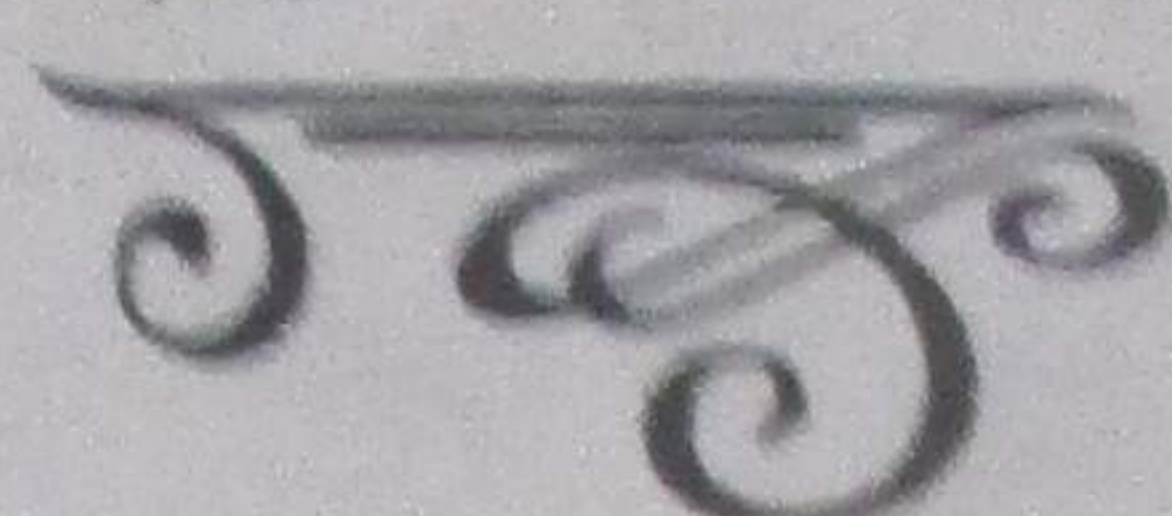


Г. ДМИТРИЕВ



**П**АМЯТИ АЛЕКСАНДРА СЕРГЕЕВИЧА ПУШКИНА

## КОНЦЕРТНАЯ СИМФОНИЯ

*для солистов — струнного альта, колоратурного сопрано,  
баритона и 16 исполнителей на струнных, ударных и  
клавишных инструментах*

В 3-х частях с эпилогом



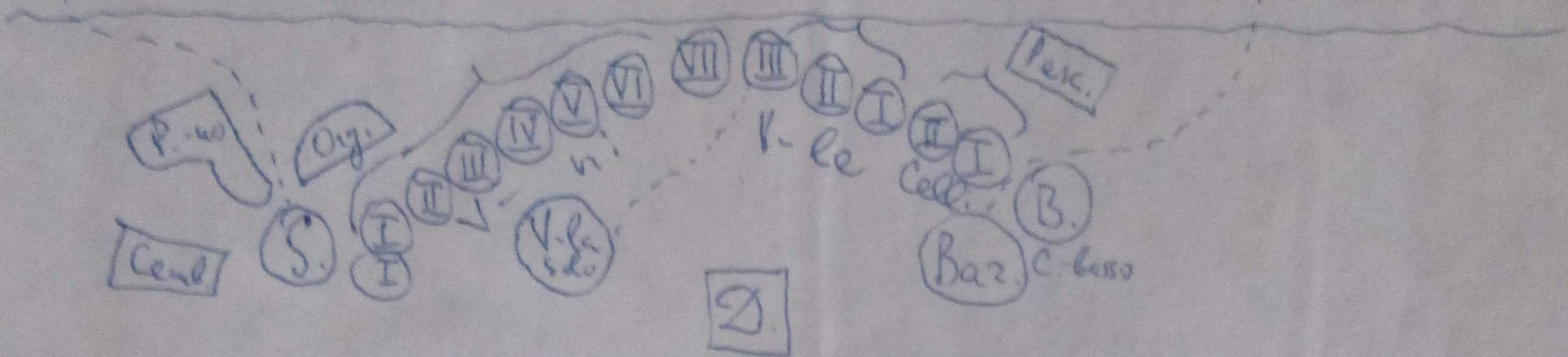


T. D. Shostakovich

# Концертная симфония "Памяти Александра Сергеевича Пушкина"

## Примечания к исполнению:

Идеально следующее расположение состава исполнителей на сцене:



Во второй части сопрано поет за занавесом, за сценой или сидя в оркестре, т.е. оставаясь невидимой для публики. /В случае необходимости голос может быть усилен микрофоном, но должен уступать звуковому уровню сольного альтя./

В конце третьей части солист-альтист покидает авансцену и садится в оркестр на предварительно приготовленное место, исполняя в дальнейшем партию третьего альтя.

В конце третьей части на авансцену медленно выходит баритон. /Выход должен быть рассчитан так, чтобы исполнитель оказался на нужном месте к моменту своего вступления./ В конце Интермеццо / 6 / певец уходит со сцены таким же образом, как и выходил.

С началом Исхода сопрано медленно выходит на авансцену и становится перед группой клавишных инструментов. Завершив свою партию - таким же образом уходит.

Те места партитуры, которые сочетают в одновременности два самостоятельных движения /Интрига, Исход/ исполняются следующим образом: партию V-I I играет два скрипача. В указанных местах один из них, на время освобождаясь от игры, выступает в функции второго дирижера.

С началом Исхода дирижер или кто-либо из музыкантов садится на сцену музыкально.



СОСТАВ ИСПОЛНИТЕЛЕЙ:

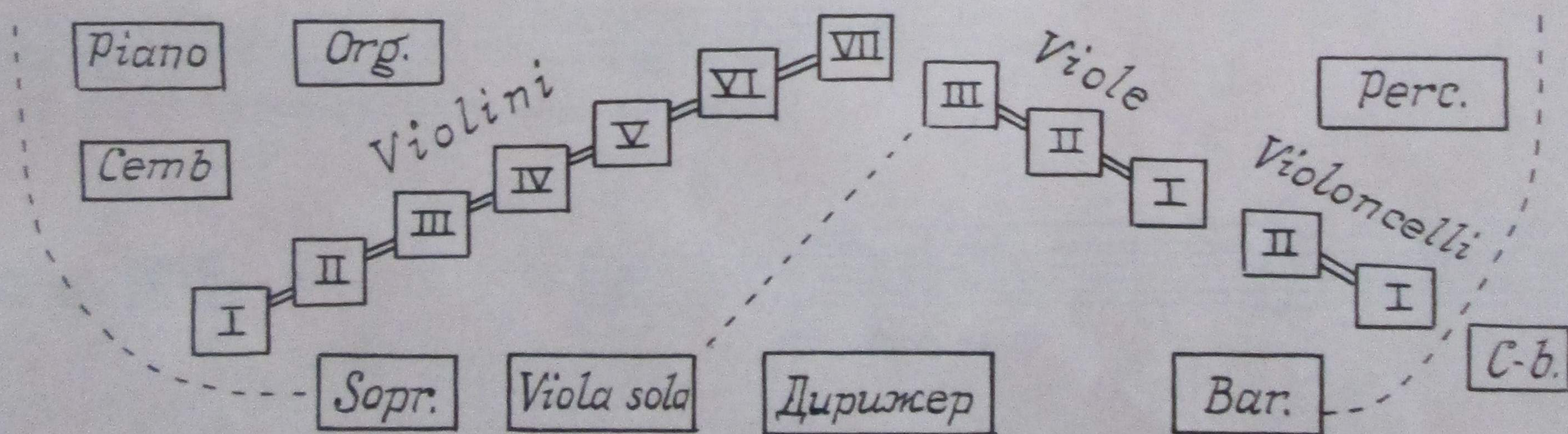
*Viola sola*  
*Soprano*  
*Baritono*

*Percussione* : 3 *Temple blocks* (s., a., b.); 4 *Tom-toms* (s., a., t., b.);  
*Triangolo*; 3 *Cow bells* (s., a., b.); 2 *Piatti sosp.* (picc., gr.);  
*Tam-tam*; *Campanelli*; *Marimbafono*; *Vibrafono*;  
*Pistole*

*Cembalo*  
*Piano*  
*Hammondorgel (Harmonium)*

7 *Violini*  
2 *Viole*  
2 *Violoncelli*  
*Contrabasso*

Желательно следующее расположение состава исполнителей на сцене:





# = ПАМЯТИ АЛЕКСАНДРА СЕРГЕЕВИЧА ПУШКИНА = КОНЦЕРТНАЯ СИМФОНИЯ

Г. ДМИТРИЕВ

## I. ИСТОК

*Cadenza*  
c.b. di Timp.  
*pp delicato*

T-toms

*pp* *ppp*

6 6 3

T-toms

*pp* 5 5 5 10

T-toms

*cresc.* 7 5 6

### 1 Moderato (♩ = 64) 3

T-toms

*pp* *ppp*

V-la sola

*ppp dolce, espr.* *mol.* *mol.*

1

2

3

V-ni 4

5

6

7

V-le 1 2

*con sord.* *v senza vibr.* *pppp sempre*

*con sord.* *v senza vibr.* *pppp sempre*

*con sord.* *v senza vibr.* *pppp sempre*

*ppp*



V-la sola

1  
2  
3  
4  
5  
6  
7

V-ni

1  
2

V-le

1  
2

gl. gliss. gl.

con sord. V senza vibr.

pppp sempre

ppp



2

T-toms

V-la sola

1  
2  
3  
4  
5  
6  
7

V-ni

1  
2

V-le

1  
2

ppp

p

v con vibr.

ppp

pp



V-la sola *pp* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* *gl.* 5

V-ni 1-4 *v con vibr.*

V-le 1 2 *pp.* *p.* *p.* *p.*

V-la sola *mf* *pp* *f dim.*

V-ni 1-7 *pp* *con vibr.* *senza sord.* *mp* *p* *dim.* *sul A* *sul D* *sul C*

V-le 1 2 *sf p sub.* *mp* *p* *dim.* *sul G*

V-c. 1 2 *mp dim.* *p dim.*

C-b. *p dim.*



V-la sola

1

2

3

V-ni 4

5

6

7

V-le 1

2

V-c. 1

2

C-b.

*p*

*dim.*

*ppp*

*gl.*

*ppp gl.*

*gliss.*

*ppp*

*pp*

*dim.*

*ppp*

*gl.*

*ppp gl.*

*ppp*

*gliss.*

*ppp*

*pp*

*dim.*

*ppp*

*gliss.*

*ppp*

*gliss.*

*ppp*

*gliss.*

*ppp*

*pp*

*dim.*

*ppp*

*gliss.*

*ppp*

*gliss.*

*ppp*

*gliss.*

*ppp*

G.P.

T-toms

V-la sola

*pp*

*f*

3

6

6

T-toms

V-la sola

*pp*

*f*

6

3

3



V-la sola

First staff of music, Violin Solo (V-la sola). It features a melodic line with dynamic markings *f* and *dim.* (diminuendo). The staff includes various musical notations such as slurs, accents, and dynamic markings.

1

2

3

Second, third, and fourth staves of music, Violin parts 1, 2, and 3. These staves contain rhythmic accompaniment with dynamic markings *pp* (pianissimo). The notation includes triplets, slurs, and various articulation marks.

V-ni 4

5

6

7

Staves for Violin parts 4, 5, 6, and 7. These staves are currently empty, showing only the treble clef and staff lines.

1

Fifth staff of music, Violin part 1. It contains rhythmic accompaniment with dynamic markings *pp* and includes triplets and slurs.

V-le

2

Sixth staff of music, Violin part 2. This staff is currently empty, showing only the treble clef and staff lines.

1

2

Seventh and eighth staves of music, Violin parts 1 and 2. These staves contain rhythmic accompaniment with dynamic markings *pp* and include triplets and slurs.

C-b.

Ninth staff of music, Cello (C-b.). This staff is currently empty, showing only the bass clef and staff lines.



V-la sola

Musical staff for V-la sola, starting with a treble clef and a key signature of one flat. The notation includes a half note followed by a quarter note, with a *pp* dynamic marking below.

Violin parts 1, 2, and 3. Each staff begins with a treble clef and a key signature of one flat. The notation features complex rhythmic patterns with triplets and slurs. Dynamics include *pp* and *f*. A *pp.* marking is present at the end of the first measure.

V-ni 4

Musical staff for Violin 4, starting with a treble clef and a key signature of one flat. The notation includes a triplet with a *mp* dynamic marking and a *f* dynamic marking.

Musical staff for Violin 5, starting with a treble clef and a key signature of one flat. The notation includes a triplet with a *pp* dynamic marking and a *f* dynamic marking.

Musical staff for Violin 6, starting with a treble clef and a key signature of one flat. The notation includes a triplet with a *pp* dynamic marking and a *f* dynamic marking.

Musical staff for Violin 7, starting with a treble clef and a key signature of one flat. The notation includes a triplet with a *pp* dynamic marking and a *f* dynamic marking.

V-le

Musical staff for Viola 1, starting with a treble clef and a key signature of one flat. The notation includes a triplet with a *pp* dynamic marking and a *f* dynamic marking.

Musical staff for Viola 2, starting with a treble clef and a key signature of one flat. The notation includes a triplet with a *pp* dynamic marking and a *f* dynamic marking.

V-c.

Musical staff for Violoncello 1, starting with a bass clef and a key signature of one flat. The notation includes a triplet with a *pp* dynamic marking and a *f* dynamic marking.

Musical staff for Violoncello 2, starting with a bass clef and a key signature of one flat. The notation includes a triplet with a *pp* dynamic marking and a *f* dynamic marking.

C-b.

Musical staff for Contrabass, starting with a bass clef and a key signature of one flat. The notation includes a triplet with a *pp* dynamic marking and a *f* dynamic marking.



V-la sola

*p* *v* *tr* *(s)* *v*

1

*pp* *v* *n*

2

*pp* *v* *n*

3

*p* *pp* *v* *n*

V-ni 4

*p* *pp* *v* *n*

5

*p* *pp* *v* *n* *sul D*

6

*pp* *gliss.* *v* *gliss.* *n*

7

*pp* *gliss.* *v* *gliss.* *n* *gliss.* *v*

V-le

*pp*

2

*pp* *gliss.*

V-c

*pp*

2

*pp* *gliss.* *v*

C-b

*pp* *gliss.* *v* *gliss.* *n*



V-la sola

Violin solo part featuring a melodic line with various ornaments and techniques. It includes slurs, accents, and dynamic markings such as *f*. The notation includes notes with flats and naturals, and some notes are marked with *n* and *v*.

1

Staff 1: Treble clef, key signature of one sharp (F#). Features a glissando (*gliss.*) and a half note.

2

Staff 2: Treble clef, key signature of one sharp (F#). Features a glissando (*gliss.*) and a half note.

3

Staff 3: Treble clef, key signature of two flats (Bb). Features a glissando (*gliss.*) and a half note.

V-ni 4

Staff 4: Treble clef, key signature of two flats (Bb). Features a half note and a section marked *sul A* with a triplet and a quintuplet.

5

Staff 5: Treble clef, key signature of two flats (Bb). Features a glissando (*gliss.*) and a half note.

6

Staff 6: Treble clef, key signature of two flats (Bb). Features a half note and a section with a triplet and a quintuplet.

7

Staff 7: Treble clef, key signature of two flats (Bb). Features a section marked *(sul D)* with a triplet and a quintuplet, followed by a glissando (*gliss.*) and a half note.

V-le

1

Staff 8: Bass clef, key signature of two flats (Bb). Features a glissando (*gliss.*) and a section marked *sul G* with a half note.

2

Staff 9: Bass clef, key signature of two flats (Bb). Features a half note.

V-c.

1

Staff 10: Bass clef, key signature of two flats (Bb). Features a half note.

2

Staff 11: Bass clef, key signature of two flats (Bb). Features a section with a triplet and a quintuplet, followed by a half note.

C-b.

Staff 12: Bass clef, key signature of two flats (Bb). Features a section with a triplet and a quintuplet, followed by a half note.



V-la sola *sf* *sul pont.* *ord.* *n* *y* *f* *sul pont.* *ord.* *v*

The violin solo part begins with a *sf* (sforzando) dynamic and *sul pont.* (sul ponticello) instruction. It features a series of chords and a melodic line with a *sf* dynamic. The notation includes *ord.* (ordine) and *n* (naturale) markings, and a *y* marking for a specific technique. The part concludes with a *v* (vibrato) marking.

1 *gliss.* *gliss.*

2 *gliss.*

3 *gliss.*

4 *gliss.*

V-ni 4

The Violin I and II parts (V-ni 1-4) feature complex melodic lines with frequent glissando (*gliss.*) markings. The first violin part (V-ni 1) has a *gliss.* marking over a descending scale. The second violin part (V-ni 2) has a *gliss.* marking over a similar descending scale. The third violin part (V-ni 3) has a *gliss.* marking over a descending scale. The fourth violin part (V-ni 4) has a *gliss.* marking over a descending scale.

5

6 *gliss.* *gliss.* *gliss.*

7

The Violin III and IV parts (V-ni 5-7) feature simpler melodic lines. The fifth violin part (V-ni 5) has a *gliss.* marking over a descending scale. The sixth violin part (V-ni 6) has a *gliss.* marking over a descending scale. The seventh violin part (V-ni 7) has a *gliss.* marking over a descending scale.

V-le

1 *gliss.*

2

V-c.

1

2 *gliss.* *gliss.*

C.b.

*gliss.* *gliss.*

The Viola (V-le) part (1) has a *gliss.* marking over a descending scale. The Violoncello (V-c.) part (1) has a *gliss.* marking over a descending scale. The Violoncello (V-c.) part (2) has a *gliss.* marking over a descending scale. The Contrabasso (C.b.) part has a *gliss.* marking over a descending scale.



*V-la sola* *sul pont.* *ord.*  
*sf* *p* *f*

1 *gliss.* *b* *gliss.* *b*

2 *gliss.* *b* *gliss.*

3 *gliss.*

*V-ni* 4 *sul D* *gliss.* *gliss.*

5

6 *gliss.* *sul D* 3 3

7 3

1 *gliss.*

*V-le* 2 *gliss.* *gliss.*

1 *gliss.* *gliss.* *gliss.* *b*

*V-c.* 2 *gliss.*

*C-b.*



*sul pont.*  
*ord.*  
*sf*  
*p cresc. molto*

1 *p* *gliss.* *v*

2 *sul D* *gliss.* *3*

3 *3* *3*

V-ni 4 *gliss.* *gliss.* *gliss.*

5 *3* *gliss.*

6 *gliss.* *gliss.* *gliss.*

7 *gliss.* *sul A* *gliss.* *gliss.*

V-le 1 *gliss.* *sul D* *gliss.*

2 *3* *3* *gliss.* *gliss.*

1 *gliss.* *3* *3* *gliss.*

2 *gliss.* *gliss.* *3* *3*

C-b.



V-la sola

*p sub. cresc. molto*

The violin solo part begins with a treble clef and a 7/8 time signature. It features a series of chords and melodic lines with fingerings (3, 5, 3, 5, 3, 5) and dynamic markings. Above the first few notes are the letters 'V' and 'N' with arrows pointing to specific notes. The music is marked *p sub. cresc. molto*.

1

Violin 1 part, starting with a treble clef and a key signature of two flats. It begins with a melodic line and then moves to sustained notes.

2

Violin 2 part, starting with a treble clef and a key signature of two flats. It begins with a melodic line and then moves to sustained notes.

3

Violin 3 part, starting with a treble clef and a key signature of two flats. It begins with a melodic line and then moves to sustained notes.

V-ni 4

Violin 4 part, starting with a treble clef and a key signature of two flats. It begins with a melodic line and then moves to sustained notes.

5

Violin 5 part, starting with a treble clef and a key signature of two flats. It begins with a melodic line and then moves to sustained notes.

6

Violin 6 part, starting with a treble clef and a key signature of two flats. It includes a glissando marking and then moves to sustained notes.

7

Violin 7 part, starting with a treble clef and a key signature of two flats. It begins with a melodic line and then moves to sustained notes.

V-le

1

Viola 1 part, starting with an alto clef and a key signature of two flats. It begins with a melodic line and then moves to sustained notes.

2

Viola 2 part, starting with an alto clef and a key signature of two flats. It begins with a melodic line and then moves to sustained notes.

1

Viola 1 part, starting with an alto clef and a key signature of two flats. It begins with a melodic line and then moves to sustained notes.

V-c.

2

Viola 2 part, starting with an alto clef and a key signature of two flats. It includes a glissando marking and then moves to sustained notes.

C-b.

Cello part, starting with a bass clef and a key signature of two flats. It includes a glissando marking and then moves to sustained notes.



*accelerando poco a poco*

*spicc. sempre*

V-la sola

Musical staff for Violin Solo (V-la sola) in treble clef. It begins with a dynamic marking of *ffmf*. The notation consists of a continuous, rapid sixteenth-note passage that gradually accelerates, as indicated by the *accelerando poco a poco* instruction. The piece concludes with a *spicc. sempre* marking and a final flourish.

1

2

3

V-ni 4

5

6

7

V-le

2

V.c.

2

C-b.

A series of musical staves for the string section. Staves 1-3 are Violins 1-3, each with a first ending bracket. Stave 4 is Violin 4, starting with a *ppp* dynamic. Staves 5-7 are Violins 5-7, with Violin 6 also starting with *ppp*. Staves 8-9 are Viola (V-le) and Violoncello (V.c.), with the cello part starting with *ppp*. The bottom staff is Contrabasso (C-b.) starting with *pp*. Dashed lines connect the *ppp* markings across the staves, indicating a dynamic shift or crescendo. The notation includes various rhythmic patterns and articulation marks.



*poco rit.*

Vla solo

dim. pp

1

ppp

2

ppp

3

ppp

V-mi 4

5

ppp

6

7

ppp

V-Le

1

2

ppp



G.P. [5] Tempo I

C-b.

p v n v



C-b.

n



V-la sola *mf*

6 Più mosso (♩ = 69)

1 *pp*

2 *pp*

3 *pp*

V-ni 4 *pp*

5 *pp*

6 *pp*

7 *pp*

V-le 1 *pp*

2 *pp*

V-c. 1 *pp*

2 *pp*

C-b. *ppp*

*gl.*

*v*

*n*

*pp*



*V-la sola* *pp sempre* *n leggiero*

7

*V-ni* 1 2 3 4 5 6 7

*V-le* 1 2

*V-c.* 1 2

*C-b.*

\* Данная запись подразумевает возможно быстрое исполнение указанных фигур. Пунктирами показано их примерное положение относительно основных долей такта. Промежутки между группами нот, объединенных лигой, являются паузами. Отдельные звуки исполняются максимально отрывисто.



V-la sola

Violin solo part with slurs and accidentals.

Violin and Viola sections with various dynamics and performance markings.

Violin 1: *pp*

Violin 2: *pp*

Violin 3: *pp*

Violin 4: *pp*

Violin 5: *pp*, *leggiere*, *ppp sempre*

Violin 6: *ppp sempre*, *leggiere*

Violin 7: *pp cresc.*

Viola 1: *pp cresc.*

Viola 2: *pp cresc.*

Viola 3: *pp*, *ppp sempre*, *leggiere*, *v*

Viola 4: *pp*, *ppp sempre*, *leggiere*

Viola 5: *pp*



*V-la sola*

*p* *molto* *p* *molto* *p* *molto*

1 *leggiero*  
*ppp sempre*

2 *leggiero*  
*ppp sempre*

3 *leggiero*  
*ppp sempre*

*V-ni* 4 *leggiero*  
*ppp sempre*

5

6 *pp*

7 *molto* *fppp sub. sempre*

1 *molto* *fpp sub.* *ppp sempre*

2 *molto* *fpp sub.*

*V-c.* 3 *pp*

4

*C-b.* *ppp sempre*



V-la sola

*sf p sub. molto sf p sub. molto*

1 *n leggiero ppp sempre*

2

3 *pp*

V-ni

4

5 *pp*

6

7 *pp*

V-le

1 *n legato ppp sempre*

2

V-c.

1

2 *pp*

C-b.

*pp*



Tr-lo

8

V-la solo

*sf p,sub. molto*

*p p*

*gliss.*

*pp*

*pp*

*gl.*

*pizz.*

*sf sf sf sf sf*

V-ni

*gl.*

*leggiere*

*ppp sempre*

*solo*

*molto sf*

*f*

V-le

*pp*

*molto f*

*pp f*

V.c.

*molto fpp sub.*

*gliss.*

*molto fpp sub.*

C-b.

*molto fpp sub.*

*leggiere*

*ppp sempre*



This musical score page features six staves with various instruments and dynamic markings. The top staff is labeled 'Tr-lo' and contains a single note with a trill-like flourish. The second staff, 'V-la sola', shows a melodic line starting with a *p* dynamic and ending with a *molto* hairpin. The third and fourth staves, 'V-ni', are for Violins I and II, with Violin I marked *arco sul pont.* and *sf sf sf sf sf*. The fifth and sixth staves, 'V-le', are for Violas, with *mf* dynamics and triplet markings. The seventh and eighth staves, 'V-c', are for Cellos, with *ppp sempre* dynamics and *gliss.* markings. The bottom staff, 'C-b.', is for the Double Bass, with *ppp* dynamics and *leggiere* markings. Vertical dashed lines indicate structural divisions in the music.



Tr-lo

V-la sola

1

2

3

V-ni 4

5

6

7

V-le

2

V-c.

2

C-b.

Musical score for page 24, featuring the following parts and dynamics:

- Tr-lo:** *p*
- V-la sola:** *f*, *molto*, *f*, *leggiere*
- V-ni 4 (1-7):** *f*, *ppp sub. sempre*, *f pp sub.*, *arco sul pont.*, *sf*, *sf*, *sf*, *sf*, *sf*, *sff*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *ppp*
- V-le (1-2):** *f*, *mf*, *mf*, *leggiere*, *ppp sempre*
- V-c. (1-2):** *pp*, *pp*
- C-b.:** *pp*



*V-la sola*  
*molto ff*

1  
*leggiere*  
*ppp sempre*

2  
*ord.*  
*v*  
*pp*  
*leggiere*  
*ppp sempre*

*V-ni* 4  
*cresc.*

5  
*cresc.*

6  
*cresc.*

7  
*leggiere*  
*ppp sempre*

1  
*leggiere*  
*ppp sempre*

2  
*v*

*V-le*

1  
*V-c.*

2

*C-b.*

Detailed description: This is a page of a musical score, page 25, featuring six systems of staves. The first system is for Violin I (V-la sola), marked *molto ff*. The second system contains three staves for Violin II (1), Violin III (2), and Violin III (3). The Violin II and III (2) parts are marked *leggiere* and *ppp sempre*. The Violin III (3) part includes the instruction *ord.* and *pp*. The third system contains three staves for Violin IV (4), Violin IV (5), and Violin IV (6), all marked *cresc.*. The fourth system contains three staves for Violin IV (7), Violin IV (8), and Violin IV (9), with *leggiere* and *ppp sempre* markings. The fifth system contains two staves for Violin I (1) and Violin I (2), both marked *leggiere* and *ppp sempre*. The sixth system contains two staves for Violoncello (V-c.) and Contrabasso (C-b.). Vertical dashed lines indicate bar boundaries across all staves.



This musical score page, numbered 26, features a system of ten staves. The top staff is for Violin Solo (V-la sola), followed by three staves for Violins (1, 2, 3), and three staves for Violas (4, 5, 6). The bottom three staves are for Violins (1, 2) and Cellos/Double Basses (V-c, C-b). The score is divided into three measures by vertical dashed lines. The first measure contains melodic lines for the Violin Solo and Violins 1-3, and sustained notes for the Violas. The second measure features a dynamic shift to *più ff* for the Violin Solo and *molto f* for the Violas. The third measure shows a return to *pp* for the Violin Solo and *pp sub.* for the Violas. The Violin Solo part includes various articulations such as accents, slurs, and breath marks. The Violin and Viola parts also include slurs and dynamic markings. The bottom staves (Violins 1-2 and C-b) provide harmonic support with sustained notes and some rhythmic patterns.



V-la sola

*pp sub. sempre*

This staff contains a complex melodic line for the violin solo. It features a series of notes with various accidentals (sharps, flats, naturals) and slurs. Above the staff, there are nine downward-pointing triangles, each connected to a specific note by a vertical dashed line. The dynamic marking *pp sub. sempre* is written below the staff.

V-ni 1

V-ni 2

V-ni 3

V-ni 4

V-ni 5

V-ni 6

V-ni 7

This section contains seven staves for the Violin I section, labeled V-ni 1 through V-ni 7. Each staff begins with a treble clef and a key signature of one sharp (F#). The music consists of long, sustained notes, often with slurs. The dynamic marking *ppp* is present at the end of the section, specifically under the staves for V-ni 6 and V-ni 7.

V-le 1

V-le 2

This section contains two staves for the Viola section, labeled V-le 1 and V-le 2. Both staves begin with a C-clef (soprano clef) and a key signature of one sharp (F#). The music consists of long, sustained notes with slurs. The dynamic marking *ppp* is present at the end of the section, specifically under the staff for V-le 1.

V-c. 1

V-c. 2

This section contains two staves for the Violoncello section, labeled V-c. 1 and V-c. 2. Both staves begin with a bass clef and a key signature of one sharp (F#). The music consists of long, sustained notes with slurs. The dynamic marking *ppp* is present at the end of the section, specifically under the staff for V-c. 1.

C-b.

This section contains one staff for the Contrabasso, labeled C-b. It begins with a bass clef and a key signature of one sharp (F#). The music consists of long, sustained notes with slurs. The dynamic marking *ppp* is present at the end of the section.



V-la sola

ppp

G.P.

ppp

ppp

ppp

V-ni

ppp

ppp

ppp

ppp

9

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

V-ni

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

V-le

pp

pp

V-c.

pp

pp

C-b.

pp



1  
2  
3  
4  
5  
6  
7  
1  
2  
1  
2  
1  
2  
C-b.

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

gliss.  
gliss.  
gliss.

G.P.

**10** Tempo I

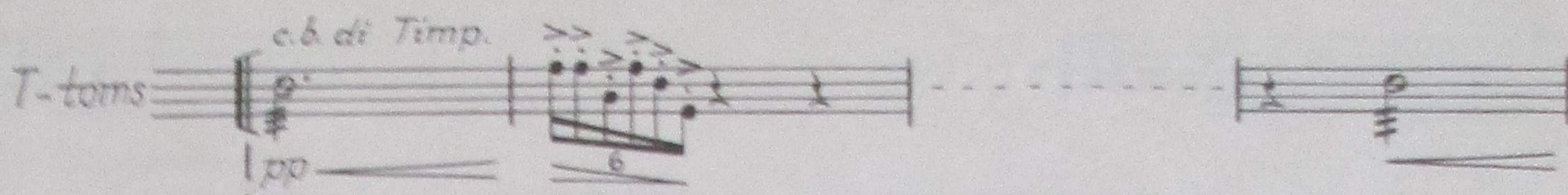
V-la sola  
1  
2  
3  
4  
5  
6  
7  
1  
2  
1  
2  
C-b.

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

pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp



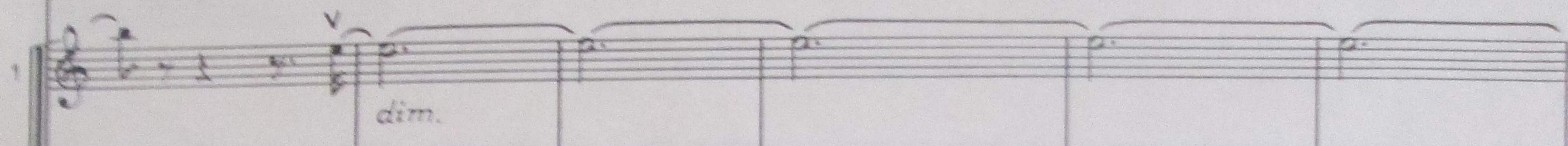
T-toms *c. b. di Timp.*  
*pp*



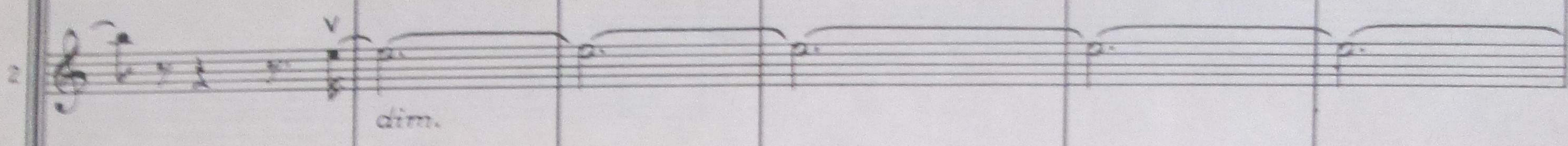
V-la sola



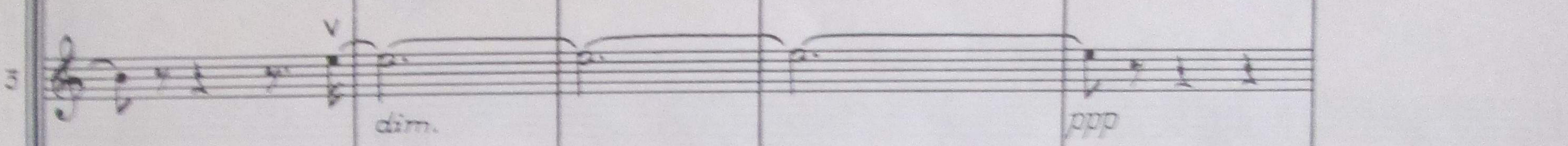
1 *dim.*



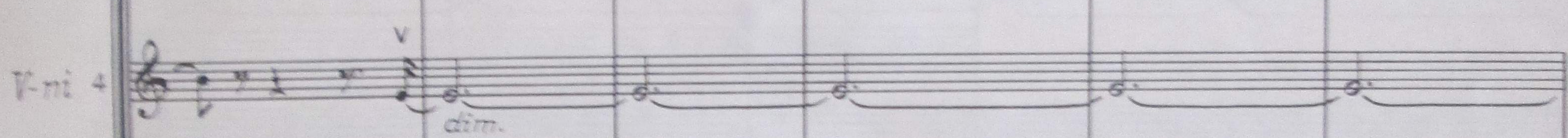
2 *dim.*



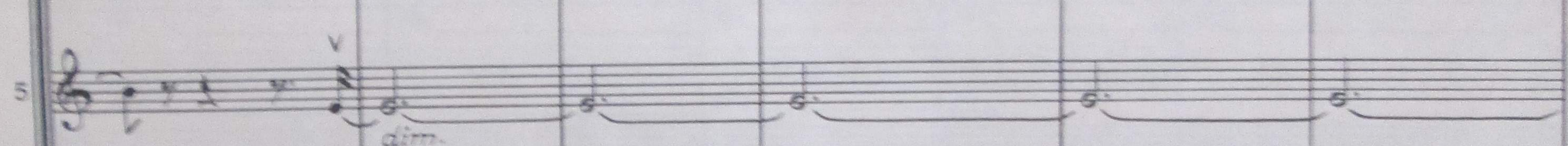
3 *dim.* *ppp*



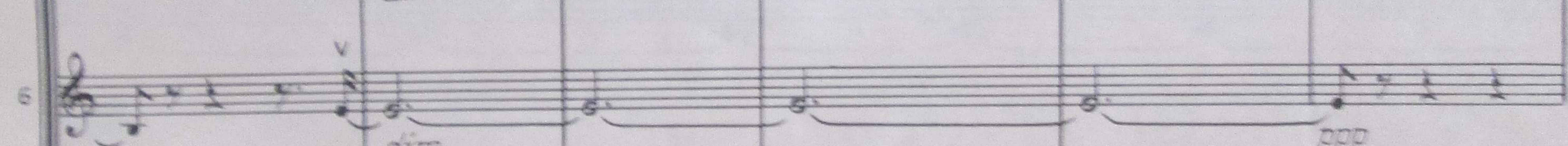
V-ni 4 *dim.*



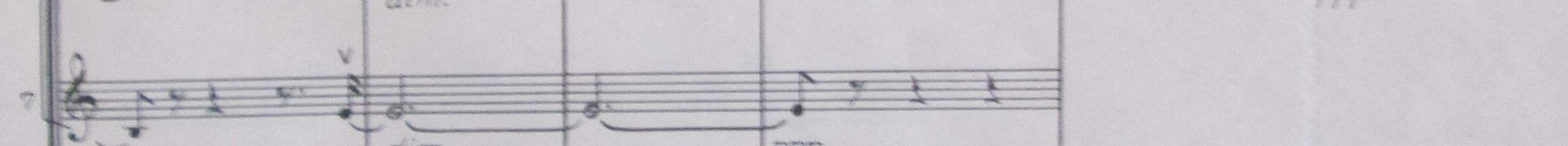
5 *dim.*



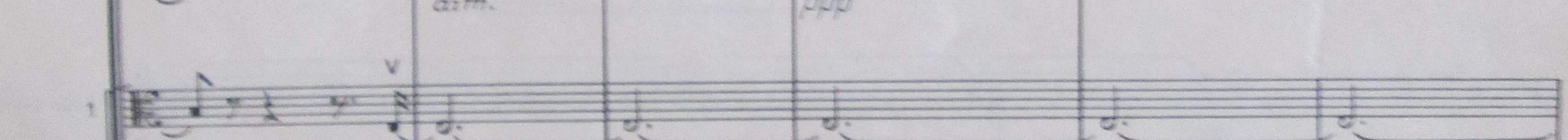
6 *dim.* *ppp*



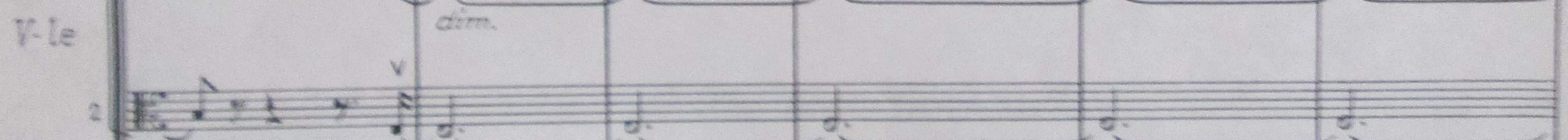
7 *dim.* *ppp*



1 *dim.*



2 *dim.*



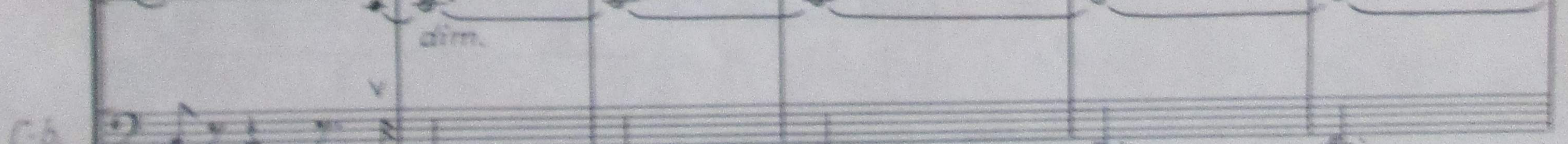
V-c 1 *dim.*



2 *dim.*



C-b *dim.*





*T-toms*

*V-la sola*

*V-ni*

*V-le*

*V-c.*

*C-b.*



*T-toms*

*V-la sola*

*V-ni*

*V-le*

*V-c.*

*C-b.*

G.P.

*attacca*