



## Igor Iventiev

Russie

# Poème III pour hautbois, violon, vibraphone, harpe et piano (op.30#3)

### A propos de l'artiste

Igor Iventiev est né le 14 juillet 1958 dans le centre de la Russie à Mourom, près de la ville Vladimir. Il a fait ses études d'abord au collège musical auprès du Conservatoire de Moscou et ensuite à l'Académie d'Etat de la Musique de Moscou.

**Page artiste :** [https://www.free-scores.com/partitions\\_gratuites\\_igor-iventiev.htm](https://www.free-scores.com/partitions_gratuites_igor-iventiev.htm)

### A propos de la pièce

|                         |  |
|-------------------------|--|
| <b>Titre :</b>          | Poème III pour hautbois, violon, vibraphone, harpe et piano<br>[op.30#3] |
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*Poèmes*

*Поэма III*

*Poème III*

*Ивентьев И.Е.      Поэма III  
Iventiev I.E.      Poème III*

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# Поэма III

## Poème III

(2017)

Ивентьев И.Е.

Iventiev I.E.

Score

1.  
♩ = 94

Score for Poème III, page 1. The score consists of ten staves for Oboe, Violino, Vibrafono, Arpa, Piano, Ob., V-no., Vbr., Arpa, and P-no. The music is in common time, key signature of two sharps, and tempo 94 BPM. The score features various musical markings such as dynamic (mp), articulation (pizz.), and performance instructions (Reo.). The piano part includes a 'simile' instruction.

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## Iventiev I.E. Poème III

Ob.

V-no.

Vbr.

Arpa

P-no.

Ob.

V-no.

Vbr.

Arpa

P-no.

*Reo.*

*Reo.*

*mf*

*mf*

*mf*

*mf*

*mp*

*Reo.*

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Iventiev I.E. Poème III

3

Musical score for Poème III, page 3, featuring five staves:

- Ob.** (Oboe) in treble clef, 2 measures.
- V-no.** (Violin) in treble clef, 2 measures.
- Vbr.** (Bassoon) in bass clef, 2 measures.
- Arpa** (Arpico) in bass clef, 2 measures.
- P-no.** (Piano) in bass clef, 2 measures. Includes dynamic *ff*.

Measure 11 (top half):  
Ob.: eighth-note pairs.  
V-no.: sixteenth-note patterns.  
Vbr.: eighth-note pairs.  
Arpa: eighth-note pairs.  
P-no.: eighth-note pairs.

Measure 11 (bottom half):  
Ob.: eighth-note pairs.  
V-no.: sixteenth-note patterns.  
Vbr.: eighth-note pairs.  
Arpa: eighth-note pairs.  
P-no.: eighth-note pairs.

Measure 12 (top half):  
Ob.: eighth-note pairs.  
V-no.: sixteenth-note patterns.  
Vbr.: eighth-note pairs.  
Arpa: eighth-note pairs.  
P-no.: eighth-note pairs.

Measure 12 (bottom half):  
Ob.: eighth-note pairs.  
V-no.: sixteenth-note patterns.  
Vbr.: eighth-note pairs.  
Arpa: eighth-note pairs.  
P-no.: eighth-note pairs. Includes dynamic *mf*.

Rehearsal marks: II, V, II, II, II, 11, 12.

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13

Ob.

V-no.

Vbr.

Arpa

P-no.

Reo. Reo. Reo.

14

Ob.

V-no.

Vbr.

Arpa

P-no.

mp — mf f  
mp — mf f  
mf f mp  
mp — mf  
mf f mp  
\*

$\text{♪} = 94$

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Iventiev I.E. Poème III

5

17

Ob.

V-no.

Vbr.

Arpa

P-no.

17

17

17

17

17

19

19

19

19

19

Ob.

V-no.

Vbr.

Arpa

P-no.

mp

mf

mf

mf

mf

Rœ.

Rœ.

Rœ.

Rœ.

Rœ.

Rœ.

Rœ.

Rœ.

Rœ.

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20

Ob.

V-no.

Vbr.

Arpa

P-no.

21

Ob.

V-no.

Vbr.

Arpa

P-no.

*Reo.*

*Reo.*

*Reo.*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*Reo.*

*Reo.*

*\**

*\**

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## Iventiev I.E. Poème III

7

23

Ob.

V-no.

Vbr.

Arpa

P-no.

2. ♩ = 90

*non legato*

mf

mf

mf

rit.

mp

mf

rit.

rit.

rit.

26

Ob.

V-no.

Vbr.

Arpa

P-no.

*simile*

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Ob.

V-no.

Vbr.

Arpa

P-no.

Ob.

V-no.

Vbr.

Arpa

P-no.

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35

Ob. *mf*

V-no.

Vbr. *mf*

Arpa *mf*

P-no. *mf*

37

Ob.

V-no.

Vbr. *mp* *cresc.*

Arpa *cresc.*

P-no. *cresc.*

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39

Ob. *mf*

V-no.

Vbr.

Arpa *mf*

P-no.

Ob.

V-no. *mp*

Vbr.

Arpa

P-no. *p* *rit.*

*Reo.* *Reo.* *\**

*Reo.* *Reo.* *\**

Ob. *a tempo*

V-no.

Vbr.

Arpa

P-no.

Ob.

V-no.

Vbr.

Arpa

P-no.

*a tempo*

*f* dim. *mp*

*mf* rit. *p*

*mf*

*mf*

*mf*

*p* legato

\*

Ob. 50

V-no. 50

Vbr. 50

Arpa 50 *mf*

P-no. 50

Ob. 52

V-no. 52

Vbr. 52

Arpa 52

P-no. 52

54

Ob. *mp*

V-no. *mp*

Vbr.

Arpa *p*

*mf*

P-no.

56

Ob.

V-no.

Vbr.

Arpa

P-no.

58

Ob.

V-no.

Vbr.

Arpa

P-no.

mp cresc.

60

Ob.

V-no.

Vbr.

Arpa

P-no.

mf

mf

mf

mf

mf

mf

mf

Ob. 62

V-no. 62

Vbr. 62

Arpa 62

P-no. 62

Ob. 65

V-no. 65

Vbr. 65

Arpa 65

P-no. 65

*p*

*p*

*mp*

*p*

*pianissimo*

68

Ob.

V-no. *p*

Vbr.

Arpa

P-no.

71

Ob.

V-no.

Vbr.

Arpa

P-no. *Reo.*

*molto rit.*

4.  $\text{♩} = 90$

73 Ob.  $p$

V-no.

Vbr.  $p$

Arpa

P-no.  $p$  *Reo.* *Reo.* *Reo.* *simile*

76 Ob.

V-no.

Vbr.  $p$

Arpa  $p$

P-no.  $p$  *Reo.* *Reo.* *Reo.*

Ob. *p*

V-no.

Vbr. *p*

Arpa *p*

P-no.

*a tempo*

Ob. *mp*

V-no.

Vbr. *mp*

Arpa *mp* *simile*

P-no. *mp* *simile* *Re* *Re* *Re*

Ob. *mp*

V-no.

Vbr. *mp*

Arpa *mp*

P-no. *mp*

Ob.

V-no.

Vbr.

Arpa

P-no.

*Reo.* *Reo.* *Reo.* *Reo.*

91

Ob.

V-no. **p**

Vbr. **p**

Arpa **pp**

P-no.

93

Ob.

V-no.

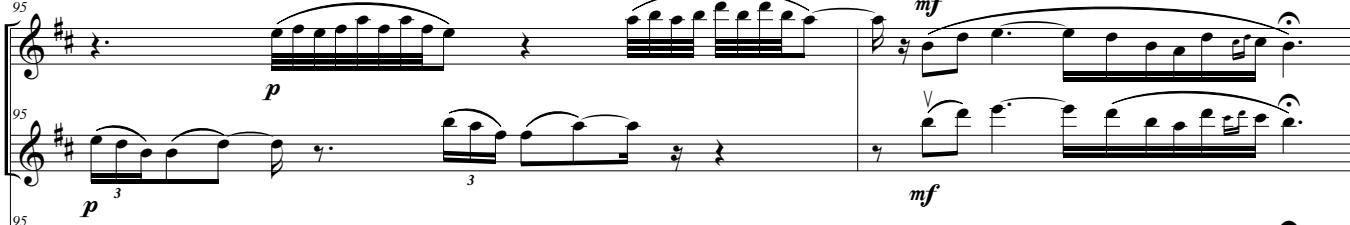
Vbr.

Arpa

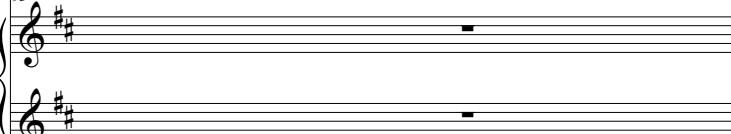
P-no. **sfp**

*legato*

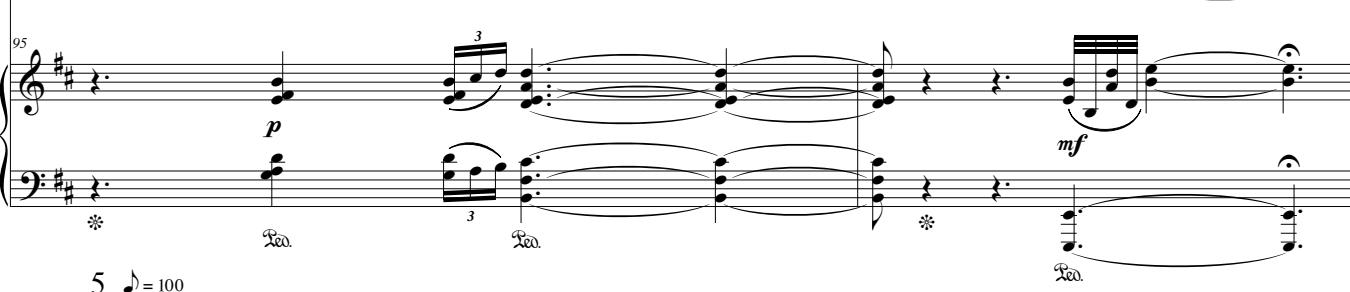
*Ad.*

95 Ob. 

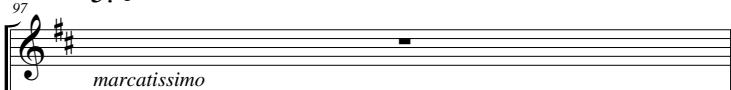
95 V-no. 

95 Vbr. 

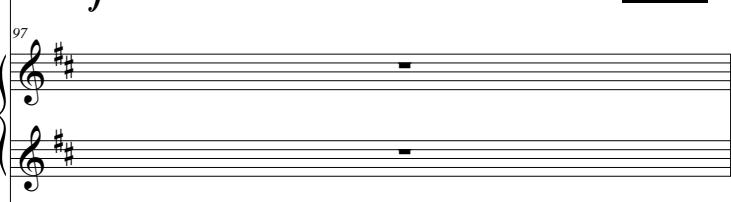
95 Arpa 

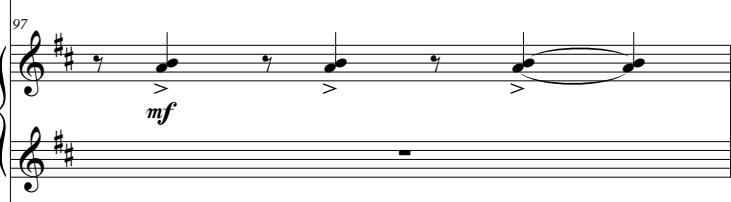
95 P-no. 

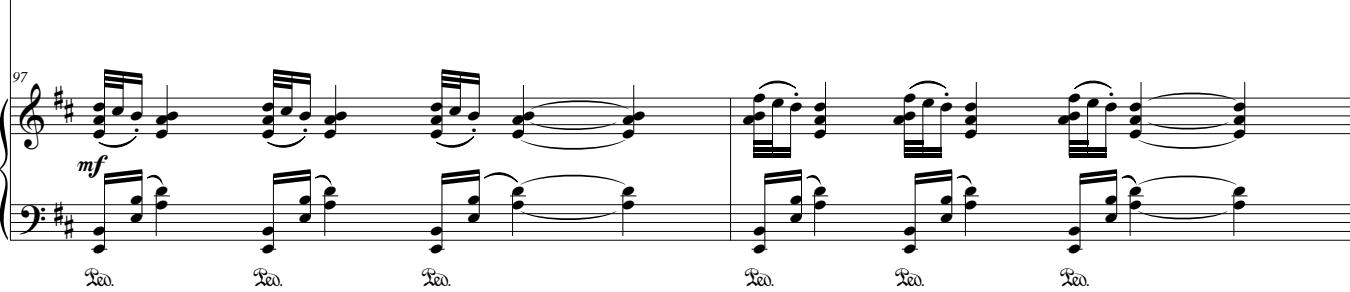
5.  $\text{♩} = 100$

97 Ob. 

97 V-no. 

97 Vbr. 

97 Arpa 

97 P-no. 

99

Ob.

V-no.

Vbr.

Arpa

P-no.

101

Ob.

V-no.

Vbr.

Arpa

P-no.

*Réo.*

*Réo.*

*Réo. simile*

*sus-*

*sf*

*f*

*sf*

*sf*

*mf*

*sf*

103

Ob.

V-no. *mf*

Vbr.

Arpa

P-no. *mf*

*dolce*

Ob. *p*

V-no.

Vbr. *p*

Arpa *p*

P-no. *p*

## Iventiev I.E. Poème III

meno mosso  $\text{♩} = 90$ 

Ob. 108

V-no. 108 *p cresc.*

Vbr. 108

Arpa 108

P-no. 108 *p cresc.* *Reo.* *Reo.* *Reo.*

Ob. 110 *mp*

V-no. 110 *p cresc.*

Vbr. 110 *p*

Arpa 110 *mp*

P-no. 110 *mp* *Reo.* *Reo.* *Reo.* *cresc.*

112

Ob.

V-no. *mp*

Vbr. *mp* *p* *mf* *p* *rit.*

Arpa *p*

P-no. *mp* *p* \*

*Reo.* *Reo. Reo.*

115  $\text{♩} = 100$

Ob. *marcatissimo*

V-no. *f*

Vbr. *f*

Arpa *mf*

P-no. *mf* *Reo.* *Reo.* *Reo.* *Reo.* *Reo.*

117

Ob.

V-no.

Vbr.

Arpa

P-no.

119

Ob.

V-no.

Vbr.

Arpa

P-no.

*Reo.*

*Reo. simile*

*8va*

*sf*

*f*

*mf*

*Reo.*

*Reo.*

*Reo. simile*



125

Ob.

V-no.

Vbr.

Arpa

P-no.

This section of the score shows five staves. The Oboe (Ob.) has a sixteenth-note pattern with grace notes. The Violin (V-no.) has eighth-note patterns with dynamic markings like *p*. The Viola (Vbr.) and Cello/Bass (Arpa) provide harmonic support with sustained notes and eighth-note patterns. The Piano (P-no.) provides harmonic support with sustained notes in the bass register.

128

Ob.

V-no.

Vbr.

Arpa

P-no.

This section continues with the same five instruments. The Violin (V-no.) has sustained notes with grace notes. The Viola (Vbr.) and Cello/Bass (Arpa) provide harmonic support with sustained notes and eighth-note patterns. The Piano (P-no.) has a sixteenth-note pattern with a dynamic marking *p*.

Ob. 130 *mp*

V-no.

Vbr. 130

Arpa 130

P-no. 130 *Reo.* *Reo.* *Reo.* *simile*

Ob. 132

V-no.

Vbr. 132

Arpa 132

P-no. 132

134

Ob. V-no. Vbr. Arpa P-no.

134

Vbr. Arpa

134

P-no.

\*

136 Ob. V-no. Vbr. Arpa P-no.

136

136

136

136

136

136

136

136

simile

138

Ob.

V-no.

Vbr.

Arpa

P-no.

139

Ob.

V-no.

Vbr.

Arpa

P-no.

141.  $\text{♩} = 90$

Ob.

V-no.

Vbr.  $\text{♩} \text{ sub. } \textbf{p}$

Arpa

P-no.  $\text{♩} \text{ p}$

144.  $\text{♩} = 120$

Ob.

V-no.  $\text{rit.}$   $\text{p}$   $\text{mp}$

Vbr.  $\text{p}$   $\text{mp}$

Arpa  $\text{p}$   $\text{mp}$

P-no.  $\text{p}$   $\text{mp}$   $\text{p}$   $\text{mp}$

147

Ob.

V-no.

Vbr.

Arpa

P-no.

149

Ob.

V-no.

Vbr.

Arpa

P-no.

147

147

147

147

147

149

149

149

149

149

p

p

p

Re

Re

Re

mp

mp

mp

mp

mp

Re

Re

Re

151

Ob.

V-no.

Vbr.

Arpa

P-no.

Ob.

V-no.

Vbr.

Arpa

P-no.

This musical score page contains two systems of music, each consisting of six staves. The top system (measures 151) includes staves for Oboe (Ob.), Trombone (V-no.), Bassoon (Vbr.), Harp (Arpa), and Piano (P-no.). The bottom system (measures 153) includes staves for Oboe (Ob.), Trombone (V-no.), Bassoon (Vbr.), Harp (Arpa), and Piano (P-no.). Measure 151 starts with rests for the first three instruments, followed by eighth-note patterns for the remaining instruments. Measure 153 begins with eighth-note patterns for the first three instruments, followed by eighth-note patterns for the remaining instruments. Measure 151 ends with dynamic markings *mp* above the piano staff. Measure 153 ends with a dynamic marking *f* above the piano staff. The piano staff in both measures features bass clef and a key signature of one sharp. Measures 151 and 153 are separated by a vertical bar line. The page number 151 is at the top left, and the measure numbers 151 and 153 are placed above their respective systems.

Ob. 155 *p*

V-no. 155 *mp*

Vbr. 155 *p* *mp*

Arpa 155 *p* *mp*

P-no. 155 *p* *mp* *Reo.* *Reo.*

Ob. 157 *p*

V-no. 157 *p*

Vbr. 157 *p*

Arpa 157 *p*

P-no. 157 *p* *Reo.* *\*Reo.* *\*Reo.* *\*Reo.*

Ob. 160

V-no. 160 *v.* *mp*

Vbr. 160

Arpa 160

P-no. 160 *p*

\* *Reo.* \* *Reo.* \* *Reo.* \* *Reo.* \* *Reo.* \* *Reo.*

Ob. 164

V-no. 164 *p*

Vbr. 164

Arpa 164 *p*

P-no. 164 *p* *p* *p* *p* *p* *p*

\* *Reo.* *Reo.* *Reo.* *Reo.*

Musical score for orchestra and piano, page 37, showing parts for Oboe (Ob.), Trombone (V-no.), Bassoon (Vbr.), and Piano (P-no.). The score consists of five staves. The first three staves (Ob., V-no., Vbr.) are grouped by a brace and have dynamics *dim.* and *pp*. The fourth staff (Arpa) has a dynamic *pp*. The fifth staff (P-no.) has dynamics *p*, *p*, and *p*. Measure 167 starts with eighth-note patterns in the woodwind section, followed by sustained notes in the brass section. The piano part features sustained notes with fermatas. Measure 168 begins with eighth-note patterns in the woodwind section, followed by sustained notes in the brass section. The piano part features sustained notes with fermatas.