

А·Л·Я·Д·Д·О·В
A·LIADOV

СОЧИНЕНИЯ
ДЛЯ ОРКЕСТРА
WORKS
FOR ORCHESTRA

II

ПАРТИТУРА
SCORE

ИЗДАТЕЛЬСТВО „МУЗЫКА“
STATE PUBLISHERS “MUSIC”
МОСКВА 1978 MOSCOW

Adalante. ♩ = 63.

3 Flauti grandi

1 Oboe

2 Clarinetti
in A I. *pp* *mp dim*
in B II. *pp*

2 Fagotti

4 Corni in F.

Violini I.

Violini II *pp* *mp dim* *enA*

Viola *pp* *mp dim*

Violoncelli sin. *pp* *mp dim*

Contrabassi

Adalante.

Первая страница партитуры „Néie“

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В. В. СТАСОВ

БАБА-ЯГА



КАРТИНКА К РУССКОЙ НАРОДНОЙ СКАЗКЕ

Соч. 56

(1904)

СОСТАВ ОРКЕСТРА
ORCHESTRA

Малая флейта	Piccolo
2 флейты	2 Flauti
2 гобоя	2 Oboi
Английский рожок	Corno inglese
2 кларнета (Си б)	2 Clarinetti (B)
Басовый кларнет (Си б)	Clarinetto basso (B)
2 фагота	2 Fagotti
Контрафагот	Contrafagotto

4 валторны (Фа)	4 Corni (F)
2 трубы (Си б)	2 Trombe (B)
3 тромбона	3 Tromboni
Туба	Tuba

Литавры	Timpani
Тарелки	Piatti
Большой барабан	Cassa

Ксилофон	Silofono
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Скрипки I	Violini I
Скрипки II	Violini II
Альты	Viole
Виолончели	Violoncelli
Контрабасы	Contrabassi

„Баба-Яга“, картинка к русской народной сказке (соч. 56), сочинена А. Лядовым в 1904 г. Впервые исполнена в Петербурге 18 марта 1904 г. в зале Дворянского собрания под управлением Ф. Блюменфельда. Партитура издана в 1905 г. фирмой Беляева.

Picc. *p cresc.*
 Fl. I *p* *cresc.*
 Fl. II *p* *cresc.*
 Ob. *p* *cresc.*
 C. ingl. *p* *cresc.*
 Cl. I *p* *cresc.*
 Cl. II *p* *cresc.*
 Cl. b. *a 2* *p* *cresc.*
 Fag. *p* *cresc.*
 Cor. *sf*
 Timp. *p cresc.*
 Cassa
 Archi *div. v* *p* *cresc.*
div. *pizz.* *arco* *cresc.*
mf *mf* *arco* *tr* *p cresc.*
mf *p cresc.*

1

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

tr
f
f
f
f
f
f
f

p cresc.
f

I Solo
mf

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

fp
f
f
f
fp
f

1

Archi

f unis.
f *p* unis.
f *p*
fp

simile
simile

First system of musical notation. The score includes parts for Fag. (Bassoon), Cor. (Coronet), Timp. (Timpani), P-tti (Percussion), V-niII (Violin II), V-le (Viola), V-c. (Violoncello), and C-b. (Contrabass). The Fag. part has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The Cor. part has a dynamic marking 'p'. The P-tti part has a dynamic marking 'p'. The V-niII, V-le, V-c., and C-b. parts feature a consistent rhythmic pattern of eighth notes with slurs.

Second system of musical notation, continuing the same instrumentation as the first system. The Fag. part has a first ending bracket labeled '1'. The P-tti part has a dynamic marking 'p' at the end of the system. The V-niII, V-le, V-c., and C-b. parts continue with their respective rhythmic patterns.

I 2 2

Fag.

Cor.

Timp.

P-tti

V-ni II

V-le

V-c.

C-b.

2

Cl.b. solo

Fag.

Cor.

Timp.

V-ni III

V-le

V-c. div.

C-b.

musical score for C. ingl., Cl., Cl. b., Fag., C-fag., Cor., Timp., V-le, V-c., C-b.

musical score for Cl., Fag., C-fag., Cor., Tr-nl e Tuba, Timp., Cassa, V-ni II, V-le, V-c., C-b.

This musical score page includes the following parts and markings:

- Picc.**: Piccolo flute, starting with a *p* dynamic and a *cresc.* marking.
- Fl.**: Flute I and II, starting with a *p* dynamic and a *cresc.* marking, with a *mf* marking for the second flute.
- Ob.**: Oboe I and II, starting with a *p* dynamic and a *cresc.* marking.
- C. ingl.**: English horn, starting with a *p* dynamic and a *cresc.* marking.
- Cl.**: Clarinet I and II, starting with a *p* dynamic and a *cresc.* marking, with a *mf* marking for the second clarinet.
- Fag.**: Bassoon, starting with a *p* dynamic and a *cresc.* marking.
- Cor.**: Horns, with a *p* dynamic marking.
- Tr-be**: Trumpets, with a *p* dynamic marking and a *cresc.* marking.
- Timp.**: Timpani, with a *cresc.* marking.
- Cassa**: Cymbals, with a *mf* marking.
- Sil.**: Snare drum, with a *p* dynamic marking and a *cresc.* marking.
- V-nil**: Violins I, with a *p* dynamic marking and a *cresc.* marking.
- V-nIII**: Violins III, with a *cresc.* marking.
- V-le**: Violas, with a *cresc.* marking.
- V-c.**: Cellos, with a *cresc.* marking.

3

Picc. *sf p*

Fl. I *sf p*

Fl. II *sf p*

Ob. *sf p*

C-ingl. *sf p*

Cl. I *sf p*

Cl. II *sf p*

Cl.b. *sf p*

Fag. *sf p*

C-fag. *sf p*

Cor. *sf p*

Tr-be *sf*

Timp. *sf*

Cassa *sf*

Sil. *sf*

3

Arch. *div. sf p*

Picc. *f*

Fl. *f* *p* *f*

Ob. *f* *p* *f* *p*

C. ingl. *f* *p* *f* *p*

Cl. *f* *p* *f* *p*

Cl. b. *f* *p* *f* *p*

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

C-fag. *f* *f*

Cor. *f*

Tr-be *f* *p* *f* *p* I II

Tr-ni *f* *f*

Tuba *f* *f*

Cassa *f*

unis. *sf* *p* *sf* *sf* *p*

unis. *mf* *sf* *f* *f* *p*

unis. *sf* *sf* *p* *f* *f* *p*

Archi *f* *f* *f* *f* *p*

4

Cl. *pp* *cresc.* *pp* *cresc.*

Cl.b. *pp* *cresc. cresc.* *pp* *cresc.*

Fag. *pp* *cresc.* *pp* *cresc.*

Cassa *pp* *cresc.* *pp* *cresc.*

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

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

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

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

Ob. *p cresc.*

C.ingl. *p cresc.*

Cl. *p cresc.*

Cl.b. *p cresc.*

Fag. *p cresc.*

Cor. *a 4 p cresc.*

Tr-be *a 2 p cresc.*

Cassa *p cresc.*

Archi *p cresc.*

p cresc.

p cresc.

p cresc.

p cresc.

5

Picc. *f*

Fl. *a2 f*

Ob. *f*

C.ingl. *f*

Cl. *f*

Cl.b. *f*

Fag. *f*

C-fag. *f*

Cor. *a2 f*

Tr-be *a2 f*

Tr-ni *f*

e

Tuba *f*

Cassa *f*

5

Arch. *f*

6

Picc. *sf*

Fl. I *sf*

Fl. II *sf*

Ob. *sf*

Cingl. *sf*

Cl. *a2 sf*

Cl.b. *sf*

Fag. *sf*

C-fag. *sf*

Cor. *sf*

Tr-be *a2 sf*

Tr-ni *I sf*

e *I sf*

Tuba *III sf*

P-tti

Cassa *p sf*

Sil. *f*

6

Archi *sf*

This musical score page, numbered 20, features a full orchestral arrangement. The instruments are listed on the left: Picc., Fl. (I and II), Ob., C.ingl., Cl. (a2), Cl.b., Fag., C-fag., Cor., Tr-be (a2), Tr-nl, Tuba, Cassa, and Sil. The Archi section is divided into 'div.' (divisi) and 'unis.' (unison) parts. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. It includes various musical notations such as dynamics (p, f, cresc., p cresc.), articulation (accents), and performance instructions like 'div.' and 'unis.'. The piece concludes with a final *f* dynamic marking.

7

Picc. *f*

Fl. I *f*

Fl. II *f*

Ob. *f*

C.ingl. *f*

Cl. *f*

Cl.b. *f*

Fag. *f*

C-fag. *f*

Cor. *f*

Tr-be *f*

Tr-ni *f*

e *f*

Tuba *f*

Cassa *f*

Sil. *f*

p cresc.

p cresc.

p cresc.

p

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

p

p cresc.

p cresc.

p

p cresc.

p cresc.

p

p cresc.

p cresc.

p

7

Archi *f*

div.

p cresc.

div.

p cresc.

div.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

Picc. *p cresc.* *f*

Fl. *f p* *cresc.* *f*

Ob. *f p* *p cresc.* *cresc.* *f*

C.ingl. *p cresc.* *f*

Cl. I *f p* *cresc.* *f*

Cl. II *f p* *cresc.* *f*

Cl.b. *p cresc.* *f*

Fag. *f p* *f*

C-fag. *f* *f*

Cor. *p* *cresc.* *p cresc.* *f*

Tr-be *p* *f* *p cresc.* *f*

Tr-ni
e
Tuba *f* *f*

Cassa *f* *f*

Archi *f* *p cresc.* *unis. p cresc.* *f*

Ob.
C.ingl.
Cl.
Cl.b.
Fag.
Tr-ni
e
Tuba

This section of the score covers the woodwind and brass instruments. The Oboe (Ob.) and English Horn (C.ingl.) parts feature trills and dynamic markings of *f*, *mf*, and *tr*. The Clarinet in G (Cl.) and Clarinet in Bb (Cl.b.) parts also include trills and dynamics of *f* and *mf*. The Bassoon (Fag.) part has dynamics of *f* and *mf*. The Trumpet (Tr-ni) and Tuba parts are mostly silent, with a *pp* marking at the end of the section.

Archi

The string ensemble (Archi) part consists of five staves. The upper staves (Violins I and II) play a rhythmic pattern of eighth notes, with dynamics ranging from *mf* to *pp*. The lower staves (Violas and Cellos/Double Basses) play a similar pattern, with dynamics of *mf* and *p*.

Tr-ni
e
Tuba
V-c.
C-b.

This section includes the Trumpet (Tr-ni) and Tuba parts, which play a sustained note with a *pp* dynamic. The Violoncello (V-c.) and Contrabass (C-b.) parts play a rhythmic pattern of eighth notes, with a *dim.* (diminuendo) marking.

8

Fl. I *p*

Fl. II *p*

Ob. *p*

Cl. I *p*

Cl. II *p*

Cl.b. *pp*

Fag. I *p*

C-fag. *pp*

Cor. I *p*

Tr-be *pp*

Tr-ni

e

Tuba *pp*

Sil. *p*

8 *consord.*

div. *p*

p *consord.*

p *consord.*

pp

pp

pizz. *mf*

pizz. *mf*

div. *mf*

pizz. *mf*

Fl. I *p*

Fl. II *p*

Ob. *p*

Cl. I *p*

Cl. II *p*

Cl. b.

Fag. I *p*

C-fag.

Cor. I *p*

Tr-be I *pp*

Tuba

Sil.

V-ni I *p* arco *pizz.* *mf*

V-ni II *p* arco *pizz.* *mf*

V-le *p* arco unis. *div.* *pizz.* *mf*

9

Picc. *p* *pp* *pp*

Fl. *p* *pp* *pp*

Ob. *p* *pp* *pp*

Cl. *p* *pp*

Cl.b. *p* *pp*

Fag. *pp* *pp*

C-fag. *pp*

Cor. *p* *pp* *pp*

Tuba *pp*

Cassa *pp*

Sil. *pp*

9

unis. arco *p* *p* *p*

Archi *pp* *pp* *pp*

con *pp*

sord.

pp

div. pizz.

pp

pizz.

pp

Picc. *p* *pp cresc.* *f*

Fl. *a2* *p* *pp cresc.* *f*

Ob. *I* *pp* *pp cresc.* *f*

C.ingl.

Cl. *I* *pp cresc.* *f*

Cl. *II* *cresc.* *f*

Cl.b. *pp cresc.* *f*

Fag. *II* *pp* *cresc.* *f*

C-fag.

Cor. *I* *pp cresc.* *f*

Tr-be *pp* *f*

Tr-ni

e

Tuba *f*

Cassa *cresc.* *f*

Archi *p* *pp cresc.* *f* *unis. arco*

div. *cresc.* *f*

cresc. *f*

mf *f*

mf *f*

9721

mf *f*

Cl. *mf* *dim.*

Fag. *mf* *dim.*

Cor. *dim.* *p* *senza sord.*

Archi *senza sord.* *mf* *3* *3* *mf* *dim.*

unis. senza sord. *arco* *mf* *arco* *mf* *dim.*

Picc. *mf*

Fl. *mf* *3* *mf* *3*

Ob. *mf* *mf*

Cl. *mf* *3* *mf* *3*

Fag. *mf* *mf* *dim.*

Cor. *mf* *dim.*

Archi *mf* *3* *3* *mf* *dim.*

11

Picc.

Fl.

Ob.

C.ingl

Cl.

Cl.b.

Fag.

Cor.

Tr-ni

e

Tuba

11

Archi

Picc. *p cresc.* *sf* *p cresc.* *f*

Fl. I *p cresc.* 2 *sf* *p cresc.* 2 *f*

Fl. II *sf* *p cresc.* 2 *f*

Ob. I *p cresc.* *sf* *p cresc.* 2 *f*

C.ingl. *f*

Cl. *cresc.* *sf* *p cresc.* *f*

Cl.b. *cresc.* *sf* *p cresc.* *f*

Fag. *f*

Cor. *sf* *a 2* *f*

Tr-be *sf* *a 2* *f*

Tr-ni I *sf* *sf*

Tr-ni II *sf* *sf*

Tuba *sf* *sf*

V-ni I *p cresc.* 2 *sf* *p cresc.* 2 *f*

V-ni II *p cresc.* *sf* *p cresc.* 2 *f*

V-le *cresc.* *sf* *p cresc.* *sf*

V-c. *cresc.* *sf* *p cresc.* *f*

This page of a musical score, numbered 32, features a full orchestral arrangement. The score is organized into several systems of staves. The top system includes Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Oboe (Ob.), Cor Anglais (C.ingl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Clarinet Bass (Cl.b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The second system includes Cor Anglais (Cor.), Trumpet (Tr-be), Trumpet III (Tr-ni), and Tuba. The bottom system is for the string section (Archi), with separate staves for Violins I and II, and Violas and Cellos/Double Basses. The score is in a key signature of one flat (B-flat) and a 2/2 time signature. It begins with a dynamic marking of *p* (piano) and includes a *cresc.* (crescendo) instruction. The woodwinds and brass sections play sustained chords and rhythmic patterns, while the strings play a steady accompaniment. The score concludes with a double bar line and repeat dots.

12

Picc. *f p cresc. f p cresc. f*

Fl. *f f f*

Ob. *sf p cresc. f p cresc. f*

C.ingl. *sf p cresc. f p cresc. f*

Cl. *sf f f*

Cl.b. *sf p cresc. f p cresc. f*

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

C-fag. *sf*

Cor. *sf p cresc. f p cresc. f*

Tr-be *a2 sf*

Tr-ni *sf*

e

Tuba *sf*

12

Archi *sf*

sfp cresc. f p cresc. f

This musical score page, numbered 34, contains the orchestral parts for the Piccolo, Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, and Archi. The score is written in a key signature of two flats and a 3/8 time signature. It consists of 11 measures. The Piccolo part begins with a *p* dynamic and a *cresc.* marking, followed by a *f* dynamic in the third measure. The Flute part has a *II* marking in the first measure and a *f* dynamic in the third measure. The Oboe part starts with a *p* dynamic and a *cresc.* marking, with a *f* dynamic in the third measure. The Clarinet part has a *I* marking in the third measure and a *f* dynamic. The Bassoon part has a *f* dynamic in the third measure and a *p* dynamic in the fifth measure. The Trumpet part starts with a *p* dynamic and a *cresc.* marking, with a *f* dynamic in the third measure. The Trombone part has a *f* dynamic in the third measure. The Tuba part has a *f* dynamic in the third measure. The Archi part has a *p* dynamic and a *cresc.* marking, with a *f* dynamic in the third measure. The score concludes with a *ff* dynamic in the final measure for most parts.

13

Picc.

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag. a 2

C-fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

P-tti

Cassa

13

Archi

Cor. *mf*

Arch. *cresc.*

This block contains the musical notation for the first system. The Cor (Cornet) part is on a single staff with a treble clef, starting with a first finger marking 'I' and a dynamic marking of *mf*. The Arch (Archi) section consists of five staves (Violin I, Violin II, Viola, Cello, and Double Bass) with various clefs. Each staff has a dynamic marking of *cresc.* and includes slurs and accents.

Fl. *p* *cresc.*

Ob. *p* *cresc.*

C.ingl. *p*

Cl. *p* *cresc.*

Fag. *p* *cresc.*

Cor. *f*

Tr-be *mf*

This block contains the musical notation for the second system. It includes parts for Flute (Fl.), Oboe (Ob.), English Horn (C.ingl.), Clarinet (Cl.), Bassoon (Fag.), Cor (Cornet), and Trombone (Tr-be). The Flute, Oboe, Clarinet, and Bassoon parts start with a dynamic marking of *p* and include a *cresc.* marking. The Cor part starts with a first finger marking 'I' and a dynamic marking of *f*. The Trombone part starts with a first finger marking 'I' and a dynamic marking of *mf*.

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

This block contains the musical notation for the third system, which is a continuation of the Arch (Archi) section. It consists of five staves (Violin I, Violin II, Viola, Cello, and Double Bass). Each staff starts with a dynamic marking of *f* and *p*, and includes a *cresc.* marking. The notation includes slurs and accents.

I
 Fl. *f*
 II
 Ob. *f*
 C.ingl. *f*
 Cl. *f*
 Cl.b. *f*
 Fag. *sf* *f marcato* a2 *pp* I
 C-fag. *f marcato*
 Cor. *f*
 Tr-be *f*
 Tr-ni *sf*
 e *sf*
 Tuba *f marcato*
 Timp. *pp*
 P-tti *mf*
 Cassa *f*
 Archi *f* *f marcato* *div.* *pp* *unis.* *pp* *pp* *pp* *pp*

Picc. *p* *pp* *cresc.*

Fl. *pp* *cresc.*

Ob. *p* *pp* *cresc.*

C.ingl. *pp* *cresc.*

Cl. *p* *pp* *cresc.*

Cl.b. *pp* *cresc.*

Fag. *pp* *a 2* *cresc.*

C-fag. *pp* *cresc.*

Cor. *pp* *cresc.*

Tr-be *pp* *cresc.*

Tr-nl *pp* *cresc.*

e *pp* *cresc.*

Tuba *pp* *cresc.*

Timp. *cresc.*

Archi *cresc.* *div.* *cresc.* *unis.* *cresc.*

9721

14

Picc. *f*

Fl. *f*

Ob. *f*

C.ingl. *f*

Cl. *f*

Cl.b. *f*

Fag. *f* a2

C-fag. *f*

Cor. *f*

Tr-be *f*

Tr-ni *f*

e Tuba *f*

Timp. *f*

P-tti *f* *colla bacch.*

Cassa *p* *cresc.*

Sil. *f*

14

Archi *f*

Picc. *ff*

Fl. I *ff* *dim.* *p*

Fl. II *ff* *dim.* *p*

Ob. *ff* *dim.* *p*

C.ingl. *ff* *dim.* *p*

Cl. I *ff* *dim.* *p*

Cl. II *ff* *dim.* *p*

Cl.b. *ff* *dim.* *p*

Fag. *ff* *dim.* *p*

C-fag. *ff* *pp*

Cor. *ff* *dim.* *p*

Tr-be *ff* *dim.* *p*

Tr-ni

e

Tuba *ff* *pp* Tuba

Timp. *ff* *mf* *p*

P-tti *f*

Cassa *f* *pp*

Sil. *mf*

15 *div.*

Archi *ff* *dim.* *p*

ff *dim.* *p*

ff *dim.* *p*

ff *dim.* *pp* *div.*

ff *dim.* *pp*

Fl. *p*

Cl. *p* I

C-fag.

Tuba

Cassa

Archi

div.

4 soli *p*

16

II

Cl. *pp*

Cl.b. *p* *pp*

C-fag. *pp*

Cor. *pp* I

Tuba *pp*

Timp. *pp*

Cassa

V-le *pp* tutti

V-c. *pp* unis.

C-b. *pp*

II I *ppp*

Cl. *ppp*

Cl.b. *pp* *ppp*

Cor. I

Timp. *ppp*

V-ni II *ppp*

V-le *ppp*

V-c. *ppp* *div.*

C-b. *ppp* *div.*

17

II *ppp*

Fl. *ppp*

Cl. I *ppp*

V-ni I *ppp* *con sord.*

V-ni II *ppp* *3*

V-le

V-c.

Picc. *ppp* *pppp*

Fl. I *ppp* *pppp*

Cl. *pppp*

V-ni I *morendo*

И. БИЛИБИНУ

ВОСЕМЬ
РУССКИХ
НАРОДНЫХ
ПЕСЕН



Соч. 58

(1905)

СОСТАВ ОРКЕСТРА
ORCHESTRA

Малая флейта	Piccolo
2 флейты	2 Flauti
2 гобоя	2 Oboi
Английский рожок	Corno inglese
2 кларнета (Си б, Ля)	2 Clarinetti (B, A)
2 фагота	2 Fagotti

4 валторны (Фа)	4 Corni (F)
2 трубы (Си б)	2 Trombe (B)

Литавры	Timpani
Треугольник	Triangolo
Бубен	Tamburino

Скрипки I	Violini I
Скрипки II	Violini II
Альты	Viole
Виолончели	Violoncelli
Контрабасы	Contrabassi

Восемь русских народных песен (соч. 58) закончены композитором в 1905 г. Первое исполнение состоялось в Петербурге, в зале Дворянского собрания, 10 марта 1905 г. под управлением Ф. Блюменфельда. Партитура издана в 1906 г. фирмой Беляева.

2

C.ingl. *p*

Fag. *p*

V.-c. arco *mf*

Cb. *mf*

3 a2

Fl. *f*

Ob. *f*

C.ingl. *f*

Cl. (B) *f*

Fag. *f*

Cor. *f*

Archi *f* div. *f* unis. *f* div. *f*

4

Ob. *p*

Cl. *p*

V-ni I *p*

V-ni II *p*

V-le *p* unis.

V-c. *p* unis.

5

Ob. *p*

Fag. *p* *pp*

Archi *p* *pp* pizz.

2. КОЛЯДА-МАЛЕДА

Allegretto ♩ = 104

2 Flauti
2 Oboi
2 Clarinetti (A)

Violini I
Violini II
Viole
Violoncelli

Cor.

V-ni I
V-ni II
V-le
V-c.

p
p
p
p
mf
mf
mf
mf
pizz.
pizz.
pizz.
pizz.
p
p

Detailed description of the musical score: The score is for a symphonic piece in 2/4 time, marked 'Allegretto' with a tempo of 104 beats per minute. It features a woodwind section (2 Flutes, 2 Oboes, 2 Clarinets in A) and a string section (Violins I & II, Violas, Cellos). The woodwinds play a melodic line with slurs and accents, starting on a piano (*p*) dynamic. The strings enter later with a pizzicato (*pizz.*) accompaniment at a mezzo-forte (*mf*) dynamic. A Cor Anglais part is also present, playing a simple harmonic accompaniment. The score is divided into two systems by a double bar line with a repeat sign.

II

Fag. *mf*

Cor. *mf*

Tr-ba *mf*

V-ni I *mf* *tr*

V-ni II *mf* *tr*

V-c. *pizz.* *p*

C-b. *pizz.* *p*

Fag. *p*

Cor. *mf*

Tr-ba *mf*

V-ni I *mf* *tr*

V-ni II *mf* *tr*

V-c. *p*

C-b. *p*

Picc. *sf*

Fl. *sf*

Ob. *sf*

Cl. *sf*

Fag. *sf*

Cor. *sf*

Tr-be *sf*

Archi *sf* *mf* *pizz.*

3. ПРОТЯЖНАЯ

Andante $\text{♩} = 63$

Violoncelli
div. in 4

1

V-c.
div.

Cl.
(A)

Fag.

V-c.
div.

2

V-ni I

V-c.
div.

9721

Fl. *mf* *p*

Cl. *mf* *p*

Fag. *mf* *p*

V-ni I *cresc.* *dim.* *f* *p*

V-ni II *div.* *unis.* *f* *p*

V-le *div.* *unis.* *f* *p*

V-c. *div. in 2* *cresc.* *f* *p*

C-b. *p cresc.* *dim.* *p*

Cl. *dim.*

Fag. *p* *dim.*

V-ni I *dim.* *pp*

V-ni II *dim.* *pp*

V-le *dim.* *pp*

V-c. *div. in 2* *dim.* *pp*

C-b. *dim.* *ppp*

4. ШУТОЧНАЯ

(„Я с комариком плясала“)

Allegretto ♩ = 80

1

2 Flauti

Oboe

2 Clarinetti (A)

2 Fagotti

Violini I

Violini II

Viole

con sord.

f

p

f

p

p cresc.

f

con sord.

div. pizz.

p

con sord.

div. pizz.

p

Fl.

Ob.

Cl.

Fag.

V-ni I

V-ni II

V-le

p

Fl. I
Fl. II
Ob.
Cl.
Fag.
V-ni I
V-ni II
V-le

This section of the score covers measures 1 through 5. It features six staves: Flute I (with first fingerings), Flute II, Oboe, Clarinet, Bassoon (with first fingerings), Violin I, Violin II, and Viola. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The woodwinds play a rhythmic pattern of eighth notes, while the strings play a steady accompaniment of eighth notes.

Picc.
Fl.
Cor.
Tr-lo
V-ni I
V-ni II
V-le

2

p
p
pp
p
div.
p arco
unis.
mf

This section of the score covers measures 6 through 10. It features seven staves: Piccolo (marked with a boxed '2'), Flute (with first fingerings), Cor Anglais, Trombone, Violin I, Violin II, and Viola. The music continues in the same key and time signature. Dynamics include *p*, *pp*, and *mf*. Performance instructions include *div.* (divisi) for the Violin I part and *arco* (arco) for the Violin II and Viola parts. The Viola part is marked *unis.* (unis.) in the first measure.

Picc. Fl. Cl. Fag. Tr-lo V-ni I V-ni II V-le

p *unis.* *tr*

Picc. Fl. Cl. Fag. Tr-lo V-ni I V-ni II V-le

p *f* *tr* **3**

Picc. *p*

Fl. *p* *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Fag. *mf* *p*

Cor. *mf* *p*

Tr-lo *p*

V-ni I *p* *f* *p* *f dim. div. pizz.* *p*

V-ni II *p* *f* *p cresc.* *f div. pizz.* *mf* *p*

V-le *mf* *p*

Picc. *pp cresc.* *sf*

Fl. *pp cresc.* *sf*

Ob. *pp cresc.* *sf*

Cl. *pp cresc.* *sf*

Cor. *pp cresc.* *sf*

Tr-lo *p* *sf*

V-ni I *div.* *sf*

V-ni II *arco* *pp cresc.* *sf*

V-le *arco unis.* *pp cresc.* *sf*

5. БЫЛИНА О ПТИЦАХ

Allegretto $\text{♩} = 96$ 1

Corno inglese

2 Clarinetti (B)

Violini I

Violini II

Viole

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

V-ni

2

Picc. *p*

Fl. I *p*

Fl. II

Ob. I *p*

C. ingl. *mf*

Cl. I *mf*

Cl. II *p*

Fag. I *mf*

Cor. III + *p*

I solo *p*

Timp. *pp*

Archi *p* arco

pizz.

p

3

Picc. *p cresc.*

Fl. I *p cresc.* II *sf p cresc.*

Ob. I *p cresc.* *p cresc.*

C. ingl. *p cresc.*

Cl. *p* *p cresc.*

Fag. *cresc.* *sf*

Cor. *p* *cresc.* *sf* *p cresc.*

3

Archi *p* *p cresc.* *sf p cresc. 3 3*

p

Picc. *f* *p cresc.*

Fl. I *f* *p cresc.*

Fl. II *f* *p cresc.*

Ob. *f* *p cresc.*

C.ingl. *f* *p cresc.*

Cl. I *f* *p cresc.*

Cl. II *f* *p cresc.*

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

Cor. *f* *p* *p cresc.*

Tr-be *f* *p*

Archi *f* *p cresc.* *unis.* *div.* *p cresc.*

arco *sf* *f* *p* *sf*

arco *sf* *f* *p* *sf*

Picc. *f* *p* *p* *p* 4
 Fl. *f* *p* *p* *p* *p*
 Ob. *f* *p* *p* *p* *p* *a2* *I*
 C.ingl. *f* *p* *p* *p* *p*
 Cl. *f* *p* *p* *p* *p*
 Fag. *f* *p* *p* *p* *p*
 Cor. *f* *p* *p* *p* *p*
 Tr-be *f* *p* *p* *p* *p*
 Timp. *p*
 Archi *f* *p* *p* *p* *p* *unis.* *pizz.* *div. arco* *div. p* 4

This musical score page, numbered 67, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in Bb (Cl.), and Bassoon (Fag.). The brass section consists of Horns (Cor.) and Trumpets/Bassoons (Tr-bc). The string section (Archi) is represented by five staves. The score is written in a key signature of one flat (Bb) and includes dynamic markings such as *f* and *a2*. The woodwinds and strings play complex rhythmic patterns, often with trills and slurs. The brass parts are more rhythmic and harmonic. The string section provides a steady accompaniment with various rhythmic textures.

5

Picc. *sf p*

Fl. I *sf p*

Fl. II *sf p mfp*

Ob. I *sf mf*

C.ingl. *sf mf mfp*

Cl. I *sf*

Cl. II *sf p*

Fag. *sf mf*

Cor. *sf sfp*

Tr-be *sf*

5

Arch. *sf p unis. div. unis.*

Picc. *cresc.*

Fl. *cresc.*

Ob. *mfp* *cresc.*

C. ingl. *cresc.*

Cl. *I* *mf* *cresc.*

Fag. *mfp* *cresc.*

Cor. *III+* *sfp* *sfp cresc.*

Timp. *p* *cresc.*

Archi *cresc.*

6 Più mosso

Picc. *p cresc.*

Fl. I *sf*

Fl. II *sf*

Ob. *mf cresc.* a2

C.ingl. *sf p p cresc.*

Cl. I *sf p p cresc.*

Cl. II *sf p p cresc. p cresc.*

Fag. *sf p cresc.*

Cor. *sf mf mf cresc. mf cresc.*

Timp. *sf*

6 Più mosso

Arch. *sf p cresc. p cresc. p cresc. p cresc.*

6. КОЛЫБЕЛЬНАЯ

Moderato $M = 52$

Violini I
Violini II
Viole
Violoncelli

con sord.
div. con sord.
pp
pp
simile

V-ni I
V-ni II
V-le
V-c.

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

1

V-ni I
V-ni II
V-le
V-c.

unis.
p
p
div.
pp

2

V-ni I
V-ni II
V-le
V-c.

div.
pp
div.
pp
div.
pp
div.
pp

div. in 4
ppp
ppp morendo
dim.
dim.
dim.

7. ПЛЯСОВАЯ

Allegro M ♩ = 108

Violini I
Violini II
Viola
Violoncelli

pizz.
f *mf*

V-ni I
V-ni II
V-le
V-c.

f *mf* *f* *div.*

V-ni I
V-ni II
V-le
V-c.

Picc.
T-no
V-ni I
V-ni II
V-le
V-c.

p *p* *p* *p unis.* *p*

3

Picc.

T-no

V-ni I *mf*

V-ni II *mf*

V-le *mf*

V-c. *mf*

4

Picc. *p*

T-no *p*

V-ni I *f*

V-ni II *f*

V-le *f*

V-c. *f*

Picc. *cresc.* *sf*

T-no *p cresc.* *sf*

V-ni I *p* *cresc.* *sf*

V-ni II *cresc.* *sf*

V-le *cresc.* *sf*

V-c. *cresc.* *sf*

8. ХОРОВОДНАЯ

Vivo M $\text{♩} = 152$

2 Flauti
I *f*
II *f*

2 Oboi
f

Corno Inglese
f

2 Clarinetti(B)
I *f*
II *f*

2 Fagotti
f

4 Corni (F)
f

2 Trombe (B)
f

Timpani
f

Triangolo
f

Tamburino
f

Vivo M $\text{♩} = 152$

Violini I
div. *f*
unis. pizz. *mf*

Violini II
div. *f*
unis. pizz. *mf*

Viole
f
p

Violoncelli
f
pizz. *mf*

Contrabassi
f

This musical score page features the following instruments and parts:

- Flutes (Fl.):** Two staves, both playing a melodic line starting at measure 11. The first staff is marked with a first ending box [1] and a first fingering (I) with a *p* dynamic. The second staff is marked with a second fingering (II) and a *p* dynamic.
- Oboe (Ob.):** One staff, playing a melodic line with a first ending box [1] and a *p* dynamic. It includes accents (>) on notes in measures 12-14.
- Clarinet in G (C.ingl.):** One staff, playing a melodic line with a *p* dynamic.
- Clarinets (Cl.):** Two staves. The first staff is marked with a first fingering (I) and a *p* dynamic. The second staff is marked with a second fingering (II).
- Bassoon (Fag.):** One staff, playing a melodic line with a first ending box [1] and a *p* dynamic.
- Cor Anglais (Cor.):** Two staves. The first staff is marked with a first fingering (I). The second staff is marked with a third fingering (III) and a *p* dynamic.
- Trumpet (Tr-lo):** One staff, playing a rhythmic pattern with a *p* dynamic.
- Violins (V-ni):** Two staves. The first staff is marked with a first ending box [1] and the instruction *arco p*. The second staff is also marked with *arco p*.
- Viola (V-le):** One staff, playing a melodic line with the instruction *arco p*.
- Violoncello (V-c.):** One staff, playing a melodic line.

2

Picc. *p* *cresc.* *f*

Fl. *cresc.* *f*

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

C.ingl. *cresc.* *f*

Cl. *cresc.* *f*

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

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

Tr-be *p* *cresc.* *f*

Timp. *f*

Tr-lo *cresc.* *f*

T-no *p* *cresc.* *f*

Archi *cresc.* *f* *div.*

arco *p* *cresc.* *f*

2

3

Picc. *p* *cresc.* *f*

Fl. *p* *cresc.* *f*

Ob. *p* *cresc.* *mf* *f*

C.ingl. *p* *mf* *f*

Cl. *p* *cresc.* *f*

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

Cor. III *p* *cresc.* *mf* *f*

Tr-be *p* *cresc.* *f*

Timp. *f*

Tr-lo *p* *cresc.* *f*

T-no *p* *cresc.* *f*

3 arco *p* *cresc.* *f*

Archi *p* *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

4

Cl. I

Fag. II

Cor.

Timp.

Archi

Musical score for measures 4-5. The score includes parts for Clarinet I, Bassoon II, Horns, Timpani, and Strings. The key signature is one sharp (F#). Measure 4 is marked with a box containing the number '4'. Dynamics include *p* (piano) and *sfp* (sforzando piano). The strings play a rhythmic pattern of eighth notes.

5

Ob.

Cl. I

Fag. I

Cor.

Timp.

Musical score for measures 5-6. The score includes parts for Oboe, Clarinet I, Bassoon I, Horns, and Timpani. The key signature is one sharp (F#). Measure 5 is marked with a box containing the number '5'. Dynamics include *sfp* (sforzando piano) and *p* (piano). The Oboe and Clarinet I parts have long notes with slurs.

5

Archi

Musical score for measures 6-7. The score includes parts for the String section. The key signature is one sharp (F#). Measure 6 is marked with a box containing the number '5'. Dynamics include *sf* (sforzando) and *p* (piano). The strings play a rhythmic pattern of eighth notes.

6

7

Fl. I *p*

Fl. II *p*

Ob. I *p*

Cl. I *p*

Cor. *p*

Archi *pizz.* *mf* *arco* *p* *sf* *pizz.* *mf*

Fl. I *p*

Ob. I *mf*

Cl. I *p* *mf*

Fag. I *mf* II *mf*

Cor. *mf*

Archi *mf* *div.* *mf*

Detailed description of the musical score: The score is for measures 6 and 7. It features a woodwind section with Flute I and II, Oboe I, Clarinet I, and Bassoon. The brass section includes Cor Anglais. The string section is divided into Violins I and II, Viola, and Cellos/Double Basses. Dynamics range from piano (*p*) to mezzo-forte (*mf*) and sforzando (*sf*). Articulations include *pizz.* (pizzicato) and *arco* (arco). The woodwinds play melodic lines, while the strings provide harmonic support with various textures.

Musical score for woodwinds and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in Bb (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Timpani (Timp.), and Trombone (T-no). The woodwinds and strings play a melodic line with a crescendo leading to a fortissimo (sf) dynamic, followed by a piano (pp) dynamic and another crescendo. The percussion parts provide a rhythmic accompaniment with a piano (pp) dynamic and a crescendo.

Musical score for strings. The score includes parts for Violin I, Violin II, Viola, and Cello/Double Bass. The strings play a melodic line with a crescendo leading to a fortissimo (sf) dynamic, followed by a piano (pp) dynamic and another crescendo. The instruction "arco" is present, indicating that the strings are to be played with the bow.

Fl. *f p*

Ob. *f p*

C.ingl. *f*

Cl. *f p*

Fag. *f p* *cresc.*

Cor. *f p*

Tr-be *p* *cresc.* *f*

Timp. *f*

Tr-lo *p* *cresc.* *f*

T-no *f*

Archi *f p* *pizz.* *arco div.* *p* *pizz.* *p*

9

Picc. *f*

Fl. I *f*

Fl. II *f*

Ob. I *f*

C.ingl. I *f*

Cl. I *f*

Cl. II *f*

Fag. *f*

Cor. *f*

Tr-be *f*

Timp.

Tr-lo *f*

T-no *f*

9

Archi *f* unis. arco

f arco

This musical score page features the following instruments and parts:

- Picc.** (Piccolo): Treble clef, starting with a trill and a box containing the number 10.
- Fl.** (Flute): Treble clef, playing a melodic line with dynamics *f* and *mf*.
- Ob.** (Oboe): Treble clef, playing a melodic line with dynamics *f* and *mf*.
- C.ingl.** (English Clarinet): Treble clef, playing a melodic line with dynamics *f* and *mf*.
- Cl.** (Clarinet): Treble clef, playing a melodic line with dynamics *f* and *mf*.
- Fag.** (Bassoon): Bass clef, playing a melodic line with dynamics *f* and *mf*.
- Cor.** (Horn): Treble clef, playing sustained chords with dynamics *f* and *p*.
- Tr.be.** (Trumpet): Treble clef, playing sustained chords with dynamics *f* and *mf*.
- Timp.** (Timpani): Bass clef, playing rhythmic patterns.
- Tr.lo** (Trombone): Bass clef, playing sustained chords with dynamics *f*.
- T.no** (Tuba): Bass clef, playing sustained chords with dynamics *f*.
- Archi** (Strings): Multiple staves, including Violins (V), Violas (V), Cellos (C), and Double Basses (B). Dynamics range from *f* to *mf*, with a *div.* (divisi) marking for the violins.

The score includes various musical notations such as trills, slurs, and dynamic markings (*f*, *mf*, *p*). A box with the number 10 is present at the beginning of the Piccolo and String parts.

This musical score page, numbered 86, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C.ingl.), Clarinet (Cl.), and Bassoon (Fag.). The brass section consists of Horns (Cor.), Trumpets (Tr-be), and Trombones (T-no). The percussion section includes Timpani (Timp.) and a Trill (Tr-lo). The string section (Archi) is represented by five staves. The score is divided into three systems. The first system covers measures 1-4, with dynamics starting at *p* and *p cresc.*. The second system covers measures 5-8, with dynamics reaching *f*. The third system covers measures 9-12, with dynamics starting at *f* and *f cresc.*. The woodwinds and strings play sustained notes, while the brass and percussion play rhythmic patterns. The Piccolo part has a melodic line with a trill. The Flute and Oboe parts have melodic lines with trills. The Clarinet and Bassoon parts have melodic lines with trills. The Horns and Trumpets play sustained notes. The Trombones play sustained notes. The Timpani play a rhythmic pattern. The Trill plays a rhythmic pattern. The strings play a rhythmic pattern.

Е. П. ЗЕРУЕВОЙ

ПЯТЬ
РУССКИХ
ПЕСЕН



ДЛЯ ЖЕНСКОГО ГОЛОСА
С ОРКЕСТРОМ
(1906)

СОСТАВ ОРКЕСТРА
ORCHESTRA

Малая флейта	Piccolo
2 флейты	2 Flauti
2 гобоя	2 Oboi
Английский рожок	Corno inglese
2 кларнета (Си б, Ля)	2 Clarinetti (B, A)
2 фагота	2 Fagotti

4 валторны (Фа)	4 Corni (F)
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Бубен	Tamburino
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Скрипки I	Violini I
Скрипки II	Violini II
Альты	Viole
Виолончели	Violoncelli
Контрабасы	Contrabassi

Пять русских песен для женского голоса с оркестром закончены композитором в 1906 г. Это сочинение осталось без обозначения опуса. Партитура издана фирмой Гутхейля.

2. ХОРОВОДНАЯ

(Ярославская губ., Углический уезд, дер. Микляево)

Allegro moderato

2 Oboi

2 Clarinetti (A)

2 Fagotti

4 Corni (F)

Tamburino

Canto

Вы-хо - ди-ли красны де - ви - цы из во - рот гу-лять на у - ли - пу, ай
 Вы-но - си-ли красны де - ви - цы во бе - лых ру-ках по со - ло - вью, ай

Detailed description of the first system: This system contains the woodwind and vocal parts. The woodwinds (Oboes, Clarinets, Bassoons, and Horns) play a rhythmic accompaniment with various dynamics (f, p, cresc., a2). The Tamburino part is a simple rhythmic pattern. The vocal line (Canto) features a melody with lyrics in Russian. The tempo is marked 'Allegro moderato'.

Allegro moderato

Violini I

Violini II

Viole

Violoncelli

Contrabassi

pizz. arco pizz. arco pizz. arco pizz. arco

f f f f f f mf mf mf mf

Detailed description of the second system: This system contains the string parts. The Violins I and II, Violas, Cellos, and Double Basses play a rhythmic accompaniment. The parts alternate between pizzicato (pizz.) and arco (arco) playing. Dynamics range from forte (f) to mezzo-forte (mf). The tempo is marked 'Allegro moderato'.

2

Picc. *f* *tr*

Fl. *p* *cresc.* *f* *f* *tr*

Ob. *p* *cresc.* *f* *f*

Cl. *p* *cresc.* *f* *f*

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

Cor. I *p* *cresc.* *f* *f* a 2 III *f*

T-no *f* *sf* *f*

Canto

ли, ой лю-ли, из во-рот гу-лять на у-ли-цу. Со-ло-вы в ру-ках рас-сви-шут-

ли, ой лю-ли, во бе-лых ру-ках по со-ло-вью.

2

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

f *arco* *pizz.* *f*

f *arco* *pizz.* *f*

f *arco* *pizz.* *f*

Picc. *f*

Fl. *I* *p* *cresc.* *f* *a 2*

Ob. *p* *cresc.* *f*

Cl. *p* *cresc.* *f* *a 2*

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

Cor. *I* *p* *cresc.* *f* *a 2*

T-no *f* *sf*

Canto
 - ся, крас-ны дев-ки раз-гу-ля-ют - ся, ай ли, ой лю-ли, красны дев-ки раз-гу-ля - ют - ся.

Archi *arco* *pizz.* *f* *mf* *arco* *f*

3. СВАДЕБНАЯ

(Рязанская губ., Касимовский уезд,
уездьба Петоминно)

Moderato

2 Flauti

Clarinetto (A)

Canto

Viola

Вя - ну - ли, вя - ну - ли, ах,
Гря - ну - ли, гря - ну - ли, ах,
Си - де - ла, си - де - ла, ах,

div.
p

Fl.

Cl.

Fag.

Cor.

Canto

V-le

V-c.

вя - ну - ли вен - ча - ки по мо - рю, ах,
гря - ну - ли гря - ча - ки по мо - рю, ах,
си - де - ла де - вуш - ка в те - ре - ме, ах,

p dolce *dim.* *p*

Fl.

Cl.

Fag.

Cor.

Canto

V-le

V-c.

вя - ну - ли вен - ча - ки по мо - рю.
гря - ну - ли гря - ча - ки по мо - рю.
си - де - ла де - вуш - ка в те - ре - ме.

rit.
dim. *p*

4. КОЛЫБЕЛЬНАЯ

(Ярославская губ., Мышкинский уезд)

Andante

Canto *p* Гу - лень - ки, гу - лень - ки, да при - ле - та - ли гу - лень - ки,

Viole div. *con sord.* *p*

Violoncelli div. *con sord.* *p*

5

Canto при - ле - та - ли гу - лень - ки, да са - ди - лись на лю - лень - ку, са - ди - лись на лю - лень -

V-ni I div. *con sord.* *p*

V-ni II div. *con sord.* *p*

V-le div.

V.c. div.

Canto
- ку, да ста-ли гу-ли вор-ко-вать, ста-ли гу-ли вор-ко-вать, да стал Пет-рунь-ка

V-ni I div.
pp

V-ni II div.
con sord.
p

V-le div.
p

V-c. div.
p

посо rit. 6 a tempo rit. a tempo

Canto
за-сы-пать. Ба-ю, бай, бай.

V-ni I div.
pp *ppp* *morendo* 3 soli

V-ni II div.
pp *ppp*

V-le div.
pp *ppp*

V-c. div.

5. ШУТОЧНАЯ

(Рязанская губ., Данковский уезд, дер. Гремячка)

Allegro moderato

II.

2 Clarinetti (A)

Violenze
div.

2 Violenze con sord.

p

altre

Cl.

7

Fag.

Canto

Уж и я ли мо - ло - да тон - ко - пря - ди - ца бы - ла, по три

Archi

2 Violenze

altre

p

p

p

Cl.

Fag.

Canto

ннт - ки в день во - ди - ла, во не - де - лю руш - ни -

2 Viole

V-le div.

p
altre
pizz.

mf

V.c.

pizz.
mf

Cl.

Fag.

Canto

- 40к.

2 Viole

V-le div.

altre

mf

V.c.

mf

dim.

dim.

dim.

9

Fl. *p*

Ob. *p*

C. ingl. *p*

Cl. *p*

Canto
Что ни год, то мо-ток, пост-на-ви-ла я крас-на, на под-

V-ni I *pizz.*
mf

V-le div. *altre*
(pizz.)
mf

V-c. *div.*
(pizz.)
mf

10

Cl. *p*

Fag. *p*

Canto
- нож - ках на кок - люш - ках гри - бы вы - рос -

V-le div. *2 Viole*
p
altre
mf

V-c. *unis.*
mf

Cl. *dim.* II

Fag. *dim.*

Canto
- ли.

2 Viole

V-le div. *mf*

V-c. *mf*

11

Fl. *p*

Ob. *p*

C. ingl. *p*

Cl. *p*

Canto
Про - меж ни - тя - ны - е бер - да пук - ля вы - ве - ла дып - лят: де - вя -

con sord. *p* arco *pizz.*

con sord. *p* *tr* *pizz.*

2 Viole

Archi *p* *mf* *pizz.*

12

Fl. *p.*

Ob. *mf* (петушок)

C.ingl. *f*

Cl. *p*

Fag. *p*

Canto
- но - сто пе - туш - ков, шесть - де - сят мо - ло - ду -

V-ni *arco p*

V.le div. *p* altre

V-c. *mf*

Fl. *p*

Ob. *p*

C.ingl. *p*

Cl. *dim.*

Fag. *dim.*

Canto
- шек. *ex!*

2 Viole *pizz.*

Archi *altre p*

mf *pizz.*

mf *p*

mf *pizz.*

mf *p*

mf *pizz.*

p

ВОЛШЕБНОЕ ОЗЕРО



СКАЗОЧНАЯ КАРТИНКА

Соч. 62

(1909)

СОСТАВ ОРКЕСТРА
ORCHESTRA

3 флейты	3 Flauti
2 гобоя	2 Oboi
3 кларнета (Си б)	3 Clarinetti (B)
2 фагота	2 Fagotti

4 валторны (Фа)	4 Corni (F)
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Литавры	Timpani
Большой барабан	Cassa

Челеста	Celesta
Арфа	Arpa

Скрипки I	Violini I
Скрипки II	Violini II
Альты	Viole
Виолончели	Violoncelli
Контрабасы	Contrabassi

Сказочная картинка „Волшебное озеро“ (соч. 62) закончена композитором в 1909 г. Первое исполнение состоялось в Петербурге, в Большом зале консерватории, 21 февраля того же года под управлением П. Черепнина. Партитура издана в 1909 г. фирмой Беляева.

Andante ♩. = 58

Timpani

Musical staff for Timpani in 12/8 time. It features four measures of music with a *pp* dynamic marking. The notes are quarter notes on the C line of the bass clef.

Arpa

Musical staff for Arpa in 12/8 time. It features four measures of music with a *p* dynamic marking. The notes are quarter notes on the G line of the treble clef.

Andante ♩. = 58

Violini I
div.

Musical staff for Violini I in 12/8 time. It features four measures of music with a *p* dynamic marking. The notes are quarter notes on the G line of the treble clef.

Violini II
div.

Musical staff for Violini II in 12/8 time. It features four measures of music with a *p* dynamic marking. The notes are quarter notes on the G line of the treble clef.

Viole
div.

Musical staff for Viole in 12/8 time. It features four measures of music with a *p* dynamic marking. The notes are quarter notes on the G line of the treble clef.

Violoncelli
div.

Musical staff for Violoncelli in 12/8 time. It features four measures of music with a *pp* dynamic marking. The notes are quarter notes on the C line of the bass clef.

Contrabassi

Musical staff for Contrabassi in 12/8 time. It features four measures of music with a *pp* dynamic marking. The notes are quarter notes on the C line of the bass clef.

Fl. I, II *pp*

Cl. I *mf*

Fag. *mf*

Cor. I, II *p* *con sord.*

Cor. III *p* *con sord.*

Cel. *p*

Arpa *mf* *dim.*

V-ni I div. *p* *mf* *pizz.* *mf*

V-ni II div. *p* *mf*

V-le div. *p* *mf*

V-c. div. *mf dolce*

C-b. *mf*

Fl. I, II *pp*

Cl. I *mf*

Fag. *mf*

Cor. III *p*

Cel. *p*

Arpa *mf* *dim.*

V-ni I div. *p* *mf* *pizz.* *mf*

V-ni II div. *p* *mf*

V-la div. *mf*

V-c. div. *mf dolce*

C-b. *mf*

Ob. *a 2*

Cl. *I, II*

V-ni II

V-le *unis.*

V-c. div.

C-b.

Ob. *a 2*

Cl. *I, II*

V-ni I *arco unis.*

V-ni II

V-le

V-c. div.

C-b.

6

Poco più mosso

Fl. *a2* *b2* *b2*
p
sf dim. *pp*

Ob. *sf*

Cl. I *pp cresc.*
 II, III *sf dim.* *sf dim.* *pp cresc.*
pp cresc. *pp cresc.*
 I *sf dim.* *pp cresc.*
 I *sf dim.* *pp cresc.*
 I (en harm.)

Fag. *pp cresc.* *sf dim.* *pp*

Cor. *sf dim.* *pp*
 III *sf*

Timp. *sf*

Cassa *pp cresc.* *sf* *pp cresc.*

Cel. *p*

Arpa *mf*

6

Poco più mosso

Archi *pp cresc.* *sf dim.* *pp cresc.*
pp cresc. *sf dim.* *pp cresc.*
pp cresc. *sf dim.* *pp cresc.*
pp cresc. *sf dim.* *pp cresc.*
pp cresc. *sf dim.* *pp cresc.*
pp cresc. *sf dim.* *pp cresc.*
 (en harm.)

Fl. I *pp cresc.*
Fl. II *pp cresc.*
Ob. I *pp cresc.*
Cl. I *pp cresc.*
Cl. II, III *pp cresc.*
Fag. I *pp*
Cor. II *pp cresc.*
Cor. IV con sord. *pp cresc.*
Timp.
Arpa
Archi *pp cresc.*
pp cresc.
div. *pp cresc.*
pp cresc.
pp cresc.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute I and II, Oboe I, Clarinet I and II/III, and Bassoon I. The brass section includes Horn II and Horn IV with mutes. The percussion section includes Timpani. The keyboard section includes Arpa. The string section (Archi) is divided into five parts. The score is written in 4/4 time and features a dynamic marking of *pp cresc.* for most instruments, with the Bassoon I part marked *pp*. The woodwinds and strings play melodic lines with slurs and fingerings (e.g., 2, 2). The strings play a rhythmic accompaniment of eighth notes.

7

rit. Tempo I

Fl. *f dim.* *pp* *pp*

Ob. *f dim.* *pp* *pp*

Cl. *f dim.* *pp* *pp*

Fag. *f dim.* *pp*

Cor. *f dim.* *pp* *pp*

Timp. *f dim.* *pp*

Cassa *p* *pp*

Cel. *p*

Arpa *f dim.* *p* *p*

7

rit. Tempo I

Archi *sf* *pp* *pp*

f dim. *pp*

f dim. *pp*

8

Fl. *pp*

Cl. I *pp*

Cl. II *pp*

Fag. *pp*

Cor. I *mf* *mf*

Timp. *pp*

Cel.

Arpa

V-ni I

V-ni II

V-le *pp* *div. in 3*

V-e. div.

C-b.

II. III

I

8

Fl. I. II *pp*

Cl. *p* *mf*

Fag. *mf* *p* *mf*

Cor. I *f* *pp* III *p* *mf*

Timp. *mf* *pp*

Cel. *p*

Arpa *p*

V-ni I

V-ni II

V-le *mf* *mf* *unis.*

V-c. div. *mf* *p* *mf* *b.p.*

C-b. *mf* *p* *mf* *div. arco* *pizz.*

This musical score page contains the following parts and markings:

- Fl. (Flute):** Part III. Measures 1-3 show a melodic line starting with a half note G4, moving to A4, B4, and C5. Dynamics: *p* (measures 1-2), *mf* (measure 3).
- Cl. (Clarinet):** Part I. Measures 1-3 show a melodic line starting with a half note G4, moving to A4, B4, and C5. Dynamics: *p* (measures 1-2), *mf* (measure 3).
- Fag. (Bassoon):** Part II, III. Measures 1-3 show a melodic line starting with a half note G4, moving to A4, B4, and C5. Dynamics: *p* (measures 1-2), *mf* (measure 3).
- Cor. (Trumpet):** Part III. Measures 1-3 show a melodic line starting with a half note G4, moving to A4, B4, and C5. Dynamics: *p* (measures 1-2), *mf* (measure 3).
- Cel. (Cello):** Measures 1-3 show a melodic line starting with a half note G2, moving to A2, B2, and C3. Dynamics: *p* (measures 1-2), *mf* (measure 3).
- Arpa (Harp):** Measures 1-3 show a melodic line starting with a half note G4, moving to A4, B4, and C5. Dynamics: *p* (measures 1-2), *mf* (measure 3).
- V-ni I (Violin I):** Measures 1-3 show a melodic line starting with a half note G4, moving to A4, B4, and C5. Dynamics: *p* (measures 1-2), *mf* (measure 3).
- V-ni II (Violin II):** Measures 1-3 show a melodic line starting with a half note G4, moving to A4, B4, and C5. Dynamics: *p* (measures 1-2), *mf* (measure 3).
- V-le (Viola):** Measures 1-3 show a melodic line starting with a half note G4, moving to A4, B4, and C5. Dynamics: *p* (measures 1-2), *mf* (measure 3).
- V-c. div. (Violoncello):** Measures 1-3 show a melodic line starting with a half note G4, moving to A4, B4, and C5. Dynamics: *p* (measures 1-2), *mf* (measure 3).
- C-b. (Contra Bass):** Measures 1-3 show a melodic line starting with a half note G2, moving to A2, B2, and C3. Dynamics: *p* (measures 1-2), *mf* (measure 3).

Additional markings include *pp* for the woodwinds in measure 3 and *I, II* above the woodwind staves. The key signature changes from one sharp (F#) to two flats (Bb, Eb) at the end of measure 3.

9

Fl. I *pp*

Fl. II, III a 2 *p*

Ob. a 2 *p*

Cl. *p*

Fag. *p*

Cor. *mf* *p* *mf*

Cel. *p*

Arpa *p* *mf* *p* *mf*

V-ni I *p* *mf* *pizz.* *mf* *arco* *mf*

V-ni II *p* *mf* *pizz.* *mf* *arco* *mf*

V-le *p*

V-c. div. *p*

C-b. *p* *arco unis.*

Fl. *dim.*

Ob. *a2* *dim.*

Cl. I *p* *dim.*
II, III *p* *dim.*

Fag. *p* *dim.* *pp* *d. b.d.*

Cor. *p* *pp* II

Cel. *pp*

Arpa *pp*

V-ni I *pizz.* *mf* *arco* *pp*

V-ni II *pizz.* *mf*

V-le div. *pp*

V-c. div. *pizz.* *mf* *pp*

C-b. *pp*

10

rit.

Fl. I *mf* < *f* *dim.* *p cresc.*

Ob. I *f* *dim.*

Cl. I *mf* < *f* *dim.* *p cresc.*

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

Cor. II *mf* < *f* *dim.* *p cresc.*

V-ni I *cresc.* *f* *dim.* *p cresc.*

V-ni II *arco* *mf* < *f* *dim.* *p cresc.*

V-le div. *cresc.* *f* *dim.* *p cresc.*

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

C-b. *cresc.* *f* *dim.* *p cresc.*

a tempo

Ob. I *pp dolce*

Cl. II, III *pp*

Fag. *p*

Cor. I, II

Cassa *pp*

Arpa *p*

V-ni II *p*

V-le div. *p*

V-c. div. *p*

C-b. *pp*

Fl. I *pp dolce*

Cl. II, III *pp*

Cassa

Arpa

V-ni I

V-ni II

V-c.

C-b. *pp*

11

Fl. I *p*

Fl. II *p*

Ob. *p*

Cl. I *p*

Cl. II, III *p*

Fag. *p*

Cor. I, II *p*

Cassa

Arpa *p*

V-ni I *p*

V-ni II

V-le div. *p*

V-c. div. *p*

C-b. *p*

11

I

Fl. I

Fl. II

Ob.

Cl. I

Fag.

Cor.

V-ni I div.

V-ni II

V-le div.

V-c. div.

C-b.

p

2 2

2 2

Fl. *pp*

Ob. *pp*

Cl.

Fag.

Cor. *mf* I

Cel. *p*

Arpa *pp*

V-ni I div. *pp* div. *pp*

V-ni II div. *pp*

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

V-c. div. *pp* altri

C-b. *p* pizz.

Fl. I *pp*
Fl. II *pp*
Cor. I *p*
Cel. *p*
Arpa *pp*
V-ni I div.
V-ni II div. *pp*
V-le div.
V-c. div. *pp*
C-b. *p*

The musical score is written for a full orchestra. It features a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The score is divided into two measures. The first measure shows the initial entries for the Flute (I and II), Cor Anglais (I), Cello, and Arpa. The second measure shows the continuation of these parts, with the Flute and Arpa playing *pp* (pianissimo), the Cor Anglais playing *p* (piano), and the Cello playing *p* (piano). The string sections (Violini I and II, Violoncelli, and Contrabbasso) are playing a rhythmic pattern of eighth notes in the first measure and a sustained chord in the second measure. The Violini II and Violoncelli parts are marked *pp* in the second measure.

12

Ob. *pp* I

Cl. *pp* I

Cor. I

Cel. *pp*

Arpa *pp*

12

V-ni I div. *pp* unis.

V-ni II div. *pp*

V-lc div. *pp* unis.

V-c. div. *pp*

C-b. *pp* arco

Ob. I
Cl. I
Timp.
Cel. *pp*
Arpa *pp*
V-ni I div. *pp*
V-ni II *pp* unis. div. 8:
V-le *p* unis. pizz.
V-c. div. *p* pizz.
C-b. 3 soli *ppp*
Timp. *morendo*
V-ni I div. *ppp* *morendo*
V-ni II *ppp* *morendo*
V-le
V-c. div. *div.* *morendo*
C-b. *morendo*

И. ЧЕРЕШНИНЪ

КИКИМОРА



НАРОДНОЕ СКАЗАНИЕ

Соч. 63

(1909)

СОСТАВ ОРКЕСТРА
ORCHESTRA

Малая флейта	<i>Piccolo</i>
2 флейты	2 <i>Flauti</i>
2 гобоя	2 <i>Oboi</i>
Английский рожок	<i>Corno inglese</i>
2 кларнета (Ля)	2 <i>Clarineti (A)</i>
Басовый кларнет (Ля)	<i>Clarinetto basso (A)</i>
2 фагота	2 <i>Fagotti</i>
4 валторны (Фа)	4 <i>Corni (F)</i>
2 трубы (До)	2 <i>Trombe (C)</i>
Литавры	<i>Timpani</i>
Ксилофон	<i>Silofono</i>
Челеста	<i>Celesta</i>
Скрипки I	<i>Violini I</i>
Скрипки II	<i>Violini II</i>
Альты	<i>Viola</i>
Виолончели	<i>Violoncelli</i>
Контрабасы	<i>Contrabassi</i>

„Кикимора“ (народное сказание, соч. 63) закончена А. Лядовым в 1909 г. Первое исполнение состоялось в Петербурге, в зале Дворянского собрания, 12 декабря того же года под управлением А. Зилоти. Партитура издана в 1910 г. фирмой Беляева.

КИКИМОРА

Живет, растёт Кикимора у кудесника в каменных горах. От утра до вечера тешит Кикимору кот-баюн, говорит сказки заморские. С вечера до бела света качают Кикимору во хрустальчатой колыбельке. Ровно через семь лет вырастает Кикимора. Тоншенькая, черненькая та Кикимора, а голова-то у ней малым-маленькая, со наперсточек, а туловище не спознать с соломиной. Стучит, гремит Кикимора от утра до вечера; свистит, шипит Кикимора со вечера до полуночи; со полуночи до бела света прядет кудель конопельную, сучит пряжу пеньковую, сует основу шелковую. Зло на уме держит Кикимора на весь люд честной.

(И. Сахаров. „Сказания русского народа“)

Adagio ♩ = 54

1 II

2 Clarinetti (A)

Clarinetto basso (A)

2 Fagotti

Timpani

Violoncelli div.

Contrabassi

II con sord.
pp
con sord.
pp
poco

2

C. ingl.

Cl.

Cl. b.

Fag.

Timp.

con sord. div.
pp

6 V-ni con sord.

div.
pp

div.
pp

I con sord.
pp

solo
p dolce

C. ingl. *dim.*

V-ni I

V-ni II *pp*

V-le *pp*

V-c. *div.*

3

Plcc. *p* < *3*

Fl. *p* I

Ob. *p* < *3*

Cl. *sf* *p* I

Cl.b. *p* *sf* *p*

Fag. *sf* *p* I

Cor. *p* *sf* *p*

Tr-be *con sord.* *p* *sf* *p*

V-ni I *unis.* *p* *sf* *p*

V-ni II *tutti* *p* *sf* *p*

V-le *(div.)* *p* *sf* *p*

V-c. *div.* *pizz.* *p* *sf* *p*

C.b. *pizz.* *p* *sf* *p*

4 II 5

Cl. *pp*

Cl.b. *pp*

Fag. *pp*

Timp. *pp*

Archi

6 V-ni *pp* div.

(div.) *pp*

arco *pp*

arco *pp*

C. ingl. *p dolce* solo *dim.*

V-ni I *pp*

V-ni II *pp*

V-le *pp*

(I meta)

V-c.

6

Picc. *p* *sf* *p*

Fl. *p*

Ob. *p* *sf* *p*

Cl. *sf* *p*

Cl.b. *p* *sf* *p*

Fag. *sf* *p*

Cor. *p* *sf* *p*

Tr-be *p* *sf* *p*

6 unis. *p* *sf* *p*

V-ni I *p* *sf* *p*

V-ni II *tutti* *p* *sf* *p*

V-le *div.* *p* *sf* *p*

V-c. div. *pizz.* *p* *sf* *p*

C-b. *pizz.* *p*

7 II

Cl. *pp*

Fag. *pp*

Timp.

V-ni I *pp*

V-ni II *pp*

V-le *pp*

V-c. div. *pp* arco *pp*

C-b. *pp* arco

8 *pp*

Fl. *pp*

Cl. *pp*

Cor. *pp* III

Timp.

Cel. *f*

V-ni I *pp* div. *c* *pp*

V-ni II *pp* *pp*

V-le *pp* tutti pizz. *pp*

V-c. div. *p*

C-b. *p*

9

lunga

Fl. I

Cl.

Cl. b.

Fag.

Cor.

Timp.

Cel.

9

lunga

V-ni I

V-ni II

V-le

V.c. div.

C-b.

10 Presto $\text{♩} = 112$

Picc. *sf*

Fl. *sf*

Ob. *sf dim.* *p*

C.ingl. *sf dim.* *p*

Cl. *p* *cresc.*

Cl.b.

Fag. *p* *cresc.*

Cor. *p*

Timp.

10 Presto $\text{♩} = 112$

unis. senza sord. *p* *cresc.*

senza sord. *p* *cresc.*

unis. senza sord. *p* *cresc.*

unis.

Archi

Picc. *p* *sf*

Fl. *p* *sf*

Ob. *sf* *p*

Cl. *sf* *sf* *p*

Fag. *sf* *sf* *p*

Cor. I *sf* III, IV *sf*

V-ni I *sf* *sf* *pizz.* *p*

V-ni II *sf* *sf* *pizz.* *p*

V-le *sf* *sf* *pizz.* *p*

V-c. *sf* *sf* *p*

arco, senza sord.

Ob. *sf dim.* *p*

C. ingl. *sf dim.* *p*

Cl. *p* *cresc.*

Fag. *p* *cresc.*

Cor. I *p* *cresc.*

V-ni I *arco* *p* *cresc.*

V-ni II *arco* *p* *cresc.*

V-le *arco* *p* *cresc.*

12

Picc. *p*

Fl. *p*

Ob. *p*

Cl. *mf* *p*

Fag. *mf* *p*

Cor. *mf*

V-ni I *mf* *pizz.* *p* *arco* *p* *cresc.*

V-ni II *mf* *pizz.* *p*

V-le *mf* *pizz.* *p*

V.c. *mf* *p*

Fl. II *mf cresc.* *f* *a2*

Ob. *f*

C.ingl. *f*

Cl. *f*

Fag. *f*

Cor. *f* *a2 +*

Archi *f* *pizz.* *f* *arco* *f* *arco* *sf dim.*

13

Fl. *mf cresc.*

Ob. *f*

Cl. *f*

V-ni I *p* *cresc.* *pizz.*

V-ni II *f pizz.* *f*

V-le *f* *f*

14

Fl. *a2* *f* *sf* *p*

Ob. *sf* *p*

C. ingl. *sf*

Cl. *sf* *p*

Cl. b. *p*

Fag. *f* *sf* *p*

Cor. *a2+* *sf* *p*

Archi *f* *arco* *sf dim* *p*

f *f* *sf* *p*

f *sf*

Picc. *p* 15

Fl. *p* II

Ob. I II

Cl. *p*

Cl.b. *p*

Fag. *p*

Cor. *p* III

Archi *p* 15

Picc. I
Fl. II
Ob.
Cl.
Cl.b.
Fag.

This section of the score covers six woodwind parts. The Piccolo (Picc.) and Flute (Fl.) parts are marked with Roman numerals I and II respectively. The Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl.b.), and Bassoon (Fag.) parts are written in their respective staves. The music features various rhythmic patterns and dynamic markings, with some parts including slurs and accents.

Cor.

The Horn (Cor.) part is written in two staves. It features a melodic line with slurs and dynamic markings, including a *p* (piano) marking in the later measures.

Archi

The String (Archi) section consists of five staves. The music is characterized by a consistent rhythmic pattern with accents. Dynamic markings include *mf* (mezzo-forte) and *sf* (sforzando), along with *pizz.* (pizzicato) and *div. pizz.* (divisi pizzicato) instructions.

16

Picc. *p*

Fl. *p* *mf* *p*

Ob. *p* *mf* *p* *p*

C.ingl. *f dim.*

Cl. *p* *f dim.* *p*

Cl. b. *p*

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

Cor. *p* *f dim.* *p*

16

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

arco *p* *f dim.* *p*

arco *p* *f dim.* *p*

unis. pizz. *f*

p

Woodwinds:
 Picc. *p*
 Fl. I *mf* *p* *mf* *p*
 Fl. II *mf* *p* *mf* *p*
 Ob. *f* *p* *f* *p*
 C. ingl. *f dim.* *p* *f dim.* *p*
 Cl. *f dim.* *p* *f dim.*
 Fag. *f dim.* *p* *f dim.*
 Cor. *f dim.* *f dim.*

Strings:
 V-ni I *f dim.* *p* *f dim.*
 V-ni II *f dim.* *p* *f dim.*
 V-le *f dim.* *p* *f dim.*
 V-c. *f* *f*

Picc. *p*

Fl. *mf* *p*

Ob. *mf* *p*

C.ingl. *f dim.* *p*

Cl. *f dim.* *f*

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

Cor. *f dim.* *f*

Tr-be *f*

Sil. *f*

V-ni I *p* *f dim.* *f*

V-ni II *p* *f dim.* *f*

V-le *p* *f dim.* *div.* *f*

V-c. *f* *mf* *f*

Picc. *mf*

Fl. *mf*

Tr-be *dim.*

Sil. *dim.*

18

Fl. I *f*

Fl. II *f*

Cor. *p*

Tr-be *p*

Sil. *p*

V-ni I *p*

V-ni II *p*

V-le *p* unis.

Measures 18-21 of the first system. Flute I and II play a melodic line starting in measure 19 with a forte (*f*) dynamic. Cor Anglais and Trumpets play sustained chords in measure 19 with a piano (*p*) dynamic. Violins and Viola play sustained chords in measure 19 with a piano (*p*) dynamic. The strings play a rhythmic pattern of eighth notes.

Fl. I *f*

Fl. II *f*

Cor. *p*

Tr-be *p*

Sil. *p*

V-ni I *p*

V-ni II *p*

V-le *p*

Measures 22-25 of the second system. Flute I and II continue their melodic line with a forte (*f*) dynamic. Cor Anglais and Trumpets continue their sustained chords with a piano (*p*) dynamic. Violins and Viola continue their sustained chords with a piano (*p*) dynamic. The strings continue their rhythmic pattern.

Fl. I
Fl. II
Cor.
Tr-be
Sil.
V-nl I
V-nl II
V-le

19
Fl. I
Cl.
Cl. b.
Fag.
Cor.
Tr-be
Sil.
Archi

Picc. *f* *dim.*

Fl. *f dim.* *p*

Ob. *f* *dim.*

C.ingl. *f dim.* *p*

Cl. *f* *p cresc.* II

Cl. b. *f dim.* *p*

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

Cor. *f dim.* *p* *p cresc.* I

Tr-be *f*

Sil. *f*

Archi *f* *mf* *p* *p cresc.*

f dim. *p* *p cresc.*

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

Picc. *f* *dim.*

Fl. *f dim.* *p*

Ob. *f* *dim.*

C. Ingl. *f dim.* *p*

Cl. *f* *p*

Cl. b. *mf* *f dim.* *p*

Fag. *f dim.* *p*

Cor. *f dim.* *p*

Tr-be *f* *p*

Sil. *f*

Archi *mf* *f* *mf* *p*

f dim. *arco* *p*

mf *f dim.* *p*

20

Picc. *p*

Ob. I *p* II *p*

C.ingl. *p*

Cl. II *p*

Cl.b. *p*

Fag. II *p*

Cor. *p* *poco* *poco*

20

Archi

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

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

21

Picc. *p*

Ob. *p*

C.ingl. *p*

Cl. *I*

Cl.b.

Fag. *I*

Cor. *poco* *p*

21

Arch. *mf* *p*

mf *p*

mf *p*

mf *p*

This musical score page, numbered 152, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in Bb (Cl.), Bassoon (Cl.b.), and Bassoon (Fag.). The brass section consists of Horns (Cor.) and Trumpets (Tr-be). The string section (Archi) is represented by five staves. The score is written in a key signature of one sharp (F#) and a common time signature (C). It begins with a *cresc.* (crescendo) marking. The Piccolo part starts with a melodic line of eighth notes, while the Oboe and Flute parts have rests. The Clarinet in G and Bassoon parts enter with rhythmic patterns. The Horns and Trumpets play sustained chords. The strings play a rhythmic accompaniment, with the upper strings marked *pizz.* (pizzicato) and *p cresc.* (piano crescendo), and the lower strings marked *arco* (arco). The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and articulation marks like accents and slurs. The page concludes with a final cadence.

22

Picc. *p* *dim.* *p* *dim.*

Fl. I *p* *dim.*

Ob. *p* *dim.*

Cl. b. *p* *mf dim.* *p* *mf dim.*

Fag. *p* *mf dim.* *p* *mf dim.*

V. c. *p* *mf dim.* *p* *mf dim.*

C. b. *p* *mf* *p* *mf*

div. in 3
pizz.

23

Fl. II *f dim.* *p*

Cl. *p cresc.* *f* *p cresc.*

Cl. b. *p*

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

Cor. *f*

Archi *p cresc.* *f dim.* *p cresc.*
unis. p cresc. *f dim.* *p cresc.*
p *f dim.* *p cresc.*

Fl. *f dim.* *p* I

Cl. *f* *p*

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

Cor. *f* *f*

Archi *f dim.* *f dim.* *f dim.* *p* *p* *p* *unis. pizz.* *mf* *pizz.* *mf*

Picc. *p*

Fl. *p* I

Cl. *p*

Cl.b. *p*

V-le *p* *div.*

V-c. *p* *p*

C-b. *p* *p*

C.ingl.
Cl.
Cl.b.
V-le

dim. p dim.

div.

26 27

Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
Cor.
Archi

p cresc. mf cresc. f

a 2

a 2

a 2

mf cresc. f

p cresc. f

f

mf cresc. f

f

div. f

arco p arco p

p cresc. f

p cresc. f

156

Fl. a 2

Ob.

C.ingl.

Cl. a 2

Cl.b.

Fag.

Cor.

V-niII

V-le

V-c.

C-b.

Detailed description: This system contains measures 156 through 161. The Flute 1 part (Fl.) has a first ending bracket labeled 'a 2' over measures 156-157. The Clarinet 1 part (Cl.) also has a first ending bracket labeled 'a 2' over measures 156-157. The woodwind parts (Ob., C.ingl., Cl.b., Fag.) and strings (Cor., V-niII, V-le, V-c., C-b.) play sustained chords or rhythmic patterns throughout the measures.

Fl. a 2

Ob.

C.ingl.

Cl. a 2

Cl.b.

Fag.

Cor.

V-niII

V-le

V-c.

C-b.

Detailed description: This system contains measures 156 through 161, continuing from the first system. The Flute 1 part (Fl.) has a first ending bracket labeled 'a 2' over measures 156-157. The Clarinet 1 part (Cl.) also has a first ending bracket labeled 'a 2' over measures 156-157. The woodwind parts (Ob., C.ingl., Cl.b., Fag.) and strings (Cor., V-niII, V-le, V-c., C-b.) play sustained chords or rhythmic patterns throughout the measures.

28 29

Fl. *a2*

Ob. *I*

C.ingl. *fp*

Cl. *p*

Cl.b.

Fag. *p*

Cor. *fp* *I* *p*

Tr-be *mf* *p*

Sil. *mf* *p*

28 29

Archi *p* *sf unis. pizz.* *p* *sf* *p*

pizz. *p* *sf* *p* *sf* *p*

pizz. *p* *sf* *p* *sf* *p*

Detailed description of the musical score: The score is for measures 28 and 29. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in Bb (Cl.), Clarinet in Bb (Cl.b.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), and Strings (Archi). The woodwinds and strings play a rhythmic pattern of eighth notes. The Flute and Oboe parts have dynamic markings of *p* and *fp*. The Clarinet in G part has a *fp* marking. The Bassoon part has a *p* marking. The Cor Anglais part has *fp* and *p* markings. The Trumpet part has *mf* and *p* markings. The strings play a pizzicato pattern with dynamics of *p*, *mf*, *sf*, and *p*. The score is in 2/4 time and has a key signature of one sharp (F#).

Fl. *a 2*
 Ob.
 Cl. *p*
 Cl. b.
 Fag. *p*
p cresc.

Cor. *I*
 Tr-be *mf*
 Sll. *mf*
p
p cresc.
III

Archi *sf*
p
sf
p
p cresc.
arco
p cresc.
arco
p cresc.
arco
p cresc.

Picc. *sf dim.*
a 2

Fl. *sf dim.*

Ob. *I sf dim.*

Cl. *sf dim.* *p cresc.* *sf dim.* *p cresc.*

Cl.b. *sf dim.* *p cresc.* *sf dim.* *p cresc.*

Fag. *II sf dim.* *p cresc.* *sf dim.* *p cresc.*

Cor. *I p cresc.*

III *sf dim.* *p cresc.* *sf dim.*

Archi *sf dim.* *p cresc.* *sf dim.* *p cresc.*
sf dim. *p cresc.* *sf dim.* *p cresc.*
sf dim. *p cresc.* *sf dim.* *p cresc.*
sf dim. *p cresc.* *sf dim.* *p cresc.*

div.

Picc. *p* *mf* *f* *mf* *p*

Fl. *p* *mf* *f* *mf* *p*

Ob. *p* *mf* *f* *mf* *p*

Cl. *mf cresc.* *f* *mf* *p cresc.*

Cl.b. *mf cresc.* *f* *mf* *p*

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

Cor. *mf cresc.* *f dim.* *p*

III *p cresc.*

Archi *mf cresc.* *f* *mf* *p cresc.*

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

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

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

Cl. *p cresc.*

Fag. II *p cresc.*

Cor. I *p cresc.*
III *p*

Archi *unis. p cresc.*

Cl. *p cresc.*

Fag. *p cresc.*

Cor. II *p cresc.*
III *p cresc.*

Archi *p cresc.*

32

Fl. *a2* *pp poco a poco cresc.*

Ob. II *pp poco a poco cresc.*

Cl. *pp poco a poco cresc.*

Cl.b *pp poco a poco cresc.*

Fag. *pp poco a poco cresc.*

Cor. *pp poco a poco cresc.*

Tr-be *p cresc.*

Sil. *p cresc.*

32

Archi *pp poco a poco cresc.*

div.

pp poco a poco cresc.

33

Picc. *f*

Fl. *f*

Ob. *f*

C.ingl. *f*

Cl. *f*

Cl.b. *f*

Fag. *f*

Cor. *f*

Tr-be *f* via sord.

Sil. *f*

33

Archi *f*

Picc. *cresc. cresc.* *f*

Fl. *f*

Ob. I *cresc.* *f*

C.ingl. *cresc.* *f*

Cl. *cresc.* *f*

Cl.b. *cresc.* *f*

Fag. *cresc.* *f*

Cor. *cresc.* *f*

f

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

div. pizz. *f* *unis. arco* *f*

cresc. *f*

cresc. *f*

36

Picc. *ff dim.* *mf*

Fl. *ff dim.*

Ob. *ff dim.* *mf*

C. ingl. *ff* *mf dim.*

Cl. *ff dim.* *mf*

Cl. b. *ff dim.* *mf*

Fag. *ff* *mf dim.*

Cor. *ff*

Tr-be *ff* senza sord. *f* *p* *mf*

Timp. *f* *mf*

Sil. *f* *p* *mf*

36 arco *ff dim.* *arco*

div. *ff dim.* *arco*

Archi *ff dim.* *arco*

ff dim.

37

Fl. *pp*

Ob. *pp*

C. ingl. *pp*

Cl. *p*

Cl. b. *pp*

Fag. *pp*

Tr-be *pp*

Timp.

Sil. *pp*

Detailed description: This block contains the musical notation for measures 36 and 37 for the woodwind and string sections. The Flute (Fl.) part features a melodic line with a crescendo leading to a *pp* dynamic. The Oboe (Ob.), Cor Anglais (C. ingl.), Bassoon (Fag.), and Trumpet (Tr-be) parts provide harmonic support with sustained notes and chords. The Clarinet (Cl.) and Clarinet in Bass (Cl. b.) parts have more active lines. The Snare Drum (Timp.) and Cymbal (Sil.) parts are mostly silent, with the cymbal having a *pp* dynamic marking.

37

Archi *pp*

Detailed description: This block contains the musical notation for measures 36 and 37 for the string section. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part has a similar rhythmic pattern. The Violoncello (Cello) and Contrabasso (Double Bass) parts play a slower, more sustained line. All string parts are marked with a *pp* dynamic. The score includes various articulation marks such as accents and slurs.

38

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

sf *pp* *sf* *pp cresc.*

pp cresc.

sf *pp* *sf* *pp cresc.*

f *pp* *f* *pp cresc.*

sf *pp* *sf* *pp cresc.*

pp cresc.

pp cresc.

IV

pp cresc.

38

Archi

sf *pp* *sf* *pp cresc.*

sf *pp* *sf* *pp cresc.*

sf *pp* *sf* *pp cresc.*

f *pp* *f* *pp cresc.*

f *pp* *f* *pp cresc.*

Picc. *mf cresc.*
 Fl. *f_a2*
 Ob. *f*
 C. ingl. *f*
 Cl. *f*
 Cl. b. *f*
 Fag. *f*
 Cor. *p cresc.* *mf cresc.* *f*
 Tr-be *f*
 Sil. *f*
 Archi *div.* *unis.* *div.* *f*
f

This musical score page, numbered 171, features a woodwind section with Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. b.), and Bassoon (Fag.), a brass section with Cor Anglais (Cor.) and Trumpet (Tr-be), and a string section (Archi). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play sustained chords. The woodwinds include dynamic markings such as accents (>) and breath marks (a 2). The string section includes a 'unis.' (unison) marking and a '2' indicating a second ending or measure repeat. The score is written in a key signature of one sharp (F#) and a common time signature (C).

40 poco a poco accel.

Fl. *p* *stacc.*

Cl. *p* *stacc.*

Cl. b. *p* *stacc.*

Fag. *p* *stacc.*

Cor. *f* IV *f*

Timp. *p*

Archi *f* *f* *f* *f*

p

Detailed description: This system contains measures 40 through 47. The woodwinds (Flute, Clarinet, Bass Clarinet, Bassoon) play a rhythmic pattern of eighth notes, starting at a piano (*p*) dynamic and becoming staccato (*stacc.*) in the later measures. The Cor Anglais (Cor.) plays a melodic line with a dynamic shift from *f* to *f* at measure 44, marked with a Roman numeral IV and a plus sign. The Timpani (Timp.) plays a steady pattern of eighth notes, starting at a piano (*p*) dynamic. The string section (Archi) plays a melodic line with a dynamic shift from *f* to *f* at measure 44. The bass line of the strings is marked *p*.

Fl.

Cl.

Fag. *I*

Cor. *f* IV *f*

Timp.

Archi *f* *f* *f* *f*

Detailed description: This system contains measures 48 through 55. The woodwinds continue their parts. The Bassoon (Fag.) part is marked with a Roman numeral I. The Cor Anglais (Cor.) part is marked with a Roman numeral IV and a plus sign, with a dynamic shift from *f* to *f* at measure 52. The Timpani (Timp.) continues its pattern. The string section (Archi) continues its melodic line with a dynamic shift from *f* to *f* at measure 52.

Picc. *mf cresc.*
a 2

Fl. *cresc.*

Ob. *stacc.*

Cl. *cresc.*

Cl. b. *cresc.*

Fag. *cresc.*

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

Timp. *cresc.*

Archi *f*
cresc.

tr
2. *2.* *2.* *f*

IV
+

f *f* *f*

vd *vd* *vd*

cresc.

cresc.

41 Prestissimo

This musical score is for a full orchestra, marked **41 Prestissimo**. The score is divided into two systems. The first system includes the Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in Bb (Cl.), Bassoon (Fag.), Horn (Cor.), Trumpet (Tr-be), Timpani (Timp.), and Snare Drum (Sil.). The second system includes the String section (Archi). The key signature is one sharp (F#), and the time signature is 3/4. The dynamic marking **ff** (fortissimo) is present throughout. The Piccolo, Flute, and Clarinet in Bb parts feature prominent triplet patterns. The Snare Drum part has accents (>) on the first and third beats of each measure. The Horn and Trumpet parts play a steady rhythmic accompaniment. The String section provides a harmonic and rhythmic foundation.

Picc.

Fl.

Ob.

C.ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Timp.

Sil.

Archi

ff

Picc. Fl. Ob. C.ingl. Cl. Cl. b. Fag. Cor. Tr-be Timp. Sil. Archi.

ff

Detailed description: This page of a musical score contains 14 staves. The instruments are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in Bb (Cl. b.), Bassoon (Fag.), Horn (Cor.), Trumpet (Tr-be), Timpani (Timp.), Snare Drum (Sil.), and Strings (Archi.). The score is in 2/4 time with a key signature of one sharp (F#). The Piccolo, Flute, and Clarinet in G parts feature melodic lines with slurs and ties. The Clarinet in Bb and Bassoon parts play harmonic accompaniment. The Horn and Trumpet parts play block chords. The Timpani part has a few notes, with a forte (*ff*) dynamic marking. The Snare Drum part has a simple rhythmic pattern. The String part consists of a double bass line and a violin/viola line.

42

Picc. *dim.*

Fl. *a2* *dim.*

Ob. *dim.*

C.ingl. *dim.*

Cl. *a2* *dim.*

Cl.b. *dim.*

Fag. *dim.*

Cor. *dim.* III

Tr-be *dim.*

Timp. *mf*

Sil. *dim.* *mf*

42

Archl. *dim.*

dim.

dim.

dim.

Picc. *p* *p* *mf* *f* *ff*

Fl. *p* *p* *mf* *f* *ff*

Ob. *p* *p* *mf* *f* *ff*

C. ingl. *p* *p* *mf* *f* *ff*

Cl. *a2* *p* *mf* *f* *ff*

Cl. b. *p* *p* *mf* *f* *ff*

Fag. *p* *p* *mf* *f* *ff*

Cor. *p* *f+* *p* *f+* *mf* *f+* *f* *f+* *ff*

Tr-be *p* *f* *p* *mf* *f* *f+* *ff*

Timp. *p* *ff*

Sil. *p* *ff*

Archl. *p* *p* *mf* *f* *ff*

unis.

p *p* *mf* *f* *ff*

p *p* *mf* *f* *ff*

p *p* *mf* *f* *ff*

This musical score page, numbered 179, features a full orchestral arrangement. The instrumentation includes:

- Picc.** (Piccolo): Treble clef, playing a rhythmic pattern of eighth notes.
- Fl.** (Flute): Treble clef, playing a rhythmic pattern of eighth notes.
- Ob.** (Oboe): Treble clef, playing a rhythmic pattern of eighth notes.
- C. ingl.** (Clarinet in G major): Treble clef, playing a rhythmic pattern of eighth notes.
- Cl.** (Clarinet in B-flat): Treble clef, playing a rhythmic pattern of eighth notes.
- Cl. b.** (Bassoon): Bass clef, playing a rhythmic pattern of eighth notes.
- Fag.** (Bassoon): Bass clef, playing a rhythmic pattern of eighth notes.
- Cor.** (Cor Anglais): Treble clef, playing a rhythmic pattern of eighth notes.
- Tr-be** (Trumpet): Treble clef, playing a rhythmic pattern of eighth notes.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern of eighth notes.
- Sil.** (Snare Drum): Treble clef, playing a rhythmic pattern of eighth notes.
- Archl** (Strings): Treble and Bass clefs, playing a rhythmic pattern of eighth notes.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The music consists of a continuous rhythmic pattern of eighth notes across all parts.

45

Picc. *pp*

Fl. *sf*

Ob. *sf dim.* *p*

C ingl. *sf dim.* *p*

Cl. *pp*

Cl. b. *pp*

Fag. *pp*

Cor.

Tr-be

Timp.

Sil.

45

Archi *pizz.* *pp*

ИДЕ РУБИНШТЕИН

ТАНЕЦ
АМАЗОНКИ



Соч. 65

(1910)

СОСТАВ ОРКЕСТРА
ORCHESTRA

Малая флейта	Piccolo
2 флейты	2 Flauti
2 гобоя	2 Oboi
Английский рожок	Corno inglese
3 кларнета (Ля)	3 Clarinetti (A)
2 фагота	2 Fagotti

4 валторны (Фа)	4 Corni (F)
3 трубы (До)	3 Trombe (C)
3 тромбона	3 Tromboni
Туба	Tuba

Литавры	Timpani
Малый барабан	Tamburo
Тарелки	Piatti
Большой барабан	Cassa

Скрипки I	Violini I
Скрипки II	Violini II
Альты	Viole
Виолончели	Violoncelli
Контрабасы	Contrabassi

„Танец амазонки“ (соч. 65) написан А. Лядовым в 1910 г.
Первое исполнение состоялось в Петербурге, в зале Дворянского собрания, 27 ноября того же года под управлением А. Зилоти. Партитура издана в 1910 г. фирмой Юргенсона.

Moderato ♩ = 66

2 Flauti

Corno inglese

3 Clarinetti (A)

2 Fagotti

4 Corni (F)

3 Trombe (C)

Moderato ♩ = 66

Viole

Violoncelli div.

Contrabassi

1

p

p

p

fp *cresc.* *sf*

fp *cresc.* *sf*

f 3

f 3

1

p *div.* *2 soli*

f *altri* *fp*

f *fp*

2 **Meno mosso**

a tempo

Fl. ^I

C. ingl.

Cl. ^I II. III a 2 *fp* *sfp*

Fag. ^I a 2 *fp* *sfp*

Cor. *fp* *sfp*

Tr-ni *p* *p*

e

Tuba *p* *p*

Timp. *pp*

2 **Meno mosso**

a tempo

V-ni I *p*

V-ni II *p*

V-le *div.* *unis.* *<sfp* *<sfp* *p*

V.c. *2 soli* *p*

div. *altri* *<sfp* *<sfp* *p*

C-b. *p*

3 Allegretto ♩ = 96

Cl. *f*

Fag. *f*

Cor. *ff*

Timp. *mf*

Tro. *mf*

Archi *f*
unis.

Cl. *p*

Fag. *p*

Cor. I, II *p*

Tro. *p*

Archi *p*
div. *cresc.*

4 a 2

Fl. *f* *p*

Ob. *f* *p*

C. ingl. *f* *p*

Cl. I. II a 2 *f* *p*

III *f* *p*

Fag. *f* *p*

Cor. *f* *p* *mf*

III *p*

Tr-ba *f* *dim.* *p* *f* *dim.* *p*

Timp. *mf* *mf*

T-ro *mf* *mf* *p*

4

Archi *f* *non div.* *p* *div.* *p*

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

f *p* *p* *mf*

5

Fl. *p* *cresc.* *f*

Ob. *p* *cresc.* *f*

C. ingl. *p* *cresc.* *f*

Cl. *p* *cresc.* *f*

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

Cor. *p* *mf* *f* I a2

Tr-be *f* I. II 3

Tr-ni e *f*

Tuba *f*

Tro *mf*

5

Archi *p* *cresc.* *sf* *f*

p *cresc.* *sf* *f*

p *cresc.* *f* unis.

p *cresc.* *f*

6

Picc. *f* *tr*

Fl. *f* *tr*

Ob. *f* *tr*

C.ingl. *f marcato* *f*

Cl. I, II *f* *tr*
III *f* *tr*

Fag. *f* *tr*
marcato

Cor. I *f*
a2

Tr-be *f*
a2
III

Tr-ni *f*

e *f*

Tuba *f*

Timp. *f*

Tro *f*

P-tti *mf*
p cresc.

6

Archi *mf*
unis.
marcato

marcato

Picc.

Fl. *a 2*

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Tro *f*

P-tti *f*
mf

Archi *div.*

This musical score page, numbered 191, contains the first four measures of a piece. The instrumentation includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais III (Cor. III), Trumpet (Tr-be), Trombone (Tr-ni), Tuba (Tuba), Timpani (Timp.), Snare Drum (Tro), Cymbals (P.tti), and Strings (Archi). The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The first measure is mostly rests, with dynamics *f* and *a 2* appearing in the woodwind parts. The second measure continues with similar dynamics. The third and fourth measures feature more active woodwind and string parts, with dynamics *f* and *a 2* prominently displayed. The strings play a rhythmic pattern of eighth notes. The page concludes with a double bar line and the measure number 4.

8 *Meno mosso* ♩ = 88

Woodwind and Percussion section score. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is *Meno mosso* at 88 beats per minute. The instruments included are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor), Trumpet (Tr-be), Trombone (Tr-ni), Tuba, Snare Drum (Timp.), and Cymbal (Tro). The Percussion section also includes Tom-tom (P-tti) and Cassa. The woodwinds play a rhythmic pattern of eighth and sixteenth notes, often with accents and dynamic markings like *f* and *sf*. The brass instruments play sustained chords and rhythmic patterns, with the Trombone and Tuba parts marked with *I. II. III* and *f*. The percussion instruments provide a steady rhythmic accompaniment.

8 *Meno mosso* ♩ = 88

String section score. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is *Meno mosso* at 88 beats per minute. The instruments are Violin I, Violin II, Viola, and Cello/Double Bass. The strings play a rhythmic pattern of eighth and sixteenth notes, often with accents and dynamic markings like *f* and *sf*. The Violin I and II parts are marked with *f* and *sf*. The Viola and Cello/Double Bass parts are marked with *f* and *sf*.

Picc. *tr.*

Fl. *tr.*

Ob. *a 2*

C. ingl. *tr.*

Cl. *a 2*

Fag. *p.*

Cor. *a 2* *f.*

Tr-be

Tr-ni

e

Tuba

Timp. *p cresc.* *f.* *p cresc.* *f.*

Tro

P-tti

Cassa

Archi

9

a2

Fl. *p*

Ob. *p*

Fag. *p*

Archi *p dolce*

p

10

a2

Fl. *p*

Ob. *p*

Cl. *mf*

Fag. *mf*

Ti-ba *mf*

Archi *mf*

p

The musical score is arranged in two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in Bb (Cl.), Bassoon (Fag.), and Trumpet (Tr:ba). The second system includes parts for Cor (Cor.) and Arches (Archi). The score is in 2/4 time and features a key signature of one sharp (F#). Dynamics include piano (*p*), mezzo-forte (*mf*), and crescendo (*cresc.*). Tempo markings include *accel.* and trills (*tr.*). The woodwinds and strings play a rhythmic pattern of eighth notes, while the trumpets play a melodic line. The strings play a rhythmic pattern of eighth notes.

11 Allegretto

Fl. *f*

Ob. *f*

C.ingl. *f*

Cl. *f* *p*

Fag. *f* *p*

Cor. *f* *p*

Tr-ba *f*

Timp. *mf* *mf*

T-ro *mf* *p*

11 Allegretto

Archi *f* *p* *div.* *p* *cresc.*

12 a 2

Fl. *f*

Ob. *f*

C. ingl. *f*

Cl. I. II a 2 *f*
III *f*

Fag. *f*

Cor. *f*

Tr-ba *f* *dim.*

Timp. *mf*

Tro *mf*

12

Arch. *f* *non div.*
f *div.*

p

f

Picc. *tr.*

Fl. *tr.* *a 2*

Ob. *tr.*

C.ingl. *f*

Cl. *tr.*

Fag. *tr.*

Cor. *a 2* *f*

Tr-be *f*

Tr-ni *f*

e *f*

Tuba *f*

Timp. *f*

Tr-o *f*

P-tti *mf* *peresc.* *mf*

Archi *sf* *f* *div.*

15 Poco più vivo

Picc. *a 2*

Fl.

Ob.

C.ingl.

Cl.

Fag.

Cor. *a 2*

Tr-be

Tr-ni e Tuba

Timp.

Tr-o

P-tti

Cassa

15 Poco più vivo

Archi

Picc. *a2*

Fl.

Ob.

C.ingl.

Cl.

Fag.

Cor.

Tr-be

Trni e Tuba

Timp.

Tro

P-tti

Archi

mf

p

b

This musical score is for a full orchestra. It features a woodwind section with Piccolo, Flute (marked *a2*), Oboe, Clarinet in G, Clarinet in Bb, and Bassoon. The brass section includes Horns, Trumpets, Trombones, and a pair of Tubas. The percussion section consists of Timpani, Snare Drum, and Cymbals. The string section is labeled 'Archi'. The score is written in a key with one sharp (F#) and a 2/4 time signature. It contains five measures of music. Dynamics include *mf* (mezzo-forte) and *p* (piano). There are also some accidentals, such as a flat (b) in the Oboe part in the fifth measure.

16 accel.

Picc. *p cresc.*

Fl. *p cresc.*

Ob. *p cresc.*

C. ingl. *p cresc.*

Cl. *p cresc.*

Fag. *p cresc.*

Cor. *p cresc.*

Tr. be *p cresc.*

Tr. ni e *p cresc.*

Tuba *p cresc.*

Timp. *p cresc.*

16 accel.

Archi *p cresc.*

unis.

p cresc.

p cresc.

Allegro $\text{♩} = 132$

17

Picc. $\text{♩} = 132$

Fl. $\text{a} 2^{\text{a}}$ f

Ob. f

C.ingl. f

Cl. f

Fag. f

Cor. f

Tr-be f

Tr-ni f

e Tuba f

Timp. f

Tro f

P-tti f

Cassa f

Allegro $\text{♩} = 132$

17

Archi f

Vivace ♩ = 160

Picc. *ff*

Fl. *a2 ff*

Ob. *ff*

C. ingl. *ff*

Cl. *ff*

Fag. *ff*

Cor. *ff*

Tr-be *ff*

Tr-ni *ff*

e *ff*

Tuba *ff*

Timp. *f ff*

T-ro *f ff*

P-tti *f ff*

Cassa *f ff*

Detailed description: This block contains the musical score for woodwinds and percussion. It features 14 staves. The Piccolo (Picc.) and Flute (Fl.) parts are marked with *ff* and include a first ending bracket labeled 'a2'. The Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet (Cl.), Bassoon (Fag.), and Horns (Cor.) parts are also marked with *ff*. The Trumpets (Tr-be) and Trombones (Tr-ni e Tuba) are marked with *ff*. The Percussion (Timp., T-ro, P-tti, Cassa) parts are marked with *f* and *ff*. The tempo is 'Vivace' with a metronome marking of ♩ = 160.

Vivace ♩ = 160

Archi *ff*

Detailed description: This block contains the musical score for the string section (Archi). It features 4 staves. The strings are marked with *ff*. The tempo is 'Vivace' with a metronome marking of ♩ = 160.

Picc. *p* *cresc. molto* *ff*

Fl. *p* *cresc. molto* *ff*

Ob. *p* *cresc. molto* *ff*

C. ingl. *p* *cresc. molto* *ff*

Cl. *p* *cresc. molto* *ff*

Fag. *p* *cresc. molto* *ff*

Cor. I. II. III *p* *cresc. molto* *ff*

Cor. IV *p* *cresc. molto* *ff*

Tr-be *p* *cresc. molto* *ff*

Tr-ni *p* *cresc. molto* *ff*

e Tuba *p* *cresc. molto* *ff*

Timp. *p* *cresc. molto* *ff*

T-ro *p* *cresc. molto* *ff*

P-tti *p* *cresc. molto* *ff*

Cassa *p* *cresc. molto* *ff*

18 *div. in 3* *p* *cresc. molto* *ff*

div. in 3 *p* *cresc. molto* *ff*

Archi *div. in 3* *p* *cresc. molto* *ff*

p *cresc. molto* *ff*

p *cresc. molto* *ff*

p *cresc. molto* *ff*

p *cresc. molto* *ff*

А. ЗИЛОТИ

ИЗ АПОКАЛИПСИСА



СИМФОНИЧЕСКАЯ КАРТИНА

Соч. 66

(1912)

СОСТАВ ОРКЕСТРА
ORCHESTRA

Малая флейта (= Фл. III)	Piccolo (= Flauto III)
2 флейты	2 Flauti
2 гобоя	2 Oboi
Английский рожок	Corno inglese
2 кларнета (Си б)	3 Clarinetti (B)
3 фагота	2 Fagotti
Контрафагот	Contrafagotto
4 валторны (Фа)	4 Corni (F)
3 трубы (До)	3 Trombe (C)
3 тромбона	3 Tromboni
2 тубы	2 Tube
Литавры	Timpani
Треугольник	Triangolo
Тарелки	Piatti
Большой барабан	Cassa
Там-там	Tam-tam
Колокольчики	Campanelli
Челеста	Celesta
Арфа	Arpa
Скрипки I	Violini I
Скрипки II	Violini II
Альты	Viola
Виолончели	Violoncelli
Контрабасы	Contrabassi

Симфоническая картина „Из Апокалипсиса“ (соч. 66) завершена композитором в 1912 г. Первое исполнение состоялось в Петербурге в шестом концерте А. Зилоти 8 декабря того же года под управлением А. Зилоти. Партитура издана в 1913 г. фирмой Беляева.

„И видел я другого Ангела сильного, сходящего с неба, облеченного облаком; над головою его была радуга, и лицо его как солнце, и ноги его как столпы огненные, в руке у него была книжка раскрытая; и поставил он правую ногу свою на море, а левую на землю, и воскликнул громким голосом, как рыкает лев; и когда он воскликнул, тогда семь громов проговорили голосами своими . . .“

(Из Апокалипсиса, глава 10)

Imperioso $\text{♩} = 80$

Piccolo
2 Flauti
2 Oboi
Clarinetti (B)
3 Trombe (C)
3 Tromboni
2 Tube
Timpani
Violini I
Violini II
Viole
Violoncelli
Contrabassi

1
p cresc.
a 2^{ta}
f
p cresc.
f
p cresc.
f
p cresc.
f
I, II a 2
f
f
f
f
I, II
dim.
ff dim.
1
8
sfz
cresc.
f
sfz
cresc.
f
sfz
cresc.
f
f dim.
f dim.

2

Tenebroso

3

Cl. I *pp* *cresc. poco a poco* *f dim.*

Cl. II *pp* *cresc. poco a poco* *f dim.*

Fag. *pp* *cresc. poco a poco* *f dim.*

Cor. I *sf mf* *pp* *cresc. poco a poco* *f*

Cor. IV *pp* *cresc. poco a poco* *f*

Tr-ni *pp* *f*

Tube I *pp* *f*

Timp. *pp* *f*

Cassa *pp* *cresc. poco a poco* *f*

2

Tenebroso

3

V-ni I

V-ni II

V-le *pp* *div. in 3* *cresc. poco a poco* *non div.* *f dim.*

V-c. div. *pp* *cresc. poco a poco* *f dim.*

C-b. *pp* *cresc. poco a poco* *f*

rit. 4 Placido ♩ = 100

Fl. I

Cl. I II

Fag.

Cor. I II III

Tr-be

Timp.

C-lli

Cel.

Arpa

4 Placido ♩ = 100

rit. div. in 3

V-ni I

V-ni II

V-le

V-c. div.

C-b.

5

The musical score is divided into two systems. The first system includes parts for Flute (Fl.), Clarinet in G (C.ingl.), Clarinet in Bb (Cl.), Bassoon (Fag.), Horns (Cor.), Trumpets (Tr-be), Cello (C-lli), and Arpa. The second system includes parts for Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Violoncello/Double Bass (V-c. div.), and Cello/Bass (C-b.).

Key musical details include:

- Flute (Fl.):** Part I, starting with a *pp* dynamic.
- Clarinet in G (C.ingl.):** Part II, III, starting with a *pp* dynamic.
- Clarinet in Bb (Cl.):** Part II, III, starting with a *pp* dynamic.
- Bassoon (Fag.):** Part I, starting with a *pp* dynamic.
- Horns (Cor.):** Part I, II, III, with dynamics *mp*, *pp*, and *mf*.
- Trumpets (Tr-be):** Part I, II, with dynamics *mp*, *pp*, and *mf*. Includes a *a2* marking.
- Cello (C-lli):** Part I, II, with dynamics *mp* and *pp*.
- Arpa:** Includes markings for *gliss.* and *8^{va}*.
- Violins (V-ni I, V-ni II):** Part I, II, with dynamics *pp* and *mf*.
- Viola (V-le):** Part I, II, with dynamics *pp* and *mf*.
- Violoncello/Double Bass (V-c. div.):** Part I, II, with dynamics *pp* and *mf*.
- Cello/Bass (C-b.):** Part I, II, with dynamics *pp* and *mf*.

5

6 Poco più mosso

Fl. I solo *p* *poco*

Cl. *dolce* *poco*

Fag. *pp* *poco*

Cor. *pp* *poco*

Arpa *p* 3

Detailed description: This system contains the first four staves of the score. The Flute I part (Fl. I) is marked 'I solo' and 'p', with a crescendo to 'poco'. The Clarinet part (Cl.) is marked 'dolce' and 'poco'. The Bassoon part (Fag.) is marked 'pp' and 'poco'. The Cor Anglais part (Cor.) is marked 'pp' and 'poco'. The Harp part (Arpa) features a triplet of eighth notes marked 'p'.

6 Poco più mosso

V-ni I

V-ni II

V-le *arco div.* *p* 3 *poco* *arco*

V-c. div. *p* *poco*

C-b. *pp* *poco* *arco unis.*

Detailed description: This system contains the last four staves of the score. The Violin I (V-ni I) and Violin II (V-ni II) parts are silent. The Viola part (V-le) is marked 'arco div.', 'p', and 'poco', with a triplet of eighth notes. The Violoncello part (V-c. div.) is marked 'p' and 'poco'. The Contrabass part (C-b.) is marked 'pp' and 'poco', with 'arco unis.' written below.

poco accel. **7** Imperioso ♩ = 80

rit.

Fl. *cresc. poco a poco*

Ob. *p cresc. poco a poco*

C. ingl. *p cresc. poco a poco*

Cl. *p* *mf cresc.* *mf cresc.*

Fag. *cresc. poco a poco*

Cor. *cresc. poco a poco* *mf marcato*

Tr-be *f marcato*

Tr-ne *III*

Tube *II*

P-tti *pp cresc. poco a poco* *colla bacch.*

Arpa *p cresc.* *f*

V-ni I *p cresc. poco a poco* *unis.* *rit.* **7** Imperioso ♩ = 80

V-ni II *p cresc. poco a poco*

V-le *cresc. poco a poco*

V-c. div. *cresc. poco a poco*

C-b. *cresc. poco a poco*

rit. 8 Solennemente (a tempo $\text{♩} = 80$)

Picc. *ff*

Fl. *ff*

Ob. *ff*

C ingl. *ff* I

Cl. *ff* II, III a 2

Fag. *ff marcato*

C-fag. *ff marcato*

Cor. II *ff marcato*

Tr-be I *ff marcato*

Tr-be II, III *ff marcato*

Tr-ni *ff marcato*

Tube II *ff marcato*

Timp. *ff*

Tr-lo *ff*

P-tti *ff*

Cassa *ff*

T-tam *ff*

C-lli *f*

Cel. *f*

Arpa *f gliss.*

rit. 8 Solennemente (a tempo $\text{♩} = 80$)

Archi *ff* *div. in 3*

ff marcato

Picc. Fl. Ob. C. Ingl. Cl. Fag. C-fag. Cor. Tr-be Tr-ni Tube Timp. Tr-lo P-tti Cassa T-tam C-lli Cel. Arpa V-ni I V-ni II V-le V-c. div. C-b.

dim.
dim.
dim.
dim. poco a poco
dim. poco a poco
dim. poco a poco
dim.
sf
sf
sf
dim. poco a poco
dim. poco a poco
dim. poco a poco
dim. poco a poco
3 soli
dim. poco a poco
altri dim. poco a poco
dim. poco a poco
dim. poco a poco

Fl. *mf*

Ob. *mf*

C. ingl. *mf*

Cl. *tr.* *p* I. II

Fag. *p*

C-fag. *mf*

Cor. *f dim.* *p* *mf dim.* *pp*

Tr-be *f dim.* *p*

Cassa *p*

Cel. *mf*

Arpa *p*

V-ni I *mf*

V-ni II *pp*

V-le *non div.*

V-c. div. *tr.* *p* *tutti*

C-b. *p*

11

accel.

a tempo accel.

Musical score for measures 11-12. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Violin (V-le), Viola (V-c), and Cello (C-b.). The woodwinds and strings play a melodic line with a dynamic marking of *p* and a *cresc.* (crescendo) instruction. The Flute part includes fingerings 1, 2, and 3. The Clarinet part includes fingerings 1, 2, and 3. The Bassoon part includes fingerings 1 and 2. The Cor Anglais part includes fingerings 1 and 2. The Violin and Viola parts include a *unis.* (unison) marking. The Cello and Bass parts include a *p* marking. The score is in 4/4 time and features a key signature of one sharp (F#).

12

a tempo

accel.

Musical score for measures 12-15. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor.), Trumpet (Tr-nu), Cassa (Cassa), Violin (V-le), Viola (V-c), and Cello (C-b.). The woodwinds and strings play a melodic line with a dynamic marking of *pp* and a *cresc.* (crescendo) instruction. The Flute, Oboe, Clarinet, Bassoon, and Contrabassoon parts include fingerings 1 and 2. The Cor Anglais part includes fingerings 1 and 2. The Trumpet part includes a *f* (forte) marking. The Cassa part includes a *f* marking. The Violin and Viola parts include a *pp* marking. The Cello and Bass parts include a *pp* marking. The score is in 4/4 time and features a key signature of one sharp (F#).

13 Piamente $\text{♩} = 69$

14 Poco più mosso

Picc. *pp*

Fl. *pp*

Ob. *sf* *pp*

C. ingl. *pp*

Cl. *sf* *pp*

Fag. *sf*

C-fag. *sf*

Cor. *sf* *pp* I

Tr-ni *sf*

Timp. II

Cassa *f*

13 Piamente $\text{♩} = 69$

14 Poco più mosso
Rubato

div. in 3 *pp*

div. in 3 *pp*

div. in 2 *pp*

Archi *f* *pp*

p *V*

div. *p* *V*

15

rit.

$\text{♩} = 69$

Fl. *a 2*

Ob. *a 2*

C. ingl. *f*

Cl. II, III *f*

Fag. *sf dim.* *pp* *f*

C-fag. *pp*

Cor. *sf+dim.* *p* *a 2*

Tr-be *p*

Tr-ni *p*

Tuba *p*

Timp. *I* *p*

15

rit.

$\text{♩} = 69$

V-le *sf dim.* *pp*

V-c. *sf dim.* *pp*

Picc. *p dolce*

Fl. *a 2* *f* *p dolce*

Ob. *a 2* *f* *p dolce*

C. ingl. *f*

Cl. *I* *f* *p*

Cl. *II, III* *f* *p*

Fag. *a 2* *f* *p*

Cor. *I, II a 2* *f* *p*

Tr-be *p*

Tr-ni *p*

Tube *I* *p*

Timp. *II* *mf* \rightarrow *p* *mf* \rightarrow *p*

Arpa *p*

V-ni I *unis.*

V-ni II *dolce unis.*

V-le *div. in 4* *p*

V-c. *div. in 4* *p*

16

Picc. *dolce*

Fl.

Cl. I. II

Fag.

Cor. I

Arpa

V-ni I

V-ni II

V-le

V-c.

17

Poco più mosso

II. III rit.

Cl. *sf dim. pp*

Fag. *sf dim. pp*

C-fag. *pp*

Cor. *sf + dim. p*

Timp. *p*

V-ni I *Rubato*

V-ni II *tutti div. unis. p*

V-le *p sf dim. pp unis. p*

V-c. *p sf dim. pp unis. p*

18 Allargando

Picc. muta in Fl. III

Picc. *pp* *ff*
 Fl. *a2* *p* *pp* *ff*
 Ob. *p* *pp* *ff*
 C. ingl. *pp* *ff*
 Cl. *I, II a2* *p* *pp* *ff*
 Fag. *pp* *ff*
 C-fag. *pp* *ff*
 Cor. *pp* *ff* III *sfz cresc.*
 Tr-be *mf* *pp* *ff*
 Tr-ni *mf* *pp* *ff*
 Tube *mf* *pp* *ff*
 Timp. *pp* *ff*
 P-tti *4/4* *colla bacch.* *pp* *f*

18 Allargando

Archi *sf p* *pp* *ff/p* *cresc.*
sf p *pp* *ff/p* *cresc.*
sf p *pp* *ff* *p* *cresc.*
sf p *pp* *ff* *p* *cresc.*

Fl. *f* *p*

Ob. *f* *p*

C. ingl. *f* *p*

Cl. *f* *p*

Fag. *f* *p*

C-fag. *f* *p*

Cor. *f* *p*

Tr-be *f* *pp*

Tr-ni I, II *f* *pp*

Tube I *pp*

19 Tranquillo $\text{♩} = 72$

Arch. *f* *p*

div. *p*

20

Cor.

Tr-be

Tr-ni

Tube

mf cresc.

cresc.

cresc.

cresc.

cresc.

I

20

Archi

cresc.

cresc.

cresc.

cresc.

cresc.

Fl. *III f* *dim.³*
 Ob. *pp*
 C. ingl. *pp*
 Cl. *f* *dim.*
 Fag. *f* *pp* *dim.*
 C-fag. *f dim.* *pp*
 Cor. *f dim.* *pp*
 Tr-be *f dim.* *pp*
 Tr-ni *f dim.* *pp*
 Tube *I f dim.* *pp*
 Arpa *f dim.* *gliss.* *dim.* *p*
 Archi *f dim.* *pp*
f dim.

21

Musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in Bb (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), and Tuba. The score is in 3/4 time with a key signature of one sharp (F#). The woodwinds and Tuba play a rhythmic pattern of eighth notes. The Trumpets and Trombones play a sustained chord with a dynamic marking of *pp*.

21

Musical score for strings. The instruments listed are Violin I, Violin II, Viola, and Cello/Double Bass. The score is in 3/4 time with a key signature of one sharp (F#). The strings play a rhythmic pattern of eighth notes with a dynamic marking of *p*.

22

Fl.
Ob.
C. ingl.
Cl.
Fag.

Cor.
Tr-be
Tr-ni
Tuba

22

Archi

Fl. *f* *dim.*³

Ob. *pp*

C. ingl. *pp*

Cl. *f* *dim.*³

Fag. *f* *dim.* *pp*

C-fag. *pp*

Cor. *f* *dim.* *pp*

Tr-be *dim.* *pp*

Tr-ni *dim.* *pp*

Tuba *f* *dim.* *pp*

Arpa *f* *dim.* *gliss.* *pp*

Archi *f* *dim.* *pp*

23

Fl. *p cresc.* 3 *f dim.* *p cresc.*
 Fl. III muta in Picc.

Ob. *p* *f dim.* *p*

C. ingl. *p* *f dim.* *p*

Cl. *p cresc.* 3 *f dim.* *p cresc.*

Fag. *p* *p cresc.* 3 *f dim.* 3 *p cresc.* *p cresc.*

C-fag. *p* *f dim.* 3 *p*

Cor. *p cresc.* *f dim.* *p cresc.*
 II *f dim.* *p cresc.*

Tr-be *mf* 3

Tr-ni *mf* 3

23

Archi *p* *mf* *p*

unis. 3 *f dim.* 3 *p*

p cresc. *f dim.* 3 *p cresc.*

p cresc. *f dim.* 3 *p cresc.*

24 Più mosso

Picc. *f dim.* *p* *mf dim.*

Fl. *f dim.* *p* *mf dim.*

Ob. *f dim.* *p*

C. ingl. *f dim.* *p*

Cl. *f dim.* *p* *mf dim.*

Fag. *f dim.* *p*

C-fag. *f*

Cor. II *f dim.* *p*

Tr-be *mf* *mf*

Tr-ni *mf* *mf*

24 Più mosso

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

Picc. *p* *p* *mf dim.* *p*

Fl. *p* *p* *mf dim.* *p*

Cl. *p* *p* *mf dim.* *pp II*

Fag. *p*

C-fag. *p*

Archi *p* *mf* *p*

25 *accelerando poco a poco*

Fl. *pp* *cresc. poco a poco*

Ob. *pp* *cresc. poco a poco*

Cl. *pp* *cresc. poco a poco*

Fag. *pp* *cresc. poco a poco*

C-fag. *pp*

Cor. *pp* *cresc. poco a poco*

Cassa *pp* *cresc. poco a poco*

Archi *pp* *cresc. poco a poco*

Fl. *p.*

Ob. *I* *b₂* *p.*

Cl. *I* *II* *III* *p.*

Fag. *I* *b₂* *p.*

Cor. *I* *III*

Cassa

Arpa

Archi

Detailed description: This page of a musical score features eight staves. The Flute (Fl.) staff has a treble clef and a 7-measure rest. The Oboe (Ob.) staff has a treble clef, a key signature of one flat, and a first fingering (I) with a *b₂* dynamic. The Clarinet (Cl.) staff has a treble clef, a key signature of one flat, and three fingerings (I, II, III) with a *p.* dynamic. The Bassoon (Fag.) staff has a bass clef, a key signature of one flat, and a first fingering (I) with a *b₂* dynamic. The Cor Anglais (Cor.) staff has a treble clef and two fingerings (I, III). The Cassa staff has a bass clef and a key signature of one flat. The Arpa staff has a grand staff with a treble and bass clef. The Archi staff has a grand staff with a treble and bass clef, featuring a complex rhythmic pattern of sixteenth notes with slurs and accents.

Fl.

Ob.

C. ingl.

Cl.

Fag.

C-fag.

Cor.

Tr-bc

Tr-ni

Tuba

Cassa

Arpa

Archi

ff marcato

ff marcato

div. in 3

div. in 3

Pesante

Fl.

Ob.

C. ingl.

Cl.

Fag.

C-fag.

Detailed description: This block contains the woodwind section of the score. It includes staves for Flute (Fl.), Oboe (Ob.), Cor Anglais (C. ingl.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The music features complex rhythmic patterns, including a prominent seven-note figure in the Oboe and Clarinet parts. The Flute part has a melodic line with grace notes. The Bassoon and Contrabassoon parts provide a steady rhythmic accompaniment. The key signature is B-flat major, and the tempo is marked 'Pesante'.

Cor.

Tr-be

Tr-ni

Tuba

Detailed description: This block contains the brass section of the score. It includes staves for Horns (Cor.), Trumpets (Tr-be), Trombones (Tr-ni), and Tuba. The Horns and Tuba parts feature sustained notes with dynamic markings like 'f' and 'ff'. The Trumpets and Trombones have more active parts with rhythmic patterns. The key signature is B-flat major, and the tempo is marked 'Pesante'.

Arpa

Detailed description: This block contains the Arpa (Harp) part. It features a melodic line with grace notes and a rhythmic accompaniment. The key signature is B-flat major, and the tempo is marked 'Pesante'.

Archi

div. in 3

div.

Detailed description: This block contains the Archi (String) section of the score. It includes staves for Violins (V), Violas (Va), Cellos (Vc), and Double Basses (Cb). The strings play a rhythmic accompaniment with a 'div. in 3' (divisi in 3) marking. The key signature is B-flat major, and the tempo is marked 'Pesante'.

27 Più mosso ♩ = 84

Picc. *f*

Fl. *f*

Ob. *f* *sf* *p* I

C.ingl. *f*

Cl. *f* *sf* *p*

Fag. *sf*

C-fag. *sf*

Cor. I *f* *dim.* *p* 3

Cor. II *f* *dim.* *p* 3

Tr-bc I *f* *dim.* *p* 3

Tr-ni *sf*

Tuba *sf*

Cel. *mf*

27 Più mosso ♩ = 84

unis. *f*

unis. *sf*

Archi *f* *div.* *sf*

sf

28

Picc. *poco sf* *pp cresc.*

Fl. *poco sf* *pp cresc.*

Ob. I *poco sf* *pp cresc.*

C. ingl. *poco sf* *pp cresc.*

Cl. *poco sf* *pp cresc.*

Fag. *poco sf* *pp cresc.*

C-fag. *mf dim.* *pp cresc.*

Cor. II *dim.* *p* *mf dim.* *pp cresc.*

IV *dim.* *p* *mf dim.* *pp cresc.*

Tr-be II *dim.* *p* *I. II* *f* *p* *mf* *pp*

Tr-ni *mf dim.* *pp cresc.*

Tuba I *mf dim.* *pp cresc.*

Cel. *pp cresc.*

Archi *poco sf* *pp cresc.* *div. in 4* *pp cresc.*

mf dim. *pp cresc.*

Picc. Fl. Ob. C. ingl. Cl. Fag. C-fag. Cor. Tr-be Tr-ni Tube Cassa

f *pp* *f* *dim.*

29 Con ira ♩ = 120

Archi

f *pp* *f* *dim.*

This page of a musical score, numbered 240, features a full orchestral arrangement. The instruments and their parts are as follows:

- Picc.** (Piccolo): Part I, starting with a dynamic of *f* and featuring a melodic line with triplets.
- Fl.** (Flute): Part a2, starting with a dynamic of *f* and featuring a melodic line with triplets.
- Ob.** (Oboe): Part *pp*, playing a sustained harmonic.
- C.ingl.** (Clarinet in G): Part *pp*, playing a sustained harmonic.
- Cl.** (Clarinet in B): Part a2, starting with a dynamic of *f* and featuring a melodic line with triplets.
- Fag.** (Bassoon): Part *pp*, playing a sustained harmonic.
- C-fag.** (Contrabassoon): Part *pp*, playing a sustained harmonic.
- Cor.** (Cor Anglais): Part *pp*, playing a sustained harmonic.
- Tr-be** (Trumpet in B): Part *pp*, playing a sustained harmonic.
- Tr-ni** (Trumpet in C): Part *pp*, playing a sustained harmonic.
- Tube** (Tuba): Part II, playing a sustained harmonic.
- Timp.** (Timpani): Part I, playing a rhythmic pattern.
- Cassa** (Cymbals): Part *pp*, playing a rhythmic pattern.
- Archi** (Strings): Violins and Violas play a melodic line starting with *pp* and moving to *f*. Cellos and Double Basses play a melodic line starting with *pp* and moving to *f*, with a *div.* (divisi) instruction.

The score includes various dynamic markings such as *pp* (pianissimo), *f* (forte), and *sf* (sforzando). It also features articulation marks like accents and slurs, and performance instructions like *unis.* (unison) and *div.* (divisi). The key signature has one flat (B-flat), and the time signature is 3/4. The page number 9721 is printed at the bottom center.

30

Picc. *sf* *a2* *f* *dim.* *pp* *f* *a2*

Fl. *sf* *f* *dim.* *pp* *f*

Ob. *sf* *f dim.* *pp* *f*

C. ingl. *sf* *f dim.* *pp* *pp* *f* *a2*

Cl. *sf* *f* *dim.* *pp* *f*

Fag. *sf* *f dim.* *pp* *f*

C-fag. *sf pp* *f dim.* *pp* *f*

Cor. *sf* *f dim.* *pp* *f*

Tr-bc *sf* *a3* *f* *dim.* *pp* *f* *a2*

Tr-ni *sf* *f* *dim.* *pp* *f*

Tuba *sf* *f* *dim.* *pp* *f*

Cassa *3/4 sf pp* *f dim.* *pp* *f*

30

Arch. *sf* *f* *dim.* *pp* *f* *div. in 4* *sf* *dim.* *pp* *f*

sf pp *f dim.* *pp* *f*

31 Pesante

Picc. *f* 3 3 3 3 3 *sf* *f* *sf* *sf*

Fl. *a2* *f* 3 3 3 3 3 *sf* *f* *sf* *sf*

Ob. *sf* *sf* *sf* *sf*

C. ingl. *a2* *sf* *sf* *sf* *sf*

Cl. *f* 3 3 3 3 3 *sf* *f* *sf* *sf*

Fag. *f* 3 3 3 3 3 *sf* *pp* *sf* *sf*

C-fag. *sf* *pp* *sf* *sf*

Cor. *sf* *pp* *sf* *sf*

Tr-be *a2* *sf* *sf* *sf*

Tr-ni *sf* *f* *sf* *sf*

Tube *I* *sf* *f* *sf* *sf*

Timp. *I* *sf* *sf* *sf*

Cassa *f* *sf* *sf* *sf*

31 Pesante

Archi *unls.* *pp* *sf* *sf*

div. *pp* *sf* *sf*

pp *sf* *sf* *sf*

pp *sf* *sf* *sf*

Picc. *f*

Fl. *f*

Ob. *f*

C. ingl. *f*

Cl. *f*

Fag. *f* a2

C-fag. *f*

Cor. *f*

Tr-be *f* a2

Tr-ni *f* a2

Tube *f* I

P-tti *f*

Cassa *f*

Archi *f* div. unis.

33 Con ira ♩ = 100

34 Tenebroso

Fl. *ff* *p* *ff dim.* *p* *p* *mf dim.*

Ob. *ff* *p* *ff dim.* *p*

C. ingl. *ff* *p* *ff dim.* *p*

Cl. I, II *ff* *p* *ff dim.* *p* *p* *mf dim.*

Fag. *ff* *p* *ff dim.* *p* *I* *p* *poco sf* *p* *mf*

C-fag. *ff* *p* *ff dim.* *p*

Cor. *ff* *p* *ff* *p* *mf*

Tr-bc *ff* *p* *ff dim.* *p*

Tr-ni *ff* *p* *ff dim.* *p* *p* *poco*

Tuba *ff* *p* *ff dim.* *p* *p* *poco*

Cassa *3/4 ff* *p* *ff dim.* *p*

33 Con ira ♩ = 100

34 Tenebroso

div. *ff* *p* *ff dim.* *p* *p* *mf dim.*

div. *ff* *p* *ff dim.* *p* *p* *mf dim.*

Archi *ff* *p* *ff dim.* *p* *p* *poco sf* *p* *mf*

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

36

37

Picc. *ff* *3*

Fl. *ff* *3*

Ob. *ff* *3*

Cingl. *p* *pp* *fff* *dim.*

Cl. *p cresc.* *fff* *dim.*

Fag. *p cresc.* *fff* *dim.*

C-fag. *p cresc.* *fff* *dim.*

Cor. *fff* *dim.*

Tr-be *con sord* *fff a 3* *dim.*

Tr-ni *fff* *dim.*

Tube *fff a 2* *dim.*

Timp. *I* *pp* *cresc.* *fff I* *dim.*

Cassa *fff* *dim.*

T-tam *ff*

36

37

Archi *p* *pp* *cresc.* *fff* *dim.*

div. in 3 *pp* *cresc.* *fff* *dim.*

pp *cresc.* *fff* *dim.*

pp *cresc.* *fff* *dim.*

pp *cresc.* *fff* *dim.*

38

rit.

Cingl. *pp*

Cl. *pp*

Fag. *pp*

C-fag. *pp*

Cor. *pp*

Tr-be *mf dim.* *pp*
II, III a 2

Tr-ni *pp*

Tube *pp*

Timp. *p* *f dim.* *p < f >* *pp < mf* *pp* *morendo*

T-tam *pp*

38

rit.

Archi *pp*

NÉNIE



Соч. 67

(1910)

СОСТАВ ОРКЕСТРА
ORCHESTRA

3 флейты	3 Flauti
Гобой	Oboe
2 кларнета (I – Ля, II – Си \flat)	2 Clarinetti (I – А, II – В)
2 фагота	2 Fagotti
4 валторны (Фа)	4 Corni (F)
Скрипки I	Violini I
Скрипки II	Violini II
Альты	Viola
Виолончели	Violoncelli
Контрабасы	Contrabassi

„Népie“ („Скорбная песнь“; соч. 67) – единственная законченная часть задуманной композитором симфонической сюиты „Из Метерлинка“ – завершена А. Лядовым в 1910 г. Первое исполнение „Népie“ состоялось 13 марта этого же года в Петербурге, в зале Дворянского собрания, под управлением Н. Черепнина. Партитура издана фирмой Беляева в 1914 г.

Addolorato ♩ = 63

1

2 Clarinetti (A) *pp* *mp dim.* *pp*
(B) *p* *pp*

Violini II *pp* *mp dim.* *pp*

Viole *pp* *mp dim.* *pp*

Violoncelli div. *pp* *mp dim.* *pp*

2 **Poco più mosso** *stacc.*

Fl. *pp* *stacc.*

Cl. (A) *mp dim.* *pp* *stacc.*
(B) *p* *pp*

Cor. *pp*

V-ni I *pp*

V-ni II *mp dim.* *pp*

V-le *mp dim.* *pp*

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

C-b. *pp*

3

Fl. (Flute) part with melodic lines and slurs. Clarinet (A) and (B) parts with rhythmic accompaniment. Bassoon (Fag.) part with dynamic markings *pp* and *mf*. Horns (Cor.) parts I and III. Violin I (V-ni I) and Violin II (V-ni II) parts with slurs. Viola (V-le) part with dynamic markings *pp* and *mf*. Violoncello (V-c. div.) and Double Bass (C-b.) parts with slurs. A second measure number '3' is located above the Violin I staff.

rit.

Fl. *f dim.* *p*

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

Fag. *f dim.* *p*

Cor. *f dim.* *p* *mf dim.* *pp*

V-ni I *f dim.* *p* *p*

V-ni II *f dim.* *p*

V-le *f dim.* *p*

V.c. div. *f dim.* *p* *pp*

C-b. *f dim.* *p* *pp*

5 Tempo I

Ob. *pp* *mp dim.*

Cl. (B) *p*

V-ni I *pp* *mp dim.*

V-ni II *pp* *mp dim.*

V-le *pp* *mp dim.*

V.c. div. *pp* *mp dim.*

6

Ob. *pp* *mp dim.*

Cl. (B) *pp* *p*

V-ni II *pp* *mp dim.*

V-le *pp* *mp dim.*

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

7 Poco più mosso

Fl. *pp* *stacc.*

Ob. *pp*

Cl. (B) *pp* *stacc.*

Cor. I *pp*

Cor. III *pp*

V-ni I *pp*

V-ni II *pp*

V-le *pp*

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

C-b. *pp*

8

Fl.

Ob.

Cl. (B)

Fag.

Cor.

V-ni I

V-ni II

V-le

V-c. div.

C-b.

pp *mf* *pp* *mf*

mp

9

Fl. *pp cresc.* *f dim.* *p*

Ob. *pp cresc.* *mf* *f dim.* *p*

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

Fag. *pp cresc.* *mf* *f dim.* *p*

Cor. I *pp cresc.* *mf* *f dim.* *p*

Cor. II *mf* *f dim.* *p*

V-ni I *pp cresc.* *f dim.* *p*

V-ni II *pp cresc.* *f dim.* *p*

V-le *p* *mf* *f dim.* *p*

V-c. div. *pp cresc.* *mf* *f dim.* *p*

C-b. *pp cresc.* *f dim.* *p*

10 Tempo I

11

Cl. (A) *pp* *mp pp* *mp pp* *mp pp* *pp*

Fag. *pp*

V-ni II *pp* *mp pp* *mp pp* *mp* *pp*

V-le *pp*

V-c. div. *pp*

C-b. *pp*

12

rit. a tempo rit.

Fl. *pp*

Cl. (A) *mp* *pp*

Cl. (B) *mp* *pp*

Fag. *pp* *mp* *pp*

Cor. *pp*

V-ni I *pp* *mp* *pp* *morendo*

V-ni II *pp* *mp* *pp*

V-le *pp* *mp* *pp*

V-c. div. *pp cresc.* *pp*

C-b. *pp*

