

Ю. БУЦКО

ДРЕВНЕРУССКАЯ

ЖИВЛЕНИЕ

Симфония-сюита

в 7 частях

ПАРТИТУРА

1970 г.

Состав оркестра:

Flauto

Piccolo = Flauto II

Oboe

Corno inglese

Clarinetto (B)

Clarinetto basso (B)

Fagotto = Contrafagotto

3 Corni (F)

Tromba (B)

Trombone

Timpani

Triangolo

Frusta, Tamburino

Piatti 2 (MAREK И БОЛЫШАЯ)

Gran cassa

Tam-tam

Campane

Marimbafono

Vibrafono

Pianno = Celesta

Violini I

Violini II

Viola

Violoncelli

Contrabassi

ДРЕВНЕРУССКАЯ ЖИВОПИСЬ

СИМФОНΙΑ-СУИТА

Ю. БУЦКО

ПРВАЯ

[1970 г.]

ТЕМА: ["ЦАРСКАЯ ФИТА"]*)

Grave J. 64

Flauto

Oboe

Coe. ingl.

Clarinetto (S)

Clar. basso (S)

Fagotto

3 Corni (F)

Tromba (S)

Trombone

Mazzimba

Piccolo (Celesta)

Grave J. 69

Violini I

Violini II

Viola

Violoncelli

Contrabbassi

*) В подзаголовке каждой части указано название темы, - (из древнерусского знаменного распева, использованной в ней. Автор.

Fl. *Tempo I* *Tempo I* *Poco ten.*

Ob.

C. ingl.

Cl.

Cl. bass

Fag.

Cor.

Tz. Ba

Tz. ne

f *fp* *f* *sub, pp*

P. tti

Marimba

P. no

Archi

Tempo I *Tempo I* *Poco ten.*

al tempo *allarg.* 1

FL. *f* *pp*

OB. *f* *pp*

C. ingl. *f* *pp*

Cl. *f* *pp*

Cl. basso *f* *pp*

Fag. *f* *pp*

Coz *f* *pp*

Tr. ba *al tempo* *f* *pp*

Tr. no *mf* *f* *#* *fp* *pp*

P-tti *КОЛОТУШК. ПО ТАРСАКЕ.* *f*

Marimba *f*

P-no *P-no muta Celestia*

al tempo *allarg.* 1 *ped.* *alleg.*

Archi *pp* *f* *pp* *f* *pp* *f* *pp* *f*

Tranquilla molto

FL. *mf cantab.*

CL. *mf cantab.* *pp*

Fag. *mf cantab.*

Archiv

sfp sul pont. *pp* *morendo*

sfp sul pont. *pp* *morendo*

sfp sul pont. *pp* *morendo*

sfp *pp*

FL.

CL.

Fag. *pp*

Celesta *sf*

Archiv

Ord. V *pp* *f* *sfp sul pont.* *morendo* *pp*

pp *Ord. V* *f* *sfp sul pont.* *pp*

pp *Ord. V* *f* *sfp sul pont.* *pp*

pp *Ord. V* *f* *sfp sul pont.* *pp*

pp *Ord. V* *f* *sfp sul pont.* *pp*

pp *pp*

Fl. *pp*
 Cl. *pp*
 Fag. *mf*
 Celesta *pp*
 Archi *morendo* *pp* *ord. v.* *pp* *non dir.* *pp* *max dir.* *pp*

Fl. *mf*
 Cl. *mf*
 Fag. *mf*
 Tr. Co.
 Archi *chase* *sul pont.* *morendo* *pp* *ppp* *morendo*

The image displays a handwritten musical score for a symphony orchestra, organized into two systems. The first system includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Violin (V-le), Viola (V-c.), and Cello/Double Bass (c-b.). The second system includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Celesta, Violin I (V-mi), Violin II (V-le), Viola (V-c.), and Cello/Double Bass (c-b.).

Key performance instructions and markings include:

- Flute (Fl.):** *pp* (pianissimo), *ppp* (pianississimo).
- Clarinet (Cl.):** *ppp*.
- Bassoon (Fag.):** *ppp*, *pizzicato*, *accol.*
- Celesta:** *ppp*, *ppp*.
- Violin (V-le):** *ppp*, *pp*, *trem.* (tremolo), *gliss.* (glissando).
- Viola (V-c.):** *pp*, *ppp*, *trem.*, *gliss.*, *sub post.* (subito post).
- Cello/Double Bass (c-b.):** *pp*, *ppp*, *trem.*, *gliss.*.

The score features various musical notations such as slurs, accents, and dynamic markings. The notation is in a standard Western musical style, with notes, rests, and clefs clearly visible. The handwriting is in black ink on a white background.

[Тема: Достоевский «Братья Карамазовы»]

Cor. ingl. *Molto sostenuto* $\text{♩} = 42$ solo *recitativo*
pp

Triangolo

Celesta

C.-b. *sfp* *ppp*

Fl. *ppp*

C. ingl.

C.-b. *morendo*

Fl.

C. ingl.

Cl. basso *pp*

*) РАСШИФРОВКА Н. БРАТЧНИКОВА

FL. *p* *ppp*

C.ingl.

Cl. basso

FL. *p* *ppp*

C.ingl.

Cl. basso

FL. *ppp*

Cl. basso

Y-c.

C.B.

Cantabile molto

OB. *mf*

Cl. *mf*

Fag. *mf*

I

V-ni II

V-la

V-c.

C-b.

dim.

pp

pp

OB.

Cl.

Fag.

Archi

mis.

5

poco meno mosso

OB. *pp.*

Cl.

Fag. *pp.*

Archi

6

rit. molto

Fl.

OB. *pp.*

C. ingl.

Cl. *pp.*

Cl. Basso

Fag. *pp.*

Archi

[Тема: "О тебе радуется" *]

Largo $\text{♩} = 52$

Picc.
 Fl.
 Ob.
 C. ingl.
 Cl.
 Cl. basso

Cor.
 Tr-ba
 Tr-ne

Timp.
 Tr-lo

Celesta (P-no)

Largo $\text{♩} = 52$

V-mi I
 V-mi II
 V-le
 V-c.
 C-B.

Tz. Co

Celesta

V. ni I

II

C. B.

Muta in Piano

ppp

flagg.

ppp

flagg.

ppp

Tam-tam

Piano

Archi

This page of a handwritten musical score, numbered 14, contains several staves for different instruments. The top section includes staves for Tz. Co, Celesta, Violini I & II, and C. B. The Celesta part features a dynamic marking of *ppp* and a performance instruction *Muta in Piano*. The Violini I & II parts include *ppp* and *flagg.* markings. The C. B. part also has *ppp* and *flagg.* markings. A double bar line is present below the C. B. staff. Below this, there are staves for Tam-tam, Piano, and Archi. The Archi part is divided into two staves, both marked *p cantab.*. The bottom half of the page consists of several empty staves.

Ob. *ИГРАТЬ ПРИ ПОВТОРЕНИИ* 2

Cl. *ИГРАТЬ ПРИ ПОВТОРЕНИИ*

Cl. basso *ИГРАТЬ ПРИ ПОВТОРЕНИИ*

Fag. *ИГРАТЬ ПРИ ПОВТОРЕНИИ*

Cob. I *fp* II *fp*

Tam-tam

P-no

Archi *sub pont.* *sfp* *sub pont.* *sfp* *pp* *sub pont.* *sfp* *mp*

*) V-le, V-celli [ноты в скобках] играть при повторении от 2 до репризы

Ob.
Cl.
Cl. bass
Fag.

This section of the score contains four staves for woodwind instruments. The Oboe (Ob.) staff features a melodic line with eighth and sixteenth notes, often beamed together. The Clarinet (Cl.) and Bass Clarinet (Cl. bass) staves provide harmonic support with sustained notes and some rhythmic patterns. The Bassoon (Fag.) staff has a more active role with frequent eighth-note patterns. The music is written in a common time signature.

Cor. I
Cor. II

This section contains two staves for Horns I and II. Both staves are mostly silent, with a few notes appearing in the second measure, likely indicating a change in dynamics or a specific performance instruction.

Tam-tam

This section contains a single staff for the Tam-tam instrument. It shows a few notes in the second measure, indicating its contribution to the overall texture.

P-no

This section contains two staves for the Piano. The music is sparse, with a few notes in the second measure, possibly indicating a change in dynamics or a specific performance instruction.

Archi

This section contains four staves for the string ensemble. The top two staves (Violins I and II) show a melodic line with eighth and sixteenth notes. The bottom two staves (Violas and Cellos/Double Basses) provide harmonic support with sustained notes and some rhythmic patterns. The music is written in a common time signature.

ritard. **3** *poco a poco*

Picc. *fp*

Fl.

Ob.

C. ingl.

Cl.

Cl. basso

Fag.

Cor.

Tr. ba

Tr. re

Tam-tam

P. no

ritard. **3** *poco a poco*

Violini

non dir.

non dir.

** sul pont. div.*

** sul pont. div.*

*) V-le и V-celli [ноты взятые в скобки] играть при повторении от **3** до **4**

cresc.

Allargando

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

Cor.
Tr. ba
Tr. ne

Timp.
Tam. tam

P-no

cresc.

Allargando

Archi

IV

[тема: Покаяния и воскресая структура с драматиком на "Госпожи Возвах"]

Lugubre. d:64

Clar. *solo*

Cl. basso *pp*

V-le *sub pont.*

pp *ppp*

Oboe

Cl.

Cl. basso *pp*

V-le

V-cello *sub pont.*

sf p *pp*

O.b.

Cl.

Fag. *pp*

V-ni II *sub pont.*

V-le *sf* *pp*

V-c.

c.b. *sf p*

*) рсщ. Н.Д. Успенского

FL. I
Fag
Archi

pp *fp* *pp* *fff*

sul pont.

3 Poco più mosso *poco a*

Fl. I
Fl. II
OB.
C. ingl.
CC.

Cor. I
Cor. II

1. Timp.
2. P-ti
3. Tam-tam

ppp *f* *mp* *f* *mp*

УДАР ПО ВНЕШНЕЙ ТИМПАНАМ

3 Poco più mosso *poco a*

V-mi I
V-mi II
V-le

pp *ff* *pp* *ff* *pp* *ff*

poco *diminuendo*

FL. I
FL. II
OB.
C. ingl.
Cl.
Cl. basso
Fag.
Cor.
Tr. Ba
Tr. ne
Timp.
P. tti
B. cassa
Tam-tam

poco *diminuendo*

V. ni II
V. ni I
V. c.
C. B.

Allegro $\text{♩} = 86$ (Recitativo)

Fl. I
Fl. II
Ob.
C. ingl.
Cl.
Cl. bass
Fag.

solo
mp

meno accel.
tenuto

meno accel.

Cor.
Tr. ba
Tr. ne

Timp.
P. Hi
Gr. cassa
Tam-tam

pp

pp

mp

pp

Allegro $\text{♩} = 86$ (Recitativo)

Arch.

tutti

pp

dim.

FL. 2

OB.

C. ingl.

Cl.

Cl. bassa

Fag.

Timp.

Gr. cassa

Archi

sul Pont.

solo

mp

C. ingl.

Tr. ba

Tr. ne

Timp.

V. c.

ten.

TEMPO I

pp

(Recitativo)

Fl. I
Fl. II
Ob.
C. ingl.
Fag.
Cor.
Truba
Tr. ne
Timp.
V. c.

C. ingl.
Tr. ba
Tr. ne
Timp.
V. c.

poco ten. Tempo I

FL. I
FL. II
Ob.
Cingl.
Cl.
Cl. basso
Fag.
Cor.
Tr-ba
Tr-na
Timp.
Pelli

Archi

FL. I
FL. II
OB.
C. ingl.
Cl.
Fag.
Timp.

V-ni I
V-ni II
V-la
V-c.
C-b.

secco poco a poco acceler.

Fl. I
Fl. II
Ob.
C. ingl.
Cl.
Cl. basso
Fag.

Coe.
Tr. ba
Tr. ne

Timp.
P. ti 1
P. ti 2
G. cassa
Tam-tam

Campane

poco a poco acceler.

V-ni I
V-ni II
V-la
V-c.
C-b.

This is a handwritten musical score for a symphony orchestra, spanning approximately 12 measures. The score is organized into several systems of staves, each representing a different instrument or section. The notation includes notes, rests, and dynamic markings such as *pp* (pianissimo) and *f* (forte).

Woodwind Section:

- Flutes (Fl.):** Two staves, both showing rapid sixteenth-note passages.
- Oboe (Ob.):** One staff with a melodic line.
- Clarinet in G (C. ingl.):** One staff with a melodic line.
- Clarinet in Bb (Cl.):** One staff with a melodic line.
- Clarinet in C (Cl. basso):** One staff with a melodic line.
- Bassoon (Fag.):** Two staves, both with melodic lines.

Brass Section:

- Cor Anglais (Cor.):** One staff with a melodic line.
- Trumpets (Tr-ba):** Two staves, both with melodic lines.
- Trumpets (Tr-ne):** Two staves, both with melodic lines.

Percussion Section:

- Timpani (Timp.):** One staff with rhythmic patterns.
- Petriolo (P-tti 2):** One staff with rhythmic patterns.
- Grande cassa (Gr. cassa):** One staff with rhythmic patterns.
- Tam-tam:** One staff with rhythmic patterns.

Other Instruments:

- Campana (Campane):** One staff with a bell sound effect.

String Section:

- Violins I (V-ni I):** Two staves.
- Violins II (V-ni II):** Two staves.
- Violas (V-le):** Two staves.
- Violoncelli (V-c):** Two staves.
- Contrabassi (C-b.):** One staff.

The score concludes with a *f* (forte) dynamic marking at the bottom right.

Allegro molto

FC
 Ob.
 C. ingl.
 Cl.
 Cl. basso
 Fag.

Cor.
 Tr. ba
 Tr. re
 Timp.

Allegro molto

Archi

Poco tenuto Allegro molto

Fl. I
 Ob.
 Cl.
 Cl. basso

Cor.
 Tr. ba
 Tr. no
 Timp.
 P-ti
 Bz. cassa

(ГВОЗДЕМ)

Poco tenuto Allegro molto

Archi

Sul pont.
 sul pont.
 sul pont.
 sul pont.
 PP
 (dir.)

Cor.
 Tr. ba
 Tr. no
 Timp.
 C.B.

Poco tenuto

FL 1
 OB.
 Cl.
 Cl. basso

Cor.
 Tr-ba
 Tr-ne

Timp.
 P. th.
 B. cassa

Poco tenuto

Archi

sul pont.
sul pont. pp
sul pont. pp
sul pont. pp
pp

12. *Allegro molto*

Fl.
Ob.
Cl.
Cl. basso

Cor.
Tr. ba
Tr. ne

Timp
P. Hi
Gr. cassa

12. *Allegro molto*

Archi

Cor.
Tr-ba
Tr-ne
Timp.
C-B.

Poco tenuto

13 *Piu mosso*

Fl.
Ob.
Cl.
Cl. basso

Cor.
Tr-ba
Tr-ne

Timp.
P-thi
Gr. cassa

Poco tenuto

13 *Piu mosso*

Archi

sul pont.

Ob.
Cl.
Cl. basso
Fag.
Timp.
B. cassa
V-ni I
V-la
V-c.

This system of the musical score includes parts for Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. basso), Bassoon (Fag.), Timpani (Timp.), Snare Drum (B. cassa), Violin I (V-ni I), Viola (V-la), and Violoncello (V-c.). The woodwinds and strings are playing melodic lines, while the percussion provides a rhythmic accompaniment. The strings are marked with *pp* (pianissimo).

Fl.
Ob.
Fag.
Timp.
B. cassa
Archi

This system of the musical score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Timpani (Timp.), Snare Drum (B. cassa), and the string section (Archi). The woodwinds and strings are playing melodic lines, while the percussion provides a rhythmic accompaniment. The strings are marked with *pp* (pianissimo) and *plus trem.* (more tremolo).

13 Poco stringendo

FL. I
FL. II
OB.
C. ingl.
CL.
CL. basso
Fag.
Cor. I
Cor. II
Tr-ba
Tr-ne
Timp.
P-ti
Gr. cassa
Tam-tan

Handwritten musical score for measures 13 and 14, titled "Poco stringendo". The score covers woodwind and percussion parts. The woodwind parts include Flute I and II, Oboe, Clarinet in G, Clarinet, Bass Clarinet, Bassoon, and Cor Anglais I and II. The percussion parts include Trombone, Trumpet, Timpani, Snare Drum, Bass Drum, and Tam-tam. The score features various musical notations such as notes, rests, and dynamic markings. Key annotations include "senza sord." (without mutes) for the Trombone and Trumpet parts, "cresc. molto" (crescendo molto) for the Timpani part, and "secco" (staccato) for the Snare Drum part. The dynamic marking "f" (forte) is present at the end of the section.

14 Poco stringendo

V-ni I
V-ni II
V-la
V-c.
C-b.

Handwritten musical score for measures 13 and 14, titled "Poco stringendo", focusing on the string section. The parts include Violin I, Violin II, Viola, Violoncello (V-c.), and Contrabasso (C-b.). The score is characterized by extensive use of tremolos, indicated by "gliss. trem." and "trem." markings. Dynamic markings include "ff" (fortissimo) and "mp" (mezzo-piano). The notation includes various rhythmic patterns and slurs, with some parts showing a transition from a 3/4 time signature to a 2/4 time signature.

I
Fl. I
II
Ob.
C. ingl.
Cl.
Cl. basso
Fag.

This section of the score covers the woodwind instruments. It includes parts for Flute I and II, Oboe, Clarinet in G (C. ingl.), Clarinet (Cl.), Clarinet in Bb (Cl. basso), and Bassoon (Fag.). The notation is primarily in treble clef with a key signature of one sharp (F#). The woodwinds play a melodic line with some harmonic support.

Cor.
Tr-ba
Te-ne
Timp.
P.tti
Bz. cassa
Tam-tam

This section covers the brass and percussion instruments. It includes parts for Horns (Cor.), Trumpets (Tr-ba), Trombones (Te-ne), Timpani (Timp.), Snare Drum (P.tti), Bass Drum (Bz. cassa), and Tam-tam. The brass instruments play a melodic line with some harmonic support, while the percussion instruments provide rhythmic accompaniment.

V-ni I
2
V-ni II
1
2
V-la
1
2
V-c.
1
2
c.b.

This section covers the string instruments. It includes parts for Violin I (V-ni I), Violin II (V-ni II), Viola (V-la), Violoncello (V-c.), and Double Bass (c.b.). The strings play a rhythmic accompaniment with some melodic lines. The notation is primarily in treble clef with a key signature of one sharp (F#).

Fl. I
Fl. II
Ob.
C. ingl.
Cl.
Cl. basso
Fag.

This section contains the woodwind parts. The Flute I and II parts are in the upper register. The Oboe, Clarinet in G, Clarinet, and Bassoon parts are in the lower register. The Clarinet in Bb part is in the lower register. The parts are written in a common time signature and feature various rhythmic patterns and dynamics.

Cor.
Tr-ba
Tr-ne

This section contains the brass parts. The Cor Anglais part is in the upper register. The Trumpet in Bb and Trombone parts are in the lower register. The parts are written in a common time signature and feature various rhythmic patterns and dynamics. The Trombone part includes the instruction "poco tenuto" and "ten."

Timp.
P-ti
B. cassa
Tam-tam

This section contains the percussion parts. The Timpani part is in the upper register. The Snare Drum, Bass Drum, and Tam-tam parts are in the lower register. The parts are written in a common time signature and feature various rhythmic patterns and dynamics.

V-mi
V-mi
V-le
V-c.
c-b.

This section contains the string parts. The Violin I and Violin II parts are in the upper register. The Viola, Violoncello, and Contrabasso parts are in the lower register. The parts are written in a common time signature and feature various rhythmic patterns and dynamics.

Fl. I
Fl. II
Ob.
C. ingl.
Cl.
Cl. basso
Fag.
Cor.
Tr. ba
Tr. ne
Timp.
P. tim.
Gr. cassa
Tam-tam

15 *Allegro molto*

V-mi I
V-mi II
V-le
V.c.
C-b.

FL. I
FL. II
OB.
C. imp.
CL.
CL. basso
Fag.

Cor.
Tr. ba
Tr. re

Timp.
D. tm
G. casse
Tam. tam
Campane

V-ni I
V-ni II
V-la
V-c.
C-b.

pizz. stacc.
*)
be be be be be
*)
be be be be be

*pizz. stacc. *)*
*)
pizz.

*pizz. stacc. *)*
*)
pizz.

*pizz. stacc. *)*
*)
pizz.

div. *pizz. *)*
*)
arco

*) Любая ритмическая последовательность в каждой шестнадцатой.

al poco *ritenuto*

76

I
FL.
II
OB.
C. ingl.
CL.
CL. basso
Fag.

Cor.
Tr-ba
Tr-ne

Timp.

Campane

al poco *ritenuto*

76

1
V-ni I
2
1
V-ni II
2
1
V-la
2
1
V-c.
2
C-b.
(div.)

FL. I
OB.
C. ingl.
CL.
CL. bass
Fag.

Cor.
Tr-ba
Tr-ne

Timp.
Camp.

V-mi I
V-mi II
V-le
V-c.
C-b.

16 Sostenuto

FL. I
FL. II
OB.
C. ingl.
CL.
CL. Basso
Fag.

pp
pp
pp

Cox.
Tr-ba
Tr-ne

ppp
ppp
ppp
ppp

Timp.
Camp.

mf

17 Sostenuto

18

Tempo I (Sostenuto)

FL. I

OB.

C. ingl.

Cl.

Cl. bass

Cor.

Tr. ba

Tr. ne

Timp.

P. th

Camp.

18

Tempo I (Sostenuto)

V. ni I

V. ni II

V. la

V. c.

C. b.

19

poco ten.

C. ingl.

Timp.

P-tti

Camp.

Archi

C. ingl.

Camp.

Archi

20

C. ingl.

Timp.

P. tti

Camp.

Archi

C. ingl.

Camp.

Archi

poco rit.

f

f

f

f

f

f

f

f

[ТЕМА "СЛЫХ О БОРИСЕ И ГЛЫБЕ"]**)

Grave

Cor. I, II

Tromba

Trombone

Timp.

Piatti

Basso solo

Violini I, II

Viola

V-cello

C-bassi

Recitativo

Во-сточ-на-я дер-жа-ва

Tam-tam

Piano

Basso solo

тенуто

Recitativo

СЛАВ-НО-ГО КИЕВА-ГРА-ДА. Ве-ли-кий Вла-ди-мир Князь и-

Tam-tam

P-no

Basso solo

тен.

Росо più mosso

НА СТА-РЕЙ-ША-ГО СВЯ-ТО

Tam-tam (S) [musical notation]

P-no (S) [musical notation]

Basso Solo *poco ten.* *ad lib.* [musical notation]

V-c. (S) [musical notation]

по-ла-ка, мнѣвшихъ се бо-ри - са и гле - ба.

div. gliss.
mp

V-ni II *div.* *gliss.* *mp* [musical notation]

V-c. (*div.*) *mp* [musical notation]

Fl. I *stacc.* *sf* [musical notation]

Tr-co *mp* [musical notation]

Basso Solo [musical notation]

V-ni I *pp* *gliss.* *Flagg.* *pp* [musical notation]

V-ni II *pp* *gliss.* *Flagg.* *pp* [musical notation]

V-le *pp* *gliss.* *Flagg.* *pp* [musical notation]

V-c. *pp* [musical notation]

Flagg. *Пре-*

Temp. *poco sostenuto*

Basso solo

- СТА-ВН-СЯ ВЛА-ДИ-МИР КНЯЗЬ В ДО-МУ СВО-ЕМ ВЛАГО-ЧЕ-СТНО

тен. *pp*

V-ni I
2

V-le
1
2

Cl.

Solo *mf* *fp*

Cor.

Tr-ba

Tr-ne

Timp.

Tamb-no

Gr. cassa

Tam-tam

Celesta

mf

Basso solo

Archi

pp

tr *pp*

СВА-ТО

Andato

Cl. [Clef] 7/8

Dr. cassa *Andato*

Basso [Clef] *poco rit.*

- ПОК ВО ЗАОН, НЕ-НА-ВН-СТНИК ВРАГ, БЛА-СТО-ИЮ-БЕЧ 50-ГО-МЕД -

V-ni I

V-ni II

V-la

Cl. basso

Cor.

Tr. ba

Tr. no

Timp.

T-no

Dr. cassa

Tam-tam

Celeste

Basso [Clef] *-СХНН*

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

V-ni II

V-la *(dim)* *pp*

V-c *pp*

Cl. basso

T-no *T-no muta in Fagotto*

Dr. cassa

Cel.

Basso solo ** tubato*
 А-ки Ка-ин на А-ве-ля по-бить бо-

V-mi I

V-mi II

V-le

V-c

5 Più mosso

Cor. I

Cor. II

Tr-ba *Con sord.*

Tr-ne *Con sord.*

Basso solo
 -PH-CA И ГЕ-БА.

V-mi I *tr*

V-mi II

V-le *tr*

Vc. 1

Vc. 2

C-B. *tr*

FL.
OB.
C. ingl.
CL.
Cl. basso
Fag.

Cor.
Tr-ba
Tr-ne

Timp.
Frusta

Celesta

Celesta muta in Piano

Bassosolo

V-mi
V-le
V-c.
C-b.

Fl. I
Fl. II
Ob.
C. ingl.
Cl.
Cl. basso
Fag.

Cor.
Tr. ba
Tr. ne

Timp.
Frusta

P-no

Brasso solo

V-c.
c. b.

Timp.

Bassosolo *Recitativo poco accel.* *poco ten.*
 Ви - дя же бра-ти-и бе-дусво-ю, сле-за-ми ли-це у-мы ва-

Fl. I
 Fl. II
 Ob.
 C. ingl.
 Cl.
 Cl. basso
 Fag.
 Cor.
 Tr. ba
 Tr. ne

Timp.
 Frusta

P. no

Bassosolo *Recitativo* *ten.*
 -ца: " Не сретяг класы не зре-лы -

V. ni I
 V. ni II
 V. le
 V. c. 1
 V. c. 2
 C. b.

Poco più mosso

FL. I
FL. II
OB.
C. ingl.
Cl.
Cl. basso
Fag.

Cor.
Tr. ba
Te-ne

Timp.

Basso solo

- я не по- прав ни- вы не сле- *ten.* ли- "я"

Poco più mosso

V-mi I
V-mi II
V-le
V-c. 1
V-c. 2
C-b.

FL. I
FL. II
Ob.
C. ingl.
Cl.
Cl. basso
Fag.

Cor.
Tr. ba
Tr. ne

V-mi
V-le
V-c.
C-b.

poco cresc. allarg.

1
Fl. I

II
Fl. II

Ob.

C. ingl.

Cl.

Cl. basso

Fag.

poco cresc. allargando

Cor.

Tr-ba

Tr-ne

Timp.

Frusta

P-no

Basso solo

Solo

Ha

poco cresc. allarg.

V-m I

V-m II

V-le

V.c. 1

V.c. 2

C-b.

FL. I
FL. II
Ob.
C. ingl.
Cl.
Cl. basso
Fag.
Cor.
Tr. ba
Tr. ne
Timp.
P-no
Basso solo
V-mi I
V-mi II
V-le
V-c. 1
V-c. 2
C-b.

poco tan.
слёзы их не взм-ра-ша, мо-ле-ни-я непри-ем-лет!

p, *f*, *rit.*, *ritard.*

Handwritten musical score for the first system, featuring a piano introduction with a treble and bass clef, a key signature of one flat, and a 3/4 time signature. The score consists of six staves with various musical notations including rests and dynamic markings.

Handwritten musical score for the second system, continuing the piano introduction with six staves and similar notation to the first system.

Handwritten musical score for the third system, showing a vocal line on a single staff with lyrics and a 4/4 time signature.

Handwritten musical score for the fourth system, featuring a piano accompaniment with two staves and a 4/4 time signature.

Бо-ри-са Ко-лбем про-бо-до-ща, Гле-ба же, ножом за-кла-

Handwritten musical score for the sixth system, featuring a piano accompaniment with two staves and a 4/4 time signature.

Allegro molto

Fl. I
Fl. II
Ob.
C. ingl.
Cl.
Cl. basso
Fag.

Cor.
Tr-ba
Tr-ne

Timp.
Frusta

P-no

Bassosolo

Allegro molto

V-m I
V-m II
V-cl
V-c 1
V-c 2
C-b.

I
Fl.

II

Ob.

C. ingl.

Cl.

Cl. basso

Fag.

This section of the score contains the parts for the woodwind instruments. The Flute I and II parts feature complex rhythmic patterns with many beamed notes. The Oboe part has a melodic line with some grace notes. The Cor Anglais, Clarinet, and Bassoon parts provide harmonic support with various rhythmic figures. The Clarinet Bass and Bassoon parts have lower, more sustained lines.

Cor

Tr-ba

Tr-ne

This section contains the parts for the brass instruments. The Horns (Cor) part is marked with *sfz* and features long, sustained notes with dynamic hairpins. The Trumpets (Tr-ba) and Trombones (Tr-ne) parts also have long, sustained notes, with the Trombone part including some chromatic movement and dynamic markings like *f* and *sfz*.

Timp.

Fusta

This section contains the parts for the percussion instruments. The Timpani (Timp.) part shows rhythmic patterns with dynamic markings like *mf* and *ff*. The Snare Drum (Fusta) part is indicated by a dashed line, suggesting a simple rhythmic accompaniment.

P-no

Bassosolo

This section contains the parts for the Piano and Bass Solo. The Piano (P-no) part is mostly blank, indicating it is not playing in this section. The Bass Solo (Bassosolo) part is also blank.

I
V-ni

II

V-la

1
V-c

2

c-b.

This section contains the parts for the string instruments. The Violin I (V-ni I) and Violin II (V-ni II) parts feature a melodic line with many trills and slurs. The Viola (V-la) part has a similar melodic line. The Violoncello (V-c) and Contrabass (c-b.) parts provide harmonic support with rhythmic patterns and dynamic markings like *p* and *sfz*.

Handwritten musical score for a symphony orchestra. The score is divided into two systems. The first system includes the woodwinds and percussion:

- Fl. I and II
- Ob.
- C. ingl.
- Cl.
- Cl. basso
- Fag.
- Cor. (x2)
- Tr. ba
- Tr. ne
- Timp.
- Frusta
- P-no
- Basso solo

The second system includes the strings:

- V. ni I and II
- V. le
- V. c. 1 and 2
- c. b.

The score features various musical notations including notes, rests, dynamics (e.g., *sfz*, *f*, *sub. p*, *ff*), and articulation marks. The woodwinds and strings play melodic lines, while the percussion and timpani provide rhythmic support.

10

I Fl.

II Ob.

C. ingl.

Cl.

Cl. basso

Fag.

Cor.

Tr. ba

Tr. ne

Timp.

Fusta

P. no

Basso sol.

10

I V. ni

II V. ni

V. le

V. c. 1

2

C. B.

Handwritten musical score for a symphony orchestra. The score is divided into two systems. The first system includes:

- Fl. I
- Ob.
- C. ingl.
- Cl.
- Cl. basso
- Fag.
- Cor.
- Tr. ba
- Tr. ne
- Timp.
- Frusta
- P-no
- Basso solo

The second system includes:

- V-mi I
- V-mi II
- V-le
- V-c. 1
- V-c. 2
- C-b.

The score contains various musical notations, including dynamics such as *sfz*, *sub.p*, and *ff*. There are also performance markings like *tr* (trills) and *tr* (trills) with accents. The notation is dense, with many notes and rests across the staves.

* Любая (свободная) ритмическая последовательность

FL. I
FL. II
OB.
C. ingl.
Cl.
Cl. basso
Fag.

Handwritten musical notation for woodwinds. Includes dynamic markings like *sf* and *ff*. A large 'S' is written above the first measure of the Flute I staff.

Cor
Tr-ba
Tr-ne

Handwritten musical notation for brass instruments. Includes dynamic markings like *sf*. A large 'S' is written above the first measure of the Cor Anglais staff.

Timp.

Handwritten musical notation for Timpani. Includes dynamic markings like *sf*. A large 'S' is written above the first measure.

P-no

Handwritten musical notation for Piano. Includes dynamic markings like *sf*. A large 'S' is written above the first measure.

Basso solo

СОЛН-ЦЕ, ВО ТЬМУ ЗАХРДИ-ЛОСЬ И ВБИГЪ ДСЕ МРАК ЧЕ-ТЫ-РЕ ДНИ,

Handwritten musical notation for Bass Solo. Includes the lyrics: "СОЛН-ЦЕ, ВО ТЬМУ ЗАХРДИ-ЛОСЬ И ВБИГЪ ДСЕ МРАК ЧЕ-ТЫ-РЕ ДНИ,"

V-ni I
V-ni II
V-la
V-c. 1
V-c. 2
C-B.

Handwritten musical notation for strings. Includes dynamic markings like *f* and *pp*. A large 'S' is written above the first measure of the Violin I staff.

FL. I
FL. II
OB.
C. ingl.
CC.
Cl. baso
Fag.

Cor.
Tr. ba
Tr. ne

Timp.
Frusta

P-no

Basso solo

Про-я - вил Гос-подь от свя-тых мо-щей ог-нен-ный столб и до Не-бе-си.

V-ni I
V-ni II
V-la
V-c. 1
V-c. 2
c-b.

110

ten. poco accel.

Зем-ля же вся спа-ше-ся от вра-же-ского на-ше-ствия

112

Ob.
C.ingl.
cl.
Cl. basso
Fag.

Cor.
Tr. ba
Tr. ne

Timp.
Frusta

P-no

Basso solo

poco ten. *poco allarg.*

и ны-не, и при-снои во ве-ки ве-кам А-минь.

V-m I
V-m II
V-le
V-c 1
V-c 2
c-b.

[Тема: "Херувимская" (на 3-го голоса)]^х

A *Adagio maestoso*
cantab. molto

Viola
V-cello
C-bassi

V-le
V-c.
C-b.

13

15

C. ingl.
Cl. basso
C-fag.
V-no I Solo
Con sord. *espr. molto poco ten.* *poco accel.* 5

(3+4) (3+2)
C. ingl.
Cl. basso
C-fag.
V-no I
f

C. ingl.
Cl. basso
C-fag.
V-no II
V-cello Solo
Con sord. *espr. molto poco ten.* *poco accel.* 5 *fp*

C. ingl.
Cl. basso
C-fag.
V-ni I
V-ni II (solo) *mp*
V-c.
solo aspr. molto poco ten. *con sord.*

29

c. ingl.

cl. basso

c. fag.

Musical score for measures 29-30, woodwinds section. The clarinet in G (c. ingl.) has a melodic line with slurs and accents. The bassoon (cl. basso) and contrabassoon (c. fag.) provide harmonic support with sustained notes and some rhythmic patterns.

(solo) poco accel.

I V-ni

II V-ni

V-c.

Musical score for measures 29-30, strings section. Violin I (V-ni I) and Violin II (V-ni II) have melodic lines with slurs and accents. The violoncello (V-c.) has a melodic line with slurs and accents. Dynamics include *sf* and *mp*.

31

c. ingl.

cl. basso

c. fag.

Musical score for measures 31-32, woodwinds section. The clarinet in G (c. ingl.) has a melodic line with slurs and accents. The bassoon (cl. basso) and contrabassoon (c. fag.) provide harmonic support with sustained notes and some rhythmic patterns.

(solo)

I V-ni

II V-ni

V-la

V-c.

Musical score for measures 31-32, strings section. Violin I (V-ni I) and Violin II (V-ni II) have melodic lines with slurs and accents. The viola (V-la) and violoncello (V-c.) have melodic lines with slurs and accents. Dynamics include *mp* and *sf*.

C.ingl.
Cl.basso
C-fag
V-mi
V-la
V-cello

Handwritten musical score for measures 60-65. The score includes parts for C.ingl., Cl.basso, C-fag, V-mi, V-la, and V-cello. The C.ingl. part starts with a *piuf* dynamic marking. The V-mi part has a *Solo* marking. The V-la part has a *Solo* and *sf* marking. The V-cello part has a *Solo* and *mp* marking. The music features various note values, rests, and dynamic markings.

C.ingl.
Cl.basso
C-fag
V-no I
V-la
V-c.

Handwritten musical score for measures 66-71. The score includes parts for C.ingl., Cl.basso, C-fag, V-no I, V-la, and V-c. The V-no I part has a *trun* marking. The V-la part has a *sf* marking. The V-c. part has a *sf* marking. The music features various note values, rests, and dynamic markings.

C

6

FL.

Ob. *(marc. molto)*
poco ten. *poco accel.*

C. ingl.

Cl.

Cl. basso

C-Fag.

C

6

Solo V-mi I
altri tutti pp
senza sord.

V-mi II pp

Solo V-le
altri pp

Solo V-c
altri pp

C-b. pp

(3+4)

Ob.

C-fag.

solo V-mi I

altri

V-mi II

solo V-le

altri

solo V-c.

altri

C-b.

(div.)

tutti

tutti

tutti

Ob.

Cl. basso

C-fag.

V-mi I

V-mi II

V-la sola

V-le div.

altri

solo V-c.

altri

C-b.

(3+2)

sotto sord.

(*marc. molto*)

Fl. I
Fl. II
Ob.
Cl. basso
C-fag.

Solo V-ni I
altri V-ni I
V-ni II
Solo V-le
altri V-le
V-c.
C-b.

tutti
Senza sord.

Fl.
Ob.
Cl. basso
C-fag.

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

tutti
Senza sord.

FL. (all) 5

OB.

CL.

CL. basso

C. fog.

V. ni I

V. ni II

V. le (all)

V. c.

C. b.

FL.

OB.

C. ingl.

CL.

CL. basso

C. fog.

V. ni I

V. ni II

V. le

V. c.

C. b.

Fl.
 C. ingl.
 Cl.
 Cl. basso
 C-fag.

This system contains the first two measures of the woodwind section. The Flute (Fl.) part features a melodic line with slurs and ties. The Clarinet in G (C. ingl.) and Clarinet in Bb (Cl.) parts have similar melodic lines. The Bass Clarinet (Cl. basso) and Bassoon (C-fag.) parts provide harmonic support with sustained notes and some movement.

V-mi I
 V-mi II
 V-le
 V-c.
 C-b.

This system contains the first two measures of the string section. The Violin I (V-mi I) and Violin II (V-mi II) parts play a melodic line with slurs. The Viola (V-le), Violoncello (V-c.), and Contrabasso (C-b.) parts play sustained notes, providing a harmonic foundation.

Fl.
 C. ingl.
 Cl.
 Cl. basso
 C-fag.

This system contains the third and fourth measures of the woodwind section. The Flute (Fl.) part continues its melodic line. The Clarinet in G (C. ingl.) and Clarinet in Bb (Cl.) parts have more complex rhythmic patterns. The Bass Clarinet (Cl. basso) and Bassoon (C-fag.) parts continue their harmonic support.

V-mi I
 V-mi II
 V-le
 V-c.
 C-b.

This system contains the third and fourth measures of the string section. The Violin I (V-mi I) and Violin II (V-mi II) parts play a melodic line with slurs. The Viola (V-le), Violoncello (V-c.), and Contrabasso (C-b.) parts play sustained notes, providing a harmonic foundation.

D

d

FL. *mf*

C. ingl. *mf*

Cl. *mf*

Cl. bass *pp* *mf*

C-fag. *pp* *mf*

Cor. I *pp* *mf*

Cor. II *pp* *mf*

Tr-ba *pp* *mf*

Tr-ne *pp* *mf*

D

d

V-mi I *mf* *sfp*

V-mi II *mf* *sfp*

V-le *mf* *sfp*

V-c. *mf*

C-b. *mf*

poco accel.

51 (3+4)

c. ingl.
Cl.
Cl. basso
C-fag.

Cor. I
III
II

Tr-ba
Tr-ne

V-ni II
V-celli

mf *fp*

52 (3+2)

Cl.
Cl. basso
C-fag.

Cor.

Tr-ba
Tr-ne

V-ni I
II
V-c.

tr
fp
5 *fp*

Cl. basso
C. fag.
Cor.
Tr. ba
Tr. ne
V. mi I
V. mi II
V. le
V. c.

This system of musical notation includes staves for Clarinet Basso, C. fag., Cor., Tr. ba, Tr. ne, Violini I & II, Viola, and Violoncello. The woodwinds play sustained notes with some dynamics markings like *mf* and *fp*. The strings play a rhythmic accompaniment with various articulations and dynamics.

Cl. basso
C. fag.
Cor.
Tr. ba
Tr. ne
V. mi I
V. mi II
V. le
V. c.

This system continues the musical score for the same instruments. The woodwinds have more complex melodic lines, and the strings continue their accompaniment. Dynamics like *mf* and *fp* are used throughout. A double bar line is present at the beginning of this system.

65

Cl. Basso

C-fag.

Cor.

Tr-ba

Tr-ne

V-ni

V-le

V-c.

C-B.

sfp

66

Cl. Basso

C-fag.

Cor.

Tr-ba

Tr-ne

Archi

tr

mf

fp

Cl. basso
C-fag.

Detailed description: This block contains the first two staves of the musical score. The top staff is for the Cl. basso (B-flat Clarinet) and the bottom staff is for the C-fag. (Bassoon). Both staves show a melodic line with a long note in the first measure followed by a series of eighth notes in the second measure.

Cor.
Tr-ba
Tr-ne

Detailed description: This block contains the next three staves. The top staff is for the Cor. (Cor Anglais), the middle for Tr-ba (Trumpet B-flat), and the bottom for Tr-ne (Trumpet Natural). The Cor. staff has a melodic line with various accidentals and dynamics. The Tr-ba and Tr-ne staves have a similar melodic line with some rests.

Archi

Detailed description: This block contains the string section staves. It shows a complex texture with many notes, including triplets and slurs. There are dynamic markings like 'p' and 'sf' scattered throughout.

Ob.
Cl. basso
C-Fag.

Detailed description: This block contains the next three staves. The top staff is for the Ob. (Oboe), the middle for Cl. basso (B-flat Clarinet), and the bottom for C-Fag. (Bassoon). The Ob. staff has a melodic line with a dynamic marking of 'sf'.

Cor.
Tr-ba
Tr-ne

Detailed description: This block contains the next three staves. The top staff is for the Cor. (Cor Anglais), the middle for Tr-ba (Trumpet B-flat), and the bottom for Tr-ne (Trumpet Natural). The Cor. staff has a melodic line with a dynamic marking of 'p'.

Archi

Detailed description: This block contains the string section staves. It shows a complex texture with many notes, including triplets and slurs. There are dynamic markings like 'p' and 'sf' scattered throughout.

Fl. 23

Ob.

Cingl.

Cl. basso

C-fag.

Cor.

Tr-ba

Tr-ne

Archi

FL.
Ob.
Cingl.
Cl.
Cl-basso
C-Fag.

This section of the score covers the woodwind instruments. The Flute (FL.) part features a melodic line with grace notes and slurs. The Oboe (Ob.) part has a similar melodic line. The Clarinet in G (Cingl.), Clarinet (Cl.), Clarinet-bass (Cl-basso), and Bassoon (C-Fag.) parts provide harmonic support with various rhythmic patterns and slurs. Dynamics include *f* and *fp*.

Cor.
Tr-ba
Tr-ne

This section covers the brass instruments. The Horns (Cor.) part has a melodic line with slurs and dynamics like *p* and *fp*. The Trombone (Tr-ba) and Trumpet (Tr-ne) parts provide harmonic support with various rhythmic patterns and slurs.

Archi

This section covers the string instruments. The strings (Archi) part features a complex rhythmic pattern with slurs and dynamics like *f* and *fp*.

Handwritten musical score for woodwinds, brass, and strings. The score is organized into three main sections:

- Woodwinds (top section):** Includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in C (Cl.), Clarinet in Bass (Cl. basso), and Bassoon (C. fao.).
- Brass (middle section):** Includes parts for Horn (Cor.), Trumpet in B-flat (Tr. ba), and Trumpet in C (Tr. na).
- Strings (bottom section):** Labeled "Archi", consisting of multiple staves for the string ensemble.

The score is written in a single system with multiple staves per instrument. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The notation includes slurs, ties, and articulation marks. The key signature is B-flat major, and the time signature is 3/4. The page number "85" is located in the top right corner.

Empty musical staves at the top of the page.

Musical score for woodwinds. Includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in G (Cl. ingf.), Clarinet in Bb (Cl.), Clarinet Bass (Cl. bass), and Bassoon (C-fag.).

Musical score for brass instruments. Includes parts for Cor (Trumpet), Tr-ta (Trumpet), and Tr-ne (Trombone). The Cor part features a melodic line with dynamic markings like *sf* and *ff*, and performance instructions such as *ten.* and *poco accel.*

Musical score for strings. Includes parts for Violin I (V-mi), Violin II (V-le), Viola (V-c.), and Cello (C-b.).

Empty musical staves at the bottom of the page.

84

(3+4)

(3+2)

Fl.

Ob.

ingl.

ce.

Basso

fag.

Cor.

Te-ba

Tz-ne

f

ff

(3+4)

(3+2)

Archi

FL. I
FL. II
Ob.
C. ingl.
Cl.
Cl. basso
C. fag.

This section of the score covers the woodwind instruments. It consists of seven staves. The Flute I and II parts feature melodic lines with slurs and accents. The Oboe, Clarinet in G, Clarinet, Bass Clarinet, and Bassoon parts provide harmonic support with sustained notes and some melodic movement. The music is written in a common time signature.

Cor.
Tz-ba
Tz-ne

This section of the score covers the horn instruments. It consists of three staves. The Cor Anglais part has a melodic line with slurs and accents. The Trombone and Trumpet parts provide harmonic support with sustained notes and some melodic movement. The music is written in a common time signature.

Archi

This section of the score covers the string instruments. It consists of five staves. The strings play a sustained harmonic accompaniment with some melodic movement. The music is written in a common time signature.

90

FC.

Ob.

Engl.

Cl.

Cl. basso

C-fag.

Cor.

Tz-ba

Tz-ne

15

Archi

FL. I
FL. II
OB.
C. ingl.
Cl.
Cl. basso
C. fas.

This section of the score covers the woodwind instruments. The Flute parts (FL. I and II) feature complex rhythmic patterns with many sixteenth notes and slurs. The Oboe (OB.) part has a more melodic line with some slurs. The Clarinet (Cl.) and Bassoon (C. fas.) parts provide harmonic support with sustained notes and some rhythmic movement. The Clarinet in G (C. ingl.) part also has a melodic line with slurs.

Cor.
T2. ba
T2. no

This section covers the Horns and Trombones. The Horns (Cor.) part has a melodic line with slurs and some dynamics markings like *fp* and *sfz*. The Trombone parts (T2. ba and T2. no) have a more rhythmic and harmonic role, with the Trombone II (T2. no) part including the instruction *ten. poco accel. s* and *sfz*.

Archi

This section covers the string instruments (Archi). It consists of five staves, likely representing Violins I, Violins II, Violas, Cellos, and Double Basses. The strings play a rhythmic and harmonic accompaniment with slurs and some dynamics markings.

Fl. I
Fl. II
Ob.
C. ingl.
Cl.
Cl. basso
C. fag.

This section of the score covers the woodwind instruments. It consists of seven staves. The Flute I and II parts feature complex rhythmic patterns with many sixteenth notes. The Oboe part has a more melodic line with some slurs. The Clarinet in G, Clarinet, Clarinet Bass, and Bassoon parts provide harmonic support with sustained notes and some rhythmic movement.

Cor.
Tr. ba
Tr. ne

This section covers the brass instruments. It consists of three staves. The Cor Anglais part has a melodic line with some slurs. The Trumpet Basso part has a rhythmic pattern with many sixteenth notes. The Trombone part has a melodic line with some slurs and a dynamic marking of *ff* (fortissimo).

Archi

This section covers the string instruments. It consists of five staves. The string parts are primarily melodic and harmonic, with many slurs and dynamic markings. The notation includes various note values and rests.

3

16

Fl.

Ob.

C. ingl.

Cl.

Cl. basso

C. fag.

Cor.

Tu. ba

Tu. re

Archi

(2) Con sord.

Con sord.

al

tr

sf

sf

sfp

17

16

The string section (Archi) consists of five staves. The notation includes various note values, slurs, and dynamic markings such as *f* and *sf*. There are also vertical lines indicating bowing or breath marks. The score is written in a common time signature.

(3+4)

Fl.
 Ob.
 C. ingl.
 Cl.
 Cl. basso
 C-fag.

This section of the score covers the woodwind instruments. The Flute (Fl.) and Oboe (Ob.) parts are mostly rests. The Clarinet in G (C. ingl.), Clarinet (Cl.), Bass Clarinet (Cl. basso), and Bassoon (C-fag.) parts feature melodic lines with various articulations and dynamics. A circled '101' is written above the Flute staff.

Coz.
 Tr-ba
 Tr-ne

This section covers the brass instruments. The Horns (Coz.) part has dynamics of *fp* and *ppp*. The Trumpets (Tr-ba) and Trombones (Tr-ne) parts feature rhythmic patterns with dynamics of *f*, *fp*, and *2fp*. A marking "(senza sord.)" is present above the Trumpets staff.

(3+4)

Archi

This section covers the string instruments (Archi). The score shows multiple staves with melodic and harmonic lines, including various articulations and dynamics.

2 (3+2)

FL. x

OB.

C. ingl.

Cl.

Cl. basso

C-Fag.

Cor.

Tz. Ba

Tz. ne

senza sord.

fp

mp

ppp

Archi

106

FL. I

FL. II

OB.

C. ingl.

Cl.

Cl. basso

C. fog.

This section of the score covers measures 106 to 108 for the woodwind instruments. The Flutes I and II, Oboe, and Bassoon parts are mostly rests. The Clarinet in G, Clarinet, and Clarinet in Bb parts feature melodic lines with slurs and ties across the measures.

Cor.

Tz. ba

Tz. ne

This section covers measures 106 to 108 for the brass instruments. The Horns part has a complex rhythmic pattern of eighth notes. The Trombone part has a long note with a dynamic marking of *ppp*. The Trumpet part has a long note with a dynamic marking of *pp*.

Archi

This section covers measures 106 to 108 for the string instruments. It shows five staves with various rhythmic patterns and slurs, typical of a string ensemble part.

118

C. ingl.

Cl. basso

C-fag.

Cor. I

Archi

Musical score for measures 118-121. The score includes parts for C. ingl., Cl. basso, C-fag., Cor. I, and Archi. The woodwind parts (C. ingl., Cl. basso, C-fag., Cor. I) are marked with *pp* (pianissimo). The string part (Archi) features a complex rhythmic pattern with many sixteenth notes and slurs. A double bar line is present at the end of measure 121.

119

Archi

Musical score for measures 119-122, featuring the string part (Archi). The score shows a continuation of the rhythmic and melodic patterns from the previous section, with various slurs and articulation marks.

115

119

Archi

Musical score for measures 115-118, featuring the string part (Archi). This section includes dynamic markings such as *mf* (mezzo-forte) and *ten.* (tension). The string part continues with complex rhythmic patterns and slurs.

118

20

V-le

V-c.

C-b.

mp

ten.

121

V-le

V-c.

C-b. 1

div. 2

ten.

solo

pp

125

V-c.

C-b. (div.) 1

2

ten. molto

ppp

attacca

VII

ЭПИЛОГ

[Тема: "Царская охота"]

Con moto d = 69

2 Fl. Ob. C. ingl. Cl. Cl. basso C-fag.

Cor. I, II Tr. ba Tr. ne

cantabile *ten.* *tempo 1°* *ten.*

Timp. Campana Marimba

Piano

Con moto d = 69

V-ni I, II V-la V-c. C-b.

This is a handwritten musical score for a symphony orchestra, arranged in a standard orchestral layout. The score is divided into several sections:

- Woodwinds:** 2 Flutes (2 Fl.), Oboe (OB.), English Horn (C. ingl.), Clarinet (Cl.), Bass Clarinet (Cl. basso), and Bassoon (C. fag.).
- Brass:** Horns (Cor.), Trumpets (Tr. ba), and Trombones (Tr. ne).
- Percussion:** Timpani (Timp), Campana (Cymbal), and Marimba.
- Piano:** P. no.
- Strings:** Archi.

The score is written in a single system with multiple staves. It includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- Dynamic markings:** *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), *sub. pp* (sub-pianissimo), *ten.* (tenuendo), and *poco ten.* (poco tenuto).
- Tempo markings:** *tempo 1^o* (first tempo).
- Performance instructions:** *ten.* (tenuendo) and *sub. pp* (sub-pianissimo).

The score is written in a single system with multiple staves. It includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

Tempo I

2/4

ab

2 Fl.

OB.

C. ingl.

Cl.

Cl. basso

C. fas.

Cor.

T2-ba

T2-ne

Timp.

Campana

Marimba

P-no

Tempo I

2/4

cresc.

Archi

This page of a handwritten musical score, numbered 100, contains staves for various instruments. The top section, marked 'Tempo I' and '2/4', includes staves for 2 Flutes, Oboe, Clarinet in G, Clarinet, Clarinet in Bb, Bassoon, Cor Anglais, Trumpets 2-bass and 2-natural, Timpani, Campana, Marimba, and Piano. The woodwinds and brass play sustained notes with dynamic markings such as *f*, *fp*, and *ab*. The piano part features chords with dynamic markings like *f* and *fp*. The bottom section, also marked 'Tempo I' and '2/4', is for the strings ('Archi'), which play a rhythmic pattern with dynamic markings of *mp* and a 'cresc.' (crescendo) instruction.

3

FL. *f*

Ob. *f*

C. ingl. *f*

Cl. *f*

Cl. basso *ff*

Fag. *ff*

Cor. *f*

Tr-ba *fp*

Tr-ne *fp*

Timp. *f*

Campane *ff* (b0)

Marimba

P.no *ff*

3

Archi *f*

This page of a handwritten musical score, numbered 102, contains the following parts and details:

- Woodwinds:** 2 Fl., Ob., C. ingl., Cl., Cl. basso, C-fag. (all playing sustained notes with dynamics *f* and *fff*).
- Brass:** Coz., Tr-be, Tr-re (all playing sustained notes with dynamics *f* and *fff*).
- Percussion:** Timp. (playing rhythmic patterns with dynamics *pp* and *ff*), Camp., and Marimba (playing sustained notes).
- Piano:** P-no (playing sustained notes).
- Strings:** Archi (playing a complex rhythmic and melodic pattern with dynamics *mf* and *ff*).

The score is written on multiple staves for each instrument group, with various musical notations including notes, rests, and dynamic markings.