

**А.ТЕПЛЯКОВ**

# **ВАЛЬС ДЛЯ ОРКЕСТРА**

## **Состав:**

### **Деревянные:**

*Пикколо  
Флейта 1, 2  
Гобой 1, 2  
Английский рожок  
Кларнет 1, 2, 3  
Фагот 1, 2  
Контрафагот*

### **Медные:**

*Валторны 1, 2, 3, 4  
Трубы 1, 2, 3  
Тромбоны 1, 2, 3  
Туба*

### **Ударные:**

*Литавры  
Барабан  
Треугольник  
Колокольчики  
Ксилофон*

*Арфа  
Челеста*

### **Смычковые:**

*Скрипки  
Альты  
Виолончели  
Контрабасы*

**Иркутск, 1995  
Инструментовка – 2004**

This page of a musical score is for a symphony, featuring a large ensemble of instruments. The score is written for a full orchestra, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Piccolo, Flute 1, 2, Oboe 1, 2, English Horn, Clarinet in B♭ 1, Clarinet in B♭ 2, 3, Bassoon 1, 2, Contrabassoon, Horn in F 1, 3, Horn in F 2, 4, Trumpet in B♭ 1, Trumpet in B♭ 2, 3, Trombone 1, 2, Trombone 3, Tuba, Timpani, Percussion, Triangle, Glockenspiel, Xylophone, Harp, Celesta, Violin 1, Violin 2, Viola, Violoncello, and Contrabass.

The score is in 3/4 time, with a tempo marking of  $\text{♩} = 63$ . The key signature is one flat (B♭). The score includes various dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). Performance instructions like "A div." (Ad libitum) and "Sul A" (Sul A) are present. The score is divided into measures, with some measures containing multiple staves for different instruments.

The score is a page from a larger work, as indicated by the page number "1" in the top right corner. The score is written for a full orchestra, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Piccolo, Flute 1, 2, Oboe 1, 2, English Horn, Clarinet in B♭ 1, Clarinet in B♭ 2, 3, Bassoon 1, 2, Contrabassoon, Horn in F 1, 3, Horn in F 2, 4, Trumpet in B♭ 1, Trumpet in B♭ 2, 3, Trombone 1, 2, Trombone 3, Tuba, Timpani, Percussion, Triangle, Glockenspiel, Xylophone, Harp, Celesta, Violin 1, Violin 2, Viola, Violoncello, and Contrabass.

10 *mf cresc.* *f* *rit.*

Picc. *mf cresc.* *f* *rit.*

Fl. 1, 2 *A 2 mf cresc.* *f* *mf* *rit.*

Ob. 1, 2 *A 2 mf cresc.* *f* *mf* *rit.*

Eng. Hn. *mf cresc.* *f* *mf* *rit.*

Cl. 1 *mf* *rit.*

Cl. 2, 3 *f* *mf* *rit.*

Bsn. 1, 2 *f* *mp* *rit.*

Cbsn. *f* *mp* *rit.*

Hn. 1, 3 *f* *mp* *rit.*

Hn. 2, 4 *f* *mp* *rit.*

Tpt. 1 *f* *mp* *rit.*

Tpt. 2, 3 *f* *mp* *rit.*

Tbn. 1, 2 *p cresc.* *f* *mp* *rit.*

Tbn. 3 Tba. *f* *mp* *rit.*

Timp. *rit.*

Perc. *Triangle p* *rit.*

Glock. *p* *rit.*

Xyl. *rit.*

Hp. *rit.*

Cel. *8va p* *rit.*

Vln. 1 *mf cresc. Non div.* *f* *A div. mf* *rit.* *p*

Vln. 2 *mf cresc. Non div.* *f* *A div. mf* *rit.* *p*

Vla. *f* *rit.*

Vc. *f* *rit.*

Cb. *f* *rit.*

19 **1** ♩=63

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3  
Tba.

Timp.

Perc.

Glock.

Xyl.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

32 2

Picc. *mp cresc.* A 2

Fl. 1, 2 *mp cresc.* A 2

Ob. 1, 2 *mp cresc.* A 2

Eng. Hn.

Cl. 1 *mp cresc.* A 2

Cl. 2, 3 *mp*

Bsn. 1, 2

Cbsn.

Hn. 1, 3 *mp cresc.* *staccato*

Hn. 2, 4 *mp cresc.* *staccato*

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 *mp cresc.* *staccato*

Tbn. 3 Tba.

Timp.

Drums *p cresc.*

Perc.

Glock.

Xyl.

Hp.

Cel.

Vln. 1 *non div.* *mf cresc.* 2

Vln. 2 *mf cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb.

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6

66 4

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2,3

Tbn. 1, 2

Tbn. 3  
Tba.

Timp.

Perc.

Glock.

Xyl.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

4



78

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3  
Tba.

Timp.

Perc.

Glock.

Xyl.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp*

*mp*

*mp* senza sord.

*mp*

*mp*

*mf*

90 **5**

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3 Tba.

Timp.

Perc.

Glock.

Xyl.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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

100

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3  
Tba.

Timp.

Perc.

Glock.

Xyl.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*mf*

*ff*

*mf*

*mf*

111

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Eng. Hn. *mf*

Cl. 1 *mf* *mp*

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 3 *mp*

Hn. 2, 4 *mp* *cresc.*

Tpt. 1

Tpt. 2, 3 *p*

Tbn. 1, 2 *p*

Tbn. 3 Tba.

Timp.

Perc. *mp*

Glock.

Xyl.

Hp.

Cel.

Vln. 1 *p cresc.*

Vln. 2 *p cresc.*

Vla. *mp* *p cresc.*

Vc. *p cresc.*

Cb. *p cresc.*

122 rit. *ff*  $\text{♩} = 76$  6 Довольно скоро

Picc. *ff*  $8^{\text{va}}$

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Eng. Hn. *ff*

Cl. 1

Cl. 2, 3 *ff*

Bsn. 1, 2 *ff*

Cbsn. *f*

Hn. 1, 3 *ff*

Hn. 2, 4 *ff*

Tpt. 1 *ff*

Tpt. 2, 3 *ff*

Tbn. 1, 2 *mp cresc.* *f*

Tbn. 3 Tba. *f*

Timp.

Perc. *ff*

Glock.

Xyl.

Hp.  $\text{C}_4 \text{ D}_4 \text{ E}_4 \text{ F}_4 \text{ G}_4 \text{ A}_4 \text{ B}_4$  *ff*  $8^{\text{va}}$  gliss.

Cel.

Vln. 1 rit. *ff*  $8^{\text{va}}$

Vln. 2 *ff*

Vla. *ff*

Vc. *f*

Cb. *f*



135
7

**Instrument List:**

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Eng. Hn.
- Cl. 1
- Cl. 2, 3
- Bsn. 1, 2
- Cbsn.
- Hn. 1, 3
- Hn. 2, 4
- Tpt. 1
- Tpt. 2, 3
- Tbn. 1, 2
- Tbn. 3
- Tba.
- Timp.
- Perc.
- Glock.
- Xyl.
- Hp.
- Cel.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

**Key Performance Markings:**

- Measures 135-141:** Various melodic and harmonic lines for woodwinds and strings.
- Measures 138-141:** Percussion section featuring Triangle and Drums.
- Measures 140-141:** Brass section (Tbn. 1, 2, Tbn. 3, Tba.) playing *mp staccato*.
- Measures 140-141:** Horns (Hn. 2, 4) playing *mf*.
- Measures 140-141:** Violins (Vln. 1, 2) playing *mf*.
- Measures 140-141:** Viola (Vla.) playing *mf arco*.
- Measures 140-141:** Violoncello (Vc.) playing *mp*.
- Measures 140-141:** Contrabass (Cb.) playing *mp*.

**Rehearsal Mark:** (8) at the bottom of the page.

142

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Perc.

Glock.

Xyl.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp*

*mf*

*cresc.*

*f*

*ff*

*mp cresc.*

*f cresc.*

*ff*

*mp*

*mf*

*f*

*ff*

*mp cresc.*

*f cresc.*

*ff*

*mp pizz.*

*mf*

*f*

*mf*

*f*

*8va*



150

Picc. *dim.* *f*

Fl. 1, 2 *dim.* *f*

Ob. 1, 2 *ff* *dim.* *A 2* *f*

Eng. Hn. *dim.* *f*

Cl. 1

Cl. 2, 3 *ff* *f*

Bsn. 1, 2 *ff* *dim.* *mf*

Cbsn. *dim.* *mf*

Hn. 1, 3 *dim.* *mf*

Hn. 2, 4 *dim.* *mf*

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 *dim.* *mp*

Tbn. 3 *dim.* *mp*

Tba.

Timp.

Perc. *dim.* *mp*

Glock.

Xyl. *ff* *dim.* *mf*

Hp.

Cel.

Vln. 1 *dim.* *f*

Vln. 2 *dim.* *f*

Vla. *dim.* *f*

Vc. *dim.* *mf*

Cb. *dim.* *mf*

158

Picc. *mf cresc.* **ff**

Fl. 1, 2 *A 2 mf cresc.* **ff**

Ob. 1, 2 *f cresc.* **ff**

Eng. Hn. *mf cresc.* **ff**

Cl. 1

Cl. 2, 3 *f cresc.* **ff**

Bsn. 1, 2 *cresc.* **f**

Cbsn. *cresc.* **f**

Hn. 1, 3 *cresc.* **ff**

Hn. 2, 4 *cresc.* **ff**

Tpt. 1 *f cresc.* **f**

Tpt. 2, 3 *mf cresc.* **f**

Tbn. 1, 2 *cresc.* **f**

Tbn. 3 *cresc.* **f**

Tba.

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

Perc. *cresc.* **f**

Glock.

Xyl.

Hp. *cresc.* **ff**

Cel.

Vln. 1 *mf cresc.* **ff**

Vln. 2 *mf cresc.* **ff**

Vla. *mf cresc.* **ff**

Vc. *cresc.* **f**

Cb. *cresc.* **f**

C<sub>2</sub> D<sub>2</sub> E<sub>2</sub> F<sub>2</sub> G<sub>2</sub>

166

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Perc.

Glock.

Xyl.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*f*

*ff*

*8va*

*8va*

*8va*

*(8va)*

*mf* C $\flat$  D $\sharp$  E $\natural$  F $\sharp$  G $\natural$  A $\flat$  B $\flat$  C $\natural$  A $\natural$  D $\sharp$  F $\sharp$  C $\sharp$

173

Picc. *mf*

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1 *mf*

Cl. 2, 3 *mf*

Bsn. 1, 2

Cbsn. *mp*

Hn. 1, 3

Hn. 2, 4 *mf*

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 *mp* staccato

Tbn. 3 *mp* staccato

Tba.

Timp.

Perc. Drums *mp*

Glock.

Xyl.

Hp. *mf* C $\sharp$  D $\flat$  E $\flat$  F $\sharp$  G $\flat$  A $\sharp$  B $\flat$  D $\sharp$

Cel. *mf*

Vln. 1 *mf* pizz.

Vln. 2 *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

Cb. *mp*

9

8<sup>va</sup>

8<sup>va</sup> *mf* pizz.

9

8<sup>va</sup>

8<sup>va</sup> *mf* arco

8<sup>va</sup> *mf* arco

8<sup>va</sup> *mp*

180

Picc. *f cresc.*

Fl. 1, 2 *mf cresc.*

Ob. 1, 2

Eng. Hn. *mp*

Cl. 1

Cl. 2, 3 *A 2 mf* *cresc.* *f cresc.*

Bsn. 1, 2 *mp*

Cbsn. *mf*

Hn. 1, 3

Hn. 2, 4 *f*

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 *mf cresc.*

Tbn. 3 Tba. *mf cresc.*

Timp.

Perc. *mf cresc.*

Glock.

Xyl.

Hp.

Cel.

Vln. 1 *f cresc. arco*

Vln. 2 *f cresc. arco*

Vla. *f cresc.*

Vc. *mp pizz.* *mf*

Cb. *mf*

187

Picc. *ff* *dim.*

Fl. 1, 2 *ff* *dim.*

Ob. 1, 2 *ff* *dim.*

Eng. Hn. *ff* *dim.*

Cl. 1

Cl. 2, 3 *ff* *dim.*

Bsn. 1, 2 *f* *dim.*

Cbsn. *f* *dim.*

Hn. 1, 3 *ff* *dim.*

Hn. 2, 4 *ff* *dim.*

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 *f* *dim.*

Tbn. 3 *f* *dim.*

Tba. *f* *dim.*

Timp.

Perc. *f* *dim.*

Glock.

Xyl.

Hp.

Cel.

Vln. 1 *ff* *dim.*

Vln. 2 *ff* *dim.*

Vla. *ff* *dim.*

Vc. *f* *dim.*

Cb. *f* *dim.*

(8)

193 **10**

Picc. *f*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

Eng. Hn.

Cl. 1 *f*

Cl. 2, 3 *f* *mp*

Bsn. 1, 2 *f* *mf*

Cbsn. *mf* *mp* *p*

Hn. 1, 3 *mf* *mp*

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 *mf* *p*

Tbn. 3 *mf* *mp*

Tba.

Timp.

Perc. *mp*

Glock.

Xyl.

Hp. *p*  
C $\flat$  D $\flat$  E $\flat$  F $\flat$  G $\flat$  A $\flat$  B $\flat$

Cel.

**10**

Vln. 1 *p*

Vln. 2 *p*

Vla. *mf* *mp* arco *p*

Vc. *mf* *mp*

Cb. *mf* *mp*

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216 11  $\text{♩} = 54$

Picc.  $\text{mf}$

Fl. 1, 2  $\text{mf}$

Ob. 1, 2  $\text{mf}$

Eng. Hn.

Cl. 1  $\text{mf}$

Cl. 2, 3  $\text{mf}$

Bsn. 1, 2 *pp cresc.*

Cbsn.

Hn. 1, 3 *pp cresc.*

Hn. 2, 4 *pp cresc.*

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3 Tba.

Timp.

Perc. *pp cresc.* Triangle *p*

Glock. *p cresc.*  $\text{mf}$  *p*

Xyl.

Hp.  $\text{C}_2$   $\text{D}_2$   $\text{E}_2$   $\text{F}_2$   $\text{G}_2$   $\text{A}_2$   $\text{B}_2$  *p cresc.*  $\text{D}_3$   $\text{F}_3$   $\text{mf}$  *p*

Cel. *cresc.* *mp* *p*

Vln. 1  $\text{A div.}$  *p* 11 *cresc.*

Vln. 2  $\text{A div.}$  *cresc.*

Vla. *pizz.* *p cresc.* *p*

Vc.

Cb.



241 12  $\text{♩} = 63$

Picc. *p* *cresc.*

Fl. 1, 2 *p* *cresc.*

Ob. 1, 2 *p* *cresc.*

Eng. Hn. *p* *cresc.*

Cl. 1 *p*

Cl. 2, 3 *p*

Bsn. 1, 2 *p* *p*

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3  
Tba.

Timp.

Perc.

Glock.

Xyl.

Hp.

Cel.

12  $\text{♩} = 63$

Vln. 1 *arco*

Vln. 2

Vla.

Vc.

Cb.

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3  
Tba.

Timp.

Perc.

Glock.

Xyl.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf dim.*

*mp*

*p*

Drums *pp*

*p*

*arco p*

28

270

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3  
Tba.

Timp.

Perc.

Glock.

Xyl.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

arco

pizz.

277 **14**

Picc. *mp cresc.* *mf cresc.*

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1 *p cresc.* *mf cresc.*

Cl. 2, 3

Bsn. 1, 2 *p cresc.* *mf cresc.*

Cbsn.

Hn. 1, 3 *mp cresc.* *mf cresc.*

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3 Tba.

Timp.

Perc. *pp cresc.* *mp cresc.*

Glock.

Xyl.

Hp.

Cel.

**14**

Vln. 1 *mf cresc.* *8va*

Vln. 2 *mf cresc.*

Vla. *p cresc.* *mf cresc.*

Vc. *pp cresc.* *mp cresc.*

Cb. *pp cresc.* *mp cresc.*

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294

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3  
Tba.

Timp.

Perc.

Glock.

Xyl.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

301

Picc.  $8^{va}$

Fl. 1, 2  $8^{va}$

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3  
Tba.

Timp.

Perc.

Glock.

Xyl.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

308 **16**

Picc. *cresc.*

Fl. 1, 2 *cresc.*

Ob. 1, 2 *cresc.*

Eng. Hn.

Cl. 1 *mf cresc.*

Cl. 2, 3 *mf cresc.*

Bsn. 1, 2 *cresc.*

Cbsn.

Hn. 1, 3 *cresc.*

Hn. 2, 4 *cresc.*

Tpt. 1 *f*

Tpt. 2, 3

Tbn. 1, 2 *cresc.*

Tbn. 3 *cresc.*

Tba.

Timp.

Perc. *cresc.*

Glock.

Xyl.

Hp.

Cel.

**16** *cresc.*

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla.

Vc. *cresc.*

Cb. *cresc.*

**MUSIC** [www.7not.ru](http://www.7not.ru) **COLLEGE**

36

333

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3  
Tba.

Timp.

Perc.

Glock.

Xyl.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*mp*

*p*

344 **18**

Picc. Fl. 1, 2 Ob. 1, 2 Eng. Hn. Cl. 1 Cl. 2, 3 Bsn. 1, 2 Cbsn. Hn. 1, 3 Hn. 2, 4 Tpt. 1 Tpt. 2,3 Tbn. 1, 2 Tbn. 3 Tba. Timp. Perc. Glock. Xyl. Hp. Cel. **18** Vln. 1 Vln. 2 Vla. Vc. Cb.

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

*pp* C<sub>3</sub> D<sub>3</sub> E<sub>3</sub> F<sub>3</sub> G<sub>3</sub> A<sub>3</sub> B<sub>3</sub>

354

Picc. Fl. 1, 2 Ob. 1, 2 Eng. Hn. Cl. 1 Cl. 2, 3 Bsn. 1, 2 Cbsn. Hn. 1, 3 Hn. 2, 4 Tpt. 1 Tpt. 2, 3 Tbn. 1, 2 Tbn. 3 Tba. Timp. Perc. Glock. Xyl. Hp. Cel. Vln. 1 Vln. 2 Vla. Vc. Cb.

*mp* *mf cresc.* *mp cresc.* *mf* *cresc.* *mp cresc.* *arco mp cresc.* *mp cresc.*

**19** *cresc.*



362

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3  
Tba.

Timp.

Perc.

Glock.

Xyl.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

369

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Eng. Hn.

Cl. 1 *f*

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 *mf*

Tbn. 3 *mf*

Tba.

Timp.

Perc. *mf*

Glock.

Xyl. *f*

Hp.

Cel.

Vln. 1 *f* (9)

Vln. 2 *f*

Vla. *mf*

Vc. *mf* pizz. arco

Cb. *mf*

377 **20**

Picc. *mf cresc.*

Fl. 1, 2 *mf cresc.*

Ob. 1, 2 *mf cresc.*

Eng. Hn. *mp cresc.*

Cl. 1 *p cresc.*

Cl. 2, 3 *mf cresc.*

Bsn. 1, 2 *p cresc.*

Cbsn. *mf cresc.*

Hn. 1, 3 *mf cresc.*

Hn. 2, 4 *mp cresc.*

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 *mp cresc.*

Tbn. 3 Tba. *mp cresc.*

Timp. *pp cresc.*

Perc. *mp cresc.*

Glock.

Xyl.

Hp.

Cel.

**20**

Vln. 1 *mf cresc.*

Vln. 2 *mf cresc.*

Vla. *p cresc.*

Vc. *pp cresc.*

Cb. *pp cresc.*

387

21 Торжественно  $\text{♩} = 52$

*ff*

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3  
Tba.

Timp.

Perc.

Glock.

Xyl.

Hp.

Cel.

(8)

21 Торжественно  $\text{♩} = 52$

*ff legato*

*ff legato*

*f pizz.*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

394

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3  
Tba.

Timp.

Perc.

Glock.

Xyl.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.



409 **22** *f cresc.* *ff cresc.* *8va*

Picc. *f cresc.* *ff cresc.* *8va*

Fl. 1, 2 *f cresc.* *ff cresc.* *8va*

Ob. 1, 2 *f cresc.* *ff cresc.* *8va*

Eng. Hn. *f cresc.* *ff cresc.* *8va*

Cl. 1 *f cresc.* *ff cresc.* *8va*

Cl. 2, 3 *f cresc.* *ff cresc.* *8va*

Bsn. 1, 2 *f cresc.* *ff cresc.* *8va*

Cbsn. *mf cresc.* *ff cresc.* *8va*

Hn. 1, 3 *f cresc.* *ff cresc.* *8va*

Hn. 2, 4 *f cresc.* *ff cresc.* *8va*

Tpt. 1 *f cresc.* *ff cresc.* *8va*

Tpt. 2, 3 *f cresc.* *ff cresc.* *8va*

Tbn. 1, 2 *mf cresc.* *f cresc.* *8va*

Tbn. 3 *mf cresc.* *f cresc.* *8va*

Tba. *mf cresc.* *f cresc.* *8va*

Timp. *mf cresc.* *f cresc.* *8va*

Perc. *mf cresc.* *f cresc.* *8va*

Glock. *mf cresc.* *f cresc.* *8va*

Xyl. *mf cresc.* *f cresc.* *8va*

Hp. *mf cresc.* *f cresc.* *8va*

Cel. *mf cresc.* *f cresc.* *8va*

Vln. 1 *f cresc.* *ff cresc.* *8va*

Vln. 2 *f cresc.* *ff cresc.* *8va*

Vla. *f cresc.* *ff cresc.* *8va*

Vc. *f cresc.* *ff cresc.* *8va*

Cb. *mf cresc.* *ff cresc.* *8va*

Triangle *f cresc.* *8va*

C# D# E# F# G# A# B# *f cresc.* *8va*

C# D# E# F# G# A# B# *f cresc.* *8va*

**22** *f cresc.* *ff cresc.* *8va*

416 *fff*

Picc. *fff*

Fl. 1, 2 *fff*

Ob. 1, 2 *fff*

Eng. Hn. *fff*

Cl. 1

Cl. 2, 3 *fff*

Bsn. 1, 2 *fff*

Cbsn. *ff*

Hn. 1, 3 *fff* *mf* *fff* *mf*

Hn. 2, 4 *fff* *mf* *fff* *mf*

Tpt. 1 *fff*

Tpt. 2, 3 *fff*

Tbn. 1, 2 *fff* *mf* *fff* *mf*

Tbn. 3 Tba. *fff* *mf* *fff* *mf*

Timp. *ff* *fff*

Perc. *mp*

Glock.

Xyl.

Hp.

Cel.

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *arco* *fff*

Vc. *fff*

Cb. *arco* *ff*



425 (8) *tr.* *cresc.* *tr.* *Molto rall.* 23  $\text{♩} = 76$

Picc. (8)

Fl. 1, 2 (8)

Ob. 1, 2 *tr.* *cresc.* *tr.*

Eng. Hn. *tr.* *cresc.* *tr.*

Cl. 1 *tr.* *cresc.* *tr.*

Cl. 2, 3 *tr.* *cresc.* *tr.*

Bsn. 1, 2 *cresc.* *cresc.*

Cbsn. *cresc.*

Hn. 1, 3 *mf* *cresc.*

Hn. 2, 4 *mf* *cresc.*

Tpt. 1 *cresc.*

Tpt. 2, 3 *cresc.*

Tbn. 1, 2 *mf* *cresc.*

Tbn. 3 *mf* *cresc.*

Tba. *cresc.*

Timp. *cresc.*

Perc. *mf* *cresc.*

Glock.

Xyl.

Hp. *8va* *8va*  $C\sharp D\sharp E\flat F\flat G\flat A\flat B\flat$

Cel.

Vln. 1 (8) *tr.* *cresc.* *tr.* *Molto rall.* 23  $\text{♩} = 76$

Vln. 2 *tr.* *cresc.* *tr.*

Vla. *tr.* *cresc.* *tr.*

Vc. *cresc.*

Cb. *pizz.* *cresc.*

434

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Perc.

Glock.

Xyl.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

440

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

Eng. Hn. *ff*

Cl. 1 *f*

Cl. 2, 3

Bsn. 1, 2 *ff*

Cbsn. *ff*

Hn. 1, 3 *ff*

Hn. 2, 4 *ff*

Tpt. 1 *ff*

Tpt. 2, 3 *ff*

Tbn. 1, 2 *f*

Tbn. 3 *f*

Tba. *f*

Timp.

Perc. *ff* Triangle *f*

Glock. *f*

Xyl.

Hp.

Cel.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *f*

Cb. *f*

447 24

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3  
Tba.

Timp.

Perc.

Glock.

Xyl.

Hp.

Cel.

24

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

455

Picc. *f cresc.* *ff* *dim.*

Fl. 1, 2 *mf cresc.* *ff* *dim.*

Ob. 1, 2 *ff* *dim.*

Eng. Hn. *f cresc.* *ff* *dim.*

Cl. 1 *cresc.* *ff* *dim.*

Cl. 2, 3 *ff* *dim.*

Bsn. 1, 2 *ff* *dim.*

Cbsn. *mf* *f* *dim.*

Hn. 1, 3 *ff* *dim.*

Hn. 2, 4 *f* *ff* *dim.*

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 *mf cresc.* *f* *dim.*

Tbn. 3 *mf cresc.* *f* *dim.*

Tba.

Timp. *mf cresc.* *f* *dim.*

Perc.

Glock.

Xyl. *ff*

Hp.

Cel.

Vln. 1 *f cresc.* *ff* *dim.*

Vln. 2 *f cresc.* *ff* *dim.*

Vla. *dim.*

Vc. *mf* *f* *dim.*

Cb. *mf* *f* *dim.*

462

Picc. *f*

Fl. 1, 2 *f* A 2 *mf cresc.*

Ob. 1, 2 *f* A 2

Eng. Hn. *f* *mf cresc.*

Cl. 1

Cl. 2, 3 *f*

Bsn. 1, 2 *mf* *cresc.*

Cbsn. *mf* *cresc.*

Hn. 1, 3 *mf* *cresc.*

Hn. 2, 4 *mf* *cresc.*

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 *mp* *mf cresc.* *cresc.*

Tbn. 3 *mp* *cresc.*

Tbn. 3 Tba.

Timp. *mp* *cresc.*

Perc.

Glock.

Xyl. *mf*

Hp.

Cel.

Vln. 1 (8) *f* *mf cresc.* *8va*

Vln. 2 *f* *mf cresc.*

Vla. *f* *mf cresc.*

Vc. *mf* *cresc.*

Cb. *mf* *cresc.*

469

25 *ff*

Picc.

Fl. 1, 2

Ob. 1, 2 *f cresc.*

Eng. Hn.

Cl. 1

Cl. 2, 3 *f cresc.*

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1 *f cresc.*

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3  
Tba.

Timp. *f cresc.*

Perc.

Glock.

Xyl.

Hp. *cresc.* *8va* *ff*

Cel.

25

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *f*

Cb. *f*

*C<sub>3</sub> D<sub>3</sub> E<sub>3</sub> F<sub>3</sub> G<sub>3</sub> A<sub>3</sub> B<sub>3</sub>*





482

Picc. *mf*

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1 *mf*

Cl. 2, 3 *mf*

Bsn. 1, 2

Cbsn. *mp*

Hn. 1, 3

Hn. 2, 4 *mf*

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 *mp* *staccato*

Tbn. 3 *mp* *staccato*

Tba.

Timp.

Perc. Drums *mp*

Glock.

Xyl.

Hp. *mf*

Cel. *mf*

Vln. 1 (8)<sup>va</sup> *mf* pizz. *8<sup>va</sup>*

Vln. 2 *mf* pizz. *8<sup>va</sup>*

Vla. *mf* pizz. *8<sup>va</sup>* *mf* arco

Vc. *mf* pizz. *8<sup>va</sup>* *mf* arco

Cb. *mp*

488

Picc.  
 Fl. 1, 2  
 Ob. 1, 2  
 Eng. Hn.  
 Cl. 1  
 Cl. 2, 3  
 Bsn. 1, 2  
 Cbsn.  
 Hn. 1, 3  
 Hn. 2, 4  
 Tpt. 1  
 Tpt. 2, 3  
 Tbn. 1, 2  
 Tbn. 3  
 Tba.  
 Timp.  
 Perc.  
 Glock.  
 Xyl.  
 Hp.  
 Cel.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vc.  
 Cb.

*mp*  
*mf*  
*cresc.*  
*f*  
*mf*  
*pizz.*  
*arco*  
*8va*

495

Picc. *ff* *dim.*

Fl. 1, 2 *ff* *dim.*

Ob. 1, 2 *ff* *dim.*

Eng. Hn. *ff* *dim.*

Cl. 1

Cl. 2, 3 *ff* *dim.*

Bsn. 1, 2 *f* *f* *dim.*

Cbsn. *f* *dim.*

Hn. 1, 3 *ff* *dim.*

Hn. 2, 4 *ff* *dim.*

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 *f* *dim.*

Tbn. 3 *f* *dim.*

Tba.

Timp.

Perc. *f* *dim.*

Glock.

Xyl.

Hp.

Cel.

Vln. 1 (8) *ff* *dim.*

Vln. 2 *ff* *dim.*

Vla. *ff* *dim.*

Vc. *f* *dim.*

Cb. *f* *dim.*

501 27

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Perc.

Glock.

Xyl.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Picc. Fl. 1, 2 Ob. 1, 2 Eng. Hn. Cl. 1 Cl. 2, 3 Bsn. 1, 2 Cbsn. Hn. 1, 3 Hn. 2, 4 Tpt. 1 Tpt. 2, 3 Tbn. 1, 2 Tbn. 3 Tba. Timp. Perc. Glock. Xyl. Hp. Cel. Vln. 1 Vln. 2 Vla. Vc. Cb.

Musical score for measures 28 to 31, marked "poco a poco rit.". The score includes parts for woodwinds, brass, strings, and keyboard. Dynamics include *pp* (pianissimo), *p* (piano), and *p solo*. The woodwinds and strings play sustained notes, while the keyboard (Hp.) and cello (Cel.) play more active parts. The strings (Vln. 1, 2, Vla., Vc., Cb.) play a melodic line with sustained notes.

523 29  $\text{♩} = 63$

Picc.  $\text{♩} = 63$

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3  
Tba.

Timp.

Perc.

Glock.

Xyl.

Hp.

Cel.

Vln. 1 29  $\text{♩} = 63$  *pp*

Vln. 2 *pp*

Vla. *p* solo *p* tutti *pp* pizz.

Vc. *pp*

Cb. *pp*

533 30

Picc. Fl. 1, 2 Ob. 1, 2 Eng. Hn. Cl. 1 Cl. 2, 3 Bsn. 1, 2 Cbsn. Hn. 1, 3 Hn. 2, 4 Tpt. 1 Tpt. 2, 3 Tbn. 1, 2 Tbn. 3 Tba. Timp. Perc. Glock. Xyl. Hp. Cel. Vln. 1 Vln. 2 Vla. Vc. Cb.

*mp cresc.* *A 2* *mp cresc.* *staccato* *mp cresc.* *staccato* *mp cresc.* *staccato* *Drums* *p cresc.* *mf cresc.* 30 *tutti* *mf cresc.* *cresc.* *cresc.*

544

Picc. *f*

Fl. 1, 2 *A 2 mp cresc. f*

Ob. 1, 2 *f*

Eng. Hn. *mf*

Cl. 1 *f*

Cl. 2, 3 *f*

Bsn. 1, 2 *mp*

Cbsn. *mf*

Hn. 1, 3 *mf*

Hn. 2, 4 *mf*

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 *mf*

Tbn. 3 Tba.

Timp.

Perc. *mf*

Glock.

Xyl.

Hp.

Cel.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *mf*

Cb. *mf*



554

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1

Cl. 2, 3

Bsn. 1, 2

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3  
Tba.

Timp.

Perc.

Glock.

Xyl.

Hp.

Cel.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

31

*ff*

*f*

A 2 *ff*

*f*

31

*ff*

*ff*

563

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Eng. Hn. *f* *p* *mp*

Cl. 1 *f* *mp*

Cl. 2, 3 *f* *mp*

Bsn. 1, 2 *mp*

Cbsn.

Hn. 1, 3 *f* *mp*

Hn. 2, 4 *f* *mp*

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2 *mf* *mp*

Tbn. 3  
Tba.

Timp.

Perc. *mf* *p*

Glock.

Xyl.

Hp.

Cel.

Vln. 1 *f*

Vln. 2 *f* *mf* *p*

Vla. *mf* *p*

Vc. *p*

Cb. *p*

575 32

Picc. Fl. 1, 2 Ob. 1, 2 Eng. Hn. Cl. 1 Cl. 2, 3 Bsn. 1, 2 Cbsn. Hn. 1, 3 Hn. 2, 4 Tpt. 1 Tpt. 2, 3 Tbn. 1, 2 Tbn. 3 Tba. Timp. Perc. Glock. Xyl. Hp. Cel. Vln. 1 Vln. 2 Vla. Vc. Cb.

*mp* *p* *p* *pp* *pp* *pp*

587

Picc. Fl. 1, 2 Ob. 1, 2 Eng. Hn. Cl. 1 Cl. 2, 3 Bsn. 1, 2 Cbsn. Hn. 1, 3 Hn. 2, 4 Tpt. 1 Tpt. 2, 3 Tbn. 1, 2 Tbn. 3 Tba. Timp. Perc. Glock. Xyl. Hp. Cel. Vln. 1 Vln. 2 Vla. Vc. Cb.

*mp cresc.* *A 2* *mp cresc.* *staccato* *mp cresc.* *staccato* *mp cresc.* *staccato* *Drums* *mf cresc.* *mf cresc.* *mf cresc.* *cresc.* *cresc.*

33

68

606

34 ♩=60

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*p cresc.*

*p cresc.*

*A 2 p cresc.*

*A 2 p cresc.*

*p cresc.*

*p cresc.*

*Drums*

*p cresc.*

*mf cresc.*

*mf cresc.*

*p cresc.*

614

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Eng. Hn. *f*

Cl. 1 *mf* CADENZA

Cl. 2, 3 *f*

Bsn. 1, 2 *f*

Cbsn. *f*

Hn. 1, 3 *f*

Hn. 2, 4 *f*

Tpt. 1 *f*

Tpt. 2, 3 *f*

Tbn. 1, 2 *f*

Tbn. 3 Tba. *f*

Timp.

Perc.

Glock.

Xyl.

Hp.

Cel.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f* arco

Cb. *f* arco

620 **Rubato**  $\text{♩} = 56$  *pp*

Picc. *pp*

Fl. 1, 2 *p* *pp*

Ob. 1, 2 *p*

Eng. Hn. *p*

Cl. 1 *f* *p*

Cl. 2, 3 *p*

Bsn. 1, 2 *p*

Cbsn. *p*

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2, 3

Tbn. 1, 2

Tbn. 3  
Tba.

Timp.

Perc. Triangle *pp*

Glock.

Xyl.

Hp. *p* *8va*

Cel. *pp*

**Rubato**  $\text{♩} = 56$  *p dim.* *A div.*

Vln. 1 *p dim.* *A div.*

Vln. 2 *p dim.* *A div.* *sul d*

Vla. *pizz.* *p dim.* *sul g*

Vc. *pizz.*

Cb. *pizz.*



# Piccolo

$\text{♩} = 63$

**3**

*mf cresc.*

**f**

**2** *rit.*

**1**  $\text{♩} = 63$  **17** **2** **16** **3** **ff**

**16** **4** **17** **5** **33** *rit.* **ff**

**6** Довольно скоро  $\text{♩} = 76$

**4**

**ff** **4**

**7** **7** *f cresc.* **ff**

*dim.* **f**

# Piccolo

5 *mf cresc.*

8 *ff*

4 *ff*

*mf* 2 9 7 *f cresc.*

*ff* *dim.*

10 11  $\text{♩} = 54$  24 10 10

12  $\text{♩} = 63$  13 14 4 18 16 14

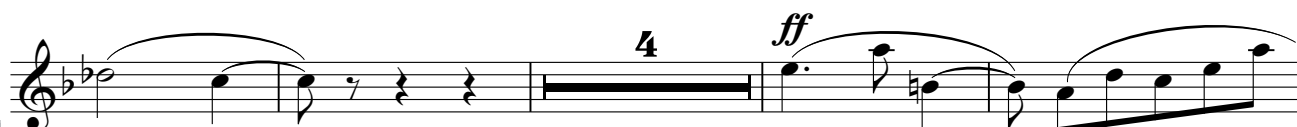
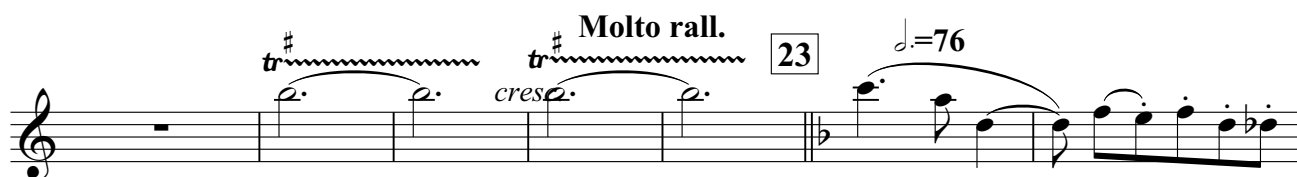
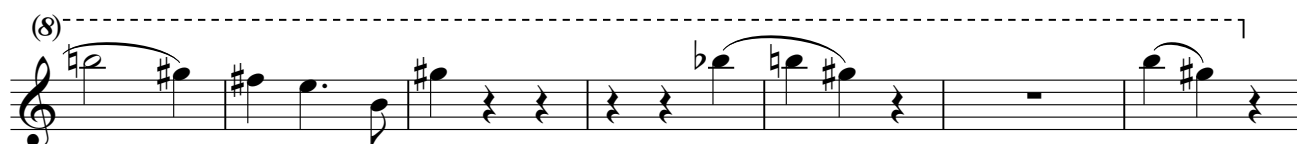
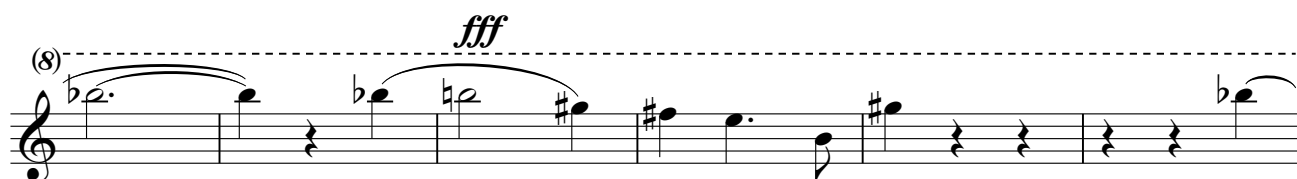
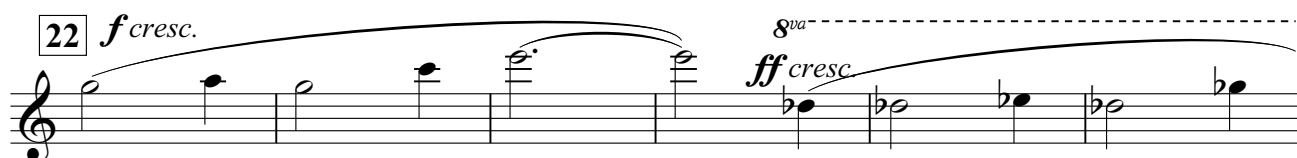
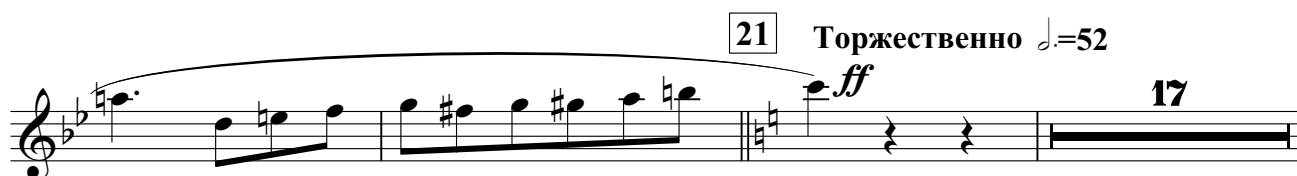
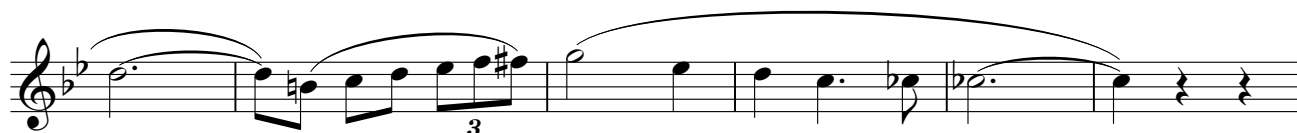
15 *f*

8va

16 8 8



Piccolo



Piccolo

24 *f cresc.* *ff*

*dim.*

*f* 5 *mf cresc.*

25 *ff* 26 *ff* 4

*mf* 9 *f cresc.*

*ff* *dim.*

27 16 28 poco a poco rit. 8 29  $\text{♩} = 63$  17 30 16

31 *ff* 16 32 17 33 16  $\frac{6}{8}$

34  $\text{♩} = 60$  *mf cresc.* *f*

2 Rubato  $\text{♩} = 56$  4 *pp*



# Flute 1, 2

♩ = 63

**2** *mf* **2** *mf*

*mf cresc.* **A 2** *f*

*rit.* **1** ♩ = 63 **17** **2** **4** *mp cresc.*

**3** *ff*

**16** **4** **17**

Flute 1, 2

5 **21** *mf*

8 rit. **6** Довольно скоро  $\text{♩} = 76$  *ff* *8va*

*f* *8va*

*ff* *8va*

**2** **7** **6** *mf cresc.*

*ff* *dim.*

*f* **3** A 2 *mf cresc.*

**8** *ff*

**4** *ff*

**9** **4** **6**



Flute 1, 2

*mf cresc.* *ff* *dim.* *f* *mf* **10** **14** **11**  $\text{♩} = 54$  **5** *mf* **6** *mf* **3** **12**  $\text{♩} = 63$  *p* *cresc.* *mf dim.* **13** **16** **14** **15** *f*

Flute 1, 2

8<sup>va</sup>

16 *cresc.*

15 17 6

18 7 7 3

19 7 *mf cresc.*





Flute 1, 2

20 *ff* Торжественно  $\text{♩} = 52$

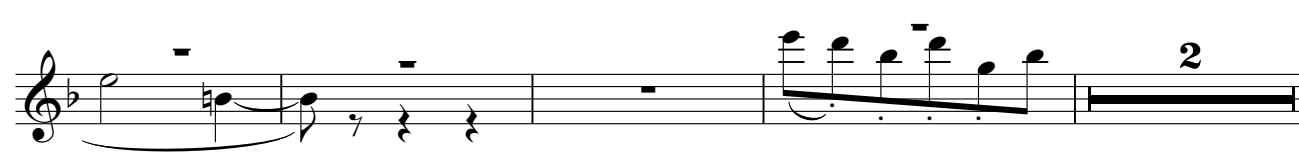
21

*f cresc.*

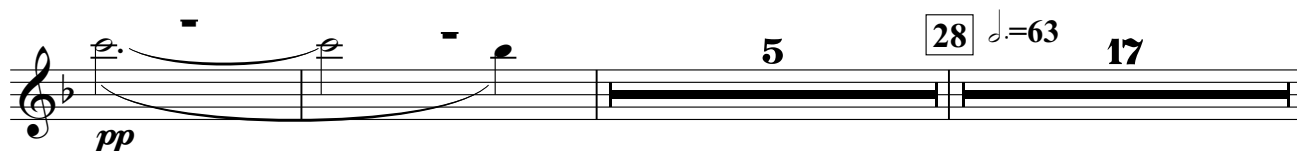
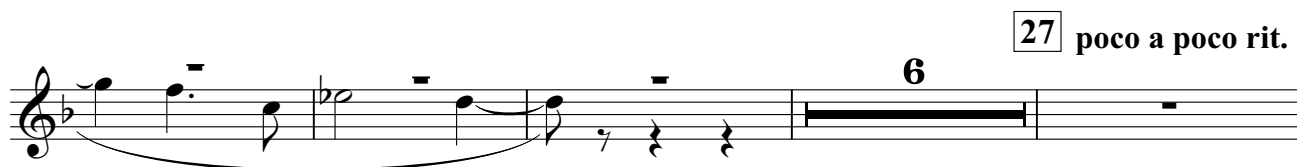
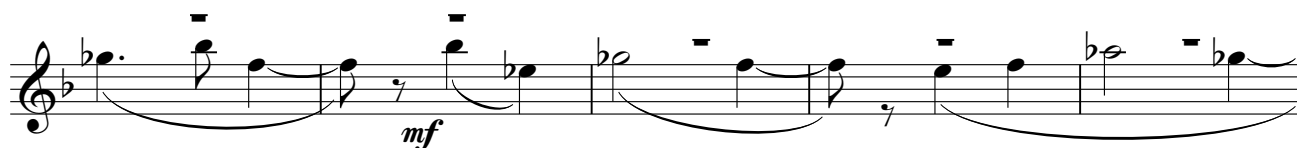
17



*Molto rall.*



Flute 1, 2



Flute 1, 2

29 **3** A 2 *mp cresc.*

*f*

*ff*

30 **16**

31 **17** 32 **4** *mp cresc.*

*f*

33 **6** **8** *mf cresc.* *f* *pp*

*p* *pp*

**2** **Rubato**

*pp*

*pp*

# Oboe 1, 2

$\text{♩} = 63$   
 2 *mf* *cresc.* 2 *mf*  
*mf cresc.* A 2 *f*  
*rit.* 1  $\text{♩} = 63$  17 2 *mp cresc.* A 2  
 3 *ff*  
*f*



Oboe 1, 2

12 4 17 5 33 rit. *ff*

6 Довольно скоро  $\text{♩} = 76$  *f* 3

4

7 10 *ff* dim. A 2 *f*

6 *f cresc.* 8 *ff* 15

9 9 dim.

10 *mf*

13 *p* 4

11  $\text{♩} = 54$  5 *mf*

6 *mf* 3

# Oboe 1, 2

12  $\text{♩} = 63$

*p*

*cresc.*

*mf dim.*

13 14 16 4 *mp cresc.* *mf cresc.*

15 *f*

16 *cresc.*

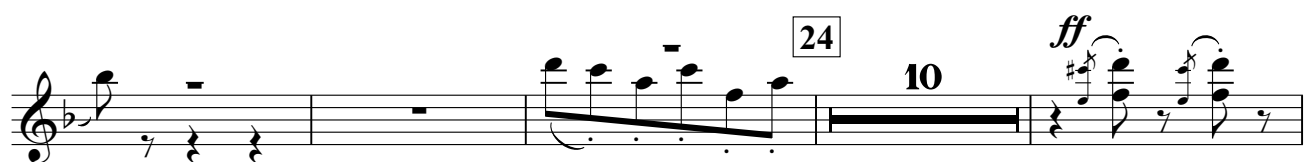
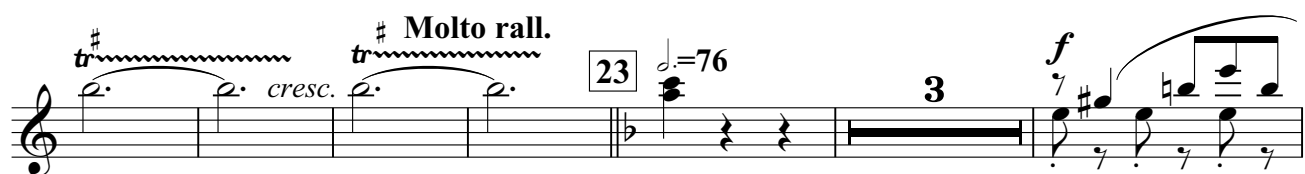
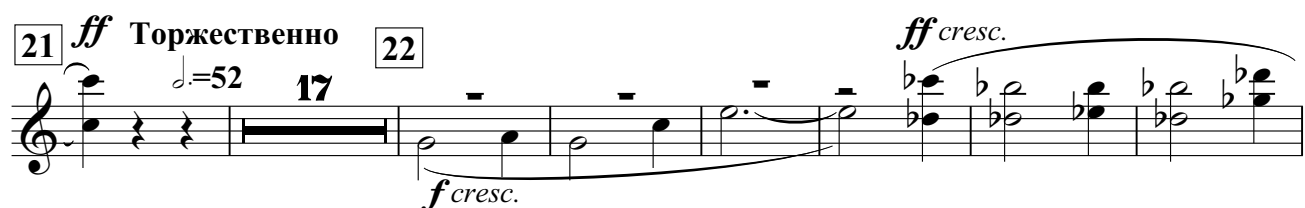
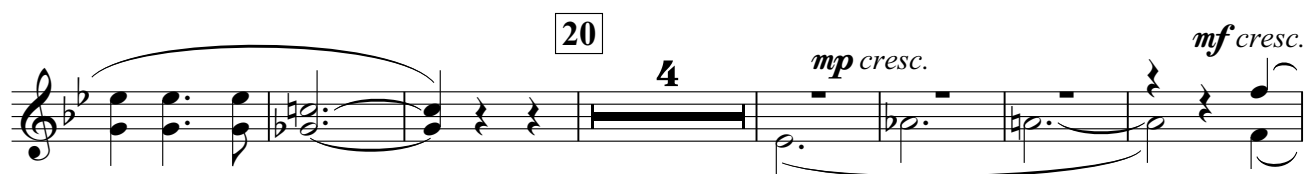
17 *ff*

*dim.*

18 11 17 19 7



Oboe 1, 2



Oboe 1, 2

26 7 17 *dim.*

27 *mf* 13

28 *poco a poco rit.* 29  $\text{♩} = 63$  30 *mp cresc.* A 2

*pp*

*f*

*ff*

31 *f* 12

32 17 33 *mp cresc.* A 2

*f*

34  $\text{♩} = 60$  A 2 *mf cresc.* *f*

2 *Rubato*  $\text{♩} = 56$  *p*





# English Horn

$\text{♩} = 63$

**3**

*mf cresc.*

*f*

*rit.*

**2**

**1**  $\text{♩} = 63$  **2**

**17** **8** *mf*

**2**

**3** *ff*

*f*

**3** *p* **6** **4** **17**

**5** **21** *mf* **9** *rit. ff*

**6** Довольно скоро  $\text{♩} = 76$  **4**

# English Horn

**ff**  
**mp**  
**f cresc.**  
**ff**  
**dim.**  
**f**  
**mf cresc.**  
**ff**  
**ff**  
**ff**  
**mp**  
**f cresc.**  
**ff**  
**dim.**  
**p**

4 7 4  
 4 8  
 4 4 4  
 24 10 10  
 3 12

54 63

# English Horn

*cresc.*

*mf dim.*

13 16 14 14

15 *f*

16 8 2

*ff*

17 *dim.*

# English Horn

English Horn

*mp*

5 3

18 17 19 16 20 21 22

Торжественно  $\text{♩} = 52$  *ff cresc.*

*fff*

*Molto rall.*  $\text{♩} = 76$  23

*tr* *cresc.* 24

*ff* 4 4

*mp* *f cresc.* *ff*

*dim.* *f* 4

*mf cresc.*

25 26 *ff* 4



# English Horn

English Horn

8 *mp*

*f cresc.* *ff*

*dim.* 27 15

28 *p* poco a poco rit. 29  $\text{♩} = 63$  30 8 *mf*

2 *ff*

31 *f* 3

32 6 17 33 8 *mf*

2 34  $\text{♩} = 60$  *mf cresc.* *f*

2 Rubato  $\text{♩} = 56$  4

# Clarinet in B $\flat$ 1

$\text{♩} = 63$

3 3 2 3 *mf*

*rit.* 1 *p*  $\text{♩} = 63$

2 17 3 13

*mp* 4 2 17

5 *mf*



# Clarinet in B $\flat$ 1

*f* *mf*  
*mp*  
 rit. 2 2 6 3 Довольно скоро  $\text{♩} = 76$   
*mf* *f*  
 3 *f*  
 7 8 22 3  
*mf* *f*  
 3 *mf*  
 9 14  
 10 24 11  $\text{♩} = 54$  10 4

# Clarinet in B $\flat$ 1

12  $\text{♩} = 63$  18 13 *mp*

*cresc.*

14 *p cresc.*

4 *mf cresc.*

15 *f*

16 8 17 9 19 18 2

4 *p cresc.*





Clarinet in B $\flat$  1

19 *mf cresc.*

20 *p cresc.*

4 *mf cresc.*

21 Торжественно *ff*  $\text{♩} = 52$  17 22 *Molto rall.* 2 23  $\text{♩} = 76$  3

Clarinet in B $\flat$  1

24 22 25 3

*mf* *f*

26 3 *mf*

14 27 16

28 poco a poco rit. 29  $\text{♩} = 63$  30 31 13

*mp* *mp* *p* 32

33 16 34  $\text{♩} = 60$  5 *mf* CADENZA

Rubato *f* *p*  $\text{♩} = 56$  4



# Clarinet in B $\flat$ 2, 3

$\text{♩} = 63$   
**2** *mf* **2** *mf* A 2 *p cresc.*  
*f* *mf*  
*rit.* **1**  $\text{♩} = 63$  **17** **2** *mp cresc.* A 2  
**4** *f*  
**3** *ff*  
*f* **11**  
**4** **17** **5** **33** *rit.* *ff* **6** Довольно скоро  $\text{♩} = 76$  **3**  
**6**

Clarinet in B $\flat$  2, 3

7 3 A 2 *mf*

*cresc.* *ff* *ff*

2 *f* 6 *f cresc.* 8 *ff*

12 *mf* 2 3 A 2 *mf*

*cresc.* *f cresc.* *ff* *dim.* 2

10 *f* 5 *mp*

8 11  $\text{♩} = 54$   
5

*mf* 6 *mf*

12  $\text{♩} = 63$  3 *p*



Clarinet in B $\flat$  2, 3

13 16 14 7

15 *f*

16 *mf cresc.*

4

17 *ff* *dim.*

6 *p*

18 19 20 *mf cresc.*

17 16 7

Clarinet in B $\flat$  2, 3

21 *ff* Торжественно  $\text{♩} = 52$



22 *f cresc.*

*ff cresc.*



*fff*



Molto rall.



23  $\text{♩} = 76$



6

24 3

A 2 *mf*



*cresc.*

*ff*

*ff*



*dim.*

*f*

*f cresc.*

25 *ff*



26

*mf*

A 2 *mf*

*cresc.*



*f cresc.*

*ff*

*dim.*

2



Clarinet in B $\flat$  2, 3

27 *f* 5 *mp*

28 poco a poco rit. *pp*

29  $\text{♩} = 63$  5 17 30 *mp cresc.* A 2

4 *f*

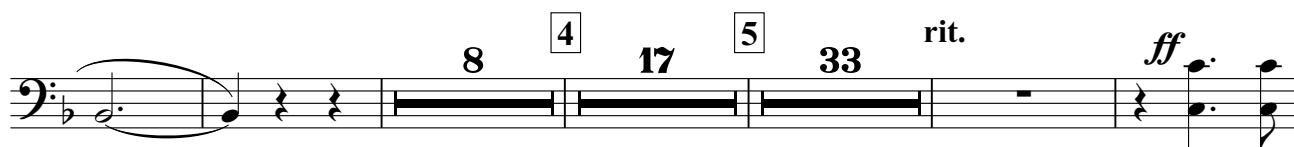
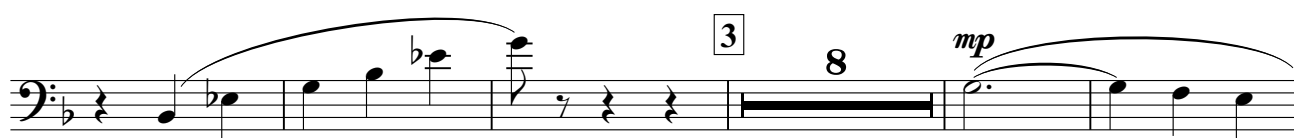
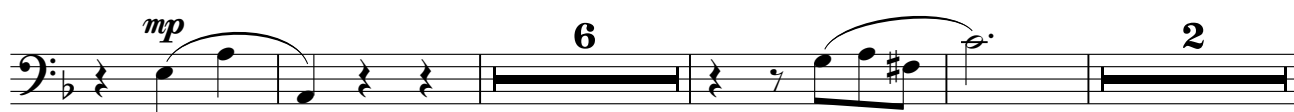
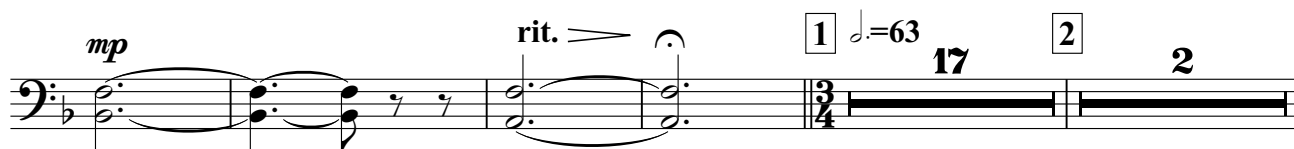
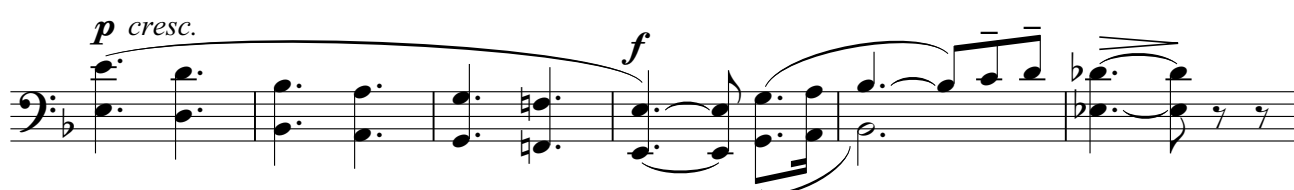
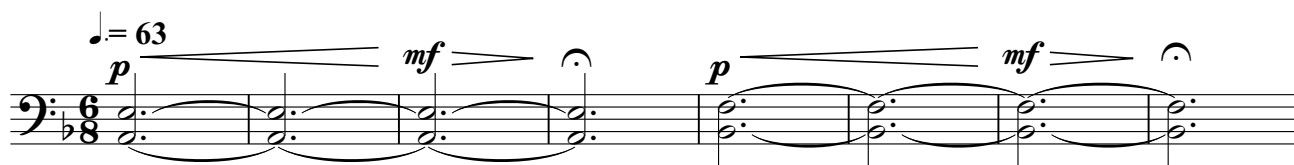
31 *ff* 11

32 17 33 *mp cresc.* A 2 4 *f*

34 A 2  $\text{♩} = 60$  *p cresc.* *f* 6

2 Rubato  $\text{♩} = 56$  *p*

# Bassoon 1, 2





Bassoon 1, 2

7 *mp*

*ff* *dim.* 2

*mf* *cresc.*

8 *f* 4 *ff*

9 4 2 *mp*

7 *f*

10 *f* *mf* 12

11 *pp* *cresc.* 4  $\text{♩} = 54$

*p cresc.*

# Bassoon 1, 2

12  $\text{♩} = 63$

3 5 *p*

8 13 14 *p cresc.*

*mf cresc.*

15 *f*

16 2 *mf cresc.* 4

2 2

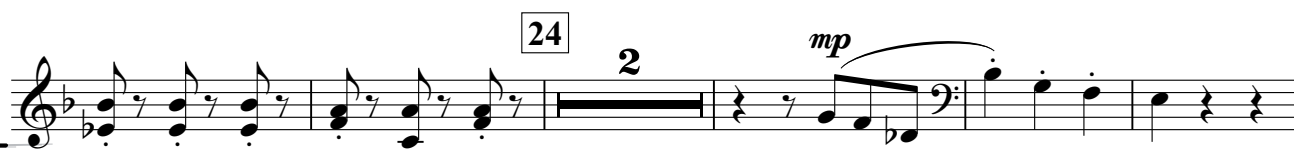
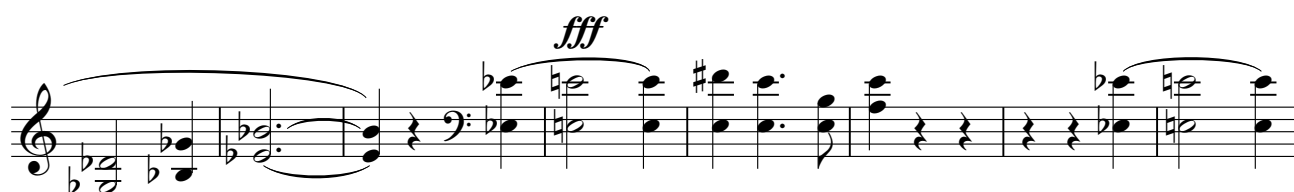
17 8 *mp* *p*

*mp* 18 *p*

*cresc.*



Bassoon 1, 2



Bassoon 1, 2

5 *ff* *dim.* 2 *mf*

*cresc.* 25 *f*

4 26 *ff* 6 *mp*

7 *f*

27 *f* *mf* 11

28 *pp* poco a poco rit. 29 ♩=63 30 2 *mp* 6

2 31 8 *mp*

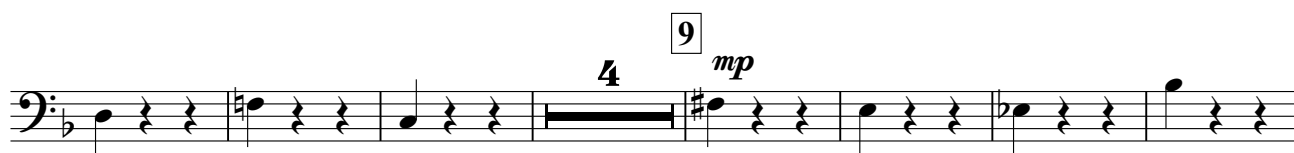
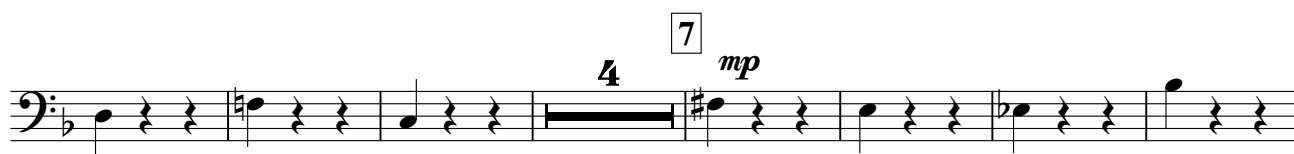
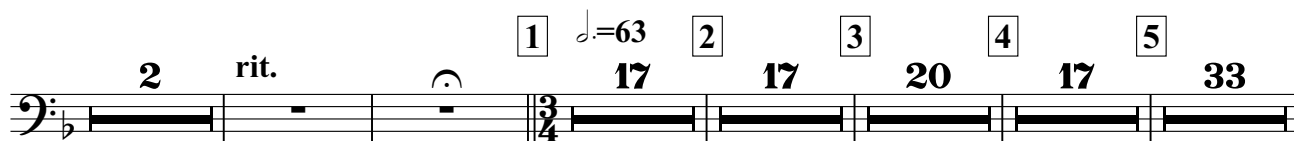
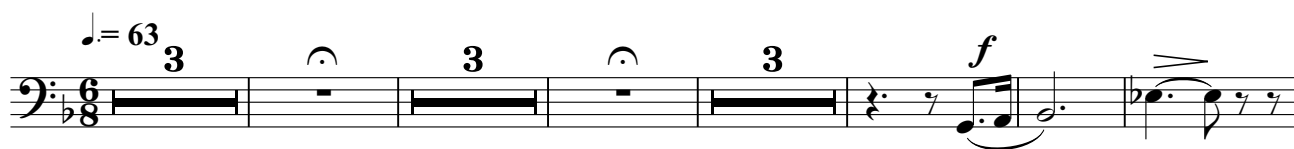
32 33 8 17 2 *mp* 6

2 34 ♩=60 *p cresc.* *f*

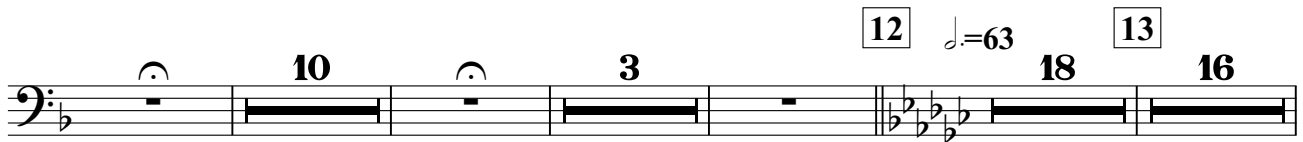
2 Rubato ♩=56 *p*



# Contrabassoon



Contrabassoon



# Contrabassoon



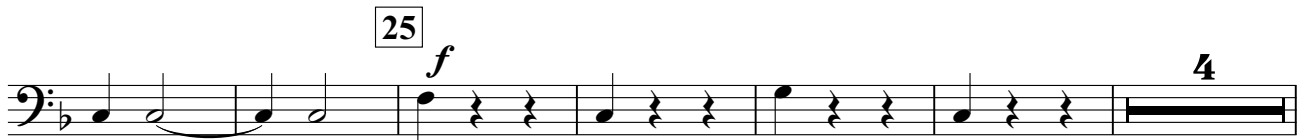
## 21 Торжественно $\text{♩} = 52$



## 23 $\text{♩} = 76$



# Contrabassoon





# Horn in F 1, 3

♩ = 63

*p* *mf* *p* *mf* A 2 *p* *cresc.*

*f* *mp*

*rit.* 1 ♩ = 63 16 *mp* *cresc.* 2 *staccato*

*mf*

3 *f*

*f* *mp*

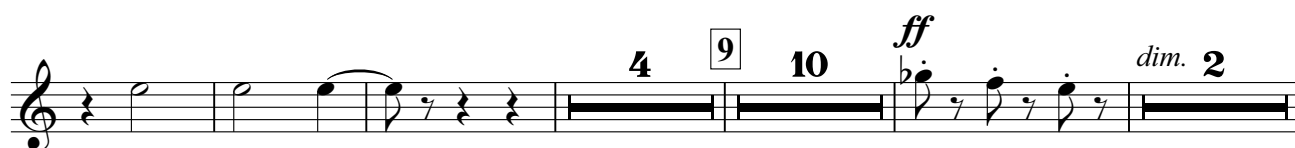
4 *mp* 4

*mp*

Horn in F 1, 3



6 Довольно скоро  $\text{♩} = 76$



11 **pp** *cresc.*  $\text{♩} = 54$



## Horn in F 1, 3

12  $\text{♩} = 63$  13 14 *mf cresc.*

Example 15 is a musical score in G-flat major (three flats). It begins with a treble clef and a key signature of three flats. The melody starts with a half note G-flat, followed by a quarter note A-flat, and then a half note B-flat. A fermata is placed over the B-flat. The melody then continues with a quarter note C, a quarter note D-flat, a quarter note E-flat, and a quarter note F. A double bar line follows. The second section begins with a treble clef and a key signature of three flats. The melody starts with a half note G-flat, followed by a quarter note A-flat, a quarter note B-flat, and a quarter note C. The melody then continues with a quarter note D-flat, a quarter note E-flat, and a quarter note F. The section ends with a double bar line.

[illegible]

Example 16 *cresc.*

17

*dim.*

[illegible][illegible]

21 Торжественно  $\text{♩} = 52$   
*ff staccato*

## Horn in F 1, 3

Musical score for "The Swan" by Camille Saint-Saëns, featuring a piano and a cello. The score includes various musical notations such as notes, rests, and dynamic markings like "dim.", "f", "cresc.", "ff", "mf", and "Molto rall.".

Horn in F 1, 3

26 *ff* 4 14

*ff* *dim.* 2 27 16 28 *poco a poco rit.* 8

29  $\text{♩} = 63$  16 *mp cresc.* 30 *staccato*

*mf*

31 *f* *f*

*mp*

32 6 16 *mp cresc.* 33 *staccato*

*mf*

34  $\text{♩} = 60$  A 2 *p cresc.* *f*

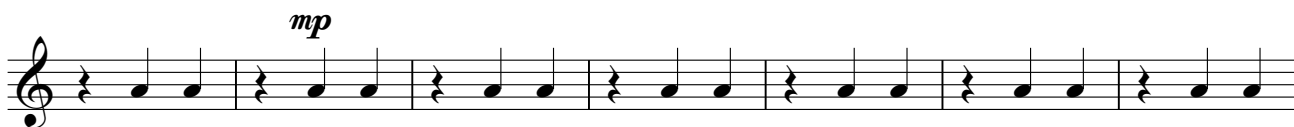
2 *Rubato*  $\text{♩} = 56$  4

# Horn in F 2, 4

$\text{♩} = 63$   
*p* *mf* *p* *mf* A 2 *p* *cresc.*  
*f* *mp*  
*rit.* 1  $\text{♩} = 63$  16 *mp* *cresc.* 2 *staccato* 3/4  
*mf*  
 3 *f* *f*  
*mp*  
 4 6 16 *mp* 5



## Horn in F 2, 4



**6 Довольно скоро  $\text{♩}=76$**



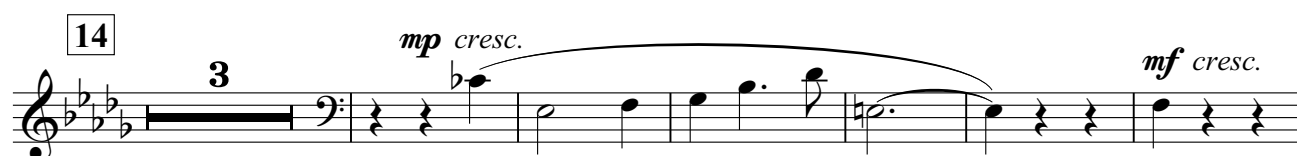
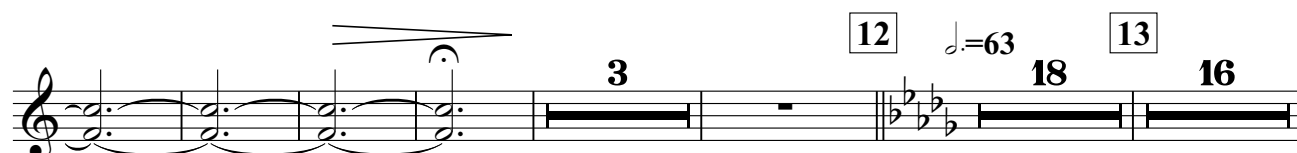
**8** *ff*



**9** *mf*

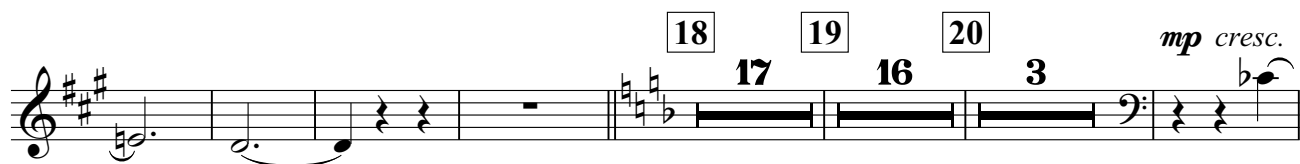


Horn in F 2, 4





Horn in F 2, 4



Horn in F 2, 4

*dim.* 22 *f cresc.*

*ff cresc.*

*fff* *mf* *fff* *mf*

*mf* *mf*

**Molto rall.** 23  $\text{♩} = 76$  *cresc.* **4** *ff*

**4** 24 *mf*

*f* *ff* *dim.*

*mf* *cresc.*

25 *ff* **4** 26 *ff*

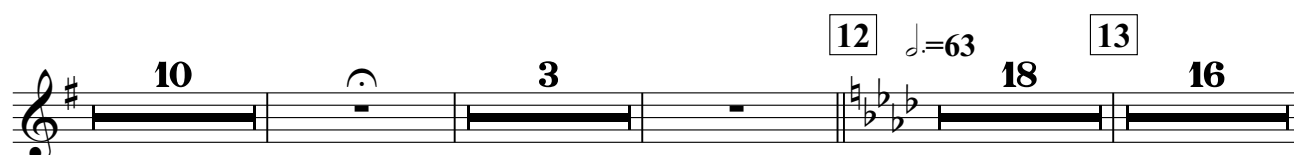
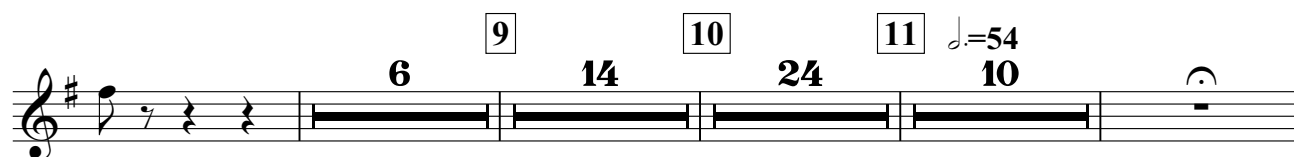
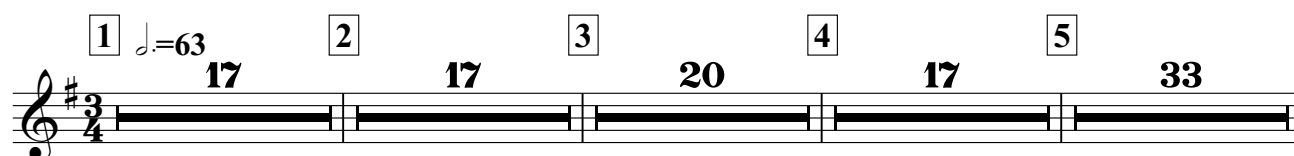
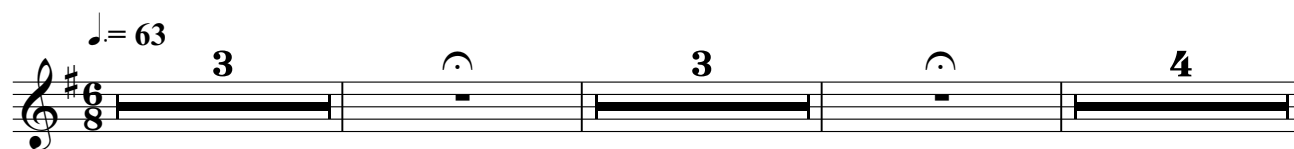
**4** *mf*



Horn in F 2, 4



# Trumpet in B $\flat$ 1



# Trumpet in B $\flat$ 1

14 15 *f*

16 4

17 *f* 9

18 17 19 16 20 14 21 Торжественно  $\text{♩} = 52$  *ff* 15

22 *dim.* *f cresc.* *ff cresc.* *fff*

Trumpet in B $\flat$  1

Musical score for Trumpet in B $\flat$  1, measures 23-34. The score includes various musical notations such as notes, rests, dynamics (*cresc.*, *ff*, *f*), articulation (accents), and performance instructions (*Molto rall.*, *poco a poco rit.*, *Rubato*). Measure numbers 23 through 34 are boxed. Rehearsal marks with measure counts (6, 20, 17, 16, 8, 20, 17, 16, 4, 4) are present above the staves.



# Trumpet in B♭ 2, 3

$\text{♩} = 63$   
 3 3 4 *f*  
 2 rit. 1  $\text{♩} = 63$  2 3 *ff*  
 17 17 A 2  
 15 4 *p* con sord.  
 8 *mp* 5 *senza sord.*  
*mf* *p*  
 8 rit. *ff*  
 6 Довольно скоро  $\text{♩} = 76$  6 *ff*

Trumpet in B $\flat$  2, 3

6 7 18 8 *f*

*mf cresc.*

6 *ff* 9 14

10 24 11  $\text{♩} = 54$  10 4

12  $\text{♩} = 63$  13 14 15 *mf con sord.*

16 8 9

17 19 18 17 19 16 20 14 21 Торжественно  $\text{♩} = 52$  *ff*





Trumpet in B $\flat$  2, 3

dim. **22** *f cresc.* *ff cresc.*

*fff*

**23** *Molto rall. cresc.*  $\text{♩} = 76$

**24** 6 *ff* 6 18

**25** *mf cresc.* *f* 6

**26** *ff* **27** 20 16

**28** poco a poco rit. **29**  $\text{♩} = 63$  **30** 17 **31** A 2 *ff*

**32** 15 **33** 17 **34**  $\text{♩} = 60$  16 4

*f* **2** Rubato  $\text{♩} = 56$  4

**Trombone 1, 2**

Musical score for "The Swan" by Camille Saint-Saëns, bass clef, 6/8 time. The score consists of 10 staves. It includes various musical notations such as triplets, slurs, and dynamic markings like *p*, *f*, *mp*, and *cresc.* The tempo is marked as quarter note = 63. The key signature has one flat (B-flat).



Trombone 1, 2

The musical score for Trombone 1, 2 consists of ten staves of music. The key signature is one flat (B-flat). The score includes various dynamics and articulations:

- Staff 1: No dynamics.
- Staff 2: *mf* (mezzo-forte).
- Staff 3: *p* (piano).
- Staff 4: *mp cresc.* (mezzo-piano, crescendo).
- Staff 5: *rit.* (ritardando), *f* (forte), **6** Довольно скоро  $\text{♩} = 76$  (Moderato), *4* (four-measure rest).
- Staff 6: *f* (forte), *4* (four-measure rest), **7** *mp staccato* (mezzo-piano, staccato).
- Staff 7: *mf cresc.* (mezzo-forte, crescendo), *f* (forte).
- Staff 8: *dim.* (diminuendo), *mp* (mezzo-piano).
- Staff 9: *cresc.* (crescendo), **8** *f* (forte).
- Staff 10: *4* (four-measure rest), *f* (forte).

Trombone 1, 2

4 9 *mp staccato*

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

10 *mf* *p*

6 *p*

11  $\text{♩} = 54$   
4 10 10

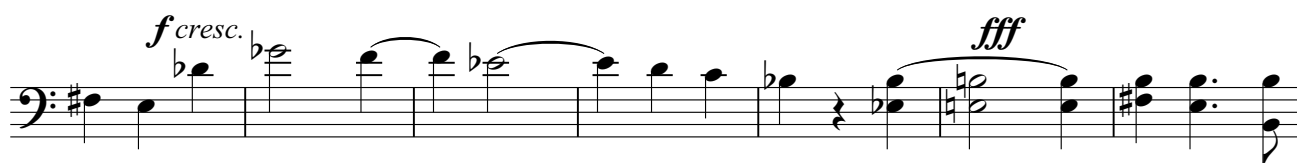
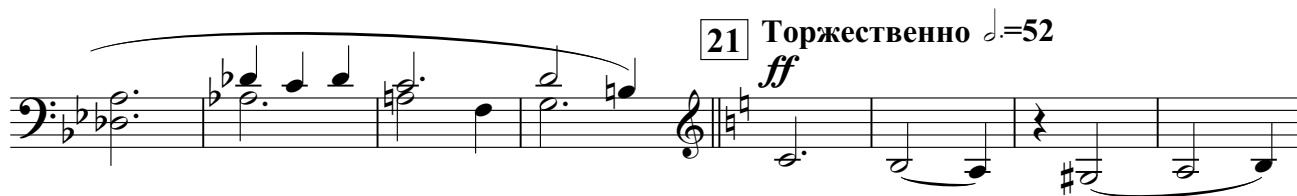
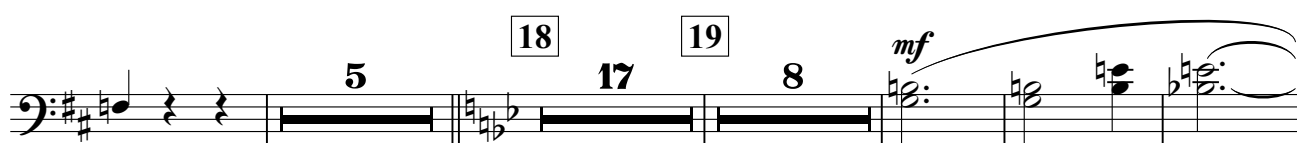
12  $\text{♩} = 63$  13 14  
3 18 16 14

*mf* 15

16 *cresc.*



Trombone 1, 2



Trombone 1, 2

**Molto rall.**



Trombone 1, 2

7 28 poco a poco rit. 29  $\text{♩} = 63$  16 mp cresc. 30 staccato

mf

31 f mf

mp

32 6 16 mp cresc. 33 staccato

mf

34  $\text{♩} = 60$  p cresc. f

2 Rubato 4  $\text{♩} = 56$

**Trombone 3**  
**Tuba**

$\text{♩} = 63$  **3** **3** **3** **3** **f**

**2** **rit.** **1**  $\text{♩} = 63$  **17** **2** **17** **3** **20**

**4** **17** **5** **33** **rit.** **6** **Довольно скоро**  $\text{♩} = 76$  **f**

**4** **f** **4**

**7** **mp** **staccato**

**mf** **cresc.** **f** **dim.** **mp**

**cresc.**

**8** **f** **4** **f**





# Trombone 3

## Tuba

9 *mp* *staccato*

4

*mf* *cresc.* *f*

*dim.*

10 *mf* *mp* 19 11  $\text{♩} = 54$  10

12  $\text{♩} = 63$  13 18 16

14 13 15 *mf*

16 *cresc.*

17

Trombone 3

Tuba

15 18 17 19 8 *mf*

20 8 *mp cresc.*

21 Торжественно  $\text{♩} = 52$  *f*

22 *dim.* *mf cresc.*

*f cresc.*

*fff* *mf* *fff* *mf*

*mf* *mf* *cresc.*

Molto rall. 23  $\text{♩} = 76$  4

24 *mp staccato* 4



Trombone 3  
Tuba

*mf cresc.* **f**

*dim.* **mp**

*cresc.* **25 f**

**26 f** 4

**mp staccato** 4

*mf cresc.* **f**

*dim.* **27 mf**

**28 poco a poco rit.** 11 8

**29**  $\text{♩} = 63$  17 **30** 17 **31** 20 **32** 17 **33** 16 **34**  $\text{♩} = 60$  3

**f** 2 **Rubato**  $\text{♩} = 56$  4

## Timpani

The first system of the musical score is written in bass clef with a 6/8 time signature. It begins with a tempo marking of quarter note = 63. The first measure contains a triplet of eighth notes, indicated by a '3' above the notes. The second measure contains a half note, indicated by a '3' above the note. The third measure contains a triplet of eighth notes, indicated by a '3' above the notes. The fourth measure contains a half note, indicated by a '3' above the note. The fifth measure contains a triplet of eighth notes, indicated by a '3' above the notes. The sixth measure contains a half note, indicated by a '3' above the note. The system concludes with a 'rit.' (ritardando) marking.

[illegible]

4 17 5 33 rit. 2

6 Довольно скоро  $\text{♩}=76$  7 *f cresc.*

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a bass clef and a key signature of one sharp (F#). The melody starts with a quarter note G2, followed by a quarter rest, a quarter note A2, and a quarter rest. This is followed by a measure with a quarter note B2 and a quarter rest. The next measure contains a quarter note C3 and a quarter rest. The final measure is a whole note D2. The piece concludes with a double bar line. Above the staff, the number '8' is enclosed in a box, and the dynamic marking 'f' (forte) is placed above the first measure. The number '15' is placed above the final measure.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of four measures. The first measure contains a whole note G2, with the number '10' above it. The second measure contains a whole note G2, with a fermata above it. The third measure contains a whole note G2, with the number '4' above it. The fourth measure contains a whole note G2, with the number '18' above it. A box containing the number '12' is positioned above the third measure. A tempo marking '♩.=63' is located to the right of the fourth measure.

17 18 Timpani 19

19 17 16

20 21 Торжественно  $\text{♩} = 52$  22

14 18 7

*ff* *fff*

*cresc.* **Molto rall.** 23  $\text{♩} = 76$  24

16 20

*f cresc.* 25 *f* 26

7 22

27 28 poco a poco rit.  $\text{♩} = 63$  29

16 8 17

30 31 32

17 20 17

33 34  $\text{♩} = 60$  Rubato  $\text{♩} = 56$

16 8 4

# Percussion

$\text{♩} = 63$

Triangle *mp*

Drums *p cresc.*

*rit.*

Triangle *p*

1  $\text{♩} = 63$

2

Drums *p cresc.*

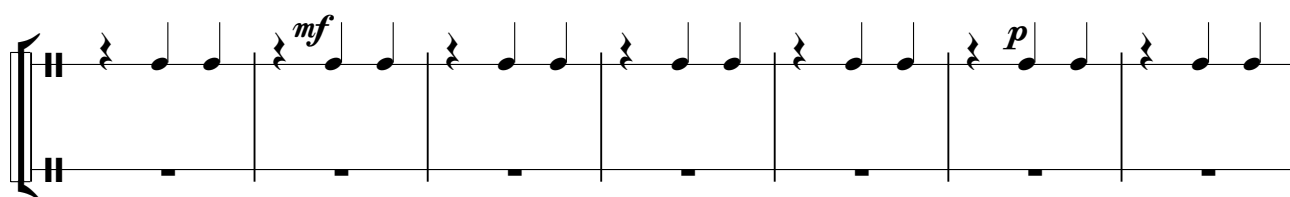
*mf*

3

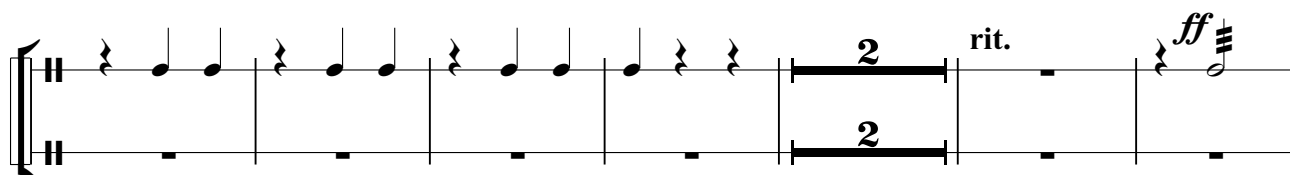
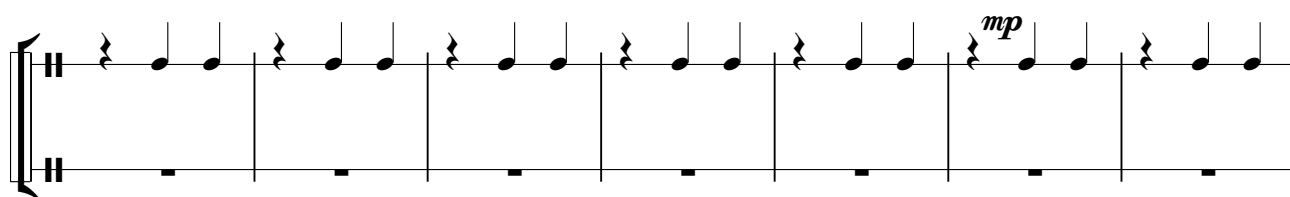
*f*



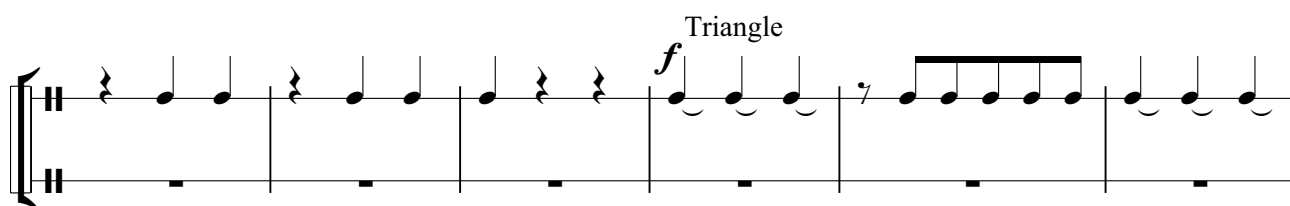
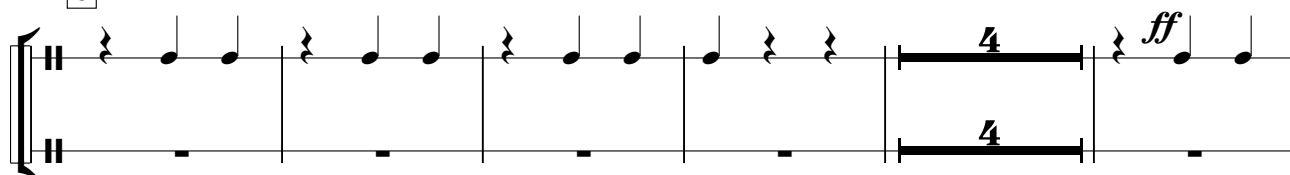
# Percussion



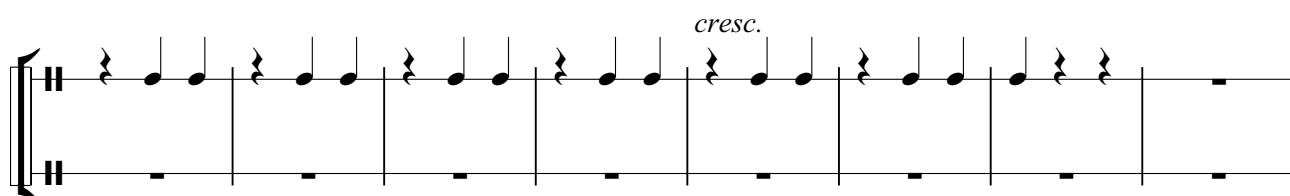
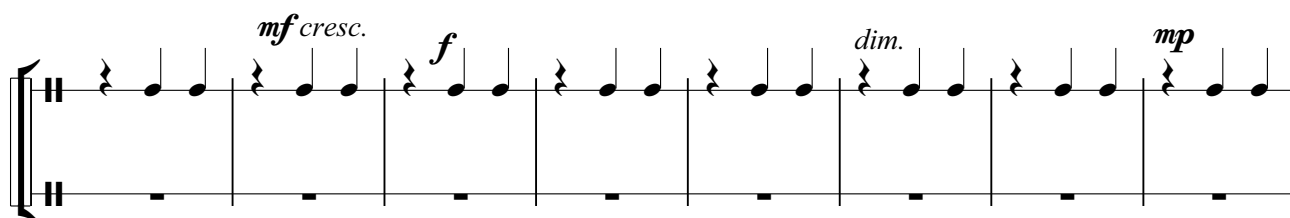
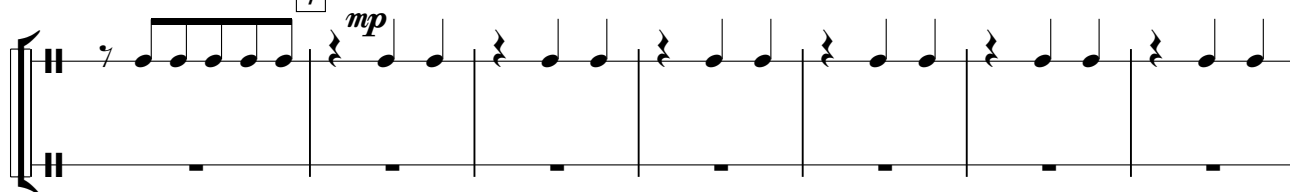
# Percussion



6 Довольно скоро  $\text{♩} = 76$



7 Drums





# Percussion

8

*f* *ff*

4 4

9 Drums

*mp*

4 4

*mf cresc.*

*f* *dim.*

10

*mp*

11

*pp cresc.*

19 19 7 7

*p* Triangle *p cresc.* drums *p* Triangle

6 6

# Percussion

12  $\text{♩} = 63$  13 Drums *pp*

*cresc.*

14 *pp cresc.*

*mp cresc.*

15 *mf*



# Percussion

16 *cresc.*

17

*dim.* *mp*

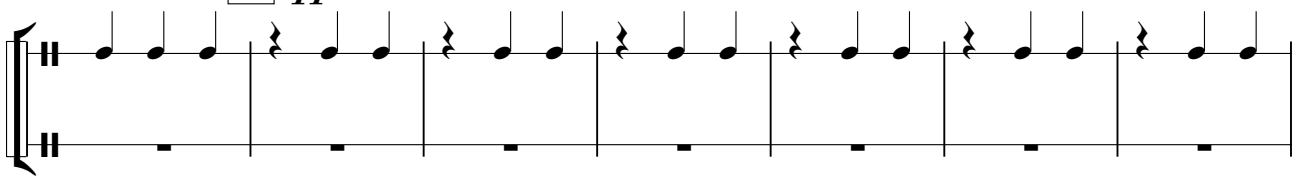
18

19 *mp cresc.*

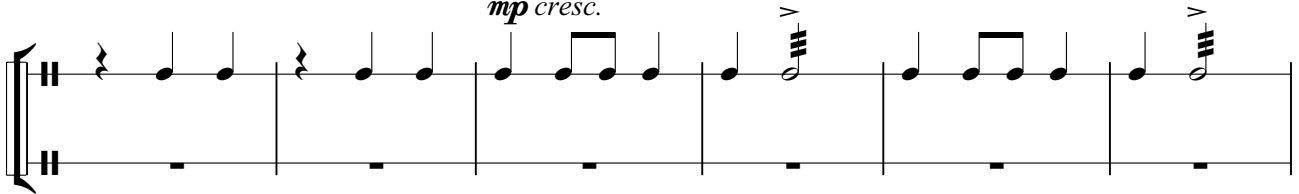
*mf*

# Percussion

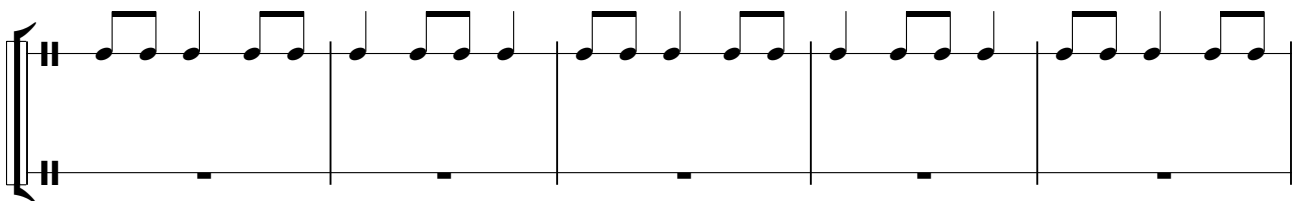
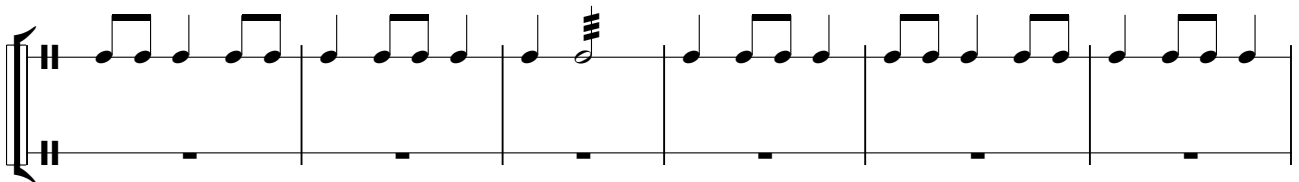
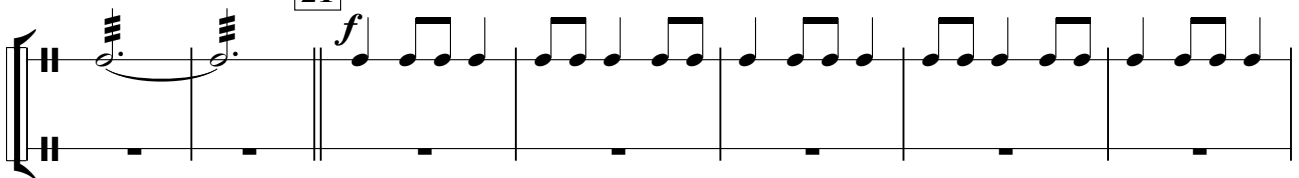
20 *pp cresc.*



*mp cresc.*

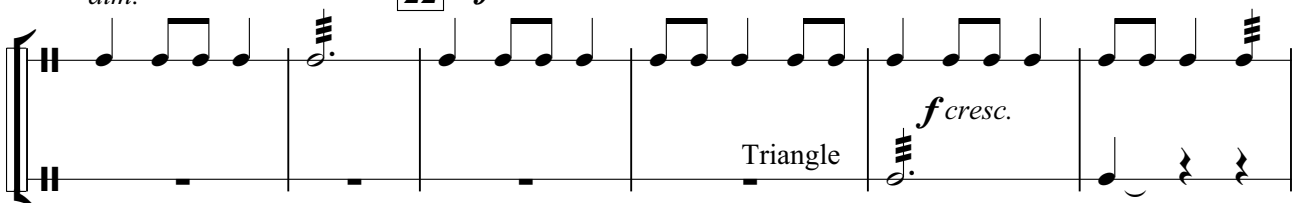


21 Торжественно ♩=52



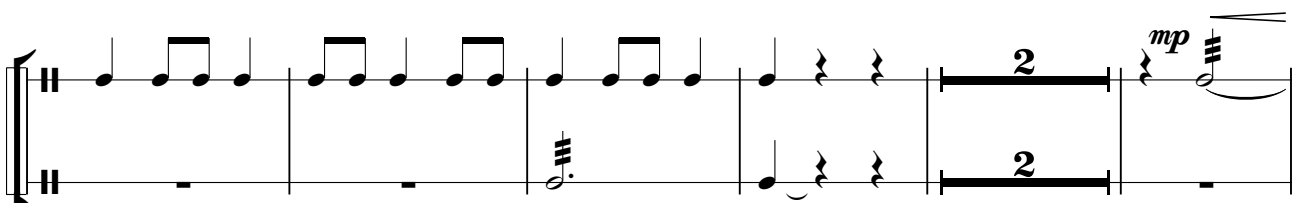
*dim.*

22 *mf cresc.*



Triangle

*f cresc.*



# Percussion

Measures 1-4: Percussion part. Measure 1: Half note G4 with a fermata. Measures 2-3: Whole rest. Measure 4: Half note G4 with a fermata. Dynamics: *mp*, *mf*.

Measures 5-8: Percussion part. Measure 5: Half note G4 with a fermata. Measure 6: Half note G4 with a fermata. Measure 7: Half note G4 with a fermata. Measure 8: Half note G4 with a fermata. Dynamics: *mf*, *cresc.*, *Molto rall.*, 23, quarter note = 76.

Measures 9-12: Percussion part. Measure 9: Half note G4 with a fermata. Measure 10: Half note G4 with a fermata. Measure 11: Half note G4 with a fermata. Measure 12: Half note G4 with a fermata. Dynamics: *ff*.

Measures 13-16: Percussion part. Measure 13: Half note G4 with a fermata. Measure 14: Half note G4 with a fermata. Measure 15: Half note G4 with a fermata. Measure 16: Half note G4 with a fermata. Dynamics: *f*, Triangle, 24, Drums, *mp*.

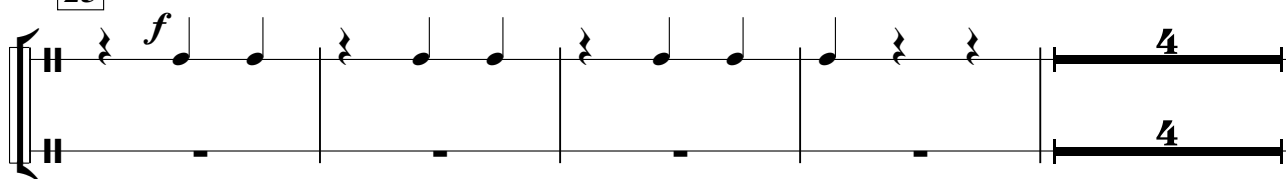
Measures 17-20: Percussion part. Measure 17: Half note G4 with a fermata. Measure 18: Half note G4 with a fermata. Measure 19: Half note G4 with a fermata. Measure 20: Half note G4 with a fermata. Dynamics: *mf cresc.*

Measures 21-24: Percussion part. Measure 21: Half note G4 with a fermata. Measure 22: Half note G4 with a fermata. Measure 23: Half note G4 with a fermata. Measure 24: Half note G4 with a fermata. Dynamics: *f*, *dim.*, *mp*.

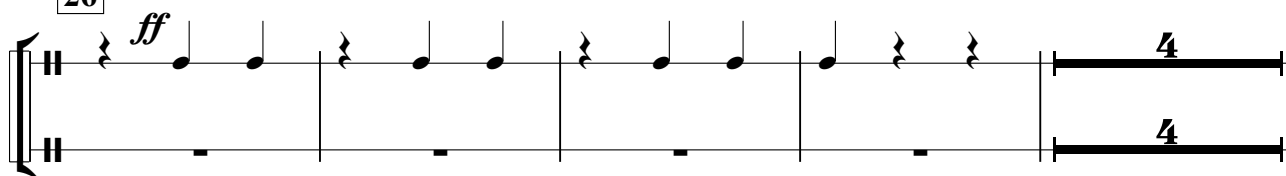
Measures 25-28: Percussion part. Measure 25: Half note G4 with a fermata. Measure 26: Half note G4 with a fermata. Measure 27: Half note G4 with a fermata. Measure 28: Half note G4 with a fermata. Dynamics: *cresc.*

# Percussion

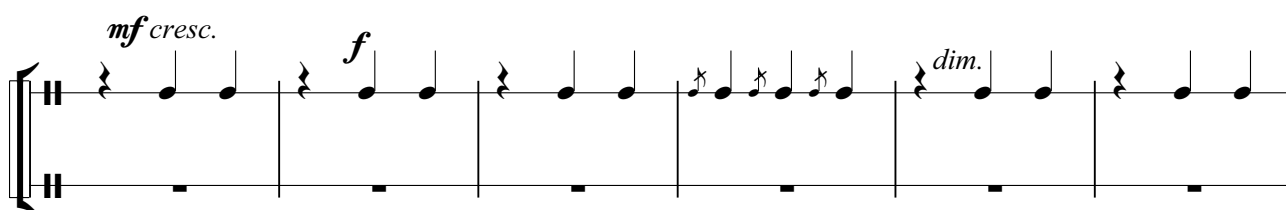
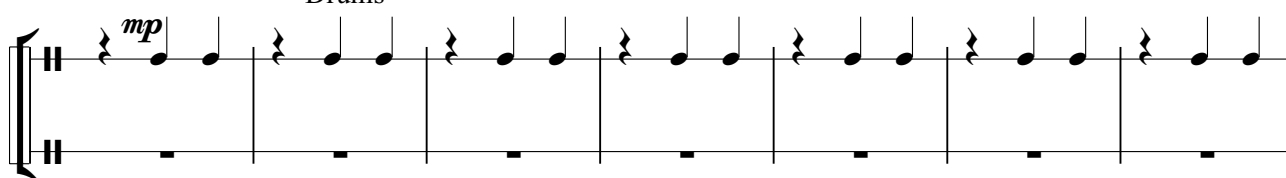
25



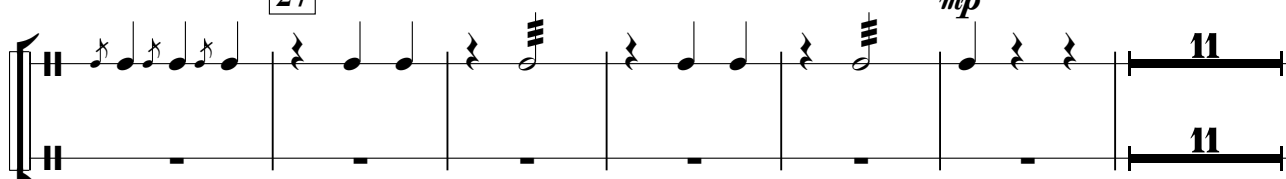
26



## Drums



27



28

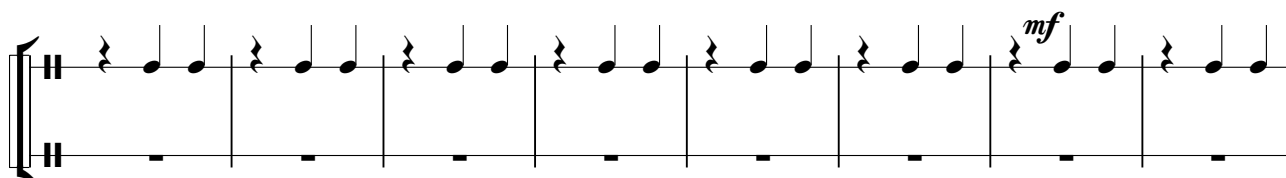
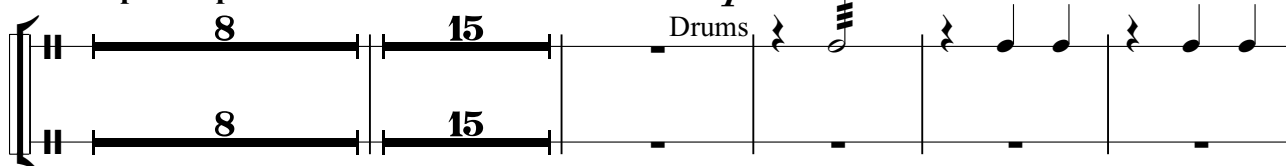
poco a poco rit.

29

$\text{♩} = 63$

*p cresc.*

30



# Percussion

31

*f*

*mf*

*p*

32

*p cresc.*

33

Drums

*mf*

34

Drums ♩=60

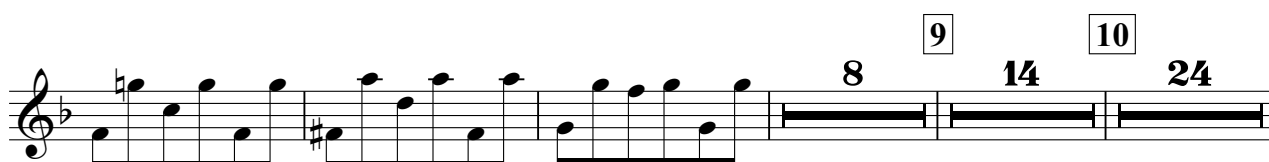
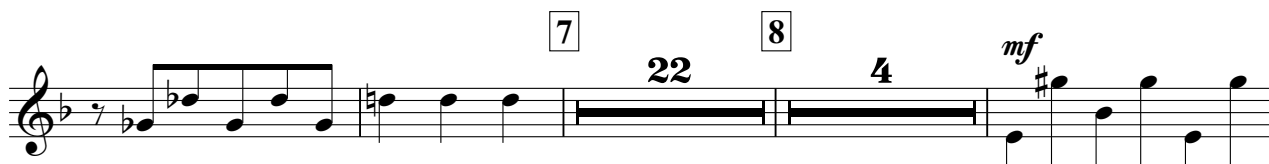
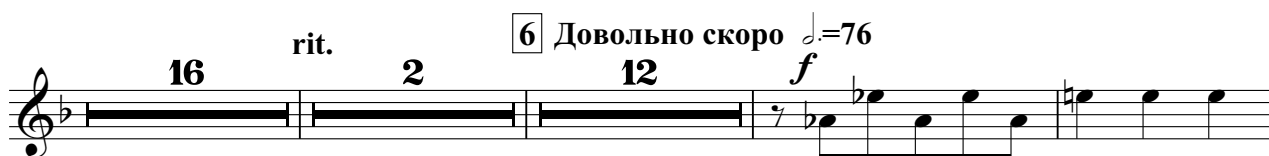
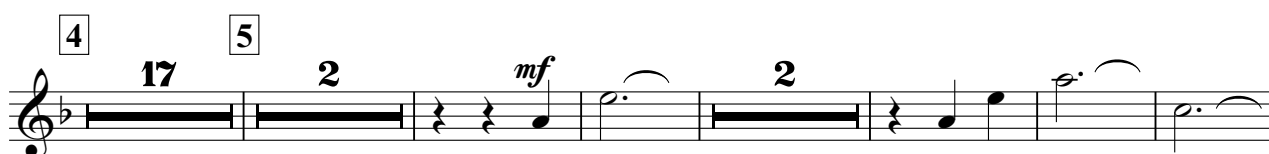
*p cresc.*

Rubato

♩=56

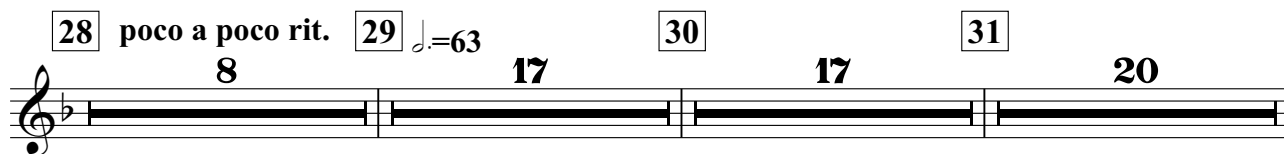
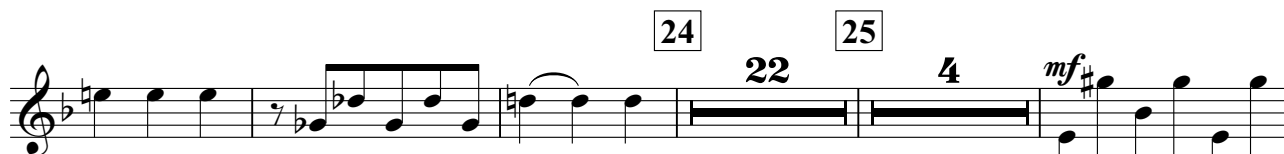
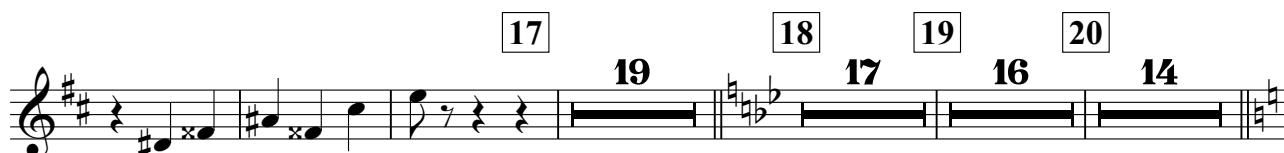
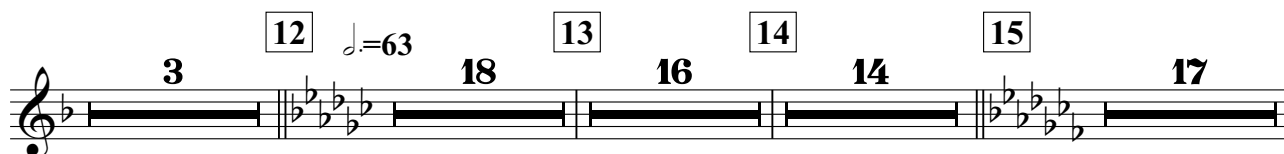
Triangle *pp*

# Glockenspiel

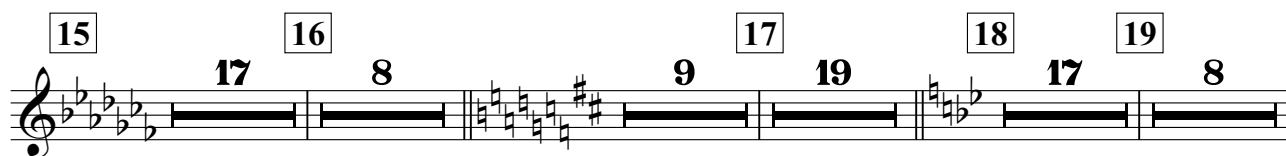
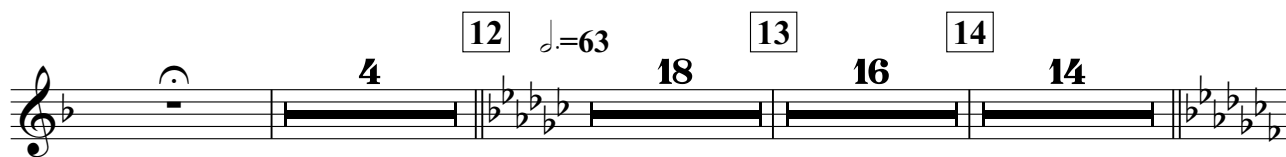
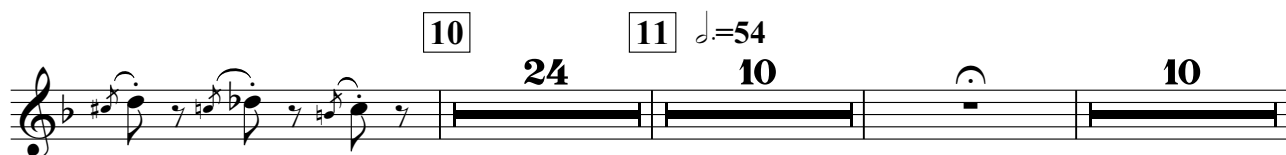
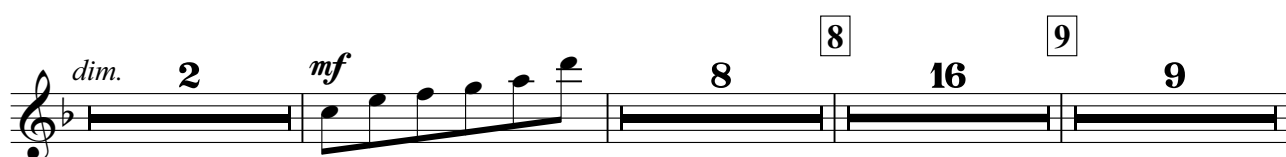
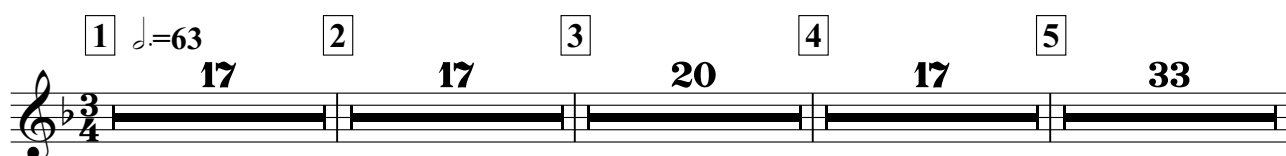
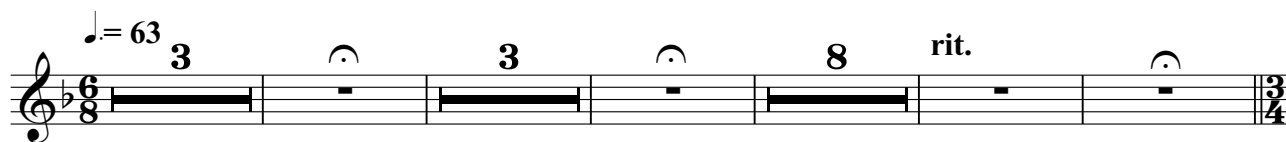




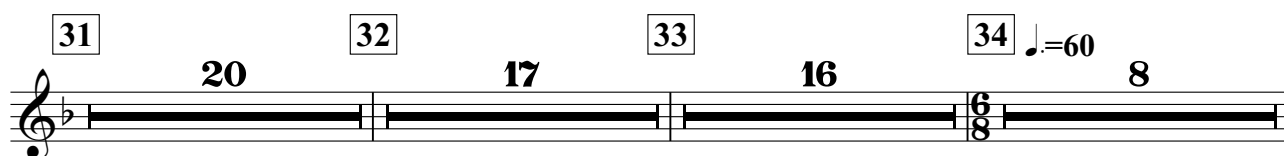
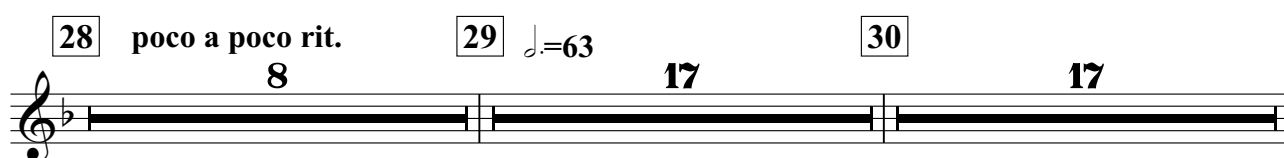
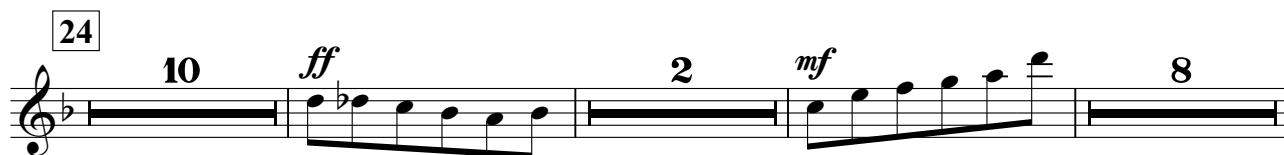
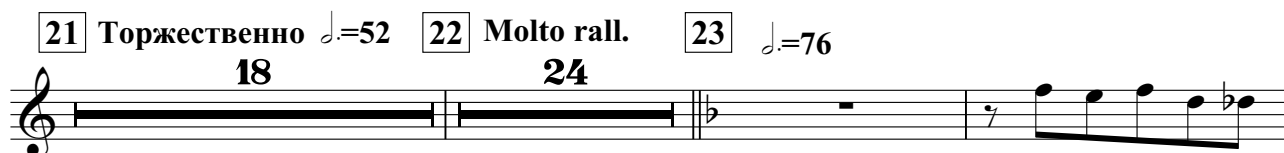
# Glockenspiel



# Xylophone



# Xylophone



# Harp

$\text{♩} = 63$

*p* C D E F G A *mf* *mp* *8va*

*p* *mf* *mp* **2** **6** **2** **6**

*rit.* **1**  $\text{♩} = 63$  **2** **3**

**17** **17** **20** **17** **17** **20**

**4** **5** **17** **33** *rit.*

**17** **33** C $\sharp$  D $\sharp$  E $\sharp$  F $\flat$  G $\flat$  A $\flat$  B $\flat$

*ff* *gliss.* *8va* **6**



**Довольно скоро**  $\text{♩}=76$  7

Harp

8

(8)

9

11

11  $\text{♩} = 54$

8va

*p cresc.*

*mf*

D<sub>4</sub> F<sub>4</sub>

Harp

4 *p* *p cresc.* 8va

*mf* 3 2 8va

12  $\text{♩} = 63$  18 16 14

15 17 8 9 3

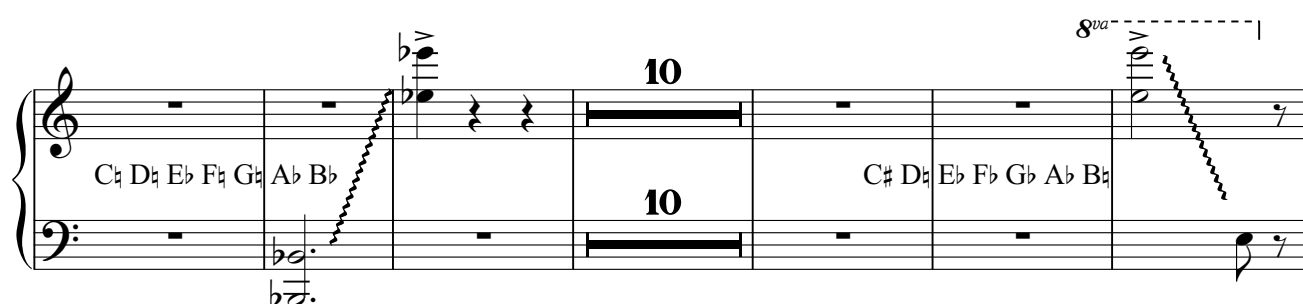
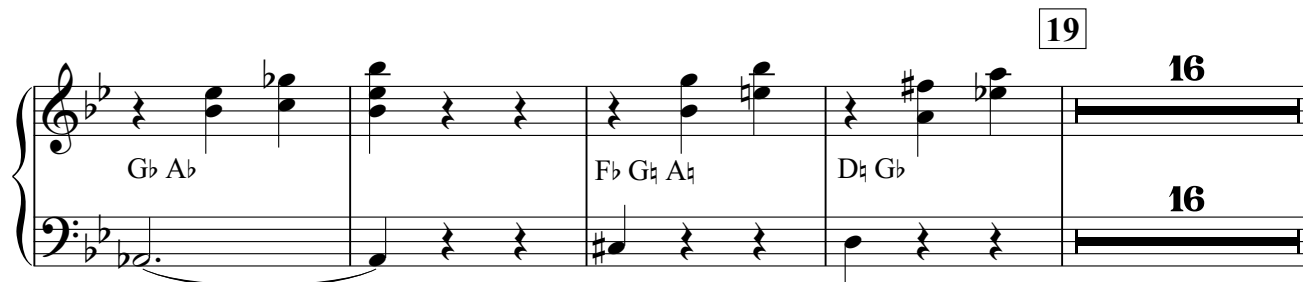
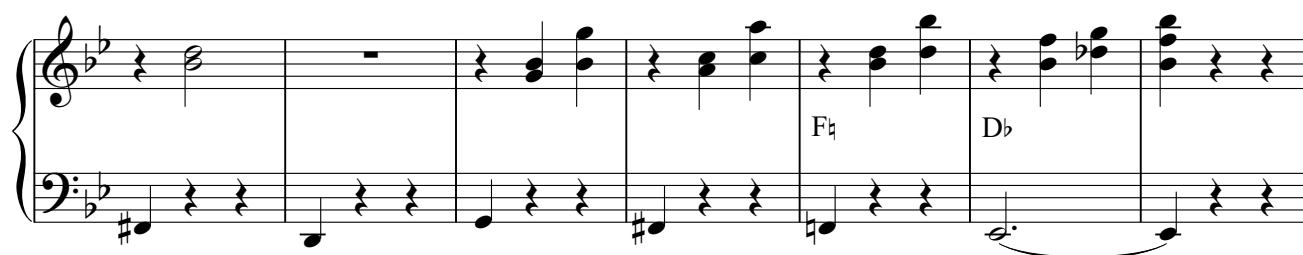
*gliss.* 15 15

C# D# E# F# G# A# B#

18 *pp* C# D# E# F# G# A# B#



# Harp



(8) Harp 26 6 6 *mf*

8<sup>va</sup> 14 10 27 14 10 *p*

28 poco a poco rit. 8 8

29  $\text{♩} = 63$  30 17 17 31 20 32 17 17 20 17

33 16 34  $\text{♩} = 60$  8 Rubato 8

$\text{♩} = 56$  *p* 8<sup>va</sup>





# Celesta

$\text{♩} = 63$

*p* *mf* *p* *mf*

8 8

rit.  $\text{♩} = 63$

*p* 8<sup>va</sup> 1 2 3 4 5 6 7 8

17 17 17 17 17 17 17 17

*p*

4 5 rit. 6 Довольно скоро

17 33 2 16

17 33 2 16

7  $\text{♩} = 76$  8

22 4 22 4

9

4 *mf* 14 14

Celesta

10 **20** **20** *p* **11**  $\text{♩} = 54$  *cresc.*

*mp* **4** **4** *p* *cresc.*

*mp* **3** **3** **3**

12  $\text{♩} = 63$  **18** **16** **14** **15** **17** **8** **16** **9**

17 **19** **18** *pp*



Celesta

19 16 20 14 21 Торжественно 22  $\text{♩}=52$  Molto rall. 2

23  $\text{♩}=76$  16 24 22 25 4

26 3 3 *mf*

27 14 28 16 3 poco a poco rit. 29  $\text{♩}=63$  2 17

30 17 31 17 32 17

33 16 34  $\text{♩}=60$  8 Rubato  $\text{♩}=56$  4 *pp*

# Violin 1

$\text{♩} = 63$

*A div. p* *mf* *A div. p* *mf*

*Non div. mf cresc.* *f*

*A div. mf* *rit.* *p* **1**  $\text{♩} = 63$  **16**

*mf cresc.* **2** *non div.*

*f*

**3** *ff*

**4** *f* **12** **16**

**5** *mf*



# Violin 1

Violin 1 musical score, measures 1 through 24. The score is written in G major (one sharp) and 4/4 time. It includes various dynamics such as *f*, *ff*, *rit.*, *dim.*, *mf*, and *fz*. There are also performance instructions like *arco* and *pizz.*. The score is divided into measures by bar lines, with some measures containing rests or specific rhythmic values (e.g., 12, 4, 7, 5, 8, 2, 7, 9). The tempo is marked as "Довольно скоро" (Moderato) with a quarter note equal to 76 beats per minute. The score ends with a double bar line and a repeat sign.

## Violin 1

(8)-----

10 *p*

7 *A div. p* *8va* *cresc.*  $\text{♩} = 54$

(8)-----

*p* *cresc.*

(8)-----

*p* *unis.* 2

12  $\text{♩} = 63$  17 *p* 13 *8va* *cresc.*

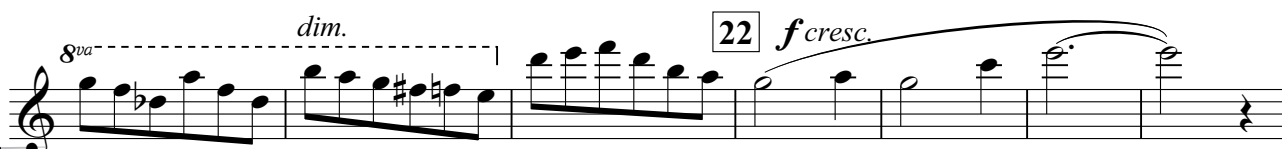
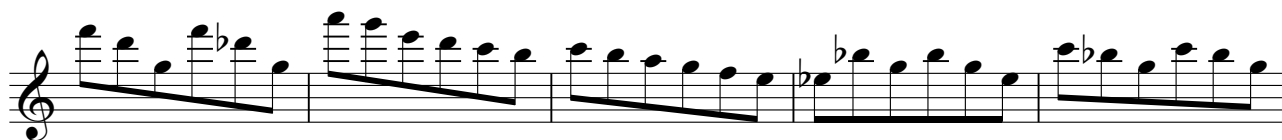
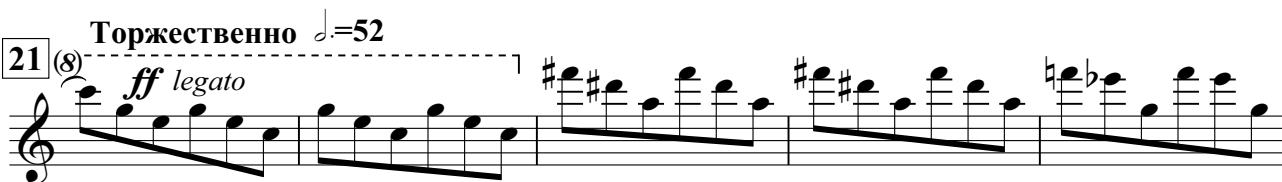
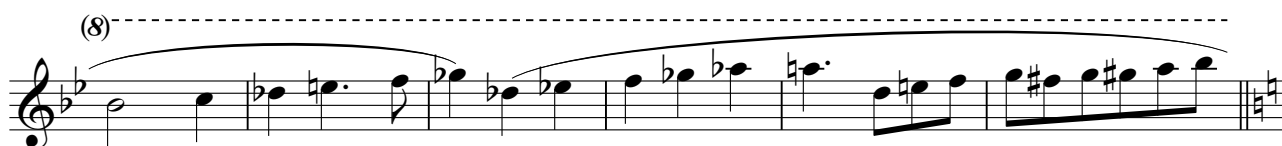
(8)-----

14 7 *mf* *cresc.* *8va*

(8)-----

15 (8)----- 15 16 *cresc.*

# Violin 1



# Violin 1

8va

(8)

Molto rall.

(8)

23  $\text{♩} = 76$

8va

4 **ff**

(8)

24 4 7 **f** *cresc.* **ff**

(8)

dim. **f** *cresc.* **ff** 5 **mf** *cresc.* 8va

(8)

25 **ff**

8va

4 26 **ff** 3 8va **mf** pizz.

7 8va **f** *cresc.* arco **ff** dim.

(8)

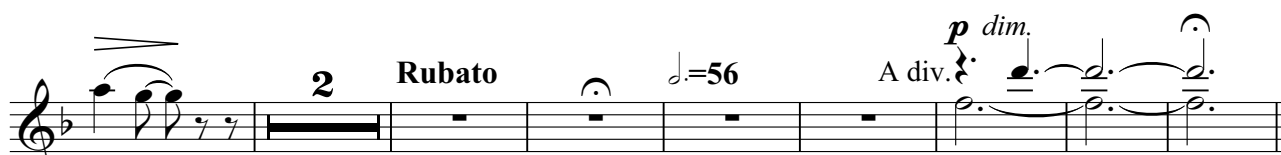
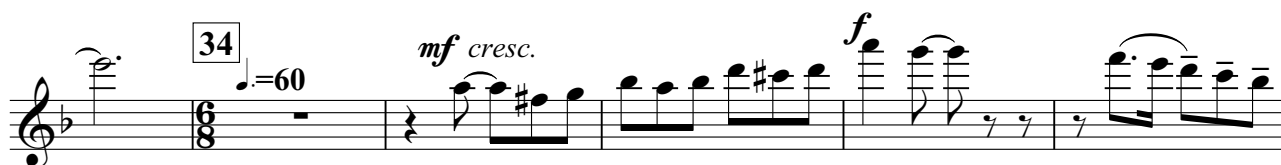
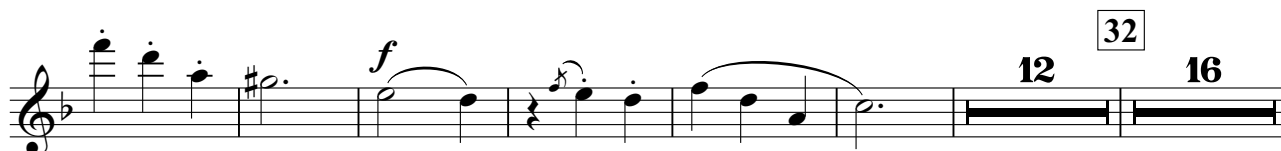
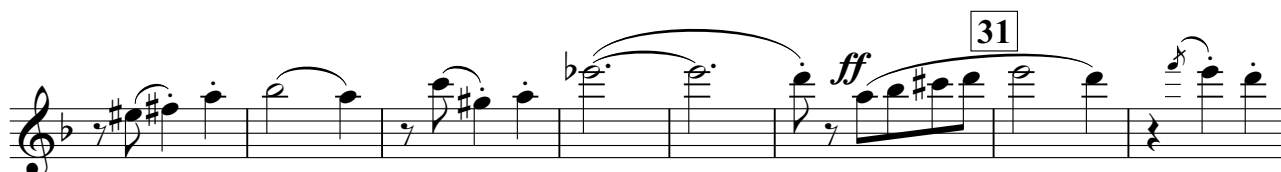
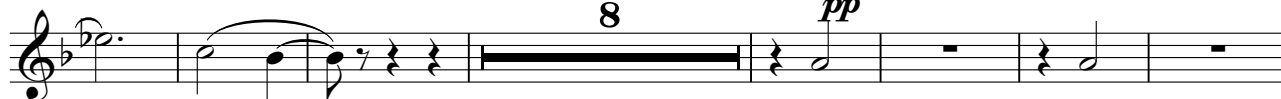
27 10 **p**





# Violin 1

28 poco a poco rit. 29  $\text{♩} = 63$   
8 *pp*



# Violin 2

$\text{♩} = 63$

*mp* A div. Sul A *mf* *mp* Sul A *mf*  
Sul D Sul D

*mf cresc.* Non div. *f*

A div. *mf* rit. *p*

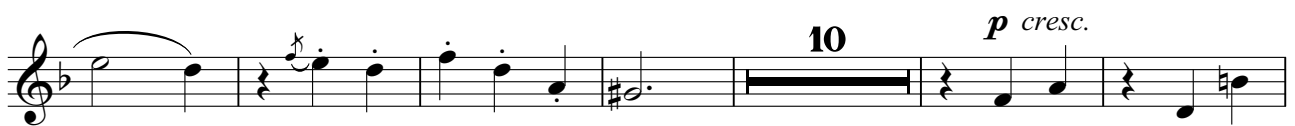
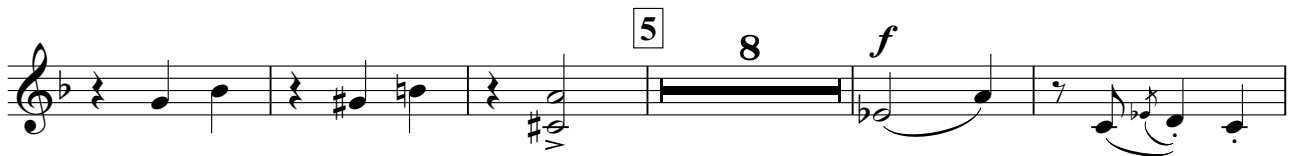
1  $\text{♩} = 63$   
non div. *pp*

2 8 *f*

3 *f* *ff*



# Violin 2



Violin 2

*mf cresc.*

**8** *ff*

**4** *ff*

*mf pizz.*

**9** **7** *f cresc. arco*

*ff*

*dim.*

**10** **4** *p*

**11** **8** *♩=54* A div. *cresc.*

**3** A div. *cresc.*

unis. *p*

**12** *♩=63* **17** **13** *p*

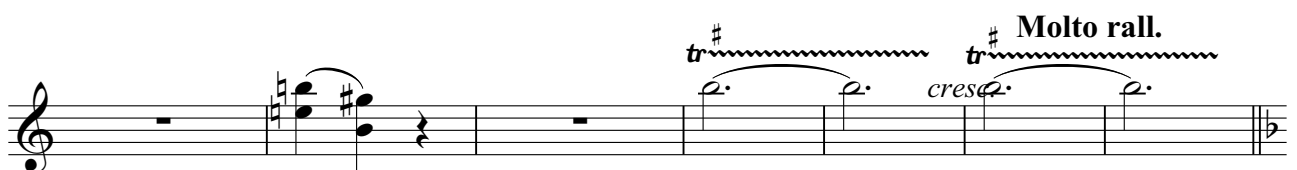
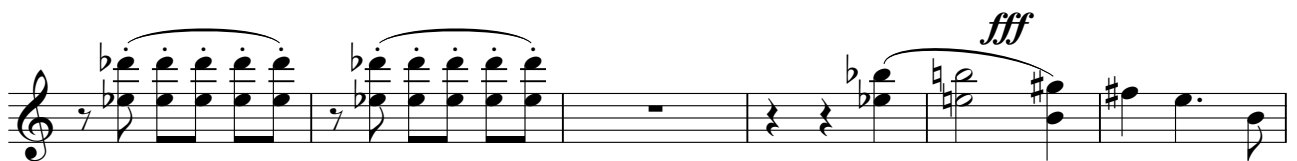
# Violin 2

Violin 2 musical score, measures 14 to 20. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). Measure 14 begins with a *cresc.* marking. Measure 15 contains a **15** dynamic marking. Measure 16 contains a *cresc.* marking. Measure 17 contains a **17** dynamic marking. Measure 18 contains a **18** dynamic marking. Measure 19 contains a *mf* marking and a *cresc.* marking. Measure 20 contains a *mf* marking and a *cresc.* marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

# Violin 2



21 Торжественно  $\text{♩} = 52$   
*ff legato*



23  $\text{♩} = 76$



## Violin 2

24 *f cresc.*

*ff* *dim.*

*f* *mf cresc.*

25 *ff*

26 *ff*

*mf pizz.* *f cresc. arco* *ff*

*dim.*

27 *p*

*p*

28 poco a poco rit. 29  $\text{♩} = 63$  *pp*

# Violin 2

30 8 *f*

31 *ff*

32 *pp*

33 8 *f*

34 *mf* *cresc.*  $\text{♩} = 60$

35 *f* 2

Rubato  $\text{♩} = 56$  A div. *p dim.*  
sul D  
sul G





# Viola

$\text{♩} = 63$

pizz. *p*

*mp*

*p*

*mp*

*p cresc.*  
arco

*f*

2

1  $\text{♩} = 63$   
rit. *pp*

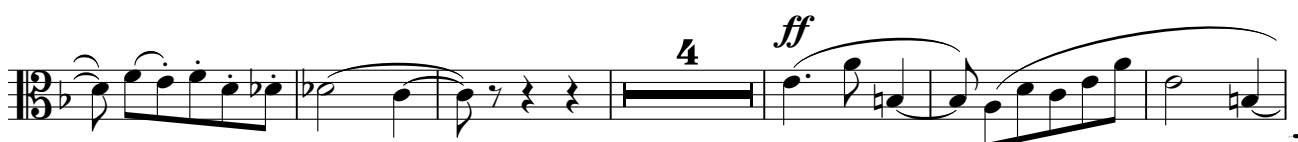
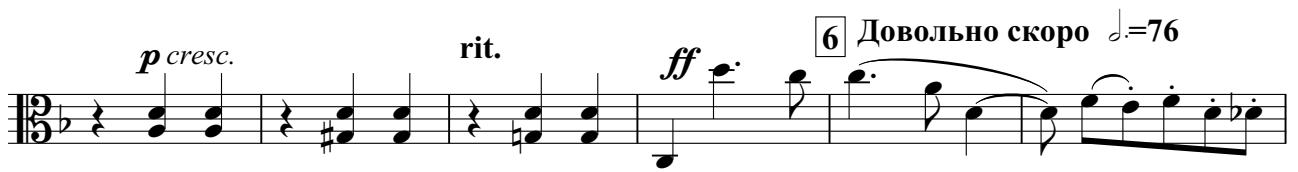
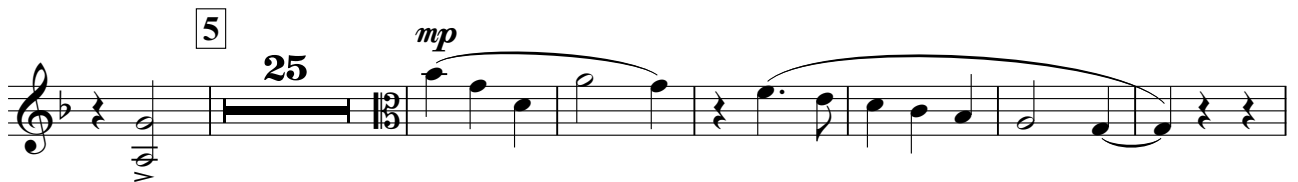
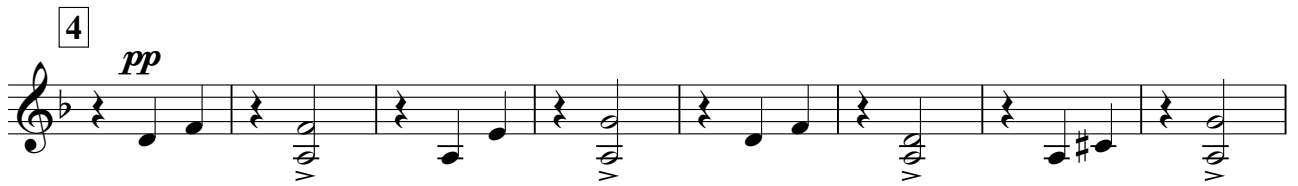
2 *mf cresc.*

*f*

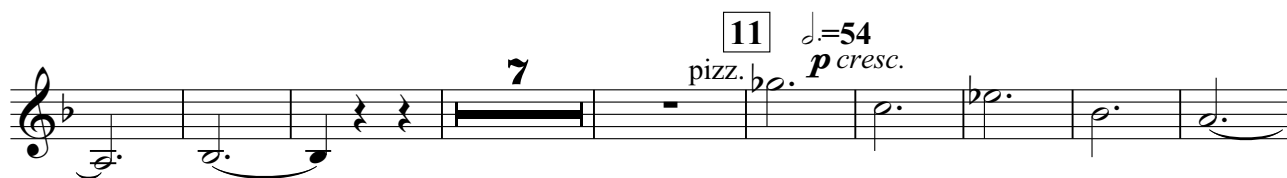
3 *ff*

4 *mf*

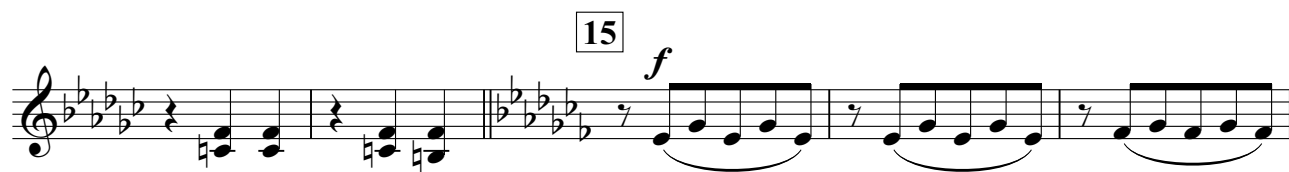
# Viola



# Viola



# Viola



# Viola

20

*p cresc.*

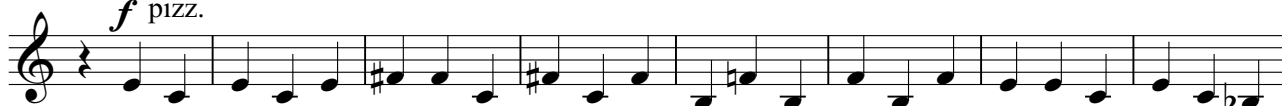


*mf cresc.*



21 Торжественно  $\text{♩} = 52$

*f pizz.*



22

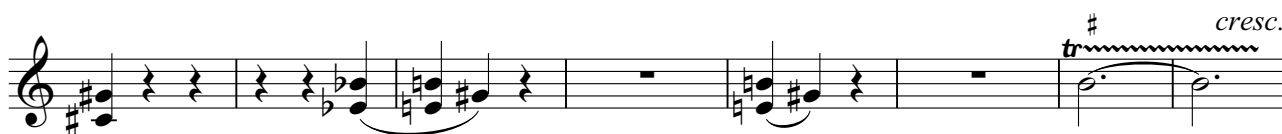
*dim.*

*f cresc.*



*arco*

*fff*



*Molto rall.*

23

$\text{♩} = 76$



*ff*

24

*mf*



Viola

*f* *mf cresc.* 4

25 *ff*

26 *ff* 4 2

*mf* pizz. *mf* arco 3

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

27 4

*p*

28 poco a poco rit. *p* solo 29 *p* = 63

6

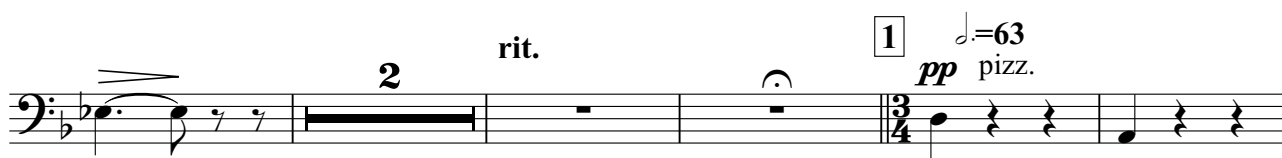
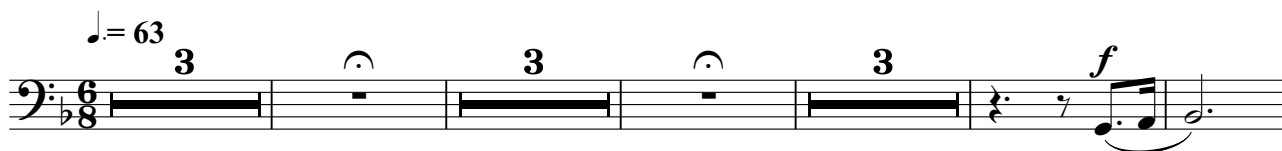
tutti 30 *mf cresc.*



Viola

*f*  
 31  
*mf*  
 4  
 32  
*p* *pp*  
 33  
*mf cresc.*  
*f*  
 34  $\text{♩} = 60$  *p cresc.* *f*  
 2 **Rubato**  $\text{♩} = 56$  pizz. *p dim.*

# Violoncello

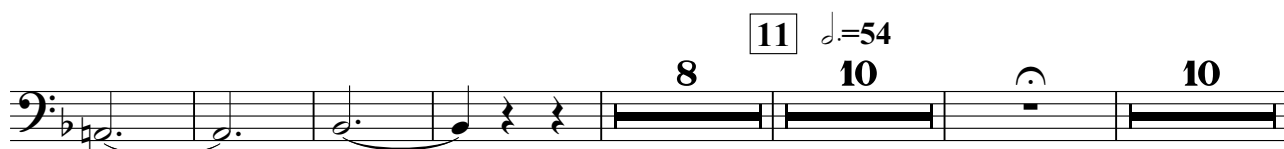
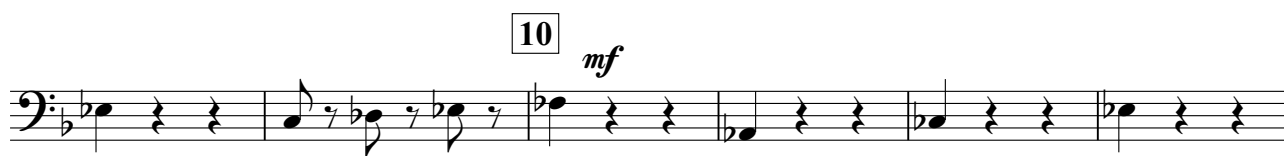
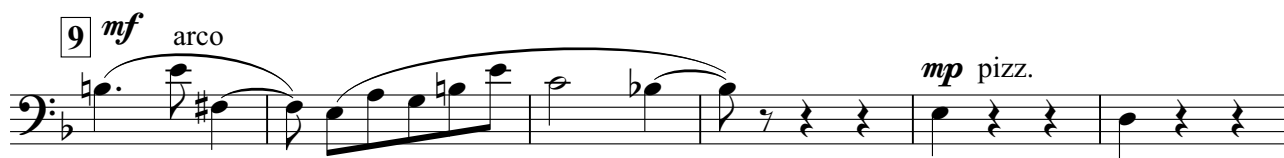




# Violoncello



# Violoncello



## Violoncello

The first system of the musical score is written on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The tempo is marked '♩.=63'. The first measure contains a whole rest with a fermata above it. The second measure contains a whole note chord, indicated by a thick horizontal line. Above this measure is the number '3'. The third measure contains a whole rest. The fourth measure is a double bar line. The fifth measure contains a whole note chord, indicated by a thick horizontal line, with the number '18' above it. The sixth measure contains a whole note chord, indicated by a thick horizontal line, with the number '13' above it. The seventh measure contains a whole note chord, indicated by a thick horizontal line, with the number '18' above it. The eighth measure contains a whole note chord, indicated by a thick horizontal line, with the number '13' above it. The system ends with a double bar line. The tempo is marked '♩.=63'. The first measure contains a whole rest with a fermata above it. The second measure contains a whole note chord, indicated by a thick horizontal line. Above this measure is the number '3'. The third measure contains a whole rest. The fourth measure is a double bar line. The fifth measure contains a whole note chord, indicated by a thick horizontal line, with the number '18' above it. The sixth measure contains a whole note chord, indicated by a thick horizontal line, with the number '13' above it. The seventh measure contains a whole note chord, indicated by a thick horizontal line, with the number '18' above it. The eighth measure contains a whole note chord, indicated by a thick horizontal line, with the number '13' above it. The system ends with a double bar line.

14 *pp cresc.*

[illegible]

15 *mf*

The musical notation for Example 6-10 consists of a single staff with a bass clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody begins with a half note G2, followed by quarter rests. In the second measure, there is a whole note chord consisting of G2, B-flat2, and D-flat3. This is followed by another half note G2 and quarter rests. The third measure contains a half note G2, a quarter rest, and a half note F2. The fourth measure has a half note G2, a quarter rest, and a half note E-flat2. The fifth measure features a half note G2, a quarter rest, and a half note D-flat3. The sixth measure shows a half note G2, a quarter rest, and a half note C3. The final measure concludes with a half note G2 and quarter rests.

16 *cresc.*

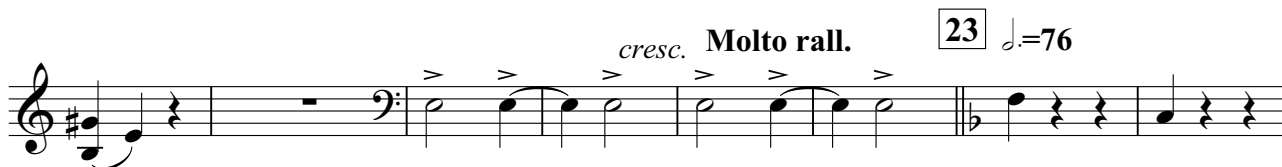
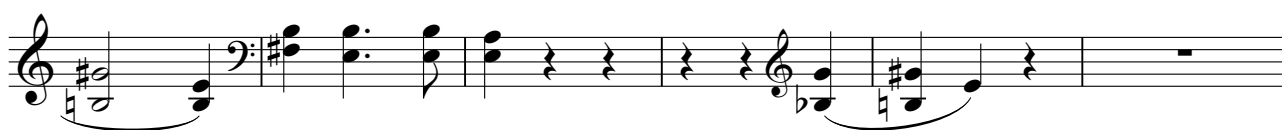
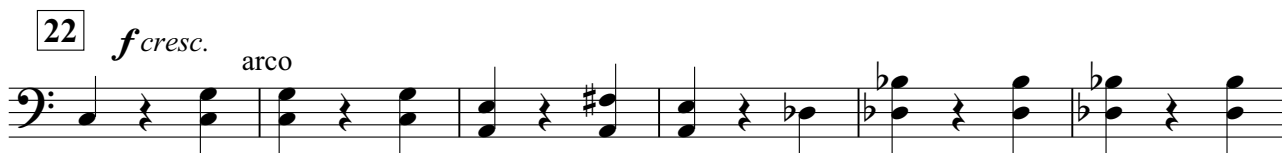
[illegible][illegible]

# Violoncello

17



# Violoncello



# Violoncello

25 *f*

26 *f*

*mf* pizz.

*mf* arco

*mp* pizz.

*mf*

*f*

*dim.*

27 *mf*

*mp* arco

*p*

28 poco a poco rit. solo *p*

29 tutti  $\text{♩} = 63$  *pp* pizz.

5

30 *cresc.*

# Violoncello

*mf*



31



*p*



32

*pp*



33

*cresc.*



*mf*



34

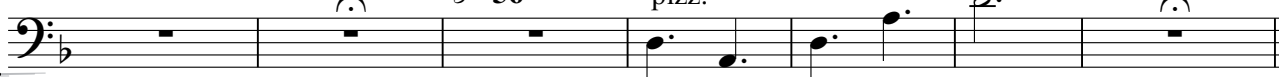
$\text{♩} = 60$



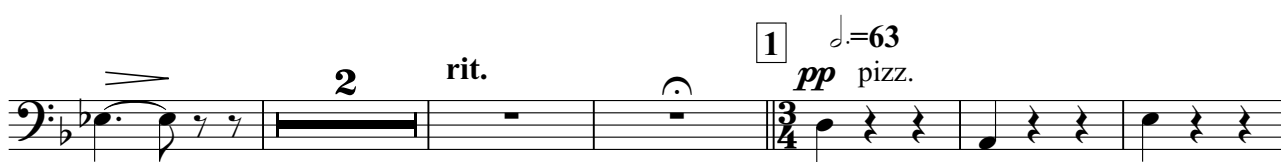
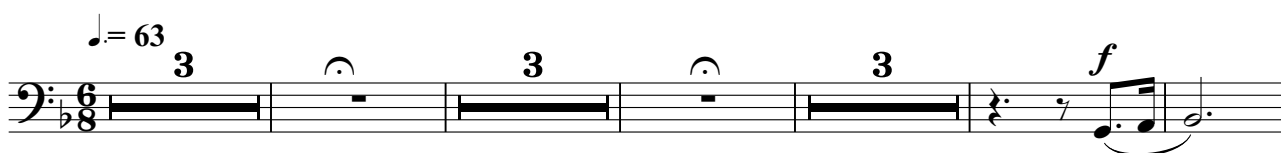
**Rubato**

$\text{♩} = 56$

*pizz.*

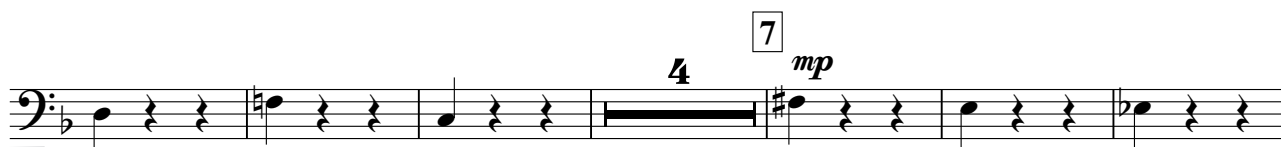


# Contrabass

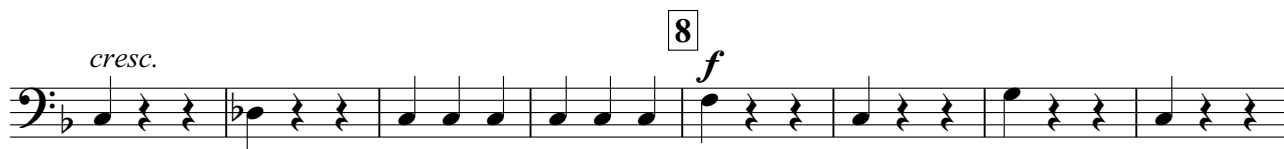




# Contrabass



# Contrabass



# Contrabass

*mp cresc.*



15

*mf*



16

*cresc.*



17



*dim.*

*mp*



18

5

16

19

*mp cresc.*



*mf*



# Contrabass

20 *pp cresc.*



*mp cresc.*



21 Торжественно  $\text{♩} = 52$   
*f*



*dim.*



22 *mf cresc.*



arco

*ff*



*pizz.*

*cresc. Molto rall.*



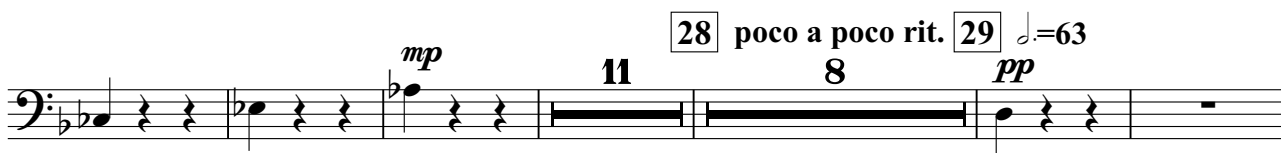
23  $\text{♩} = 76$



24 *mp*



## Contrabass



# Contrabass



31



*p*



32

*pp*



33

*cresc.*



*mf*



34  $\text{♩} = 60$

3

*f* arco



*2*

*2*

Rubato

*2*

$\text{♩} = 56$

pizz.

*2*

*2*

