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To Vladimir Stasov

МУЗЫКА

MUSIC

к трагедии У. Шекспира
„КОРОЛЬ ЛИР“
Увертюра

to W. Shakespeare's tragedy
KING LEAR
Overture

М. БАЛАКИРЕВ
M. BALAKIREV
(1837-1910)

Allegretto maestoso ♩ = 84

3 Flauti I. II III

Oboe

Corno inglese

3 Clarinetti I. II (B) III (A)

2 Fagotti

4 Corni (F) I. II III. IV

2 Trombe (B) I

2 Tromboni tenori

Trombone basso e Tuba

3 Timpani (B.F.A.)

Allegretto maestoso ♩ = 84

Violini I

Violini II

Viole

Violoncelli

Contrabassi pizz.

I. II
 Fl. I, II
 III
 Ob.
 Clarinet (B), (A)
 Fag.
 Cor.
 Tr-be
 Tr-ni e Tuba
 Timp.
 Archi
 arco

Dynamics: *p*, *mf*, *f*, *sf*

First ending bracket [1]

Fl.

Ob.

Cingl.

(B)
Cl.

(A)
Cl.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

Arch.

Musical score for the first system, featuring Cingl., Cl. (B and A), Fag., Cor., Timp., and Archi. The score is in 3/8 time with a tempo marking of $\text{♩} = \text{♩}$. Dynamics include *p*, *pp*, and *ppp*. The woodwinds and timpani have active parts, while the strings are mostly silent.

Musical score for the second system, starting with "Allegro moderato" and "II". The tempo is marked $\text{♩} = 116$. This system includes parts for Cl. (B and A), Fag., Cor., Timp., and Archi. Dynamics range from *f* to *pp*. The woodwinds and timpani play sustained notes, while the strings play a rhythmic pattern. The word "arco" is written above the string staves.

Ob.
Fag.

Archi

Fl.
Cingl.
Cl.(B)
Fag.

Tr-ni e Tuba

Archi

Fl.
 Ob.
 Cingl.
 (B)
 Cl.
 (A)
 Fag.
 Cor.
 Tr-be
 Tr-ni
 Tuba
 Timp.
 Archi

Musical score for orchestral instruments. The score includes parts for Flutes (Fl.), Oboe (Ob.), Clarinet in G (Cingl.), Clarinet in B-flat (Cl. (B)), Clarinet in A (Cl. (A)), Bassoon (Fag.), Horns (Cor.), Trumpets (Tr-be), Trombones (Tr-ni), Tuba, Timpani (Timp.), and Strings (Archi). The score is written in a key signature of one sharp (F#) and a common time signature. It features various dynamics such as *p* (piano), *mf* (mezzo-forte), and *sf* (sforzando), as well as articulation marks like *pizz.* (pizzicato) and *div.* (divisi). The string section includes triplets and a *sf* dynamic marking. The woodwinds and brass sections have complex rhythmic patterns and dynamic markings.

Fl. *f*

Ob. *f*

Cingl. *f*

(B) *f* *a2*

Cl *f*

(A) *f*

Fag. *f*

Cor. *f*

Tr-be *f*

Tr-ni e Tuba *mf* *f*

Timp. *p* *f*

Archi *mf* *f* *arco* *unis.* *pizz.*

Fl.

Ob.

Cl. (G)

Cl. (A)

Fag.

Cor.

Tr. I

Tr. II

Tuba

Timp.

Archi

a2

f

4

div.

FL.

Ob.

Cingl.

(B)
Cl.

(A)

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp

Archi

4190

a2
 Fl.
 Ob.
 Cingl.
 (B)
 Cl.
 (A)
 Fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba
 Timp.
 Archi
 unis
 sf
 p
 sf
 p
 sf
 p
 sf
 p

This page of a musical score contains the following elements:

- Woodwinds:** Flute (Fl.), Oboe (Ob.), Clarinet in B (Cl. (B)), Clarinet in A (Cl. (A)), Bassoon (Fag.), and Cor Anglais (Cingl.).
- Brass:** Trumpet (Tr-be), Trombone (Tr-ni e), and Tuba.
- Percussion:** Timpani (Timp.).
- Strings:** Archi (string section).
- Key Signature:** The score is in a key with two flats (B-flat major or D-flat minor).
- Time Signature:** The time signature is 4/4.
- Rehearsal Mark:** A rehearsal mark labeled 'a2' appears at the beginning of the Flute part and again at the end of the Bassoon part.
- Dynamics:** The score uses various dynamic markings including *p* (piano), *sf* (sforzando), and *sf p* (sforzando piano).
- Articulation:** Slurs and accents are used throughout the score to indicate phrasing and emphasis.

Fl. *a2* *ff* *p* 5

Ob. *f* *ff* *p*

Cingl. *f* *ff*

(B) *a2* *mf* *f* *ff* *p*

Cl. *mf* *f* *ff* *p*

(A) *mf* *f* *ff* *p*

Fag. *a2* *mf* *f* *ff*

Cor. II *mf* *f* *ff* *sf*

IV *mf* *f* *ff* *sf*

Tr-be *ff* *sf*

Tr-ni *f* *ff* *sf*

e Tuba *ff* *sf*

Timp. *sf*

Arch. *mf* *f* *ff* *sf* 5

mf *f* *ff* *sf* *p* *div.*

Fl. *mf* *mf* *p* *mf*

Ob. *mf* *mf* *p* *mf*

Cl. (G) *mf* *mf* *p* *p* *pp* *mf*

Cl. (A) *mf* *mf* *p* *p* *pp* *mf*

Fag. *mf* *mf* *p* *p* *pp* *mf*

Cor. *mf* *p* *pp*

Archi *pizz.* *arco* *pizz.* *arco* *p* *mf*

Fl. *mf* *mf* *p* *mf*

Ob. *mf* *mf* *p* *mf*

Cl. (G) *p* *mf* *mf* *p*

Cl. (A) *p* *mf* *mf* *p*

Fag. *mf* *mf* *p* *mf*

Cor. *p* *pp* *p* *pp*

Archi *mf* *mf* *mf* *mf* *p* *pizz.* *arco* *p*

FL. *p* *p* *f* *ff*

Ob. *p* *f* *ff*

C.ingl. *p* *f* *ff*

(B) Cl. *p* *f* *ff*

(A) Cl. *p* *f* *ff*

Fag. *p* *f* *ff*

Cor. *ff*

Tr-be *ff*

Tr-ni e *f* *ff*

Tuba *f* *ff*

Timp. *f*

6

a2

Detailed description: This section of the score covers measures 5 through 8. It features woodwind and percussion parts. The Flute (FL) and Oboe (Ob.) parts begin with a *p* dynamic and transition to *f* and *ff* by measure 8. The Clarinet in G (C.ingl.), Clarinet in Bb ((B) Cl.), and Clarinet in A ((A) Cl.) parts also start *p* and reach *f* and *ff*. The Bassoon (Fag.) part follows a similar dynamic path. The Percussion section includes Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni e), Tuba, and Timpani (Timp.), all of which enter in measure 8 with *f* or *ff* dynamics. A rehearsal mark '6' is placed above the woodwinds in measure 6, and a second ending mark 'a2' is placed above the Flute in measure 8.

Archl. *f* *ff*

Detailed description: This section covers measures 5 through 8 for the string ensemble (Archl.). The strings enter in measure 5 with a *f* dynamic and reach *ff* by measure 8. The score shows the first and second violins, violas, cellos, and double basses. A rehearsal mark '6' is placed above the first violin part in measure 6.

FL. *a2*

Ob. *ff* *sfz*

Cingl. *sfz*

(B) Cl. *a2*

(A) Cl.

Fag. *ff* *sfz*

Cor. *ff* *sfz*

Tr-be *ff*

Tr-ni *ff*

e Tuba

Timp.

Archi

a2
 Fl. *mf*
 Ob. *mf*
 C.ingl. *mf*
 (B) Cl. *mf*
 (A) Cl. *mf*
 Fag. *mf*
 Cor. *mf*
 Tr-be *mf*
 Tr-ni e Tuba *p*
 Timp. *mf*
 Archi *mf*

Musical score for page 19, featuring woodwinds, brass, and strings. The score includes parts for Flute, Oboe, Clarinet in G and A, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, and Strings. Dynamics range from piano (p) to mezzo-forte (mf).

Fl. *ff* *f*

Ob. *ff* *f*

Cl. G *ff* *f* *p* *a2*

Cl. A *ff* *f*

Fag. *ff* *f* *p* *a2*

Cor. *ff* *f* *mf* *p* *I* *mp*

Tr. 1 & 2 *ff* *f* *mf* *p*

Tr. 3 & 4 *ff* *f* *mf* *p*

Tuba *ff* *f* *mf* *p*

Timp. *ff* *mf*

Archi *ff* *f* *p*

Fl. *p*

C.ingl. *p*

Cl. (B) *pp* I, II

Fag. *pp*

Cor. *pp*

Archi *pp*

7

Fl. *ff*

Ob. *ff*

C.ingl. *ff*

Cl. (B) *pp*

Fag. *pp* *a2* *p* *ff*

Cor. *pp* *III* *ff* *ff* *p*

Tr-be *ff*

Tr-ni *f*

Tuba *p* *ff* *p*

Timp. *p* *arco* *ff* *p*

Archi *pp* *pizz.* *arco* *ff* *p*

Fl. *ff* *p* I

Ob. *ff* *p*

C.ingl. *ff*

(B) Cl. *ff*

(A) Cl. *p* III

Fag. *ff* *pp* I

Cor. *ff* III

Tr-be *ff*

Tr-ni *sf*

Tuba *sf*

Timp. *sf*

Archi *ff* *pp* *pizz.* *p*

FL.

Ob.

Cingl.

(B)
Cl.

(A)
Cl.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

Archi

I

I p

III

I

a.2

p

III

p

p

p

p

p

p

arco

pp

p

arco

pp

p

I. II

Fl. *ff*

Ob. *ff*

C.ingl. *ff*

Fag. *ff* *p* *ff*

Cor. *ff* *p* *ff*

Tr-be *ff*

Tr-ni *ff*

Tuba *ff*

Timp. *ff* *p* *ff* *pp* *A muta in Es*

Archi *ff* *p* *ff* *pp* *pizz.* *pp* *pizz.* *pp* *pizz.*

I. II

Fl. *p*

Ob. *p*

Cingl. *p* *pp*

(B) *p* *pp*

Cl. *p* *pp*

(A) *p* *pp*

Fag. *p* *pp*

Archi *arco* *arco* *arco*

FL. *f* *a2* *p*

Ob. *f* *a2* *p*

Cingl. *f*

(B) Cl. *f* *a2*

(A) Cl. *f* *a2*

Fag. *f* *a2*

Cor. *f* *a2*

Tr-be *f* *a2*

Tr-ni *f* *a2*

Tuba *f* *a2*

Archi *f* *pizz.*

FL. *p*

Ob. *p*

Cor. *I. II* *p* *pp* *p*

Archi *mf* *p* *arco* *p* *pizz.* *p*

Fl. *p*

Ob. *p*

(B) Cl. *mf*

(A) Cl. *p*

Archi *arco* *pizz.* *sf*

Fl. *a2* *p* *mf*

Cingl. *a2* *p* *mf*

(B) Cl. *p* *mf*

(A) Cl. *p* *mf*

Fag. *a2* *p* *mf*

Cor. *p* *mf*

Timp. *p*

Archi *arco* *p* *mf*

10

Fl. *f* *mf* *a2*

Ob. *mf* *f* *mf*

Cingl. *f*

(B) Cl. *mf* *a2*

(A) Cl.

Fag. *f*

Cor. *f*

Tr-be *f*

Tr-ni e Tuba *mf* *f*

Timp. *mf*

10

Archi *f* *f* *div.* *f*

a2
 Fl. *ff*
 Ob. *ff*
 Cingl. *ff*
 (B) *ff*
 Cl. *ff*
 (A) *ff*
 Fag. *ff*
 Cor. *ff*
 Tr-be *ff*
 Tr-ni *ff*
 e Tuba *ff*
 Timp. *ff*

Archi *ff*
f
f
f
 unis.

Fl. *a2* *f* *ff*

Ob. *f* *ff*

Cingl. *f* *ff*

(B) Cl. *a2* *ff*

(A) Cl. *f* *ff*

Fag. *I* *a2* *ff*

Cor. *f* *ff*

Tr-be *f* *ff*

Tr-ni
e
Tuba *f* *ff*

Timp. *f* *ff*

Archi *f* *ff* *div.* *unis.*

Più tranquillo

Fl.

Ob.

Cingl.

(B)
Cl.

(A)
Fag.

Cor.

Tr-be

Trni
e
Tuba

Timp

Più tranquillo

Archi

Fl. Ob. C.ingl. (B) Cl. (A) Fa.g. Cor.

Fl. Ob. C.ingl. (B) Cl. (A) Fa.g. Cor.

Archi

Archi

Fl. Ob. C.ingl. (B) Cl. (B) Fa.g. Cor.

Fl. Ob. C.ingl. (B) Cl. (B) Fa.g. Cor.

Archi

Archi

13 a2

Fl.

Ob.

C.ingl.

Cl.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

13

Archi

Musical score for woodwinds and brass instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in G (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Trombone (Tr-ni e Tuba), and Timpani (Timp.). The key signature is three flats (B-flat, E-flat, A-flat). The score is divided into two systems. The first system covers measures 1 through 4. The second system covers measures 5 through 8. Dynamics include *ff* (fortissimo), *f* (forte), *sf* (sforzando), *sfz* (sforzando), *fp* (fortissimo piano), and *p* (piano). There are also markings for *a2* (second octave) and *b6* (sixth octave).

Musical score for strings (Archi). The score is divided into two systems. The first system covers measures 1 through 4. The second system covers measures 5 through 8. The key signature is three flats (B-flat, E-flat, A-flat). Dynamics include *p* (piano).

This page of a musical score, numbered 34, features a full orchestral arrangement. The instruments are listed on the left: Fl. (Flute), Ob. (Oboe), C.ingl. (Clarinet in G), Cl. (Clarinet in Bb), Fag. (Bassoon), Cor. (Trumpet), Tr-be (Trombone), Tr-ni e Tuba (Tuba), Timp. (Timpani), and Archi (Strings). The score is divided into two systems. The first system covers measures 13 to 16, with a measure number '14' in a box above the Flute staff at the start of the fourth measure. The second system covers measures 17 to 20, with a measure number '14' in a box above the Flute staff at the start of the fourth measure. The Flute part has a 'div.' (divisi) marking in the fourth measure of the second system. Dynamics include *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). The woodwinds and strings play sustained notes or chords, while the bassoon and strings have more active melodic lines. The percussion parts are relatively sparse, with timpani playing sustained notes.

Fl. *a2*
 Ob. *ff*
 Cl. *a2*
 Fag. *ff*
 Cor. *a2*
 Tr-be *a2*
 Tr-ni e Tuba *a2*
 Timp.
 Archi *unis.* *div.* *unis.* *div.*

This page contains the musical score for measures 34-37 of an orchestral work. The score is organized into three systems:

- System 1:** Flute (Fl.), Oboe (Ob.), Clarinet in G (Cingl.), Clarinet in Bb (Cl.), Bassoon (Fag.), Horn (Cor.), Trumpet (Tr-be), Trombone (Tr-ni), Tuba (Tuba), and Timpani (Timp.).
- System 2:** Archi (Violins and Cellos/Double Basses).

Key musical features include:

- Flute and Oboe:** Both parts feature rapid sixteenth-note passages. The Flute part includes an *a2* marking and dynamics of *ff* and *f*. The Oboe part starts with *ff* and later *f*.
- Clarinet and Bassoon:** Both parts have intricate sixteenth-note patterns. The Clarinet part uses *ff* and *f*, while the Bassoon part uses *f*, *p*, and *a2*.
- Brass and Percussion:** Horns, Trumpets, Trombones, and Tubas play sustained chords. Dynamics range from *f* to *mp*. Timpani play a rhythmic pattern with a *mf* dynamic.
- Archi:** Violins and Cellos/Double Basses play a consistent sixteenth-note accompaniment, with dynamics of *f* and *p*.

15

Ob. *p espressivo*

Cl. *pp*

Fag. *pp*

Cor. *pp*

Trac III e Tuba *pp*

Timp. *pp*

perdendo

Archi *pp*

Fl. I, II *pp*

Cl. *pp*

p

perdendo

pp

perdendo

pp

perdendo

pp

Archi *pp espressivo pizz.*

p

pizz.

p

pizz.

p

arco

pp espressivo

perdendo

ppp

Tempo del cominciamento

16

Cingl. *pp*

Cl. *pp* *ppp*

Fag. *pp* *ppp*

Timp. *pp*

Archi. *pizz.* *pp* *arco* *pp* *arco* *pp* *arco* *pp* *arco* *pp*

poco ritenuto e morendo

Fl. *mf* *pp* *ppp*

Cingl. *f* *mf* *mf* *pp* *ppp*

Cl. *f* *mf* *pp* *ppp*

Fag. *f* *mf* *pp* *ppp*

Timp. *f* *mf* *pp*

V-no solo *p* *morendo* *pp* *ppp* *pizz.* *ppp* *pizz.* *ppp* *pizz.* *ppp* *pizz.* *ppp* *pizz.*

poco a poco ritenuto al fine

II

4190