

COB
MY3

DMITRI SCHOSTAKOWITSCH

3. SYMPHONIE OP. 20

"DER 1. MAI" / "THE FIRST OF MAY"

TASCHENPARTITUR / POCKET SCORE

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VORWORT

Im Juli 1929 begann Schostakowitsch mit der Komposition seiner Dritten Symphonie "Der 1. Mai" (im Klavierauszug hieß sie noch "Mai-Symphonie") und vollendete sie nach zweimonatiger Arbeit. Wie schon die Zweite gehört auch diese Symphonie zu den großen programmatischen Werken, in denen Schostakowitsch versuchte, das Zeitgeschehen unmittelbar widerzuspiegeln. Zu Beginn der Arbeit äußerte sich der Komponist gegenüber W. Schebalin: "Es wäre interessant, eine Symphonie zu komponieren, in der sich kein Thema wiederholt." Dieser konstruktiven Idee kam das Programm der Symphonie entgegen, in der die Geschichte des 1. Mai in wechselnden Bildern illustrativ geschildert wird. Hierbei trugen Schostakowitschs Erfahrungen mit der Filmmusik ihre Früchte. Er selbst hielt das Werk für seine beste Arbeit aus dieser Zeit, und der Musikwissenschaftler Boris Assafjew äußerte sich über sie: "Wahrscheinlich war dies der einzige Versuch, einen neuen Typus der Sinfonik zu schaffen, der aus der revolutionären Dynamik, aus der Agitationsrhetorik und deren Intonation abgeleitet wurde."

Die 3. Symphonie wurde am 21. Januar 1930 in Leningrad durch das Orchester der Leningrader Philharmonie und den Chor der Staatlichen Akademischen Kapelle unter der Leitung von Alexander Gauk uraufgeführt.

Spieldauer: ca. 30 Minuten

PREFACE

Shostakovich began to compose the Third Symphony "The First of May" (in the piano reduction it is still called "May Symphony") in July 1929 and completed it two months later. Like the Second Symphony, this is one of the large programme-based works in which he attempted to reflect contemporary history in a direct manner. As he began to work on the project, the composer told V. Shebalin that it would be interesting to compose a symphony in which no theme was repeated. This compositional idea fitted in with the programme of the symphony, which illustrates the history of the First of May in a series of tableaux. Here Shostakovich's knowledge of film music came in rather useful. He himself considered it to be the best work of this period. The musicologist Boris Asafiev commented: "Probably this was the only attempt to create a new kind of symphony based on the revolutionary dynamic, and on the agitators' rhetoric and the inflexions of their speech."

The Third Symphony was first performed in Leningrad on 21 January 1930 by the orchestra of the Leningrad Philharmonic and the State Academic Chapel Choir conducted by Alexander Gauk.

Duration: approx. 30 minutes

“DER 1. MAI”

Heute am leuchtenden Maifest
hell unser Lied erschallt.
Morgen, du Bote der Freiheit,
röte mit Flammen den Wald.

Früher in düsteren Jahren
schritten wir scheu und bang,
schwach unsre Stimmen waren
und der Mailieder Klang.

Raunen ging durch das Land,
Morgenrot hell entflammt.
Jugend, du siehst die kommenden
Tage gewaltig nahn.

Als der Winter noch graute,
als man im Feld noch schoß,
Arbeiterheer und Bauern
stürmten des Zaren Schloß.

Kühn war der Schritt getan,
weiter führt unsre Bahn.
Mai zieht mit uns im Licht, und die
Fahnen gehn stolz voran.

Mächtig und immer stärker
wird der große Plan zur Tat:
Riesige neue Werke
über der neuen Saat.

Kohle, Getreide, Stahl,
das ist ein neuer Strahl.
Jugend, du siehst, die kommenden
Tage zeigt uns der Mai.

Arbeitend sich verteidigen,
ist unser Land bereit.
Erde gehört den Arbeitern,
ihnen gehört die Zeit.

Höret uns, Proletarier,
Werk und Maschine spricht:
Setzt nun in Brand die alte Zeit,
Flamme gibt neues Licht.

Fahnen des Maifestes hissend,
singet, Genossen, mit:
Völker! Zum Sozialismus
ist jeder Mai ein Schritt.

Zechen, marschiert einher.
Immer breit zur Wehr!
Feierlich durch die Städte hin
wogtein Millionenheer.

*Worte: Semen Isaakowitsch Kirsanow
Deutsche Nachdichtung (1931): Dmitri Sergejewitsch Ussow*



J. Morgan

BESETZUNG / ORCHESTRA

Piccolo	Tamburo
2 Flauti	Piatti
2 Oboi	Cassa
2 Clarinetti (B)	Tam-tam
2 Fagotti	*
*	Campanelli
4 Corni (F)	Silofono
2 Trombe (B)	*
3 Tromboni	Violini I
Tuba	Violini II
*	Viole
Timpani	Violoncelli
Triangolo	Contrabassi

Coro misto

Symphonie Nr. 3

Worte: Semen I. Kirsanow

Deutsche Nachdichtung: Dmitri S. Ussow

Dmitri Schostakowitsch, op. 20

Dmitri Shostakovich, Op. 20

Allegretto $\text{♩} = 100$ 1

Piccolo

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti

4 Corni (F)

2 Trombe (B)

3 Tromboni
e
Tuba

Timpani

Triangolo

Tamburo

Piatti

Cassa

Allegretto $\text{♩} = 100$ 1

Violini I

Violini II

Viola

Violoncelli

Contrabassi

piuz.
p

piuz.
p

p

Musical score for Clarinet (Cl.), Violoncello (V-c.), and Contrabasso (C-b.). The score is divided into four systems, each marked with a number in a box (1, 2, 3, 4). The key signature is one flat (B-flat). The time signature is 4/4.

System 1: Measures 1-8. The Clarinet part features a melodic line with a *morendo* marking at the end. The Violoncello and Contrabasso parts provide harmonic support.

System 2: Measures 9-15. The Clarinet part continues with a melodic line, marked with a *p* (piano) dynamic. The Violoncello and Contrabasso parts continue with their respective parts.

System 3: Measures 16-27. The Clarinet part features a melodic line with a *p* (piano) dynamic. The Violoncello and Contrabasso parts continue with their respective parts.

System 4: Measures 28-34. The Clarinet part features a melodic line with a *p* (piano) dynamic. The Violoncello and Contrabasso parts continue with their respective parts.

Più mosso

[5]

Picc.

Fl.

Ob.

Tr. bc

Isola

pp

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

[6]

p

p

p

p

39

[7]

Picc.

Fl.

Ob.

Cl.

Cor.

Isola soli

f

45

Archi

Picc. Fl. Ob. Cl. Fag. Cor. Archi

47

Fl. Cl. Fag. Cor. Archi

49

arco
p *credo. mōro.*

arco
p *credo. mōro.*

arco
f *mōro.*

arco
f

accel.

Picc.

Fl.

Ob.

Cl.

Fag.

Arch.

52

Picc.

Fl.

Ob.

Cl.

Fag.

Tr. u.
e
Tuba

Arch.

54

Allegro $\text{♩} = 104$

9

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-bo

Tr-al

Tuba

Timp.

P-ttl

8

Allegro $\text{♩} = 104$

Arch.

55

Flac.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

P-tti

Bacch, molto

p

50

9

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-nl
e
Tuba

Timp.

P-tti

9

Archi

62

Arch.

67

Picc.

10

Fl.

f

Arch.

71

Tr-ba

I sola

Arch.

74

11

Fl. *stacc.* *f* *cresc.* *stacc.*

Ob. *stacc.* *f* *cresc.* *stacc.*

Pag. *stacc.* *f* *cresc.* *stacc.*

Cor. *marcato* *mf* *cresc.* *marcato* *mf*

Tr-be *marcato* *mf* *cresc.* *marcato* *mf*

Archl *pizz.* *f* *cresc.* *f*

ts

Fl. *a2* *f* *arco* *f*

Ob. *a2* *f* *arco* *f*

Pag. *a2* *f* *arco* *f*

Cor. *arco* *f* *arco* *f*

Archl *pizz.* *f* *arco* *f*

sz

This is a page from a musical score, likely for a symphony. The page contains staves for various instruments and sections, including:

- Picc.** (Piccolo)
- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Fag.** (Bassoon)
- Cor.** (Cor Anglais)
- Archi** (Archi - Strings)
- Fag.** (Fagotto - Bassoon)
- Cor.** (Cor - Cor Anglais)
- Tr-be** (Tromba - Trumpet)
- Tr-ni c Tuba** (Tromboni e Tuba - Trombone and Tuba)
- V.-c.** (Violoncelli - Violoncelli)
- C.-b.** (Corno basso - Corno basso)

The score includes musical notation, dynamics such as *sf* (sforzando) and *f* (forte), and a rehearsal mark **12**. The page is numbered **86** at the bottom left.

13

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-nl
e
Tuba

Timp.

13

Archl

div.

UDIS.

This musical score page, numbered 19, contains staves for the following instruments:

- Picc.** (Piccolo): Treble clef, playing a rapid sixteenth-note pattern.
- Fl.** (Flute): Treble clef, playing a rapid sixteenth-note pattern.
- Ob.** (Oboe): Treble clef, playing a rapid sixteenth-note pattern.
- Cl.** (Clarinet): Treble clef, playing a rapid sixteenth-note pattern.
- Fag.** (Bassoon): Bass clef, playing a low, sustained note with a a^2 dynamic marking.
- Cor.** (Cor Anglais): Treble clef, playing a melodic line with a a^2 dynamic marking.
- Tr-be** (Trumpet): Treble clef, playing a rapid sixteenth-note pattern.
- Tr-nl e** (Trumpet): Treble clef, playing a melodic line with a a^2 dynamic marking.
- Tuba**: Bass clef, playing a low, sustained note.
- Timp.** (Timpani): Bass clef, showing a rest for this section.
- Archl** (Archi - Strings): Multiple staves (treble and bass clefs) showing a melodic line in the upper strings and a sustained bass line.

The score is written in a single system with four measures. The woodwinds and strings play a continuous sixteenth-note texture, while the brass instruments provide melodic accents. The page number 67 is visible at the bottom left of the string section.

14

Picc.

F1.

Ob.

Cl.

Fag.

Cor.

Tr-bo

Tr-nl
e
Tuba

Timp.

P-tti

14

Archl

101

Flac.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-
e
Tuba
Timp.
Archi

104

Detailed description: This is a page of a musical score, page 21, containing measures 104, 105, and 106. The score is for a large orchestra. The woodwind section includes Flauto (Flac.), Flauto (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor.), Trumpet (Tr-), Trombone (e), and Tuba. The percussion section includes Timpani (Timp.). The string section (Archi) is represented by five staves. The woodwinds and strings are playing a rhythmic pattern of eighth notes. The brass instruments are playing a melodic line. The page number 104 is at the bottom left.

15

107

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 Archl

III

16

Picc.
 Fl.
 Ob.
 Cl.
 Cor.
 Tr-be
 V-nl I
 V-nl II
 V-le

I.II a2
 I
 Arco
 Arco
 Arco
 116

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Tr-be
 Archl

I
 a2
 a2
 I
 arco
 arco
 117

Flute (Fl.)
 Oboe (Ob.)
 Clarinet (Cl.)
 Bassoon (Fag.)
 Horn (Cor.)
 Trumpet (Tr-be)
 Trombone (Tr-b) and Tuba (Tuba)
 Timpani (Timp.)
 Trombone (Tr-lo)
 Archl (Archl)

The score is written for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and the brass section (Horn, Trumpet, Trombone, Tuba) are active throughout the piece. The string section (Archl) provides a steady accompaniment. The score is divided into three measures, with various musical notations including notes, rests, and dynamic markings.

126

This is a page from a musical score, likely for a symphony. The page contains staves for various instruments, including Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor, Trumpet, Trombone, Tuba, Timpani, and Strings. The score includes dynamic markings such as "cresc." and "Bacch. molle". The page number "123" is visible at the bottom left.

17 Più mosso

Picc.

Cl.

Timp.

Arch.

127

Picc.

Cl.

Arch.

130

Detailed description of the musical score: The score is for measures 127-130. The tempo is marked 'Più mosso'. The Piccolo (Picc.) part starts with a rest in measure 127, then enters in measure 128 with a sixteenth-note pattern. The Clarinet (Cl.) part also starts with a rest in measure 127, then enters in measure 128 with a sixteenth-note pattern. The Timpani (Timp.) part has a simple rhythmic pattern. The String (Arch.) part has a steady eighth-note accompaniment. The score is divided into two systems, with measures 127-130 in the first system and measures 130-133 in the second system.

Picc. Fl. Ob. Cl. Archi

133

133

Picc. Fl. Cl. Cor. Archi

135

135

Picc. *p cresc.*
 Fl. *p cresc.*
 Cl. *p cresc.*
 Cor. *p cresc.*
 Tr-be *p cresc.*
 Archl.

139

Picc. *f*
 Fl. *f*
 Cl. *f*
 Cor. *f*
 Tr-be *f*

140

20

Fig.

Cor.

Tr-bu

Sil.

Archi

Fig.

Cor.

Tr-bu

Archi

145

149

21

Picc.

Fl.

Ob.

Cl.

Tr-be

Archi

Picc.

Fl.

Ob.

Cl.

Gor.

Tr-be

Archi

155

Picc. 22
 Fl.
 Ob.
 Cl.
 Cor. 1. II
 Tr-be
 Archi
 159
 Archi
 162

23 Meno mosso $\text{♩} = 80$

Picc. *ff*
 Fl. *ff*
 Ob. *ff*
 Cl. *ff*
 Fag. *ff*
 Tr. bc *ff*
 Tr. ni *ff*
 Tuba *ff*
 Timp. *ff*
 Archi *ff*
 183

Cl. *ff*
 Archi *ff*
 189

Musical score for "The Rose Tree" (No. 2). The score is for a Cello (Cl.) and an Arch ensemble (Archi). The Cello part is in treble clef, and the Arch part is in bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into two systems. The first system contains measures 174 and 175. The second system contains measures 176 and 177. The Cello part features a melodic line with eighth and sixteenth notes, while the Arch part provides a rhythmic accompaniment with eighth and sixteenth notes. A rehearsal mark "24" is present at the beginning of the second system.

174

25

Cor.

III

Tr.-bn

Tr.-bn
e
Tuba

Archi

192

Fl.

Ob.

Cl.

Fag.

a2

Cor.

I. II a2

Tr.-bn

grasso

a2

Tr.-bn
e
Tuba

193

III

24 Allegro $\text{♩} = 92$

Archì

detaché

f marc.

190

Archì

marcato

194

Archì

197

Fl.

199

2

ff

27

Picc.

Fl.

Tr-be

Tr-ni

Archi

201

Tr-be

Archi

203

Tr-be

Archi

205

24

II sola

détaché

Detailed description: This page contains three systems of musical notation. The first system (measures 27-28) includes Piccolo, Flute, Trumpet, Trombone, and a string section. The Piccolo and Flute parts have a melodic line with a trill in measure 27. The Trombone part has a 'I sola' marking in measure 28. The string section has a '201' marking. The second system (measures 29-30) features Trumpet and a string section. The Trumpet part has a melodic line. The string section has a '203' marking. The third system (measures 31-32) includes Trumpet and a string section. The Trumpet part has a 'II sola' marking in measure 32. The string section has a 'détaché' marking in measure 32. The page number '37' is in the top right corner. The measure numbers '27', '24', and '201', '203', '205' are placed at the beginning of their respective systems.

Picc.
 Fl.
 Cl.
 Tr-ba II
 Archl

I sola
 207

Picc.
 Fl.
 Cl.
 Fag.
 Archl

209
 210

Picc. *f* *foroso.*
 Fl. *a2* *f* *foroso.*
 Cl. *f* *foroso.*
 Tr. ba *solo* *f* *foroso.*
 Archl

213

Picc. *30*
 Fl. *a2*
 Cl. *a2*
 Tr. ba
 Archl

216

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 Archi

29
 30
 31

II solo
 III solo
 f

217

Musical score for page 41, featuring woodwinds, brass, and strings. The score is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The second system includes Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Tr.), and Tuba. The third system includes Timpani (Timp.), Violin (Viol.), Viola (Viola), and Cello/Double Bass (Cello/Bass). The score includes various musical notations such as notes, rests, and dynamic markings.

First System: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.) parts. The Flute and Oboe parts feature melodic lines with slurs and ties. The Clarinet and Bassoon parts are mostly rests.

Second System: Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Tr.), and Tuba parts. The Cor Anglais and Trombone parts have a "a2 soli" marking. The Trumpet and Tuba parts have "II" and "III" markings respectively.

Third System: Timpani (Timp.), Violin (Viol.), Viola (Viola), and Cello/Double Bass (Cello/Bass) parts. The Violin and Viola parts have a "a2" marking. The Cello/Bass part has a "a2" marking.

The score includes various musical notations such as notes, rests, and dynamic markings. The Flute and Oboe parts feature melodic lines with slurs and ties. The Cor Anglais and Trombone parts have a "a2 soli" marking. The Trumpet and Tuba parts have "II" and "III" markings respectively. The Violin and Viola parts have a "a2" marking. The Cello/Bass part has a "a2" marking.

Fluo.

Cl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-nl

e

Tuba

Timp.

Archi

delacché

f

222

This musical score page, numbered 43, contains measures 224 through 226. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ul), Tuba, Timpani (Timp.), and Archi (Archi). The woodwinds and strings play complex, rapid passages, while the brass instruments provide harmonic support with sustained notes. The score is written in a standard musical notation with various dynamics and articulations.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ul

Tuba

Timp.

Archi

224

Cor. a^2

Tr-ni
e
Tuba *solli*

Archl

224

Cor. a^2

Tr-ni
e
Tuba

Archl

p cresc.

p cresc.

p cresc.

p cresc.

225

Ob.

Cl.

Archi

2.12

Pico.

Fl.

Ob.

Cl.

Fag.

Cor.

Archi

2.14

33

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ai
e

Tuba

Timp.

Tr-lo

P-ttl

Arch

234

peroso.

III peroso.

f peroso.

no lo

33

This musical score page, numbered 47, contains measures 239 through 241. The instrumentation includes Piccolo (Pico.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ba), Tuba (Tuba.), Timpani (Timp.), Triangle (Tr-lo), and Percussion (P-ttl). The woodwinds and strings play a continuous sixteenth-note pattern in measures 239 and 240, marked with accents and slurs. In measure 241, the woodwinds and strings enter with a new melodic line marked *f* *araso.* The brass section (Cor., Tr-be, Tr-ba, Tuba.) plays sustained notes in measure 241. The percussion section (Timp., Tr-lo, P-ttl) plays a rhythmic pattern in measure 240. The score is written for a full orchestra and choir, with the choir parts (Cor., Tr-be, Tr-ba, Tuba.) appearing in the middle section.

The score is written for a full orchestra and choir. The instruments listed on the left are: Pico., Fl., Ob., Cl., Fag., Cor., Tr-be, Tr-ba, Tuba., Timp., Tr-lo, P-ttl, and Archi. The music is in 2/4 time. Measures 239 and 240 show a continuous sixteenth-note pattern in the woodwinds and strings, marked with accents and slurs. Measure 241 shows a new melodic line in the woodwinds and strings, marked *f* *araso.* The brass section (Cor., Tr-be, Tr-ba, Tuba.) plays sustained notes in measure 241. The percussion section (Timp., Tr-lo, P-ttl) plays a rhythmic pattern in measure 240.

34

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-ba
 Tr-ni
 e
 Tuba
 Timp.
 Tr-lo
 P-iti

34

Arch:
f cresc.

35

Picc. *f cresc.*

Fl. *f cresc.*

Ob. *f cresc.*

Cl. *f cresc.*

Fag. *f cresc.*

Cor.

Tr-be *a2*

Tr-ni
e
Tuba

Timp.

Tr-lo

P-tti

35

Arch. *f cresc.*

f cresc.

f cresc.

245

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-be
 Tr-al
 6
 Tuba
 Timp.
 Tr-lo
 P-tti
 Archi

36
 36
 36

The musical score is arranged in two systems. The first system contains parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, Trumpet 6, Tuba, Timpani, Triangle, and Percussion. The second system contains the string section (Archi). Measures 36 and 37 are marked with a box containing the number 36. Measure 38 is also marked with a box containing the number 36. The score shows a key change from C major to B-flat major starting in measure 38, indicated by the key signature change in the woodwind parts. The strings play a rhythmic pattern of eighth notes in measure 38.

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-bo
 Tr-tl
 e
 Tuba
 Timp.
 Archi

Musical score for page 51, measures 201-203. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, Trumpet, Euphonium, Tuba, Timpani, and Strings. Measures 201-203 show various woodwind and string entries with triplets and dynamic markings.

This musical score is for the 'The Dance of the Hours' (Les Heures) from the ballet 'The Nutcracker' by Pyotr Ilyich Tchaikovsky. The score is arranged for a full orchestra and includes parts for woodwinds, brass, and strings. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) and the brass section (Trumpet, Trombone, Tuba, Timpani) are shown in the upper staves. The string section (Violin, Viola, Cello, Double Bass) is shown in the lower staves. The score is in 3/4 time and features a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics range from 'f' (forte) to 'cresc.' (crescendo). The score is divided into three measures, with the first measure starting at measure 254. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass section plays a more melodic line. The score is written in a standard musical notation with a key signature of one sharp and a tempo marking of 'Allegretto'.

37

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

Tr-lo

T-ro

P-ttl

37

Archl

227

Cor. *sol*

T-ro 202 *dim.*

Cor. I.II a 6

T-ro 200

Cor. I.II

T-ro 202

Cor. I.II

Tr-be *sol*

T-ro 272

Cor. I.II

Tr-be 1

T-ro 275

Cor. I.II

Tr-be 1

T-ro 276

Cor. I.II

Tr-be 1

T-ro 251

39

Picc. solo

Fl. a2 soli

Ob. a2 soli

Cl. a2 soli

Fag. a2 soli

Cor. I, II a2

Tr-be

T-ro

264

40

Picc.

Fl. a2

Ob. a2

Cl. a2

Fag. a2

264

Picc.

Fl. a2

Ob. a2

Cl. a2

Fag. a2

Cor. III

P-tti

264

Picc. 
 Fl. 
 Ob. 
 Cl. 
 Fag. 
 Cor. 
 Tr-be 
 P.tti 

Cor. 
 Tr-be 
 T-ro 
 V.c. 
 C-b. 

Cor. 
 Tr-be 
 T-ro 
 V.c. 
 C-b. 

Tr-be *cresc.*
 Tral
 e
 Tuba
 T-ro
 P-tti
 V-c.
 C-b.
 305 *arco*
fp
 42 *1 solo*
p marc.
arco
pp sordo
 319 *pp sordo*
 Cl.
 V-c.
 C-b.
 317 *pizz.*
mp
dim.
pizz.
mp
dim.
 43
 Fag.
pp
 Archl
arco
pp arco
pp
pizz.
pp
pizz.
pp
pizz.
pp
 322 *pp*

Cl. *pp* *riten.*

Fag. *pp*

Timp. *pp* *soil*

Archl. *pp*

328

[44] Andante $\text{♩} = 138$

Timp. *ppp* *sf*

Archl. *ppp*

335

45 *Meno mosso*

Cor. *u2* *u2* *fff*

Tr-be *b* *b*

Tr-ni *b*

Tuba *III* *b*

Timp.

P-ttl *3* *b*

Archl *fff* *fff* *fff*

344 *fff*

arco *fff* *arco*

Cor. *45a* *♩ = 110*

Archl *fff*

356

Archl

gliss.

46

354

Picc.

Cor.

Tr-nl

P-tti

Cassa

non word.

con word.

non word.

gliss.

ppp

pp

Archl

371

46a

Picc.

Cassa

PPP

Archl

374

Picc.

Archl

372

47 *Meno mosso* $\text{♩} = 108$
Isolo

Fl.

pp

Cor.

Archl

375

Fl. ¹ 48
 Cor. ^{III}
 Archl

395

Picc. *riten.*
 Fl. ¹
 Cor. ^{III}
 Archl

401

49 Lento *riten.* *a tempo*

Archl

ppp

ppp

40 *ppp*

50 *a tempo* *p espress.*

Archl

pizz.

[arco] *p*

pizz.

[arco] *p*

415

51 *a tempo* *accel.* *a tempo*

Archl

cresc.

cresc.

cresc.

423

52 *a tempo* *accel.* *a tempo*

Archl

cresc.

cresc.

cresc.

432

Archl

440

[52] Allegro $\text{♩} = 76$

Archl

440

Archl

442

53

Picc. *p*

Fl. *p*

Cl. *p*

Cor. *pp*

Tr-be *pp*

Sil. *p*

V.-a.

C.-b. *458*

54

Picc. *p*

Fl. *p*

Cl. *p*

Cor. *I, II* *p*

Sil. *p*

V.-le *f dim.* *p* *459*

Picc. Fl. Cl. Fag. Cor.

447

f *dim.* *p*

448 449 450

Picc. Fl. Ob. Fag. Cor. Archi

451

55

p *f* *p*

452 453

Picc.
 Fl.
 Ob.
 Fag.
 Cor.
 Archi

474

C.F.F.F.
 C.F.F.F.
 C.F.F.F.
 C.F.F.F.
 C.F.F.F.

Picc.
 Fl.
 Ob.
 Cl.
 Archi

477

543

Flacc. Fl. Ob. Cl. Archl.

49 51

Flacc. Fl. Ob. Cl. Cor. Archl.

52 55

54

Pico.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni
o
Tuba

Timp.

Arch.

490

This musical score page contains two systems of staves, numbered 495 and 499. Each system includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tr-b), and an Arch ensemble (Archl.). The Piccolo, Flute, and Clarinet parts feature rapid sixteenth-note passages, often with slurs and accents. The Trumpet part has a melodic line with some rests. The Arch ensemble is divided into Violins (top two staves) and Cellos/Double Basses (bottom two staves), with the strings playing a steady eighth-note accompaniment. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings.

495

499

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-nl
e
Tuba

Timp.

Archl

002 cresc.

59

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-uo

Tuba

Timp.

Archl

5/5

Flcc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-be
 Tr-nl
 e
 Tuba
 Timp.
 Archl

The score is written for a full orchestra. The woodwind section (Flcc., Fl., Ob., Cl., Fag.) and brass section (Cor., Tr-be, Tr-nl, e, Tuba) are active throughout the piece. The percussion section (Timp.) and strings (Archl) provide a rhythmic and harmonic foundation. The score is divided into three systems, each containing five staves. The first system includes Flcc., Fl., Ob., Cl., and Fag. The second system includes Cor., Tr-be, Tr-nl, e, and Tuba. The third system includes Archl. The notation includes various musical symbols such as notes, rests, and dynamic markings.

510

Picc. 60
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-be
 Tr-
ul
e
Tuba
 Timp.
 P-
-
-
T-ro
 Archl.
 513

Musical score for a symphony orchestra, page 74. The score is divided into two systems. The first system includes Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, Trumpet/Euphonium, Tuba, Timpani, Percussion, and Trombone. The second system includes Archl. (Violins, Violas, Cellos, Double Basses). The score features various musical notations including notes, rests, and dynamic markings like 'f' and 'sf'. A rehearsal mark '60' is present in the first system, and '513' is at the bottom left of the second system.

Flco.

Viol.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Archi

517

61

Picc.

a2

Fl.

a2

Ob.

a2

Cl.

Fag.

Cor.

a2

Tr-be

a2 soli

Tr-nt

Tuba

Timp.

Archl

521

61

612

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Trnl

a

Tuba

Timp.

625

Arch

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-be
 Tr-nl
 e
 Tuba
 Timp.
 Archi

380

53 $\text{♩} = 126$

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Tr-la

P-tti

C-lli

54 $\text{♩} = 126$

Archl

535

64

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-nl
e
Tuba

C-lli

64

Archl

540

Detailed description: This is a page of a musical score, page 80, showing measures 64 through 67. The score is arranged in two systems. The first system includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet and Bells (Tr-be), Trumpet and Tuba (Tr-nl e Tuba), and Cymbals (C-lli). The second system includes staves for the first and second Violins (Viol. I and II) and the Violoncello/Double Bass (Archl). Measure 64 is marked with a box containing the number 64. The woodwinds and strings play a rhythmic pattern of eighth notes. The brass instruments (Cor, Tr-be, Tr-nl e Tuba) play a series of chords. The Cymbals play a single stroke in measure 64. The score is written in G major (one sharp) and 2/4 time. Dynamics include *f* (forte) and *sf* (sforzando). The page number 80 is in the top left corner. The measure numbers 64 and 540 are at the bottom of the first and second systems respectively.

65

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-nl
e
Tuba

C-Hr

65

Archl

54.5

This page of the musical score contains measures 65 and 66. The instruments and their parts are as follows:

- Picc.**: Piccolo, measures 65-66.
- Fl.**: Flute, measures 65-66.
- Ob.**: Oboe, measures 65-66.
- Cl.**: Clarinet, measures 65-66.
- Fag.**: Bassoon, measures 65-66.
- Cor.**: Cor Anglais, measures 65-66.
- Tr-bc**: Trumpet in B-flat, measures 65-66.
- Tr-nl e Tuba**: Trumpet in D and Tuba, measures 65-66.
- C-lli**: Cello and Double Bass, measures 65-66.
- Archl**: String Ensemble, measures 65-66.

Measure 65 includes the instruction *crudo.* for the Cor Anglais and Tr-bc. Measure 66 includes the instruction *spzso.* for the Archl.

Archl

553

Cor.

Tr-be

Tr-ni

556

III

I

III a2 soli

[sf]

67

Picc.

Fl.

Ob.

Cor.

Tr-be

Tr-ni

559

a2

a2

a2

68

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-nl
e
Tuba

Timp.

69

Archl

353

353

69

Pico.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

Tr-lo

80

Archl

355

70

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-nl

e Tuba

Timp.

Sil.

70

Archl

573

The musical score is for measures 70 through 73. It features a large orchestral ensemble. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais) and brass (Trumpet, Trombone, Trumpet, Tuba) sections are active, with many notes and dynamic markings like *f* and *ff*. The strings (Archl) are also present, with some measures showing a *f* dynamic. The percussion section includes Timpani and Snare Drum. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

71

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

Sil.

71

Archl

577

[f]

[f]

Fl. o.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-be
 Tr-ni e
 Tuba
 Timp.
 Archi

581

72

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tru
e
Tab

Timp.

T-ro

73

Archl

584

Flute (Fl.) and Piccolo (Picc.) are silent. Oboe (Ob.) and Clarinet (Cl.) play a continuous eighth-note pattern. Bassoon (Fag.) plays a low, sustained note. Cor Anglais (Cor.) and Trumpet (Tr.) play a melodic line with a second ending marked 'a2'. Trombone (Tromba) and Tuba (Tuba) play a low, sustained note. Timpani (Timp.) and Snare Drum (T-ro) are silent. The string section (Arch.) plays a continuous eighth-note pattern.

5.5a

73

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-nl
e
Tuba

Timp.

Tr-lo

P-tti

Sil.

Archl

592

Campana in aria a2 soli

Campana in aria a2 soli

73

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-ba
 Tr-ni
 e
 Tu-ba
 Timp
 Tr-lo
 Str.
 Archl

The score is for measures 1, 2, and 3. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) play a rhythmic pattern of eighth notes. The brass section (Trumpets, Trombones, and Tuba) plays a pattern of quarter notes. The percussion section (Timpani and Snare Drum) is silent. The woodwinds and strings are marked with a key signature of one sharp (F#) and a time signature of 4/4. The brass section is marked with a key signature of one sharp (F#) and a time signature of 4/4. The woodwinds and strings are marked with a key signature of one sharp (F#) and a time signature of 4/4. The brass section is marked with a key signature of one sharp (F#) and a time signature of 4/4.

72

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Trbe.

Tenl e Tuba.

Timp.

Sil.

74

Archl.

Picc. *sf*
 Fl. *sf*
 Ob. *sf*
 Cl. *sf*
 Fag. *sf*
 Cor. *f*
 Trb. *f*
 Trnl
 e
 Tuba
 Timp.
 Archi. *sf*
 402

75 Poco meno mosso

Picc. *al*

Fl. *ff espress.*

Ob. *ff espress.*

Cl. *al* *ff espress.*

Fag. *al* *f*

Cor. *I* *ff marcantissimo*

Cor. *III* *ff marcantissimo*

Tr-be *ff marcantissimo*

Tran. *ff marcantissimo*

Tuba *f*

Timp.

Poco meno mosso

75 *div.* *ff espress.*

ff espress.

Arch. *ff espress.*

ff espress.

div. *f*

non

This musical score page contains measures 610 through 613. The instrumentation includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr.), Horn (he), Trombone (Tromb.), Tuba, Timpani (Timp.), and Archi (Archi). The score is written in 4/4 time. Measures 610 and 611 feature a complex woodwind and brass texture with various articulations and dynamics. Measure 612 shows a change in the woodwind parts, with the Flute and Oboe playing a more active role. Measure 613 concludes the section with a final chordal texture. The page number 96 is located at the top left, and the rehearsal mark 610 is at the bottom left.

610

70

Picc. *I*

Fl. *a 2*

Ob. *a 2*

Cl. *a 2*

Fag. *a 2* *f* [marcatissimo]

Cer. *I*

Tr. ba *III*

Tr. ni e Tuba *f* [marcatissimo]

Timp.

76 [uniss.]

Archl. *[uniss.]* *f* [marcatissimo]

114

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 Archi

a³
 a²
 a²
 a²
 a² soli
 a² soli
 II
 [f marcato]

118

riten.

Ficc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.be

Tr. ni
e
Tuba

Timp.

Arch.

riten.

f *espress.*

ap1

Picc. [27] a tempo riten.
 Fl. (a2)
 Ob. (a2)
 Cl. (a2)
 Fag. a2
 Cor. a2
 Tr. be a2
 Tru. e Tuba a2
 Timp. a2
 Archl. [27] a tempo riten.
 div. f

The musical score for page 100, measures 27-31, is presented below. The score is divided into two systems. The first system (measures 27-31) includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet B, Trombone/Euphonium, Tuba, Timpani, and Archi. The second system (measures 32-36) includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet B, Trombone/Euphonium, Tuba, Timpani, and Archi. The score is marked with a key signature of one flat (B-flat) and a time signature of 4/4. The tempo marking is 'a tempo' and the dynamics are 'f' (forte) and 'div.' (divisi).

[74] *a tempo*

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr. bc

Tr. ni
e
Tuba

Timp.

P.4tl

[78] *a tempo*

Archl.

431

[5]

Picc. *accel.*
 Fl. *a2*
 Ob. *a2*
 Cl. *a2*
 Fag. *a2*
fp cresc.
 Cor. *a2*
fp cresc.
 Tr-be *I*
fp cresc.
 Tr-nl
 e
 Tuba *fp cresc.*
 Timp.
 P.ttl
accel.
 Archl.
 637
[fp cresc.]

The musical score is arranged in three systems. The first system includes Piccolo, Flute (a2), Oboe (a2), Clarinet (a2), Bassoon (a2), and Bassoon (a2). The second system includes Cor Anglais (a2), Trumpet (I), Trombone, Trumpet & Natural Horn, and Tuba. The third system includes Archlute. The score features various dynamics such as *fp cresc.* and *accel.* across multiple staves.

[79] Allegro molto ♩ = 160

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Trbe

Tromb
e
Tuba

Timp.

Trlo

Ptti

Basso, molle

[79] Allegro molto ♩ = 160

Arch.

843

Musical score for orchestra and woodwinds, measures 75-80. The score is written for the following instruments: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Tr.), Tuba (Tuba), Timpani (Timp.), Snare Drum (T-ro), Tom-tom (Tr-lo), and Cymbals (P-ttl). The woodwinds and strings play a melodic line, while the percussion instruments provide a rhythmic accompaniment. The score includes dynamic markings such as *sf* (sforzando), *sfz* (sforzando), and *sfz* (sforzando). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, with measures 75-80 in the first system and measures 81-85 in the second system. The score is marked with a rehearsal mark [80] at the beginning of the second system.

The score is written for the following instruments: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Tr.), Tuba (Tuba), Timpani (Timp.), Snare Drum (T-ro), Tom-tom (Tr-lo), and Cymbals (P-ttl). The woodwinds and strings play a melodic line, while the percussion instruments provide a rhythmic accompaniment. The score includes dynamic markings such as *sf* (sforzando), *sfz* (sforzando), and *sfz* (sforzando). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, with measures 75-80 in the first system and measures 81-85 in the second system. The score is marked with a rehearsal mark [80] at the beginning of the second system.

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-ba
 Tr-ni
 Tuba
 Timp.
 T-ro
 P-tti
 Archi

The score is for a full orchestra. The woodwind section includes Piccolo, Flute, Oboe, Clarinet, Bassoon, and Cor Anglais. The brass section includes Trumpet, Trombone, Trumpet in C, Tuba, and Timpani. The percussion section includes Tom-tom and Snare drum. The string section is represented by the Archi (Strings) part. The score is in 3/4 time and features a variety of musical notations, including rests, notes, and dynamic markings.

81

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-bo

Tr-ul
e
Tuba

Timp.

T-ro

Cassa

81

Archi

001

so lo

Picc. 82 83
 Fl. 82
 Ob. 82
 Cl. 82
 Bag.
 Cor. 82
 Tr-ba 82
 Tr-ni
 Tuba
 Timp.
 T-ro
 Cassa
 Arohī 82 83

67.2

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr.-cu
 e
 Tuba
 Timp.
 T-ro
 Cassa
 Archi

84
 ff
 84

Fl. oc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-bo

Tr-ni
o
Tuba

Timp.

T-ro

Archi

681

Flac.

Fl.

Ob.

Cl.

Bag.

Cor.

Tr-bo

Tr-ni
e
Tuba

Timp.

T-ro

Cassa

Archl

692

85

85

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr. ba
 Tr. al
 Tuba
 Timp.
 T. ro
 Cassa
 Archi

86
 86
 700

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-bo
 Tr-nl
 Tuba
 Timp.
 T-ro
 Cassa
 Archl

97
 97
 708

Flac.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr. bc
 Tr. ul
 Tuba
 Timp.
 T. ro
 Cassa
 Archi
 712

Andante $\text{♩} = 64$
 Tuba sola
f *espress.*
 dim.
 p
 dim.
 p
 Andante $\text{♩} = 64$
 div.
f *pp*
f *pp*

80 *Largo* 98

Fl.

Tuba

Timp.

Trom.

Tuba

V.

C-b.

725

90 I-II-III ad soli

91

Tr.

V.

C-b.

736

92 3

Tr.

T-tam

V.

C-b.

747

93

Tr.

Tr.

756

94

Tr.

Tr.

V.

C-b.

783

Tr-ni *accel.* *a 3* *riten.* **94** *a tempo*

Archi

770

Tr-ni *a 3* *accel.* *a tempo*

Archi

774

Tr-ni *a 3* *accel.* *arosc.* *gliss.* *p cresc.* *gliss.*

Archi

785

95 a tempo

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ni
o
Tuba

III e Tuba

Timp.

96 a tempo

Arabi

297

glia.

glia.

glia.

glia.

97

accel. a tempo

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ni
e
Tuba

Timp.

P-ttl

97

accel. a tempo

Archl

797

99 Moderato $\text{♩} = 88$

Picc.
Fl.
Ob.
Cl.
Fag.

Cor.
Tr-ba
Tr-ni
e
Tuba

Timp.

Soprano
Alto
Coro
Tenore
Basso

98 Moderato $\text{♩} = 88$

Archl.

99

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-nt
e
Tuba

Timp.

XOP

Archl

609

Взр - зо - е
Heu - те, ам

Взр - зо - е
Heu - те, ам

99

[illegible]

Picc. ♩ = 100
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.

SOP
 OPO
 hell
 un
 ser
 Lied
 er
 schallt.

Archl
 8/15

div.
 unia.

[100]

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-nl
e
Tuba
Timp.

XOP

Ис - кру зо - гошь раз - ду на я,
Mor - gen, du Bo - te der Frei - heit,

Ис - кру зо - гошь раз - ду на я,
Mor - gen, du Bo - te der Frei - heit,

[100]

Archl

div.

516

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr.-be
 Tr.-ul
 e
 Tuba
 Timp.
 XOP
 Archi

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

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904

905

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940

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950

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988

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992

993

994

995

996

997

998

999

1000

101

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-nl

Tuba

Timp.

Wald.
Fru - her, po - in düst - ren

XOP
Wald.
Fru - her, po - in düst - ren

101

Arabi

div.

Flcc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-uf

Tuba

Timp.

XOP

Archl

427

е - лохъ вслу - шавъ. ахъ же - са. в ло - хъх е - ме - ма -
 Jah - ren, schrit - ten wir. scheu und bang. Schwach uns - re Stim - men

е - лохъ вслу - шавъ. ахъ же - са. в ло - хъх е - ме - ма -
 Jah - ren, schrit - ten wir. scheu und bang. Schwach uns - re Stim - men

H.S.2226

Cl.

Fag.

Cor.

T.

XOP

B.

Archi

235

ro.до.са - пер.в.я по.до.са ма - я, ог. ня.ми бо.лю.ще.го.б.у.ду.ще.му.ня. аа.

durch das Land, Morgenrot hell entflammt. Ju - gend, du siehst die kommenden Tage gewal - tig nahn.

103

I. II

Cor.

T.

XOP

Ha - me Iep - so - e ma - a, а по-сви-сте пьль го-ря,
Als der Win - ter noch grau - te, als man im Feld - noch schoß,

B.

Archl

539

842

104

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

XOP

СРЯ.
Schloß.

Пав
Kühn

шии
war

дво
der

рен
Schnitt

па
ge

105

Archl

545

riten. 105 a tempo

Picc. *cresc.* *ff*

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

Cl. *cresc.* *ff*

Fag. *cresc.* *ff*

Cor. *cresc.* *ff*

Tr-be *cresc.* *ff*

Tr-ni *f cresc.* *ff*

Tuba *f cresc.* *ff*

Timp. *cresc.* *ff*

P-ttl *cresc.* *ff*

XOP

pa - tan. 3 to Wei - ter e - me 3a führt uns - re pa Bahn. Ma - a, zieht uns peh n mit uns im

pa - tan. 3 to Wei - ter e - me 3a führt uns - re pa Bahn. Ma - a, zieht uns peh n mit uns im

riten. 105 a tempo

Archl

648

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.

be

Tr.

ni

Tuba

Timp.

T-ro

SOP

XOP

Arch.

552

108

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

Tr.lo

T-ro

P-tul

XOP

Archl

855

106

Дер со е ма а на де
 Мач - тиг und им - мер стар - кер

Дер со е ма а на де
 Мач - тиг und им - мер стар - кер

pizz.

pizz.

107

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

XOP

рул - ки - е кор - пу - са .
и - ber der neu - en Saat.

рул - ки - е кор - пу - са .
и - ber der neu - en Saat.

107

Arch.

f marc.

f marc.

f marc.

f marc.

f marc.

841

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

ма - я, ор - ян - ма бѣю - ме - ро ду - лу - ме - му вѣра - за.
 Ju - gend, du siehst, die kom - men - den Ta - ge zeigt uns der Mai.

ма - я, ор - ян - ма бѣю - ме - ро ду - лу - ме - му вѣра - за.
 Ju - gend, du siehst, die kom - men - den Ta - ge zeigt uns der Mai.

Archl

187

105

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-nl

e

Tuba

Timp.

XOP

Archl

870

Фаб-ри-ки в ко-ло-ни-ях. МАЙСКИЙ взмет-нем па-
 Arbeitend sich ver-tei-digen ist un-ser Land be-

108

Flauto (Fl.)

Fl.

Oboe (Ob.)

Clarinete (Cl.)

Fagotto (Fag.)

Coro (Cor.)

Tronbo (Tr-be)

Tronbo (Tr-ni)

Tuba

Timp.

XOR

рад, зем-лю сожмемко лен-ка-ми на-ша при-шла по-
 reit. Er-de ge-hört den Ar-beitern, ih-nen ge-hört die

рад, зем-лю сожмемко лен-ка-ми на-ша при-шла по-
 reit. Er-de ge-hört den Ar-beitern, ih-nen ge-hört die

А-р-х-и

73

♩ = 132

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-he

Tr-ni
e
Tuba

Timp.

XUP

Archl

876

10728

109

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-u
e
Tuba

Timp.

XOP

Archl

579

Слѣ маѣ.те, про.ле.та па.мѣ, на
Hö ret uns, Pro-le-ta ri-er, Werk und
Слѣ маѣ.те, про.ле.та па.мѣ, на
Hö ret uns, Pro-le-ta ri-er, Werk und

riten. a tempo

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-nl e Tuba

Timp.

T-ro

P-tti

SOP

TEN

Ma - schi - ne

Ma - schi - ne

riten. a tempo

Archl

110

Picc.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr-be
Tr-ml
e
Tuba
Timp
T-ro
P-tti

Detailed description: This block contains the musical notation for measures 109 and 110 for a large orchestral ensemble. The instruments listed on the left are Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, Trumpet/Mellophone, Euphonium, Tuba, Timpani, Tom-tom, and Percussion. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings. Measure 110 is marked with a box containing the number 110.

XOP

но - вы - ю
Flam - me gibt
ах - за - жечь
neu - es Licht.

но - вы - ю
Flam - me gibt
ах - за - жечь.
neu - es Licht.

Detailed description: This block contains the vocal parts for measures 109 and 110, labeled XOP. The notation includes lyrics in Russian and German. The Russian lyrics are "но - вы - ю" and "ах - за - жечь." The German lyrics are "Flam - me gibt" and "neu - es Licht." The notation includes clefs, key signatures, and time signatures.

110

Archl

Detailed description: This block contains the musical notation for measures 109 and 110 for the string section, labeled Archl. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings. Measure 110 is marked with a box containing the number 110.

Fl. *a2*
 Ob.
 Cl.
 Fag. *a2*
 Cor. *a2* *solli*
 Tr-be *3*
 Tr-ni
 Tuba
 Timp.
 T-ro
 P-tti
 Archl *pizz.*
889

Musical score for page 143, featuring woodwinds, brass, and strings. The score is written for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor.). The brass section includes Trumpet (Tr-be), Trombone (Tr-ni), and Tuba. The percussion section includes Timpani (Timp.), Snare Drum (T-ro), and Cymbals (P-tti). The string section (Archl) includes Violins, Violas, Cellos, and Double Basses. The score is written in 2/4 time. The key signature has one flat (B-flat). The score is divided into three measures. The first measure shows the woodwinds and brass playing. The second measure shows the woodwinds and brass playing. The third measure shows the woodwinds and brass playing. The string section enters in the third measure.

per caso.

XOR

Archl

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 T-ro
 P-ttl
 XOP
 Archl

O Kam Völ - zo ker! - e Zum Hap So - zo zi - a ma lis - a - mus
 O Kam Völ - zo ker! - e Zum Hap So - zo zi - a ma lis - a - mus

895

112 *riten.*

Flcc.
Fl.
Ob.
Cl.
Fag.

Cor.
Tr-be
Tr-ni
Tuba

Timp.
Tr-lo
P-ttl

XOP

Archl

808

ist je - der Mai ein Schritt.
ist je - der Mai ein Schritt.

112 *riten.*

J. 108 113 J. 122

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-bo
 Tr-nl
 Tuba
 Timp.
 Tr-lo
 T-ro
 P-ttl
 XOP
 Archl

11p - so - e ma - a - mar
 Ze - chen, mar - schiert ein - her,

11p - so - e ma - a - mar
 Ze - chen, mar - schiert ein - her,

div.
 div.
 div.

J. 108 113 J. 122

riten

Plac.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ubl

Tuba

Timp.

XOP

о жа в. ших в н е т. о. ку ш а х т. в ло. ща. ди, ре. во. лю. ци. я, во. ей ми л. ли. о. н. ы й
im - mer bereit zur Wehr! Fei - er - lich durch die Städ - te hin wagt ein Mil - li - o - nen -

о жа в. ших в н е т. о. ку ш а х т. в ло. ща. ди, ре. во. лю. ци. я, во. ей ми л. ли. о. н. ы й
im - mer bereit zur Wehr! Fei - er - lich durch die Städ - te hin wagt ein Mil - li - o - nen -

riten.

Archl

у о. с.

114 $J = 100$

Pica.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

Tuba

Timp.

Tr-lo

T-ro

P-tti

XOP

mar!
- heer.

mar!
- heer.

Arabi

402

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-be
 Tr-nl
 e
 Tuba
 Timp.
 Tr-lo
 P-ttl
 XOP
 Archi

The musical score is written for a large orchestra and choir. The instruments listed are Piccolo, Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone, Trumpet and Tuba, Timpani, Snare Drum, Cymbals, Xylophone (XOP), and Archi (Archi). The score is in 4/4 time and features complex rhythmic patterns and dynamics. The page number 150 is at the top left. The bottom right corner contains the text "H.S.2226" and "Printed in Germany".