

РОДИОН ЩЕДРИН

# ОЗОРНЫЕ ЧАСТУШКИ

КОНЦЕРТ ДЛЯ БОЛЬШОГО  
СИМФОНИЧЕСКОГО ОРКЕСТРА

П А Р Т И Т У Р А



ИЗДАТЕЛЬСТВО МУЗЫКА · МОСКВА 1964

СОСТАВ ОРКЕСТРА  
ORCHESTRA

Малая флейта	Flauto piccolo
2 флейты	2 Flauti
2 гобоя	2 Oboi
Английский рожок	Corno inglese
3 кларнета (Си $\flat$ )	3 Clarinetti (B)
(III=басовому кларнету - Си $\flat$ )	(III=Clarinetto basso B)
2 фагота	2 Fagotti
Контрафагот	Contrafagotto
•	•
4 валторны (Фа)	4 Corni (F)
4 трубы (Си $\flat$ ) <sup>*</sup>	4 Trombe (B)
4 тромбона	4 Tromboni
•	•
Литавры	Timpani
Деревянные ложки	Cucchiai di legno
Кроталии	Crotali
Бич	Frusta
Малый барабан	Tamburo
Тарелки	Piatti
Большой барабан	Cassa
Там-там	Tam-tam
•	•
Арфа	Arpa
Фортепиано	Piano
•	•
Скрипки I	Violini I
Скрипки II	Violini II
Альты	Viole
Виолончели	Violoncelli
Контрабасы	Contrabassi

\*.) Все наиболее трудные в тесситурном отношении места, первому трубачу возможно исполнять на *Tromba piccola in B*.

## ОЗОРНЫЕ ЧАСТУШКИ

РОДИОН ЩЕДРИН  
(1963 г.)Allegro assai ( $\text{♩} = 144$ )

Flauto piccolo

2 Flauti

3 Clarinetti (B)

4 Trombe (B)

4 Tromboni

Cucchiai  
di legno

Crotali

Tamburo

Piano

Violini I

Violini II

Viole

Violoncelli

Contrabassi

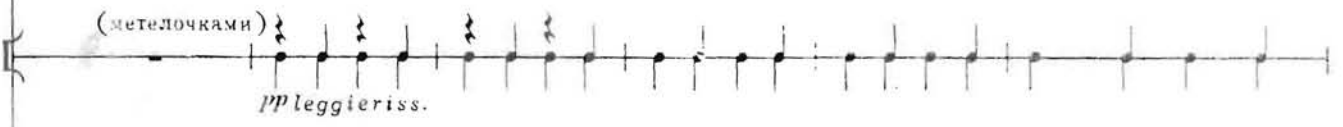
Flauto piccolo *ff* *cresc.*  
 2 Flauti *ff* *cresc.*  
 3 Clarinetti (B) *ff* *cresc.*  
 4 Trombe (B) *ff* *secco*  
 4 Tromboni *ff* *secco*  
 Cucchiai di legno *ff*  
 Crotali *ff*  
 Tamburo *ff*  
 Piano *ff* *secco*  
 Violini I *ff*  
 Violini II *ff*  
 Viole *sola* *gliss.* *cresc. molto*  
 Violoncelli *solo* *gliss.* *cresc. molto*  
 Contrabassi *I solo* *cresc. molto* *ff* *pizz.*  
*II solo* *ff* *pizz.*  
*altri* *ff* *pizz.*

Picc. 

Fl. 

Fag. 

*f marc.*

T-ro (метелочками) 

*pp leggeriss.*

C-b. 

I solo

II solo

altri


Picc. 

Fl. 

Fag. 

*f solo*

Cor. 

T-ro 

I solo

C-b. 

I solo

II solo

altri





Fl. *a2* *f* *mp.* I

Cl.

Tr-be II. III *sf* +

T-ro *pp* come sopra  
I solo

C-b. II solo  
altri *dim.* *p*

Picc. **3** *f*

Fl. *sf* I *f*

Cl. *mp*

Fag. *a2* *ff marc.*

Cor. I *f* come sopra

Tr-be II. III *sf* + *sf*

T-ro

C-b. I solo  
II solo *f*

Picc. 4

Fl. *sf*

Ob. *sf*

Cl. *sf*

Cor. I *piano voce*

Tr-be

Tr-ne

Crotali *l'come sopra*

T-ro

Arpa *sf*

Ca I solo 4

Ca II solo

Ca altri *f*



5

I. II.

Cor. III. IV *pp staccatiss., leggieriss.*

Tr-be *pp*

T-ro *ppp*

C-b. I solo II solo *p* *f*

6

I solo *ff ben articolato*

Cor. *mf* *sim.*

T-ro (в нижней части струн)

Arpa A-dur *f marc.*

C-b. I solo II solo altri *sf*



Picc. *ff* ben articolato

Fl. *ff*

Ob. *ff* ben articolato

Cl. *ff* ben articolato

Fag. *ff* ben articolato

Cor.

Tr-be *sf* senza sord. II. III

Tr-ni *f* staccatiss. IV

Timp. *mf* secco

T-ro *mf*

Arpa

C-b. *ff* altri

7

Detailed description: This is a page of a musical score for a symphony orchestra. It features 13 staves, each representing a different instrument. The Piccolo, Flute, Oboe, Clarinet, and Bassoon parts are marked with *ff* and 'ben articolato'. The Horns, Trumpets, and Trombones parts have various dynamics and articulations, including 'senza sord.' and 'staccatiss.'. The Timpani part is marked 'mf secco'. The Arpa part consists of chords. The Cello and Double Bass parts are marked with *ff*. A rehearsal mark '7' is present in the top right corner of the Piccolo staff and at the end of the Cello/Double Bass staff.

Cor. II con sord.

III IV con sord.

Tr-be II. III+ IV

Tr-ni

Timp T-ro

V-c. (tutti) *pp* pizz.

Fl. I *pp*

Cl. II *ff* *espress.* *dim.* *mf*

Fag. I *ff* *espress.* *dim.* *mf* *sim.*

Cor. II *p* *morendo poco a poco* *dim.* *ppp* con sord. sul G

III IV *p* *morendo poco a poco* *dim.* *ppp* quasi canto, *legatiss.* con sord. sul G

T-ro *dim.* *ppp* quasi canto, *legatiss.* (senza sord.)

Archi I II soli a2 *mf*, ma ben molto articolato

Fl. I

Cl. II

Cl. III

Fag. I

T-ro

Archi

(poch gliss.)

soli (a2)

*mf*, ma ben molto articolato

Cl. a3

9

Fag. I

T-ro

Archi

soli a2

*mf*



C. ingl. *pp* *morendo*

Cl. I *poco*  
II *poco*  
III *poco*

Fag. I *poco*

T-ro *poco*

Archi *poco*  
*poco*  
*poco*

10

C. ingl. I, II a2 *pp* *morendo*

Cl. III

Fag. I

T-ro *ppp*

Archi *pp*  
*pp*  
*pp*  
*pp*  
*div.*  
*mf*

C. ingl. I *pp* *morendo*

Cl. II

Fag. I

T-ro

Archi

(poch. gliss.)

I, II soli a2 *mf*

C. ingl. **11** *pp* *morendo*

Cl. a3

Fag. I *poco*

T-ro

Archi

*poco*

*poco*

*poco*

soli (a2)

*ff marc.*

I. II (II senza sord.)

(A-dur) *ff*

*mf* *ff*

12 Cucchiaini (друго друго)

Cucchiaio  
Piatti

Piatti (метелочкой)  
PPP leggerissimo possibile, ma sonoro

div. a punta d'arco  
pp leggeriss. sim.

a punta d'arco  
pp leggeriss. sim.

Archi  
a punta d'arco  
unis.  
pp leggeriss. sim.

(pizz.)  
tutti  
soli

sf pieno voce, doloroso sf sf sim.

==

Cucchiaio  
Piatti

\*) Partia ложек и тарелок (до цифры 14) поручается одному исполнителю.



13

I solo

Fl.

*pp* leggiero

Cucchiaio  
P.tti

Archi

*pp* ricochet

*pp* ricochet

*pp* ricochet

*sf* *sf* *sf* *sf* *sim.*

1

Fl.

Cucchiaio  
P.tti

Archi

Archi part with notes and dynamics

БИБЛИОТЕКА  
1539  
МОН. № 57286  
Муз. фонд. консерв.

Picc.   
 Fl. I II   
 Ob.   
 Cl.   
 Fag. I II   
 Cor. I solo gliss. rapido   
 Cucchiaino P-tti   
 Arpa re, la   
 Archi

*ff*, *mf*, *pp*, *ppco*, *stacc.*, *marc.*, *marcatiss.*, *gliss.*, *rapido*, *pp (sub.)*

Musical score for Piccolo, Flute (I and II), Oboe, Clarinet, Bassoon (I and II), Horn (I solo), Cymbals/Triangles, Harp, and Strings. The score includes various dynamics, articulations, and performance instructions. A rehearsal mark '14' is present in the top right and middle right sections. The bottom of the page features a performance instruction in Russian.

\*) Смычком по дереву нотных пюпитров.

Ob.

Fag.

V-ni II

V-le

Ob.

Fag.

Tr-be

Cucchiaio

V-ni I

V-ni II

V-le

В случае отсутствия навыков игры на деревянных ложках, можно исполнять их партию на Wood-block'e.





Cor. I  
non *f*, ma

Tr-ne I (b)  
non *f*, ma

T-ro

Archi

(pizz.)  
*mf* *p*, ma ben articolato

Cor. I 17  
molto ritmico e molto articolato

Tr-ne I  
molto ritmico e molto articolato

T-ro

Archi

pizz.  
*mf* *p*, ma ben articolato

*mf* *p*

*mf* *p*

Cor. Tr-ne T-ro Archi

Musical score for measures 1-17. The Cor. and Tr-ne parts feature melodic lines with first fingerings (I) and dynamic markings. The T-ro part has a steady rhythmic accompaniment. The Archi part consists of multiple staves with complex rhythmic patterns and dynamic markings.

Cor. Tr-ne T-ro Archi

Musical score for measures 18-25. Measure 18 is marked with a box containing the number 18. The Cor. and Tr-ne parts have dynamic markings *mf* and *f*. The Archi part includes the instruction *cresc. molto* in multiple staves. The T-ro part continues with its rhythmic accompaniment.

19

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

Crotali

Frusta

T-ro

Piano

19

Archi

arco sul ponticello

«Опустить валтерку и сильным щелчком хлопнуть ладонью правой руки по мундштуку, извлекая этим сухой, щелкающий звук  $\text{sf}$ . Если сила звука окажется недостаточной, этот прием следует исполнять вчетвером (а4)

I 20

Fag. *sf*

Cor. *sf* *come sopra*

Tr-be *con sord. I sola*  
*f. ma leggiero*

Tr-ni *sf*

IV *sf*

V-no solo (последний пульт) *sf* 20

altri *non f stacc.*

Archi *non f stacc.*  
*arco*  
*pizz.*  
*sf* *sf* *sf* *sf*  
*(sul ponticello)*

<sup>\*)</sup> Это соло обязательно должен играть скрипач, сидящий за последним пультом вторым от публики.



Fag. I  
II

Cox.

Tr-be I  
*f, ma leggiero*

Tr-ni

V-no solo (последний пульт)

altri

Archi

*non f stacc.*

*non f stacc.*

*non f stacc.*

*f* *f* *f*

Detailed description of the musical score: The score is for page 25 and includes parts for Flute (Fag.), Cor Anglais (Cox.), Trumpet (Tr-be), Trombone (Tr-ni), Violin Solo (V-no solo), and other instruments (altri). The Flute part has two staves, with the first staff marked 'I' and the second 'II'. The Trumpet part has two staves, with the first staff marked 'I' and the instruction 'f, ma leggiero'. The Trombone part has two staves. The Violin Solo part has one staff. The other instruments (altri) have two staves. The string part (Archi) has four staves. The score is in 3/4 time and features various dynamics and articulations.

**21**

**Fag.**  
 I *sf*  
 II *sf*

**Cor.**

**Tr-be**  
 I *sf secco*  
 II, III, IV *f staccatiss.*

**Tr-ni**  
 I solo *f, ma leggiero*  
 IV

**V-no solo** **21**  
*g*

**altri**  
*col tutti unis.*  
*non f stacc.*

**V-no II solo**  
 (последний пульт) *solo sul G*  
*ff*

**altri**  
*non f stacc.*

**Archi**  
*non f stacc.*  
*sf sf sf sf sf sf*

\*) Это соло обязательно должен играть скрипач, сидящий за последним пультом вторым от публики.

22

Fag. I II *sf* *sf* *sf* *sf*

Cor.

Tr-be II. III. IV

Tr-ni (I) *f, ma leggiero* I

IV *sf* *sf* *sf* *sf*

22

V-po solo (последний пульс) *non f stacc.*

altri *ff*

Archi *non f stacc.* *non f stacc.*

*sf* *sf* *sf* *sf*





28

Picc. *pp dolciss.*

Fl. *pp dolciss.*

Fag. *sf*

C-fag. *sf* solo

Tr-ba *f* (губами)  
*pieno voce* (немного белым открытым звуком, quasi canto) (по ободку-sur la caisse)

T-go *pp* ma *accento*  
 с бумагой на струнах!\*) (quasi balalaika)

Piano *f*

28

V-ni I div. 1 pult ..) *sf* *gliss.* *ppp*

2 pult ..) *sf* *gliss.* *ppp*

3 pult ..) *sf* *gliss.* *ppp*

4 pult ..) *sf* *gliss.* *ppp*

5 pult ..) *sf* *gliss.* *ppp*

6 pult ..) *sf* *gliss.* *ppp*

7 pult ..) *sf* *gliss.* *ppp*

V-ni II div. 1 pult ..) *sf* *gliss.* *ppp*

2 pult ..) *sf* *gliss.* *ppp*

3 pult ..) *sf* *gliss.* *ppp*

4 pult ..) *sf* *gliss.* *ppp*

5 pult ..) *sf* *gliss.* *ppp*

6 pult ..) *sf* *gliss.* *ppp*

\*) Под демфера на струны положить лист бумаги (напр., газету) от *fa* малой октавы до *re* 2ой октавы, либо положить на струны треугольник с палочками (сделать это надо заранее - перед началом исполнения).

\*\*) Трель и следующее за ней *glissando* исполнять одним первым пальцем (как очень сильное вибрато, задевающее соседнюю ноту - *quasi canto*).

1699

Picc. Fl. Fag. Tr-ba Tr-ne T-ro Piano

V-ni I div. V-ni II div.

1 pult 2 pult 3 pult 4 pult 5 pult 6 pult 7 pult 1 pult 2 pult 3 pult 4 pult 5 pult 6 pult

24

I

Fag. *sf*

C-fag. *sf* solo

Cor. I solo *f* pieno voce

T-ro *pp*

Piano

V-la (последний пульт) *ff* *sola*<sup>2)</sup>

Fag. II *sf*

C-fag. *sf*

Cor. I *sf* 3

T-ro

Piano

C-b. (первый пульт) solo *ord.* *ff*

<sup>2)</sup> Альтист, сидящий за последним пультом вторым от публики.

Fag. I II *sf*

C-fag *sf*

Cor. I

Tr-ba I *sf*

Tr-ni IV *f*

T-ro *pp*

Piano

Archi

(solo)



Picc. *pp* *dolciss.*

Fl. *pp* *dolciss.*

Fag. *sf*

C-fag. *sf*

Tr-ba *poch. ad lib.*

Tr-ne *poch. ad lib.*

T-ro *pp*

Piano

V-ni I div.

1 pult *ppp*

2 pult *ppp*

3 pult *ppp*

4 pult *ppp*

5 pult *ppp*

6 pult *ppp*

7 pult *ppp*

V-ni II div.

1 pult *ppp*

2 pult *ppp*

3 pult *ppp*

4 pult *ppp*

5 pult *ppp*

6 pult *ppp*

LIBRARY  
 No. 57286

Picc.

Fl.

Fag.

Tr-ba

Tr-ni

T-ro

T-tam

Piano

V-ni I div.

V-ni II div.

Musical score for page 34, featuring Piccolo, Flute, Bassoon, Trumpets, Trombones, Timpani, Piano, and Violins I & II. The score includes various dynamics such as *pp*, *ppp*, *sf*, *f*, *cresc.*, and *ppp*. The Piccolo and Flute parts are marked *pp*. The Bassoon part has *sf* markings. The Trumpets and Trombones parts have *ppoch.* markings. The Timpani part has a note: "палочкой от треугольника" (with triangle stick) and *pp* markings. The Piano part has *cresc.* markings. The Violin I and II parts are marked *ppp*.

26

Cl. b. (B) *pp* leggiero con sord.

Cor. *ppp* sempre con sord.

Arch. *pp* leggieriss. possibile unis. col legno

div. a2 *mp* ord. stacc. (2 pulti)

*pp* leggieriss. possibile ma distinto primo voce

*pp* leggieriss. possibile unis. col legno

*pp* leggieriss. possibile arco col legno

*pp* leggieriss. possibile unis. col legno

*pp* leggieriss. possibile unis. col legno

27

Fl. *pp* leggieriss.

Cl. b. *sim.*

Cor.

Arch.



28

Picc. *Pleggiero*

Fl. *sim.*

Ob. *pp* *mf* *pp*

Cl. *p leggiero*

Cl.b. *poco*

Cor. *poco*

Tr-be *pp leggieriss.*  
II.III

Tr-ni *pp leggieriss.*  
III

28

Archi *poco*



Picc. *sf*

Fl. *f stacc.*

Ob. *f stacc.*

Cl. I, II *f stacc.*

Fag. *f stacc.*

(d=d)

Cor. senza sord. I, II *mf stacc.*

Tr-be I *sf*

Tr-be II, III *sf*

Tr-ni I, II *sf*

Tr-ni III *sf*

Archi *f marc. pizz.*

(d=d)

Picc. **29**  
*P secco*

Cor.

T-ro  
 (метелочками)  
*pp leggeriss.*

Arpa

**29**  
 ord. 8  
 1-2 pult *gliss. stacc., pieno voce* *sim.*  
 3 pult *gliss. stacc., pieno voce* *sim.*  
 4 pult *gliss. stacc., pieno voce* *sim.*  
 5 pult *gliss. stacc., pieno voce* *sim.*  
 6 pult *gliss. stacc., pieno voce* *sim.*  
 7 pult (e 8 pult) *gliss. stacc., pieno voce* *sim.*

V-ni II  
*pizz.* *v* *v* *v* *v* *sim.*

V-le  
*sf* *v* *v* *v* *v* *sim.*

V-c.  
*sf* *v* *v* *v* *v* *sim.*

C-b.  
*sf* *div.*

Picc.

Cor. *I solo*

T-ro

Arpa

V-ni I div.

V-ni II

V-le

V-c.

C-b.

The musical score for page 39 includes the following parts and markings:

- Picc.**: Piccolo part with three measures of rests.
- Cor.**: Cor Anglais part, marked *I solo*, starting in the second measure with a *sf* dynamic and a long note.
- T-ro**: Trombone part with a steady eighth-note rhythm.
- Arpa**: Harp part with a descending eighth-note pattern, marked *sf*.
- V-ni I div.**: Violin I part, divided into four staves, each with a repeat sign (8) and a descending eighth-note pattern.
- V-ni II**: Violin II part with a similar descending eighth-note pattern.
- V-le**: Viola part with a steady eighth-note pattern, marked *sf*.
- V-c.**: Violoncello part with a steady eighth-note pattern, marked *sf*.
- C-b.**: Contrabass part with a steady eighth-note pattern, marked *sf*.

Picc.

Cor.

T-ro

Arpa

V-ni I div.

V-ni II

V-le

V-c.

C-b.

Detailed description of the musical score: The score is for a full orchestra. The Piccolo part consists of three measures of rests with a piccolo clef and a dynamic marking of *ff*. The Cor Anglais part features a melodic line with a dynamic marking of *ff* and a first fingering (I) indicated. The Trombone part has a rhythmic pattern of eighth notes. The Harp part has a complex arpeggiated texture with a dynamic marking of *sf*. The Violin I and II parts are divided into two groups, each playing a melodic line with a dynamic marking of *sf*. The Viola, Violoncello, and Contrabass parts provide harmonic support with rhythmic patterns and a dynamic marking of *sf*. The score is written in a key signature of one sharp (F#) and a common time signature (C).



Picc.

Cor.

T-ro

Arpa

V-ni I div.

V-ni II

V-le

V-c.

C-b.

Picc. *(d=♭)*

Fl. *I*  
*p secco* *mf* *pp*

Cor. *I*  
*morendo*

T-ro *dim.* *PPP*

Arpa *sf*

V-ni I div. *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *(d=♭)*

V-ni II *sf* *sf*

V-le *sf* *sf*

V-c. *sf* *sf*

C-b. *sf* *sf*

30

Fl.

Flute part notation, two staves, mostly rests.

Cor.

Cornet part notation, two staves, featuring slurs and dynamic markings like *sf*.

Tr-be

Trumpet part notation, two staves, with *sf* and *con sord.* markings.

Tr-ni

Trumpet part notation, two staves, with *sf secco* and *sf* markings.

Timp.

Timpani part notation, two staves, with *sf secco* and *sf* markings.

T-ro

Trombone part notation, one staff, with *pp* marking.

30 ord. unis.

Archi

String part notation, five staves, with *sf*, *détaché*, *arco v*, and *arco unis. v* markings.

\*) Ossia: Вместо четырех аккордов - тот же прием, что и у Corni (см. примечание на стр. 23).

31

Cl.b.

Musical staff for Clarinet B (Cl.b.). The staff shows a melodic line starting at measure 31, marked "solo". The dynamics are *mf espress.* and *f*.

Cor.

Two musical staves for Cor Anglais (Cor.). The staves show sustained notes with a *mf* dynamic marking.

Tr-be

Two musical staves for Trumpets (Tr-be). The top staff is marked "II" and the bottom staff "III". Both staves show rhythmic patterns with *sf* dynamics. A "I sola" marking appears in the right-hand section of the staves.

Tr-ni

Two musical staves for Trombones (Tr-ni). The staves show sustained notes with *sf* dynamics.

Timp.

Musical staff for Timpani (Timp.). The staff shows rhythmic patterns with *sf* dynamics.

T-ro

Musical staff for Tom-toms (T-ro). The staff shows rhythmic patterns with *pp* and *pp leggeriss.* dynamics.

Archi

Four musical staves for Strings (Archi). The staves show rhythmic patterns with *sf* dynamics. A "31" marking is present in the top staff. The bottom staff is marked *f pieno voce, espr.*



Picc. *p* *sf*

FL *p* *sf*

Ob. *p* *sf*

Cl. I. II *p* *sf*

Cl. b. *p* *sf*

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

Cor.

Tr-be I II III+ *f* *secco* IV+ *f* *secco*

Crotali (палочкой от треугольника) *sf*

T-ro *pp*

Archi *p*

Detailed description of the musical score: This page contains a full orchestral score for measures 1 through 4. The woodwind section (Piccolo, Flute, Oboe, Clarinet I & II, Clarinet Bass) and Bassoon play a melodic line with triplets, starting at a piano (*p*) dynamic and reaching fortissimo (*sf*) by the end of the first measure. The Bassoon part includes a *f* *spres.* (forzando) marking in the fourth measure. The Brass section (Trumpets I, II, III, and IV) plays a rhythmic pattern, with the first three trumpets marked *f* *secco* and the fourth marked *f* *secco*. The Percussion section consists of Crotales (played with a triangle stick) and Tom-toms (T-ro), both marked *sf* and *pp* respectively. The String section (Archi) provides a rhythmic accompaniment with a *p* (piano) dynamic.

32

Picc.

Fl.

Ob.

Cl.

Cl.b.

Fag.

*sempre legato*

Cor.

Tr-be

Tr-ni

*mf leggiero*

Timp.

T-ro

32

Archi

*f pieno voce, espress.*

33

Picc. *p* *sf*

Fl. *p* *sf*

Ob. *p* *sf*

Cl. I. II *p* *sf*

Cl. b. *p* *sf* muta in Cl. III (B)

Fag. *p* *sf*

Cor. *sf* *pp* *sf*

Tr-be II senza sord. *sf* *pp* *sf*

Tr-be III, IV senza sord. *sf* *secco*

Tr-ni *p* *cresc.* *f*

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

Crotali *accento in mf*

T-ro *pp* *mf*

Piano solo ord. (без бумаги) *sf* *ben marc., senza sord.*

33

Archi *sf* *cresc.* *sf* *cresc.* *sf* *cresc.* *sf* *cresc.* *sf* *pizz.* *cresc.* *sf* *cresc.*

Picc.  
Fl.  
Ob.  
Cl.  
Fag.

Cor.  
Tr-be

Tr-ni  
Timp.

Crotali  
T-ro

Piano  
Archi



34

Flcc. Fl. Ob. Cl. Fag.

Cor. Tr-be Tr-ni

Timp. T-ro Piano

34

Archi

Cor.

Tr-be

Tr-ni

Timp.

Frusta

T-ro

Piano

Archi

The musical score is arranged in a standard orchestral format. The top staves are for the woodwinds: Cor. (two staves), Tr-be (two staves), and Tr-ni (two staves). The percussion section includes Timp., Frusta, and T-ro. The Piano is shown in two staves. The Archi section is represented by two staves. The score includes various musical notations such as dynamics (sf, ff, p, mf), articulation (accents, staccato), and performance instructions like 'pavillon en l'air' and 'ord.'. The key signature has one sharp (F#) and the time signature is 4/4. The piece concludes with a final cadence in the woodwinds and strings.

35

Cl. I, II  
*p, ma marc.* *simile*

Fag.  
*p, ma marc.* *simile*

(высокий регистр обязателен!)\*

Timp.  
*ppp*

P-tti (метелочками)  
*ppp*

Piano  
 solo (с бумагой или треугольником на струнах, quasi balalaika)  
*mp ritmico assoluto*

35

V-ni I *sul G*  
*pp cantab., dolce*

V-ni II *sul G*  
*pp cantab., dolce*

V-le *div. pizz.* *ord. pizz.*  
*ppp* *poco sf* *poco sf sempre*

V-o *pizz.* *ord. pizz.*  
*ppp* *poco sf* *poco sf sempre*

I solo (pizz.)  
*mf*

C.b. div. II solo  
*ppp*

III solo *ord. pizz.*  
*ppp* *poco sf* *poco sf sempre*

\* в случае отсутствия у Тimp. маленького котла, вместо этого la-пауза, только сильным, чтобы струна коснулась грифа!

1. II

Cl.

Fag.

Timp.

P-tti

Piano

V-ni I

V-ni II

V-le

V-c.

I solo

II solo  
ord. pizz.

C-b. div.  
*mf*

altri

Detailed description: This page of a musical score contains ten staves. The top two staves are for Clarinet (Cl.) and Bassoon (Fag.), both in treble clef. The third staff is for Timpani (Timp.) in bass clef. The fourth staff is for Percussion (P-tti) in bass clef. The fifth and sixth staves are for Piano, with the right hand in treble clef and the left hand in bass clef. The seventh and eighth staves are for Violin I (V-ni I) and Violin II (V-ni II) in treble clef. The ninth staff is for Viola (V-le) in alto clef. The tenth staff is for Violoncello (V-c.) in bass clef. Below the V-c. staff are three staves for Cymbals (C-b. div.), with the first two staves labeled 'I solo' and 'II solo ord. pizz.' and the third staff labeled 'altri'. The dynamic marking *mf* is placed below the first C-b. div. staff.



36

Cl. *cresc. poco a*

Fag. *cresc. poco a*

Cor. III  
*pp* *poco mp*

Timp. *poco mp* *pp*

P-tti *poco mp* *pp*

Piano *cresc. poco a*

36

V-ni I *cresc. poco a*

V-ni II *cresc. poco a*

V-le

V-c. *div.* *unis.*

C-b. *I solo* *mf*  
*II solo* *mf*  
*altri*

I. II

Cl. *poco*

Fag. *poco*

Cor.

Timp.

P-tti

Piano *poco* *f*

V-ni I *poco*

V-ni II *poco*

V-le *cresc. poco a poco*

V-c. *cresc. poco a poco*

I solo *f*

II solo

C-b. div.

altri

Detailed description of the musical score: The score is for page 54, measures 1 through 4. It features a variety of instruments. The Clarinet (Cl.) and Bassoon (Fag.) parts are marked 'poco'. The Piano part starts with 'poco' and moves to 'f' in measure 4. The Violin I (V-ni I) and Violin II (V-ni II) parts are marked 'poco'. The Viola (V-le) and Violoncello (V-c.) parts are marked 'cresc. poco a poco'. The Contrabass I (I solo) part is marked 'f'. The Contrabass II (II solo) and Contrabass Division (C-b. div. altri) parts are also present. The score is in a key with two sharps (F# and C#) and a common time signature. The section is marked 'I. II' and 'a2'.

37

Picc. *f ben articolato*

Fl. *a2 f ben articolato*

Ob. *a2 f espress.*

C. ingl. *f espress.*

Cl. *a2 f ben articolato*

Fag. *III f ben articolato*

Cor. *III p* *f I, II*

Tr-be *III p stacc.*

Tr-ni *II p stacc.* *III IV p stacc.*

Timp. *mf*

P. III *mf* *pp*

Piano *f*

37

(шир. см.)

V. ni I *f pleno voce (шир. см.)*

V. ni II *f pleno voce (шир. см.)* *arco v unis.*

V. le *f pleno voce*

V. c. *I II a2 soli* *ff* *f*

C. b. *altri* *ff* *f*





Picc. *ff*

Fl. *ff*

Ob. *cresc. poco a poco*

C. ingl. *cresc. poco a poco*

Cl. *ff*

Fag. *ff* *cresc. poco a poco*

Tr-be *cresc. poco a poco*

Tr-ni *cresc. poco a poco*

*p stacc.* *cresc. poco a poco* *p stacc.* *cresc. poco a poco*

P-tti

Arpa

Piano *ff*

38

*cresc. poco a poco*

*cresc. poco a poco*

Archi *cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

1699

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. ingl. *ff*

Cl. *ff*

Fag. *ff*

Tr. be

Tr. ni

P. tti

Arpa *ff* *molto*

Piano *ff*

Archi

Detailed description: This page of a musical score, numbered 58, contains staves for various instruments. The Piccolo, Flute, Oboe, Clarinet, and Bassoon parts are marked with a forte-fortissimo (*ff*) dynamic. The Flute and Clarinet parts include fingering numbers (1, 2) and breath marks. The Trumpet and Trombone parts are shown in two staves each. The Percussion part is marked *tti*. The Arpa (Harp) part features a melodic line with a *molto* marking and a *ff* dynamic. The Piano part is marked *ff*. The Archi (Strings) part is shown in four staves with a melodic line and a *ff* dynamic. The score is written in a key signature of one flat and a 3/4 time signature.

Fl. 1

Fl. 2

Cl. 3

Fag.

Flute 1 and 2 parts feature rapid sixteenth-note passages. Clarinet 3 and Bassoon parts have more melodic lines with some slurs and accents.

Tr. ba

Tr. al

Trumpet and Trombone parts consist of rhythmic patterns and chords, with a *ff* dynamic marking in the later measures.

Timp.

Dr.

cresc. poco a poco

Tympani and Drum parts show rhythmic accompaniment. The drum part includes the instruction *cresc. poco a poco*.

Arpa

molto

Harp part features a melodic line with a *molto* marking and a *ff* dynamic marking.

P. no

Piano part features a complex rhythmic pattern with many sixteenth notes.

Archi

String section score for Violins I, Violins II, Violas, Cellos, and Double Basses, featuring melodic lines with slurs and accents.

Picc. *ff* (a2) *ff marcatis.*

Fl. *ff* (a2) *ff marcatis.*

Ob. *ff* (a2) *ff*

C. ingl. *ff*

Cl. *ff* (a3) *ff marcatis.*

Fag. *ff* (a2)

Cor.

Tr-be *p* *ff* *p* *ff* *p* *ff*

Tr-ni *p* *ff* *p* *ff* *p* *ff*

Timp.

T-ro *ff* secco (метелочками) *mp* sempre

Piano *ff*

Archi *ff* *ff marcatis.* (шир. см.)

*ff* *ff marcatis.* (шир. см.)

*ff* *ff marcatis.* (шир. см.)

*ff* *ff marcatis.*



Picc. *mf*

Fl. *mf*

Ob. *marcatiss.*

Cl. *mf*

Cor. *ff marcatiss.*

Tr-be *ff*

Tr-ni

Crotali: *ord. (друг о друга)*

T-ro *ff*

Archi

40

Picc.

Fl.

Ob.

Cl.

Cor.

Tr-be

Tr-ni

Crotali

T-ro

Archi

Musical notation for Piccolo, Flute (a2), Oboe (a2), and Clarinet (a3). The score shows rhythmic patterns with accents and dynamic markings.

Musical notation for Cor Anglais, Trumpets (Tr-be), and Trombones (Tr-ni). The section includes dynamic markings such as *ff*, *p*, and *sf*.

Musical notation for Cymbals (Crotali) and Snare Drum (T-ro). The notation includes dynamic markings like *sf*.

40

Musical notation for the string section (Archi), including Violins I, Violins II, Violas, Cellos, and Double Basses. The notation shows sustained notes and dynamic markings.



Picc. *sf* sempre

Fl. *sf* sempre

Ob. *sf* sempre

Cl. *sf* sempre

Fag. *sf* sempre

Cor. *sf* sempre

Tr-be *sf* sempre

Tr-ni *sf* sempre

Cucchiai (Due suonatori) *sol* a2 con tutta la forza

T-ro *sf* sempre

Archi *sf* sempre



43

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr. ba

Tr. m.

Timp.

schiaio  
le suo-  
... (cri)

T-ro

tam

lrpa

ano

Detailed description: This block contains the musical score for measures 43 through 47. The instruments listed on the left are Piccolo, Flute, Oboe, English Horn, Clarinet, Bassoon, Cor Anglais, Trumpet (Bass), Trumpet (Middle), Timpani, Cymbal (Schiaio), Triangle (T-ro), Tam-tam, Harp (lrpa), and Piano (ano). The score shows various musical notations including notes, rests, and dynamic markings such as *sf* and *sfz*. The woodwinds and strings play rhythmic patterns, while the percussion instruments have specific rhythmic figures.

43

chi

Detailed description: This block contains the musical score for measures 43 through 47, focusing on the string and piano parts. The instrument listed on the left is 'chi', likely representing the strings. The score shows rhythmic patterns with dynamic markings such as *sfz* and *sf*. The piano part is marked with *sfz martelé* and *sf martelé*, indicating a specific playing technique. The strings play a rhythmic accompaniment.

Picc. *ff marcatis.*

Fl. *ff marcatis.*

Ob. *ff marcatis.*

C.ingl. *ff marcatis.*

Cl. *ff marcatis.*  
III

Fag. *ff marcatis.*

Cor. *ff* (t)

Tr-be *ff pleno voce*

Tr-ni *ff pleno voce*

Timp.

Crotali *ff* (палочкой от треугольника) (металлическими бочками)

T-ro *f distinto*

Arpa B-dur *ff marcatis.*

Piano

Archi *ff detache*

*pizz.*

*ff marcatis.*

Picc. *ff marcatis.*

Fl. *ff marcatis.*

Ob. *ff marcatis.*

C. ingl. *ff marcatis.*

Cl. *ff marcatis.*

Fag. *ff marcatis.*

Cor.

Trpt.

Trbn.

Temp.

Tro.

(по ободку)

ord. (без бумаги)

*ff marcatis.*

(шир. см.) *ff legato sempre*

(шир. см.) *ff legato sempre*

(шир. см.) *ff legato sempre*

(шир. см.) *ff legato sempre*

(шир. см.) *ff legato sempre*



Picc.  
Fl.  
Ob.  
Cl.  
Fag.

Woodwind section score. Piccolo (Picc.) and Oboe (Ob.) parts feature a melodic line with a trill-like figure. Flute (Fl.) and Clarinet (Cl.) parts have a similar melodic line. Bassoon (Fag.) part has a lower, more rhythmic line. Rehearsal mark 45 is indicated above the Flute staff.

Tr-be  
Tr-ni

Trumpet (Tr-be) and Trombone (Tr-ni) section score. Both parts play a sustained harmonic accompaniment with a trill-like figure. Rehearsal mark 45 is indicated above the Trombone staff.

T-ro  
Piano

Trombone (T-ro) and Piano section score. Trombone part has a steady rhythmic accompaniment. Piano part features a complex, multi-voiced texture with many notes.

Archi

String section score (Archi). The section consists of five staves (Violin I, Violin II, Viola, Violoncello, and Contrabasso). They play a sustained harmonic accompaniment with a trill-like figure. Rehearsal mark 45 is indicated above the Violin I staff.



46

Tric. Fl. Ob. Cl. Ag.

ff

1. Trombe Tromboni

ff pieno voce

ff

Trombo

3

8

Piano

ff

46

Violini

p

v

Picc.  
Fl.  
Ob.  
Cl.  
Fag.

Woodwind section score including Piccolo, Flute, Oboe, Clarinet, and Bassoon. The Piccolo part is in the top staff. The Flute part has a first ending marked (a2). The Oboe part has a first ending marked (a3). The Clarinet part has a first ending marked (a2). The Bassoon part has a first ending marked (a2). The woodwinds play a melodic line with various articulations and dynamics.

Tr. ba  
Tr. ni

Trumpet and Trombone section score. The Trumpet part has a first ending marked (a2). The Trombone part has a first ending marked (a2). The trumpets and trombones play a melodic line with various articulations and dynamics.

T. ro

Tuba part score. The tuba plays a melodic line with various articulations and dynamics, including triplets and accents.

Piano

Piano accompaniment score. The piano plays a melodic line with various articulations and dynamics, including triplets and accents.

Arch.

String section score. The strings play a melodic line with various articulations and dynamics, including triplets and accents.

Violini I  
Violini II  
Violini III  
Violini IV  
Violoncelli  
Violone

Trombe  
Tromboni

Organo

Pianoforte

Archetti

47

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Tr-be *ff*

Tr-ni *ff*

T-ro

Piano *ff*

47

Archl



Picc. *f*

Fl. *a2* *f*

Ob. *f*

Cl. *f*

Fag. *a2*

Tr be *a2* *f*

Tr-ni *a2* *f*

T-ro *f* *f'*

Piano *f*

Archi *p*

48



Fl. c. 1. 2. 3. Fag.

Fl. c. 1. 2. 3. Fag.

Cor. Tr. se Tr. ni

Cor. Tr. se Tr. ni

*soli*  
*ff marc.*  
*soli*  
*ff marc.*  
*Isola*  
*ff pieno voce*  
*I solo*  
*ff pieno voce*

T. o. Pia. o.

T. o. Pia. o.

Arch.

Arch.

Picc.

Musical score for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The Piccolo part is marked with a flat (b). The Flute part includes a second octave marking (a2). The Oboe part includes a third octave marking (a3). The Clarinet part includes a second octave marking (a2). The Bassoon part includes a second octave marking (a2).

Cor.

Musical score for Cor Anglais (Cor.).

Tr-be

Musical score for Trumpet (Tr-be).

Tr-ni

Musical score for Trombone (Tr-ni). The part includes a Roman numeral IV and a dynamic marking *p*.

Timp.

Musical score for Timpani (Timp.).

Crotali

Musical score for Cymbals (Crotali).

T-ro

Musical score for Tom Tom (T-ro). The part includes a dynamic marking *p* and a triplet marking (3).

Piano

Musical score for Piano. The part includes a dynamic marking *p* and a triplet marking (3).

Archi

Musical score for Strings (Archi). The part includes a dynamic marking *p* and a crescendo marking *cresc. molto*.



50

Picc.  
Fl.  
Ob.  
Cl.  
Fag.

Cor.  
Tr. 1. & 2.  
Tr. 3. & 4.

Timp.  
Crotali  
T. ro  
Piano

50

Archi

Picc. Fl. Ob. Cl. Fag.

Cor. *molto*

Tr-be *molto*

Tr-ni I II, III IV *molto*

Timp. T-ro *molto*

Archi

51

Picc.

Musical staff for Piccolo (Picc.). The staff contains a melodic line starting with a dynamic marking of *ff* and a *cresc.* instruction. The key signature has one flat (B-flat).

Fl.

Musical staff for Flute (Fl.). The staff contains a melodic line starting with a dynamic marking of *ff* and a *cresc.* instruction. The key signature has one flat (B-flat).

Ob.

Musical staff for Oboe (Ob.). The staff contains a melodic line starting with a dynamic marking of *ff* and a *cresc.* instruction. The key signature has one flat (B-flat).

C. ingl.

Musical staff for English Horn (C. ingl.). The staff contains a melodic line starting with a dynamic marking of *ff* and a *cresc.* instruction. The key signature has one flat (B-flat).

Cl.

Musical staff for Clarinet (Cl.). The staff contains a melodic line starting with a dynamic marking of *ff* and a *cresc.* instruction. The key signature has one flat (B-flat).

Fag.

Musical staff for Bassoon (Fag.). The staff contains a melodic line starting with a dynamic marking of *ff* and a *cresc.* instruction. The key signature has one flat (B-flat).

Cor.

Musical staff for Horns (Cor.). The staff contains a chordal accompaniment starting with a dynamic marking of *p* and a *molto* instruction.

Tr-be

Musical staff for Trumpets (Tr-be). The staff contains a chordal accompaniment starting with a dynamic marking of *p* and a *molto* instruction.

Tr-ni

Musical staff for Trombones (Tr-ni). The staff contains a chordal accompaniment starting with a dynamic marking of *p* and a *molto* instruction.

Timp.

Musical staff for Timpani (Timp.). The staff contains a rhythmic accompaniment starting with a dynamic marking of *p* and a *molto* instruction.

Cucchiaio  
(e suonatori)  
Crotali

Musical staff for Cymbals and Triangle. The staff contains rhythmic markings and the instruction *(палочками) + (по ободку)*.

T-ro

Arpa

Musical staff for Harp (Arpa). The staff contains a melodic line starting with a dynamic marking of *ff* and a *cresc.* instruction.

Piano

Musical staff for Piano. The staff contains a melodic line starting with a dynamic marking of *ff* and a *cresc.* instruction.

51

Archi

Musical staff for Strings (Archi). The staff contains a melodic line starting with a dynamic marking of *ff* and a *cresc.* instruction. The instruction *arco v* is present.

Picc. *sim.*

Fl. *sim.*

Ob. *sim.*

C. ingl. *sim.*

Cl. *sim.*

Fag. *sim.*

Cor. *sim.*

Tr-be *sim.*

Tr-ni *sim.*

Timp. *sim.*

Cucchiaio *sim.*

Crotali *sim.*

T.ro *sim.*

Piano *sim.*

Archi *sim.*



Picc. Fl. Ob. Ingli. Cl. Fag. Cor. Tr-ni Imp. Cucchiaio Castali Tro. Piano

52

52

Archi

Picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

Timp.

Cucchiaio

Crotali

T-ro

Piano

8

Arch.

Picc. *pp sub.*

Fl. *pp sub.*

Ob. *pp sub.*

2. ingl. *pp sub.*

Cl. *pp sub.*

Fag. *pp sub.*

Cor. *pp sub.*

Tr-be *pp sub.*

Tr-ni *pp sub.*

Timp. *pp sub.*

Zucchiaio *pp sub.*

Crotali *pp sub.*

T-ro *pp sub.*

Piano

Archi *pp sub.*



acceler. molto ad libitum

(ad lib.)

Picc. *cresc. molto possibile*

Fl. *cresc. molto possibile*

Ob. *cresc. molto possibile*

C. ingl. *cresc. molto possibile*

Cl. *cresc. molto possibile*

Fag. *cresc. molto possibile*

C-fag. *cresc. molto possibile*

Cor. *cresc. molto possibile*

Tr-be *cresc. molto possibile*

Tr-ni *cresc. molto possibile*

Timp. *cresc. molto possibile*

Cucchiaio *(a2) cresc. molto*

Crotali *cresc. molto possibile*

T-ro *cresc. molto possibile*

Piatti *cresc. molto*

Cassa *cresc. molto possibile*

Piano *cresc. molto possibile*

acceler. molto ad libitum

Archi *cresc. molto possibile*



EPILOG<sup>\*)</sup> (quasi improvvisazione)  
Tempo precedente

solo

Piano *marcatiss.*

*sim.*

54

55

*P, ma ben articolato*

*I solo pizz.*

*sol*

56

*I solo*

*II solo pizz.*

*altri*

*pizz.*

The musical score is arranged in systems. The first system features two staves for Piano, with the upper staff marked 'solo' and 'marcatiss.', and the lower staff marked 'sim.'. The second system continues the piano part. The third system introduces a new piano part with measure number 54. The fourth system continues the piano part with measure number 55, marked 'P, ma ben articolato'. The fifth system introduces a C-b. (Cello/Bass) part with measure number 55, marked 'I solo pizz.' and 'sol'. The sixth system introduces Fl. (Flute) and Cl. (Clarinet) parts with measure number 56, marked 'sol'. The seventh system continues the piano part. The eighth system introduces a C-b. part with measure number 56, marked 'I solo' and 'II solo pizz.'. The ninth system continues the C-b. part with measure number 56, marked 'altri' and 'pizz.'. The score concludes with a final piano part.

\*) Эпилог исполняется по желанию - в случае успеха „Озорных частушек“ при публичном, концертном исполнении (это как бы „выписанный био“).

\*\*) В эпиллоге партию Piano желательно исполнять дирижеру. Дирижер так же может (ad libitum!) исполнять соло рояля в цифре [95]. В этом случае, играя правой рукой (стоя!), левой - продолжать дирижировать.

Cl. I

Cor.

Tr-ba

Tr-ni

T-ro

C.b.

I solo

*f marc.*

I sola

*f, ma leggiero*

III solo

*sf marc.*

(мязельными метелочками)

*pp legghieriss. sempre*

tutti unis.

Picc.

Fl.

Ob.

Fag.

Cor.

Tr-ba

Tr-ni

T-ro

C.b.

solo

*f marc.*

57

a2

*f marc.*

*f*

*sf marc.*

*sf marc.*

*sf marc.*

*sf marc.*

III

*sf marc.*

ad lib. poch.)

Picc.

Fl. (a2)

Ob. *staccatiss.*

ingl. *staccatiss.*

Cl. *staccatiss.*

Fag. (a2)

Cor.

Fag. (a2)

Tr-be

Tr-ni

Crotali

Tr-ro

(шпалочкой от треугольника)

Archi

58

Picc. *a2*

Fl. *a2*

Ob.

C.ingl.

Cl. *a2*

Fag. *(a2)*

Cor. I *sf marc. sim.*

Cor. III *sf marc. sim.*

Tr-be I *sf marc.*

Tr-be II *sf marc.*

Tr-be III *sf marc.*

Tr-ni

Crotali

T-ro

58

Archi *ff détaché*



59

Cor. I *sf marc.*

Cor. II *sf marc.*

Cor. III *sf marc.*

Cor. IV *sf marc.*

Tr-be II *sf marc.*

Tr-be III *sf marc.*

Tr-ni I *sf marc.*

Tr-ni II *sf marc.*

T-ro

59

Archl

\*) Ноты, напечатанные мелким шрифтом, - вариант.

Cor. *sim.*

Tr-be

Tr-ni

T-ro

Archi

The musical score is arranged in five systems. The first system contains two staves for Cor (Cornets) and two staves for Tr-be (Trumpets). The second system contains two staves for Tr-ni (Trumpets) and one staff for T-ro (Trombones). The third system contains four staves for Archi (Archi). The score includes various musical notations such as notes, rests, and dynamic markings like *sim.* and *sf*.

Cor. *cresc.*

Tr-be *cresc.*

Tr-ni *cresc.*

Crotali *ord.*

T-ro *poco cresc.* *mf*

Archi *cresc.*

Detailed description of the musical score: The score is for page 91 and includes parts for Cor. (two staves), Tr-be (two staves, I and II), Tr-ni (two staves, I and II), Crotali (one staff), T-ro (one staff), and Archi (four staves). The Cor., Tr-be, and Tr-ni parts feature a *cresc.* marking. The T-ro part has a *poco cresc.* marking and a *mf* dynamic. The Archi part has a *cresc.* marking. The Crotali part has an *ord.* marking. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Senza tempo<sup>\*)</sup> (ma sostenuto assai!)

60

Fl. I solo  
*pp* *dolciss.*

Fl. II solo  
*pp* *dolciss.*

Cl. I solo  
*pp* *dolciss.*

Fag. I solo  
*pp* *dolciss.*

V-ni I  
*pp* *dolciss.*

ad lib.

Fl. I  
*pp*

Fl. II  
*pp*

Cl. I  
*pp*

Fag. I  
*pp*

V-ni I  
*pp*

ad lib.

rit.

61 Tempo I (Allegro assai  $\text{♩} = 144$ )

Cor.  
*p* *stacc.* *cresc. poco a poco*

Tr. be  
*p* *stacc.* *cresc. poco a poco*

Tr. ni  
II, III  
*pp* *stacc.* *cresc. poco a poco*

IV  
*p* *stacc.* *cresc. poco a poco*

Timp.  
*ff* *secco*

T-ro  
*pp* *leggieriss.* *cresc. poco a poco*

C. b.  
*pp*

pizz.

\*) Без дирижера.

\*\*) Повторяется по желанию дирижера - в зависимости от реакции публики. В случае повторения первые четыре такта исполняются без партии V-ni I.

\*\*\*) У исполнителя на Тамбуро в правой руке должна быть метелочка (среднего размера), а в левой - палочка.



62

Picc. *p* *molto* *marc.* *sf*

Fl. *p* *molto* *marc.* *sf*

Ob. *p* *molto* *marc.* *sf*

C.ingl. *p* *molto* *marc.* *sf*

Cl. *p* *molto* *marc.* *sf*

Fag. *p* *molto* *marc.* *sf*

Cor. *molto* *sf* *marc.* *sf*

Tr-be *molto* *sf* *marc.* *sf*

Tr-ni *molto* *sf* *marc.* *sf*

Timp. *pp* *molto* *marc.* *sf*

Cucchiaio (Due suonatori) *molto* *sf* *marc.* *sf*

Crotali *molto* *sf* *marc.* *sf*

T-ro *molto* *sf* *marc.* *sf*

Piano *molto* *sf* *marc.* *sf*

Archi *p* *molto* *marc.* *sf*

*arco* *molto* *sf* *marc.* *sf*

*p* *molto* *sf* *marc.* *sf*

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Picc. *cresc. molto possibile*  
 Fl. *cresc. molto possibile*  
 Ob. *cresc. molto possibile*  
 C.ingl. *cresc. molto possibile*  
 Cl. *cresc. molto possibile*  
 Fag. *cresc. molto possibile*  
 Cor. *cresc. molto possibile*  
 Tr-be *cresc. molto possibile*  
 Tr-nl *cresc. molto possibile*  
 Timp. *cresc. molto*  
 Cucchiaino *cresc. molto*  
 Crotali *cresc. molto possibile*  
 Tro *Peresc. molto possibile*  
 Piano *cresc. molto*  
 Archi *cresc. molto possibile*