

**University of Montreal**

**Comparative Analysis of first scene of Prologue of Mussorgsky's "Boris Godunov"  
in orchestrations by Mussorgsky and Shostakovich,  
also presentation of my own compositions:  
"Youth" Overture and Viola concerto N2**

submitted by  
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**Volume I**

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## Summary

This thesis consists of two main chapters: the first is a comparative analysis of Modest Mussorgsky's original orchestration of the opening scene in the prologue from his opera "Boris Godunov", and an orchestration by Dimitri Shostakovich of the same material. In the second chapter, I present my own compositions, "Youth Overture", and Viola concerto № 2, discussing the main elements of my style.

The comparative analysis was a significant help in improving my orchestration skills, which is an important aspect as I begin to develop my own musical language. It was very educational and fascinating to see how the different orchestrations of the same music could give such contrasting results. Shostakovich achieves highly effective *crescendos* and *diminuendos* by strategically adding or removing instruments, skilfully uses a larger palette of instrumental colours, especially percussion instruments and very specific bowing indications to achieve more dramatic culminations.



## Résumé

Ce mémoire comporte deux chapitres principaux: le premier est une analyse comparative entre l'orchestration originale de Moussorgski et celle de Chostakovitch de la première scène du prologue de l'opéra Boris Godunov. Le second est une présentation de certaines de mes compositions, soit Ouverture "de Jeunesse" et Concerto pour Alto № 2, où je discute des éléments principaux de mon style.

L'analyse comparative a été d'une aide significative pour améliorer mes compétences en orchestration, lesquelles sont fondamentales considérant que je commence à développer mon propre langage musical. Ce fut à la fois pédagogique et fascinant de découvrir comment ces différentes orchestrations d'une même musique donnent des résultats aussi contrastant. Chostakovitch arriva à une écriture pleinement efficace des *crescendi* et *diminuendi* en ajoutant ou retirant des instruments de manière stratégique, il utilisa habilement une large palette de couleurs instrumentales, particulièrement aux percussions, et il donna des indications très précises de coups d'archets pour obtenir des points culminants hautement dramatiques.

## table of figures

A.Ichmouratov “Youth” Overture, measures 3-8, main melody, introduction.....	29
A.Ichmouratov “Youth” Overture, measures 37-43, main theme.....	30
A.Ichmouratov “Youth” Overture, measures 61-64.....	31
A.Ichmouratov “Youth” Overture, measures 69-72, connection theme.....	31
A.Ichmouratov “Youth” Overture, measures 88-89.....	32
A.Ichmouratov “Youth” Overture, measures 120-126, secondary theme.....	33
A.Ichmouratov “Youth” Overture, measures 194-200, wind machine.....	34
A.Ichmouratov “Youth” Overture, measures 227-230, connection theme.....	35
A.Ichmouratov “Youth” Overture, measures 235-241, connection theme.....	36
A.Ichmouratov “Youth” Overture, measures 268-271, storm episode.....	37
A.Ichmouratov “Youth” Overture, measures 268-271, storm episode.....	38
A.Ichmouratov “Youth” Overture, measures 300-301, recapitulation.....	38
A.Ichmouratov “Youth” Overture, measures 251-354.....	39
A.Ichmouratov “Youth” Overture, measures 383-390, number 21.....	40
A.Ichmouratov “Youth” Overture, measures 439-447.....	41
A.Ichmouratov Viola Concerto № 2, I mvt, measures 1-4, main theme.....	44
A.Ichmouratov Viola Concerto № 2, I mvt, measures 18- 22, main theme, viola solo.....	45
A.Ichmouratov Viola Concerto № 2, I mvt, measures 54-59, fughetta.....	46
A.Ichmouratov Viola Concerto № 2, II mvt, measures 1-8.....	47
A.Ichmouratov Viola Concerto № 2, II mvt, measures 9-13, introduction theme.....	48
A.Ichmouratov Viola Concerto № 2, II mvt, measures 14-19, main theme, solo viola.....	48
A.Ichmouratov Viola Concerto № 2, II mvt, measures 60-64, cadenza, solo viola.....	49
A.Ichmouratov Viola Concerto № 2, II mvt, measures 65-74, ending.....	50
A.Ichmouratov Viola Concerto № 2, III mvt, measures 1-6.....	51

A.Ichmouratov Viola Concerto № 2, III mvt, measures 21-28, main theme , solo viola.....	51
A.Ichmouratov Viola Concerto № 2, III mvt, measures 66-74.....	52

## table of contents

Summary.....	ii
Résumé .....	iii
Table of Figures .....	iv
Table of Contents .....	vi
Introduction .....	2
Chapter I. Comparative Analysis of first scene of Prologue of Mussorgsky's "Boris Godunov" in orchestration by Mussorgsky and Shostakovich.....	6
Chapter II .Presentation of my own compositions:	
Youth Overture.....	28
Viola Concerto №2 .....	42
Conclusion.....	52
Bibliography .....	55

## **Introduction.**

For many years I composed by instinct. I started to hear music in my head when I was a child, though I was never really sure if it was my own music, or if it was some melody I had heard before on the radio. I just listened to the music in my head, until one day it became clear that it was indeed my own music. At first, I didn't know what to do with it. I tried to write it down on paper, but then I realized that I simply didn't know how to orchestrate it, how to resolve harmonies properly, how to make the most efficient voicing. Composing is a combination of craft and the ability to put sounds in order, so that they become a melody or a pattern with which we can express ourselves. It is a craft which includes knowledge of such aspects as harmony, orchestration, and counterpoint; fugue also plays an extremely important role in composition. As I mentioned before, for many years I composed by instinct, learning from the scores of great composers, until one day it became very clear to me that I needed a proper composer's education. I was very happy to be given a chance to study with a great composer and theoretician, Alan Belkin.

While studying for my PhD in orchestra conducting at UdeM (2002-05) I discovered, in a completely different dimension, music and historical aspects of the life of Dmitry Shostakovich. As my music education was during the Soviet regime in Russia, I ended up learning lots of pro-communist information about Shostakovich. Unfortunately, most of it simply wasn't true. Only in Canada, at UdeM, through numerous international publications and books about Shostakovich (to which we simply didn't have access in Soviet Russia) I did discover the true identity of the great Russian composer and master of orchestration. I did not just discover it, his music became almost an obsession, his scores were my most inspirational sources of orchestration. That is why, when professor Belkin proposed that I compare Shostakovich's orchestration of Mussorgsky's opera "Boris Godunov" with the original, author's orchestration, I responded with great enthusiasm.

The story of the creation of "Boris Godunov", which is probably one of the most famous Russian

operas, is fascinating. The first version of the opera was composed between October 1868 and July 1869, with the orchestration completed by December of the same year. Mussorgsky revised the score several times, but the Directorate of the Imperial Theatres rejected both his first and second revisions, passing only certain fragments of the work for performance. It was only Rimsky-Korsakov's "smoothed down" version which enabled Boris Godunov to become a repertory work — but the whole of the opera's following performance history is the story of new editions and changing accents in the staging. Rimsky-Korsakov clearly viewed Boris Godunov as being non-performable in its original state, despite the fact that the opera had already been performed 22 times from Mussorgsky's own score. After Mussorgsky's death in 1881, and long after Boris Godunov had been a success at the Mavrinsky Theater, Rimsky-Korsakov undertook a general review of the quality of Mussorgsky's work in regard to its orchestration and even changed the order of several scenes. In 1906 he returned to "Boris Godunov" at the request of Serge Diaghilev, he restored some of the cuts, but elected to actually write some new music himself! This became the version the whole world came to know, and was the performance standard even in Russia until the 1970s, but it was very different from Mussorgsky's original conception.

In 1940 Shostakovich undertook his own version of Boris with a commission from the Bolshoi Theater. Shostakovich maintains the clarity of Rimsky-Korsakov, but at the same times he keeps the heavy feeling from the original orchestration. While Mussorgsky feels heavy and dark and Rimsky-Korsakov feels bright and optimistic, Shostakovich's version returns to the darkness of the Mussorgsky version, but with a larger orchestral palette, more vivid contrasts and a much larger percussion section.

To Shostakovich, Mussorgsky was successful with solo instrumental timbres in soft passages but did not fare as well with louder moments for the whole orchestra. Shostakovich explained:

"Mussorgsky has marvellously orchestrated moments, but I see no sin in my work. I didn't touch the successful parts, but there are many unsuccessful parts because he lacked mastery of the craft, which

comes only through time spent on your backside, no other way."<sup>1</sup>

Shostakovich confined himself largely to re-orchestrating the opera, and was more respectful of the composer's unique melodic and harmonic style. However, Shostakovich greatly increased the contributions of the woodwind and especially brass instruments to the score, a significant departure from the practice of Mussorgsky, who exercised great restraint in his instrumentation, preferring to utilize the individual qualities of these instruments for specific purposes. Shostakovich also aimed for a greater symphonic development, wanting the orchestra to do more than simply accompany the singers.

"This is how I worked. I placed Mussorgsky's piano arrangement in front of me and then two scores—Mussorgsky's and Rimsky-Korsakov's. I didn't look at the scores, and I rarely looked at the piano arrangement either. I orchestrated by memory, act by act. Then I compared my orchestration with those of Mussorgsky and Rimsky-Korsakov. If I saw that either had done it better, then I stayed with that. I didn't reinvent bicycles. I worked honestly, with ferocity, I might say." —Dmitry Shostakovich<sup>2</sup>

Shostakovich remembered Alexander Glazunov telling him how Mussorgsky himself played scenes from *Boris* at the piano. Mussorgsky's renditions, according to Glazunov, were brilliant and powerful—qualities Shostakovich felt did not come through in much of the orchestration of *Boris*. Shostakovich, who had known the opera since his student days at the Saint Petersburg Conservatory, assumed that Mussorgsky's orchestral intentions were correct but that Mussorgsky simply could not realize them:

"As far as I can tell, he imagined something like a singing line around the vocal parts, the way sub-voices surround the main melodic line in Russian folk song. But Mussorgsky lacked the technique for that. What a shame! Obviously, he had a purely orchestral imagination, and purely orchestral imagery, as well. The music strives for "new shores," as they say—musical dramaturgy, musical dynamics, language, imagery. But his orchestral technique drags us back to the old shores."<sup>3</sup>

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1. Solomon Volkov, *Testimony: The Memoirs of Dmitri Shostakovich*, (Limelight Editions; 1 edition 2004), 7th chapter

2. Solomon Volkov, *Testimony: The Memoirs of Dmitri Shostakovich*, (Limelight Editions; 1 edition 2004), 7th chapter

3. Solomon Volkov, *Testimony: The Memoirs of Dmitri Shostakovich*, (Limelight Editions; 1 edition 2004), 7th chapter

I found it a very interesting and educative idea to make a comparative analysis of Mussorgsky's and Shostakovich's orchestrations. I believe it will be useful for young composers in order to enrich their orchestration skills.



## Chapter I

### COMPARATIVE ANALYSIS OF THE FIRST SCENE OF PROLOGUE OF MUSSORGSKY'S "BORIS GODUNOV" IN ORCHESTRATIONS BY MUSSORGSKY AND SHOSTAKOVICH.

Shostakovich (SH)	Mussorgsky (MS)
<p>Measures 1-4:</p> <p>2 bassoons in unison, starting from <i>pianissimo</i>, then making a <i>crescendo</i> in the first measure and a <i>diminuendo</i> in the second measure. (SH's dynamics work better with the ambiance and character of the beginning, and also make a better contrast with the following <i>forte</i> in number 2)</p>	<p>Measures 1-4:</p> <p>2 bassoons in unison. <i>Forte</i> dynamic.</p>
<p>Number 2</p> <p>The melody is played by violas, cellos, basses, bassoons, contra bassoon, and bass clarinet, and the counterpoint is played by I, II violins starting on the up-beat to number 2; harmony pedals by 4 horns, oboes and clarinets. One measure before number 3 are added trombones and timpani roll. (SH's is better orchestrated <i>forte</i> by adding extra instruments, fortifying melody, harmony pedals, and culmination point, achieving a better dramatic effect which suits the character of the music. In addition, more effective bowings for the string section have been added.)</p>	<p>Number 2</p> <p>The melody is played suddenly in <i>forte</i> played by basses, cellos and bassoons and the counterpoint is played by I, II violins. (Very nice sudden effect entering on the 3<sup>rd</sup> beat, marking dramatic character). Pedals by 2 horns and clarinets.</p>

<p>Number 3</p> <p>II violins, violas, <i>divisi</i> cellos and 2 bassoons play <i>staccato</i> material, then added I violins and basses in 2 measure. The melody is played by 4 horns in unison and all woodwinds, then with added 3 trombones, tuba and timpani in culmination. (More contrasting dramatic orchestration. Well orchestrated dynamics, by adding and removing instruments.)</p>	<p>Number 3</p> <p>All strings play the same <i>staccato</i> material in octaves. The flutes, clarinets and 2 horns play the melody, and bassoons and oboes are added at the culmination point.</p>
<p>Number 4</p> <p>The strings play in octaves with improved bowing marks; trombones, trumpets, tuba and low woodwinds, timpani rolls. (Doubling bass line by low woodwinds, adding brass instruments in the low register and timpani rolls creates a more dramatic and heavy effect, which better suits the scene on stage.)</p>	<p>Number 4</p> <p>The strings are in octaves with 2 French horns; the 3<sup>rd</sup> horn is added at the culmination.</p>
<p>Number 5</p> <p>The first two measures are identical; the tenor voice enters accompanied by violins which continue the rhythmic pattern. 3<sup>rd</sup> measure entrance of cellos and basses. (SH keeps the entrance of the winds for later, to obtain more contrast at <i>sforzandos</i>). 5<sup>th</sup> measure cellos and violas in unison. Four horns, bassoons, and contrabassoon are added</p>	<p>Number 5</p> <p>Tenor voice enters accompanied by violins which continue rhythmic pattern. 3<sup>rd</sup> measure entrance of clarinet and violas. 5<sup>th</sup> measure cellos and bassoons in unison. 6<sup>th</sup> measure trumpets, flutes and oboes to increase <i>sforzando</i> effect. Eleventh measure bassoons,</p>

<p>to measures 7 to 10 to increase the sforzando effect (well orchestrated sforzandos). 11<sup>th</sup> measure, cellos and basses in <i>pizzicato</i> double voice. Diminuendo is also added (better balanced orchestration, not covering voice. <i>Diminuendo</i> helps to have even more sudden effect of coming <i>fortissimo</i>). Measures 13-14: measures added II violins and violas with remaining horns and bassoons.</p>	<p>clarinet, and low strings in <i>pizzicato</i> double voice. 13<sup>th</sup> measure again flutes, oboes and clarinet and strings on <i>sforzando</i>. 14<sup>th</sup> measure strings <i>pizzicato</i> with added double bass. (The last 2 measures have great contrasts between winds and string <i>pizzicato</i> only.)</p>
<p>Number 6</p> <p>The entrance of choir (<i>altos</i>) accompanied by strings. Oboes and english horn double altos. 3<sup>rd</sup> measure entrance of second violins (SH puts more emphasis at the end of the measure, to mark words “Our Father”). 5<sup>th</sup> measure - entrance of choir (bass) in octaves. Clarinets, bassoons and double basses. (In this character, the choir sounds better when it has been doubled by woodwind instruments. Also, it gives a slight folk colour, which is appropriate to this scene.)</p>	<p>Number 6</p> <p>Entrance of choir (altos) accompanied by Strings. 5<sup>th</sup> measure - entrance of choir (tenor) in octaves.</p>
<p>Number 7</p> <p>The entrance of <i>tutti</i> choir, melody doubled by strings. (The reverse of MS's version, <i>tutti</i> strings enriches choir sound, makes it more powerful.) 3<sup>rd</sup> measure, contrasting material altos and basses doubled by woodwinds (again, reverse to MS's version). Measures</p>	<p>Number 7</p> <p>The entrance of <i>tutti</i> choir, melody doubled by horns and oboes. 3<sup>rd</sup> measure as contrasting material altos and basses doubled by Strings in octave. Measures 5-6 are the same as before. The 7<sup>th</sup> measure: choir, strings, 4 horns, bassoons, 11<sup>th</sup> measure added clarinet to mark</p>

<p>5-6 same as before. 7<sup>th</sup> measure choir doubled by woodwinds, strings playing <i>sforzandos</i> in octaves (increases dramatic effect).</p>	<p><i>sforzando</i>.</p>
<p>Number 8</p> <p><i>Fortissimo</i>. Woodwinds, 4 horns and bass trombone with tuba, timpani roll (orchestration has darker and more dramatic feeling). Strings have <i>legatos</i> by 2 eight notes, (which imitates crying effect, fits in better with the character.)</p>	<p>Number 8</p> <p><i>Fortissimo</i>. Woodwinds, 4 horns, trumpets and trombone. Oboes enters in the 4<sup>th</sup> measure. Strings have <i>detaché</i> with accents on each note.</p>
<p>Number 9</p> <p>Measures 1-2: sopranos and altos, measures 3-4 Tenors and Basses, strings in octaves, timpani roll, woodwinds, 2 horns, bass trombone. (SH continued <i>forte</i> dynamic which works better with Soprano range and character of music (MS has piano). SH saves bass trombone for Number 10)</p>	<p>Number 9</p> <p>Measures 1-2: sopranos and altos, measures 3-4: Tenors and basses, strings in octaves, timpani roll, woodwinds, 2 horns, tuba. (Number 9 starts in <i>piano</i> dynamic and builds up towards culmination point at number 10.)</p>

<p>Number 10</p> <p><i>Fortissimo</i>, entire <i>tutti</i>. Then graduate <i>diminuendo</i> (SH used every available instrument to mark <i>Fortissimo</i>, then follows well orchestrated <i>diminuendo</i> with graduate withdraw of instruments.)</p>	<p>Number 10</p> <p><i>Fortissimo</i>, <i>tutti</i> without bassoons and timpani (probably should be used all instruments).</p> <p>Measures 3-4: strings with oboes, clarinets and bassoons. Measures 5-6: clarinets, I violins, cellos and basses (orchestrated <i>diminuendo</i> but with very sudden withdraw of instruments).</p>
<p>Number 11</p> <p>Measures 1-2, I, II violins play rhythmical pattern. Clarinets, oboes and flutes pedals (withdrawn one by one to make <i>diminuendo</i>).</p> <p>Measures 3-4: <i>pizzicato</i> cellos and basses. The entrance of Choir (Bass). Measures 5-6: entrance solo bass, cellos and bass <i>arco</i> (more balanced orchestration). 7<sup>th</sup> measure: all strings (except bass) play rhythmical pattern. Two clarinets and 2 bassoons accompanied choir (Bass). 8<sup>th</sup> measure: entrance oboes, strings and soprano solo with <i>sforzando</i>. (Entrance of strings (except bass) emphasize <i>sforzando</i>).</p>	<p>Number 11</p> <p>Measures 1-2, I, II violins play rhythmical pattern. Measures 3-4: <i>pizzicato</i> cellos and basses. Bassoons, the entrance of Choir (Bass). Measures 5-6: entrance of solo bass, clarinet and viola pedal. 7<sup>th</sup> measure: violas play rhythmical pattern. Two clarinets and 2 bassoons accompanied choir (Bass). 8<sup>th</sup> measure: entrance oboes and soprano solo with <i>sforzando</i>.</p>

<p>Number 12</p> <p>Measures 1-3: strings play rhythmical pattern. The entrance of Soprano accompanied by bassoons, clarinets and oboes. (II violins and cellos enter at the same time with woodwinds to emphasize <i>sforzando</i>).</p> <p>4<sup>th</sup> measure: flutes, oboes, clarinets and bassoons, cellos play rhythmical pattern. Measures 5-6: strings double melody of alto solo, 2 horns continue the rhythmical pattern. Measures 7-8: solo Soprano accompanied by entire woodwinds section (except contrabassoon), II violins play the rhythmical pattern.</p>	<p>Number 12</p> <p>Measures 1-3: I, II violins play rhythmical pattern. The entrance of Soprano accompanied by bassoons and oboes. Measures 4-6: all woodwinds. 5<sup>th</sup> Measure: solo alto. Measures 7-8: solo Soprano accompanied by clarinets, bassoons, 2 horns and 2 trombones.</p>
<p>Number 13</p> <p>1<sup>st</sup> measure: solo tenor, I and II violins, violas and cellos play rhythmical pattern. 3<sup>rd</sup> beat, entrance of woodwinds and horns, strings play passage (MS only cellos and bassoons, SH's version involves much more instruments from one side. Better orchestrated <i>forte</i> but could cover solo tenor voice). 2<sup>nd</sup> measure: 4 Horns pedal, strings play rhythmical pattern and doubling melody of choir (alto). (SH reinforcing <i>forte</i> of choir by strings with accents, which sounds more present, while MS doubling with <i>pizzicato</i>). 3<sup>rd</sup> measure: <i>sforzando</i> on the second beat by the choir (bass)</p>	<p>Number 13</p> <p>1<sup>st</sup> measure: solo tenor, I and II violins continue rhythmical pattern.</p> <p>Two horns playing pedal. Oboes and clarinets enter on 3<sup>rd</sup> beat, <i>fortissimo</i> together with passage bassoons and cellos. 2<sup>nd</sup> measure: violas play rhythmical pattern. <i>Pizzicato</i> of violins and cellos doubling melody of choir (Alto), <i>sforzando</i> by bassoons and clarinets on 3<sup>rd</sup> beat. 3<sup>rd</sup> measure: <i>sforzando</i> on second beat choir (bass) accompanied by strings with clarinets and bassoons, then passage by bassoons doubled by low strings. 4<sup>th</sup> measure: rhythmical pattern by strings,</p>

<p>accompanied by strings only, then passage by woodwinds. (SH makes more contrasts by switching strings and woodwinds).</p> <p>4<sup>th</sup> measure: rhythmical pattern by second violins and violas, choir (soprano). Third beat passage by flutes and clarinets on <i>forte</i>. (Here, SH withdraws some instruments to prepare contrasting <i>fortissimo</i> at next measure.)</p> <p>5<sup>th</sup> measure: 4 horns and Strings <i>fortissimo pizzicato</i> with <i>diminuendo</i> and entire woodwind group on 3<sup>rd</sup> beat <i>fortissimo</i>. Solo bass on 4<sup>th</sup> beat (more detailed and contrasting orchestration by SH.)</p>	<p>choir (soprano), clarinets pedal. 3<sup>rd</sup> beat passage by flutes and oboes on <i>fortissimo</i> with bassoons <i>sforzando</i>.</p> <p>5<sup>th</sup> measure: strings play rhythmical pattern on <i>fortissimo</i>. Trumpets and trombones enter on 3<sup>rd</sup> beat with <i>sforzando</i>. Solo bass on 4<sup>th</sup> beat.</p>
<p>Number 14</p> <p>Measures 1-4: Bass solo. Then Choir accompanied by strings (doubled melody) and by woodwinds (counterpoint). (Instead of doubling choir by woodwinds, SH introduced different material, which makes it more fresh.)</p> <p>5<sup>th</sup> measure: choir (tenor and bass) and raising passages by strings and woodwinds added one by one (well orchestrated crescendo).</p> <p>6<sup>th</sup> measure: Bass clarinet, 3 bassoons, 3 trombones and tuba and timpani roll on <i>fortissimo</i>. (SH created a much more powerful fortissimo sound).</p>	<p>Number 14</p> <p>First measure: Bass solo. Choir accompanied by strings (rhythmical pattern) and doubled by woodwinds (melody). Brass pedals.</p> <p>Measures 3-4: same as before, only trumpets pedal.</p> <p>4<sup>th</sup> measure: same as before plus 2 trombones and 4 horns on <i>crescendo</i>.</p> <p>5<sup>th</sup> measure: choir (tenor and bass) and raising passages by strings (triple <i>forte</i>)</p> <p>6<sup>th</sup> measure: trombones and tuba <i>forte, sforzando</i></p> <p>7<sup>th</sup> measure: string passages again interrupted by trombones and tuba.</p>

<p>7<sup>th</sup> measure: this time only strings raising passages again interrupted by trombones and tuba (contrasting orchestration compared to measure 5).</p>	
<p>Number 15</p> <p>Measures 1-4: triple <i>forte</i> of strings in octaves (with very clear bowing marks). 3<sup>rd</sup> measure, low woodwinds, 4 horns in unison on low register, tuba doubling low strings, trombone and trumpet, timpani roll (SH creates very powerful <i>fortissimo</i> with very dark sound).</p> <p>Measures 5-6: I and II violins play rhythmical pattern.</p> <p>Entrance of cello, solo (bass), then 4 horns.</p> <p>8<sup>th</sup> measure: all woodwinds <i>forte</i>, solo bass.</p>	<p>Number 15</p> <p>Measures 1-4: trombones and tuba, strings in octaves forte with <i>sforzandos</i></p> <p>Measures 5-7: I and II violins play rhythmical pattern.</p> <p>Entrance of clarinets, solo (bass), then horn.</p> <p>8<sup>th</sup> measure: <i>tutti forte</i> (except trombones and tuba)</p>
<p>Number 16</p> <p>1<sup>st</sup> measure:</p> <p><i>sforzandos</i> by 4 horns and all woodwinds (better orchestrated using entire woodwind section in order to emphasize accents)</p> <p>Solo bass together with strings (SH used triple stops to emphasize accents)</p> <p>2<sup>nd</sup> measure: <i>sforzando</i> on 1<sup>st</sup> beat, strings and all woodwinds. II violins and violas continue rhythmical</p>	<p>Number 16</p> <p>1<sup>st</sup> measure:</p> <p><i>sforzandos</i> by 4 horns, oboes and clarinets. Solo bass together with strings.</p> <p>2<sup>nd</sup> measure: <i>sforzando</i> on 1<sup>st</sup> beat, strings and all woodwinds. Violins continue rhythmical pattern until 5<sup>th</sup> measure of number 17.</p> <p>Measures 3-4: violas, clarinets and bassoons doubles solo bass. Flutes and oboes play counterpoint in</p>



<p>pattern. (SH withdraws 1 violins, to make <i>diminuendo</i>).</p> <p>Measures 3-4: strings, oboes and bassoons doubles solo bass.</p> <p>Measures 5-7: entrance of horns on <i>forte</i> followed by trumpets, playing rhythmical pattern. Woodwinds doubled by strings <i>tutti</i> (SH used triple stops to emphasize <i>fortissimo</i> chords)</p>	<p>octaves, <i>pizzicato</i> by cellos and bass.</p> <p>Measures 5-7: entrance of trumpets, trombones and tuba on forte. Woodwinds doubled by cellos and basses.</p>
<p>Number 17</p> <p>Measures 1-2: Entrance of choir soprano, strings playing <i>pizzicato</i> and doubling choir. Trumpets continue rhythmical pattern.</p> <p>Measures 3-4: entrance of choir tenor, bassoons and oboes double choir.</p> <p>Measures 5-6: violas play rhythmical pattern, 4 horns in octaves doubles sopranos and basses. Harmonic pedals by woodwinds and low strings in measure 6.</p> <p>7<sup>th</sup> measure: all strings play rhythmical pattern. Solo bass enters on 3<sup>rd</sup> beat together with pedal of woodwinds</p> <p>8<sup>th</sup> measure: descending passage by strings. Four horns enter on 1<sup>st</sup> beat (better balance, not covering solo bass).</p> <p>9<sup>th</sup> measure: oboes and English horn (better matching sound) double choir tenor.</p>	<p>Number 17</p> <p>Measures 1-2: Entrance of choir soprano, woodwinds doubling choir. I and II violins continue rhythmical pattern during 4 measures.</p> <p>Measures 3-4: entrance of choir tenor, low strings doubling choir, pedals by clarinets in octaves.</p> <p>Measures 5-6: violas play rhythmical pattern, second violins and clarinets double sopranos and basses.</p> <p>Pedal by flutes, oboes, and low strings.</p> <p>7<sup>th</sup> measure: all strings play rhythmical pattern. Solo bass enters on 3<sup>rd</sup> beat together with pedal of woodwinds</p> <p>8<sup>th</sup> measure: descending passage by strings in octaves doubled by woodwinds. Two horns enter on 3<sup>rd</sup> beat.</p> <p>9<sup>th</sup> measure: flutes, clarinets, and bassoons double choir tenor.</p> <p>10<sup>th</sup> measure: strings play <i>sforzando</i> to emphasize solo</p>

<p>10<sup>th</sup> measure: strings play <i>sforzando</i> together with timpani to emphasize solo bass's replica. Low strings <i>pizzicato</i> on piano on 3<sup>rd</sup> beat.</p> <p>(SH have better contrasts, using different instruments achieves same goals without unnecessary doubling.)</p>	<p>bass's replica. Oboes, clarinets and bassoons enter on 3<sup>rd</sup> beat.</p>
<p>Number 18</p> <p>Everything is the same as MS except SH added from 4<sup>th</sup> measure entire woodwind section (except flutes) to double choir and timpani with bass clarinet to emphasize rhythmical pattern. (Doubling melody of choir gives a much better balance in orchestration. Doubling the rhythmical material by timpani gives more dramatic effect which suited character of music at this scene.)</p>	<p>Number 18</p> <p>Measures 1-11: strings play rhythmical pattern on <i>forte</i>.</p> <p>Measures 4-11: entrance of tutti choir accompanied by pedals of 2 horns, trombones and tuba.</p> <p>6<sup>th</sup> measure: oboes, clarinets and bassoons doubles one phrase of choir.</p>
<p>Number 19</p> <p>Strings and timpani continue rhythmical pattern, brasses doubling tutti of choir, from 3<sup>rd</sup> measure 1<sup>st</sup> and 3<sup>rd</sup> horns play counterpoint, 7-8<sup>th</sup> measure added all woodwinds on crescendo, strings play <i>detaché</i>. (SH saves woodwinds to make <i>crescendo</i> that leads to culmination point, also changed articulation of strings at 8<sup>th</sup> measure to <i>detaché</i> to make more intensive sound in <i>crescendo</i>.)</p>	<p>Number 19</p> <p>Orchestra and choir <i>tutti</i>. Woodwinds doubling choir, strings continue rhythmical pattern.</p>

<p>Number 20</p> <p>Triple <i>forte</i> culmination point, <i>tutti</i> orchestra (SH use entire force of the orchestra, timpani roll, also puts 1<sup>st</sup> violins in high register, 4 horns in unison, making massive Mahlerian sound) and choir.</p>	<p>Number 20</p> <p><i>Fortissimo</i> culmination point, <i>tutti</i> orchestra (without timpani and trumpets!) and choir.</p>
<p>Number 21</p> <p>Measures 1-4: II violins and cellos continue rhythmical pattern (SH saves string's <i>tutti</i> for later), woodwinds, 4 horns and timpani roll. 5-8<sup>th</sup> measures: added II violins and violas, snare drum and flutes. (well orchestrated gradual <i>crescendo</i>, SH saves 1<sup>st</sup> trumpet, 1<sup>st</sup> trombone and <i>piccolo</i> flute for later biggest culmination point and Number 22.)</p>	<p>Number 21</p> <p>Strings continue rhythmical pattern, timpani roll, woodwinds doubling sopranos and altos. Pedal by 2 horns and trumpet.</p>
<p>Number 22</p> <p>Measures 1-4: entire <i>tutti</i>, (SH <i>tutti</i> in general is a much larger orchestra, which makes a much bigger sound) strings and woodwinds doubling choir (very powerful effect of large part of the orchestra playing in same motive in octaves) brass play harmonic pedals. Timpani, snare drum and suspended cymbal rolls (very effective use of percussion).</p> <p>Measures 5-6: trombones and trumpets with accents</p>	<p>Number 22</p> <p>Measures 1-4: entire <i>tutti</i>, strings play triplets (new rhythmical pattern) woodwinds doubling choir, brass play harmonic pedals. Timpani roll. Measures 5-6: woodwinds and strings play descending passage, brass pedal on <i>diminuendo</i>.</p>

<p>doubling strings on descending passage, supported by snare drum. (SH has lots of contrasts in orchestration.)</p>	
<p>Number 23</p> <p>Measures 1-3: 2 bassoons doubling strings (SH gradually changing register, from mid register to low with basses and cellos, instruments withdrawn gradually to properly orchestrate <i>diminuendo</i>) 4 horns, and trumpet play harmonic pedal. Entrance of solo bass in 2<sup>nd</sup> measure.</p> <p>4<sup>th</sup> measure: solo bass.</p> <p>5<sup>th</sup> measure: Four horns <i>sforzando</i> (matching sound)</p>	<p>Number 23</p> <p>Measures 1-3: 2 bassoons doubling double basses, 4 horns play harmonic pedal. Entrance of solo bass in 2<sup>nd</sup> measure. 4<sup>th</sup> measure: solo bass.</p> <p>5<sup>th</sup> measure: 2 bassoons and 2 horn <i>sforzando</i>.</p>
<p>Number 24</p> <p>1<sup>st</sup> measure: contrabassoon on bassoon.</p> <p>Measures 2-7: entrance of clarinets and bass clarinet</p> <p>Measures 6-8: entrance solo baritone.</p> <p>8<sup>th</sup> measure: entrance of oboe and English horn on <i>forte</i>.</p> <p>(here SH using only winds on low register, making nice contrast in orchestration)</p>	<p>Number 24</p> <p>1<sup>st</sup> measure: double-basses and cellos on piano.</p> <p>Measures 2-3: entrance of violas, bassoons with <i>sforzando</i> and clarinet.</p> <p>Measures 4-5: entrance of first violins.</p> <p>Measures 6-7: horn and solo baritone.</p> <p>8<sup>th</sup> measure: 2 horns, 2 trumpets and 2 clarinets with <i>sforzando</i>.</p>

<p>Number 25</p> <p>Measures 1-12: solo baritone accompanied by string section, horn entering every second measure.</p> <p>Measures 10 and 12: woodwinds and trumpets entering on 3<sup>rd</sup> beat.</p> <p>(SH makes better contrast in orchestration using entire string section with horn entering every second measure, after introducing woodwinds only in number 24.)</p>	<p>Number 25</p> <p>Measures 1-12: solo baritone</p> <p>Measures 1-8: clarinets, 2 horns, trombones and tuba pedals. Trumpets and violins and violas entering every second measure.</p> <p>Measures 9-12: Low strings and woodwinds, <i>fortissimo</i> with <i>crescendos</i>. Two horns enter on 3<sup>rd</sup> beat, trumpets and violins continue same pattern.</p>
<p>Number 26</p> <p>Measures 1-13: solo baritone continue, timpanis roll, pedal by cellos and double basses.</p> <p>Measures 2-4: woodwinds, trumpet enters in 4<sup>th</sup> measure.</p> <p>5<sup>th</sup> measure: <i>sforzando</i> by bassoons, horns and upper strings.</p> <p>Measures 6-13: woodwinds</p> <p>(Again, SH proposes more contrasting orchestration, baritone accompanied by woodwinds with pedal by low strings.)</p>	<p>Number 26</p> <p>Measures 1-13: solo baritone continue, timpanis roll</p> <p>Measures 2-4: woodwinds and violins on <i>piano</i>.</p> <p>Trombone and bassoon pedal. Trumpet enters in 4<sup>th</sup> measure.</p> <p>5<sup>th</sup> measure: <i>sforzando</i> by orchestra <i>tutti</i> (except 2 horns).</p> <p>Measures 6-13: first violins, violas, flutes, bassoons, French horns, pedals by 3<sup>rd</sup> horn, clarinet and double bass.</p> <p>10-13<sup>th</sup> measures: entrance of oboes.</p>

<p>Number 27</p> <p>Measures 1-8: baritone solo, accompanied by strings</p> <p>Measures 2-4: timpani and bass <i>pizzicato</i> and harp on 4<sup>th</sup> beat.</p> <p>Measures 6-7: ascending passage by harp leading to 8<sup>th</sup> measure with entrance of first violins in high register.</p> <p>(SH continue contrasting orchestration, now baritone accompanied by strings with appearance of timpani and harp)</p>	<p>Number 27</p> <p>Measures 1-8: baritone solo, pedals by clarinets</p> <p>Measures 1-4: counterpoint by violas.</p> <p>Measures 2-4: timpani and bass <i>pizzicato</i> on 4<sup>th</sup> bit.</p> <p>Measures 6-7: timpani roll, strings, 2 horns, bassoons</p> <p>8<sup>th</sup> measure: flutes, oboes, clarinets.</p>
<p>Number 28</p> <p>First measure: first violins pedal</p> <p>Measures 2-8: sopranos and altos doubled by string section. Repetitive pedals by harp in high register.</p> <p>Measures 4-8: tenors</p> <p>Measures 7 and 8: entrance of clarinets and flutes.</p> <p>(In this number, I found both SH's and MS's orchestrations are interesting and well done.)</p>	<p>Number 28</p> <p>Measures 1-8: <i>tremolo</i> first violins</p> <p>Measures 2-8: sopranos and altos doubled by woodwinds</p> <p>Measures 4-8: tenors</p>

<p>Number 29</p> <p>Measures 1-9: basses accompanied by strings. Clarinets and bass clarinet doubled double bass line.</p> <p>5<sup>th</sup> measure: entrance of tenors, accompanied by violas and cellos.</p> <p>Measures 6 and 8: sforzandos by flutes, oboes, clarinets, and harp.</p> <p>Ninth measure: <i>sforzandos</i> chord with <i>crescendo</i> by oboes, 3 clarinets, 3 bassoons, 4 horns, and harp reinforced by <i>pizzicato</i> strings.</p> <p>(SH's orchestration is richer in colours, better orchestrated <i>crescendo</i> in measure 9.)</p>	<p>Number 29</p> <p>Measures 1-8: basses accompanied by strings.</p> <p>Measures 3-4: pedals by horns.</p> <p>5<sup>th</sup> measure: entrance of tenors doubled by clarinets and bassoons.</p> <p>Ninth measure: <i>sforzando</i> chord with <i>crescendo</i> by oboes, clarinets, bassoons, horns, trumpets, and trombone.</p>
<p>Number 30</p> <p><i>Fortissimo, tutti</i> choir accompanied by <i>tutti</i> brass, Bassoons and contrabassoon, <i>tutti</i> strings on <i>pizzicato</i>, harp, timpani. Entire woodwinds added in 6<sup>th</sup> measure on 3<sup>rd</sup> beat.</p> <p>(Brighter and richer orchestrated culmination by SH.)</p>	<p>Number 30.</p> <p><i>Fortissimo, tutti</i> choir accompanied by <i>tutti</i> winds and violins. Low string added on 6<sup>th</sup> measure on 3<sup>rd</sup> beat.</p>

<p>Number 31</p> <p><i>Tutti</i> choir accompanied by strings, timpani rolls, and harmonic pedals by trumpets, horns, and tuba.</p> <p>2<sup>nd</sup> measure: on 3<sup>rd</sup> beat entrance of flutes, oboes, clarinets and bassoons and double basses</p> <p>Measures 5-7: <i>tutti</i> choir accompanied by <i>tutti</i> woodwinds and horns.</p> <p>(SH adds 3 horns at 5-7<sup>th</sup> measures to keep it sounding powerful.</p> <p>In this number I found both SH's and MS's orchestrations are interesting and well done)</p>	<p>Number 31</p> <p><i>Tutti</i> choir accompanied by harmonic pedals by trumpets, trombones, tuba, bassoons, and clarinets.</p> <p>2<sup>nd</sup> measure: on 3<sup>rd</sup> beat entrance of flutes, oboes, horns and strings</p> <p>Measures 5-7: <i>tutti</i> choir accompanied by <i>tutti</i> woodwinds.</p>
<p>Number 32</p> <p>Measures 1-4: tenors accompanied by low strings and pedals by clarinet, bass clarinet and bassoon.</p> <p>Measures 5-8: <i>tutti</i> choir accompanied by strings, bass clarinets and bassoons.</p> <p>9<sup>th</sup> measure: <i>sforzando</i></p> <p>woodwinds, 3 horns, harp, and <i>pizzicato</i> strings.</p> <p>(SH has contrasts, 9<sup>th</sup> measure richer orchestration)</p>	<p>Number 32</p> <p>Measures 1-4: tenors accompanied by low strings and pedals by clarinet and horn.</p> <p>Measures 5-8: <i>tutti</i> choir accompanied by all strings, clarinets, bassoons and horn pedal.</p> <p>9<sup>th</sup> measure: <i>sforzando</i></p> <p>woodwinds, 2 horns, viola, and cello</p>



<p>Number 33</p> <p>Measures 1-4: choir <i>tutti</i> accompanied by strings.</p> <p>5<sup>th</sup> measure: clarinet and bassoon, timpani roll and harp, cello and bass.</p> <p>6<sup>th</sup> measure: entrance of choir: sopranos, altos and tenors.</p> <p>8<sup>th</sup> measure: entrance of bass clarinet</p> <p>(In this number, I found both SH's and MS's orchestrations are interesting and well done.)</p>	<p>Number 33</p> <p>Measures 1-4: choir <i>tutti</i> accompanied by woodwinds, 2 horns, and strings.</p> <p>5<sup>th</sup> measure: woodwinds, timpani roll, cello, and bass</p> <p>6<sup>th</sup> measure: entrance of choir: sopranos, altos, and tenors.</p> <p>8<sup>th</sup> measure: violins and violas</p>
<p>Number 34</p> <p>Measures 1-4: basses accompanied by cellos, double basses, clarinets, bass clarinet, harp and timpani.</p> <p>Measures 4-5: double bass <i>pizzicato</i>, horns and bassoons, timpani and harp.</p> <p>Measures 6-8: bass clarinet solo, harp and cellos</p> <p>Measures 9-10: timpani, harp, cellos, and <i>pizzicato</i> double basses.</p> <p>(in this number use of bass clarinet and harp gives to SH's orchestration more colours)</p>	<p>Number 34</p> <p>Measures 1-4: basses accompanied by strings, clarinets, bassoons and timpani.</p> <p>3<sup>rd</sup> measure: entrance of 2 french horns.</p> <p>Measures 5-6: clarinets, bassoons, french horns, timpani.</p> <p>Measures 5-10: bassoons, french horns.</p> <p>9<sup>th</sup> measure: clarinet, timpani, viola.</p>
<p>Number 35</p> <p>1<sup>st</sup> measure: double bass</p> <p>Measures 2-6: <i>tremolo</i> by violas.</p> <p>Measures 4-6: II violins and cellos.</p>	<p>Number 35</p> <p>1<sup>st</sup> measure: double bass</p> <p>Measures 2-6: <i>tremolo</i> by violas.</p> <p>Measures 4-6: II violins and cellos.</p>

<p>Measures 5-6: <i>tremolo</i> double basses</p> <p>(SH adds double bass tremolo at 5<sup>th</sup> measure to support <i>crescendo</i>)</p>	
<p>Number 36</p> <p>Measures 1-3: tenors accompanied by viola <i>tremolos</i> and violins.</p> <p>4<sup>th</sup> measure: entrance of solo bass. <i>Forte</i> by violins, violas and cellos.</p> <p>5<sup>th</sup> measure: tenors accompanied by oboes and bassoons. (SH uses better instrument combination)</p> <p>Measures 6 and 7: entrance on 3<sup>rd</sup> beat of strings on <i>crescendo</i>.</p> <p>7<sup>th</sup> measure: entrance of horns.</p> <p>(In this number, I found both SH's and MS's orchestrations are interesting and well done)</p>	<p>Number 36</p> <p>Measures 1-3: tenors accompanied by viola <i>tremolos</i> and clarinets.</p> <p>4<sup>th</sup> measure: entrance of solo bass. <i>sforzandos</i> by violins and violas.</p> <p>5<sup>th</sup> measure: tenors accompanied by clarinets and bassoons.</p> <p>Measures 6 and 7: entrance on 3<sup>rd</sup> beat of strings and horns.</p> <p>7<sup>th</sup> measure: entrance of basses, <i>pizzicato</i> strings.</p>
<p>Number 37</p> <p>Measures 1-3: solo bass accompanied by oboes and bassoons. (SH uses better instrument combination)</p> <p>2<sup>nd</sup> measure: entrance of strings (arco).</p> <p>3<sup>rd</sup> measure: entrance of tenors and horn.</p> <p>Measures 4-5: solo bass, oboes, bassoons, horns and strings.</p>	<p>Number 37</p> <p>Measures 1-3: solo bass accompanied by clarinets and bassoons.</p> <p>2<sup>nd</sup> measure: entrance of Pizz. Strings and horn.</p> <p>3<sup>rd</sup> measure: entrance of tenors.</p> <p>Measures 4-5: solo bass, clarinets, bassoons, horns and strings.</p>

<p>6<sup>th</sup> measure: tenors and basses accompanied by oboes, bassoons, horn, timpani, and low strings. (Both orchestrations are interesting.)</p>	<p>6<sup>th</sup> measure: tenors and basses accompanied by clarinets, bassoons, horn, timpani and strings.</p>
<p>Number 38</p> <p>Measures 1-2: basses, doubled melody by oboes, english horn, bassoons, timpani roll, pedal by cellos and double basses.</p> <p>Measures 3-4: entrance on tenors with same accompaniment.</p> <p>Measures 5-6: entrance of basses, same accompaniment.</p> <p>(SH uses combination of oboes, eng. horn and bassoons which is better matching instruments.)</p>	<p>Number 38</p> <p>Measures 1-2: basses, doubled melody by strings, bassoons, horns, trombone. Timpani on last beat in 2<sup>nd</sup> measure.</p> <p>Measures 3-4: entrance on tenors with same accompaniment.</p> <p>Measures 5-6: basses, 2 horns and 3 trombones.</p>
<p>Number 39</p> <p>Measures 1-2: phrases of tenors and basses accompanied by oboes, english horn, bassoons.</p> <p>2 trumpets, timpani and solo base entering in 2<sup>nd</sup> measure.</p> <p>Measures 3-4: phrases of tenors and basses</p>	<p>Number 39</p> <p>Measures 1-2: phrases of tenors and basses accompanied by pedals of horns and trombones.</p> <p>Strings and solo base entering in 2<sup>nd</sup> measure.</p> <p>Measures 3-4: phrases of tenors, and basses accompanied by pedals of horns and trombones.</p>

<p>accompanied by oboes, english horn, bassoons.</p> <p>5<sup>th</sup> measure: strings, timpani, and solo bass.</p> <p>Measures 6-7: solo bass, bassoons, and strings.</p> <p>(In this number, I found both SH's and MS's orchestrations are interesting and well done.)</p>	<p>5<sup>th</sup> measure: strings and 2 horns and solo bass.</p> <p>6<sup>th</sup> measure: solo bass, clarinets, and bassoons, strings.</p> <p>7<sup>th</sup> measure: <i>sforzando</i>. Woodwinds and Strings.</p>
<p>Number 40</p> <p>Measures 1-2: rhythmical pattern by strings, pedal trombones, trumpets and timpani.</p> <p>Measures 3-4: solo bass</p> <p>Measures 5-6: strings, trumpets, trombones and solo bass.</p> <p>7<sup>th</sup> measure: trumpets, trombones and timpani roll <i>crescendo</i>, solo bass continues.</p> <p>Measures 8-9: solo bass, <i>fortissimo tremolo</i> by violins, violas and cellos with following <i>diminuendo</i>.</p> <p>(SH has better orchestrated dynamic contrasts and <i>crescendo</i>)</p>	<p>Number 40</p> <p>Measures 1-2: rhythmical pattern by strings, pedal in octaves by trombones.</p> <p>Measures 3-4: solo bass</p> <p>Measures 5-6: Strings and trombones and solo bass.</p> <p>7<sup>th</sup> measure: clarinets, bassoons and horns on <i>crescendo</i>, solo bass continues.</p> <p>Measures 8-9: solo bass, <i>tremolo</i> by violins with <i>sforzando</i> with following <i>diminuendo</i>.</p>
<p>Number 41</p> <p>1<sup>st</sup> measure: violins <i>tremolo</i>.</p> <p>Measures 2-3: violins and violas <i>tremolo</i>, bass clarinet solo</p> <p>Measure 4-5: entrance of basses, accompanied by</p>	<p>Number 41</p> <p>1<sup>st</sup> measure: violins <i>tremolo</i>.</p> <p>Measures 2-3: violins and violas <i>tremolo</i>, clarinet solo</p> <p>Measure 4-5: entrance of basses, accompanied by clarinet and <i>tremolos</i> by violins and violas.</p>

<p>clarinet and <i>tremolos</i> by violins and violas.</p> <p>Measures 6-9: phrases by altos and sopranos accompanied string <i>tremolos</i> while bassoon plays the opening theme.</p> <p>10<sup>th</sup> measure: altos and basses, <i>tremolo</i> by violas and cellos.</p> <p>(SH has more contrasts in orchestration, string <i>tremolos</i> suites the character of music better.)</p>	<p>Measures 6-9: phrases by altos and sopranos accompanied by strings, violas play opening theme.</p> <p>Horn pedal.</p> <p>10<sup>th</sup> measure: altos and basses, <i>tremolo</i> by violas.</p>
<p>Number 42</p> <p>Measures 1-2: <i>tremolo</i> by II violins and violas, bass clarinet plays opening theme.</p> <p>Measures 3-4: entrance of tenors, <i>tremolo</i> by II violins and violas, bass clarinet.</p> <p>Measures 5-6: <i>tremolo</i> by second violins and violas, violins stop at 7<sup>th</sup> measure. bass clarinet and timpani roll on <i>pianissimo</i>. Measures 7-10: clarinets and bass clarinet, viola <i>tremolo</i> and timpani roll on <i>morendo</i>.</p> <p>Measures 1-13: viola <i>tremolo</i>, timpani roll and cello pedal. (SH has better orchestrated <i>diminuendo</i> with alarming feeling of timpani roll, which suites the character of the music better.)</p> <p>End of first scene of Prologue.</p>	<p>Number 42</p> <p>Measures 1-2: <i>tremolo</i> by violas, 2 bassoons.</p> <p>Measures 3-4: entrance of tenors. Viola <i>tremolos</i>, bassoons, double bass plays opening theme.</p> <p>Measures 5-6: violas and double basses.</p> <p>Measures 7-8: clarinet and double basses.</p> <p>Measures 9-10: clarinet, violas and double basses.</p> <p>Measures 11-12: double basses on <i>pianissimo</i>.</p> <p>13<sup>th</sup> measure: double basses <i>pizzicato</i>.</p> <p>End of first scene of Prologue.</p>

This comparative analysis demonstrates how different orchestrations of the same music can give dramatically contrasting results. Shostakovich achieves highly dramatic culminations by strategically adding instruments, by including percussion, and by using very specific bowing indications.

## Chapter II

### Presentation of my own compositions

#### “YOUTH” OVERTURE Op.50

“Youth” Overture was written in Montreal in June of 2016. It was commissioned by and dedicated to Jean-Philippe Tremblay and the Orchestre de la Francophonie on the occasion of their 15<sup>th</sup> anniversary. I was a member of this orchestra during the very first year, so I wanted to create something special for this event - the overture, very energetic, turbulent but at the same time with a nostalgic touch. I took my inspiration from great Russian overtures such as Borodin's “Prince Igor” and Glinka's “Russlan and Ludmila”. While composing this music, I also decided to dedicate this overture to the youth of our planet, ambitious and fearless in making our home a better place.

Youth is the most magical period in our lives. It's a time of the most important experiences which will have an impact on our entire existence. It's a time to choose a profession, it's a time for first kisses; it's the first time in our lives when we make decisions as “grown-ups” ... and for some, it's a time to choose a path to make our world a better place, a place without war, a place where we can take care of our home instead of slowly destroying it... Imagine, just imagine, that this wild and beautiful ocean is simply your life, and you are a sailboat crossing it. You are facing strong winds and brutal waves, and sometimes you are failing, but standing up again and again in order to conquer the ocean and victoriously achieve your dreams.

The orchestration of the overture is influenced by the great Russian composers: Pyotr Tchaikovsky, Sergei Rachmaninov, and Dmitri Shostakovich. I have always been fascinated by the orchestration skills of these composers. I noticed and used the idea of Tchaikovsky, who often uses in culminations brass harmonic pedals with little rests between them. It gives more clarity to the melody and harmonic change. I like a lot the when Rachmaninov uses the entire string section to play the melody in unison accompanied by winds and brass, so I decided to use a similar orchestration for the appearance of the second theme. Shostakovich's opening fanfare in his *Festive Overture* was a source of inspiration for orchestration for the opening and middle fanfares of my overture.

# THE MUSICAL FORM AND CHARACTER

## 1.

### I. INTRODUCTION

The overture begins with a fanfare, inspired by the opening of the *Festival Overture* by Dmitri Shostakovich. I really like the grand openings of the Soviet era. In the opening of the overture I wanted to have a feeling of excitement, of something huge and spectacular. In the Adagio Magnifico, the bassoons and the cellos with the double bass in unison give their first accented lower G, while the timpani and the snare drum prepare the listener for the opening call of the trumpets and trombones. This could be considered as the leitmotif of the “Youth”, which will eventually transform into the principal theme of the piece.

The theme is followed by the horns and the woodwinds in tutti (*Allegro Maestoso*), which are supported by the introductory glissando of the harp and full string ensemble. The violas and cellos are giving the feeling of the heartbeat, the pulse of the theme, playing their quick eighths and sixteenths. They give the feeling of passing time in synchronization with the chiming of the glockenspiel.

The main melody is given to the horns. The unison of 4 horns always gives the effect of something very powerful. I admire a lot this effect in music by Mahler, Tchaikovsky and Shostakovich, so I decided to use it in the opening fanfare to make a statement that something majestic is about to be discovered.

A. Ichmouratov “Youth” Overture, measures 3-8, main melody, introduction:

In order to add more intensity and excitement, the second fanfare rises up to A-flat Major through the harp's glissando and the flutes, oboes, and clarinets' chromatic passage, and all the violins



giving the passage of the next tonal tri-chord. The whole orchestra is involved in the fortissimo of the second fanfare at Allegro Maestoso (measure 11). Through several chromatic woodwind passages the orchestra comes to the final, punctured rhythmic calls of the fanfare, now bringing us to C-major.

## II. EXPOSITION

At rehearsal number 2, the orchestra is calming down with a new tempo, Allegro Vivace. Since the clarinet is my own instrument, and it's one of my favourite colors in the orchestra out of all woodwinds, I decided to give the main role to the clarinet. The clarinet plays an energetic melody - the main theme of the overture - starting with the fanfare rising through the C-Major's tri-chord followed by a virtuoso passage.

A. Ichmouratov "Youth" Overture, measures 37-43, main theme:

2 Clarinets in B $\flat$

The flute echoes the ending of the clarinet's theme and then, in order to add new colours in the orchestration, joins him at the second go. The "virtuoso" passage is played by the quartet of flutes and clarinets giving a harmony of intervals of sixths, and followed by a chromatic passage rising from the two oboes. All of this musical expression is supported by the strings in an accompaniment role.

In number 3, the rhythmic group of the clarinet's theme is echoed throughout the whole orchestra, every instrument playing a tiny excerpt of it. The first violins start the theme, but it is not the whole melody-just the dotted parts of it are spreading throughout the orchestra like sparks from a fire.

The snare drum comes in at measure 59 with a tremolo crescendo, leading to the drumbeat of a marching army in measure 61, where the first and second violins play the main theme. They are joined by the triangle's whole notes played every second measure afterwards. Here, in culmination,

I wanted to have the main theme in a contrasting colour: the theme played by violins only, accompanied by a bass line, percussion, clarinets and French horns. This orchestration technique was inspired by the *Festival Overture* by Shostakovich.

A. Ichmouratov “Youth” Overture, measures 61-64:

At number 4, the oboe is playing a connecting theme in A-Major. I wanted it to sound like a little march, which later I could develop into something much bigger and more spectacular.

A. Ichmouratov “Youth” Overture, measures 69-72, connection theme:

The two oboes and then, in order to add more colours to the orchestral palette, the flutes and clarinets join in repeating the theme. The cellos and trumpets finish the theme by repeating it three times and slightly transform it the fourth time to a melody reminiscent of an army march. The glockenspiel is playing the same two quarter notes and a half note in the marching theme (in measures 70 and 72), adding a touch of magic and slightly retelling Tchaikovsky's *Nutcracker* battle scene of the mice and the nutcracker.

In number 5, there is a certain bridge as well. While I was writing this overture, I had in mind the character of youth, so I definitely wanted to add a bit of quirkiness, humor and feistiness to the music. In order to do so, in measure 88, the trumpet con sordino is playing a slightly arrogant and humorous motif as the call to the battle, with its last eighth note offbeat accentuated by the brass and lower strings' chord.

A. Ichmouratov "Youth" Overture, measures 88-89:



In measure 87, the whip (a percussion instrument) adds a powerful strike on the first beat. A whip (or slapstick) is a clapper consisting of two wooden boards joined by a hinge at one end. When the boards are brought together rapidly, the sound is reminiscent of the crack of a whip. I like its surprisingly striking sound. This is why I thought it would be an appropriate place to use it, in order to exaggerate the humorous character being built. In measures 91 and 95, the xylophone is playing together with the flutes and later the oboes join creating a rhythmical grouping of four eighths notes and a half note, which adds a touch of a fairytale feeling. In measure 90, the clarinets are creating an imitation of laughter (the intervals of thirds are used) and then the violins are "laughing", as well, in measure 94 with the same motif. In number 6, the main theme comes back in the flutes, clarinets, violins and violas. The cellos, double bass and bassoons are keeping the beat, and the second violins are giving the lightest accompaniment support. Here, I wanted to have the contrast sound of a full size orchestra but without any brass and percussion.

In measure 103, the brass section of the orchestra comes in with swift eighths and then gives a supportive accompaniment in the style of a quick march.

The secondary theme is at rehearsal number 7. It is a long-winded melody in G-Major played in unison by all the strings, supported by the horn section, flutes and oboes in an ostinato rhythm with arpeggios played by the clarinets. This is a typical Slavic influenced melody. I use this type of melancholic melody in several compositions. Its orchestration is inspired by the last movement of Sergei Rachmaninoff's *Symphony No.2*. This orchestration technique helps to create a feeling of waves in an ocean, wild and magnificent.

A.Ichmouratov "Youth" Overture, measures 120-126, secondary theme:

The image shows a musical score for the secondary theme of A.Ichmouratov's "Youth" Overture, measures 120-126. The score is for Violin I, Violin II, Viola, Cello, and Double Bass. It features a long-winded melody in G-Major, marked *ff cantabile*. The melody is played in unison by all the strings. The score includes a rehearsal mark '7' at the beginning of the first measure.

At rehearsal number 8, measure 146, is the second time we hear the secondary theme in E-Major which is given to a solo horn and cellos. This is my favourite combination. The first time I heard it was in Borodin's *Prince Igor Overture*. While the harp is making the waves of the ocean calmly go back and forth, the oboes and the clarinets are reminding us of the fanfare in a more tranquil fashion. I really like this theme, so I decided to repeat it, but in a different tonality and orchestration. Finally at measure 166, out of the calmness, the snare drum comes in to play with the whole orchestra giving a drum roll on a crescendo from pianissimo to a big forte in number 9.

### III. DEVELOPMENT

At rehearsal number 9, measure 170, is the beginning of a seemingly new theme. The horns are playing the calls reminding the audience of the introduction's fanfare. The fanfare is sounding calmer, since it is doubled in the lengths of its notes. The strings are playing very quick staccato triplets in eighths, while the woodwinds, the cellos and the double basses are holding the pads of chords. I felt that in the form's structure, it would be good to bring the feeling of a fanfare throughout the entire work to highlight the main theme, development and recapitulation. Also, in a way, to remind the listener that something new and exciting is coming.

The mood of the music is changing into uncertainty. In rehearsal number 10, the glockenspiel comes into play, having a reminder of the main theme (its first measure) a couple of times (in measures 187 and 191), underscoring the flutes and the second violins. In measure 189, the harp is giving a fortissimo glissando beginning at the diminished seventh chord of the "B" from the lower octave towards the "A" of the third octave. In measure 194, the wind machine comes in for the first time. I absolutely wanted to have this effect, since it one of the best instruments to represent stormy weather. It depicts the blowing of wind over the ocean waves, adding an almost visual effect of the storm to the music.

A. Ichmouratov "Youth" Overture, measures 194-200, wind machine:



In number 11, the two groups of violins are having a dialogue, playing arpeggios of g-minor in the manner of Rimsky-Korsakov's *Sadko*, where the imagery is of the calm ocean waves rising and falling. The xylophone and two bassoons are stepping up in a short arpeggio of the seventh chord which ends with an accented B Major chord played together by the woodwinds and violas.

In measures 209-211, the special orchestration effect takes its inspiration from *Symphony No.4* by Dmitri Shostakovich (one of my most favourite symphonies). I found this orchestration technique

gives the listener an effect of mystery, of feeling that something enigmatic is about to happen. I felt this technique would be great for the development.

The percussion instruments and the harp are given the main roles here, while the woodwinds are playing a long fortissimo interval of a second, and the strings are supporting the beat with their quick sixteenths and eighths in the rhythm of a galloping horse. The cellos are playing eighth note pizzicatos on each beat, coming up in a crescendo and handing it to the violas which diminuendo, though rising even higher up in pitch. The horns, *con sordini*, are keeping the main harmony chord which starts on the second beat, and produce a wave of sound that rises to fortissimo and falls back to piano. The harp is also evoking a huge wave of sound with its glissandos up and down. Here, a triangle and the cymbals are used in full force, followed by a long but quiet note of the trombones, tuba and tam-tam.

In number 12, Scherzoso, the solo clarinet is playing the modified connection theme joined by the second clarinet in thirds. An echo is produced by the oboe in a fugue manner supported by the bassoon, all this under the ostinato rhythm of eighth notes which is played by the flutes. Each instrument comes in by itself and then shortly is joined by its double.

A. Ichmouratov "Youth" Overture, measures 227-230, connection theme:

**12** Scherzoso

2 Flutes  
*mf*

2 Oboes  
*mp*

2 Clarinets in B $\flat$

2 Bassoons  
*p*

I wanted to give this theme an exciting march-like character so I could eventually develop it into something huge and spectacular; something like a great parade. I remember, when I was young, I liked to participate in the grand parades of the Soviet Russia era. It was always such an incredible

feeling. Balloons, flowers, loud march music; everyone was so happy and excited. I guess this is exactly the feeling I wanted to create.

I used percussion instruments here as this is reminiscing of the grand parades where the army would come marching in on Red Square from far away. It is a quiet, yet determined scene. The tambourine is keeping the ostinato rhythm of a long tremolo with an accentuated stop, then three beats and a rest, during which the snare drum gives its tremolo off-beat and a short strike on the first beat of the next measure.

This marching of the percussion continues to rehearsal number 13, and has its climax there with the tambourine and the snare drum beating in unison, then followed by the bass drum's wave of tremolo, then two measures of the bass drum's crescendo tremolo leading to the fortissimo of the cymbals in measure 268 (number 14).

In measure 231, the double bass is playing pizzicato like steps, while all the activity is going on in the woodwinds. The oboe is playing the connection theme now. The strings, the brass and the percussion instruments are quiet.

In measures 235-267, the orchestration is inspired by third movement of Pyotr Tchaikovsky's *Symphony No.6*. The horn, in measure 235, quietly comes in with the same connecting theme, and the trombones and the percussion (tambourine and snare drum) keep the war-like calls with the dotted rhythm. The trumpets echo with their marching call at the ends of each second measure.

A. Ichmouratov "Youth" Overture, measures 235-241, connection theme:

Here I wanted to introduce the contrasting sound of the brass section, which would highlight the military character even more. The violins are given the stepping rhythm on every beat, like walking briskly toward the battle field.

In rehearsal number 13, the clarinet, with added trumpets and trombones, is playing the connection theme, while the flutes, second violins and the violas are following it with scales up and down in a quick rise and fall fashion. I also added trills in the first violins and half notes for the glockenspiel, which instantly transformed a serious march into something magical.

Rehearsal number 14 is the image of a storm in the ocean, where the waves are furiously coming and going with their enormous power. For centuries composers have evoked the picture of violent nature in their music. Vivaldi, Verdi, Wagner, Beethoven, Rimsky-Korsakov, Strauss and many other great composers created magnificent storm scenes. So, for me, it was a very challenging task, but I planned for this from the very beginning. It was to be the pinnacle point of the piece – a storm in the ocean. I used the arpeggios of the clarinets, and the duet of the flutes (doubled with the violas) playing the quick eighth notes like a ticking clock. The oboes are intertwining their triplets, giving the music its uncertainty.

A. Ichmouratov "Youth" Overture, measures 268-271, storm episode:

14 *maestoso*

2 Flutes *ff*

2 Oboes *ff*

2 Clarinets in Bb *ff*

2 Bassoons *ff*

I also used chromatic passages of dueling strings. As a whole, the orchestra is given the full use of the entire arsenal of different lengths of quick noted passages, in a poly-rhythmic way tiered over each other.



A. Ichmouratov “Youth” Overture, measures 268-271, storm episode:

Overlaying the scene of the storm, the horns and the trumpets are playing the fanfare theme, which is twice slower, to give the feeling of noble strength to the character of the overture.

In measures 273 and 281, the wind machine and the harp are coming in together, giving the image of the two biggest waves.

At rehearsal number 15, the main theme fortissimo is played by the flutes, violins and violas. It is modified in such a way that there is no steady major key. The melody is jumping from the lowered sixth step rather than the fifth in the scale, then accentuating the second step rather than the third, and comes to the tonic in the end through touching the minor third step. The tambourine is playing a tremolo in measures 289-290 and 293-294, a wave from piano to forte back to piano. The glockenspiel is gonging whole notes at measures 287 and 291.

#### IV. RECAPITULATION

At rehearsal number 16, we have the beginning of the recapitulation. The trumpet “senza sordino” plays the main theme solo.

A. Ichmouratov “Youth” Overture, measures 300-301, recapitulation:

The clarinet finishes the melody with the “virtuoso” passage, reminding us of the clarinet’s main role in the theme from the beginning. Twice, the trumpet is given the solo part, and then the clarinets take over in measure 308, with added flutes and trumpets. Just like in the exposition, the “virtuoso” passage is given to the flute and clarinet sections in intervals of sixths. In measure 324, the violins are given the main theme.

In number 18, the march from rehearsal number 4 comes back in A Major. In measure 336, the harp is playing the cascading arpeggios starting in D Major.

In number 19, the humorous theme is back, but this time I decided to orchestrate it differently. The theme is now played by violins, accompanied by pizzicatos of violas and second violins, while flutes and oboes play the chromatic motif downward. The imagery of sarcastic laughter is depicted by the duets of flutes, oboes and clarinets. They are playing intervals of thirds which swiftly bounce in staccato up and down.

A.Ichmouratov “Youth” Overture, measures 251-354:

In number 20, the main theme in G Major is played by the violins, then by duets of flutes and clarinets with violins and cellos. In measure 367, the trombones, the cellos and the double basses are supporting the main theme with a humorous march which continues until measure 379.

In number 21, we hear the secondary theme played fortissimo in G Major by all the strings in unison, while the clarinet is doing an accompaniment in a wave-like style, using its wide range. Still, in the background, the flutes, oboes and horns are playing the marching rhythm which keeps the parade scene in mind.

A. Ichmouratov "Youth" Overture, measures 383-390, number 21:

The image shows a musical score for measures 383-390 of the "Youth" Overture by A. Ichmouratov, specifically number 21. The score is for two flutes and two oboes. It features a marching rhythm with triplet markings and a dynamic marking of 'f' (fortissimo). The notation includes various rhythmic values and rests, with a box around the measure number '21' at the beginning of the first staff.

In number 22, the secondary theme, given to the strings and the trumpets, is now in C Major, which is the subdominant of the G Major of the whole overture. I wanted to repeat this theme one more time, again differently orchestrated, but this time in a more powerful way. It is foreshadowing the coming finale. The two horns in unison and the flutes are playing the intertwining melody of the secondary theme, adding a sense of excitement and giving the secondary theme its beautiful counterpoint. The harp and the clarinet in unison play the wave-like arpeggios of the changing chords, and the listener can imagine a sailboat freely sailing over the wide and calm ocean again.

In measures 407-422, the brass and oboes are keeping the triplet and quarter rhythm of the past struggle, intertwining the marching call with the song-like secondary theme. In measure 423, the brass is no longer playing, the whole plethora of the orchestra is transitioned to the flutes with the strings in a lullaby-like tranquil motion, with the added arpeggios of the clarinet and the harp which give the music a sense of waves splashing here and there; the storm is no longer raging.

In number 23, just before the coda, I wanted to create a mysterious atmosphere to prepare the listener for the last wave. The quiet roll by the snare drum is used to grab the listener's attention. The whole orchestra (except the brass and the harp) are holding a C Major chord. The whole section is at a piano volume, even going down to a pianissimo at the end. In measure 439, the horns are

playing the fanfare theme, in doubled lengths of notes, giving a feeling of importance and calmed down emotion.

A. Ichmouratov "Youth" Overture, measures 439-447:



The trumpets, then the oboes followed by the bassoons, play excerpts of the fanfare theme as well. The snare drum and the timpani are keeping a steady but quiet beat in every measure. The strings are all playing in C Major, having a quiet tremolo in the second violins and the violas.

## V. CODA

Rehearsal number 24 is the beginning of the coda. In pianissimo, the strings are giving the marching rhythm, and through the “poco a poco” crescendo build to a big forte at measure 472. The bassoon, then the trumpets and oboes, then even the glockenspiel, are playing the first part of the main theme (its first measure or even its dotted rhythm). The same approach is being played by the strings and the bassoon in measure 463, and then the clarinet in measure 464, then finally by the strings with the flutes and the oboes in measure 465, and so on. The instruments are taking turns in playing the first measure of the main theme up until measure 471, where the harp gives two glissandos, supported by the flutes and oboes in two chromatic passages leading to the forte in measure 472.

In measure 472, the bassoon, horns, violins and the violas are playing the main theme in unison for four measures in C Major, preparing the listener for rehearsal number 25. The clarinets are given the accompaniment, and the woodwinds are holding the C Major chord twice over the four measures.

Number 25 portrays a sailboat crossing the ocean, fighting the waves. I wanted to create here a scene of the wild and beautiful ocean and a sailboat that crosses it, which represent someone's life and the struggles and victories of living in this tumultuous world. To make the music more evocative, I again used the wind machine combined with a flurry of passages by the woodwinds

depicting turbulent wind on the ocean. This is the highest point of the overture, where the struggle comes to its apogee. The trumpets and the cellos play their marching rhythm giving the feeling of a real battle. The tubas and timpani stay strong on their heartbeat of the rhythm - a listener can imagine the human heart still beating steadily during this war between a sailboat and the ocean.

In measure 492, the whole orchestra brings us to the tutti fortissimo, where the main theme is played by the flutes, horns, violins and violas, supported by just the ostinato heartbeat of the timpani and the cellos and basses.

In number 26 several passages of quick woodwinds and strings, through b-minor and then B Major passages, come to a climax of six measures of only the fanfare-like proclamation of the tonic. The horns, the bassoons and the double bass hold several long chords, and the clarinets, oboes and violas leave the padding of C Major chord. The overture ends with a fortissimo sforzando C Major chord played by everyone at once. This is the victory of a human passionate heart, the realization of human dreams which do come true in the end.

I would like to thank l'Orchestre de la Francophonie and its conductor Jean-Philippe Tremblay for this overture's first performance. I was very pleased with the reactions of the listeners over the internet and to the five live performances. I hope that my composition, which was written with the youth of this world in mind, is reaching its goal - to encourage the young people of this generation to rise to their challenges, and make their great dreams come true despite any hardships or storms of life.

THE SECOND CONCERTO FOR VIOLA AND CHAMBER ORCHESTRA Op.41  
“REINNSTEIG”

My second concerto for viola and chamber orchestra was written in Montreal during January of 2015.

The name for the concerto “Reinnsteig” is a tribute to the great composer Johann Sebastian Bach and to his birthplace Eisenach. While traveling in Germany, I once saw an ancient path in the Thuringian forest called “Reinnsteig”. Gazing at the beautiful serene scenes, I pictured in my mind the young boy Johann running in the green pastures and luscious forests, with his little head full of traditional German melodies, aside the peaceful presence of the herds in the fields. I could almost hear the barking of sheepdogs, the sound of cowbells, melodies of the herder’s whistles, the church bells ringing afar for the daily mass, and the hustle and bustle of the nearby little town, called Eisenach.

This concerto was a commission from the violist Sasha Mirkovic from Belgrade, Serbia. He was planning to release an album consisting pieces for viola from the baroque period, but he also wanted to have a modern composition, written with baroque influence. It was a great challenge for me since I had never had that kind commission, so I agreed with a lot of enthusiasm. Sasha Mirkovic premiered my Concerto for Viola № 2 with his ensemble Metamorphosis in Belgrade in February 2015. In June 2016, Elvira Misbakhova gave the North American premiere with the Montreal based chamber orchestra “Nouvelle Generation”. The concerto is dedicated to Sasha Mirkovic.

## FORM AND STRUCTURE.

The musical form of this concerto is that of a classical three-part composition. It is influenced by the great baroque period, and by the music of Johann Sebastian Bach, George Handel and Antonio Vivaldi. The orchestra consists of a string group (first and second violins, violas and cellos and a bass) and a harpsichord. The simple, but eloquent sound of the baroque era is achieved by this small ensemble, in which the role of a queen is given to the viola solo. On one hand, the music of this concerto is moving us back to the baroque era, when music was complex, highly tonal (meaning, each piece had a clear key, and there were clear common patterns of chords) and it was usual to perform in an energetic and emotionally charged style. On the other hand, it has a romantic and even modern touch, and shows us a wide range of emotions; the music is explicitly story-driven, has more complex harmonies and there are surprising modern glissando effects present in the viola cadenza.

## THE FIRST MOVEMENT.

### Allegro Moderato.

The first movement is written in g-minor. It is in the classic concerto form where the orchestra and the soloist are having a dialogue.

Tutti exposition: the first theme is played by the orchestra, and then it is taken by the solo viola.

A. Ichmouratov Viola Concerto № 2, I mvt, measures 1-4, main theme:

The musical score shows the first four measures of the main theme. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music starts with a forte (f) dynamic. The Violin I and II parts play a melodic line with triplets and trills. The Viola part plays a rhythmic accompaniment of eighth notes. The Cello and Contrabass parts play a steady eighth-note bass line. The Harpsichord provides harmonic support with chords and a rhythmic pattern.

This was my first experience composing music influenced by the baroque period. I wanted to create a simple but attractive melody which would be accompanied by a basso continuo. The first set of sixteenth notes introduce the minor scale, the syncopated rhythm, and the energized tempo of the whole movement.

Solo exposition: at rehearsal number 1, the viola solo is playing the main theme in g-minor.

A. Ichmouratov Viola Concerto № 2, I mvt, measures 18- 22, main theme, viola solo:

Musical score for Solo Viola, measures 18-22. The score is in G minor and features a main theme starting with a forte (*f*) dynamic. It includes sixteenth-note passages, trills, and triplet markings.

Keeping the lead, the viola goes through many virtuoso trilled passages in which sixteenth notes are a must. Since it is a viola concerto, I obviously tried to make the solo viola part considerably virtuosic. Before the stop, we hear again the Vivaldian rhythm of two sixteenth notes alternating with an eighth, which is syncopated, making us listen to the change in the harmony of the orchestra, though the melody is inviting us to wait for more.

In number 2, E-flat Major is the beginning key of the two phrases. The harmonies change one after another. The violas in the orchestra are given a chance to duet with the solo viola. Here I decided to use the double bass pizzicato, I felt it would bring a new fresh colour.

A. Ichmouratov Viola Concerto № 2, I mvt, measures 27- 30.

Musical score for measures 27-30, featuring Violin (Vc.), Double Bass (Cb.), and Harpsichord (Hps.). The Cb. part includes a pizzicato section with a piano (*p*) dynamic.

In number 3, the main theme in g-minor comes back in the violins, while the viola solo is quiet.



Then, in measure 42, the orchestral violas and the harpsichord take the lead playing the main theme. In measure 47, the second violins also play the main theme. And, finally, in measure 49, the viola solo comes back and finishes the melody. Here, I wanted to have the effect of dialogue between orchestra and soloist. In number 4, the strings are playing a fughetta. I always felt that fugue plays one of the most important roles in baroque music, so I decided to introduce a fughetta in this concerto.

A. Ichmouratov Viola Concerto № 2, I mvt, measures 54-59, fughetta:

The violas come in first in g-minor, then two measures later, the second violins come in d-minor, and then the first violins follow again in g-minor.

In measure 61, the cellos add their voices in d-minor, and the double bass finishes the little melody in g-minor. The second violins have the fughetta motif for the second time in measure 65 in d-minor. Then, in the last three measures of the fughetta, the lead is given to the first violins, violas, and the harpsichord together in g-minor. The melody of the fughetta starts with two half notes, a dotted quarter that is followed by the two sixteenths notes and then a dotted quarter note with an eighth. Afterwards, the voices go through a series of rhythmic groups of two sixteenths and one eighth, and so forth. The harpsichord is given an ostinato of one note G throughout the whole period of sixteen measures. It prepares the listener for the return of the main theme in the recapitulation.

In number 5, the viola solo is playing the main theme in c-minor. The violins are quiet for the first four measures, then play a quick scale up before being silent again. In measure 77, they take part in a virtuoso accompaniment. In measure 74 the harpsichord comes in doubling the lead viola, playing in unison the main theme, though adding accompaniment and the basso ostinato.

In number 6, the second violins, violas and the harpsichord take the lead in the main melody, while the solo viola plays the accompanying part just for two measures. The viola takes back the leading part in measure 82. In measure 84, the orchestral violas play the same theme as the solo viola, but one beat later; a quasi-canon.

### THE SECOND MOVEMENT.

Grave maestosamente e lugubrememente.

The musical form of the second movement is that of a song. It has a main theme that is played by the solo viola. The orchestra here is used as an instrument that accompanies the soloist.

In the past year there were several sad emotional moments in my life, such as the tragic and sudden death of my mother, so these events definitely had an enormous impact on this movement. Using a melancholic and slow three-beat motion, I wanted to give the listener a feeling of a ballad sung by a German Meistersinger of the middle ages. In the beginning, the simple a-minor key and lullaby inspired accompaniment of the violins and violas over the strong and heavy steps of the cellos and basses make the music sound pensive and tranquil. The steady and constant chiming of the harpsichord gives a sense of time passing but beautiful in every moment.

A. Ichmouratov Viola Concerto № 2, II mvt, measures 1-8:

Grave maestosamente e lugubrememente ♩ = 44

Violin I *div.* *p* *simile* *uniss*

Violin II *p* *simile*

Viola *p* *simile*

Cello *p* *div.*

Contrabass *p* *pizz.*

Harpsichord *p*

In the first 13 measures, the orchestra is playing a pensive, tranquil melody – I call it an introduction theme. The cellos and the basses together with the harpsichord are rising in the steps of the C Major seventh chord, while the other strings are keeping the swaying rhythm of a lullaby-like accompaniment. It is to remind the listener of the quiet strumming of a guitar or even a baroque lute. The first phrase is introduced at a piano dynamic, but the second phrase is forte, and the violins (with added cellos and the harpsichord) are playing a quite embellished melody, the rhythm of which changes from the three-beat measure to four-beat and even five-beat measures.

A. Ichmouratov Viola Concerto № 2, II mvt, measures 9-13, introduction theme:

The musical score for measures 9-13 shows the following details:

- Violin I & II:** Play a melodic line with a complex rhythm of 3-beat, 4-beat, and 5-beat measures. Dynamics range from piano (*p*) to forte (*f*).
- Viola:** Plays a steady accompaniment with a 3-beat and 4-beat rhythm. Dynamics range from piano (*p*) to forte (*f*).
- Cello & Contrabass:** Play a steady accompaniment with a 3-beat and 4-beat rhythm. Dynamics range from piano (*p*) to forte (*f*). The Contrabass part is marked *f* *arco*.
- Harpsichord:** Plays a steady accompaniment with a 3-beat and 4-beat rhythm. Dynamics range from piano (*p*) to forte (*f*).

In number 1, the viola solo plays its main theme with three-beat and four-beat measures following each other in the first four measures. The second violins are playing a dialogue with the viola, starting in measure 17. The other strings and the harpsichord are keeping time with their changing harmonies and steady rhythm.

A. Ichmouratov Viola Concerto № 2, II mvt, measures 14-19, main theme, solo viola:

The musical score for measures 14-19 shows the following details:

- Solo Viola:** Plays the main theme with a 3-beat and 4-beat rhythm. Dynamics range from mezzo-piano (*mp*) to forte (*f*).

In measure 23, I decided to give a theme to a solo cello in the orchestra, to have a duet with the solo viola.

At rehearsal number 2, I wanted to create a special *dolce* sound, in order to obtain lightness. I decided to remove the double bass and to keep it resting until number 3, to make a bigger contrast in the reprise. So, here the violins are playing their own theme, while the viola gives its *dolce* embellished melody. In measure 33, the second violins repeat the solo viola's melody one beat later in the measure. The other strings, with the harpsichord, keep the accompaniment steady with the *ostinato* rhythm.

In number 3, the first three measures of the introduction theme are repeated just like in the beginning, though the key is raised to d-minor. The solo viola is playing a harmony to the bass notes in measures 42 and 46, which becomes a tiny bridge through an *espressivo* passage toward the high D in the measure 48.

In number 4, the last four measures of the number 1 come back in the same key (d-minor). The orchestra is hinting at the coming solo viola cadenza. In measures 60-64, the orchestra and the harpsichord are in awe of the viola's emotionally charged monologue, which takes place through the whole range of viola's diapason. At *pianississimo*, the arpeggios of the harpsichord and the long chord-pads of the strings keep the first beat of each measure, though the viola is given a freedom to tell its story *ad libitum*.

A. Ichmouratov Viola Concerto № 2, II mvt, measures 60-64, cadenza, solo viola:



The image shows a musical score for the Solo Viola part, measures 60-64, which is a cadenza. The score is written on a single staff in treble clef. It begins with a *pp* dynamic and a *sotto voce* marking. The music features a series of sixteenth-note runs, followed by a more melodic passage with a *f* dynamic. The piece concludes with a *rit.* marking and a *ppp* dynamic. There are various performance markings such as accents and slurs throughout the piece.

In number 5, I wanted the last ten measures of the second movement to feel like a last goodbye. The second violins and then the first violins remind us of the main theme with short motifs. The *pianissimo* of the solo viola is hovering over the d-minor and quasi-dominant chord of augmented



A. Ichmouratov Viola Concerto № 2, III mvt, measures 1-6:

Starting with an energetic passage going up from the dominant “e” chord in a seemingly major key to A Major, the theme (A) is in constant harmonic change, with big leaping intervals in the melody, followed by a downward passage and going up through quick legato passages to the trills. The second phrase in the theme (B) has a motif of two sixteenths and an eighth repeated twice, then through several eighths and a couple of downward scale passages, going to measure 12. Here, there is another motif (C), all sixteenths except the last trilled eighth note in the measure. The last, fourth motif (D), is a repeated group of an eighth notes with two sixteenths and a trilled eighth. In number 1, the viola solo is playing the main theme, though without the rising passage in the beginning.

A. Ichmouratov Viola Concerto № 2, III mvt, measures 21-28, main theme , solo viola:

In rehearsal number 2, the main theme is repeated by the solo viola, just for its first two measures. Then there is a development of the theme through several passages and harmonic changes. In number 3 the main theme comes back in a tutti treatment with the complete orchestra.

In number 4 the third motif from the main theme (C) comes into play. The solo viola plays a variation on it, and the first violin solo has a dialogue with the solo viola, adding arpeggios in the second half of each measure. In measure 70, the solo second violin comes in with the fourth motif (D), repeated in a rising crescendo toward measure 73.

A. Ichmouratov Viola Concerto № 2, III mvt, measures 66-74:

The image shows a musical score for measures 66-74 of the Viola Concerto, III mvt by A. Ichmouratov. The score is arranged in a system with seven staves: Solo Viola, Violin I, Violin II, Viola, Cello, Contrabass, and Harpsichord. The Solo Viola part begins with a box containing the number 4. The Solo Viola part features a rising crescendo from *mp* to *f*, with trills and arpeggios. Violin I and Violin II have solo parts with arpeggios. The Viola part is marked *p*. The Cello and Contrabass parts have pizzicato markings and a rising crescendo. The Harpsichord part has a rising crescendo from *p* to *f*.

In number 5, the orchestra has the first two measures of the main theme in the same key as in the beginning.

In number 6, the solo viola is playing a quasi-duet with the first violins. The strings are quiet. Only the harpsichord is interchanging an arpeggiated chord with a basso ostinato “a” over the length of 15 measures. The double basses are holding their “a” at each strike of the basso ostinato of the harpsichord. Here, I decided to make a big ritardando with a fermata allowing the solo viola to play rubato, quasi-cadenza, just to make an even bigger contrast before the main theme appears for the last time.

In number 7, we have a recapitulation of the main theme’s first full period twice. Then, we hear the second motif of the theme (B) in measure 119. In number 8 (the last 10 and a half measures), the music from rehearsal number 4 returns. The concerto ends with the same passage as it starts - the rising triplets from the dominant E to the tonic a-minor. It is a full circle; the beginning becomes the end.

## Conclusion.

The composition is an art, which is, as I mentioned in the introduction, a combination of talent and craft. Certainly, it is possible to compose with a very basic knowledge of music theory, but it is the mastership of harmony, counterpoint, and orchestration that makes our music notable and most importantly, plays the key role in the development of our own composing language.

During the two years of my studies with professor Belkin, I started to learn several composition techniques which I was happy to integrate into my compositions.

I like to use simple chromatic passages in my music a lot, mostly to highlight crescendos, modulations or the appearance of a new theme. I took inspiration from Wagner's operas, Richard Strauss's symphonic poems, and Prokofiev's symphonies. In order to develop my own composing technique, professor Belkin proposed that I create my "own" scales, which could be similar to chromatic and have the same or an even more powerful effect, but which would become unique if I changed the chromatic or rhythmical pattern slightly. This is a very simple but very valuable suggestion, which I like a lot and will integrate into my music.

A. Ichmouratov, an example of personalized chromatic passage:

The image displays a musical score for Violin II (Vln. II) and Viola (Vla.). The Violin II part features a "personalized chromatic passage" with two triplets of eighth notes, followed by a section marked *ff*. The Viola part features a "chromatic scale passage" with a triplet of eighth notes, followed by a section marked *ff*. The score is written in treble clef for the violin and bass clef for the viola, with a key signature of one sharp (F#).

Another very interesting technique that I have been introduced to, is using several motifs as introduction material and then presenting them again, possibly several times, perhaps slightly different each time. By doing this, we make links through the entire piece, constantly reminding the listener



about previous motifs, which makes the entrance of new material even more contrasting and surprising. I liked this technique very much and used it in the third movement of my new symphony, which will be premiered in September 2017.

One of the weakest aspects of my composition technique was the bass line. I was always concentrating on the melody. The bass line was often the last thing I would add. I never really paid attention to the way that a bass line resolves; how it works in relation to melody or inside voices. Professor Belkin completely changed my mind about bass lines. Through refreshing some harmony basics I learned how to write bass lines in the much better way, in coherence with the melody and the rest of voices. I was very happy to learn this and I believe it improved my composition skills tremendously.

In my works, I like to present themes with strikingly differing characters. Very often images in my music change without any preparation, often as a surprise. I was mostly inspired by this technique by symphonies of Sergei Prokofiev, who uses surprising entrances of new material very often. Alan Belkin showed me a very different approach to gradual transitions, where you simply don't notice how one theme transforms into another, how minor becomes major, how energetic scherzo transforms into melancholic melody without even feeling it. It was simply fascinating. Professor Belkin showed me numerous examples by different composers and I also saw this technique in his own symphonies. We did several exercises in order to develop these skills. I was very happy to discover gradual transitions and will definitely apply them in my music.

Orchestration plays one of the key roles in composition. During my composition lessons, I discovered several exciting techniques, which I believe will be very useful and helpful in the development of my orchestration skills. One of the interesting examples for me was orchestrated crescendos and diminuendos, something that I had never paid proper attention to. Simply adding more and more instruments in crescendos helps to naturally add volume to the sound of the orchestra and is much more

effective than just adding a crescendo sign. The same principle applies to diminuendos. During the comparative analysis of Mussorgsky's "Boris Godunov" to an orchestration by Shostakovich, I saw numerous examples of Shostakovich properly orchestrating crescendos and diminuendos. I was very excited to learn this technique.

I have to admit I was very happy to take fugue classes. They were probably the most interesting and valuable lessons for me. I had been trying to use elements of the fugue in my compositions since the very beginning of my composing career, though I could only do it through intuition, or sometimes by looking into Mozart's scores. I was very happy to learn the techniques of composing fugue, and I realized that it might take all my life to continue polishing these skills, one of the most complex and fascinating genres of music.

As a clarinetist and conductor I did have lots of chances to perform a great contemporary modern repertoire; music by Sofia Gubaidulina, Arnold Schoenberg, Gyorgy Ligeti, Edison Denisov and many others, but my true passion was always Tchaikovsky, Rachmaninov, Prokofiev, and Shostakovich. I can listen to their music over and over again, without becoming tired of it. Ever since my childhood, I have been surrounded by music of great Russian composers, so it is no surprise that my own music is influenced by the Russian composer school.

The music of some great composers, who have very strong unique languages, we can recognize literally after hearing just a few first measures, for example, Richard Strauss, Johannes Brahms, Dmitry Shostakovich, Claude Debussy, George Gershwin, Sergei Prokofiev and many others. I was asking myself: what makes it so unique and recognizable? I believe that harmony sequences, melodies, and orchestration are what mostly makes music so personal, and I believe that the strongest aspect of my own composing language is my melodies. Most of the time they are Slavic-influenced melodies. Many musicians and even major Montreal critiques have noted that the use of emotional melodies is my

strongest aspect, it is what makes my music notable. My harmony and orchestration language is considerably simple, but after taking composition classes with professor Belkin, I now have several great techniques in my arsenal, so I can start to develop my composition language and make it more recognizable and unique.

While making the comparative analysis of Mussorgsky's "Boris Godunov" orchestrations with that of Shostakovich, I discovered how Shostakovich skilfully orchestrated the opera, using more effective combinations of instruments, where brass, and especially percussion instruments play an important role. I noticed how he properly orchestrated crescendos/diminuendos and I learned a great deal about techniques which I can use in order to achieve more contrasting colors in orchestration.

I hope that this research could be useful material for young composers in enriching their orchestration skills and in planning dramaturgy for opera scoring.

This research was a great learning experience and will help me to improve my orchestration skills.

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**University of Montreal**

**Comparative Analysis of first scene of Prologue of Mussorgsky's "Boris Godunov"  
in orchestrations by Mussorgsky and Shostakovich,  
also presentation of my own compositions:  
"Youth" Overture and Viola concerto N2**

submitted by  
Airat Ichmouratov

**Volume II**

(music scores)

A thesis presented to the Faculty of Music  
in partial fulfillment of the degree  
M.Mus in composition (2-610-1-1)  
11.01.2017

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## **Table of contents**

Modest Mussorgsky, Boris Godunov, Score (Edwin F. Kalmus , New York 1979)

Modest Mussorgsky, Boris Godunov, Score, Shostakovich's orchestration,(Soviet Composer, Moscow 1963)

Airat Ichmouratov, Youth Overture Op.50 , Score

Airat Ichmouratov, Concerto for Viola № 2 Op.41, Score

Modest Mussorgsky "Boris Godunov"

Prologue, 1<sup>st</sup> scene

Score

Score (Edwin F. Kalmus , New York 1979)





I.

*mf*

*I Solo.*

*f*

III.

*mf*

Входит кучка ввв.

*pizz* *div.*

*mf*

*pizz.* *div.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

*mf*

The first system of the musical score consists of five staves. The top staff has a circled '2' above it. The first two staves have dynamic markings 'f' below them. The notation includes various note values, rests, and slurs.

Первые две кучки соединяются. Входят мужчины.

The second system of the musical score consists of five staves. The top staff has a circled '2' above it. The first two staves have markings 'arco' and 'Unisco' above them. The third staff has 'f' below it. The fourth and fifth staves have 'arco' above them. The notation includes various note values, rests, and slurs. The word 'simile' appears on the second and third staves.



3

22.

f sf

a2.

f sf

a2.

f sf

Через сцену проходят бояре; впереди князь Василий Иванович Шуйский и, обмениваясь поклонами с народом, пробираются в монастырь. - Когда бояре скрылись в монастыре народ начинает бродить по сцене. Иные, преимущественно женщины, заглядывают за ограду к монастырскому крыльцу; другие шепчутся, почесывая в затылке.

Народ образует общую толпу.

3

pp

staccato simile

pp

staccato simile

arco

pp

staccato simile

pp

staccato simile

pp

staccato simile

3

pp

staccato simile

(4)

(5)

(6)

(7)

(7)

Moderato assai.

Пристав показывается в воротах. Завидя  
 Пристава за воротами, народ собирается в  
 сплошную толпу и стоит неподвижно: жен-  
 щины - склоняя щеки на ладони, муж-  
 чины - с шапками в руках, скрестив руки на  
 животе и понуря головы.

Moderato assai.

Moderato assai



Handwritten musical score for strings (Violins I, Violins II, Violas, Cellos/Double Basses). The score is mostly empty, with a few notes in the first measure of each staff. A box containing the number '3' is located above the Violins I staff.

Handwritten musical score for strings (Violins I, Violins II, Violas, Cellos/Double Basses). The Violins I staff contains a melodic line with a fermata and the instruction *stacc.*. The Violins II staff contains a similar line with a fermata and the instruction *f stacc.*. The other staves are mostly empty.

Handwritten musical score for a vocal line. The lyrics are: "Сдубликою, наступая, с гневом. Народ неподвижен" and "Ну, что же вы?". The music is in a 4/4 time signature and includes dynamic markings *mf* and *pp*.

Handwritten musical score for woodwinds (Flutes, Clarinets, Bassoons, Saxophones). The score consists of five staves with rhythmic patterns and dynamic markings. The Flute I staff has markings *[b]* and *[bb]*. The Clarinet I staff has markings *[b]* and *[bb]*. The Bassoon staff has markings *[b]* and *[bb]*. The Saxophone I staff has markings *[b]* and *[bb]*. The Saxophone II staff has markings *[b]* and *[bb]*. The score includes dynamic markings *stacc.*, *sf*, *mf*, and *p*. A box containing the number '3' is located at the bottom right of the section.

First system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *f*, *sf*, and *f*. A large blue scribble is present over the piano part.

Народ переминается. Грозит дубинкою. Народ мнется. *ff*

Что вы и до ла-ми ста-ли! Жи-во, на ко-ле-ни! Ну-же! да

Second system of musical notation, primarily piano accompaniment. It features complex rhythmic patterns and dynamics such as *mf*, *f*, and *sf*.

\*) Добавлены редактором.



Violin I, Violin II, Viola, and Cello/Double Bass staves. The music features dynamic markings such as *f*, *sf*, and *ff*. A first ending bracket labeled "I." is present in the Violin I part. A *Muta in G* instruction is written above the Viola staff.

Violoncello (Cello) staff with the Russian lyrics: "Нечеловек / ну! / Э-ко чер-то-во от-ро-дье!..."

Vocal staves for Soprano (Sops.), Alto (Alt.), and Basses (Bassi). The Alto part includes the Russian lyrics: "Народ встал и поочередно опускается на колени".

Violin and Viola staves. This section contains complex rhythmic patterns with frequent dynamic changes, including *if cresc.*, *sf*, *ff*, *mf*, *pizz.*, and *arco*.

Meno mosso, quasi andantino.

Four staves of piano accompaniment. The top staff is the right hand, and the bottom three are the left hand. The music is in 4/4 time and features a steady accompaniment with some melodic lines in the right hand.

A single staff of piano accompaniment, likely for a specific instrument or voice part, continuing the musical theme.

Meno mosso, quasi andantino.

A single staff of piano accompaniment, continuing the musical theme.

Народ на коленях, обращенный к монастырским воротам.

Vocal line with lyrics: "На ко-го ты нас по-ки-даешь, о-тец наш! Ах, на ко-го ты о-ста-вляешь, Кор--".  
 The lyrics are written above the vocal staff. The piano accompaniment is shown below. Dynamic markings include *f*, *mf*, and *ff*.

Five staves of piano accompaniment. The top staff is the right hand, and the bottom four are the left hand. The music is in 4/4 time and features a steady accompaniment with some melodic lines in the right hand. Dynamic markings include *f*, *mf*, and *ff*.

Meno mosso, quasi andantino.



1. 1. 2. 3. 4.

Fl. 1 & 2  
Cl.  
B.  
V.

5. 6. 7. 8. 9. 10. 11. 12.

S.  
P.

- ми - лец! Мы, да - все тво - и си - ро - ты, без - за - щит - ны - е, ах, да - мы те - бя то  
- ми - лец! Мы, да - все тво - и си - ро - ты, без - за - щит - ны - е, ах, да - мы те - бя то

13. 14. 15. 16. 17. 18. 19. 20.

Fl. 1 & 2  
Cl.  
B.  
V.  
Vi.  
Cb.









First system of musical notation. It includes piano (p) and string parts. Dynamic markings include *p*, *mf*, and *cresc.* (crescendo). The piano part has a melodic line with some slurs and accents.

Second system of musical notation. It features vocal lines with lyrics and piano accompaniment. The lyrics include "а2.", "госц наш!", "Бо...", "и...", "ршш", "Той нур- ма- лец!". Dynamic markings include *p*, *mf*, and *cresc.*

Third system of musical notation. It continues the vocal and piano parts. Dynamic markings include *mf*, *cresc.*, and *p*. The piano part features a rhythmic accompaniment.

Fourth system of musical notation. It concludes the page with various dynamic markings including *p*, *mf*, *sf*, and *cresc.*. The piano part has a complex rhythmic texture.



10 a2. sf

ff dim. mf

2. f

10

s. sf

А сми - луи - ся!

ff

А сми - луи - ся!

vc. I. sf

II. sf

mf



11 *Lo stesso tempo (Un poco più animato).*

15.

12 *Lo stesso tempo (Un poco più animato).*

13 *Lo stesso tempo (Un poco più animato).*



1.6

12

1.2. 3. 4. 1.2. 2. 1.2. in B. 3. 4. 1.2.

mf ff cresc. sf f

1.2. 3. 4. 1.2.

5. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

*I solo.* *sf* *f*

Ой, ли-хо-нько! со - все-го-риппа. Го-луб-ка, со-се-дич-ка, не припа-сла

на Ру-си хо-тим по-ста-вить!

Ve. I. Ve. II. V-cl. V-cl. c.v.

*p* *f sf* *f sf*



ff sf sf f p sf

f sf a2. f sf

*Solo ff* *Solo f* *tutti. f*

-ди-чи? 0-ра-ла пч-ще всея, са-ма-и при-па-са-ла. А ты что за у

Вишь, бо-а-ры-ня кака р! Ну вы, ба-бы, не гу-то-рты!

mf ff sf f piz. f piz. ff f







The first system of the score consists of five staves of piano accompaniment. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a variety of chords, including triads and dyads, with some notes marked with accents. The tempo and dynamics are indicated by markings such as 'f' and 'p'.

Приподнимаются с колен, собираясь уйти.

Ой, уй-денте-лучше-ва-и, по-де-ру-да по-зо-ре-ву, от-в-ды, да от на-паст-и! Приподнимаются с колен.

Просты-гас-пери-бл-а-и-ан-ки. ст-бе-ка-жи-ти по-ца-ль-и-с-ло-во-и да по-зо-ре-ву!

ка, ка, ка, ка, ка, ка, ка! Ве-ди-мы в-пу-ть уж со-бра-ли-са, ка, ка, ка, ка, ка, ка, ка!

-но при-шла-а, не ду-го ду, не по-ви-су. ха, хо, хо, хо, хо, хо, хо...

The second system of the score continues the piano accompaniment. It features more complex rhythmic patterns, including sixteenth and thirty-second notes. The dynamics are marked with 'f' and 'fff' (fortississimo). The music is characterized by a driving, rhythmic quality.



15 Moderato.

1.2.

Fl.

3.

Ob 1.2.

Cl. 1.2.

in B.

Fag. 1.2.

1.2.

Cor.

3.4.

Tr-ni 1.2.

Tuba

Пристав

Ve. I.

Ve. II.

V-oc.

Viol.

Cl.

В монастырских воротах появляется Пристав; завидя Пристава, бабы быстро опускаются на колени. Препятств 15 Moderato. неподвижность толпы.

[#] [9]



Musical score for the first system, measures 15-19. It features five staves with complex notation, including dynamic markings such as *f sf*, *ff sf*, and *sf*. A circled measure number '15' is present at the top. The music includes various rhythmic patterns and melodic lines.

Musical score for the second system, measures 20-24. It consists of five staves. The notation includes dynamic markings like *mf sf* and *ff sf*. The music continues with intricate melodic and harmonic development.

Musical score for the third system, measures 25-29. This system includes vocal lines and piano accompaniment. The vocal line is written in a single staff with lyrics in Russian: "Чтож вы? Чтож смали? Аль гло-ток жап-ко? Вот я вас! Аль дав-но по спи-н". Above the vocal line, there are performance instructions: "Толпе. mf", "стас.", "рй стас.", and "Грозядубинкою." A circled measure number '16' is located above the vocal line. The piano accompaniment is written in three staves, featuring dynamic markings like *f*, *ff*, and *sf*, as well as articulation marks like *pizz.*



Handwritten musical score for the first system. It includes staves for piano (p) and strings. The piano part has dynamic markings such as *ff* and *f*. The string part includes a section marked *stacc.* (staccato). There are various musical notations including notes, rests, and accidentals.

Handwritten musical score for the second system. It continues the piano and string parts from the first system. The piano part has dynamic markings like *ff* and *f*. The string part includes a section marked *stacc.* (staccato).

Handwritten musical score for the third system. It includes a piano part and a vocal line. The piano part has dynamic markings like *ff* and *f*. The vocal line has lyrics in Russian: "плетка не гу-ля-ла! Про-у-чу вас... я эои-ро!". There is a measure number "17" in a box.

Handwritten musical score for the fourth system. It includes a piano part and a vocal line. The piano part has dynamic markings like *f*. The vocal line has lyrics in Russian: "Не сер-цай Ми-ки-тич, Не сер-цай, ро-ди-ми".

Handwritten musical score for the fifth system. It includes a piano part and a vocal line. The piano part has dynamic markings like *f*. The vocal line has lyrics in Russian: "Народ на коленях".

Handwritten musical score for the sixth system. It includes staves for piano and strings. The piano part has dynamic markings like *stacc.* (staccato), *ff*, and *mf*. The string part includes a section marked *stacc.* (staccato).



Handwritten musical score for the first system. It includes a piano part with dynamic markings *p*, *mf*, and *ff*, and a violin part with dynamic markings *mf* and *ff*. The score is written on multiple staves.

Handwritten musical score for the second system, primarily consisting of piano accompaniment on multiple staves.

Handwritten musical score for the third system, featuring a vocal line with lyrics. The lyrics are: "Ну-ка! Толь-ко глоток не жа-"

Handwritten musical score for the fourth system, featuring a vocal line with lyrics. The lyrics are: "И вздох-нуть не даст, про-кля-тый. Толь-ко по-от-дох-неш, за-о-решны снова." and "И вздох-нуть не даст, про-кля-тый."

Handwritten musical score for the fifth system, featuring piano and violin parts with dynamic markings *mf*, *div*, and *sf*. The score is written on multiple staves.



22.

18 *Con tutta forza.*

2. *a2.* *f*

Ob. 1.2. *a2.* *mf* *Muta in st.*

Cl. 1.2. *a2.* *f* *mf*

g. 1.2. *a2.* *f* *mf*

Cor. 3.4. *a2.*

Tr-pt 1.2.

Tuba

Гроза дубинкою. *f* 18 *Con tutta forza.*

Пистав. - леть! Ну?

С. *f* Во всю мочь *ff*

А. *mf* Народ забывай. Во всю мочь *ff* На ко..

В. Лад-но! Во всю мочь *ff* На ко..

Ve. I. *f*

Ve. II. *f*

V-ec. *f*

Vcl. *f*



Handwritten musical score for strings and woodwinds. It features five staves. The woodwind parts include a flute (fl.), clarinet (cl.), and bassoon (fag.). The string parts include violin I (vl. I), violin II (vl. II), viola (vl.), and cello (cl.). The score contains various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for piano. It consists of two staves: the right hand (RH) and the left hand (LH). The score includes chords, arpeggios, and melodic lines with various musical notations.

Handwritten musical score for bass. It consists of a single staff with a bass clef, containing a melodic line with various musical notations.

Vocal score with lyrics in Russian. It features two vocal staves (Soprano and Alto/Tenor) and a piano accompaniment. The lyrics are:   
-го Ты нас по-ки-да-ешь, о-тец наш на ко-   
-го Ты нас по-ки-да-ешь, о-тец наш! на ко-   
The musical notation includes notes, rests, and dynamic markings.

Piano accompaniment for the vocal section. It consists of four staves: two for the right hand (RH) and two for the left hand (LH). The score features a complex rhythmic pattern with many sixteenth and thirty-second notes, typical of a piano accompaniment for a vocal piece.



46.

1.2. *ff*

3.

00.1.2.

00.1.2. *in. A.*

Tag.1.2.

19 <sup>al.</sup>

1.2.

3.4. <sup>al.</sup>

-ni.1.2.

ива

*ff* *mf*

Народ

ко, да, ты о - став - ля - ешь, ро - ди - мый! Мы те - бя,

ко, да, ты о - став - ля - ешь, ро - ди - мый! Мы те - бя,

19

2. I.

2. II.

У - ле

Vol.

Сб.



The musical score is arranged in systems. The top system consists of five staves, likely for a string ensemble or woodwinds, with dynamic markings of *p* and *cresc.*. The second system includes a vocal line with lyrics: "си - ро - ты про - - - сим, - мо - - - лим со - - - сле -". Below the vocal line are two more staves, possibly for a second voice or piano accompaniment. The third system features a piano accompaniment with a complex rhythmic pattern, marked with *p* and *cresc.*. The bottom system continues the piano accompaniment with similar markings.







Musical score for strings and woodwinds. The top system consists of five staves. The first four staves are for strings (Violins I, Violins II, Violas, Cellos/Double Basses) and the fifth staff is for woodwinds (Flutes, Clarinets, Bassoons). The music features complex rhythmic patterns and dynamic markings such as *sf* and *f*.

Musical score for woodwinds and strings. The top system consists of five staves. The first two staves are for woodwinds (Flutes, Clarinets, Bassoons) and the last three staves are for strings. The music features complex rhythmic patterns and dynamic markings such as *sf* and *f*.

после утраты Прил. 2

Musical score with vocal lines. The top system consists of five staves. The first two staves are for vocal parts (Soprano and Alto) and the last three staves are for strings. The music features complex rhythmic patterns and dynamic markings such as *sf* and *f*. The lyrics are in Russian: "Бо-я-рин са-мъ-тъ-ца нашъ".

Musical score for strings. The top system consists of five staves. The music features complex rhythmic patterns and dynamic markings such as *sf* and *f*.







Musical score for the first system, featuring four staves with melodic lines and dynamic markings.

Muta in B

Musical score for the second system, including piano accompaniment and dynamic markings like "cresc." and "sf".

ff dim.

fsf dim.

fsf dim.

Musical score for the third system, featuring vocal lines with lyrics and dynamic markings like "cresc." and "крик".

При последних взглядах народа, в монас-  
ких воротах показывается думный дьяк  
Калов. Пристав, зайдя к Калову,  
народу и падежно идет к стене.

Народ кричит.

Musical score for the fourth system, featuring piano accompaniment with rhythmic patterns and dynamic markings.



12.

24 Andante assai.

CE. 1.2 in B.

Fag. 1.2

1.2 Cor.

3.4. Bz. 1.2

Медленно и в задумчивости спускается с крыльца, выходит к народу, снимает шапку и отдает поясной поклон.

24 Andante assai.

Щелкала

Присва

Нижки!

стес.

Народ приподнимается.

Вста-вай-те! Дьяк думный гово-рит:

Ve. I.

Ve. II.

V-le

Vce.

ce.

24 Andante assai.

Handwritten musical score system 1, featuring a vocal line and piano accompaniment. The vocal line includes dynamic markings *cresc.*, *sf*, *mf cresc.*, *f*, and *sf*. The piano accompaniment consists of chords and melodic fragments.

Handwritten musical score system 2, primarily piano accompaniment. It includes dynamic markings *p*, *mf*, and *sf*. The system shows a continuation of the piano part with some melodic lines.

Handwritten musical score system 3, featuring a vocal line with lyrics. The lyrics are "Пра-во-слав-ны-е! Не-у-мо-лим, бо-я-ри". The vocal line includes dynamic markings *mf*, *f*, and *sf*.

Handwritten musical score system 4, primarily piano accompaniment. It includes dynamic markings *mf* and *sf*. The system shows a continuation of the piano part.

Handwritten musical score system 5, primarily piano accompaniment. It includes dynamic markings *p* and *sf*. The system shows a continuation of the piano part.

Handwritten musical score system 6, featuring a vocal line and piano accompaniment. The vocal line includes dynamic markings *sf* and *cresc.*. The piano accompaniment includes dynamic markings *sf* and *cresc.*.



25 Moderato.

Fl. 1.2.  
Ob. 1.2.  
Ce. 1.2. in B.  
Fag. 1.2.

Cov. 1.2.  
Tr. 1.2.  
Tr. no 2.  
Tuba

25 Moderato.

Щенкалов

На скорб-ный зов - Бо-рр-ской ду-мы и пат-ри-ар-ха, и слы-шать не ж.

Ve. I.  
Ve. II.  
V-cel.  
Усе.  
Ce.

25 Moderato.



Musical score for the first system, featuring piano, violin, and cello parts. The piano part includes dynamic markings such as *mf* and *sf*. The violin and cello parts also feature *sf* markings. The score is written in a key signature of one flat and a 3/4 time signature.

-тел о тро-не цар-ском. Пе-чаль на Ру-си... пе-чаль ве-зи-слод-на-я, п

Musical score for the second system, including vocal lines and piano accompaniment. The vocal line features dynamic markings such as *sf* and *mf*. The piano accompaniment includes *sf* and *mf* markings. The score continues in the same key signature and time signature as the first system.



Handwritten musical score for a symphony, featuring multiple staves for woodwinds, strings, and vocal soloists. The score includes dynamic markings such as *p*, *mf*, *f*, *sf*, and *cresc.*, along with performance instructions like "a2." and "cresc.". The vocal line includes the Russian lyrics: "-слав-ны-е! Сто-нит зем-ля - в злом бес-пра-вьи. Ко го-спо-ду".



Музыкальный фрагмент, включающий вокальную партию и фортепиано. Музыкальная партия начинается с динамического маркера *p* и постепенно усиливается до *sf*. В фортепиано присутствуют аккорды и мелодические линии, сопровождающие вокал.

Музыкальный фрагмент, включающий вокальную партию и фортепиано. Музыкальная партия начинается с динамического маркера *sf* и постепенно усиливается до *sf*. В фортепиано присутствуют аккорды и мелодические линии, сопровождающие вокал.

Музыкальный фрагмент, включающий фортепиано. Музыкальная партия начинается с динамического маркера *p* и постепенно усиливается до *mf*. В фортепиано присутствуют аккорды и мелодические линии.

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Музыкальный фрагмент, включающий вокальную партию и фортепиано. Музыкальная партия начинается с динамического маркера *sf* и постепенно усиливается до *sf*. В фортепиано присутствуют аккорды и мелодические линии, сопровождающие вокал.

сил при- па- ди- те, да нис- пош- лет он скорб- ной Ру- си у- те



Poco ritardando.

1. 2.

32.

First staff of music, containing a treble clef, a key signature of two flats, and a 2/4 time signature. It features a melodic line with a fermata over the first measure.

Second staff of music, containing a treble clef and a key signature of two flats.

Ob. 1. 2.

Third staff of music, containing a treble clef and a key signature of two flats.

Cl. 1. 2.

in B

Fourth staff of music, containing a treble clef and a key signature of two flats. It features a melodic line with a fermata and dynamic markings.

Fag. 1. 2.

Fifth staff of music, containing a bass clef and a key signature of two flats. It features a melodic line with a fermata and dynamic markings.

1. 2.

Cor.

Sixth staff of music, containing a treble clef and a key signature of two flats. It features a melodic line with a fermata and dynamic markings.

4.

Тимп.

Seventh staff of music, containing a bass clef and a key signature of two flats. It features a rhythmic pattern with dynamic markings.

Щелкалов

Eighth staff of music, containing a treble clef and a key signature of two flats. It features a melodic line with a fermata and dynamic markings.

-ше-мье... И о-за-рит не-бес-ным све-том Бо-ри-са у-ста-лый дух!..

Поведни

Ninth staff of music, containing a treble clef and a key signature of two flats.

Старцы

Tenth staff of music, containing a treble clef and a key signature of two flats.

Eleventh staff of music, containing a treble clef and a key signature of two flats.

Ve. I.

Twelfth staff of music, containing a treble clef and a key signature of two flats.

Ve. II.

Thirteenth staff of music, containing a treble clef and a key signature of two flats.

V-la

Fourteenth staff of music, containing a treble clef and a key signature of two flats. It features a melodic line with a fermata and dynamic markings.

Vel.

Fifteenth staff of music, containing a bass clef and a key signature of two flats. It features a melodic line with a fermata and dynamic markings.



*Moderato non troppo lento.*

28

Уходит в монастырь; народ в недоумении.

29 *Moderato non troppo lento.*

За сценой слышется пение калик переходящих. Сцена освещается красноватом отвлеском заходящего солнца. Народ прислушивается к доносящемуся издали

Сла-ва те-бе, Творцу все-выш-не-му, на зем-ли, Сла-ва си-л

за сценою

Сла -

div.



Народ шлопотом: „Божьи люди.“<sup>146</sup>

-им не-бес-ны-им и все-му-год-ни-кам. Сла-ва на-ру-си! -

Приближайсь к сцене.

-ва те-бе-все-выш-не-му, сла-ва!

Ан-гел гос-по-ден



mf

p

p

mf

Не - си - тесь на зем - ли  
Вы не ситесь по дне - бе - сью, за - сти - лям - те зем - ли  
ми - ру рек: Под - ни - май - тесь ту - чьи гроз - ны - е, Не - си - тесь на зем - ли

*Unisp.*  
sfp ifp ifp



Musical score for string quartet and piano. The score includes parts for Violin I (1.2.), Violin II (1.2.), Viola (1.2.), and Cello/Double Bass (3.). The piano part is marked with a 30-measure rehearsal mark. The music features complex rhythmic patterns and dynamic markings.

Входят на сцену: Впереди поводыри, сзади, опираясь на их плечи, старцы в капюшонах, овеянные ветрами, ладонками, с рубликами в руках. Народ притихло и благоговейно кланяется им, делясь дороги.

Vocal score for three voices (Soprano, Alto, Bass) with Russian lyrics. The lyrics are: "Со- кру- ши- - те зми- - я лю- - та, Зычным гласом. Рус- - ску- ю! Зычным гласом. Рус- - ску- ю! Зычным гласом. Рус- - ску- ю!" The score includes dynamic markings like *ff* and *f*.

Musical score for two violas (Ve. I, Ve. II) and two cellos/double basses (Cel.). The score continues the musical themes from the previous sections.



31 *tutta forza.*

32.

31 *tutta forza.* *stacc.*

со двѣ-на-де-ся-тью Кры-ла-ми хо-бо-ты, та-во зми-я, сму-ту Рус-ску-ю да без-на-ча-ли

со двѣ-на-де-ся-тью Кры-ла-ми хо-бо-ты, та-во зми-я, сму-ту Рус-ску-ю да без-на-ча-ли



Handwritten musical score for a symphony orchestra and vocal soloists. The score is written in G major and 3/4 time. It includes parts for strings, woodwinds, brass, and vocal soloists.

**Instrumentation:**

- Violins I & II (Vcl. I, Vcl. II)
- Violas (Vla)
- Celli (Vcl.)
- Double Basses (Vcl. c.)
- Flutes (Fl.)
- Oboes (Ob.)
- Clarinets (Cl.)
- Bassoons (Fg.)
- Trumpets (Tr.)
- Trombones (Tbn.)
- Tuba (Tuba)
- Timpani (Timpani)

**Vocal Soloists (Кантори):**

- А. е. (Soprano)
- В. е. (Bass)

**Lyrics:**

А. е. Возве-сти-те пра-во-слав-ни-им, да во-сна-се-е-м-ь-е:  
 В. е. Воз-ве-сти-те пра-во-слав-ни-им, да во-сна-се-е-м-ь-е:

**Performance Markings:** *f*, *mf*, *dim.*, *p*, *92.*



31

Musical score for system 31, measures 1-4. It features a vocal line and piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *f*.

32 раздаёт народу образки и ладонки.

Musical score for system 32, measures 1-4. It features a vocal line with lyrics and piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* and *p*.

И со Дом-ской и со Вла-ди-мир-ской гря-  
О-бле-кай-тесь вы свет-лы-е, под-ми-майте и-ко-ны вла-ды-чи-цы. И со Дом-ской и со Вла-ди-мир-ской гря-



32

Violins I, Violins II, Violas, Cellos, Double Basses, Flutes, Clarinets

уходя, пробираются к монастырю.

33

dim.

А. Ди-те ца-рю-во сре-те-нве! Во-спой-те-сла-ву-бо-жье, славу сил святых

Килики

Б. Ди-те ца-рю-во сре-те-нве! Во-спой-те-сла-ву, сла-ву сил святых

dim.

I.

II.

III.

IV.

с.в.

mf

стас.



Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings such as *mf* and *p*. The vocal lines are written in a staff with a treble clef and a key signature of one flat.

за сценою, постепенно удаляясь.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The lyrics are: *-Бес- - ны--их!* and *Сла - ва те - бе твор - цу — на зем-ли!*. The piano part includes dynamic markings such as *ppp*.

Сла - - ва

Musical score for the third system, including vocal lines with lyrics and piano accompaniment. The lyrics are: *Сла - - ва*. The piano part includes dynamic markings such as *div.*, *Unier.*, *pp*, *ppp*, *f*, and *cresc.*.



ritardando poco a poco.

Musical score for strings and timpani. The top two staves are for Violins I and II, the middle two for Violas and Cellos, and the bottom for Timpani. The score includes dynamic markings such as *pp* and *a2.* (second ending). The tempo instruction *ritardando poco a poco.* is written above the first system.

ritardando poco a poco

Musical score for vocal soloists and orchestra. The top two staves are for vocal soloists (Soprano and Alto), with the Russian lyrics "липки скрываются в монастыре" and "от- цу не- бо - - но - му!". The bottom four staves are for the orchestra, including Violins I and II, Violas, Cellos, and Double Basses. Dynamic markings include *ppp*. The tempo instruction *ritardando poco a poco* is written above the vocal staves.



35 Медленно. [Andante]

Musical score for the first system, measures 35-40. It consists of five staves with various musical notations including notes, rests, and dynamic markings.

Часть народа рассматривает друг у друга полученные образки и ладанки. Другая часть, ближе к рампе, следит за удаляющимися каликами.

35 Медленно. [Andante]

Musical score for the second system, measures 35-40. It consists of five staves with various musical notations including notes, rests, and dynamic markings like pizz., arco, and mf.

36

36

К Митюке

36



mf sf mf sf

Забывает дальше. усилием, стараясь припомнить. Задумывается.

И со Донской со Влади-мир-ской... И со Донской со Влади-мир-ской вы и - ди - та... И -

женщины поднимают спор из-за ладошек.

Ну!.. Че-го?

Uniss. pizz. arco  
pizz. arco  
Uniss. pizz. arco  
pizz. arco  
pizz. arco  
pizz. arco  
pizz. arco  
pizz. arco







mf

f

Выходя из монастыря, куда провожал калик

f

И со Док-ской со Влади-мир-ской выгря-ди-те Кча-рю во сре-те-нье.

Не замечаю Приста

p

Ца-ря?

Ка-ко-му царю?

f



Handwritten musical score for orchestra and voices. The score is written on multiple staves. The top section includes woodwinds (flutes, oboes, bassoons) and strings (violins I & II, violas, cellos, and double basses). The bottom section includes vocal parts (Soprano, Alto, Tenor) and a bass line. The music is in a key with one sharp (F#) and a 3/4 time signature. The score includes various musical notations such as notes, rests, dynamics (p, mf, f, sf, sfz), and articulation marks. There are two boxed numbers, 10 and 20, indicating measure numbers. The lyrics are in Russian and include: "Наступая", "Эй вы, ба-ранье стадо! Альог-порули!..", "Как ка-хо-му?", "А Бо-ри-су...", and "Народ собирается в толпу.".

Fl. 1, 2  
Ob. 1, 2  
B.  
Cl. 1, 2  
Fg. 1, 2  
Viol. I  
Viol. II  
Viola  
Vcllo  
Cb.  
Sopr.  
Alto  
Tenor  
Bass

Наступая

Эй вы, ба-ранье стадо! Альог-порули!..

Как ка-хо-му?

А Бо-ри-су...

Народ собирается в толпу.







41 Чуть медленнее. [Роскошно торж.]

2.1a. 2.1b. 1.2. 1.1. 1.4.

41 Чуть медленнее. [Роскошно торж.]  
Уходит.

Ист. ав.

- за-ний. слы-шали?

На сцене сумерки; народ начинает расходиться

А. 1. 2.

народ

расходясь

Во-на! за до-лом Сиби-ри!

к. 2. 2. II. 2. 2.

к. 2.



42

Handwritten musical notation for the first system. It features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef and the same key signature. Dynamics include *mf* and *mf*. A first ending bracket labeled "a.1." is present at the end of the system.

43

Handwritten musical notation for the second system. It features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef and the same key signature. Dynamics include *p*. The lyrics "ве-лит за-вить, за-во-ем и в Кремле." are written below the vocal line.

Handwritten musical notation for the third system. It features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef and the same key signature. Dynamics include *p*. The lyrics "А нам то что? За-во-ем." are written below the vocal line.

Handwritten musical notation for the fourth system. It features piano accompaniment on two staves. The piano accompaniment starts with a bass clef and a key signature of one sharp (F#). Dynamics include *mf*. The lyrics "Для чего завить." are written below the piano part.

Handwritten musical notation for the fifth system. It features piano accompaniment on two staves. The piano accompaniment starts with a bass clef and a key signature of one sharp (F#). Dynamics include *div.*, *f*, and *mf*. The system concludes with a double bar line and repeat signs.

Cl. 1. ind. a2. mf p

Народ s. a. p Расходятся  
b. Чтож? И-дем, ре-ба-та!

V-le dim. mf p pp

Cl. p pp

занавес опускается.

Cl. 1 ind. pp

V-le p pp

Cl. p pp div. pizz.

Modest Mussorgsky "Boris Godunov"

Prologue, 1<sup>st</sup> scene

Score

orchestration by D.Shostakovich

(Soviet Composer, Moscow 1963)



# Картина первая

19

Двор Новодевичьего монастыря под Москвой. Народ.

**Andante**

Piccolo (=Flauto III)

2 Flauti

2 Oboi

Corno inglese

Clarinetto piccolo(E $\flat$ ) (=Clarinetto III)

2 Clarinetti(A)

Clarinetto basso(B)

2 Fagotti

Contrafagotto

4 Corni (F)

3 Trombe (B)

3 Tromboni e Tuba

Timpani

Tamburo

Piatti

Arpe

**Andante**

Violini I

Violini II

Viole

Violoncelli

Contrabassi

1

Fl. *mf* a2

Ob.

Cl. *p* a2

Fag. *p* a2

V-le *p*

V.c. *mp* *espress.*

Fl. *cresc.*

Ob. *II p* *cresc.*

Cl. *cresc.*

Fag. *cresc.*

V-ni I *mf*

V-ni II *mf*

V-le

V.c. *cresc.*

C-b.

2

Fl.

Ob. *f* *tenuto*

C.ingl. *f*

Cl. *f* *tenuto*

Cl. b. *f espress.*

Fag. *f espress.*

C-fag. *f espress.*

Cor. *tenuto*

Tr-be

Timp.

2

Archi *f* *arco* *f espress.*

*f espress.*

*f espress.*



3

Picc.

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Timp.

3 ЗАНАВЕС (Народ толпится на площади)

Archi

*ff* *pp* *p* *f* *dim.* *p* *f* *ff* *p* *p* *div.* *p*

Picc.

Fl. *a2*  
*f* *sf* *f espress.*

Ob. *a2*  
*f* *sf* *f espress.*

C. ingl. *a2*  
*f* *sf* *f espress.*

Cl. *a2*  
*f* *sf* *f espress.*

Cl. b. *f* *sf*

Fag. *f* *sf* *p* *f* *a2* *a2*

C-fag. *f*

Cor. *a2*  
*f* *sf* *f espress.* *soli* *soli* *f espress.* *tenuto*

Tr-be *mf*

Timp. *mf*

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

Picc. *sf* *a2* *cresc.*

Fl. *sf* *a2* *cresc.*

Ob. *sf* *a2* *cresc.*

C. ingl. *sf* *cresc.*

Cl. p. *sf* *(in Es)* *ff*

Cl. *sf* *a2* *cresc.* Cl. I, II in A muta in Cl. I, II in B

Cl. b. *sf* *cresc.* *ff*

Fag. *sf* *pp* *cresc.* *ff*

C-fag. *sf* *cresc.* *ff*

Cor. *sf* *a2* *cresc.* *ff*

Tr-be I, II *sf* *cresc.* (I, II) *a2* *ff*

Tr-ni e Tuba *ff*

Timp. *sf* *ff*

Archi *sf* *pp* *div.* *unis.* *cresc.* *ff* *détaché* *unis.* *cresc.*

*sf* *pp* *div.* *unis.* *cresc.* *ff* *détaché* *cresc.*

*sf* *pp* *cresc.* *ff* *détaché* *cresc.*

*sf* *cresc.* *ff* *cresc.*

C 2738 K



4 Moderato  
Cl. I, II in A muta in Cl. I, II in B

Musical score for woodwinds and percussion. The score includes parts for Clarinet (Cl.), Clarinet Bass (Cl. b.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), Tuba, and Timpani (Timp.). The music is in 3/4 time and features dynamic markings such as *sf* and *ff*, along with performance instructions like *a2* and *(I, II)a2*.

(Пристав показывается в воротах)  
4 Moderato

Musical score for strings (Archi). The score includes parts for Violin I, Violin II, Viola, and Cello/Double Bass. The music is in 3/4 time and features dynamic markings such as *sf* and *enh.* (enhancement).

Fag. 5

C-fag.

Cor. III

Tr-be I. II

Tr-ni

e

Tuba Tuba

Timp.

ПРИСТАВ (с дубиной, к народу) *mf*

Ну,

Archi

5

ПРИСТ. (Народ неподвижен)

что ж вы? Что ж вы и - до - ла - ми ста - ли? Жи - во, на ко -

Archi

*mf dim.* *p* *cresc.*

*mf dim.* *p* *cresc.*

*mf dim.* *p* *cresc.*

*mf dim.* *p* *cresc.*

с 2738 к

Fag.

C-fag.

Cor.

ПРИСТ. *(Народ переминается)*  
 - ле- ни! Ну же! Да ну!

Archi

Fag.

C-fag.

Cor.

ПРИСТ. *(Нетерпеливо)* *(Народ лениво опускается на колени)*  
 Э - ко чер- то - во о - тро- дье!

Archi

*mf* *dim.* *p* *ff*  
*mf* *pizz.* *dim.* *p* *ff*  
*mf* *pizz.* *dim.* *p* *ff*  
*mf* *pizz.* *dim.* *p* *ff*



6 **Meno mosso**

Fl.

Ob. *f* *espress.* *a2* *3*

C. ingl. *f* *espress.* *3*

Cl. (in B) *f* *espress.* *a2* *3*

Fag. *f* *espress.* *a2* *3*

Сопрано (Народ на коленях)

Альты *ff*

Тенора

Басы *ff* *3*

ХОР

На ко - го ты нас по - ки - да - ешь, о - тец наш! Ах, на ко -

Ах, на ко -

6 **Meno mosso**

Archi

*f* *mf* *v*

7

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

C-fag.

ХОР

С.

А.

Т.

Б.

- го - то ты о - ста - вля - ешь, кор - ми - лец! Мы да все

Мы да все

Мы да все

Мы да все

7

Archi

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

C-fag.

ХОР

С. тво - и си - ро - ты

А. тво - и си - ро - ты

Т. тво - и си - ро - ты

Б. тво - и си - ро - ты

без-за-щи-тны - е, ах, да мы те - бя - то

Арчи



Fl.

Ob. *f* *espress.* a2

C. ingl. *f*

Cl. p.

Cl. *f* a2

Cl. b.

Fag. *f* *espress.* a2

C-fag. *f*

Cor.

Tr-ni e Tuba

Timp.

ХОР

С. про - сим, мо - лим со сле - за - ми, со го - рю - чи - ми:

А. про - сим, мо - лим со сле - за - ми, со го - рю - чи - ми:

Т. про - сим, мо - лим со сле - за - ми, со го - рю - чи - ми:

Б. про - сим, мо - лим со сле - за - ми, со го - рю - чи - ми:

Аrchi *sf* *f*

8 a2

Fl. *ff*

Ob. *ff*

C. ingl. *ff*

Cl. p. (in Es) *ff*

Cl. *ff*

Cl. b. *ff*

Fag. *ff*

C-fag. *ff*

Cor. *mf*

Tr-ni e Tuba *mf*

Timp. *mf*

S. *ff* (Пристав уходит)

А. сми - луй-ся! сми - луй-ся! Бо - я - рин - ба - тюш-ка!

ХОР Т. *ff* сми - луй-ся! сми - луй-ся! Бо - я - рин - ба - тюш-ка!

Б. сми - луй-ся! сми - луй-ся! Бо - я - рин - ба - тюш-ка!

сми - луй-ся! Бо - я - рин - ба - тюш-ка!

8

Archi *f*

Picc. 9 10

Fl. *a2*

Ob. *a2*

C. ingl. *f*

Cl. p. *f*

Cl. *a2*

Cl. b. *f*

Fag. *a2*

C-fag. *f*

Cor. *a2*

Tr-be *1. II*

Tr-ni *III*

e Tuba *f*

Timp. *f*

ХОР

О - тец наш! *срес.* Бо - я - рин, сми - луй.ся!

О - тец наш! *срес.* Бо - я - рин, сми - луй.ся!

Т. Ты кор - ми - лец! *срес.* Бо - я - рин, сми - луй.ся!

Б. Ты кор - ми - лец! Бо - я - рин, сми - луй.ся!

Archi 9 10

*f* *détaché*

*f* *détaché*

*f* *détaché*

*f* *détaché*





11 L'istesso tempo

Picc.

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

ОТДЕЛЬНЫЕ ГОЛОСА В НАРОДЕ  
Бас (МИТЮХА)

(Народ остается на коленях)  
Басы

(2-я партия)

ХОР

11 L'istesso tempo

Archi

Fag. *f dim.* <sup>a2</sup>

МИТЮХА *mf*  
Во. на! По. чем я зна. ю!

ХОР  
Басы (1-я партия) *mf*  
а Ми. тюх, че. во о. рем? Ца..

Archi  
*arco*  
*arco*

Ob. <sup>12</sup>  
*marcato*

Cl.  
*p* <sup>a2</sup>

Fag.  
*p*

ХОР  
Сопрано (4 БАБЫ) *f*  
Басы Ой, ли. хонь. ко! Со.  
-ря на Ру. си хо. тим по. ста. вить!

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



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

*p*

с. (4 БАБЫ)

всем охрипли! Голубка, соседка, не припасла ль во.

A.

XOP

T.

B.

unis.

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

*f* *dim.* *p*

Arch.

unis.

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

Fl. *a2*

Ob.

C. ingl.

Cl. p. (in Es)

Cl.

Cl. b.

Fag.

C-fag.

Cor.

С (Одна из баб подходит к другой группе) (6 БАБ) *ff*

А. ди.цы? О - ра.ла пу.шевсех,са ма.би при.па.са.ла!

ХОР

Т. Вшь, бо.я.ры.ня ка.ка.я!

Б.

Archi

*p* *f* *mf*

*p* *f* *mf*

*p* *f* *mf*

*p* *f* *mf*

div.

13

Fl.

Ob.

C.ingl.

Cl.p.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

C.

A.

Т.

В.

ХОР

(все)  
Вшь,

А ты что за у - казчик?

Ну вы, ба - бы, не гу - то. рить!

(все)  
Нш.кня!

13

Archi

unis.



Fl. *f* *a2* *ff* *a2*

Ob. *ff* *a2*

C.ingl. *ff*

Cl.p. *ff*

Cl. *f* *a2*

Cl.b. *ff*

Fag. *ff*

C-fag. *ff*

Cor. *ff* *p* *ff*

МИТЮХА *ff*

Ой, вы ведь.мы, не бу.шуй - те!

ХОР

С. *(сварливо) ff*

А. пристав на.вя.зал.ся! Ах, пострел ты о.ка.ян.ный!

Т. *(сквозь смех) ff*

Б. *(сквозь смех) ff* Ха, ха, ха, ха, ха, ха, ха,  
Не по.пра.ви.

Archi

*pizz.* *ff* *p* *arco* *f* *arco*

*ff* *pizz.* *p* *arco* *f* *arco*

*ff* *pizz.* *p* *arco* *f* *arco*

*ff* *div.* *ff* *unis.*

Fl.

Ob.

C.ingl.

Cl.p.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

МИТ.

С. *ff* Вот - то, не - христь о - ты - скал - ся!

А. *ff* (сварливо) Э - ко, дья - вол, при - вя - зал - ся!

ХОР Т. *ff* Ха, ха, ха, ха, ха, ха, ха!

Б. - ла - ся кли - чка, ви - дно, со - ло -

Archi

Picc.

Fl.

Ob. *a2*

C. ingl.

Cl. p. *a2*

Cl.

Cl. b.

Fag. *f cresc.*

C-fag.

Cor.

С. *ff* Ой, уй - дем - те луч - ше, ба - бы,

А. *ff* Про - сти, гос - по - ди, бес - стыд - ник!

ХОР

Т.

Б. Ха, ха, ха, ха, ха, ха, ха!

но при - шла - ся, не в у - го - ду,

*détaché* *div.*

*détaché* *div.*

Арчи *détaché* *div.*

*détaché* *div.*

The musical score for page 42 includes parts for Piccolo, Flute, Oboe (a2), Cor Anglais, Clarinet in E-flat (a2), Clarinet, Clarinet in B-flat, Bassoon (f cresc.), Contrabassoon, Cor Anglais, and Choir. The choir parts are labeled С., А., Т., and Б. with lyrics in Russian. The string section (Арчи) is marked with *détaché* and *div.* dynamics.



Picc.

Fl.

Ob.

C.ingl.

Cl.p.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

S.  
по - доб - ру да поз - до - ро - ву, от бе - ды да от на - па - сти!

A.  
От бе - ды уй - ти по - даль - ше по - доб - ру да по - здо - ро - ву!

XOP  
T.  
Ведь мы в путь уж со - бра - ли - ся.

B.  
не по - вку су.

Archi

The musical score for page 43 includes parts for Piccolo, Flute, Oboe, English Horn, Clarinet in C, Clarinet in Bb, Bassoon, Contrabassoon, Cor Anglais, and a Chorus. The Chorus part is divided into Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The lyrics are in Russian. The string section (Archi) is also present at the bottom of the page.

Picc. *ff*

Fl. *a2* *cresc.*

Ob. *a2* *cresc.*

C.ingl. *cresc.*

Cl.p. *cresc.*

Cl. *a2* *cresc.*

Cl.b. *cresc.*

Fag. *cresc.*

C-fag. *cresc.*

Cor. *cresc.*

Tr-be

Tr-ni

e

Tuba

Timp.

XOP  
C.  
A.  
T.  
B. *Xa, xa, xa, xa, xa, xa, xa, xa, xa, xa, xa, xa, xa, xa, xa...*

unis. *cresc.*

unis. *cresc.*

unis. *cresc.*

unis. *cresc.*

*ff* *cresc.*

**15 Moderato**

Fl.  
Ob.  
C.ingl.  
Cl.p.  
Cl.  
Cl.b.  
Fag.  
C-fag.  
Cor.  
Tr-be  
Tr-ni  
Tuba  
Timp.

**15 Moderato**

(Появляется пристав) (Прежняя неподвижность толпы)

Archi





16

Fl. *a2*

Ob.

Cingl.

Cl.p. (in Es)

Cl.

Cl.b.

Fag. *a2*

C-fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

*rit cresc.* (Грозит дубинкой) *ff*

ПРИСТ. Аль глоток жалко? Вот я вас! Аль давно по спи нам

16

Arch.

Fl. *a2*

Ob. *a2*

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e

Tuba

Timp.

ПРИСТ. *(Пастуная на толпу) ff*

плет.ка не гу.ля.ла? Про.у.чу вас... Я

Archi



17

Fl.

Ob.

C.ingl.

Cl.p.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

ПРИСТ.

жп - во!

С. (Народ на коленях)

А. Не сер. чай, Ми. ки. тич, не сер. чай, ро. ди. мый!

ХОР

Т. Только по. от.дох.нем,

В.

17

Arch.

pizz.

mp

Fl.

Ob. *a2*

C.ingl.

Cl.p.

Cl.

Cl.b.

Fag. *a2*

C-fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

C.  
A.  
T.  
B.

XOP

И вздох - нуть не даст, про - кля - тый...  
за - о - рем мы сно - ва.

И вздох - нуть не даст, про - кля - тый...

Archi

arco

div. arco unis.

div. *p*

Fl. *a2*

Ob.

C.ingl. *(in Es)*

Cl. p.

Cl. *Cl. I. II in B muta Cl. I. II in A*

Cl. b.

Fag. *a2*

C fag.

Cor.

Tr be

Tr ni e

Tuba

Timp.

ПРИСТАВ *mf* *(Грозит дубинкой)* *ff*

Ну-ка! Только глоток не жа-леть! Ну!

С.

А.

ХОР Т. *mf*

Б. Ладно!

Archi

*arco*

*f* *cresc.* *ff*

*arco* *f* *cresc.*

*f* *cresc.* *ff*

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

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

*sf* *pizz.* *p*

*sf* *pizz.* *p*



18 Con tutta forza

Fl.

Ob.

C.ingl.

Cl.p.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

XOP

(Народ, засывая) (во всю мочь) ff

Ha KO

Ha KO

Ha KO

Ha KO

Ha KO

18 Con tutta forza

Archi

arco

arco

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C - fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

ХОР

Archi

*dim* с 2738 К

- го ты нас по - ки - да - ешь, о - тец наш!

- го ты нас по - ки - да - ешь, о - тец наш!

- го ты нас по - ки - да - ешь, о - тец наш!

- го ты нас по - ки - да - ешь, о - тец наш!





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

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

ХОР

ро - ди - мый! Мы те - бя, си - ро - ты,  
ро - ди - мый! Мы те - бя, си - ро - ты,  
ро - ди - мый! Мы те - бя, си - ро - ты,  
ро - ди - мый! Мы те - бя, си - ро - ты,

Арчи

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

Cor. I solo *mf espress.*  
Cor. III solo *mf espress.*  
Tr-be II  
Tr-ni III  
e I  
Tuba III

Timp. *ppp*

ХОР  
про - сям, мо - лим со сле -  
про сям, мо - лим со сле -  
про - сям, мо - лим со сле -  
про - сям, мо - лим со сле -

Archi









21

Fl.

Ob.

C. ingl.

Cl. p.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e

Tuba

Timp.

С. (Посля угрозы пристава)

А.

Т.

Б.

ХОР

Archi

mf

mf

mf

С 2738 К

Detailed description: This is a page of a musical score, page 60, numbered 21. It features a full orchestral and vocal arrangement. The woodwind section includes Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet in G (Cl. p.), Clarinet in Bb (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), and Bass Bassoon (C-fag.). The brass section includes Cor Anglais (Cor.), Trumpets (Tr-be), Trombones (Tr-ni e), and Tuba. The percussion section includes Timpani (Timp.). The vocal section consists of a Chorus (ХОР) with parts for Soprano (С.), Alto (А.), Tenor (Т.), and Bass (Б.). The string section (Archi) is also present. The score is in a key signature of two sharps (F# and C#) and a 2/4 time signature. The music is marked with dynamics such as *mf* (mezzo-forte) and *f* (forte). The vocal parts have lyrics in Russian: "тец наш!". The page number 21 is enclosed in a box at the top and bottom of the score.







Picc.

Fl.

Ob.

C.ingl.

Cl.p.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
Tuba

Timp.

T-ro

Piatti

XOP

Archi

Fl. picc. muta in Fl. III

Picc.

Fl.

Ob.

C. ingl.

Cl. p. Cl. p. muta in Cl. III in B

Cl. Cl. I. II in A muta in Cl. I. II in B

Cl. b.

Fag.

C-fag.

Cor.

Tr-be I. II III

Tr-ni a2 III A

Tuba III

Timp.

T-ro

Piatti

(Показывается думный дьяк Шелкалов)

XOP C. a!

A. a!

T. a!

B. a!

Archi



Ob.

C.ingl.

Cl.

Cl. b.

Fag. *dim.* *p*

C-fag. *f* *dim.*

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

Tr-be *pp*

T-ro *pp*

ПРИСТАВ

Ни.шкни!

Вставай.те! Дьяк дум.ный гово.рит:

(Толпа приподнимается)

Archi *f dim.* *p*

**24 Andante**

Ob. *f* *pp*

C. ingl. *f* *pp*

Cl. I in B *p* *pp*

Cl. II in B *p* *pp*

Cl. b. *p* *pp*

Fag. I *p* *espress.* *pp* *f* *pp*

Fag. II *p* *pp* *f* *pp*

C-fag. *p* *pp*

ЩЕЛКАЛОВ (выходит к народу и отдает поклон)  
*mf* *f* *sf*  
 Право-слав-ны-е! Не-у-мо-лим бо-я-рин!

**25 Moderato**

Cor. *p*

ЩЕЛК. *p*  
 Наскорбный зов боярской думы и патриарха и слышать не хо-

Archi *p* *sf*

I. II

F1.

III

Ob.

a2

a2

Cl.

in B III

Fag.

a2

C-fag.

Cor.

I

Tr-be

I. II

p

ЩЕЛК.

ff

ff

- тел о тро-не царском. Пе-чаль на Ру-си... Пе-чаль бе-зыход-на-я... Пра-во.

Archi

div.

div.

div.

cresc.

cresc.

cresc.

cresc.

cresc.

26

Fl. I. II III I p

Ob. p p p

Cl. I. II III I p

Fag. II I solo sf pp sf pp mp

C-fag. sf pp sf pp

Cor. sf pp sf p

Tr-be p

Timp. sf dim. p

ЩЕЛК. -славные! Сто - лет зе - мя в злом бес-пра-вье. Ко го-спо-ду сил при-ца.

26 unis. sf > p sf > p

Archi unis. sf > p sf > p

sf dim. p sf dim. p

sf dim. p sf dim. p



Fl. *a2*  
Fl. III muta in Fl. picc.

Ob.

Cl. I. II  
III  
Cl. III muta in Cl. p. in Es.

Fag. *p*

C-fag.

Timp. *pp*

ЩЕЛК. *cresc.*  
- ди. те: да нис. по-шлёт он скорб. ной Ру - си у - те - ше. нье н о - за. *p*

Archi *pp*

Timp. *p*

Arpe *p* *mp soli*

ЩЕЛК. *(Уходит)*  
- рит небесным светом Бо. ри. са у. ста. лый дух! *div.*

Archi *pp* *div.* *pp* *pp*  
*div. pizz.* *p* *div.* *pp*  
*unis. arco* *p* *pp*

С 2738 К

(За сценой слышится пение калек переходжик; народ прислушивается.)

## 28 Moderato non troppo lento

Арге *p*

Дисканты *pp*

ПОВОДЫРИ (мальчики) *pp* Сла - ва те - бе, твор - цу все - выш - не - му, на зем - ли. Сла - ва си - лам тво - им не - бес - ны.

АЛТЫ *pp*

ХОР (КАЛИКИ ПЕРЕХОЖИЕ) Тенора *pp* Сла - ва те - бе, твор - цу все - выш - не - му, на зем - ли. Сла - ва си - лам тво - им не - бес - ны.

СТАРЦЫ Басы Сла - ва те -

V-ni I *pp*

V-ni II *pp*

V-le *pp*

V-c. *pp* div.

Fl. *pp*

Cl. *pp*

Арге

Д. Народ шепотом: „Божьи люди!“

А. им и всем у - го - дникам сла - ва на Ру - сь!

ХОР Т. им и всем у - го - дникам сла - ва на Ру - сь!

Б. бе, все - выш - не - му, сла - ва!

V-ni I

V-ni II

V-le

V-c.

29

F1.

Ob.

Cl. *a2*

Cl.b.

Arpe

Д. (Приближаясь к сцене)

А.

Т.

ХОР

В. *p*

Ан - гел го - спо - ден ми - ру рек: - Под - ни - май - тесь, ту - чи гро - зны .

29 unis.

unis.

unis.

Arch.

unis.

Fl. <sup>a2</sup>  
 Ob. <sup>a2</sup>  
 C.ingl.  
 Cl.p.  
 Cl. <sup>a2</sup>  
 Cl.b.  
 Fag.  
 C-fag.  
 Cor.  
 Tr-be  
 Tr-ni  
 Tuba  
 Timp.  
 Arpe  
 I Тен. *p*  
 II Тен. *p*  
 I Басы *p*  
 II Басы *p*  
 ХОР  
 Archi *div. p*  
*div. p*  
*p*

не - си - тесь на зем - лю рус - ску - ю!  
 вы не - ситесь по под - не - бе - сью, за - сти лай - те зем - лю рус - ску - ю!  
 вы не - ситесь по под - не - бе - сью, за - сти лай - те зем - лю рус - ску - ю!  
 - е, не - си - тесь на зем - лю рус - ску - ю!

unis.  
 unis.

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

a2  
 a2  
 a2

с 2738 к



Fl.

Ob.

Cl.ingl.

Cl.p. (in Es) Cl.p. muta in Cl.III in B

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Arpe

ХОР

Д. (Выходят на сцену) *ff* змычным гласом

А. *ff* змычным гласом кру ши те зми я

Т. *ff* змычным гласом кру ши те зми я

Б. *ff* змычным гласом кру ши те зми я

Archi

pizz. **30** *ff* pizz.

*ff* pizz.

*ff* pizz.

*ff* pizz.

*ff* pizz.

Fl.  
Ob.  
C.ingl.  
Cl.  
Cl.b.  
Fag.  
C-fag.  
Cor.  
Tr-be  
Tr-ni  
Tuba  
Timp.  
Arpe  
XOP  
Archi

a2  
a2  
a2  
I, II  
fp  
fp  
fp  
fp  
mf  
arco  
arco  
arco  
arco  
div. arco

А. Лю - та, со два - на - де - ся - тью кры - ла - ми - хо - бо -  
Т. Лю - та, со два - на - де - ся - тью кры - ла - ми - хо - бо -  
Б. Лю - та, со два - на - де - ся - тью кры - ла - ми - хо - бо -  
лю - та, со два - на - де - ся - тью кры - ла - ми - хо - бо -

C 2738 K

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni  
e  
Tuba

Timp.

Arpe

ХОР

А. ты, та-во зми-я, сму - ту рус - ску - ю да без - на - ча - ли -

Т. ты, та-во зми-я, сму - ту рус - ску - ю да без - на - ча - ли -

Б. ты, та-во зми-я, сму - ту рус - ску - ю да без - на - ча - ли -

ты, та-во зми-я, сму - ту рус - ску - ю да без - на - ча - ли -

31

Archi





32 I. II

Cl. *mf* a2

Cl. b. *mf* a2

Fag. *mf*

XOP *f* Тен.  
Обле-кай-тесь в ри-зы свет-лы-е, подни-май-те и-ко-ны вла-ды-чи-цы.

V-le *mf* *espress.*

V-c. *mf* *espress.*

C-b. *mf* unis. *dim.*

Cl. *mf*

Cl. b. *mf*

Fag. *mf*

XOP *mf* Д.  
И со Дон-ской и со Вла-ди-мир-ской гря-ди-те ца-рю во сре-те-нье!  
А. *mf*  
И со Дон-ской и со Вла-ди-мир-ской гря-ди-те ца-рю во сре-те-нье!  
Т. *mf*  
И со Дон-ской и со Вла-ди-мир-ской гря-ди-те ца-рю во сре-те-нье!  
Б. *mf*  
И со Дон-ской и со Вла-ди-мир-ской гря-ди-те ца-рю во сре-те-нье!

Arch. *mf* unis. *mf*



C1. I, II *p*  
 Cl. III *p*  
 Cl. b. *p*  
 Fag. I *pp*

Cor. II *pp*  
 III, IV *pp*  
 Timp. *pp*  
 Arpe. *p*

Д. *dim.* (*За сценой, постепенно удаляясь*) *pp*  
 А. *dim.*  
 Т. *dim.*  
 Б. *dim.*  
 ХОР

*pp*  
 \_бес-ных! Сла - ва те - бе, твор - цу, на зе -  
 \_бес-ных! Сла - ва те - бе, твор - цу, на зе -  
 \_бес-ных! Сла - ва те - бе, твор - цу, на зе -  
 \_бес-ных!

Archi *v*  
*espress.*

34

Cl. I, II in B muta in Cl. III in A

Cl. III in B muta in Cl. picc. in E<sub>s</sub>

Cl. b.

Fag. *pp*

Cor. *pp*

Тимп.

Арге

Д.  
- мли!

А.  
- мли!

Т.  
- мли!

*Bpp*

(Скрываются в монастыре)

34 Сла - ва о - тцу не - бес - но - му!

V. c. *pizz.*

C. b.



ritardando poco a poco  
solo

35 **Andante**

C1.b. *p* *dim.*

Timp. *tr* *tr*

Arpe *p*

Archi *div.* *pp* *pizz.* *arco* *pp* *f*

==

ДВЕ ГРУППЫ НАРОДА

Тенора

36

I ГРУППА  
Басы

ХОР

Тенора (Часть народа ближе к рампе) (к Митюхе)

II ГРУППА  
Басы

Слы\_хал, что бо\_жья лю\_ди го\_во\_ри\_ли?

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

*unis.*

Ob. I. II *mf*

Fag. *mf*

Cor.

МИТЮХА  
(забывает дальше)

Слы-хал: и со Дон-ской и со Вла-ди-мир-ской...

ХОР Т. Б. II ГРУППА *f*  
Ну!..

V-ni I *f*

V-ni II *f*

V-le *f*

V-c. *f*

37

Ob. *mf*

Fag. *mf*

Cor. I *fp*

МИТ. ...и со Дон-ской и со Вла-ди-мир-ской вы и - ди - те... ..и -

ХОР Т. Б. II ГРУППА *f*  
Че - го?..

V-ni I *mf* *cresc.*

V-ni II *mf* *cresc.*

V-le *mf* *cresc.*

V-c. *mf* *cresc.*

*mf* С 2738 К *cresc.*

Ob. I. II *cresc.* *ff*

Fag. *cresc.* *ff*

Cor. I *fp* *fp cresc.* *f*

Timp. *ff* *mf*

МИТ. *ff* *mf*

ХОР II ГРУППА *f*

Ну!.. Плох, брат!.. (махая на него рукой) Плох, брат!..

Archi *cresc.* *ff*

38

Ob. *mf*

C. ingl. *mf*

Fag. I. II. III *mf*

Timp. *mf* *tr* *p*

ХОР I ГРУППА (подходят) *p*

Облекайтесь в ризы светлы - е и со Донской и со Вла - ди - мирской вы гря - вы гря.

V. c. *p*

C. - b. *p*

**39**

Ob.

C. ingl.

Fag. I, II  
III

Tr-be

Timp.

a2

**ПРИСТАВ (выходит из монастыря)**

**Эй, вы!**

T.  
- ди - те, к ца - рю во сре - те - нье.

I ГРУППА

B.  
- ди - те, к ца - рю во сре - те - нье.

ХОР

T.  
Ца - рю?

II ГРУППА

B.  
К ка - ко - му ца - рю?

**39**

Archi





40 I. II  
a2

Tr-be II *f*

Tr-ni III *f*

Timp. *f*

ПРИСТ. (Народ собирается в толпу) *f*

Вам от бояр у - каз: за - ут - ра быть в Крем

Archi *sf* *ff*

41 (На сцене сумерки) Poco meno mosso solo

Cl.b. *p*

Tr-be III *sf*

Tr-ni III *sf*

Timp. *sf*

ПРИСТ. (Уходит)

ле и ждать там пряка - за ний. Слыша ли?

Archi *ff* *dim.* *p* *pp* *pp*

Cl. b. *I solo*

Fag. *p espress.*

Сопр. (Народ расходясь)

ХОР

Альты Велят за-вить, за-

Тенора А нам-то что?

Басы *p* Во-на! За де-лом со-би-ра-ли!

Archi *p*

42 (Сцена постепенно пустеет)

Cl. b. *solo*

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

ХОР

С. -во-ем и в Крем-ле.

А. За -во-ем.

Т. *p* Что ж? И

Б. *f* Для-ча не за-вить?..

Archi *cresc.* *f* *p* *pp*

(Сцена постепенно пустеет)

in A I

Cl. 

Cl.b. 

Timp. 

XOP Т. (Расходятся)  
- дем, ре\_бя\_та!

Archi 

ЗАНАВЕС

Cl. I, II in A muta in Cl. I, II in B

Cl. 

Cl.b. 

Timp. 

Archi 





1 Tempo primo ♩=66

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Hn.

B<sup>b</sup> Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*fp*

*f*

*a2.*

*ff*

*p*

*fp*

Allegro maestoso  $\text{♩} = 120$

Fl. *ff* a2.

Ob. *ff*

B♭ Cl. *ff* a2.

Bsn. *ff*

Hn. *ff*

Hn. *ff*

B♭ Tpt. *ff*

Tbn. *ff*

B. Tbn. *ff*

Timp. *f*

Glk. *ff*

Perc. *f*

Hp. *ff* *glissando* *gub* *gna*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *ff*

Vc. *ff* arco

D.B. *ff*

Musical score for a symphony orchestra, measures 14-17. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (B♭ Tpt.), Trombones (Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), Glockenspiel (Glk.), Percussion (Perc.), Harp (Hp.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score is in 3/4 time. Measures 14-17 show a complex rhythmic texture. The woodwinds and strings play intricate patterns, often in triplets. The percussion section includes Bass Drum (Bass dr) and Cymbals (Cymbals) with a forte (ff) dynamic. The strings play a rhythmic accompaniment, with the Violins I and II parts featuring sixteenth-note runs. The Viola and Violoncello parts are marked uniss.





22

Fl. *a2.* *mf* *cresc.*

Ob. *a2.* *mf* *cresc.*

B. Cl. *a2.* *mf* *cresc.*

Bsn. *mf* *cresc.*

Hn. *mf* *cresc.*

Hn. *mf* *cresc.*

B<sup>b</sup> Tpt. *mf* *cresc.*

Tbn. *mf* *cresc.*

B. Tbn. *mf* *cresc.*

Timp.

Glk.

Perc. *mf* *cresc.* Sn. drum

Hp.

Vln. I *mf* *cresc.*

Vln. II *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

D.B. *mf* *cresc.*



28

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.



2 Allegro vivace ♩=88

Musical score for woodwinds and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (B. Tpt., Tbn.), Trombones (B. Tbn.), Timpani (Timp.), Glockenspiel (Glk.), Percussion (Perc.), and Harp (Hp.). The woodwinds play sustained chords in the first system, with dynamics ranging from *p* to *mp*. The Bass Clarinet has a melodic line starting in the second system with a *mf* dynamic. The Glockenspiel has a single note in the second system with a *mf* dynamic. The Percussion part has a rhythmic pattern. The Harp part is silent.

2 Allegro vivace ♩=88

Musical score for strings. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Violin I part has a *mf* dynamic and a *Pizz* marking. The Violin II part has a *mf* dynamic and a *p* dynamic. The Viola part has a *mf* dynamic and a *p* dynamic. The Violoncello part has a *mf* dynamic and a *p* dynamic. The Double Bass part has a *mf* dynamic and a *p* dynamic. The strings play a rhythmic pattern with dynamics ranging from *mf* to *p*.

40

1. *mf*

a2.

a2.

*mf*

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*mp*

*mp*

*mp*

*mp*

46

5

*mf*

5

arco

Vln. I

Vln. II

Vla.

Vc.

D.B.



Musical score for a symphony orchestra, page 12. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (B♭ Tpt.), Trombones (Tbn., B. Tbn.), Timpani (Timp.), Glockenspiel (Glk.), Percussion (Perc.), Harp (Hp.), Violins (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in 4/4 time and features dynamic markings such as *f*, *mf*, and *pp*.

The score is divided into four measures. The first measure (measure 59) shows the Flute, Oboe, and Clarinet parts with a dynamic marking of *f* and a first ending bracket labeled "a2.". The Bassoon part has a dynamic marking of *mf*. The Horns, Trumpets, and Trombones parts are marked with *mf*. The Percussion part includes a snare drum part marked *pp* and a triangle part marked *f*. The Harp part is marked with a first ending bracket labeled "a2.". The Violins, Viola, Violoncello, and Double Bass parts are marked with *f*.

The second measure (measure 60) shows the Flute, Oboe, and Clarinet parts with a dynamic marking of *f* and a first ending bracket labeled "a2.". The Bassoon part has a dynamic marking of *mf*. The Horns, Trumpets, and Trombones parts are marked with *mf*. The Percussion part includes a snare drum part marked *pp* and a triangle part marked *f*. The Harp part is marked with a first ending bracket labeled "a2.". The Violins, Viola, Violoncello, and Double Bass parts are marked with *f*.

The third measure (measure 61) shows the Flute, Oboe, and Clarinet parts with a dynamic marking of *mf*. The Bassoon part has a dynamic marking of *mf*. The Horns, Trumpets, and Trombones parts are marked with *mf*. The Percussion part includes a snare drum part marked *pp* and a triangle part marked *f*. The Harp part is marked with a first ending bracket labeled "a2.". The Violins, Viola, Violoncello, and Double Bass parts are marked with *f*.

The fourth measure (measure 62) shows the Flute, Oboe, and Clarinet parts with a dynamic marking of *mf*. The Bassoon part has a dynamic marking of *mf*. The Horns, Trumpets, and Trombones parts are marked with *mf*. The Percussion part includes a snare drum part marked *pp* and a triangle part marked *f*. The Harp part is marked with a first ending bracket labeled "a2.". The Violins, Viola, Violoncello, and Double Bass parts are marked with *mf*.



This musical score page covers measures 63 through 66. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 63-64 are silent. In measure 65, it plays a melodic line starting on G4, marked with a forte (*f*) dynamic and a slur. It continues in measure 66.
- Oboe (Ob.):** Plays a rhythmic accompaniment of eighth notes in pairs, starting in measure 63 and continuing through measure 66.
- Bass Clarinet (B♭ Cl.):** Plays a rhythmic accompaniment of eighth notes in pairs, starting in measure 63 and continuing through measure 66.
- Bassoon (Bsn.):** Plays a simple bass line with quarter notes and rests, starting in measure 63 and continuing through measure 66.
- Horn I (Hn.):** Plays a rhythmic accompaniment of eighth notes in pairs, starting in measure 63 and continuing through measure 66.
- Horn II (Hn.):** Plays a rhythmic accompaniment of eighth notes in pairs, starting in measure 63 and continuing through measure 66.
- Trumpet (B♭ Tpt.):** Silent throughout all measures.
- Trombone (Tbn.):** Silent throughout all measures.
- Bass Trombone (B. Tbn.):** Silent throughout all measures.
- Timpani (Timp.):** Silent in measures 63-64. In measure 65, it plays a single note on G2. In measure 66, it plays a single note on G2.
- Glockenspiel (Glk.):** Silent throughout all measures.
- Percussion (Perc.):** Plays a rhythmic pattern of eighth notes in pairs, starting in measure 63 and continuing through measure 66. A triplet of eighth notes is marked in measure 66.
- Harpsichord (Hp.):** Silent throughout all measures.
- Violin I (Vln. I):** Measures 63-64 feature a complex, fast-moving melodic line with many accidentals, marked with a slur and a fermata. A quintuplet of eighth notes is marked with a '5'. In measure 65, it plays a melodic line starting on G4. In measure 66, it continues with a melodic line.
- Violin II (Vln. II):** Measures 63-64 feature a complex, fast-moving melodic line with many accidentals, marked with a slur and a fermata. A quintuplet of eighth notes is marked with a '5'. In measure 65, it plays a melodic line starting on G4. In measure 66, it continues with a melodic line.
- Viola (Vla.):** Measures 63-64 are silent. In measure 65, it plays a melodic line starting on G4, marked with a forte (*f*) dynamic and a slur. It continues in measure 66.
- Violoncello (Vc.):** Plays a simple bass line with quarter notes and rests, starting in measure 63 and continuing through measure 66.
- Double Bass (D.B.):** Plays a simple bass line with quarter notes and rests, starting in measure 63 and continuing through measure 66.

67

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Hn.

B. Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

1.

*mf*

*p*

*mf*

*p*

Glock

*mp*

*mp*

*p*

*p*

4

4

71 1. a2.

Fl. *mf*

Ob.

B♭ Cl. *mf* *mp*

Bsn. *pp*

Hn. *pp*

B♭ Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla. *mp*

Vc. *p* Pizz

D.B. *p* Pizz

This musical score page covers measures 77 through 81. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (B♭ Tpt.), Trombones (Tbn. and B. Tbn.), Timpani (Timp.), Glockenspiel (Glk.), Percussion (Perc.), Harp (Hp.), Violins I and II (Vln. I and Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key musical details include:

- Woodwinds:** Flute and Oboe play a sustained *p* (piano) note with a hairpin crescendo. Bass Clarinet and Bassoon play a *p* note, with Bassoon transitioning to a *mf* (mezzo-forte) melodic line in measure 81.
- Brass:** Horns play chords, with the first horn part marked *p*. Trumpets play a *mf* eighth-note pattern. Trombones and Baritone Trombone play sustained notes, with Trombone marked *p*.
- Strings:** Violins I and II play sustained chords, with Violin II marked *p*. Viola and Violoncello play a *mp* (mezzo-piano) eighth-note pattern, with the Cello part marked *arco*. Double Bass plays a sustained note.
- Piano:** Harp plays a *mf* eighth-note pattern.



82

Fl. *mf* *f*

Ob. *mf* *f*

Bs. Cl. *mf*

Bsn. *mf*

Hn. *mp*

B. Tpt. *mp*

Tbn. *mp*

B. Tbn. *mp*

Timp.

Glk.

Perc.

Hp.

5

Vln. I *mf*

Vln. II *mf*

Vla. *mp* *mf*

Vc. *mp* *mf* Pizz

D.B. *mp*





This musical score page contains measures 97 through 100 for an orchestra. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (B♭ Tpt.), Trombones (Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), Glockenspiel (Glk.), Percussion (Perc.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 97 and 98 feature a complex woodwind and string texture. The Flute, Oboe, and Bass Clarinet parts have intricate melodic lines, while the Bassoon and Bass Trombone parts provide harmonic support. The strings play a rhythmic pattern of eighth notes. Measure 99 is dominated by a dense woodwind texture, with the Oboe and Bass Clarinet playing a prominent melodic line marked *mf*. The Flute and Bassoon parts also contribute to this texture. The strings continue their rhythmic pattern. Measure 100 concludes the section with a return to the initial melodic motifs in the Flute, Oboe, and Bass Clarinet parts, supported by the strings.



Musical score for measures 101-104. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (B♭ Tpt.), Trombones (Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), Glockenspiel (Glk.), Percussion (Perc.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 101: Flute and Bass Clarinet play a melodic line. Bassoon and Bass Trombone play a low, sustained chord.

Measure 102: Flute and Bass Clarinet continue their melodic line. Bassoon and Bass Trombone play a low, sustained chord.

Measure 103: Flute and Bass Clarinet continue their melodic line. Bassoon and Bass Trombone play a low, sustained chord. A second ending 'a2.' begins.

Measure 104: Flute and Bass Clarinet continue their melodic line. Bassoon and Bass Trombone play a low, sustained chord.

Dynamics: *mf* (measures 101-102), *f* (measures 103-104).

This musical score page contains measures 106 through 110 for a full orchestra. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Bb Tpt.), Trombones (Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), Glockenspiel (Glk.), Percussion (Perc.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 106 features a complex texture with the Flute, Bass Clarinet, and Violin I playing a rapid sixteenth-note passage. The Bassoon and Bass Trombone provide a steady accompaniment. The Oboe and Horns are silent in this measure.

Measure 107 begins with a dynamic marking of *f* (forte) for the Oboe, which enters with a sixteenth-note figure. The Flute and Bass Clarinet continue their sixteenth-note patterns. The Bassoon and Bass Trombone maintain their accompaniment.

Measures 108, 109, and 110 show the Oboe and Flute playing melodic lines, while the Bass Clarinet and Bassoon continue their accompaniment. The Bass Trombone and Bass Trombone parts are active throughout, providing a rhythmic foundation. The rest of the orchestra remains silent during these measures.

This page of a musical score covers measures 110 through 114. The instrumentation includes:

- Flute (Fl.):** Melodic line with eighth-note patterns and slurs.
- Oboe (Ob.):** Melodic line, often mirroring the flute.
- Bass Clarinet (B♭ Cl.):** Melodic line with eighth-note patterns.
- Bassoon (Bsn.):** Sustained chords, some marked with a forte (f) dynamic.
- Horn I (Hn.):** Sustained chords.
- Horn II (Hn.):** Sustained chords.
- Trumpet (B♭ Tpt.):** Sustained chords.
- Trombone (Tbn.):** Rhythmic accompaniment with eighth-note patterns.
- Baritone Trombone (B. Tbn.):** Rhythmic accompaniment with eighth-note patterns.
- Timpani (Timp.):** Sustained chords.
- Glockenspiel (Glk.):** Sustained chords.
- Percussion (Perc.):** Sustained chords.
- Harp (Hp.):** Sustained chords.
- Violin I (Vln. I):** Melodic line with eighth-note patterns.
- Violin II (Vln. II):** Melodic line with eighth-note patterns.
- Viola (Vla.):** Melodic line with eighth-note patterns.
- Violoncello (Vc.):** Bass line with eighth-note patterns.
- Double Bass (D.B.):** Bass line with eighth-note patterns.

This musical score page covers measures 115 through 118. The instruments and their parts are as follows:

- Flute (Fl.):** Plays a melodic line with eighth-note patterns and slurs.
- Oboe (Ob.):** Mirrors the flute's melodic line.
- Bass Clarinet (B. Cl.):** Plays a rhythmic accompaniment of eighth notes.
- Bassoon (Bsn.):** Provides a low, sustained accompaniment with long notes.
- Horn I (Hn.):** Plays a sustained chord, marked *mf*.
- Horn II (Hn.):** Plays a sustained chord, marked *mf*.
- Trumpet (B. Tpt.):** Plays a rhythmic accompaniment of eighth notes, marked *mf*.
- Trombone (Tbn.):** Plays a rhythmic accompaniment of eighth notes.
- Bass Trombone (B. Tbn.):** Provides a low, sustained accompaniment.
- Timpani (Timp.):** Remains silent until measure 118, where it plays a short roll, marked *mp*.
- Glockenspiel (Glk.):** Remains silent.
- Percussion (Perc.):** Remains silent.
- Harpsichord (Hp.):** Remains silent.
- Violin I (Vln. I):** Plays a melodic line with eighth notes and slurs.
- Violin II (Vln. II):** Plays a melodic line with eighth notes and slurs.
- Viola (Vla.):** Mirrors the flute and violin parts.
- Violoncello (Vc.):** Provides a low, sustained accompaniment.
- Double Bass (D.B.):** Provides a low, sustained accompaniment.





124

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*mf*

130

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical score for orchestra, measures 136-141. The score is arranged in systems for various instruments. The key signature is one sharp (F#) and the time signature is 3/4. The dynamics range from *mf* (mezzo-forte) to *mp* (mezzo-piano).

**Flute (Fl.):** Measures 136-141. *mp*. Sustained notes with slurs.

**Oboe (Ob.):** Measures 136-141. *mp*. Sustained notes with slurs.

**Bass Clarinet (B.Cl.):** Measures 136-141. *mf* (measures 136-137), *mp* (measures 138-141). Triplet patterns in measures 136-137 and 138-139.

**Bassoon (Bsn.):** Measures 136-141. *mp*. Sustained notes with slurs.

**Horn I (Hn. 1):** Measures 136-141. *mp*. Sustained notes with slurs.

**Horn II (Hn. 2):** Measures 136-141. *mp*. Sustained notes with slurs.

**Bass Trumpet (B. Tpt.):** Measures 136-141. Rests.

**Trombone I (Tbn. 1):** Measures 136-141. *mp*. Sustained notes with slurs.

**Bass Trombone (B. Tbn.):** Measures 136-141. *mp*. Sustained notes with slurs.

**Timpani (Timp.):** Measures 136-141. Rests.

**Glockenspiel (Glk.):** Measures 136-141. Rests.

**Percussion (Perc.):** Measures 136-141. Rests.

**Harp (Hp.):** Measures 136-141. Rests.

**Violin I (Vln. I):** Measures 136-141. *mf* (measures 136-137), *mp* (measures 138-141). Slurred lines.

**Violin II (Vln. II):** Measures 136-141. *mf* (measures 136-137), *mp* (measures 138-141). Slurred lines.

**Viola (Vla.):** Measures 136-141. *mf* (measures 136-137), *mp* (measures 138-141). Slurred lines.

**Violoncello (Vc.):** Measures 136-141. *mf* (measures 136-137), *mp* (measures 138-141). Slurred lines.

**Double Bass (D.B.):** Measures 136-141. *mf* (measures 136-137), *mp* (measures 138-141). Slurred lines.



8

Fl. *p* *mf*

Ob.

B♭ Cl. 1. *p* *mp*

Bsn. *p*

Hn. 144 *mp* 1. cantabile

Hn.

B♭ Tpt. 144 *mp*

Tbn. 144 *mp*

B. Tbn.

Timp. 144

Glk. 144 Glock. *mp*

Perc. 144

Hp. 144 *mf*

Vln. I 8 *p*

Vln. II

Vla. *p*

Vc. *p* *mp* soli

D.B. *p* *pizz*

Musical score for measures 149-153. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (B♭ Tpt.), Trombones (Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), Glockenspiel (Glk.), Percussion (Perc.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 149-153 show the following instrumentation and activity:

- Flute (Fl.):** Melodic line with slurs and ties.
- Oboe (Ob.):** Triplet patterns.
- Bass Clarinet (B♭ Cl.):** Triplet patterns.
- Bassoon (Bsn.):** Sustained notes.
- Horn (Hn.):** Melodic line in measure 149, then rests.
- Trumpets (B♭ Tpt.):** Rests.
- Trombones (Tbn.):** Rests.
- Bass Trombone (B. Tbn.):** Rests.
- Timpani (Timp.):** Rests.
- Glockenspiel (Glk.):** Rests.
- Percussion (Perc.):** Rests.
- Harp (Hp.):** Triplet arpeggiated patterns.
- Violin I (Vln. I):** Rests.
- Violin II (Vln. II):** Rests.
- Viola (Vla.):** Rests.
- Violoncello (Vc.):** Melodic line with slurs.
- Double Bass (D.B.):** Sustained notes.

This page of a musical score, numbered 154, features the following instruments and parts:

- Flute (Fl.):** Melodic line with slurs and ties.
- Oboe (Ob.):** Rested.
- B♭ Clarinet (B♭ Cl.):** Rested.
- Bassoon (Bsn.):** Rested.
- Horn I (Hn.):** Melodic line with slurs.
- Horn II (Hn.):** Rested.
- B♭ Trumpet (B♭ Tpt.):** Harmonic accompaniment with triplets and a *p* dynamic marking.
- Trombone (Tbn.):** Harmonic accompaniment with triplets and a *p* dynamic marking.
- Bass Trombone (B. Tbn.):** Rested.
- Timpani (Timp.):** Rested.
- Glockenspiel (Glk.):** Rested.
- Percussion (Perc.):** Rested.
- Harp (Hp.):** Arpeggiated accompaniment with triplets.
- Violin I (Vln. I):** Rested.
- Violin II (Vln. II):** Rested.
- Viola (Vla.):** Rested.
- Violoncello (Vc.):** Melodic line with slurs.
- Double Bass (D.B.):** Harmonic accompaniment with slurs.

159

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Hn.

B. Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*mp*

*p*

*pp*

*pp*  
uniss arco

*pp*



165 9

Fl. *f*

Ob. *f*

B♭ Cl. *mf* *f*

Bsn. *f* *mf*

Hn. *mp* *f* *mf* a2.

Hn. *mf* *f*

B♭ Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Timp. *f*

Glk.

Perc. *pp* snare drum *f* cymbals

Hp.

Vln. I *mp* *mf* *stacc.*

Vln. II *mp* *mf* *stacc.*

Vla. *mp* *mf*

Vc. *mp* *mf*

D.B. *mp* *mf*

*mp* *mf*

This musical score page covers measures 172 through 176. The instruments and their parts are as follows:

- Fl.**: Flute, rests in all measures.
- Ob.**: Oboe, rests in all measures.
- B♭ Cl.**: Bass Clarinet, rests in all measures.
- Bsn.**: Bassoon, plays a sustained low note (G2) in measures 172-174, and a sustained low note (F2) in measures 175-176.
- Hn.**: Horns, rests in all measures.
- Hn.**: Horn, plays a melodic line starting at measure 172 with a triplet of eighth notes (G4, A4, B4), followed by quarter notes (C5, B4, A4, G4) in measures 173-176.
- B♭ Tpt.**: Bass Trumpet, rests in all measures.
- Tbn.**: Tenor Trombone, plays a sustained chord of G3, B3, D4 in measures 172-174, and a sustained chord of F3, A3, C4 in measures 175-176.
- B. Tbn.**: Baritone Trombone, plays a sustained chord of G3, B3, D4 in measures 172-174, and a sustained chord of F3, A3, C4 in measures 175-176.
- Timp.**: Timpani, rests in measures 172-173, then plays a rhythmic pattern of eighth notes (G4, A4, B4) in measure 174, and rests in measures 175-176.
- Glk.**: Glockenspiel, rests in all measures.
- Perc.**: Percussion, plays a sustained low note (G2) in measures 172-174, and a sustained low note (F2) in measures 175-176. Dynamics include *p* and *f*.
- Hp.**: Harp, rests in all measures.
- Vln. I**: Violin I, plays a continuous eighth-note triplet pattern (G4, A4, B4) in measures 172-176.
- Vln. II**: Violin II, plays a continuous eighth-note triplet pattern (G4, A4, B4) in measures 172-176.
- Vla.**: Viola, rests in all measures.
- Vc.**: Violoncello, plays a sustained low note (G2) in measures 172-174, and a sustained low note (F2) in measures 175-176.
- D.B.**: Double Bass, plays a sustained low note (G2) in measures 172-174, and a sustained low note (F2) in measures 175-176.

177

Fl. *f* 1. *f* 3.

Ob. *f* 1. *f* 3.

B♭ Cl.

Bsn. *f*

Hn. *f*

Hn. *f*

B♭ Tpt. *f* a2.

Tbn. *f*

B. Tbn. *f*

Timp.

Glk.

Perc. *f*

Hp.

Vln. I *f* 3.

Vln. II *f* 3.

Vla. *f*

Vc. *f*

D.B. *f*

This musical score page covers measures 181 through 184 of a symphony. The music is in 3/4 time and features a variety of instruments. The woodwinds (Flute, Oboe, Bass Clarinet, Bassoon) and brass (Horn, Trumpet, Trombone, Bass Trombone) sections play sustained notes with some melodic movement. The strings (Violin I, Violin II, Viola, Violoncello, Double Bass) play rhythmic patterns, including triplets in the violins. The percussion section includes Timpani, Glockenspiel, and Percussion. The Harp is present but has no part in these measures.

**Instrumentation:** Fl. (Flute), Ob. (Oboe), B. Cl. (Bass Clarinet), Bsn. (Bassoon), Hn. (Horn), B. Tpt. (Trumpet), Tbn. (Trombone), B. Tbn. (Bass Trombone), Timp. (Timpani), Glk. (Glockenspiel), Perc. (Percussion), Hp. (Harp), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), D.B. (Double Bass).

**Measure 181:** Flute and Oboe play a melodic line. Bassoon and Bass Trombone play sustained notes. Horns play a rhythmic pattern. Percussion plays a rhythmic pattern.

**Measure 182:** Flute and Oboe play a melodic line. Bassoon and Bass Trombone play sustained notes. Horns play a rhythmic pattern. Percussion plays a rhythmic pattern.

**Measure 183:** Flute and Oboe play a melodic line. Bassoon and Bass Trombone play sustained notes. Horns play a rhythmic pattern. Percussion plays a rhythmic pattern.

**Measure 184:** Flute and Oboe play a melodic line. Bassoon and Bass Trombone play sustained notes. Horns play a rhythmic pattern. Percussion plays a rhythmic pattern.

185 10

Fl. *a2.*

Ob. *a2.*

B♭ Cl. *a2.*

Bsn. *f*

Hn. *a2. maestoso*

Hn. *a2. maestoso*

B♭ Tpt.

Tbn.

B. Tbn.

Timp.

Glk. *Glock.*

Perc.

Hp.

Vln. I *3*

Vln. II *3*

Vla.

Vc.

D.B.



Musical score for orchestra, measures 189-192. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (B. Tpt.), Trombones (Tbn., B. Tbn.), Timpani (Timp.), Glockenspiel (Glk.), Percussion (Perc.), Harp (Hp.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 189: Flute and Bass Clarinet play a melodic line with eighth notes. Bassoon and Harp (right hand) play a rhythmic pattern of eighth notes. Horns play a sustained note. Trumpets and Trombones play a rhythmic pattern of eighth notes. Violins I and II play a melodic line with eighth notes. Viola and Violoncello play a sustained note. Double Bass plays a sustained note.

Measure 190: Flute and Bass Clarinet play a melodic line with eighth notes. Bassoon and Harp (right hand) play a rhythmic pattern of eighth notes. Horns play a sustained note. Trumpets and Trombones play a rhythmic pattern of eighth notes. Violins I and II play a melodic line with eighth notes. Viola and Violoncello play a sustained note. Double Bass plays a sustained note.

Measure 191: Flute and Bass Clarinet play a melodic line with eighth notes. Bassoon and Harp (right hand) play a rhythmic pattern of eighth notes. Horns play a sustained note. Trumpets and Trombones play a rhythmic pattern of eighth notes. Violins I and II play a melodic line with eighth notes. Viola and Violoncello play a sustained note. Double Bass plays a sustained note.

Measure 192: Flute and Bass Clarinet play a melodic line with eighth notes. Bassoon and Harp (right hand) play a rhythmic pattern of eighth notes. Horns play a sustained note. Trumpets and Trombones play a rhythmic pattern of eighth notes. Violins I and II play a melodic line with eighth notes. Viola and Violoncello play a sustained note. Double Bass plays a sustained note.

Annotations: *ff* (fortissimo) is marked at the beginning of the Harp part in measure 189. *Glissando* is written above the Harp part in measure 189. *8va* (octave) is written above the Harp part in measure 189. *8vb* (octave below) is written below the Harp part in measure 189.





201

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*f*

*f*

*f*

*a2.*

*mf*

*Xyl.*

*mf*

*p*

*pizz.*

*f*

*p*

*pizz.*

*p*

206

Fl. *f* *a2.* *ff*

Ob. *f* *a2.* *ff*

Bs. Cl. *f* *a2.* *ff*

Bsn.

Hn. *con sord.* *fp*

Hn. *con sord.* *fp*

B<sup>b</sup> Tpt. *con sord.* *fp*

Tbn.

B. Tbn.

Timp.

Glk. *v*

Perc. *cymbals* *f*  
*triangle* *f*

Hp. *ff* *Glissando*

Vln. I *3* *3*

Vln. II *3* *3*

Vla.

Vc. *pizz.* *f*

D.B. *arco*





215

Fl. *mf*

Ob.

B. Cl. *mf*

Bsn.

Hn. 1. senza sord *mp*

Hn.

B. Tpt. senza sord *mf*

Tbn. *mf*

B. Tbn. *mf*

Timp.

Glk.

Perc.

Hp.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. arco *mp*

D.B.

Detailed description of the musical score: The score is for measures 215 to 219. The Flute (Fl.) part features triplet eighth notes in measures 215, 216, and 218. The Clarinet in B-flat (B. Cl.) and Bassoon (Bsn.) parts have a melodic line starting in measure 217, marked *mf*. The Horns (Hn.) and Trumpets in B-flat (B. Tpt.) parts have a melodic line starting in measure 217, marked *mp* and *mf* respectively, with the instruction "senza sord". The Trombones (Tbn. and B. Tbn.) also have a melodic line starting in measure 217, marked *mf*. The Violin I (Vln. I) and Violin II (Vln. II) parts feature triplet eighth notes throughout the measures, with *mf* dynamics. The Viola (Vla.) part has a melodic line starting in measure 217, marked *mf*. The Violoncello (Vc.) part has a melodic line starting in measure 217, marked *mp* and "arco". The Double Bass (D.B.) part has a melodic line starting in measure 217, marked *mp*. The Percussion (Perc.) part has a melodic line starting in measure 217, marked *mp*. The Timpani (Timp.) part has a melodic line starting in measure 217, marked *mp*. The Glockenspiel (Glk.) part has a melodic line starting in measure 217, marked *mp*. The Harp (Hp.) part has a melodic line starting in measure 217, marked *mp*.

220

Fl. *mf* *ff* *a2.* *b*

Ob. *mf* *ff* *a2.* *b*

B♭ Cl. *mf* *ff* *a2.* *b*

Bsn. *mf* *ff* *a2.* *b*

Hn. *fp* *con sord.*

Hn. *fp* *con sord.*

B♭ Tpt. *fp* *con sord.*

Tbn. *fp*

B. Tbn. *fp*

Timp. *fp*

Glk. *fp*

Perc. *f* *cymbals* *f* *triangle* *f*

Hp. *ff* *Glissando*

Vln. I *f* *f*

Vln. II *f* *f*

Vla. *f*

Vc. *pizz* *f*

D.B. *p* *uniss arco* *p*

12 Scherzoso

Fl. 224 *p* *mf*

Ob. 224 *p*

B. Cl. 224 *p* 1. *mp* *scherezoso*

Bsn. 224 *p*

Hn. 224 *ff* *p* 1. *p*

Hn. 224 *ff* *p*

B. Tpt. 224 *ff* *p*

Tbn. 224 *p*

B. Tbn. 224 *p*

Timp. 224

Glk. 224

Perc. 224 *p* Tam-tam

Hp. 224 *Glissando*

12 Scherzoso

Vln. I 224 *f* *p* 3 3

Vln. II 224 *f* *p* 3 3

Vla. 224 *f* *p*

Vc. 224 *arco* *p*

D.B. 224 *f* *p*

229

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Hn.

B<sup>b</sup> Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*mp*

*p*

*Pizz*

*mp*



235

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1. *p*

Hn.

B♭ Tpt. *p*

Tbn. *p*

B. Tbn. *p*

Timp.

Glk.

Perc. *p* tamburin

snare dr. *p*

Hp.

Vln. I

Vln. II *mp*

Vla.

Vc.

D.B.

Detailed description: This page of a musical score covers measures 235 to 240. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon, Horns, Trumpets in B-flat, Trombones, and Baritone Trombone) is mostly silent, with some woodwinds playing rests. The brass section (Horns, Trumpets, Trombones, and Baritone Trombone) plays a rhythmic pattern of eighth notes, starting with a dynamic of *p* (piano). The percussion section includes a tamburin and snare drum, both playing a rhythmic pattern of eighth notes, also starting with a dynamic of *p*. The strings (Violins I and II, Viola, Violoncello, and Double Bass) play a rhythmic pattern of eighth notes, with Violins I and II starting with a dynamic of *mp* (mezzo-piano). The timpani and guitar are silent. The harp is also silent.

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf* 1.

Bsn. *mf* 1.

Hn. *mp*

Hn. *mp*

B♭ Tpt. *mp* 1.

Tbn. *mp*

B. Tbn. *mp*

Timp.

Glk. Glock. *mf*

Perc. *mp*

Hp.

Vln. I *mf*

Vln. II *mf*

Vla. *mf* arco

Vc. Pizz *mf*

D.B. *mf*

Musical score for measures 246-250. The score includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (B. Tpt.), Trombones (Tbn., B. Tbn.), Timpani (Timp.), Glockenspiel (Glk.), Percussion (Perc.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key musical features include:

- Measures 246-248:** Flute and Violin I parts feature a complex rhythmic pattern with slurs and accents. The Flute part is marked with *sfz* (sforzando) and *s* (sforzando).
- Measures 249-250:** Flute and Violin I parts continue with complex rhythmic patterns. The Flute part is marked with *sf* (sforzando) and *stacc.* (staccato). The Violin I part is marked with *f* (forte) and *stacc.* (staccato).
- Measures 249-250:** Violin II and Viola parts continue with complex rhythmic patterns. The Violin II part is marked with *f* (forte) and *stacc.* (staccato). The Viola part is marked with *f* (forte) and *stacc.* (staccato).

This page of a musical score covers measures 251 to 255. The instruments and their parts are as follows:

- Fl.**: Flute, playing a melodic line with eighth notes.
- Ob.**: Oboe, playing a similar melodic line to the flute.
- B♭ Cl.**: Bass Clarinet, playing a melodic line with eighth notes and some rests.
- Bsn.**: Bassoon, playing a melodic line with eighth notes.
- Hn.**: Horns, playing block chords.
- B♭ Tpt.**: Trumpets, playing block chords.
- Tbn.**: Trombones, playing block chords.
- B. Tbn.**: Bass Trombone, playing block chords.
- Timp.**: Timpani, playing a rhythmic pattern.
- Glk.**: Glockenspiel, playing a rhythmic pattern.
- Perc.**: Percussion, playing a rhythmic pattern.
- Hp.**: Harp, with a brace indicating it is silent.
- Vln. I**: Violin I, playing a melodic line.
- Vln. II**: Violin II, playing a melodic line.
- Vla.**: Viola, playing block chords.
- Vc.**: Violoncello, playing block chords, marked *arco* and *f*.
- D.B.**: Double Bass, playing block chords, marked *arco* and *f*.

Dynamic markings include *f* (forte) and *mp* (mezzo-piano). The score is in a key with two sharps (D major or F# minor) and a 4/4 time signature.

This page of a musical score, numbered 52, contains the following instruments and parts:

- Fl. (Flute):** Part 1, starting at measure 256 with a complex melodic line.
- Ob. (Oboe):** Part 1, starting at measure 256 with a melodic line.
- B. Cl. (Bass Clarinet):** Part 1, starting at measure 256 with a melodic line.
- Bsn. (Bassoon):** Part 1, starting at measure 256 with a melodic line.
- Hn. (Horn):** Two parts, both starting at measure 256 with a melodic line.
- B. Tpt. (Bass Trumpet):** Part 1, starting at measure 256 with a melodic line.
- Tbn. (Trombone):** Part 1, starting at measure 256 with a melodic line.
- B. Tbn. (Bass Trombone):** Part 1, starting at measure 256 with a melodic line.
- Timp. (Timpani):** Part 1, starting at measure 256 with a melodic line.
- Glk. (Glockenspiel):** Part 1, starting at measure 256 with a melodic line.
- Perc. (Percussion):** Part 1, starting at measure 256 with a melodic line.
- Hp. (Harp):** Part 1, starting at measure 256 with a melodic line.
- Vln. I (Violin I):** Part 1, starting at measure 256 with a melodic line.
- Vln. II (Violin II):** Part 1, starting at measure 256 with a melodic line.
- Vla. (Viola):** Part 1, starting at measure 256 with a melodic line.
- Vc. (Cello):** Part 1, starting at measure 256 with a melodic line.
- D.B. (Double Bass):** Part 1, starting at measure 256 with a melodic line.



This page of a musical score covers measures 259 to 262. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (B♭ Tpt.), Trombones (Tbn. and B. Tbn.), Timpani (Timp.), Glockenspiel (Glk.), Percussion (Perc.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

The score is written in a key signature of one flat (B♭) and a common time signature (C). The woodwinds and strings play complex rhythmic patterns, often with accents and slurs. The percussion section features a steady, rhythmic accompaniment. The brass instruments provide harmonic support with sustained notes and rhythmic patterns.

263

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

tuba

Bass dr

*mp*

14 **maestoso**

Woodwind and Percussion section score. The Flute (Fl.) part features a melodic line with a slur and a fermata. The Oboe (Ob.) part has a sustained chord. The Bass Clarinet (B. Cl.) part has a melodic line with a slur and a fermata. The Bassoon (Bsn.) part has a sustained chord. The Horns (Hn.) part has a sustained chord. The Trumpets (B. Tpt.) part has a sustained chord. The Trombones (Tbn., B. Tbn.) part has a sustained chord. The Percussion (Perc.) part includes Cymbals. The Harp (Hp.) part is silent.

14 **maestoso**

String section score. The Violin I (Vln. I) part features a melodic line with a slur and a fermata. The Violin II (Vln. II) part has a sustained chord. The Viola (Vla.) part has a sustained chord. The Violoncello (Vc.) part has a sustained chord. The Double Bass (D.B.) part has a sustained chord.

Fl. 269  
 Ob. 269  
 B♭ Cl. 269  
 Bsn. 269  
 Hn. 269 *magnifico a2.*  
 Hn. 269 *magnifico a2.*  
 B♭ Tpt. 269 *magnifico a2.*  
 Tbn. 269  
 B. Tbn. 269  
 Timp. 269  
 Glk. 269  
 Perc. 269  
 Hp. 269  
 Vln. I 269  
 Vln. II 269  
 Vla. 269  
 Vc. 269  
 D.B. 269

Musical score for orchestra and woodwinds, measures 272-274. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), Glockenspiel (Glk.), Percussion (Perc.), Harp (Hp.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 272: Flute and Oboe play a rhythmic pattern of eighth notes. Bass Clarinet and Bassoon play a melodic line with triplets. Horns, Trumpets, and Trombones play sustained chords. Percussion includes a wind machine. Harp has a glissando.

Measure 273: Similar to measure 272, with sustained chords in the brass and woodwinds continuing their parts.

Measure 274: Flute and Oboe play a rhythmic pattern. Bass Clarinet and Bassoon play a melodic line. Horns, Trumpets, and Trombones play sustained chords. Percussion includes a Bass Drum. Harp has a glissando.



This musical score page covers measures 275 to 287. The instruments and their parts are as follows:

- Flute (Fl.):** Plays a melodic line with triplets in measures 275-276 and a sustained note in measure 277.
- Oboe (Ob.):** Plays a melodic line with triplets in measures 275-276 and a sustained note in measure 277.
- Bass Clarinet (B♭ Cl.):** Plays a melodic line with triplets in measures 275-276 and a sustained note in measure 277.
- Bassoon (Bsn.):** Plays a sustained note in measure 277.
- Horn I (Hn.):** Plays a sustained note in measure 277, marked *a2.*
- Horn II (Hn.):** Plays a sustained note in measure 277, marked *a2.*
- B♭ Trumpet (B♭ Tpt.):** Plays a melodic line with triplets in measures 275-276 and a sustained note in measure 277, marked *a2.*
- Trumpet (Tbn.):** Plays a sustained note in measure 277.
- Bass Trumpet (B. Tbn.):** Plays a sustained note in measure 277.
- Timpani (Timp.):** Remains silent.
- Glockenspiel (Glk.):** Remains silent.
- Percussion (Perc.):** Plays a single note in measure 275.
- Harpsichord (Hp.):** Remains silent.
- Violin I (Vln. I):** Plays a melodic line with accents and slurs.
- Violin II (Vln. II):** Plays a melodic line with accents and slurs.
- Viola (Vla.):** Plays a rhythmic accompaniment.
- Violoncello (Vc.):** Plays a sustained note.
- Double Bass (D.B.):** Plays a sustained note.

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

- Fl. (Flute):** Treble clef, playing a melodic line with triplets.
- Ob. (Oboe):** Treble clef, playing a melodic line with triplets.
- B♭ Cl. (B-flat Clarinet):** Treble clef, playing a melodic line with triplets.
- Bsn. (Bassoon):** Bass clef, playing a melodic line with triplets.
- Hn. (Horn):** Two staves, Treble clef, playing sustained notes with triplets.
- B♭ Tpt. (B-flat Trumpet):** Treble clef, playing sustained notes with triplets.
- Tbn. (Trombone):** Bass clef, playing sustained notes with triplets.
- B. Tbn. (Baritone Trombone):** Bass clef, playing sustained notes with triplets.
- Timp. (Timpani):** Bass clef, playing sustained notes.
- Glk. (Glockenspiel):** Treble clef, playing sustained notes.
- Perc. (Percussion):** Treble clef, playing sustained notes.
- Hp. (Harp):** Treble and Bass clefs, playing sustained notes.
- Vln. I (Violin I):** Treble clef, playing a melodic line with triplets.
- Vln. II (Violin II):** Treble clef, playing a melodic line with triplets.
- Vla. (Viola):** Bass clef, playing a melodic line with triplets.
- Vc. (Violoncello):** Bass clef, playing a melodic line with triplets.
- D.B. (Double Bass):** Bass clef, playing a melodic line with triplets.

This page of a musical score covers measures 281, 282, and 283. The instrumentation includes:

- Flute (Fl.):** Measures 281-282 feature a triplet of eighth notes. Measure 283 features a sixteenth-note triplet with an *a2.* dynamic marking.
- Oboe (Ob.):** Similar to the flute, with triplets in measures 281-282 and a sixteenth-note triplet with *a2.* in measure 283.
- Bass Clarinet (B♭ Cl.):** Measures 281-282 have a melodic line with a slur. Measure 283 has a sixteenth-note triplet with *a2.*
- Bassoon (Bsn.):** Rests in all three measures.
- Horn (Hn.):** Two parts playing chords in measures 281-282, then sustained chords in measure 283.
- Bass Trumpet (B♭ Tpt.):** Measures 281-282 have chords. Measure 283 has a sixteenth-note triplet with a *3* marking.
- Trombone (Tbn.):** Rests in all three measures.
- Bass Trombone (B. Tbn.):** Rests in all three measures.
- Timpani (Timp.):** Rests in all three measures.
- Glockenspiel (Glk.):** Rests in all three measures.
- Percussion (Perc.):** Includes a *wind machine* in measure 281 and *Bass Drum* in measure 283, both with *ff* dynamics.
- Harpsichord (Hp.):** Measures 281-282 have a *ff* dynamic. Measure 283 features a *glissando* and a *8va* marking.
- Violin I (Vln. I):** Features a sixteenth-note triplet in measure 281, followed by chords in measures 282 and 283.
- Violin II (Vln. II):** Features a sixteenth-note triplet in measure 281, followed by chords in measures 282 and 283.
- Viola (Vla.):** Features a sixteenth-note triplet in measure 281, followed by chords in measures 282 and 283.
- Violoncello (Vc.):** Rests in all three measures.
- Double Bass (D.B.):** Rests in all three measures.

284 15

Fl. *ff*

Ob. *ff*

B♭ Cl. *f* *ff*

Bsn. *ff*

Hn. *f*

Hn. *f*

B♭ Tpt. *f*

Tbn. *f*

B. Tbn. *f* B.Tr. *f*

Timp. *f*

Glk. *f* Glock

Perc. *f*

Hp.

Vln. I 15

Vln. II

Vla.

Vc.

D.B.

288

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*fp* con sord

*ff*

*fp*

*f*

B.Tr

tambourine

*p*

*f*

*p*

Pizz

arco

Detailed description of the musical score: This page contains the musical score for measures 288 through 292. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns (Hn.), and Trumpets (Tpt.). The brass section includes Trombones (Tbn.) and Bass Trombone (B. Tbn.). The percussion section includes Timpani (Timp.), Glockenspiel (Glk.), and Percussion (Perc.) which includes a tambourine. The string section includes Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and strings. Dynamic markings such as *fp* (fortissimo piano), *ff* (fortissimo), and *p* (piano) are used throughout. Performance instructions like 'con sord' (with mutes) and 'Pizz' (pizzicato) are also present. The key signature has one sharp (F#) and the time signature is 4/4.



293

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

16

5

*mp*

1.

*mf*

*mp*

*fp*

*ff*

*f*

*p*

*f*

*p*

Pizz

arco

*mp*

arco

*mp*

Pizz

*mf*

Pizz

*mf*

*mp*

*mf*

*mp*



Musical score for measures 304-309. The score is arranged in systems for various instruments. The key signature has one sharp (F#) and the time signature is 4/4.

- Flute (Fl.):** Measures 304-305 are rests. Measure 306 has a melodic line starting with a *mf* dynamic. Measure 307 has a second ending marked *a2.*
- Oboe (Ob.):** Measures 304-305 are rests. Measure 306 has a melodic line.
- Bass Clarinet (B. Cl.):** Measures 304-305 are rests. Measure 306 has a melodic line starting with a *mp* dynamic. Measure 307 has a second ending marked *a2.*
- Bassoon (Bsn.):** Measures 304-305 are rests. Measure 306 has a melodic line. Measure 307 has a second ending marked *a2.* and *mf* dynamic.
- Horn (Hn.):** Measures 304-309 are rests.
- Trumpet (B<sup>b</sup> Tpt.):** Measures 304-305 have a melodic line. Measures 306-309 are rests.
- Trombone (Tbn.):** Measures 304-309 are rests.
- Bass Trombone (B. Tbn.):** Measures 304-309 are rests.
- Timpani (Timp.):** Measures 304-309 are rests.
- Glockenspiel (Glk.):** Measures 304-309 are rests.
- Percussion (Perc.):** Measures 304-309 are rests.
- Harp (Hp.):** Measures 304-309 are rests.
- Violin I (Vln. I):** Measures 304-305 have chords. Measures 306-309 are rests.
- Violin II (Vln. II):** Measures 304-305 have a melodic line. Measures 306-309 have a melodic line starting with a *mp* dynamic.
- Viola (Vla.):** Measures 304-305 have a melodic line. Measures 306-309 have a melodic line starting with a *mp* dynamic.
- Violoncello (Vc.):** Measures 304-305 have chords. Measures 306-309 have chords starting with a *mp* dynamic.
- Double Bass (D.B.):** Measures 304-305 have chords. Measures 306-309 have chords starting with a *mp* dynamic.



314 17

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn.

Hn. *f*

Hn. *f*

B♭ Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Timp.

Glk.

Perc.

Hp.

Vln. I *mf* arco

Vln. II *mf*

Vla. *mf*

Vc. *mf* arco

D.B. *mf* arco

*mf*



318

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Hn.

B<sup>b</sup> Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

a2.

snare dr

pp

Musical score for orchestra, measures 323-326. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Timpani (Timp.), Glockenspiel (Glk.), Percussion (Perc.), Harp (Hp.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.).

Measure 323: Flute and Oboe play a melodic line marked *a2.*. Clarinet and Bassoon play a similar line. Bassoon has a *mf* dynamic marking. Horns, Trumpets, and Trombones play chords marked *mf*. Percussion plays a triangle marked *f triangle*.

Measure 324: Flute, Oboe, Clarinet, and Bassoon continue their melodic lines. Horns, Trumpets, and Trombones play chords marked *mf*. Percussion plays a triangle marked *f triangle*.

Measure 325: Flute, Oboe, Clarinet, and Bassoon continue their melodic lines. Horns, Trumpets, and Trombones play chords marked *mf*. Percussion plays a triangle marked *f triangle*.

Measure 326: Flute, Oboe, Clarinet, and Bassoon continue their melodic lines. Horns, Trumpets, and Trombones play chords marked *mf*. Percussion plays a triangle marked *f triangle*.

This page of a musical score covers measures 327 through 330. The instruments and their parts are as follows:

- Flute (Fl.):** Measure 327 features a melodic line starting with a forte (*f*) dynamic, marked with a slur and a fermata. It remains silent in measures 328, 329, and 330.
- Oboe (Ob.):** Plays a steady accompaniment of eighth-note chords throughout all four measures.
- Bass Clarinet (B♭ Cl.):** Plays a steady accompaniment of eighth-note chords throughout all four measures.
- Bassoon (Bsn.):** Plays a simple eighth-note accompaniment throughout all four measures.
- Horn I (Hn.):** Plays a steady accompaniment of eighth-note chords throughout all four measures.
- Horn II (Hn.):** Plays a steady accompaniment of eighth-note chords throughout all four measures.
- Trumpet B♭ (B♭ Tpt.):** Remains silent throughout all four measures.
- Trombone (Tbn.):** Remains silent throughout all four measures.
- Bass Trombone (B. Tbn.):** Remains silent throughout all four measures.
- Timpani (Timp.):** Plays a simple eighth-note accompaniment throughout all four measures.
- Glockenspiel (Glk.):** Remains silent throughout all four measures.
- Percussion (Perc.):** Plays a rhythmic pattern of eighth notes, including a triplet in measure 329.
- Harpsichord (Hp.):** Remains silent throughout all four measures.
- Violin I (Vln. I):** Plays a melodic line with slurs and fermatas, starting in measure 327 and continuing through measure 330.
- Violin II (Vln. II):** Plays a melodic line with slurs and fermatas, starting in measure 327 and continuing through measure 330.
- Viola (Vla.):** Measure 327 features a melodic line starting with a forte (*f*) dynamic, marked with a slur and a fermata. It remains silent in measures 328, 329, and 330.
- Violoncello (Vc.):** Plays a simple eighth-note accompaniment throughout all four measures.
- Double Bass (D.B.):** Plays a simple eighth-note accompaniment throughout all four measures.

331 18 1.

Fl. *mf*

Ob.

B♭ Cl. *mf* 1. *p*

Bsn. *mf* *p*

Hn. 331

Hn. 331

B♭ Tpt. 331

Tbn. 331

B. Tbn. 331

Timp. 331

Glk. 331 Glock *mp*

Perc. 331

Hp. 331 *mp*

Vln. I 331 *mp* 18 *p*

Vln. II *mp* *p*

Vla.

Vc. *p*

D.B.

336

Fl. 1. *mf* *p*

Ob. *mf* *p*

B♭ Cl. *mp* *p*

Bsn. *p*

Hn. *pp* *p*

Hn. *pp* *p*

B♭ Tpt. *mf*

Tbn. *p*

B. Tbn. *p*

Timp.

Glk.

Perc.

Hp. *mf*

Vln. I

Vln. II *p*

Vla. *mp* *p*

Vc. *p* Pizz *mp* arco

D.B. *p* Pizz arco

a2.



Musical score for a symphony orchestra, measures 342-345. The score is arranged in a standard orchestral layout with woodwinds, brass, percussion, and strings.

- Flute (Fl.):** Measures 342-343 are silent. Measure 344 has a rest. Measure 345 has a melodic line starting with a *mf* dynamic.
- Oboe (Ob.):** Measures 342-343 are silent. Measure 344 has a rest. Measure 345 has a melodic line starting with a *mf* dynamic.
- Bass Clarinet (B♭ Cl.):** Measures 342-343 are silent. Measure 344 has a melodic line starting with a *mf* dynamic. Measure 345 has a melodic line.
- Bassoon (Bsn.):** Measures 342-343 are silent. Measure 344 has a whole note chord. Measure 345 has a whole note chord.
- Horn (Hn.):** Two parts. Measure 342 has a whole note chord. Measure 343 has a whole note chord. Measure 344 has a whole note chord. Measure 345 has a whole note chord.
- Trumpet (B♭ Tpt.):** Measures 342-343 have a melodic line. Measure 344 has a whole note chord. Measure 345 has a whole note chord.
- Trombone (Tbn.):** Measures 342-343 have a whole note chord. Measure 344 has a whole note chord. Measure 345 has a whole note chord.
- Bass Trombone (B. Tbn.):** Measures 342-343 have a whole note chord. Measure 344 has a whole note chord. Measure 345 has a whole note chord.
- Timpani (Timp.):** Measures 342-345 are silent.
- Glockenspiel (Glk.):** Measures 342-345 are silent.
- Percussion (Perc.):** Measures 342-345 are silent.
- Harpsichord (Hp.):** Measures 342-343 have a melodic line. Measure 344 has a melodic line. Measure 345 has a whole note chord.
- Violin I (Vln. I):** Measures 342-343 have a whole note chord. Measure 344 has a melodic line. Measure 345 has a melodic line.
- Violin II (Vln. II):** Measures 342-343 have a whole note chord. Measure 344 has a whole note chord. Measure 345 has a melodic line.
- Viola (Vla.):** Measures 342-343 have a whole note chord. Measure 344 has a whole note chord. Measure 345 has a whole note chord.
- Violoncello (Vc.):** Measures 342-343 have a whole note chord. Measure 344 has a whole note chord. Measure 345 has a whole note chord.
- Double Bass (D.B.):** Measures 342-343 have a whole note chord. Measure 344 has a whole note chord. Measure 345 has a whole note chord.

19

Fl. *f*

Ob. *f*

B. Cl.

Bsn. *mf* *f*

Hn. 346 *mp*

Hn. 346

B. Tpt. 346

Tbn. 346

B. Tbn. 346 *mp*

Timp. 346 *mf*

Glk. 346

Perc. 346 woodblock *mf* frusta *f*

Hp. 346

Vln. I 19 *mf*

Vln. II *mf*

Vla. *mp* *mf*

Vc. *mp* Pizz *mf*

D.B. *mp*

351

Fl. *f*

Ob. *mf*

B. Cl. *mf*

Bsn.

Hn. *f*

Hn. *ff*

B $\flat$  Tpt. wah-wah mute *f*

Tbn. wah-wah mute *f*

B. Tbn. *f*

Timp.

Glk. *f* Gliss. Xyl. Gliss.

Perc. *mp* tambourine

Hp.

Vln. I *mf*

Vln. II *mf* Pizz

Vla. *mf* Pizz

Vc. *mf* arco

D.B. *mf* Pizz

Detailed description of the musical score: The score is for measures 351-355. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (B $\flat$  Tpt.), Trombones (Tbn.), and Bass Trombone (B. Tbn.). The percussion section includes Timpani (Timp.), Glockenspiel (Glk.), and Percussion (Perc.) with a tambourine. The harp (Hp.) is present but has no notation. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Dynamics range from *mp* to *ff*. Performance instructions include 'wah-wah mute' for trumpets and trombones, 'Pizz' (pizzicato) for strings, and 'arco' for the cello. The flute and oboe play melodic lines, while the strings provide a rhythmic accompaniment.

356

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

senza sord

mf

arco

Pizz

mf

mf

1.

mp

20

360

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Hn.

B<sup>b</sup> Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

*mf*



365

Fl. *f* a2.

Ob. *mf*

B♭ Cl. *f* a2.

Bsn. *mf*

Hn. *mf* *mp*

B♭ Tpt. *mf*

Tbn. *mf*

B. Tbn. *mf*

Timp. *mf*

Glk.

Perc.

Hp.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* arco

D.B. *mf* arco

Detailed description of the musical score: The score is for measures 365-368. It features a woodwind section with Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). A brass section includes Horns (Hn.), B♭ Trumpets (B♭ Tpt.), Trombones (Tbn.), and Baritone Trombone (B. Tbn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Percussion includes Timpani (Timp.), Glockenspiel (Glk.), and other Percussion (Perc.). The Harp (Hp.) is also present. The score shows various dynamics such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also markings for *arco* (arco) and *a2.* (second ending). The key signature has one sharp (F#) and the time signature is 4/4.

This page of a musical score covers measures 369 to 372. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (B. Tpt.), Trombones (Tbn.), Bass Trombone (B. Tbn.), Timpani (Timp.), Glockenspiel (Glk.), Percussion (Perc.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 369 features a complex texture. The Flute, Bass Clarinet, and Viola play a rapid sixteenth-note passage. The Oboe and Violin II enter in measure 370 with a similar passage, marked with a forte (*f*) dynamic. The Bassoon and Horns play sustained chords. The Trombones and Bass Trombone play a rhythmic pattern of eighth notes. The Violoncello and Double Bass play a simple bass line.

Measures 371 and 372 continue the orchestral texture. The Flute, Oboe, Bass Clarinet, and Violin II play melodic lines, while the other instruments provide harmonic support. The score includes various musical notations such as slurs, ties, and dynamic markings.

This musical score page covers measures 373 through 377. The instrumentation includes:

- Flute (Fl.):** Active melodic line with eighth-note patterns.
- Oboe (Ob.):** Active melodic line, mirroring the flute's pattern.
- Bass Clarinet (B♭ Cl.):** Active melodic line.
- Bassoon (Bsn.):** Sustained chords in the bass register.
- Horn (Hn.):** Sustained chords in the middle register.
- Trumpet (B♭ Tpt.):** Sustained chords in the middle register.
- Trombone (Tbn.):** Active rhythmic accompaniment with eighth-note chords.
- Tuba (B. Tbn.):** Active rhythmic accompaniment with eighth-note chords.
- Timpani (Timp.):** Sustained chords.
- Glockenspiel (Glk.):** Sustained chords.
- Percussion (Perc.):** Sustained chords.
- Harp (Hp.):** Sustained chords.
- Violin I (Vln. I):** Active melodic line.
- Violin II (Vln. II):** Active melodic line.
- Viola (Vla.):** Active melodic line.
- Violoncello (Vc.):** Active melodic line.
- Double Bass (D.B.):** Active melodic line.

378

Fl.

Ob.

Bs. Cl.

Bsn.

Hn.

Hn.

B<sup>b</sup> Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*mf*

*mf*

FL. *f*

Ob. *f*

B♭ Cl. *ff* a2. 3 3 3 3 3 3

Bsn. *f*

Hn. *f*

Hn. *f*

B♭ Tpt. *f*

Tbn. *f*

B. Tbn. *f* tuba

Timp. *mp* *f*

Glk. *f*

Perc. *mp* Bass dr. *f* cymbals

Hp.

Vln. I *ff cantabile*

Vln. II *ff cantabile*

Vla. *ff cantabile*

Vc. *ff cantabile*

D.B. *ff*



This page of a musical score covers measures 386 through 391. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (B. Tpt.), Trombones (Tbn., B. Tbn.), Timpani (Timp.), Glockenspiel (Glk.), Percussion (Perc.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 386-391 are characterized by a complex woodwind and brass texture. The Flute and Oboe play sustained chords. The Bass Clarinet and Bassoon feature intricate sixteenth-note passages with triplets and slurs. The Horns play chords, while the Trombones and B. Trombone play sustained notes, with the latter marked *mf* in measure 391. The strings provide a harmonic foundation with sustained notes and some rhythmic patterns.

This musical score page covers measures 392 to 396. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 392-395 feature chords with triplets. Measure 396 has a whole note chord.
- Oboe (Ob.):** Measures 392-395 feature chords with triplets. Measure 396 has a whole note chord.
- Bass Clarinet (B♭ Cl.):** Measures 392-395 feature a melodic line with triplets and slurs. Measure 396 has a whole note chord.
- Bassoon (Bsn.):** Measures 392-395 have whole notes. Measure 396 has a whole note chord.
- Horn I (Hn.):** Measures 392-395 feature chords with triplets. Measure 396 has a whole note chord.
- Horn II (Hn.):** Measures 392-395 feature chords with triplets. Measure 396 has a whole note chord.
- Trumpet (B♭ Tpt.):** Measures 392-395 are silent. Measure 396 has a whole note chord.
- Trombone (Tbn.):** Measures 392-395 are silent. Measure 396 has a whole note chord.
- Bass Trombone (B. Tbn.):** Measures 392-395 are silent. Measure 396 has a whole note chord.
- Timpani (Timp.):** Measures 392-395 are silent. Measure 396 has a whole note chord.
- Glockenspiel (Glk.):** Measures 392-395 are silent. Measure 396 has a whole note chord.
- Percussion (Perc.):** Measures 392-395 are silent. Measure 396 has a whole note chord.
- Harpsichord (Hp.):** Measures 392-395 are silent. Measure 396 has a whole note chord.
- Violin I (Vln. I):** Measures 392-395 have long notes with slurs. Measure 396 has a whole note.
- Violin II (Vln. II):** Measures 392-395 have long notes with slurs. Measure 396 has a whole note.
- Viola (Vla.):** Measures 392-395 have long notes with slurs. Measure 396 has a whole note.
- Violoncello (Vc.):** Measures 392-395 have long notes with slurs. Measure 396 has a whole note.
- Double Bass (D.B.):** Measures 392-395 have long notes with slurs. Measure 396 has a whole note.

397

Fl. *mp*

Ob. *mp*

B♭ Cl. *mf*

Bsn. *mp*

Hn. *mp*

Hn. *mp*

B♭ Tpt. *mp*

Tbn. *mp*

B. Tbn. *mp*

Timp.

Glk.

Perc.

Hp.

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mf* *mp*

*mp*

405 22

Fl. *mf* 3 3 3 3 3 3 3 3 *ff* a2.

Ob. *f* a2.

B♭ Cl. *ff* 3 3 3 3 3 3 3 3 3 3 3 3 1. 2.

Bsn. *f*

Hn. *mf* *f* a2.

Hn. *f* 3

B♭ Tpt. *f* 1.

Tbn. *f* 1. 3

B. Tbn. tuba *f*

Timp. *mp* *mf*

Glk.

Perc.

Hp. *ff* 3 3 3 3 3 3 3 3 3 3 3 3

Vln. I *mf* *ff* 22

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

D.B. *mf* *ff*

This page of a musical score covers measures 412 through 417. The instruments and their parts are as follows:

- Fl.**: Flute, playing a melodic line with slurs and ties.
- Ob.**: Oboe, playing a rhythmic accompaniment of eighth-note triplets.
- B. Cl.**: Bass Clarinet, playing a melodic line with slurs and ties, marked with *a2.*
- Bsn.**: Bassoon, playing a rhythmic accompaniment of eighth-note triplets.
- Hn.**: Horns, playing a melodic line with slurs and ties.
- B. Tpt.**: Baritone Trumpet, playing a melodic line with slurs and ties.
- Tbn.**: Tenor Trombone, playing a rhythmic accompaniment of eighth-note triplets.
- B. Tbn.**: Bass Trombone, playing a rhythmic accompaniment of eighth-note triplets.
- Timp.**: Timpani, marked with a dash.
- Glk.**: Glockenspiel, marked with a dash.
- Perc.**: Percussion, marked with a dash.
- Hp.**: Harp, playing a rhythmic accompaniment of eighth-note triplets.
- Vln. I**: Violin I, playing a melodic line with slurs and ties, marked with *8va*.
- Vln. II**: Violin II, playing a melodic line with slurs and ties.
- Vla.**: Viola, playing a melodic line with slurs and ties.
- Vc.**: Violoncello, playing a melodic line with slurs and ties.
- D.B.**: Double Bass, playing a rhythmic accompaniment of eighth-note triplets.



Musical score for orchestra and strings, measures 418-423. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (B♭ Tpt.), Trombones (Tbn., B. Tbn.), Timpani (Timp.), Glockenspiel (Glk.), Percussion (Perc.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 418: Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, and Harp play sustained notes. The Harp part features a triplet of eighth notes.

Measure 419: Similar to 418, but with more active parts.

Measure 420: Clarinet and Bassoon play a triplet of eighth notes.

Measure 421: Clarinet and Bassoon play a triplet of eighth notes.

Measure 422: Clarinet and Bassoon play a triplet of eighth notes.

Measure 423: Clarinet and Bassoon play a triplet of eighth notes. The Harp part features a triplet of eighth notes.

Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

Performance instructions include *div. arco* (divisi arco) for the Double Bass and *pizz.* (pizzicato) for the Double Bass.

Musical score for orchestra, measures 424-431. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (B<sup>b</sup> Tpt., Tbn., B. Tbn.), Timpani (Timp.), Glockenspiel (Glk.), Percussion (Perc.), Harp (Hp.), Violins I (Vln. I), Violins II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 424-431 are marked with a dynamic of *mp* (mezzo-piano). The Flute and Oboe parts feature sustained chords. The Bass Clarinet and Harp parts include triplet patterns. The Violins I, Viola, and Violoncello parts feature melodic lines with slurs. The Double Bass part features a steady bass line.

432

Fl.

Ob.

B♭ Cl.

Bsn.

432

Hn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

432

Timp.

Glk.

Perc.

Hp.

432

Vln. I

Vln. II

Vla.

Vc.

D.B.

441

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

con sord

3

3

senza sord

*mp*

uniss pizz

*pp*

24 piu mosso, accel poco a poco

450

Fl.

Ob.

B. Cl.

Bsn.

*mp*

450

Hn.

Hn.

B<sup>b</sup> Tpt.

Tbn.

B. Tbn.

450

Timp.

450

Glk.

450

Perc.

450

Hp.

450

Vln. I

450

Vln. II

450

Vla.

450

Vc.

450

D.B.

24 piu mosso, accel poco a poco

*pp*

stacc.

*pp*

stacc.

*pp*

Pizz

*pp*

*pp*

457

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mp*

*mp*

*mp*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*p*



462

Fl. *mp*

Ob.

B♭ Cl. *mp* 3 3 3 1. *mf*

Bsn. *mf*

Hn. 462

Hn. 462

B♭ Tpt. 462

Tbn. 462

B. Tbn. 462

Timp. 462 *mf*

Glk. 462

Perc. 462

Hp. 462

Vln. I 462 *mp* 3 3 3 3 3

Vln. II *mp* 3 3 3 3 3

Vla. *mp* 3 3 3 3 3

Vc. *mp* arco

D.B. *mp*

467

Fl. *mf*

Ob. *mf* 1.

B♭ Cl. *f* a2.

Bsn. *mf* 8 #8 b8

Hn. *mf* a2.

Hn. *mf* a2.

B♭ Tpt. *mf*

Tbn.

B. Tbn.

Timp.

Glk. *f* glock

Perc.

Hp.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

*ff*

Detailed description of the musical score: This page contains measures 467 through 470 of a symphonic score. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horns (Hn.), and Trumpets (Tpt.). The brass section includes Trombones (Tbn.) and Bass Trombone (B. Tbn.). Percussion includes Timpani (Timp.), Glockenspiel (Glk.), and other Percussion (Perc.). The string section includes Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score features various dynamics such as *mf* (mezzo-forte) and *f* (forte), and includes performance markings like '1.' and 'a2.' for woodwinds. A *ff* (fortissimo) marking appears at the end of the section. The key signature has one sharp (F#) and the time signature is 4/4.

471 *a2.*

Fl. *mf*

Ob. *mf* *a2.*

Bs. Cl. *f*

Bsn. *f*

Hn. *f* *a2.*

Bs. Tpt. *f*

Tbn. *mf*

B. Tbn. *mf*

Timp. *f*

Glk.

Perc. *mp* *susp cymbal* *f* *ona*

Hp. *Glossando* *Glossando* *gub*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f* *Pizz*

25 piu mosso  $\text{♩} = 96$

Musical score for woodwinds and percussion, measures 474-477. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horns (Hn.), Bass Trombone (B. Tpt.), Trombone (Tbn.), and Bass Trombone (B. Tbn.). The percussion section includes Timpani (Timp.), Glockenspiel (Glk.), Percussion (Perc.), and Harp (Hp.). The woodwinds play a melodic line with dynamics ranging from *f* to *mf*. The percussion features a wind machine effect starting in measure 476. The harp is silent throughout this section.

25 piu mosso  $\text{♩} = 96$

Musical score for strings, measures 474-477. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The strings play a melodic line with dynamics ranging from *f* to *mf*. The double bass part includes a staccato section starting in measure 476. The strings are marked *arco* (arco) in measure 477.

This page of a musical score covers measures 478 to 511. The instrumentation includes:

- Flute (Fl.):** Melodic line with grace notes and slurs.
- Oboe (Ob.):** Melodic line with grace notes and slurs.
- Bass Clarinet (B♭ Cl.):** Melodic line with grace notes and slurs.
- Bassoon (Bsn.):** Melodic line with grace notes and slurs.
- Horn (Hn.):** Two parts playing sustained chords.
- Trumpet (B♭ Tpt.):** Rhythmic accompaniment of eighth notes.
- Trombone (Tbn.):** Sustained notes.
- Bass Trombone (B. Tbn.):** Sustained notes.
- Timpani (Timp.):** Sustained notes.
- Glockenspiel (Glk.):** Sustained notes.
- Percussion (Perc.):** Sustained notes with dynamic markings.
- Harp (Hp.):** Sustained notes.
- Violin I (Vln. I):** Melodic line with grace notes and slurs.
- Violin II (Vln. II):** Melodic line with grace notes and slurs.
- Viola (Vla.):** Melodic line with grace notes and slurs.
- Violoncello (Vc.):** Rhythmic accompaniment of eighth notes.
- Double Bass (D.B.):** Sustained notes.

482

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

*mf*

Timp.

*mf*

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.



486

Fl.

Ob.

Bs. Cl.

Bsn.

Hn.

Hn.

B<sup>b</sup> Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*cresc.*

*cresc.*

Detailed description: This page of a musical score covers measures 486 through 489. The instrumentation includes woodwinds (Flute, Oboe, Bass Clarinet, Bassoon), brass (Horn, Trumpet, Trombone), percussion (Timpani, Glockenspiel, Percussion), harp, and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The woodwinds play a complex melodic line with many slurs and accents. The brass section provides harmonic support with sustained notes and rhythmic patterns. The strings play a steady accompaniment, with the double bass and cello parts featuring a consistent eighth-note pattern. Dynamic markings such as *cresc.* are present in the Trombone and Timpani parts.

Fl. *ff*  
 Ob. *ff*  
 B♭ Cl. *ff*  
 Bsn. *ff*  
 Hn. *f*  
 Hn. *f*  
 B♭ Tpt. *f*  
 Tbn. *f*  
 B. Tbn. *f*  
 Timp. *f*  
 Glk.  
 Perc. *mp* Bass drum, *f* cymbals  
 Hp.  
 Vln. I *ff*  
 Vln. II *ff*  
 Vla. *ff*  
 Vc. *ff*  
 D.B. *ff*

This musical score page covers measures 495 to 500 for a variety of instruments. The instruments and their parts are as follows:

- Fl.** (Flute): Melodic line with grace notes and slurs.
- Ob.** (Oboe): Harmonic accompaniment with slurs.
- B. Cl.** (Bass Clarinet): Harmonic accompaniment, marked *a2.*
- Bsn.** (Bassoon): Harmonic accompaniment, marked *a2.*
- Hn.** (Horn): Harmonic accompaniment.
- B. Tpt.** (Bass Trumpet): Harmonic accompaniment.
- Tbn.** (Trumpet): Harmonic accompaniment.
- B. Tbn.** (Bass Trombone): Harmonic accompaniment, marked *f*.
- Timp.** (Timpani): Rhythmic accompaniment.
- Glk.** (Glockenspiel): Rests.
- Perc.** (Percussion): Rests.
- Hp.** (Harp): Rests.
- Vln. I** (Violin I): Melodic line.
- Vln. II** (Violin II): Harmonic accompaniment.
- Vla.** (Viola): Harmonic accompaniment.
- Vc.** (Violoncello): Harmonic accompaniment.
- D.B.** (Double Bass): Harmonic accompaniment.



503

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hn.

B♭ Tpt.

Tbn.

B. Tbn.

Timp.

Glk.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*8va*

*ff*

*ff*

*triangle*

*ff*

*(8va)*

507 *(Sust)*

Fl. *sfz*

Ob. *sfz*

B♭ Cl. *sfz*

Bsn. *sfz*

Hn. *sfz*

Hn. *sfz*

B♭ Tpt. *sfz*

Tbn. *sfz*

B. Tbn. *sfz*

Timp. *ff*

Glk. *ff*

Perc. *p* Bass dr *ff* cymbals *ff*

Hp.

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz*

Vc. *sfz*

D.B. *sfz*



to Sasa Mirkovic  
**VIOLA CONCERTO N 2**  
"RENNSTEIG"

Allegro moderato ♩=100

**I.**

A.Ichmouratov Op.41

Solo Viola

Violin I

Violin II

Viola

Cello

Contrabass

Harpisichord

5

S Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hps.

S Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hps.

11

S Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hps.

S Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hps.

1  
S Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hps.

21

S Vla. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

Hps. 

24

S Vla. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

Hps. 

28

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hps.

31

S. Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hps.

*p*

*mp*

S Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hps.

S Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Hps.



41

S Vla.

44

S Vla.

Musical score for measures 48-50. The score includes parts for S. Vla., Vln. I, Vln. II, Vla., Vc., Cb., and Hps. The S. Vla. part begins with a forte (*f*) dynamic. The Vln. II, Vla., Vc., and Hps. parts begin with a piano (*p*) dynamic. The Vc. part is marked "solo".

Musical score for measures 51-54. The score includes parts for S. Vla., Vln. I, Vln. II, Vla., Vc., Cb., and Hps. The S. Vla. part begins with measure 51 and includes a first ending bracket labeled "4". The Vc. part begins with a mezzo-forte (*mf*) dynamic. The Cb. part begins with a piano (*p*) dynamic. The Hps. part continues with piano accompaniment.

55

S Vla. 

Vln. I 

Vln. II 

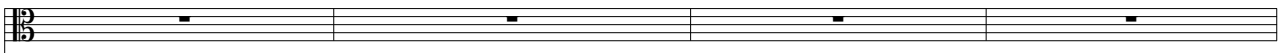
Vla. 


Vc. 


Cb. 


Hps. 

59


S Vla. 


Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

Hps. 

Musical score for measures 63-66. The score includes parts for S. Vla., Vln. I, Vln. II, Vla., Vc., Cb., and Hps. The key signature has one flat (B-flat). The S. Vla. part is silent. Vln. I and Vln. II play melodic lines with various dynamics. Vla. plays a melodic line starting at *mp*. Vc. and Cb. play rhythmic accompaniment. Hps. plays a steady eighth-note accompaniment in the right hand, while the left hand is silent.

Musical score for measures 67-70. The score includes parts for S. Vla., Vln. I, Vln. II, Vla., Vc., Cb., and Hps. The key signature has one flat (B-flat). S. Vla. enters in measure 67 with a melodic line. Vln. I and Vln. II play melodic lines with dynamics *mf* and *f*. Vla. plays a melodic line with dynamics *mf* and *f mp*. Vc. and Cb. play rhythmic accompaniment with dynamics *mf* and *f*. Hps. plays a steady eighth-note accompaniment in the right hand, while the left hand plays chords with dynamics *f* and *p*. Measure 70 features a triplet in the S. Vla. part.

71

S Vla. Vln. I Vln. II Vla. Vc. Cb. Hps.

*mp*

Detailed description: This system of musical notation covers measures 71 to 73. The Soprano Viola (S Vla.) part features a melodic line with slurs and trills, marked with a *tr* and a *mp* dynamic. The Violin I (Vln. I) and Violin II (Vln. II) parts are mostly silent, with Vln. II entering in measure 73 with a *mp* dynamic. The Viola (Vla.) part plays a steady accompaniment of eighth notes. The Violoncello (Vc.) and Contrabasso (Cb.) parts provide a harmonic foundation with eighth-note patterns. The Harpsichord (Hps.) part consists of a rhythmic accompaniment in the right hand and a melodic line in the left hand.

74

S Vla. Vln. I Vln. II Vla. Vc. Cb. Hps.

*mp*

Detailed description: This system of musical notation covers measures 74 to 76. The Soprano Viola (S Vla.) part has a melodic line with triplets and slurs, marked with a *mp* dynamic. The Violin I (Vln. I) and Violin II (Vln. II) parts are mostly silent, with Vln. II having a few notes in measure 74. The Viola (Vla.) part continues with its accompaniment. The Violoncello (Vc.) part has a melodic line with triplets in measure 74, marked with a *mp* dynamic. The Contrabasso (Cb.) part is silent. The Harpsichord (Hps.) part features a complex rhythmic and melodic accompaniment in both hands, including triplets.

77 6

S. Vla. *mp* *f*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

Hps. *p* *mf*

81

S. Vla.

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.

Hps. *p*



84

S Vla. *mf* *tr*

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *tr* tutti

Vc. *mf*

Cb.

Hps. *mf*

Detailed description: This system covers measures 84 to 87. The S. Viola part has a melodic line with trills. Vln. I and II have sustained notes. Vla. has a rhythmic pattern with trills. Vc. has a steady eighth-note accompaniment. Cb. is mostly silent. Hps. provides harmonic support with chords and a bass line.

88

S Vla. *f* *tr*

Vln. I *f*

Vln. II *f* *tr*

Vla. *f*

Vc. *f*

Cb. *f*

Hps. *f*

Detailed description: This system covers measures 88 to 91. The dynamics increase to forte (f). The S. Viola and Vln. II parts feature trills. The Vla. part has sustained chords. Vc. and Cb. continue with their accompaniment. Hps. provides a strong harmonic foundation. The system ends with a double bar line.

## II.

Grave maestosamente e lugubremente ♩=44

A. Ichmouratov

Musical score for Solo Viola, Violin I, Violin II, Viola, Cello, Contrabass, and Harpsichord. The score is in 3/4 time and features a variety of musical notations including dynamics (p, p<sub>z</sub>), articulation (div., uniss., simile), and phrasing (trills, triplets). The Solo Viola part is mostly silent. Violin I and II play a rhythmic pattern with trills and triplets. Viola plays a similar pattern. Cello and Contrabass play a slow, sustained line. Harpsichord provides harmonic support with chords and single notes.

9

Musical score for S.Vla., In. I, n. II, Vla., Vc., Cb., and Ips. The score is in 3/4 time and features a variety of musical notations including dynamics (f), articulation (arco), and phrasing (trills, slurs). S.Vla. is silent. In. I and n. II play a rhythmic pattern with trills and slurs. Vla. plays a similar pattern. Vc. and Cb. play a slow, sustained line. Ips. provides harmonic support with chords and single notes.

13

S.Vla. *mp* *tr*

ln. I

n. II *pp*

Vla. *p*

Vc. *p*

Cb. *pizz.*

Ips. *p*

18

S.Vla. *tr*

ln. I *pizz.* *p*

n. II

Vla.

Vc. *solo*

Cb.

Ips.

24 2

S.Vla. dolce

ln. I arco dolce

n. II pp dolce

Vla. pp

Vc. tutti

Cb. arco pp

Hps.

31

S.Vla. p

ln. I p

n. II solo mp tutti

Vla. p

Vc.

Cb. p

Hps.

3

Musical score for measures 3-4. The score includes parts for S. Vla., ln. I, n. II, Vla., Vc., Cb., and Hps. The S. Vla. part has a *mf* dynamic. The string parts (ln. I, n. II, Vla., Vc., Cb.) have dynamics of *p* and *pp*. The Cb. part has a *pizz.* marking. The Hps. part provides harmonic support.

45

Musical score for measures 45-48. The score includes parts for S. Vla., ln. I, n. II, Vla., Vc., Cb., and Hps. The S. Vla. part has dynamics of *f* and *espress.*. The string parts (ln. I, n. II, Vla., Vc., Cb.) have dynamics of *p* and *pp*. The Hps. part provides harmonic support.

48

S.Vla.

ln. I

n. II

Vla.

Vc.

Cb.

Hps.

*mf*

*mf*

*mf*

arco

*mf*

51

S.Vla.

ln. I

n. II

Vla.

Vc.

Cb.

Hps.

*mf*



6 4 *rit.*

S.Vla. *ff*

ln. I *f*

n. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Hps.

60 Cadenza at libitum

S.Vla. *pp* *sotto voce* *sul pont* *poco nat*

ln. I *ppp*

n. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

Hps. *ppp*

63

S.Vla. *f* *ppp* *rit.*

Ln. I

n. II

Vla.

Vc.

Cb.

Hps.

5 a tempo

S.Vla. *pp* *ppp*

Ln. I *pp* *ppp*

n. II *pp* *ppp*

Vla. *pp* *ppp*

Vc. *pp* *ppp* *simile* *arco*

Cb. *pp* *ppp* *pizz.*

Hps. *pp* *ppp*

### III.

A. Ichmouratov

Allegretto grazioso ♩ = 90

Musical score for Solo Viola, Violin I, Violin II, Viola, Cello, Contrabass, and Harpsichord. The score is in 6/8 time and features a tempo of Allegretto grazioso (♩ = 90). The Solo Viola part is mostly silent. Violin I and Violin II play intricate melodic lines with triplets and slurs. Viola plays a similar melodic line. Cello and Contrabass play a pizzicato accompaniment. Harpsichord provides a rhythmic accompaniment with chords and single notes.

6

Musical score for S. Vla., Violin I, Violin II, Viola, Cello, Contrabass, and Harpsichord. The score is in 6/8 time. S. Vla. is silent. Violin I, Violin II, and Viola play melodic lines with trills and slurs. Cello and Contrabass play a pizzicato accompaniment. Harpsichord provides a rhythmic accompaniment with chords and single notes.

12

Musical score for measures 12-15. The score includes parts for S. Vla., Vln. I, Vln. II, Vla., Vc., Cb., and Hps. The key signature is one sharp (F#) and the time signature is 4/4. The S. Vla. part is silent. The Vln. I part starts with a piano (*p*) dynamic and includes a *cresc.* marking. The Vln. II part starts with a piano (*p*) dynamic and includes a *cresc.* marking. The Vla. part starts with a piano (*p*) dynamic and includes a *cresc.* marking. The Vc. part starts with a piano (*p*) dynamic, includes *div.* and *pizz.* markings, and includes a *cresc.* marking. The Cb. part starts with a piano (*p*) dynamic and includes a *cresc.* marking. The Hps. part starts with a piano (*p*) dynamic and includes a *cresc.* marking.

16

Musical score for measures 16-19. The score includes parts for S. Vla., Vln. I, Vln. II, Vla., Vc., Cb., and Hps. The key signature is one sharp (F#) and the time signature is 4/4. The S. Vla. part is silent. The Vln. I part includes *tr* markings and a *f* dynamic marking. The Vln. II part includes *tr* markings and a *f* dynamic marking. The Vla. part includes *div.*, *pizz.*, and *arco* markings, and includes a *f* dynamic marking. The Vc. part includes *unis. arco* markings and a *f* dynamic marking. The Cb. part includes *arco* markings and a *f* dynamic marking. The Hps. part includes a *f* dynamic marking. The score concludes with a *mp* dynamic marking.

1

Musical score for measures 1-6. The score includes parts for S. Vla., Vln. I, Vln. II, Vla., Vc., Cb., and Hps. The S. Vla. part starts with a first ending bracket labeled '1' and includes dynamics *mf* and *tr*. The Vln. I part has a *solo* marking and dynamic *p*. The Vln. II part has a *solo* marking and dynamic *p*. The Vla. part has a *solo* marking and dynamic *p*. The Vc. part has a *solo* marking and dynamic *p*. The Cb. part has dynamic *p*. The Hps. part has dynamic *p*.

27

Musical score for measures 27-32. The score includes parts for S. Vla., Vln. I, Vln. II, Vla., Vc., Cb., and Hps. The S. Vla. part starts with measure 27 and includes trills (*tr*). The Vln. II part has a *pizz.* marking. The Vla. part has trills (*tr*). The Vc. part has trills (*tr*). The Cb. part has dynamic *p* and a *pizz.* marking. The Hps. part continues with accompaniment.

33

S. Vla. *tr* *tr*

In. I *tutti mp*

In. II *tutti mp*

Vla. *tutti mp*

Vc. *tutti mp*

Cb. *arco mp*

Hps. *mp*

38

S. Vla. *tr* *tr* 2

In. I *pp*

In. II *solo p*

Vla. *solo p*

Vc. *solo p*

Cb. *p*

Hps. *p*



43

first stand div.

S Vla.

In. I

In. II

Vla.

Vc.

Cb.

Hps.

*p*

*tr*

3 3 3

*p*

Detailed description: This system of musical notation covers measures 43 to 47. The Soprano Viola (S Vla.) part features a melodic line with trills and triplets. The First and Second Violins (In. I and In. II) play a rhythmic accompaniment of eighth notes. The Violoncello (Vc.) and Contrabass (Cb.) parts provide harmonic support with sustained notes and occasional eighth-note patterns. The Harpsichord (Hps.) part consists of block chords. Dynamics include piano (*p*) and trills (*tr*). Measure numbers 43, 44, 45, 46, and 47 are indicated at the top of the staves.

48

S Vla.

In. I

In. II

Vla.

Vc.

Cb.

Hps.

*tr*

3 3 3

Detailed description: This system of musical notation covers measures 48 to 52. The Soprano Viola (S Vla.) part continues with a melodic line featuring trills and triplets. The First and Second Violins (In. I and In. II) remain silent. The Violoncello (Vc.) and Contrabass (Cb.) parts play eighth-note patterns. The Harpsichord (Hps.) part continues with block chords. Dynamics include trills (*tr*). Measure numbers 48, 49, 50, 51, and 52 are indicated at the top of the staves.

53

S Vla. *f*

Vln. I *tutti* *mf* *f*

In. II *tutti* *mf* *f*

Vla. *mf* *f*

Vc. *tutti* *mf* *f*

Cb. *mf* *f* pizz.

Hps. *mf* *f*

Detailed description: This system covers measures 53 to 57. It features six staves: S. Vla., Vln. I, In. II, Vla., Vc., and Cb., plus a grand staff for Hps. The S. Vla. part has a trill in measure 53 and a long note in 54. The strings play a rhythmic pattern of eighth notes with triplets. Dynamics range from *mf* to *f*. The piano part has a steady accompaniment.

58

S Vla.

Vln. I *tr*

In. II *tr*

Vla. *tr*

Vc.

Cb.

Hps. *tr*

Detailed description: This system covers measures 58 to 62. The S. Vla. part is silent. The strings continue with their rhythmic pattern, now including trills (*tr*) in measures 59, 60, and 61. The piano part also features trills in measures 59 and 61. Dynamics are consistent with the previous system.

64

4

S Vla. *mp* *tr*

Viol. I *solo* *p*

Viol. II *tr*

Vla. *tr*

Vc. *solo* *p*

Cb.

Hps. *p*

69

S Vla. *tr* *cresc.* *f*

Viol. I

Viol. II *solo* *mp* *cresc.* *f*

Vla.

Vc. *cresc.* *f*

Cb. *pizz.* *p* *cresc.* *f*

Hps. *p* *cresc.* *f*

74 5

Musical score for measures 74-78. The score includes parts for S. Vla., Vln. I, Vln. II, Vla., Vc., Cb., and Hps. The S. Vla. part features trills and a dynamic change from *mp* to *mf*. The Vln. I part has a dynamic change from *p* to *mf*. The Vln. II part has a dynamic change from *mp* to *p*. The Vla. part has a dynamic change from *p* to *mf*. The Vc. and Cb. parts have dynamic changes from *mp* to *p*. The Hps. part has dynamic changes from *mp* to *p*.

79

Musical score for measures 79-83. The score includes parts for S. Vla., Vln. I, Vln. II, Vla., Vc., Cb., and Hps. The S. Vla. part features trills and a dynamic change from *mp* to *mf*. The Vln. I part has a dynamic change from *p* to *mf*. The Vln. II part has a dynamic change from *mp* to *p*. The Vla. part has a dynamic change from *p* to *mf*. The Vc. part has a dynamic change from *p* to *mf*. The Cb. part has a dynamic change from *p* to *mf*. The Hps. part has dynamic changes from *mp* to *p*.

85

S Vla. *tr.*

Viol. I *tutti mp*

Viol. II *tutti mp*

Vla. *tr.* *tutti mp*

Vc. *tutti mp*

Cb. *pizz.* *arco tutti mp*

Hps. *mp*

Detailed description: This system covers measures 85 to 88. The S. Vla. part features a trill in measure 85, followed by a series of sixteenth-note patterns with triplets in measures 86 and 87. The Violin I and II parts enter in measure 86 with a *tutti mp* dynamic. The Viola part has a trill in measure 85 and then plays a steady eighth-note accompaniment. The Violoncello and Contrabass parts have a *pizz.* marking in measure 85 and switch to *arco tutti mp* in measure 86. The Harpsichord provides a rhythmic accompaniment with chords and moving lines.

90

S Vla. *tr.* *tr.* *tr.* *tr.* **6**

Viol. I *p* *solo voce* *pp*

Viol. II

Vla.

Vc.

Cb. *pp*

Hps. *pp*

Detailed description: This system covers measures 90 to 93. The S. Vla. part has trills in measures 90, 91, and 92, and a sixteenth-note pattern in measure 93. The Violin I part has a *p* dynamic in measure 90, then *solo voce* in measure 91, and *pp* in measure 92. The Violin II part has a *pp* dynamic in measure 92. The Viola part has a *pp* dynamic in measure 92. The Violoncello and Contrabass parts have a *pp* dynamic in measure 92. The Harpsichord part has a *pp* dynamic in measure 92. A box with the number '6' is placed above the S. Vla. staff in measure 92.

10

97

S Vla.

3 3 3 3

tr

tr

In. I

In. II

Vla.

Vc.

Cb.

Hps.

pp

solo

pp

103

S Vla.

poco rit.

a tempo

In. I

In. II

Vla.

Vc.

Cb.

Hps.

f

f

f

f



7

Musical score for measures 7-12. The score includes staves for S. Vla., Vln. I, Vln. II, Vla., Vc., Cb., and Hps. The Cb. part includes markings for *pizz.* and *arco*. The Hps. part features a complex rhythmic accompaniment. The Vln. II and Vla. parts have triplets in the final measure.

113

Musical score for measures 113-118. The score includes staves for S. Vla., Vln. I, Vln. II, Vla., Vc., Cb., and Hps. The Cb. part includes a *pizz.* marking. The Vln. I part has a *tr.* marking in the final measure. The Hps. part continues with its complex rhythmic accompaniment.

Musical score for measures 118-122. The score includes parts for S. Vla., Vln. I, Vln. II, Vla., Vc., Cb., and Hps. The S. Vla. part features trills and a dynamic marking of *mf*. The Vln. I part includes a *tr* marking. The Vln. II part includes a *tr* marking. The Vla. part includes a *tr* marking. The Vc. and Cb. parts have sparse accompaniment. The Hps. part features a rhythmic accompaniment.

Musical score for measures 123-127. The score includes parts for S. Vla., Vln. I, Vln. II, Vla., Vc., Cb., and Hps. A box with the number 8 is present above the S. Vla. staff. The S. Vla. part features trills and a dynamic marking of *p*. The Vln. I part includes a *solo* marking and a *p* dynamic, followed by a *cresc.* marking. The Vln. II part is silent. The Vla. part is silent. The Vc. part includes a *solo* marking and a *p* dynamic. The Cb. part is silent. The Hps. part features a rhythmic accompaniment.

127

S Vla. *tr*

Vln. I *tutti pp* *tr*

Vln. II *mf* *tr*

Vla. *div. pizz* *arco pp*

Vc. *tutti pp*

Cb. *arco mf*

Hps. *pp*

Detailed description: This system of musical notation covers measures 127 to 130. It features seven staves: Soprano Viola (S Vla.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabasso (Cb.), and Harpsichord (Hps.). The S Vla. part has trills (*tr*) in measures 127-129. Vln. I and Vln. II also have trills. Vln. II has a dynamic marking of *mf* in measure 130. The Vla. part is marked *div. pizz* and *arco pp*. Vc. is marked *tutti pp*. Cb. has an *arco mf* marking in measure 130. The Hps. part is marked *pp*. The key signature has one sharp (F#).

130

S Vla. *f*

Vln. I *f*

Vln. II *f*

Vla. *f* *arco unis. 3*

Vc. *f*

Cb. *f*

Hps. *f*

Detailed description: This system of musical notation covers measures 130 to 133. It features the same seven staves as the previous system. All string parts (S Vla., Vln. I, Vln. II, Vc., Cb.) and the Hps. part are marked with a forte dynamic (*f*). The Vla. part has a dynamic marking of *f* and a marking of *arco unis. 3* in measure 132, indicating a unison triplet. The S Vla., Vln. I, and Vln. II parts have trills (*tr*) in measures 130-131. The Hps. part has a dynamic marking of *f*. The key signature has one sharp (F#).