Гара Гарајев

БИРИНЧИ СИМФОНИЈА

ПАРТИТУРА

●

КАРА КАРАЕВ

ПЕРВАЯ СИМФОНИЯ

Not nəşrləri və
Bəsyazmaları şöbəsi

ГАРА ГАРАЈЕВ

БИРИНЧИ СИМФОНИЈА

СИМФОНИК ОРКЕСТР ҮЧҮН

ПАРТИТУРА

M78
Г-21

КАРА КАРАЕВ

ПЕРВАЯ СИМФОНИЯ

ДЛЯ СИМФОНИЧЕСКОГО ОРКЕСТРА

ПАРТИТУРА

3958

GARA GARAYEV

THE FIRST SYMPHONY

FOR THE SYMPHONYC ORCHESTRA

FULL SCORE

М. Ф. Ахундов адына
Азәрбајчан Республика
КИТАБХАНАСЫ

АЗӘРБАЈЧАН ДӘВЛӘТ НӘШРИЈЈАТЫ
Бакы—1968

ПРЕДИСЛОВИЕ

Творчество азербайджанского композитора Кара Караева стоит в ряду лучших достижений всей современной музыкальной культуры. Оно значительно и глубоко по своему содержанию, воплощает в себе существенные черты нашей эпохи, утверждает ее высокие этические идеалы.

За плечами композитора — большой и трудный путь — путь художника-новатора, пытливого, неутомимого в своих поисках, работающего с поразительной творческой энергией. Объемен список его произведений, охватывающих почти все музыкальные жанры. И в каждом из них — будь то музыкально-театральные композиции, симфонические, хоровые полотна или камерные миниатюры — разными гранями предстает редкий талант композитора, способный пламенеть гражданской страстностью и проникать в мир заветных, сокровенных человеческих чувств.

Смело начал Кара Караев жизнь в искусстве. Во многих произведениях молодого автора ощущался броский, яркий „почерк" будущего мастера. Среди них — и Первая симфония (*h—moll*), явившаяся одним из ранних образцов этого жанра в творчестве азербайджанских композиторов. Она создана Караевым в 1943 г., когда он занимался в Московской консерватории, в классе Дм. Шостаковича. Уже тогда заметно проявлялось стремление Караева к глубокому, творческому освоению различных сторон сокровищницы мировой музыкальной культуры. В первой симфонии слышится „взрывчатый" драматизм музыки Шостаковича и в то же время ощущается подчеркнутая строгость искусства старинных мастеров, в особенности Баха.

Как и многие произведения тех лет, Первая симфония Караева посвящена памяти героев, погибших в борьбе с фашистскими оккупантами. Она не имеет конкретной программы. Композитор воплощает в музыке накаленную атмосферу военного времени, острые столкновения конфликтных сил, глубокие переживания и мужество соотечественников.

Симфония состоит из двух частей. Ее предваряет медленная, протяжная мелодия-эпиграф, словно говорящая о навсегда печали. Но вскоре напевные интонации резко преображаются, приобретая напористо-решительный характер в теме главной партии. Музыка здесь звучит гневно, протестующе. Новый образ раскрывается в следующем разделе — побочной партии. В широкой, непосредственно льющейся теме ее узнается нежно-доверительная лирика, ставшая одной из ведущих эмоциональных сфер в творчестве композитора. Многогранно развивающийся тематический материал в целом раскрывает драматическое содержание.

Вторая часть — цикл симфонических вариаций на сурово-мужественную тему. Каждая из вариаций — самостоятельный образ, одновременно — звено в общей линии развития. Здесь соседствуют скорбь, печаль, бездушная механистичность, хоральная просветленность. В „многоликости" музыки воплощаются обобщенные впечатления от трудной, противоречивой действительности.

Первая симфония К. Караева исполнялась в дни декады музыки республик Закавказья, состоявшейся в декабре 1944 г. в Тбилиси. Крупные деятели советской музыки отметили, что это произведение — серьезный успех автора, предсказывающий интересное развитие музыканта.

И действительно, вскоре к Караеву пришла творческая зрелость, а его лучшие создания — балеты „Семь красавец", „Тропою грома", поэма „Лейли и Меджнун", симфонические гравюры "Дон Кихот", Третья симфония и другие завоевали любовь широких кругов советских и зарубежных слушателей.

Э. АБАСОВА
Кандидат искусствоведения

MÜGƏDDIMƏ

Azəri bəstəkarı Qara Qarayevin jaradıcılığı müasir musiqi mədəniyyətinin ən jaxşı nailiyyətlərinə bir sırada durur. Bəstəkarın əsrin məsuliyyətli jaradıcılığı dövrümüzə xas olan başlıca xüsusiyyətləri təmsil etdirir, onun jüksək etik ideallarını təcəssüm etdirir.

Bəstəkar böjük və çətin jaradıcılıq jolu keçmişdir. Bu jol hər şeyi dərk etməjə çalışan, öz axtarışlarında jorulmaz bilməjən böjük jaradıcılıq enerjisi ilə nişanələn jenilikçi sənətkarın joludur. O, demək olar ki, bütün musiqi janrlarında əsərlər jazmışdır. Bəstəkarın hər bir əsərində — istər musiqili teatr kompozisiyalarında, istər simfonik, xor parçalarında və ja kamera miniatürlərində onun nadir iste'dadı özünü büruzə verərək, yaradıcılıq vətəndaşlıq ehtirası ilə alovlandırır, insan gəlbinin dərinliklərinə nüfuz etməjə kömək edir.

Qara Qarajev sənət aləmində fəaliyyətə böjük həsarətlə başlamışdır. Kənd müəllifin ilk əsərlərində onun kələcəkdə böjük sənətkar olacağını həstərən əmillər ajdın nəzərə çarpırdı. Onların arasında azəri bəstəkarlarının simfonija jaradıcılığının ilk nümunələrindən biri olan Birinçi simfonija / *h—moll* /xüsusi jer tutur. Qara Qarajev bu əsəri 1943-çü ildə Moskva Konservatoriyasında Dmitri Şostakoviçin sinfində oxuduğu zaman jazmışdır. Həmin o zaman Q. Qarajevin dünja musiqi mədəniyyəti xəzinəsinin jaradıcı qurətdə dərindən mənimsəməsi özünü göstərirdi. Birinçi simfonijada Şostakoviç musiqisinə məxsus kəskin dramatizm ilə barabar, ejni zamanda keçmiş sənətkarların, xüsusilə Bax sənətinə xas olan dərin fəlsəfi dolğunluq hiss olunur.

O dövrün bir çox əsərləri kimi, Qarajevin Birinçi simfonijası da fašist işğalçılarına garşı müharibədə həlak olan qəhrəmanlarının xatirəsinə həsr edilmişdir. Simfonijanın konkret proqramı joxdur. Bəstəkar müharibə dövrünün kəskin gərginliyini, şiddiyyətli gyvələrini şiddətli toqquşmasını, həmvətənlərimizin dərin həjəcanını və qəhrəmanlıq musiqisində təcəssüm etdirir,

Simfonija iki hissədən ibarətdir. O, sanki müharibənin doğurduğu qüssədən xəbər verən ahəstə, həzin melodija epiqrafla başlanır. Ancaq çox keçmədən ahəngdar intonasiyalar kəskin qurətdə dəjişiləpək, əsas partijanın mövzusuna müxalif xarakter verir. Bu zaman musiqi hiddətlə, yüjankarçasına səslənir. Jeni qurətin xüsusiyyətləri növbəti bölmədə /əlavə partijada/ açılır. Bəstəkarların jaradıcılığında əsas emosional əmillərdən biri olan ineə — səmimi lirika burada mövzuja kəniş dəxil olur. Tematik materialın təhlilətli inkişafı bütövlükdə dramatik məzmunu açır.

İkinçi hissə — əsil mərdlik tərənnüm edən simfonik variasiyalar silsiləsindən ibarətdir. Hər bir variasija sərbəst qurət olmagla bərabər, həm də ümumi inkişaf xəttinin müəjjən hissəsinin təşkil edir. Burada gəm, kədər, xoral ajdınlıq bir-birini əvəz edir. Bu "təhlilətli" musiqidə ağır, təzadlı kerçəkliklərdən alınan ümumiləşdirilmiş təəssüratlar ifadə olunmuşdur.

Q. Qarajevin Birinçi simfonijası 1944-çü ilin dekabrında Tbilisidə keçirilən Zaqafqazija respublikalarının musiqi onkünlüjündə ifa olunmuşdur. Sovet musiqisinin kəkrəkli xadimləri rejd etmişdilər ki, bu əsər müəllifin sonrakı jaradıcılıq nailiyyətləri olmagla bərabər, maraqlı inkişaf jolu kələcəjinə də dəlalət edir.

Doğrudan da, az sonra Qarajev jaradıcılığının jetkinlik dövrünə gədəm qojdu və onun ən jaxşı əsərləri — „Jeddi kəzəl", „Jeddi qəzəl" balletləri, „Leyli və Məcnun" süitası, „Don Kixot" simfonik qravürası, Üçüncü simfonijası və başqa əsərləri Sovet İttifaqında, eləcə də xarici ölkələrdə dinləjicilərin dərin rəğbətini qazandı.

E.ABASOVA
Sənətşünaslıq namizədi

ОРКЕСТРИН ТӘРКИБИ

СОСТАВ ОРКЕСТРА

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

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

Tuba

Timpani
Tamburo militare
Piatti
Gran cassa
Tam-tam

Silofono
Piano
Arpa

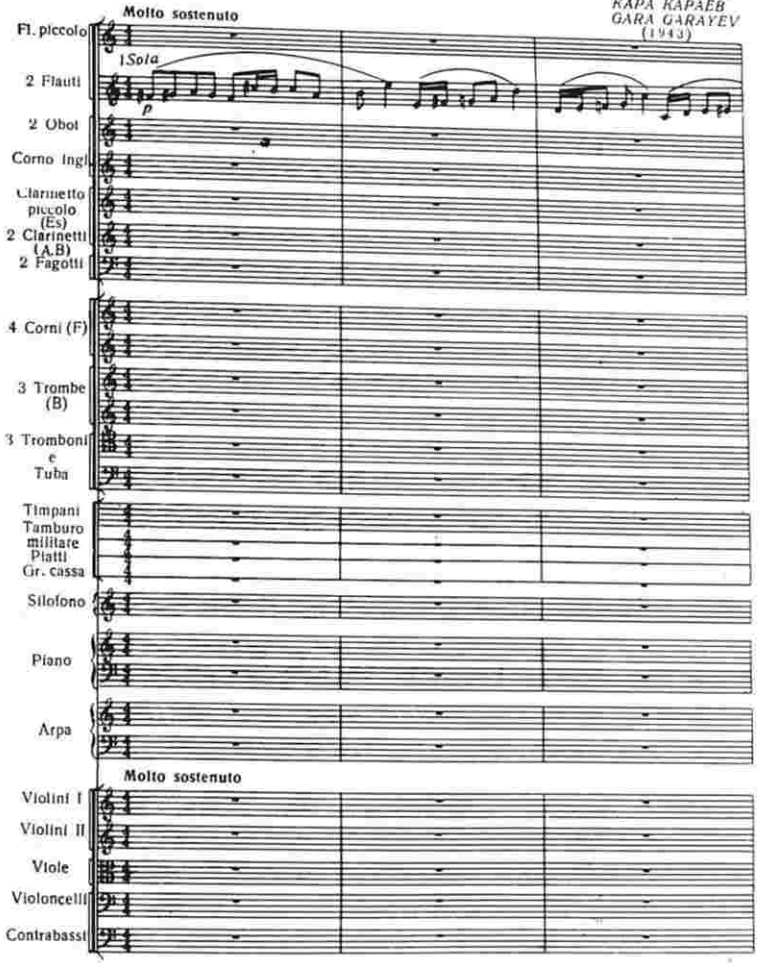
Violini I
Violini II
Viole
Violoncelli
Contrabassi

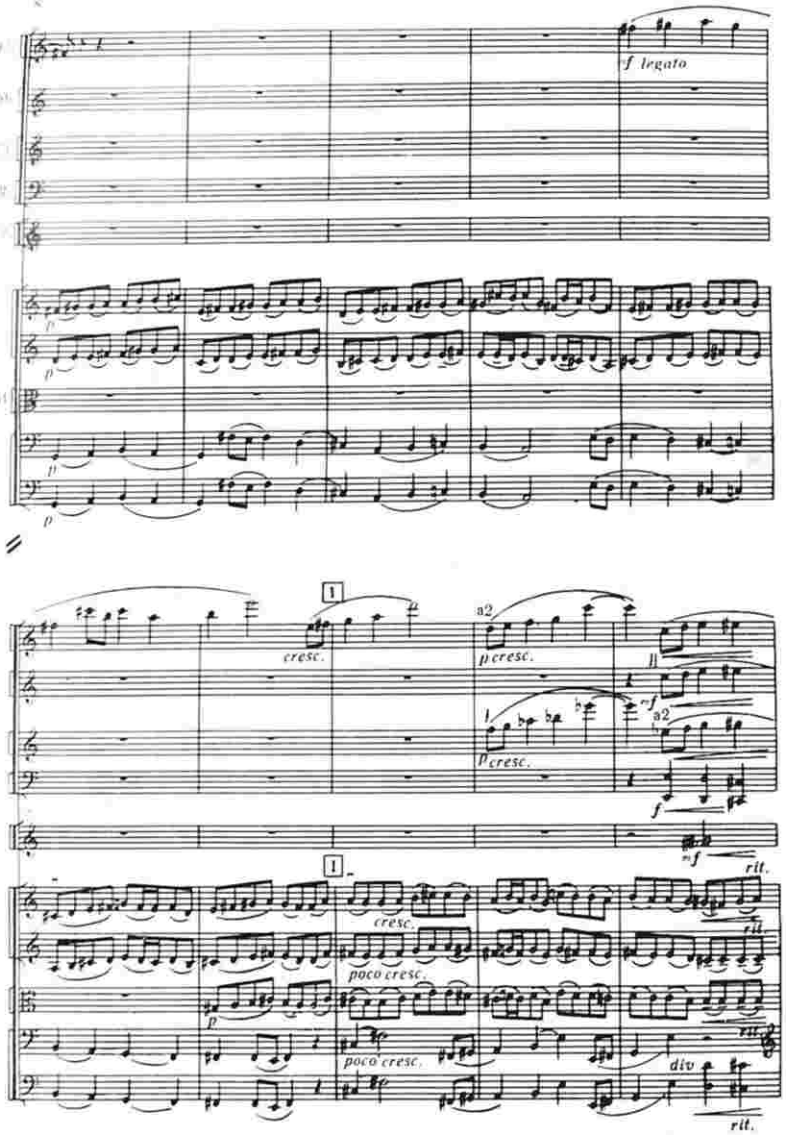
9—5—1
340—68 M

БИРИНЧИ СИМФОНИЈА ПЕРВАЯ СИМФОНИЯ
THE FIRST SYMPHONY

I

ГАРА ГАРАЈЕВ
КАРА КАРАЕВ
GARA GARAYEV
(1943)





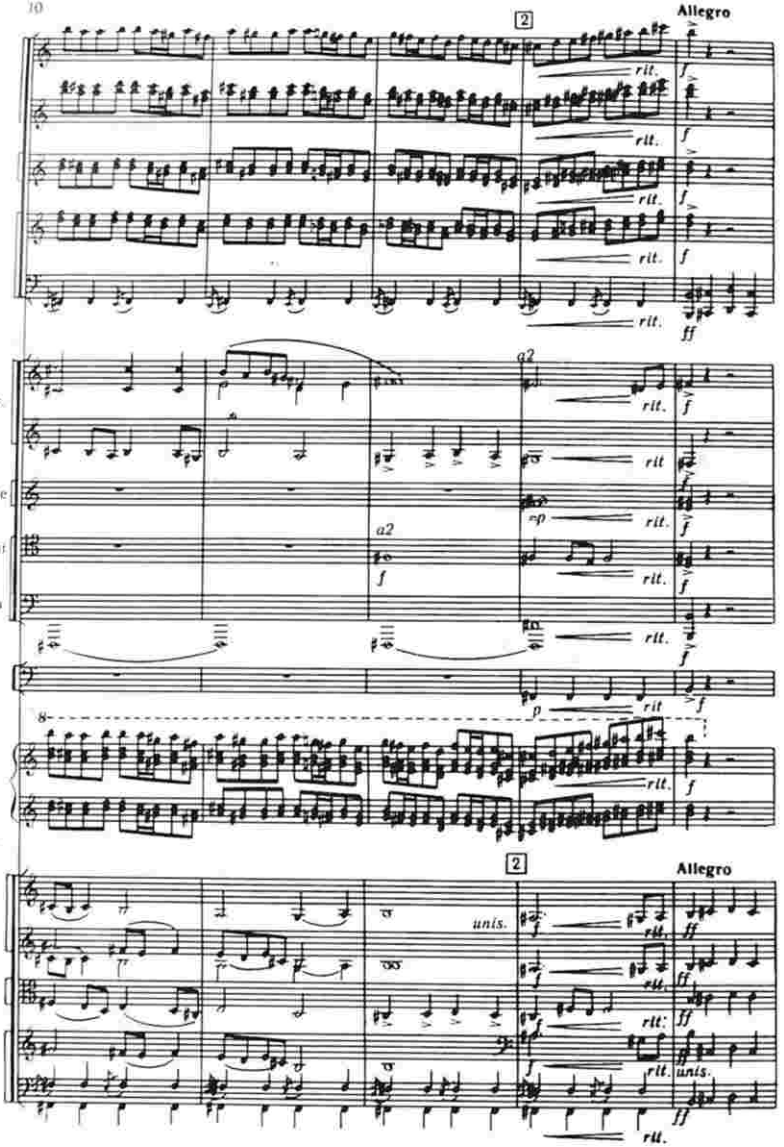
Più mosso

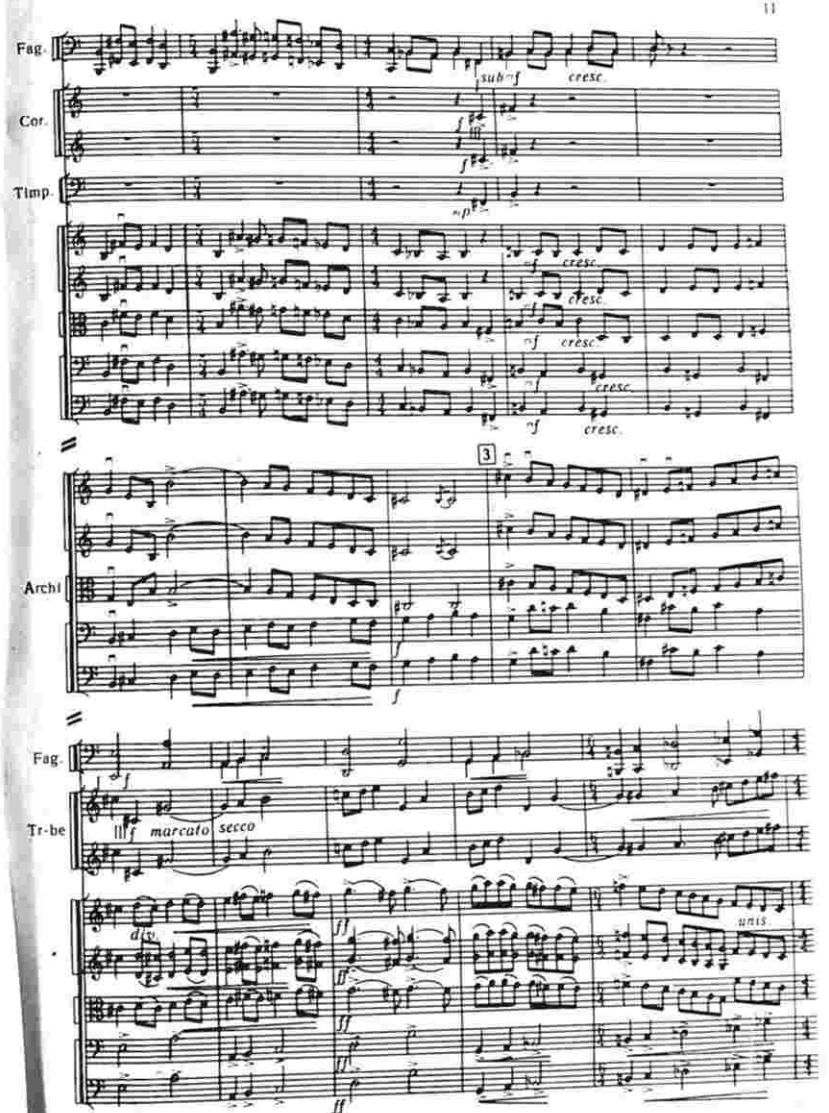
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tuba
P-no

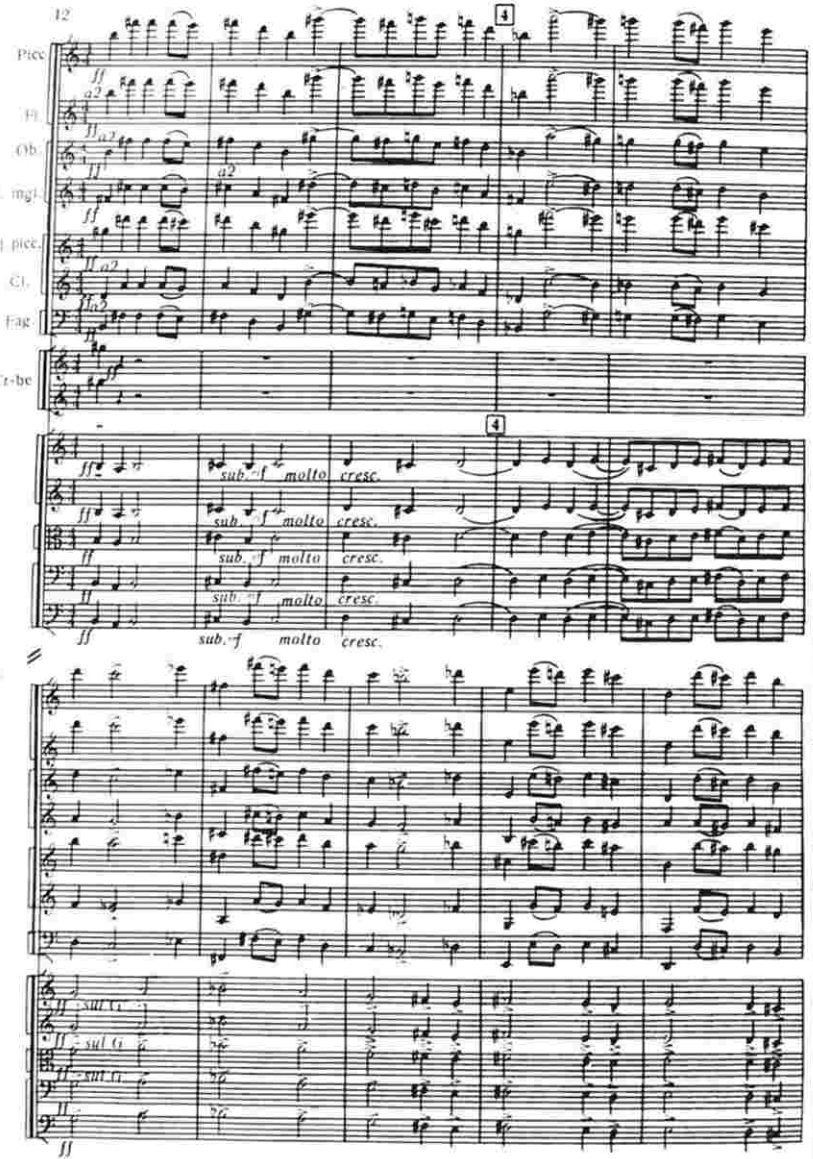
f non tenuto
poco a poco
cresc.
f non legato
a2
I–III
II–IV
mf espress. poco a poco
tenuto
mp
8

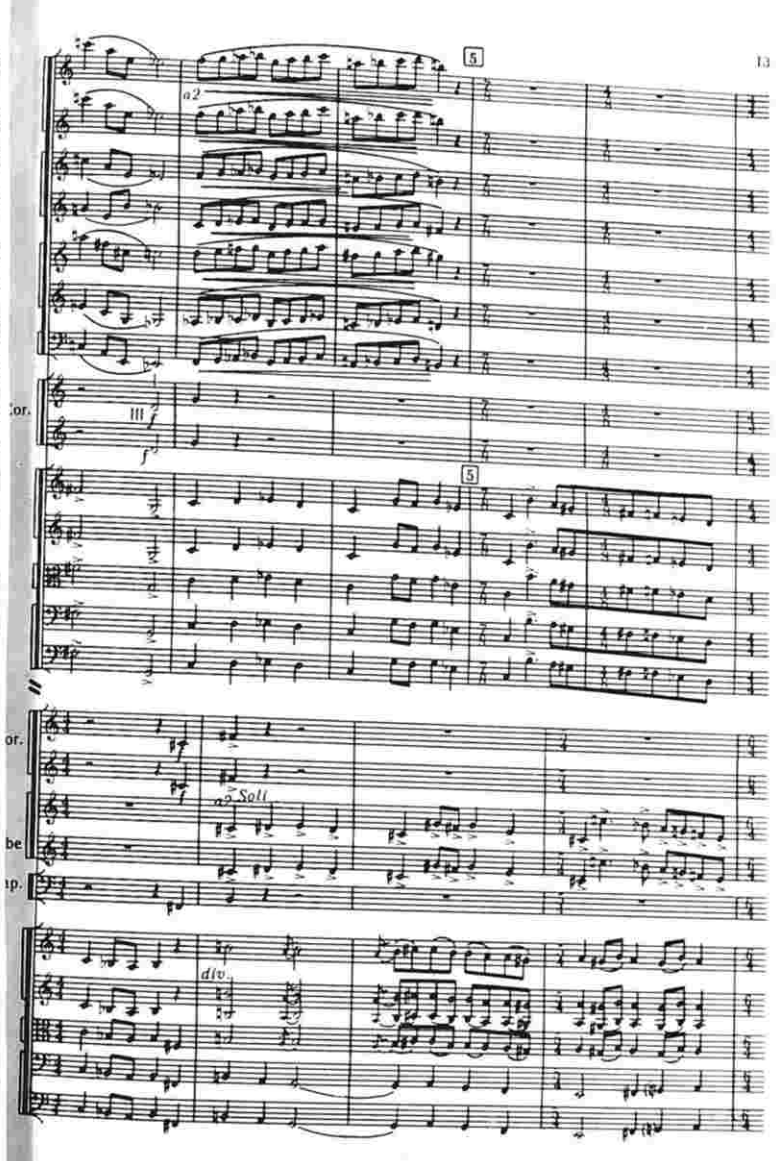
Più mosso

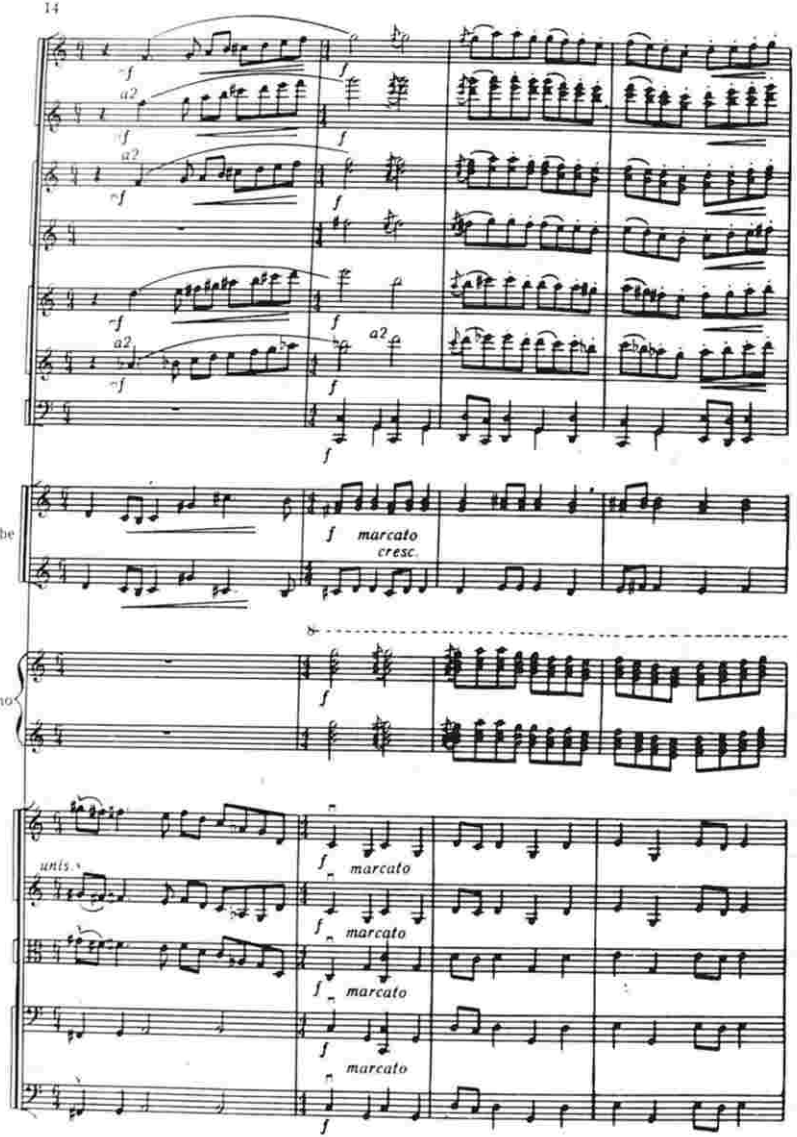
div.
f espress.
f espress. poco a poco

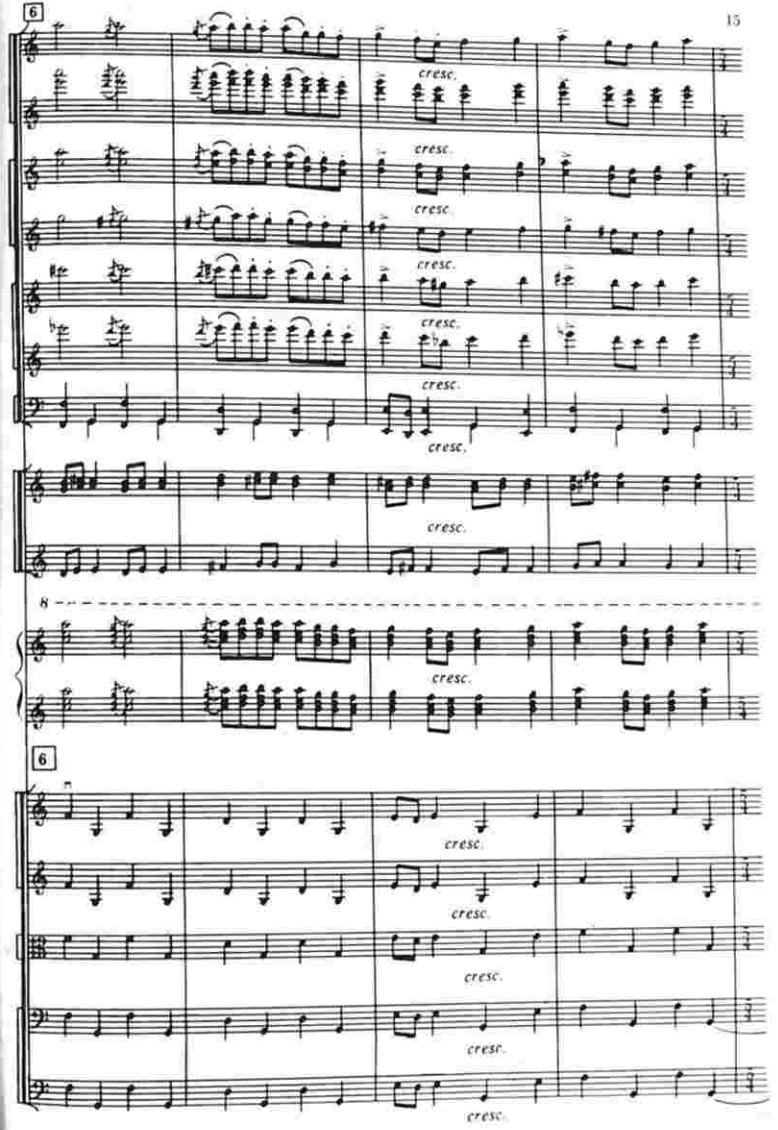

2
Allegro
rit.
Cor.
Tr-be
Tr-ni
e
Tuba
a2
unis.
2
Allegro

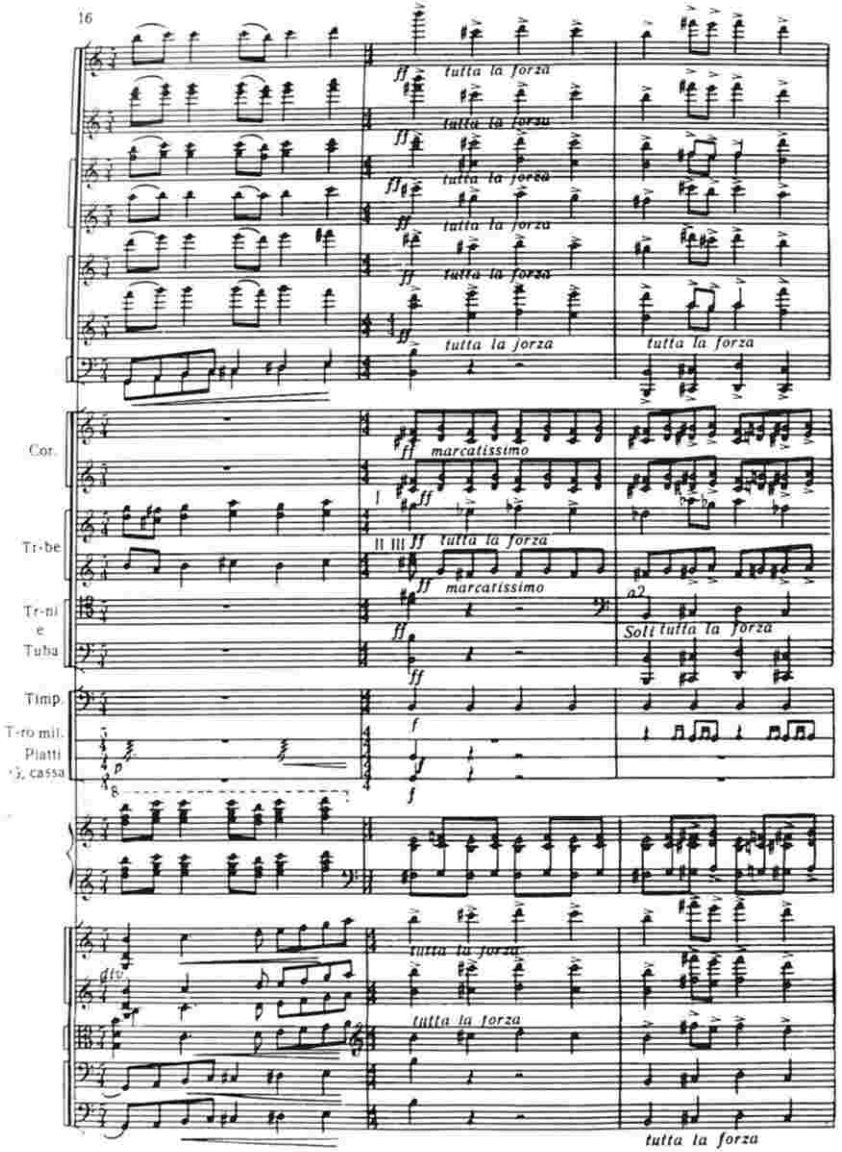

Fag.
Cor.
Timp.
sub f
cresc.
3
Archi
Fag.
Tr-be
marcato
secco
div.
unis.

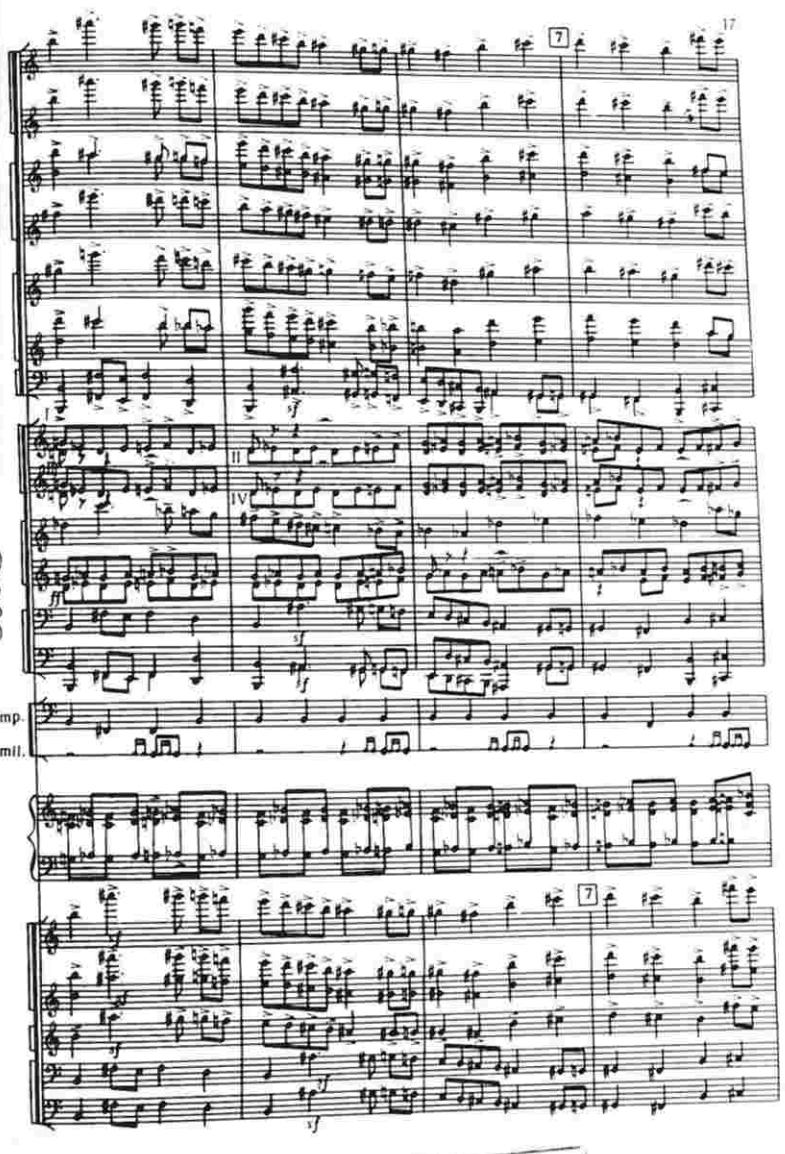

Picc.
Fl.
Ob.
C. mgl.
Cl. picc.
Cl.
Fag.
Tr-be
ff
a2
sub. f molto cresc.
sul G


a2
III
f
a2 Soli
div.


Tr-be
P-no
unis.
a2
f
marcato
cresc.

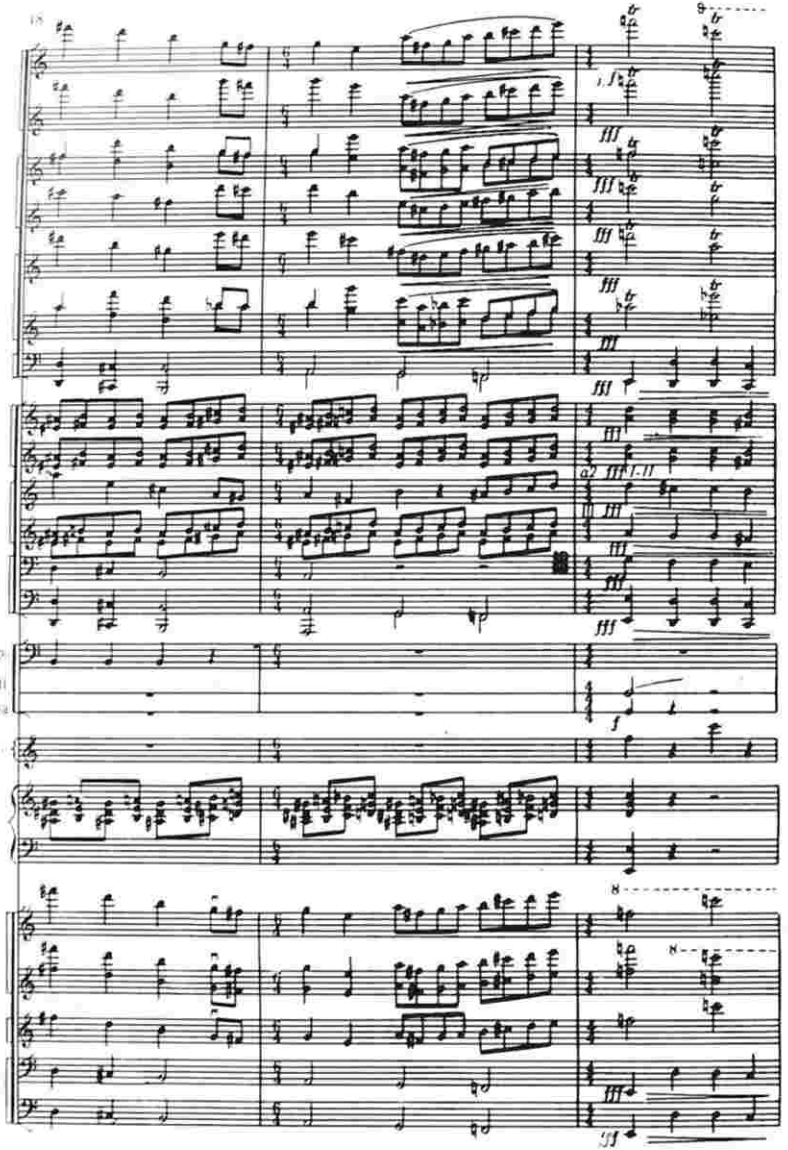

6
cresc.
8
6

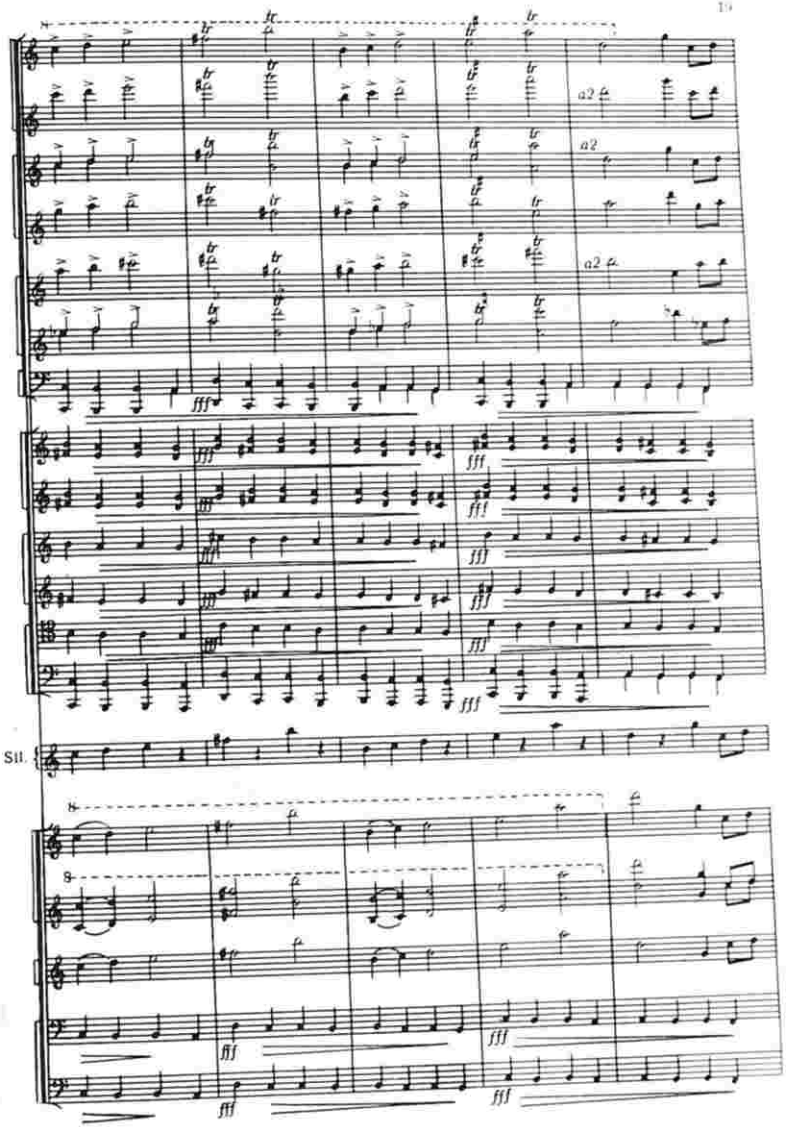


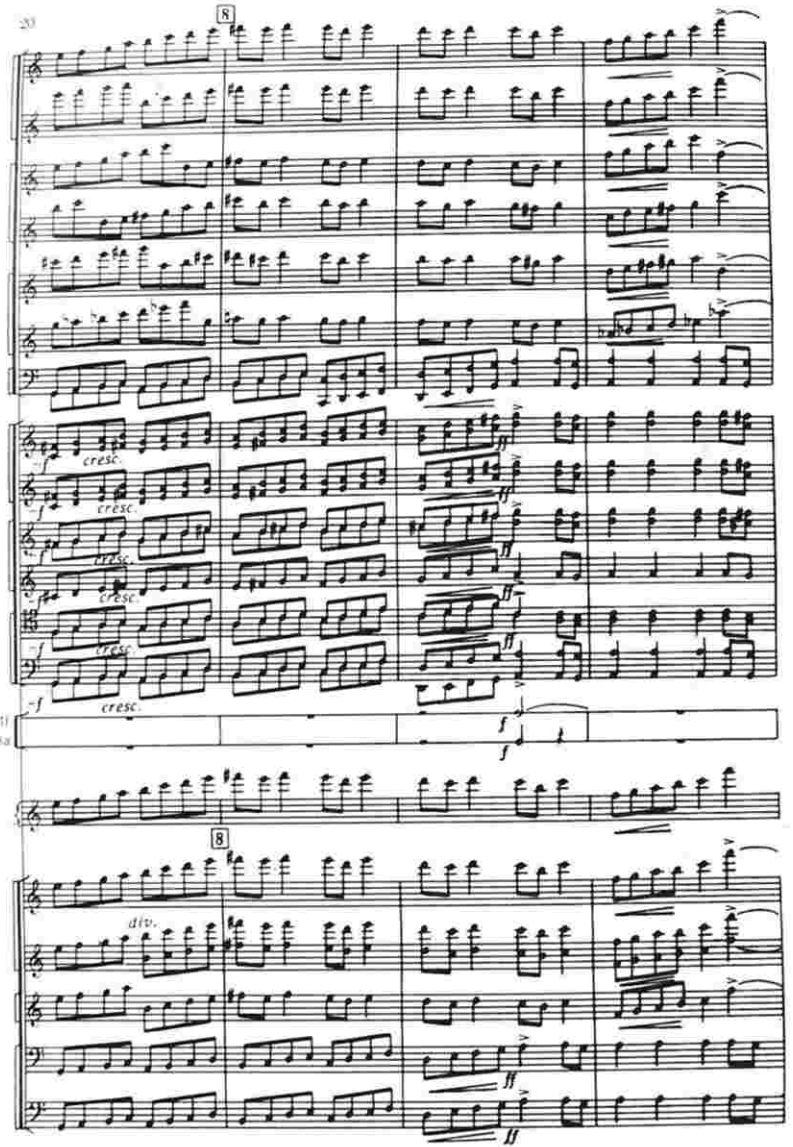


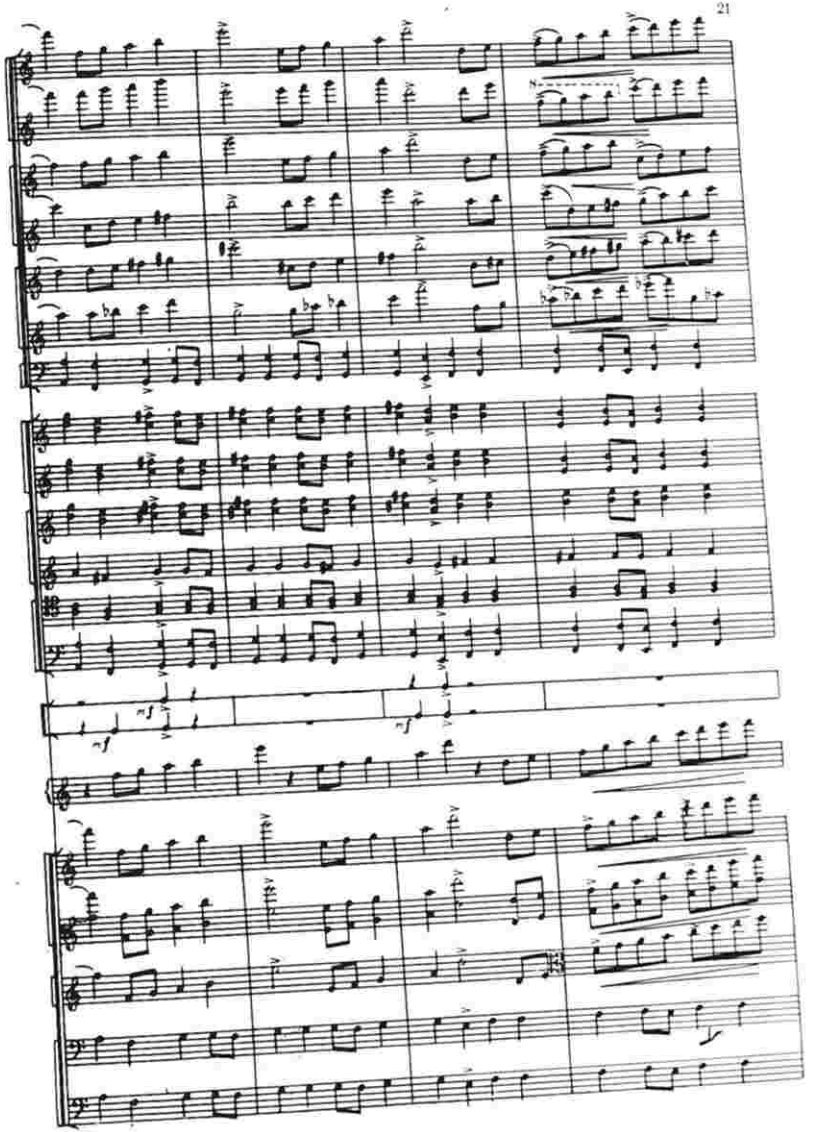
3958

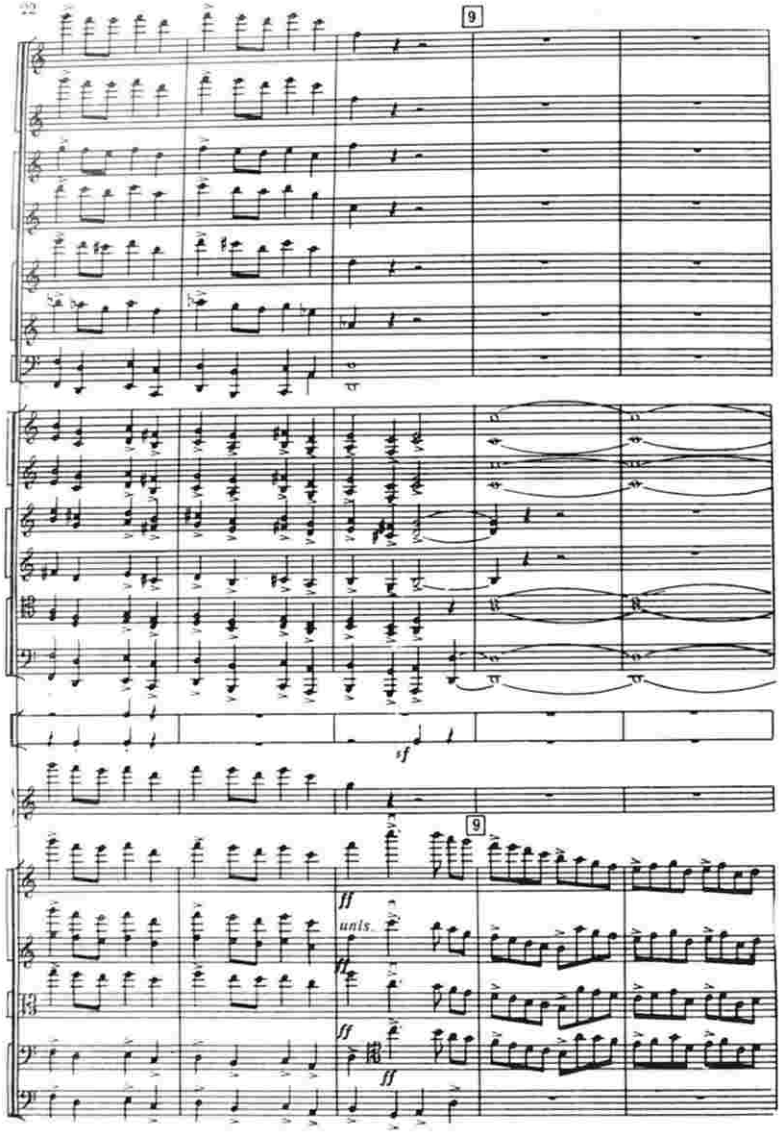
М. Ф. Ахундов адына
Азәрбајчан Республика

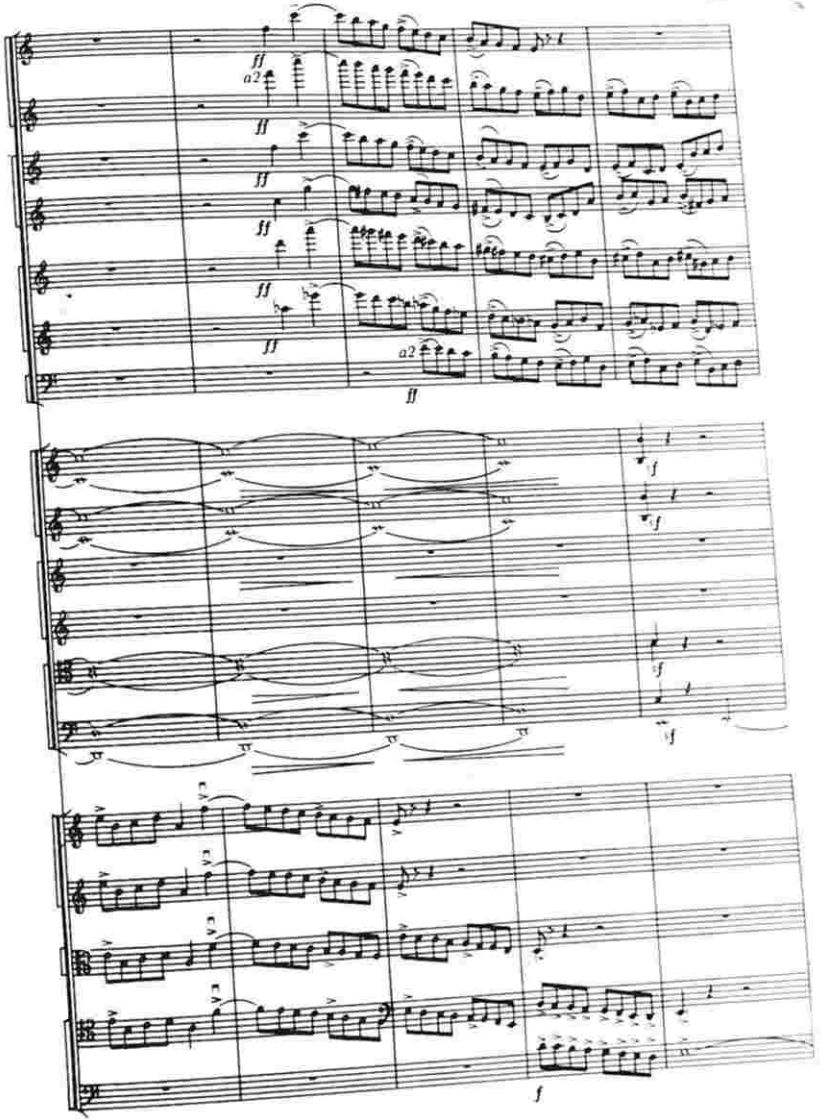

Timp
Piatti
C. cassa
Sil.

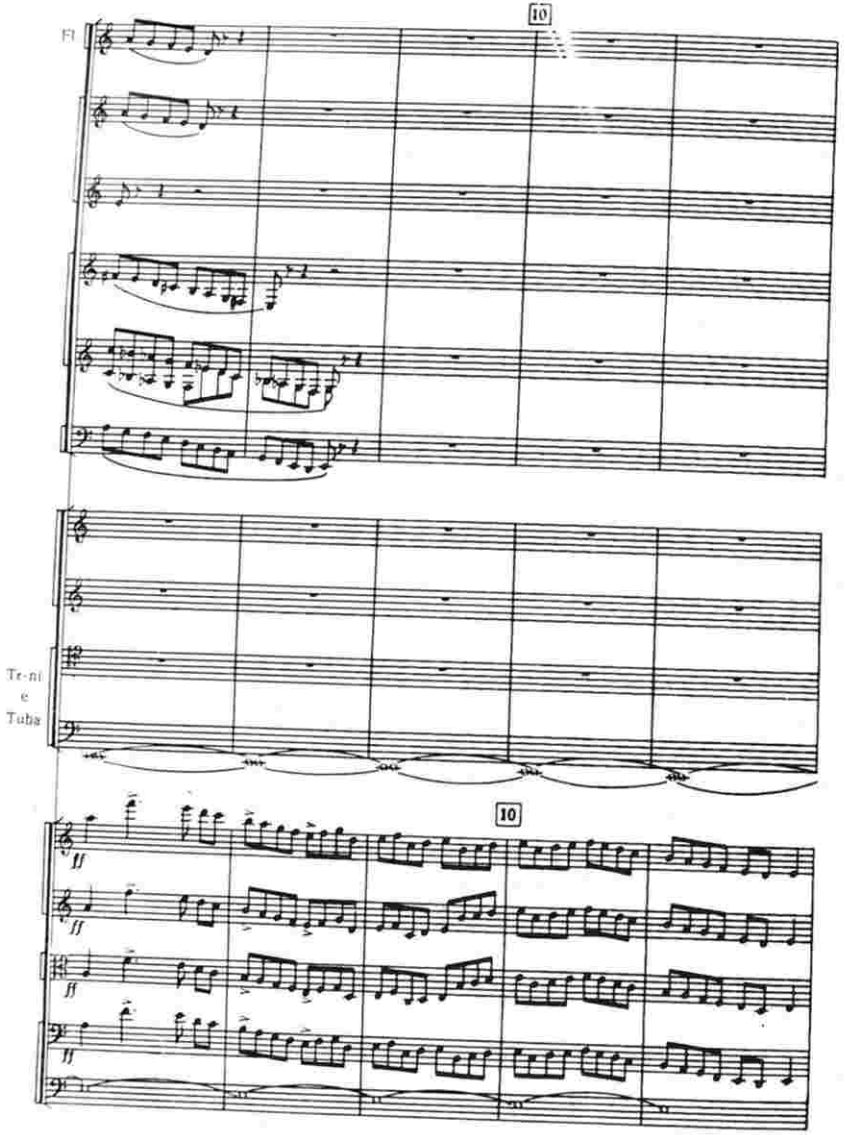

Sil.

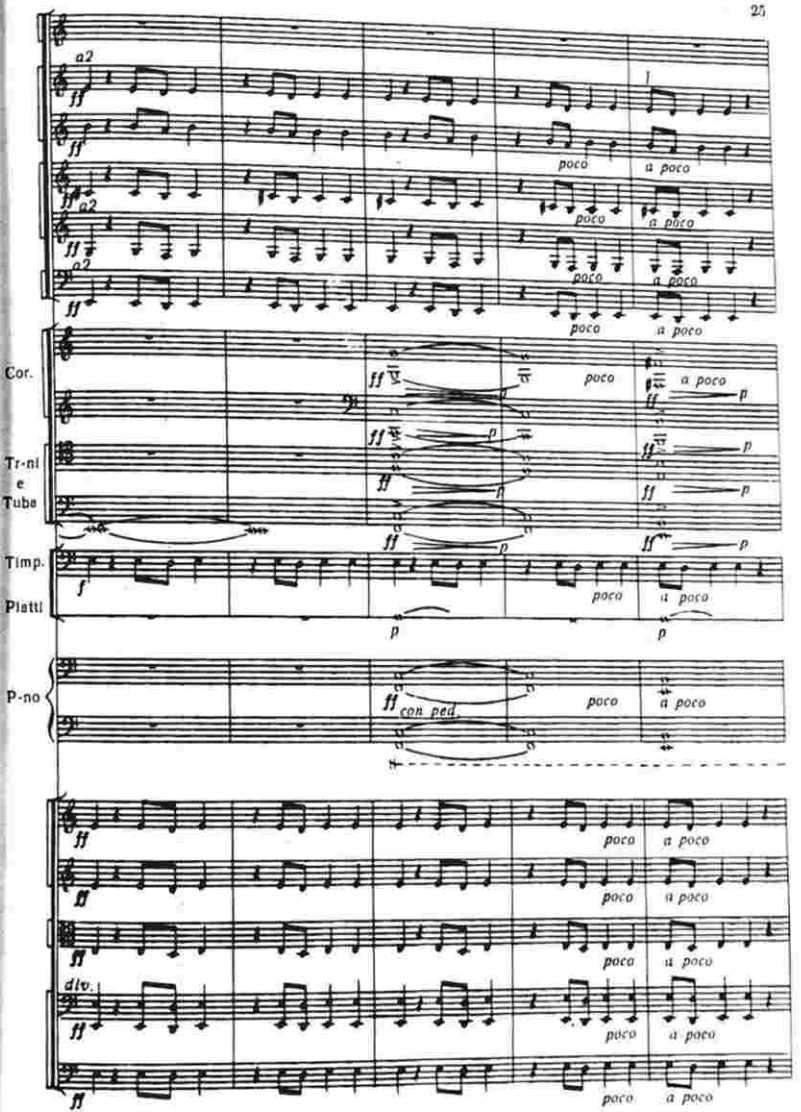

8
cresc.
Piatti
G.cassa
div.
ff

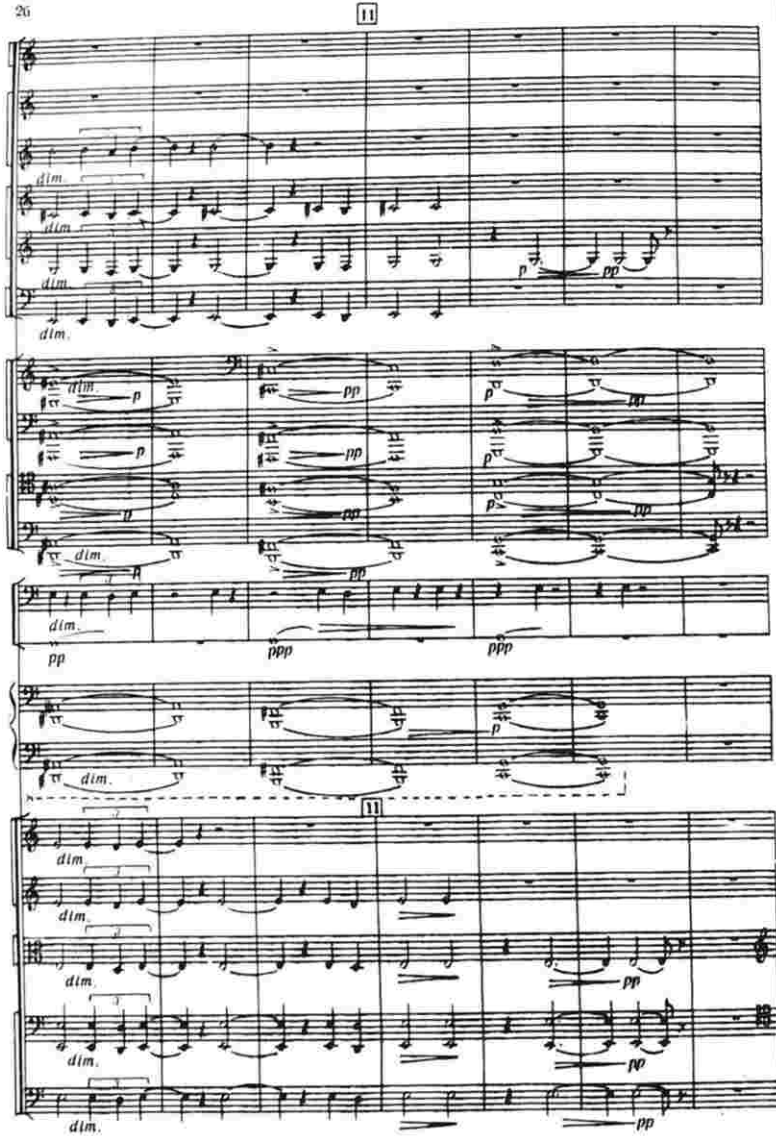

mf

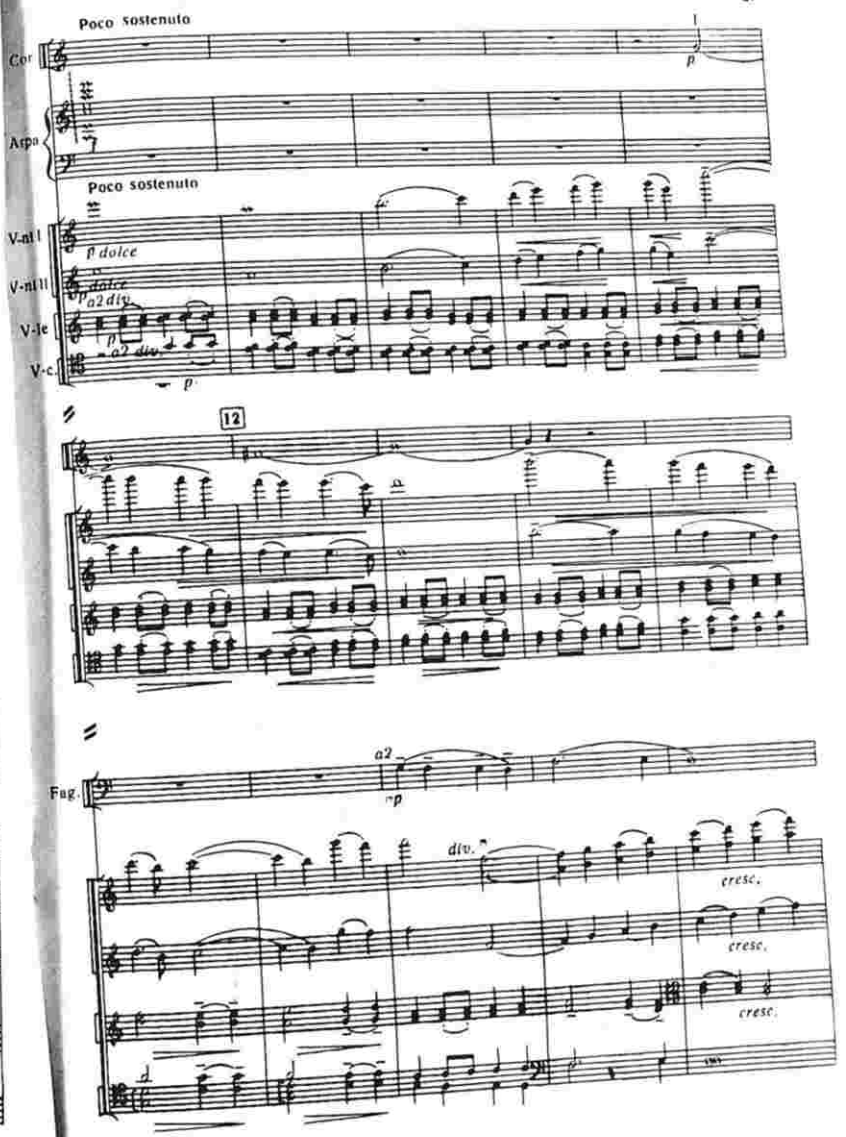

9
sf
9
ff
unis.
ff
ff

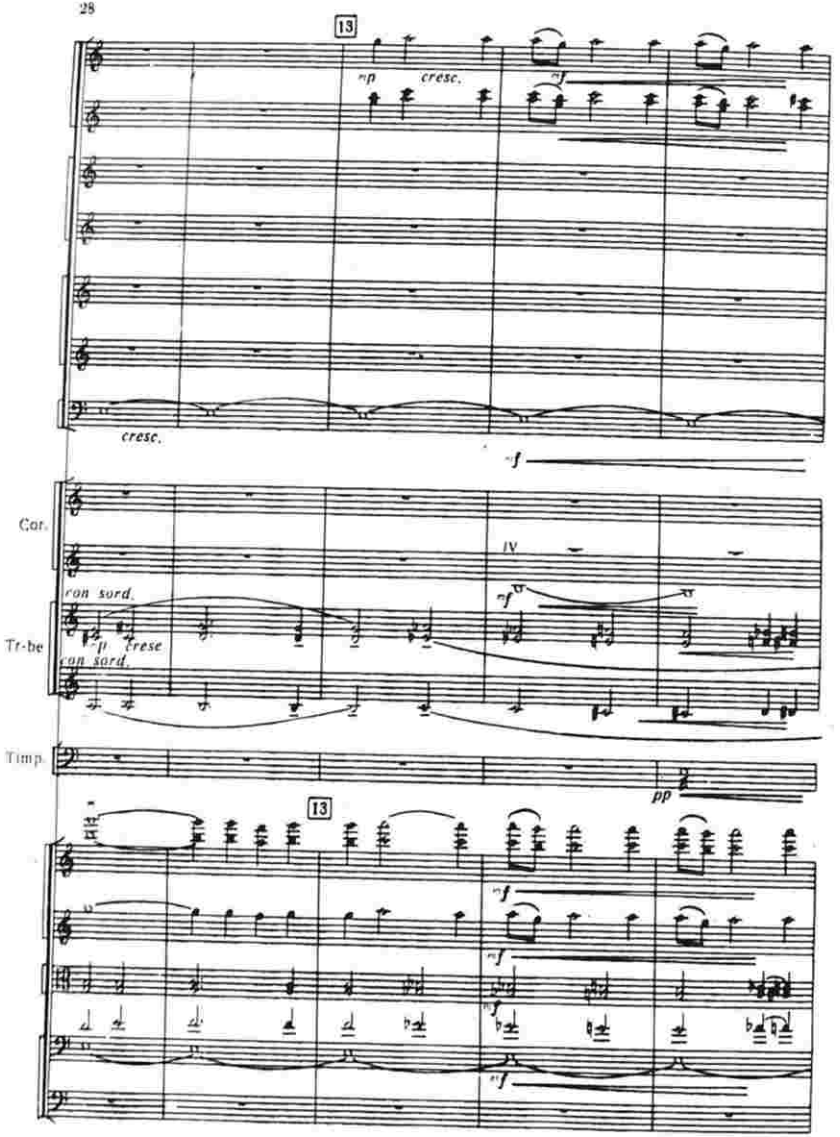

ff
a2
ff
ff
ff
a2
ff
f
f
f

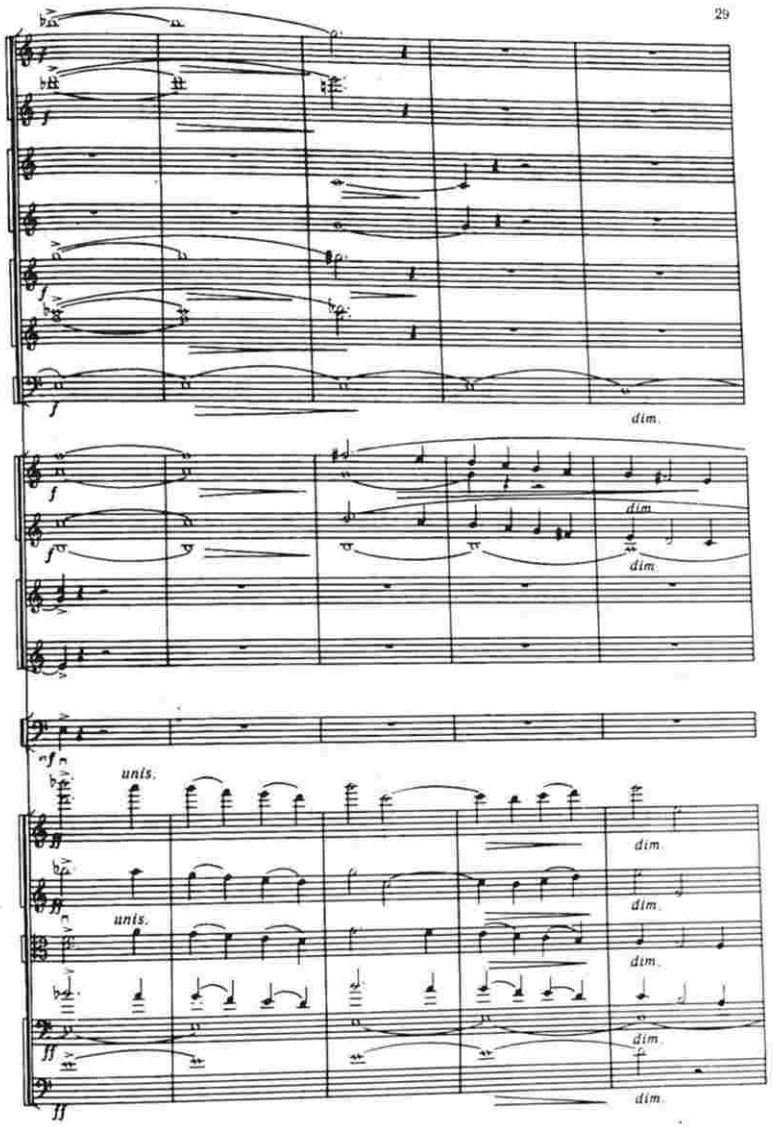

Fl
10
Tr-ni
e
Tuba
10

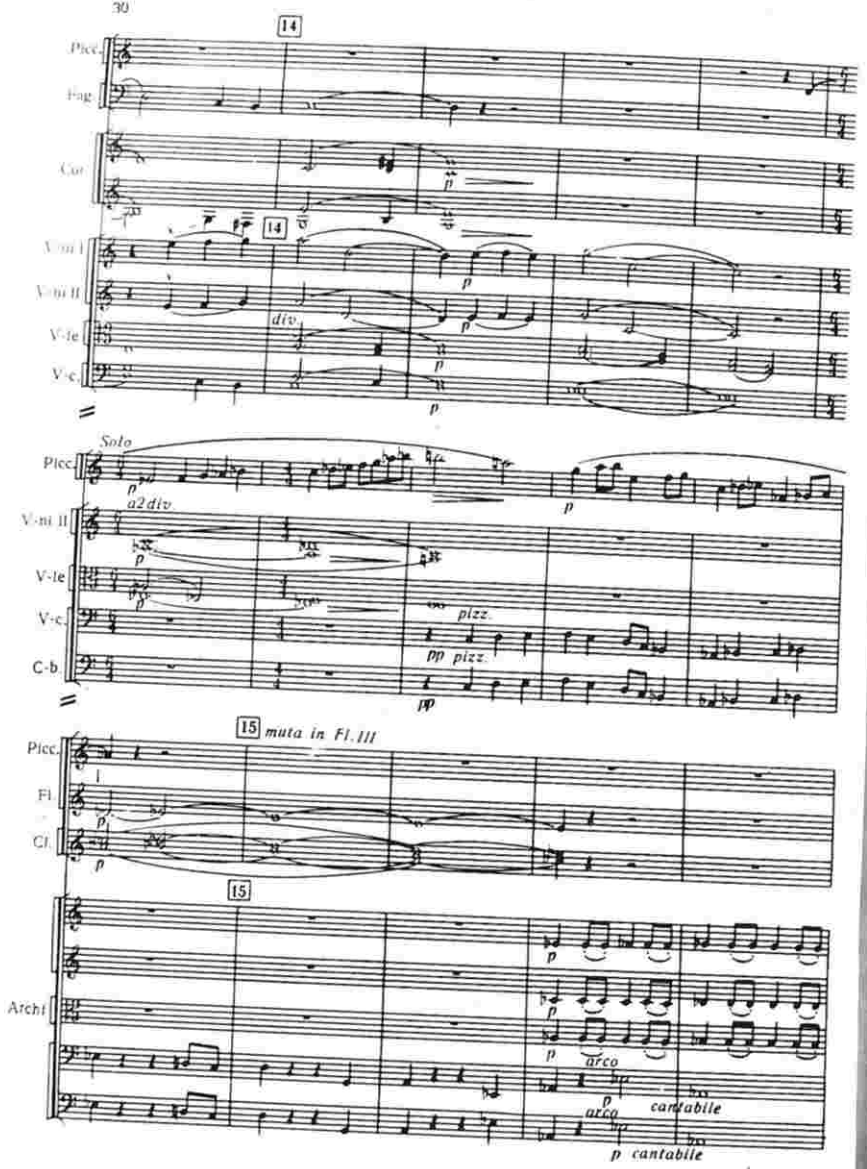

a2
poco
a poco
Cor.
Tr-ni
e
Tuba
Timp.
Platti
P-no
con ped.
div.

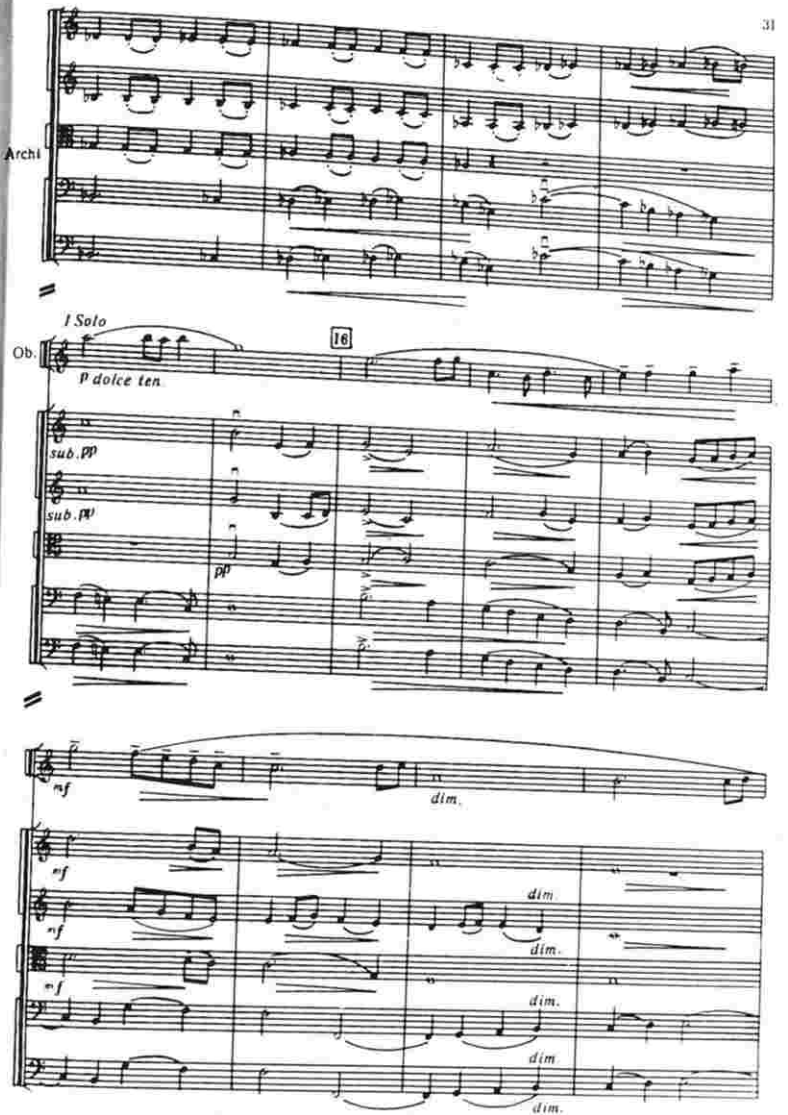

11
dim.
p
pp
ppp
11

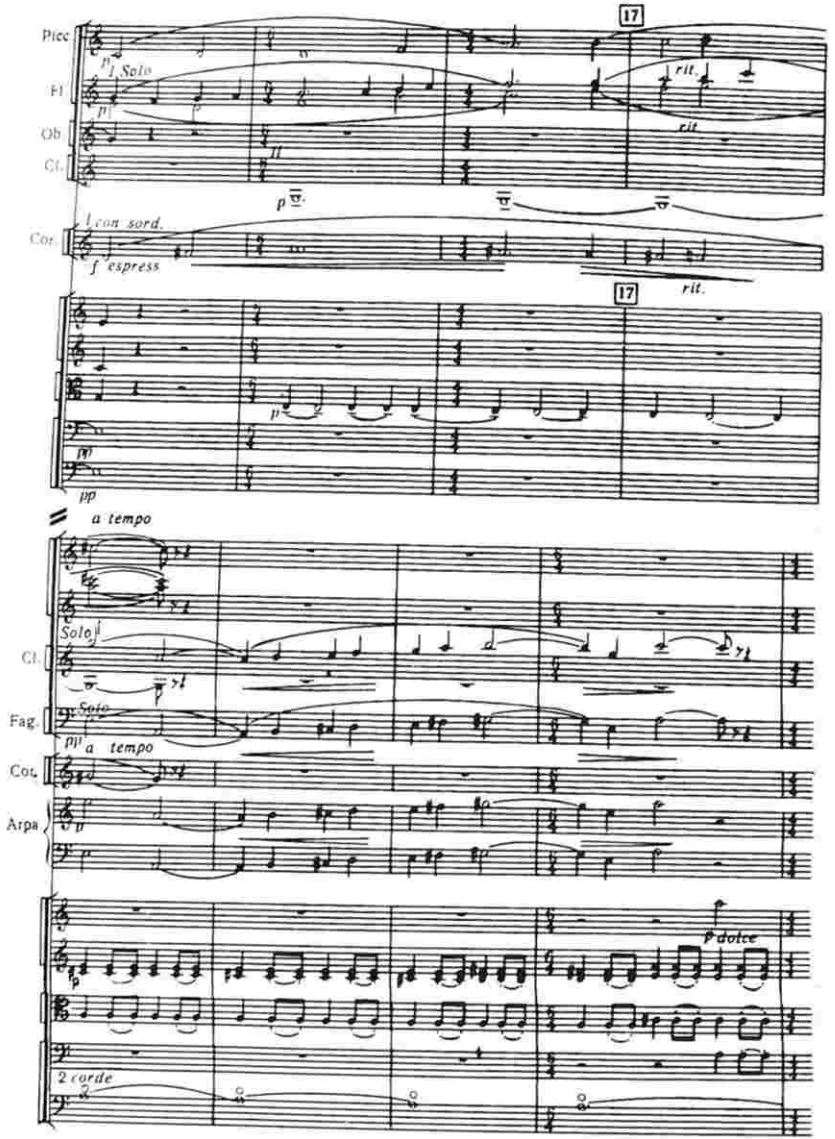

Poco sostenuto
Cor
Arpa
Poco sostenuto
V-ni I
V-ni II
V-le
V-c.
p dolce
a2 div.
12
Fug.
a2
div.
cresc.

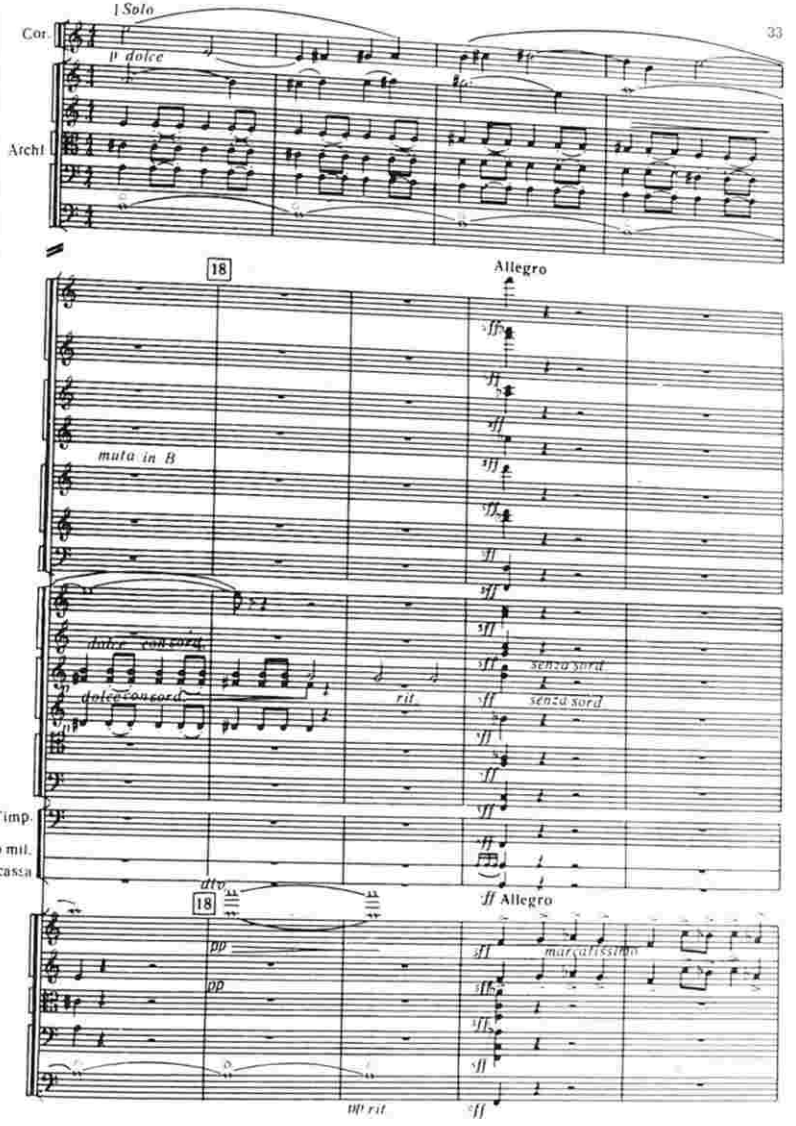

13
mp
cresc.
mf
cresc.
mf
Cor.
IV
con sord.
mf
Tr-be
p
crese
con sord.
Timp.
pp
13
mf
mf
mf

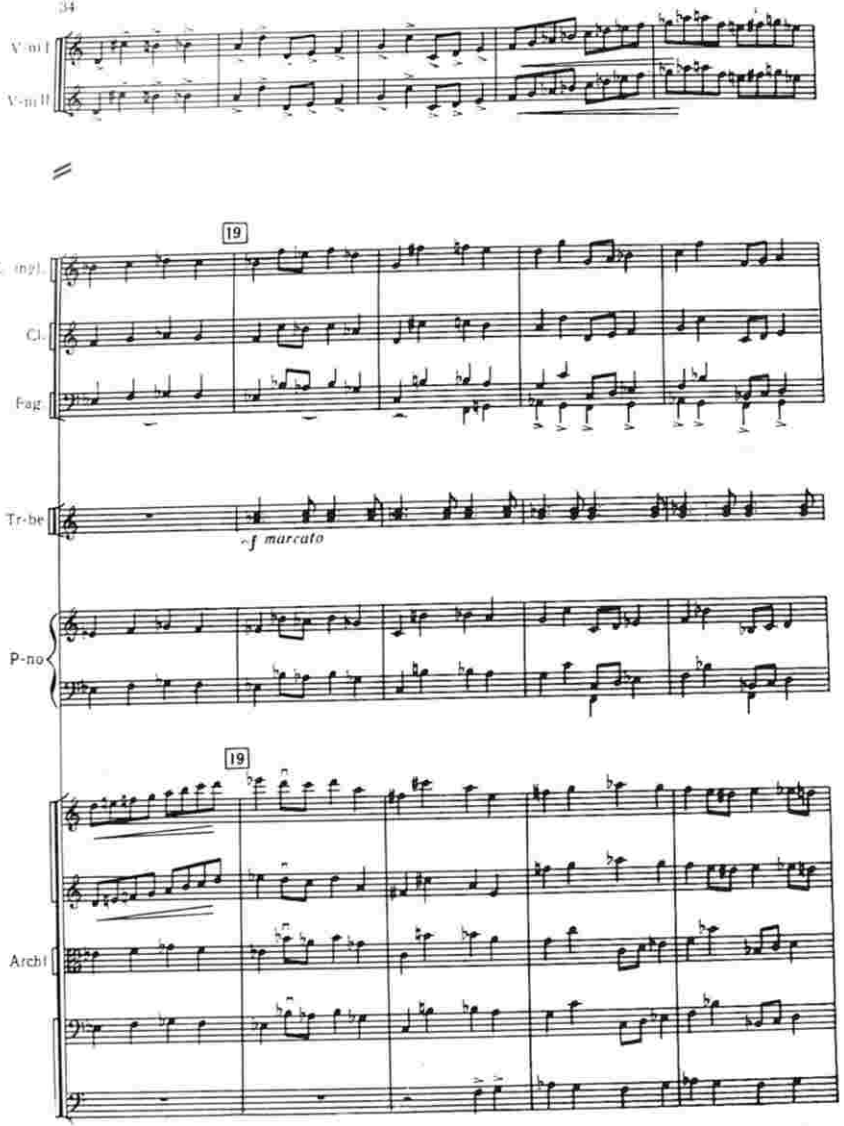

f
f
dim.
f
f
dim.
dim.
mf
unis.
dim.
unis.
dim.
dim.
ff
dim.
ff

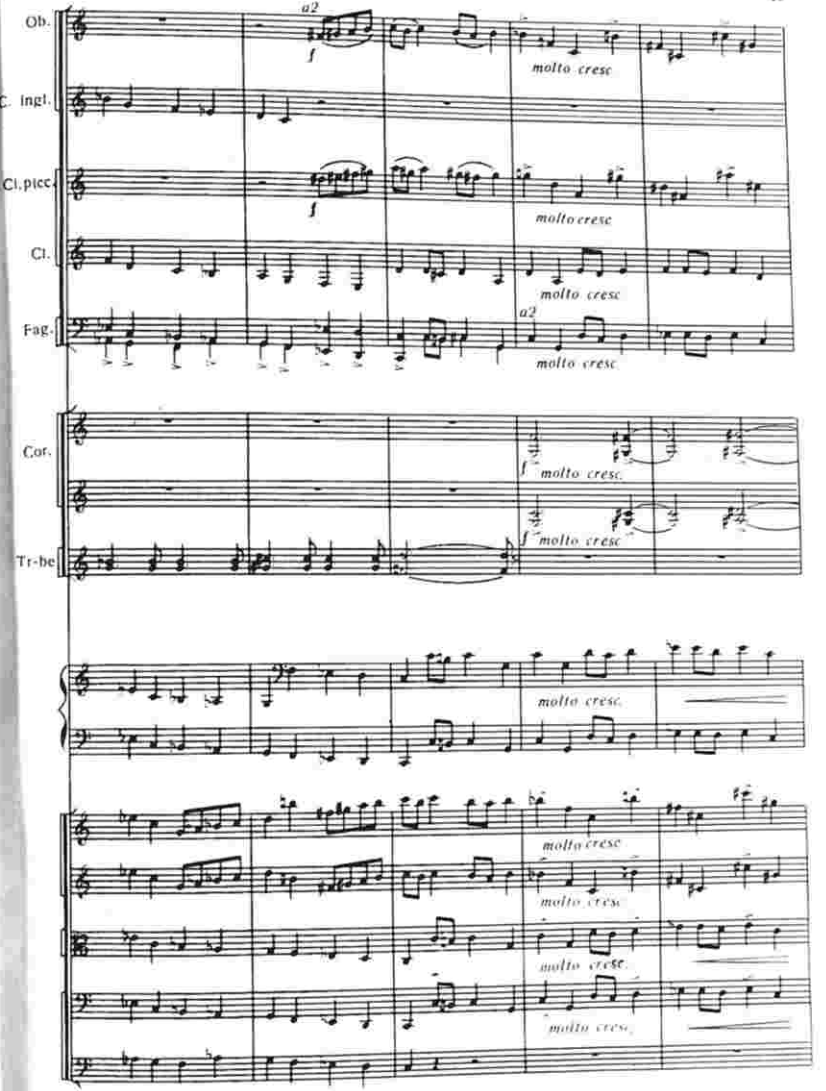

14
Picc.
Fag.
Cor.
14
V-ni I
V-ni II
V-le
V-c.
div.
Solo
Picc.
a2 div.
V-ni II
V-le
V-c.
C-b.
pizz.
pp pizz.
15 muta in Fl. III
Picc.
Fl.
Cl.
15
Archi
arco
cantabile
p cantabile

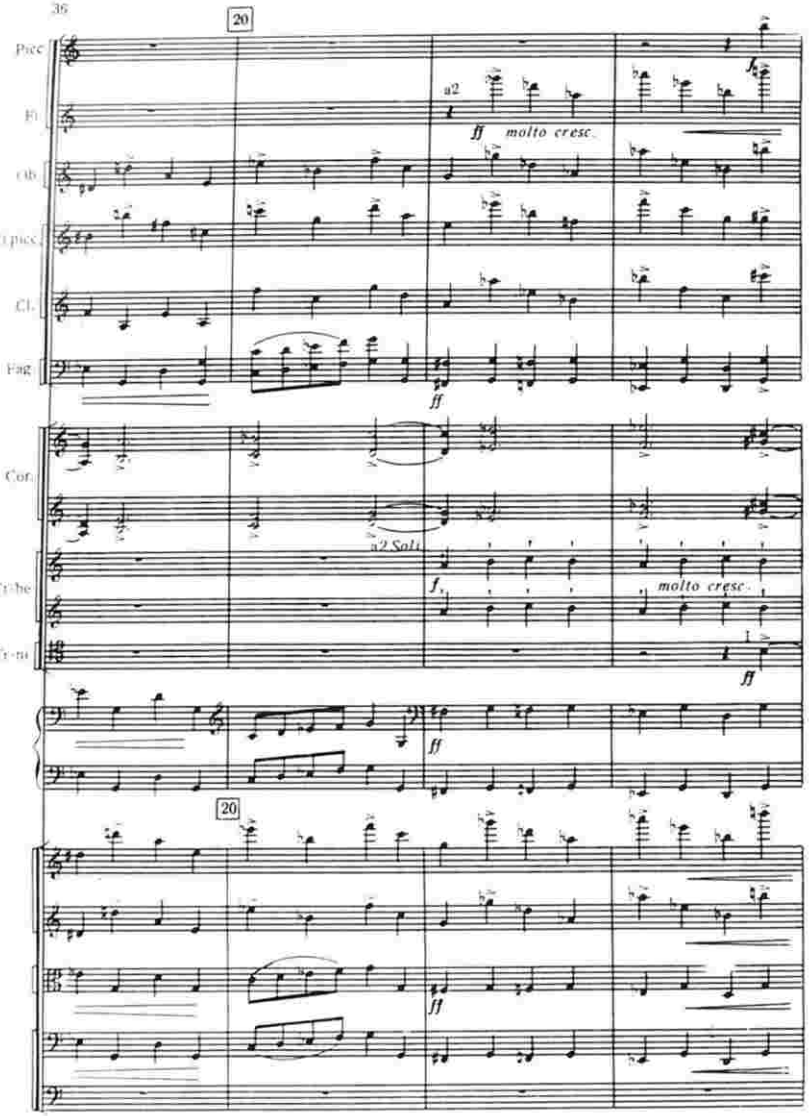

Archi
I Solo
Ob.
16
p dolce ten.
sub. pp
sub. pp
dim.
dim.
dim.
dim.
dim.

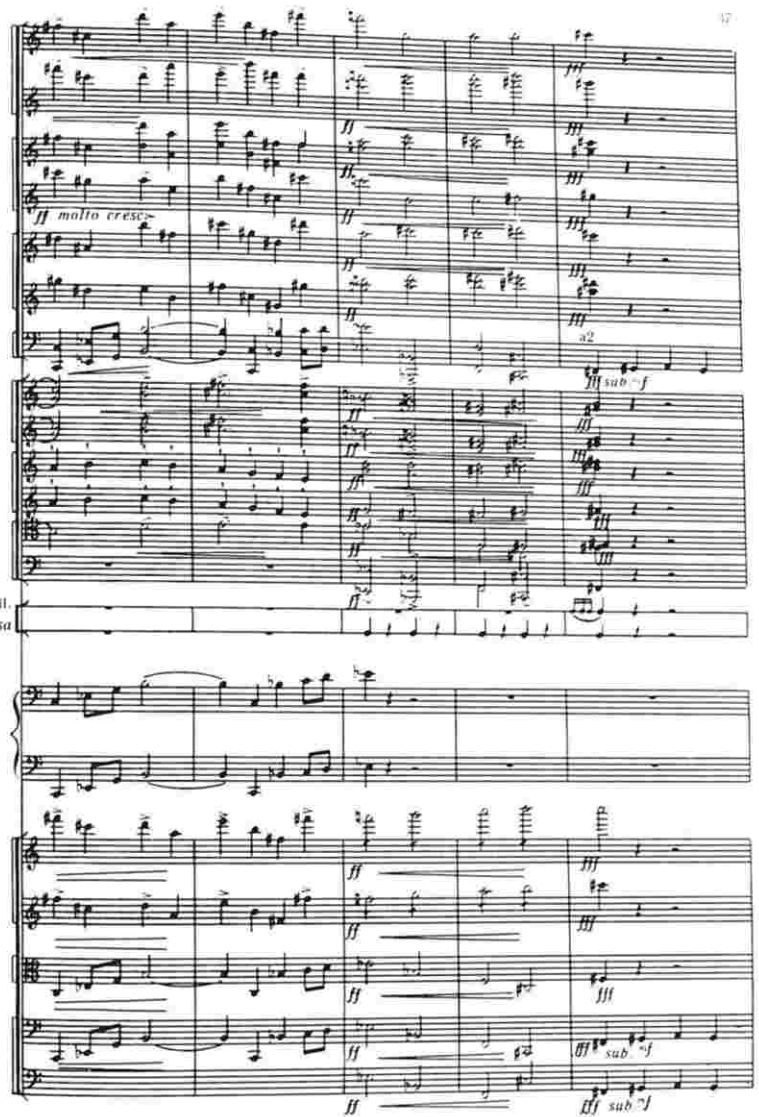

17
Picc
Fl
Ob
Cl.
Cor.
1 Solo
rit.
1 con sord.
f espress
a tempo
Solo
Fag.
Arpa
p dolce
2 corde

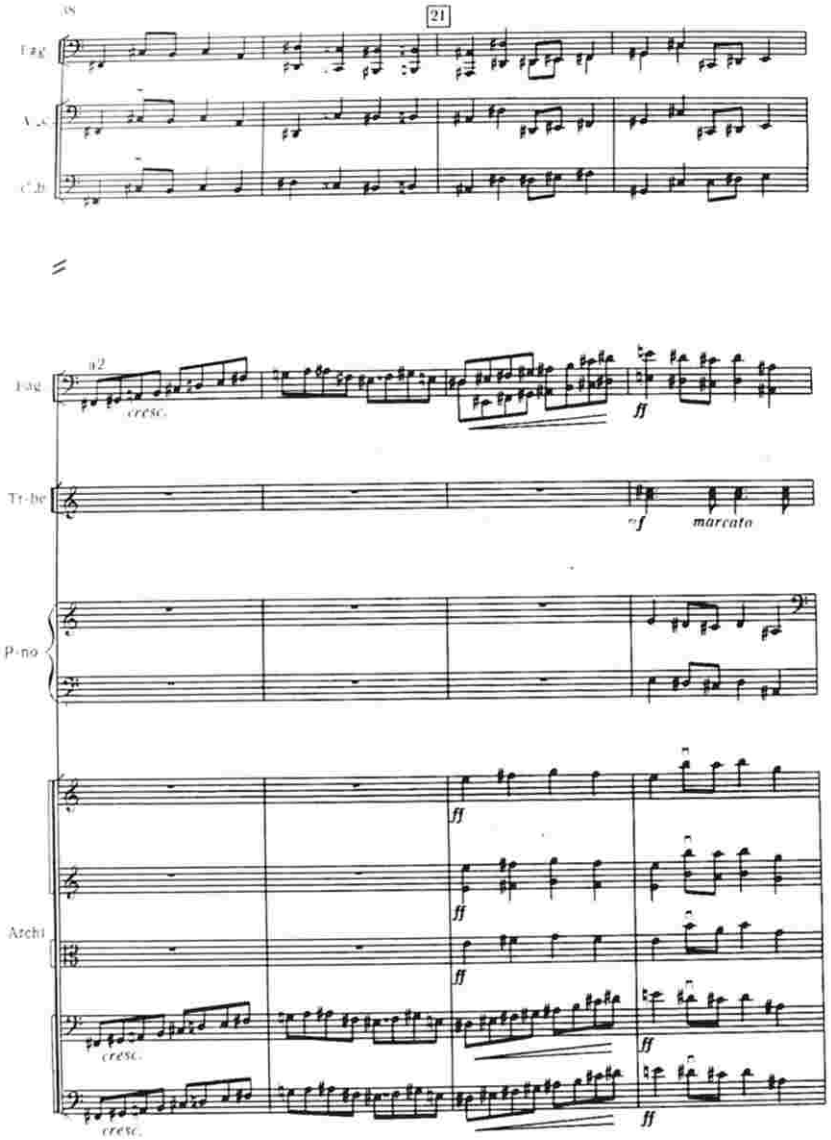

1 Solo
Cor.
p dolce
Archi
18
Allegro
muta in B
dolce con sord.
senza sord.
rit.
Timp.
T-ro mil.
Cr. cassa
dtv.
ff Allegro
marcatissimo
pp rit.

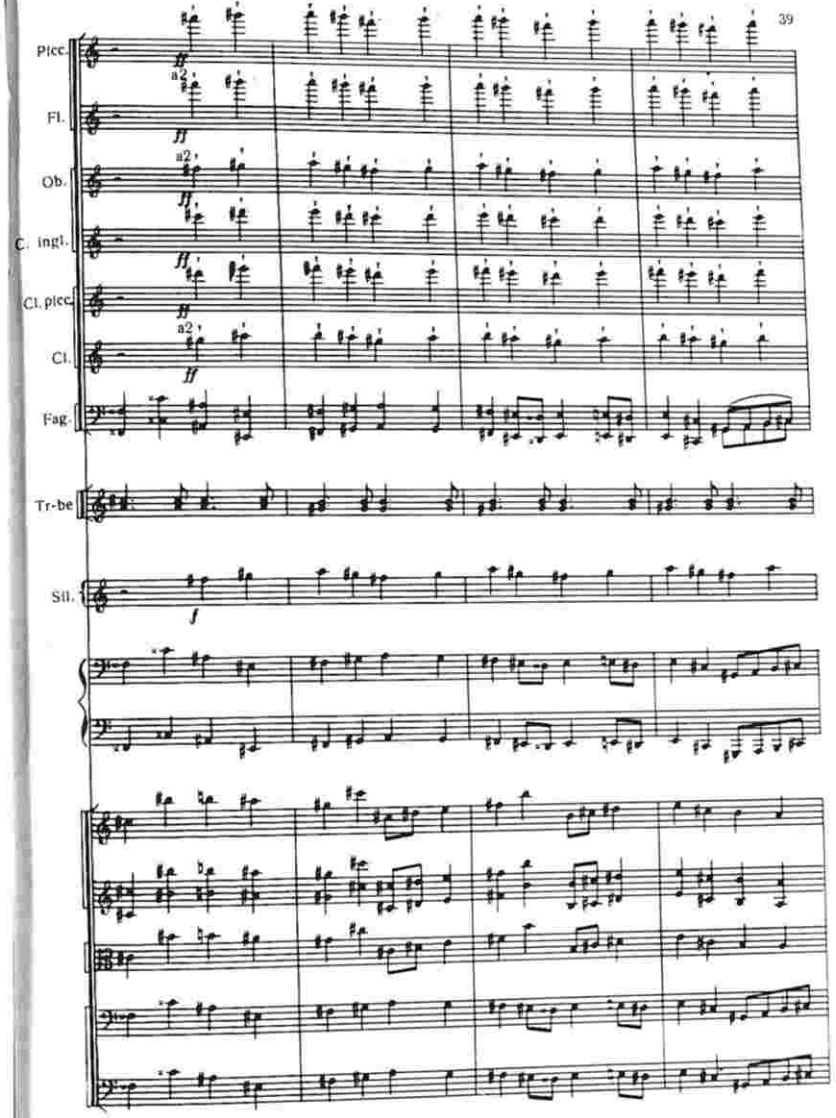

V-ni I
V-ni II
19
C. ingl.
Cl.
Fag.
Tr-be
-f marcato
P-no
19
Archi

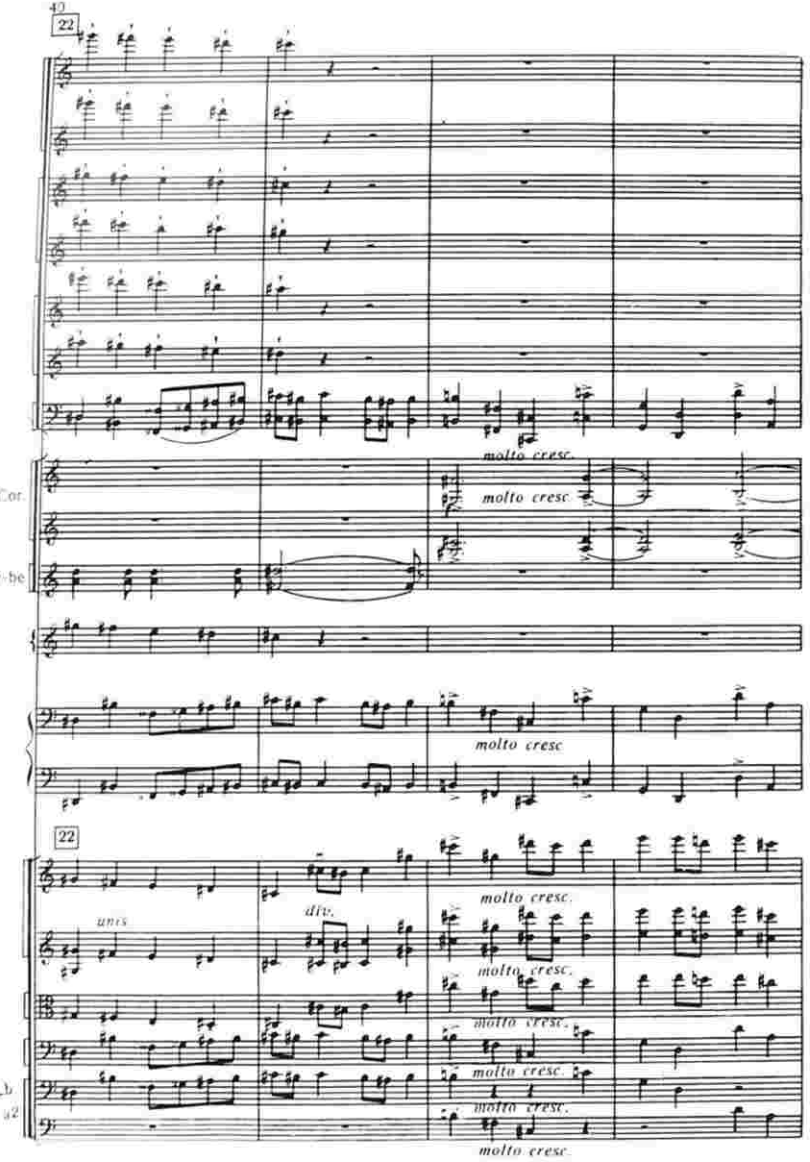

Ob.
a2
f
molto cresc
C. ingl.
Cl. picc.
f
molto cresc
Cl.
molto cresc
Fag.
a2
molto cresc
Cor.
f molto cresc
Tr-be
f molto cresc
molto cresc
molto cresc
molto cresc
molto cresc
molto cresc

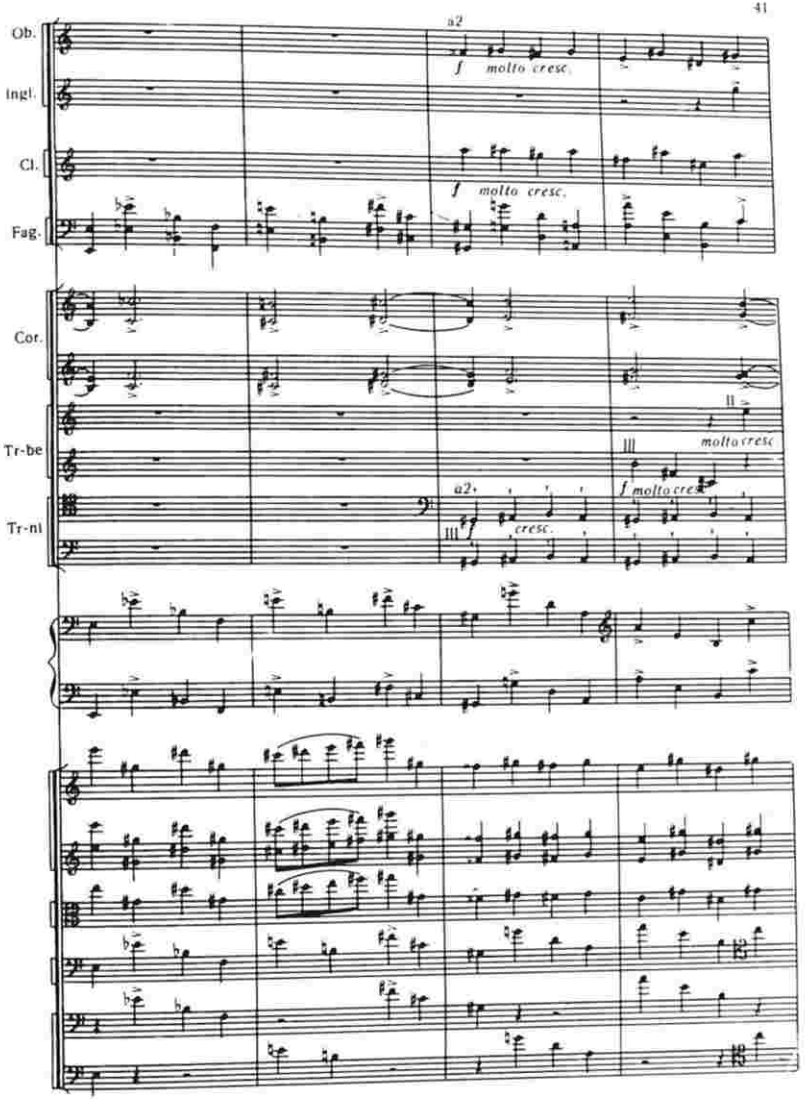

20
Picc
Fl
Ob
Cl picc
Cl
Fag
a2
ff molto cresc.
ff
Cor
a2 Soli
f
molto cresc.
Tr-be
Tr-ni
ff
20
ff

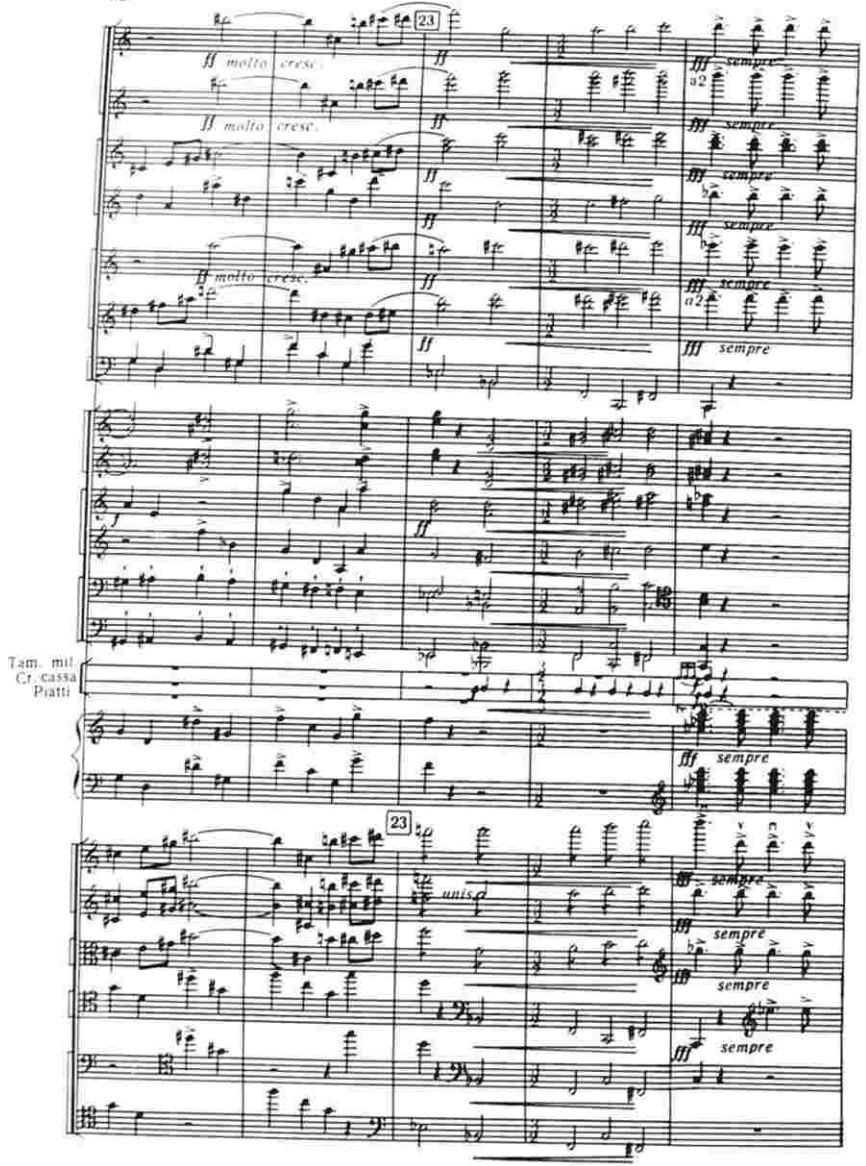

ff molto cresc.
ff
a2
fff sub. f
T-ro mil.
G. cassa
ff
fff
fff sub. f
ff
fff sub. f

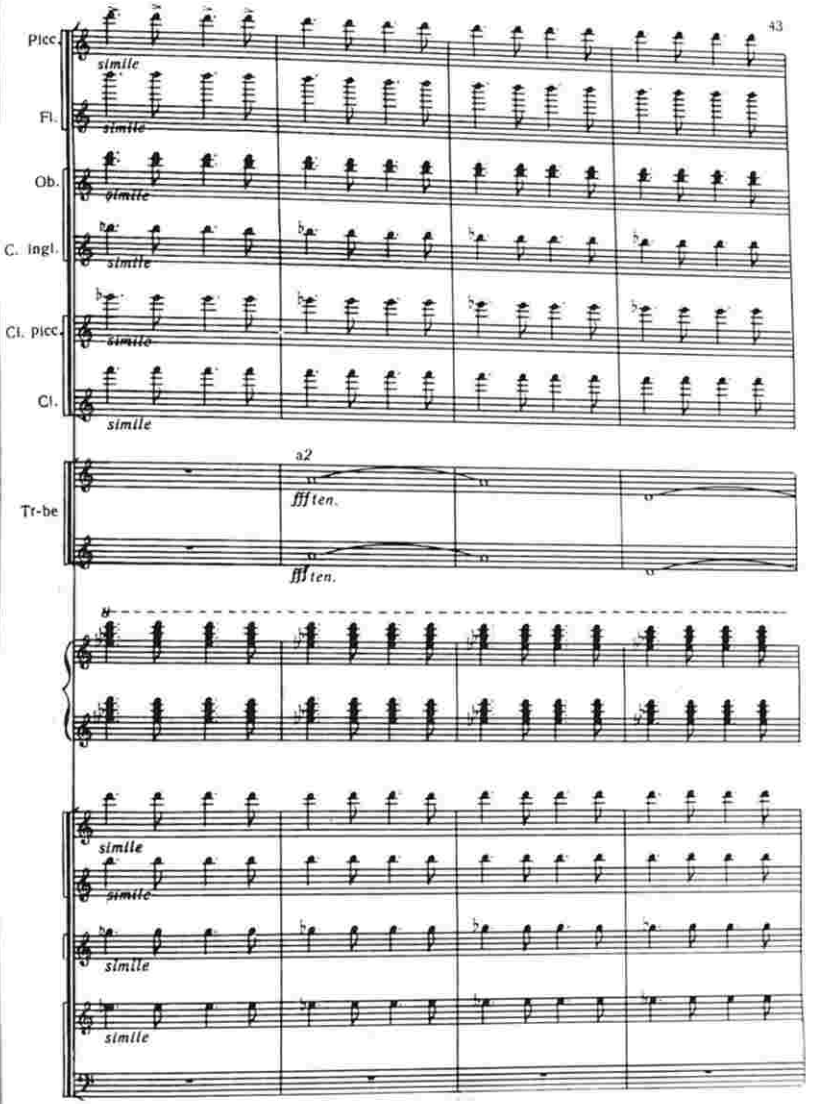

21
Fag.
Fag.
a2
cresc.
ff
Tr-be
mf
marcato
P-no
Archi
ff
cresc.


Picc.
Fl.
Ob.
C. ingl.
Cl. picc.
Cl.
Fag.
Tr-be
Sil.
a2
ff
f


22
molto cresc.
Cor.
molto cresc.
Tr-be
molto cresc
22
unis
div.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
C.b
div. a2


a2
Ob.
f molto cresc.
C. Ingl.
Cl.
f molto cresc.
Fag.
Cor.
II
III
molto cresc
Tr-be
a2
f molto cresc
Tr-nl
III
f
cresc.


23
ff molto cresc.
fff sempre
a2
Tam. mil.
Cr. cassa
Piatti
unis.


Picc.
Fl.
Ob.
C. ingl.
Cl. picc.
Cl.
simile
Tr-be
a2
fff ten.

24

24

Cor.

a2

a2 ten.

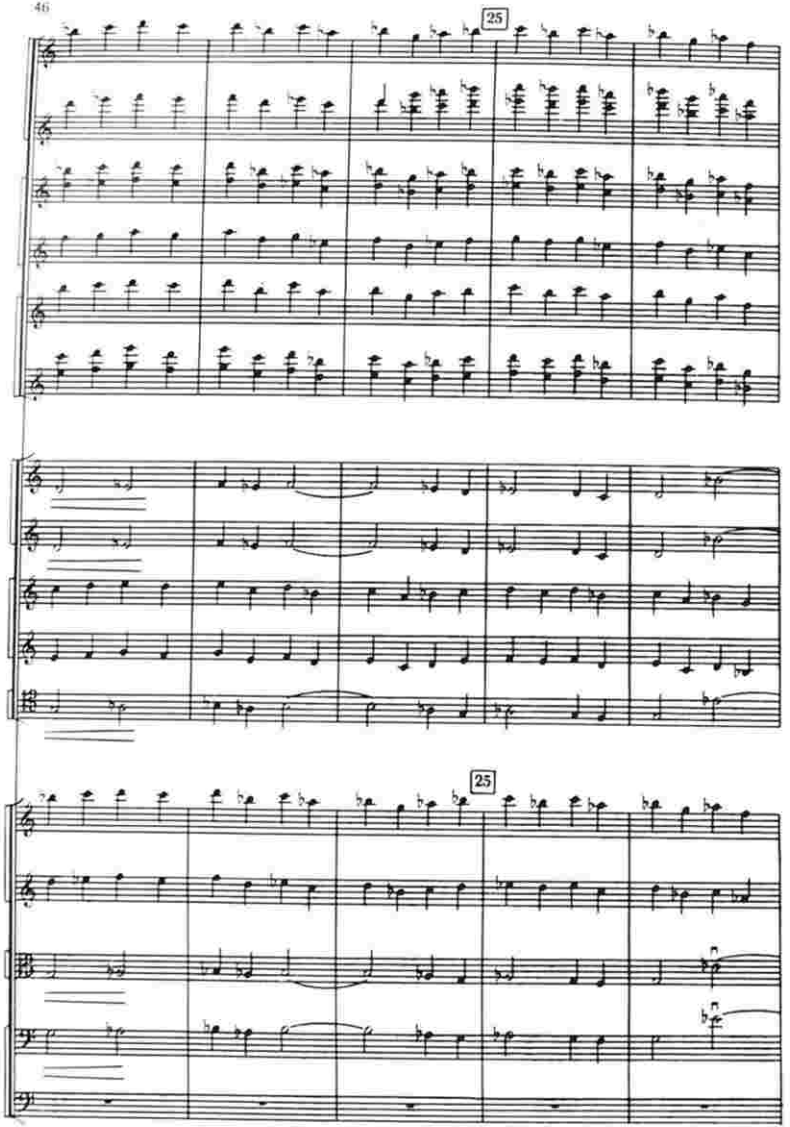
ff ten.

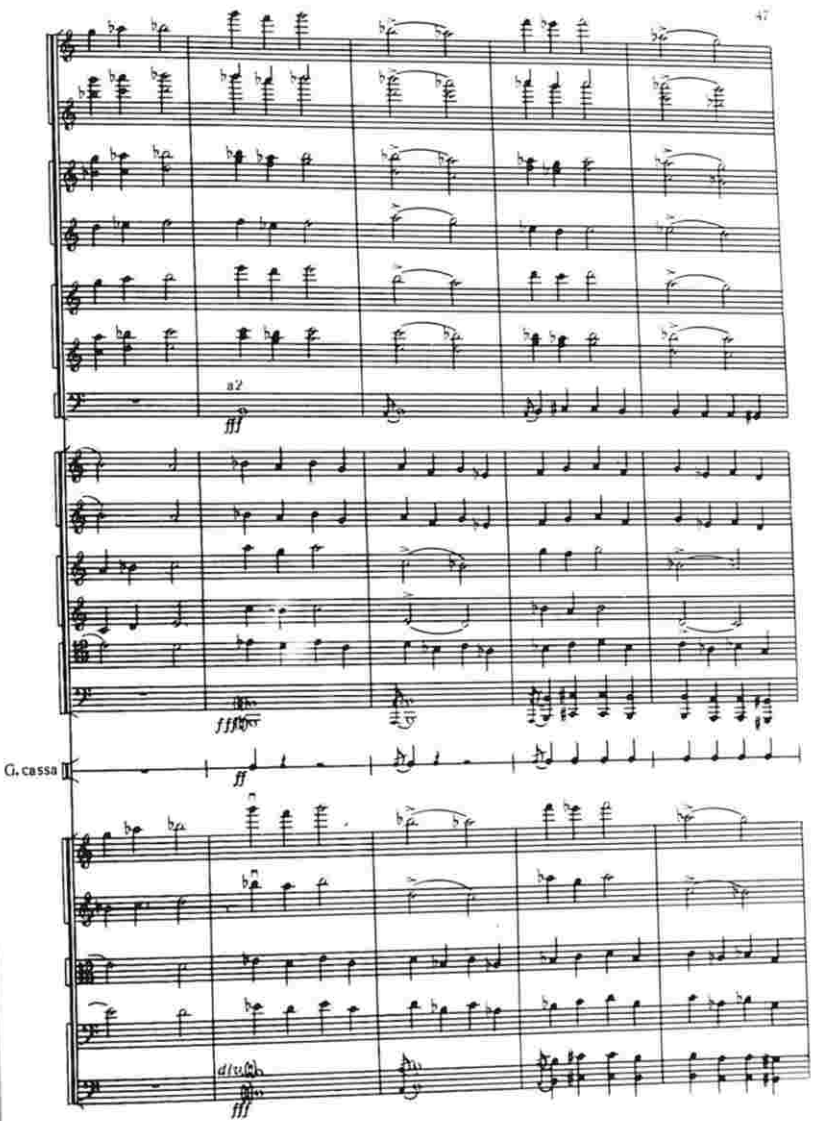
Tr-be

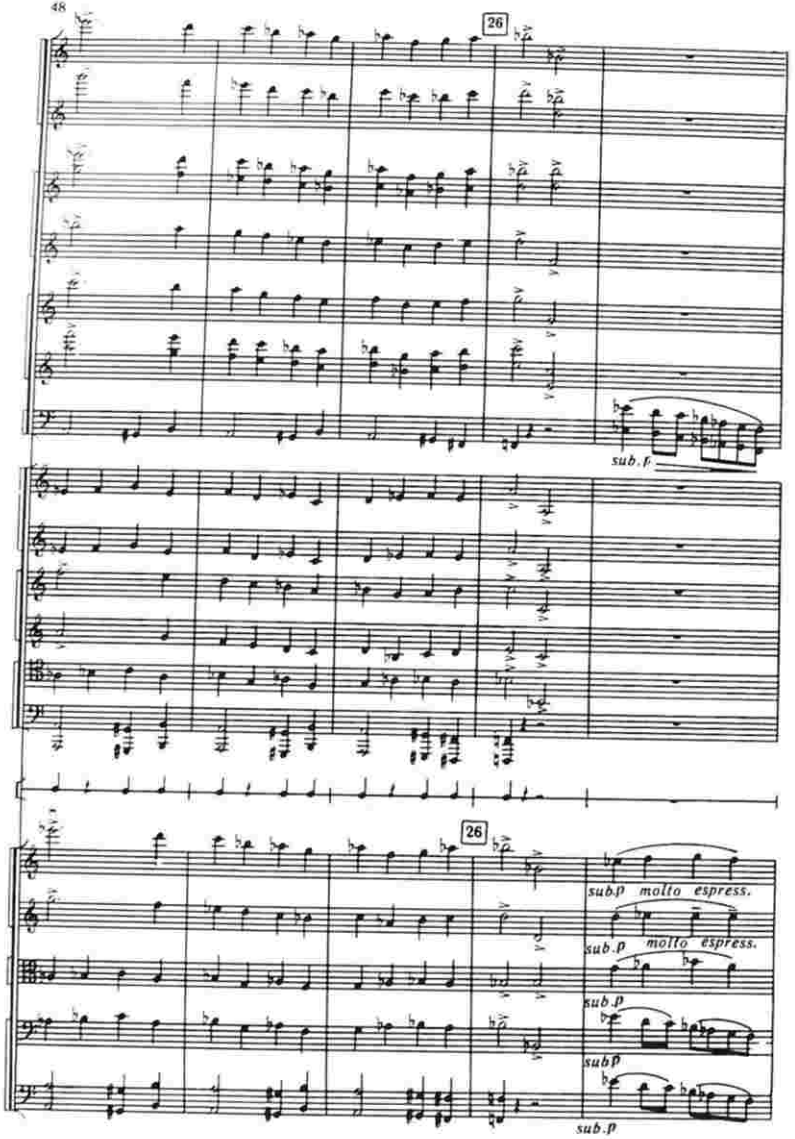
Tr-nl

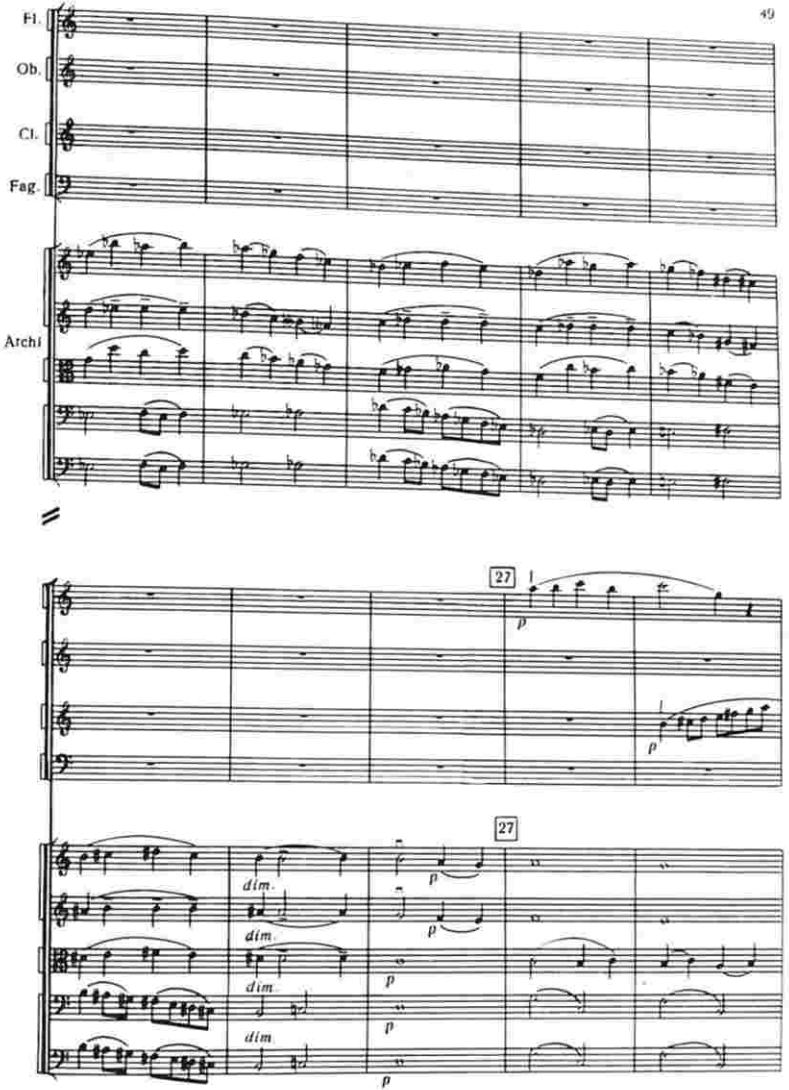
a2

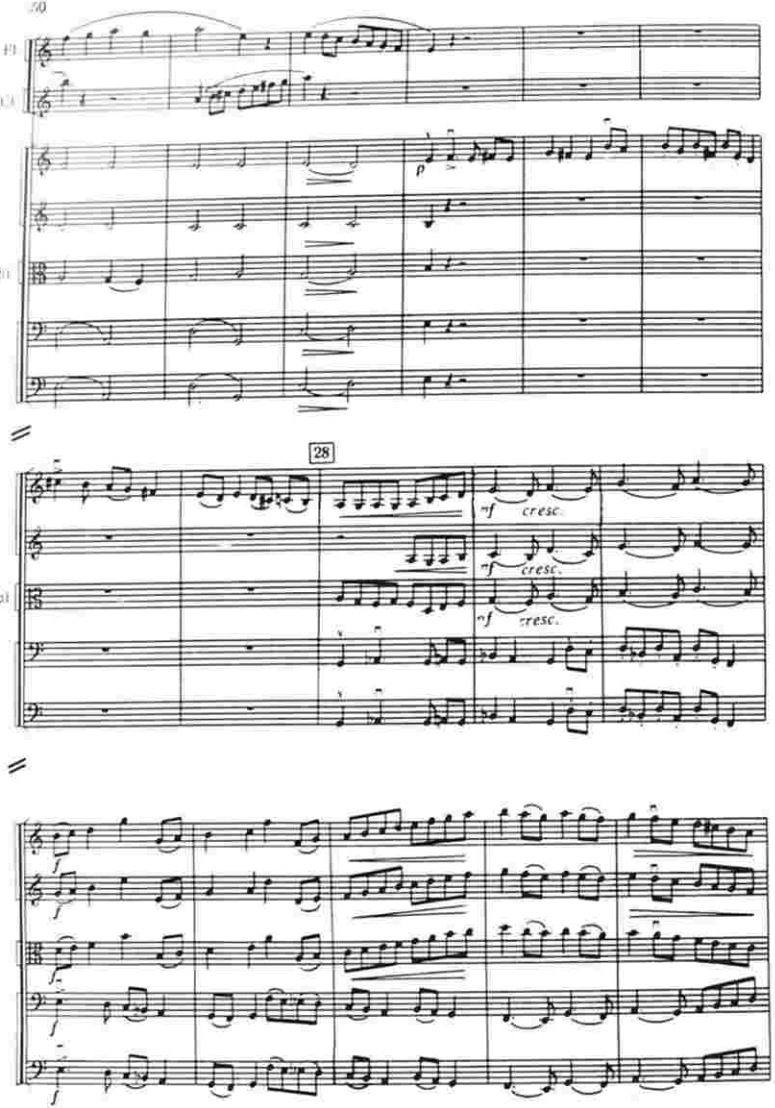
ff ten.

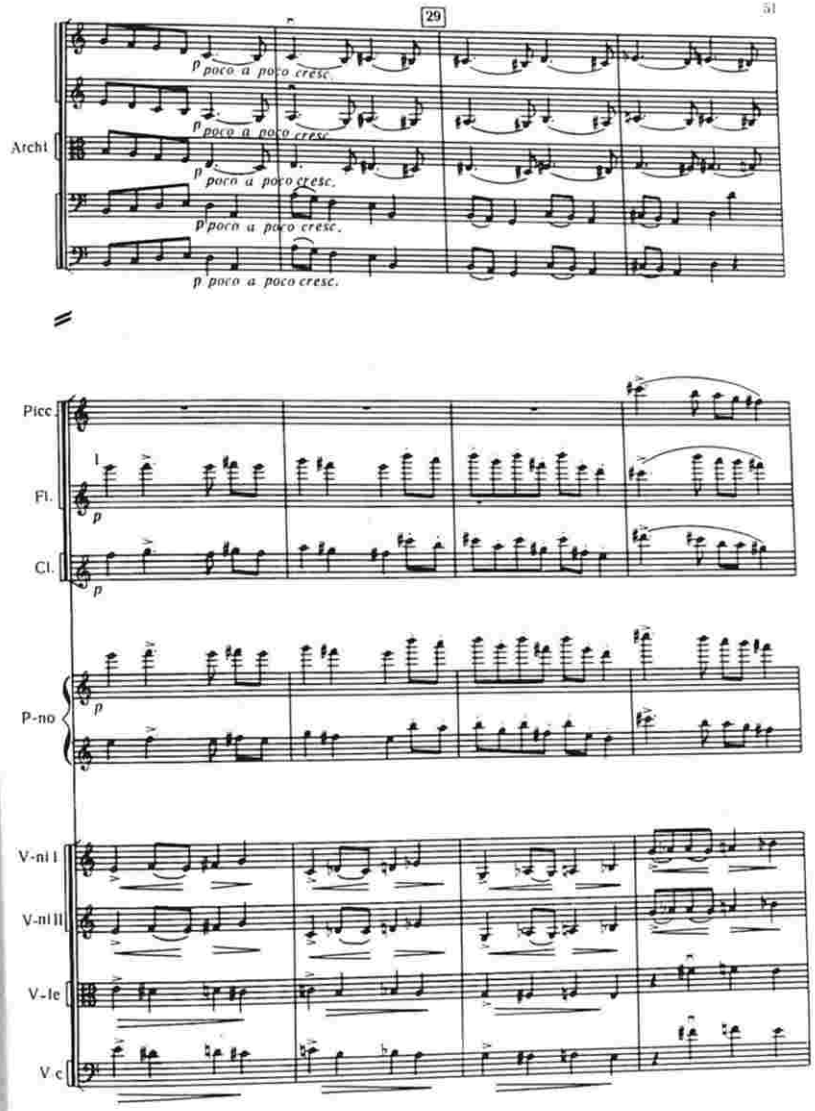

25
25

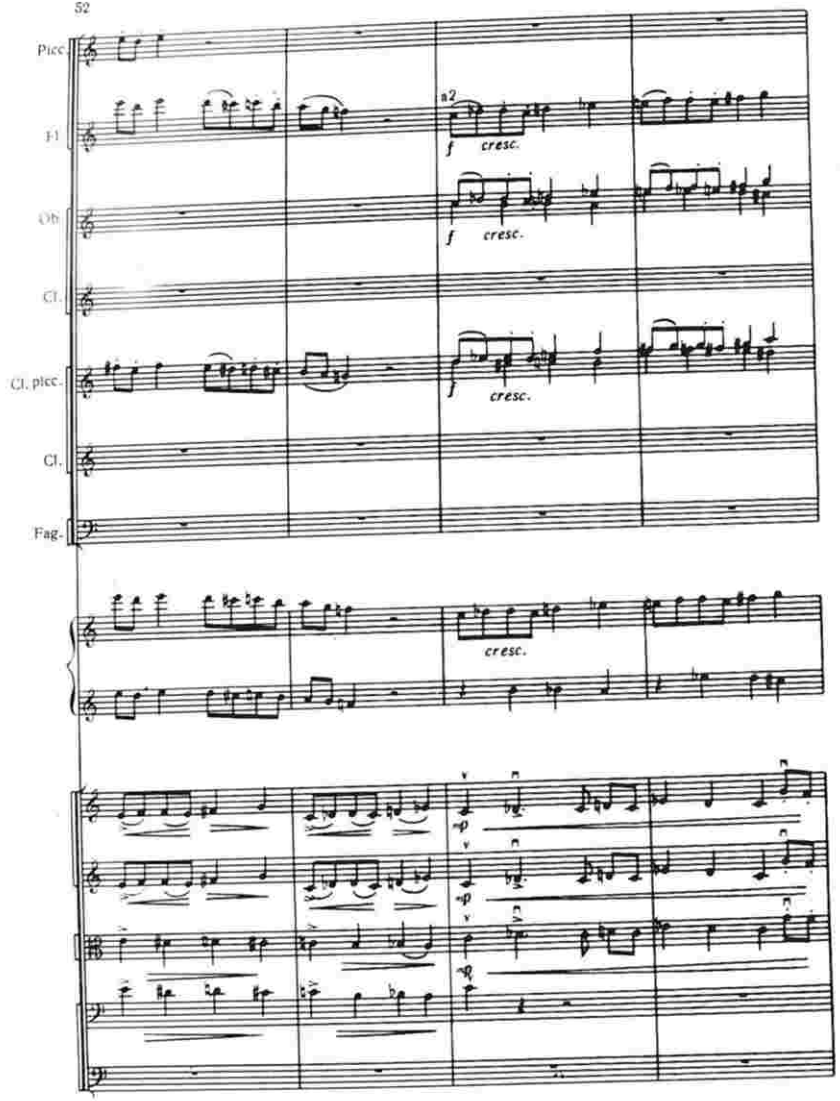

a2
fff
G. cassa
ff
fff

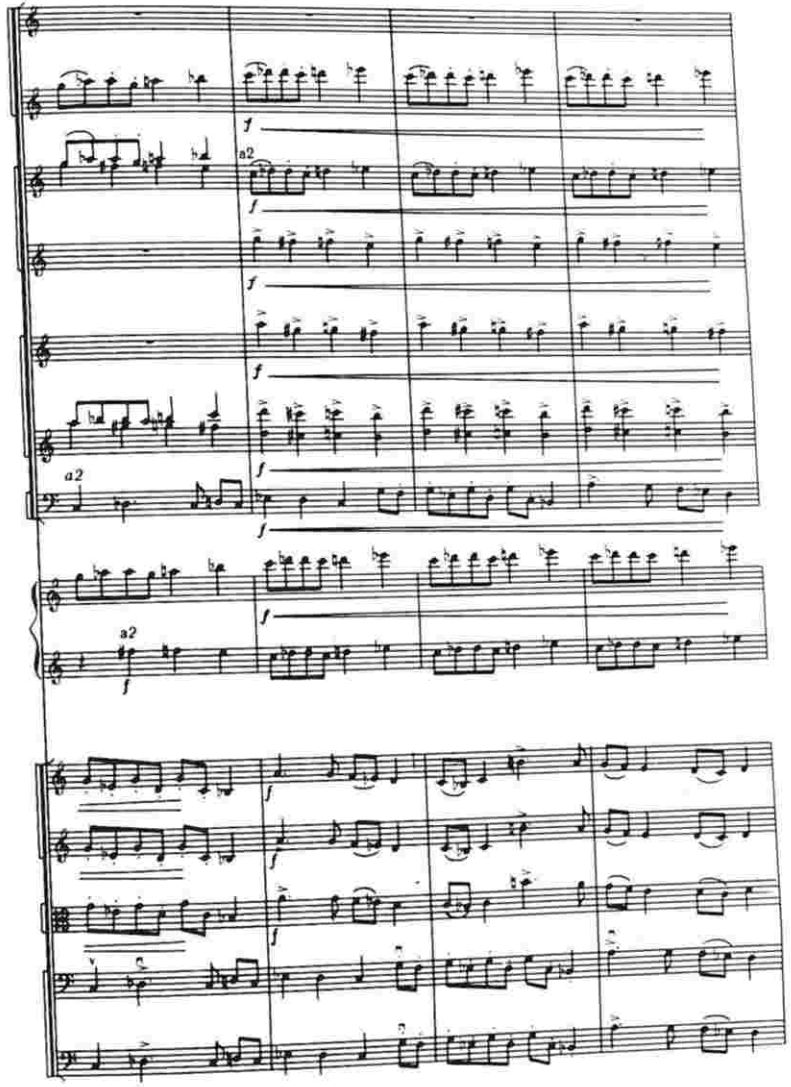

26
sub.p
26
sub.p molto espress.
sub.p molto espress.
sub.p
subp
sub.p

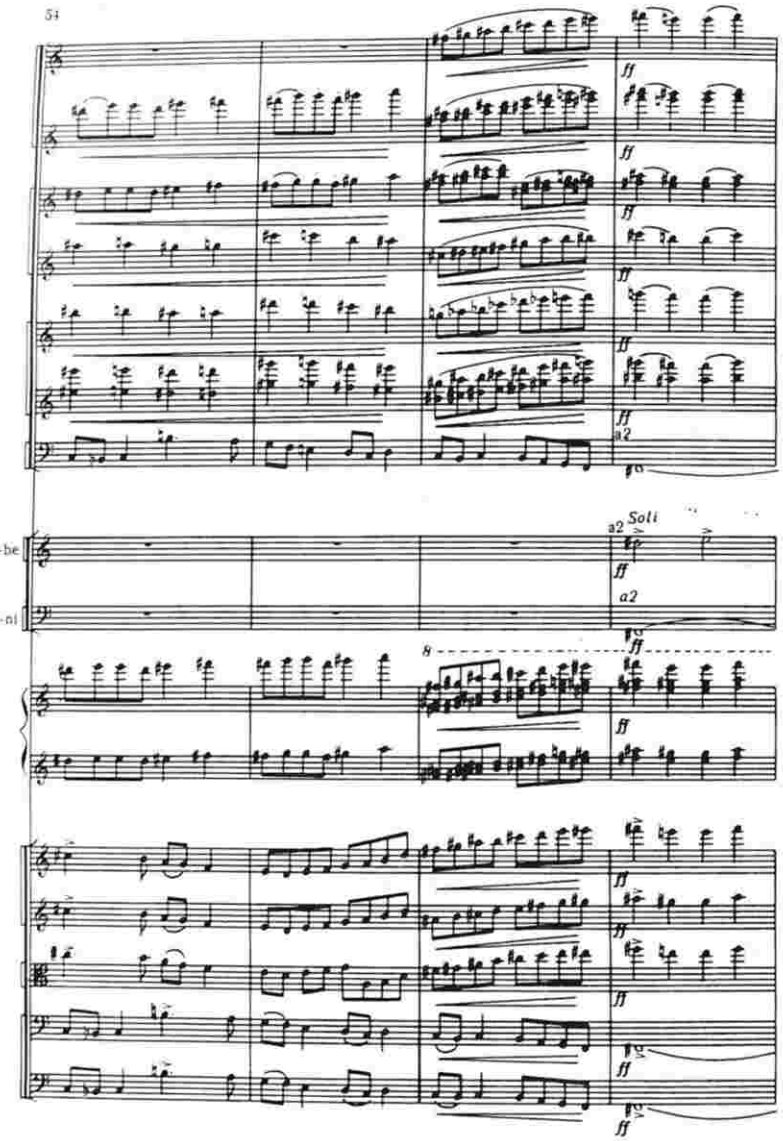

Fl.
Ob.
Cl.
Fag.
Archi
27
p
27
dim.
dim.
dim.
p
p
p
p

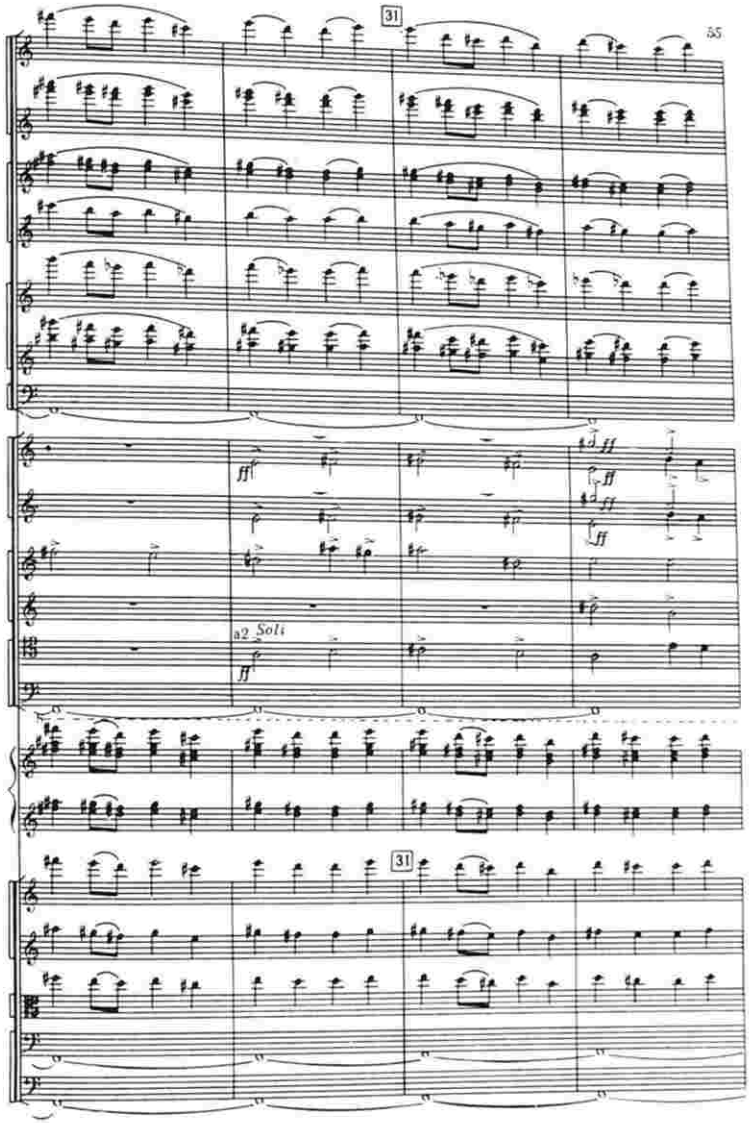

Fl
Cl
Archi
28
mf cresc.
mf cresc.
mf cresc.
f
f
f
f
f

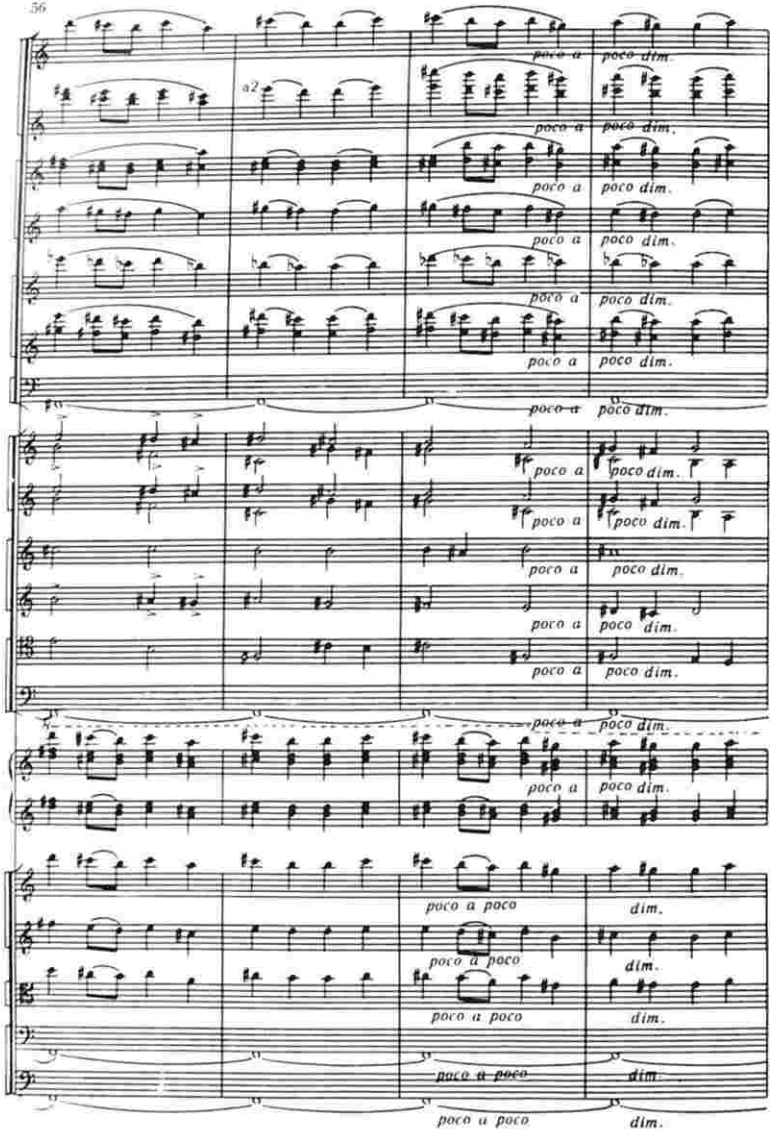

29
Archi
p poco a poco cresc.
p poco a poco cresc.
p poco a poco cresc.
p poco a poco cresc.
p poco a poco cresc.
Picc.
Fl.
Cl.
P-no
V-ni I
V-ni II
V-le
V.c

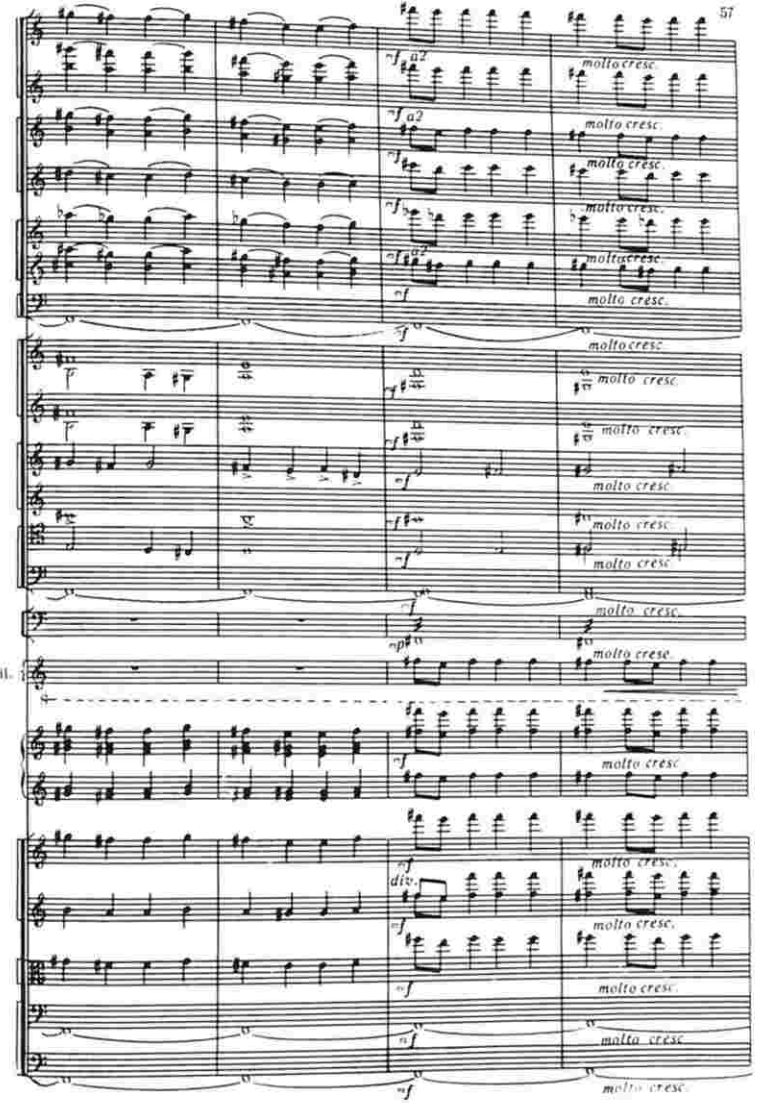

Picc.
Fl.
Ob.
Cl.
Cl. picc.
Cl.
Fag.
a2
f
cresc.
mp

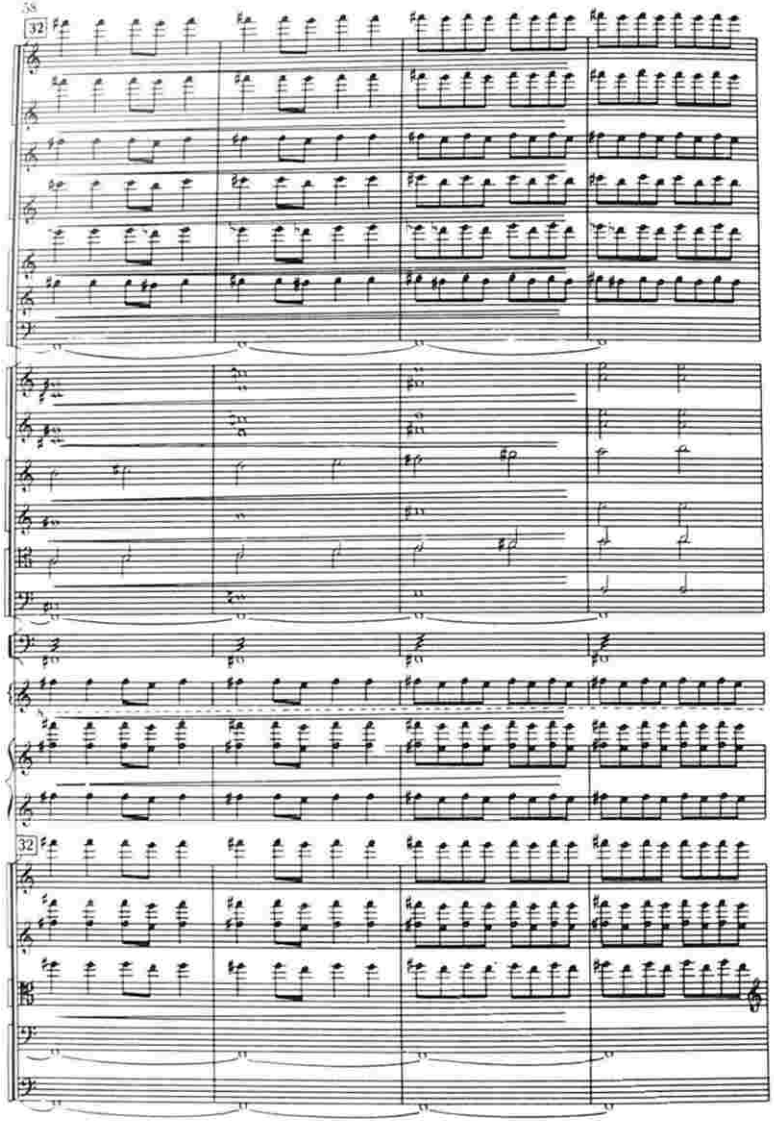

f
a2

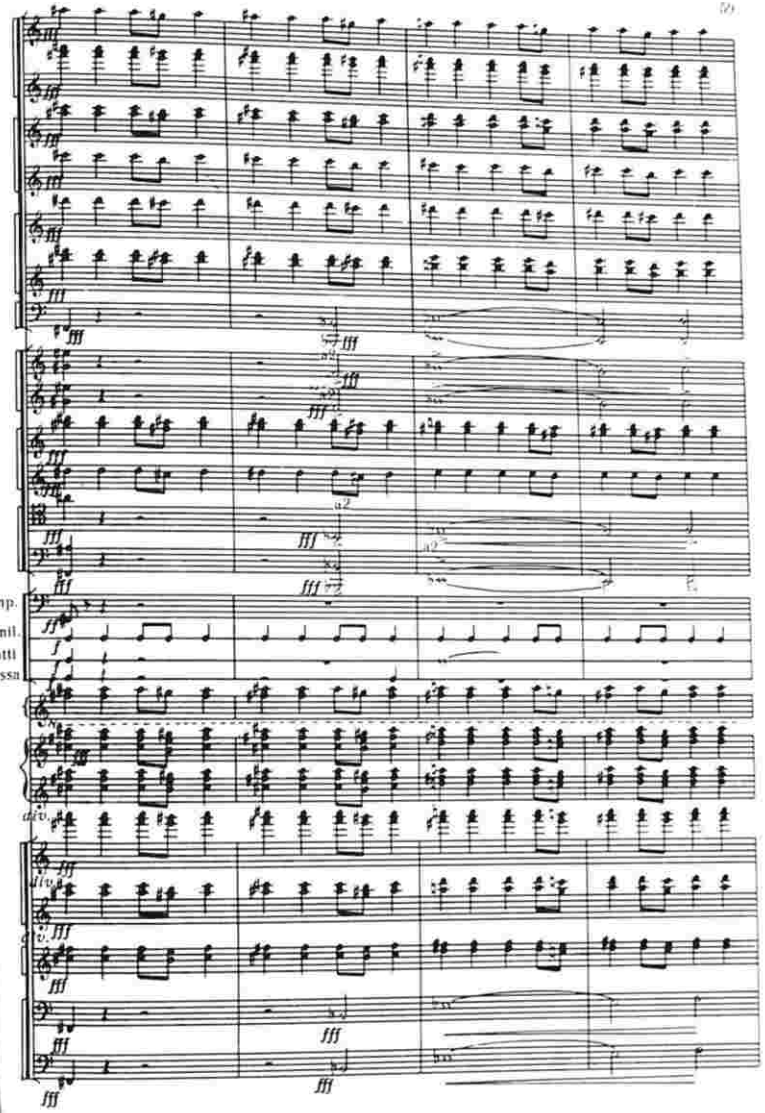

Tr-be
Tr-nl
a2 Soli
a2
ff

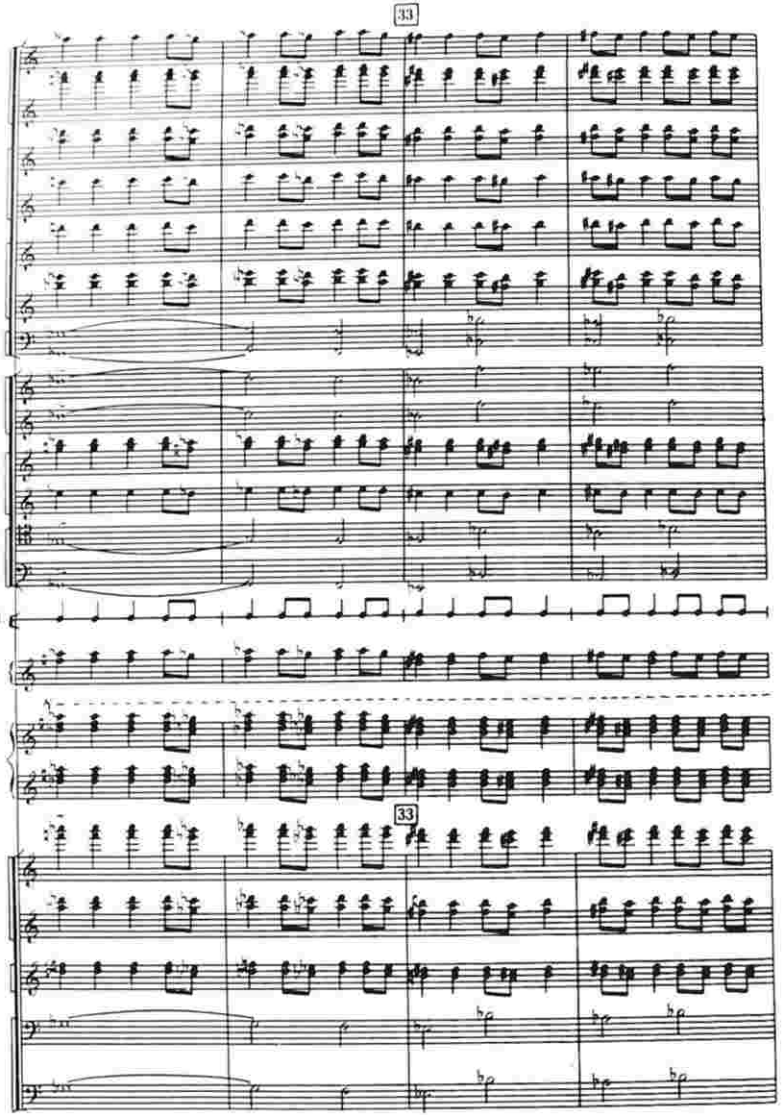

31
a2 Soli
ff

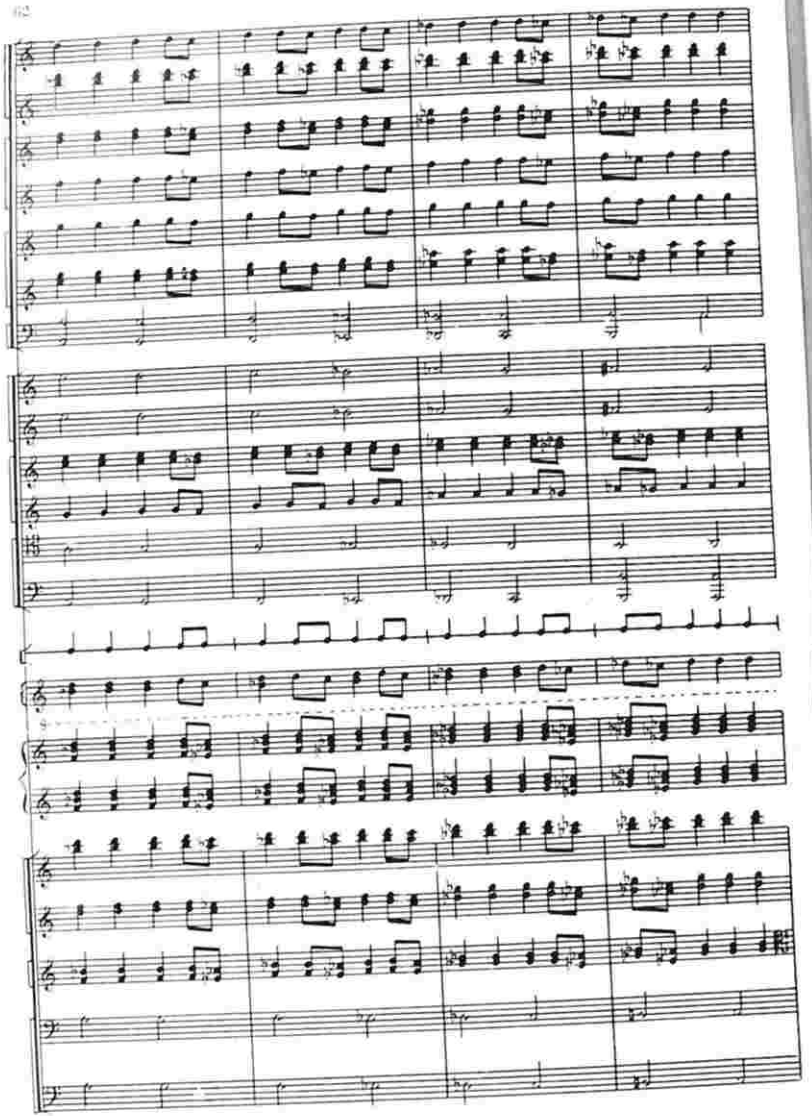

a2
poco a
poco dim.
poco a poco
dim.


a2
molto cresc.
Sil.
div.

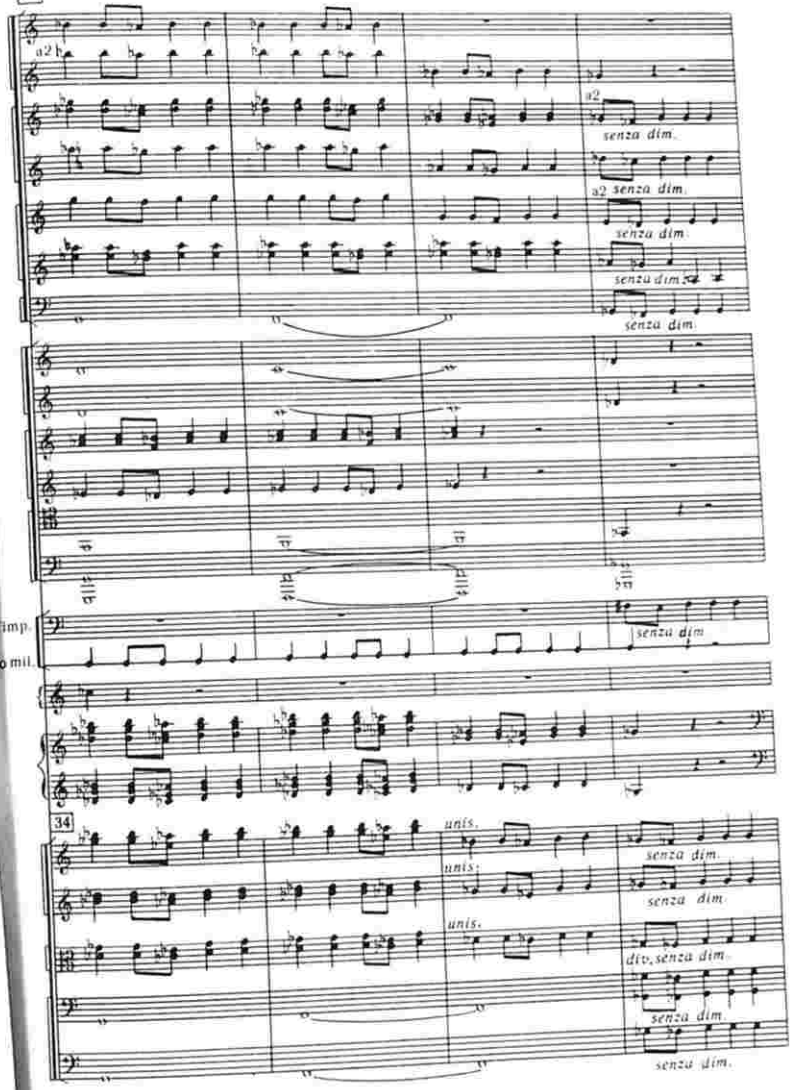

32
32

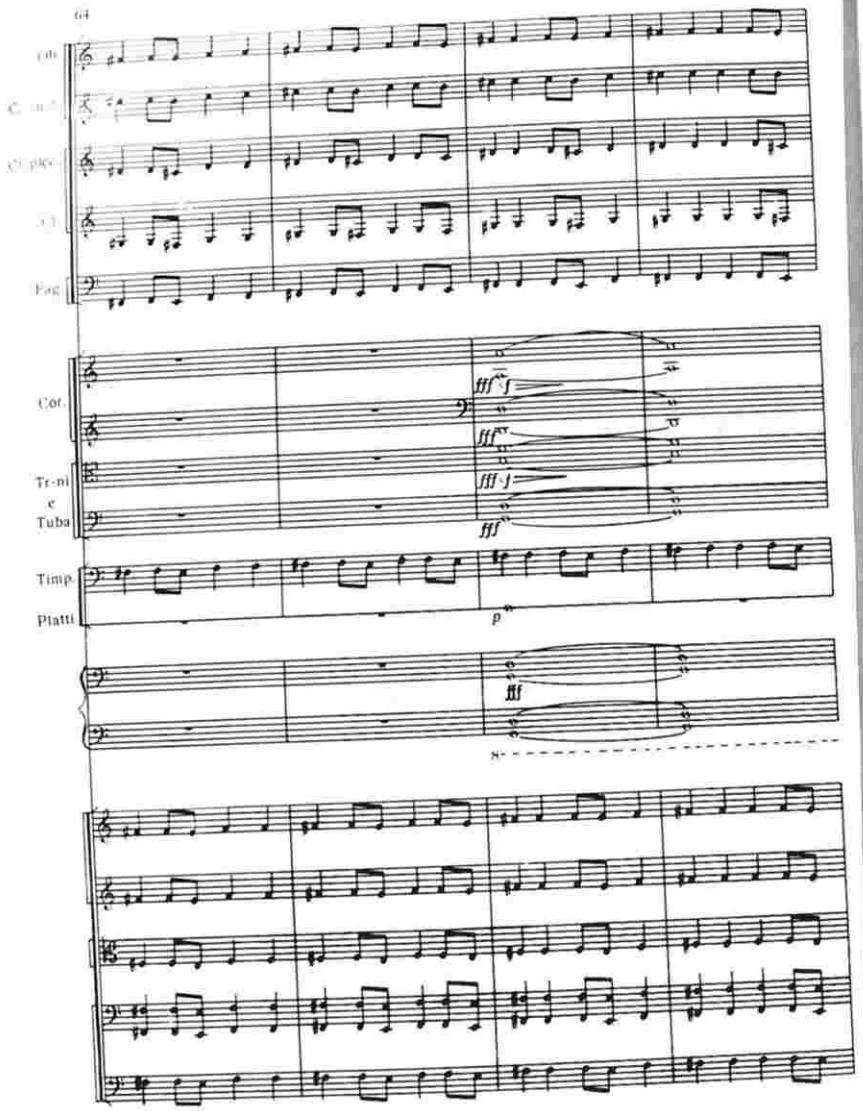

Timp.
T-ro mil.
Piatti
G.cassa
div.

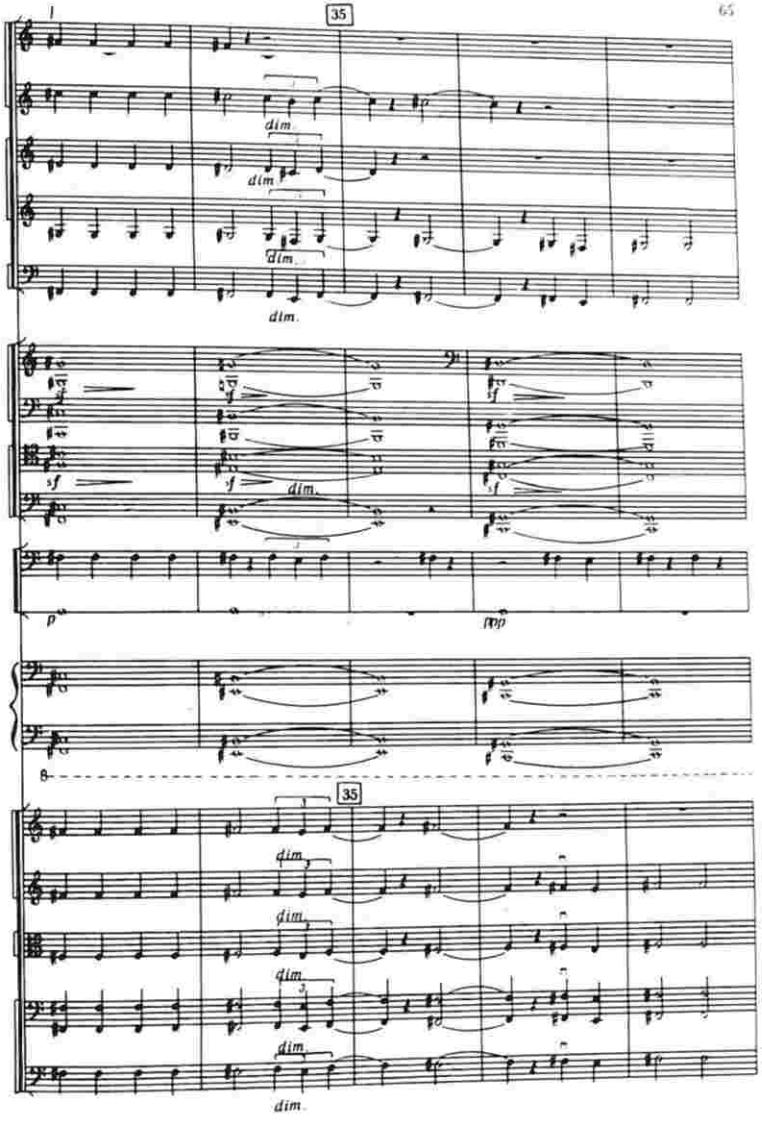

33
T-ro mil.
33

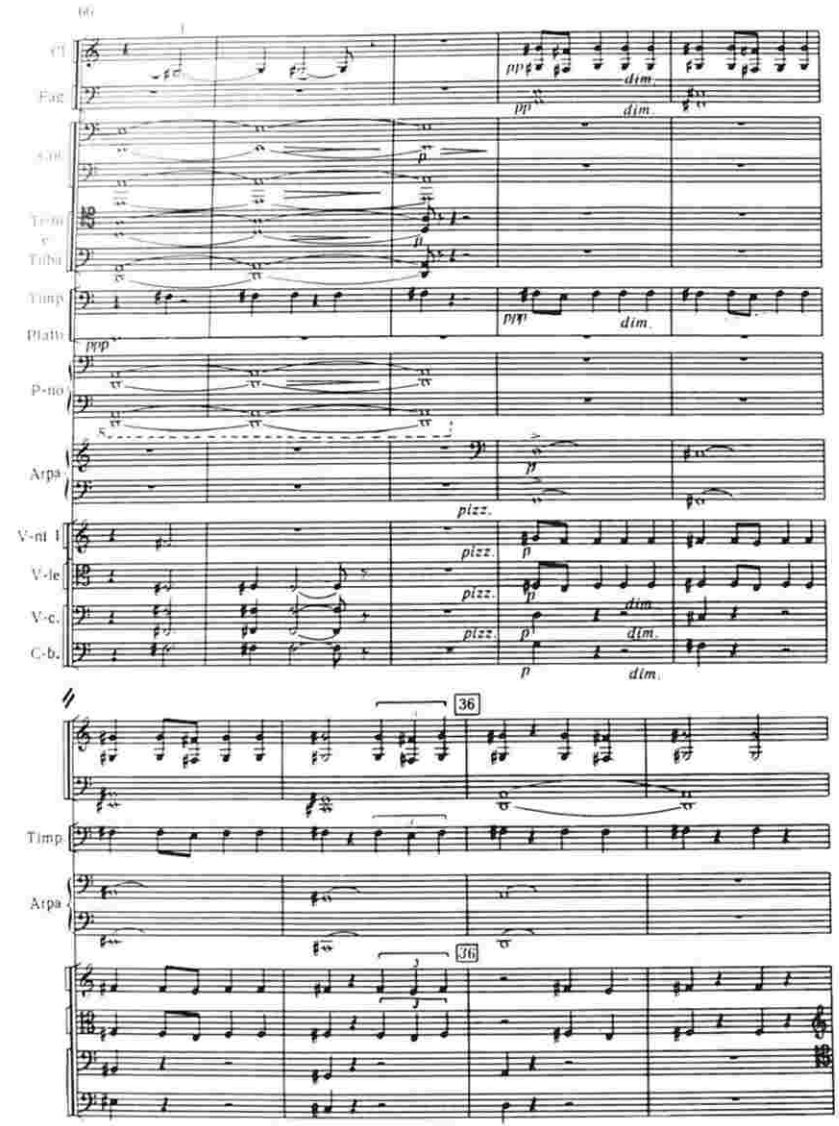


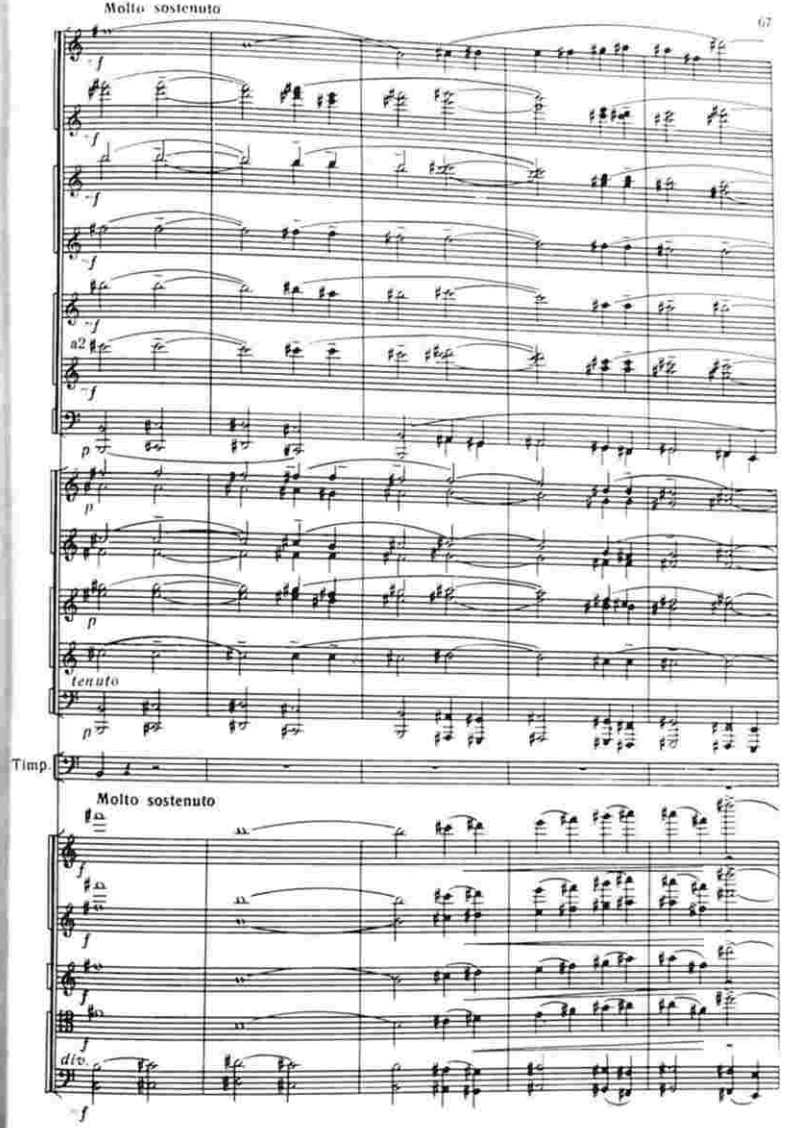
34

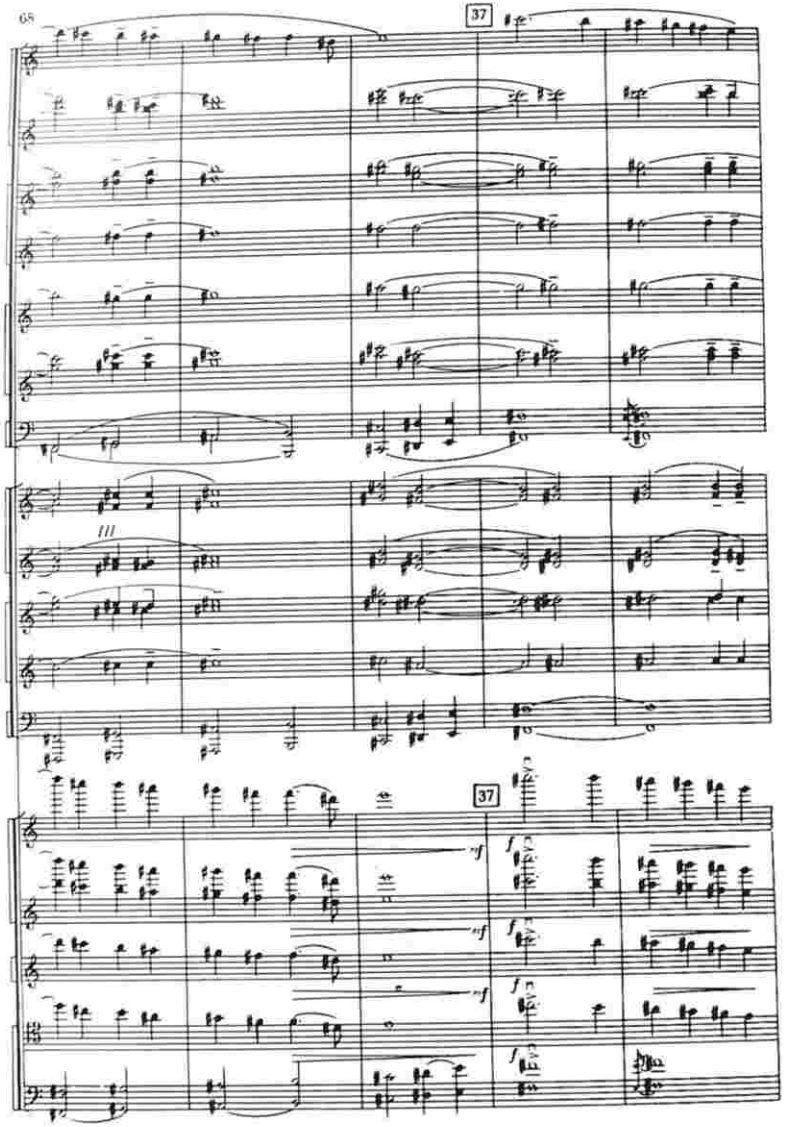


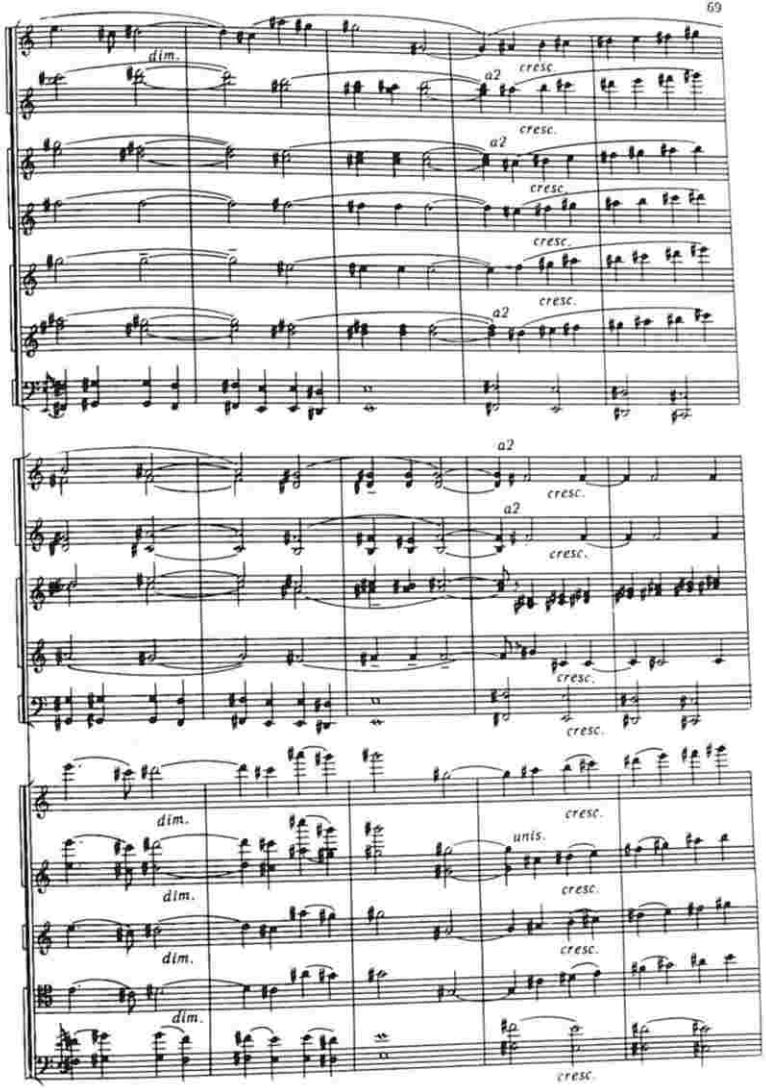

Cor.
Tr-ni
e
Tuba
Timp.
Piatti
fff
p
8

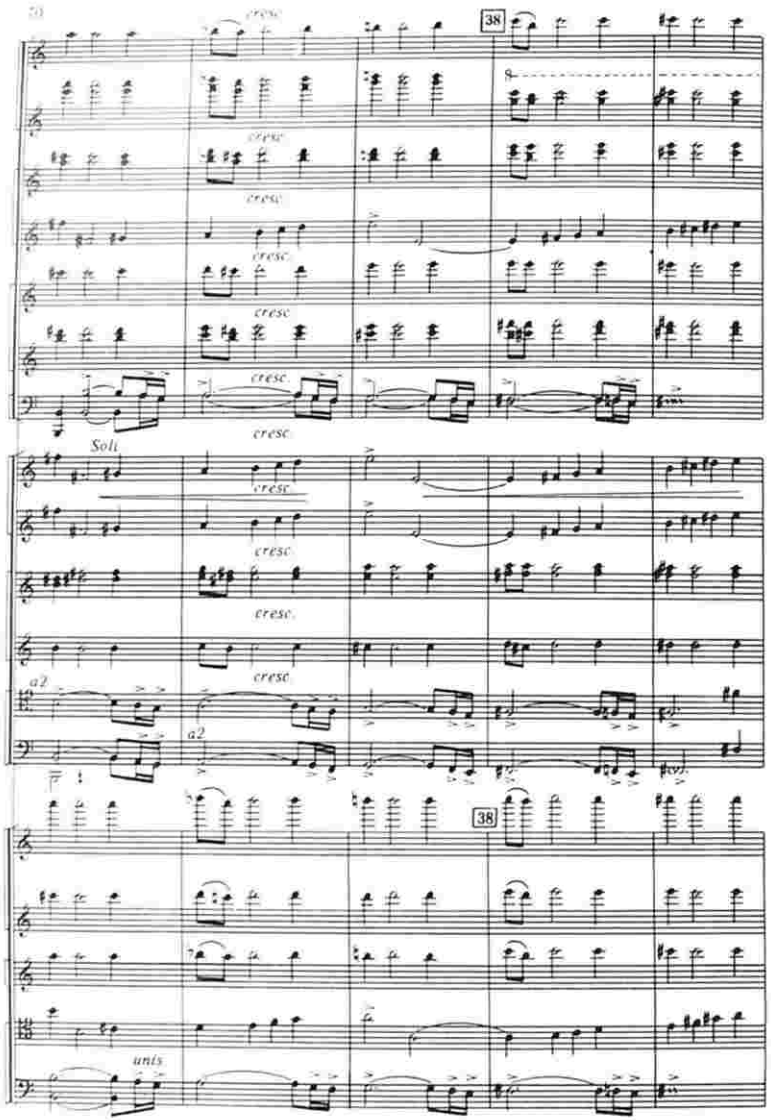

35
dim.
sf
pp
8
35

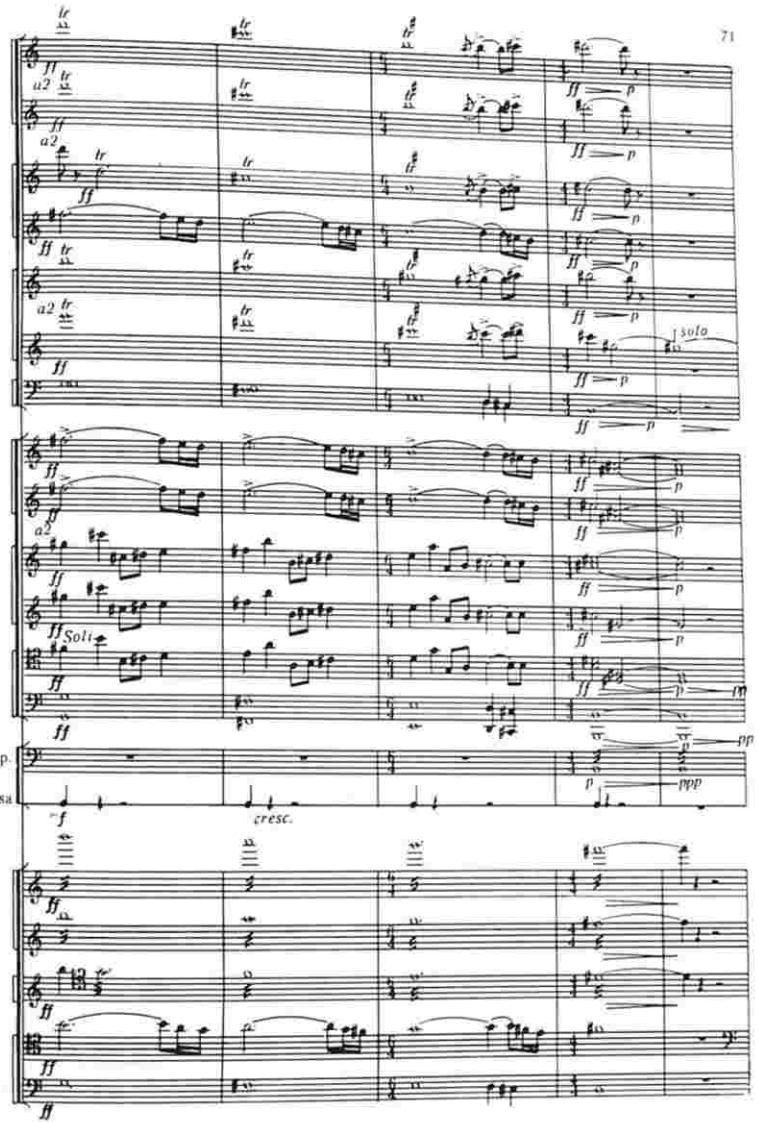

Cl.
Fag.
Tr-ni e Tuba
Timp.
Piatti
P-no
Arpa
V-ni I
V-le
V-c.
C-b.
pizz.
dim.
36
Timp.
Arpa

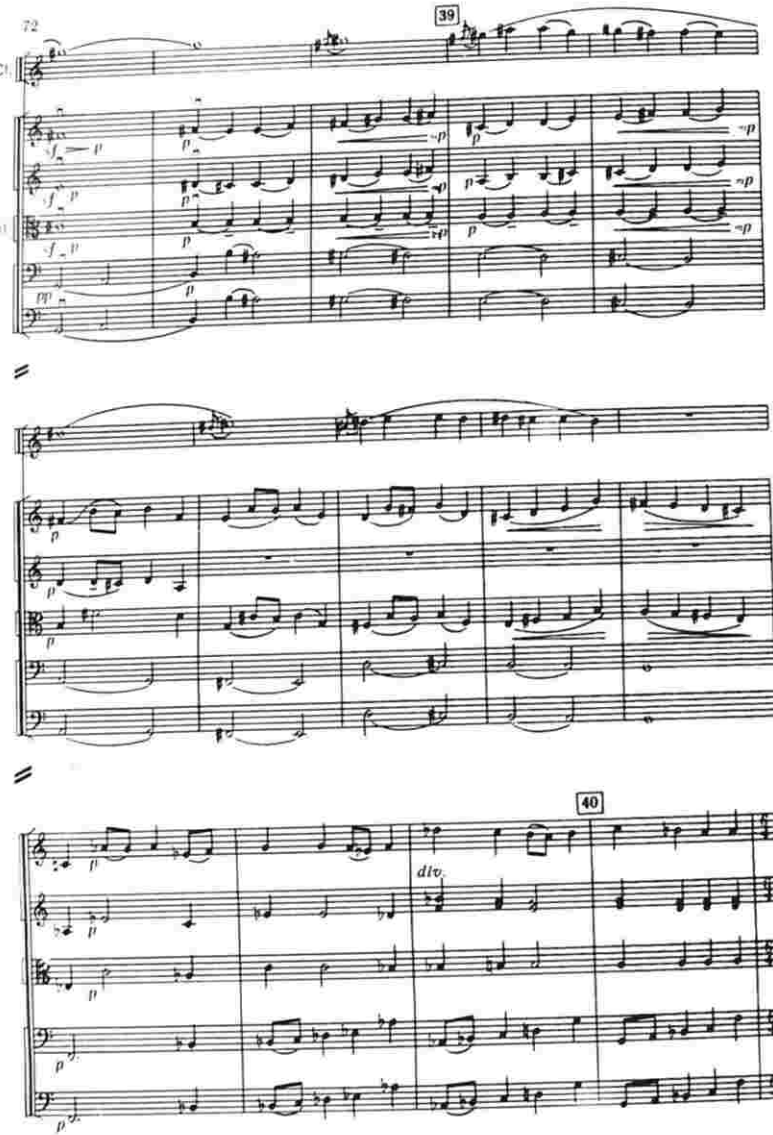

Molto sostenuto
a2
tenuto
Timp.
Molto sostenuto
div.

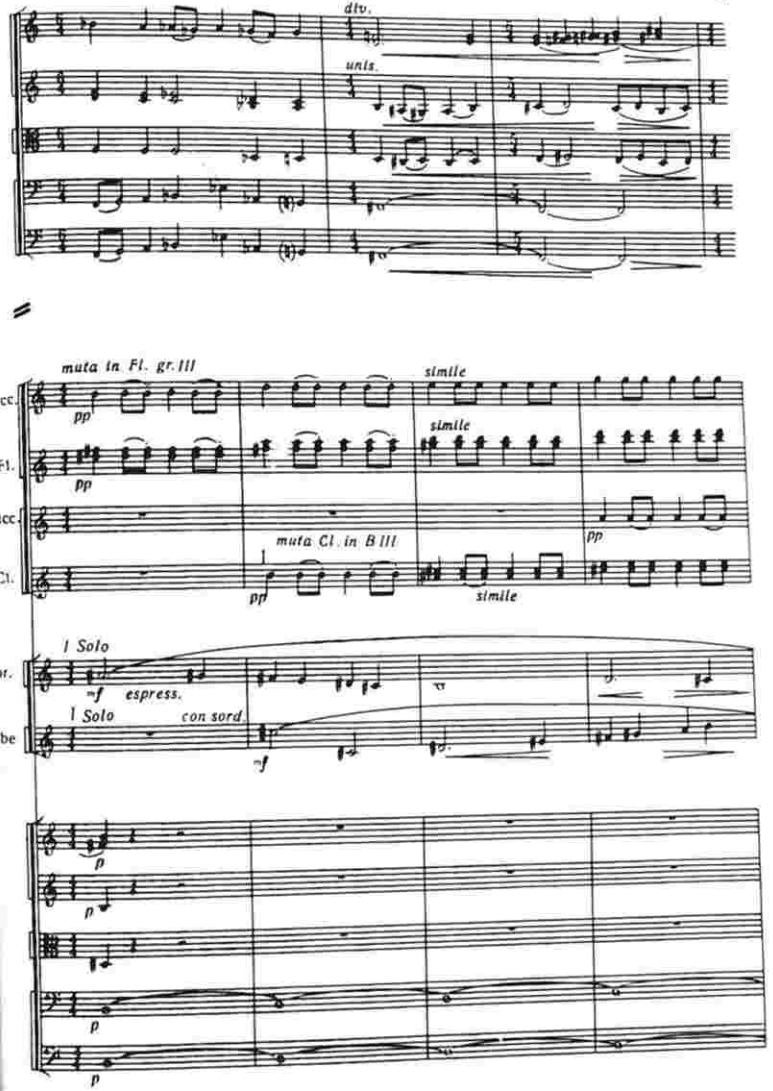

37
III
37
mf
mf
mf
f
f
f

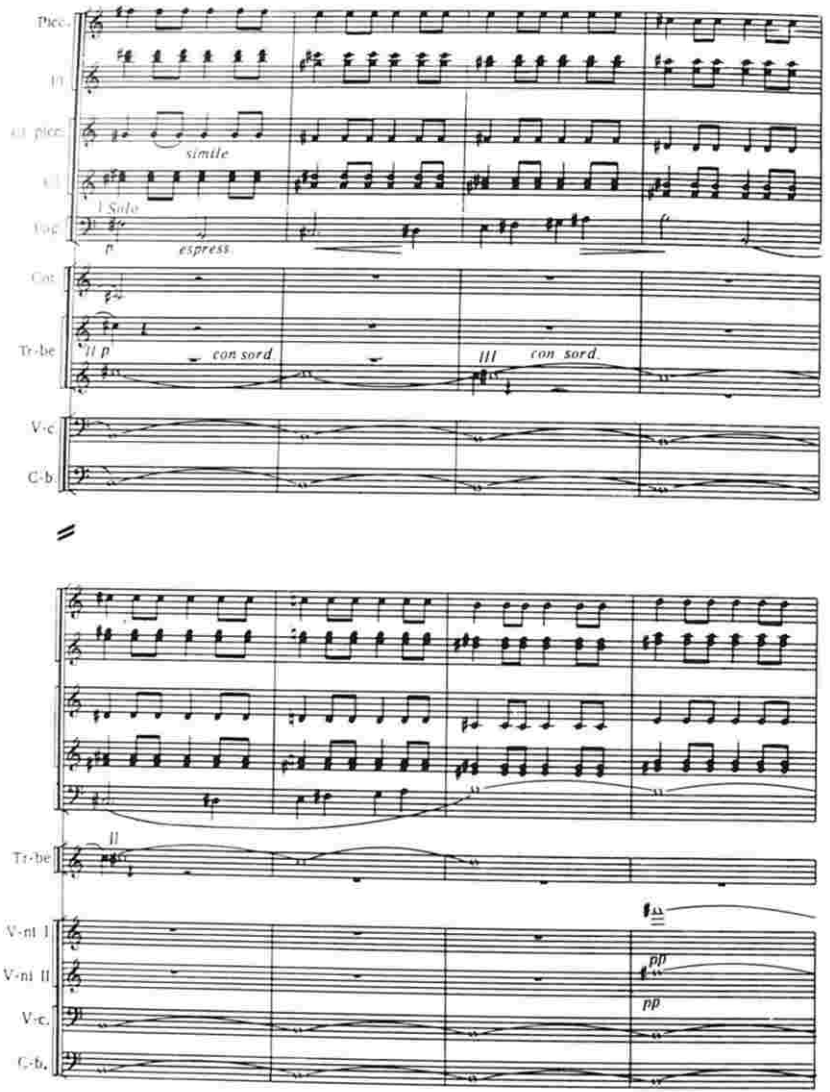

dim.
cresc.
a2
cresc.
a2
cresc.
cresc.
a2
cresc.
a2
cresc.
cresc.
cresc.
dim.
unis.
cresc.
dim.
cresc.
dim.
cresc.
dim.
cresc.

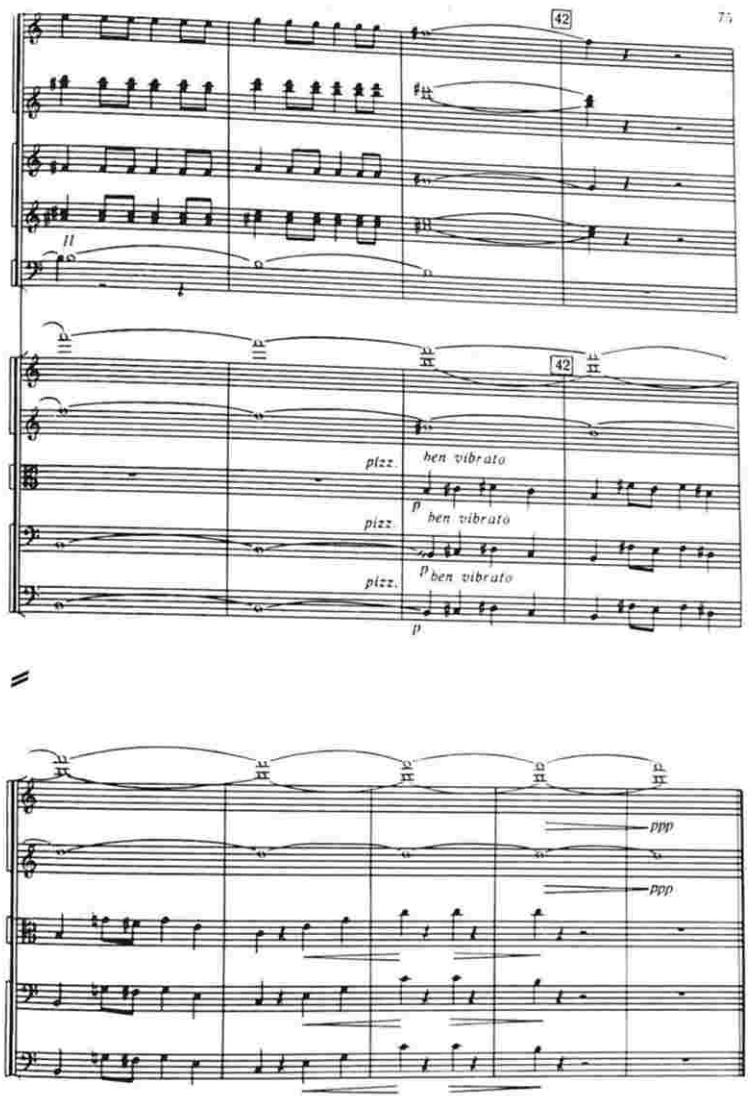

38
cresc.
Soli
a2
unis


a2
solo
Soli
Timp.
G.cassa
cresc.


39
Cl.
Archi
40
div.


div.
unis.
muta in Fl. gr.III
simile
Picc.
Fl.
Cl. picc.
Cl.
muta Cl. in B III
I Solo
espress.
Cor.
Tr-be
con sord.


Picc.
Fl.
Cl. picc.
simile
Cl.
I Solo
Fag.
p
espress.
Cor.
Tr-be
II p
con sord.
III
con sord.
V-c.
C-b.
Tr-be
II
V-ni I
V-ni II
pp
pp
V-c.
C-b.


42
II
42
pizz.
ben vibrato
p
pizz.
ben vibrato
p
pizz.
ben vibrato
p
ppp
ppp

II

Lento moderato

Fl. piccolo
2 Flauti
2 Oboi
Corno ingl.
Clarinetto piccolo (Es)
2 Clarinetti (A,B)
2 Fagotti
4 Corni (F)
3 Trombe (B)
3 Tromboni e Tuba
Timpani
Tamburo militare
Piatti
Gr.cassa
Tam-tam
Silofono
Piano
Arpa

espress.

a2

Lento moderato

Violini I
Violini II
Viole
Violoncelli
Contrabassi

espress.

dim.

espress.

dim.

Fl.
Ob.
C. ingl.
Cl. picc.
Cl.
Fag.

a2

muta in A a2

espress.

Cor.

III

p espress.

dim.

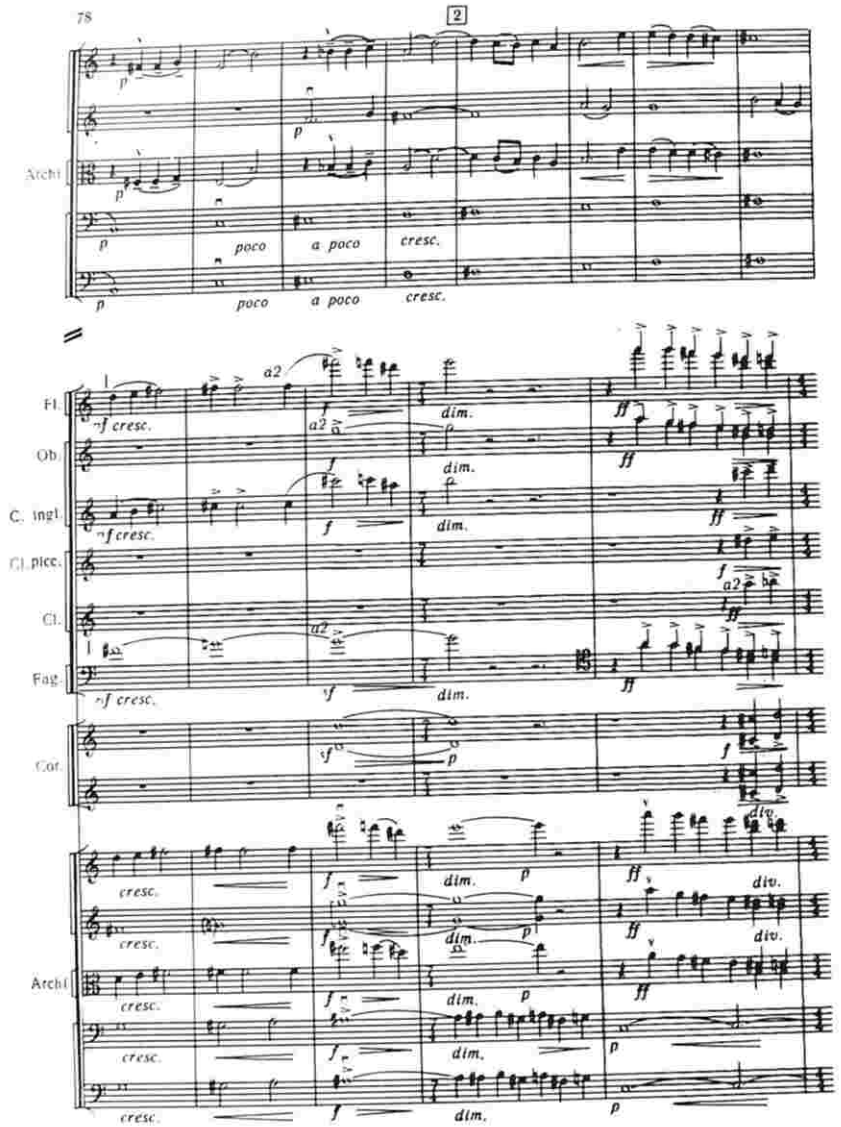
1

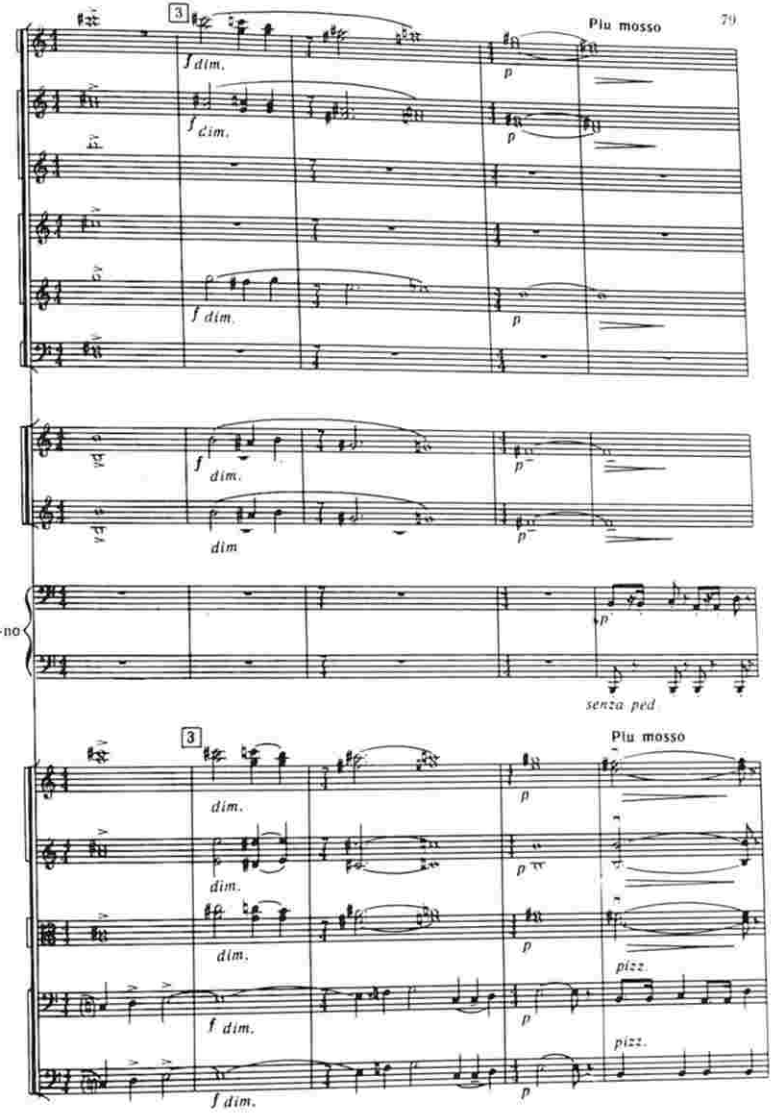
V-ni I
V-ni II
V-le
V-c.
C-b.

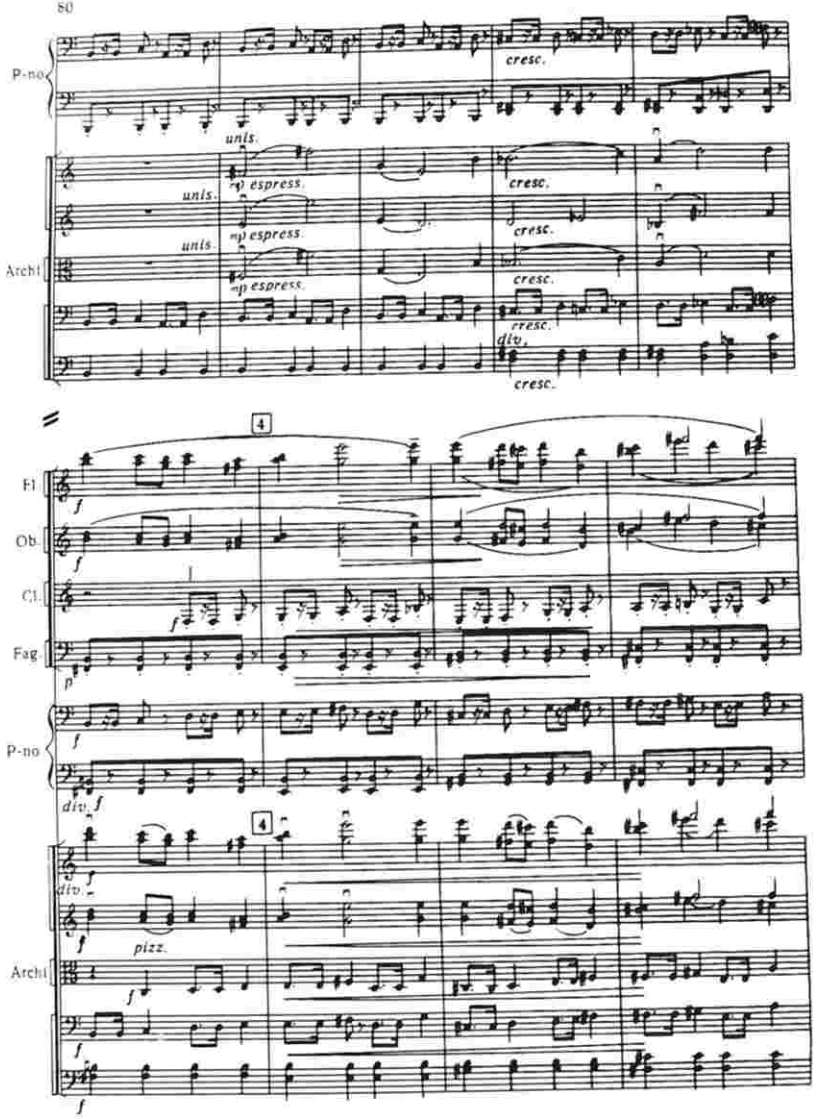
div.

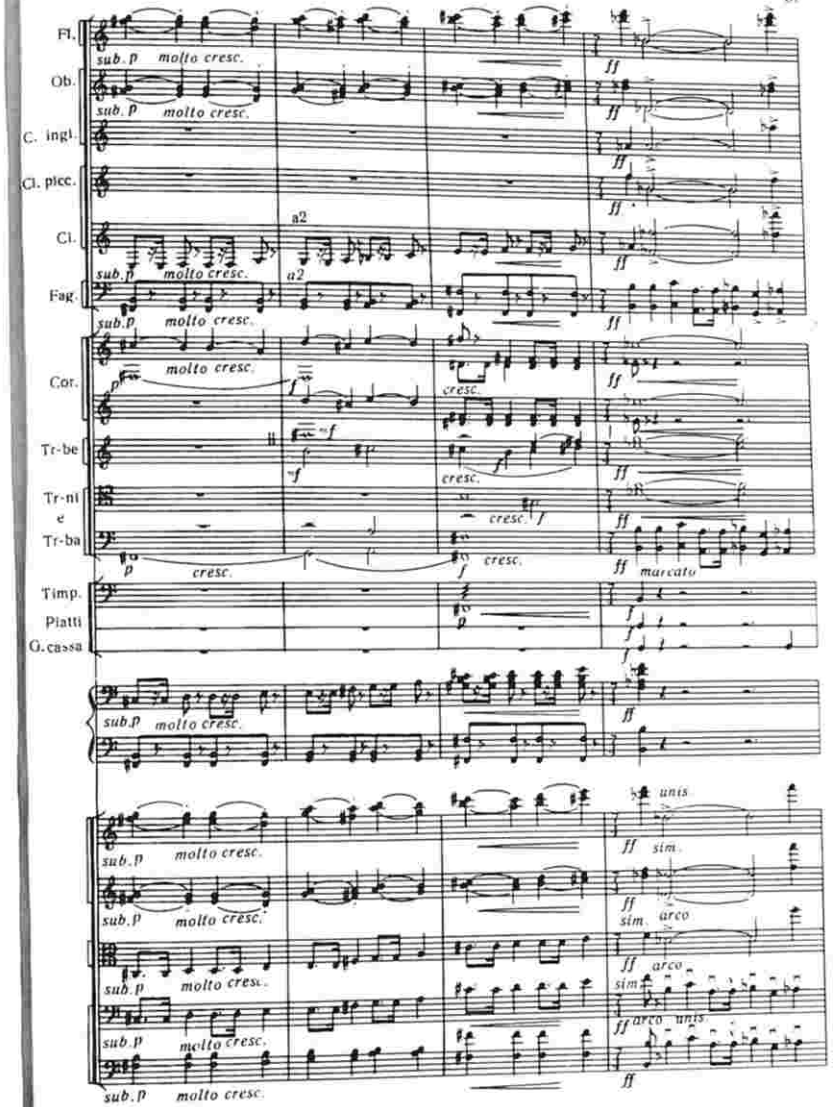
unis.

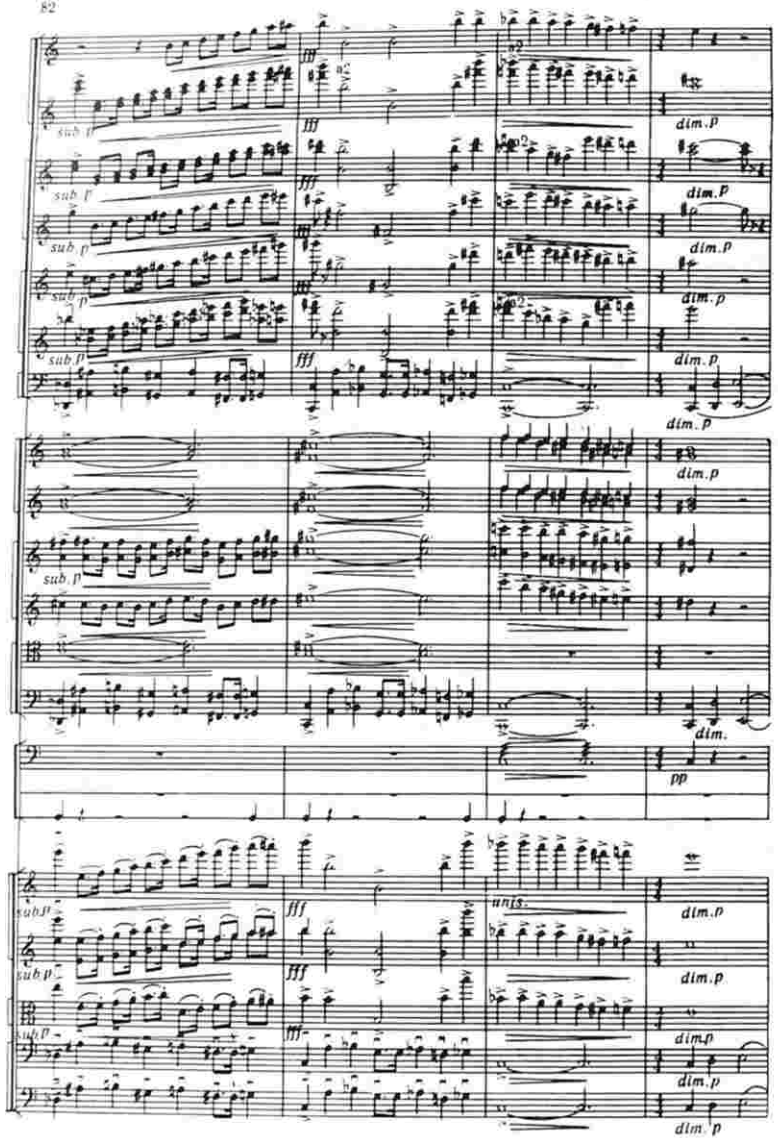
dim.

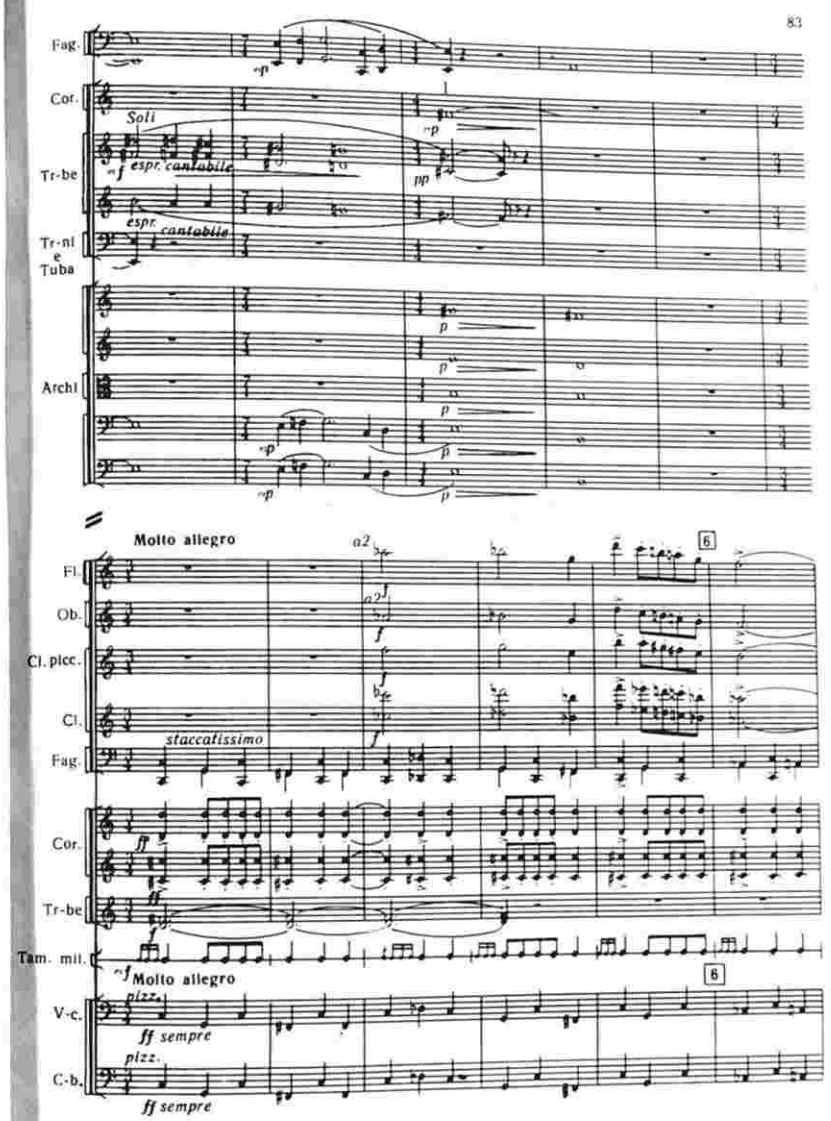

2
Archi
poco a poco cresc.
Fl.
Ob.
C. ingl.
Cl. picc.
Cl.
Fag.
Cor.
a2
dim.
div.
pizz.

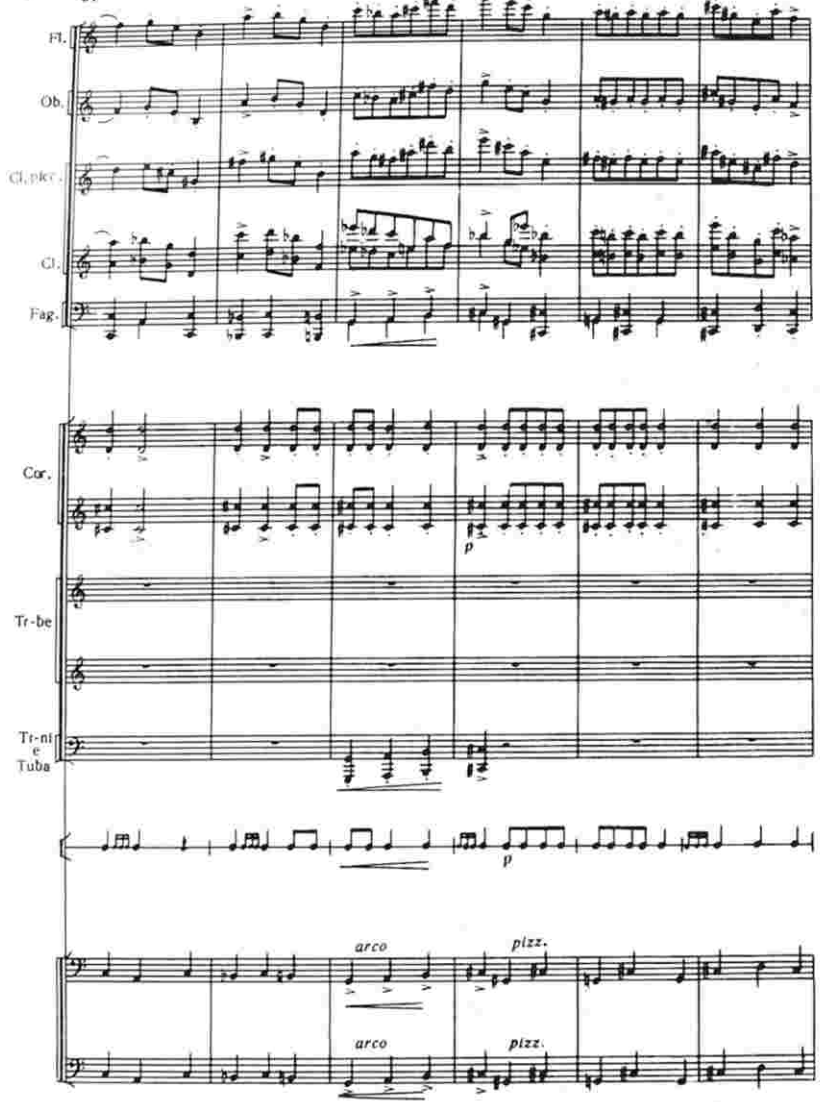

3
Più mosso
P-no
senza ped
dim.
pizz.

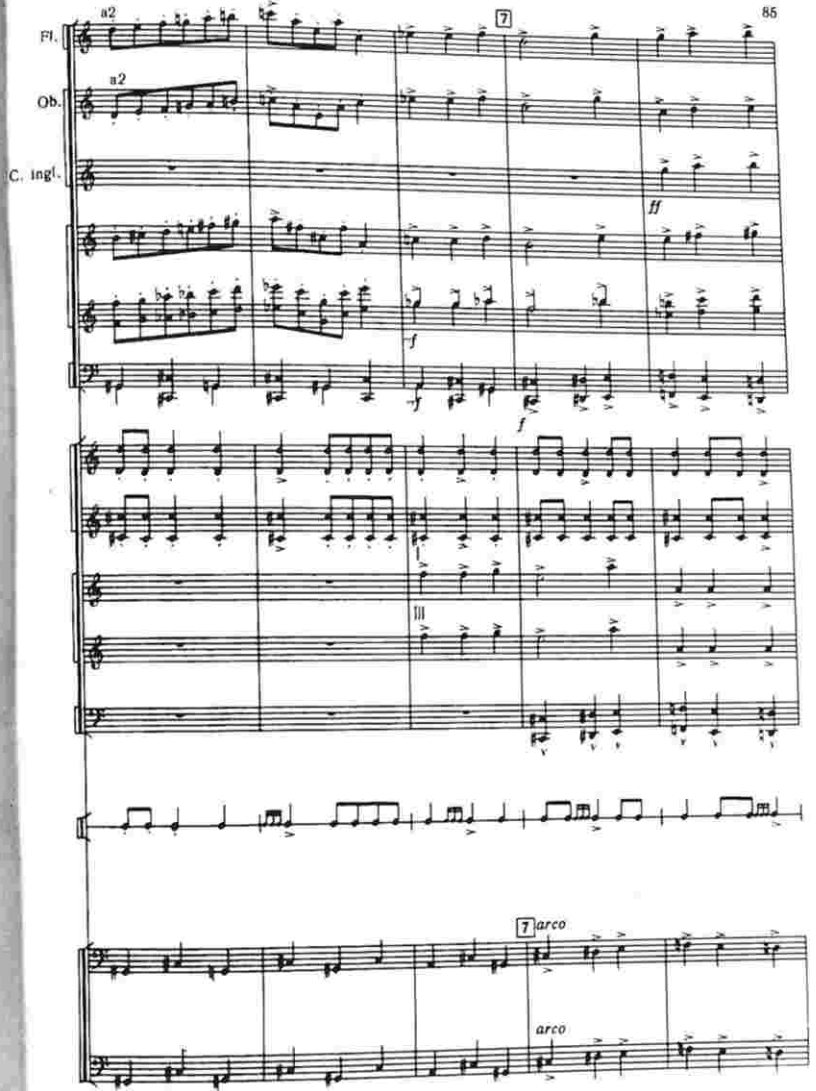

P-no
Archi
unis.
mp espress.
cresc.
div.
Fl.
Ob.
Cl.
Fag.
pizz.

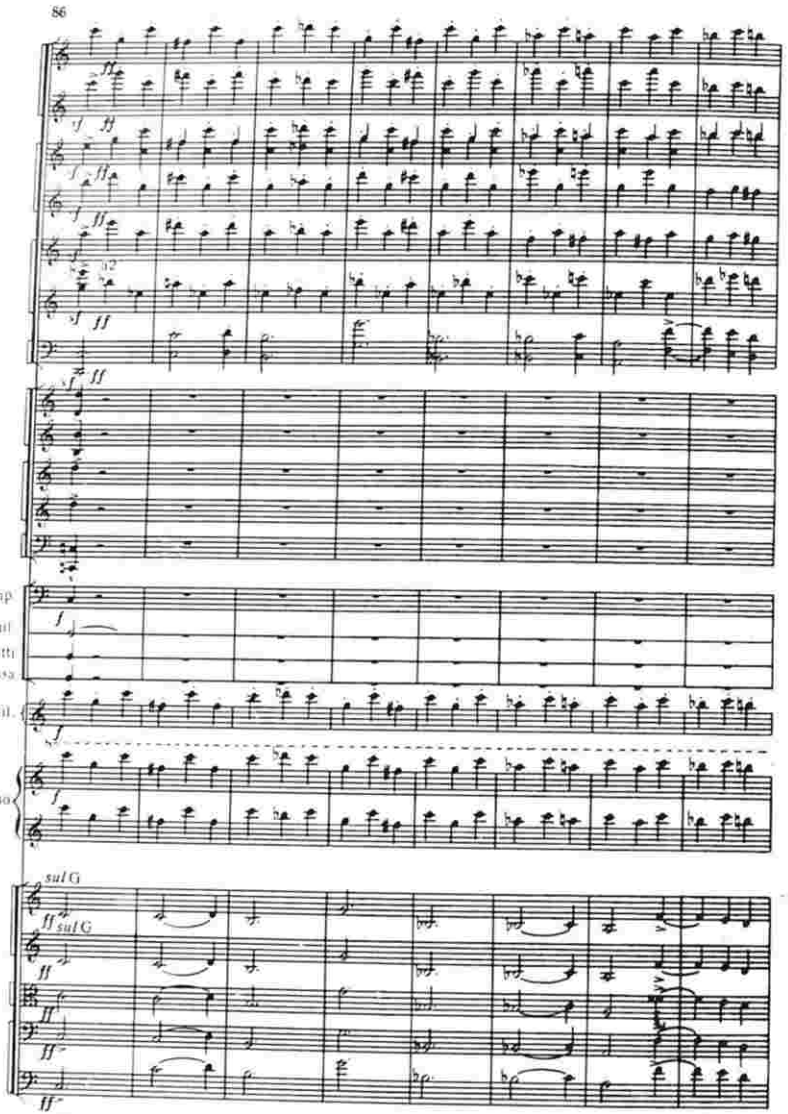

Fl.
Ob.
C. ingl.
Cl. picc.
Cl.
Fag.
Cor.
Tr-be
Tr-ni e Tr-ba
Timp.
Piatti
G. cassa
sub. p
molto cresc.
a2
cresc.
marcato
unis.
sim.
arco

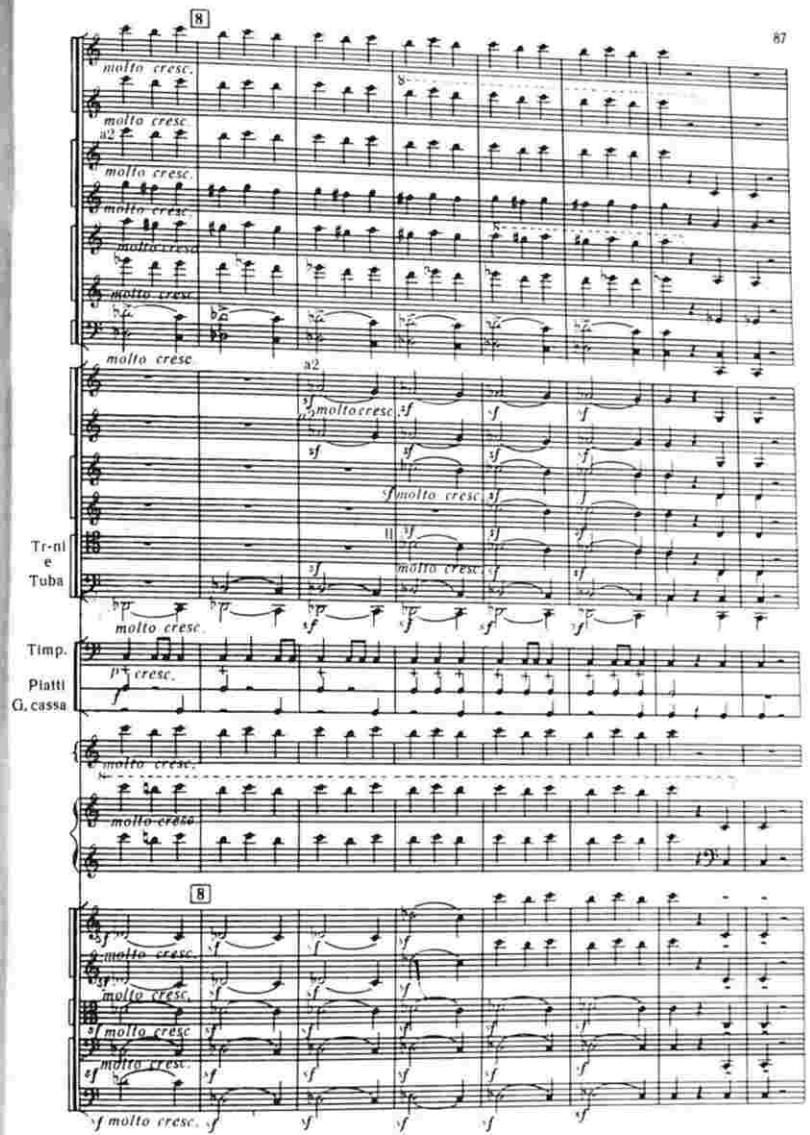

sub. f
sub. p
fff
dim. p
dim.
pp
unis.

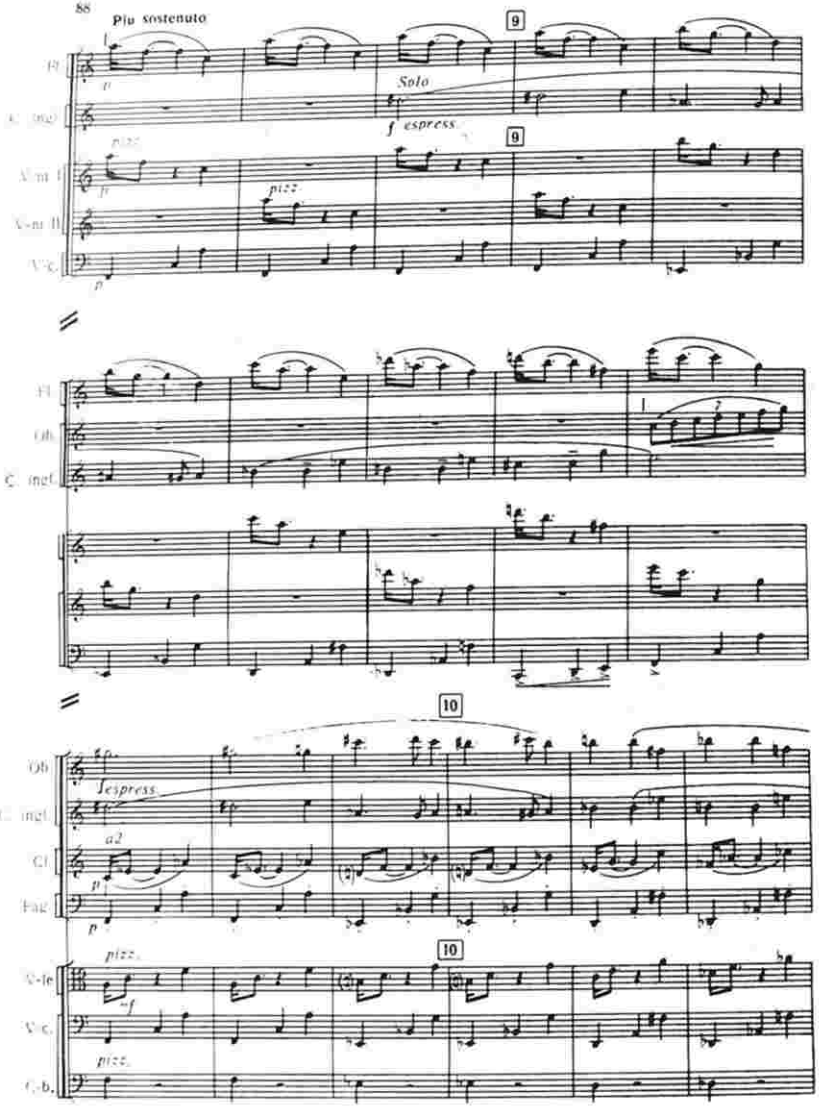

Fag.
Cor.
Soli
Tr-be
espr. cantabile
Tr-nl
e
Tuba
Archi
Molto allegro
a2
Fl.
Ob.
Cl. picc.
Cl.
Fag.
staccatissimo
Cor.
Tr-be
Tam. mil.
Molto allegro
V-c.
pizz.
ff sempre
C-b.

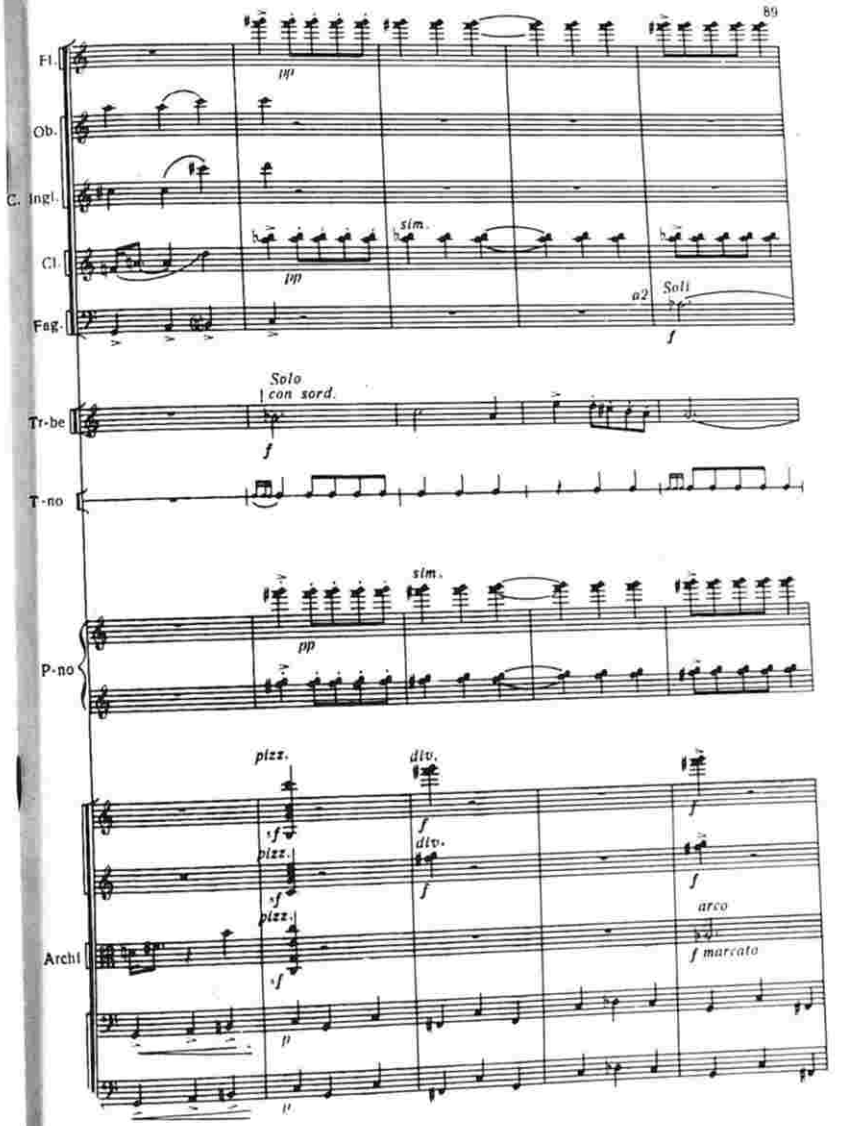

Fl.
Ob.
Cl. picc.
Cl.
Fag.
Cor.
Tr-be
Tr-ni
e
Tuba
p
p
arco
pizz.
arco
pizz.


a2
7
a2
Fl.
Ob.
C. ingl.
ff
f
f
7 arco
arco


Timp
T-ni mil
Piatti
G. cassa
Sil.
P-no
sul G
sul G


molto cresc.
a2
Tr-ni
e
Tuba
Timp.
Piatti
G. cassa


Più sostenuto
Fl.
C. ingl.
Solo
f espress.
pizz.
V-ni I
V-ni II
V-c.
Fl.
Ob.
C. ingl.
Ob.
C. ingl.
espress.
Cl.
a2
Fag.
V-le
V-c.
C.-b.
pizz.


Fl.
Ob.
C. ingl.
Cl.
Fag.
sim.
a2
Soli
Tr-be
Solo
con sord.
T-no
P-no
sim.
pizz.
div.
Archi
arco
f marcato

11

11

Fl.

Cl.

Fag.

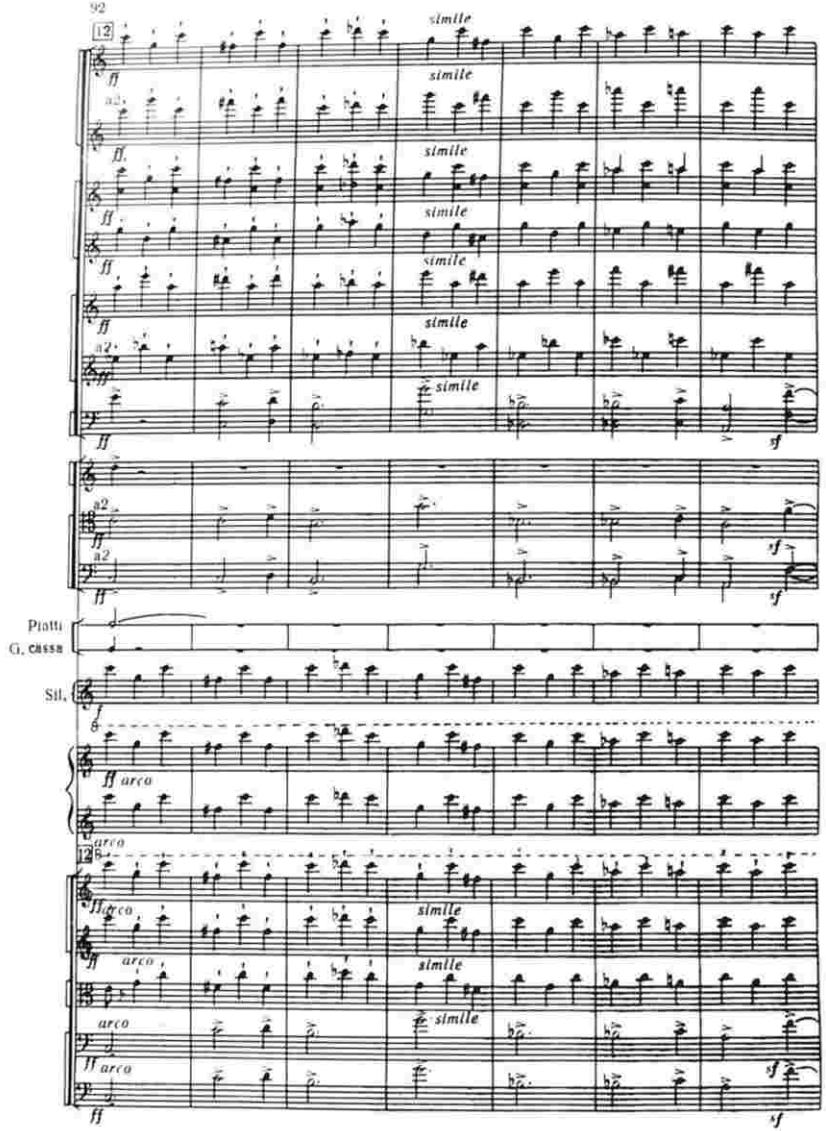
Tr-be

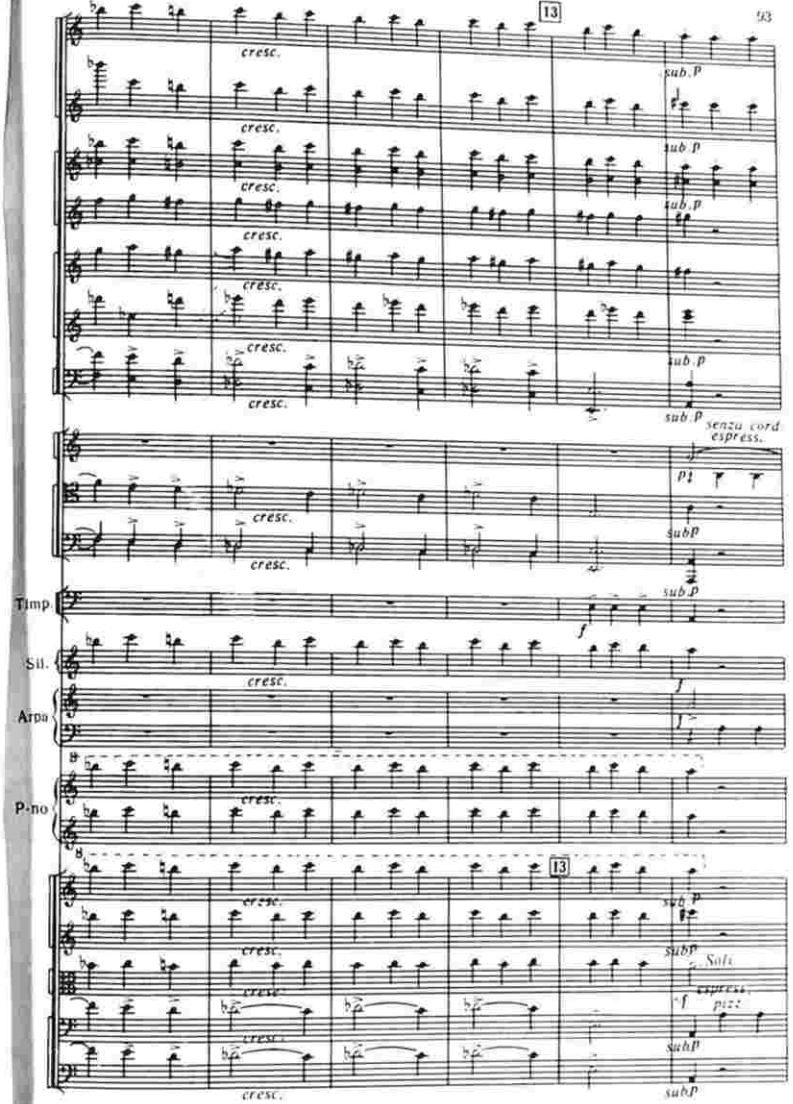
Tr-nt

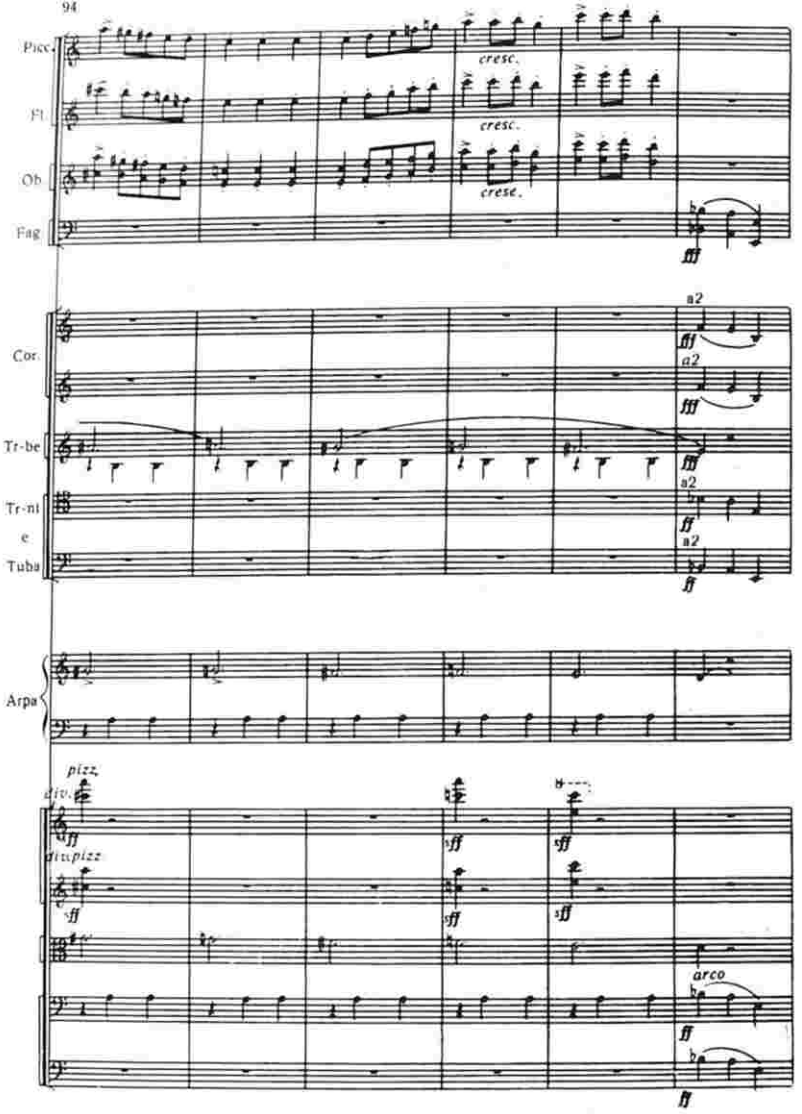
e

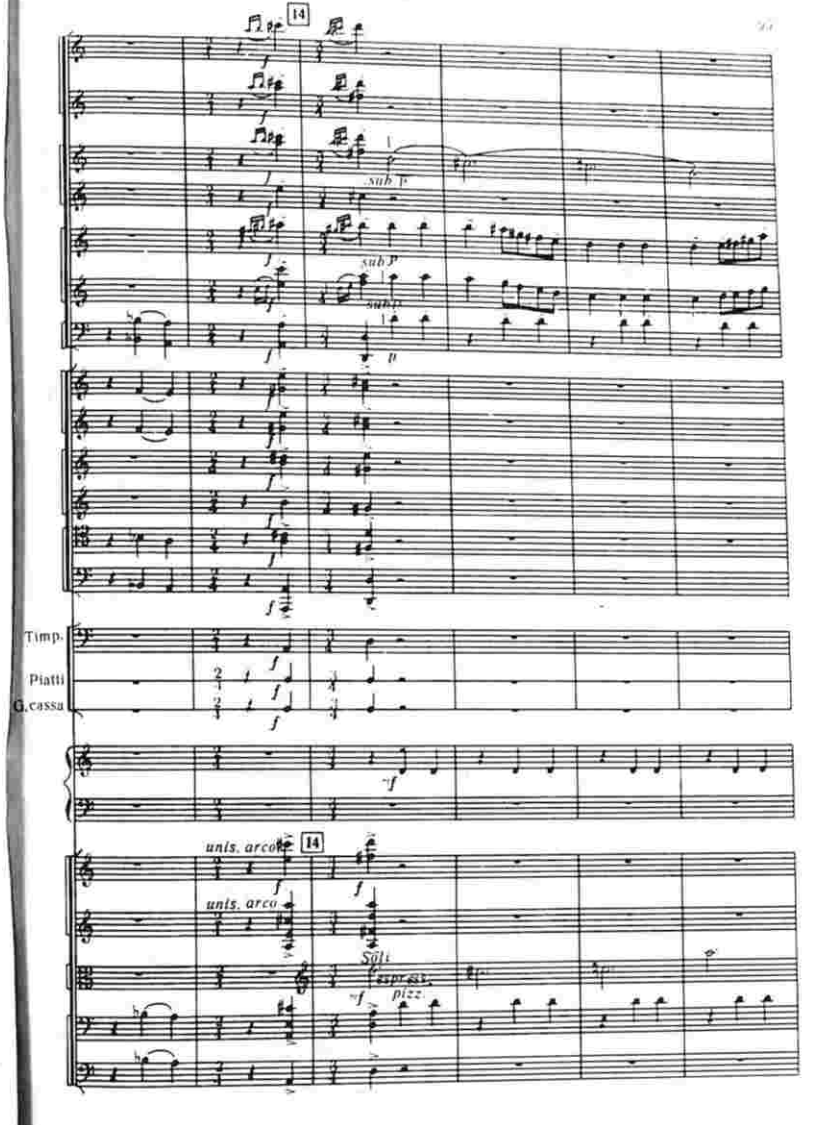
Tuba

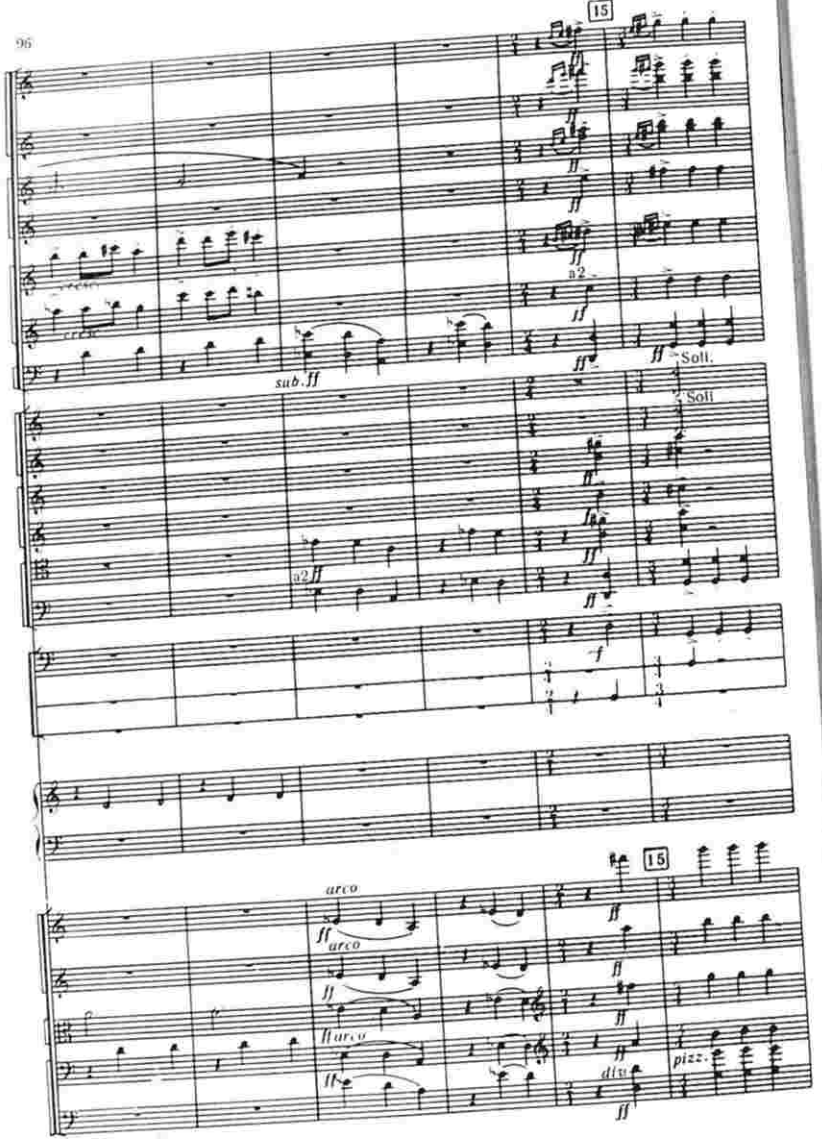
f

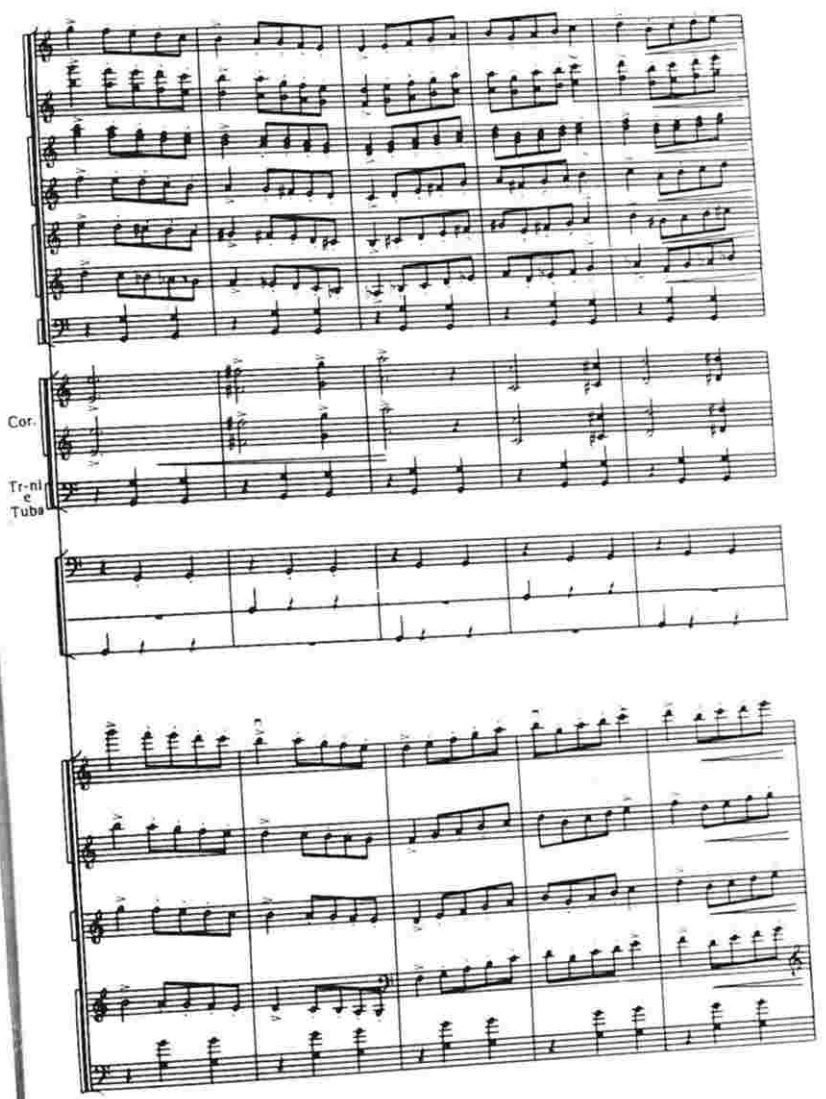

12
simile
Piatti
G. cassa
Sil.
arco

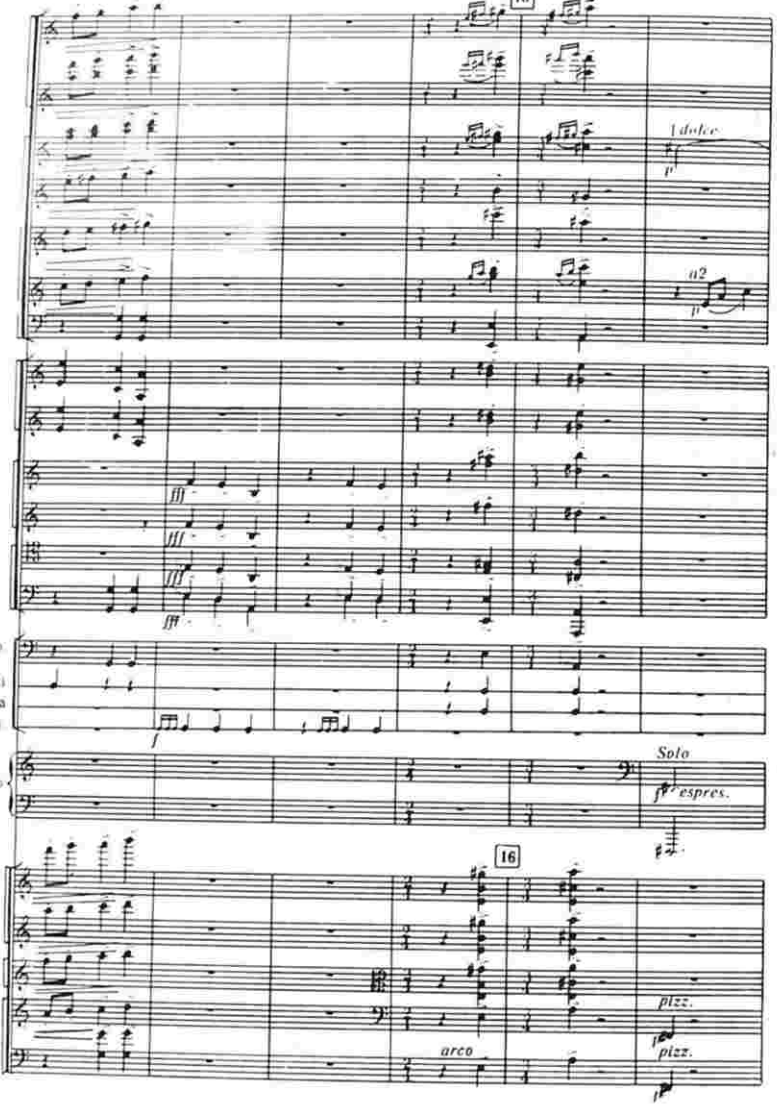

13
cresc.
sub.P
senza cord
espress.
Timp.
Sil.
Arpa
P-no
Soli
espress.
pizz

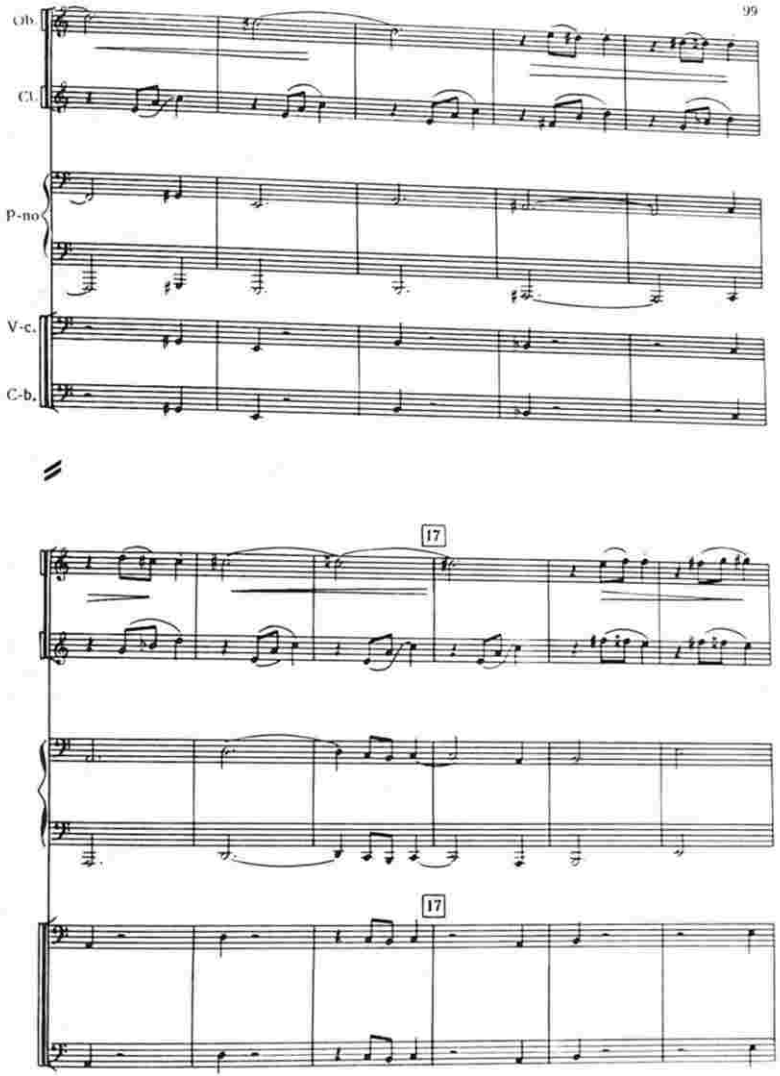

Picc.
Fl.
Ob.
Fag.
cresc.
cresc.
cresc.
fff
Cor.
a2
fff
a2
fff
Tr-be
fff
Tr-ni
e
Tuba
a2
ff
a2
ff
Arpa
pizz.
div.
ff
div. pizz.
sff
sff
sff
sff
sff
arco
ff
ff

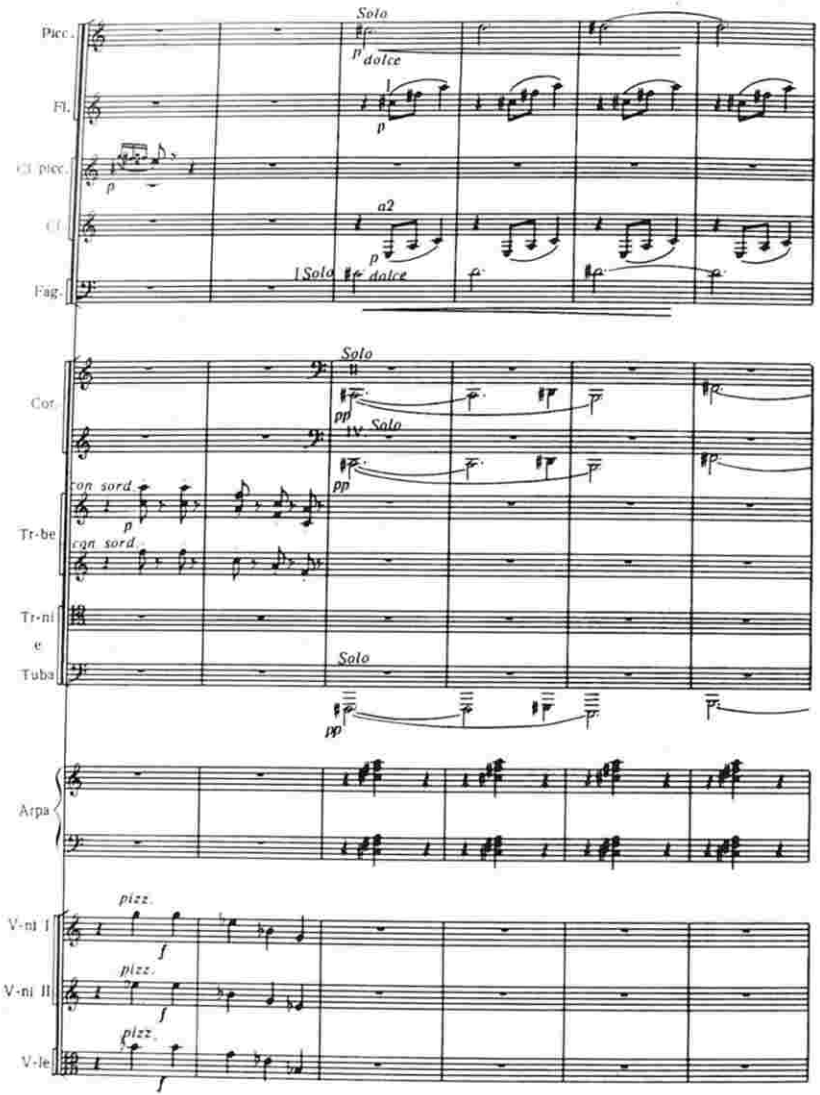

14
sub p
sub p
sub p
p
Timp.
Piatti
G. cassa
f
unis. arco
14
unis. arco
Soli
espress.
pizz.

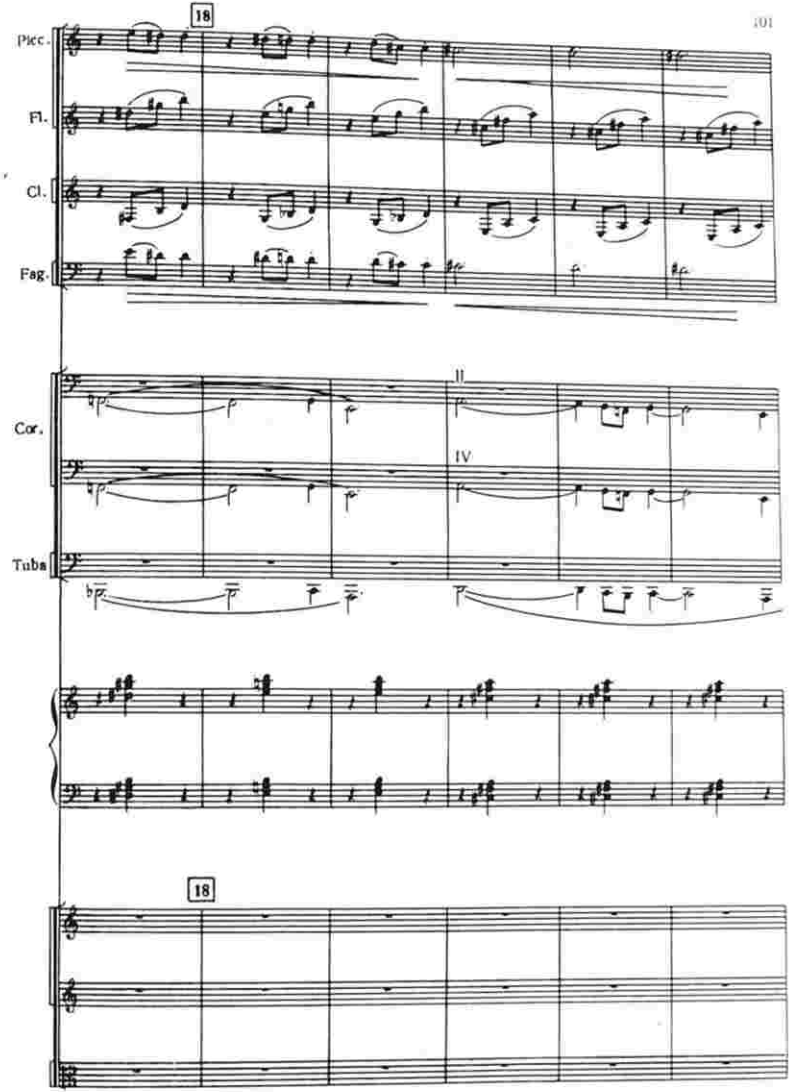

15
a2
sub. ff
Soli.
Soli
a2 ff
arco
arco
arco
div
pizz.
15

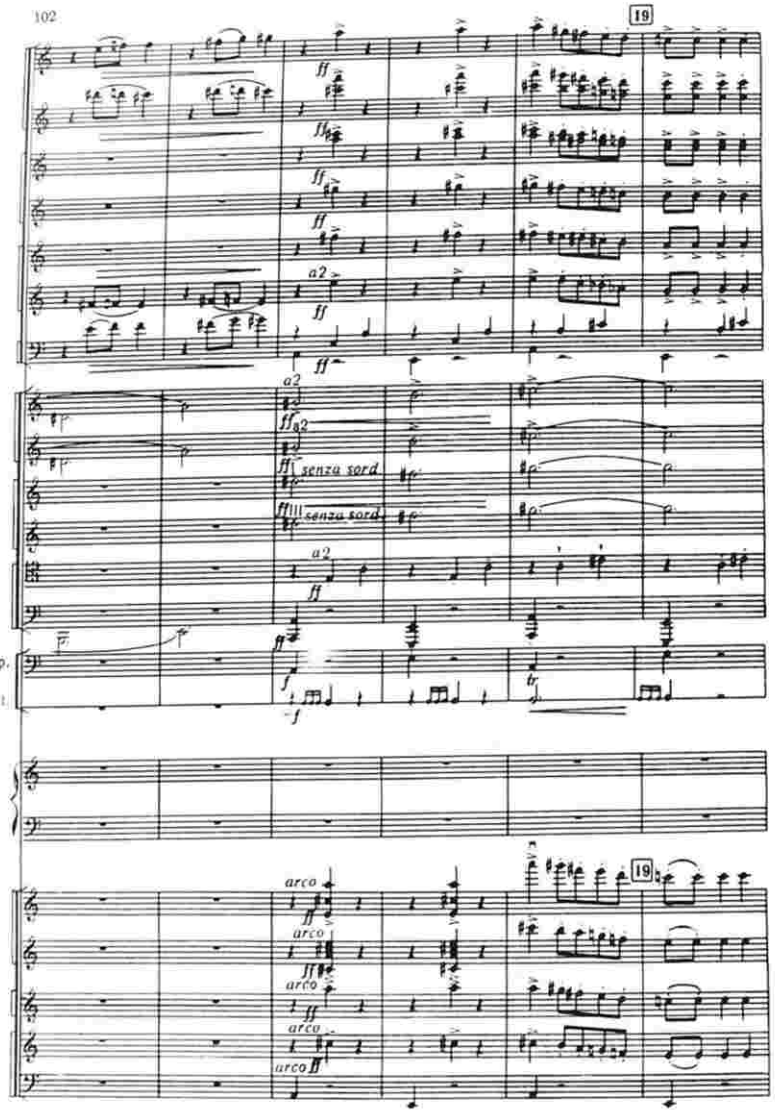

Cor.
Tr-ni e Tuba

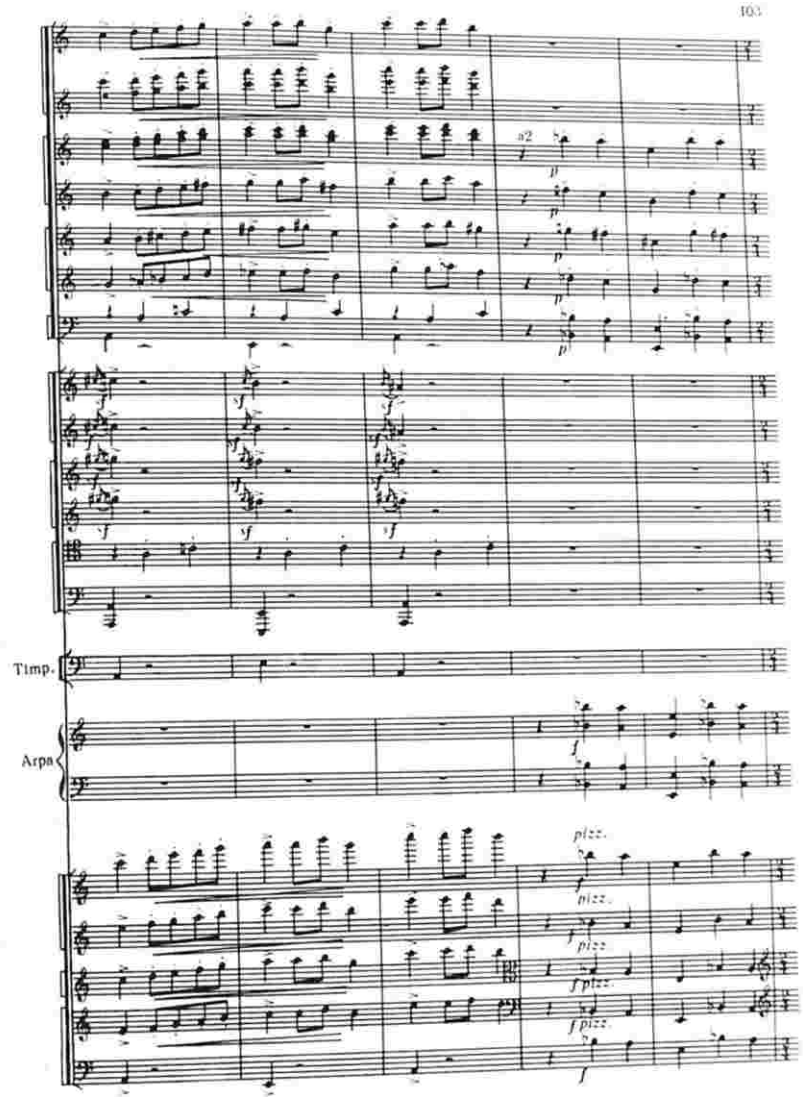

16
dolce
a2
Timp
Piatti
G. cassa
T-to mil
P-no
Solo
espres.
16
arco
pizz.
pizz.

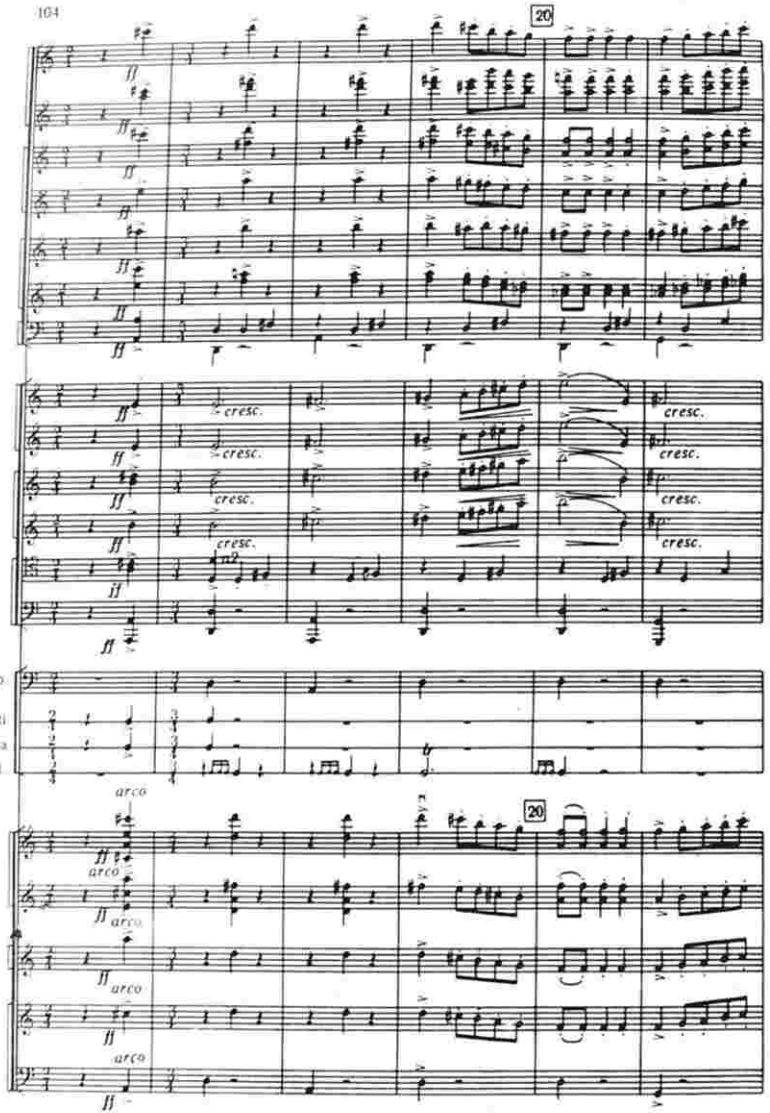

Ob.
Cl.
P-no
V-c.
C-b.
17
17

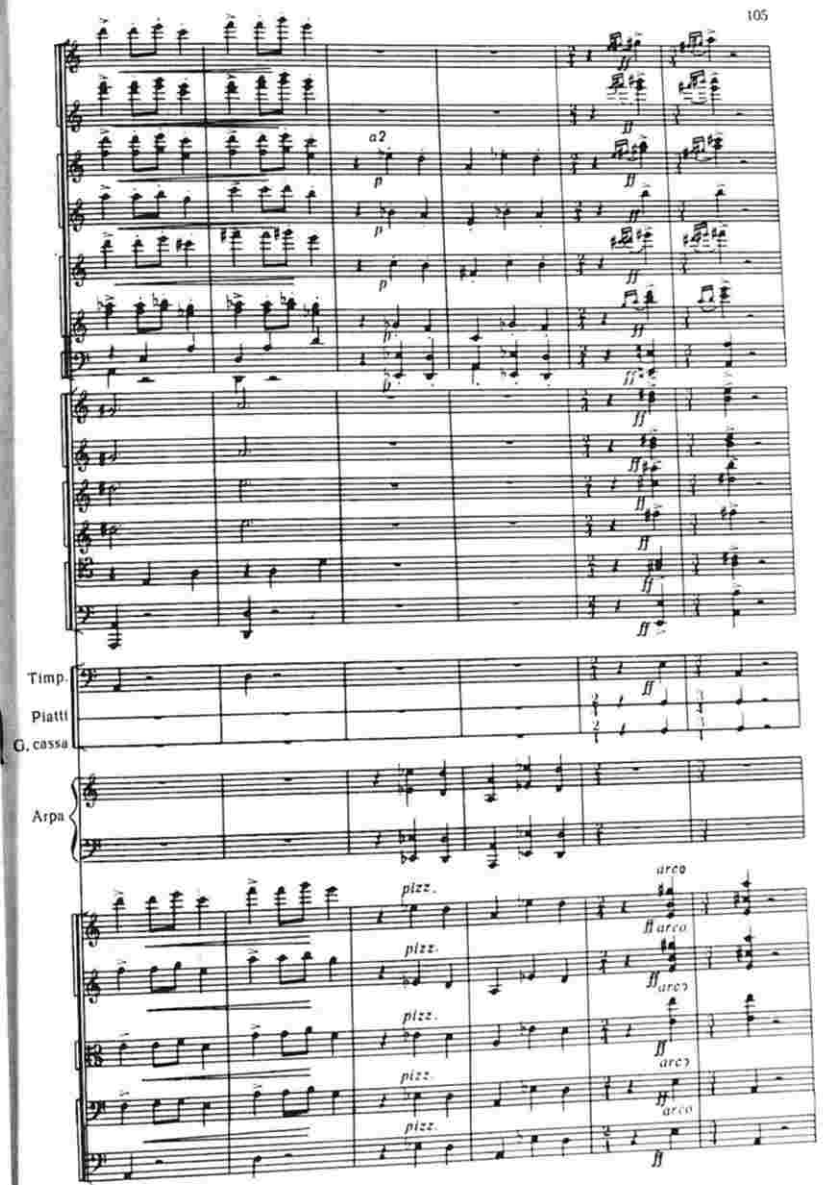

Solo
Picc.
p dolce
Fl.
p
Cl. picc.
p
Cl.
a2
p
Fag.
I Solo
p dolce
Solo
Cor.
II
pp
IV. Solo
pp
con sord.
Tr-be
p
con sord.
Tr-ni
e
Tuba
Solo
pp
Arpa
pizz.
V-ni I
f
pizz.
V-ni II
f
pizz.
V-le
f

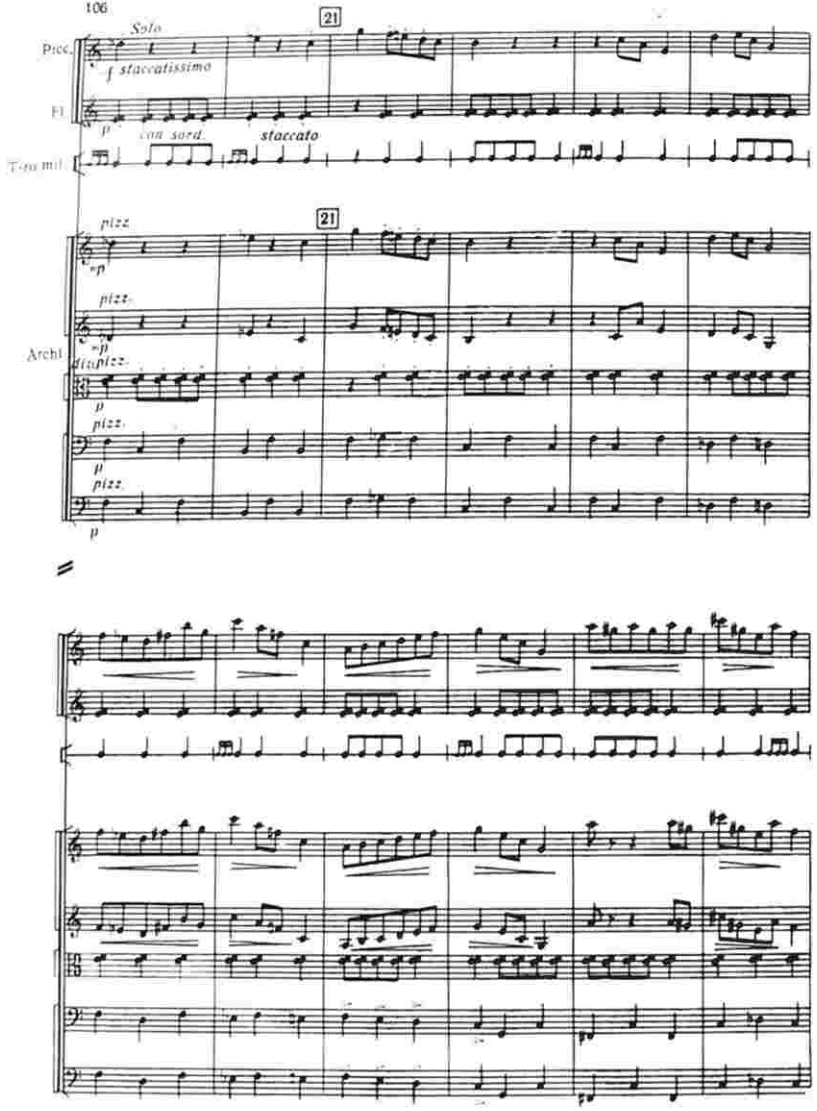

18
Picc.
Fl.
Cl.
Fag.
II
Cor.
IV
Tuba
18

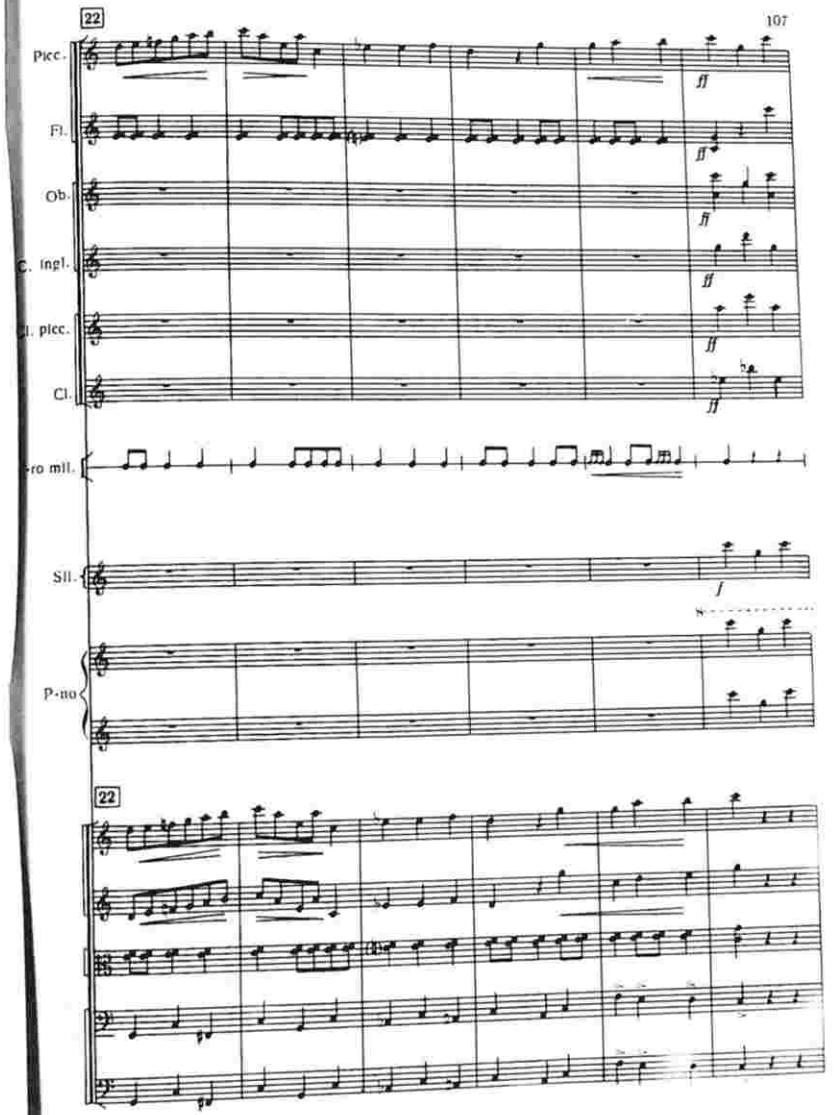

19
a2
senza sord
Timp.
T.-ro mil.
arco
19

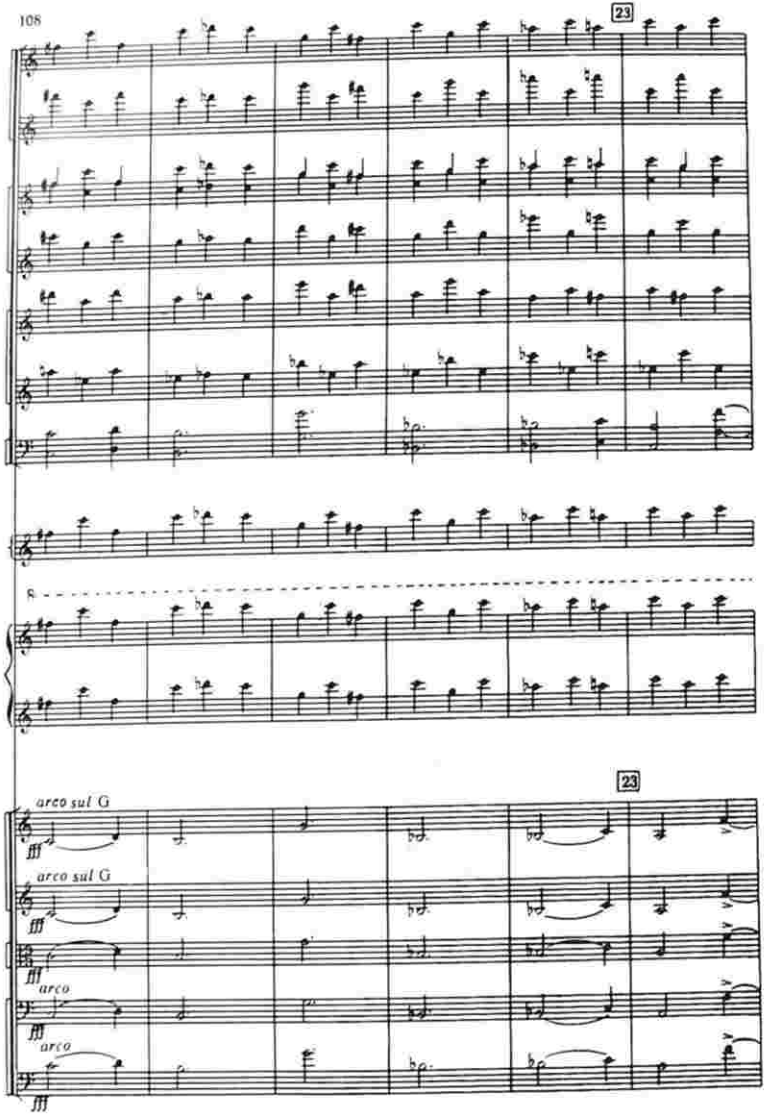

a2
Timp.
Arpa
pizz.

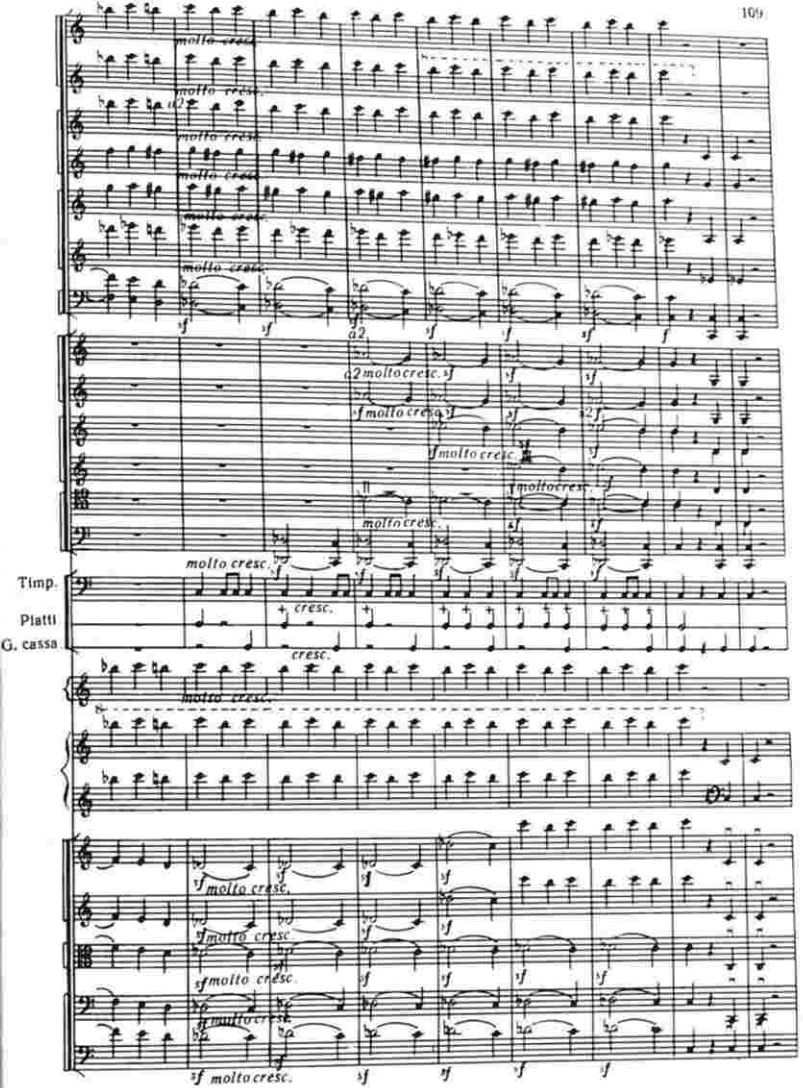

20
cresc.
Timp.
Piatti
G. cassa
T-o mil.
arco
pizz.

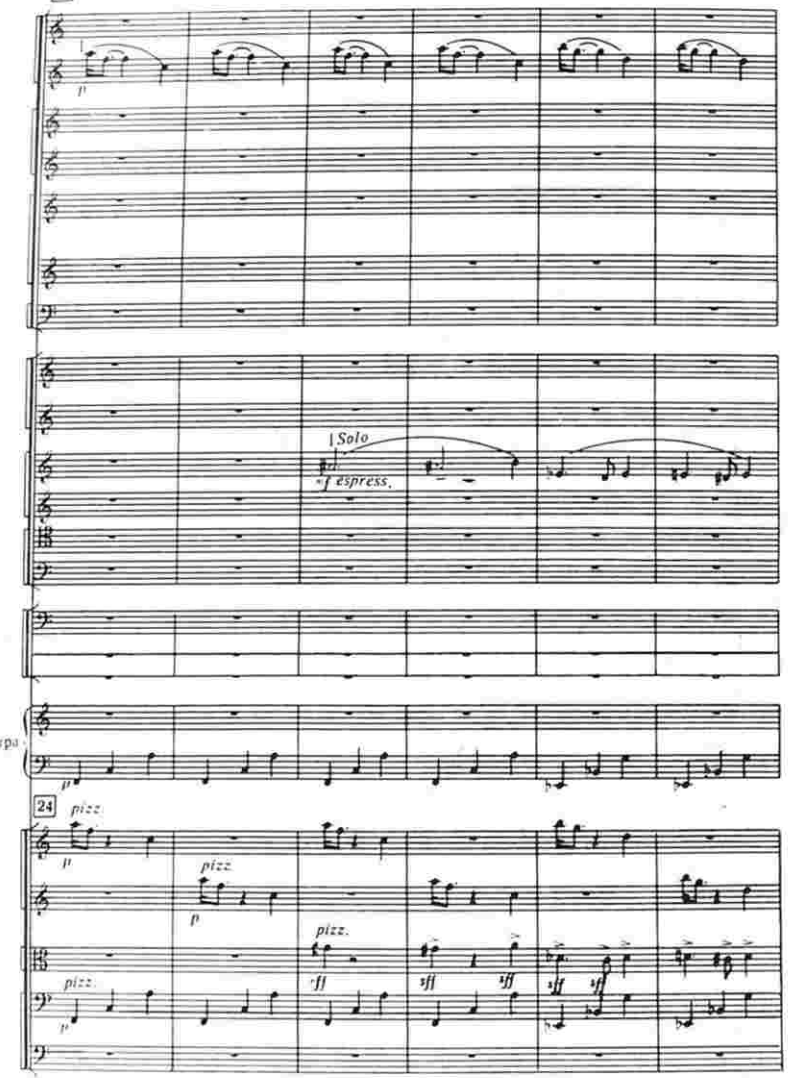

a2
Timp.
Piatti
G. cassa
Arpa
pizz.
arco

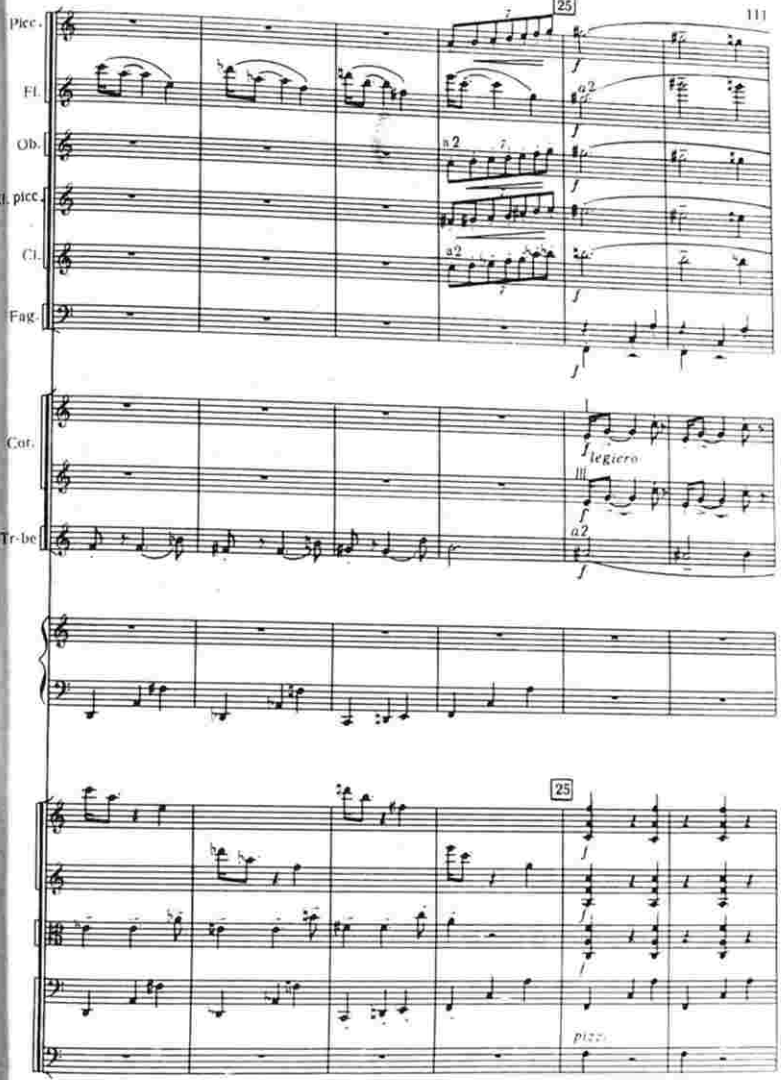

21
Solo
Picc.
f staccatissimo
Fl.
p
con sord.
staccato
T-ro mil.
21
pizz.
p
pizz.
p
Archi
div.
pizz.
p
pizz.
p
pizz.
p


22
Picc.
ff
Fl.
ff
Ob.
ff
C. ingl.
ff
Cl. picc.
ff
Cl.
ff
T-ro mil.
Sil.
f
P-no
22


23
8
23
arco sul G
arco sul G
arco
arco


molto cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
a2
a2 molto cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
Timp.
Piatti
G. cassa
cresc.
cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.
molto cresc.


24
p
| Solo
sf espress.
Arpa
24
pizz.
p
pizz.
p
pizz.
ff
pizz.
p
sff
sff
sff
sff


25
Picc.
Fl.
Ob.
Cl. picc.
Cl.
Fag.
a2
f
Cor.
Tr-be
legiero
25
pizz.

arco

arco

26

a2

a2

a2 staccatissimo

a2 staccatissimo

ff staccatissimo

ff staccatissimo

ff staccatissimo

ff staccatissimo

Timp.

Piatti

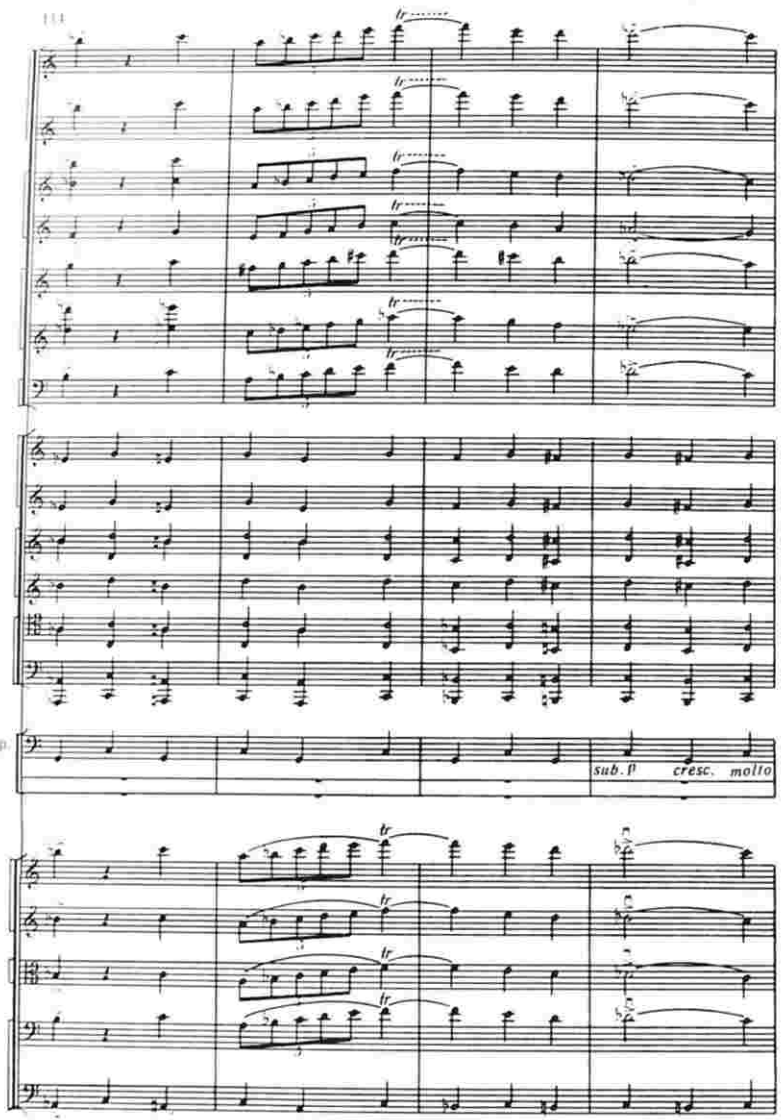
G. cassa

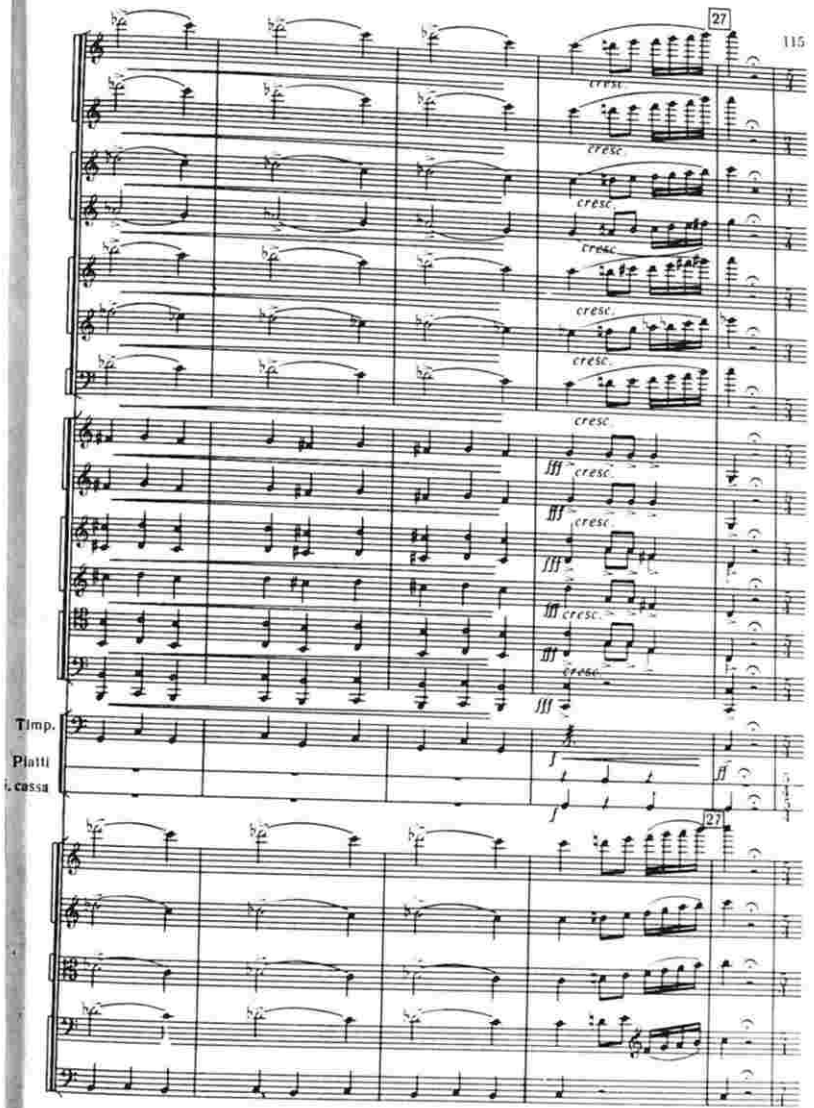
f arco

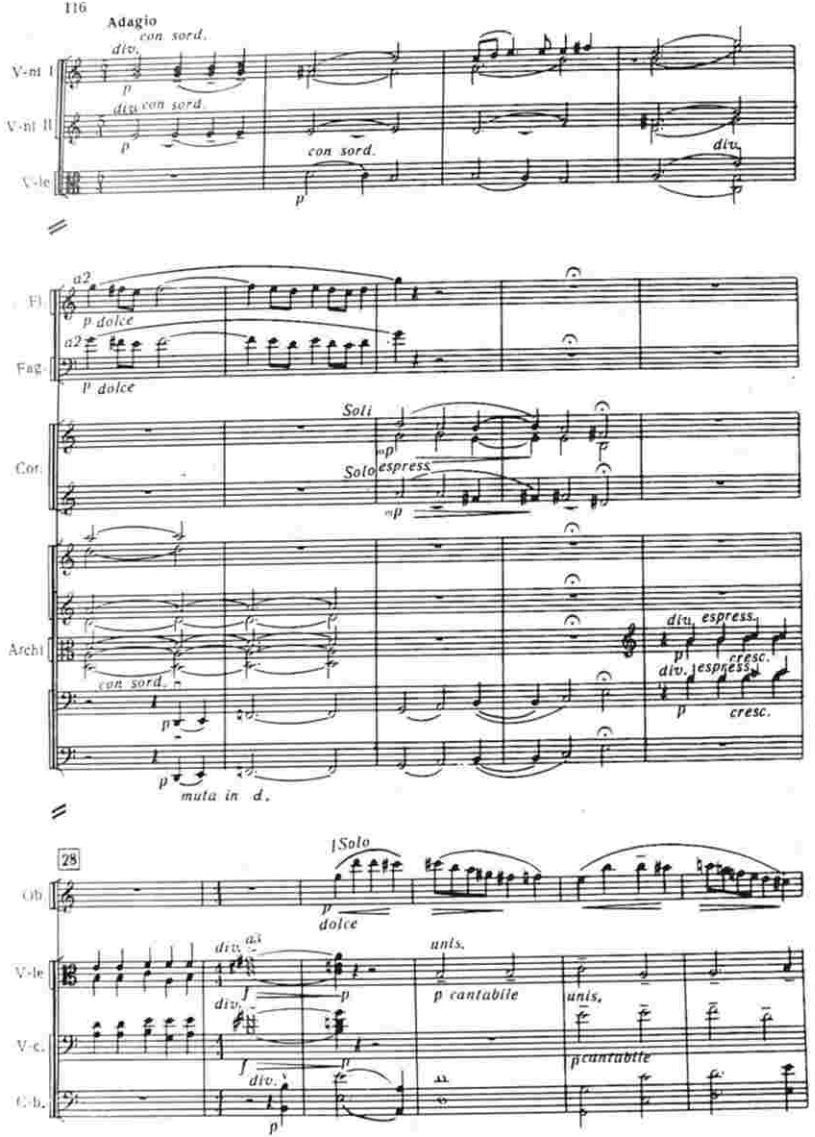
26

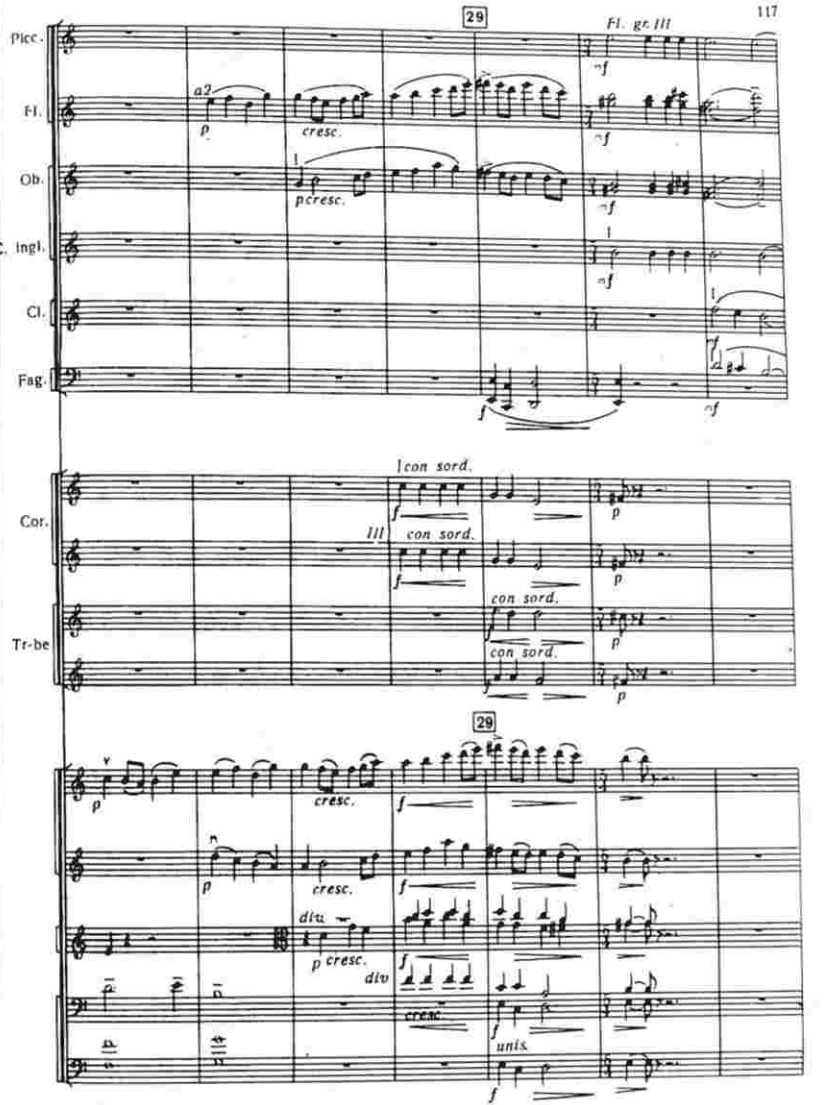
arco

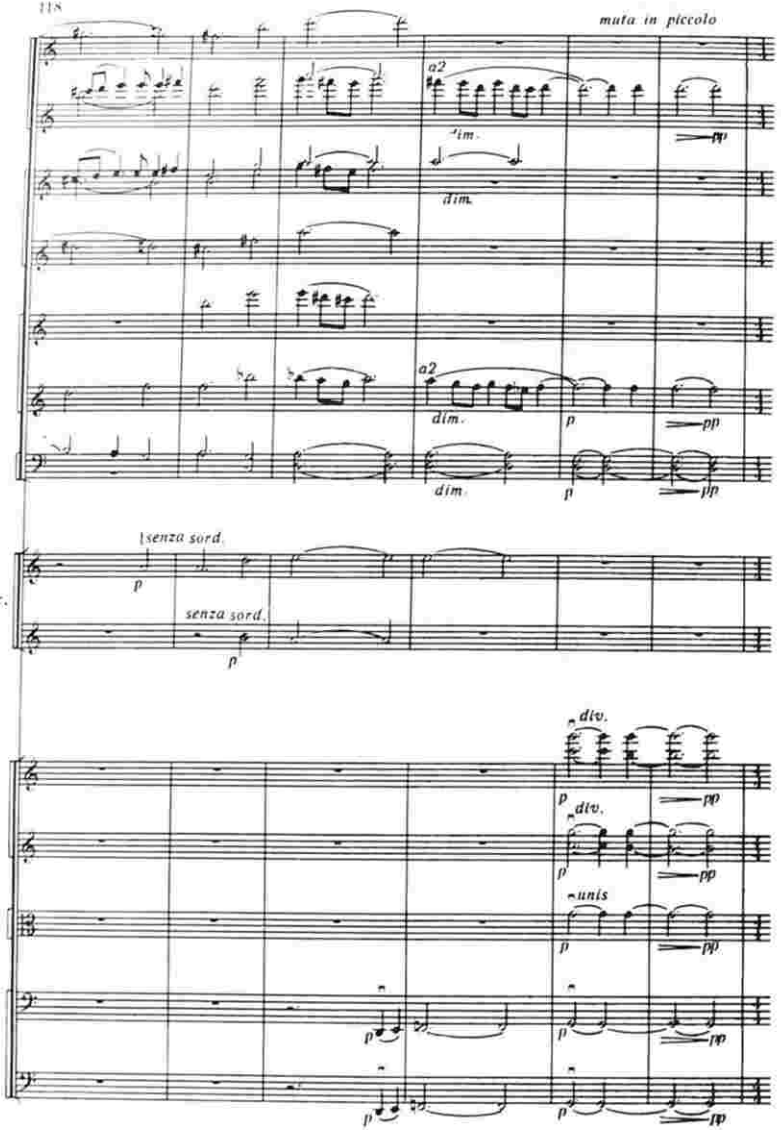
arco

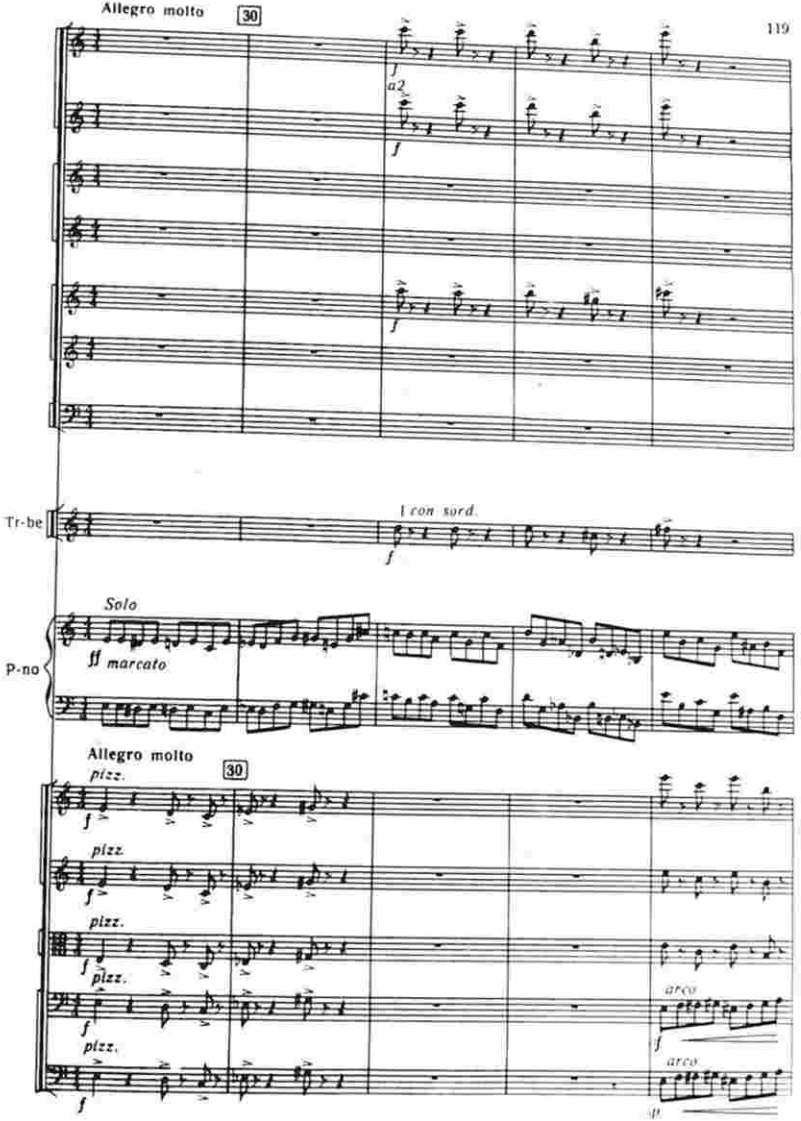

Timp.
sub. p cresc. molto

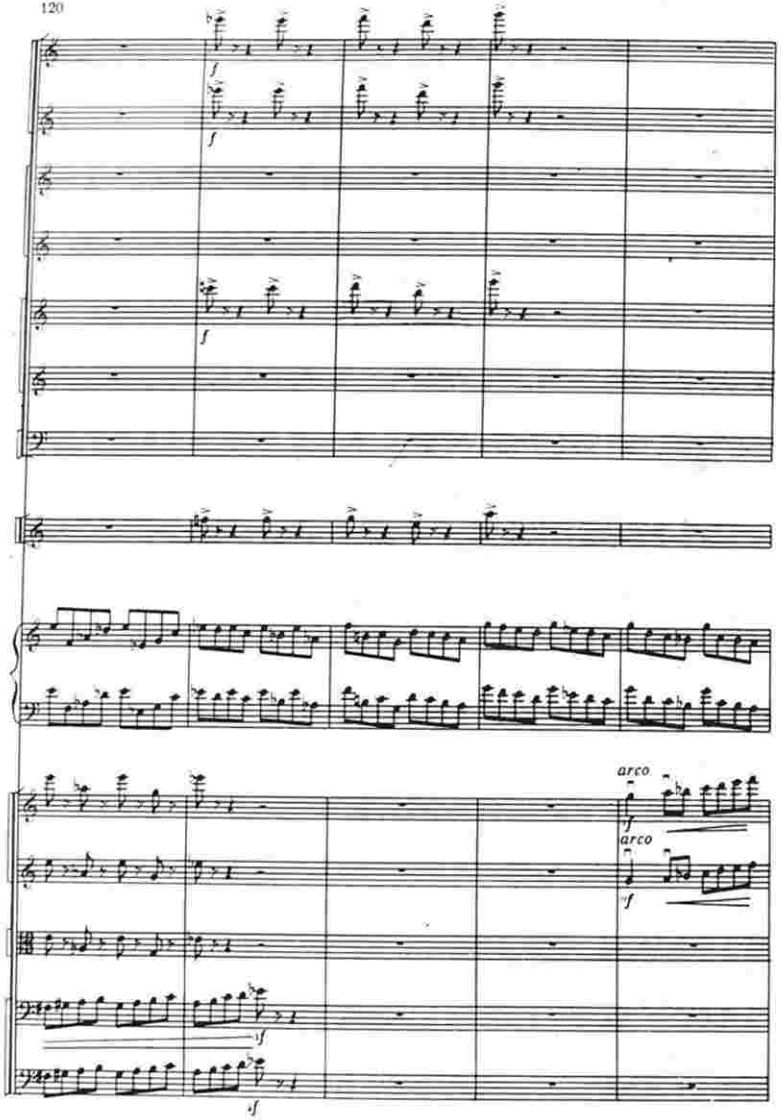

27
cresc.
fff
Timp.
Piatti
c. cassa
f
ff
27

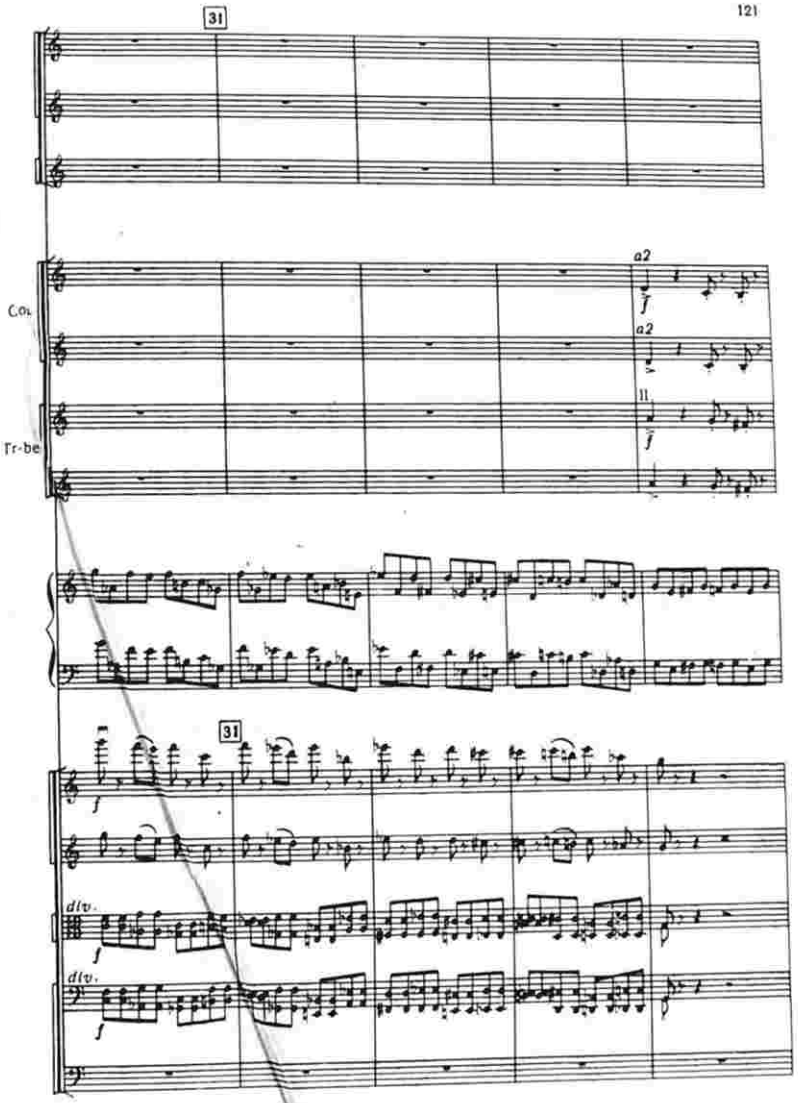

Adagio
con sord.
div.
V-ni I
V-ni II
V-le
Fl.
Fag.
Cor.
Archi
Soli
Solo
espress.
p dolce
muta in d.
28
Ob.
V-le
V-c.
C-b.
Solo
dolce
unis.
p cantabile


29
Picc.
Fl.
Ob.
C. ingl.
Cl.
Fag.
Cor.
Tr-be
Fl. gr. III
a2
cresc.
p cresc.
con sord.
III
div.
unis.


muta in piccolo
a2
dim.
p
pp
Cor.
senza sord.
div.
unis


Allegro molto
30
a2
Tr-be
I con sord.
Solo
P-no
ff marcato
pizz.
arco


arco
arco
div.
div.


31
a2
a2
31
div.
div.

con sord.

cresc.

unis.

arco

f

arco

f

cresc.

cresc.

32

Ob

a2 marcato

p

C. ingl.

Cl.

II marcato

p

Timp.

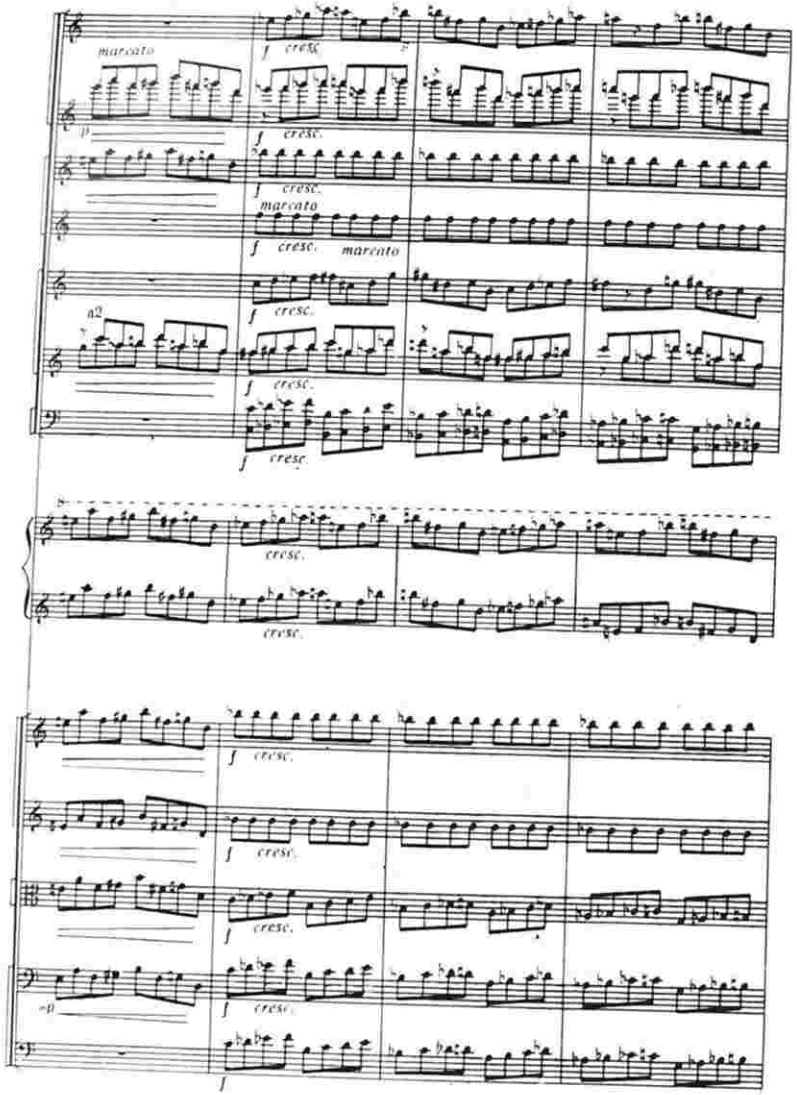
32

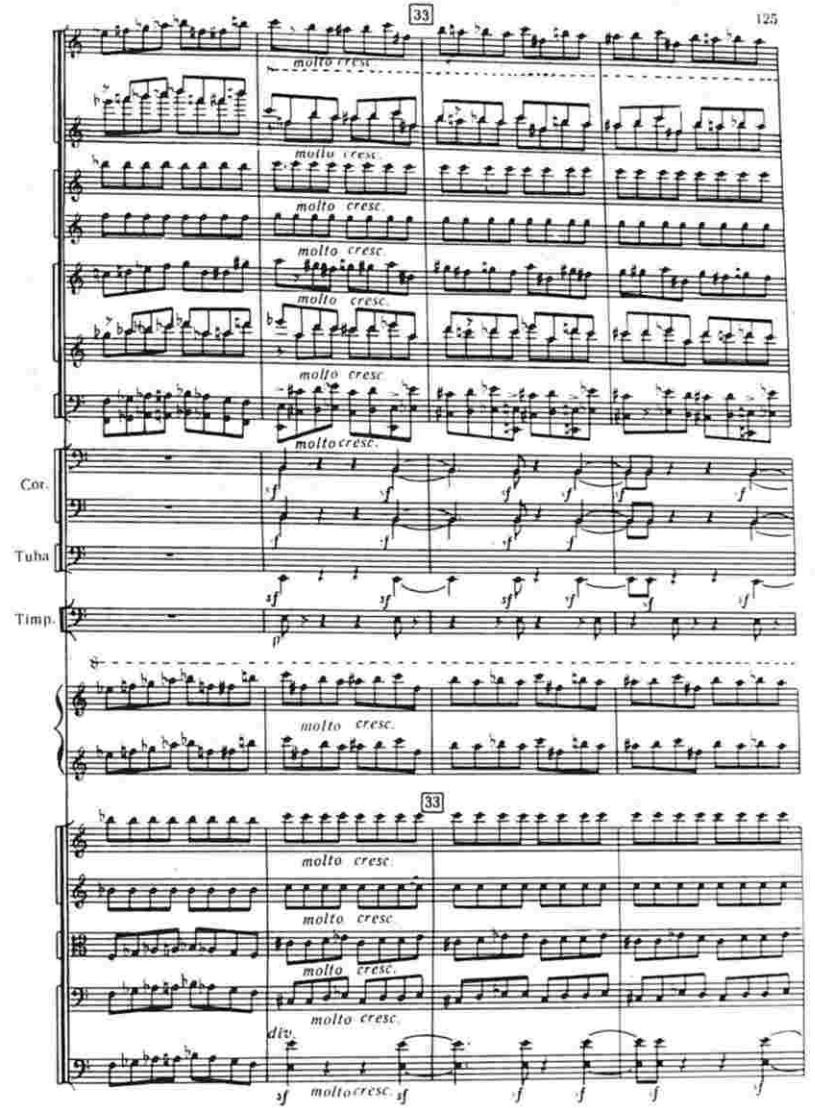
p

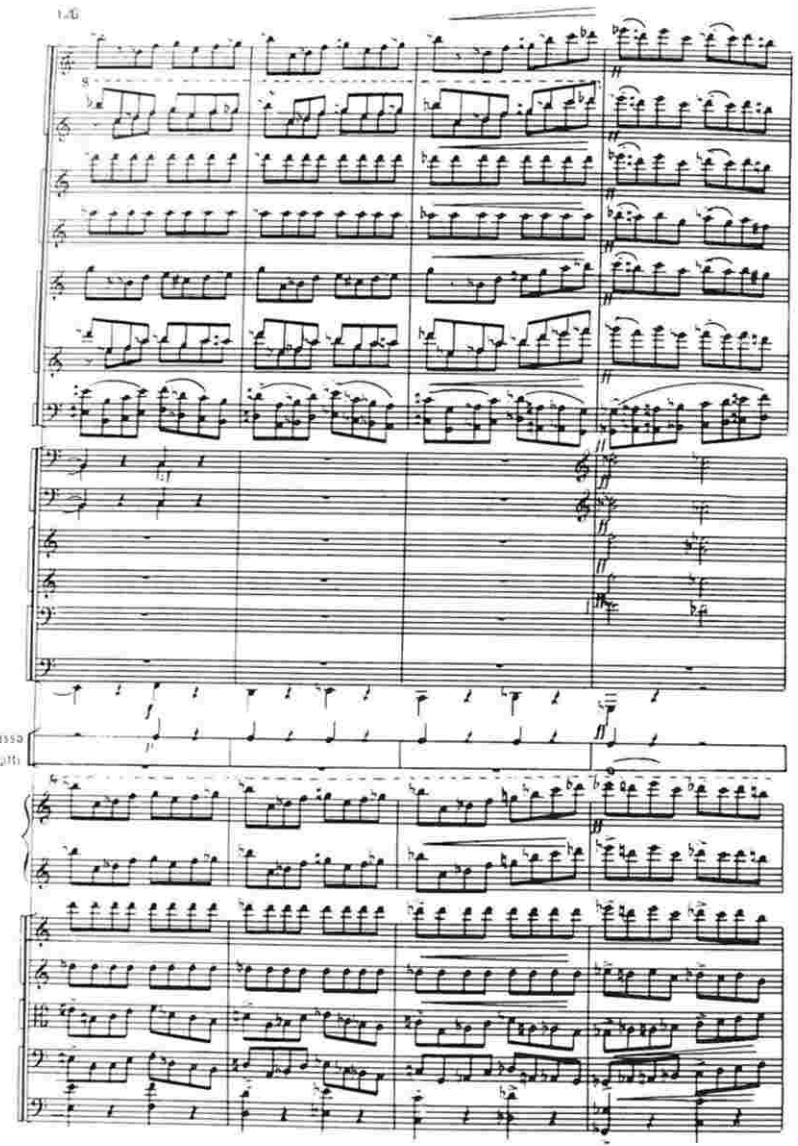
sp

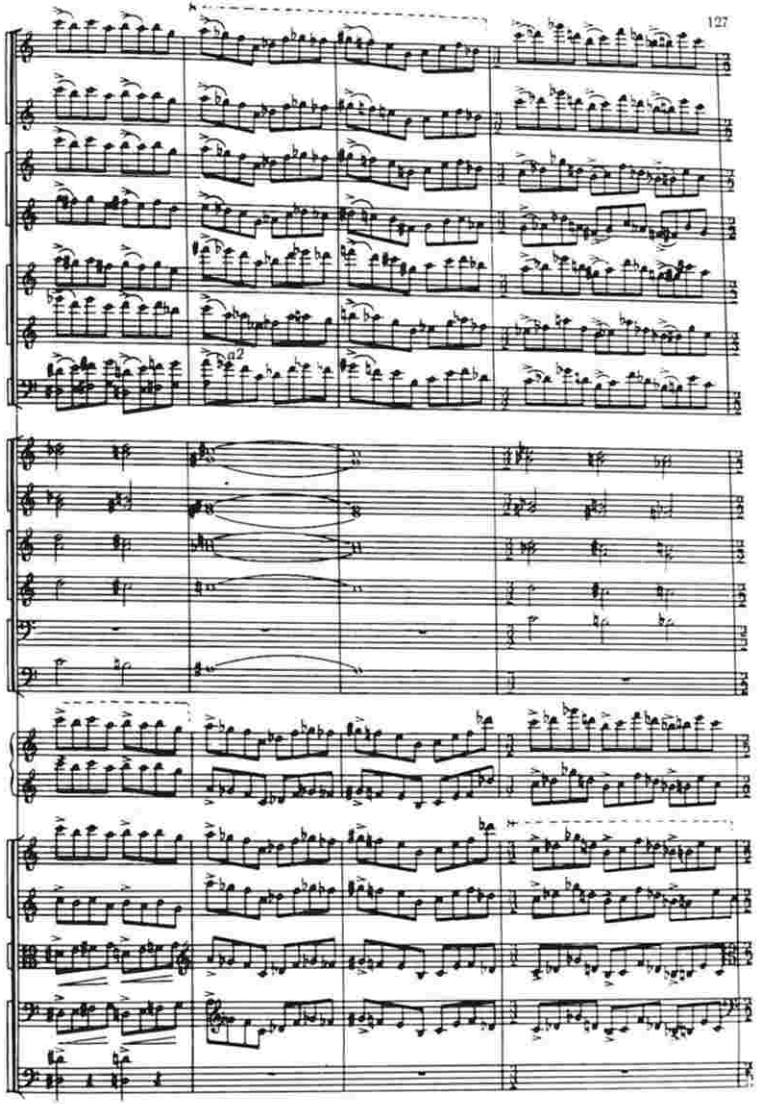
sf

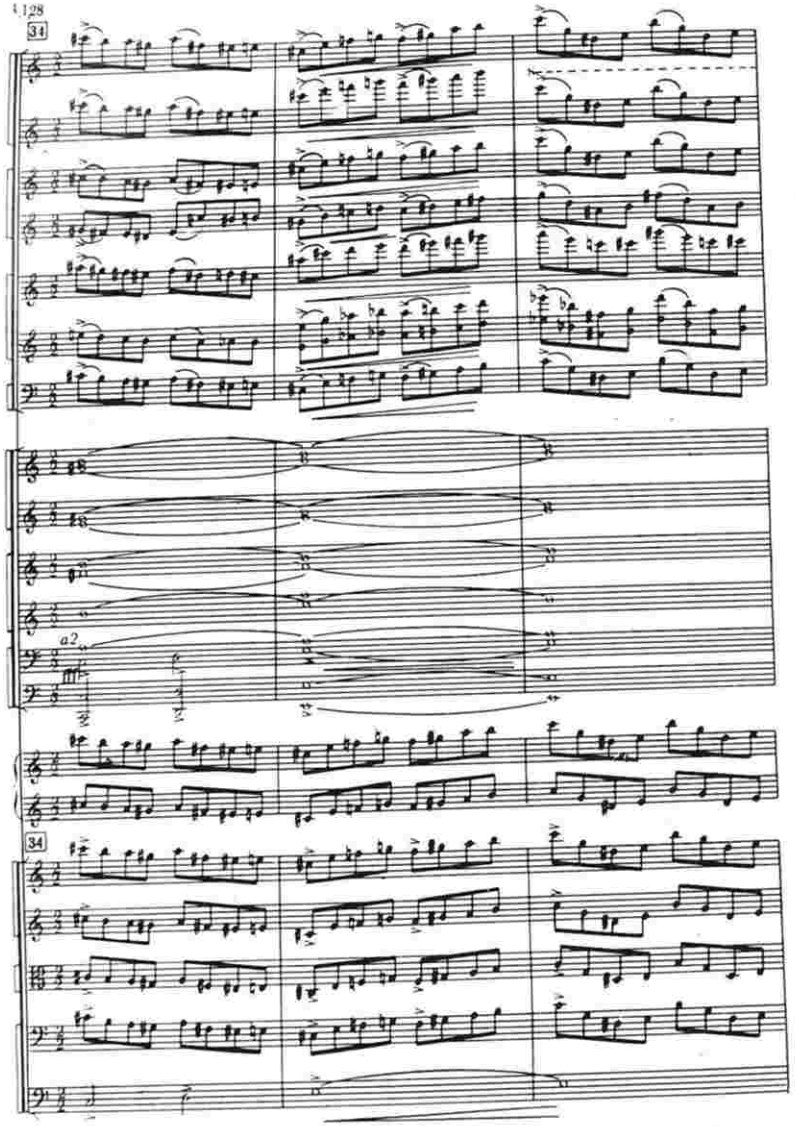
sf

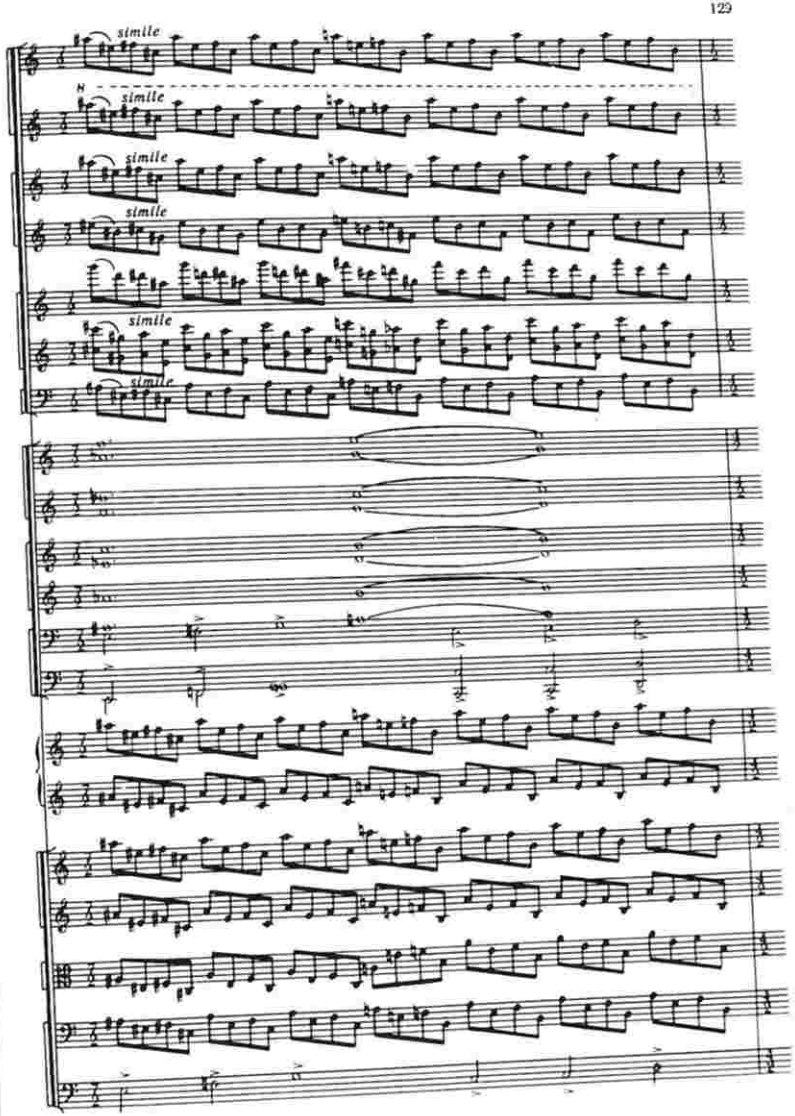

marcato
f cresc.
p
marcato
a2

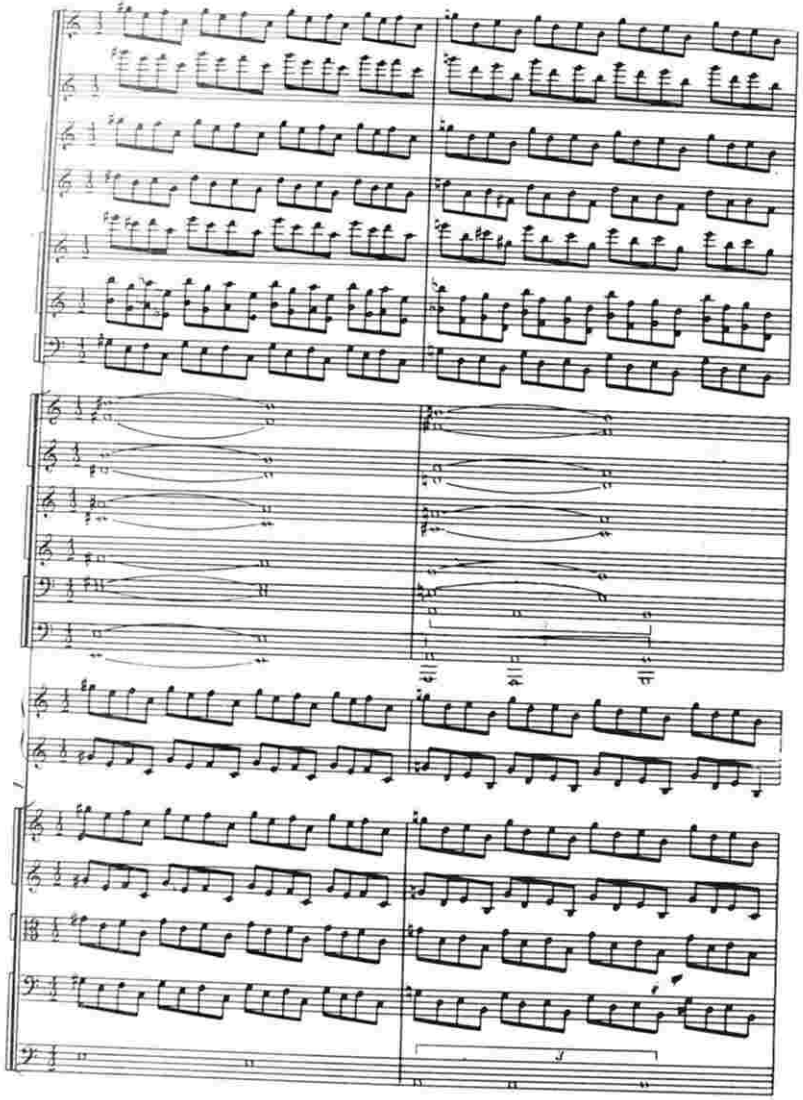

33
molto cresc.
Cor.
Tuba
Timp.
sf
div.

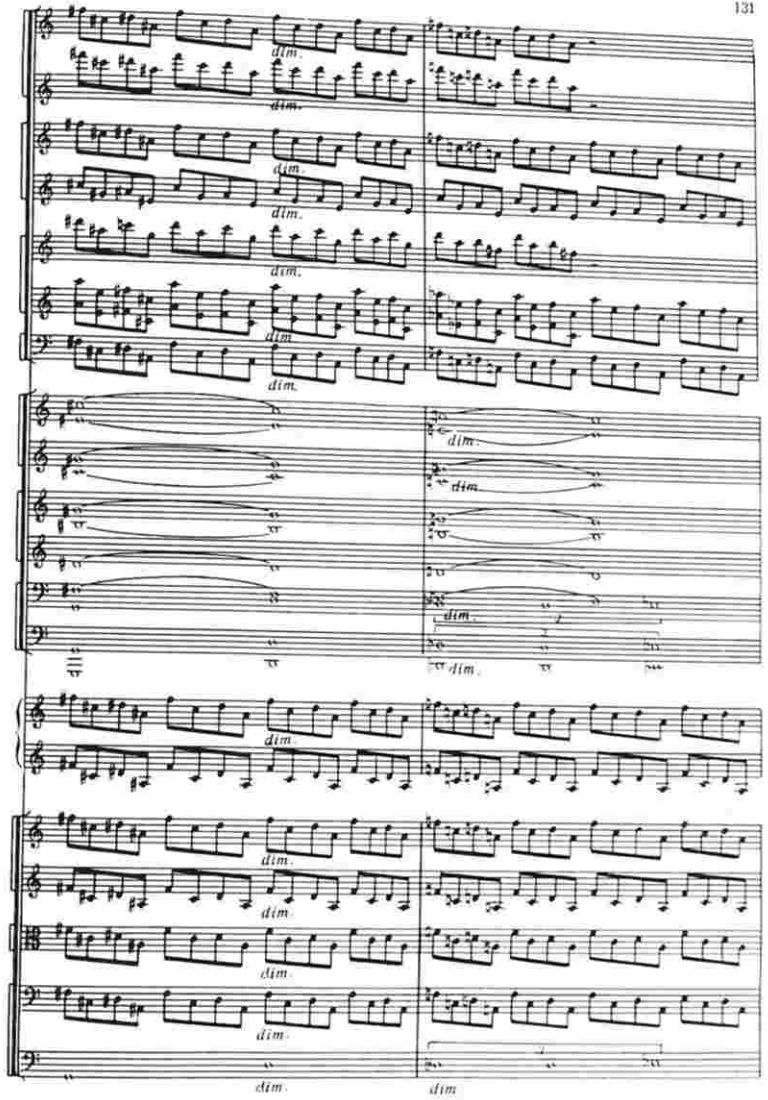

Cl. Bass
Piatti

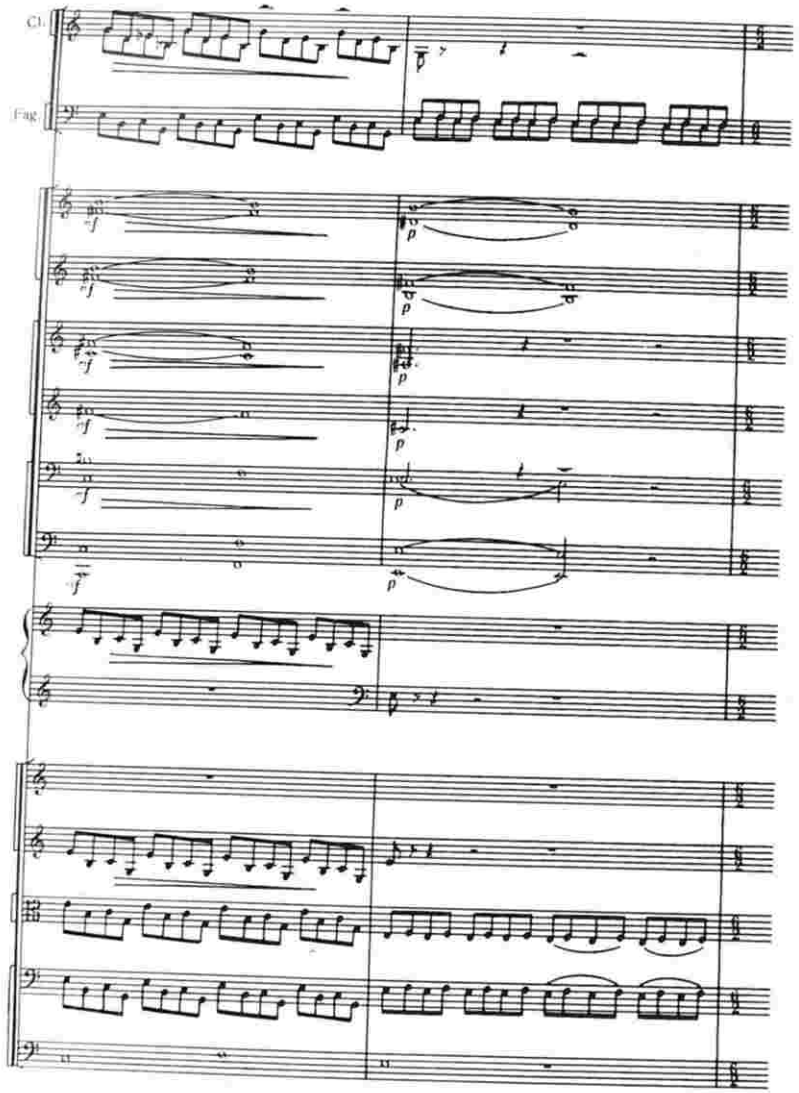

a2

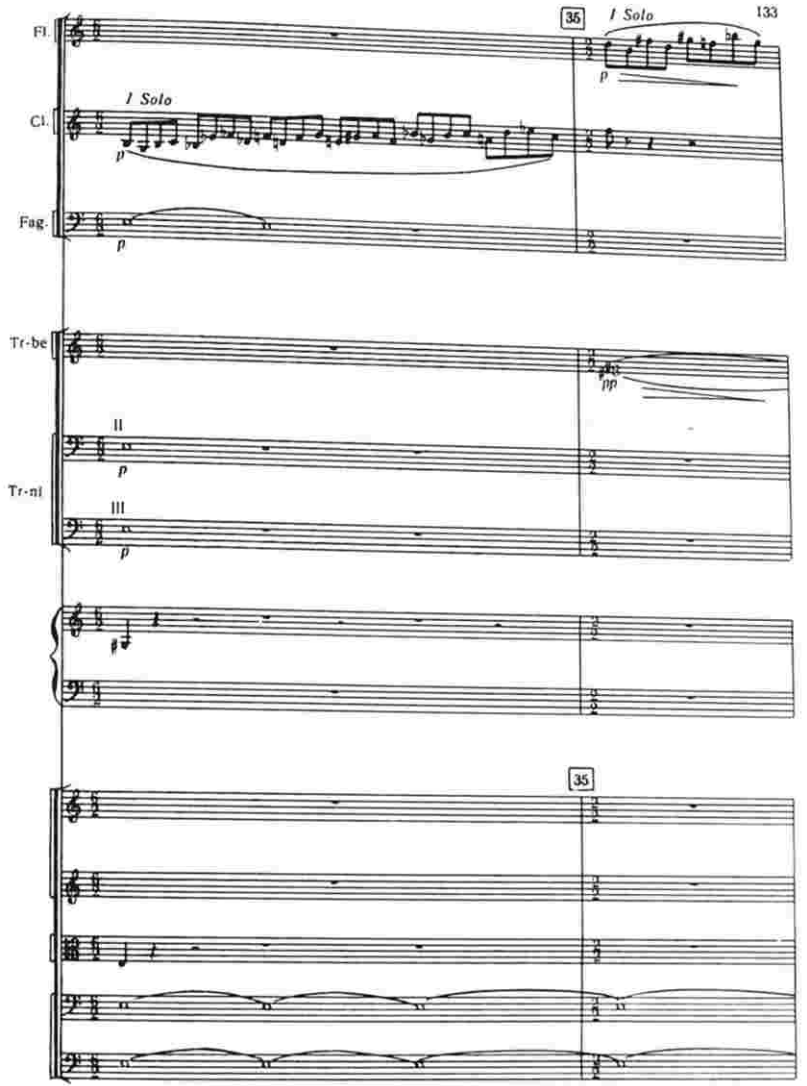

34
a2
34


simile
simile
simile
simile
simile
simile




dim.

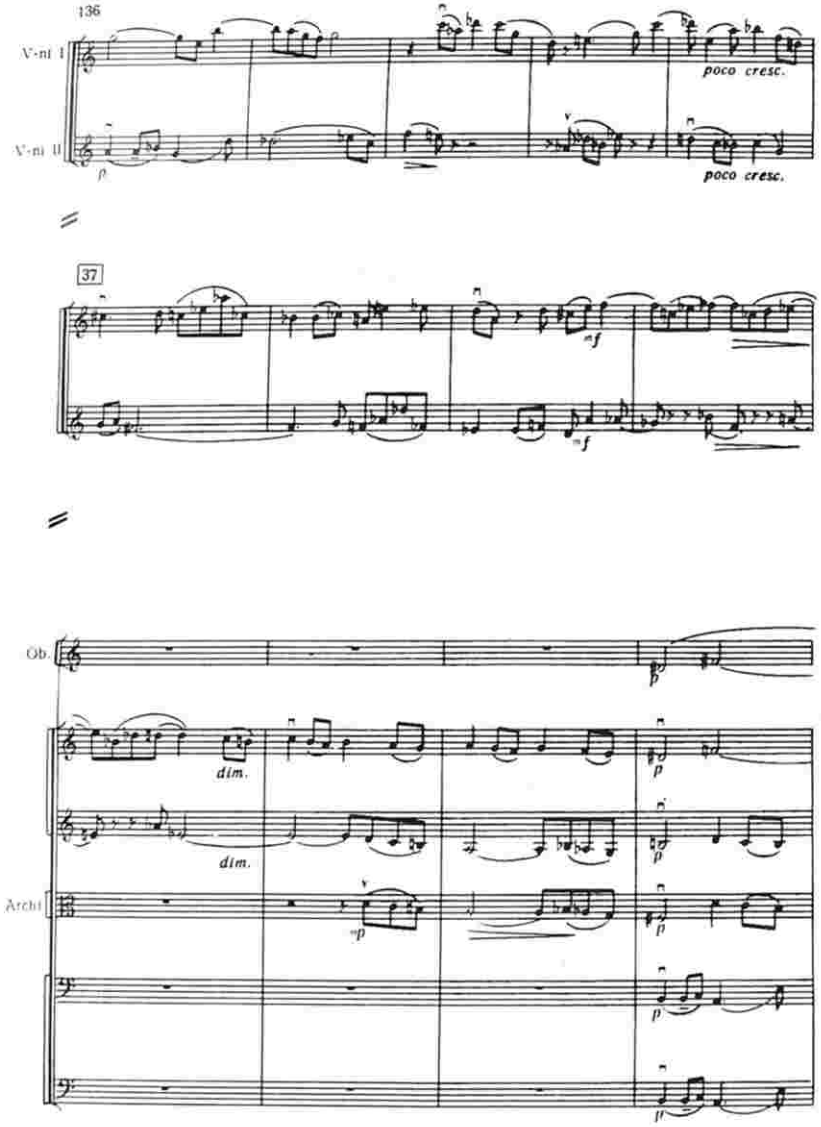

Cl.
Fag.

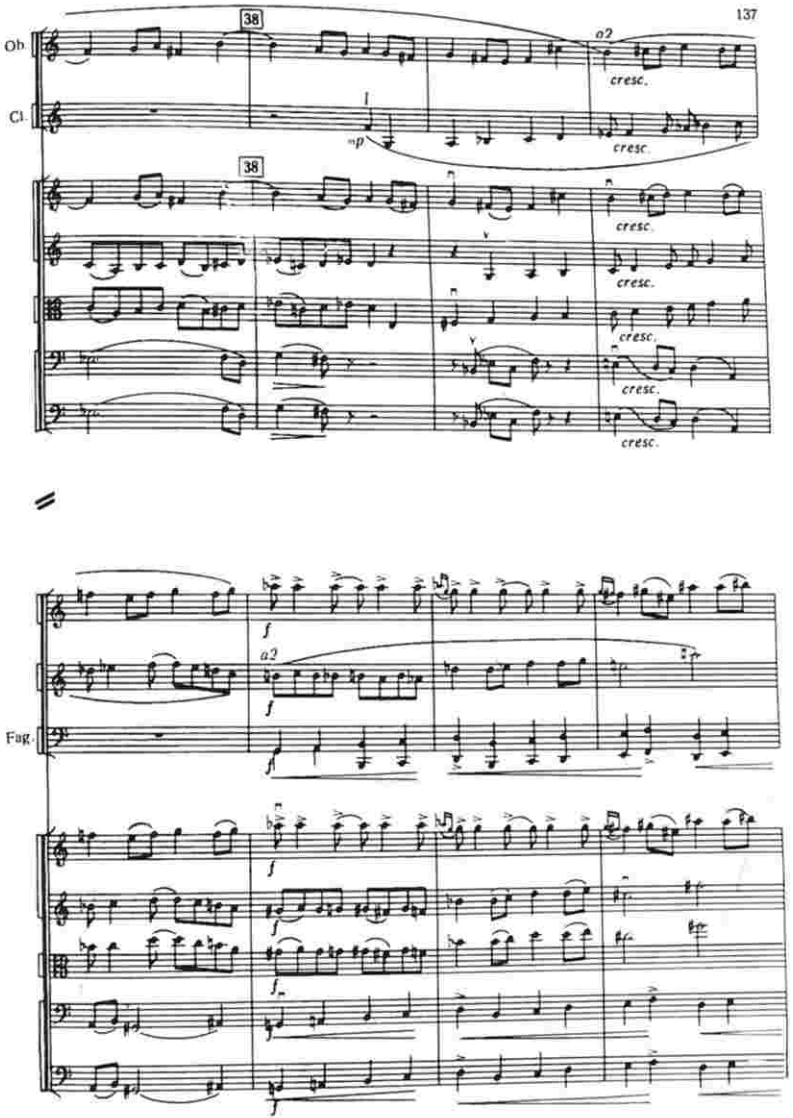

35
I Solo
Fl.
I Solo
Cl.
Fag.
Tr-be
Tr-nl
II
III
35

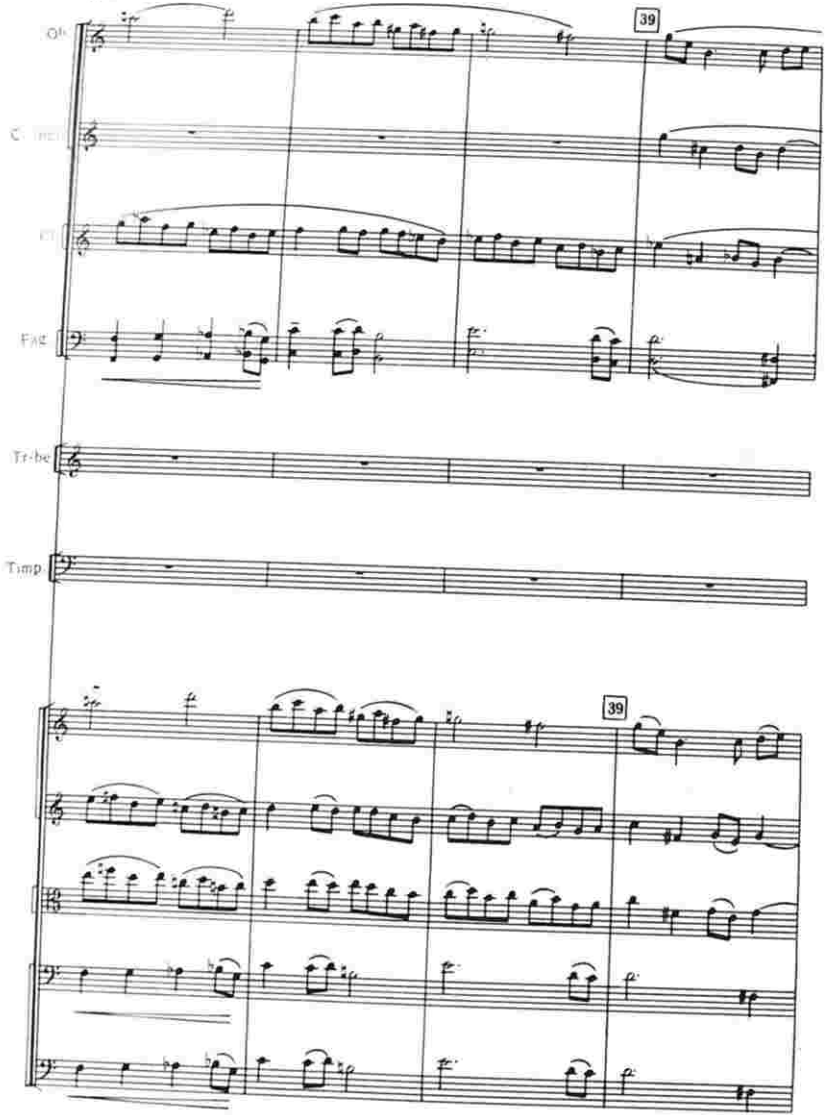
Picc.
Fl.
Ob.
C. ingl.
Cl.
Fg-be
Arpa

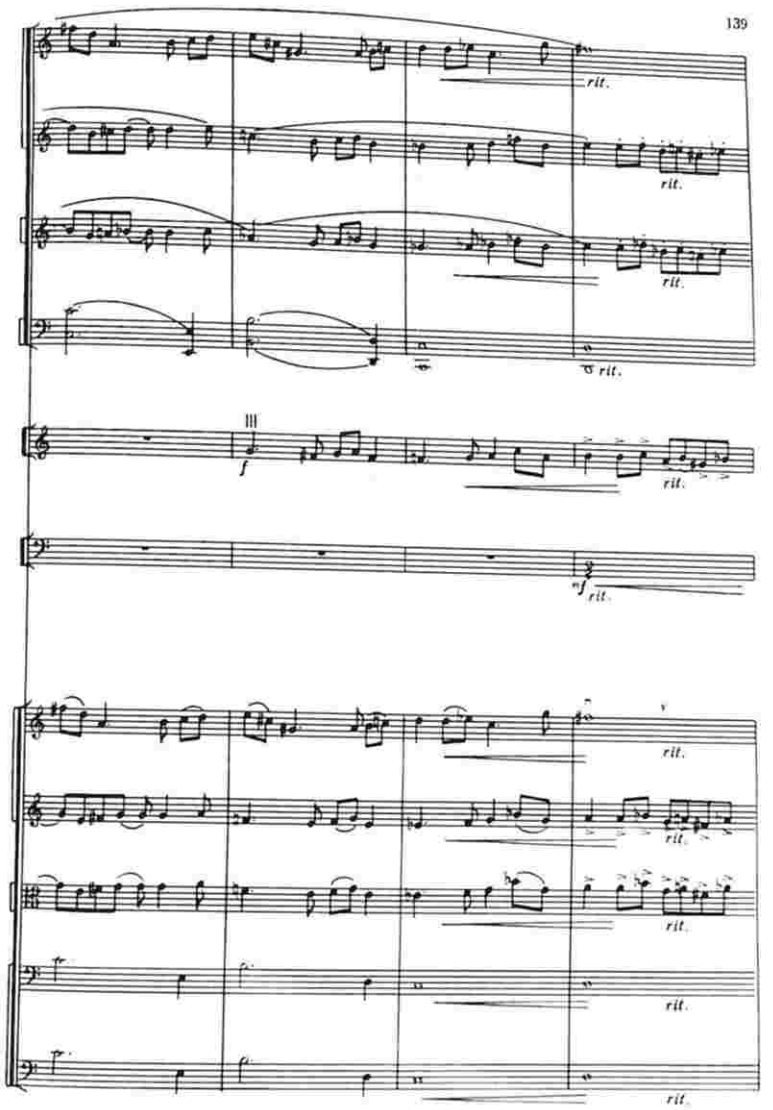
p dolce
p dolce
p dolce
p dolce
p dolce dim.
p
pp
plizz.
pp vibrato

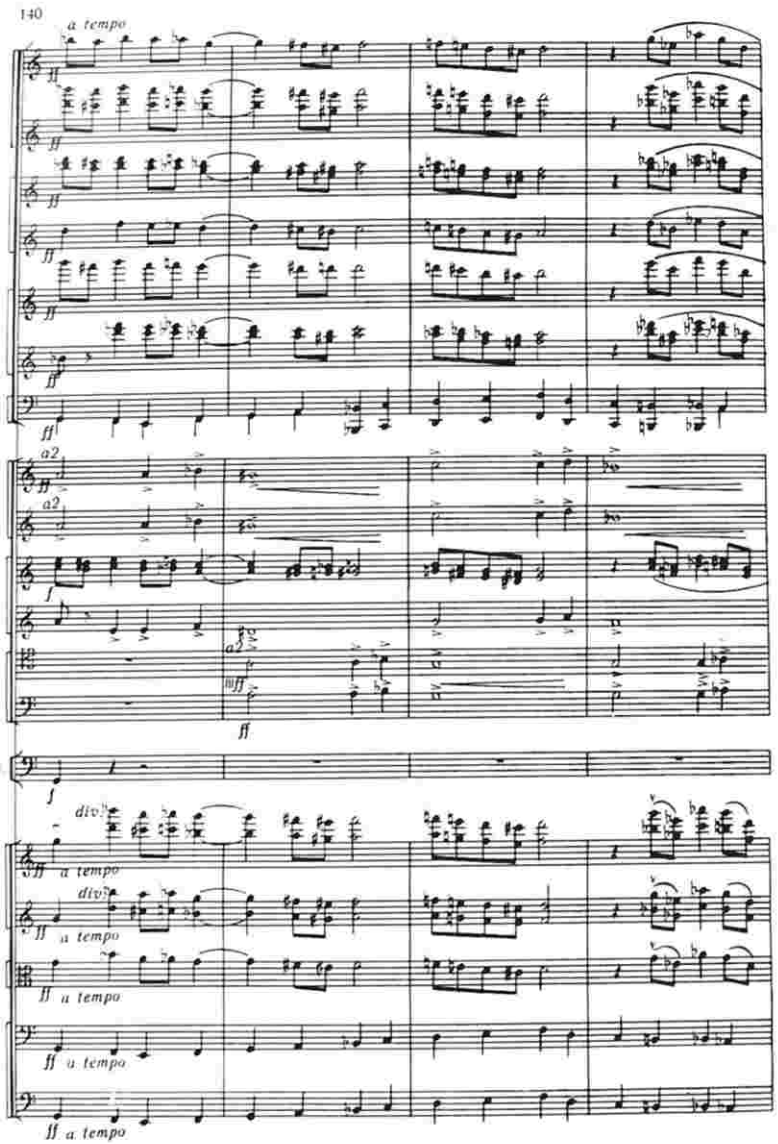
dim.
dim.
dim.
pp
ppp
Timp.
Moderato
36
V-nl I
V-c.
C-b.
p
V-nl I

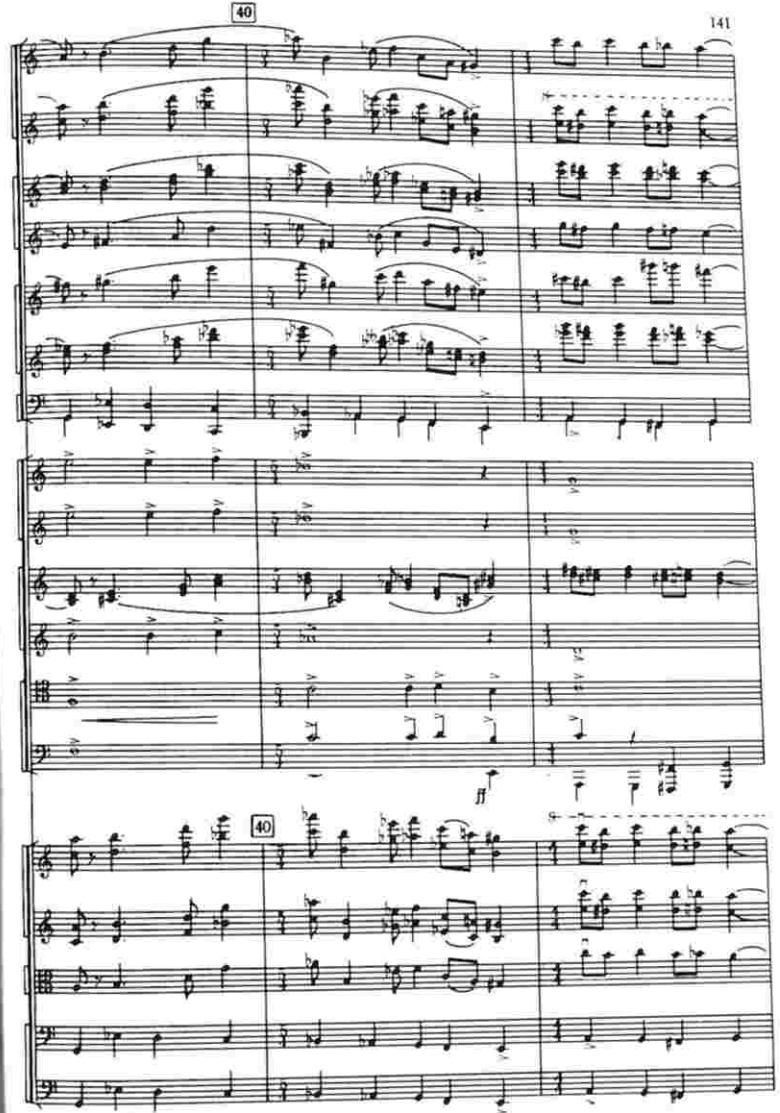

V-ni I
V-ni II
poco cresc.
poco cresc.
37
Ob.
Archi
dim.
dim.

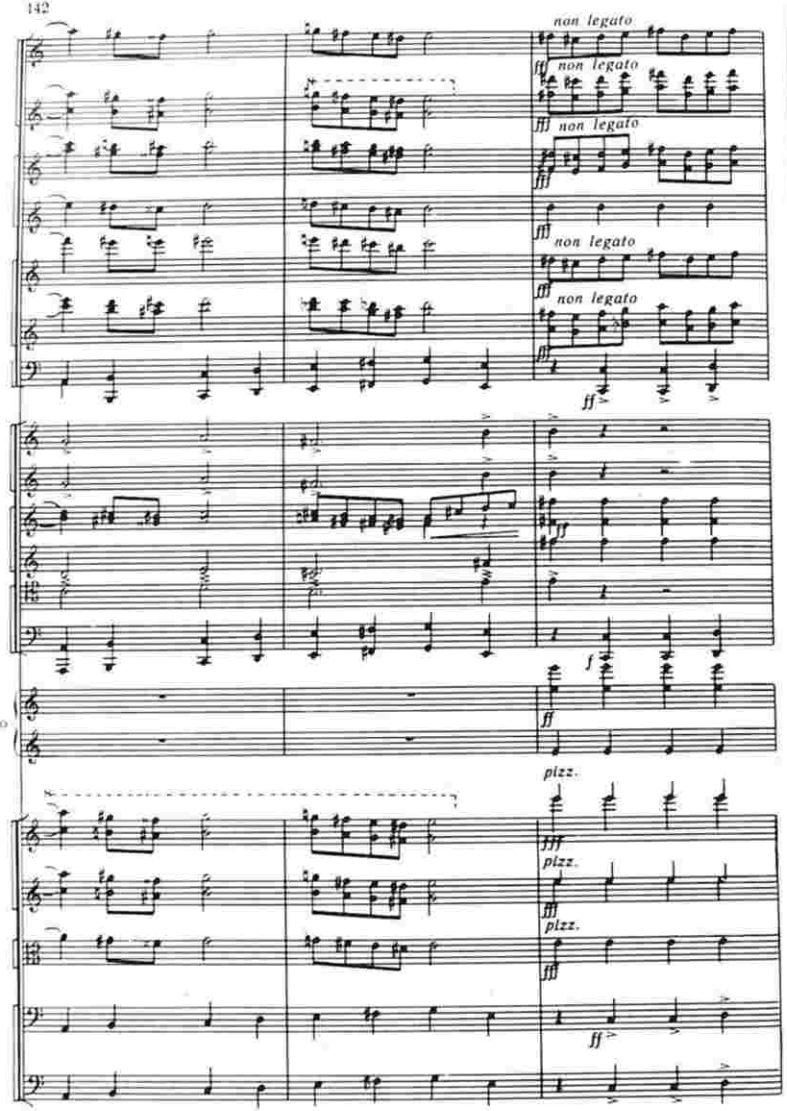

Ob.
Cl.
38
38
a2
cresc.
Fag.
a2

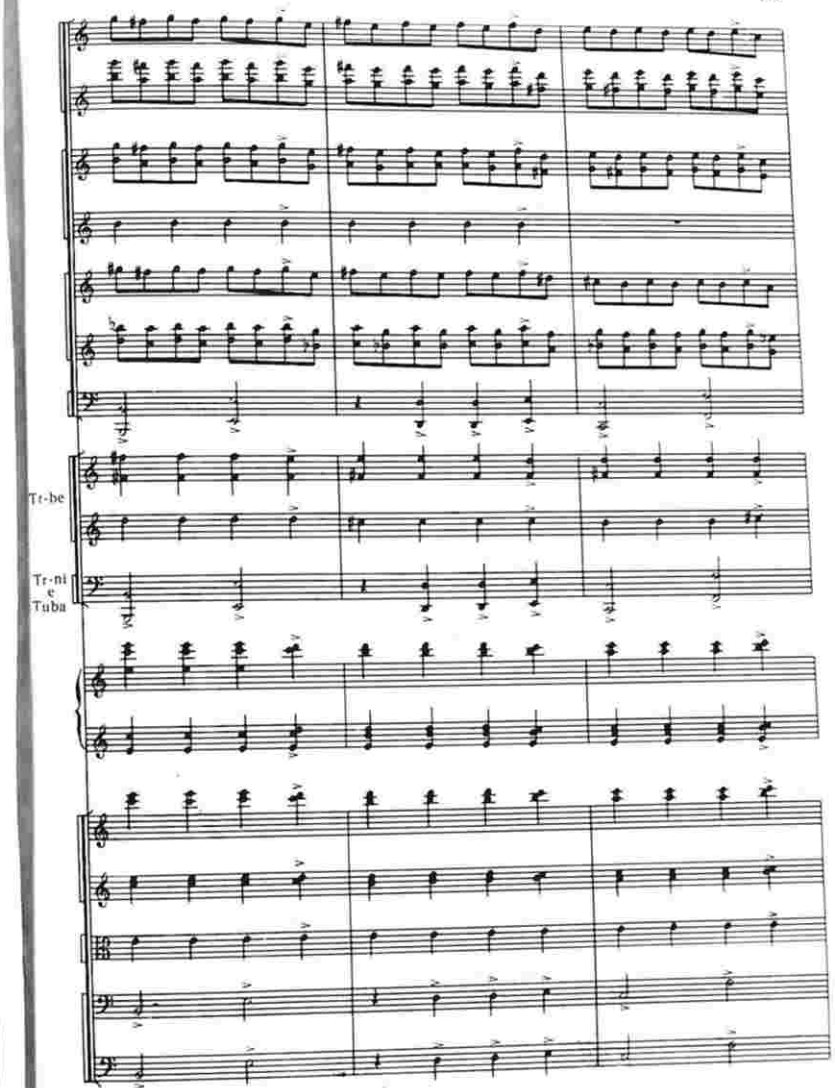

Ob
Cl (in C)
Fl
Fag
Tr-bc
Timp
39
39

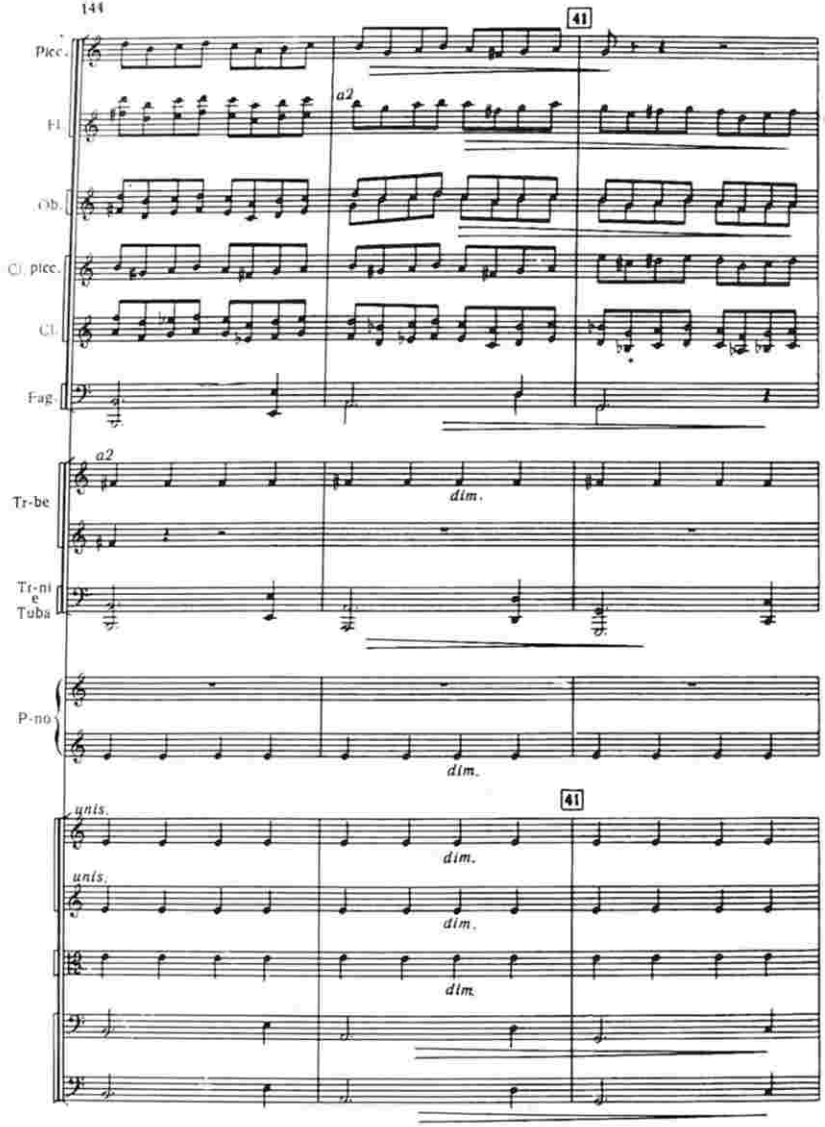

rit.
rit.
rit.
rit.
III
f
rit.
mf
rit.
rit.
rit.
rit.
rit.

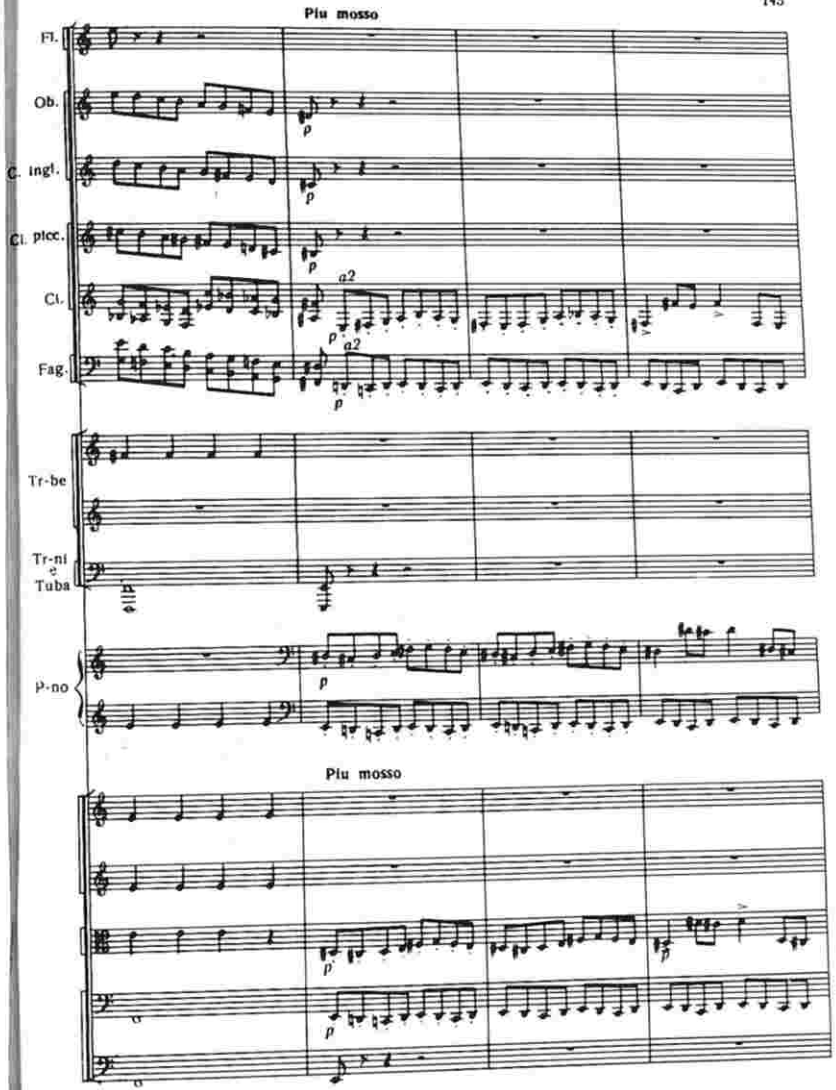

a tempo
a2
Timp.
div.
a tempo

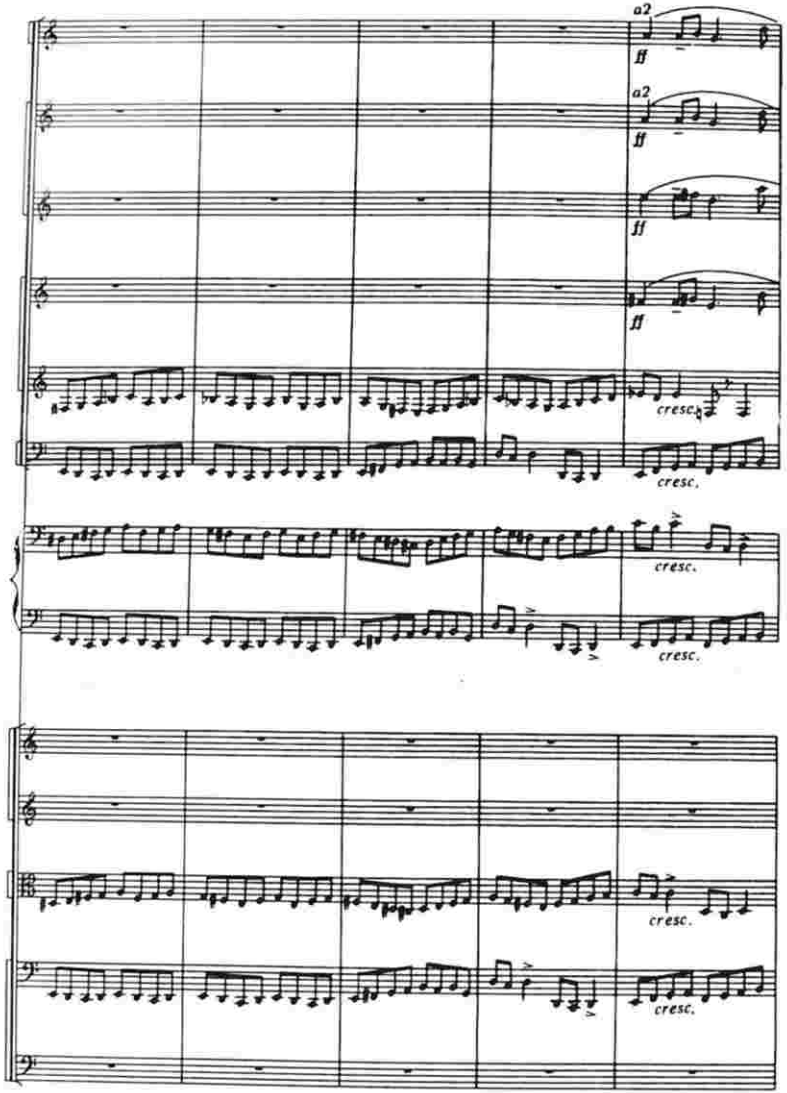

40
40

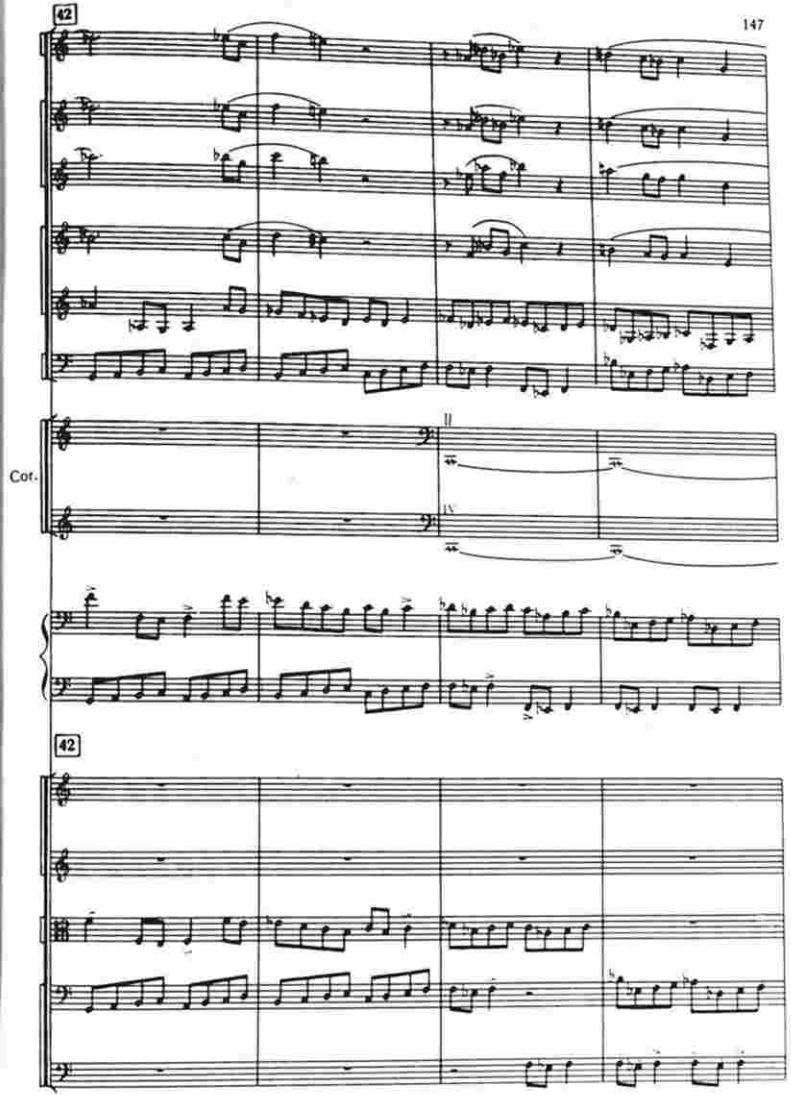

non legato
non legato
non legato
non legato
Pno
pizz.
pizz.
pizz.

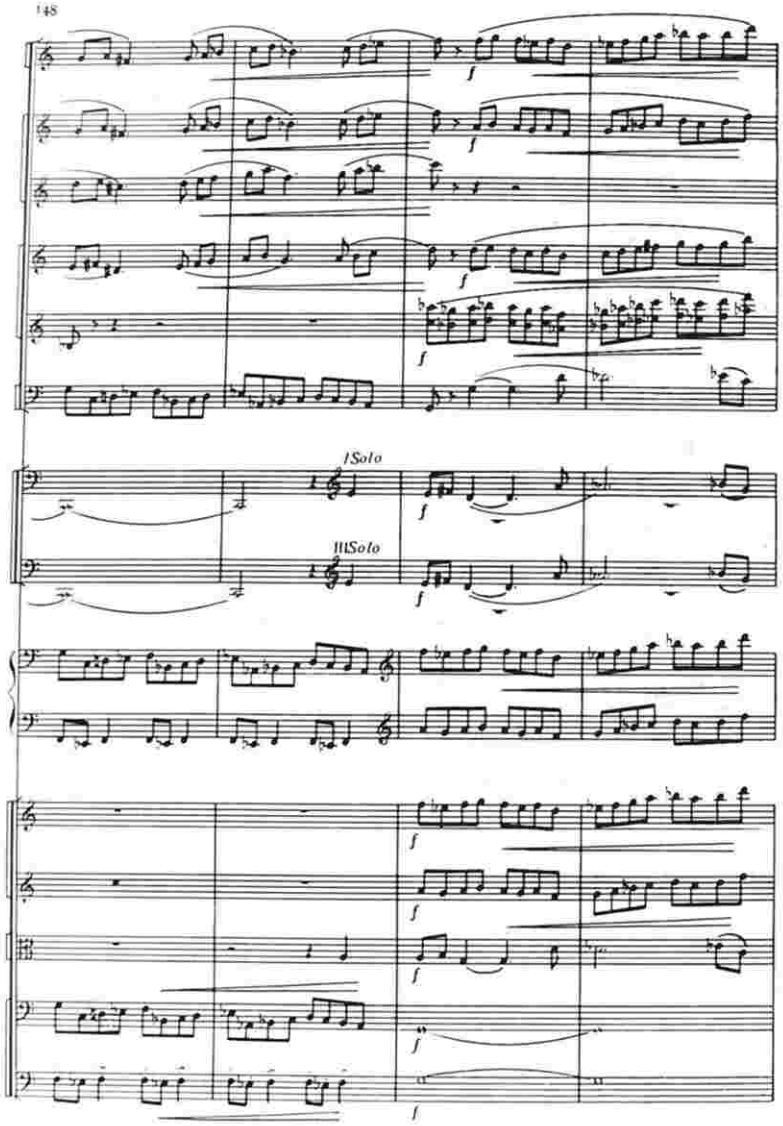

Tr-be
Tr-ni
e
Tuba

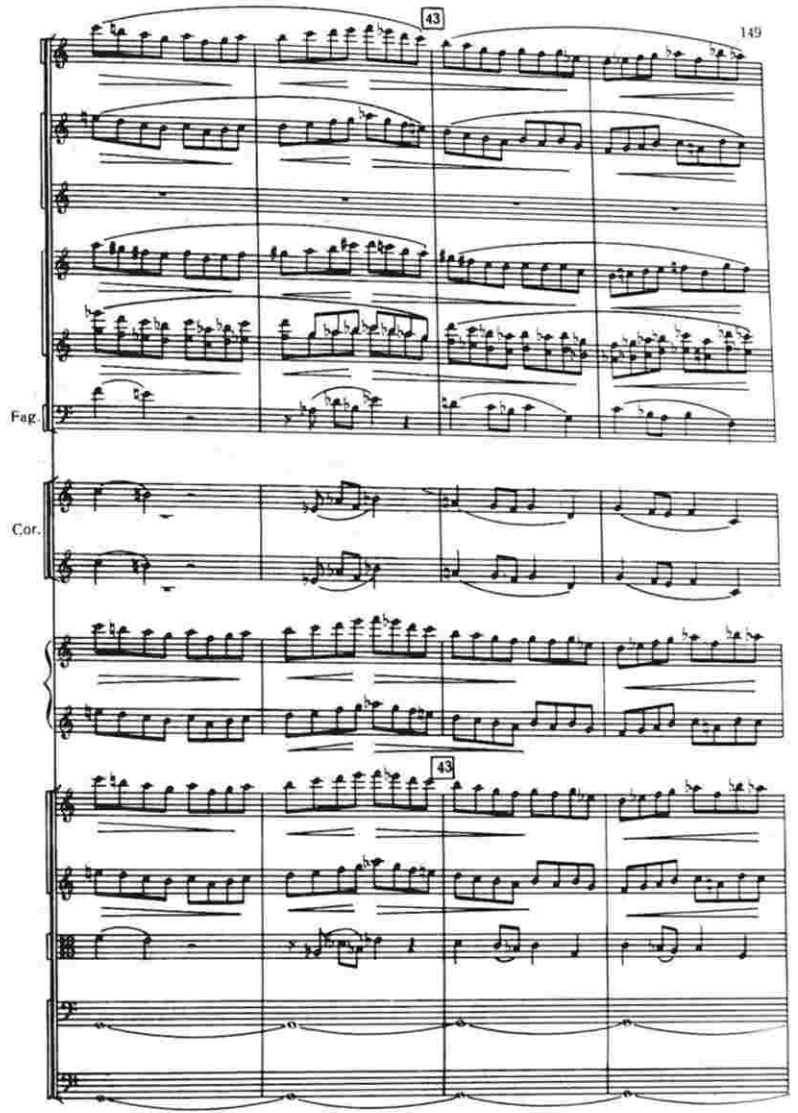

41
Picc.
Fl.
a2
Ob.
Cl. picc.
Cl.
Fag.
a2
dim.
Tr-be
Tr-ni e Tuba
P-no
dim.
41
unis.
dim.
unis.
dim.
dim.

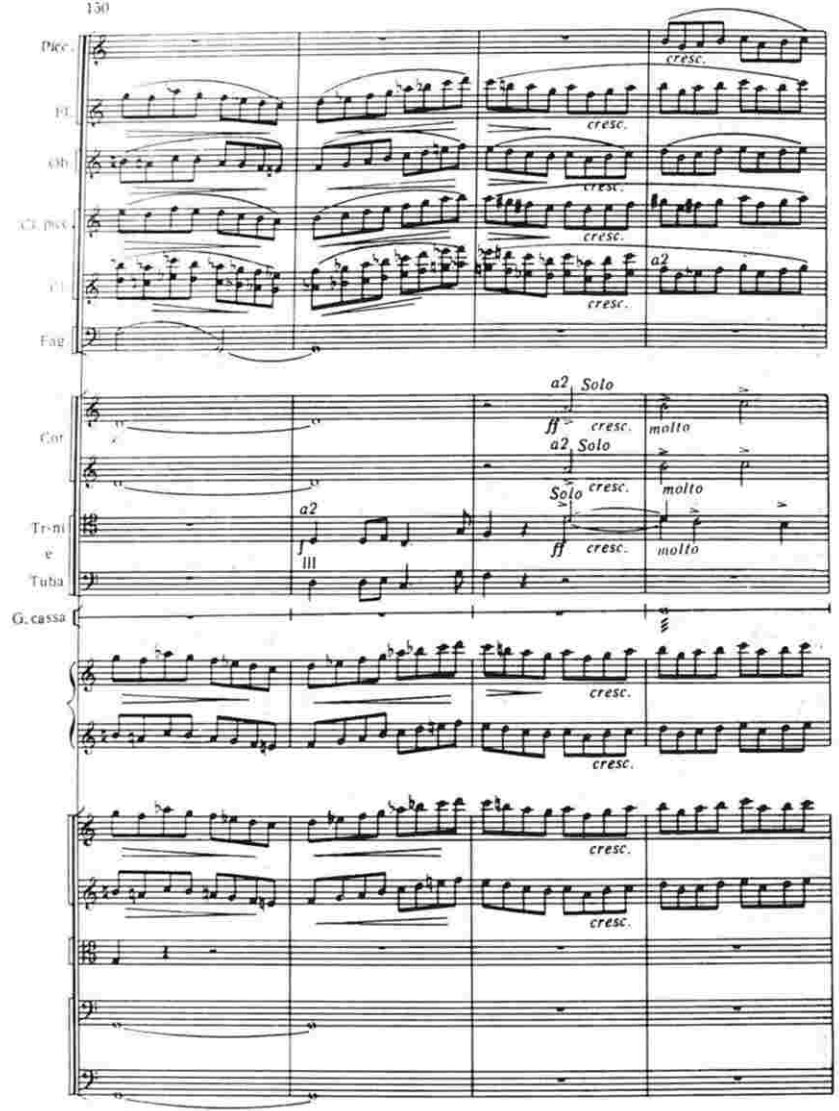

Più mosso
Fl.
Ob.
C. ingl.
Cl. picc.
Cl.
a2
Fag.
a2
Tr-be
Tr-ni e Tuba
P-no
Più mosso

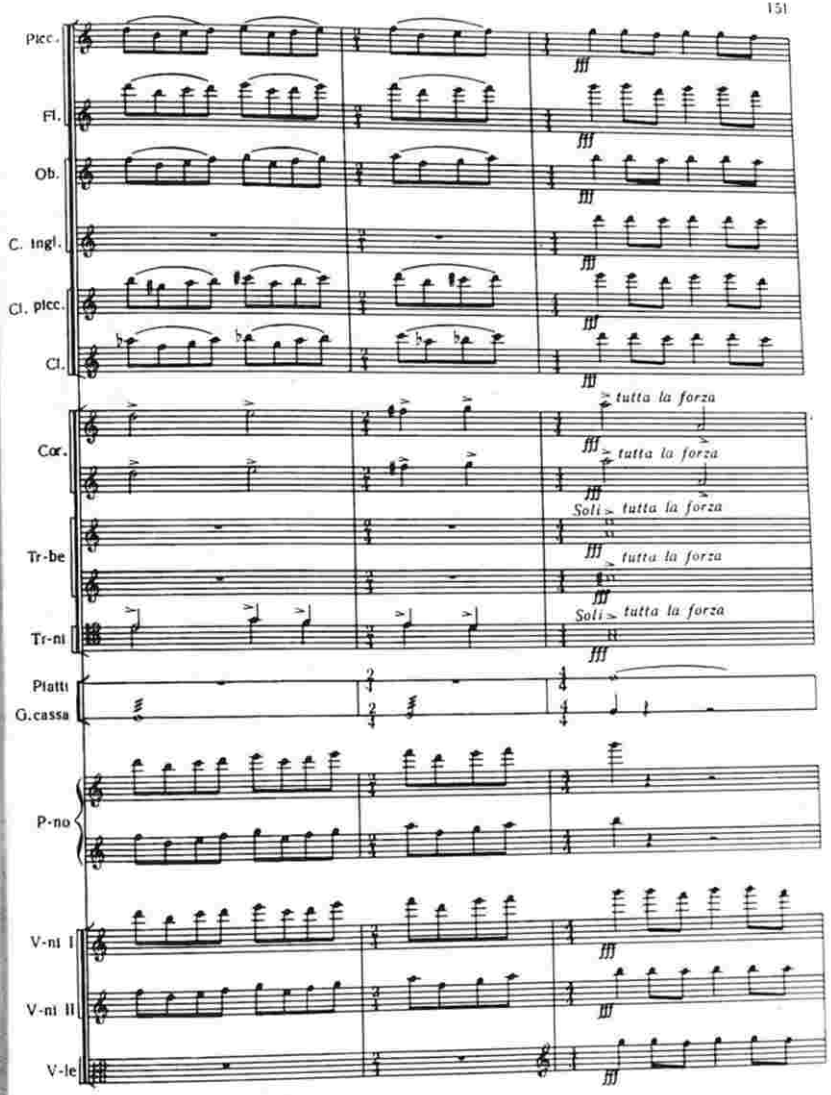

a2
ff
a2
ff
ff
ff
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

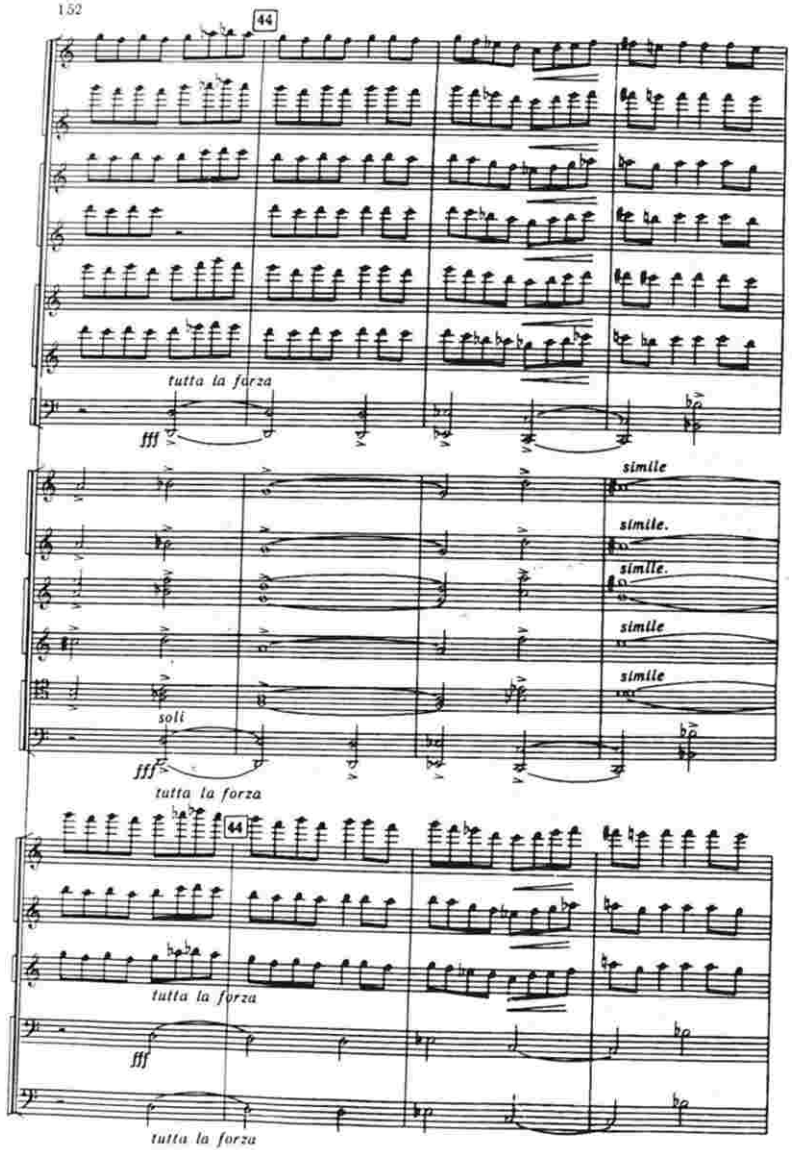

42
Cor.
II
IV
42

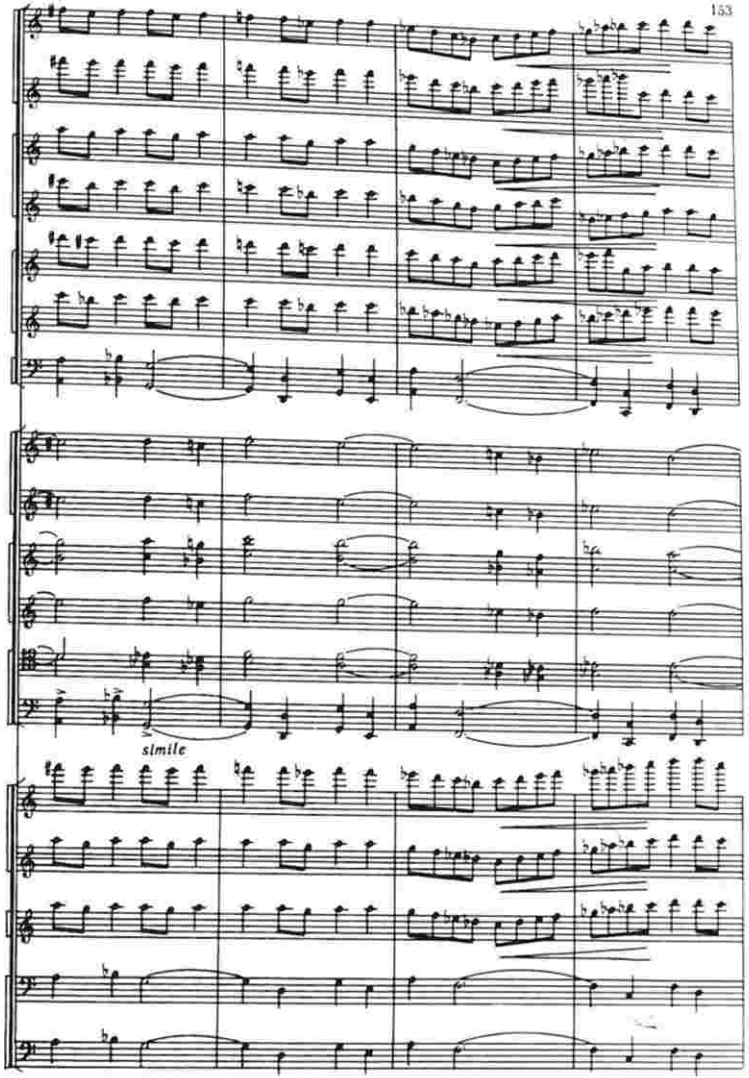

f
I Solo
III Solo


43
Fag.
Cor.
43


Picc.
Fl.
Ob.
Cl. pcc.
Cl.
Fag.
Cor.
Tr-ni e Tuba
G. cassa
cresc.
a2
a2 Solo
ff cresc.
molto
Solo
a2
f
III


Picc.
Fl.
Ob.
C. ingl.
Cl. picc.
Cl.
Cor.
Tr-be
Tr-ni
Piatti
G. cassa
P-no
V-ni I
V-ni II
V-le
fff
tutta la forza
Soli


44
tutta la forza
fff
simile
simile.
simile.
simile
simile
soli
fff
tutta la forza
44
tutta la forza
fff
tutta la forza


simile

45

cresc.

G. cassa

Sil.

Picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

Soli

tutta la forza

a2 Soli

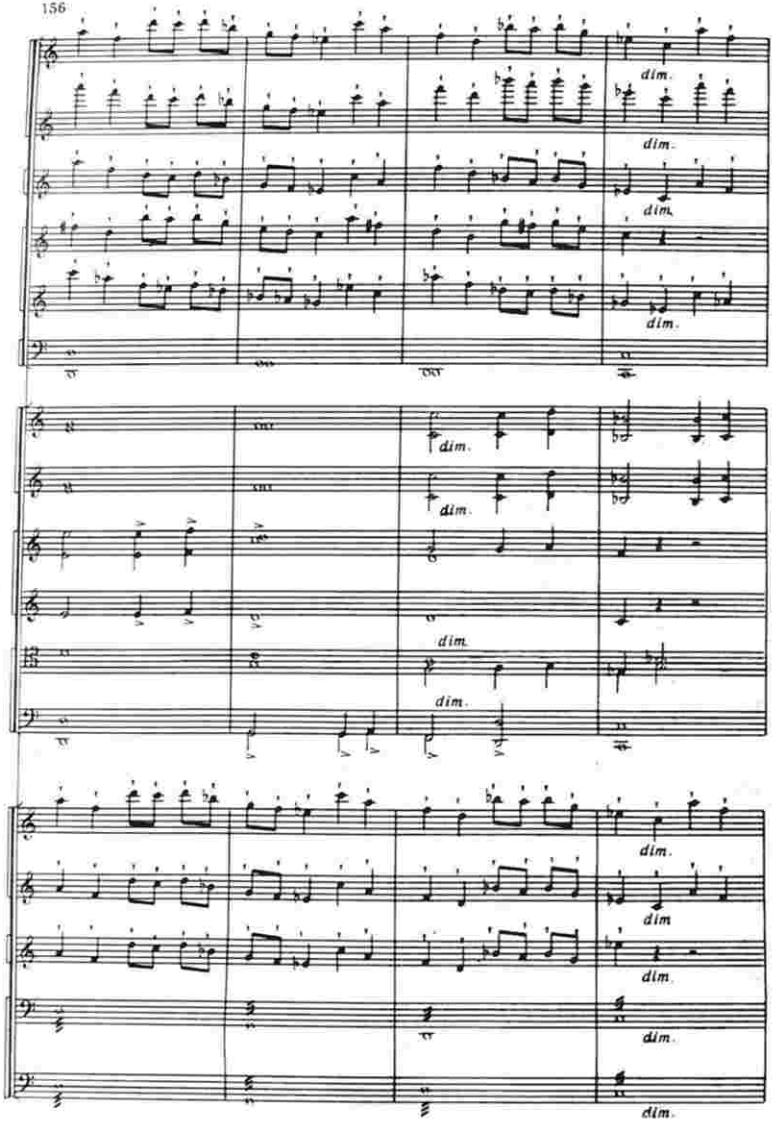
a2

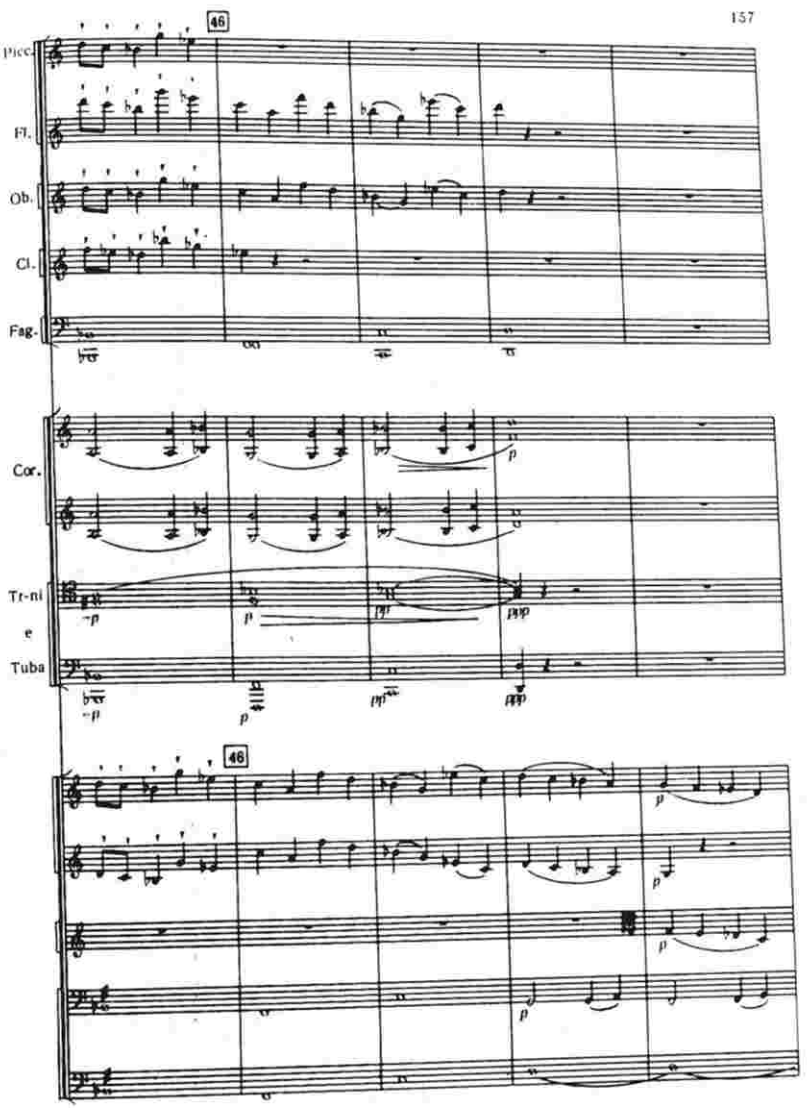
T-ro mil.

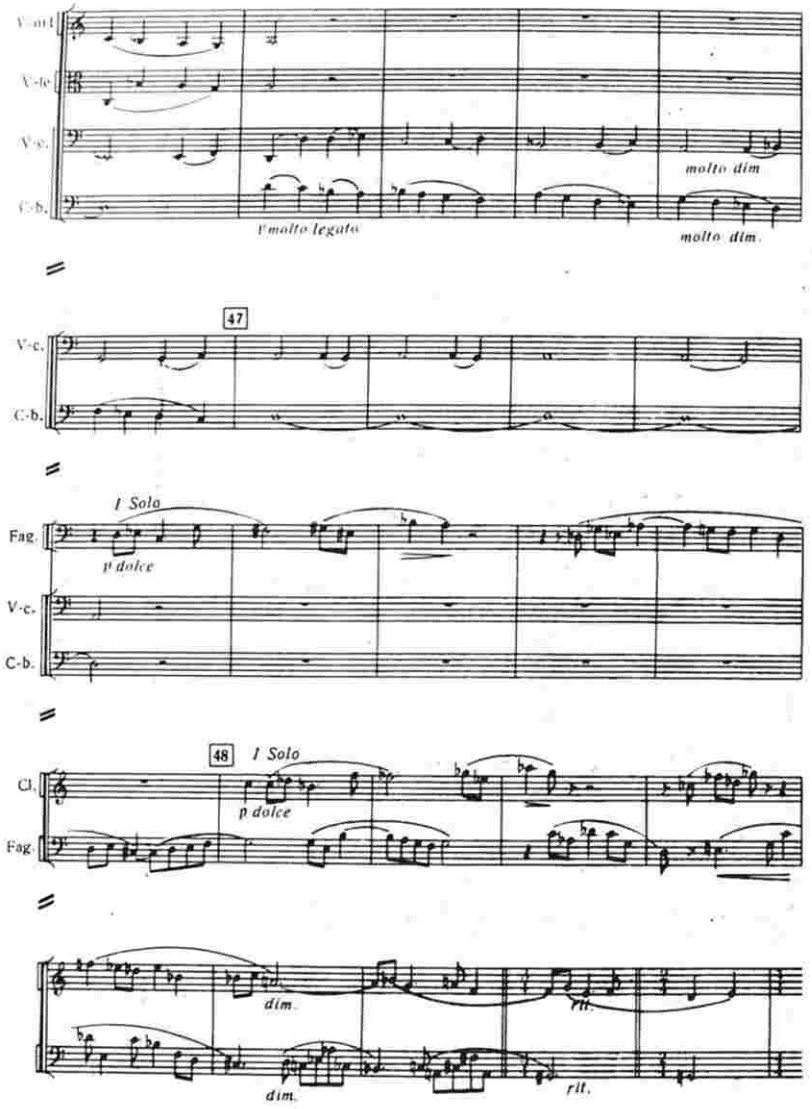
Piatti

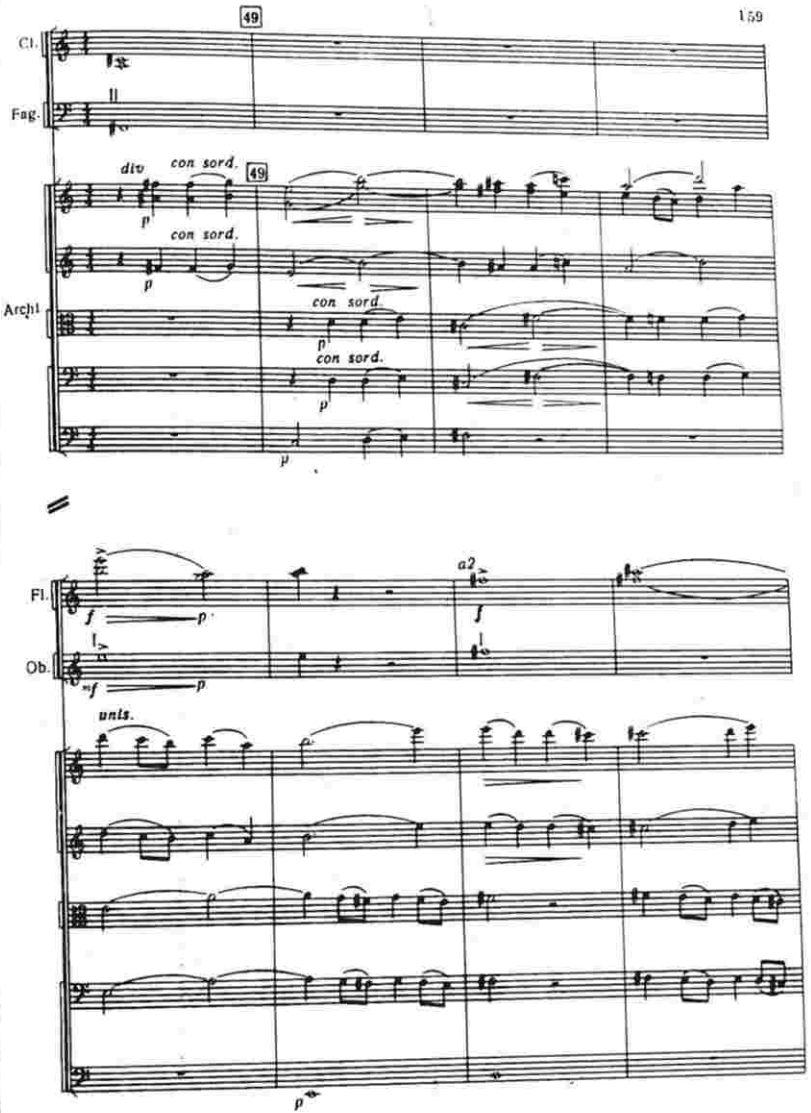
G. cassa

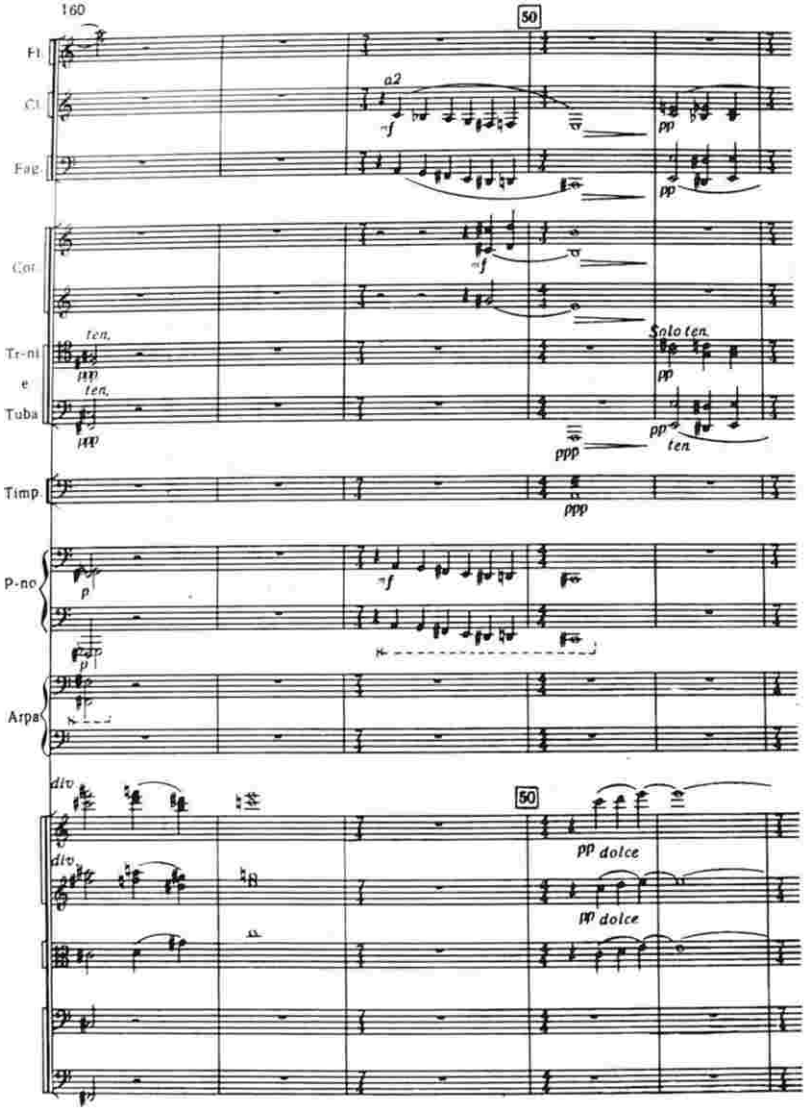
sub.p

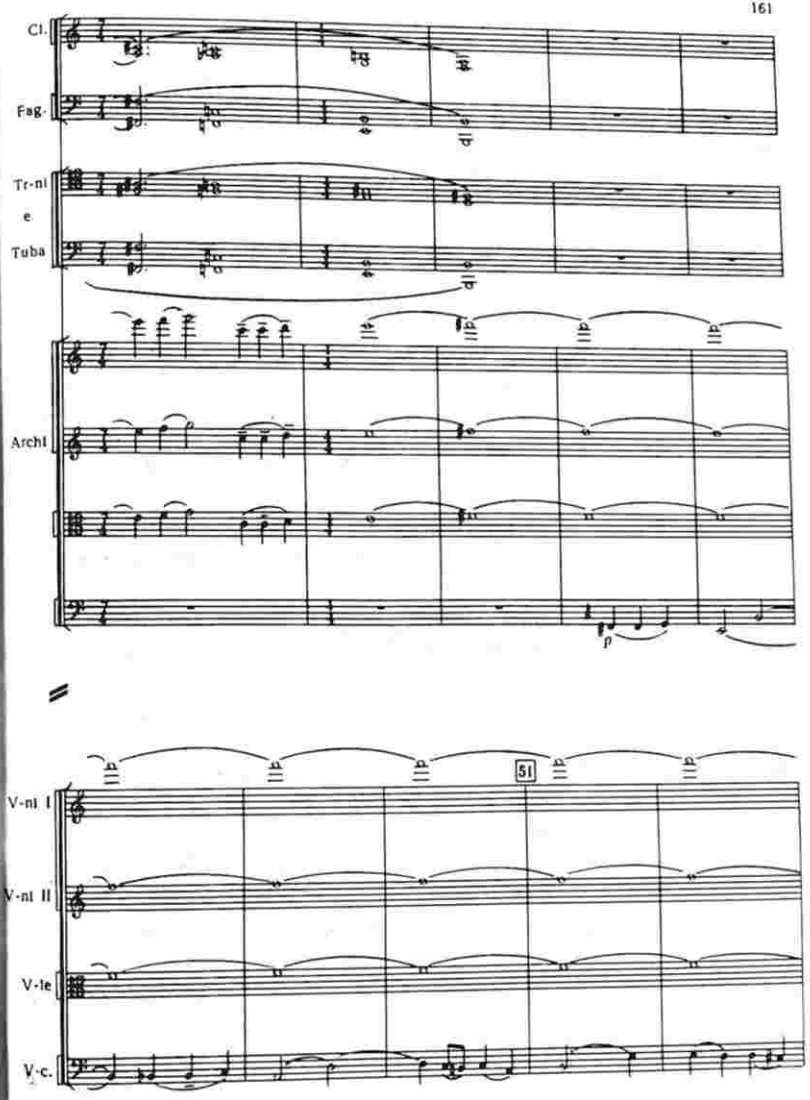

dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.
dim.

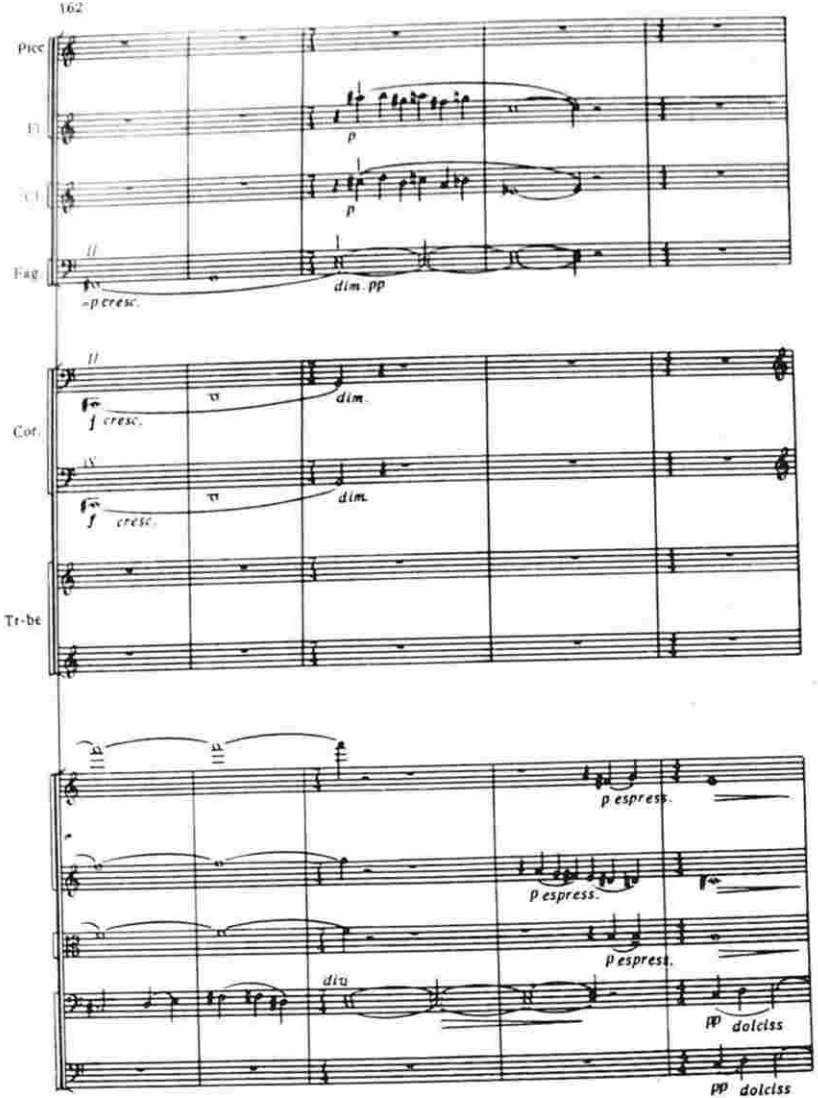

46
Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-ni
e
Tuba
46

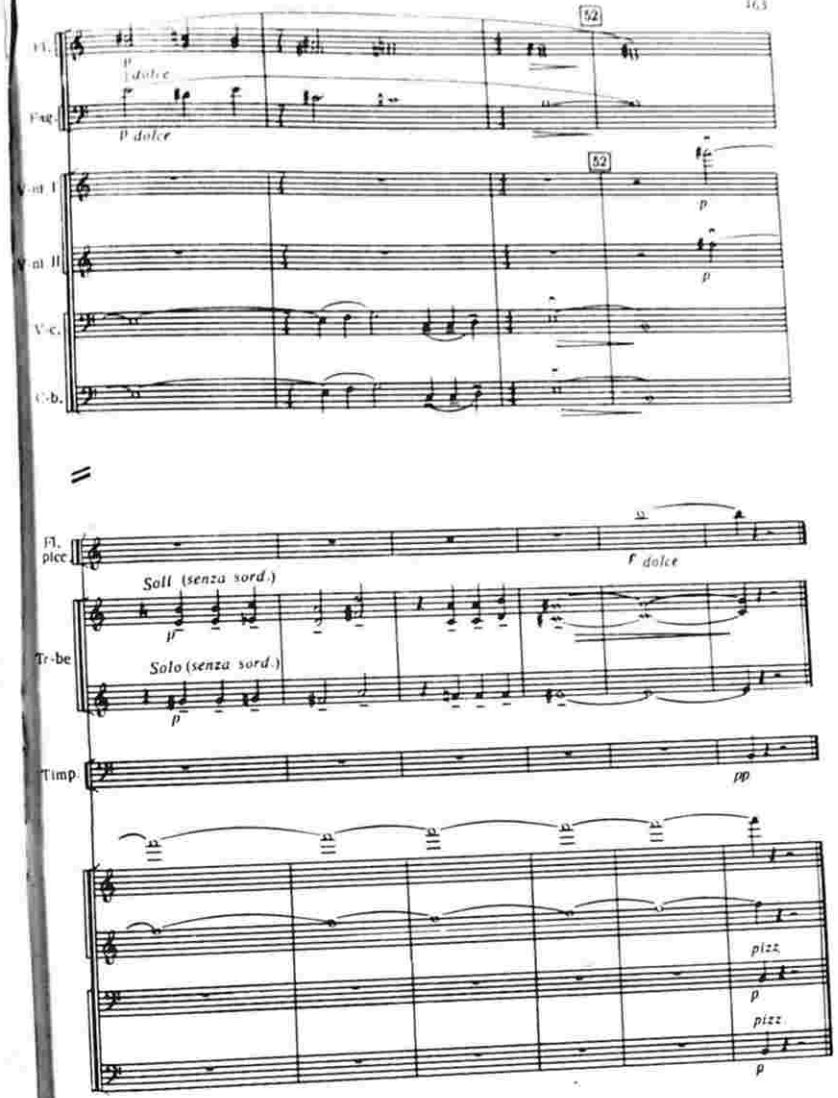

V-ort
V-te
V-c.
C-b.
molto dim
molto legato
molto dim.
47
V-c.
C-b.
I Solo
Fag.
p dolce
V-c.
C-b.
48
I Solo
Cl.
p dolce
Fag.
dim.
rit.
dim.
rit.


49
Cl.
Fag.
div
con sord.
49
con sord.
Archi
con sord.
con sord.
Fl.
a2
Ob.
unis.


50
Fl.
Cl.
Fag.
a2
Cor.
Tr-ni e Tuba
ten.
Solo ten.
Timp.
P-no
Arpa
div.
50
pp dolce


Cl.
Fag.
Tr-ni e Tuba
Archi
V-ni I
V-ni II
V-le
V-c.
51


Picc
Fl
Cl
Fag
-p cresc.
dim. pp
Cor
f cresc.
dim.
Tr-be
p espress.
div
pp dolciss


52
Fl.
Fag.
p dolce
Vl. I
Vl. II
Vc.
Cb.
Fl.
picc
Soli (senza sord.)
Tr-be
Solo (senza sord.)
f dolce
Timp.
pp
pizz.
p

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