

Molto facile

ЕВГЕНИЙ ГОЛУБЕВ
EUGENE GOLUBEV

Op. 20

КВИНТЕТ
QUINTET

для фортепиано, двух скрипок,
альта и виолончели
for Piano, Two Violins, Viola and Violoncello

ПАРТИТУРА
SCORE



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Партитура

ПАРТИТУРА

SCORE

Советский композитор

Soviet Composer

Москва 1971 Moscow

Евгений Кириллович ГОЛУБЕВ — известный советский композитор, народный артист РСФСР. Родился в Москве в 1910 году. После окончания Музыкального училища имени Гнесиных был принят в Московскую консерваторию (класс композиции профессора Н. Я. Яковлевского), которую блестяще окончил в 1936 году: его имя занесено на мраморную доску отлифия. В дальнейшем совершенствовал композиторское мастерство в аспирантуре при Московской консерватории у Яковлевского, работая у него одновременно ассистентом. В те же годы вел самостоятельный класс полифонии. С 1947 года — профессор Московской консерватории.

В музыке Е. К. Голубева нашли яркое воплощение как драматическое, так и лирическое начало. Ее неотъемлемые черты — рельефный и разнообразный тематизм, серьезность и углубленность в раскрытии музыкальных образов, стройная логика тематического и фактурного развития, основанного на бетховенских принципах формообразования.

В числе многих симфонических и камерных сочинений композитора шесть симфоний, две оратории: «Возвращение солнца» (из эпоса народов дальнего севера) и «Герои бессмертны» — памяти павших героев Великой Отечественной войны (на стихи С. Городецкого), три концерта для фортепиано с оркестром, концерт для виолончели с оркестром, концерт для альта с оркестром, девять струнных квартетов, квинтет для фортепиано и струнного квартета, квинтет для арфы и струнного квартета, ряд камерно-инструментальных произведений (в том числе шесть фортепианных сонат, соната для скрипки и фортепиано), детский альбом для фортепиано, произведения для голоса и фортепиано. Кроме того, им написаны хоры а cappella (на стихи М. Лермонтова; К. Рылеева, Э. Верхарна), балет «Одиссей» (по Гомеру) с включенным в партитуру женским хором, музыка к драматическому спектаклю «Лесная песнь» (пьеса Леси Украинки), обработки русских народных песен.

Фортепианный квинтет (Соч. 20) был завершен в 1938 году и впервые представлен на заседании учченого совета Московской консерватории весной 1941 года в исполнении квартета имени Комитаса и пианиста А. Дьякова. Однако публичное исполнение состоялось в 1945 году в Ереване (партию фортепиано с тем же квартетом исполнил автор). Интересно отметить, что квинтет Е. К. Голубева — первый советский квинтет. Пройдя испытание временем, он и поныне является одним из лучших сочинений этого жанра.

Пять контрастных частей квintета объединены общим замыслом. Так, энергичное короткое вступление первой части находит своеобразное продолжение в пятой части — *Allegro con brio*. Линия фортепианного сопровождения второй темы (E-dur) первой части, преобразуясь, получает большое и самостоятельное значение во второй части, в развитии ее главной темы (fis-moll), совершенно иной по своему характеру, ладовой окраске и форме движения. Широкая, напевная, но с большим внутренним напряжением, выливающимся в кульминации, главная тема второй части единоборствует с другой темой, впервые появившейся в фортепианной партии [8]. Эта новая тема вновь напоминает о себе в четвертой части — *Andante. Maestoso e mesto* — [3], где основная тема, исполняемая сперва виолончелью соло, достигает своего наивысшего трагического звучания в *tutti* (*appassionato, h-moll*). И в последний раз она проходит у струнных (*con sord.*) в начале финала на *piano*, опускаясь, как тень воспоминаний, навстречу восходящему *pizzicato*. С двумя соседними частями (II, IV) ярко контрастирует своим мажорным ладом третья часть — блестящее скерцо в ритме вальса. Главная тема финала, энергичная, упругая, в своем стремительном развитии вызывает появление новых, быстрых тем и эпизодов, образующих взаимосвязь, и непрерывностью движения форму, близкую рондо-сонате. Кoda этого развитого финала (*Maestoso*) построена на его главной теме в увеличении и благодаря более медленному темпу и прозрачному флаголетному истаиванию воспринимается как обобщающий, просветленный эпilog квintета.

*Народный артист Армянской ССР,
профессор С. АСЛАМАЗЯН*

Eugene GOLUBEV was born in Moscow in 1910. Upon finishing the Gnesin Music College he entered Nikolai Myaskovsky's class of composition at the Moscow Conservatoire. He graduated from the Conservatoire in 1936 with honours: his name has been engraved in gold on the marble plaque at the Small Hall of the Conservatoire. Golubev continued to perfect his skill under the direction of Myaskovsky as his post-graduate student and assistant. Subsequently he became instructor in counterpoint and in 1947 was made Professor.

Golubev's music is at one and the same time highly dramatic and lyrical. His themes are varied and well-defined, his imagery profound and expertly developed, his thematic and structural elaboration shows a strict logic evolved from Beethoven's principles of form construction.

The list of Golubev's works includes six symphonies, two oratorios (*The Sun's Return* based on Northern epic tales and *The Heroes are Immortal*, to words by S. Gorodetsky, in memory of those who fell in World War Two), three piano concertos, a cello concerto, a viola concerto, nine string quartets, a piano quintet, a harp quintet, numerous chamber instrumental pieces (including six piano sonatas and a sonata for violin and piano), a children's album of piano pieces, songs with piano accompaniment, unaccompanied choruses to words by Lermontov, Ryleyev and Verhaeren, the ballet *Odyssey* after Homer (with a women's chorus), incidental music to Lesya Ukrainska's *The Forest Song* and arrangements of Russian folk songs.

Golubev's Piano Quintet, Op. 20, was completed in 1938 and first performed at a session of the Moscow Conservatoire Scientific Council in the spring of 1941 by Abram Dyakov and the Komitas String Quartet. Its first public performance, however, took place in Yerevan in 1945, where the composer played

the piano part with the same quartet. Golubev's Piano Quintet, the first work in this form by a Soviet composer, has stood the test of time and is a staple item of the repertoire.

A unifying idea runs through the five movements of the Quintet. The brief driving introduction to the first movement seems to be continued in the Finale, *Allegro con brio*. The piano accompaniment of the secondary subject from the first movement (E Major) becomes transformed and plays an important part in the development of the main subject (F-sharp minor) in the second movement, which differs in character, key, mode and motion. Broad, songful, yet tense as a compressed spring, the main theme of the second movement clashes with another theme (first making its appearance in the piano part, reference number 8). This theme, in turn, reappears in the fourth movement, *Andante. Maestoso e mesto*, ref. number 3, where the main theme, first stated by the solo cello, reaches a tragic climax in the *tutti (appassionato)*, B minor). For the last time it is heard in the muted strings, *piano*, at the beginning of the Finale, descending, shadow-like, to meet the mounting *pizzicato*. The third movement, a brilliant scherzo in waltz tempo, presents a vivid contrast to its neighbours, the second and fourth movements. In its impetuous development the main theme of the Finale, sprightly and vigorous, gives rise to a number of new quick-paced themes and episodes, alternating in a form resembling a rondo-sonata. The Coda, *Maestoso*, is based on the augmented main theme of the Finale. Thanks to its slower tempo and transparent, "melting" harmonics, it impresses the listener as a lucid and tranquil epilogue.

People's Artist of the Armenian SSR
Sergei ASLAMAZYAN, Professor

Eugène GOLOUBIEV, compositeur, artiste du peuple de la Fédération de Russie, est né à Moscou en 1910. Après avoir terminé l'Ecole de Musique Ghnessine, il est entré au Conservatoire de Moscou dans la classe de composition du professeur Nicolas Miaskovski. Il termine brillamment ses études en 1936 et l'on peut lire le nom de Goloubiev sur le tableau d'honneur du Conservatoire. Par la suite il put perfectionner ses talents de compositeur en tant que boursier du Conservatoire de Moscou, toujours auprès de Miaskovsky dont il était l'assistant. A cette époque il dirigeait une classe de polyphonie. Dès 1947 il devint professeur au Conservatoire de Moscou.

La musique de Goloubiev donne une place de choix aux accents dramatiques et lyriques. Ses traits spécifiques apparaissent dans des thèmes très variés, bien mis en relief; ils se manifestent également dans la profondeur des évocations musicales, dans la logique des thèmes et de la facture, basés sur les solides

principes formels de la composition beethovenienne.

Les œuvres symphoniques et de chambre de Goloubiev comptent 6 symphonies, 2 oratorios: *Retour du soleil* (sur une légende épique des peuples du Nord) et *Héros immortels*, requiem inspiré par la Grande Guerre Nationale (sur un poème de S. Gorodetski); trois concertos pour piano et orchestre, un concerto pour violoncelle et orchestre, un concerto pour alto et orchestre, neuf quatuors à cordes, un quintette pour piano et pour quatuor à cordes, un quintette

pour harpe et quatuor à cordes, un grand nombre d'œuvres de chambre (dont 6 sonates pour piano, une sonate pour violon et piano); un album de piécettes pour piano pour les enfants, des œuvres pour voix et piano. Citons encore des chœurs a cappella (sur des poésies de M. Lermontov, K. Ryléev, E. Verhaeren), le ballet *Ulysse* avec chœur féminin, la musique pour la pièce de Lessia Oukraïnka *Le*

chant des forêts, des arrangements de chansons russes populaires.

Le quintette pour piano (opus 20), achevé en 1938, fut créé à l'occasion de la session du Conseil des savants du Conservatoire de Moscou, au printemps 1941, par le quatuor Komitass et le pianiste A. Djakov. La première exécution publique eut lieu en 1945 à Erévan, l'auteur lui-même en exécuta la partie de piano. Ce quintette de Goloubiev, le premier quintette soviétique, reste au nombre des meilleurs du genre.

Les cinq mouvements contrastants de l'œuvre sont unis par une même conception générale. Ainsi l'introduction brève et énergique du premier mouvement est-elle reprise d'une façon originale dans le cinquième — *Allegro con brio*. L'accompagnement au piano du deuxième thème (E-dur) dans le premier mouvement se transforme et trouve sa complète expression dans le deuxième mouvement, avec un thème principal (fis-moll), d'un caractère, d'une tonalité chromatique et d'une forme rythmique absolument distincts. Le thème principal de la deuxième partie, large et mélodieux, d'une grande intensité

intérieure, prend toute sa force à la culmination, en affrontant le second thème énoncé par le piano [8].

Ce nouveau thème réapparaît dans le quatrième mouvement — *Andante. Maestoso e mesto* — [3], où le thème principal exposé par le violoncello solo atteint son apogée tragique avec les tutti (*appassionato*, h-moll). Il est repris pour la dernière fois par les instruments à cordes (*con sord.*) au début du finale piano. Le troisième mouvement — un brillant scherzo en rythme de valse, fait un vif contraste avec les deux autres (II, IV) par ses accords majeurs. Le puissant thème principal du finale donne naissance à de nouveaux thèmes et épisodes qui constituent par leur liaison et leur mouvement continu une sorte de rondo-sonate. La coda de ce finale développé (*Maestoso*), par un tempo plus lent et par la mélodie limpide de flageolet, sert d'épilogue lucide au quintette.

*Professeur S. ASLAMAZIAN
Artiste du Peuple arménien*

Eugen GOLUBEW ist 1910 in Moskau geboren. Nach der Absolvierung der Gnessin-Musikschule studierte er bei Prof. N. Mjaskowski (Komposition) am Moskauer Konservatorium, das er 1936 mit Auszeichnung beendete: sein Name wurde in die Ehrentafel eingetragen. Später vervollkommnete er sich in der Aspirantur bei Prof. N. Mjaskowski, dessen Assistent er wurde. Zugleich wirkte er als Lehrer für Kontrapunkt. Seit 1947 ist er Professor am Moskauer Konservatorium.

Golubews Musik, die sowohl dramatisch als auch lyrisch ist, zeichnet sich aus durch plastische Mannigfaltigkeit, Bildhaftigkeit und Logik der thematischen Entwicklung, auf den formgebenden Prinzipien Beethovens basierend.

Unter den Werken E. Golubews sind sechs Symphonien, zwei Oratorien: *Die Wiederkehr der Sonne* (aus einem Epos des Hohen Nordens) und *Unsterbliche Helden*, den Helden des Großen Vaterländischen Krieges zum Gedenken (nach Gedichten von S. Gorodezki), drei Konzerte für Klavier und Orchester, ein Konzert für Violoncello und Orchester, ein Konzert für Viola und Orchester, neun Streichquartette, ein Quintett für Klavier und Streichquartett, ein Quintett für Harfe und Streichquartett, eine Reihe von Kammer-Instrumentalwerken (darunter sechs Klaviersonaten, eine Sonate für Violine und Klavier), ein Kinderalbum für Klavier, Werke für Stimme und Klavier, Chöre a cappella (nach Gedichten von M. Lermontow, K. Ryleyew und E. Verhaeren), das Ballett *Odyssee* (nach Homer) mit Frauenchor, die Musik zum Trauerspiel von Lesja Ukrainka *Waldlied*, Bearbeitungen russischer Volkslieder.

Das Klavierquintett, op. 20, wurde 1938 vollendet und zum ersten Mal im Frühjahr 1941 von Komitas-Quartett und Pianisten A. Djakov im Konservatorium gespielt. Die öffentliche Aufführung fand

jedoch erst vier Jahre später in Jerewan statt, wo der Komponist den Klavierpart mit demselben Quartett spielte. Golubews Quintett, das erste Werk dieser Form eines sowjetischen Komponisten, wird auch heute als eines der besten Werke dieses Genres anerkannt.

Die fünf kontrastierenden Sätze enthalten eine Grundidee. So findet die energische kurze Einleitung des ersten Satzes eine originelle Fortsetzung im fünften Satz, *Allegro con brio*. Die Klavierbegleitung des zweiten Themas (E-Dur) im ersten Satz gewinnt selbständige Bedeutung im zweiten Satz in der Entwicklung des Hauptthemas (fis-Moll), völlig anders in Charakter, Tonart und Bewegung. Das melodische, zur Kulmination gelangende breite Thema, voll innerer Spannung, steht im Kampf mit dem anderen Thema, das zum ersten Mal im Klavierpart auftaucht [8]. Dieses neue Thema erscheint im vierten Teil, *Andante. Maestoso e mesto* [3], wieder, wo das Hauptthema vom Violoncello solo gespielt, im *Tutti* (*appassionato*, h-Moll) höchste Tragik erreicht. Und zum letzten Male erklingt es *piano* am Anfang des Finales in den Streichern (*con sord.*), tief, wie aus dem Schatten der Erinnerung auftauchend, dem ansteigenden *pizzicato* entgegen. Der dritte Satz in Dur, ein brillantes Scherzo im Walzerrhythmus, steht im Kontrast zu den beiden Nachbarsätzen (II und IV). Das dynamische Hauptthema des Finales ruft in seiner stürmischen Entwicklung neue Themen und Episoden hervor, die in Form und Bewegung der Rondo-Sonate gleichen. Die Coda des Finales, *Maestoso*, liegt dem Hauptthema zugrunde und klingt in ihrem langsamen Tempo, im flageolettartigen Verströmen wie ein heiterer Epilog des Quintetts.

*Prof. S. ASLAMASJAN,
Volkskünstler der Armenischen SSR*

Николаю Яковлевичу Мясковскому
To Nikolai Myaskovsky

7

КВИНТЕТ

для фортепиано, двух скрипок,
альта и виолончели.

QUINTET

for Piano, two Violins, Viola and
Violoncello

Ор. 20
(1938 г.)

I

Allegro $d=66$

Евгений ГОЛУБЕВ
Eugene GOLUBEV

Violino I

Violino II

Viola

Violoncello

Piano

Allegro $d=66$

1

1

f

v

solo

pizz.

mf espr.

p

2

solo

mf espr.

p

p

p

c 1742 k

3

mf espr.

p

3

mf espr.

p

4

mf

f

mf espr. arco

p

4

f

c 1742 K

10

5

5

rit.

dim.

6

dim.

rit.

dim.

Molto cantabile $\text{d} = 60$

Musical score page 1742k featuring six staves of music for orchestra. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, and Bassoon. The key signature is A major (three sharps). The tempo is indicated as *Molto cantabile d.=60*. The dynamics include *p*, *p.p.*, *legato sempre*, *cresc.*, and *cresc. poco*. Measure numbers 7 and 8 are marked above the staves. The bassoon part has a prominent role in the lower register throughout the page.

12

Musical score page 12, featuring six staves of music for a multi-instrument ensemble. The score includes various dynamics such as *d.*, *p*, *p cresc.*, *simile*, *m.d.*, *f*, and *f p*. Measure numbers 8 and 9 are indicated in boxes. The music consists of six staves of music for a multi-instrument ensemble, likely strings and woodwind instruments, with various dynamics and performance instructions.

Musical score for orchestra and piano, page 1742, measures 10-11.

Measure 10: The score consists of six staves. The top three staves (Violins I, Violins II, Violas) play eighth-note patterns with dynamic markings: "dim." for the first two measures and "bd." for the third. The bottom three staves (Cello, Double Bass, Piano) provide harmonic support with sustained notes and bass lines. Measure 10 ends with a repeat sign and the number "10" in a box.

Measure 11: The score continues with six staves. The top three staves (Violins I, Violins II, Violas) play eighth-note patterns with dynamics: "bd." for the first measure and "mp" for the second. The bottom three staves (Cello, Double Bass, Piano) provide harmonic support with sustained notes and bass lines.

Measure 12: The score consists of six staves. The top three staves (Violins I, Violins II, Violas) play eighth-note patterns with dynamics: "p" for the first measure, "dim." for the second, and "ppp" for the third. The bottom three staves (Cello, Double Bass, Piano) provide harmonic support with sustained notes and bass lines.

Measure 13: The score consists of six staves. The top three staves (Violins I, Violins II, Violas) play eighth-note patterns with dynamics: "p" for the first measure, "dim." for the second, and "ppp" for the third. The bottom three staves (Cello, Double Bass, Piano) provide harmonic support with sustained notes and bass lines.

11 Tempo I

11

11

Musical score page 11, measures 11-12. The score consists of two staves. The top staff is for the Bassoon, starting with a dynamic of ***ff***. The bottom staff is for the Double Bass. Measure 11 ends with a fermata over the bassoon's note. Measure 12 begins with a bassoon note followed by a sixteenth-note pattern. The double bass staff shows sustained notes with grace notes. Measure 12 ends with a bassoon note.

12

Musical score page 12, measures 12-13. The score consists of five staves. The top staff (treble clef) has a rest. The second staff (Bass clef) has a melodic line with slurs and grace notes. The third staff (Bass clef) has a melodic line with slurs and grace notes. The fourth staff (Bass clef) has a melodic line with slurs and grace notes. The bottom staff (Bass clef) has a melodic line with slurs and grace notes. Measure 12 ends with a double bar line and repeat dots. Measure 13 begins with a bass note followed by a melodic line.

12

Musical score for orchestra, page 10, measures 11-12. The score consists of six staves. Measure 11 starts with a rest in the top staff, followed by eighth-note patterns in the second and third staves. Measure 12 begins with a dynamic *mp* in the first staff, followed by eighth-note patterns in the second and third staves. The fourth staff has a dynamic *pizz.*. The fifth staff has a dynamic *mp* followed by eighth-note patterns. The sixth staff has a dynamic *pizz.*

13

13

14

14

c 1742 k

Musical score page 16, measures 16-17 and measure 15.

The score consists of six staves, each with a different clef (Treble, Bass, Alto, Tenor, Bass, Bass) and key signature. Measure 16 starts with a treble clef staff in B-flat major. Measure 17 continues with a treble clef staff in B-flat major. Measure 15 starts with a bass clef staff in G major. The music includes various dynamics such as *ff*, *sf*, *ff*, *ff*, *ff*, *dim.*, and *dim.*. Measure 15 is marked with a box containing the number 15.

Musical score page 18, featuring six systems of music for multiple voices and piano. The score includes six staves: soprano, alto, tenor, bass, and two staves for the piano. The key signature changes frequently, with sections in G major, F# major, E major, D major, C major, and B major. The time signature is mostly common time. The score includes dynamic markings such as *p.*, *pp.*, *b.p.*, *cresc.*, and *simile*. Measure numbers 18 and 19 are indicated in boxes above the staff. The piano part features bass and treble clef staves with various notes and rests. The vocal parts have melodic lines with slurs and grace notes. The overall style is complex and expressive, typical of late 19th-century choral music.

allarg.

Musical score page 19, measures 1-8. The score consists of six staves. Measures 1-4 are dynamic *ff*, tempo *allarg.*. Measure 5 begins with a dynamic *ff*, followed by *sf*. Measures 6-8 are dynamic *f*. Measure 9 is dynamic *f*, tempo *Risoluto*.

19 Risoluto

ff allarg.

Musical score page 19, measures 9-16. The score consists of six staves. Measures 9-16 continue the dynamic *f* and tempo *Risoluto*. The music features sustained notes and eighth-note patterns.

19 Risoluto

A page from a musical score featuring six staves of music. The top two staves are in treble clef, the middle two are in bass clef, and the bottom two are also in bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure numbers 20, 13, and 20 are visible in boxes. Dynamic markings include 'v' (velocity), 'b' (bass), 'f' (fortissimo), and 'ff' (fortississimo). A performance instruction 'f legato' is present in the fourth staff. The score consists of six systems of music, each with four measures.

Musical score for measures 21-25, featuring six staves of music for multiple instruments. The score includes parts for strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon), and brass (Trumpet, Trombone). The key signature changes between measures, starting with two sharps and ending with one sharp. Measure 21 begins with a forte dynamic. Measures 22-24 show various melodic lines and harmonic progressions. Measure 25 concludes the section.

21 Tempo I

Musical score for measures 26-27, continuing from the previous section. The instrumentation remains the same: Violin I, Violin II, Cello, Double Bass, Oboe, Clarinet, Bassoon, Trumpet, and Trombone. The key signature changes to one flat. Measure 26 starts with a forte dynamic. Measure 27 follows, maintaining the tempo and instrumentation.

21 Tempo I

Musical score for measures 28-29, continuing from the previous section. The instrumentation remains the same: Violin I, Violin II, Cello, Double Bass, Oboe, Clarinet, Bassoon, Trumpet, and Trombone. The key signature changes to one flat. Measure 28 starts with a forte dynamic. Measure 29 follows, maintaining the tempo and instrumentation.

22

Musical score for orchestra and piano, page 1742, measures 21-22.

The score consists of six staves:

- Violin 1 (top staff): Starts with a rest, followed by eighth-note pairs (B, A), (G, F#), (E, D), (C, B), (A, G#), (F, E).
- Violin 2: Eighth-note pairs (D, C), (B, A), (G, F#), (E, D), (C, B), (A, G#).
- Cello: Eighth-note pairs (E, D), (C, B), (A, G#), (F, E).
- Bassoon: Eighth-note pairs (B, A), (G, F#), (E, D), (C, B), (A, G#).
- Piano (right hand): Eighth-note pairs (B, A), (G, F#), (E, D), (C, B), (A, G#).
- Piano (left hand): Eighth-note pairs (D, C), (B, A), (G, F#), (E, D), (C, B), (A, G#).

Measure 21 (measures 21-22):

- Violin 1: Crescendo.
- Violin 2: Crescendo.
- Cello: Crescendo.
- Bassoon: Crescendo.
- Piano (right hand): *mf*.
- Piano (left hand): *mf*.

Measure 22:

- Violin 1: *f*.
- Violin 2: *f*.
- Cello: *f*.
- Bassoon: *f*.
- Piano (right hand): *f*.
- Piano (left hand): *f*.

c 1742 k

23

pizz.

*mp espr.**mp*

pizz.

23

*mp**mp espr.*

arco

pizz.

24

arco

espr.

arco

pizz.

espr.

arco

24

pizz.

arco

pizz.

arco

cresc.

25

mf espr.

mp

pizz.

p

mp

mf espr.

mp

mp

mp

mp

simile

mf espr.

mp

mp

mp

mp

cresc.

c 1742 K

25

Musical score page 25, measures 26-27. The score consists of six staves. Measure 26 starts with a dynamic *f* (fortissimo) and *espr.* (expressive). The second staff begins with *mp* (mezzo-forte). Measures 26 and 27 conclude with a dynamic *f*. Measure 27 begins with *f* and ends with *f*.

26

Musical score page 26, featuring six staves of music. The score includes dynamics such as *dim.*, *p*, *dolce*, *legato*, and *sempre*. Measure 26 ends with a repeat sign and a brace. Measure 27 begins with a bassoon solo. Measure 28 starts with a dynamic of *p* at tempo *d=60*.

Measure 26 (cont'd): *dim.*, *dim.*, *dim.*

Measure 27: Bassoon solo.

Measure 28: *p dolce*, *p dolce*, *p dolce*, *p dolce*, *d=60*

Measure 29: *p legato*

Measure 30: *sempre*

c 1742 k

29

*v poco a poco cresc.**poco a poco cresc.**poco a poco cresc.*

29

*poco a poco cresc.**v**sempre*

30

*mp cresc.**mp cresc.**mp cresc.*30 *mp cresc.**mp cresc.*

v.

8.

31

v.

v.

v.

v.

v.

v.

v.

8.

31

sempre legato

8

29

32

dim. poco

dim. poco

dim. poco

dim. poco

32

dim.

33

33

34 Allegro vivace ed accelerando

34 pp Allegro vivace ed accelerando

35 ppp legatissimo sempre, cresc.

mp cresc.

mp cresc.

35

35

ff

p

8.

II

Andante $d=60-66$

$d=60-66$

p

con sord.

pizz.

$d=60-66$

p

c 1742 K

1

sul D

espr., dolce

f f

pp

2ed. *sempre* *p* *pp*

pizz.

mp

mp

con sord. arco

mp

p dolce

mp

mp *espr.*

semper legato

3

3

4 arc v

arcop

p

cresc. poco

cresc. poco
senza sord.

senza sord.

4

Red.

Red.

c 1742 k

Red.

Red.

Musical score page 36, measures 8-15. The score consists of eight staves (string quartet) and includes dynamic markings such as *mf*, *dim.*, *cresc.*, and *m.s.*. Measure 8 starts with eighth-note patterns. Measures 9-10 show more complex rhythmic patterns with sixteenth notes and eighth-note pairs. Measure 11 begins with a dynamic *cresc.* followed by *m.s.*. Measure 12 continues with eighth-note patterns. Measure 13 shows a dynamic *m.s.*. Measure 14 begins with a dynamic *m.s.*. Measure 15 concludes with a dynamic *m.s.*.

A page of musical notation for orchestra, featuring six staves of music. The notation includes various dynamics like *f*, *p*, and *v*, and performance markings like slurs and grace notes. Measure numbers 7 and 8 are indicated above the staves. The page is numbered 37 in the top right corner.

8

f

mf

f pesante

mp

f dim. poco

f dim. poco

f dim. poco pizz.

mp dim. poco

pizz.

espr. arco

p

10

c 1742 K

11

11

p
arco
pizz.

12

dim.
p
p8 varco

13

dim.
(pizz.)

40

8

14

14

15

c 1742 K

Musical score page 41, system 16. The score consists of eight staves, each with a different key signature and dynamic markings. The top staff has a key signature of four sharps and includes dynamics like b_2 , hp , p , and v . The second staff has a key signature of three sharps and includes b_2 , hp , p , and v . The third staff has a key signature of two sharps and includes b_2 , hp , p , and v . The fourth staff has a key signature of one sharp and includes b_2 , hp , p , and v . The fifth staff has a key signature of no sharps or flats and includes b_2 , hp , p , and v . The sixth staff has a key signature of one sharp and includes b_2 , hp , p , and v . The seventh staff has a key signature of two sharps and includes b_2 , hp , p , and v . The eighth staff has a key signature of three sharps and includes b_2 , hp , p , and v . The score is divided into measures by vertical bar lines.

Musical score page 42, measures 17-21. The score consists of six staves, each with a treble clef and a key signature of four sharps. Measure 17 begins with a dynamic of *cresc.* followed by a forte dynamic. Measure 18 continues with a dynamic of *cresc.* Measure 19 begins with a dynamic of *cresc.* Measure 20 begins with a dynamic of *cresc.* Measure 21 begins with a dynamic of *f*. Measures 17-21 feature various musical markings such as grace notes, slurs, and dynamic changes (e.g., *b2.*, *p.*, *f*, *dim.*). The score concludes with a tempo marking of *c. 1742 K*.

18

18

mf cresc. poco

18

mf cresc. poco

19

p

ff

ff

ff

19

ff

ff

ff

c 1742 k

8.

[20]

8.

[20]

dim.
latm.
dim.
dim.
dim.

pizz.

ps. 8.

8.

bd. d. d. d.

c 1742 K

21

21

mp

mp arco

mp

sempre legato

22

22

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

22

cresc.

f

f

f

f

f

f

46

23

III

Allegro $d=80-84$
pizz.

Allegro $d=84-80$

1

1

Musical score for orchestra, page 47, featuring six staves of music. The score includes various instruments such as strings, woodwinds, and brass. The music is divided into measures by vertical bar lines and grouped by measure numbers (2, 3, 4) enclosed in boxes above the staves. Performance instructions include dynamic markings like *pizz.*, *f*, *sf*, *mp*, *mf*, and *ped.* (pedal). The score also includes slurs, grace notes, and other typical musical notation elements.

c 1742 k

Handwritten musical score for two staves, measures 48-8.

The score consists of two staves, each with four systems of music. Measure numbers 48, 5, 6, and 8 are indicated above the staves. Measure 48 starts with a treble clef, common time, and a key signature of one sharp. Measure 5 begins with a bass clef, common time, and a key signature of one sharp. Measure 6 begins with a treble clef, common time, and a key signature of one sharp. Measure 8 begins with a treble clef, common time, and a key signature of one sharp.

Measure 48: Treble clef, common time, one sharp. Bass clef, common time, one sharp.

Measure 5: Treble clef, common time, one sharp. Bass clef, common time, one sharp.

Measure 6: Treble clef, common time, one sharp. Bass clef, common time, one sharp.

Measure 8: Treble clef, common time, one sharp. Bass clef, common time, one sharp.

7 arco
 pizz.
 arco
 pizz.
 arco
 mf arco
 pizz.
 8
 p
 f
 mp
 f
 arco
 arco
 f
 farco
 farco
 8
 mp
 f
 9
 pizz.
 mp
 mf espr.
 mf espr.
 9
 mp

4. Голубев

c 1742 к

A page from a musical score featuring six staves of music for orchestra. The staves include various instruments such as strings, woodwinds, and brass. The key signature changes between measures, including sections in B major, A major, and G major. Measure numbers 10 and 11 are indicated at the top right of the page. Various performance instructions are present, including dynamic markings like f (fortissimo), mf (mezzo-forte), and cresc., and bowing directions like pizz. (pizzicato) and arco. Measure 10 begins with a forte dynamic (f) and includes a crescendo instruction (cresc.). Measure 11 begins with a mezzo-forte dynamic (mf) and includes a crescendo instruction (cresc.). Measure 11 concludes with a dynamic marking of p (pianissimo).

Musical score page 51, featuring four systems of music for string instruments. The score includes multiple staves for violins, violas, cellos, and double basses. The instrumentation is as follows:

- Violin 1 (Top Staff):** Playing pizzicato (pizz.) throughout.
- Violin 2 (Second Staff):** Playing pizzicato (pizz.) throughout.
- Viola (Third Staff):** Playing arco (arco) throughout.
- Cello (Fourth Staff):** Playing arco (arco) throughout.
- Double Bass (Bottom Staff):** Playing pizzicato (pizz.) throughout.

Performance instructions include dynamics such as *f*, *f* (with a crescendo bracket), *mf dolce*, *dim. arco*, *dim.*, *mf*, *f*, *p*, and *dim.*. Measure numbers 12 are indicated in boxes above the staves. The score concludes with a measure number 8.

13

13

14

cresc.

cresc.

cresc.

cresc.

f

14

p

cresc.

ff

#G.

15

15

dim.

p.

con sord.
arco

mp

con sord.
arco

mp

16

dolce

mp *legato*

16

17

cresc.

f

17

cresc.

f

18

Musical score page 54, measures 18-19. The score consists of five staves. Measures 18 and 19 show various dynamics including *p*, *ff*, and *pp*. Measure 19 includes dynamic markings "dim." and "pp".

18

Musical score page 54, measure 18. The score consists of five staves. Measure 18 shows various dynamics including *p*, *ff*, and *pp*. Measure 19 begins with a dynamic marking "dim."

19

Musical score page 54, measure 19. The score consists of five staves. Measure 19 shows various dynamics including *p*, *ff*, and *pp*. Measure 19 includes dynamic markings "dim." and "pp".

19

cresc.

Musical score page 54, measure 19. The score consists of five staves. Measure 19 shows various dynamics including *p*, *ff*, and *pp*. Measure 19 includes dynamic markings "dim." and "pp".

20

Musical score page 54, measure 20. The score consists of five staves. Measure 20 shows various dynamics including *p*, *ff*, and *pp*. Measure 20 includes dynamic markings "dim." and "pp".

20

Musical score page 54, measure 20. The score consists of five staves. Measure 20 shows various dynamics including *p*, *ff*, and *pp*. Measure 20 includes dynamic markings "dim." and "pp".

Musical score page 55, featuring six staves of music. The score includes dynamic markings such as *p*, *mf*, *v*, *f*, *bd.*, *arco*, and *con sord.*. Measure numbers 21 and 22 are indicated. The score consists of six staves, likely for a string quartet or similar ensemble. The music is written in common time, with various key signatures (G major, A major, D major, E major, B major, F# major) and includes rests and grace notes.

21

22

c 1742 K

Musical score page 56, measures 23-23. The score consists of six staves. Measures 23 and 23 show various dynamics and articulations like *p*, *b.p.*, *mp*, *s.*, and *d.*. Measure 23 ends with a repeat sign and a bass clef change.

23

23

24

pizz.

Musical score page 56, measures 24-24. The score shows six staves. Measures 24 and 24 feature pizzicato notation (indicated by *pizz.*) and various dynamics including *p v*, *p*, *b.p.*, and *pizz. b.p.*

24

Musical score page 56, measures 24-25. The score shows six staves. Measure 24 continues with pizzicato and dynamics. Measure 25 begins with a dynamic *p* and a melodic line starting with *mf*.

senza sord. arco

25

Musical score page 56, measures 25-25. The score shows six staves. Measure 25 continues with *mp* and *senza sord. arco*. Measure 25 concludes with *pp* and *senza sord.*

25

Musical score page 56, measures 25-25. The score shows six staves. Measure 25 begins with a melodic line and ends with a dynamic *p*. The page number *c 1742 K* is at the bottom.

Musical score for orchestra, page 57, measures 26-27.

The score consists of six staves:

- Measure 26 (Measures 26-27):**
 - Violin 1: Arco, dynamic *pp*.
 - Violin 2: Arco, dynamic *pp*, instruction *senza sord.*
 - Cello: Arco, dynamic *pp*.
 - Bassoon: Dynamic *pp*.
 - Double Bass: Dynamic *pp*.
 - Percussion: Dynamic *pp*.
- Measure 27 (Measures 26-27):**
 - Violin 1: Arco, dynamic *pp*.
 - Violin 2: Arco, dynamic *pp*.
 - Cello: Arco, dynamic *pp*.
 - Bassoon: Arco, dynamic *pp*.
 - Double Bass: Arco, dynamic *pp*.
 - Percussion: Arco, dynamic *pp*.

Measure 27 concludes with a dynamic instruction *cresc.*

Measure 28 begins with a dynamic *f*. The score includes a tempo marking *c 1742 K*.

27

27

f

mp

mf *espr.*

mf *espr.*

mp

mf *v* *espr.*

mp

mf *espr.*

mf *v* *espr.*

mp

mf *espr.*

mf *espr.*

mp

mf *v* *espr.*

mf *v* *espr.*

mp

mf *v* *espr.*

mf *v* *espr.*

mp

mf *espr.*

mf *espr.*

mf *espr.*

mf *espr.*

f

mf

f

mf *espr.*

8-

29

pizz. f b.p.

pizz. b.p. arco b.p. pizz.

b.p. pizz. b.p. arco b.p. pizz.

29 8 -

(legato)

c 1742 K

30

arco
arco
pizz.
arco
arco
pizz.

30

d.
d.s.
d.s.

31

pizz.
pizz.
pizz.

31

f
semper

32

Musical score page 61, system 32. The score consists of five staves. The first three staves are in common time, with dynamics *p* and *mf*. The fourth staff begins with a sharp symbol and a dynamic *dim.* The fifth staff ends with a sharp symbol.

32

Continuation of musical score page 61, system 32. The score continues with five staves. The first staff has a dynamic *mp*. The second staff has a sharp symbol. The third staff has a dynamic *mp*. The fourth staff has a sharp symbol. The fifth staff ends with a sharp symbol.

Continuation of musical score page 61, system 32. The score continues with five staves. The first staff has a dynamic *arco*. The second staff has a dynamic *mp*. The third staff has a dynamic *mp*. The fourth staff has a dynamic *mp*. The fifth staff ends with a sharp symbol.

Continuation of musical score page 61, system 32. The score continues with five staves. The first staff has a dynamic *mp*. The second staff has a dynamic *mp*. The third staff has a dynamic *mp*. The fourth staff has a dynamic *legato*. The fifth staff ends with a sharp symbol.

33

Continuation of musical score page 61, system 33. The score continues with five staves. The first staff has a dynamic *v*. The second staff has a dynamic *v*. The third staff has a dynamic *v*. The fourth staff has a dynamic *v*. The fifth staff ends with a sharp symbol.

33

Continuation of musical score page 61, system 33. The score continues with five staves. The first staff has a dynamic *v*. The second staff has a dynamic *v*. The third staff has a dynamic *v*. The fourth staff has a dynamic *v*. The fifth staff ends with a sharp symbol.

Musical score for string quartet (Violin 1, Violin 2, Viola, Cello) in 2/4 time. The score consists of five systems of music.

Measure 33: Violin 1 plays eighth-note pairs. Violin 2 and Viola play eighth-note pairs. Cello plays eighth-note pairs. Measure 34 begins with a dynamic of $\frac{3}{4}$.

Measure 34: Violin 1 plays eighth-note pairs. Violin 2 and Viola play eighth-note pairs. Cello plays eighth-note pairs. Measure 35 begins with a dynamic of $\frac{3}{4}$.

Measure 35: Violin 1 and Violin 2 play eighth-note pairs. Viola and Cello play eighth-note pairs. The strings play pizzicato (pizz.) in measures 34 and 35.

35

rit.

63

35

arco
arco *p*
p

rit.

35

rit.

Andante a tempo pizz.
pizz.
pizz.
pizz.

Andante a tempo f
f

IV

Andante. Maestoso e mesto $\text{♩} = 52-54$

con sord. arco espr.

mp

c 1742 k

8

64

1

con sord. arco

1

2

con sord.

con sord. pizz.

pizz.

(con sord.)

mp arco

2

c 1742 K

Musical score page 65, measures 1-4. The score consists of six staves. Measures 1-3 show various melodic lines with dynamic markings "cresc." appearing three times. Measure 4 shows a continuation of the melodic lines.

Musical score page 65, measures 5-8. The score consists of six staves. Measures 5-7 are mostly blank. Measure 8 shows a melodic line with a dynamic marking "arco".

Musical score page 65, measures 9-12. The score consists of six staves. Measures 9-11 are mostly blank. Measure 12 shows a melodic line with a dynamic marking "f" (fortissimo).

Musical score page 65, measures 13-16. The score consists of six staves. Measures 13-15 are mostly blank. Measure 16 shows a melodic line with a dynamic marking "f" (fortissimo).

Musical score page 65, measures 17-20. The score consists of six staves. Measures 17-19 show melodic lines with dynamic markings "f appassionato" and "lento". Measure 20 shows a melodic line with a dynamic marking "f" (fortissimo).

Musical score page 66, featuring six staves of music for orchestra. The score includes parts for strings (Violin I, Violin II, Viola, Cello), woodwinds (Oboe, Bassoon), and brass (Trombones). The key signature is mostly F major (one sharp) with some changes. Measure 66 begins with a dynamic of *p* followed by *cresc.* The score includes several dynamic markings: *senza sord.*, *f*, and *f* again. Measure 67 starts with *senza sord.* and *f*. Measure 68 features a dynamic of *f* and a measure number 8 above the staff. Measure 69 contains a measure number 4 in a box. Measure 70 contains a measure number 4 in a box. The score concludes with a copyright notice: "c 1742 K".

67

dim.

dim.

dim.

dim.

5

p

pp

con sord.

pp

con sord.

pp

5

p

pp

con Ped.

sempre

p

c 1742 K

A page from a musical score containing ten staves of music. The staves are arranged in two columns of five. The top row consists of treble clef staves, while the bottom row consists of bass clef staves. The music is in common time and includes various dynamic markings such as *p*, *sf*, *m.d.*, and *bs.*. Measure numbers 6 and 6 are visible in the lower right section. The score is written in black ink on white paper.

Musical score pages 69-70. The score consists of four staves:

- Staff 1 (Top):** Treble clef, key signature of one sharp (F#), dynamic *pp*. Includes markings: *sola*, *espr. dolce*, *senza sord. V*, and *dolce*.
- Staff 2:** Bass clef, key signature of one sharp (F#), dynamic *ppp*.
- Staff 3:** Bass clef, key signature of one sharp (F#), dynamic *p*, *senza sord.*
- Staff 4:** Bass clef, key signature of one sharp (F#), dynamic *p*.

Musical score page 71. The score consists of four staves:

- Staff 1 (Top):** Treble clef, key signature of one sharp (F#), dynamic *p*, *cresc. molto*.
- Staff 2:** Bass clef, key signature of one sharp (F#), dynamic *p*, *cresc. molto*.
- Staff 3:** Bass clef, key signature of one sharp (F#), dynamic *p*, *cresc. molto*.
- Staff 4:** Bass clef, key signature of one sharp (F#), dynamic *p*, *cresc. molto*.

Musical score page 70, featuring ten staves of music. The score includes parts for strings (Violin I, Violin II, Viola, Cello) and double bass. The key signature is mostly A major (three sharps), with some changes in the bassoon and double bass parts. The tempo is indicated by a metronome mark of 1742 K.

The score consists of ten staves, divided into two systems:

- System 1 (Measures 70-77):** The first seven staves. The violins play eighth-note patterns. The bassoon and double bass provide harmonic support. Measure 70 ends with a dynamic of ***ff appassionato***. Measures 71-77 continue with ***ff appassionato***, ***appassionato***, and ***m.d. appassionato*** dynamics. The bassoon and double bass play sustained notes or simple chords.
- System 2 (Measures 78-85):** The last eight staves. The violins play eighth-note patterns. The bassoon and double bass provide harmonic support. Measures 78-85 feature dynamics of **poco dim.** repeated three times, followed by a dynamic of **poco dim.** in measure 85.

Measure numbers 78 and 85 are enclosed in boxes. Measure 85 concludes with a dynamic of **poco dim.**

71

V

Moderato assai $d=56-60$

con sord.

$d=60-56$

c 1742 K

72

1

1

p *legato*

2 *sempre* *senza sord.*

senza sord.

senza sord.

senza sord.

2

Allegro con brio $\text{d} = 80$

pizz.

f *pizz.*

f *pizz.*

f *pizz.*

Allegro con brio $\text{d} = 80$

f

Musical score for two staves. Measure 3 starts with eighth-note patterns. Measure 4 begins with a bass line featuring eighth-note pairs and sixteenth-note patterns.

Continuation of the musical score. Measure 4 shows a transition with eighth-note patterns. Measure 5 begins with a bass line featuring eighth-note pairs and sixteenth-note patterns, followed by a dynamic marking *mp*.

Continuation of the musical score. Measure 5 shows a transition with eighth-note patterns. Measure 6 begins with a bass line featuring eighth-note pairs and sixteenth-note patterns, followed by a dynamic marking *f*.

Musical score for orchestra and piano, page 74, measures 5-6. The score consists of ten staves. Measures 5 begin with woodwind entries (clarinet, bassoon) and continue with brass and strings. Measure 5 ends with a dynamic change and a forte section starting at measure 6. Measure 6 features prominent piano pizzicato and strong brass entries. Measure 5 includes dynamic markings *mf*, *mp*, *p*, *f*, *ff*, and *pizz.*. Measure 6 includes dynamic markings *ff*, *pizz.*, *ff*, *pizz.*, *ff*, *pizz.*, *ff*, and *pizz.*. Measure 5 has a tempo marking *tr* (trill). Measure 6 has a tempo marking *tr*.

Musical score for orchestra, measures 7-8. The score consists of six staves. Measure 7 starts with a dynamic of *dim.* followed by *p*. Measure 8 begins with *dim.* followed by *p*. The bassoon staff has a prominent eighth-note pattern. Measure 8 ends with a dynamic of *p*.

Musical score for orchestra, measures 8-9. Measure 8 starts with *arco* and *p*. The bassoon staff has a dynamic of *p arco tr.* Measure 9 begins with *p* and *d.* The bassoon staff has a dynamic of *p d. d.*

Musical score for orchestra, measures 9-10. Measure 9 starts with *p* and *d.* The bassoon staff has a dynamic of *p d. d.* Measure 10 begins with *p* and *d.* The bassoon staff has a dynamic of *p d. d.*

9

Musical score page 76, measures 8-9. The score consists of five staves. Measures 8 and 9 show various note heads and stems. Measure 9 includes dynamic markings like *pizz.*, *arco*, *v.*, *mp*, *mf*, and *f*. Measure 10 begins with a dynamic *p*.

Musical score page 76, measure 10. The score continues with five staves. Measure 10 concludes with a dynamic *p*.

Musical score page 76, measure 11. The score continues with five staves. Measure 11 concludes with a dynamic *p*.

Musical score page 76, measure 12. The score continues with five staves. Measure 12 concludes with a dynamic *p*.

Musical score page 76, measure 13. The score continues with five staves. Measure 13 concludes with a dynamic *p*.

10

Musical score page 76, measure 14. The score continues with five staves. Measure 14 concludes with a dynamic *p*.

Musical score page 77, featuring six staves of music. The score includes dynamic markings such as *v.*, *mp*, *p*, *pizz.*, *Parco.*, *arco*, *f*, *mf*, *mp*, and *mf*. Performance instructions like slurs, grace notes, and bowing are also present. Measure numbers 11 and 12 are indicated in boxes.

11 *v.*

11 *pizz.*

12 *arco*

12 *f*

12 *mf*

12 *mp*

12 *mf*

12 *mp*

12 *mp*

c 1742 K

pizz.

Musical score for strings, page 78, containing six systems of music. The score uses six staves, each with a different clef (G, F, C, bass, bass, bass). The key signature varies by staff, with some having sharps and others flats. The time signature is common time throughout. The score includes dynamic markings such as *f*, *mf*, and *p*. Bowing is indicated by vertical strokes and arcs above or below the notes. Pizzicato is marked with 'pizz.' and 'pizz.'. Performance instructions like 'arco' are also present. Measure numbers 13 and 14 are boxed in the middle section. The bottom staff concludes with a tempo marking 'c 1742 K'.

arco

14

f

f pizz.

f 14

f p. p.

v v

p. p.

p. p.

pizz.

p.

c 1742 K

15

15

mf arco

mf arco

pizz.

f

mp

p.

arco

arco

p.

p.

16

ff

ff

f

ff

arcò

16

mf

ff

p.

p.

Musical score page 81, featuring six staves of music. The score includes parts for Violin 1, Violin 2, Viola, Cello, Double Bass, and Bassoon. Measure 17 begins with a dynamic of p and continues with pp . Measure 18 begins with p and continues with pp . Various dynamics and performance instructions like "dim.", "v", "bd.", and "8" are present. Measure numbers 17 and 18 are indicated in boxes above the staves.

82

Musical score page 82. The score consists of six staves. The top four staves feature sustained notes (dotted or solid) with grace notes. The bottom two staves show eighth-note patterns. Measure numbers 82 and 83 are indicated above the staves.

19

Musical score page 19. The score consists of six staves. Measures 19 and 20 are labeled. Dynamics *mp dolce* are marked in several measures. Measure numbers 19 and 20 are indicated above the staves.

19

Musical score page 19 (continued). The score consists of six staves. Measures 19 and 20 are labeled. Measure numbers 19 and 20 are indicated above the staves.

v

pizz.

Musical score page 19 (continued). The score consists of six staves. Measures 19 and 20 are labeled. Pizzicato markings (v, pizz.) are present. Measure numbers 19 and 20 are indicated above the staves.

8-

Musical score page 19 (continued). The score consists of six staves. Measures 19 and 20 are labeled. Dynamics *p* and pizz. are marked. Measure numbers 19 and 20 are indicated above the staves.

83

20

arco

mf dolce

mf dolce

mf dolce

mf dolce

208

mp

21

21

f

f

f

f

c 1742 K

84

22

f cresc.

f cresc.

pizz.

f cresc.

8

22

f cresc.

ff appassionato

23

23

Musical score page 85, featuring two systems of music. The top system (measures 24-25) consists of five staves. Measure 24 starts with a treble clef staff, followed by bass, alto, tenor, and bass staves. Measure 25 begins with a treble clef staff. Measure 24 includes dynamic markings *f*, *v*, *f*, and *f*. Measure 25 includes dynamic markings *ff*, *ff arco*, *v*, *dim.*, *dim.*, *dim.*, and *dim.*. The bottom system (measures 24-25) also consists of five staves, continuing from the top system. Measure 24 includes a bass clef staff, followed by treble, alto, tenor, and bass staves. Measure 25 includes a bass clef staff. Both systems feature various note heads, stems, and bar lines, with some notes having horizontal dashes or dots indicating specific performance techniques.

Musical score for measures 86 through 26. The score consists of six staves for different instruments. Measure 86 starts with a forte dynamic. Measures 26 and 27 follow, with measure 26 starting with a piano dynamic.

26

Musical score for measures 26 through 27. The score continues with six staves. Measure 26 concludes with a piano dynamic. Measure 27 begins with a forte dynamic and includes several crescendo markings labeled "cresc. poco".

27

Musical score for measure 27. The score continues with six staves. The dynamic changes from forte to piano. The bassoon staff has a "semper legato" instruction at the end of the measure.

semper legato

Musical score page 87, measures 27-28. The score consists of six staves. Measures 27 and 28 show various dynamics like f, p, #p, and hp. Measure 28 ends with a forte dynamic (f) followed by a repeat sign.

28

Musical score page 87, measure 29. The score consists of six staves. The dynamic changes to ff at the beginning of the measure.

29

Musical score page 87, measure 30. The score consists of six staves. Dynamics include ff, pp, and various grace notes. The measure ends with a dynamic of ff.

29

Musical score page 87, measure 31. The score consists of six staves. Dynamics include ff, pp, and various grace notes. The measure ends with a dynamic of ff.

Musical score page 87, measure 32. The score consists of six staves. Dynamics include ff, pp, and various grace notes. The measure ends with a dynamic of ff.

30

30

31

31

32 rit.

32 rit.

a tempo

*a punta d'arco**p*

a tempo

33

*a punta d'arco**sempre pp**pp sempre**pp sempre
pizz.**pp sempre*

33

34

34

35

35

pizz.

tress.

cresc.

cresc.

pp cresc.

arco

36

mf

mf

mf arco

36

mf

Musical score for orchestra and piano, page 1742 k. The score consists of six systems of music. The top system features six staves: two violins, two violas, cello/bass, and two cellos. The second system starts with a bassoon entry. The third system includes dynamic markings "simile" and "simile". The fourth system continues with dynamic markings "simile". The fifth system is labeled "37". The sixth system is also labeled "37". The piano part is located at the bottom of each system, indicated by a brace and a treble clef.

38

38

39

40

c 1742 k

pizz.

arco

f
pizz.

40

93

f

40

v sub. pp

pizz.

cresc.

cresc.

cresc.

sub. pp cresc.

arco

94

[41]

[41]

[41]

[42]

[42]

c 1742 k

arco

95

arco

arco *b*

arco

43

43

cresc.

cresc.

cresc.

cresc.

cresc.

Musical score page 96, measures 44 and 45.

Measure 44: The score consists of five staves. The top two staves begin with a dynamic of ***ff***. The bassoon staff has a dynamic of ***ff***. The bottom two staves begin with a dynamic of ***ff***. Measures 44 end with a repeat sign and a brace indicating a section of four measures.

Measure 45: The first measure begins with a dynamic of ***p dolce***. The second measure begins with a dynamic of ***p dolce***. The third measure begins with a dynamic of ***p dolce***. The fourth measure begins with a dynamic of ***p dolce***. The fifth measure begins with a dynamic of ***p dolce***.

Musical score for orchestra and piano, featuring five systems of music. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, and Piano. The key signature is mostly A major (three sharps) with some changes. Measure numbers 46 and 47 are indicated in boxes. Measure 46 starts with a dynamic *v*. Measure 47 starts with a dynamic *p*.

Measure 46:

- Violin I: Notes at 8th note of 1st measure, 1st note of 2nd measure.
- Violin II: Notes at 2nd note of 1st measure, 2nd note of 2nd measure.
- Viola: Notes at 3rd note of 1st measure, 3rd note of 2nd measure.
- Cello: Notes at 4th note of 1st measure, 4th note of 2nd measure.
- Double Bass: Notes at 5th note of 1st measure, 5th note of 2nd measure.
- Piano: Notes at 6th note of 1st measure, 6th note of 2nd measure.

Measure 47:

- Violin I: Notes at 1st note of 1st measure, 1st note of 2nd measure.
- Violin II: Notes at 2nd note of 1st measure, 2nd note of 2nd measure.
- Viola: Notes at 3rd note of 1st measure, 3rd note of 2nd measure.
- Cello: Notes at 4th note of 1st measure, 4th note of 2nd measure.
- Double Bass: Notes at 5th note of 1st measure, 5th note of 2nd measure.
- Piano: Notes at 6th note of 1st measure, 6th note of 2nd measure.

Measure 48:

- Violin I: Notes at 1st note of 1st measure, 1st note of 2nd measure.
- Violin II: Notes at 2nd note of 1st measure, 2nd note of 2nd measure.
- Viola: Notes at 3rd note of 1st measure, 3rd note of 2nd measure.
- Cello: Notes at 4th note of 1st measure, 4th note of 2nd measure.
- Double Bass: Notes at 5th note of 1st measure, 5th note of 2nd measure.
- Piano: Notes at 6th note of 1st measure, 6th note of 2nd measure.

Measure 49:

- Violin I: Notes at 1st note of 1st measure, 1st note of 2nd measure.
- Violin II: Notes at 2nd note of 1st measure, 2nd note of 2nd measure.
- Viola: Notes at 3rd note of 1st measure, 3rd note of 2nd measure.
- Cello: Notes at 4th note of 1st measure, 4th note of 2nd measure.
- Double Bass: Notes at 5th note of 1st measure, 5th note of 2nd measure.
- Piano: Notes at 6th note of 1st measure, 6th note of 2nd measure.

Measure 50:

- Violin I: Notes at 1st note of 1st measure, 1st note of 2nd measure.
- Violin II: Notes at 2nd note of 1st measure, 2nd note of 2nd measure.
- Viola: Notes at 3rd note of 1st measure, 3rd note of 2nd measure.
- Cello: Notes at 4th note of 1st measure, 4th note of 2nd measure.
- Double Bass: Notes at 5th note of 1st measure, 5th note of 2nd measure.
- Piano: Notes at 6th note of 1st measure, 6th note of 2nd measure.

v 48

accel.

paccel.

p legato sempre

48

49

cresc. molto

cresc. molto

cresc. molto

cresc. molto

49

cresc. molto

50

50

c 1742 K

51

51

52

52

100

53

ff *b2.*

53

ff legato

ff *b2.*

54

54

55

55

101

56

v. *p.* *v.* *p.*

allarg. *allarg.* *allarg.* *allarg.*

56

ff *sf*

v. *p.* *v.* *p.* *v.* *p.* *v.* *p.* *v.* *p.* *v.* *p.* *v.* *p.*

allarg.

Coda. Maestoso $d=50$

57

mf *mf*

57

mf *legato sempre*

mf *mf*

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

c 1742 k

58

ff

f

58

59

ff

ff

59

ff

*mf poco dim.**mf poco dim.**mf poco dim.**pizz.**mf poco dim.**mf poco dim.*

60

p.

f.

mp

mp

mp

f.

mp

mp

61

morendo

morendo

morendo

morendo

arco

morendo

p

8 -

Reo.

²Violino I

Николаю Яковлевичу Мясковскому

To Nikolai Myaskovsky

КВИНТЕТ

для фортепиано, двух скрипок,
альта и виолончели

Редакция Р. Давидяна
Edited by R. Davidyan

Allegro $d=66$

Ор. 20
(1938 г.)

QUINTET

for Piano, two Violins, Viola and
Violoncello

Евгений ГОЛУБЕВ
Eugene GOLUBEV

I

1

2

3

4

5

Violino I

3

Violino I

3

6 5 *d=60 Molto cantabile*

6 5 *p*

7

cresc.

8 *p cresc.*

9 *f*

10 *dim.*

11 *Tempo I* *p* *ff* *c 1742 к*

12 *dim.* *ppp* **6** **2**

Violino I

mp

V-noll

13

14

15

dim.

16 *d.=60*

p ritard. poco

pp dolce

17

mp

simile

18

cresc.

c 1742 K

Violino I

allarg.

5

Violin I part, page 5, measures 19-22. The music is in common time. Measure 19 starts with a dynamic *ff*. Measure 20 begins with a dynamic *f*. Measure 21 starts with a dynamic *f*. Measure 22 starts with a dynamic *p* and includes a crescendo instruction. Measure 23 begins with a dynamic *cresc.*

19 Risoluto *ff*

20

21 Tempo I *f*

22 *p* cresc.

23 1

Violino I

23 *mp espress.*

pizz.

arco

espress.

24 *arco*

pizz.

espress.

arco

1

25 *mf espress.*

mp

mf espress.

mp

f espress.

26 *f*

1

27

f

28 *d=60*

p dolce

Violino I

7

Sheet music for Violin I, page 7, featuring 10 staves of musical notation with measure numbers 29 through 39.

Measure 29: Treble clef, key signature of one sharp. Dynamics: *poco a poco cresc.*

Measure 30: Treble clef, key signature of one sharp. Dynamics: *mp cresc.*

Measure 31: Treble clef, key signature of one sharp. Dynamics: *ff*

Measure 32: Treble clef, key signature of one sharp. Dynamics: *dim. poco*

Measure 33: Treble clef, key signature of one sharp. Dynamics: *pp*

Measure 34: Treble clef, key signature of one sharp. Measure number 6. Dynamics: *Allegro vivace ed acceler.* *mp cresc.*

Measure 35: Treble clef, key signature of one sharp. Measure number 8. Dynamics: *v*

Measure 36: Treble clef, key signature of one sharp. Measure number 8. Dynamics: *v*

Measure 37: Treble clef, key signature of one sharp. Measure number 8. Dynamics: *v*

Measure 38: Treble clef, key signature of one sharp. Measure number 8. Dynamics: *v*

Measure 39: Treble clef, key signature of one sharp. Measure number 8. Dynamics: *v*

Violino I

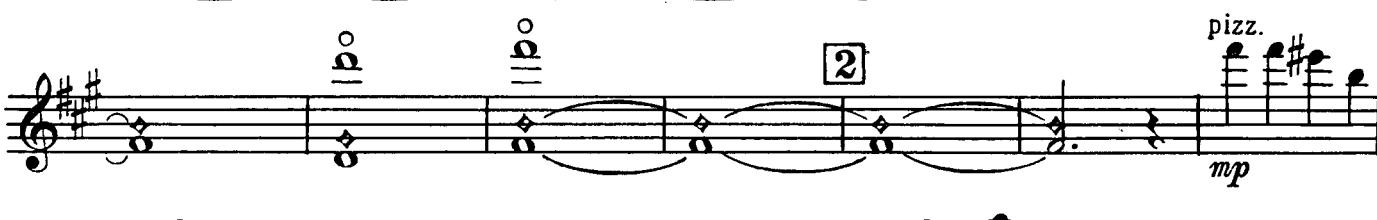
II

Andante $\text{d}=60-66$ *p*

1



2



3



4 arco

p

5

*mf**dim.*

6

*cresc.*

c 1742 K

f

Violino I

9

7

8 6 V-no II

9 *mp cresc.*

10 *pizz.*

11 *arco*

12 *p*

13

14

15

16 3

c 1742 K

Violino I

mp

17

cresc.

f

dim.

mf *cresc. poco*

18

19

ff

20

dim.

21

p

mp

22

mf cresc.

23

sf

sf

v..

pp

c 1742 K

Violino I

III

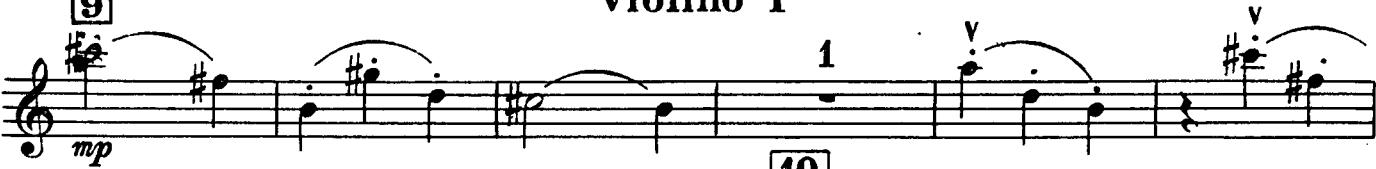
Allegro $d=80-84$
pizz.

1 2 arco v
3
4
5 pizz.
f
6
7 arco
pizz.
arco
c 1742 K
f
8 piano

Violino I

12

9



10



11



12



pizz.

dim.

13



14



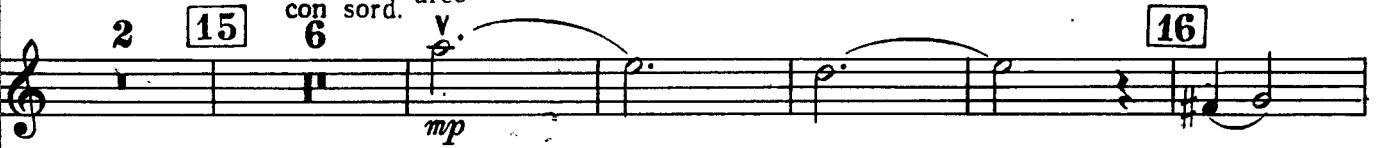
2

15

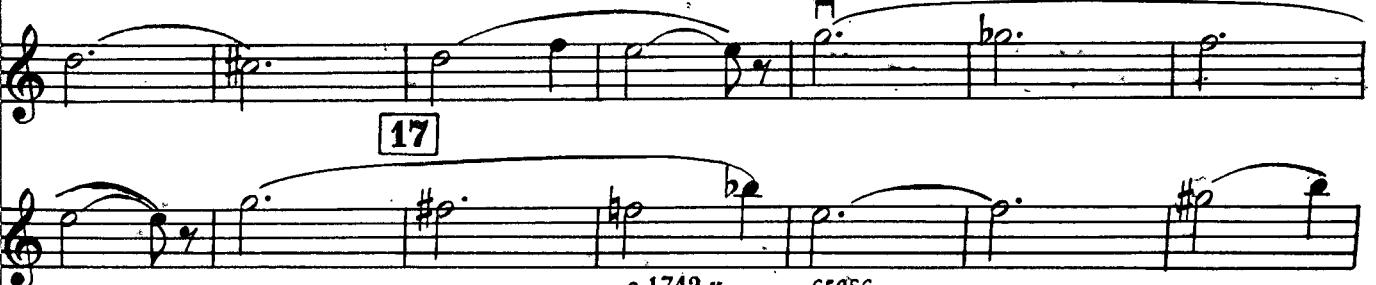
con sord. arco

mp

16



17



Violino I

13

18

dim.

pp

mf

V-1a, V-c.

p

f

mp

p

pizz.

24

8

Violino I

senza sord.
arco v

25

26

27

28

29

30

Violino I

31

32

1

33

34

35

rit.

Andante

a tempo

pizz.

c 1742 k

Violino I

IV

Andante. Maestoso e mesto $\text{d}=52-54$

9

1

6

V-la.

V-noI

con sord.

p

2

cresc.

8-

3 7

f

4

senza sord.

f

dim.

5

p

pp

mf

Violino I

17

6

pp

4

p

3 v 7 3 cresc. molto

3

ff appassionato

8 v 3 poco dim.

3

mp

Violino I

V

Lento assai $\text{d}=58-60$ 

1

Allegro con brio $\text{d}=80$

4

2

1

senza sord. pizz.

f

3



4 4

5



3

arco

mf

6

pizz.

7



ff



3

8 arco

Violino I

9

10

1

11

pizz.

1 arco

f

pizz.

12 arco

1

mf

13

1

arco

f

2

2 arco

f

pizz.

14

15

1

tr.

tr.

c T742 K

Violino I

mf

3

1 16 1

ff

17

dim.

p

18

pp

mp dolce

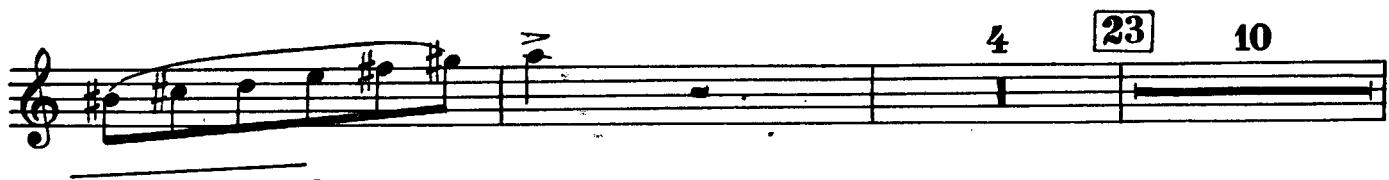
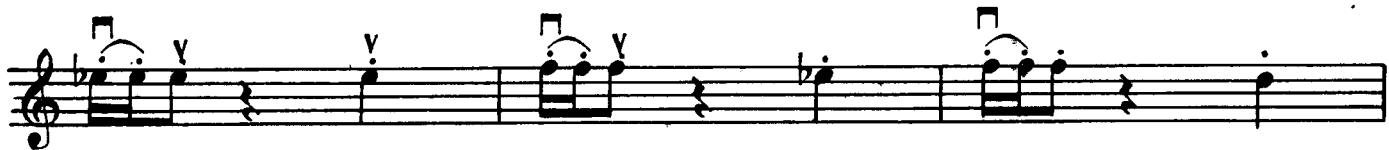
c 1742 K

Violino I

20



21



Violino I

24

25

dim.

cresc. poco

f

27

28

29

p

1 30 1

5 31 10 32 10 33 3

v a punta d'arco

pp sempre

34

Violino I

35

1 pizz. 1

1 arco *simile*

1

1

1

1

pizz. arco *mf*

f *p*

c 1742 K

36

37

38

39

40

Violino I

v sub. *pp*

cresc.

41

f

tr v pizz.

arco

43

ff

44

p dolce

Violino I

25

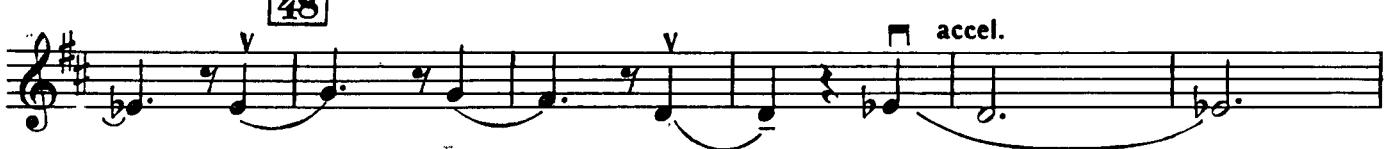
46



47



48

*p*

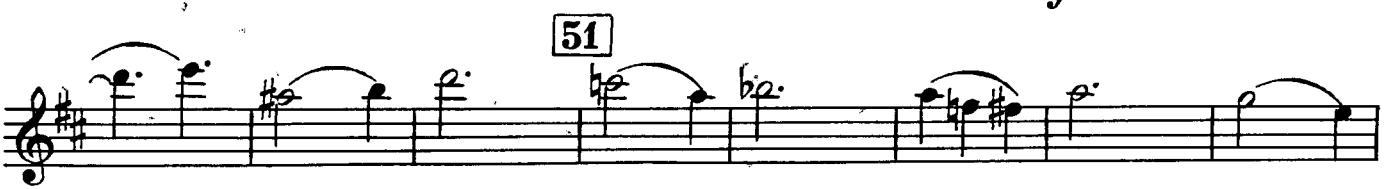
49



50



51



52



Violino I

53 1 ff

54 2.

55

56 allarg.

Coda. Maestoso $d.=50$

57

58

59

60

61 mf poco

dim.

morendo

Violino II

Николаю Яковлевичу Мясковскому
To Nikolai Myaskovsky

Music
Lib'y
512
66
op. 20
1971
MUSIC

КВИНТЕТ

для фортепиано, двух скрипок,
альта и виолончели

Редакция Р. Давидяна
Edited by R. Davidyan

Allegro $d=66$

Ор. 20

(1938 г.)

QUINTET
for Piano, Two Violins, Viola and
Violoncello

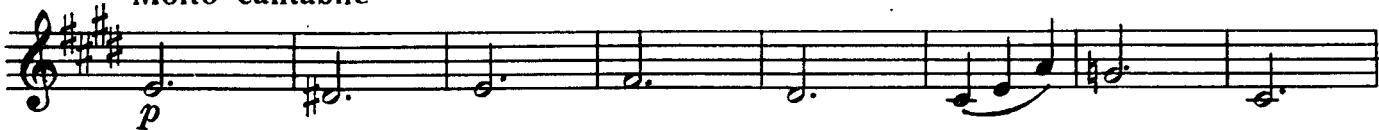
Евгений ГОЛУБЕВ
Eugene GOLUBEV

I

The musical score for Violin II (part of the Quintet, Op. 20) is presented in eight staves. The first staff begins with a forte dynamic (ff) and a tempo of Allegro ($d=66$). The second staff starts with a piano dynamic (p). The third staff features a dynamic marking 'mf espr.'. The fourth staff includes a 'solo' instruction. The fifth staff has dynamics 'p' and 'mf espr.'. The sixth staff features dynamics 'v' and 'f'. The seventh staff includes dynamics 'p' and 'f'. The eighth staff concludes with dynamics 'v' and 'f'. Various sections of the music are numbered with boxes (1, 2, 3, 4, 5, 6) above the staves, indicating different parts or movements within the piece.

Violino II

♩=60 Molto cantabile



7



8



9



10



11 Tempo I



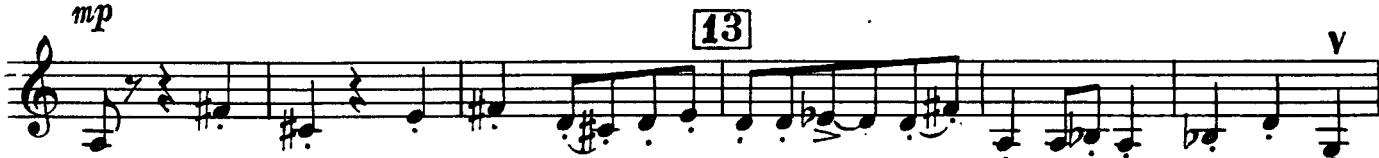
6 12 v-la



V-no II



13



1 14



1

1

mf

Violino II

3

15

16

ritard. poco

d. = 60

v v v p pp dolce

17 v

mp

simile

18

cresc.

allarg.

19 Risoluto

f

v v v v v v v v

1

Violino II

20

21 **Tempo I**

f

22

mf

p

cresc.

1

23

mp

pizz.

arco

pizz.

2

1 24

arco

pizz.

arco

1 25

mp

simile

mf *espr.*

c 1742 K

mp

Violino II

5

v v [26]

[27] 1

6 [28] p *dolce*

[29] v *poco a poco cresc.*

[30] mp *cresc.*

ff

[31]

[32] dim. *poco a poco*

[33] pp

Violino II**34**

Allegro vivace ed accelerando

Musical score for Violino II, page 6, measures 34-35. The score consists of two staves of music. Measure 34 starts with a dynamic of *mp* and a crescendo. Measure 35 begins with a dynamic of *ff*. Various slurs and grace notes are present throughout the measures.

IIAndante $\text{d} = 60 - 66$

2 pizz.

Musical score for Violino II, section II, measures 1-3. The score consists of six staves of music. Measure 1 is labeled with a box containing the number 1. Measure 2 is labeled with a box containing the number 2. Measure 3 is labeled with a box containing the number 3. The music includes dynamics like *p* and *mp*, and performance instructions like "pizz.".

Violino II.

7

4 arco *v* *p* cresc. poco

5 *mf*

6 dim.

7 *f*

8 **6** *p*

9 **3** *f dim. poco*

10

2 **11** **4**

Violino II

pizz.

12 *dim.*

13 *v arco*

14

15 pizz.

16 *arco* *p* *mp*

17 *cresc.*

18 *dim.* *mf* *cresc. poco*

Violino II

9

19

20

6 21

22

23

III

Allegro $\text{d} = 80-84$
pizz.

1 2 3

Violino II

10

1 2 v
1
3 1 1 1 pizz.
1 4 arco 1
1 pizz. 1 1 5 1
1 6
7 arco v pizz
pizz arco v arco
Piano 3 f
9
10
f

Violino II

11

11 arco pizz.

12 f pizz. arco dim.

13 pizz.

14 cresc.

215 6 con sord. arco mp

16

17 cresc.

f

18

19 pp

8 20 2

Violino II

12

V-la V-c.

21

22

23

24

25 V-no II arco
senza sord. V. I

26

27

28

pizz.

mp

pp

1 8

1 2 1

1 1

mf espr.

mp

mf espr. 3

Violino II

13

29 pizz.

30

31 pizz..

32

33

34 1

35 arco

1 rit.

Andante 4 pizz. a tempo f

14
Violino II

IV

Andante. Maestoso e mesto $\text{♩} = 52-54$

9 1 8 con sord. pizz.

2 arco v

9 1 8 con sord. pizz.

cresc.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 starts with a half note in the bass staff followed by a quarter note in the treble staff. Measure 12 begins with a eighth note in the bass staff, followed by a sixteenth note in the treble staff, a eighth note in the bass staff, and a quarter note in the treble staff.

A musical score for piano, page 10, system 3. The key signature is A major (two sharps). The tempo is marked '7' above the staff. The dynamic is 'f' (fortissimo) below the staff. The instruction 'senza sord.' is written above the staff. The music consists of a single melodic line on a five-line staff.

Musical score for piano, page 4, measures 1-2. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one sharp (F#). Measure 1 starts with a half note on A, followed by a eighth-note pair (A, B), a quarter note on C, a eighth-note pair (C, D), and a eighth-note pair (D, E). Measure 2 starts with a half note on G, followed by a eighth-note pair (G, A), a eighth-note pair (A, B), a eighth-note pair (B, C), and a eighth-note pair (C, D).

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and G major (indicated by a sharp sign). Measure 11 starts with a half note on A in the bass, followed by eighth notes on B, C, D, E, F, G, and A. Measure 12 starts with a half note on G in the bass, followed by eighth notes on A, B, C, D, E, F, G, and A.

A musical score for piano, page 5, system 1. The key signature is one sharp. The dynamic is pp. The melody consists of eighth-note patterns with grace notes and slurs.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from one sharp to two sharps. Measure 11 starts with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a half note in the bass, followed by eighth-note pairs in the treble.

Violino II

15



6

4

7

v

cresc. molto

ff appassionato

v

8

ndo dim.

v

v

mp

16 Violino II

V

Lento assai $\text{♩} = 58-60$
con sord.

pizz.

— 1 —

1

1

senza sord.

Allegro con brio $d.=80$

pizz.

5

2

4

17

3

4

4

5

arco

mf

6

pizz.

九

V

3

8

c 1742 k

Violino II

17

9

1 arco

10 1

v b
b v

p

11

pizz. 1

12 1 arco

mf f

pizz. f 1

13 arco 2 v 2

f

14 v v

pizz.

15 arco pizz.

mf

16 1 1

arco

c 1742 k

Violino II

ff

17

dim.

18

p
pp

19

mp dolce

pizz.

20

arco

mf dolce

21

p

22

Violino II

19

1 □ 4

23 10 24 *f cresc.* 2

25 v v dim.

26 □

27 cresc. poco

28

29 dim. dim.

30 1 31 10 32 9

c 1742 K

Violino II

a punta d'arco v 33

pp sempre

34

35

cresc.

36

simile

37

arco v

pizz. 1 arco

38

mf

39

pizz.

Violino II

21

1 arco v pizz. , 3

v arco □ v 40 □ v pizz. sub. *pp cresc.*

arco

41

42 trill. v pizz. 1

arco

43

cresc.

ff

trill. 44 v ff marcatoissimo

Violino II

45 □

p dolce

v

46

v

v

47

48

v

49 *p**cresc. molto*

50

f

51

9

53

*dim.**ff*

Violino II

23

Musical score for Violino II, page 23, featuring eleven staves of music. The key signature is A major (three sharps). Measure 54 starts with a eighth-note followed by six sixteenth-note pairs. Measure 55 begins with a eighth-note followed by a sixteenth-note pair. Measure 56 starts with a eighth-note followed by a sixteenth-note pair, with dynamic *mf*. Measure 57 starts with a eighth-note followed by a sixteenth-note pair, with dynamic *f*. Measure 58 starts with a eighth-note followed by a sixteenth-note pair, with dynamic *f*. Measure 59 starts with a eighth-note followed by a sixteenth-note pair, with dynamic *mf* *poco dim.* Measure 60 starts with a eighth-note followed by a sixteenth-note pair, with dynamic *mp*. Measure 61 starts with a eighth-note followed by a sixteenth-note pair, with dynamic *morendo*.

Viola

Николаю Яковлевичу Мясковскому

To Nikolai Myaskovsky

3

КВИНТЕТ

для фортепиано, двух скрипок,
альта и виолончели

QUINTET

for Piano, two Violins, Viola and
Violoncello

Op. 20
(1938 г.)

I

Allegro $\text{d} = 66$

Eвгений ГОЛУБЕВ
Eugene GOLUBEV

4
Viola

5



6

*Molto cantabile***p**

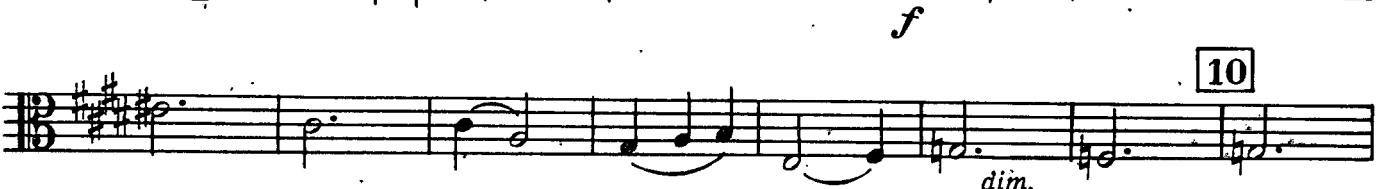
7



8

**f**

9

**dim.**

10

**dim.**11 *Tempo I***ppp****ff****1****p**

12

**pizz.**

13

mp**arco**

Viola

14

15

dim.

ritard. poco

16 $d=60$

pp dolce

17

18 simile

cresc.

allarg.

19 Risoluto

ff

f

20 1

Viola

12

21 *Tempo I*

22 *mf*

23 *mp*

24

25 *mp* *mf espr.*

simile

26 *f espr.* *f*

Viola

7

1 27

28 $d.=80$

p dolce

poco a poco cresc.

30 mp cresc.

ff

v

31

32

dim. poco

33

34 Allegro vivace ed acceler.

pp

cresc.

35

ff

c 1742 K

Viola

II

Andante $\text{d} = 60-68$
con sord.

Sheet music for Viola, Andante, con sord. The music consists of 13 measures. Measure 1 starts with a dynamic *p*. Measures 2-3 show eighth-note patterns. Measure 4 has a dynamic *mp*. Measures 5-6 show eighth-note patterns. Measure 7 has a dynamic *mf*. Measures 8-9 show eighth-note patterns. Measure 10 has a dynamic *dim.*. Measures 11-12 show eighth-note patterns. Measure 13 ends with a dynamic *f*.

Measure 1: *p*

Measure 2: **1**

Measure 3: **2**

Measure 4: *mp*

Measure 5: **3**

Measure 6: **4**

Measure 7: **3** senza sord.

Measure 8: *p*

Measure 9: *cresc. poco*

Measure 10: **5**

Measure 11: **6**

Measure 12: *cresc.*

Measure 13: **7**

Measure 14: **8**

Viola

9

8 3 f **9** v mp

f dim. poco

10 *espr.*

11

12 v dim.

p **13**

14

v v v

15

16 v p 2 3

Viola

17 *mp* *cresc.*

18 *dim.* *f* *v* *mf* *cresc. poco*

19 *ff*

20 *dim.*

21 *p*

22 *mp* *mf cresc.* *v*

Viola

11

23

III

Allegro $\text{d} = 80 - 84$
pizz.

Viola

9

mf espr.

10

11

cresc.

12

dim.

13

pizz.

14

cresc.

Viola

13 2 [15] 6

4 [16] 10 [17] 10 [18] *f* 10 [19] V.I-II — *pp*

piano [20] 1 3

con sord. *v arco* [21]

[22] *f*

[23]

pizz. 1 *v* [24] 8 *p* [25] *senza sord.*

V-la *arco* *pp* 1

1 [26] 3

Viola

27

mf espr. 3 *mp* *mf espr.*

28

mf espr. 3

29

pizz. arco 1 pizz.

30

pizz. arco

arco v

31

v pizz.

32

1 arco *mp*

33

v

Viola

Violin

1
34 1 1 1 pizz.
1
35 arco 1
rit. Andante 4 pizz. a tempo *b* f
1
f

IV

Andante. Maestoso e mesto ♩ =54-56

arco

9 1 con sord. v arco

1 con sord. v cresc.

3 7 f

Viola

senza sord.

f espr.

4



dim.

1

5

1 con sord.

pp

6

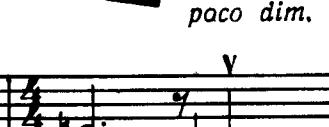
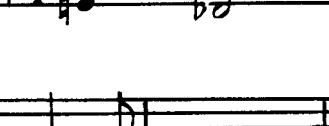
*sola**pp*
senza sord.*espr. dolce*

, v

7 cresc. molto

3

3

*ff appassionato**poco dim.*

Viola

V

Lento assai $d=58-60$
con sord.



Allegro con brio $d=80$
pizz.



4



5



arco



6



pizz.



dim.



Viola

8 arco tr tr tr tr

9

10

11

simile

12

pizz.

13

14

15

pizz. arco

16 1 1

c 1742 K

Viola

19

f *ff*

17

dim.

18

p *pp*

19

mp dolce

pizz.

20 *mf dolce*

21

p

f

22

23 *f cresc.*

10

c 1742 K

Viola

Viola

21

34



35



36 v



37



simile



38



39



arco



1

c 1742 K

Viola

40
p
sub. pp
cresc.
41
f
42
pizz.
arco tr.
cresc.
43
cresc.
44
marcatissimo
ff
c 1742 K

Viola

45
 45
 46
 47
 48
 49
 50
 51
 52

Viola

53 v
 ff
 54
 55
 56
 2 v
 allarg.
 $d=50$ Coda: Maestoso
 mf
 57
 58 f
 59
 60
 > mf poco dim.
 61 mpp
 morendo

Violoncello

Николаю Яковлевичу Мясковскому

To Nikolai Myaskovsky

КВИНТЕТдля фортепиано, двух скрипок,
альта и виолончели**QUINTET**for Piano, Two Violins, Viola and
Violoncello

Ор. 20

(1938 г.)

Редакция Р. Давидяна
Edited by R. DavidyanЕвгений ГОЛУБЕВ
Eugene GOLUBEV**I**Allegro $d = 66$

Violoncello

3



6



rit.



d=60 Molto cantabile



7



cresc.

8

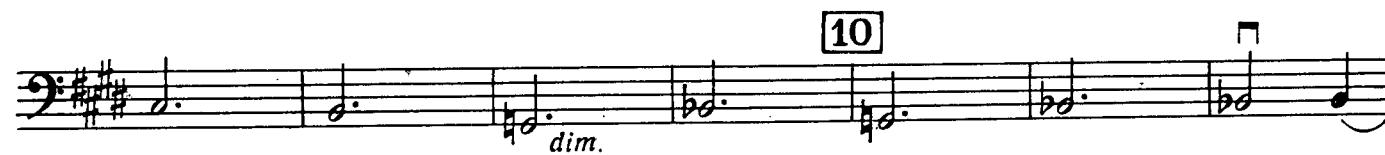


p cresc.



f

10



dim.



p Tempo I

dim.



c 1742 K

1

11

ff

Violoncello

V V
 p pizz.
 12 arco
 13 mp
 14 1
 mf ff
 15 ritard. poco
 dim.
 16 d.=60
 p pp dolce
 17 simile
 18 cresc.
 allarg.
 ff

Violoncello

5

19 Risoluto

20 1

Tempo I

21

22

23 pizz.

24

Violoncello

1 [25] arco pizz.

[26] arco f v 1

[27] v f dim. 1

[28] d=60 p p dolce

[29] poco a poco cresc.

[30] mp cresc. ff

[31]

[32] dim. poco

[33] pp

7

Allegro vivace ed acceler. **Violoncello**

34 

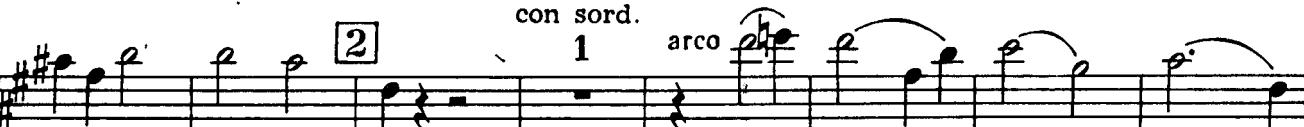
35 

II

Andante $d = 60 - 68$
pizz.

2 

1 

2 
1 arco 

3 

4 

Violoncello

A handwritten musical score for Violoncello in G major, 2/4 time. The score consists of nine staves of music, each with a bass clef and a key signature of one sharp. Measure 1 starts with a dynamic *p* and a crescendo marking *cresc. poco*. Measure 2 begins with a dynamic *v* and measure number 5 in a box. Measure 3 starts with a dynamic *mf* and ends with a dynamic *dim.*. Measure 4 begins with a dynamic *cresc.* and measure number 6 in a box. Measure 5 ends with a dynamic *f*. Measure 6 begins with a dynamic *v*. Measure 7 starts with a dynamic *f* and measure number 8 in a box. Measure 8 ends with a dynamic *f*. Measure 9 begins with a dynamic *mf* and measure number 2 in a box.

Violoncello

9

VIOLONCELLO

9 3 pizz.

f dim. poco

10 *arco*

11

12 ^{V.I} *p*

13 (pizz.)

14

15

16 1

Violoncello

10

Violoncello

p *mp*

17

cresc.

dim.

18

mf *cresc. poco*

19

ff

20

dim.

pizz.

p

21 *arco*

mp

22

mf *cresc.*

23

sf *sf*

ff pp

c 1742 K

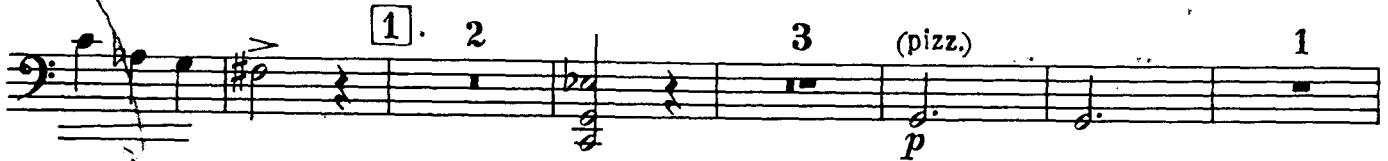
This sheet music for Violoncello consists of ten staves of musical notation. The music begins with dynamic *p* and *mp*. Staff 17 starts with *cresc.* followed by *dim.* Staff 18 begins with *mf*, *cresc. poco*. Staff 19 features *ff*. Staff 20 ends with *dim.* Staff 21 is marked *pizz.* Staff 22 begins with *mf* and *cresc.* Staff 23 concludes with *sf*, *sf*, *ff pp*, and the copyright notice "c 1742 K". Various slurs, grace notes, and bowing markings are present throughout the score.

Violoncello

11

III

Allegro $d=80-84$
pizz.



Violoncello

9

mf espr.

10

11

cresc.

12

13

pizz.

14

cresc.

Violoncello

13

Violoncello part (measures 15-19):

- Measure 15: Bass clef, common time. Notes: B, A, G, F#.
- Measure 16: Bass clef, common time. Notes: E, D, C, B.
- Measure 17: Bass clef, common time. Notes: E, D, C, B.
- Measure 18: Bass clef, common time. Notes: E, D, C, B.
- Measure 19: Bass clef, common time. Notes: E, D, C, B.

Accompaniment (measures 15-19):

- Measure 15: V. I-II
- Measure 16: 4
- Measure 17: 10
- Measure 18: 10
- Measure 19: V. I-II

Dynamic: *f*

Measure 20: Dynamic: *pp*

Piano part (measures 20-21):

- Measure 20: Bass clef, common time. Notes: B, A, G, F#.
- Measure 21: Bass clef, common time. Notes: E, D, C, B.

Violoncello part (measures 20-21):

- Measure 20: *mf*
- Measure 21: *mf*

Violoncello part (measures 22-23):

- Measure 22: Bass clef, common time. Notes: B, A, G, F#.
- Measure 23: Bass clef, common time. Notes: E, D, C, B.

Violoncello part (measures 24-25):

- Measure 24: Bass clef, common time. Notes: B, A, G, F#.
- Measure 25: Bass clef, common time. Notes: E, D, C, B.

Violoncello part (measures 26-27):

- Measure 26: Bass clef, common time. Notes: B, A, G, F#.
- Measure 27: Bass clef, common time. Notes: E, D, C, B.

Violoncello part (measures 28-29):

- Measure 28: Bass clef, common time. Notes: B, A, G, F#.
- Measure 29: Bass clef, common time. Notes: E, D, C, B.

Violoncello part (measures 30-31):

- Measure 30: Bass clef, common time. Notes: B, A, G, F#.
- Measure 31: Bass clef, common time. Notes: E, D, C, B.

Violoncello

2

27

mf espr.

mf

28

mf espr.

29

pizz.

arco

pizz.

arco

30 pizz.

2 arco

pizz.

31

32

1

mp

1

33

34

Violoncello

Musical score for cello, page 1, measures 35-36. The score consists of two staves. Measure 35 starts with a dynamic of p . Measure 36 begins with a dynamic of f . The music includes performance instructions: 'arco rit.', 'Andante 4', 'in tempo pizz.', and 'f' at the end of measure 36.

IV

Andante. Maestoso e mesto ♩ = 52-54
con sord.

3 con sord.
arco

espr. mp

1

2 pizz.

cresc.

3 7

Violoncello

V-ni 3 4 9 V-ni 5 (con sord.) V

2 senza sord. V 7 V

pp dolce p cresc. molto

ff appassionato

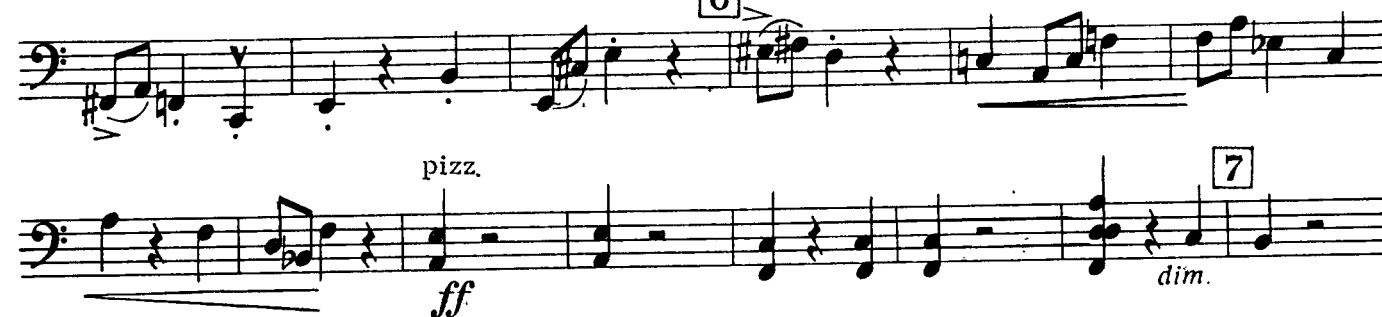
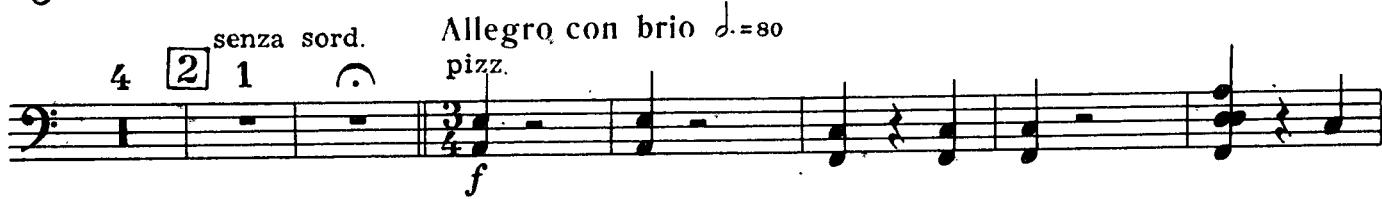
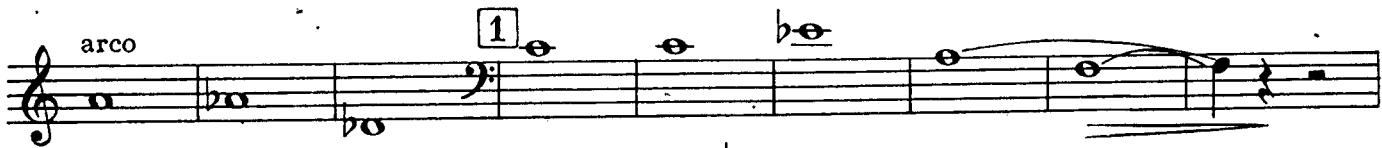
8 V V 3 V 3

3 3

Violoncello

V

Lento assai $\text{d} = 56-60$
con sord.
pizz.



Violoncello

18

[8] 10 [9] 6 arco pizz.

arco 10 pizz. arco pizz. arco pizz.

arco p 11

v 12 v

pizz. f

arco 13 2

3 pizz. 14

15

f

16 1

arco ff

Violoncello

19

17

Musical score for Violoncello page 19, measures 17-18. Measure 17 consists of two groups of four eighth notes each, separated by a bar line. The first group has slurs and a dynamic marking 'dim.'. The second group has slurs and a dynamic marking 'p'. Measure 18 consists of two groups of four eighth notes each, separated by a bar line. The first group has slurs and a dynamic marking 'pp'. The second group has slurs.

18

Musical score for Violoncello page 19, measure 19. It consists of two groups of four eighth notes each, separated by a bar line. The first group has slurs and a dynamic marking 'pp'. The second group has slurs.

19

Musical score for Violoncello page 19, measure 20. It consists of two groups of four eighth notes each, separated by a bar line. The first group has slurs and a dynamic marking 'mp dolce'. The second group has slurs.

20

Musical score for Violoncello page 19, measure 21. It consists of two groups of four eighth notes each, separated by a bar line. The first group has slurs. The second group has slurs.

Musical score for Violoncello page 19, measure 22. It consists of two groups of four eighth notes each, separated by a bar line. The first group has slurs and a dynamic marking 'mf dolce'. The second group has slurs.

21

Musical score for Violoncello page 19, measure 23. It consists of two groups of four eighth notes each, separated by a bar line. The first group has slurs and a dynamic marking 'p'. The second group has slurs and a dynamic marking 'f'.

Musical score for Violoncello page 19, measure 24. It consists of two groups of four eighth notes each, separated by a bar line. The first group has slurs. The second group has slurs.

22

Musical score for Violoncello page 19, measure 25. It consists of two groups of four eighth notes each, separated by a bar line. The first group has slurs. The second group has slurs and a dynamic marking 'f cresc.'. Following this, there is a instruction 'pizz.'

4 23 10 24 1

Musical score for Violoncello page 19, measure 26. It consists of two groups of four eighth notes each, separated by a bar line. The first group has slurs. The second group has slurs and a dynamic marking 'f'.

Violoncello

(pizz.)

arco

v



25

ff

26 arco

p

cresc. poco

27

v

28

29

dim.

1

30

1

pp

5

31

10

32

9

pizz.

33

1

pp sempre

34

Violoncello

21

35

36

37

38

39

40

41

42

Violoncello

43

arco
f

44

ff

45

p dolce

46

47

48

pp

accel.

p

c 1742 K

Violoncello

23

49



Violoncello

56

v
allarg.

Coda. Maestoso $\text{d} = 50$

57

mf

58

f

59

pizz.
f poco dim.

60

61

mp

arco

61

morendo