



PRONIN YURY

Chile, Temuco

Sinfonietta in classic form (Modern music in strict classical form)

About the artist

Professor YURY GRIGORIEVICH PRONIN.

Was born in 1938, the city of Leningrad (Saint Petersburg), Russia.

Composer, professional musician qualified in «GNESSINS» Conservatory (Moscow, RUSSIA)

1953 - 1958 Studies at the "Gnessins" conservatory in Moscow musical theory and composition specialities

Obtains the title (degree certificate) of teacher and composer under the direction of the master Mr. Dimitri Shostakovich. Post degree: Composition studies at the "Gnessins" Musical Academy.

In the USSR was exposed to constant prosecution from state security service (KGB), including two years of imprisonment as the political dissident.

Since 1992 lives and works in Chile

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-yury-pronin.htm>

About the piece



Title:	Sinfonietta in classic form [Modern music in strict classical form]
Composer:	YURY, PRONIN
Arranger:	YURY, PRONIN
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Style:	Modern classical

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Sinfonietta

in classic form

music of **Yury Pronin**

Temuco Chile - 2007

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Author's comment:

As one says the Title, this work has the clearly classic form, well clear and transparent like symphonies of Haydn or of Mozart:

Part 1 - is strict "Allegro of sonata" outstanding figure:

- a) Exhibition with two topics contrast (to, b),
- b) Dynamic development with a culmination "episode",
- c) Reexhibition of "mirror" (b, a),
- d) Coda.

Part 2 - is a strict form of A - B - A1 with obligatory (genuine) "TRIO".

Part 3 - is a classic "Rondo": A - B - A1 - C - A2 - D - A3 + Coda.

The episode "D" is the topic transformed from Part 2 .

Nevertheless, even the form and style is classic, but the content and the methods of composition they are contemporary and modern of everything in fusion: linearism, minimalism, dodecafonia serial in part 2 (the "Trio" is a polytonal ("tritonal") Si major, Do major and Si flat major, but everything is clearly diatonic); and in Rondo - all the fusion modern elements, even a few jazz elements.

Note:

This work from beginning was created for strings band like a material didactic of analysis in class for composition pupils in Conservatory.

(Also, it has the version for piano like "Sonata in classic form")

Here the version is for classic symphonic band ("Of Mozart").

To execute in concert, this one sinfonietta has a grade of technical difficulty as average or a little more advanced.

Approximate duration: of 11 - 12 °.

Yury Pronin

Sinfonietta

dans une forme classique

une musique d'Yury Pronin

Temuco Chile - 2007

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Un commentaire d'Auteur :

Comme on dit le Titre, cette oeuvre a la forme nettement classique, bien claire et transparente comme symphonies de Haydn ou de Mozart :

Un mouvement 1 ° - est strict "Allegro de sonate" un classique :

- a) Une exposition avec deux sujets contraste (a, b),
- b) Un developpement dynamique avec un "episode" de culmination,
- c) Une reexposition "d'un miroir" (b, a),
- d) Une coda.

Un mouvement 2 ° - est forme stricte d'A - B - A1 avec UN "TRIO" (authentique) obligatoire.

Un mouvement 3 ° - est "Rondeau" classique : A - B - A1 - C - A2 - D - A3 + la Coda.

L'episode "D" est le sujet transformee depuis le Mouvement 2 °.

Pour une forme complete de symphonie classique depourvue 4 ° un mouvement (Menuetto), mais ce n'est pas "symphonie", mais il est "sinfonietta" pour orchestre de chambre.

Cependant, encore la forme et le style est classique, mais le contenu et les methodes d'une composition ils sont contemporains et modernes de tout dans une fusion : linearismo, un minimalisme, dodecafonia un feuilleton dans 2 ° le mouvement (le "Trio" est polytonal ("tritonal") H-dur, C-dur, B-dur mais tout est nettement diatonique); et dans le Rondeau tous les elements modernes de fusion, meme quelques elements de jazz.

Une note :

Cette oeuvre depuis un principe a ete creee pour orchestre de cordes comme un materiel didactique d'une analyse dans une classe pour des eleves de composition dans le Conservatoire. (Aussi, a la version pour piano comme "la Sonate dans une forme classique")

Ici la version est pour l'orchestre symphonique classique ("De Mozart").

Pour executer dans un concert, celle-ci sinfonietta a un degre de difficulte technique comme un intermede ou un peu de plus d'avancee.

Une duree approximative : de 11 - de 12 °.

Yury Pronin

Sinfonietta

en forma clasica

musica de Yury Pronin

Temuco Chile - 2007

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Comentario de Autor:

Como se dice el Titulo, esta obra tiene la forma netamente clasica, bien clara y transparente como sinfonias de Haydn o de Mozart:

Movimiento 1° - es estricto "Allegro de sonata" clasico:

- a) Exposicion con dos temas contrastes (a, b),
- b) Desarrollo dinamico con un "episodio" de culminacion,
- c) Reexposicion de "espejo" (b, a),
- d) Coda.

Movimiento 2° - es forma estricta de A - B - A1 con "TRIO" (genuino) obligatorio.

Movimiento 3° - es "Rondo" clasico: A - B - A1 - C - A2 - D - A3 + Coda.

El episodio "D" es el tema transformada desde Movimiento 2°.

Para forma completa de sinfonia clasica falta un 4° movimiento (Menuetto), pero ésta no es "sinfonia", sino es "sinfonietta" para orquesta de camara.

No obstante, aun la forma y estilo es clasico, pero el contenido y los metodos de composicion son contemporaneos y modernos de todo en fusion: linearismo, minimalismo, dodecafonia serial en 2° movimiento (el "Trio" es politonal ("tritonal") en Si mayor, Do mayor y Si bemol mayor, pero todo esta netamente diatonico); y en Rondo - todos los elementos modernos de fusion, incluso unos elementos de jazz..

Nota:

Esta obra desde principio fue creada para orquesta de cuerdas como un material didactico de analisis en clase para alumnos de composicion en Conservatorio.

(Tambien, tiene la version para piano como "Sonata en forma clasica")

Aqui está la version para orquesta sinfonica clasica ("de Mozart").

Para ejecutar en concierto, ésta sinfonietta tiene un grado de dificultad tecnica como intermedio o un poco mas avanzado.

Duracion aproximada : de 11 - 12°.

Yury Pronin

Симфониэта

в классической форме

для малого симфонического

оркестра

музыка Юрия Пронина

Темуко Чили 2007

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Комментарий Автора:

Как указано в названии, это произведение написано в чёткой и прозрачной классической форме (типа симфонии Гайдна или Моцарта):

1я часть - классическое "Сонатное Allegro":

- a) Экспозиция с двумя контрастирующими темами (b, b),
- b) Динамическая Разработка с "эпизодом" (Largo grave) в кульминации,
- c) "Зеркальная" Реприза (b, a),
- d) Кода.

2я часть - строгая форма А - В - А1, со вступлением, кодой и обязательным "ТРИО".

3я часть - классическое "Рондо": А - В - А1 - С - А2 - D - А3 + Кода.

(Эпизод "D" - преобразованная тема из 2й части.)

Для полной формы классической симфонии здесь отсутствует ещё одна часть (Menuetto, как 3я часть), но это не "симфония", а "симфониэтта" для малого симфонического (камерного "моцартовского" состава) оркестра.

Тем не менее, хотя форма выдержана в строго классическом стиле, но содержание и методы композиции вполне современные: linearismo и серийная dodecafonia (во 2й части - "Трио" политональное (диатонический "tritonal"- C-dur, H-dur, B-dur), а в Рондо, также, некоторые элементы джаза.

Примечание:

Эта симфониэтта изначально была создана для струнного оркестра, как дидактический материал для анализа в классе композиции со студентами Консерватории. Затем, она была отредактирована для концертного исполнения в новой оркестровке с добавлением духовых и ударных инструментов. Но версия для струнного оркестра сохранилась, а также, имеется версия для фортепиано под названием "Соната в классической форме".

Степень технической трудности - средняя или чуть выше средней, но вполне доступная для исполнения студенческим симфоническим оркестром.

Приблизительная общая продолжительность: 11 - 12 минут.

Юрий Пронин

Sinfonietta

en forma clasica

I

Allegro veloce $\text{d} = 70$

musica de **Yury Pronin**

The musical score consists of ten staves of music for various instruments. The instruments listed on the left are Flauta II, Piccolo, Flauta I, Oboe, Clarinet in B♭ I, II, Fagot I, II, Corno in F I, II, Trumpet in B♭, Timpani, Glockenspiel, Xylophone, Drum Set, Violini I, Violini II, Violi, Violoncelli, and Contrabass. The score is in 2/4 time, with a key signature of two sharps. The tempo is Allegro veloce, indicated by $\text{d} = 70$. The first page shows mostly rests for most instruments. From measure 11 onwards, the Violins (I and II), Violas, and Cellos begin playing eighth-note patterns. The Bassoon (Fagot) and Trombone (Corno) join in at measure 14. Measures 18-20 show a section for the strings and bassoon. Measures 24-26 feature a rhythmic pattern with eighth-note pairs followed by sixteenth-note pairs. Measures 30-32 show another section for the strings and bassoon. Measures 36-38 feature a rhythmic pattern with eighth-note pairs followed by sixteenth-note pairs. Measures 42-44 show another section for the strings and bassoon. Measures 48-50 feature a rhythmic pattern with eighth-note pairs followed by sixteenth-note pairs. Measures 54-56 show another section for the strings and bassoon. Measures 60-62 feature a rhythmic pattern with eighth-note pairs followed by sixteenth-note pairs. Measures 66-68 show another section for the strings and bassoon. Measures 72-74 feature a rhythmic pattern with eighth-note pairs followed by sixteenth-note pairs. Measures 78-80 show another section for the strings and bassoon. Measures 84-86 feature a rhythmic pattern with eighth-note pairs followed by sixteenth-note pairs. Measures 90-92 show another section for the strings and bassoon. Measures 96-98 feature a rhythmic pattern with eighth-note pairs followed by sixteenth-note pairs.

10

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Tim.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fg.I

a2

f

p

mf

p

f

p

pizz.

arco

f

arco

f

18

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Timp.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

Picc. -

Fl. -

Ob. -

B♭ Cl. I II

Fg. I II

Cor. I II

B♭ Tpt.

Timpani

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fg. I espressivo

mf

f

p

ff

35

Picc.

Fl.

Ob. *espressivo*
mf

B♭ Cl. I
II

Fg. I
II

35

Cor. I
II

B♭ Tpt.

Timp.

35

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains ten staves of music for various instruments. The top section includes Picc., Fl., Ob. (with dynamics *espressivo* and *mf*), B♭ Cl. I/II, and Fg. I/II. The middle section includes Cor. I/II, B♭ Tpt., Timp., Glk., Xyl., and D. S. (percussion). The bottom section includes Vln. I, Vln. II (with dynamics *mf* and *v*), Vla., Vc., and Cb. The score features measures 35 through 38, with various dynamics and performance instructions like 'x' and 'v'.

43

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Timp.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fg. I

CL I

pp

ff

mf

f

div.

mf

51

Picc. Fl. Ob. B♭ Cl. I II Fg. I II Cor. I II B♭ Tpt. Timp. Glk. Xyl. D. S. Vln. I Vln. II Vla. Vc. Cb.

a 2

non legato

mf — *p*

f

non legato

59

Picc. *f*

Fl. *f*

Ob.

B♭ Cl. I
II

Fg. I
II *Fg. I*

Cor. I
II

B♭ Tpt.

Tim. *f*

Glk.

Xyl.

D. S. *f*

Vln. I

Vln. II *f*

Vla.

Vc. *f*

Cb.

This musical score page contains ten staves of music for various instruments. The instruments listed on the left are Picc., Flute, Oboe, Bassoon I/II, Bassoon I/II (with dynamic *Fg. I*), Clarinet I/II, Cor. I/II, Bass Trombone, Timpani, Glk., Xyl., Double Bass, Violin I, Violin II, Cello, and Bassoon. The music is in 2/4 time, with measures numbered 59 and 60. Dynamics include *f* (fortissimo) and *p* (pianissimo). Measure 59 starts with a forte dynamic from the Bassoon I/II and Bassoon I/II. Measure 60 begins with a piano dynamic from the Bassoon I/II, followed by a forte dynamic from the Violin I and Violin II.

67

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Tim.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

85

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Tim.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

92

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Tim.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

100

Picc. -

Fl. -

Ob. -

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Tim. -

Glk. -

Xyl. -

D. S. -

Vln. I

Vln. II

Vla.

Vc.

Cb.

107

Picc. Fl. Ob. B♭ Cl. I II Fg. I II

Cor. I II B♭ Tpt. Timp.

Glk. Xyl.

D. S.

Vln. I Vln. II Vla. Vc. Cb.

This musical score page contains ten staves of music for various instruments. The instruments listed on the left are Picc., Flute, Oboe, Bassoon I & II, Bassoon I & II, Clarinet I & II, Bassoon I & II, Corals I & II, Bass Trombone, Timpani, Glk., Xylophone, Double Bass, Violin I, Violin II, Viola, Cello, and Double Bass. The score is numbered 107 at the top of each staff. Dynamic markings such as >, f, ff, and mf are placed above certain notes. Performance instructions like sffz are also present. The music consists of mostly rests and occasional notes or groups of notes, with some sustained notes and grace notes.

116

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

116

Cor. I
II

B♭ Tpt.

Timp.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score page 23 consists of ten staves of music. The top section (measures 116-117) features woodwind instruments: Flute (Fl.), Oboe (Ob.), Bassoon I (B♭ Cl. I), Bassoon II (B♭ Cl. II), Bassoon I (Fg. I), and Bassoon II (Fg. II). The middle section (measures 117-118) features brass and percussion: Horn I (Cor. I), Horn II (Cor. II), Bass Trombone (B♭ Tpt.), Timpani (Timp.), Glockenspiel (Glk.), Xylophone (Xyl.), and a snare drum (D. S.). The bottom section (measures 118-119) features strings: Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Bassoon (Cb.). Measure 116 starts with a rest for Piccolo (Picc.). Measures 117-118 begin with a dynamic *p*. Measure 119 begins with a dynamic *p*.

125

Picc. Fl. Ob. B♭ Cl. I II Fg. I II Cor. I II B♭ Tpt. Timp.

125

Glk. Xyl. D. S.

125

Vln. I Vln. II Vla. Vc. Cb.

(8va)

col legno battuto

col legno battuto

col legno battuto

col legno battuto

Lento grave ♩ = 90

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Timp.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Tempo I $\sigma = 70$

145

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Timp.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

146

con sord.

mp

pp

div.

155

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Timp.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

164

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Timp.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cl. I

a 2

pp

ff

f

div.

p

mf

f

f

172

Picc. Fl. Ob. B♭ Cl. I II Fg. I II Cor. I II B♭ Tpt. Timp.

172 Glk. Xyl.

172 D. S.

Vln. I Vln. II Vla. Vc. Cb.

non legato

Fg. I

f

p *f*

p *f*

f

f

180

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

180

Cor. I
II

B♭ Tpt.

180

Tim. *f*

180

Glk.

Xyl.

180

D. S. *f*

180

Vln. I

Vln. II

Vla. *f*

Vc.

Cb.

187

Picc.

Fl. (SOLO) *mf*

Ob.

B♭ Cl. I
II

Fg. I
II

187

Cor. I
II

B♭ Tpt.

187

Timp.

187

Glk.

Xyl.

187

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb. *pizz.* *mf*

196

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Timp.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

204

Picc. 

Fl. 

Ob. 

B♭ Cl. I
II 

Fg. I
II 

Cor. I
II 

B♭ Tpt. 

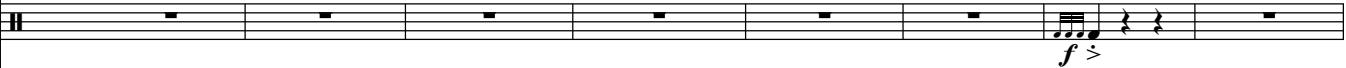
204

Tim. 

Glk. 

Xyl. 

204

D. S. 

204

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

212

Picc. Fl. Ob. B♭ Cl. I II Fg. I II

Cor. I II B♭ Tpt.

212 Timp.

212 Glk. Xyl.

212 D. S.

Vln. I Vln. II Vla. Vc. Cb.

This musical score page shows a section for orchestra or band. The instrumentation listed on the left includes Picc., Flute, Oboe, Bassoon I & II, Bassoon I & II, Clarinet I & II, Horn I & II, Bass Trombone, Timpani, Glockenspiel, Xylophone, Double Bass, Violin I, Violin II, Cello, and Double Bass. The time signature is 212 throughout the page. The score consists of multiple staves, each with a different instrument's name above it. The notes are mostly rests, with some active playing occurring in the later measures. Dynamic markings such as 'p' (pianissimo) are present, along with crescendo and decrescendo markings. Measure numbers are indicated at the beginning of each staff.

221

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

p

221

Cor. I
II

B♭ Tpt.

221

Timp.

221

Glk.

Xyl.

221

D. S.

221

Vln. I

Vln. II

p

Vla.

p

Vc.

mf

p

mp

Cb.

mf

p

mp

II

Andante rubato ad lib. $\text{♩} = 60$

238

Picc. C

Fl. C

Ob. C

B♭ Cl. I C^\sharp
II

Fg. I C
II

Cor. I C^\sharp
II

B♭ Tpt. C^\sharp

238

Timp. C

238

Glk. C

Xyl. C mp

238

D. S. C

238

Vln. I C

Vln. II C con sord. mp *pizz.*

Vla. C con sord. mp *pizz.*

Vc. C

Cb. C p

con sord. pizz. mp

arco pp mp *pizz.*

arco pp mp *pizz.*

pizz. p arco

244

Picc. *mp*

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Tim.

Glk.

Xyl.

D. S.

Vln. I *arco p*
senza sord. *mf espressivo molto*

Vln. II *arco p*
senza sord. *p*

Vla. *arco p*
senza sord. *p*

Vc. *pizz. mp*
arco p
arco p

Cb. *pizz. mp*
arco p

248

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

248

Cor. I
II

B♭ Tpt.

248

Timp.

248

Glk.

Xyl.

248

D. S.

248

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

250

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

250

Cor. I
II

B♭ Tpt.

250

Timp.

250

Glk.

Xyl.

250

D. S.

250

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains two systems of music. The top system (measures 1-7) includes staves for Piccolo, Flute, Oboe, Bassoon I & II, Bassoon I & II, Clarinet I & II, Bassoon I & II, Cor I & II, Bassoon I & II, Timpani, Glk., Xylophone, and Double Bass. The bottom system (measures 8-15) includes staves for Violin I, Violin II, Cello, Double Bass, and Bassoon I & II. Measure 1: All rests. Measure 2: Flute note, Bassoon I note. Measure 3: Oboe note, Bassoon II note. Measure 4: Bassoon I note, Bassoon II note. Measure 5: Bassoon I note, Bassoon II note. Measure 6: Bassoon I note, Bassoon II note. Measure 7: Bassoon I note, Bassoon II note. Measures 8-15: Various rhythmic patterns and dynamics. Measure 8: Violin I note, Violin II sixteenth-note pattern, Cello eighth-note pattern, Double Bass eighth-note pattern. Measure 9: Violin I sixteenth-note pattern, Violin II sixteenth-note pattern, Cello eighth-note pattern, Double Bass eighth-note pattern. Measure 10: Violin I sixteenth-note pattern, Violin II sixteenth-note pattern, Cello eighth-note pattern, Double Bass eighth-note pattern. Measure 11: Violin I sixteenth-note pattern, Violin II sixteenth-note pattern, Cello eighth-note pattern, Double Bass eighth-note pattern. Measure 12: Violin I sixteenth-note pattern, Violin II sixteenth-note pattern, Cello eighth-note pattern, Double Bass eighth-note pattern. Measure 13: Violin I sixteenth-note pattern, Violin II sixteenth-note pattern, Cello eighth-note pattern, Double Bass eighth-note pattern. Measure 14: Violin I sixteenth-note pattern, Violin II sixteenth-note pattern, Cello eighth-note pattern, Double Bass eighth-note pattern. Measure 15: Violin I sixteenth-note pattern, Violin II sixteenth-note pattern, Cello eighth-note pattern, Double Bass eighth-note pattern. Measure 16: Violin I sixteenth-note pattern, Violin II sixteenth-note pattern, Cello eighth-note pattern, Double Bass eighth-note pattern.

252

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

252

Timp.

252

Glk.

Xyl.

252

D. S.

252

Vln. I

Vln. II

Vla.

Vc.

Cb.

A musical score page featuring a grid of 12 staves for various instruments. The top section (measures 1-4) includes Picc., Flute, Oboe, Bassoon I & II, Bassoon I & II, Cor I & II, Bass Trombone, Timpani, Glk., Xyl., Double Bass, Violin I, Violin II, Cello, and Bass. Measures 1-4 show mostly rests or short notes. Measures 5-8 show more active playing with sustained notes and eighth-note patterns. Measure 9 begins a new section with measure 252, indicated by a '252' above the staff. The instruments in this section are Violin I, Violin II, Cello, and Bass. Violin I has a melodic line with grace notes and slurs. Violin II provides harmonic support with eighth-note chords. Cello and Bass provide rhythmic foundation with eighth-note patterns. The bass staff includes a dynamic marking 'p' in measure 8.

254

Picc.

Fl.

Ob.

B♭ Cl. I
II

Cl. I

mf

Fg. I
II

Fg. I

mf

Cor. I
II

B♭ Tpt.

254

Timp.

254

Glk.

Xyl.

254

D. S.

Vln. I

ff

Vln. II

ff

Vla.

ff

mf

Vc.

Cb.

ad lib. ♩ = 40

Picc. *mf*

Fl. *mf*

Ob. *mf*

B♭ Cl. I II *mf*

Fg. I II *f*

Cor. I II *mf*

B♭ Tpt. *f*

Tim. *f*

Glk.

Xyl.

D. S. *mf*

Vln. I *f*

Vln. II *f*

Vla. *mf*

Vc. *mf*

Cb. *f*

a tempo

ad libitum ♩ = 40

div. *mf*

div. *unis.* *a tempo*

mf

div.

a tempo

mp

a tempo

Tempo I ♩ = 60

259

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Timp.

Glk.

Xyl.

D. S.

Vln. I

a tempo
unis.

Vln. II

p

a tempo

Vla.

p

Vc.

Cb.

>

p

>

p

261

Picc. Fl. Ob. B♭ Cl. I II Fg. I II Cor. I II B♭ Tpt. Timp. Glk. Xyl. D. S.

Vln. I Vln. II Vla. Vc. Cb.

ad.lib. ♩ = 40

Measure 261: Rests throughout.

Measure 262: Eighth-note patterns for all instruments.

Measure 263: Eighth-note patterns for the strings (Vln. I, Vln. II, Vla., Vc., Cb.) and woodwinds (Fl., Ob., B♭ Cl. I II, Fg. I II, Cor. I II, B♭ Tpt., Timp., Glk., Xyl., D. S.). Measure 264 continues with eighth-note patterns for the strings and woodwinds.

TRIO ***a tempo** $\text{♩} = 60$

263

Picc.

(*Si mayor*)

Fl. *mf*

Ob.

*Cl. I
(Do mayor)*

B♭ Cl. I
II *mp*

Fg. I
II *p*

Cor. I
II

B♭ Tpt.

Timp.

Glk. *f*

Xyl.

D. S.

Vln. I *p*

Vln. II

Vla.

Vc.

Cb. *p*

* It notices: the part of *companelli* doubles to flute (like an additional timbre) and instrument talks each other like only one, equal contrabass with bassoon and two clarinets (in chord) also is like the only one. So it is represented like a real TRIO.

Nota: la parte de *companelli* se duplica a flauta (como un timbre adicional) y se trata como un solo instrumento, igual contrabajo con fagot y dos clarinetes (en acorde) tambien es como uno solo. Asi se representa como un TRIO real.

В "Трио" колокольчики дублируют партию флейты, контрабас дублирует фагот и 2 кларнета звучат в аккорде, как один инструмент, т.е. практически звучат, как бы, три инструмента.

271

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Tim.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va

a 2

Cl. I

281

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

281

Cor. I
II

B♭ Tpt.

281

Timp.

281

Glk.

Xyl.

281

D. S.

281

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains ten staves of music. The instruments listed from top to bottom are: Picc., Flute (Fl.), Oboe (Ob.), Bassoon I & II (B♭ Cl. I II), Bassoon I & II (Fg. I II), Horn I & II (Cor. I II), Bass Trombone (B♭ Tpt.), Timpani (Timp.), Glockenspiel (Glk.), Xylophone (Xyl.), Double Bass (D. S.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Double Bass (Cb.). The score is in 2/4 time. Measure 281 begins with the Flute and Ob. playing eighth-note patterns. Measures 282-284 feature the Bassoon section (I & II) playing eighth-note patterns. Measures 282-284 also include entries from the Horns (I & II), Bass Trombone, Timpani, Glockenspiel, Xylophone, Double Bass, Violin I, Violin II, Cello, and Double Bass.

Tempo I $\text{♩} = 60$

288

Picc.

Fl.

Ob.

B♭ Cl. I II

Fg. I II

Cor. I II

B♭ Tpt.

Timp.

288

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tempo I

288

Vln. I

Vln. II

Vla.

Vc.

Cb.

292

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

292

Timp.

292

Glk.

Xyl.

292

D. S.

292

Vln. I

Vln. II

Vla.

Vc.

Cb.

296

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Tim.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

296

297

298

298

Picc.

Fl.

Ob.

B♭ Cl. I
II

Cl. I

Fg. I
II

Cor. I
II

B♭ Tpt.

298

Timp.

298

Glk.

Xyl.

298

D. S.

Vln. I

ff

Vln. II

ff

Vla.

σ

Vc.

Cb.

ad lib. ♩ = 40

Picc. f

Fl. f

Ob. *mf*

B♭ Cl. I f

II *mf*

Fg. I a 2

II f

Cor. I f

II *mf*

B♭ Tpt. f

Timp. f

Glk. f

Xyl. f

D. S. f

Vln. I f

div.

Vln. II f

div.

Vla. f

mf

Vc. >

mf

Cb. f

CODA Tempo I ♩ = 60

rallentando

304

Picc.

Fl. *f*

Ob. *f*

B♭ Cl. I
II *Cl. I*
mf

Fag. II *p* *a 2*

Fag. I
II *p* *a 2*

Cor. I
II

B♭ Tpt.

Tim. *f*

Glk.

Xyl.

D. S. ***

Vln. I

Vln. II *f* *mf*

Vla. *a tempo* *unis* *mf*

Vc.

Cb.

III. Rondo**Presto con moto** $\sigma=110$

308

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Timp.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

315

Picc. -

Fl. -

Ob. -

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

316

Tim. -

315

Glk. -

Xyl. -

D. S.

315

Vln. I -

Vln. II -

Vla. -

Vc. -

Cb. -

f

mf

a 2

f

f

arco > >

mf

pizz.

pizz.

f

pizz.

f

321

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Timp.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

327

Picc. Fl. Ob. B♭ Cl. I II Fg. I II Cor. I II B♭ Tpt. Timp.

Glk. Xyl.

D. S.

Vln. I Vln. II Vla. Vc. Cb.

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333

Picc. 

Fl. 

Ob. 

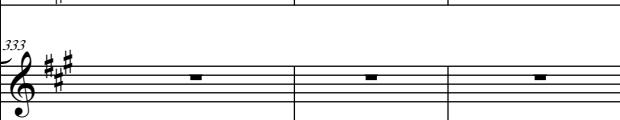
B♭ Cl. I
II 

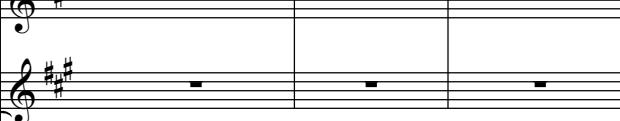
Fg. I
II 

Cor. I
II 

B♭ Tpt. 

Timp. 

Glk. 

Xyl. 

D. S. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

340

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

340

Timp.

340

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains ten staves of music for a full orchestra. The instruments listed are Picc., Fl., Ob., B♭ Cl. I II, Fg. I II, Cor. I II, B♭ Tpt., Timp., Glk., Xyl., D. S., Vln. I, Vln. II, Vla., Vc., and Cb. The tempo is marked as 340 throughout the page. Various dynamics such as *mf*, *f*, and *p* are indicated. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features sustained notes with grace notes. The brass section (Trombones) has rhythmic patterns with slurs. The strings (Violin, Viola, Cello) play eighth-note patterns. The percussion (Timpani, Xylophone) provides rhythmic support.

347

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Tim.

347

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fg. I

a 2

f

mf

(SOLO)

ff

f

mf

354

Picc. Fl. Ob. B♭ Cl. I II Fg. I II Cor. I II B♭ Tpt. Timp. Glk. Xyl. D. S. Vln. I Vln. II Vla. Vc. Cb.

8va

ff

Cl. I

f

ff

(div.)

(8^{ma})

362

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Timp.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

369

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Timp.

369

Glk.

Xyl.

D. S.

369

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains ten staves of music. The instruments listed from top to bottom are: Picc., Fl., Ob., B♭ Cl. I II, Fg. I II, Cor. I II, B♭ Tpt., Timp., Glk., Xyl., D. S., Vln. I, Vln. II, Vla., Vc., and Cb. The first section (measures 369-372) features woodwind entries with grace notes and dynamic markings (mf). The second section (measures 373-376) features rhythmic patterns on Xyl. and D. S. The third section (measures 377-380) features bowed strings (Vln. I, Vln. II, Vla., Vc., Cb.) with sustained notes and grace notes. Measure 381 concludes the page.

376

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Timp.

376

Glk.

Xyl.

D. S.

376

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va

f

p

a 2

f

mp

p

arco

f

382

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

382

Cor. I
II

B♭ Tpt.

382

Timp.

382

Glk.

Xyl.

D. S.

382

Vln. I

Vln. II

Vla.

Vc.

Cb.

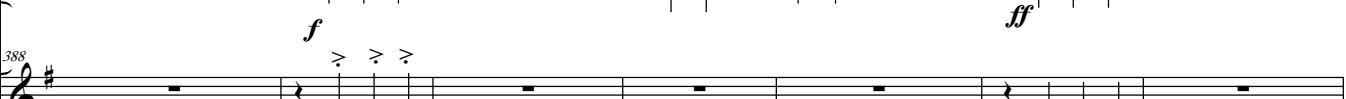
388

Picc. - 

Fl. - 

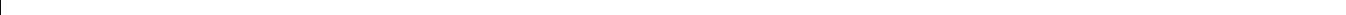
Ob. - 

B♭ Cl. I II - 

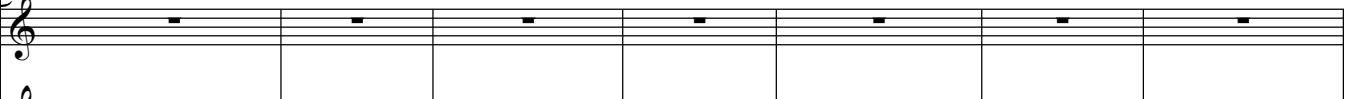
Fg. I II - 

Cor. I II - 

B♭ Tpt. - 

Timp. - 

388

Glk. - 

Xyl. - 

388

D. S. - 

388

Vln. I - 

Vln. II - 

Vla. - 

Vc. - 

Cb. - 

395

Picc. Fl. Ob. B♭ Cl. I II Fg. I II

Cor. I II B♭ Tpt.

395

Timp.

395

Glk. Xyl.

395

D. S.

395

Vln. I Vln. II Vla. Vc. Cb.

a 2

p

8va

mp

mp

mf

mf

mf

401

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

401

Timp.

401

Glk.

Xyl.

D. S.

401

Vln. I

Vln. II

Vla.

Vc.

Cb.

simile siempre

407

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Tim.

407

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va

Cl. I

Fg. I

a 2

f

8va

Cl. I

Fg. I

a 2

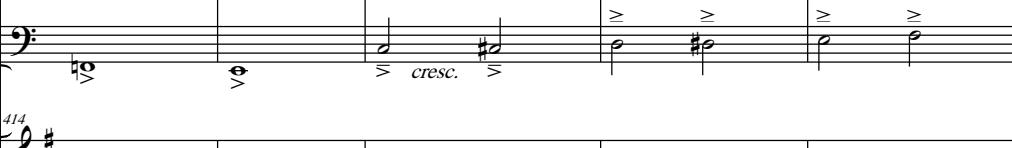
f

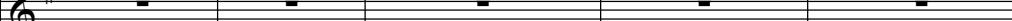
414

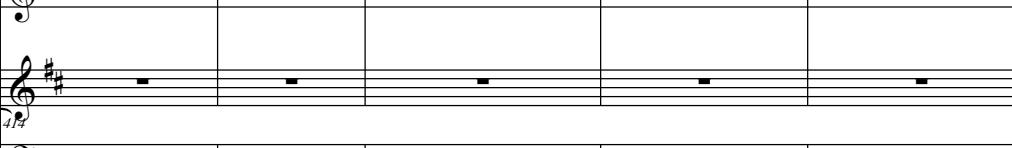
Picc. 

Fl. 

Ob. 

B♭ Cl. I
II 

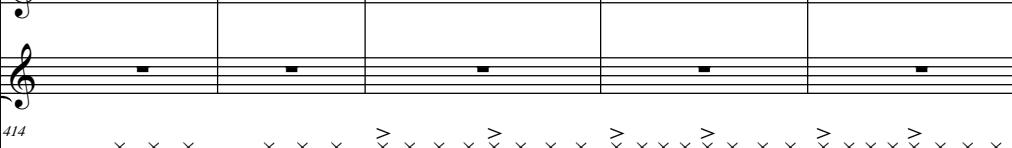
Fg. I
II 

Cor. I
II 

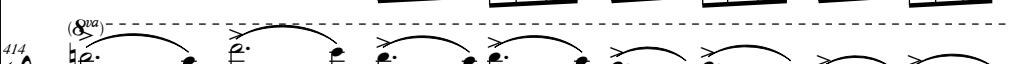
B♭ Tpt. 

Tim. 

414

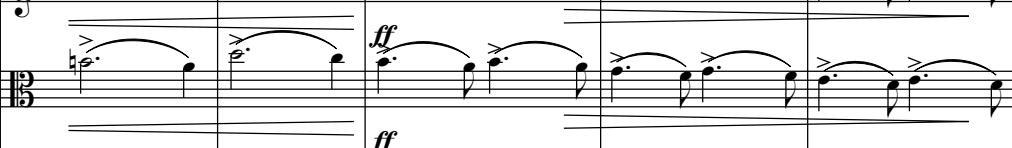
Glk. 

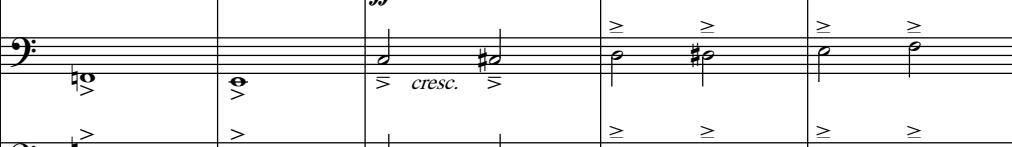
Xyl. 

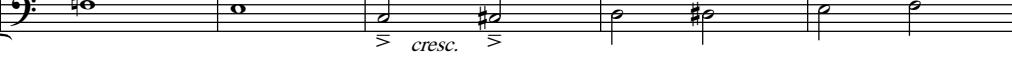
D. S. 

414

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

421

Picc. f

Fl. f

Ob. f

B♭ Cl. I II

Fg. I II v

Cor. I II f

B♭ Tpt. f

Timp. ff

Glk.

Xyl.

D. S. *

Vln. I f

Vln. II f

Vla. f

Vc. v

Cb. f

8va

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426

Picc. Fl. Ob. B♭ Cl. I II Fg. I II Cor. I II B♭ Tpt. Timp.

426

Glk. Xyl. D. S. Vln. I Vln. II Vla. Vc. Cb.

426

Vln. I Vln. II Vla. Vc. Cb.

432

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

432

Cor. I
II

B♭ Tpt.

432

Timp.

432

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

mf

mf

mf

439

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Tim.

439

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

445

Picc.

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Tim.

Glk.

Xyl.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

451

Picc. Fl. Ob. B♭ Cl. I II Fg. I II Cor. I II B♭ Tpt. Timp.

a 2

451

Glk. Xyl. D. S. Vln. I Vln. II Vla. Vc. Cb.

ff

Picc. 458

Fl.

Ob.

B♭ Cl. I
II

Fg. I
II

Cor. I
II

B♭ Tpt.

Tim. 458

Glk.

Xyl.

D. S. 458

Vln. I 458

Vln. II

Vla.

Vc.

Cb.

div.

col legno

col legno

466

Picc. Fl. Ob. B♭ Cl. I II Fg. I II Cor. I II B♭ Tpt. Timp. Glk. Xyl. D. S. Vln. I Vln. II Vla. Vc. Cb.

This musical score page contains ten staves of music for various instruments. The instrumentation includes Picc., Fl., Ob., B♭ Cl. I II, Fg. I II, Cor. I II, B♭ Tpt., Timp., Glk., Xyl., D. S., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is A major (no sharps or flats). The tempo is marked 466. The score features several dynamic markings such as **fff**, **ff**, and **sff**. There are also glissando markings indicated by wavy lines and the word "Glissando". The vocal parts (D. S., Vln. I, Vln. II, Vla., Vc., Cb.) have lyrics written below the staff. The score is divided into measures by vertical bar lines.