



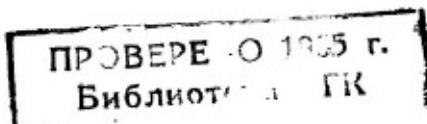
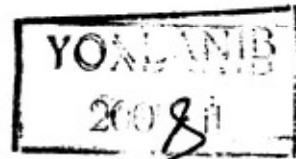
ФИКРӘТ ЭМИРОВ

# ШУР

## СИМФОНИК МУГАМЫ

Симфоник оркестр үчүн

ПАРТИТУРА

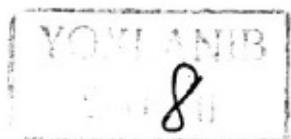


АЗЭРБАЙЧАН ДӨВЛӘТ МУСИГИ НӘШРИЙЯТЫ  
БАКЫ—1958

480065

*П-рд 78  
3-71*

ФИКРЭТ ЭМИРОВ

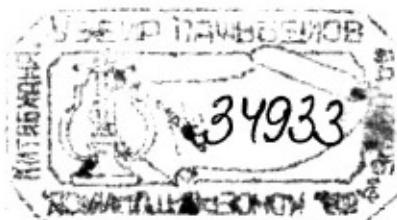


# ШУР

СИМФОНИК МУГАМЫ

Симфоник оркестр үчүн

*ПАРТИТУРА*



АЗЭРБАЙЧАН ДӨВЛӘТ МУСИКИ НӘШРИЙАТЫ  
БАКЫ—1958

Азәrbайчаның габагчыл композиторларындан бири, Азәrbайчан ССР халг артисти Фикрәт Эмиров 1922-чи илдә, Кировабад шәһәриндә, тарчы-мусигичи аиләсиндә анадан олмушдур. Фикрәт Мәшәди Чәмил оғлу Эмиров мусиги тәһисилини Узейир Һачыбәйов адына. Азәrbайчан Дөвләт Консерваториясында профессор Б. И. Зейдманың композисия синфи үзrә 1948-чи илдә баша чатдырышты.

Ф. Эмиров — „Севил“ операсынын, „Үрәк чаланлар“ вә „Көзүн айдын“ мусигили комедияларынын, ики симфоник поэмалынын, симли оркестр үчүн „Низаминин хатирәсинә“ симфониясынын, „Шур“ вә „Күрд Овшары“ симфоник муғамларынын, скрипка вә фортепиано үчүн икигат концертин, „Азәrbайчан“ сүйтасынын. А. Бабаевлә бирликдә яздығы фортепиано илә. Азәrbайчан халг чалғы аләтләри оркестри үчүн концертин, албан халг мөвзулары әсасында ики фортепиано үчүн сүйтасын вә әрәб мөвзулары әсасында фортепиано үчүн концертин (hәр ики ахырынчы әсәр Э. Нәзирова илә бирликдә язылышты), фортепиано үчүн бир сыра п'есләrin, романсларын, маһнýларын, камера инструментал әсәrlәrin, сәhnә әсәrlәrinә язылыш мусигинин вә бир чох нота язылыш вә ишләнмиш Азәrbaiчан халг маһнýларынын мүэллифидir.

Ф. Эмировун әсәrlәri парлаг милли хұсусийәтә, лирик сәмими һиссията, колоритли һармония вә оркестровка малиkdir.

„Дружба народов“ журналында дәрч олунмуш (1957-чи ил, № 11, сәh. 244) „Эла композиторлуг мәктәби“ мәгаләсindә Д. Д. Шостакович язышты: „Ф. Эмиров зәнкин, ләтиф мусиги исте'дадына малиkdir. Мелодия — онун ярадычылығынын гәлбидir. Композитор өз әсәrlәrinдә фолклордан кениш истифадә эdir. Эмировун мусигисинә Азәrbaiчан фолклорунун билаваситә тә'сир көстәрмәси тамамилә айдындыры.“

Фикрәт Эмировун мәшһүр әсәrlәrinдән 1948-чи илин август айында язылыш „Шур“ вә „Күрд Овшары“ симфоник муғамлары вә Бакыда бөйүк мүвәффәгийәтлә көстәрилән „Севил“ (1953-чу ил) операсыдыры.

Муғамларын бүтүн гурулуш вә лад дүзүлүшү хұсусийәтләрини сахлаяраг, композитор, „Шур“ вә „Күрд Овшары“ симфоник муғамларында рапсодик тәрәздә композисия яратышты. Нәтичәдә мәнийәти-нә көрә бир сәсли жанр, мұасир симфоник оркестрин имканларындан вә мұхтәлиf нөвлү полифоник вә һармоник үсуллардан истифадә әдәрәк ени чохсәсли ифадә тапышты. Муғамларда импровизасиялы гурулушун мұхтәлиf рәгс бөлмәләрилә (рәнкләрлә) вә маһны эпизодларыла (тәснифләрлә) асанлыгla узлашмасы, лейтмотив материалынын ярдымы илә инкишаф әдәрәк ваһид гурулуш тәшкіл әdir.

Ф. Эмировун 1949-чу илдә Сталин мүкафатына лайиг көрүлән муғамлары Совет Иттифагында вә Вәтәнимизин харичинде — Болгарстанда, Румынияда, Чехословакияда, Белкиядз, Франсада, АБШ-да вә башга өлкәләрдә дә бөйүк шәһрәт газанышты. Ф. Эмировун

муғамлары бир сыра Совет Иттифагы халғалары вә әләчә дә Яхын Шәрг өлкәләри үчүн өзүнә мәхсус Азәrbайҹан халг мелосу хәзинәсүши мараглы ярадычылыг нұмунәләри сайла биләр.

„Шур“ симфоник муғамының партитурасы илк дәфә Москвада 1950-чи илдә Дөвләт Мусиги Нәшрийаты тәрәфиндән чап олунмушдуր.

Совет мусиги ичтимаййәтинин марагыны нәзәрә алараг Азәрбайҹан Дөвләт Мусиги Нәшрийаты Ф. Эмировун „Шур“ симфоник муғамыны икинчи дәфә нәшр этмәйи лазым билир.

Народный артист Азербайджанской ССР Фикрет Амиров, являющийся одним из ведущих азербайджанских композиторов, родился в 1922 г. в г. Кировабаде в семье музыканта-тариста. Фикрет Мешади Джамиль оглы Амиров получил музыкальное образование в Азербайджанской Государственной Консерватории имени Уз. Гаджибекова, которую окончил в 1948 году по классу композиции профессора Б. И. Зейдмана.

Ф. Амиров — автор оперы „Севиль“, музыкальных комедий „Үрәк чаланлар“ и „Гёзюн айдын“, двух симфонических поэм, симфонии „Памяти Низами“ для струнного оркестра, симфонических муғамов „Шур“ и „Кюрд Овшары“, сюиты „Азербайджан“, двойного концерта для скрипки и фортепьяно, концерта для фортепьяно с оркестром азербайджанских народных инструментов, написанного совместно с А. Бабаевым, сюиты для двух фортепьяно на албанские народные темы и концерта для фортепьяно на арабские темы (оба последних сочинения написаны совместно с Э. Назировой), ряда пьес для фортепьяно, романсов, песен, камерных инструментальных сочинений, музыки для драматических спектаклей, многочисленных записей и обработок азербайджанских народных песен.

Сочинениям Ф. Амирова присущи яркая национальная характерность, непосредственность лирического чувства, тяготение к колоритной гармонии и оркестровке.

В статье „Отличная композиторская школа“, помещенной в журнале „Дружба народов“ (№ 11 за 1957 год, стр. 244), Д. Д. Шостакович писал: „Богатым мелодическим даром обладает Ф. Амиров. Мелодия — душа его творчества. В своих произведениях композитор широко использует фольклор, и прямое воздействие азербайджанского фольклора на музыку Амирова совершенно очевидно“

Из произведений Ф. Амирова особенной популярностью пользуется опера „Севиль“ (1953 г.), с успехом идущая в Баку, и симфонические муғамы „Шур“ и „Кюрд Овшары“, созданные автором в августе 1948 г.

Сохранив все особенности структурного и ладового строения мугамов, композитор создал в „Шур“ и „Кюрд Овшары“ рапсодического склада композицию, в которой одноголосный по своей сути жанр получил с помощью средств современного симфонического оркестра и разнообразных полифонических и гармонических приемов новое, многоголосное воплощение. Свободное чередование импровизационного склада разделов с танцами (рэнгами) и песенными эпизодами (тэснами) сочетается в мугамах с большим единством строения, достижаемым с помощью лейтмотивного материала.

Мугамы Ф. Амирова, отмеченные в 1949 г. Сталинской премией, заслужили высокое признание в Советском Союзе и за рубежом нашей Родины — в Болгарии, Румынии, Чехословакии, Бельгии, Франции, США и других странах. Для целого ряда народов Советского Союза и стран Ближнего Востока мугамы Ф. Амирова могут явиться образцом творчески интересного, самобытного использования сокровищ азербайджанского народного мелоса.

Партитура симфонического мугама „Шур“ была впервые издана в 1950 г. в Москве Музгизом.

В связи с интересом советской музыкальной общественности к симфоническому мугаму „Шур“ Ф. Амирова второе его издание, осуществленное Азмузгизом, является необходимым делом.

## COCTAB OPKECTPA

Flauto piccolo  
2 Flauti  
2 Oboi  
Corno inglese  
2 Clarinetti (A)  
Clarinetto basso (B)  
2 Fagotti

\* \* \*

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

\* \* \*

Timpani  
Tamburino  
Tamburo  
Piatti  
Gran cassa

\* \* \*

Xilofono  
Campanelli

\* \* \*

Violini I  
Violini II  
Viole  
Violoncelli  
Contrabassi

Ш У Р  
СИМФОНИК МУГАМЫ

СИМФОНИЧЕСКИЙ МУГАМ  
Ш У Р

**КИРИШ  
ВСТУПЛЕНИЕ**  
**Andante sostenuto**

ФИКРЭТ ЭМИРОВ  
ФИКРЕТ АМИРОВ

Flauto piccolo

2 Flauti

2 Oboi

Corno inglese

2 Clarinetti (A),  
Clarinetto basso  
(B)

2 Fagotti

4 Corni (F)

3 Trombe (B)

3 Tromboni  
e  
Tuba

Timpani  
Tamburino  
Tamburo  
Piatti  
Gran cassa

Xilofono

Campanelli

Violini I

Violini II

Viole

Violoncelli

Contrabassi

*solo*  
*pp express.*

*solo*  
*3 pp*

*Andante sostenuto*

*pizz.*  
*pp express.*

*pp*

## Andante con moto

2

Ob.

Cl. bas.

Timp.

Cam.

Arch.

*p espressivo*

*p*

*con sord.*

*p*

*con sord.*

*p*

*con sord.*

*p*

*pizz. p espress. cre-scen*

*do*

*p*

*mf*

=

4

Ob.

Cam.

Arch.

*div.*

*mf*

*espr.*

*div.*

*mf*

*espr.*

*sole*

*div.*

*mf*

*espr.*

*div.*

*mf*

*espr.*

*arco*

*p*

*mf*

5

6

Musical score page 9, measures 5 and 6. The score consists of ten staves. Measures 5 and 6 show various dynamics and articulations, including *p*, *f*, *v*, *a<sup>2</sup>*, and *unis.*. Measure 6 features a prominent piano dynamic at the end.

Continuation of the musical score from page 9, measures 5 and 6. The score includes ten staves. The first six staves are identical to the ones above. Below them, there are four additional staves: a bass staff labeled "Cam.", a cello staff, a double bass staff, and another bass staff. The bass staff labeled "Cam." has a single note in measure 5 and a sustained note in measure 6.

Continuation of the musical score from page 9, measures 5 and 6. The score consists of ten staves. Measures 5 and 6 show complex rhythmic patterns with eighth and sixteenth notes. Articulations include *pizz.* and *div.* The bass staff labeled "Cam." has a sustained note in measure 5 and a single note in measure 6. The double bass staff has a sustained note in measure 5 and a sixteenth-note pattern in measure 6. The final dynamic is *p*.

10

7

A musical score for orchestra and strings. The score consists of ten staves. Measures 7 and 8 are shown. Measure 7 starts with woodwind entries and transitions to brass and percussion. Measure 8 begins with a dynamic change and concludes with a forte dynamic. The strings play sustained notes throughout both measures. Various dynamics like *f*, *p*, and *sforzando* (*sf*) are indicated. Measure 8 includes a marking "unis. arco" for the strings.

**tranquillo**

8

Cl. bas.

Fag.

Cam.

Archl.

9

*I solo*

*p espressivo*

Ob.

Cl.

Cl. bas.

Fag.

Cam.

Archl.

ШУР

## Moderato assai

10

Musical score for orchestra and piano, page 112, measures 10-11. The score consists of ten staves. Measures 10 and 11 show various instruments playing eighth-note patterns, with dynamic markings like ff, f, and ff. Measure 11 includes a instruction for "Platti".

## 10 Moderato assai

unis. arco

Continuation of the musical score for orchestra and piano, page 112, measure 12. The score shows ten staves continuing the eighth-note patterns from the previous measures, with dynamic markings like unis. arco and ff.

Fl. picc.

Fl.

Ob.

Cor. ingl.

Cl.

Fag.

Cor.

Timp.

Archl.

I solo  
ad libitum

con sord.

f

p

sf

f

p

Cl.

Cor.

V-ni l.

C-b.

Andante cantabile

pizz.  
div.

pp

13

Cor. *pizz.*

Arch. *p sole*  
*m p espressino*  
*vibrato*

or. ingl. *p espressivo*

Cor. *arco*

Arch. *pizz.*

Cor. ingl. *mf p*

C. *mf*

lar. bas. *pp*

Fag. *pp*

Cor. *con sord.*

III *con sord.*

Arch. *pp*

*mf p f pp*

**più mosso** [16]

Clar.

Cor. I, II senza sord. cre - scen do

Cam.

Arch.

pizz. unis. pizz. cre - scen do

p cre scen do

=

**a tempo**

Ob. espressivo

Cor. in espressivo

Clar. espressivo

Cor. f p

Archi arco p arco p arco p arco p

p espressivo

10

18

*ff espressivo*

*ff espressivo*

*ff*

*ff*

*ff*

*senza sord.*

*ff*

*senza sord.*

*ff*

*sf* *espressivo*

*sf* *espressivo*

*sf* *espressivo*

*sf* *espressivo*

*sf* *espressivo*

*sf* *espressivo*

*div.*

*ff* *espressivo*

*ff* *espressivo*

*ff* *espressivo*

*ff* *espressivo*

*ff*

riten.

Musical score for orchestra, page 17. The first system consists of eight staves. The top four staves are in common time (indicated by '3') and the bottom four are in 2/4 time. The key signature is one sharp. The music features various dynamics such as *p*, *pp*, and *ppp*. Measures 1 through 8 are shown, followed by a repeat sign and measures 9 through 12.

The second system continues the musical score. It consists of eight staves, with the top four in common time and the bottom four in 2/4 time. The key signature changes to two sharps. Measures 9 through 12 are shown, followed by a repeat sign and measures 13 through 16.

riten.

The third system continues the musical score. It consists of eight staves, with the top four in common time and the bottom four in 2/4 time. The key signature changes to three sharps. Measures 13 through 16 are shown, followed by a repeat sign and measures 17 through 20.

**ТӨСНИФ**  
**ТӨСНИФ**

**Allegretto**

[19]

solo

p

f

p

Tam...no

Cam.

**Allegretto**

[19]

p

**pizz.**

**div. pizz.**

**pizz.**

**unis. pizz.**

**f**

**unis. pizz.**

**mf**

20

6 measures of music followed by a blank measure.

Tam—no  
Cam.

pp

4 measures of music followed by a blank measure.

20

6 measures of music.

rit. a tempo [21]

rit. a tempo [21]

Tam-no

rit. a tempo [21]

Musical score page 21, measures 1 and 2. The score consists of six staves. Measures 1 and 2 show woodwind parts (flute, oboe, bassoon) with slurs and grace notes. Measure 2 includes dynamic markings *p* and *p*. Measure 3 begins with a bassoon solo.

Musical score page 21, measures 3 through 6. Measures 3 and 4 show woodwind parts. Measure 5 is a bassoon solo. Measure 6 shows woodwind parts again. The bassoon part in measure 6 includes dynamics *pp* and *p*.

Musical score page 21, measures 7 and 8. Measures 7 and 8 show woodwind parts. Measure 8 includes dynamics *pizz.*, *pp*, and *unis. pizz.* The bassoon part in measure 8 includes dynamics *pp*.

**ШУР-ШАЙНАЗ  
ШУР-ШАХНАЗ**

**22** *Moderato*

**22** *Moderato*

*meno mosso*

23

Musical score for orchestra, page 23, measures 23-24. The score consists of eight staves. Measure 23 starts with eighth-note patterns in the upper voices. Dynamics include *p*, *mf*, and *f*. Measure 24 begins with eighth-note patterns, followed by sixteenth-note patterns and sustained notes. Dynamics include *p*, *mf*, *sf*, and *f*. The bassoon has a prominent role in the lower voices.

*meno mosso*

23

Continuation of the musical score for orchestra, page 23, measures 23-24. The score continues with eighth-note patterns and sustained notes. Dynamics include *p*, *mf*, *ff*, and *ff espressivo*. The bassoon maintains its presence in the lower voices. Measure 24 concludes with a dynamic of *p* and a instruction for *div. pizz.*

**24 Allegro**

24 Allegro

I solo  
f espressivo  
f espressivo

*f*

*con sord.*

Triang.

24 Allegro

*f*

*p*

*p*

*p*

*p*

*arco*

*pizz.*

25

Musical score page 25, measures 1-10. The score consists of six staves. Measures 1-10 show various patterns of eighth-note pairs with slurs and grace notes. Dynamics include *tr*, *crescendo*, and *mf crescendo*. Measure 10 ends with a repeat sign.

Musical score page 25, measure 11. The first staff shows a sustained note followed by a rest. The second staff has a single eighth note. The third staff has a single eighth note. The fourth staff has a single eighth note. The fifth staff has a single eighth note. The sixth staff has a single eighth note.

25

Musical score page 25, measures 12-22. The score consists of six staves. Measures 12-22 show patterns of eighth-note pairs with slurs and grace notes. Dynamics include *tr*, *crescendo*, *mp*, and *mf crescendo*. Measure 22 ends with a repeat sign.

*acceler.***26** Andante

Musical score page 26, measures 1-10. The score consists of ten staves. Measures 1-5 show various rhythmic patterns with dynamics *f*, *ff*, and *ff*. Measures 6-10 show sustained notes and rests.

div.
*acceler.*
**26** Andante

*f*
*ff marcato*

div.
*ff marcato*

*f*
*ff marcato*

*arco*
*ff marcato*

*f*
*ff marcato*

Musical score page 26, measures 11-20. The score consists of ten staves. Measures 11-15 show sustained notes with dynamics *ff marcato*. Measures 16-20 show sustained notes with dynamics *ff marcato*.

27

## Andante cantabile

27  
Andante cantabile

con sord.  
con sord. pp  
senza sord.  
con sord. pp  
con sord. pp  
f  
f  
pp  
Triang.

27

## Andante cantabile

sub.spp  
sub.pp  
sub.pp  
arco sub.pp  
div. pizz.  
pizz.  
f pp p

Musical score page 28, measures 1-5. The score consists of six staves. Measures 1-4 feature melodic lines in the upper staves with dynamic markings *p* *espressivo*. Measure 5 begins with a rest followed by a melodic line in the bass staff.

28

Musical score page 28, measures 6-10. The score consists of six staves. Measures 6-9 are mostly rests. Measure 10 features a melodic line in the bass staff.

28

Musical score page 28, measures 11-15. The score consists of six staves. Measures 11-14 are mostly rests. Measure 15 features a melodic line in the bass staff, with dynamic markings *solo*, *p* *espressivo*, and *altri*.

Musical score page 29, featuring three systems of music for orchestra. The score includes multiple staves for various instruments, with dynamics and performance instructions.

**System 1:**

- Top staff: Dynamics  $p$ ,  $p$ ,  $p$ ,  $p$ ,  $p$ ,  $p$ ,  $p$ .
- Second staff: *I solo*,  $p$ , *I solo*,  $p$ , *p espressivo*,  $p$ ,  $p$ .
- Third staff:  $p$ ,  $p$ ,  $p$ ,  $p$ .
- Fourth staff: *I solo*,  $p$ ,  $p$ , *p espressivo*,  $p$ .

**System 2:** (Empty system)

**System 3:**

- Top staff: *solista*,  $p$ , *p espressivo*.
- Second staff: *2 v-ni il soli*,  $(a^2)$ ,  $p$ , *p espressivo*,  $p$ , *2 v-le sole*,  $(a^2)$ .
- Third staff: *p espressivo*,  $p$ .
- Bottom staff: *solista*, *altri*,  $p$ ,  $p$ ,  $p$ ,  $p$ .

*piu mosso*

[29]

f

f<sup>3</sup>

f<sup>3</sup>

f<sup>3</sup>

f<sup>3</sup>

f<sup>3</sup>

f<sup>3</sup>

f<sup>3</sup>

f<sup>3</sup>

f<sup>3</sup>

f

**[29] *piu mosso***

tutti div.

f<sup>3</sup> marcato

tutti div.

f<sup>3</sup> marcato

tutti div.

f<sup>3</sup> marcato

tutti arco

f<sup>3</sup> marcato

arcò

f

30

Musical score page 31, measures 30-31. The score consists of eight staves. Measures 30 and 31 feature sixteenth-note patterns with grace marks. Measure 31 concludes with sustained notes on the bass staves.

Musical score page 31, measures 32-33. The score consists of eight staves. Measures 32 and 33 show sustained notes on the bass staves.

15

30

Musical score page 31, measures 34-35. The score consists of eight staves. Measures 34 and 35 feature sixteenth-note patterns with grace marks. Measure 35 concludes with sustained notes on the bass staves.

Fl.pic.      *gliss.*

Fl.      *gliss.*

Ob.      *gliss.*

Cor.ing.      *gliss.*

Cl.      *gliss.*

Cl.bas.      *gliss.*

Fag.      *gliss.*

Cor.      *gliss.*

Tr-be

Tr-ni

Tuba

Timp.

Piatti

Arch.

**32** *Moderato con moto**meno mosso rit. molto*

Cl.      *f*

Cl.bas.      *f*

Fag.      *f*

Cor.      -

Tr-ni      -

*p* I, II con sord.

*1, II p*

*p*

РӨНК  
РЯНГ

33

Andante moderato

Musical score for orchestra and tambourine, page 34, section 33.

The score consists of two systems of music.

**System 1 (Measures 1-10):**

- Measure 1:** Violin I solo (staccato)  $\text{tr}$ , Violin II (mf espressivo), Cello (pp), Double Bass (a<sup>2</sup> pp).
- Measure 2:** Violin I solo (staccato)  $\text{tr}$ , Violin II (mf), Cello (pp), Double Bass (a<sup>2</sup> pp).
- Measure 3:** Violin I solo (staccato)  $\text{tr}$ , Violin II (pp), Cello (pp), Double Bass (pp).
- Measure 4:** Violin I solo (staccato)  $\text{tr}$ , Violin II (pp), Cello (pp), Double Bass (pp).
- Measure 5:** Violin I solo (staccato)  $\text{tr}$ , Violin II (pp), Cello (pp), Double Bass (pp).
- Measure 6:** Violin I solo (staccato)  $\text{tr}$ , Violin II (pp), Cello (pp), Double Bass (pp).
- Measure 7:** Violin I solo (staccato)  $\text{tr}$ , Violin II (pp), Cello (pp), Double Bass (pp).
- Measure 8:** Violin I solo (staccato)  $\text{tr}$ , Violin II (pp), Cello (pp), Double Bass (pp).
- Measure 9:** Violin I solo (staccato)  $\text{tr}$ , Violin II (pp), Cello (pp), Double Bass (pp).
- Measure 10:** Violin I solo (staccato)  $\text{tr}$ , Violin II (pp), Cello (pp), Double Bass (pp).

**System 2 (Measures 11-20):**

- Measure 11:** Tambourine (tr), Violin I (pizz.), Violin II (pizz.), Cello (pizz.), Double Bass (pizz.).
- Measure 12:** Tambourine (tr), Violin I (pizz.), Violin II (pizz.), Cello (pizz.), Double Bass (pizz.).
- Measure 13:** Tambourine (tr), Violin I (pizz.), Violin II (pizz.), Cello (pizz.), Double Bass (pizz.).
- Measure 14:** Tambourine (tr), Violin I (pizz.), Violin II (pizz.), Cello (pizz.), Double Bass (pizz.).
- Measure 15:** Tambourine (tr), Violin I (pizz.), Violin II (pizz.), Cello (pizz.), Double Bass (pizz.).
- Measure 16:** Tambourine (tr), Violin I (pizz.), Violin II (pizz.), Cello (pizz.), Double Bass (pizz.).
- Measure 17:** Tambourine (tr), Violin I (pizz.), Violin II (pizz.), Cello (pizz.), Double Bass (pizz.).
- Measure 18:** Tambourine (tr), Violin I (pizz.), Violin II (pizz.), Cello (pizz.), Double Bass (pizz.).
- Measure 19:** Tambourine (tr), Violin I (pizz.), Violin II (pizz.), Cello (pizz.), Double Bass (pizz.).
- Measure 20:** Tambourine (tr), Violin I (pizz.), Violin II (pizz.), Cello (pizz.), Double Bass (pizz.).

[34]

f

p

f

III

f

f

f

[34]

arco pizz. arco pizz. arco pizz. unis.

p mf p mf p mf p

arco pizz. arco pizz. arco pizz. p

arco pizz. arco pizz. arco pizz. p

arco pizz. arco pizz. arco pizz. p

f p f p

36

37

a<sup>2</sup>

a<sup>2</sup>

a<sup>2</sup>

a<sup>2</sup>

senza sord.

senza sord.

mf

Tamb.mil.

36

div.arco

ff (pizz.)

ff (pizz.)

ff

38

37

tr

f > > >

con sord.

sf

pizz.

ff

pizz.

ff

ff

Musical score page 39, featuring two systems of music for orchestra.

**Top System:** Measures 38-39. The score consists of ten staves. Measure 38 starts with a forte dynamic (f) and includes slurs and grace notes. Measure 39 begins with a dynamic of *f*, followed by a trill instruction (*tr.*) over measures 38-39. The strings play eighth-note patterns, while woodwind and brass instruments provide harmonic support. The bassoon and double bass provide rhythmic foundation.

**Bottom System:** Measures 38-39. This system continues the musical line. Measure 38 starts with *arco* dynamics. Measure 39 begins with *div. arco* dynamics. The strings play eighth-note patterns, and the bassoon and double bass provide rhythmic foundation. The bassoon and double bass continue their rhythmic pattern from the previous system.

rit. molto

*заменить klarinet в строе Ля на кл. в строе Си б*  
*I solo (rit.)*  
*f*  
*f*  
*senza sord.*  
*senza sord.*  
*f*  
Tamb. mil.  
Piatti

rit. molto

*pp*

**Moderato maestoso**

39

Musical score page 1. The score consists of eight staves of music for orchestra. The instrumentation includes two flutes (F1, F2), two oboes (O1, O2), two bassoons (B1, B2), two clarinets (C1, C2), two bass clarinets (BC1, BC2), two horns (H1, H2), two trumpets (Tr1, Tr2), two tubas (Tb1, Tb2), and strings. The key signature is A major (three sharps). Measure 39 begins with dynamic ff. The flute parts play eighth-note patterns, while the bassoon and string parts provide harmonic support. The oboe part has a melodic line. The dynamic level fluctuates between ff and ff.

**Moderato maestoso**

39

Musical score page 2. The score continues with the same instrumentation and key signature. Measure 39 starts with dynamic unis. The flute parts play eighth-note patterns. The bassoon and strings provide harmonic support. The oboe part has a melodic line. The dynamic level fluctuates between ff and ff. The flute parts play eighth-note patterns, while the bassoon and string parts provide harmonic support. The oboe part has a melodic line. The dynamic level fluctuates between ff and ff.

40

This page contains three systems of musical notation for a string quartet. The top system has six staves, the middle has seven, and the bottom has five. The notation includes various note heads, stems, and bar lines. Measure numbers 5 and 6 are written above certain measures. Dynamic markings such as *f* (fortissimo) and *p* (pianissimo) are present. Performance instructions include "I solo". The score is written on standard five-line staves.

41

**Allegro grazioso      più mosso**

F1. *t solo* *tr* *p* *pp*

Ob. *tr* *tr*

Cor. ingl. *tr* *solo tr* *p*

Fag. *tr* *p* *pp* *con sord.*

Tr-be *p* *p-f* *p-f*

Camp. *p* *pizz.*

V-nl ll. *pizz. f*

V-le *pizz. mf*

V.Celli. *p* *pizz.*

C.bas. *p*

*p*

42

**43 meno mosso**

F1. *tr* *tr* *tr* *tr* *tr* *tr* *sf* *sf*

Ob. *tr* *tr* *tr* *tr* *tr* *tr* *ff* *tr* *sf* *sf*

Cor. ingl. *tr* *tr* *tr* *tr* *tr* *tr* *ff* *tr* *sf* *sf*

C1. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *sf* *sf*

Fag. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *sf* *sf*

Tr-be *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Camp. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

cre — scen — do

Archt. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

*div.* *arco espressivo*  
*arco espressivo*  
*arco v. espressivo*  
*f espressivo*

rit. 44 a tempo rit.

Fl. Ob. Cl. Fag.

Arch.

**Allegro vivo**

Fl. Ob. Cl.

Arch.

scen do  
scen do  
scen do

Archi

=

**meno mosso**

Fl. picc.  
Fl.  
Ob.  
Cl.

Archl

45

**Moderato**

РӨНК  
РЯНГ

**45** **Moderato**

Musical score for orchestra and Tamb. mll. The score consists of ten staves of music. The top six staves are for the orchestra, and the bottom four staves are for the Tamb. mll. The music is in common time, with a key signature of one sharp. The score includes dynamic markings such as *ff*, *p*, *mf*, and *tr*. Performance instructions like "Tamb. mll." and "mf" are also present. The score is divided into measures by vertical bar lines.

**[46]**

I solo

f

tr

I solo

pizz.

p

pizz.

p

pizz.

pizz.

pizz.

pizz.

f

arco

sole

f espressivo

p

pizz.

p

47

I solo *tr* *tr* *tr* *tr*

*ff marc.* *ff marc.* *ff marc.* *ff marc.*

*p ff ff marc.* *p ff ff marc.* *p ff ff marc.* *p ff ff marc.*

*p ff ff marc.* *p ff ff marc.* *p ff ff marc.* *p ff ff marc.*

*ff marc.* *ff marc.* *ff marc.* *ff marc.*

Triang. *f* *f* *f* *f*

Tamb. mil. *f* *f* *f* *f*

Piatti *f* *f* *f* *f*

47

*ff marc.* *ff marc.* *ff marc.* *ff marc.*

*pizz. b* *ff marc.* *ff marc.* *ff marc.*

*ff marc.* *ff marc.* *ff marc.* *ff marc.*

*ff marc.* *ff marc.* *ff marc.* *ff marc.*

48 I solo *ad libitum*

Ob.

Cor. ingl.

Cl.

Cl. bas.

Fag.

Cor.

Tr-be

V-n II

V-n III

V-le

V-li

rit.

Moderato

meno mosso

49 Allegro

Fl.pic.

Fl.

Ob.

Cor. ingl.

Cl.

Fag.

V-n II

V-n III

V-le

V-li

## Moderato

rit

51

Fl.pic. 50 rit

F1. ff

Ob. ff

Cor.ingl. ff

Cl. sff

Fag. ff

V-ni I ff

V-ni II ff

V-le ff

V-cell. ff

meno mosso

51 solo

tr

ff

Fl.pic. p ad libitum pp

Fl. p

Ob. p

Cor.ingl. p

Clar. p

Fag. p

Cor. senza sord. p

Tr-be senza sord. p

V-ni I senza sord. p con sord.

V-ni II senza sord. p con sord.

V-le senza sord. p con sord.

V-cell. senza sord. p con sord.

**Andante sostenuto**

52 I solo

F1. *p espressivo*

Cor. ing. *I solo*

Cl. *p espressivo*

Cl.bas.

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

Archl. *mp* *pp* *pizz.*

*mp* *pp* *pizz.*

*mp* *pp* *pizz.*

*pp*

53

F1.pic. *p*

Cor.ingl. *p*

Clar. *p*

Cl.bas.

Cor. *p*

senza sord. *p*

senza sord. *p*

senza sord. *p*

Archl. *p* *p espressivo* *f*

*p espressivo* *arcò* *f*

*p* *f* *div.* *pizz.* *f*

54

I solo

p espressivo

I solo

p espressivo

p

p

54 div.

p espressivo

p

p

p espressivo

mf

p

55

Fl pic.

Fl.

Ob.

Cor. ingl.

Clar.

C1bas.

Fag.

Cor.

Tr-be

Tr-ni

Tuba

Tim-ni

Piatti

Gr.c.

senza sord.

56

Moderato

piu mosso

meno mosso

Cl.bas.

V-le

V-cell

C-B.

soli  
espress.

pizz.  
unis.pizz.

p

ТЭСНИФ  
ТЭСНИФ

**[57] Moderato espressivo**

1 2 3 4 5

con sord.  
MI con sord.  
P con sord.  
con sord.

sempr. staccato  
sempr. staccato  
sempr. staccato  
sempr. staccato

**Moderato espressivo**

57

unis.  
pp  
pp  
p

58

cre -

p  
p  
p  
p  
p  
p  
p  
pp

III p  
p  
p  
p  
p  
p  
p  
pp

pp  
pp  
pp  
p  
p  
p  
p  
p

- scen -

57

Musical score page 57, featuring three systems of music for a six-part ensemble (two sopranos, two altos, tenor, and bass). The score is in common time, with key signatures of one sharp throughout.

**System 1:** The soprano parts play eighth-note patterns primarily. The alto parts provide harmonic support. The tenor part has a sustained note at the beginning of the system. The bass part has a sustained note at the end of the system.

**System 2:** The soprano parts play eighth-note patterns. The alto parts provide harmonic support. The tenor part has a sustained note at the beginning of the system. The bass part has a sustained note at the end of the system.

**System 3:** The soprano parts play eighth-note patterns. The alto parts provide harmonic support. The tenor part has a sustained note at the beginning of the system. The bass part has a sustained note at the end of the system.

**Text:** The word "scen" appears above the first system, and "p" with a horizontal line through it appears above the third system.

**Dynamic and Articulation:** Dynamics include *f*, *p*, and *cantabile*. Articulations include slurs, grace notes, and fermatas.

58

*- do*

Musical score page 58, featuring six systems of music for multiple staves. The score includes six staves, each with a different clef (G, F, C, C, B, bass), indicating different instruments or voices. The key signature is mostly A major (no sharps or flats). The time signature varies between measures. The music consists of various note heads and stems, with dynamic markings such as *ff*, *ff<sub>a2</sub>*, and *f*. Measure 1 starts with a forte dynamic (*ff*) and includes grace notes. Measures 2 and 3 show rhythmic patterns with eighth and sixteenth notes. Measures 4 and 5 continue with similar patterns, with measure 5 ending in a forte dynamic (*ff*). Measures 6 through 9 show sustained notes and eighth-note patterns. Measure 10 concludes with a forte dynamic (*ff*) and a fermata over the bass staff.

**ИРАГ  
ИРАК**

Moderato con moto

59

senza sord.

senza sord.

senza sord.

sf

sf

sf

sf

sf

sf

sf

sf

sf

Piatti 3

59 Moderato con moto

*rit. molto*

61

Musical score page 61, first system. The score consists of eight staves. The top four staves are in common time (indicated by '4') and the bottom four are in 2/4 time. The key signature is A major (no sharps or flats). The vocal parts (Soprano, Alto, Tenor, Bass) are in the upper staves, and the piano accompaniment is in the lower staves. The vocal parts sing eighth-note chords. The piano part features sixteenth-note patterns with various dynamics and fingerings (e.g., 3, 6, 3, 3). The vocal entries are marked with 'c' (caesura).

Musical score page 61, second system. This system continues the 2/4 time from the previous system. The vocal parts sing eighth-note chords. The piano part consists of sustained notes and eighth-note chords. The vocal entries are marked with 'c' (caesura).

*rit. molto*

Musical score page 61, third system. The vocal parts sing eighth-note chords. The piano part features sixteenth-note patterns with dynamics and fingerings (e.g., 6, 3, 3, 3). The vocal entries are marked with 'c' (caesura).

60

Musical score page 62, measures 60-61. The score consists of ten staves. Measure 60 (top half): The first three staves have dynamic *sf*. The next two staves have dynamic *sf* with a crescendo arrow. The following two staves have dynamic *sf*. The last three staves have dynamic *sf* with a decrescendo arrow. Measure 61 (bottom half): The first three staves are silent. The next two staves have dynamic *sf*. The following two staves have dynamic *con sord.*. The last three staves have dynamic *sf*.

Musical score page 10, measures 1-12. The score consists of eight staves. Measures 1-3 show the top two staves with rests. Measures 4-6 show the top two staves with eighth-note patterns. Measures 7-9 show the top two staves with sixteenth-note patterns. Measures 10-12 show the top two staves with eighth-note patterns. The bottom six staves (measures 1-12) show various rhythmic patterns, including eighth and sixteenth notes, with some measure rests.

[61]

## Andante espressivo

Musical score for orchestra and piano, page 64, measures 61-62. The score consists of two systems of music.

**Measure 61:** The first system shows the beginning of the section. The piano part (top staff) has a sustained note. The orchestra (multiple staves) has sustained notes. The conductor's baton indicates a steady tempo. Dynamics include *mf*, *f*, *sf*, and *ff*. Measure 61 ends with a repeat sign and a double bar line.

**Measure 62:** The second system begins with the instruction *senza sord.* The piano part starts with a dynamic *a2*. The orchestra continues with sustained notes. The conductor's baton indicates a steady tempo. The section ends with a dynamic *f espressivo*.

[61] Andante espressivo

Continuation of the musical score for orchestra and piano, page 64, measure 62.

The piano part (top staff) has a dynamic *p*. The orchestra (multiple staves) has sustained notes. The conductor's baton indicates a steady tempo. The section ends with a dynamic *f* and the instruction *div.*

63

Clar.

Cor.

Arch.

Cor.

Arch.

Clar.

Cl. bas.

Cor.

Arch.

**I solo**

*mf espres.*

*div. f espressivo*

*f espr.*

*unis.*

*s*

*sf*

*div.*

*f*

*con sord.*

*p*

*pizz.*

*sole*

*p*

*espres.*

*p*

*pizz.*

*p*

*p*

*piu mosso*

*sol*

*f*

*p*

*pizz.*

*con sord.*

*pp*

*con sord. III*

*pp*

*pp*

*sole*

*f*

*p*

*pp*

*pp*

**СИМАИ-ШЭМС**  
**СИМАИ-ШЭМС**

**[64]****Moderato**

Xilof. e — — — — solo *tr.* *p*

Cam. e — — — — solo *p*

Arch. *pizz.* *f* *pizz.* *pp*

Arch. *f* *pizz.* *pp*

Arch. *pizz.* *f* *pp*

Arch. *div. pizz.* *pp*

Xilof. *f*

Cam.

Arch.

Arch.

Xilof. *tr.*

Cam.

**65**

Archi

**I solo**

F1.

*p*

**I solo**

Fag. *p*

**I sola con sord.**

Tr-be. *p*

**div.**

**non div.**

*pp*

*pp*

*pp*

*pp*

Archi. *p*

*p*

Musical score for orchestra, page 69, measures 66-67. The score consists of eight staves. Measure 66 starts with dynamic ***ff***. The first two staves play eighth-note patterns: the top staff has ***a<sup>2</sup>*** and the second staff has ***a<sup>2</sup>***. The next two staves play eighth-note patterns: the third staff has ***ff*** and the fourth staff has ***ff***. The fifth staff has ***ff***, the sixth staff has ***p***, the seventh staff has ***p***, and the eighth staff has ***ff***. Measures 66-67 transition to a new section. The first two staves play eighth-note chords: the top staff has ***con sord.*** and the second staff has ***con sord.***. The next two staves play eighth-note chords: the third staff has ***ff*** and the fourth staff has ***ff***. The fifth staff has ***ff***, the sixth staff has ***p espress.***, the seventh staff has ***I sola***, and the eighth staff has ***ff***. Measures 66-67 conclude with eighth-note chords: the top staff has ***ff***, the second staff has ***ff***, the third staff has ***ff***, the fourth staff has ***ff***, the fifth staff has ***ff***, the sixth staff has ***pizz.***, the seventh staff has ***pizz.***, and the eighth staff has ***ff***. Measure 67 begins with ***arco*** and ***ff***, followed by ***arco*** and ***ff***, then ***arco*** and ***ff***, then ***arco*** and ***ff***, then ***div. arco*** and ***ff***.

Fl.                                      II

Clar.                              sempre staccato

Cl.bas.                              sempre staccato

Fag.                              sempre staccato

Tr-be

div.

Archl

Fl.                                      II

Ob.                              I p espressivo

Clar.                              I p espressivo

Cl.bas.                              p espressivo

Fag.                              pp

Tr-be

unis.

Archl

div.

pp                              mf

pp                              mf

pp                              mf

pp                              mf

Musical score page 71, measures 68-69. The score consists of six staves. Measures 68 and 69 show complex rhythmic patterns with various dynamics like *f*, *a<sup>2</sup>*, and *ff*. Measure 69 concludes with a dynamic *ff*.

Musical score page 71, measures 70-71. The score consists of six staves. Measures 70 and 71 show rhythmic patterns with dynamics like *f* and *ff*. Measure 71 concludes with a dynamic *ff*.

Musical score page 71, measures 72-73. The score consists of six staves. Measures 72 and 73 show rhythmic patterns with dynamics like *pp*, *f*, and *ff*. Measure 73 concludes with a dynamic *ff*.

Musical score for orchestra, page 72, featuring two systems of staves:

- Top System:** Six staves (two treble, one bass, three tenor/bass). The first measure begins with a dynamic **f**. Measures 2-4 show eighth-note patterns. Measures 5-6 show sixteenth-note patterns. Measures 7-8 show eighth-note patterns.
- Bottom System:** Four staves (two treble, two bass). Measures 1-4 show eighth-note patterns. Measures 5-6 show sixteenth-note patterns. Measures 7-8 show eighth-note patterns.

Dynamics: **f**, **v**, **p**.

73

69

*piu mosso*    *scen*    *do*    *a tempo*

69

*piu mosso*    *scen*    *do*    *a tempo*

71

*piu mosso*    *scen*    *do*    *a tempo*

70

Fl.picc.

Tr -- be

Cam.

Arch

pizz.

Fl.picc.

Clar.

Tr -- be

Cam.

Arch

arco

71

71

*a*

*a<sup>2</sup>*

12

ff

ff

ff

ff

p

*a<sup>2</sup>*

12

ff

ff

ff

ff

p

p

12

ff

ff

ff

ff

#B

p

#B

1 p

senza sord.

#B

p

#B

#B

#B

#B

#B

#B

sfp

sfp

sf

sf

f

71

arco

12

ff

ff

v

12

ff

ff

p

12

ff

ff

ff

arco

unis. arco

ff

76

Musical score page 76, featuring three systems of music for orchestra. The score includes parts for Flute, Clarinet, Bassoon, Trombone, Horn, and Double Bass.

**System 1 (Flute, Clarinet, Bassoon):** The first system consists of three staves. The Flute and Clarinet play eighth-note patterns with grace notes and slurs. The Bassoon provides harmonic support with sustained notes. Dynamics include *tr*, *p*, *v*, and *ff*.

**System 2 (Trombone, Horn, Double Bass):** The second system consists of three staves. The Trombone and Horn play eighth-note patterns. The Double Bass provides harmonic support with sustained notes. Dynamics include *p*, *v*, *ff*, and *f*.

**System 3 (Double Bass):** The third system consists of two staves for Double Bass. It features eighth-note patterns and sustained notes. Dynamics include *p*, *v*, *ff*, and *f*.

72

72

73

74

75

76

77

78

73

78

73

*piu mosso*

Musical score for orchestra, page 79, measures 1-10. The score consists of ten staves. Measures 1-3 show woodwind entries with dynamic *ff*. Measure 4 begins a section marked *piu mosso*, featuring continuous eighth-note patterns in various voices. Measures 5-7 continue this pattern, with measure 6 containing a melodic line above the eighth-note patterns. Measures 8-10 conclude the section, with the bassoon taking a prominent role in the final measure.

*piu mosso*

div.

Musical score for orchestra, page 79, measures 11-20. The score continues from the previous section. Measures 11-13 show woodwind entries with dynamic *ff*. Measures 14-16 show a continuation of the eighth-note patterns from the previous section, with the bassoon playing a prominent role. Measures 17-19 show a return to the woodwind entries with dynamic *ff*. Measure 20 concludes the section with a dynamic *ff*.

Musical score page 80, measures 1-4. The score consists of eight staves. Measures 1-3 show active musical activity with various note heads and stems. Measure 4 is mostly blank, with only the top two staves having a single note head each.

Musical score page 80, measures 5-8. The score continues with mostly blank staves. Measures 5-7 are entirely blank. Measure 8 contains a single note head in the top staff.

Musical score page 80, measures 9-12. The score shows a return of musical activity. Measures 9-11 feature dense patterns of eighth-note pairs (sixteenth-note figures). Measure 12 is mostly blank, with only the bottom staff having a single note head.

74 a tempo

This musical score page contains three staves of music for orchestra and organ. The top staff consists of six treble clef staves, likely for woodwinds or strings. The middle staff has two bass clef staves, labeled 'consord.' The bottom staff has one bass clef staff, labeled 'Silofono'. Measure 74 begins with six eighth-note patterns followed by six sixteenth-note patterns. Measure 75 starts with six eighth-note patterns, followed by six sixteenth-note patterns, then continues with sixteenth-note patterns. The score includes dynamic markings such as *tr* (trill), *sf* (sforzando), *ff* (fortissimo), and *unis.* (unison). The page number 81 is in the top right corner.

molto meno mosso

Musical score for orchestra, page 82, featuring two systems of music.

The score consists of ten staves, each representing a different instrument or section of the orchestra. The instruments include strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Drum).

**System 1 (Measures 1-10):**

- Measure 1:** All staves play eighth-note patterns. Dynamics: **ff**.
- Measure 2:** All staves play eighth-note patterns. Dynamics: **ff**.
- Measure 3:** All staves play eighth-note patterns. Dynamics: **ff**.
- Measure 4:** All staves play eighth-note patterns. Dynamics: **ff**.
- Measure 5:** All staves play eighth-note patterns. Dynamics: **ff**.
- Measure 6:** All staves play eighth-note patterns. Dynamics: **ff**.
- Measure 7:** All staves play eighth-note patterns. Dynamics: **ff**.
- Measure 8:** All staves play eighth-note patterns. Dynamics: **ff**.
- Measure 9:** All staves play eighth-note patterns. Dynamics: **ff**.
- Measure 10:** All staves play eighth-note patterns. Dynamics: **ff**.

**Tempo:** **molto meno mosso**

**System 2 (Measures 11-18):**

- Measure 11:** All staves play eighth-note patterns. Dynamics: **ff**.
- Measure 12:** All staves play eighth-note patterns. Dynamics: **ff**.
- Measure 13:** All staves play eighth-note patterns. Dynamics: **ff**.
- Measure 14:** All staves play eighth-note patterns. Dynamics: **ff**.
- Measure 15:** All staves play eighth-note patterns. Dynamics: **ff**.
- Measure 16:** All staves play eighth-note patterns. Dynamics: **ff**.
- Measure 17:** All staves play eighth-note patterns. Dynamics: **ff**.
- Measure 18:** All staves play eighth-note patterns. Dynamics: **ff**.

**Tempo:** **molto meno mosso**

**Dynamics (ff espressivo):**

- Measure 15: Oboe, Clarinet, Bassoon
- Measure 16: Oboe, Clarinet, Bassoon
- Measure 17: Oboe, Clarinet, Bassoon
- Measure 18: Oboe, Clarinet, Bassoon

75

ff

ff

ff

ff

ff

ff

con sord. I

con sord. III

f

sf

sf

sf

75

sff

sff

sff

sff

sff

76

84

76

*f*

*con sord.*

*senza sord.*

*f senza sord.*

*f*

*ff*

76

*ff*

*espress.*

*ff*

*ff*

**Andante cantabile****77**

solo

*p*

I solo

*p espressivo**pp**pp**pp**pp*

con sord.

*p*

con sord.

*p***Andante cantabile****77***pp**pp*

pizz.

div.

*pp*

riten.

Andante cantabile

Ob.

Clar.

Fag.

Cor. I. II

Timp.

Archi

Fag.

Timp.

V-le

V-cell.

C-bass.

Cl.bas.

Timp.

V-ni I

V-ni II

V-le

C-bass.

I solo  
p espressivo  
pp

pizz.  
f p  
pizz.  
fp  
pizz.  
fp  
unis. pizz.  
pp

(con sord.) sole vibrato  
p espr.

pp  
pizz.  
p

solo  
pp  
pp  
p  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp