

FM 45

Г. ПААТАШВИЛИ



ეროვნული
ბიბლიოთეკა

СИМФОНИЯ

«ПАВЕЛ КОРЧАГИН»

ПАРТИТУРА





საქართველოს
საქართველოს



FM 93
1

ГУРАМ ПААТАШВИЛИ
GURAM PAATASHVILI



საქართველოს
მუსიკის გამომცემი

СИМФОНΙΑ
SYMPHONY

«ПАВЕЛ КОРЧАГИН»
«PAVEL KORCHAGIN»

ПАРТИТУРА
SCORE

ХЕЛОВНЕБА ● ТБИЛИСИ ● 1980
KHELOVNEBA ● TBILISI ● 1980



გურამ კავთაძე
ეროვნული
ბიბლიოთეკა

სიხონია

«**ხეველი კორეაბინი**»

კავთაძე



ეროვნული
ბიბლიოთეკა

რედაქტორი ნიკოლოზ გუდიაშვილი
Редактор НИКОЛОЗ ГУДИАШВИЛИ
Editor NIKOLOZ GUDIASHVILI

გამომცემლობის რედაქტორი **მ. ელბაქიძე**
მხატვარი **შ. ნუცუბიძე**

მხატვრული რედაქტორი **ვ. გაბელია**

ტექნიკური რედაქტორი **რ. კობრეიძე**
კორექტორი **მ. ხოსიტაშვილი**

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ახალგაზრდა კომპოზიტორი გურამ რუბენის ძე პაატაშვილი დაიბადა 1948 წელს ქ. თბილისში. 1973 წელს დაამთავრა თბილისის ა. ს. პუშკინის სახელობის სახელმწიფო კლავირბირი ინსტიტუტის მუსიკა-ფილოლოგიის ფაკულტეტი. კომპოზიციაში მუშაობდა კროფოსსოვ ალექსი მამაგარიანთან.

სიმფონია № 2 — „კავლე კორაბინი“ შედგება სამი ნაწილისაგან: „ბრძოლა“, „შუბი წყვდიადში“, „უკვდავება“. ნაწარმოების შესავალში ნაჩვენებია კავლე კორაბინის შინაგანი საყვარო, „ბრძოლაში“ — მისი. სიღიაღე და გოჭოღება, „შუბი წყვდიადში“ — ცხოვრების ტრაგიკული მომენტები და გოგავალი ბავარჯვების ნათელი, „უკვდავებაში“ — კორაბინის წინდა საქმის ბამარჯვება.

სიმფონია პირველად შესრულდა თბილისში, კომპოზირების მესამედი წლისთავისადმი მიძღვნილ საიუბილეო საღამოზე, აგრეთვე გადიცა საკავშირო რადიოთი ებროპის კვენებისათვის.

სიმფონია კორაბინის პარტიტურა და მანეტიფონის ჩანაწერი შეტანილია ნ. ოსტროვსკის სახელობის სახელმწიფო მუზეუმის ექსპოზიციაში.

ბ. პაატაშვილი სამი სიმფონიის, ორი ბალეტის, ხუთი სიმებიანი კვარტეტის, 24 კრელუდის, ვოკალური ციკლის, კონცერტის ორი ფორტეპიანოსათვის, სავიოლინო პიუნების ციკლის, ოთხი საფორტეპიანო სონატის, საბუნლო ციკლის, რუმანევისა და პიუნების ავტორია.

МОЛОДОЙ КОМПОЗИТОР ГУРАМ РУБЕНОВИЧ ПААТАШВИЛИ РОДИЛСЯ В 1948 ГОДУ В ГОРОДЕ ТБИЛИСИ. В 1973 ГОДУ ОКОНЧИЛ МУЗЫКАЛЬНО-ФИЛОЛОГИЧЕСКИЙ ФАКУЛЬТЕТ ТБИЛИССКОГО ГОСУДАРСТВЕННОГО ПЕДАГОГИЧЕСКОГО ИНСТИТУТА ИМЕНИ А. С. ПУШКИНА. ПО КОМПОЗИЦИИ ЗАНИМАЛСЯ У ПРОФЕССОРА АЛЕКСЕЯ МАЧАВАРИАНИ.

Г. ПААТАШВИЛИ — АВТОР ТРЕХ СИМФОНИЙ, ДВУХ БАЛЕТОВ, ПЯТИ СТРУННЫХ КВАРТЕТОВ, 24 ПРЕЛЮДИЙ, ВОКАЛЬНОГО ЦИКЛА, КОНЦЕРТА ДЛЯ ДВУХ ФОРТЕПИАНО, ЦИКЛА СКРИПИЧНЫХ ПЬЕС, ЧЕТЫРЕХ СОНАТ, ЦИКЛА ПРОИЗВЕДЕНИЙ ДЛЯ ХОРА, РОМАНСОВ И ПЬЕС.



СИМФОНИЯ № 2 «ПАВЕЛ КОРЧАГИН» СОСТОИТ ИЗ ВСТУПЛЕНИЯ И ТРЕХ ЧАСТЕЙ: «БОРЬБА», «СВЕТ ВО МРАКЕ» И «БЕССМЕРТИЕ». ВО ВСТУПЛЕНИИ ОТРАЖЕН ВНУТРЕННИЙ МИР ПАВЛА КОРЧАГИНА; В «БОРЬБЕ» — ПРИЗВАНИЕ И ВЕЛИЧИЕ БОРЦА-РЕВОЛЮЦИОНЕРА; В «СВЕТЕ ВО МРАКЕ» — ТРАГИЧЕСКИЕ МОМЕНТЫ ЖИЗНИ И МОТИВЫ ГРЯДУЩЕЙ ПОБЕДЫ; В «БЕССМЕРТИИ» — ТОРЖЕСТВО СВЯЩЕННОГО ДЕЛА КОРЧАГИНА.

ВПЕРВЫЕ СИМФОНИЯ БЫЛА ИСПОЛНЕНА В ТБИЛИСИ В ДНИ ПРАЗДНОВАНИЯ 60-ЛЕТИЯ ВЛКСМ.

ПАРТИТУРЫ И ЗАПИСИ СИМФОНИИ «ПАВЕЛ КОРЧАГИН» ВНЕСЕНЫ В ЭКСПОЗИЦИЮ ГОСУДАРСТВЕННОГО МУЗЕЯ Н. ОСТРОВСКОГО.

THE YOUNG COMPOSER GURAM R. PAATASHVILI WAS BORN IN 1948 IN TBILISI. IN 1973 HE GRADUATED FROM THE MUSICAL AND HISTORICAL FACULTY OF THE TBILISI PUSHKIN STATE PEDAGOGICAL INSTITUTE. HE TOOK LESSONS FROM PROFESSOR ALEKSI MACHAVARIANI.

G. PAATASHVILI HAS CREATED THREE SYMPHONIES, TWO BALLETS, FIVE STRING QUARTETS, 24 PRELUDES, VOCAL CYCLES, THE CONCERT FOR TWO PIANOS, THE CYCLE OF VIOLIN PIECES, FOUR SONATES FOR PIANO, CHORALS, ROMANCES AND MUSICAL PIECES.

THE SYMPHONY № 2 "PAVEL KORCHAGIN" CONSISTS OF THREE PARTS: "STRUGGLE", "LIGHT IN DARKNESS" AND "IMMORTALITY". THE PRELUDE EXPRESSES THE INNER WORLD OF PAVEL KORCHAGIN, "STRUGGLE" INDICATES HIS SUBLIMITY AND GREAT MISSION, THE PART "LIGHT IN DARKNESS" STRESSES THE TRAGIC MOMENTS OF HIS LIFE, "IMMORTALITY" — THE VICTORY OF HIS GREAT CAUSE.

THE SYMPHONY WAS FIRST PERFORMED IN TBILISI IN CONNECTION WITH THE 60TH ANNIVERSARY OF THE YOUNG COMMUNIST LEAGUE.

THE SCORE AND THE TAPE-RECORDING OF THE SYMPHONY "PAVEL KORCHAGIN" FINDS PLACE AMONG THE EXPOSITIONS OF N. OSTROVSKY STATE MUSEUM.



ՆԱԲԱԾՅՄԱՆ
ՅՈՒՆԻՎԵՐՍԻՏԵՏ

I

Adagio

Timpani

Piano

Violini I

Violini II

Violi

Violoncelli

Contrabassi

Sul G

V. I

V. II

V-le

V.c.

C.b.

div.



V. I

V. II

V-le

V-c.

C-b.

espress.

espress.

f

Solo

ff *pizz.*

ff *pizz.*

ff *pizz.*

ff *pizz.*

ff

V. I

V. II

V-le

V-c.

C-b.

arco

arco

arco

arco

V. I

V. II

V-le

V-c.

C b



2

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

FM 43

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

div
express.
f
p
arco
f

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

V. I *sempre cresc.* **3**

V. II *sempre cresc.*

V-le *sempre cresc.*

V-c. *sempre cresc.* *ff* *pizz.*

C-b. *ff*

V. I *con sord.*

V. II *dim.*

V-le *con sord.*

V-c. *con sord.*

C-b. *arco*

V. I *ppp*

V. II *ppp*

V-le *ppp*

V-c. *ppp*

C-b. *ppp*



II

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4 Allegro

Timpani *f*

Celesta

Piano

Violini I Allegro *ff*

Violini II *ff*

Viola *ff*

V-cello

C. Bassi

V. I

V. II

Viola *f*

V-cello *f*

C. B.



5

Timp.

Piano

V. I

V. II

V-le

V-cello

C. B.

univ.

arco

div.

Handwritten musical score for measures 5-8. The score includes parts for Timpani, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score contains various musical notations including notes, rests, and dynamic markings such as *univ.* and *arco*.

6

Timp.

Piano

V. I

V. II

V-le

V-cello

C. B.

div.

Handwritten musical score for measures 9-12. The score includes parts for Timpani, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one flat. The time signature is 4/4. The score contains various musical notations including notes, rests, and dynamic markings such as *div.* and *p*.

Grazioso

V. I
p

V. II
gliss.
p

V-le
pizz.
p

V-cello
pizz.
p

C. B.

V. I
v

V. II
gliss.
p

V-le
pizz.
p

V-cello
arco
pizz.
p

C. B.

Piano
f

V. I
p

V. II
p

V-le
p

V-cello
p

C. B.



V. I *grazioso*

V. II

V-le *pizz.*

V-cello

C. B.

V. I

V. II

V-le

V-cello

C. B.

poco cresc.

dim.

Piano

V. I

V. II

V-le

V-cello

C. B.



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9 *Meno mosso*

Piano

V. I.

V. II

V. c.

V. cello

C. B.

V. I.

V. II

V. c.

V. cello

C. B.

10

V. I.

V. II

V. c.

V. cello

C. B.

pizz.

V. I
 V. II
 V-le
 V-cello
 C. B.

gliss.
Sul ponticello arco
ord.
ord.
ord.
pizz.
f

11

V. I
 V. II
 V-le
 V-cello
 C. B.

ord.
ord.
ord.

V. I
 V. II
 V-le
 V-cello
 C. B.

Sul ponticello
Sul ponticello
Sul ponticello



12 poco a poco acceler.

Piano *f*

V. I *f*

V. II *cresc.* *f*

V-le *f*

V-cello *pizz.* *f*

C. B. *pizz.* *f*

13 Tempo I

Piano *f*

V. I *ff*

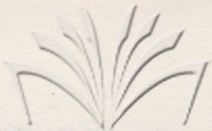
V. II *ff*

V-le *ff*

V-cello *ff*

C. B. *ff* *pizz.* *simile*

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Piano

V. I

V. II

V-le

V-cello

C. B.



14

Piano

V. I

V. II

V-le

V-cello

C. B.



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Timp.

Piano

V. I

V. II

V. Je

C. B.

Timp.

Piano

V. I

V. II

V. Je

V. cello

C. B.



15

Piano

V. I

V. II

V-le

V-cello

C. B.

arco $\overset{\text{arco}}{\text{P}}$

δ - $\overset{\text{arco}}{\text{V}}$

δ - $\overset{\text{arco}}{\text{V}}$

$\overset{\text{gliss.}}{\text{P}}$

$\overset{\text{gliss.}}{\text{P}}$

Detailed description: This musical system covers measures 15 through 18. The Piano part features a melodic line in the right hand with a δ - $\overset{\text{arco}}{\text{V}}$ marking and a P dynamic. The Violin I and II parts play a rhythmic pattern of eighth notes with $\overset{\text{arco}}{\text{P}}$ dynamics. The Viola part has a P dynamic and includes glissando markings. The Cello and Double Bass parts are silent.

Piano

V. I

V. II

V-le

V-cello

C. B.

δ - $\overset{\text{arco}}{\text{V}}$

δ - $\overset{\text{arco}}{\text{V}}$

$\overset{\text{gliss.}}{\text{P}}$

$\overset{\text{gliss.}}{\text{P}}$

$\overset{\text{gliss.}}{\text{P}}$

$\overset{\text{gliss.}}{\text{P}}$

Detailed description: This musical system covers measures 19 through 22. The Piano part continues with a pp dynamic and δ - $\overset{\text{arco}}{\text{V}}$ markings. The Violin I part has a P dynamic and a V marking. The Violin II part has a P dynamic. The Viola part has a P dynamic and glissando markings. The Cello and Double Bass parts are silent.

16

Piu mosso

Piano

V. I

V. II

V-le

V-cello

C. B.

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Piano

V. I

V. II

V-le

V-cello

C. B.

Musical score for measures 16-18, first system. The score includes staves for Piano, V. I, V. II, V-le, V-cello, and C. B. The tempo is marked "Piu mosso". The key signature has one flat. The time signature is 4/4. The Piano part has a dynamic marking of *pp*. The V. I, V. II, and V-le parts have dynamic markings of *ff*. The V-cello and C. B. parts are mostly rests.

//

Musical score for measures 16-18, second system. The score includes staves for Piano, V. I, V. II, V-le, V-cello, and C. B. The Piano part has a dynamic marking of *f*. The V. I, V. II, and V-le parts have dynamic markings of *f* and *pp*. The V-cello and C. B. parts have dynamic markings of *f* and *pp*. The V-cello part has a marking of "arco".



17

Piano

V. I

V. II

V-le

V-cello

C. B.

Timp.

Piano

V. I

V. II

V-le

V-cello

C. B.

Musical score for measures 18-21. The score includes parts for Timp., Piano, V. I, V. II, V-le, V-cello, and C. B. The strings (V. I, V. II, V-le, V-cello, C. B.) are marked with *gliss.* (glissando) and *pp* (pianissimo). The Piano part features a melodic line with a *pp* dynamic.

Musical score for measures 22-25. The score includes parts for Piano, V. I, V. II, V-le, V-cello, and C. B. The strings (V. I, V. II, V-le, V-cello, C. B.) are marked with *arco* (arco) and *ff* (fortissimo). The Piano part features a complex texture with *ff* dynamics.



Timp.

V. I

V. II

V-le

V-cci.

C. B.

arco

ff

ff

ff

ff

ff

19 Presto

Timp.

Piano

V. I

V. II

V-le

V-cello

C. B.

ff

ff

ff

ff

ff

ff



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Score for the first system, measures 1-3:

- Timp.**: Three measures of a single eighth note followed by a quarter rest.
- Piano**: Bass clef, ascending eighth-note line with a slur and a sharp sign (#) above the notes.
- V. I**: Treble clef, half note chord with a flat sign (b) above the note.
- V. II**: Treble clef, half note chord.
- V-le**: Bass clef, half note chord.
- V-cello**: Bass clef, half note chord.
- C. B.**: Bass clef, whole rest.

Score for the second system, measures 4-6:

- Timp.**: Three measures of a single eighth note followed by a quarter rest.
- Piano**: Bass clef, ascending eighth-note line with a slur and a sharp sign (#) above the notes.
- V. I**: Treble clef, eighth-note chords with a sharp sign (#) above the notes.
- V. II**: Treble clef, eighth-note chords with a sharp sign (#) above the notes.
- V-le**: Bass clef, eighth-note chords with a sharp sign (#) above the notes.
- V-cello**: Bass clef, eighth-note chords with a sharp sign (#) above the notes.
- C. B.**: Bass clef, whole rest.



20

Timp.

Piano

V. I

V. II

V-le

V-cello

C. B.

pp

pp

pp

pp

pp

V. I

V. II

V-le

V-cello

C. B.

ff

21 *Meno Andante*

Timp.

V. I

V. II

V-le

V-cello

C. B.

ff

div.

arco non div.

gliss.

p

pp



V. I
V. II
V-le
V-cello
C. B.

36 35 34 33 32 31 30 29 28 27 26 25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

Handwritten musical score for the first system, featuring five staves: V. I, V. II, V-le, V-cello, and C. B. The notation includes various notes, rests, and dynamic markings.

V. I
V. II
V-le
V-cello
C. B.

22

cresc.

f

Handwritten musical score for the second system, featuring five staves: V. I, V. II, V-le, V-cello, and C. B. The notation includes various notes, rests, and dynamic markings. A box containing the number '22' is present above the V. I staff.

Poco meno cantabile

V. I
V. II
V-le
V-cello
C. B.

ff

ff

ff

non div.

ff

Handwritten musical score for the third system, featuring five staves: V. I, V. II, V-le, V-cello, and C. B. The notation includes various notes, rests, and dynamic markings. The tempo marking 'Poco meno cantabile' is written above the V. I staff.



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Timp.

Piano

V. I

V. II

V-le

V-cello

C. B.

Celesta

25

simile

Celesta

con sord.
sul ponticello

V. I

V. II

V-le

V-cello

C. B.

PPP



Celesta

V. I

V. II

V-le

V-cello

C. B.

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26 Più Andante

V. I

V. II

V-le

V-cello

C. B.

arco pp

pp

Celesta

V. I

V. II

V-le

V-cello

C. B.

mf cresc.

27

V. I

V. II

V-le

V-cello

C. B.

div.

arco

V. I

V. II

V-le

V-cello

C. B.

pp

f

V. I

V. II

V-le

V-cello

C. B.

28

Celesta

V. I

V. II

V-le

V-cello

C. B.

ppp sul ponticello

div.

ppp sul ponticello

ppp sul ponticello

ppp sul ponticello

ppp

Celesta

V. I

V. II

V-le

V-cello

C. B.

Allegro con fuoco

pp

pp

pp

fff

fff

fff

fff

29

V. I

V. II

V-le

V-cello

C. B.

ff


ff

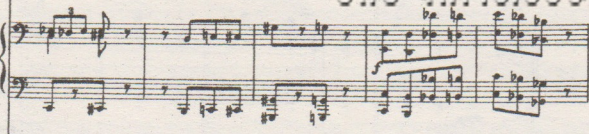
v

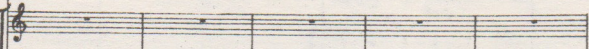
v

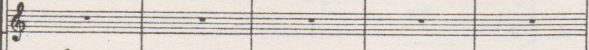
v





Timp. 


Piano 

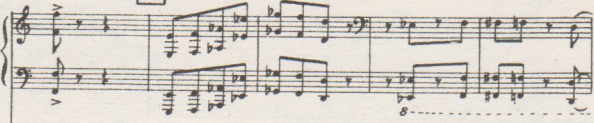
V. I 

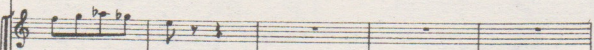
V. II 

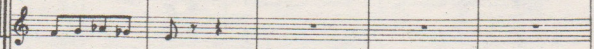
V-le 


V-cello 

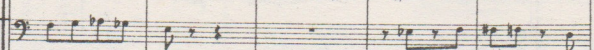
C. B. 

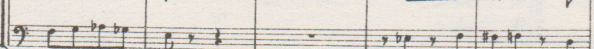
30 

V. I 

V. II 

V-le 

V-cello 

C. B. 



31

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Timp.

Piano

V. I

V.

V-le

V-cello

C. B.

Timp.

Piano

V. I

V. II

V-le

V-cello

C. B.



32 *grazioso*

V. I
V. II
V-le
V-cello
C. B.

p

pizz.

p

p

p

V. I
V. II
V-le
V-cello
C. B.

p

gliss.

p

p

p

33

Piano

V. I
V. II
V-le
V-cello
C. B.

f

p

p

p

p



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34

34

Timp. *f* *v*

V. I

V. II

V-le *f* *v*

V-cello *f* *div.* *v*

C. B. *f* *v*

35

35

Timp.

V. I

V. II

V-le

V-cello

C. B.

Timp.

V. I *f* *v* *div.*

V. II *f* *v* *div.*

V-le *f* *v* *div.*

V-cello *f* *v* *div.*

C. B. *f* *v*



36

Timp. *f*

V. I *f*

V. II *f*

V-le *f*

V-cello *f*

C. B. *f*

V. I *f*

V. II *f*

V-le *f*

V-cello *f*

C. B. *f*

37

V. I *pp* *ff*

V. II *ff*

V-le *ff*

V-cello *ff*

C. B. *pp*



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V. I
V. II
V-le
V-cello
C. B.

pp *ff* *p*

pp *ff* *p*

pp *ff* *p*

pp *ff*

pp

38

Timp.

V. I
V. II
V-le
V-cello
C. B.

f

sf

sf

sf

sf

Timp.

V. I
V. II
V-le
V-cello
C. B.

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *plizz.* *cresc.*

mf *cresc.*



39

Score for measures 39-41. The instruments are Timp., V. I, V. II, V-le, V-cello, and C. B. The music is in 3/4 time. The Timp. part has a complex rhythmic pattern. The strings play a steady eighth-note accompaniment.

Score for measures 42-45. The instruments are Timp., Piano, V. I, V. II, V-le, V-cello, and C. B. The Timp. part has a strong, rhythmic pattern marked with *f*. The Piano part has a complex harmonic structure. The strings play a steady eighth-note accompaniment marked with *ff*. The V-cello part has a *rit.* marking.



ՀԱՄԻՅԵՅԷՈՒ
ՅՈՑՆԱԳՐԱԳՐԱԿԱՆ

III

40 Andante

Timp.

Piano

Andante

V. I

V. II

V-le

V-cello

C. B.

V. I

V. II

V-le

V-cello

C. B.

pesante

pesante

pesante



V. I
V. II
V-je
V-cello
C. B.

V. I
V. II
V-je
V-cello
C. B.

V. I
V. II
V-je
V-cello
C. B.

accelerando
cresc.
cresc.
cresc.
cresc.
cresc.



V. I
V. II
V-le
V-cello
C. B.

Timp.

V. I
V. II
V-le
V-cello
C. B.

Timp.

44

V. I
V. II
V-le
V-cello
C. B.



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Timp.

V. I

V. II

V-le

V-cello

C. B.

p *subito* *f* *cresc.*

Piu mosso

Timp.

V. I

V. II

V-le

V-cello

C. B.

f *non div.* *cresc.*

45

Timp.

V. I

V. II

V-le

V-cello

C. B.

pp *ff*



V. I
V. II
V-le
V-cello
C. B.

46

Timp.

V. I
V. II
V-le
V-cello
C. B.

mp \rightarrow *f* *piú f* *ff*

V. I
V. II
V-le
V-cello
C. B.

pp *pp* *mp* *pp*

Solo *div.*



unis.

V. I

V. II

V-le

V-cello

C. B.

f *cresc.* *ff*

Sol. G

47

V. I

V. II

V-le

V-cello

C. B.

f

con sord.

V-río solo

V. I

V. II

V-le

V-cello

C. B.

f *p* *mf*



48

V. I

V. II

V-le

V-cello

C. B.

mf

f

un.

p

f

Vibrato

f

Timp.

V. I

V. II

V-le

V-cello

C. B.

mf

f

un.

div.

tutti

3

49

Piu Pesante

ord

Timp.

V. I

V. II

V-le

V-cello

C. B.

f

ten.

V. Bluss.



Timp.

V. I

V. II

V-le

V-cello

C. B.

letti

f

mf

pp

pp

Timp.

Piano

a tempo

Poco rit.

Solo mp

PPP

V. I

V. II

V-le

V-cello

C. B.

mp

pp

PPP



ՆԱԲԱԵՅԷՐԻ
ՆՈՅԱՐԱՐՈՒՅՅՆ

IV

50 Allegro

Timp.

Piano

Allegro

V. I

V. II

V-le

V-celli

C. B.

V. I

V. II

V-le

V-cello

C. B.



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51

V. I

V. II

V-le

V-cello

C. B.

ff

ff

ff

ff

ff

Timp.

V. I

V. II

V-le

V-cello

C. B.

f

ff

ff

ff

ff

ff

Timp.

V. I

V. II

V-le

V-cello

C. B.



52

Timp.

V. I

V. II

V-le

V-cello

C. B.

Timp.

V. I

V. II

V-le

V-cello

C. B.

Timp.

V. I

V. II

V-le

V-cello

C. B.



53

Timp.

V. I *gliss.* *gliss.*

V. II

V-le

V-cello

C. B.

Timp.

V. I

V. II

V-le

V-cello

C. B.

54

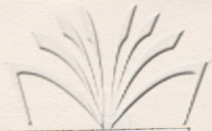
V. I

V. II

V-le

V-cello

C. B.



V. I

V. II

V-le

V-cello

C. B.

Pienc

V. I

V. II

V-le

V-cell

C. B.

55

V. I

V. II

V-le

V-cello

C. B.



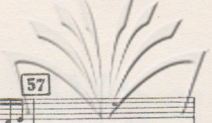
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V. I
V. II
V-le
V-cello
C. B.

56

Timp.
V. I
V. II
V-le
V-cello
C. B.

V. I
V. II
V-le
V-cello
C. B.



V. I
V. II
V-le
V-cello
C. B.

p

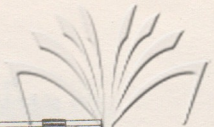
Piano

V. I
V. II
V-le
V-cello
C. B.

p

Piano

V. I
V. II
V-le
V-cello
C. B.



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Timp. *ff*

Piano *ff*

V. I

V. II

V-le

V-cello

C. B.

58

Timp.

Piano

V. I

V. II

V-le

V-cello

C. B.

Col legno

59

V. I

V. II

V-le

V-cello

C. B.

f spiccato

f spiccato

This system contains the first five staves of the musical score for measures 59-61. The Violin I and II parts are marked with a forte (*f*) dynamic and the instruction 'spiccato'. The Viola, Violoncello, and Contrabasso parts are also marked with a forte (*f*) dynamic. The music consists of rhythmic patterns with various accidentals.

Timp.

V. I

V. II

V-le

V-cello

C. B.

ff

ff

ff

ff

ff

f più

f più

f più

f più

This system contains the next five staves of the musical score for measures 59-61. The Timpani part is marked with fortissimo (*ff*). The Violin I, Violin II, Viola, and Violoncello parts are also marked with fortissimo (*ff*). The Contrabasso part is marked with forte più (*f più*). The music continues with rhythmic patterns and some melodic lines in the strings.

Timp.

V. I

V. II

V-le

V-cello

C. B.

This system contains the final five staves of the musical score for measures 59-61. The Timpani part continues with its rhythmic pattern. The Violin I, Violin II, Viola, and Violoncello parts play rhythmic patterns with various accidentals. The Contrabasso part continues with its rhythmic pattern.



60

Timp.

Piano

V. I

V. II

V-le

V-cello

C.

ff

pizz.

ff

Piano

V. I

V. II

V-le

V-cello

C. B.

arco



61

Timp.

Piano

ff marcato

V. I

V. II

V-le

V-cello

C. B.

arco

Timp.

Piano

V. I

V. II

V-le

V-cello

C. B.

f

cresc.



Score for the first system, measures 61-63. The instruments are Timp., Piano, V. I, V. II, V-le, V-cello, and C. B. The music is marked *ff* (fortissimo) starting from measure 62. The key signature has one sharp (F#) and the time signature is 3/4.

Score for the second system, measures 64-66. The instruments are Timp., Piano, V. I, V. II, V-le, V-cello, and C. B. The music continues with the same *ff* dynamic. The key signature has one sharp (F#) and the time signature is 3/4.



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Score for measures 61-63:

- Timp.**: Bass clef, rests in measures 61 and 62, followed by a quarter note in measure 63.
- Piano**: Treble and bass clefs. Treble clef has eighth-note patterns. Bass clef has chords with accents (*v*) in measures 62 and 63.
- V. I**: Treble clef, eighth-note patterns.
- V. II**: Treble clef, eighth-note patterns.
- V-le**: Bass clef, eighth-note patterns.
- V-cello**: Bass clef, eighth-note patterns.
- C. B.**: Bass clef, quarter notes.

Score for measures 64-66, starting with measure 63:

63

- Timp.**: Bass clef, rests in measures 64, 65, and 66.
- Piano**: Treble and bass clefs. Treble clef has chords with accents (*v*) in measures 64 and 65. Bass clef has chords with accents (*v*) in measures 64 and 65. Measures 65 and 66 are mostly rests.
- V. I**: Treble clef, eighth-note patterns.
- V. II**: Treble clef, eighth-note patterns.
- V-le**: Bass clef, eighth-note patterns.
- V-cello**: Bass clef, eighth-note patterns.
- C. B.**: Bass clef, quarter notes.



V. I

V. II

V-le

V-cello

C. B.

Timp.

Piano

V. I

V. II

V-le

V-cello

C. B.

48 3/52

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ბრძანებები

ბრძანებები