

7

Fl.

Ob.

Cl.(B)

Fag

Cor. (F)

Tr-ni (B)

Tr-ni e Tuba

Timp.

P-ttl

7

Archi

8

Fl.

Ob.

Cl.(B)

Fag.

Cor.
(F)

Tr-be
(B)

Tr-ni
e
Tuba

Timp.

P-ttl

8

Archl

9

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-he (B)

Tr-ni e Tuba

Timp.

P-ttl

9

Archl

This page of a musical score features the following instruments and parts:

- Fl.** (Flute): Part with an *a2* dynamic marking.
- Ob.** (Oboe): Part with an *a2* dynamic marking.
- Cl.(B)** (Clarinet in B): Part with an *a2* dynamic marking.
- Fag.** (Bassoon): Part with an *a2* dynamic marking.
- Cor. (F)** (Horn in F): Part with an *a2* dynamic marking.
- Tr-be (B)** (Trumpet in B): Part with an *a2* dynamic marking and triplet markings.
- Tr-ni e Tuba** (Trumpet and Tuba): Part with an *a2* dynamic marking.
- Timp.** (Timpani): Part with an *a2* dynamic marking.
- P-tti** (Percussion): Part with an *a2* dynamic marking.
- Archl** (Strings): Part with an *a2* dynamic marking.

The score is written in a key signature of two flats (B-flat major or D minor) and includes various musical notations such as rests, notes, and dynamic markings.

**МУЗЫКА
К ТРАГЕДИИ В.ШЕКСПИРА
«КОРОЛЬ ЛИР»**

СОЧ. 58А

1940

**COCTAB OPKECTPA
ORCHESTRA**

| | |
|-------------------|-------------|
| Piccolo | *** |
| Flauto | |
| Oboe | |
| Clarinetto (A, B) | Piano |
| 2 Fagotti | *** |
| *** | |
| 2 Corni (F) | Violini I |
| 2 Trombe (B) | Violini II |
| Trombone | Viole |
| Tuba | Violoncelli |
| *** | Contrabassi |
| | . |
| Timpani | |
| Triangolo | |
| Legno | |
| Tamburino | |
| Tamburo | |
| Piatti | |
| Cassa | |
| Tam-tam | |

[Вступление и баллада Корделии]

Andante

Oboe
 Clarinetto (A)
 2 Fagotti
 2 Corni (F)
 Trombone
 Tuba
 Timpani
 Violini I
 Violini II
 Viole
 Violoncelli
 Contrabassi

Ploc.
 Fl.
 Ob.
 Cl. (A)
 Fag.
 Cor. (F)
 Tr-be (B)
 Tr-ne
 Tuba
 Timp.
 P-tti
 Archi

2

Picc. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

Cl.(A) *cresc.*

Fag. *cresc.*

Cor. (F) *a2 cresc.*

Tr-be (B) *cresc.*

Tr-ne *3 cresc. 3*

Tuba *3 cresc. 3*

Timp. *pp cresc.*

P-no

2

Arch. *cresc.*

cresc.

cresc.

3 cresc. 3

3 cresc. 3

3

Picc.

Fl.

Ob.

Cl. (A)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

Timp.

P-ttl

P-no

3

Archi

Picc.

Fl.

Ob.

Cl. (A)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

Timp.

P-no

f *dim.*

f *dim.*

f *dim.*

f *dim.*

muta in B

Archi

f

f

f

f

Cor.
Tr-be (B)
Tr-ne
Tuba
Timp.
P-no
Archl

Dynamic markings: *ppp*, *p*

Cl. (B)
Cor. (F)
P-no
Корделия

Dynamic markings: *pp*, *p*

5

Archl

Dynamic markings: *pizz.*, *p*

3a

Cl. (V) 6

P-но

Корделия

том-ным мо-рем на ска-ле сто-ит вы-со-кий дом, гне-здят-ся пти-цы на ска-ле, но

Archl

pizz.
p

Cl. (V) 7

P-но

Корделия

пу-сто в до-ме том, но пу-сто в до-ме том. Дав-но - давно по-

Archl

Cl. (V)

P-но

Корделия

-тук о-чар, ве-ольшно го-ло-сов, и толь-ко ве-тер, буй-ный гость, тре-во-жит ти-хих

Archl

8

Cl. (B)

Cor. (F)

P-но

Корделия

сов. Принес он весть из далека, что господин ис-чез, что за мо-ря и об-ла-

Archl

9

Picc.

Fl.

Cl. (B)

Тмп.

P-tti

P-но

Корделия

-ка е-го у-нес Мер-лин. В зе-ле-ной даль-ней

Archl

Picc.
 Fl.
 Cl. (B)
 Timp.
 P-ttl
 P-но
 Корделия
 сто - ро - не на чер - ном при - зрач - ном ко - не он ска - чет в во - ло - той бро - не, но

Picc.
 Fl.
 Cl. (B)
 Cor. (F)
 Timp.
 P-ttl
 P-но
 Корделия
 ви - дит дом во сне. Ле - та - ет ве - тер и по - ет, и пла - чет он о нем,

10

pp

Cl. (B)

P-no

Корделия

не от-кли-ка-ет-ся ни - кто, и пуст вы-со-кий дом, и пуст вы-со-кий

Archi

==

Cl. (B)

P-no

Корделия

дом.

Archi

Возвращение с охоты

Allegretto
a2

2 Corni (F) *f* *marc.*

Piano

Violini I *pizz.*

Violini II *pizz.*

Viola *pizz.*

Violoncelli *pizz.*

Contrabassi *pizz.*

Cor. (F) a2

P-no

Archí

Cor. (F) a2

P-no

Archí

2

Fl. *ff* *marc.*

Ob. *ff* *marc.*

Cl. (B) *ff* *marc.*

Fag. *ff* *marc.*

Cor. (F) (a.2)

Tr-be (B) *p*

Tr-ne *p*

Tuba *p*

Timp. *p*

Tr-lo *p*

P-no *ff*

Archi *arco*

2

This musical score page contains six systems of music. The first system includes Piccolo (Picc.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The second system includes Cor Anglais (F) (Cor. (F)), Trumpet in B-flat (Tr-be (B)), Trombone (Tr-ne), and Tuba. The third system includes Timpani (Timp.) and Tom-tom (Tr-lo). The fourth system includes Piano (P-no). The fifth system includes the string section (Archi), with four staves for Violins I, Violins II, Violas, and Cellos/Double Basses. A rehearsal mark '3' is placed above the Piccolo staff in the first system and above the Violins I staff in the fifth system. The score features various rhythmic patterns, including sixteenth-note runs and sustained notes.

Picc.
 Ob.
 Cl. (B)
 Fag.
 Cor. (F)
 Tr-be (B)
 Tr-ne
 Tuba
 Timp.
 Tr-lo
 P-no
 Archi

Musical score for page 301, featuring Piccolo, Oboe, Clarinet (B), Bassoon, Cor (F), Trumpet (B), Trombone, Tuba, Timpani, Tr-llo, Piano, and Archi. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *f* and *a2 soli*. A box containing the number 4 is present in the upper right of the Piccolo staff and the lower right of the Archi section.

This musical score page contains the following parts and measures:

- Picc.** (Piccolo): Measures 1-8.
- Ob.** (Oboe): Measures 1-8.
- Cl. (B)** (Clarinet in B): Measures 1-8.
- Fag.** (Bassoon): Measures 1-8.
- Cor. (F)** (Coronet in F): Measures 1-8, starting with a *(a2)* marking.
- Tr-be (B)** (Trumpet in B): Measures 1-8.
- Tr-ne** (Trumpet in C): Measures 1-8.
- Tuba**: Measures 1-8.
- Timp.** (Timpani): Measures 1-8.
- Tr-lo** (Tom-tom): Measures 1-8.
- P-no** (Piano): Measures 1-8, with an *8-* marking above the right hand in measure 8.
- Archi** (Strings): Measures 1-8, including Violin I, Violin II, Viola, and Cello/Double Bass.

Песни Шута

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Перевод С. МАРШАКА

1.

Allegro

Piccolo *ff* 10

Flauto *ff* 10

Oboe *ff* 10

Clarinetto(B) *ff* 10

2 Fagotti

2 Corni(F) *f* *a2* *ff* *sola* *p*

2 Trombe(B) *f* *ff* *dim.*

Trombone *f* *ff* *p*

Tuba *f* *ff* *p*

Tamburino *f* *p*

Piano *p*

Шут *f*

Тот, кто решил ся по кус. кам стра.

Allegro

Violini I *pizz.* *p*

Violini II *pizz.* *p*

Viole *pizz.* *p*

Violoncelli *pizz.* *p*

Contrabassi *pizz.* *p*

T-no

P-no

Шут

Archl

- ну сво - ю раз - дать, пусть при - об - щит - ся к ду - ра - кам, он

Picc.

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

T-no

P-no

Шут

Archl

2

ff 10 p

ff 10 p

ff 10 p

ff 10 p

ff 10 p solo

a2

ff p

ff p

ff p

ff p

ff p

[p]

[p]

p

p

p

p

p

p

p

p

бу - дет мне под стать; мы станем с ним ру - ка к ру - ке два

Fag.

T-no

P-no

Шут
 круг-лых ду-ра-ва: о-дин в ду-рац-ком кол-па-ке, дру-гой без кол-па-

Archi

Picc.

Fl.

Ob.

Cl.(B)

Fag.

Cor.(F)

Tr-be (B)

Tr-ne

Tuba

T-no

P-no

Шут
 - ка.

Archi

(pizz.)
ff
(pizz.)
ff
(pizz.)
ff
(pizz.)
ff

2.

Allegretto

Piccolo *ff* 10

Flauto *ff* 10

Oboe *ff* 10

Clarinetto (B) *ff* 10

2 Fagotti

2 Corni (F) *f* a2

2 Trombe (B) *f*

Trombone *f*

Tuba *f*

Piano *p*

Лир

Шут *p* *cresc.*

Для дураков печальный день: все ум - пикистра.

Allegretto

Violini I *f* *pizz.* *p*

Violini II *f* *pizz.* *p*

Viole *f* *pizz.* *p*

Violoncelli *f* *pizz.* *p*

Contrabassi *f* *pizz.* *p*

2

Picc. *ff* 10

Fl. *ff* 10

Ob. *ff* 10

Cl.(B) *ff* 10

Fag.

Cor. (F) *f* a2

Tr-be (B) *f*

Tr-ne *f*

Tuba *f*

P-no

Лиp

С каких ты пор причился к песням, бездельник?

Шут *f*

-ны мозги на - де-ли на-бе-кренъ и стали мнеравны.

2

Archl

3 Менo mosso

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

pp

pp

pp

pp

Да с тех пор, как
ты сделал дочек
своими мамашами,
дал им в руки
розги и спустил
с себя штанишки.

Шут

p

О-ни за-пла-ка-ли от сча-стья, а

Archi

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

Шут

rit.

pp

cresc.

f espr.

я за-шел сто-ски, уз-нав, что мой ко-роль безвла-сти кг.

Archi

Allegro

4

Picc. *ff* 10

Fl. *ff* 10

Ob. *ff* 10

Cl.(B) *ff* 10

Fag. *ff*

Cor. (F) *f* *ff* a2

Tr-be (B) *f* *ff*

Tr-ne *f* *ff*

Tuba *f* *ff*

P-no *ff*

Шурт *p*

-ра-ет в дураки.

4

Allegro

Archi *p* *ff* pizz.

3.

Allegro

Piccolo

Flauti

Oboe

Clarinetto(B)

2 Fagotti

2 Corni(F)

2 Trombe(B)

Trombone

Tuba

Tamburino

Шур

Хлеб - ны - е крош - ки,

Allegro

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Picc. Fl. Ob. Cl.(B) Fag. T-no

Шур

черст-вы - е кор - ки мыш - ка го - лод - на - я

Archi

Picc. Fl. Ob. Cl.(B) Fag. T-no

Шур

вспомни - ла в нор-ке.

Archi

4.

Moderato

Piccolo

Flauto

Oboe

Clarinetto (B)

2 Fagotti

2 Corni (F)

2 Trombe (B)

Trombone

Tuba

Tamburino

Piano

Шур

Вскормил ку - куш - ку во - ро - бей,

Moderato

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Cl.(B)
Fag.
Cor. (F)
Tr-be (B)
Шурт

con sord.
p.
II con sord.
p.

без - дом - но - го птен - ца,

Archi

Fag.
Cor. (F)
Tr-be (B)
Tr-ne
Шурт

I
a2 senza sord.
p cresc.
I (senza sord.)
p cresc.
p cresc.
p cresc.

а тот возъ - ми да и у - бей при - ем - но - го от -

Archi

arco
f marc.
arco 3
f marc.
arco 3
f marc.
arco 3
f marc.

Picc. *ff* 10

Fl. *ff* 10

Ob. *ff* 10

Cl.(B) *ff* 10

Fag.

Cor. (F) *ff* *dim.* *pp*

Tr-be (B) *ff* [Il senza sord.] *dim.* *pp*

Tr-ne *ff* *dim.* *pp*

Tuba *ff* *dim.* *pp*

T-noon *ff* *dim.* *pp*

P-no *ff* *p*

Шут - ца. *ff* *p*

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

5.

Allegretto

2 Fagotti



Шут



От - цов са - нов - ных и бо - га - тых лас - ка - ют

Fag.



Шут

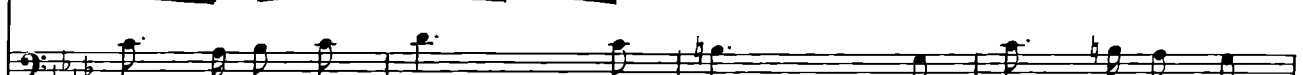


доч - ки и зя - тья, а у ко - го шта - ны в за - пла - тах, то - го не

Fag.



Шут



жа - лу - ет се - мья. Судь - ба, ко - рыст - на - я блуд -

арсо

p

арсо

p

арсо

p

арсо

p

арсо

p

Archi



Шут



- ни - ца, о - на с го - лод - ным не ло - жит

Archi



Allegro

2

Picc. *ff* 10

Fl. *ff* 10

Ob. *ff* 10

Cl.(B) *ff* 10

Fag.

Cor. (F) *f* *a2*

Tr-be (B) *f* *sola*

Tr-ne *f*

Tuba *f*

T-no *ff*

Myr *-ca!*

2

Allegro

Archl *ff* *pizz.*

6.

Presto

p

Шут
Ко - гда о - тка-жет-ся свя - щен - ник кри -

Violini I
p

Violini II
p

Viola
p

Violoncelli
p

Contrabassi
p

Fag. 1 I
p *cresc.* *cresc.*

Шут
- вить ду - шо - ю из - за де - нег и пе - ре - ста - нет пи - во - вар во -

Archi
cresc. *cresc.* *cresc.* *cresc.* *cresc.*

Fag. I
f *p* *[p]* *dim.*

Шут
- до - ю раз - бав - ля - ть то - вар,

Archi
f *p* *dim.* *dim.* *dim.* *dim.*

2

Fag.

Шут
ко - гда на - ску - чит ка - ва - ле - рам у - чить - ся

Archi

3 I

Fag.

Шут
у порт-ных ма - не - рам, ко - гда е - ре - ти - ков мо - нах сжи - гать не

Archi

(I)

Fag.
p cresc. *f dim.*

Шут
ста - нет на кост - рах,

Archi

4

I

Fag.

Шут *p* ко - гда су - дья грешить не бу - дет и без при -

Archl *p*

p

5 I

Fag. *p* *cresc.* *p* *cresc.*

Шут - чи - ны не за - су - дит, ко - гда у - молк - нет кле - ве - та, за -

Archl *cresc.* *cresc.* *cresc.* *cresc.*

cresc. *cresc.*

I

Fag. *f* *p* *p* *cresc.* *f* *dim.*

Шут - мок по - ве - сив на у - ста,

Archl *f* *p* *cresc.* *f* *dim.* *cresc.* *dim.*

f *p* *cresc.* *f* *dim.* *cresc.* *dim.*

6

I

Fag.

Шут *p*
ко - гда блуд - ни - ца храм по - стро - ит, а рос - тов -

Archi
p

7

I

Fag.

Шут *p cresc.*
- щик сун - дук от - кро - ет - тогда - то бу - дет Аль - би - он до

Archi
cresc.

8

Fag.

Шут *f p p cresc. cresc.*
о - сно - ва - нья по - тря - сен, тогда хо - дить мы бу - дем

Archi
f p cresc. cresc.

Picc
Fl
Ob
Cl.(B)
Fag.

Tr - be (B)
Ильз

с ва - ми вверх го - ло - ва - ми, вверх го - ло - ва - ми, вниз но - га - ми!

Арчи

Picc.
Fl.
Ob.
Cl.(B)
Fag.
Cor. (F)
Tr - be (B)
Tr - ne
Tuba
Timp.
Арчи

Moderato

Oboe

2 Fagotti

Tamburino

Шут

Ли - са - плу - тов - ка и доч - ка ко - ро -

Ob.

Fag.

T - no

Шут

- ля, од - на бываю ве - рев - ка, од - на бываю пет - ля!

1

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr - be (B)

T - no

P - no

Шут

Про - дам кол - пак ку - плю пет - лю: ду - рак - при -

Archi

Fag. *[mp]*

Cor. (F) *pp*

Tr - ne *pp*

Tuba *pp*

Cassa *p*

Шур
- я - тель ко - ро - лю!

Archi *p*

Picc. *ff*

Ob. *ff*

Cl. (B) *ff* [muta in A]

Fag. *ff*

Cor. (F) *ff*

Tr - be (B) *ff*

Tr - ne *ff*

Tuba *ff*

Timp. *ff*

Cassa *ff*

Archi *arco ff*

8.

Moderato

1

Oboe

2 Fagotti

Шут

Шта - ны нуж - ны, да - ю вам сло - во,

2

Ob.

Fag.

Cor. (F)

Шут

но при - ю - ти баш - ку спер - ва, иль о - бо - вши ве - ет без

3

Ob.

Fag.

Шут

кро - ва тво - я се - да - я го - ло - ва. В ком

I

Fag.

Cor. (F)

Шут

серд - це жест - ко - е как пят - ка, тех не сму - тит чу - жа - я боль, но

con sord.
pizz.

V-ni I

V-ni II

4

Fag.

Cor. (F)

Шут

спать о - ни не бу - дут слад - ко, ко - гда на - трут се - бе мо -

V-ni I

V-ni II

This musical score page, numbered 327, features a variety of instruments. The woodwinds include Piccolo, Oboe, Clarinet in B-flat, and Bassoon. The brass section consists of Cor in F, Trumpet in B-flat, Trombone, and Tuba. The percussion includes Timpani and Piano. The strings are labeled as Archi. The score is written in a key signature of two flats and a 3/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, often beamed in groups of four. The brass instruments play sustained notes, with the Trumpet in B-flat and Trombone parts featuring triplet markings. The Piano part is marked *ff* and plays a steady eighth-note accompaniment. The Timpani part is also marked *ff* and plays a simple rhythmic pattern. The Archi part is divided into four staves, each playing a similar eighth-note pattern. The score concludes with a fermata over the final measure.

This musical score page contains two systems of staves. The first system includes the following parts from top to bottom: Piccolo (Plcc.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor Anglais (F) (Cor. (F)), Trumpet in B-flat (Tr - be (B)), Trombone (Tr - ne), Tuba, Timpani (Timp.), and Percussion (P-ttl). The second system is for the string section (Archi), consisting of Violin I, Violin II, Viola, and Cello/Double Bass. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The woodwinds and strings play a rhythmic pattern of eighth notes, often in groups of three (trios). The Piccolo, Oboe, Clarinet, and Cor parts feature trills and triplets. The Trombone and Tuba parts play a steady eighth-note accompaniment. The Timpani part has a 'soli' section starting in measure 7. The Percussion part provides a simple accompaniment. The string section plays a complex rhythmic pattern of eighth notes.

10.

Moderato

1

p

Шут

Кто слу-жит толь-ко для то-

Violini I *con sord.*

Violini II *con sord.*

Viole *con sord.*

Violoncelli *con sord. pizz.*

Contrabassi *con sord. pizz.*

Шут

- го, что-бы из-влечь до-хо-ды, те-бя ос-та-вит од-но-го во

V-le

V-c.

C-b.

Шут

вре-мя не-по-го-ды.

V-le

V-c.

C-b.

Шут

Но он с то-бой, твоей вер-ный шут, слу-жил он не для

Archi

p

[sim.]

arco

espr.

arco

Шут 4

де-нег. Он жал-кий шут, но он не плут! Не плут!

Archi

cresc.

Fag. 5 *I solo* 6 *rit.*

Шут

Ду-рак, а не мо-шен-ник!

V-le

V-c.

C-b.

pizz.

pizz.

7 *Adagio* 8 *coperti*

Timp.

T-no

Archi

p

p

p

arco

p

p

arco

p

Timp.

Archi

pp

pp

pp

pp

pp

pp

pizz.

pizz.

pizz.

pizz.

pizz.

[Финал первого акта]

Andante

Piccolo *ff espress.*
 Flauto *ff espress.*
 Oboe *ff espress.*
 Clarinetto (B) *ff espress.*
 2 Fagotti
 2 Corni (F) *ff espress.*
 2 Trombe (B) *ff*
 Trombone *ff espress.*
 Tuba
 Timpani
 Tamburo
 Piatti
 Piano
 Andante
 Violini I *ff*
 Violini II *ff*
 Viole *ff*
 Violoncelli *ff*
 Conrabassi *ff*

Picc.

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

Timp.

T-ro

P-tti

P-no

Archi

1

a2

s

p

11413

Picc. *cresc.* *ff*
 Fl. *cresc.* *ff*
 Ob. *cresc.* *ff*
 Cl.(B) *cresc.* *ff*
 Fag. *a2* *cresc.* *ff*
 Cor. (F) *a2* *cresc.* *ff*
 Tr-be (B) *cresc.* *ff espress.*
 Tr-ne *cresc.* *ff espress.*
 Tuba *cresc.* *ff*
 Timp. *cresc.* *ff*
 T-ro *cresc.*
 P.tti *cresc.*
 P-no *cresc.* *ff*
 Archi *cresc.* *ff*

This musical score is for a full orchestra and piano. It is divided into several systems of staves. The top system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.(B)), Bassoon (Fag.), and Cor Anglais (Cor. (F)). The middle system includes Trumpet in B-flat (Tr-be (B)), Trumpet in C (Tr-ne), and Tuba. The percussion section (Timp., T-ro, P-tti) is shown below the brass. The piano (P-no) part is in the next system. The bottom system is for the string section (Archi), with separate staves for Violins I, Violins II, Violas, Cellos, and Double Basses. The score features various musical notations such as dynamics (p, a2), articulation (accents, slurs), and performance instructions (trills, triplets). The woodwinds and strings play melodic lines, while the brass and piano provide harmonic support.

3

Picc.

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

Timp.

P-ttl

P-no

3

Archi

2

Picc.
Fl.
Ob.
Cl.(B)
Cor.
(F)
Tr-be
(B)
Tr-ne
P-ttl
P-no
V-ni I
V-ni II
V-le
V-c.

ff
pp *cresc.*
pp *cresc.*
pp *cresc.*
pp *cresc.*

3

Picc.
Fl.
Ob.
Cl.(B)
Cor.
(F)
Tr-be
(B)
Tr-ne
P-ttl
P-no
V-ni I
V-ni II
V-le
V-c.

ff
pp *cresc.*
pp *cresc.*
pp *cresc.*

[Сцена в степи]

Moderato

I solo *p tenuto*

2 Fagotti

2 Corni (F)

Timpani *coperti pp*

Piano *pp ma corda secco*

Violini I *col legno p*

Violini II *col legno p*

Viole *col legno p*

Violoncelli *col legno p*

Contrabassi *col legno p*

Fag. *p tenuto*

Timp.

P-no

Archi *col legno*

2

Cl.(B)

Fag.

Timp.

P-no

Archi

3

Cl.(B)

Fag.

Timp.

P-no

Archi

Fag. *mf*

P-no *mf*

Archi *mf*

Fag. *p*

P-no *3*

Archi *dim.* *p* [*p*]

5

Cl. (B)

Fag.

Timp.

P-no

Archi

≡

Cl. (B)

Fag.

Tuba

Timp.

P-no

Archi

Ослепление [Глостера]

Moderato

Piccolo
 Oboe
 Clarinetto (B)
 2 Fagotti
 2 Corni (F)
 2 Trombe (B)
 Trombone
 Tuba
 Timpani
 Piatti
 Piano
 Violini I
 Violini II
 Viole
 Violoncelli
 Contrabassi

colla bacch. di Timp secco

This page of a musical score contains measures 1 through 4. The instruments are arranged as follows from top to bottom: Piccolo (Picc.), Oboe (Ob.), Clarinet in B-flat (Cl.(B)), Bassoon (Fag.), Cor Anglais (Cor. (F)), Trumpet in B-flat (Tr-be (B)), Trombone (Tr-tn), Tuba, Timpani (Timp.), Percussion (P-tti), Piano (P-no), and a section for Arched Instruments (Archi) consisting of Violin I, Violin II, and Viola. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *ff* and *sim.*. A first ending bracket labeled '1' is present above the Piccolo and Clarinet parts in the first measure. The piano part features a complex harmonic structure with many accidentals. The percussion part has a rhythmic pattern of eighth notes, with the first four notes grouped as triplets.

This musical score is for a full orchestra and piano. It is divided into two systems. The first system includes Flute (Flcc.), Oboe (Ob.), Clarinet in B-flat (Cl.(B)), Bassoon (Fag.), Cor Anglais (Cor. (F)), Trumpet in B-flat (Tr-be (B)), Trombone (Tr-ni), Tuba, Timpani (Timp.), and Piano (P-tti). The second system includes Piano (P-no) and the string section (Archl). The score features a variety of musical notations, including woodwind and string parts with dynamic markings such as *cresc.* and *ff*. Percussion parts include timpani rolls and piano accompaniment with triplets. The piano part has a section marked *rit.* and a second ending marked **2**. The string section also includes a *rit.* marking and a second ending marked **2**. The score is written in a key signature of one flat and a common time signature.

Cl.(B)

Fag. *solo*

Cor. (F) *a2 [senza sord.]*

Tr-he (B)

Tr-ne

Tuba

Timp. *pp*

Cassa *pp*

Archi

Cl.(B) **3**

Fag. *p ma marc.*

Archi

4

Cl.(B)

Fag.

Tr-be (B)

Timp.

Cassa

Archl

5

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ne

Tuba

Timp.

Cassa

solo

p ma mare.

a2

pp

pp

pp

Archl

p

p

p

p

Fl.

Ob.

Cl.(B)

Fag.

Cor.(F)

Tr-be (B)

Tr-nl

Tuba

Timp.

P-ttl

Archi

Fl.

Ob.

Cl.(B)

Fag.

Cor.(F)

Tr-be (B)

Tr-nl

Tuba

Timp.

Archi

4

Fl.
Ob.
Cl.(B)
Fag.
Cor.
(F)
Tr-be
(B)
Tr-ni
Tuba
Timp.
T-ro

Archi

5

Fl.
Ob.
Cl.(B)
Fag.
Cor.
(F)
Tr-be
(B)
Tr-ni
Tuba
Timp.
T-ro

Archi

soli
cresc.

6

Ob. *ff*

Cl.(B)

Fag. *dim.*

Cor. (F) *a2 dim.*

Tr-be (B) *dim.*

Tr-ni *dim.*

Tuba *dim.*

Timp. *fff dim.*

T-ro *ff*

V-c. *pizz. ff dim.*

C-b. *ff dim.*

7

Cl.(B) *p*

Fag. *p* *soli* *marc.*

Cor. (F) *a2 p ppp*

Tr-be (B) *I p pp*

Tr-ni *p ppp*

Tuba *p ppp*

Timp. *p*

V-c. *p*

C-b. *p*

Fag.  *dim.*

Cor. (F)  *p dim.*

Tr-be (B)  *I*

Timp.  *sempre dim.*

V-c. 

C-b. 

Fag. 

Cor. (F)  *I*

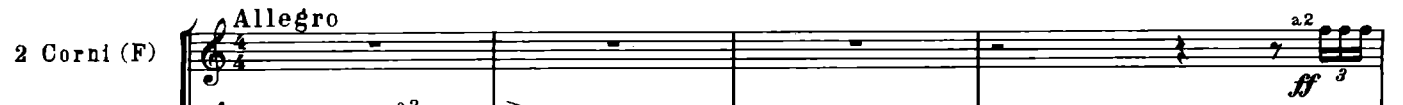
Timp. 


V-c. 

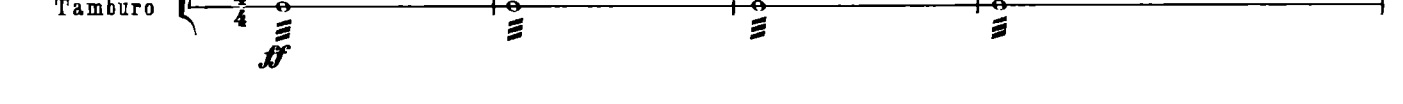
C-b. 


Фанфары


1.

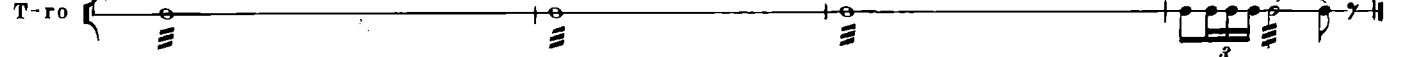
2 Corni (F)  *Allegro*

2 Trombe (B)  *ff*

Tamburo  *ff*

Cor. (F)  *a2*

Tr-be (B)  *b*

T-ro  *a2*

**МУЗЫКА
К ТЕАТРАЛИЗОВАННЫМ
ПРОГРАММАМ
«ОТЧИЗНА»,
«РУССКАЯ РЕКА»,
«ВЕСНА ПОБЕДНАЯ»**

СОСТАВ ИСПОЛНИТЕЛЕЙ
ESECUTORI

Piccolo
Flauto
2 Oboi
2 Clarinetti (B, A)
2 Fagotti

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

Timpani
Triangolo
Tamburino
Tamburo
Piatti
Cassa

Campanelli
Balalaice
Piano

Soli Soprano
 Tenore
 Basso

Coro Soprani
 Alti
 Tenori
 Bassi

Violini I
Violini II
Viola
Violoncelli
Contrabassi

Più mosso

2

Ob.
Cl.(B)
Fag.
Timp.

Archi

3

Fag.
Cor. (F)
Tr-be (B)

Archi

Fag

Cor (F)

Tr-be (B)

T-ro

S.

A.

T.

B.

Вих - ри враждеб - ны - е

Вих - ри враждеб - ны - е

Archii

pizz.

pizz.

pizz.

pizz.

pizz.

p

T-ro

S.

A.

T.

B.

ве - ют над на - ми, тем - ны - е си - лы нас злоб - но гне - нут.

ве - ют над на - ми, тем - ны - е си - лы нас злоб - но гне - нут.

Archii

T-ro

S.
В бой ро - ко - вой мы всту - пи - ли с вра - га - ми, нас е - ще судь - бы без -

Coro
A.
Т.
В бой ро - ко - вой мы всту - пи - ли с вра - га - ми, нас е - ще судь - бы без -

В.
Archi

T-ro

5

S.
- вест - ны - е ждут. На бой кро - ва - вий, свя - той и пра - вий

Coro
A.
Т.
- вест - ны - е ждут. На бой кро - ва - вий, свя - той и пра - вий

В.
Archi

arco
p
arco
p
arco
p
arco
p
p

Cor. (F)

T-ro

S.
марш, марш впе-ред, ра - бо - чий на-род! На бой кро-ва - вый;

A.
марш, марш впе-ред, ра - бо - чий на-род! На бой кро-ва - вый;

Coro
T.
марш, марш впе-ред, ра - бо - чий на-род! На бой кро-ва - вый;

B.
марш, марш впе-ред, ра - бо - чий на-род! На бой кро-ва - вый;

Archl

T-ro

S.
свя - той и пра-вый марш, марш впе-ред, ра - бо - чий на-род!

A.
свя - той и пра-вый марш, марш впе-ред, ра - бо - чий на-род!

Coro
T.
свя - той и пра-вый марш, марш впе-ред, ра - бо - чий на-род!

B.
свя - той и пра-вый марш, марш впе-ред, ра - бо - чий на-род!

Archl

6

Picc. *mf*

Fl. *mf*

Ob. *p* 3 *mf*

Cl. (B) *p* 3 *mf* a2

Fag. *p*

Cor. (F) *mf* 3

Tr-be (B) *p* 3

Tr-ni *p*

Tuba *p*

T-ro *p* 3

P-no *mf*

6

Archl *pizz.* *p* *mf* *p*

pizz. *p* *mf* *p*

pizz. *p* *mf* *p*

pizz. *p* *mf* *p*

7

Cor. (F) *a2* *p*

Tr-be (B) *Isola* *p*

Tr-ni *p*

Tuba *p*

T-ro *p*

Archi

Cor. (F) *a2*

Tr-be (B) *I*

Tr-ni

Tuba

T-ro

Archi

8

Picc.

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ni

Tuba

T-ro

8

Archi

arco

arco

arco

arco

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ni

Tuba

Tr-ro

Archi

3

cresc.

a2

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

10

Picc.

Fl.

Ob.

Cl.(B)
a2

Fag.

Cor.
(F)
a2

Tr-be
(B)

Tr-ni

Tuba

T-ro

P-tti

S.

A.

T.

B.

Сме - ло, то - ва - ри - щи, в но - гу.

Сме - ло, то - ва - ри - щи, в но - гу.

10

Archi

Picc.
Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ni
Tuba
T-ro
P-tti

S.
A.
T.
B.
Coro

Ду - хом о.креп - нем в борь - бе, в цар - ство сво.бо - ды до -

Ду - хом о.креп - нем в борь - бе, в цар - ство сво.бо - ды до -

Archi

Picc.
Fl.
Ob.
Cl.(B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ni
Tuba
T-ro
P-tti

S.
A.
T.
B.
Coro

- ро - гу грудь - ю проло - жим се - бе.
- ро - гу грудь - ю проло - жим се - бе.

Archii

11

Picc.
Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ni
Tuba
Timp.
T-ro
P-tti
Cassa

S.
A.
Coro
T.
B.

Сме - ло ти - ра - нов
 Вцар - ство сво бо - ды до - ро - гу...
 Сме - ло ти - ра - нов
 Сме - ло ти - ра - нов
 Сме - ло ти - ра - нов

11

Archl

Picc.

Fl.

Ob.

Cl.(B) ^{a2}

Fag.

Cor. (F) ^{a2}

Tr-be (B)

Tr-ni

Tuba

Timp.

T-ro

P-tti

Cassa

S.

A. бей! Впе - ред, на - род! День твой! Все

Coro

T. бей! Впе - ред, на - род! День твой! Все

B.

Archl

Plcc. rit. ten. ten.

Fl. ten. ten.

Ob. ten. ten.

Cl.(B) a2 ten. ten.

Fag. a2

Cor. (F) a2

Tr-be (B)

Tr-ni

Tuba

Timp.

T-ro

P-tti

Cassa

P-no [f]

S.

A.

Coro в бой! Бей злей! Флаг, рей! Все в бой!

T.

В.

Солн - це

Солн - це

Archl rit.

Picc.
Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ni
Tuba
Timp.
T-ro

P-no

S.
A.
T.
V.
Cogo

сла - вы, свет - лей! Зна - мя,
свет - лей!
сла - вы, свет - лей! Зна - мя,
свет - лей!

Archiv

Flcc.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ni

Tuba

Timp.

T-ro

P-tti

Cassa

P-no

Sopr.

Ten.

Arch.

вы - ше рей над землей! Все сме-ло в бой! В бой!

вы - ше рей над землей! Все сме-ло в бой! В бой!

2. Песня Октябрьской победы

Слова С. АЛЫМОВА

Allegretto

Piccolo

Flauto

Oboe

2 Clarinetti (B)

2 Corni (F)

3 Trombe (B)

2 Tromboni

Tamburino

Tamburo

Picc.

Fl.

Ob.

Cl. (B)

Cor. (F)

Tr-be (B)

Tr-lo

T-ro

Tr-be (B) *I* *sf* *2*

Tr-ni *sf*

Tuba *sf*

Timp. *sf*

Tr-lo

T-ro

Bala-laica *f*

Tenore solo

Над Не - во - ю мно - го -

Archí *f* *pizz.*

Tr-lo

Bal. *f*

Ten. solo

- вод - ной не - бо се - ро - е свет - лей. За - пе - вай, на -

Archí *f*

Tr-lo

Bal.

Тен. solo
- род сво - бод - ный, пе - сню сча - стья ве - се -

Archi

Fl.

Cl. (B)

T-no

Bal.

Тен. solo
- лей. Сшиб-лен с трона царь кро-ва-вый про-ле-тарским ку-ла-ком.

Archi

Detailed description of the musical score: The score is for page 379 and consists of two systems. The first system includes parts for Tr-lo (Trumpet), Bal. (Bassoon), Ten. solo (Tenor), and Archi (Strings). The vocal line (Ten. solo) has the lyrics: '- род сво - бод - ный, пе - сню сча - стья ве - се -'. The second system includes parts for Fl. (Flute), Cl. (B) (Clarinet), T-no (Trumpet), Bal. (Bassoon), Ten. solo (Tenor), and Archi (Strings). The vocal line (Ten. solo) has the lyrics: '- лей. Сшиб-лен с трона царь кро-ва-вый про-ле-тарским ку-ла-ком.' The score features various musical notations including notes, rests, dynamics (p), and articulation marks. A rehearsal mark with the number 3 is present above the Flute part in the second system.

Picc.
Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ni
Tuba
Timp.
T-no
P-tti

Bal.
Ten. solo

Эй, ходи, красота, па-вой рядом с красным моря-ком.

S.
A.
T.
B.

Эй, ходи, красота, па-вой рядом с красным моря-ком.

Archl

5

Ploc.
Fl.
Ob.
Cl. (B)
Cor. (F)
Tr-be (B)
Tr-ni
Tuba
Timp.
T-no

6

Ploc.
Fl.
Ob.
Cl. (B)
Cor. (F)
Tr-be (B)
Tr-ni
Tuba
Timp.
T-no

Archi

Cor. (F) *a2*

Tr-ni

Tuba

Timp.

Basso solo *ff*

А - ЛЫМ вы - шит го - род пы - шет, ку - ма -

Archi *mf*

B.solo

- ча - ми на - ка - лен. Ста - ли кры - ши

Archi

B.solo

буд - то вы - ше от пы - ла - ю - щих зна - мен,

Archi

7

F1.

Cl. (B)

Fag.

Cor. (F)

B. solo

Хо - дят по - во - ю по - ход - кой пе - тро - град - цы - мо - лод - цы.

Archi

F1.

Cl. (B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ni

Tuba

Timp.

T-no

B. solo

Ве - се - лей гля - ди, кра - сот - ка, ста - рый мир от - дал кон - цы!

Archi

8

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (B) *ff* *a2*

Fag. *ff*

Cor. (F) *ff* *a2*

Tr-be (B) *ff*

Tr-ni *ff*

Tuba *ff*

Timp.

T-no

P-ttl

Bal.

Coro

S. ff

A. ff

T. ff

B. ff

Ве - се - лей, гля - ди, кра - сот - ка, ста - рый мир от - дал кон - цы!

8

Archl *ff*

ff

ff

ff

ff

ff

11413

Picc. *fff*

Fl. *fff*

Ob. *fff*

Cl. (B) *fff*

Fag. *fff*

Cor. (F) *fff* a2

Tr-be (B) *fff*

Tr-ni *fff*

Tuba *fff*

Timp. *fff*

T-no *fff*

P-ttl *fff*

Bal. *fff*

Coro
S.
A.
T.
B.

Archi *fff*

3. Пляска молодежи

Moderato

Piccolo

Flauto

Oboe

2 Clarinetti (A)

Fagotto

2 Corni (F)

3 Trombe (B)

2 Tromboni

Tuba

Timpani

Triangolo

Tamburino

Piano

Moderato

Violini I

Violini II

Viole

Violoncelli

Contrabassi

2

Pico.

Fl.

Ob.

Cl.(A)

Fag.

Cor. (F)

Tr-be (B)

Tr-ni

Tuba

Timp.

Tr-lo

T-no

P-no

2

Archi

arco

pizz.

ff

arco

pizz.

ff

arco

pizz.

ff

arco

pizz.

ff

3

Picc.
 Fl.
 Ob.
 Cl.(A)
 Fag.
 Cor. (F)
 Tr-lo
 T-no
 P-no
 Archi

4

Picc.
 Fl.
 Cl.(A)
 Fag.
 Timp.
 Archi

5

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (A) *ff* *a2*

Fag. *ff*

Cor. (F) *f*

Tr-be (B) *p*

Tr-ni *p*

Timp.

Tr-lo

T-no *f*

P-no *f*

5

Archi *ff*

6 accel.

Picc. *p* *cresc.*

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Cl.(A) ^{a2} *p* *cresc.*

Fag. *p* *cresc.*

Cor. (F) ^{a2} *p* *cresc.*

Tr-be (B) *p* *cresc.*

Tr-ni ^I *p* *cresc.*

Tuba

Timp. *p* *cresc.*

Tr-lo

T-no

P-no *p* *cresc.*

6 accel.

Archi *p* *cresc.*

7 Allegro con brio

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl.(A) *ff* a2

Fag. *ff*

Cor. (F) *ff* a2

Tr-be (B) *ff* a2 sole

Tr-ni *ff*

Tuba *ff*

Timp. *ff*

P-no *ff* 8

7 Allegro con brio

Archi *ff* arco

Picc.

Fl.

Ob.

Cl.(A)

Fag.

Cor.
(F)

Tr-be
(B)

Tr-ni

Tuba

Timp.

T-ro

P-110

Archi

a2

a2

ff

s

9

Picc.

Fl.

Ob.

Cl. (A)

Fag.

Cor. (F)

Tr-be (B)

Tr-ni

Tuba

Timp.

T-ro

P-no

9

Archi

10

Picc.

Fl.

Ob.

Cl. (A)

Fag.

Cor. (F)

Tr-be (B)

Tr-ni

Tuba

Timp.

Tr-lo

P-no

10

Archl

pizz.

pizz.

pizz.

pizz.

pizz.

[f]

12

Cl.(A) I
p

Cl.(A) II
p

Timp.
p

P-no
p

Archi
div.
p

unis.
p

13

Cl.(A)

Timp.

P-no

Archi
div.
p

14

Cl.(A)

Cor: (F)

Tr-ni

Tuba

Timp.

P-no

Archi

p *cresc. poco a poco*

15

Cor. (F)

Tr-ni

Tuba

Timp.

P-no

Archi

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl.(A) *ff* ^{a2}

Fag. *ff*

Cor. (F) *f* ^{a2}

Tr-be (B) *mf cresc. poco a poco*

Tr-ni *mf cresc. poco a poco*

Tuba

Timp.

P-no

Archi

Detailed description: This page of a musical score, numbered 401, features a variety of instruments. The woodwind section includes Piccolo, Flute, Oboe, Clarinet in A, Bassoon, and Cor Anglais. The brass section consists of Trumpets in B-flat and Trombones. The percussion section includes Timpani and Piano. The string section is labeled 'Archi'. The score is written in a key with one sharp (F#) and a common time signature. The woodwinds and brass play sustained chords, with dynamics ranging from *f* to *ff*. The strings play a rhythmic accompaniment of eighth notes. The piano part features a steady eighth-note accompaniment. The woodwinds and brass have some 'a2' markings, indicating a second octave. The trumpets and trombones have a 'mf cresc. poco a poco' marking, indicating a gradual increase in volume.

16

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl.(A) *ff*
a2

Fag. *ff*

Cor. (F) *ff*
a2

Tr-be (B) *ff*

Tr-ni *ff*

Tuba *ff*

Timp. *ff*

P-ttl *ff*

P-no *ff*
8

16

Archi *ff*

17

Picc.

Fl.

Ob.

Cl.(A)

Fag.

Cor. (F)

Tr-be (B)

Tr-ni

Tuba

Timp.

T-no

P-ttl

P-no

17

Archit

18

Picc

Fl.

Ob.

Cl.(A)

Fag.

Cor.
(F)

Tr-be
(B)

Tr-ni

Tuba

Timp.

T-no

P-tti

8

P-no

18

Archi

8

Detailed description: This is a page of a musical score, page 104, containing measures 17 through 20. The score is for a full orchestra and piano. The instruments are arranged in the following order from top to bottom: Piccolo (Picc), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl.(A)), Bassoon (Fag.), Cor in F (Cor.(F)), Trumpet in B (Tr-be (B)), Trombone (Tr-ni), Tuba, Timpani (Timp.), Snare (T-no), Percussion (P-tti), Piano (P-no), and Archi (Archi). Measure 17 is marked with a first ending bracket. Measure 18 is marked with a second ending bracket and a box containing the number '18'. Measure 19 is marked with a first ending bracket. Measure 20 is marked with a second ending bracket and a box containing the number '18'. The piano part (P-no) is marked with an '8' above the first ending bracket in measure 17. The Archi part is marked with an '8' above the first ending bracket in measure 17. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

This musical score page contains measures 18 through 21. The instruments are arranged as follows:

- Picc.** (Piccolo): Treble clef, melodic line with grace notes.
- Fl.** (Flute): Treble clef, melodic line with grace notes.
- Ob.** (Oboe): Treble clef, melodic line with grace notes.
- Cl.(A)** (Clarinet in A): Treble clef, melodic line with grace notes.
- Fag.** (Bassoon): Bass clef, melodic line with grace notes.
- Cor. (F)** (Cor Anglais): Treble clef, melodic line with grace notes.
- Tr-be (B)** (Trumpet in B): Treble clef, harmonic accompaniment.
- Tr-ni** (Trumpet in C): Bass clef, harmonic accompaniment.
- Tuba**: Bass clef, harmonic accompaniment.
- Timp.** (Timpani): Bass clef, rhythmic accompaniment.
- T-no** (Tom-tom): Treble clef, rhythmic accompaniment.
- P-ttl** (Percussion): Treble clef, rhythmic accompaniment.
- P-no** (Piano): Grand staff (treble and bass clefs), melodic and harmonic accompaniment.
- Archl** (Archi): Grand staff (treble and bass clefs), harmonic accompaniment.

Measure 19 is marked with a circled '19'. The score includes various musical notations such as grace notes, slurs, and dynamic markings like 'a2'.

Picc.

Fl.

Ob.

Cl.(A) ^{a2} [muta in B]

Fag.

Cor. (F) ^{a2}

Tr-be (B)

Tr-ni ^{a2}

Tuba

Timp.

T-no

P-tti

P-no ⁸

Archl

Detailed description: This is a page of a musical score for an orchestra, page 406. The score is arranged in systems. The first system includes Piccolo, Flute, Oboe, Clarinet in A (with a second staff for a2 and a mutata in B instruction), Bassoon, Horn in F (with a second staff for a2), Trumpet in B, Trombone, Tuba, Timpani, and Percussion. The second system includes Piano and the beginning of the String section. The third system continues the String section. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations. The key signature has two flats, and the time signature is 4/4.

4. Ода Ленинграду

Слова С. АЛЫМОВА

Moderato

Flauto *mf*

Oboe

2 Clarinetti (B) *mf*

Fagotto *mf*

2 Corni (F) *mf*

Violini I *mf*

Violini II *mf*

Viole *mf*

Violoncelli *mf*

Contrabassi *mf*

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-ni

Timp.

Arch.

mp

mp

1

Timp.

P-no

B.solo

Ты над Не-вой воз-ни-ка-ешь ви-день-ем, го-род на гра-ни во-ды и зем-ли,

Archi

Timp.

P-no

B.solo

го-род, ко-то-рый при са-мом рож-де-нии и-ме-нем гор-дым Пет-ра на-рек-ли.

Archi

pizz.

pizz.

pizz.

pizz.

pizz.

2

Fl.

Ob.

Cl.(B)

P-no

S.

A.

T.

B.

Соро

Го - род, в ко - то - ром де - ла - ми жи - вы - ми кам - ни и у - ли - цы всю - ду пол - ны;

Archi

Fl.

Ob.

Cl.(B)

P-no

S.

A.

T.

B.

Соро

го - род, ко - то - ро - му Ле - ни - на и - мя да - ли на - ро - ды со - вет - ской стра - ны. Ле - ни -

Archi

3

Picc.

Fl.

mf

Ob.

mf

Cl.(B)

mf

Cor. (F)

a2

p

Tr-n1

p

Tuba

p

P-no

S.

A.

T.

B.

Coro

- град, тво-их о-град у- зо-ры не раз-мыл тя-желый дождь сви-ца. Ле-нин.

3

Archl

Picc.

Fl.

Ob.

Cl.(B)

Cor. (F)

Tr-be (B)

Tr-ni

Tuba

Timp.

P-no

S.

A.

T.

B.

Solo

- град - ты пер-вый залп, Ав - ро - ры, штурм по бед-ный Зим-не-го двор - ца. Ты не

Arch

4

Picc.

Fl.

Ob.

Cl. (B)

Cor. (F) ^{a2}

Tr-be (B)

Tr-ni

Tuba

Timp.

Tr-lo

S.

A.

T.

B.

Сого раз, вра-га-ми о-саж-ден-ный, со-кру-шал бес-чис-лен-ных вра-

4

Archl

Picc. Fl. Ob. Cl. (B) Fag.

Cor. (F) Tr - be (B) Tr - ni Tuba Timp. Tr - lo

S. A. T. B. Coro

гов. Го - род - во - ин, сла - вой о - за - ре - н - ый, страж мо -

Archl

5

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr - be (B)

Tr - ni

Tuba

Timp.

T - ro

P - tti

p *cresc.* *ff*

S.

A.

T. гу - чий нев - ских бе - ре - гов. Тщет - но фашист - ский раз - бой - ник крова - вый

B.

5

Archi

arco

arco

arco

arco

arco

ff

Picc.

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr - be (B)

Tr - ni

Tuba

Timpr.

T - ro

P - tti

S.

A.

T.

B.

Соро

хо - чет красу твою вверг - нуть в костер, ты по - бе - дишь, ве - ли - кан ве - ли - ча - вый,

Archi

6

Picc.

Fl.

Ob

Cl. (B)

Fag.

Cor. (F)

Tr - be (B)

Tr - ni

Tuba

Timp.

T - ro

P - tti

Cassa

S.

A.

T.

B.

Coro

го - род, гля - дя - щий в бал - тий - ский про - стор! На ве - ко - вые се - ды - е гра - ни - ты

6

Archi

Picc.
Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ni
Tuba
Timp.
T-ro
Cassa

S.
A.
Coro
T.
B.

зве - ря фа - ши - ста не сту - пит но - га; бу - дут рас - се - я - ны, бу - дут раз - би - ты

Archi

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Cl. (B) *f* *ff*

Fag. *f* *ff*

Cor. (F) *f* *ff*

Tr-be (B) *f* *ff* 3

Tr-ni *f* *ff*

Tuba *f* *ff*

Timp. *f* *ff*

T-ro *f* *ff* 3

P-tti *f* *ff* 3

Coro *S. ff* *A. ff* *T. ff* *B. ff*

под Ленин-градом все ор-ды врага! Не по-бе-

Arch. *ff*

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ni

Tuba

Timp.

T-ro

P-tti

Coro

Arch.

ди - мый от ве - кан борь - бе, сла - ву по - ем, Ле - нин - град, мы те -

This page of a musical score, numbered 420, features a variety of instruments and a choir. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), and Cor Anglais (Cor. (F)). The brass section consists of Trumpets in B-flat (Tr - he (B)), Trombones (Tr - ni), and Tuba. Percussion includes Timpani (Timp.), Tom-tom (T - ro), and Cymbals (P - tti). The string section (Archi) is represented by four staves. The choir (Coro) includes Soprano (S.), Alto (A.), Tenor (T. - cel), and Bass (B.). The score is written in a key signature of two flats and a 3/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *pp*, *ppp*, and *ppp*. The woodwinds and strings play sustained notes, while the brass and percussion play rhythmic patterns. The choir parts are mostly sustained notes.

Музыка к театрализованной программе

РУССКАЯ РЕКА

Соч. 66

(1944)

Марш

Allegretto

Piccolo
 Flauto
 Oboe
 2 Clarinetti (B)
 Fagotto
 2 Corni (F)
 3 Trombe (B)
 2 Tromboni
 Tuba
 Timpani
 Tamburo
 Violini I
 Violini II
 Viole
 Violoncelli
 Contrabassi

Allegretto

This musical score page contains five measures of music for a large ensemble. The instruments are arranged in the following order from top to bottom:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. (B) (Clarinet in B-flat)
- Fag. (Bassoon)
- Cor. (F) (Cor Anglais)
- Tr-be (B) (Trumpet in B-flat)
- Tr-ni (Trumpet in C)
- Tuba
- Timp. (Timpani)
- T-ro (Tom-tom)
- Archi (Strings)

The score is written in a common time signature. The woodwind parts (Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpets, and Tuba) feature melodic lines with various articulations and dynamics. The string section (Archi) provides harmonic support with block chords and rhythmic patterns. The percussion parts (Timp. and T-ro) play rhythmic accompaniment. The first two measures of the Cor. (F) part include the marking "a2".

Flute (Fl.)

Oboe (Ob.)

Clarinet (Cl.) (B)

Bassoon (Fag.)

Horn (Cor.) (F)

Trumpet (Tr - be) (B)

Trombone (Tr - ni)

Tuba

Timpani (Timp.)

Snare Drum (T - ro)

Archi

Key signature: one sharp (F#)

Rehearsal mark *a2* is present above the Clarinet and Horn staves.

[attacca]

Футбол

Presto 1

Piccolo

Flauto

Oboe

2 Clarinetti (B)

Fagotto

2 Corni (F)

3 Trombe (B)

2 Tromboni

Tuba

Timpani

Tamburo

Piatti

Cassa

Presto 1

Violini I

Violini II

Viole

Violoncelli

Contrabassi

This page of a musical score, numbered 425, features a variety of orchestral instruments. The woodwind section includes Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Horn in F (Cor. (F)), Trumpet in B-flat (Tr-be (B)), Trombone (Tr-ni), and Tuba. The percussion section consists of Timpani (Timp.). The string section (Archi) is represented by five staves. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more complex melodic line. The score is marked with a forte (*ff*) dynamic and includes various musical notations such as accents, slurs, and breath marks. The key signature has one sharp (F#), and the time signature is 4/4. The woodwind parts are written in treble clef, while the bassoon, tuba, and timpani parts are in bass clef. The string parts are in their respective clefs (treble for violins and violas, bass for cellos, double basses, and contrabasses).

This musical score is divided into two systems. The first system includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor Anglais (Cor. (F)), Trumpet in B-flat (Tr-be (B)), Trumpet in C (Tr-ni), and Tuba. The second system includes parts for Violin (Archi) and Cello/Double Bass. The score features a key signature of one sharp (F#) and a 3/4 time signature. A rehearsal mark '3' is placed above the first measure of the Piccolo part in both systems. The woodwind parts (Picc., Fl., Ob., Cl. (B)) play a melodic line with slurs and accents, starting in the second system with a dynamic marking of *ff*. The bassoon part (Fag.) plays a rhythmic pattern of eighth notes. The brass parts (Cor. (F), Tr-be (B), Tr-ni, Tuba) play a rhythmic pattern of eighth notes, starting in the second system with a dynamic marking of *f*. The string parts (Archi) play a rhythmic pattern of eighth notes, starting in the second system with a dynamic marking of *ff*. The score is written on a grand staff with multiple staves for each instrument.

Picc. ⁴
Fl.
Ob.
Cl. (B) ^{a2}
Fag. *p cresc.*

Cor. (F) ^{a2} *p cresc.*
Tr-be (B) *p cresc.*
Tr-ni *p cresc.*
Tuba *p cresc.*
Timp. *p cresc.*
P-tti *p cresc.*

Archi ⁴ *p cresc.*

5

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (B) *ff* a2

Fag. *fff* *f*

Cor. (F) *fff* *f* a2

Tr-be (B) *fff* *fff*

Tr-ni *fff* *f*

Tuba *fff* *f*

Timp.

T-ro

P-tti *fff* *f*

Cassa *fff*

Archl *fff* *f*

5

Detailed description: This is a page of a musical score for orchestra, numbered 430. It contains two systems of staves. The first system includes Piccolo, Flute, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais (F), Trumpet in B-flat, Trombone, Tuba, Timpani, Snare Drum, Percussion, and Cymbals. The second system includes the string section (Archl). The score is in 2/4 time and features a key signature of one sharp (F#). A rehearsal mark '5' is placed above the first staff of each system. The music is characterized by a strong rhythmic pulse, with many notes marked with accents (>) and dynamic markings such as *ff*, *fff*, and *f*. The woodwinds and brass play a prominent role, often with slurs and accents. The strings provide a steady accompaniment. The percussion parts are relatively sparse, with the cymbals and snare drum providing rhythmic support.

Fag.
 Cor.
 Tr-nl
 Tuba
 Timp.
 T-ro

Archl



Ploc.
 Fl.
 Ob.
 Cl. (B)
 Fag.
 Cor. (F)
 Tr-be (B)
 Tr-nl
 Tuba
 Timp.
 Cassa

Archl

Ob.

Cl.(B) *a2*

Fag.

Cor. (F) *a2*

Tr-ni

Tuba

Archi

8

Ob.

Cl.(B) *a2*

Fag.

Cor. (F) *a2*

Tr-ni

Tuba

Archi

9

Picc. *ff*

Fl.

Ob.

Cl. (B) *a2*

Fag.

Cor. (F) *a2*

Tr-be (B)

Tr-ni

Tuba

Timp.

T-ro

9

Archi

Detailed description: This is a page of a musical score for an orchestra, numbered 434. The score is divided into two systems. The first system includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B (Cl. (B)), Bassoon (Fag.), Cor in F (Cor. (F)), Trumpet in B (Tr-be (B)), Trombone (Tr-ni), Tuba, Timpani (Timp.), and Trombone (T-ro). The second system includes parts for Archi (string instruments). A rehearsal mark '9' is placed at the beginning of the first system. The Piccolo part starts with a forte (ff) dynamic. The Clarinet and Cor parts are marked 'a2'. The score features complex rhythmic patterns with many beamed notes and slurs. The key signature has one sharp (F#) and the time signature is 4/4.

Plcc. [p] cresc.

Fl. [p] cresc.

Ob. [p] cresc.

Cl. (B) [p] cresc.

Fag. [p] cresc.

Cor. (F) a2 [p] cresc.

Tr-be (B) [p] cresc.

Tr-ni [p] cresc.

Tuba [p] cresc.

Timp.

T-ro [p] cresc.

P-tti p cresc.

Archi [p] cresc.

10

Picc.

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ni

Tuba

Timp.

T-ro

10

Archi

Picc.
 Fl.
 Ob.
 Cl.(B)
 Fag.
 Cor.
 (F)
 Tr-be
 (B)
 Tr-ni
 Tuba
 Timp.
 T-ro

Musical score for woodwinds and brass instruments. The score includes parts for Piccolo, Flute, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais (F), Trumpet in B-flat, Trombone, Trumpet in C, and Tuba. The music features complex rhythmic patterns and dynamic markings such as 'a2' and 'b'. A rehearsal mark '11' is present in the first measure of the Piccolo part.

Archi

Musical score for the string section (Archi). The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music consists of rhythmic patterns and melodic lines. A rehearsal mark '11' is present in the first measure of the Violin I part.

Picc.
 Fl.
 Ob.
 Cl.(B)
 Fag.
 Cor. (F)
 Tr-be (B)
 Tr-nl
 Tuba
 Timp.
 T-ro
 P-ttl
 Archl

a2
 fff
 a2
 fff
 a2
 fff gliss.
 fff
 fff
 fff
 fff

Musical score for measures 14-18. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (B) (Cl.(B)), Bassoon (Fag.), Cor (F), Trumpet (B) (Tr-be (B)), Trombone (Tr-ni), Tuba, Timpani (Timp.), Percussion (P-ttl), and Cymbals (Cassa). The woodwinds and brass play a rhythmic pattern of eighth notes with slurs and accents. The percussion part features a steady pulse. A rehearsal mark [14] is present at the beginning of the first system. Dynamic markings include *mf* and *f*.

Musical score for measures 19-23. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (B) (Cl.(B)), Bassoon (Fag.), and Archi. The woodwinds and strings play a rhythmic pattern of eighth notes with slurs and accents. The Piccolo part has a more active role in the later measures. Dynamic markings include *mf* and *f*.

15

Picc.

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ni

Tuba

Timp.

P-tti

ord.

15

Arch.

16

Picc.

Fl.

Ob.

Cl.(B)

Fag.

a2

Cor. (F)

Tr-be (B)

Tr-ni

Tuba

Timp.

P-tti

II

16

Archl

This musical score page contains measures 17 through 22. The instruments are arranged in two systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (B) (Cl.(B)), Bassoon (Fag.), Cor (F) (Cor. (F)), Trumpet (B) (Tr-be (B)), Trombone (Tr-ni), Tuba, and Timpani (Timp.). The second system includes the string section (Archi). Measure 17 is marked with a box containing the number 17. The Piccolo, Flute, and Clarinet (B) parts feature complex melodic lines with various accidentals and articulations. The Bassoon and Trombone parts have a similar melodic contour. The Trumpet (B) and Tuba parts play a rhythmic pattern of eighth notes. The Timpani part plays a steady eighth-note accompaniment. The string section (Archi) provides a rhythmic accompaniment in the lower register.

Picc. *cresc.* *fff*

Fl. *cresc.* *fff*

Ob. *cresc.* *fff*

Cl.(B) *a2* *cresc.* *fff*

Fag. *cresc.* *fff*

Cor. (F) *a2* *p cresc.* *fff*

Tr-be (B) II *p cresc.* *fff*

Tr-ni *p cresc.* *fff*

Tuba *p cresc.* *fff*

Timp.

P-tti *colla bach. [di Tamburo]* *p cresc.* *fff*

cresc. *fff*

cresc. *fff*

Arch. *cresc.* *fff*

cresc. *fff*

cresc. *fff*

Picc. *fff* 10
 Fl. *fff* 10
 Ob. *fff* 10
 Cl.(B) *fff* 10
 Fag. *p cresc.* *fff*
 Cor. (F) *p cresc.* *fff*
 Tr-be (B) *p cresc.* *fff*
 Tr-ni *p cresc.* *fff*
 Tuba *p cresc.* *fff*
 Timp. *p cresc.* *fff*
 P-tti ord. *p cresc.* *fff*
 Cassa *ff* *p cresc.* *fff*
 Archi *f cresc.* *fff*
f cresc. *fff*

Битва за Сталинград

Слова И. ДОБРОВОЛЬСКОГО

Moderato
I solo

2 Corni(F) *p*

Violini I *p*

Violini II *p*

Viole *p*

Violoncelli *p*

Contrabassi *p*

Fl. *p* 1 solo

Cl.(A) *p*

Cor. (F) *p*

Archi

Fl. 2

Archi

Fl. 3 Più mosso

Archi *morendo* *poco marc.* *div.* *unis.*

The score is written for a symphony orchestra. It begins with a tempo marking of 'Moderato' and a dynamic of 'p' (piano). The first system includes parts for 2 Corni (F), Violini I, Violini II, Viole, Violoncelli, and Contrabassi. The second system adds Flute (Fl.), Clarinet in A (Cl. (A)), and Cor Anglais (Cor. (F)). The third system shows the Flute (Fl.) playing a solo line marked '1 solo'. The fourth system shows the Flute (Fl.) playing a second solo line marked '2'. The fifth system shows the Flute (Fl.) playing a third solo line marked '3 Più mosso'. The sixth system shows the strings (Archi) playing a 'morendo' (diminuendo) passage, with the bass line marked 'poco marc.' (poco marcato). The score concludes with a 'div.' (diviso) marking for the strings and a 'unis.' (unison) marking for the flute.

I 4

Cl.(A) *pp*

Fag. *pp*

Tuba *pp*

V-le

V-c.

C-b.

a2 5

Cl.(A) *pp*

Fag. *pp* solo *p marc.*

Tuba *pp*

V-le

V-c.

C-b.

Cl.(A)

Fag. *cresc.*

V-c. *cresc.*

C-b. *cresc.*

6

Cl.(A) *f*

Fag. *f*

Archi *f*

cresc.

cresc.

cresc.

cresc.

7

Picc. *f*

Fl. *f*

Ob. *f*

Cl.(A) *f* a2

Fag. *f*

Archi *pizz.* *ff* arco

8

Picc. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

Cl.(A) *cresc.* a2 *Muta in B*

Fag. *cresc.*

Cor. (F) *a2* *mf* I

Tr-be (B) *mf*

Tr-ni *mf* II

Archi *sul G*

Più mosso

Fag.

Cor. (F)

Tr-be (B)

Tr-ni

Archi

≡

Fag.

Cor. (F)

Tr-be (B)

Tr-ni

Timp.

T-ro

Archi

10

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (B) *ff* a2

Fag. *ff*

Cor. (F) *p* *fff* *f* a2

Tr-be (B) *p* *fff* *f* I

Tr-ni *p* *fff* *f* II

Tuba *f*

Timp. *f*

T-ro *p* *sf*

10

Archi *p* *ff*

11

Picc.
Fl.
Ob.
Cl.(B)
Fag.
Cor. (F)
Tr-be (B)
Tr-nl
Tuba
Timp.

S.
A.
T.
B.

Coro

ff
A
ff
Пла
ff
A
ff
Пла

Archl

11

ff

Allegro

Picc.
Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ni
Tuba
Timp.

S.
A.
-мя выжг - ло все по - ля, вся вог - не вой - ны зем -
T.
A.
B.
-мя выжг - ло все по - ля, вся вог - не вой - ны зем -

Allegro

Archl

Flac.

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ni

Tuba

Timp.

Cassa

S.
A.
T-ля.
B.

Coro

Archiv

Гне - ва гроз - но - го пол - на, к мес - ти нас зо - вет стра.
 Гне - ва гроз - но - го пол - на, нас зо - вет стра.
 ля. Гне - ва гроз - но - го пол - на, к мес - ти нас зо - вет стра.

This page of a musical score, numbered 457, features a variety of instruments and vocal parts. The woodwind section includes Piccolo, Flute, Oboe, Clarinet (B), Bassoon, and Cor Anglais (F). The brass section consists of Trumpet (B), Trombone, and Tuba. Percussion includes Timpani and Snare Drum. The vocal section is divided into Soprano, Alto, Tenor, and Bass. The string section (Archi) is represented by four staves. The score is written in a key with one sharp (F#) and a common time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and vocal parts have more melodic lines. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics written below their staves, including "S.", "A.", "T.", "A.", and "B.". The string parts are marked with "Archi" and play a consistent eighth-note accompaniment. The woodwinds have various markings such as "a2" and "III>". The brass parts are marked with "III>" and "A.". The percussion parts are marked with "Timp." and "T-ro".

15

Picc. Fl. Ob. Cl.(B) Fag. Cor. (F) Tr-be (B) Tr-ni Tuba Timp. T-ro

S. A. T. B.

Coro

15

Archi

Picc.
 Fl.
 Ob.
 Cl. (B)
 Fag.
 Cor. (F)
 Tr-be (B)
 Tr-ni
 Tuba
 Timp.
 T-ro
 S.
 А.
 Т.
 В.
 Coro
 Archi

Встань, страна, встань, страна, сильна!
 Встань, страна, встань, страна, сильна!
 Встань, страна, встань, страна, сильна!

Fag. *a2*

Cor. (F) *a2*

Tr-be (B) *a2* *[ff]*

Tr-ni *a2*

Tuba

Coro

S. *Vстань!*

A. *Vстань!*

T. *Vстань!*

B. *Vстань!*

Archi

16

Picc. *ff espr.*

Fl. *ff espr.*

Ob. *ff espr.*

Cl. (B) *a2* *ff espr.*

Cor. (F) *a2*

Tr-be (B) *espr.*

Tr-ni

Coro

S. *ff*

A. *ff*

V-ni I *ff espr.*

V-ni II *ff espr.*

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ni

Tuba

S.

A.

Coro

T.

B.

Archl.

Впе - ред сме - лей!

Впе - ред сме - лей!

17

Flacc.
Fl.
Ob.
Cl.(B)
Fag.

Cor. (F)
Tr-be (B)
Tr-ni
Tuba
T-ro

Coro
S.
A.
T.
B.

17

Archi

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr - be (B)

Tr - ni

Tuba

T - ro

S.

A. -

3a

T.

B. A -

Archi

18

Picc. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

Cl. (B) *cresc.*

Fag.

Cor. (F) *cresc.*

Tr - be (B) *cresc.*

Tr - ni *cresc.*

Tuba

Timp.

T - ro

P - tti *colla bacch. di Timp.*

S.
A.
T.
B.

Coro

кровьбой - цов, за плач де - той, за сле - зы жен и ма - те - рей вер - ней и злей не -

18

Archi *cresc.*

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ni

Tuba

Timp.

T-ro

P-tti

Coro

S.

A.

T.

B.

Ща-дно бей вра - га!

19

Archi

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr - be (B)

Tr - ni

Tuba

Timp.

T - ro

P - tti

S.

A.

T.

B.

Coro

За - ря по - бед - на - я, вста - вай!

За - ря по - бед - на - я, вста - вай!

Archí

20

Picc.
 Fl.
 Ob.
 Cl.(B)
 Fag.
 Cor. (F)
 Tr-be (B)
 Tr-ni
 Tuba
 Timp.
 T-ro

S.
 A.
 T.
 B.

20

Archi

Picc.
 Fl.
 Ob.
 Cl.(B)
 Fag.
 Cor. (F)
 Tr-be (B)
 Tr-ni
 Tuba
 Timp.
 T-ro
 S.
 A.A.
 T.
 B.
 Coro

Archi

This page of a musical score, numbered 470, contains the following parts and staves:

- Picc.** Piccolo flute, staff 1
- Fl.** Flute, staff 2
- Ob.** Oboe, staff 3
- Cl. (B)** Clarinet in B-flat, staff 4 (includes *a2* marking)
- Fag.** Bassoon, staff 5
- Cor. (F)** Cor Anglais in F, staff 6 (includes *a2* marking)
- Tr - be (B)** Trumpet in B-flat, staff 7
- Tr - ni** Trombone, staff 8
- Tuba**, staff 9
- Timp.** Timpani, staff 10
- T - ro** Tom-tom, staff 11
- Coro** Chorus, staves 12-15 (Soprano, Alto, Tenor, Bass)
- Archi** Strings, staves 16-19

The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 2/4 time signature. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass and percussion provide harmonic support. The chorus parts are currently silent.

Picc.

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ni

Tuba

Timp.

T-ro

P-tti

ord.

[ff]

S.

A.

T.

B.

Coro

Archi

Picc.
Fl.
Ob.
Cl. (B)
Fag.
Cor. (F)
Tr - be (B)
Tr - ni
Tuba
Timp.
P-tti
Coro
Archl

[P]
 S.
 A. A.
 T.
 B. A.
 Ой да, зна - мя, вей - ся,

23
 23

Picc.

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ni

Tuba

Timp.

P-tti

T.

Solo

вейся тыволь-ней! Ой да, пе-сня, лей-ся, лей-ся ве-се-лей! Взвей-ся, пес-ня

V.

Archi

Picc.
 Fl.
 Ob.
 Cl. (B)
 Fag.
 Cor. (F)
 Tr - be (B)
 Tr - ni
 Tuba
 Timp.
 P-tti
 T.
 Coro
 B.
 Archi

Musical score for page 474, featuring woodwinds, brass, percussion, choir, and strings. The score is in 4/4 time and includes the following parts: Piccolo, Flute, Oboe, Clarinet (B), Bassoon, Cor Anglais (F), Trumpet (B), Trombone, Tuba, Timpani, Percussion, Choir (Tenor and Bass), and Strings. The lyrics for the choir are:

Т.
 ввысь, над стра-ной про-не-сись, да про со-вет-ских бой-цов, у-даль-цов, мо-лод-

B.
 ввысь, над стра-ной про-не-сись, да про со-вет-ских бой-цов, у-даль-цов, мо-лод-

24

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr - be (B)

Tr - ni

Tuba

Timp.

P-tti

ff

T.

Coro

цов! Долго пом-нить бу-дет да фашистский гад, ой да, не за-бу-дет го-род Сталин-

В.

24

Archi

Picc.

Fl.

Ob.

Cl.(B)

Fag.

Cor.
(F) ^{a2}

Tr-be
(B)

Tr-ni

Tuba

Timp.

P-tti

Coro

T.
град! По-ку ту - зов - ски, по-су во - ров - ски, по-над Вол - гой ре - кой хо-
В.
град! По-ку ту - зов - ски, по-су во - ров - ски, по-над Вол - гой ре - кой хо-

Archi

25

Picc.
 Fl.
 Ob.
 Cl.(B)
 Fag.
 Cor. (F)
 Tr-be (B)
 Tr-ni
 Tuba
 Timp.
 P-tti
 Coro
 T.
 B.
 Archi

ди - ли мы в бой. Ре - ка воль - на, стра - на силь - на! Жи - ви, цве - ти, стра - на!

25

Заклучительная песня

Слова И. ДОБРОВОЛЬСКОГО

Moderato 1

Piccolo *ff* *espr.*

Flauto *ff* *espr.*

Oboe *ff* *espr.*

2 Clarinetti (B) *ff* *espr.* *a2*

Fagotto *ff* *espr.*

2 Corni (F) *ff* *a2*

3 Trombe (B) *ff* *espr.*

2 Tromboni *ff* *espr.*

Tuba *ff* *espr.*

Timpani *ff*

Piatti *ff*

Soprani *ff*

Alti *ff*

Coro

Tenori *ff*

Bassi *ff*

1. Ты гор - достына - ро - да, ты рус - ска - я сла - ва, ве -
 пар - ти - ей мы по пу - ти к ком - му низ - му по -

Moderato 1

Violini I *ff* *espr.*

Violini II *ff* *espr.*

Viole *ff* *espr.*

Violoncelli *ff* *espr.*

Contrabassi *ff* *espr.*

Picc.
Fl.
Ob.
Cl.(B)
Fag.
Cor. (F)
Tr-be (B)
Tr-ni
Tuba
Timp.
P-tti

S.
A.
T.
B.

ли - ка - я ма - туш - ка Вол - га - ре - ка. Вол - га, ты про - не - сешь ве - ли -
 бед - но и - дем и до - ро - га свет - ла. Сла - ва пар - ти - и, сла - ва от -

Archi

3

Picc.

Fl.

Ob.

Cl.(B)

Fag.

Cor.
(F)

Tr-be
(B)

Tr-ni

Tuba

Timp.

P-tti

S.

A.

Coro

T.

B.

3

Archi

ча-во на-род-ную сла-ву сквозь дни на ве-ка! Волга, ты про-не-сешь ве-ли-
Т-чиз-не, на-ро-ду со-ветско-му честь и хва-ла! Сла-ва пар-ти-и, сла-ва От-

1. 2.

Picc.

Fl.

Ob.

Cl.(B)

Fag.

Cor. (F)

Tr-be (B)

Tr-ni

Tuba

Timp.

P-tti

S.

A.

T.

B.

Archi

ча-во на-род-ну-ю сла-ву сквозь дни на ве-ка! 2. За
 -чизне! На-ро-ду Со-вет-ско-му честь и хва-ла! -ла! Хва-ла! Хва-ла!

Музыка к театрализованной программе

ВЕСНА ПОБЕДНАЯ

Соч. 72

(1946)

Слова М. СВЕТЛОВА

Песня о фонарике

Allegretto

Piccolo

Flauto

2 Oboi

2 Clarinetti (B)

2 Fagotti

4 Corni (F)

3 Trombe (B)

3 Tromboni
e
Tuba

Timpani

Campanelli

Tenore solo

1. Над род - ной Мо - скво - ю вдоль Моск -
вре - мя сум - ра - ка ту -
ночь над за - тем - нен - ной
- ной при - тих - ше - ю сто -

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Ten. solo

- ва - ре - ки са - мо - ле - ты вра - жес - ки - е шли,
- ман - но - го, тех но - чей мы пом - ним каж - дый час,
у - ли - цей, мыслю - би - мой бы - ли ря - дом тут,
- ли - це - ю он ове - тил на каж - дом чер - да - ке.

Archivi

1

Ten. solo

и то - гда кар - ман - ны - е фо - на - ри - ки на поч - ном де -
уз - кий луч фо - на - ри - ка кар - ман - но - го в но - чи те ни
и фо - на - рик - вот ка - ка - я ум - ни - ца, вдруг по - гас на
Пусть се - го - дня сно - ва за - го - рит - ся он, как бы - ва - ло,

Archi

2

Fag.

Cor. (F)

Ten. solo

- жур - стве мы зажг - ли. Бес - омен - ный ча - со - вой,
ра - зу не по - гас.
не - сколь - ко ми - нут.
в де - ви - чьей ру - ке!

Archi

Ten. solo

все но - чи до за - ри, мой ста - рый друг, фо - на - рик

Archi

3 ^{a2}

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

Cor. (F) *p* *cresc.* *f*

Ten. solo мой, го - рн, го - рн, го -

Archi *cresc.*

1. 2. 3.

Picc. *f*

Fl. *f*

Ob. *f*

Cl. (B) *f*

Fag. *dim.*

Cor. (F) *a2* *dim.*

Tr-be (B) *mf* *mf* *dim.*

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

Timp. *mf* *dim.*

C-lli *f*

Ten. solo -pu! *pizz.* *dim.*

Archi *pizz.* *dim.*

1

Cl. (B) *pp* *tr.*

Sopr. solo
 Про-жек-то-ров тре-вож-ны-е ог-ни, мы не у-снем, а ты, ди-

Archi *pp* *tr.*

Cl. (B) *pp* **2**

Sopr. solo
 S. -тя, у-сни. У-сни, у-сни. В пы-

Coro
 A. *pp*

Archi *pp*

Cor. I (F) *pp* *tr.* *solo*

Sopr. solo
 S. -ла-ю-щей но-чи не-сут сво-и де-жур-стаа моск-ви-чи.

Coro
 A. *pp*

Archi *pp*

Cor. I (F)

Sopr. solo

Мы не у - снем, а ты гла - за сом - кни, мы на по -

Coro

S.

A.

pp

Archi

Cor. I (F)

Sopr. solo

- сту, ди - тя мо - е, у - сни.

Coro

S.

A.

p

Archi

p

4

Cor. I (F)

C-lli

Sopr. solo

На - ста - нет день, и тру - бы за - по - ют, и над сто - ли - цей

S.

Coro

A.

Archi

5

C-lli

Sopr. solo

за - гре - мит са - лют. О - ни при - дут, по -

S.

Coro

A.

Archi

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

ПРИМЕЧАНИЯ

КЛОП

ГАЛОП, ФОКСТРОТ, ВАЛЬС

Написаны для баянов и солирующего фортепиано. Публикуются в томе 28 Собрания сочинений.

ПРАВЬ, БРИТАНИЯ!

ПО СОВЕТСКОМУ МАРШУТУ

Слова этого хора не найдены.

ГАМЛЕТ

КОЛЫБЕЛЬНАЯ

Этот номер впоследствии был включен композитором в музыку к фильму «Одна» (1930—1931).

СЮИТА «ГАМЛЕТ»

В «Песенке Офелии» и «Реквиеме» Шостакович снял вокальную партию, имеющуюся в клавире (см. том 28 Собрания сочинений).

ЧЕЛОВЕЧЕСКАЯ КОМЕДИЯ

СТУДЕНЧЕСКАЯ ПЕСЕНКА

Слова этой песенки, исполнявшейся в спектакле на французском языке, не найдены. По некоторым не поддающимся проверке сведениям, этот номер основан на подлинной французской песенке, обработанной и инструментованной Шостаковичем для спектакля.

КОРОЛЬ ЛИР

ВСТУПЛЕНИЕ И БАЛЛАДА КОРДЕЛИИ

Автор слов Баллады не установлен.

ПЕСНЯ ШУТА № 2

Т. 10—11. В автографе партитуры эти такты повторяются на репликах короля («С каких это пор ты приучился петь, бездельник?») и Шута («С тех пор, как ты сделал дочек своими мамашами...» и т. д.). Поскольку в настоящем издании для удобства исполнения обе реплики объединены в слова Шута, повторение этих тактов оказалось излишним.

ОТЧИЗНА

ТАНЕЦ МОЛОДЕЖИ

В первом варианте этот номер назывался «Танец моряков».

РУССКАЯ РЕКА

МАРШ

Исполнялся как вступление к номеру «Футбол».

ЗАКЛЮЧИТЕЛЬНАЯ ПЕСНЯ

Музыкальный материал этой песни впоследствии явился основой создания хоровой песни «Мы родину славим» на слова В. Сидорова (1957), а также симфонической пьесы «Новороссийские куранты» (1960).

СОДЕРЖАНИЕ

| | |
|---|-----|
| От редакции | VII |
| МУЗЫКА К ФЕЕРИЧЕСКОЙ КОМЕДИИ В. МАЯКОВСКОГО „КЛОП”, соч. 19 (1929) | 3 |
| МУЗЫКА К ПЬЕСЕ А. БЕЗЫМЕНСКОГО „ВЫСТРЕЛ”, соч. 24 (1929) . | 57 |
| МУЗЫКА К ПЬЕСЕ А. ПИОТРОВСКОГО „ПРАВЬ, БРИТАНИЯ!”, соч. 28 (1931) | 75 |
| МУЗЫКА К ТРАГЕДИИ В. ШЕКСПИРА „ГАМЛЕТ”, соч. 32 (1932) . | 107 |
| МУЗЫКА К ПЬЕСЕ П. СУХОТИНА „ЧЕЛОВЕЧЕСКАЯ КОМЕДИЯ”, (по О. Бальзаку), соч. 37 (1933—1934) | 209 |
| МУЗЫКА К ПЬЕСЕ А. АФИНОГЕНОВА „САЛЮТ, ИСПАНИЯ!”, соч. 44 (1936) | 263 |
| МУЗЫКА К ТРАГЕДИИ В. ШЕКСПИРА „КОРОЛЬ ЛИР”, соч. 58а (1940) | 289 |
| МУЗЫКА К ТЕАТРАЛИЗОВАННОЙ ПРОГРАММЕ „ОТЧИЗНА”, соч. 63 (1942) | 359 |
| МУЗЫКА К ТЕАТРАЛИЗОВАННОЙ ПРОГРАММЕ „РУССКАЯ РЕКА”, соч. 66 (1944) | 421 |
| МУЗЫКА К ТЕАТРАЛИЗОВАННОЙ ПРОГРАММЕ „ВЕСНА ПОБЕД- НАЯ”, соч. 72 (1946) | 482 |
| Примечания | 491 |

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