

# Акварелі

Олександр  
Лук'яненко

ББК 85.9

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Л84

## Лук'яненко О. В.

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У збірці подані ноти восьми музичних акварелей. Тематика збірки – подорож різними куточками світу – від шуму вокзалу до тишини світу на узбережжі моря, від гомону нічного лісу до дзвону сонячних зайчиків у різномальорових вітражах високих соборів. Твори написані для оркестру з різним набором інструментів. Також вони перекладені для двох фортепіано, що заступають собою оркестрову партитуру.

The collection presents scores of eight musical watercolors. The main topic of the collections is a journey around the world – from the noise of the railway station to silence of at the seaside, from the noise of the night forest to the ringing of sunbeams in the colorful stained glass windows of high cathedrals. Works are written for orchestra with a different set of instruments. They are also arranged for two pianos that overshadow an orchestral score.

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Олександр  
Лук'яненко

Oleksandr  
Lukyanenko

Акварелі

Watercolors

Музичні ескізи  
для оркестру

Musical sketches  
for the orchestra

Полтава  
Видавець Шевченко Р. В.  
2016

Poltava  
Publisher Shevchenko R.V.  
2016

## *КУДИ КЛИЧЕ СЕРДЕЧЕ...*

Упевнений, що мелодії, які чорнявим нотами порозідалися на струнках станах цієї збірки, қолись чули й ви, якщо у вашій душі так само розливалися акварелі почуттів від мандрів. Музика подорожей причаровує швидко, одразу ж, щойно ви почнете свою заплановану чи зовсім спонтанну дорогу. Мене з дитинства причаровувала магія ритмів потяга, що ладен був завезти у тридесяте царство усіх, хто прагнув таких пригод. Серце вистукувало разом із ним невловимі стаєті, груди здималися від швидкості руху і очі чекали дива за черговим краєм лісу, який затуляв собою виднокрай.

Наши подорожі завжди були намаганням позмагатися із часом. Ми поспішали побачити якомога більше за той день, що дарувало нам Небо і долю. Ми шукали приводу встигнути всюди – від малювничих замків до тісних вуличок середньовічних міст.

А увечері, коли нарешті стомлене сонце ховалося за горизонт, ми так само стомлено озиралися назад. I в такі моменти пригадували музику часу, який намагалися обігнати у своїх пошуках нового.

Багато подорожей починаються не із залізничного перону. окремі з них мають початком перший промінь сонця, який пробуджує нашу душу. I вона, проکинувшись, починає говорити зі світом – спочатку тихо, замріяно, а потім все голосніше та сміливіше. Проте, не менше часу ми блукаємо у тенетах власного страху. Пошуки смислу буття часто бувають такими ж темними на непролазними, як столітні гущавини лісів. Їдеш по ним – і краю не видно. Біжиш – і не знаходиш навіть стежинки, що б вивела тебе на світло з мороку лісової пітми. Шукаєш виходу доти, доки не прийде час і відповідь знаходить тебе сама. Часто наші відповіді приходять лише після довгих років пошукув та поневірянь. Побіді уже ходимо самотніо, навчені гіркими розлукаами та незворотними втратами. Неквано тоді прогулюємося порожніми алеями, на які з неба падає осіннє золото, шурхаючи під ногами ніби шепочучи свою осінню пісню просвітленої печалі.

Пта попри усі туги та негоди, сонце знову відроджує світ. У такі дні хочеться піти висоту блакитного неба. У такі моменти шукаєш крил, аби тілом наздогнати душу, яка вже давно снує попід неозорим склепінням. У такі хвилини починаєш радіти, як дитина, коли сонячне проміння бігає навипередки у різноварвих скельцях вітражів. Сідаш у парку на лавку і мрієш... закриваєш очі... I десь поруч починає дзвеніти вітер. Він летів всюди здаля. Десь там, за сінома морями та за тисячами доріг, східний ченець ударив у мідноголосий дзвін, і той зронив краплі свого голосу. З них уже і народилася та пісня, що її доніс легкий східний вітер.

Таких спогадів багато у кожного з нас. Ми щодня блукаємо лабіrintами наших міст. Вони щогодини заманюють нас все глибше у своє бездонне черево і не відпускають – когось магією своїх вечорів, когось своїми одноманітними ритмами, а інших – не тримають взагалі, бо їхня непосидюча душа завжди бажатиме свободи. Ця збірка музичних акварелей саме про це. I я запрошую вас помандрувати стежками музичних лабіrintів разом зі мною.

Олександр Лук'яненко

## *WHERE THE HEART IS CALLING...*

*I am sure you have heard once those melodies that have taken their seats in the dark notes on slender stems of this collection, if the watercolor of feelings from the journeys have spilt in your soul, too. Music of travel charms very quickly, immediately after you start your planned or spontaneous way at all. My childhood was enchanted by the magic rhythms of the train that was ready to bring me to the faraway kingdom along with all who sought such an adventure. Heart was beating with train's subtle staccato, chest was breathing with its speed and the eyes were waiting for a miracle beyond the next edge of the forest, which was hiding the sky rim.*

*Our journey has always been an attempt to compete with time. We hurried to see as much as possible during the day, which Heaven and fate gave us. We were trying to be in time everywhere – from beautiful castles to close streets of medieval towns. In the evening, when the tired sun finally of hiding behind the horizon, we looked back, tired as well. And in these moments we remembered the music of time it that we tried to overtake in our search for something new.*

*Many travels do not start on a train platform. Some of them are started with the first ray of sun that awakens our souls. And it, having woken up, began to speak to the world – first softly, dreamily, then louder and bolder. However, not less time we are wandering in the net of own fears. The searches for the meaning of life are often the as dark and impassable as the centuries old forest thicket. You walk through them – and the ground is not visible. You run – and find no paths that can lead you to the light from the darkness of the forest in darkness. You are looking the exit until the time comes and you the answer finds itself. Often our answers come only after many years of searching and wandering. Then we are walking alone after bitter separation and irreversible losses. We are striding leisurely in empty alleys that are falling from the sky with autumn gold underfoot as if whispering its autumn song of the enlightened sadness.*

*Nevertheless, despite all the angst and bad weather, the sun revives again the world. In those days, you want to drink the height of the blue sky. At such moments, you are looking for the wings to catch the soul of the body, which has already been flying under the immense vault. At such moments, you are happy as a child, when the sunbeams run a race in multi-colored stained glass. You sit on a bench in the park and dream... you close your eyes... Moreover, somewhere near the wind begins to ring. It has flown here from afar. Somewhere, behind the seven seas and thousands of roads, the eastern monk hit the copper-voiced bell, and it shed its voice drops. In addition, that song that had been carried here by the light easterly wind was born from that drops.*

*There are many memories in each of us. Every day we wander in the labyrinth of our cities. They lure us hourly deeper into their bottomless bellies and do not let us go – someone with their magic evening, someone with their monotonous rhythms, and others are not held by the cities in general because of their restless soul that will always want freedom. This collection of music watercolors is about it. I invite you to travel along the paths of musical mazes with me.*

Oleksandr Lukyanenko

# *Експрес у невідоме* *Express to the Unknown*

## Оркестровка – Instrumentation

Флейта-піколо (Piccolo)

Флейта (Flute)

Гобой (Oboe)

B♭ Кларнет (Clarinet in B♭)

Фаю́т (Bassoon)

Литаври (Timpani)

Трикутник (Triangle)

Фортепіано (Piano)

Скрипка 1 (Violin 1)

Скрипка 2 (Violin 2)

Альт (Viola)

Віолончель (Violoncello)

Контрабас (Contrabass)

Час звучання: 3'14"

## Експрес у невідоме - Express to the Unknown

Олександр Лук'яненко

**Allegro  $\text{♩} = 120$**

Piccolo:  $\text{pp}$ ,  $p$ ,  $mp$ ,  $p$

Flute:  $\text{pp}$ ,  $p$ ,  $mp$ ,  $p$

Oboe:  $\text{pp}$ ,  $p$ ,  $mp$ ,  $p$

Clarinet in B $\flat$ :  $\text{pp}$ ,  $p$ ,  $mp$ ,  $p$

Bassoon:  $\text{pp}$ ,  $p$ ,  $mp$ ,  $p$

Timpani:  $\text{mp}$

**Allegro  $\text{♩} = 120$**

Triangle:  $\text{4}$

Violin 1:  $\text{pp}$ ,  $p$ ,  $mp$ ,  $p$

Violin 2:  $\text{pp}$ ,  $p$ ,  $mp$ ,  $p$

Viola:  $\text{pp}$ ,  $p$ ,  $mp$ ,  $p$

Violoncello:  $\text{pp}$ ,  $p$ ,  $mp$ ,  $p$

Contrabass:  $\text{pp}$ ,  $p$ ,  $mp$ ,  $p$

5                    6                    7                    8

Picc.                    Fl.                    Ob.                    Cl.                    Bsn.                    Timp.

*pp*                    *p*                    *mp*                    *mf*

*pp*                    *p*                    *mp*                    *mf*

*o*                    *o*                    *o*                    *o*

*pp*                    *p*                    *mp*                    *mf*

*pp*                    *p*                    *mp*                    *mf*

*o*                    *o*                    *o*                    *o*

*pp*                    *p*                    *mp*                    *mf*

Tri.                    Vln. 1                    Vln. 2                    Vla.                    Vc.                    Cb.

*pp*                    *p*                    *mp*                    *pp*                    *p*                    *pp*

*pp*                    *p*                    *mp*                    *pp*                    *p*                    *pp*

*z*                    *z*                    *z*                    *z*                    *z*                    *z*

*pp*                    *p*                    *mp*                    *pp*                    *p*                    *pp*

*pp*                    *p*                    *mp*                    *pp*                    *p*                    *pp*

*z*                    *z*                    *z*                    *z*                    *z*                    *z*

*pp*                    *p*                    *mp*                    *pp*                    *p*                    *pp*

*pp*                    *p*                    *mp*                    *pp*                    *p*                    *pp*

*z*                    *z*                    *z*                    *z*                    *z*                    *z*

*pp*                    *p*                    *mp*                    *pp*                    *p*                    *pp*

*pp*                    *p*                    *mp*                    *pp*                    *p*                    *pp*

*z*                    *z*                    *z*                    *z*                    *z*                    *z*

*pp*                    *p*                    *mp*                    *pp*                    *p*                    *pp*

*pp*                    *p*                    *mp*                    *pp*                    *p*                    *pp*

*z*                    *z*                    *z*                    *z*                    *z*                    *z*

*pp*                    *p*                    *mp*                    *pp*                    *p*                    *pp*

*pp*                    *p*                    *mp*                    *pp*                    *p*                    *pp*

*z*                    *z*                    *z*                    *z*                    *z*                    *z*

9                    10                    11                    12

Picc.    

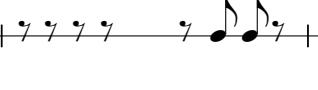
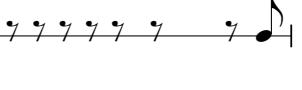
Fl.    

Ob.    

Cl.    

Bsn.    

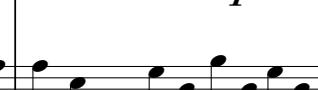
Timp.    

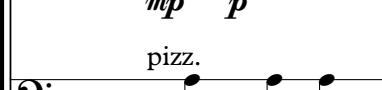
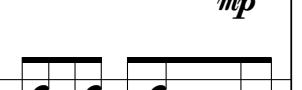
Tri.    

Vln. 1    

Vln. 2    

Vla.    

Vc.    

Cb.    

13

Picc. *mp*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

14

*p* 3 3 3 3 3 3 3 3

*p* 3 3 3 3 3 3 3 3

*p* 3 3 3 3 3 3 3 3

*p* 3 3 3 3 3 3 3 3

*p* 3 3 3 3 3 3 3 3

15

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

Timp.

Tri.

Vln. 1 arco

*f* *mp* *f* *mp* *f* *mp* *f* *mp*

Vln. 2 arco

*f* *mp* *f* *mp* *f* *mp* *f* *mp*

Vla. arco

*f* *mp* *f* *mp* *f* *mp* *f* *mp*

Vc. arco

*p* *mf* 3 3 3 3 3 3 3 3

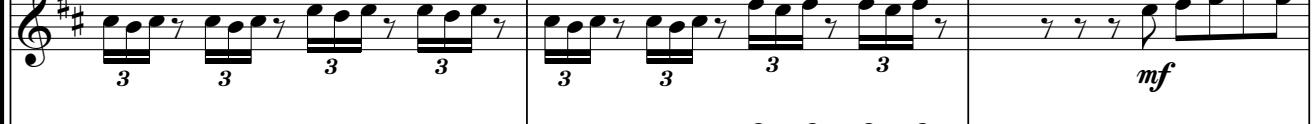
Cb. *p* *mf* 3 3 3 3 3 3 3 3

16                    17                    18

Picc. 

Fl. 

Ob. 

Cl. 

Bsn. 

Timp. 

Tri. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

19

Picc.  *mp*

Fl.  *mp*

Ob.  *mp*

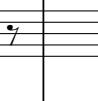
Cl.  *mp*

Bsn.  *mp*

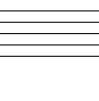
Timp.  *p*

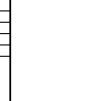
Tri.  *p*

Vln. 1  *mp*

Vln. 2 

Vla. 

Vc.  *mp*

Cb.  *mp*

20

Picc.  *p*

Fl.  *p*

Ob.  *p*

Cl.  *p*

Bsn.  *p*

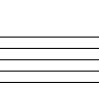
Timp.  *p*

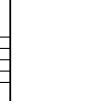
Tri.  *p*

Vln. 1 

Vln. 2 

Vla. 

Vc.  *mp*

Cb.  *mp*

21

Picc.  *mp*

Fl.  *mp*

Ob.  *p*

Cl.  *p*

Bsn.  *p*

Timp.  *p*

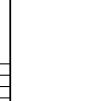
Tri.  *p*

Vln. 1 

Vln. 2 

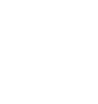
Vla. 

Vc.  *mp*

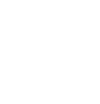
Cb.  *mp*

22

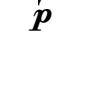
Picc.  *p*

Fl.  *p*

Ob.  *p*

Cl.  *p*

Bsn.  *p*

Timp.  *p*

Tri.  *p*

Vln. 1 

Vln. 2 

Vla. 

Vc.  *p*

Cb.  *p*

23 24 25 26

Picc. - *ff* - *mf*

Fl. - *ff* - *mf*

Ob. - *ff* - *mf*

Cl. - *ff* - *mf*

Bsn. - *ff* - *mf*

Timp. *p*

Tri. *f* *f*

Vln. 1 - *f*

Vln. 2 - *f*

Vla. - *f*

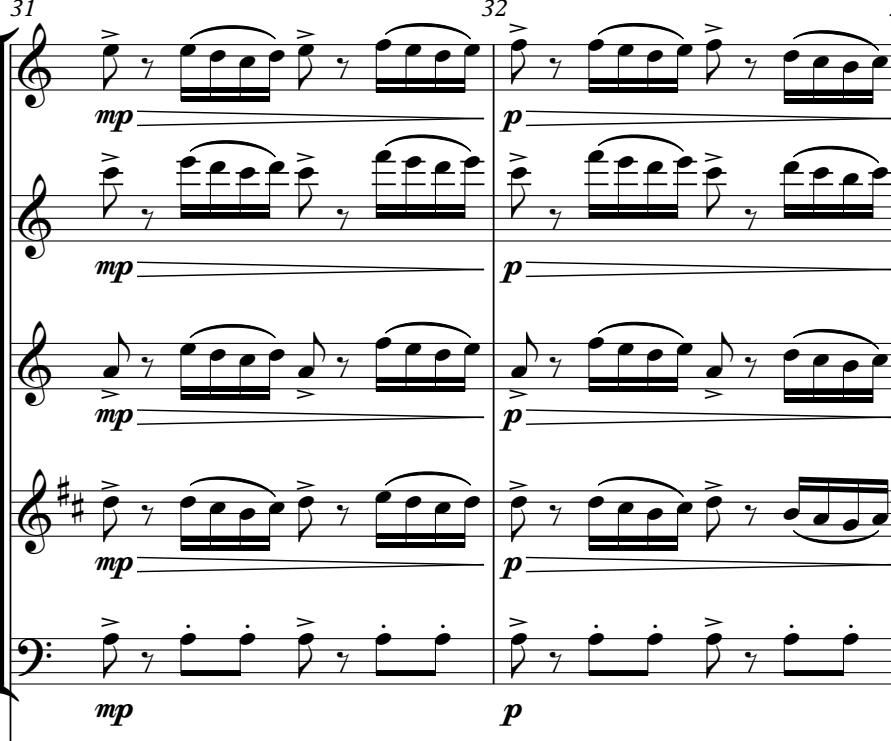
Vc. *mf* *mp*

Cb. *mf* *mp*

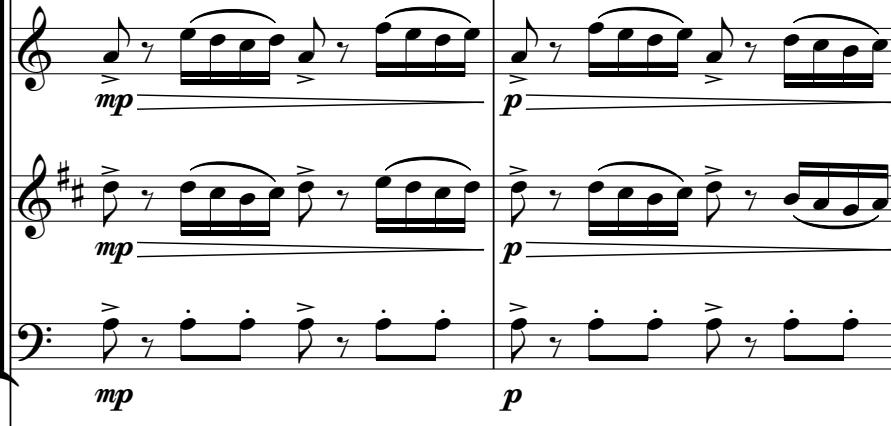
This musical score page contains four systems of music, numbered 23 through 26. The top section (measures 23-26) features Piccolo, Flute, Oboe, Clarinet, Bassoon, and Timpani. The middle section (measures 23-26) features Triangle. The bottom section (measures 23-26) features Violin 1, Violin 2, Cello, Double Bass, and Trombone. Measure 23 consists of rests for most instruments. Measures 24 and 25 feature rhythmic patterns of eighth and sixteenth notes with dynamic markings *ff* and *mf*. Measure 26 concludes with a dynamic *mf*. The Triangle part in measure 23-26 consists of eighth-note patterns. The Violin parts in measure 23-26 show eighth-note patterns. The Cello and Double Bass parts in measure 23-26 show eighth-note patterns. The Trombone part in measure 23-26 shows eighth-note patterns.



31                    32                    33

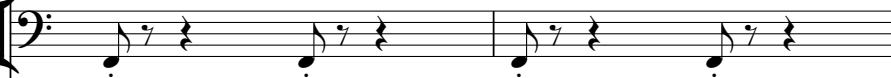
Picc. 

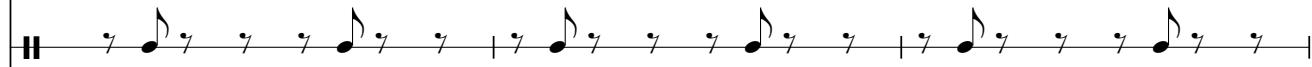
Fl. 

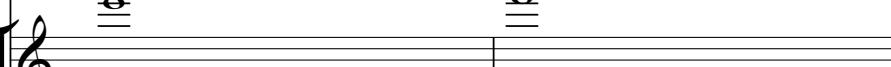
Ob. 

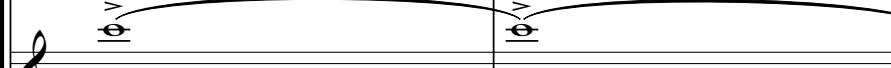
Cl. 

Bsn. 

Timp. 

Tri. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

34

Picc. 

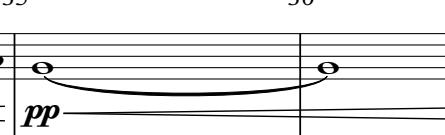
Fl. 

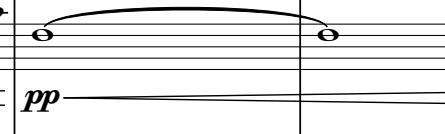
Ob. 

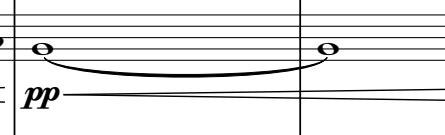
Cl. 

Bsn. 

35

Picc. 

Fl. 

Ob. 

Cl. 

Bsn. 

36

Picc. 

Fl. 

Ob. 

Cl. 

Bsn. 

37

Picc. 

Fl. 

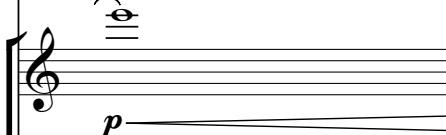
Ob. 

Cl. 

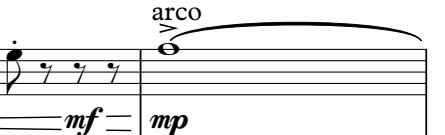
Bsn. 

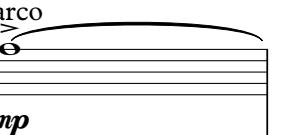
Timp. 

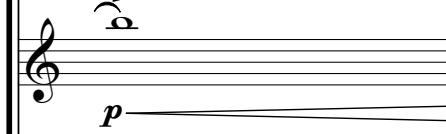
Tri. 

Vln. 1 

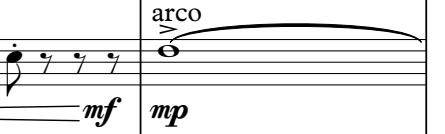
*pizz.* 

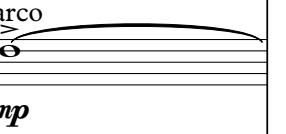
*mf* 

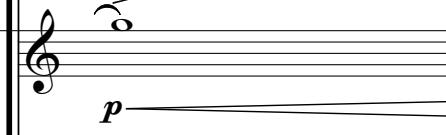
*mp* 

Vln. 2 

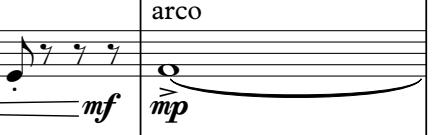
*pizz.* 

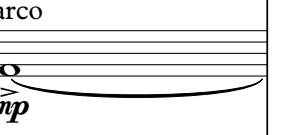
*mf* 

*mp* 

Vla. 

*pizz.* 

*mf* 

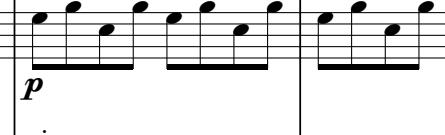
*mp* 

Vc. 

*pizz.* 

*arco* 

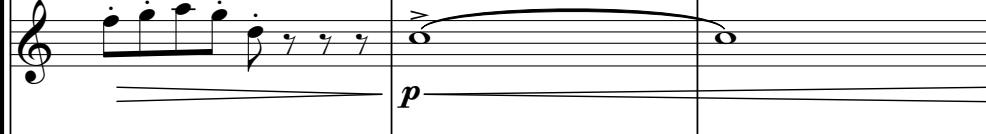
Cb. 

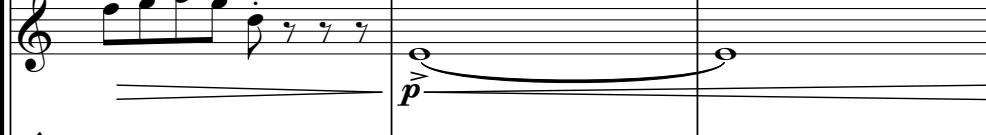
*pizz.* 

*arco* 

38

Picc. 

Fl. 

Ob. 

Cl. 

Bsn. 

Timp. 

Tri. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

42

Picc. Fl. Ob. Cl. Bsn. Timp.

43

44

Tri. Vln. 1 Vln. 2 Vla. Vcl. Cb.

mf

mp

45                    46                    47

Picc.

Fl.

Ob.

Cl.

Bsn.

Timp.

Tri.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*mp*

*mf*

*f*

*mp*

*mf*

*f*

*mp*

*mf*

*f*

*mf*

*mp*

*f*

*mf*

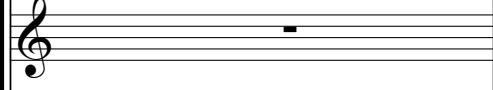
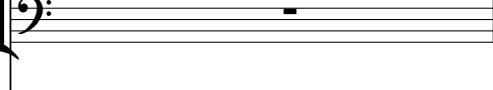
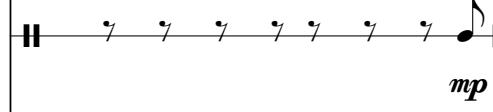
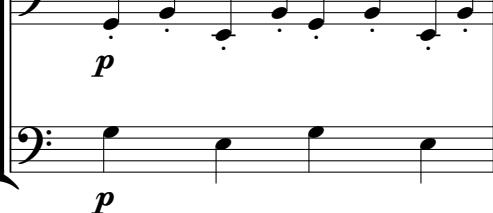
*f*

*mf*

*mp*

*f*

48 49 50

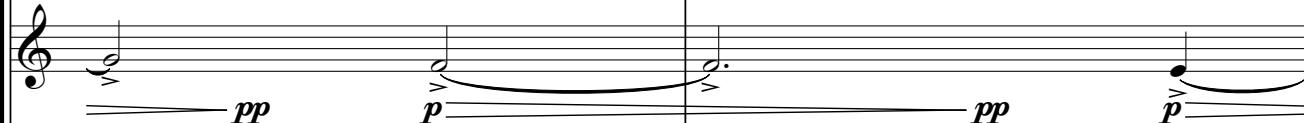
Picc.   
Fl.   
Ob.   
Cl.   
Bsn.   
  
Timp.   
  
Tri.   
  
Vln. 1   
Vln. 2   
Vla.   
Vcl.   
Cb. 

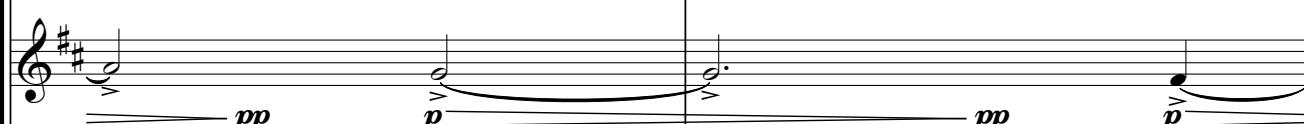


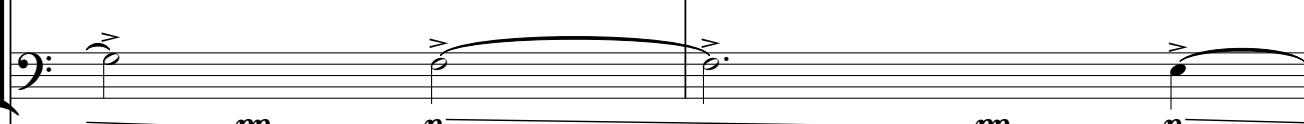
53

Picc. 

Fl. 

Ob. 

Cl. 

Bsn. 

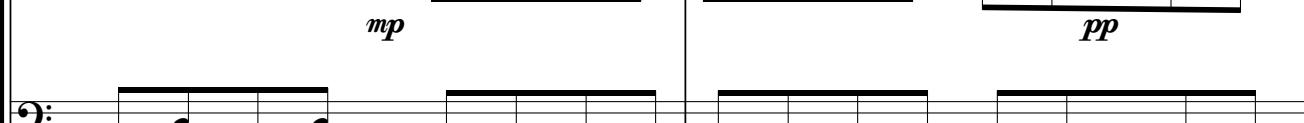
Timp. 

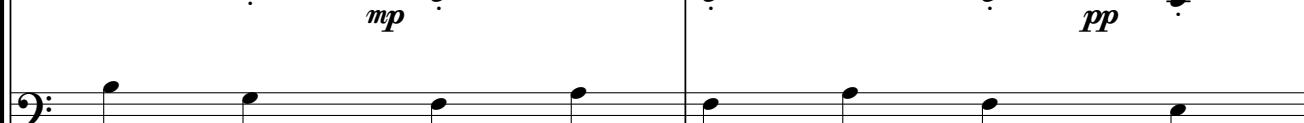
Tri. 

Vln. 1 

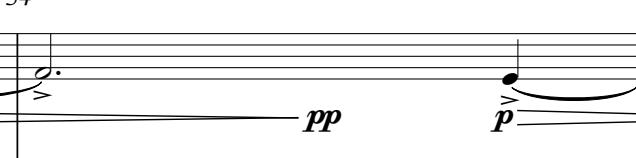
Vln. 2 

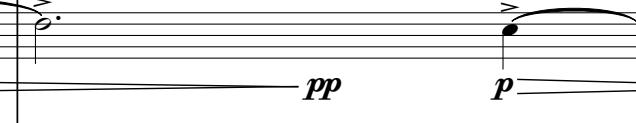
Vla. 

Cb. 

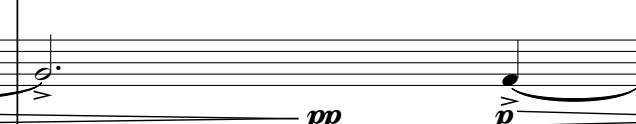
Vc. 

54

Picc. 

Fl. 

Ob. 

Cl. 

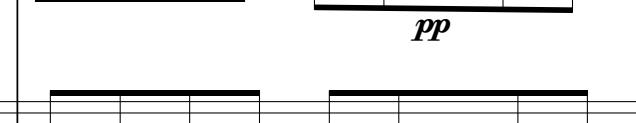
Bsn. 

Timp. 

Vln. 1 

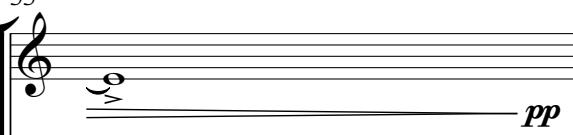
Vln. 2 

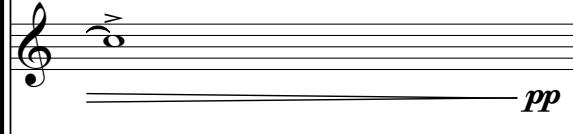
Vla. 

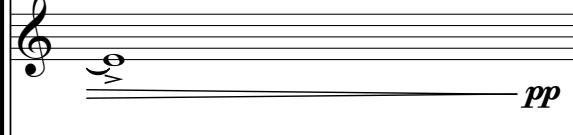
Cb. 

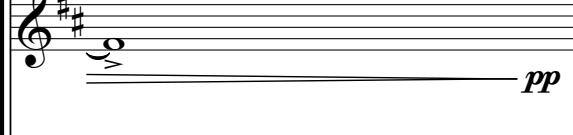
Vc. 

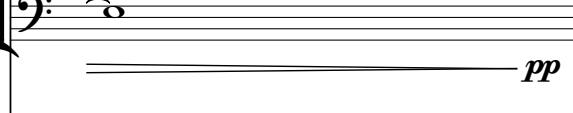
55

Picc. 

Fl. 

Ob. 

Cl. 

Bsn. 

Timp. 

Tri. 

Vln. 1 

Vln. 2 

Vla. 

Vcl. 

Cb. 

56

*mp* 

*mp* 

*mp* 

*mp* 

*mp* 

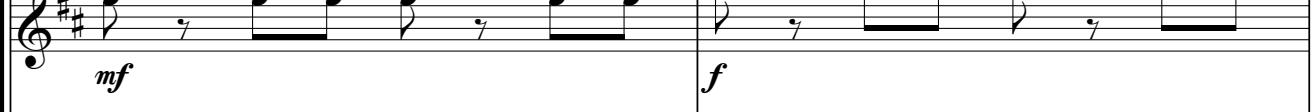
*mp* 

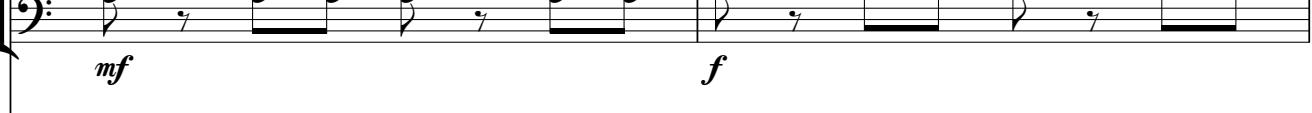
57

Picc. 

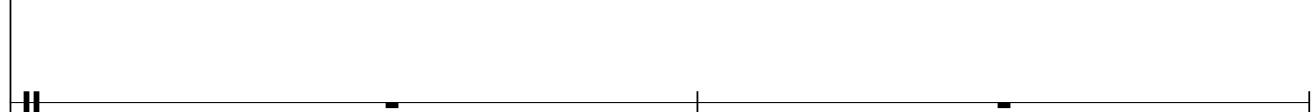
Fl. 

Ob. 

Cl. 

Bsn. 

Timp. 

Tri. 

Vln. 1 

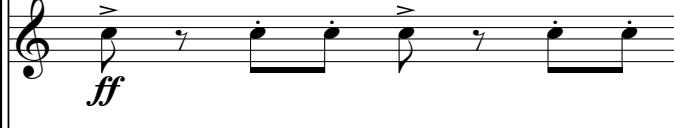
Vln. 2 

Vla. 

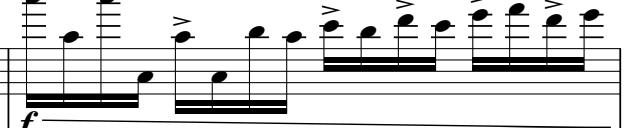
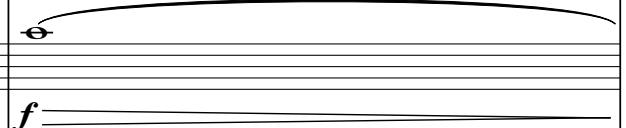
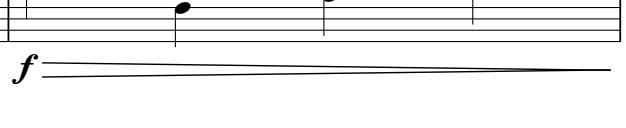
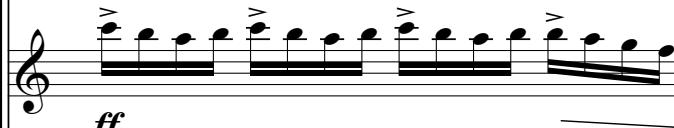
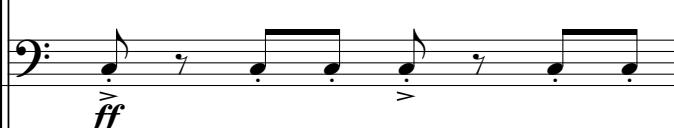
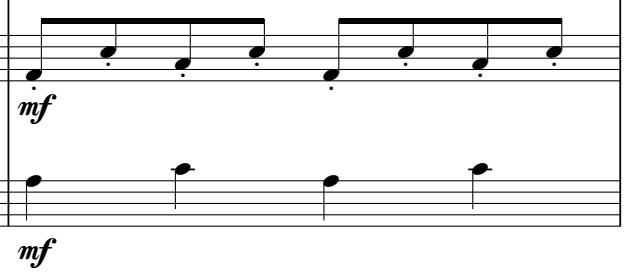
Cb. 

Vc. 

59

Picc.   
 Fl.   
 Ob.   
 Cl.   
 Bsn.   
 Timp. 

60

Fl.   
 Ob.   
 Cl.   
 Bsn.   
 Tri.   
 Vln. 1   
 Vln. 2   
 Vla.   
 Vcl.   
 Cb. 

23

61

Picc. 62 63

Fl.

Ob.

Cl.

Bsn.

Timp.

Tri.

Vln. 1

Vln. 2

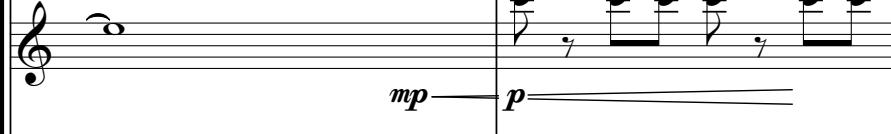
Vla.

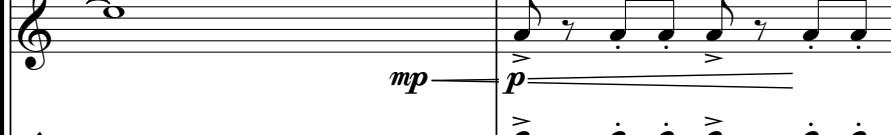
Cb.

Vc.

64

Picc. 

Fl. 

Ob. 

Cl. 

Bsn. 

Timp. 

Tri. 

Vln. 1 

Vln. 2 

Vla. 

Cb. 

**65**

**66**



70                    71                    72                    73                    74

Picc.  $p$   $mp$   $p$   $pp$   $p$

Fl.  $p$   $mp$   $p$   $pp$   $p$

Ob.  $p$   $mp$   $p$   $pp$   $p$

Cl.  $p$   $mp$   $p$   $pp$   $p$

Bsn.  $p$   $mp$   $p$   $pp$   $p$

Timp.  $p$   $mp$   $p$   $pp$   $p$

Tri.  $p$   $pp$   $p$

Vln. 1  $z$   $z$   $z$   $p$

Vln. 2  $z$   $z$   $z$   $p$

Vla.  $z$   $z$   $z$   $p$

Vc.  $p$   $pp$

Cb.  $p$   $pp$

75                    76                    77                    78

Picc. *mp*                    *mf p*                    *mf p*

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

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

Cl. *mp*                    *mf p*                    *mf p*

Bsn. *mp*                    *mf p*                    *mf p*

Timp. *mf*                    *mp*

Tri. *mp*                    *mp*                    *mp*

Vln. 1                    *mf*

Vln. 2                    *mf*

Vla.                    *mf*

Vc. *p*                    *mf*

Cb. *p*                    *mf*

This musical score page shows four staves for woodwind instruments (Piccolo, Flute, Oboe, Clarinet) and one staff for Bassoon in the first system. The second system starts with Timpani and Triangle. The third system starts with Violin 1, followed by Violin 2, Viola, Cello, and Double Bass. Measure 75: Piccolo, Flute, Oboe, Clarinet, Bassoon all play eighth-note patterns at mezzo-forte. Measure 76: Piccolo, Flute, Oboe, Clarinet play eighth-note patterns at forte; Bassoon plays eighth-note pairs at forte. Measures 77-78: All instruments play eighth-note patterns at piano. Measure 79: Timpani play eighth-note patterns at mezzo-forte; Triangle plays eighth-note patterns at piano. Measures 80-81: Triangle continues eighth-note patterns at piano. Measures 82-83: Triangle continues eighth-note patterns at piano. Measures 84-85: Triangle continues eighth-note patterns at piano. Measures 86-87: Triangle continues eighth-note patterns at piano. Measures 88-89: Triangle continues eighth-note patterns at piano. Measures 90-91: Triangle continues eighth-note patterns at piano. Measures 92-93: Triangle continues eighth-note patterns at piano. Measures 94-95: Triangle continues eighth-note patterns at piano. Measures 96-97: Triangle continues eighth-note patterns at piano. Measures 98-99: Triangle continues eighth-note patterns at piano.

79

Picc.  *mf p*

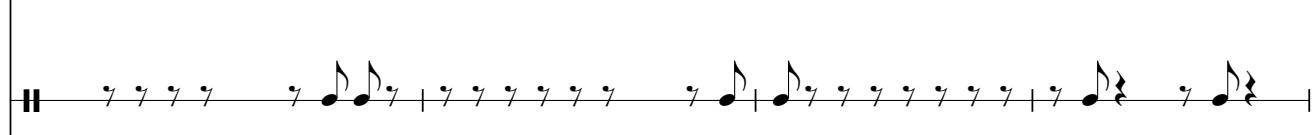
Fl.  *mf p*

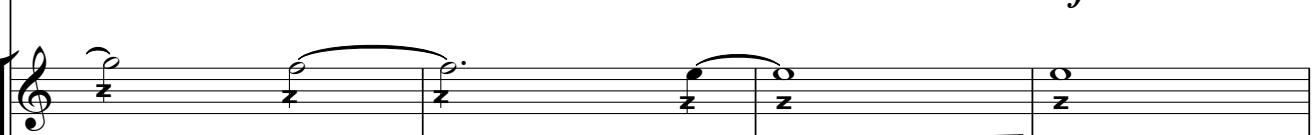
Ob.  *mf p*

Cl.  *mf p*

Bsn.  *mf p*

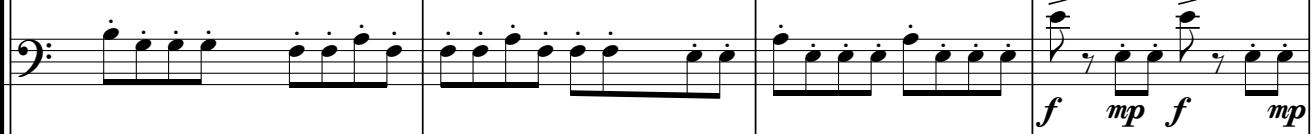
Timp.  *f*

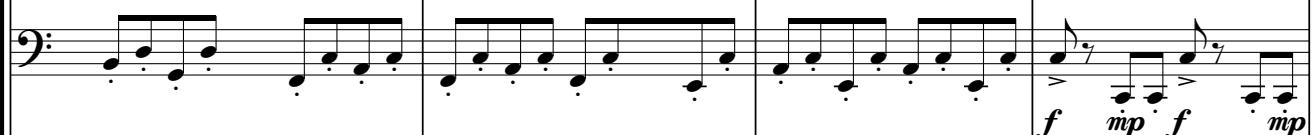
Tri.  *f*

Vln. 1 

Vln. 2 

Vla.  *f mp f mp*

Vc.  *f mp f mp*

Cb.  *f mp f mp*

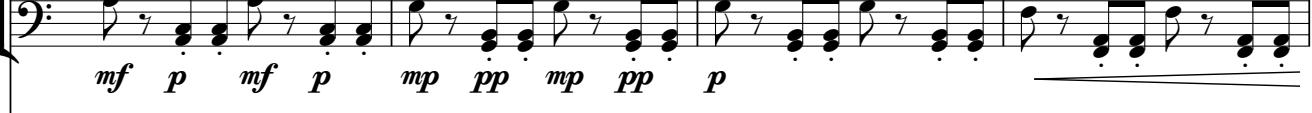
83                    84                    85                    86

Picc. 

Fl. 

Ob. 

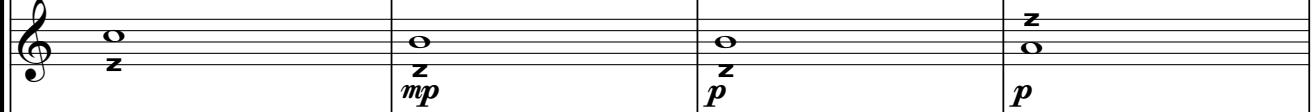
Cl. 

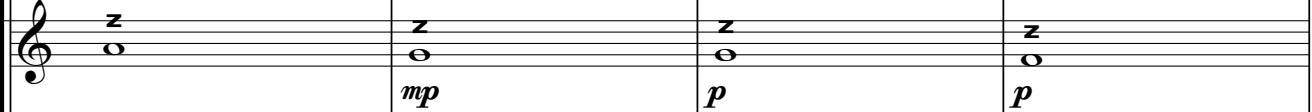
Bsn. 

Timp. 

Tri. 

Vln. 1 

Vln. 2 

Vla. 

Vcl. 

Cb. 

87 Picc. *mp*

88 Fl. *mf*

89 Ob. *f*

90 Cl. *ff*

Bsn. *mp* *mf* *f* *ff*

Tim. *mp* *mf* *f* *ff*

Tri. *mp* *mf* *f* *ff*

Vln. 1 *z* *z* *z* *z*

Vln. 2 *z* *z* *z* *z*

Vla. *z* *z* *z* *z*

Bsn. *mp* *mf* *f* *ff*

Vcl. *mp* *mf* *f* *ff*

Cb. *mp* *mf* *f* *ff*

rallentando

91     

92       
rallentando  
   

93     

Timp.   

Tri.   

Vln. 1    

Vln. 2    

Vla.    

Vc.   

Cb.   

94 Picc. *p*

95 Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p* *pp*

96 *pp*

97 *pp*

Tim. *p* *tr* *pp*

Tri. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Cb. *p*

Vc. *p*

Cb. *p* *pp*

# *Надоганяючи час* *Chasing the Time*

## Оркестровка – Instrumentation

Флейта-піколо (Piccolo)

Флейта (Flute)

Іобой – 1, 2 (Овое – 1, 2)

B♭ Кларнет – 1, 2 (Clarinet in B♭ – 1, 2)

Фаю́т (Bassoon)

Валторна (Horn in F)

Труба (Trumpet in B♭)

Тромбони 1, 2 (Trombones 1,2)

Литаври (Timpani)

Марилки (Cymbals)

Фортепіано (Piano)

Клавесин (Harpsichord)

Арфа (Харф)

Скрипка 1 (Violin 1)

Скрипка 2 (Violin 2)

Альт 1, 2 (Viola 1, 2)

Віолончель 1, 2 (Violoncello 1, 2)

Контрабас (Contrabass)

Час звучання: 5'12"

# Наздоганяючи час - Chasing the Time

Con moto  $\text{♩} = 100$

Олександр Лук'яненко

Flute

Oboe 1, 2

Clarinet in B♭ 1, 2

Bassoon

Horn in F

Trumpet in B♭

Trombones 1, 2

*p*  
*f*

Harp

Harpsichord

Violin 1

Violin 2

Violas 1, 2

Violoncellos 1, 2

Contrabass

*f*

Timpani

*pp*  
*ff*

Cymbals

Fl.

Ob. 1, 2

Cl. 1, 2

Bsn.

Hn.

Tpt.

Tbn. 1, 2

Hp.

Hpsd.

Vln. 1

Vln. 2

Vla. 1, 2

Vc. 1, 2

Cb.

Tim.

Cym.

6

7

8

Musical score page 37, featuring 12 staves of music. The staves are grouped into two systems of six measures each. The instruments are:

- Fl. (Measures 9-11)
- Ob. 1, 2 (Measures 9-11)
- Cl. 1, 2 (Measures 9-11)
- Bsn. (Measures 9-11)
- Hn. (Measures 9-11)
- Tpt. (Measures 9-11)
- Tbn. 1, 2 (Measures 9-11)
- Hp. (Measures 9-11)
- Hpsd. (Measures 9-11)
- Vln. 1 (Measures 9-11)
- Vln. 2 (Measures 9-11)
- Vla. 1, 2 (Measures 9-11)
- Vc. 1, 2 (Measures 9-11)
- Cb. (Measures 9-11)
- Tim. (Measures 9-11)
- Cym. (Measures 9-11)

The score includes dynamic markings such as *f* (fortissimo) and measure numbers 9, 10, and 11.

Musical score page 38, measures 12-14. The score includes parts for Flute (Fl.), Oboe 1 & 2, Clarinet 1 & 2, Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone 1 & 2 (Tbn. 1, 2), Bassoon (Hpsd.), Double Bass (Vln. 1), Violin 2 (Vln. 2), Viola (Vla. 1, 2), Cello (Vc. 1, 2), Bassoon (Cb.), Timpani (Timp.), and Cymbals (Cym.).

The score shows the following activity across the measures:

- Measure 12:** Flute (Fl.) has a single note. Oboe 1 & 2 (Ob. 1, 2) has a rest. Clarinet 1 & 2 (Cl. 1, 2) has a rest. Bassoon (Bsn.) has a single note. Horn (Hn.) has a single note. Trumpet (Tpt.) has a single note. Trombone 1 & 2 (Tbn. 1, 2) has a single note. Bassoon (Hpsd.) has a rest. Double Bass (Vln. 1) has a rest. Violin 2 (Vln. 2) has a rest. Viola (Vla. 1, 2) has a rest. Cello (Vc. 1, 2) has a rest. Bassoon (Cb.) has a rest. Timpani (Timp.) has a single note. Cymbals (Cym.) have a rest.
- Measure 13:** Flute (Fl.) has a rest. Oboe 1 & 2 (Ob. 1, 2) has a sixteenth-note pattern. Clarinet 1 & 2 (Cl. 1, 2) has a sixteenth-note pattern. Bassoon (Bsn.) has a rest. Horn (Hn.) has a rest. Trumpet (Tpt.) has a rest. Trombone 1 & 2 (Tbn. 1, 2) has a rest. Bassoon (Hpsd.) has a rest. Double Bass (Vln. 1) has a rest. Violin 2 (Vln. 2) has a sixteenth-note pattern. Viola (Vla. 1, 2) has a sixteenth-note pattern. Cello (Vc. 1, 2) has a sixteenth-note pattern. Bassoon (Cb.) has a sixteenth-note pattern. Timpani (Timp.) has a rest. Cymbals (Cym.) have a rest.
- Measure 14:** Flute (Fl.) has a sixteenth-note pattern. Oboe 1 & 2 (Ob. 1, 2) has a sixteenth-note pattern. Clarinet 1 & 2 (Cl. 1, 2) has a sixteenth-note pattern. Bassoon (Bsn.) has a rest. Horn (Hn.) has a rest. Trumpet (Tpt.) has a rest. Trombone 1 & 2 (Tbn. 1, 2) has a rest. Bassoon (Hpsd.) has a rest. Double Bass (Vln. 1) has a rest. Violin 2 (Vln. 2) has a rest. Viola (Vla. 1, 2) has a rest. Cello (Vc. 1, 2) has a rest. Bassoon (Cb.) has a rest. Timpani (Timp.) has a rest. Cymbals (Cym.) have a rest.

A musical score for orchestra and timpani, spanning four measures (15-18). The score is organized into two systems. The top system includes Flute (Fl.), Oboe (Ob. 1, 2), Clarinet (Cl. 1, 2), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn. 1, 2), and Bassoon (Hpf.). The bottom system includes Bassoon (Hpsd.), Violin (Vln. 1), Violin (Vln. 2), Cello (Vla. 1, 2), Double Bass (Vc. 1, 2), Cello (Cb.), Timpani (Timp.), and Cymbals (Cym.). Measure 15: Flute (f), Oboe, Clarinet (f), Bassoon (f), Horn (f), Trumpet (f), Trombone (f), Bassoon (Hpsd.); Violin 1 (p), Violin 2 (p), Cello (Vla. 1, 2) eighth-note pattern, Double Bass (Vc. 1, 2) eighth-note pattern, Cello (Cb.) eighth-note pattern, Timpani (dotted half note), Cymbals (double bar line). Measure 16: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone; Violin 1 (p), Violin 2 (p), Cello (Vla. 1, 2) eighth-note pattern, Double Bass (Vc. 1, 2) eighth-note pattern, Cello (Cb.) eighth-note pattern, Timpani (dotted half note), Cymbals. Measure 17: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone; Violin 1 (p), Violin 2 (p), Cello (Vla. 1, 2) eighth-note pattern, Double Bass (Vc. 1, 2) eighth-note pattern, Cello (Cb.) eighth-note pattern, Timpani (dotted half note), Cymbals. Measure 18: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone; Violin 1 (p), Violin 2 (p), Cello (Vla. 1, 2) eighth-note pattern, Double Bass (Vc. 1, 2) eighth-note pattern, Cello (Cb.) eighth-note pattern, Timpani (dotted half note), Cymbals.

19 20 21

Fl.

Ob. 1, 2

Cl. 1, 2

Bsn.

Hn.

Tpt.

Tbn. 1, 2

Hp.

Hpsd.

Vln. 1

Vln. 2

Vla. 1, 2

Vc. 1, 2

Cb.

Timp.

Cym.

Fl. 22

Ob. 1, 2 23

Cl. 1, 2 24

Bsn.

Hn.

Tpt.

Tbn. 1, 2

Hp.

Hpsd.

Vln. 1

Vln. 2

Vla. 1, 2

Vc. 1, 2

Cb.

Tim. 22

Cym.

Fl.

Ob. 1, 2

Cl. 1, 2

Bsn.

Hn.

Tpt.

Tbn. 1, 2

Hp.

Hpsd.

Vln. 1

Vln. 2

Vla. 1, 2

Vc. 1, 2

Cb.

Tim.

Cym.

25

26

27

This musical score page shows a section for orchestra and timpani across three measures (25, 26, and 27). The instrumentation includes Flute, Oboe 1 & 2, Clarinet 1 & 2, Bassoon, Horn, Trumpet, Trombone 1 & 2, Double Bass, Harp, Bassoon (Hpsd.), Violin 1, Violin 2, Viola 1 & 2, Cello 1 & 2, Double Bass (Cb.), Timpani, and Cymbals. Measure 25: Flute (mezzo-forte), Oboe 1 & 2 (mezzo-forte), Clarinet 1 & 2 (mezzo-forte), Bassoon (forte), Horn (forte), Trumpet (forte), Trombone 1 & 2 (mezzo-forte), Double Bass (mezzo-forte). Measure 26: Oboe 1 & 2 (pianissimo), Clarinet 1 & 2 (pianissimo), Bassoon (pianissimo), Horn (pianissimo), Trumpet (pianissimo), Trombone 1 & 2 (pianissimo), Double Bass (pianissimo). Measure 27: Flute (pianissimo), Oboe 1 & 2 (pianissimo), Clarinet 1 & 2 (pianissimo), Bassoon (pianissimo), Horn (pianissimo), Trumpet (pianissimo), Trombone 1 & 2 (pianissimo), Double Bass (pianissimo), Harp (pianissimo), Bassoon (Hpsd.) (pianissimo), Violin 1 (pianissimo), Violin 2 (pianissimo), Viola 1 & 2 (pianissimo), Cello 1 & 2 (pianissimo), Double Bass (Cb.) (pianissimo), Timpani (pianissimo), Cymbals (pianissimo).

Fl. 28

Ob. 1, 2

Cl. 1, 2

Bsn.

Hn.

Tpt.

Tbn. 1, 2

Hp.

Hpsd.

Vln. 1

Vln. 2

Vla. 1, 2

Vc. 1, 2

Cb.

Tim.

Cym.

29

30

*f*

*p*

*f*

*f*

*p*

*mp*

*f*

*p*

Fl. *p*

Ob. 1, 2

Cl. 1, 2 *p*

Bsn.

Hn.

Tpt.

Tbn. 1, 2

Hp.

Hpsd. *p* *ff* *ff*

Vln. 1 *p* *p* *pp*

Vln. 2 *p* *pp*

Vla. 1, 2

Vc. 1, 2

Cb. *pp*

Tim. *f* *pp*

Cym.

Fl.

Ob. 1, 2

Cl. 1, 2

Bsn.

Hn.

Tpt.

Tbn. 1, 2

Hp.

Hpsd.

Vln. 1

Vln. 2

Vla. 1, 2

Vc. 1, 2

Cb.

Tim.

Cym.

34

35

36

This page contains six systems of musical notation, each with two measures. Measures 34 and 35 are shown above measure 36. The instruments are listed vertically on the left, with their staves extending across all three measures. Measure 34 consists of rests. Measures 35 and 36 feature various rhythmic patterns, including sixteenth-note figures and sustained notes. Measure 36 includes dynamic markings (p) and performance instructions (e.g., slurs, grace notes). Measures 35 and 36 also feature oval-shaped grace note markings under specific notes in the lower voices.

37

Fl.

Ob. 1, 2

Cl. 1, 2

Bsn.

Hn.

Tpt.

Tbn. 1, 2

Hp.

Hpsd.

Vln. 1

Vln. 2

Vla. 1, 2

Vc. 1, 2

Cb.

Tim.

Cym.

This musical score page contains ten staves of music for various instruments. The instruments listed are Flute (Fl.), Oboe 1 & 2 (Ob. 1, 2), Clarinet 1 & 2 (Cl. 1, 2), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone 1 & 2 (Tbn. 1, 2), Double Bass (Double Bassoon) (Hpsd.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello 1 & 2 (Vla. 1, 2), Double Bass (Vc. 1, 2), Double Bassoon (Cb.), Timpani (Tim.), and Cymbals (Cym.). The page is numbered 37 at the top left and includes measures 37 through 44. Dynamic markings such as *f*, *ff*, and *pp* are present throughout the score.

Fl.

Ob. 1, 2

Cl. 1, 2

Bsn.

Hn.

Tpt.

Tbn. 1, 2

Hp.

Hpsd.

Vln. 1

Vln. 2

Vla. 1, 2

Vc. 1, 2

Cb.

Tim.

Cym.

45 46 47 48 49 50 51

Measure 45: Rests (6 measures)

Measure 46: *pp* (6teenth-note pattern)

Measure 47: Rests (6 measures)

Measure 48: *p* (6teenth-note pattern)

Measure 49: *p* (6teenth-note pattern)

Measure 50: *p* (6teenth-note pattern)

Measure 51: *p* (6teenth-note pattern)

52

Fl.

Ob. 1, 2

Cl. 1, 2

Bsn.

Hn.

Tpt.

Tbn. 1, 2

Hp.

Hpsd.

Vln. 1

Vln. 2

Vla. 1, 2

Vc. 1, 2

Cb.

Timp.

Cym.

53

54

55

56

57

58

*pp*

*pp*

*pp*

*pp*

Musical score page 49, measures 59 to 63.

The score consists of ten staves:

- Fl.**: Flute, treble clef, dynamic *pp*. Measures 59-63 show eighth-note patterns.
- Ob. 1, 2**: Oboe 1 and 2, treble clef, dynamic *pp*. Measures 59-63 show eighth-note patterns.
- Cl. 1, 2**: Clarinet 1 and 2, treble clef, dynamic *pp*. Measures 59-63 show eighth-note patterns.
- Bsn.**: Bassoon, bass clef, dynamic *pp*. Measures 59-63 show eighth-note patterns.
- Hn.**: Horn, treble clef, dynamic *pp*. Measures 59-63 show eighth-note patterns.
- Tpt.**: Trumpet, treble clef, dynamic *pp*. Measures 59-63 show eighth-note patterns.
- Tbn. 1, 2**: Trombone 1 and 2, treble clef, dynamic *pp*. Measures 59-63 show eighth-note patterns.
- Hp.**: Double Bass, bass clef. Measures 59-63 show eighth-note patterns.
- Hpsd.**: Double Bass, bass clef. Measures 59-63 show eighth-note patterns.
- Vln. 1**: Violin 1, treble clef. Measures 59-63 show eighth-note patterns.
- Vln. 2**: Violin 2, treble clef. Measures 59-63 show eighth-note patterns.
- Vla. 1, 2**: Viola 1 and 2, bass clef. Measures 59-63 show eighth-note patterns.
- Vc. 1, 2**: Cello 1 and 2, bass clef. Measures 59-63 show eighth-note patterns.
- Cb.**: Double Bass, bass clef. Measures 59-63 show eighth-note patterns.
- Tim.**: Timpani, bass clef. Measures 59-63 show eighth-note patterns.
- Cym.**: Cymbals. Measures 59-63 show sustained notes.

Dynamics: *pp* (pianissimo), *p* (piano).

Fl. 64

Ob. 1, 2

Cl. 1, 2

Bsn.

Hn.

Tpt.

Tbn. 1, 2

Hp.

Hpsd.

Vln. 1

Vln. 2

Vla. 1, 2

Vc. 1, 2

Cb.

Tim. f

Cym.

This page of musical notation shows a section for orchestra and timpani. The score is divided into ten staves. The first four staves (Flute, Oboe, Clarinet, Bassoon) play sixteenth-note patterns from measure 64 to 67. The next four staves (Horn, Trumpet, Trombone, Double Bass) are mostly silent, with the Trombone playing eighth-note patterns in measures 66-67. The last two staves (Harp, Double Bass) play sixteenth-note patterns from measure 64 to 67. The Timpani plays a rhythmic pattern from measure 64 to 67, with a dynamic marking 'f' at the end of measure 67. The Cymbals are silent throughout.

68

Fl.

Ob. 1, 2

Cl. 1, 2

Bsn.

Hn.

Tpt.

Tbn. 1, 2

Hp.

Hpsd.

Vln. 1

Vln. 2

Vla. 1, 2

Vc. 1, 2

Cb.

Timp.

Cym.

69

70

This page contains 12 staves of musical notation. The instruments are: Flute (Fl.), Oboe 1 & 2 (Ob. 1, 2), Clarinet 1 & 2 (Cl. 1, 2), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone 1 & 2 (Tbn. 1, 2), Bassoon (Hspsd.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello/Violoncello (Vla. 1, 2), Double Bass (Vc. 1, 2), Cello (Cb.), and Timpani (Timp.). The page number 51 is at the top right. Measure 68 starts with a rest for most instruments, followed by eighth-note chords for Bassoon, Trombone 1 & 2, and Double Bass. Measure 69 begins with a rest for most instruments, followed by sixteenth-note patterns for Trumpet, Trombone 1 & 2, and Double Bass. Measure 70 begins with a rest for most instruments, followed by eighth-note chords for Bassoon, Trombone 1 & 2, and Double Bass. The Cymbals (Cym.) are indicated with a single bar line in measure 70.

Fl.

Ob. 1, 2

Cl. 1, 2

Bsn.

Hn.

Tpt.

Tbn. 1, 2

Hp.

Hpsd.

Vln. 1

Vln. 2

Vla. 1, 2

Vc. 1, 2

Cb.

Timp.

Cym.

52

71

72

73

74

53

This image shows a page from a musical score for orchestra and piano. The page is numbered 53 at the top right. The score consists of two systems of four measures each. The instrumentation includes Flute (Fl.), Oboe (Ob. 1, 2), Clarinet (Cl. 1, 2), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn. 1, 2), Bassoon (H. Bsn.), Bassoon (Hpsd.), Violin (Vln. 1), Violin (Vln. 2), Cello (Vla. 1, 2), Double Bass (Vc. 1, 2), Cello (Cb.), Timpani (Timp.), and Cymbals (Cym.). The music features various rhythmic patterns, including sixteenth-note figures and eighth-note pairs, with dynamic markings like accents and slurs. Measure 75 starts with a forte dynamic. Measures 76-77 show a transition with eighth-note pairs. Measure 78 concludes the section with a forte dynamic.

79 80 81 82 83

Fl.

Ob. 1, 2

Cl. 1, 2

Bsn.

Hn.

Tpt.

Tbn. 1, 2

Hp.

Hpsd.

Vln. 1

Vln. 2

Vla. 1, 2

Vc. 1, 2

Cb.

Tim.

Cym.

This musical score page contains five systems of music, each with a different instrument's name above it. The instruments are Flute (Fl.), Oboe (Ob. 1, 2), Clarinet (Cl. 1, 2), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn. 1, 2), Bassoon (Hpsd.), Violin (Vln. 1), Violin (Vln. 2), Double Bassoon (Vla. 1, 2), Double Bassoon (Vc. 1, 2), Double Bassoon (Cb.), Timpani (Tim.), and Cymbals (Cym.). The page is numbered 54 at the top left. Measure numbers 79, 80, 81, 82, and 83 are positioned above the first, second, third, fourth, and fifth systems respectively. The music consists of five systems of five staves each. The first four systems (measures 79-83) feature woodwind entries with sixteenth-note patterns. The fifth system (measures 80-83) features rhythmic patterns for the Double Bassoon, Timpani, and Cymbals. Measure 82 is mostly rests, and measure 83 is mostly rests. The Violin and Double Bass staves show rhythmic patterns starting in measure 80. The Double Bassoon staff shows a rhythmic pattern starting in measure 80. The Timpani and Cymbals staves show rhythmic patterns starting in measure 81.

Fl.

Ob. 1, 2

Cl. 1, 2

Bsn.

Hn.

Tpt.

Tbn. 1, 2

Hp.

Hpsd.

Vln. 1

Vln. 2

Vla. 1, 2

Vc. 1, 2

Cb.

Timp.

Cym.

84

85

86

87

88

This page of the musical score displays ten staves of music for a full orchestra. The instruments are: Flute (Fl.), Oboe 1 & 2 (Ob. 1, 2), Clarinet 1 & 2 (Cl. 1, 2), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone 1 & 2 (Tbn. 1, 2), Bassoon (Hpsd.), Double Bass (Vcl. 1, 2), Cello (Cb.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla. 1, 2), Double Bass (Vc. 1, 2), Timpani (Timp.), and Cymbals (Cym.). The score is numbered 84 to 88. The Hpsd. staff features sixteenth-note patterns. The Cym. staff shows a sustained note.

Fl. - - - - - - - - -

Ob. 1, 2 - - - - - - - - -

Cl. 1, 2 - - - - - - - - -

Bsn. - - - - - - - - -

Hn. - - - - - - - - -

Tpt. - - - - - - - - -

Tbn. 1, 2 - - - - - - - - -

Hp. - - - - - - - - -

Hpsd. - - - - - - - - -

Vln. 1 - - - - - - - - -

Vln. 2 - - - - - - - - -

Vla. 1, 2 - - - - - - - - -

Vc. 1, 2 - - - - - - - - -

Cb. - - - - - - - - -

Tim. - - - - - - - - -

Cym. - - - - - - - - -

94                    95                    96                    97                    98                    57

Fl.  
 Ob. 1, 2  
 Cl. 1, 2  
 Bsn.  
 Hn.  
 Tpt.  
 Tbn. 1, 2  
 Hp.  
 Hpsd.  
 Vln. 1  
 Vln. 2  
 Vla. 1, 2  
 Vc. 1, 2  
 Cb.  
 Timp.  
 Cym.

99

Fl.

Ob. 1, 2

Cl. 1, 2

Bsn.

Hn.

Tpt.

Tbn. 1, 2

Hp.

Hpsd.

Vln. 1

Vln. 2

Vla. 1, 2

Vc. 1, 2

Cb.

Tim.

Cym.

The score is divided into measures 99 through 103. Measures 99-100 feature woodwind and brass patterns. Measures 101-102 show a transition with sustained notes. Measure 103 concludes the section with a rhythmic pattern on the timpani and bassoon.

104 Fl.   
 105 Ob. 1, 2   
 106 Cl. 1, 2   
 107 Bsn.   
 108 Hn.   
 109 Tpt.   
 110 Tbn. 1, 2   
 111 Hp.   
 112 Hpsd.   
 113 Vln. 1   
 114 Vln. 2   
 115 Vla. 1, 2   
 116 Vc. 1, 2   
 117 Cb.   
 118 Timp.   
 119 Cym.

This musical score page displays a complex arrangement for orchestra and timpani across nine staves. The measures are numbered from 104 to 119. The instrumentation includes Flute (Fl.), Oboe (Ob. 1, 2), Clarinet (Cl. 1, 2), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Bass Trombone (Tbn. 1, 2), Double Bass (Hp.), Bassoon (Hpsd.), Violin (Vln. 1), Violin (Vln. 2), Viola (Vla. 1, 2), Cello (Vc. 1, 2), Double Bass (Cb.), Timpani (Timp.), and Cymbals (Cym.). The score features various dynamics such as *p* (piano) and *pp* (pianissimo), and performance techniques like breath marks and slurs. Measure 119 concludes with a single sustained note on the cymbals.

111 Fl.

112 Ob. 1, 2

113 Cl. 1, 2

114 Bsn.

115 Hn.

116 Tpt.

117 Tbn. 1, 2

pp

Hp.

pp

Hpsd.

Vln. 1

Vln. 2

p

Vla. 1, 2

Vc. 1, 2

p

Cb.

mf

Timp.

Cym.

Fl. 118

Ob. 1, 2

Cl. 1, 2

Bsn.

Hn.

Tpt.

Tbn. 1, 2

Hp.

Hpsd.

Vln. 1

Vln. 2

Vla. 1, 2

Vc. 1, 2

Cb.

Timp.

Cym.

119

120

121

122

123

This page contains six systems of musical notation, each with a different instrument's name and measure numbers 118 through 123 above it. The instruments are Flute (Fl.), Oboe (Ob. 1, 2), Clarinet (Cl. 1, 2), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn. 1, 2), Horn (Horn), Bassoon (Bassoon), Double Bass (Hpsd.), Violin (Vln. 1), Violin (Vln. 2), Viola (Vla. 1, 2), Cello (Vc. 1, 2), Double Bass (Cb.), Timpani (Timp.), and Cymbals (Cym.). The notation includes various note heads, stems, beams, and rests. Measure 118 shows mostly rests. Measures 119-120 show eighth-note patterns. Measure 121 includes grace notes and dynamic markings (p, z). Measure 122 shows sixteenth-note patterns. Measure 123 concludes with eighth-note patterns.

124 125 126 127 128 129 130

Fl.

Ob. 1, 2

Cl. 1, 2

Bsn.

Hn.

Tpt.

Tbn. 1, 2

Hp.

Hpsd.

Vln. 1

Vln. 2

Vla. 1, 2

Vc. 1, 2

Cb.

Timp.

Cym.

This page of musical notation shows a score for orchestra and percussion. The instrumentation includes Flute, Oboe 1 & 2, Clarinet 1 & 2, Bassoon, Horn, Trumpet, Trombone 1 & 2, Bassoon, Double Bass, Trombones, Violin 1, Violin 2, Cello/Violoncello, Double Bassoon, Timpani, and Cymbals. The score is divided into seven systems by vertical bar lines. Measure numbers 124 through 130 are indicated above the staves. The notation includes various rests, dynamic markings like **pp**, and performance instructions like slurs and grace notes. The vocal parts (Vln. 1, Vln. 2, Vla. 1,2, Vc. 1,2) have slurs and grace notes under their first six measures. The Cb. part has a dynamic marking of **pp** under its first measure. The Timp. part has a dynamic marking of **pp** under its first measure. The Cym. part has a dynamic marking of **pp** under its first measure.

# *Діалог із сонцем* *Dialogue with the Sun*

## Оркестровка – Instrumentation

Флейта (Flute)

Басова флейта (Bass Flute)

Арфа (Харп)

Скрипка 1 (Violin 1)

Скрипка 2 (Violin 2)

Альт (Viola)

Віолончель (Violoncello)

Контрабас (Contrabass)

Час звучання: 3'30"

Олександр Лук'яненко

**Con moto  $\text{♩} = 90$**

Flute

Bass Flute

Harp

Violin 1

Violin 2

Viola

Violoncello

Contrabass

65

Musical score page 65 featuring seven staves of music for various instruments. The score includes parts for Flute (Fl.), Bassoon (B. Fl.), Horn (Horn), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vcl.), and Double Bass (Cb.). The music is divided into measures 4 through 8. Measure 4: Flute plays eighth-note pairs, Bassoon rests, Horn plays eighth-note pairs, Violin 1 rests, Violin 2 rests, Cello plays eighth-note pairs, Double Bass rests. Measure 5: Flute plays eighth-note pairs, Bassoon rests, Horn plays eighth-note pairs, Violin 1 rests, Violin 2 rests, Cello plays eighth-note pairs, Double Bass rests. Measure 6: Flute plays eighth-note pairs, Bassoon rests, Horn plays eighth-note pairs, Violin 1 rests, Violin 2 rests, Cello plays eighth-note pairs, Double Bass rests. Measure 7: Flute plays eighth-note pairs, Bassoon rests, Horn plays eighth-note pairs, Violin 1 rests, Violin 2 rests, Cello plays eighth-note pairs, Double Bass rests. Measure 8: Flute plays eighth-note pairs, Bassoon rests, Horn plays eighth-note pairs, Violin 1 rests, Violin 2 rests, Cello plays eighth-note pairs, Double Bass rests. Measure 9: Flute rests, Bassoon rests, Horn rests, Violin 1 rests, Violin 2 rests, Cello rests, Double Bass rests.

Fl.

B. Fl.

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

4 5 6 7 8 9

66

9                    10                    11                    12

F1. pp

B. Fl. pp → p → mp → mf

Hp. p → mp → mf

Vln. 1 pp → p → mp → mf

Vln. 2 pp → -

Vla. pp → -

Vc. pp → -

Cb. pp → - → p

Fl. 13 *f* 14 *mf* 15 *mp* 16 *p*

B. Fl. 13 *f* 14 *mf* 15 *mp* 16 *p*

Hp. - *f* *mf* *mp* *p*

Vln. 1 13 *f* 14 *mf* 15 *mp* 16 *p*

Vln. 2 - *mf* *mp* *p*

Vla. - *f* *mf* *mp* *p*

Vc. *mp* *p* *pp*

Cb. *mp* *p* *pp*

This musical score page contains six staves of music for various instruments. The top two staves are for Flute (Fl.) and Bass Flute (B. Fl.), both in treble clef. The third staff is for Horn (Hp.) in bass clef, with a brace connecting it to the Flute staff. The bottom four staves are for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello/Bass (Cb.). The music is divided into measures 13 through 16 by vertical bar lines. Dynamics are indicated above the staff for each measure: Flute and Bass Flute start at *f*, transition to *mf*, then *mp*, and finally *p*. The Horn starts at *f*, transitions to *mf*, then *mp*, and finally *p*. Violin 1 starts at *f*, transitions to *mf*, then *mp*, and finally *p*. Violin 2 starts at *mf*, transitions to *mp*, and finally *p*. Viola starts at *f*, transitions to *mf*, then *mp*, and finally *p*. Cello/Bass starts at *mp*, transitions to *p*, and finally *pp*.

68

17 18 19 20

F1. *pp*

B. F1. *pp*

Hp. *pp* *p*

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Cb. *pp* *p*

This musical score page shows measures 68 through 72. The top section features Flute 1 and Bass Flute, both playing eighth-note patterns at dynamic *pp*. The middle section includes Horn, Violin 1, Violin 2, Viola, and Cello/Bass. Horn plays sixteenth-note patterns at *pp*, while the strings play eighth-note patterns at *p*. The bottom section features Bassoon, which plays eighth-note patterns at *pp*, and Double Bass, which provides harmonic support with sustained notes at *p*. Measure 68 starts with measure 17. Measures 18, 19, and 20 are shown as vertical columns of music, each starting with a new measure number (18, 19, 20) and ending with a bar line. Measure 72 ends the page.

Fl. 21 - 22 f 23 mp 24 -

B. Fl. f mp

Hp. f -

Vln. 1 mp pp

Vln. 2 mp pp

Vla. mp pp

Vc. mp pp

Cb. mp pp

Fl. 25 *f* 26 *mp* 27 *p* 28 *pp*

B. Fl. *f* *mp* *p* *pp*

Hp. *f* *p* *pp*

Vln. 1 *mf* *mp* *p* *pp*

Vln. 2 *mf* *mp* *pp*

Vla. *mf* *mp* *p* *pp*

Vc. *mf* *mp* *pp*

Cb. *mf* *p* *pp*

This musical score page contains six staves of music for orchestra. The instruments are: Flute (Fl.), Bass Flute (B. Fl.), Horn (Horn), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vcl.), and Double Bass (Cb.). The page is numbered 70 at the top left. Measures 25 through 28 are shown, each with a specific dynamic marking: measure 25 is forte (f), measure 26 is mezzo-forte (mp), measure 27 is piano (p), and measure 28 is pianissimo (pp). The Flute and Bass Flute play eighth-note patterns. The Horn plays eighth-note chords. The Violins play eighth-note patterns. The Cello and Double Bass play eighth-note patterns. The bassoon has a sustained note in measure 25.

Musical score for orchestra, page 71, measures 29-30.

**Measure 29:**

- F1.**: Notes on G4, A4, B4.
- B. Fl.**: Notes on G4, A4, B4.
- Hp.**: Notes on E3, F#3, G3, A3, B3, C4. Dynamics: **pp**.

**Measure 30:**

- F1.**: Notes on G4, A4, B4. Dynamics: **p**.
- B. Fl.**: Notes on G4, A4, B4. Dynamics: **p**.
- Hp.**: Notes on E3, F#3, G3, A3, B3, C4. Dynamics: **pp**.
- Vln. 1**: Notes on G4, A4, B4. Dynamics: **pp**.
- Vln. 2**: Notes on G4, A4, B4. Dynamics: **pp**.
- Vla.**: Notes on E3, F#3, G3, A3, B3, C4. Dynamics: **pp**.
- Vc.**: Notes on E3, F#3, G3, A3, B3, C4. Dynamics: **pp**.
- Cb.**: Notes on E3, F#3, G3, A3, B3, C4. Dynamics: **pp**.

31

F1.

B. Fl.

H. P.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

32

F1.

B. Fl.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp

mp

mp

p

p

p

p

33

The musical score consists of six staves, each with a clef, key signature, and time signature. The instruments are:

- Fl. (Flute): Treble clef, common time.
- B. Fl. (Bassoon): Treble clef, common time.
- Hp. (Horn): Treble clef, common time.
- Vln. 1 (Violin 1): Treble clef, common time.
- Vln. 2 (Violin 2): Treble clef, common time.
- Vla. (Viola): Bass clef, common time.
- Vc. (Cello): Bass clef, common time.
- Cb. (Double Bass): Bass clef, common time.

Measure 33 begins with a dynamic of 33. The Flute and Bassoon play sustained notes. The Horn plays a rhythmic pattern of eighth and sixteenth notes. The Violins play sustained notes. The Viola and Cello play sustained notes. The Double Bass plays sustained notes.

34

F1.

B. Fl.

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*mf*

*mf*

*mp*

*mp*

*mp*

*mp*

F1.

B. Fl.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This musical score page contains six staves of music. The top two staves are for Flute (F1.) and Bassoon (B. Fl.), each with a sustained note and a grace mark. The third staff is for Horn (Horn), featuring a rhythmic pattern of eighth and sixteenth notes. The bottom three staves are for Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Double Bass (Cb.), each with a sustained note. The page number 76 and measure number 35 are at the top left.

Musical score page 77, system 36. The score includes parts for Flute (Fl.), Bassoon (B. Fl.), Horn (Hpt.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vcl.), and Double Bass (Cbt.). The music consists of six measures. Measures 1-3 show sustained notes with dynamic markings *mp*. Measure 4 features eighth-note patterns with dynamic *p*. Measures 5-6 show sustained notes with dynamic *p*.

37

F1.

B. Fl.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

38

F1.

B. Fl.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

39

79

This musical score page contains six staves of music. The top three staves (Flute, Bassoon, and Horn) have treble clefs and are grouped by a brace. The bottom three staves (Violin 1, Violin 2, and Double Bass) have bass clefs and are also grouped by a brace. Measure 38 begins with sustained notes from the Flute and Bassoon, followed by eighth-note patterns from the Horn. Measure 39 continues with sustained notes and eighth-note patterns. Measures 79 begin with sustained notes from the Violins and Double Bass, followed by eighth-note patterns from the Cello. The page number 79 is at the top right, and measure numbers 38, 39, and 79 are placed above their respective measures.

80

40

This musical score page contains eight staves, each representing a different instrument or section of the orchestra. The instruments are: Flute (F1.), Bassoon (B. Fl.), Horn (Horn), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score is set in 4/4 time. Measure 40 begins with a dynamic of **p**. The Flute and Bassoon play sustained notes with grace marks. The Horn plays a sixteenth-note pattern with a dynamic of **p**. The Violins play sustained notes with grace marks. The Viola and Cello play sustained notes with grace marks. The Double Bass plays eighth notes with a dynamic of **p**.

F1.

B. Fl.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

**p**

**p**

**p**

**p**

**p**

**p**

**p**

41

F1.

B. Fl.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

82

42

F1. *pp*

B. Fl. *pp*

Hp. *pp* *mf*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp* *mp*

Vc. *pp* *mp*

Cb. *pp*

43

This musical score page contains six systems of music, each with a different instrument's part. The instruments are: Flute (F1.), Bassoon (B. Fl.), Horn (Horn), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vla.), Double Bass (Vc.), and Bassoon (Cb.). The score is divided into two measures, 42 and 43, separated by a vertical bar line. In measure 42, the Flute and Bassoon play sustained notes. The dynamic is marked 'pp' for the Horn, Violin 1, Violin 2, and Cello. In measure 43, the Bassoon plays a dynamic 'f'. The Horn follows with a dynamic 'mf'. The Cello concludes with a dynamic 'mp'. The bassoon part in measure 43 is identical to the double bass part.

44 45 46 47 48 83

F. Fl.

B. Fl.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This musical score page contains six staves of music for orchestra and choir, spanning measures 44 through 83. The instruments are arranged vertically: Flute (F. Fl.), Bassoon (B. Fl.), Horn (Horn), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The Flute and Bassoon play eighth-note patterns in measures 44-47, followed by eighth-note grace notes in measure 48. The Horn plays eighth-note patterns with dynamic markings 'mf' at measure 46 and 'mp' at measure 48. The Violins play sustained notes in measures 44-47, followed by eighth-note patterns in measure 48, with a dynamic 'p' at the end. The Viola and Cello play eighth-note patterns throughout the section. The Double Bass remains silent throughout.

84

49 50 51 52

F1. B. Fl.

Hp.

Vln. 1 Vln. 2

Vla.

Vc.

Cb.

This musical score page contains six staves of music for orchestra and piano. The staves are grouped by measure numbers 49 through 52. The instruments are: Flute (F1.), Bass Flute (B. Fl.), Horn (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The piano part is represented by a single staff at the top, with dynamics like *mp* and *p* indicated. Measures 49 and 50 show the woodwind section playing eighth-note patterns. Measures 51 and 52 show the brass section (Horn) playing eighth-note patterns. Measures 51 and 52 also feature sustained notes from the strings. Measure 52 concludes with a dynamic *p*.

53

Fl.

B. Fl.

Hp.

54

55

56

85

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

pp

pp

pp

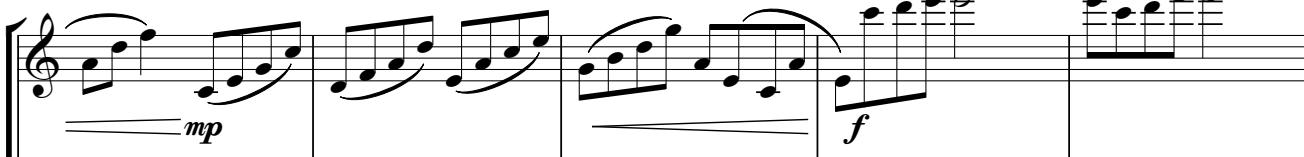
pp

86

Fl. 57  
B. Fl. 58  
Hp. 59  
Vln. 1 60  
Vln. 2  
Vla.  
Vc.  
Cb.

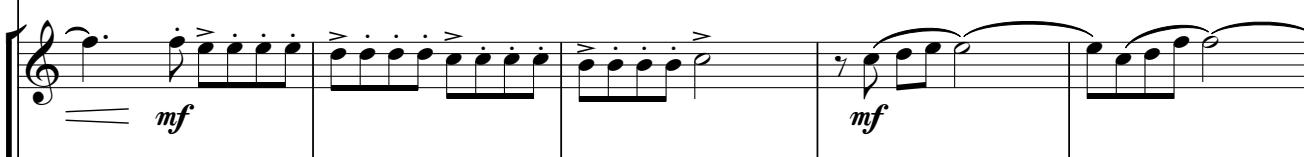
This musical score page contains six systems of music, each with a different instrument's name and measure numbers above it. The instruments are Flute (Fl.), Bass Flute (B. Fl.), Horn (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). Measure 57 starts with Flute and Bass Flute playing eighth-note patterns. Measure 58 continues with the same pattern. Measure 59 begins with a dynamic *p*. Measure 60 begins with a dynamic *p*. The score uses a mix of treble and bass clefs, and includes various rests and grace notes. Measure 57: Flute has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Bass Flute has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Measure 58: Flute has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Bass Flute has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Measure 59: Flute has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Bass Flute has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Measure 60: Flute has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Bass Flute has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Horn has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Violin 1 has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Violin 2 has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Viola has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Cello has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Double Bass has a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note.

61 62 63 64 65 87

F<sub>l.</sub> 

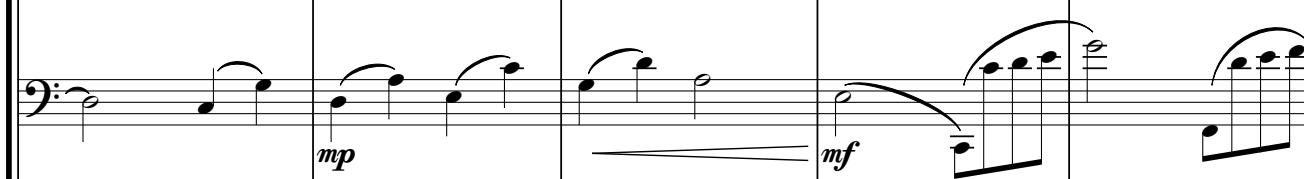
B. F<sub>l.</sub> 

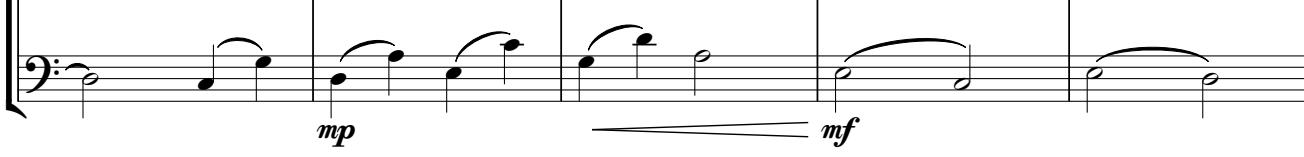
H<sub>p.</sub> 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

88

66 F1. *mf*

67 B. Fl. *mf*

68 Hp. *p*

69

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

*p*

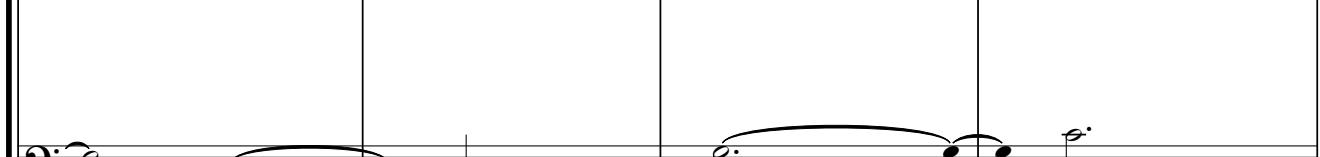
*mp*

70                    71                    72                    73                    89

F1.   
B. Fl. 

Hp. 

Vln. 1   
Vln. 2   
Vla. 

Vc.   
Cb. 

90

74 75 76 77 78

F1. Measures 74-78 for Flute 1. Dynamics: mp, p, pp.

B. F1. Measures 74-78 for Bassoon. Dynamics: mp, p.

Hp. Measures 74-78 for Horn. Dynamics: mp, p, pp.

Vln. 1 Measures 74-78 for Violin 1. Dynamics: - (Measure 74), p, pp.

Vln. 2 Measures 74-78 for Violin 2. Dynamics: - (Measure 74), p, pp.

Vla. Measures 74-78 for Viola. Dynamics: - (Measure 74), p, pp.

Vc. Measures 74-78 for Cello. Dynamics: p, pp.

Cb. Measures 74-78 for Double Bass. Dynamics: p, pp.

# *Чарі нічного лісу Charms of the Night Forest*

## Оркестровка – Instrumentation

Флейта-піколо (Piccolo)

Флейта (Flute)

Гобой (Oboe)

Англійський ріжок (Cor Anglais)

B♭ Кларнет (Clarinet in B♭)

Фаю́т (Bassoon)

Контрафаю́т (Contrabassoon)

Тромбони (Trombones)

Му́да (Tuba)

Литаври (Timpani)

Марілки (Cymbals)

Фортепіано (Piano)

Клавесин (Harpsichord)

Скрипка 1 (Violin 1)

Скрипка 2 (Violin 2)

Альт (Viola)

Віолончель (Violoncello)

Контрабас (Contrabass)

Час звучання: 5'02"

## Чари нічного лісу - Charms of the Night Forest

Олександр Лук'яненко

**Animato**  $\text{♩} = 100$

**Animato**  $\text{♩} = 100$

Piccolo  
Flute  
Oboe  
Cor Anglais  
Clarinet in B $\flat$   
Bassoon  
Contrabassoon  
Trombone  
Tuba  
Cymbals  
Timpani

Violin 1  
Violin 2  
Viola  
Violoncello  
Contrabass

93

Picc. 5 - 9

F1. 6

Ob.

C. A.

C1.

Bsn.

Cbsn.

Tbn.

Tba.

Cym.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

<img alt="A page from a musical score showing measures 5 through 9. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Double Bassoon, Trombone, Double Bass, Cymbals, Timpani, Violin 1, Violin 2, Viola, Cello, and Bass. Measure 5: Piccolo, Flute, Oboe, Clarinet play eighth-note patterns (mp). Bassoon, Double Bassoon play sustained notes (p). Trombone, Double Bass play sustained notes (mp). Measure 6: Piccolo, Flute, Oboe, Clarinet play eighth-note patterns (p). Bassoon, Double Bassoon play sustained notes (mp). Trombone, Double Bass play sustained notes (p). Measure 7: Piccolo, Flute, Oboe, Clarinet play eighth-note patterns (mp). Bassoon, Double Bassoon play sustained notes (p). Trombone, Double Bass play sustained notes (p). Measure 8: Piccolo, Flute, Oboe, Clarinet play eighth-note patterns (p). Bassoon, Double Bassoon play sustained notes (p). Trombone, Double Bass play sustained notes (p). Measure 9: Piccolo, Flute, Oboe, Clarinet play eighth-note patterns (mp). Bassoon, Double Bassoon play sustained notes (p). Trombone, Double Bass play sustained notes (p). Measures 6-9: Timpani play eighth-note patterns (mp, p, mp, p, mp). Measures 6-9: Violins 1 and 2 play eighth-note patterns (mp, p, mp, mf, mp, mf). Measures 6-9: Viola plays eighth-note patterns (p, mp, mf, mp, mf). Measures 6-9: Cello and Bass play eighth-note patterns (z, mp, z, mp, z, mp, z, mp).</p>

10 11 12 13 14

Picc. -  $\gamma \dot{\beta} \text{ } \dot{\beta}$   $\gamma \dot{\beta} \text{ } \dot{\beta}$  -  $\gamma \dot{\beta} \text{ } \dot{\beta}$   $\gamma \dot{\beta} \text{ } \dot{\beta}$  -

Fl. -  $\gamma \dot{\beta} \text{ } \dot{\beta}$   $\gamma \dot{\beta} \text{ } \dot{\beta}$  -  $\gamma \dot{\beta} \text{ } \dot{\beta}$   $\gamma \dot{\beta} \text{ } \dot{\beta}$  -

Ob. -  $\gamma \dot{\beta} \text{ } \dot{\beta}$   $\gamma \dot{\beta} \text{ } \dot{\beta}$  -  $\gamma \dot{\beta} \text{ } \dot{\beta}$   $\gamma \dot{\beta} \text{ } \dot{\beta}$  -

C. A. -  $\gamma \dot{\beta} \text{ } \dot{\beta}$   $\gamma \dot{\beta} \text{ } \dot{\beta}$  -  $\gamma \dot{\beta} \text{ } \dot{\beta}$   $\gamma \dot{\beta} \text{ } \dot{\beta}$  -

Cl. -  $\gamma \dot{\beta} \text{ } \dot{\beta}$   $\gamma \dot{\beta} \text{ } \dot{\beta}$  -  $\gamma \dot{\beta} \text{ } \dot{\beta}$   $\gamma \dot{\beta} \text{ } \dot{\beta}$  -

Bsn.  $\textcircled{p}$   $\textcircled{mf}$   $\textcircled{mp}$   $\textcircled{mf}$   $\textcircled{p}$   $\textcircled{f}$   $\textcircled{f}$   $\textcircled{f}$

Cbsn.  $\textcircled{p}$   $\textcircled{mf}$   $\textcircled{mp}$   $\textcircled{mf}$   $\textcircled{p}$   $\textcircled{f}$   $\textcircled{f}$   $\textcircled{f}$

Tbn.  $\textcircled{p}$   $\textcircled{mf}$   $\textcircled{mp}$   $\textcircled{mf}$   $\textcircled{p}$   $\textcircled{f}$   $\textcircled{f}$   $\textcircled{f}$

Tba.  $\textcircled{p}$   $\textcircled{mf}$   $\textcircled{mp}$   $\textcircled{mf}$   $\textcircled{p}$   $\textcircled{f}$   $\textcircled{f}$   $\textcircled{f}$

Cym. - - - - - - - -

Tim.  $\textcircled{mp}$   $\textcircled{mf}$   $\textcircled{mp}$   $\textcircled{mf}$   $\textcircled{mp}$   $\textcircled{p}$   $\textcircled{f}$   $\textcircled{f}$

Vln. 1  $\textcircled{mp}$   $\textcircled{mf}$   $\textcircled{f}$   $\textcircled{mp}$   $\textcircled{mf}$   $\textcircled{p}$   $\textcircled{mp}$   $\textcircled{f}$

Vln. 2  $\textcircled{mp}$   $\textcircled{mf}$   $\textcircled{f}$   $\textcircled{mp}$   $\textcircled{mf}$   $\textcircled{mp}$   $\textcircled{f}$   $\textcircled{z}$

Vla.  $\textcircled{mp}$   $\textcircled{mf}$   $\textcircled{f}$   $\textcircled{mp}$   $\textcircled{mf}$   $\textcircled{mp}$   $\textcircled{f}$   $\textcircled{f}$

Vc.  $\textcircled{z}$   $\textcircled{z}$   $\textcircled{z}$   $\textcircled{z}$   $\textcircled{z}$   $\textcircled{f}$   $\textcircled{f}$   $\textcircled{f}$

Cb.  $\textcircled{p}$   $\textcircled{mf}$   $\textcircled{mp}$   $\textcircled{mf}$   $\textcircled{p}$   $\textcircled{z}$   $\textcircled{z}$   $\textcircled{z}$

15 16 17 18

Picc. - - - -

Fl. - - - -

Ob. - - - -

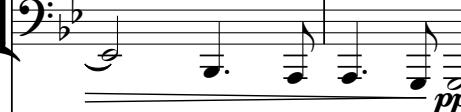
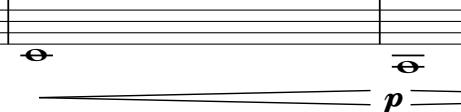
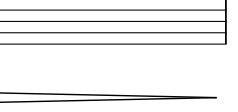
C. A. - - - -

Cl. - - - -

Bsn.    

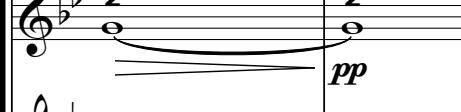
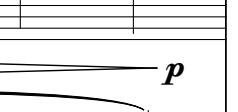
Cbsn.    

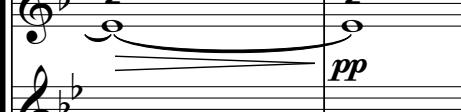
Tbn.   

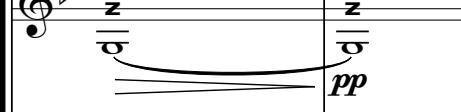
Tba.   

Cym. - - - -

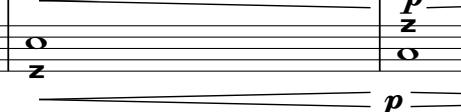
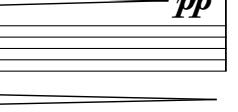
Tim.   

Vln. 1   

Vln. 2   

Vla.   

Vc.   

Cb.   



23 24 25 26

Picc. - *mf*

Fl. - *mf*

Ob. - *mf*

C. A. - *mf*

Cl. - *mf*

Bsn. *f* *mf* *mp* *p*

Cbsn. *f* *mf* *mp* *p*

Tbn. *f* *mf* *mp* *p*

Tba. *mf* *o* *mp* *p*

Cym. -

Timp. *f*

Vln. 1 *ff* *f* *mf* *mp*

Vln. 2 *ff* *f* *mf* *mp* *p*

Vla. *ff* *f* *mf* *mp* *p*

Vc. *f* *mf* *mp* *p*

Cb. *mf* *o* *mp* *p*

This page contains four staves of musical notation for an orchestra. The staves are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (C. A.), Bassoon (Bsn.), Bassoon (Cbsn.), Trombone (Tbn.), Bass Trombone (Tba.), Cymbals (Cym.), Timpani (Timp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The music is divided into measures 23, 24, 25, and 26. In measure 23, the woodwinds play eighth-note patterns. In measure 24, the bassoon and trombone play eighth-note patterns. In measure 25, the woodwinds play eighth-note patterns. In measure 26, the bassoon and trombone play eighth-note patterns, followed by sustained notes from the strings and eighth-note patterns from the bassoon and cello.

27

Picc. *p* *mp*

Fl. *p* *mp*

Ob. *mf* *f* *ff* *f* *mf*

C. A. *mf* *f* *ff* *f* *mf*

Cl. *p* *mp* *mf* *mp*

Bsn. *mf* *f* *ff* *f* *mf*

Cbsn. *mf* *f* *ff* *f* *mf*

Tbn. *mf* *f* *ff* *f* *mf*

Tba. *mf* *f* *ff* *f* *mf*

Cym. *mp* *mf* *mp* *p*

Timp. *f* *mp* *mf* *pp* *p*

Vln. 1 *p* *mp* *mf* *mp*

Vln. 2 *mf* *f* *ff* *f* *mf*

Vla. *p* *mp* *mf* *ff* *f* *mf*

Vc. *mf* *f* *ff* *f* *mf*

Cb. *mf* *f* *ff* *f* *mf*

28

Picc. *mf* *mp* *p* *pp* *p*

Fl. *mf* *mp* *p* *pp* *p*

Ob. *ff* *f* *mf*

C. A. *ff* *f* *mf*

Cl. *mf* *mp* *p* *pp* *p*

Bsn. *ff* *f* *mf*

Cbsn. *ff* *f* *mf*

Tbn. *ff* *f* *mf*

Tba. *ff* *f* *mf*

Cym. *mf* *mp*

Timp. *pp* *p*

Vln. 1 *mf* *mp* *pp* *p*

Vln. 2 *mf* *f* *mf*

Vla. *mf* *mp* *pp* *p*

Vc. *mf* *f* *mf*

Cb. *mf* *mp* *p*

29

Picc. *pp* *p*

Fl. *pp* *p*

Ob. *p* *mp*

C. A. *p* *mp*

Cl. *pp* *p*

Bsn. *p* *mp*

Cbsn. *p* *mp*

Tbn. *p* *mp*

Tba. *p* *mp*

Cym. *p*

Timp. *pp* *p*

Vln. 1 *pp* *p*

Vln. 2 *mf* *f* *mf*

Vla. *pp* *p*

Vc. *pp* *p*

Cb. *pp* *p*

30

Picc. *mp* *p*

Fl. *mp* *p*

Ob. *mf* *mp* *p*

C. A. *mf* *mp* *p*

C1. *mp* *p* *> pp* *mp*

Bsn. *mf* *mp* *p*

Cbsn. *mf* *mp* *p*

Tbn. *mf* *mp* *p*

Tba. *mf* *mp*

Cym.

Tim. *mp*

Vln. 1 *mp* *p* *mp*

Vln. 2 *mf* *mp* *p*

Vla. *mp* *p* *> pp* *mf*

Vc. *mf* *mp* *p*

Cb. *mf* *mp*

100

32

Picc. *p*

F. l. *mp*

Ob.

C. A.

Cl.

Bsn. *mf* *mp* *p* *pp*

Cbsn. *mf* *mp* *p* *pp* *pp*

Tbn. *mp*

Tba.  $\begin{smallmatrix} \text{---} \\ \text{---} \end{smallmatrix}$  *pp*

Cym.  $\begin{smallmatrix} \text{---} \\ \text{---} \end{smallmatrix}$

Timp.  $\begin{smallmatrix} \text{---} \\ \text{---} \end{smallmatrix}$  *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mf* *mp* *p* *pp* *pp*

Vc. *mf* *mp* *p* *pp* *pp*

Cb.  $\begin{smallmatrix} \text{---} \\ \text{---} \end{smallmatrix}$  *mp* *p*  $\begin{smallmatrix} \text{---} \\ \text{---} \end{smallmatrix}$  *pp* *pp*

33

34

35

36                    37                    38                    39

Picc.  
Fl.  
Ob.  
C. A.  
Cl.  
Bsn.  
Cbsn.  
Tbn.  
Tba.  
Cym.  
Timp.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

102

Picc. 

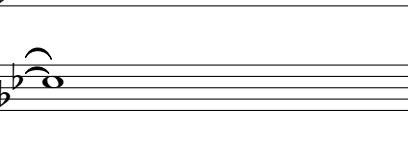
F1. 

Ob. 

C. A. 

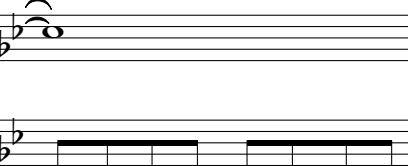
Cl. 

Bsn. 

Cbsn. 

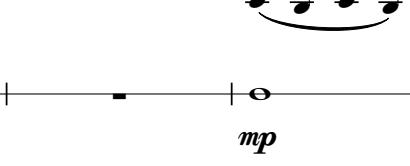
Tbn. 

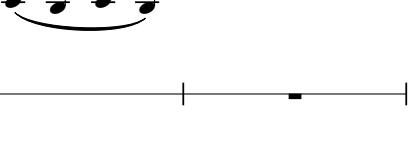
Tba. 

Cym. 

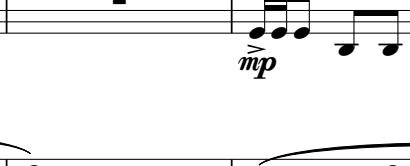
Tim. 

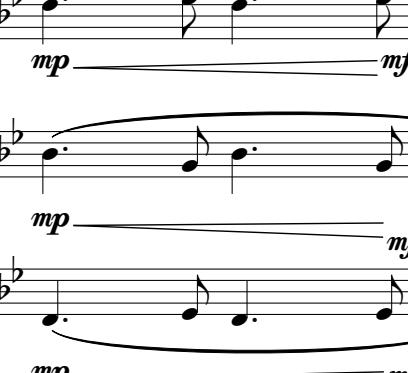
Vln. 1 

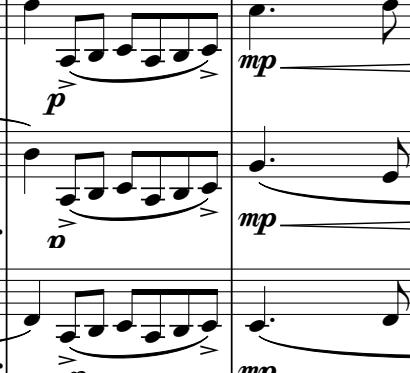
Vln. 2 

Vla. 

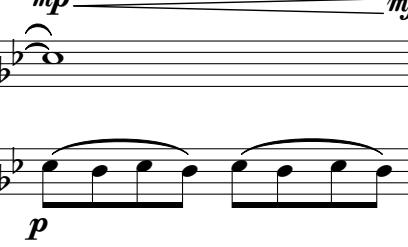
Vc. 

Cb. 

40 

41 

42 

43 



104

Picc. -

Fl. -

Ob. -

C. A. -

Cl. -

Bsn. *p*

Cbsn. -

Tbn. *p*

Tba. -

Cym. -

Timp. *mf*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. -

Cb. -

47 48 49 50

51                    52                    53                    54                    55

Picc.                    Fl.                    Ob.                    C. A.                    Cl.                    Bsn.

Cbsn.                    Tbn.                    Tba.                    Cym.                    Timp.

Vln. 1                    Vln. 2                    Vla.                    Vc.                    Cb.



59                    60                    61

Picc.  
Fl.  
Ob.  
C. A.  
Cl.  
Bsn.  
Cbsn.  
Tbn.  
Tba.  
Cym.  
Timp.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

62 63 64 65 66

Picc. *f* *ff* *mf* *mp* *p* *pp*

Fl. *f* *ff* *f* *mf* *mp* *p* *pp*

Ob. *f* *ff* *f* *mf* *mp* *p* *pp*

C. A. *f* *ff* *f* *mf* *mp* *p* *pp*

Cl. *f* *ff* *f* *mf* *mp* *p* *pp*

Bsn. *f* *ff* *p* *pp* *p*

Cbsn. *f* *ff* *p* *pp* *p*

Tbn. *f* *ff* *p* *pp* *p*

Tba. *f* *ff* *p* *p* *pp*

Cym. *f* *ff* *f* *mf* *p* *pp*

Timp. *f* *ff* *f* *mf* *mp* *p* *pp*

Vln. 1 *f* *ff* *f* *mf* *mp* *p* *pp* *p*

Vln. 2 *f* *ff* *f* *mf* *mp* *p* *pp*

Vla. *f* *ff* *f* *mf* *mp* *p* *pp* *p*

Vc. *f* *ff* *f* *mf* *mp* *p* *pp* *p*

Cb. *f* *ff* *f* *mf* *p* *pp*

67

Picc.  $\gamma \text{ (mp) } p$

Fl.  $\gamma \text{ (mp) } p$

Ob.  $\gamma \text{ (mp) } p$

C. A.  $\gamma \text{ (mp) } p$

Cl.  $\gamma \text{ (mp) } p$

Bsn.  $\text{f. } \text{ (mp) } p$

Cbsn.  $\text{ (mp) } p$

Tbn.  $\text{ (mp) } p$

Tba.  $\text{ (mp) } p$

Cym.

Tim.  $\text{ (p) } \text{ (mp) } p$

Vln. 1  $\text{ (mp) } p$

Vln. 2  $\gamma \text{ (mp) } p$

Vla.  $\text{ (mp) } p$

Vc.  $\text{ (mp) } p$

Cb.  $\text{ (p) }$

68

Picc.  $\gamma \text{ (p) } \text{ (mp) }$

Fl.  $\gamma \text{ (p) } \text{ (mp) }$

Ob.  $\gamma \text{ (p) } \text{ (mp) }$

C. A.  $\gamma \text{ (p) } \text{ (mp) }$

Cl.  $\gamma \text{ (p) } \text{ (mp) }$

Bsn.  $\text{ (p) }$

Cbsn.  $\text{ (p) }$

Tbn.  $\text{ (p) }$

Tba.  $\text{ (p) }$

Cym.

Tim.  $\text{ (p) } \text{ (mp) }$

Vln. 1  $\text{ (p) }$

Vln. 2  $\gamma \text{ (p) }$

Vla.  $\text{ (p) }$

Vc.  $\text{ (p) }$

Cb.  $\text{ (p) }$

69

Picc.  $\text{ (mf) } \text{ (mp) }$

Fl.  $\text{ (mf) } \text{ (mp) }$

Ob.  $\text{ (mf) } \text{ (mp) }$

C. A.  $\text{ (mf) } \text{ (mp) }$

Cl.  $\text{ (mf) } \text{ (mp) }$

Bsn.  $\text{ (mf) }$

Cbsn.  $\text{ (mf) }$

Tbn.  $\text{ (mf) }$

Tba.  $\text{ (mf) }$

Cym.

Tim.  $\text{ (mf) } \text{ (mp) }$

Vln. 1  $\text{ (mf) } \text{ (mp) }$

Vln. 2  $\text{ (mf) }$

Vla.  $\text{ (mf) } \text{ (mp) }$

Vc.  $\text{ (mf) } \text{ (mp) }$

Cb.  $\text{ (mf) }$

70

Picc.  $-$

Fl.  $-$

Ob.  $-$

C. A.  $-$

Cl.  $-$

Bsn.  $\text{ (mf) }$

Cbsn.  $-$

Tbn.  $\text{ (mf) }$

Tba.  $\text{ (mf) }$

Cym.

Tim.  $\text{ (mf) }$

Vln. 1  $\text{ (mf) }$

Vln. 2  $\text{ (mf) }$

Vla.  $\text{ (mf) }$

Vc.  $\text{ (mf) }$

Cb.  $\text{ (mf) }$

71                    72                    73                    74

Picc.                    Fl.                    Ob.                    C. A.                    Cl.                    Bsn.                    Cbsn.                    Tbn.                    Tba.                    Cym.                    Timp.

Vln. 1                    Vln. 2                    Vla.                    Vc.                    Cb.

75                    76                    77

Picc.                    Fl.                    Ob.                    C. A.                    Cl.                    Bsn.                    Cbsn.                    Tbn.                    Tba.                    Cym.                    Timp.

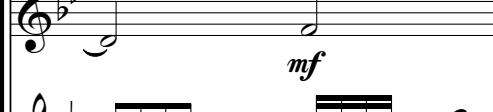
Vln. 1                    Vln. 2                    Vla.                    Vc.                    Cb.

78

Picc. 

Fl. 

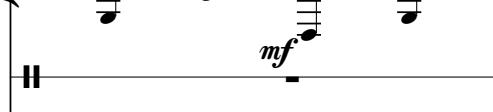
Ob. 

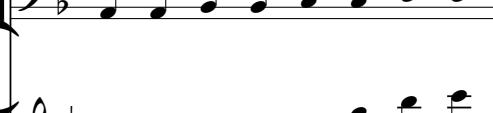
C. A. 

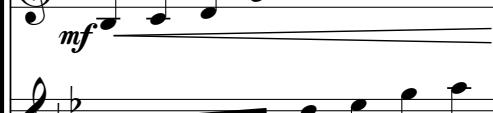
Cl. 

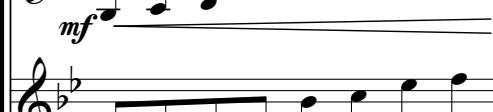
Bsn. 

Cbsn. 

Tbn. 

Tba. 

Cym. 

Timp. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

79 

80 

*Bellicoso* 

*Bellicoso* 

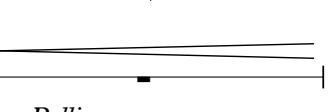
*Bellicoso* 

*Bellicoso* 

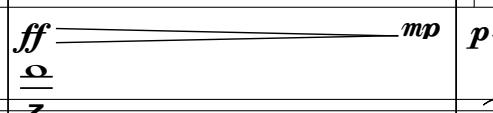
*Bellicoso* 

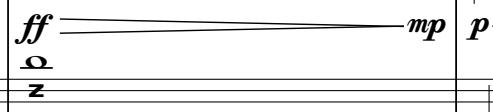
*Bellicoso* 

*Bellicoso* 

*Bellicoso* 

*Bellicoso* 

*Bellicoso* 

*Bellicoso* 

*Bellicoso* 

*Bellicoso* 

*Bellicoso* 

*Bellicoso* 

*Bellicoso* 



84                    85                    86

Picc.

Fl.

Ob.

C. A.

Cl.

Bsn.

Cbsn.

Tbn.

Tba.

Cym.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

87

Picc. *mp*

Fl. *mp*

Ob. *mp*

C. A. *mp*

Cl. *mp*

Bsn. *mf* *mp* *p* *pp*

Cbsn. *mf* *mp* *p* *pp*

Tbn. *mf* *mp* *p* *pp*

Tba. *mf* *mp* *p*

Cym. *p* *tr*

Tim. *mp* *p* *pp*

Vln. 1 *mf* *mp* *p* *pp*

Vln. 2 *mf* *mp* *p* *pp*

Vla. *mf* *mp* *p* *pp*

Vc. *mf* *mp* *p* *pp*

Cb. *mf* *p* *pp*

This page contains four systems of musical notation, each with eight staves. The instruments are Picc., Fl., Ob., C. A., Cl., Bsn., Cbsn., Tbn., Tba., Cym., Tim., Vln. 1, Vln. 2, Vla., Vc., and Cb. Measure 87 starts with eighth-note patterns from the woodwind section. Measures 88 and 89 feature sustained notes with grace notes above them, primarily from the brass section. Measure 90 concludes with dynamic markings *p* and *pp*.

91                    92                    93                    94                    95

Picc.

Fl.

Ob.

C. A.

Cl.

Bsn.

Cbsn.

Tbn.

Tba.

Cym.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

96                    97                    98                    99

Picc.                    Fl.                    Ob.                    C. A.                    Cl.                    Bsn.                    Cbsn.

Tbn.                    Tba.                    Cym.                    Timp.

Vln. 1                    Vln. 2                    Vla.                    Vc.                    Cb.

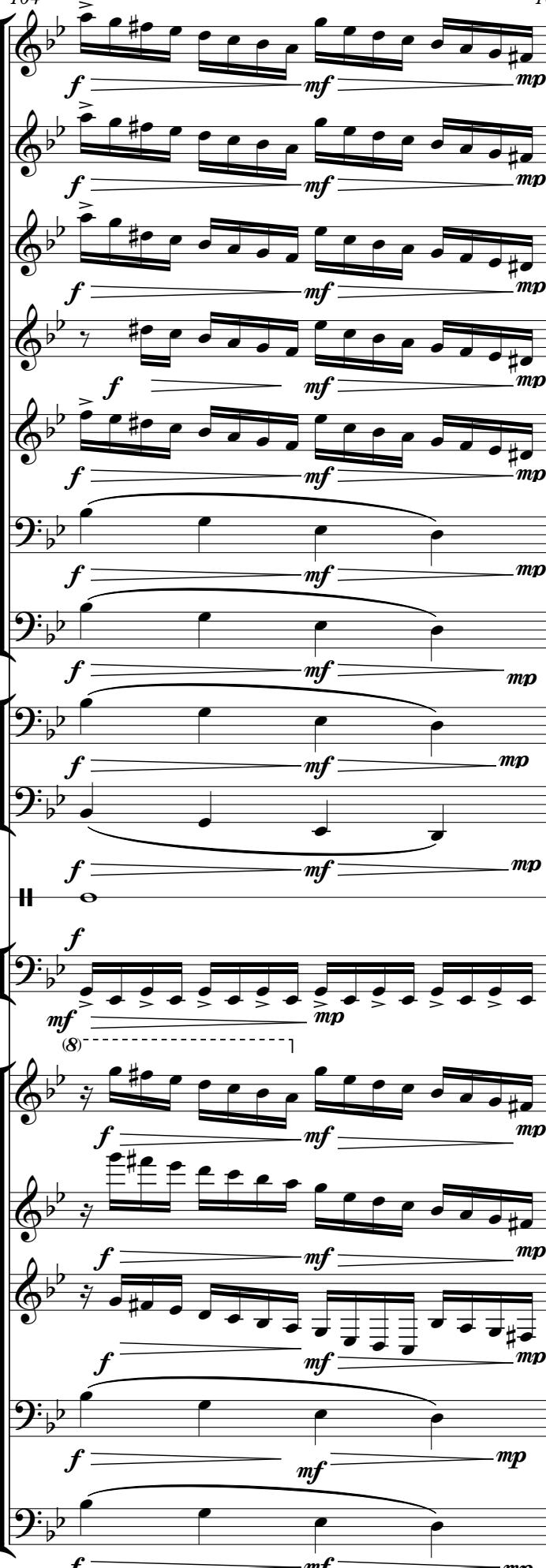
100                    101                    102                    103

Picc.                    Fl.                    Ob.                    C. A.                    Cl.                    Bsn.                    Cbsn.

Tbn.                    Tba.                    Cym.                    Timp.

Vln. 1                    Vln. 2                    Vla.                    Vc.                    Cb.

104

Picc. 

Fl. 

Ob. 

C. A. 

Cl. 

Bsn. 

Cbsn. 

Tbn. 

Tba. 

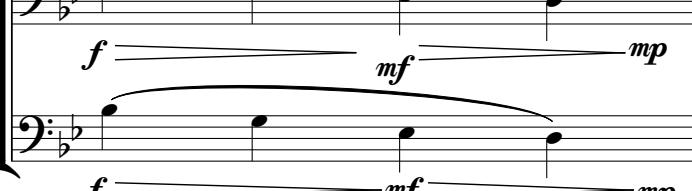
Cym. 

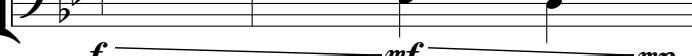
Timp. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

105

Picc. 

Fl. 

Ob. 

C. A. 

Cl. 

Bsn. 

Cbsn. 

Tbn. 

Tba. 

Cym. 

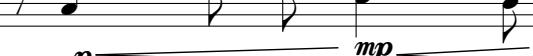
Timp. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

106

Picc. *mp*

Fl. *mp*

Ob. *mp*

C. A. *mp*

Cl. *mp*

Bsn. *mp*

Cbsn. *mp*

Tbn. *mp*

Tba. *mp*

Cym.

Timp. *mf*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf*

Cb. *mf*

107

*pp* *p*



110

Picc. *mf*

Fl. *mf*

Ob. *mf*

C. A. *mf*

Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Tbn. *mf*

Tba. *mf*

Cym.

Timp. *f*

Vln. 1 *f* *ff*

Vln. 2 *f* *ff* *f*

Vla. *f* *ff* *f*

Vc.

Cb.

111

*mf*

*mf*

*mf*

*mf*

*mf*

112

Picc. *p* *pp*

Fl. *p* *pp*

Ob. *p* *pp*

C. A. *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

Cbsn. *p* *pp*

Tbn. *p* *pp*

Tba. *p* *pp*

Cym. //

Timp. *mp* *p* *mp* *mf*

Vln. 1 *mp* *p* *mp* *mf*

Vln. 2 *mp* *p* *mp* *mf*

Vla. *mp* *p* *mp* *mf*

Vc. *mp* *p* *mp* *mf*

Cb. *mp* *p* *mp* *mf*

113

Picc. *p* *mp*

Fl. *p* *mp*

Ob. *p* *mp*

C. A. *p* *mp*

Cl. *p* *mp*

Bsn. *p* *mp*

Cbsn. *p* *mp*

Tbn. *p* *mp*

Tba. *p* *mp*

Cym. //

Timp. *mp* *mf*

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*



116

Picc. *p*

Fl. *p*

Ob. *p*

C. A. *p*

Cl. *p*

Bsn.

Cbsn.

117

*mp*

*mp*

*mp*

*mp*

*mp*

Tbn. *p*

Tba. *p*

Cym.

Tim. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

118

Picc. *mf*

F1. *mf*

Ob. *mf*

C. A. *mf*

Cl. *mf*

Bsn.

Cbsn.

119

Tbn. *mf*

Tba. *mf*

Cym.

Timp. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

120

Picc. *mp*

F1. *mp*

Ob. *mp*

C. A. *mp*

Cl. *mp*

Bsn.

Cbsn.

121

*p*

*p*

*p*

*p*

Tbn. *mp*

Tba. *mp*

Cym.

Timp. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

122

Picc. Fl. Ob. C. A. Cl. Bsn. Cbsn. Tbn. Tba. Cym. Timp.

Vln. 1 Vln. 2 Vla. Vc. Cb.



# Осіння алея Autumn Alley

## Оркестровка – Instrumentation

Флейта-піколо (Piccolo)

Флейта (Flute)

B♭ Кларнет (Clarinet in B♭)

Скрипка 1 (Violin 1)

Скрипка 2 (Violin 2)

Альт (Viola)

Віолончель (Violoncello)

Контрабас (Contrabass)

Час звучання: 3'04"

## Осення алея - The Autumn alley

Олександр Лук'яненко

Moderate  $\text{♩} = 70$

2

3

Piccolo

Flute

Clarinet in B♭

Violin 1

Violin 2

Viola

Violoncello

Contrabass

*8va*

Musical score for orchestra, page 132, measures 4-6.

The score consists of eight staves:

- Picc.**: Measures 4-6. Dynamics:  $mp$ ,  $p$ ,  $mp$ ,  $p$ ,  $mf$ ,  $mp^3$ .
- Fl.**: Measures 4-6. Dynamics:  $mp$ ,  $p$ ,  $mp$ ,  $p$ ,  $mf$ ,  $mp^3$ .
- Cl.**: Measures 4-6. Dynamics:  $mp$ ,  $p$ ,  $mp$ ,  $p$ ,  $mf$ ,  $mp^3$ .
- Vln. 1**: Measure 4:  $pp$ . Measure 5:  $p$ . Measure 6:  $mp$ ,  $p$ . Measure 6 (cont'd):  $8va$  (slurs).
- Vln. 2**: Measure 4:  $pp$ . Measure 5:  $p$ . Measure 6:  $mp$ ,  $p$ .
- Vla.**: Measure 4:  $pp$ . Measure 5:  $p$ . Measure 6:  $mp$ ,  $p$ .
- Vc.**: Measure 4:  $p$ . Measure 5:  $p$ . Measure 6:  $mp$ ,  $p$ .
- Cb.**: Measure 4:  $p$ . Measure 5:  $p$ . Measure 6:  $mp$ ,  $p$ .

Measure 6 includes slurs and dynamics  $mp^3$  for Piccolo, Flute, Clarinet, and Violin 1;  $8va$  for Violin 1; and  $mp$  for Cello.

Picc. 7 *mf*  
 Fl. 8 *mf*  
 Cl. 9 *mp*  
 Vln. 1 10  
 Vln. 2 8  
 Vla. 10  
 Vcl. 8  
 Cb. 10

7 8 9 10  
 8 8 8 8

Picc. 7 *mf*  
 Fl. 8 *mf*  
 Cl. 9 *mp*  
 Vln. 1 10  
 Vln. 2 8  
 Vla. 10  
 Vcl. 8  
 Cb. 10

7 8 9 10  
 8 8 8 8

134

Picc. 10 11 12

Fl.

Cl.

Vln. 1 10 8 4 10 8 4

Vln. 2 10 8 4 10 8 4

Vla. 10 8 4 10 8 4

Vc. 10 8 4 10 8 4

Cb. 10 8 4 10 8 4

This musical score page shows measures 10, 11, and 12 of a piece for orchestra. The instrumentation includes Piccolo (Picc.), Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Bass (Cb.). The key signature is three flats, and the time signature changes between 10/8 and 4/4. Measure 10 begins with a forte dynamic. Measures 11 and 12 feature eighth-note patterns with dynamics *mf* and *mp*. The score uses slurs and horizontal lines to connect notes across measure boundaries.

13

Picc.  $\text{F} \# \text{C}$   $\text{G} \# \text{D}$   $\text{A} \# \text{E}$   $\text{B} \# \text{F}$   $\text{C} \# \text{G}$

14

F1.  $\text{F} \# \text{C}$   $\text{G} \# \text{D}$   $\text{A} \# \text{E}$   $\text{B} \# \text{F}$   $\text{C} \# \text{G}$

Cl.  $\text{F} \# \text{C}$   $\text{G} \# \text{D}$   $\text{A} \# \text{E}$   $\text{B} \# \text{F}$   $\text{C} \# \text{G}$

Vln. 1  $\text{F} \# \text{C}$   $\text{G} \# \text{D}$   $\text{A} \# \text{E}$   $\text{B} \# \text{F}$   $\text{C} \# \text{G}$

Vln. 2  $\text{F} \# \text{C}$   $\text{G} \# \text{D}$   $\text{A} \# \text{E}$   $\text{B} \# \text{F}$   $\text{C} \# \text{G}$

Vla.  $\text{F} \# \text{C}$   $\text{G} \# \text{D}$   $\text{A} \# \text{E}$   $\text{B} \# \text{F}$   $\text{C} \# \text{G}$

Vc.  $\text{F} \# \text{C}$   $\text{G} \# \text{D}$   $\text{A} \# \text{E}$   $\text{B} \# \text{F}$   $\text{C} \# \text{G}$

Cb.  $\text{F} \# \text{C}$   $\text{G} \# \text{D}$   $\text{A} \# \text{E}$   $\text{B} \# \text{F}$   $\text{C} \# \text{G}$

16

Picc.  $\text{F} \# \text{C} \text{B} \text{A} \text{G} \text{F}$  10/8  $\text{E} \text{D} \text{C} \text{B} \text{A}$   $\text{mp}$   $mf$

Fl.  $\text{F} \# \text{C} \text{B} \text{A} \text{G} \text{F}$  10/8  $\text{E} \text{D} \text{C} \text{B} \text{A}$   $\text{mp}$   $mf$

Cl.  $\text{F} \# \text{C} \text{B} \text{A} \text{G} \text{F}$  10/8  $\text{E} \text{D} \text{C} \text{B} \text{A}$   $\text{mp}$   $mf$   $f$

Vln. 1  $\text{F} \# \text{C} \text{B} \text{A} \text{G} \text{F}$  10/8  $\text{E} \text{D} \text{C} \text{B} \text{A}$   $p$   $mp$   $mf$   $mp$

Vln. 2  $\text{F} \# \text{C} \text{B} \text{A} \text{G} \text{F}$  10/8  $\text{E} \text{D} \text{C} \text{B} \text{A}$   $p$   $mp$   $mf$   $mp$

Vla.  $\text{F} \# \text{C} \text{B} \text{A} \text{G} \text{F}$  10/8  $\text{E} \text{D} \text{C} \text{B} \text{A}$   $p$   $mp$   $mf$   $mp$

Vcl.  $\text{F} \# \text{C} \text{B} \text{A} \text{G} \text{F}$  10/8  $\text{E} \text{D} \text{C} \text{B} \text{A}$   $p$   $mp$   $mf$   $mp$

Cb.  $\text{F} \# \text{C} \text{B} \text{A} \text{G} \text{F}$  10/8  $\text{E} \text{D} \text{C} \text{B} \text{A}$   $p$   $mp$   $mf$   $mp$

17

18

Picc. *mf* — *mp*

Fl. *mf* — *mp*

Cl. *mf* — *mp*

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p*

Cb. *p*

19

Picc. *mf*

Fl. *mf*

Cl. *mf*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

This musical score page contains two measures of music for an orchestra. The top section (measures 18-19) includes parts for Piccolo (Picc.), Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Bass (Cb.). The bottom section (measures 19) includes parts for Violin 1, Violin 2, Viola, Cello, and Bass. Measure 18 consists of sustained notes with dynamics *mf* and *mp*. Measure 19 features eighth-note patterns with dynamics *mf*.

20

Picc. *mp* *p*

Fl. *mp* *p*

Cl. *mp* *p*

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Cb. *pp* *p*

21

This musical score page contains two measures of music for an orchestra. The instrumentation includes Piccolo (Picc.), Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Bass (Cb.). Measure 20 begins with sustained notes at *mp*, followed by a dynamic change to *p*. Measure 21 follows, featuring more complex rhythmic patterns, particularly in the strings (Violins, Viola, Cello). The dynamics *pp* and *p* are prominently used, often indicated by horizontal lines above the staves.

22

Picc.

Fl.

Cl.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

23

*mf* ————— *mp*<sup>3</sup>

*mf* ————— *mp*<sup>3</sup>

*mf* ————— *mp*<sup>3</sup>

*mf* ————— *mp*<sup>3</sup>

*mp* ————— *p* *mp*

*mp* ————— *p* *mp*

*mp* ————— *p* *mp*

*mp* ————— *p*







29

Picc.  $\begin{array}{c} \text{G-clef} \\ \text{B-flat key signature} \\ \text{4/4 time} \end{array}$   $\text{mp}$   $\frac{10}{8}$

F1.  $\begin{array}{c} \text{G-clef} \\ \text{B-flat key signature} \\ \text{4/4 time} \end{array}$   $\text{mp}$   $\frac{10}{8}$

Cl.  $\begin{array}{c} \text{G-clef} \\ \text{B-flat key signature} \\ \text{4/4 time} \end{array}$   $\text{mp}$   $\frac{10}{8}$

Vln. 1  $\begin{array}{c} \text{G-clef} \\ \text{B-flat key signature} \\ \text{4/4 time} \end{array}$   $\text{p}$   $\frac{10}{8}$

Vln. 2  $\begin{array}{c} \text{G-clef} \\ \text{B-flat key signature} \\ \text{4/4 time} \end{array}$   $\text{p}$   $\frac{10}{8}$

Vla.  $\begin{array}{c} \text{G-clef} \\ \text{B-flat key signature} \\ \text{4/4 time} \end{array}$   $\text{p}$   $\frac{10}{8}$

Vc.  $\begin{array}{c} \text{G-clef} \\ \text{B-flat key signature} \\ \text{4/4 time} \end{array}$   $\text{p}$   $\frac{10}{8}$

Cb.  $\begin{array}{c} \text{Bass clef} \\ \text{B-flat key signature} \\ \text{4/4 time} \end{array}$   $\text{p}$   $\frac{10}{8}$

30

Picc.  $\text{F} \# \text{C} \text{B} \text{A} \text{G} \text{F} \text{E}$  10 8  $p$   $mp$

Fl.  $\text{F} \# \text{C} \text{B} \text{A} \text{G} \text{F} \text{E}$  10 8  $p$   $mp$

Cl.  $\text{F} \# \text{C} \text{B} \text{A} \text{G} \text{F} \text{E}$  10 8  $p$   $mp$

Vln. 1  $\text{F} \# \text{C} \text{B} \text{A} \text{G} \text{F} \text{E}$  10 8  $pp$   $p$

Vln. 2  $\text{F} \# \text{C} \text{B} \text{A} \text{G} \text{F} \text{E}$  10 8  $pp$   $p$

Vla.  $\text{F} \# \text{C} \text{B} \text{A} \text{G} \text{F} \text{E}$  10 8  $pp$   $p$

Vc.  $\text{F} \# \text{C} \text{B} \text{A} \text{G} \text{F} \text{E}$  10 8  $pp$   $p$

Cb.  $\text{F} \# \text{C} \text{B} \text{A} \text{G} \text{F} \text{E}$  10 8  $pp$   $p$

This musical score page contains eight staves, each representing a different instrument or section of the orchestra. The instruments are: Piccolo (Picc.), Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vla.), Double Bass (Vc.), and Bassoon (Cb.). The score is set in a key signature of one flat (B-flat) and includes two measures of music, numbered 30 and 31. Measure 30 begins with a dynamic of *p* (pianissimo) and transitions to *mp* (mezzo-pianissimo). Measure 31 begins with a dynamic of *pp* (pianississimo) and transitions to *p* (pianissimo). The instrumentation is primarily woodwind and brass, with the strings providing harmonic support. The vocal line consists of eighth-note patterns in the lower register, while the woodwinds play melodic lines in the upper register. The bassoon and double bass provide harmonic foundation with sustained notes.

31

Picc.  $\text{Bassoon}$  4  
 Fl.  $\text{Flute}$  4  
 Cl.  $\text{Clarinet}$  4

*mf*

32

$10/8$   $4/4$

*mp* *p*

Vln. 1  $\text{Violin 1}$  4  
 Vln. 2  $\text{Violin 2}$  4  
 Vla.  $\text{Cello}$  4  
 Vc.  $\text{Double Bass}$  4  
 Cb.  $\text{Cello/Bass}$  4

*mp* *p* *pp*

$10/8$   $4/4$

*p* *pp*

$10/8$   $4/4$

*mp* *p* *pp*

$10/8$   $4/4$

*p* *pp*

$10/8$   $4/4$

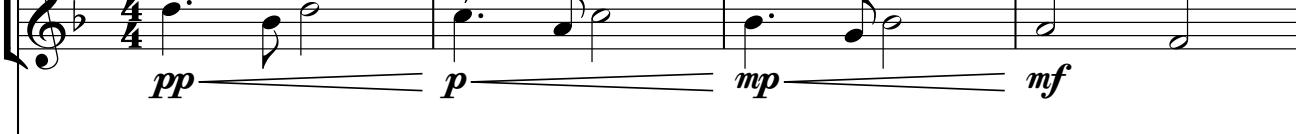
*mp* *p* *pp*

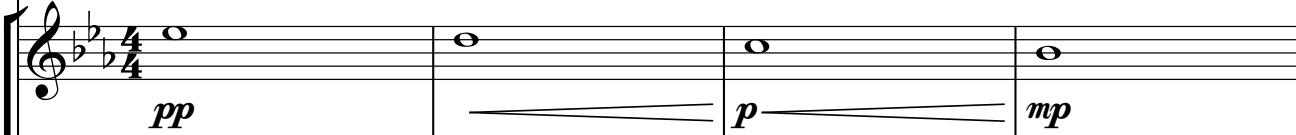
$10/8$   $4/4$

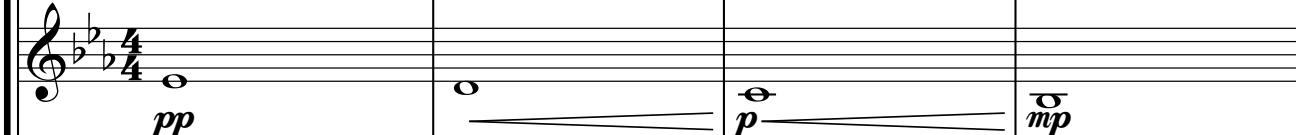
33 34 35 36

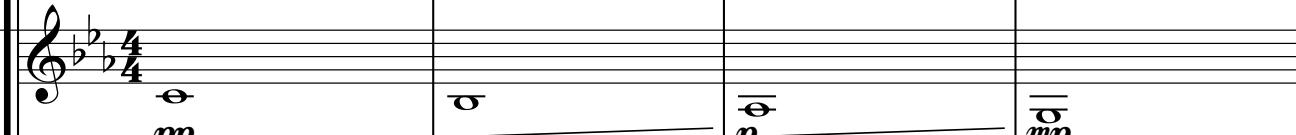
Picc. 

F. 

Cl. 

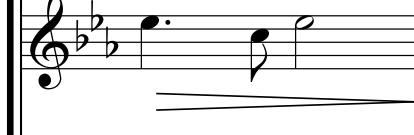
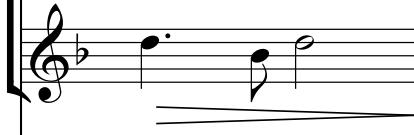
Vln. 1 

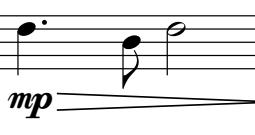
Vln. 2 

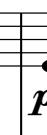
Vla. 

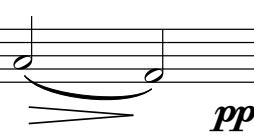
Vc. 

Cb. 

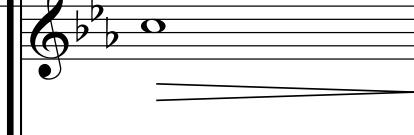
37 Picc. 
  
 Fl. 
  
 Cl. 

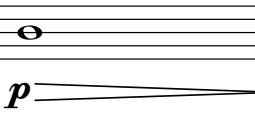
38 
  
 Fl. 
  
 Cl. 

39 
  
 Fl. 
  
 Cl. 

40 
  
 Fl. 
  
 Cl. 

147

Vln. 1 
  
 Vln. 2 
  
 Vla. 
  
 Vcl. 
  
 Cb. 

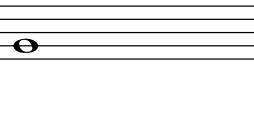

  




148

Picc. Fl. Cl.

Vln. 1 Vln. 2 Vla.

Vc. Cb.

41 42

pp

pp

pp

pp

pp

pp

pp

p

p

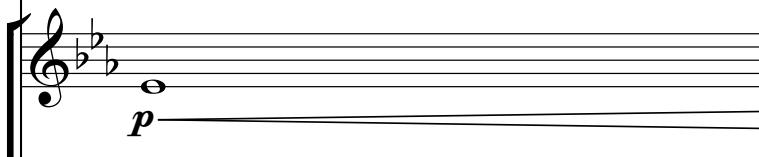
p

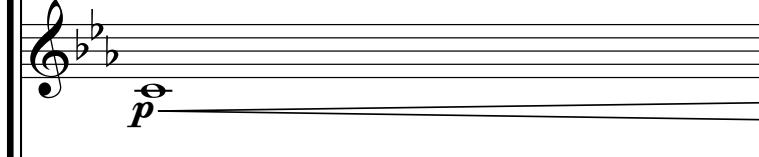
43

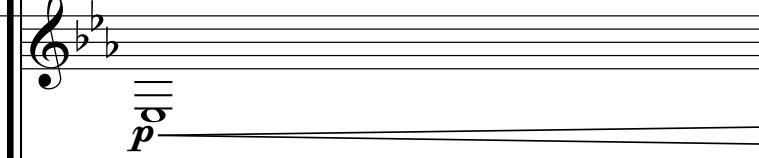
Picc. 

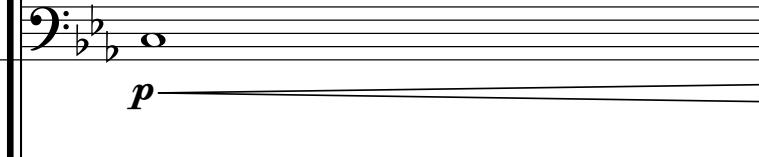
Fl. 

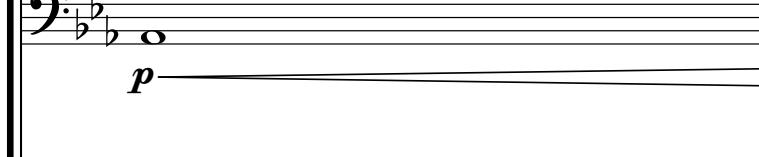
Cl. 

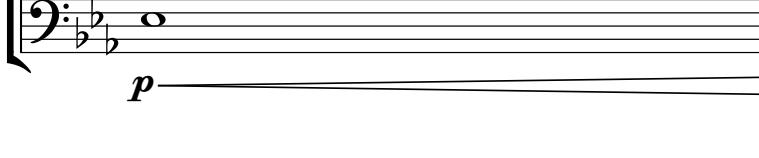
Vln. 1 

Vln. 2 

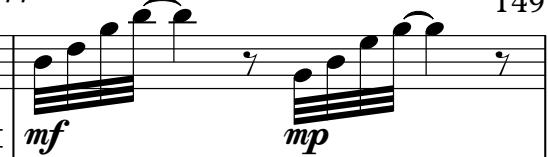
Vla. 



Vc. 

Cb. 

44







149

150

45 46 47 48 49 50 51

Picc. Fl. Cl.

Vln. 1 Vln. 2 Vla.

Vc. Cb.

# Сонячні зайчики у вітражах *Sunbeams In The Stained Glass*

## Оркестровка – Instrumentation

Флейта-піколо (Piccolo)

Флейта (Flute)

Іобой (Oboe)

Баритоновий іобой (Bass Oboe)

B♭ Кларнет (Clarinet in B♭)

Фаю́т (Bassoon)

Литаври (Timpani)

Марилки (Cymbals)

Фортепіано (Piano)

Орган (Organ)

Скрипка 1 (Violin 1)

Скрипка 2 (Violin 2)

Альт (Viola)

Віолончель (Violoncello)

Контрабас (Contrabass)

Час звучання: 3'47"

# Сонячні зайчики у вітражі Sunbeams in the Stained Glass

Олександр Лук'яненко

**Animato**  $\text{♩} = 100$

Piccolo  
Flute  
Oboe  
Bass Oboe  
Clarinet in B♭  
Bassoon  
Contrabassoon

Piano  
Organ

Violin 1  
Violin 2  
Viola  
Violoncello  
Contrabass

7 8 9 10 11 12

Picc. Fl. Ob. B. Ob. Cl. Bsn. Cbsn.

Pno. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

Org. \* mp

Vln. 1 \* mp \* mf

Vln. 2 \* mp \* mf

Vla. \* mp \* mf

Vc. \* mp \* mf

Cb. \* mp \* mf

This page contains six staves of musical notation. The top staff includes parts for Picc., Flute, Oboe, Bassoon, and Bassoon. The second section starts with a piano staff, followed by an organ staff with dynamic markings \*mp and \*. The third section features six string staves: Violin 1, Violin 2, Viola, Cello, and Double Bass. The piano and organ staves have dynamic markings \*mp and \*. The string staves have dynamic markings \*mp and \*mf. Measures 7 through 12 are shown, with measure 12 ending on a fermata over the bassoon staff.

13 14 15 16 17

Picc. *mp*

Fl. *mp*

Ob. *mp*

B. Ob. *mp*

Cl. *mp* *p*

Bsn. *p* *p*

Cbsn. *p* *pp*

Pno. *f* *mf* *mp* *p* *p*  
*mp*

Org. *mf* *mp* *p* *pp*  
*mp* *p* *pp*

\* Ped.

Vln. 1 *f* *mf* *mp* *p*

Vln. 2 *f* *mf* *mp* *p*

Vla. *f* *mf* *mp* *p*

Vc. *f* *mf* *mp* *p*

Cb. *f* *mf* *p* *pp*

18 19 20 21 22 23 24

Picc. *p*

Fl. *p*

Ob. *p*

B. Ob. *p*

Cl. *p*

Bsn. *p*

Cbsn. *p*

Pno. *p*

(8.) \* Led. \*

Org. *p*

Vln. 1

Vln. 2

Vla.

Vc. *p*

Cb. *p*

This page contains seven systems of musical notation, each consisting of two staves. The top system includes Piccolo, Flute, Oboe, Bassoon, Double Bassoon, Clarinet, and Bassoon. The second system includes Piano. The third system includes Organ. The bottom four systems include Violin 1, Violin 2, Cello, and Double Bass. Measure 18 starts with a forte dynamic. Measures 19-23 show various melodic patterns with dynamics such as *p* (piano), *mp* (mezzo-forte), and *f* (forte). Measure 24 concludes with a forte dynamic. Measure 24 also features a performance instruction "(8.) \* Led. \*". The organ part in measure 24 consists of sustained notes with grace notes above them.

25      26      27      28      29      30      31

Picc.      Fl.      Ob.      B. Ob.      Cl.      Bsn.      Cbsn.

Pno.      Org.

Vln. 1      Vln. 2      Vla.      Vc.      Cb.

This musical score page displays measures 25 through 31. The top section includes parts for Picc., Fl., Ob., B. Ob., Cl., Bsn., and Cbsn. Measures 25-28 show sustained notes followed by sixteenth-note patterns. Measure 29 begins with a rest, followed by eighth-note patterns. Measures 30-31 continue these patterns. The bottom section includes parts for Pno. and Org. The Pno. part features dynamic markings like *p*, *mf*, *f*, and *mf*. The Org. part shows sustained notes. The third section includes parts for Vln. 1, Vln. 2, Vla., Vc., and Cb. Measures 25-28 show eighth-note patterns. Measures 29-31 feature sustained notes, with dynamics including *mf*, *f*, *mf*, *p*, *mf*, and *p*.

32                    33                    34                    35                    36                    37                    38

Picc. -

Fl. 

Ob. 

B. Ob. 

Cl. 

Bsn. 

Cbsn. 

(8)

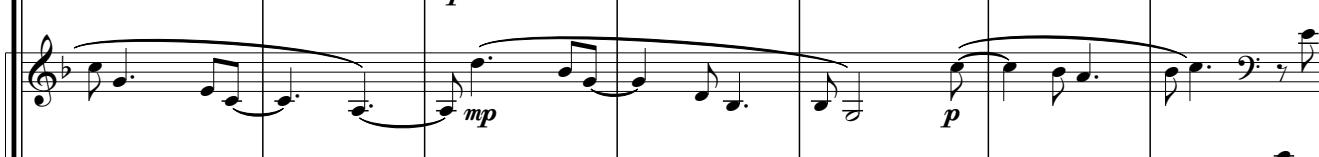
Pno. 

\* Led. \* Led.

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

39 40 41 42 43 44 45

Picc. *mp*

Fl. *mp*

Ob. *mp*

B. Ob. *mp*

Cl. *mp*

Bsn. *p* *mp*

Cbsn. *p* *mp*

(8)

Pno. *mp* *mf* *mp* *f* *mp*

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

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

46 47 48 49 50 51

Picc. Fl. Ob. B. Ob. Cl. Bsn. Cbsn.

(8)

Pno. Org.

Vln. 1 Vln. 2 Vla. Vc. Cb.

This musical score page contains six systems of music, each with multiple staves. The instruments listed are Picc., Fl., Ob., B. Ob., Cl., Bsn., Cbsn., Pno., Org., Vln. 1, Vln. 2, Vla., Vc., and Cb. Measure numbers 46 through 51 are indicated at the top of each system. Dynamics such as *mf*, *p*, *mp*, and *pp* are used throughout. Performance instructions like *Ped.* and *8va* are also present. Measure 46 shows eighth-note patterns in the woodwind section. Measure 47 features sixteenth-note patterns. Measures 48-50 show eighth-note patterns with dynamic changes. Measure 51 concludes with sustained notes. The Cbsn. and Org. staves have measure numbers 46-48 followed by '(8)'. The Org. staff has a dynamic *pp* and a crescendo line. The Vln. 1 and Vln. 2 staves have measure numbers 46-48 followed by '8va' (Octave Up). The Vla. staff has measure numbers 46-48 followed by '8va'. The Vc. staff has measure numbers 46-48 followed by 'mp'.

52 53 54 55

Picc. - - - -

Fl. - - - -

Ob. - - - -

B. Ob. - - - -

Cl. - - - -

Bsn. - - - -

Cbsn. - - - -

(8)

Pno. 

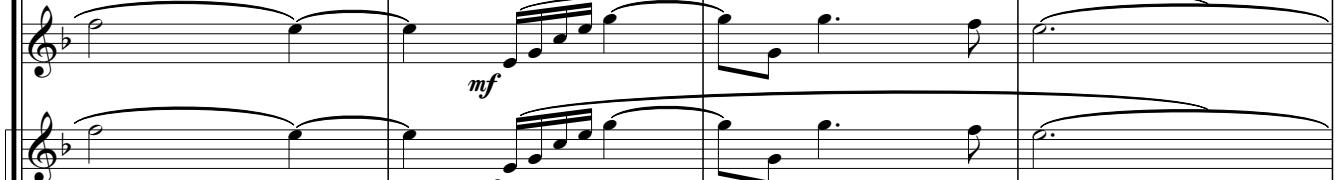
\* Læd.

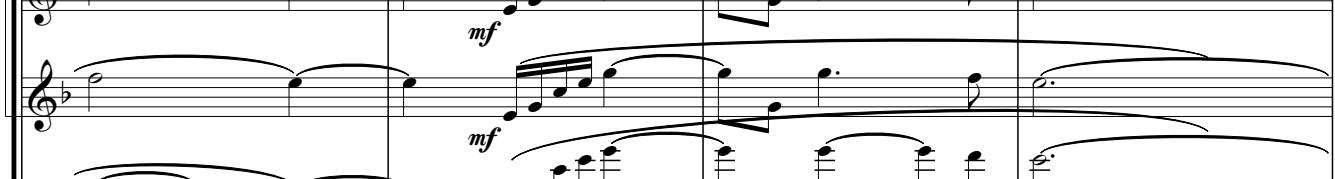
Org. 

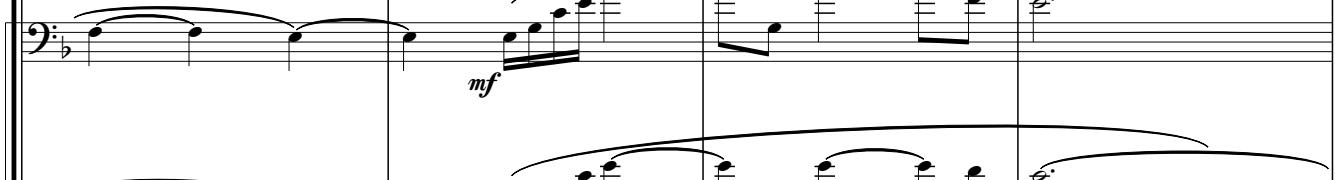
(8)

Vln. 1 

(8)

Vln. 2 

Vla. 

Vc. 

Cb. - - - -

56 57 58 59 60

Picc. Fl. Ob. B. Ob. Cl. Bsn. Cbsn.

Pno. Org. Vln. 1 Vln. 2 Vla. Vc. Cb.

(8) (8) (8)

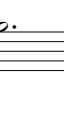
56 57 58 59 60

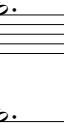
Picc. Fl. Ob. B. Ob. Cl. Bsn. Cbsn.

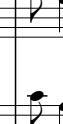
Pno. Org. Vln. 1 Vln. 2 Vla. Vc. Cb.

(8) (8) (8)

61                    62                    63                    64                    65                    66

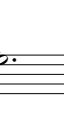
Picc.    - - -

Fl.    - - -

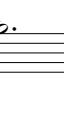
Ob.    - - -

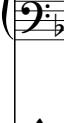
B. Ob.    - - -

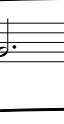
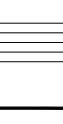
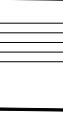
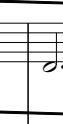
Cl.    - - -

Bsn.    - - -

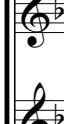
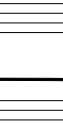
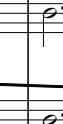
Cbsn.    - - -

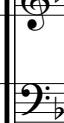
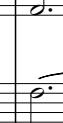
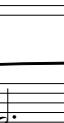
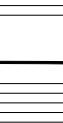
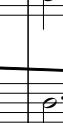
Pno.      

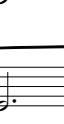
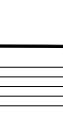
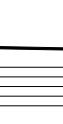
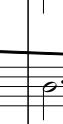
Org.    \*  \*  \*  \*

Vln. 1      

Vln. 2      

Vla.      

Vc.      

Cb.      

67 68 69 70 71 72

Picc. - - - - - -

Fl. - - - - - -

Ob. - - - - - -

B. Ob. - - - - - -

Cl. - - - - - -

Bsn. - - - - - -

Cbsn. - - - - - -

Pno.

8va----- | 8va----- | 8va----- | 8va----- | 8va----- | 8va----- |  
mp mf mp

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Vln. 1 - - - - - -

Vln. 2 - - - - - -

Vla. - - - - - -

Vcl. - - - - - -

Vc. - - - - - -

Cb. - - - - - -

73 74 75 76 77 78 79 80

Picc. - - - - - - -

Fl. - - - - - - -

Ob. - - - - - - -

B. Ob. - - - - - - -

Cl. - - - - - - -

Bsn. - - - - - - -

Cbsn. - - - - - - -

Pno. Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Vln. 1 - - - - - - -

Vln. 2 - - - - - - -

Vla. - - - - - - -

Vcl. - - - - - - -

Vc. - - - - - - -

Cb. - - - - - - -

81 82 83 84 85

Picc. *pp*

Fl. *pp*

Ob.

B. Ob.

Cl. *pp*

Bsn.

Cbsn.

pp

pp

Pno. *mp*

*p* Ped.

\* Ped.

mp

*p* Ped.

\* Ped.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

86 87 88 89 90

Picc. - - - *k* *k* *k* -

Fl. - - - *k* *k* *k* -

Ob. *6/16* *6/16* *6/16* *6/16* *6/16* *6/16* -

B. Ob. *6/16* *6/16* *6/16* *6/16* *6/16* *6/16* -

Cl. *6/16* *6/16* *6/16* *6/16* *6/16* *6/16* -

Bsn. *k* *k* *v* *pp* *v* *v* *v* *v* -

Cbsn. *k* *k* *v* *pp* *v* *v* *v* *v* -

Pno. *mf* *mp* *mf* *mf* *mf* *mf* *mf* *mf* -

Vln. 1 - - - - - - -

Vln. 2 - - - - - - -

Vla. - - - - - - -

Vc. - - - - - - -

Cb. - - - - - - -

\* *Led.*      \* *Led.*

91

Picc. -

Fl. -

Ob. -

B. Ob. -

Cl. 

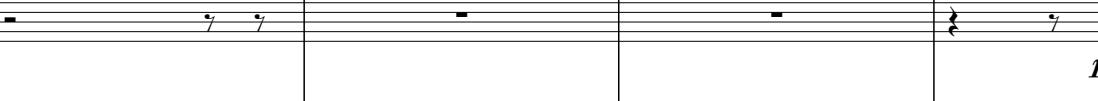
Bsn. -

Cbsn. -

92

Pno. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

93

94

95 96 97 98

Picc. Fl. Ob. B. Ob. Cl. Bsn. Cbsn.

Pno. (8) *p* *legg.* \*

Vln. 1 *pp*

Vln. 2

Vla. *pp*

Vc. *pp*

Cb.

Detailed description: The musical score consists of two systems of staves. The top system contains six woodwind and brass parts: Picc., Flute, Oboe, Bassoon, Double Bassoon, and Clarinet. The bottom system contains five string parts: Piano, Violin 1, Violin 2, Viola, and Cello/Bass. The score is divided into four measures (95-98). Measures 95-97 are mostly rests. Measure 98 begins with a piano solo (8 measures) marked 'p' and 'legg.'. Following the piano solo, the strings enter one by one: Violin 1 (marked 'pp'), Violin 2, Viola (marked 'pp'), Cello (marked 'pp'), and Double Bass. The violins play eighth-note patterns, the viola plays sixteenth-note patterns, and the cellos/basses play eighth-note patterns.

99                    100                    101                    102                    103

Picc. -                    -                    -                    *p*                    *p*

Fl. -                    -                    -                    *p*                    *p*

Ob. -                    -                    -                    *p*                    *p*

B. Ob. -                    -                    -                    *p*                    *p*

Cl. -                    -                    -                    *p*                    *p*

Bsn. -                    -                    -                    *p*                    *p*

Cbsn. -                    -                    -                    *p*                    *p*

Pno. (8) *mp*                    *mp*                    *mp*                    *mp*                    *mp*  
*\* Læd.*                    *\* Læd.*                    *\* Læd.*                    *\* Læd.*                    \*

Vln. 1 *mp*                    *mp*                    *mp*                    *mp*                    *mp*

Vln. 2 *pp*                    *pp*                    *pp*                    *pp*                    *pp*

Vla. *mp*                    *mp*                    *mp*                    *mp*                    *mp*

Vc. *pp*                    *pp*                    *pp*                    *pp*                    *pp*

Cb. -                    -                    -                    -                    -

104                    105                    106                    107                    108                    109

Picc. - - - - -

Fl. - - - - -

Ob. - - - - -

B. Ob. - - - - -

Cl. - - - - -

Bsn. - - - - -

Cbsn. - - - - -

(8)

Pno. - - - - -

Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*

Vln. 1 - - - - -

Vln. 2 - - - - -

Vla. - - - - -

Vc. - - - - -

Cb. - - - - -

110                    111                    112                    113                    114                    115                    116

Picc. - - - - -

Fl. - - - - -

Ob. - - - - -

B. Ob. - - - - -

Cl. - - - - -

Bsn. - - - - -

Cbsn. - - - - -

Pno. (8) - - - - -

Vln. 1 - - - - -

Vln. 2 - - - - -

Vla. - - - - -

Vc. - - - - -

Cb. - - - - -

Leadsheet for a musical score. The page number 171 is at the top right. The score consists of two systems of music. The first system (measures 110-116) includes parts for Picc., Fl., Ob., B. Ob., Cl., Bsn., Cbsn., Pno. (piano), Vln. 1, Vln. 2, Vla., Vc., and Cb. The second system (measures 117-123) includes parts for Vln. 1, Vln. 2, Vla., Vc., and Cb. Measure 110: Picc. rests, Fl. rests, Ob. rests, B. Ob. rests, Cl. rests, Bsn. rests, Cbsn. rests. Measure 111: Fl. eighth-note pairs, Ob. eighth-note pairs, B. Ob. eighth-note pairs, Cl. eighth-note pairs, Bsn. eighth-note pairs, Cbsn. eighth-note pairs. Measure 112: Fl. eighth-note pairs, Ob. eighth-note pairs, B. Ob. eighth-note pairs, Cl. eighth-note pairs, Bsn. eighth-note pairs, Cbsn. eighth-note pairs. Measure 113: Fl. eighth-note pairs, Ob. eighth-note pairs, B. Ob. eighth-note pairs, Cl. eighth-note pairs, Bsn. eighth-note pairs, Cbsn. eighth-note pairs. Measure 114: Fl. eighth-note pairs, Ob. eighth-note pairs, B. Ob. eighth-note pairs, Cl. eighth-note pairs, Bsn. eighth-note pairs, Cbsn. eighth-note pairs. Measure 115: Fl. eighth-note pairs, Ob. eighth-note pairs, B. Ob. eighth-note pairs, Cl. eighth-note pairs, Bsn. eighth-note pairs, Cbsn. eighth-note pairs. Measure 116: Fl. eighth-note pairs, Ob. eighth-note pairs, B. Ob. eighth-note pairs, Cl. eighth-note pairs, Bsn. eighth-note pairs, Cbsn. eighth-note pairs. Measure 117: Vln. 1 eighth-note pairs, Vln. 2 eighth-note pairs, Vla. eighth-note pairs, Vc. eighth-note pairs, Cb. eighth-note pairs. Measure 118: Vln. 1 eighth-note pairs, Vln. 2 eighth-note pairs, Vla. eighth-note pairs, Vc. eighth-note pairs, Cb. eighth-note pairs. Measure 119: Vln. 1 eighth-note pairs, Vln. 2 eighth-note pairs, Vla. eighth-note pairs, Vc. eighth-note pairs, Cb. eighth-note pairs. Measure 120: Vln. 1 eighth-note pairs, Vln. 2 eighth-note pairs, Vla. eighth-note pairs, Vc. eighth-note pairs, Cb. eighth-note pairs. Measure 121: Vln. 1 eighth-note pairs, Vln. 2 eighth-note pairs, Vla. eighth-note pairs, Vc. eighth-note pairs, Cb. eighth-note pairs. Measure 122: Vln. 1 eighth-note pairs, Vln. 2 eighth-note pairs, Vla. eighth-note pairs, Vc. eighth-note pairs, Cb. eighth-note pairs. Measure 123: Vln. 1 eighth-note pairs, Vln. 2 eighth-note pairs, Vla. eighth-note pairs, Vc. eighth-note pairs, Cb. eighth-note pairs.

Picc.

Fl.

Ob.

B. Ob.

Cl.

Bsn.

Cbsn.

This section of the score features woodwind instruments (Piccolo, Flute, Oboe, Bassoon, Clarinet) and brass (Cello Bassoon). The instrumentation is identical to the previous section, with the addition of the Piccolo. The dynamics are marked with *mp* (measures 119-120) and *p* (measures 117-118, 121).

Pno.

The piano part begins at measure 117 with a dynamic of *p*. It continues through measures 118, 119, and 120, maintaining a steady eighth-note pattern. At measure 121, the dynamic changes to *mp*. The piano part concludes with a forte dynamic at the end of measure 121.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The string section (Violin 1, Violin 2, Viola, Cello Bassoon) enters at measure 117. They play eighth-note patterns with sustained notes. The dynamic is *p* for the first two measures, then *mp* for the remaining measures. The Cello Bassoon joins in at measure 119. The strings continue their eighth-note patterns through measure 121.

Picc. 122  
 Fl. 123  
 rit.  
 124  
 125  
 126  
 173

Fl.  
 Ob.  
 B. Ob.  
 Cl.  
 Bsn.  
 Cbsn.  
 Pno.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vc.  
 Cb.

# Східний вітер The East Wind

## Оркестровка – Instrumentation

Флейта-піколо (Piccolo)

Флейта (Flute)

Альтова флейта (Alto Flute)

Басова флейта (Bass Flute)

Англійський ріжок (Cor Anglais)

B♭ Кларнет (Clarinet in B♭)

Іобой (Овое)

Фаюм (Bassoon)

Контрабаюм (Contrabassoon)

Литаври (Timpani)

Музична підвіска (вітерець) (Wind Chimes)

Челеста (Celesta)

Скрипка 1 (Violin 1)

Скрипка 2 (Violin 2)

Альт (Viola)

Віолончель (Violoncello)

Контрабас (Contrabass)

Час звучання: 3'08"

## Східний вітер - The East Wind

Олександр Лук'яненко

**Moderato**  $\text{♩} = 80$

Flute  $f$   $p$

Clarinet in B $\flat$   $p$   $pp$

Celesta  $mp$   $f$   $p$

Wind Chimes  $f$   $mp$

Timpani  $f$   $p$

Violin  $mf$   $p$

Violin 2  $mf$   $p$

Viola  $mf$   $p$

Violoncello  $mp$   $p$   $pp$   $p$

Contrabass  $mp$   $p$   $pp$   $p$

3                    4                    5

Fl. *f*

A. Fl. *p* *pp* *pp*

Cl. *p* *pp* *pp*

Cel. *f* *p* *pp*

W.Ch. *f* *mp* *p*

Tim. *f* *p*

Vln. *mf* *p* *pp*

Vln. 2 *mf* *p* *pp*

Vla. *mf* *p* *pp*

Vc. *mp* *pp* *ppp*

Cb. *mp* *pp* *ppp*

6

Picc. *f*

Fl. *f*

A. Fl. *mf*

B. Fl. -

Eng. Hn. -

Cl. *p*

Bsn. *mp* *pp*

Cel. *mp* *f* *p*

W.Ch. *f* *mp*

Tim. *f* *p*

Vln. *mf* *p*

Vln. 2 *f* *p*

Vla. *mf* *p*

Vc. *mp* *pp*

Cb. *mp* *pp*

7

8                    9                    10                    11

Picc.  
Fl.  
A. Fl.  
B. Fl.  
C. A.  
Eng. Hn.  
Cl.  
Bsn.  
Cbsn.  
Cel.  
W.Ch.  
Timp.  
Vln.  
Vln. 2.  
Vla.  
Vc.  
Cb.

12

Picc.

Fl.

A. Fl.

B. Fl.

C. A.

Eng. Hn.

Cl.

Bsn.

Cbsn.

Cel.

W.Ch.

Timp.

Vln.

Vln. 2

Vla.

Vc.

Cb.

13

14

15

Picc. Fl. A. Fl. B. Fl. C. A. Eng. Hn. Cl. Bsn. Cbsn. W.Ch. Timp. Vln. Vln. 2 Vla. Vc. Cb.

16

- - f f - - f f - - p p

17

p p - - p p - - p p



182

Picc. *f* *mf*

Fl. *f* *mf*

A. Fl. *p*

B. Fl. *p*

C. A. *f* *mf*

Eng. Hn. *p*

Cl. *p*

Bsn. *pp* *mp* *p*

Cbsn. *pp* *mp* *p*

Cel. *p* *f* *mf*

W.Ch. *p* *f* *mf*

Tim. *p* *f* *mf*

Vln. *p* *mf*

Vln. 2 *p* *f* *mf*

Vla. *p* *mf*

Vc. *pp* *mp* *p*

Cb. *pp* *mp* *p*

24

Picc. mp

F1. mp

A. Fl. - f mp

B. Fl. - f mp

C. A. - f mp

Eng. Hn. - f mp

Cl. - f mp

Bsn. pp mp pp

Cbsn. pp mp pp

Cel. - -

W.Ch. pp

Timp. pp -

Vln. - mp mf

Vln. 2 mp f mp

Vla. - mp mf

Vc. pp mp pp

Cb. pp mp pp

26

Picc. *f*

Fl. *f*

A. Fl.

B. Fl.

C. A. *f*

Eng. Hn.

Cl.

Bsn. *mp*

Cbsn. *mp*

W.Ch. *f*      *mf*      *mp*

Timp. *f*      -      *mf*      *mp*

Vln. *mf*

Vln. 2 *f*

Vla. *mf*

Vc. *mp*

Cb. *mp*

27

-

*mf*      *mp*

*mf*      *mp*

-

*mf*      *mp*

*mf*      *mp*

*p*      *pp*

*p*      *pp*

-

*mf*      *mp*

*mf*

*mf*      *mp*

*p*      *pp*

*p*      *pp*

Musical score for orchestra and woodwind quintet, measures 28-29. The score includes parts for Picc., Fl., A. Fl., B. Fl., C. A., Eng. Hn., Cl., Bsn., Cbsn., W.Ch., Timp., Vln., Vln. 2, Vla., Vc., and Cb. The key signature is F major (one sharp). Measure 28 ends with a forte dynamic. Measure 29 begins with a piano dynamic and continues with a forte dynamic.

Measure 28 (Forte dynamic):

- Picc.: Rest
- Fl.: Rest
- A. Fl.: Rest
- B. Fl.: Rest
- C. A.: Rest
- Eng. Hn.: Rest
- Cl.: Rest
- Bsn.: Rest
- Cbsn.: Rest
- W.Ch.: Rest
- Timp.: Rest
- Vln.: Rest
- Vln. 2: Rest
- Vla.: Rest
- Vc.: Rest
- Cb.: Rest

Measure 29 (Piano dynamic):

- Picc.: *p*
- Fl.: *p*
- A. Fl.: Rest
- B. Fl.: Rest
- C. A.: *p*
- Eng. Hn.: Rest
- Cl.: Rest
- Bsn.: *p*
- Cbsn.: *p*
- W.Ch.: *p*
- Timp.: Rest
- Vln.: *mp*
- Vln. 2: *p*
- Vla.: *mp*
- Vc.: *p*
- Cb.: *p*

Measure 29 (Forte dynamic):

- Picc.: Rest
- Fl.: Rest
- A. Fl.: Rest
- B. Fl.: Rest
- C. A.: Rest
- Eng. Hn.: Rest
- Cl.: Rest
- Bsn.: Rest
- Cbsn.: Rest
- W.Ch.: Rest
- Timp.: *pp*
- Vln.: *pp*
- Vln. 2: *pp*
- Vla.: *pp*
- Vc.: *pp*
- Cb.: Rest

30

Picc. -

Fl. -

A. Fl. *mp* *mf* *mp*

B. Fl. *mp* *mf* *mp*

C. A. -

Eng. Hn. *mp* *mf* *mp*

Cl. *mp* *mf* *mp*

Bsn. *f* -

Cbsn. *f* -

Cel. *mp* *pp*  
*f* *mp* *pp*

W.Ch. -

Timpani *f* *mp* *pp*

Vln. *mp* *pp*

Vln. 2 *mp* *mf* *mp* *pp* *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

Cb. *f* *pp* *mp*

32

Picc. *mp* *mf* *mp*

F1. *mp* *mf* *mp*

A. Fl.

B. Fl. -

C. A. *mp* *mf* *mp*

Eng. Hn.

Cl.

Bsn. *f* -

Cbsn. *f* *mf* *mp*

Cel. - *mp* *p*

W.Ch. *f* *mp* *p*

Timp. *f* - *mf* *p*

Vln. *mp* *p*

Vln. 2 *mp* *mf* *mp* *p*

Vla. *mp* *p*

Vc. *f* *mf* *mp*

Cb. *f* *mf* *mp*

33

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

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

C. A. *p* *mf* *p*

Eng. Hn. *mf* *p*

Cl. *p* *mf* *p*

Bsn. *mf* *mp*

Cbsn. *mf* *mp*

Cel. *mp* *p*

W.Ch. *f* *mp* *p*

Timp. *f* - *mf* *p*

Vln. *mp* *p*

Vln. 2 *mp* *mf* *mp* *p*

Vla. *mp* *p*

Vc. *f* *mf* *mp*

Cb. *f* *mf* *mp*

34

Picc. *mp* *mf* *p*

Fl. *mp* *mf* *p*

A. Fl.

B. Fl.

C. A. *mp* *mf* *p*

Eng. Hn.

Cl.

Bsn. *p* *p* *mf* *p*

Cbsn. *p* *p* *mf* *p*

Cel. *mf* *mp* *mf* *p*

W.Ch. *p* *pp* *mp*

Tim. *p* *mp* *mp*

Vln. *p* *pp* *mp*

Vln. 2 *mp* *mf* *p* *mf* *p*

Vla. *pp* *mp*

Vc. *p* *p* *mf* *p*

Cb. *p* *p* *mf* *p*

35

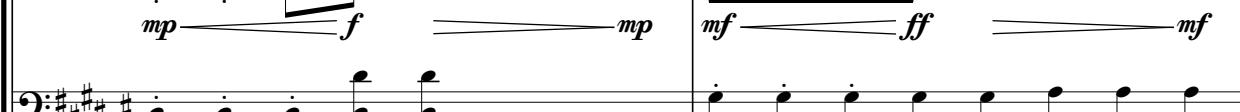
36

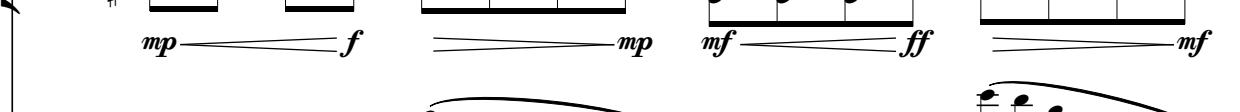
Picc. 

Fl. 

C. A. 

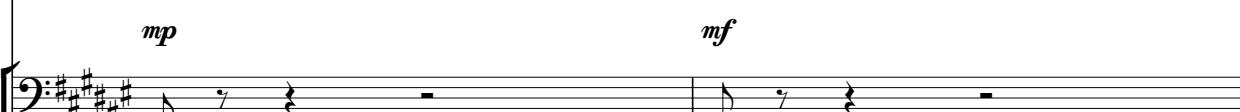
Bsn. 

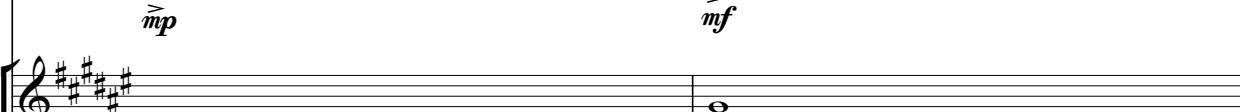
Cbsn. 

Cel. 

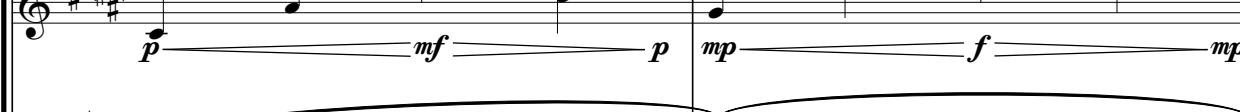
W.Ch. 

Tim. 

Vln. 

Vln. 2 

Vla. 

Vc. 

Cb. 

38

A. Fl. *mf* *mp*

B. Fl. *mf* *mp*

Eng. Hn. *mf* *mp*

Cl. *mf* *mp*

Bsn. *f* *mf* *mp* *p*

Cbsn. *f* *mf* *mp* *p*

Cel. *f* *mp* *p*

W.Ch. *f* *mp*

Timp. *f* *mp*

Vln. *mf* *p*

Vln. 2 *mf* *mp* *p*

Vla. *mf* *p*

Vc. *f* *mf* *mp* *p*

Cb. *f* *mf* *mp* *p*

39

40

Picc.

F1.

C. A.

Bsn.

Cbsn.

Cel.

W.Ch.

Timp.

Vln.

Vln. 2

Vla.

Vc.

Cb.

41

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mp*

*mf*

*f*

*mp*

*mp*

*p*

*f*

*mp*

*f*

*mp*

191

43

Picc. -

Fl. -

A. Fl. *p*

B. Fl. *p*

C. A. -

Eng. Hn. *p*

Cl. *p*

Bsn.

Cbsn.

Cel. *p*

W.Ch. -

Tim. -

Vln. -

Vln. 2 *p*

Vla. -

Vc. -

Cb. -

44

- - - - -

- - - - -

*mf*

*mf*

- - - - -

*mf*

*mf*

- - - - -

*mp*

*mp*

*mp*

- - - - -

*mp*

45

Picc.

Fl.

C. A.

Bsn.

Cbsn.

Cel.

W.Ch.

Timp.

Vln.

Vln. 2

Vla.

Vc.

Cb.

46

This musical score page contains two staves of music, labeled 45 and 46. The left staff (measures 45) includes parts for Picc., Fl., C. A., Bsn., Cbsn., Cel., W.Ch., Timp., Vln., Vln. 2, Vla., Vc., and Cb. The right staff (measures 46) includes parts for Fl., C. A., Bsn., Cbsn., Cel., W.Ch., Timp., Vln., Vln. 2, Vla., Vc., and Cb. Measure 45 consists of eighth-note patterns. Measure 46 begins with dynamic markings: ff for Fl. and C. A., ff for Bsn. and Cbsn., f for Cel., f for W.Ch., mf for Timp., and ff for Vln. 2. Measures 47-48 show more complex rhythmic patterns, including sixteenth-note figures and sustained notes.

47

A. Fl. *f* *mf* *mp* *p* *pp*

B. Fl. *f* *mf* *mp* *p* *pp*

Eng. Hn. *f* *mf* *mp* *p* *pp*

Cl. *f* *mf* *mp* *p* *pp*

Bsn. *mf* *mp* *p* *pp*

Cbsn. *mf* *mp* *p* *pp*

Cel. *mf* *mp* *p* *pp*

W.Ch. *mp* *pp*

Timp. *mp* *pp*

Vln. *mp* *p* *pp*

Vln. 2 *f* *mf* *mp* *p* *pp*

Vla. *mp* *p* *pp*

Vc. *mf* *mp* *p* *pp*

Cb. *mf* *mp* *p* *pp*

Musical score for orchestra and woodwind quintet, measures 50-52. The score includes parts for Picc., Fl., A. Fl., B. Fl., C. A., Eng. Hn., Cl., Bsn., Cbsn., Cel., W.Ch., Timp., Vln., Vln. 2, Vla., Vc., and Cb. The instrumentation is as follows:

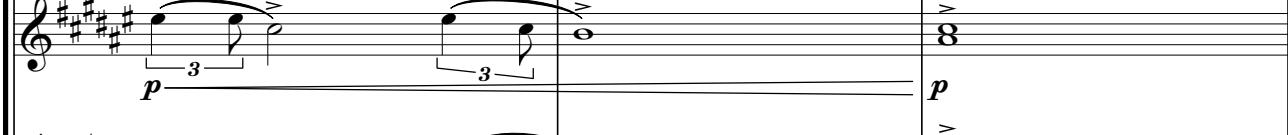
- Woodwind Quintet:** Picc., Fl., A. Fl., B. Fl., C. A.
- Orchestra:** Eng. Hn., Cl., Bsn., Cbsn., Cel., W.Ch., Timp., Vln., Vln. 2, Vla., Vc., Cb.

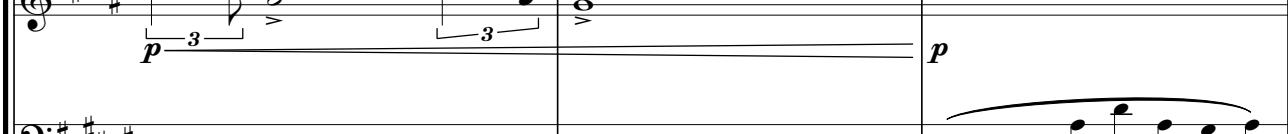
The score shows a sequence of measures where the woodwind quintet (Picc., Fl., A. Fl., B. Fl., C. A.) play eighth-note patterns with grace notes and dynamic markings (3, p, pp) over sustained notes. The orchestra provides harmonic support with sustained notes and rhythmic patterns. Measure 50: Picc. (3), Fl. (3), A. Fl. (3), B. Fl. (3), C. A. (3). Measure 51: Fl. (p 3), A. Fl. (p 3), B. Fl. (p 3). Measure 52: Fl. (pp 3), A. Fl. (pp 3), B. Fl. (pp 3).

53

Picc. 

Fl. 

A. Fl. 

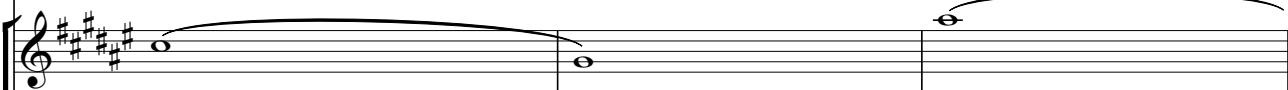
Cl. 

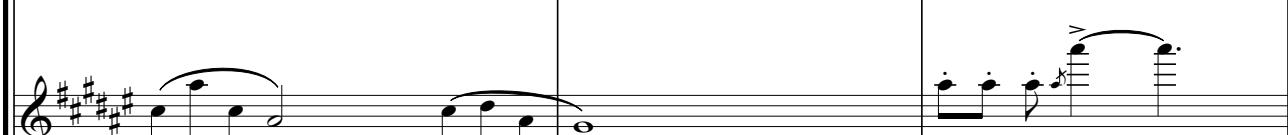
Bsn. 

Cel. 

W.Ch. 

Timp. 

Vln. 

Vln. 2 

Vla. 

Vc. 

Cb. 

Picc. 56 *mf* 57 *mp* 58 *p* rit. 197  
 F1. 56 *mf* 57 *mp* 58 *p*  
 A. Fl. 8 8  
 B. Fl.  
 C. A. 56 *mf* 57 *mp* 58 *p*  
 Cl. 8  
 Bsn. 56 *mp* 57 *p*  
 Cbsn. 56 *p*  
 Cel. { 56 *p* 57 *p* 58 *p*  
 W.Ch. { 56 *mp* 57 - 58 -  
 Timp. { 56 *mp* 57 - 58 -  
 Vln. 56 *p* 57 *p* 58 *p* rit.  
 Vln. 2 56 *mf* 57 *mp* 58 *p*  
 Vla. 56 *p* 57 - 58 -  
 Vc. 56 *mp* 57 *p* 58 -  
 Cb. 56 *mp* 57 *p* 58 -

59 60 61 62

Picc.  
Fl.  
A. Fl.  
B. Fl.  
C. A.  
Eng. Hn.  
Cl.  
Bsn.  
Cbsn.  
Cel.  
W.Ch.  
Timp.  
Vln.  
Vln. 2  
Vla.  
Vc.  
Cb.

# У лабіринтах міст In the Maze of the Cities

## Оркестровка – Instrumentation

Флейта-піколо (Piccolo)

Флейта (Flute)

B♭ Кларнет (Clarinet in B♭)

Іобай (Oboe)

Фаюм (Bassoon)

Контрафаюм (Contrabassoon)

Скрипка 1 (Violin 1)

Скрипка 2 (Violin 2)

Альт (Viola)

Віолончель (Violoncello)

Контрабас (Contrabass)

Час звучання: 3'08"

## У лабіринтах міст - In the maze of the cities

Олександр Лук'яненко

$\text{♩} = 100$

2      3      4

Piccolo  
Flute  
Clarinet in B♭  
Bassoon  
Contrabassoon

Violin 1  
Violin 2  
Viola  
Violoncello  
Contrabass

$p$        $mp$   
 $pp$        $mf$   
 $p$        $pp$   
 $p$        $pp$   
 $p$        $pp$   
 $p$        $pp$   
 $p$        $pp$

5 6 7 8

Picc. - - o **p**

Fl. mf - -

Cl. mf - -

Bsn. **p** **pp** **p**

Cbsn. **p** **pp** **p**

Vln. 1 **p** **p** **mf** **p**

Vln. 2 **p** **p** **mp** **p**

Vla. **p** **p** **mp** **p**

Bassoon: **p** **pp** **p** **pp**

Vc. **p** **pp** **p** **pp**

Cb. **p** **pp** **p** **pp**

This musical score page shows four staves of music for orchestra and bassoon, spanning measures 5 through 8. The instrumentation includes Piccolo, Flute, Clarinet, Bassoon, Bassoon (continuing), Violin 1, Violin 2, Viola, Cello, and Double Bass. Measure 5: Piccolo (rest), Flute (mf), Clarinet (mf), Bassoon (p), Bassoon (p). Measure 6: Piccolo (rest), Flute (p), Clarinet (p), Bassoon (pp), Bassoon (pp). Measure 7: Piccolo (o), Flute (p), Clarinet (p), Bassoon (p), Bassoon (p). Measure 8: Piccolo (o), Flute (p), Clarinet (p), Bassoon (p), Bassoon (p). The bassoon part continues from measure 5. Measure 5: Bassoon (p), Bassoon (p). Measures 6-8: Bassoon (pp), Bassoon (p), Bassoon (p), Bassoon (pp). The strings (Violins, Violas, Cellos) provide harmonic support with sustained notes and rhythmic patterns. The woodwind section (Piccolo, Flute, Clarinet) provides melodic and harmonic interest.

9                    10                    11                    12

Picc.

Fl. *p*

Cl. *p*

Bsn. *pp*

Cbsn. *pp*

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

*p*

*pp*

*mf*

*p*

*pp*      *p*

*p*

*pp*      *p*

*p*

*pp*      *p*

*p*

*pp*      *p*

*p*

13                    14                    15                    16

Picc.

Fl.

Cl.

Bsn.

Cbsn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

17                    18                    19

Picc.                    Fl.                    Cl.                    Bsn.                    Cbsn.

Vln. 1                    Vln. 2                    Vla.                    Vc.                    Cb.

20

Picc. *mp*

Fl. *mp*

Cl. *mp*

Bsn. *mp*

Cbsn. *mp*

Vln. 1 *8va*  
*mf* *f* *mf* *f* *mf* *f* *mf*

Vln. 2 *mf* *f* *mf* *f* *mf* *f* *mf*

Vla. *mp* *p* *mp* *p* *mp* *p* *mp*

Vc. *mp* *p* *mp* *p* *mp* *p* *p*

Cb. *mp* *p* *mp* *p* *mp* *p* *p*

21

22

*mf* *f*

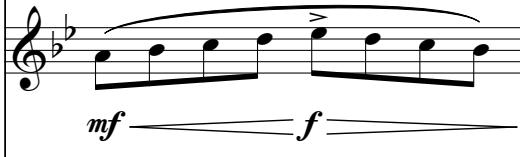
*mf* *f*

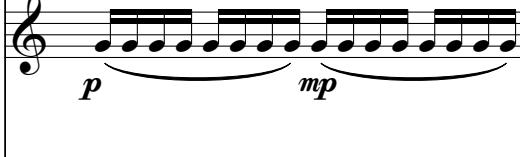
*p* *mp*

*p* *mp*

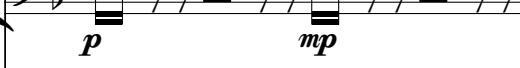
23

Picc. 

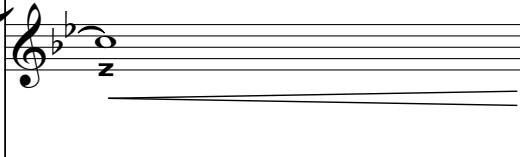
Fl. 

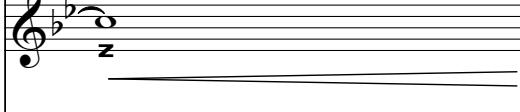
Cl. 

Bsn. 

Cbsn. 

(8)

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

24

25

26 27 28 29 30

Picc. Fl. Cl. Bsn. Cbsn.

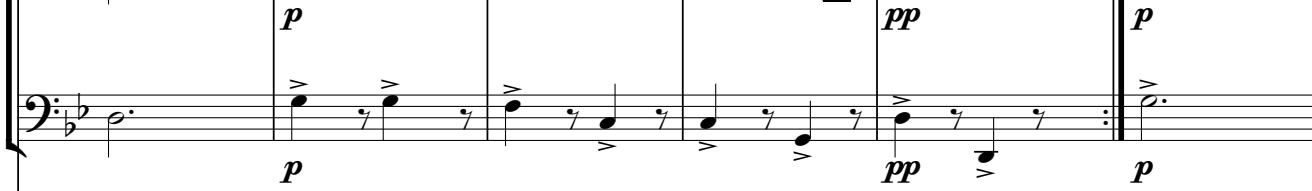
Vln. 1 Vln. 2 Vla. Vc. Cb.

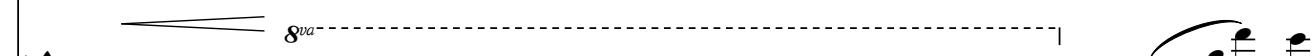
31                    32                    33                    34                    35                    36

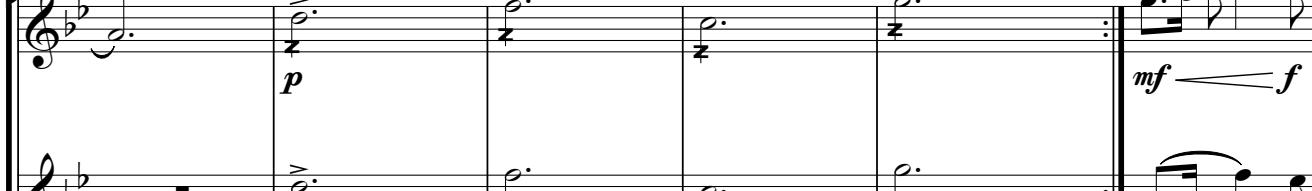
Picc. 

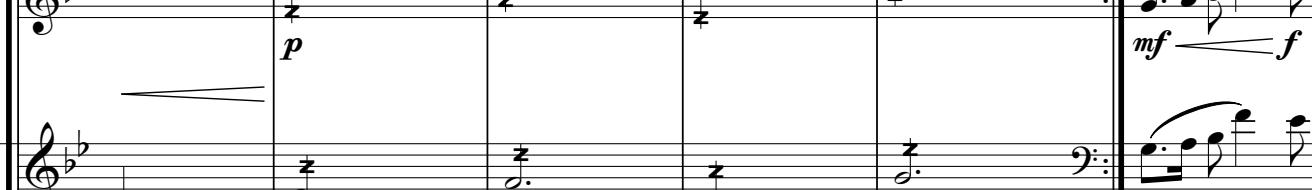
Fl. 

Cl. 

Bsn. 

Cbsn. 

Vln. 1 

Vln. 2 

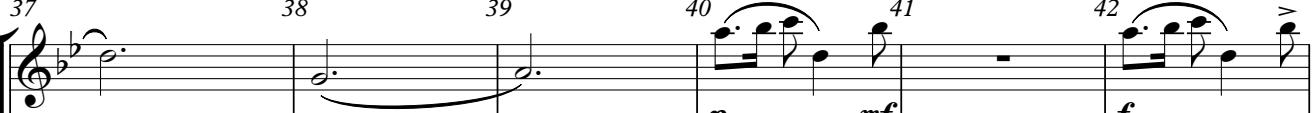
Vla. 

Vc. 

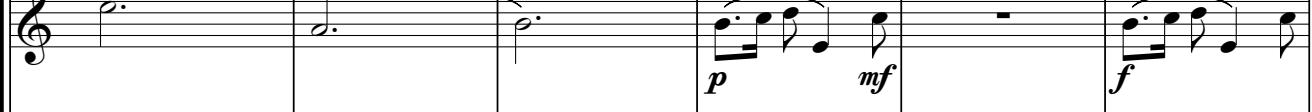
Cb. 

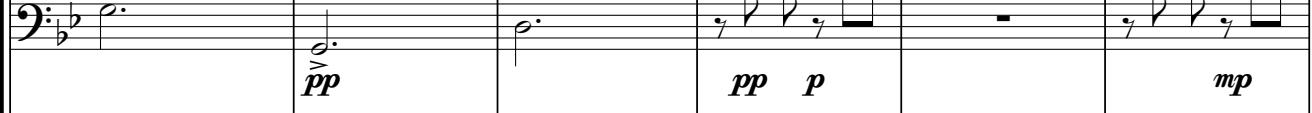
*8va*

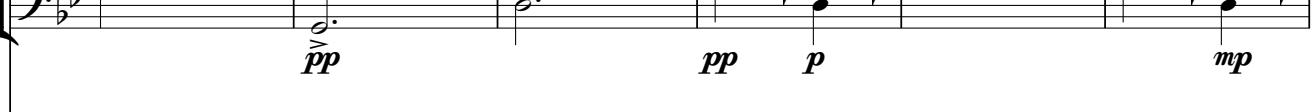
37 38 39 40 41 42

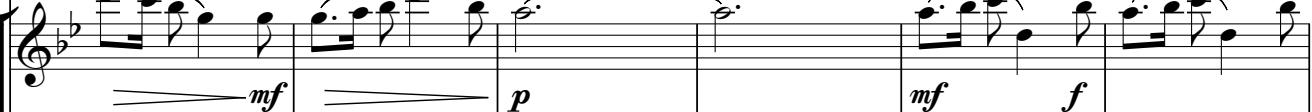
Picc. 

Fl. 

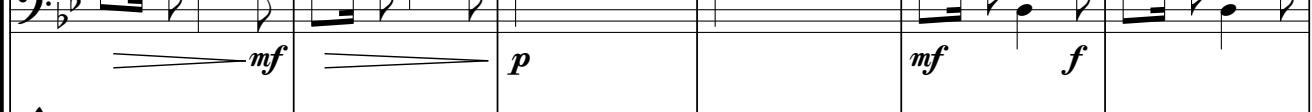
Cl. 

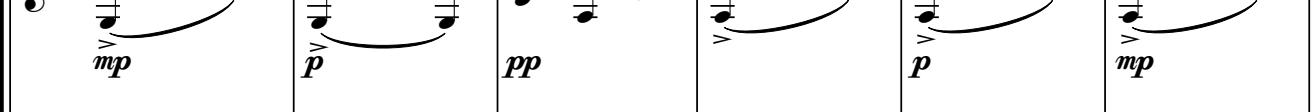
Bsn. 

Cbsn. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

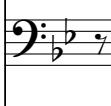
Cb. 

43 44 45 46

Picc. 

Fl. 

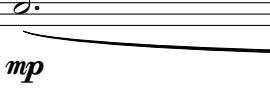
Cl. 

Bsn. 

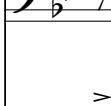
Cbsn. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

picc. 

fl. 

cl. 

bns. 

cbsn. 

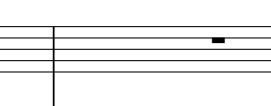
vln. 1 

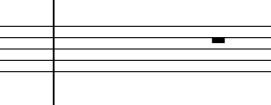
vln. 2 

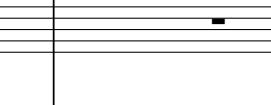
vla. 

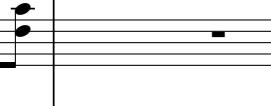
vc. 

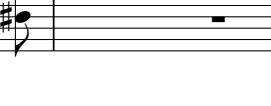
cb. 

picc. 

fl. 

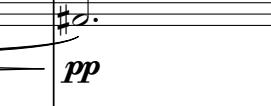
cl. 

bns. 

cbsn. 

vln. 1 

vln. 2 

vla. 

vc. 

cb. 



51            52            53            54            55

Picc.            Fl.            Cl.            Bsn.            Cbsn.

Vln. 1            Vln. 2            Vla.            Vcl.            Cb.

56            57            58            59            60

This musical score page shows five staves of instrumentation for orchestra and piano. The staves are: Picc. (Piccolo), Fl. (Flute), Cl. (Clarinet), Bsn. (Bassoon), Cbsn. (Cello/Bassoon), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vc. (Cello), and Cb. (Double Bass). The score is divided into measures 56 through 60. In measure 56, all instruments play sustained notes except for the piano which has dynamic markings *p*. In measure 57, the piano has dynamic *p*. Measures 58, 59, and 60 feature dynamic markings *f*, *ff*, *mp*, *mf*, *mp*, and *mf* respectively. The piano's dynamics change at the beginning of each measure: *p* in m. 56, *p* in m. 57, *f* in m. 58, *ff* in m. 59, *mp* in m. 60, and *mf* in m. 60. The woodwind and brass sections provide harmonic support with sustained notes and rhythmic patterns.

61 62 63 64 65

Picc. *mf* *mp* *f* *ff* *f* *ff* *f* *mf*

Fl. *mf* *mp* *f* *ff* *f* *ff* *f* *mf*

Cl. *mf* *mp* *f* *ff* *f* *ff* *f* *mf*

Bsn. *mp* *mp* *mf* *mf* *mp* *mf* *mp* *p*

Cbsn. *mp* *mp* *mf* *mf* *mp* *mf* *mp* *p*

Vln. 1 *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *mf*

Vln. 2 *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *mf*

Vla. *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *mf*

Vc. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *p*

Cb. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *p*

*8va*

66

Picc. *mp* *mf*

Fl. *mp* *mf*

Cl. *mp* *mf*

Bsn. *pp* *p* *mp*

Cbsn. *pp* *p* *mp*

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vc. *pp* *p*

Cb. *p*

67

*f*

68

69

*mf*

70

*mf*

This musical score page shows ten staves of music for orchestra and choir, spanning measures 66 through 70. The instrumentation includes Piccolo, Flute, Clarinet, Bassoon, Double Bassoon, Violin 1, Violin 2, Viola, Cello, and Bass. Measure 66 starts with eighth-note patterns from the woodwind section. Measures 67 and 68 feature sustained notes with grace notes above them. Measure 69 begins with a dynamic change. Measure 70 concludes the section. Various dynamics like *mp*, *mf*, *pp*, *p*, and *f* are indicated throughout the score.

71

Picc. *mp*

Fl. *mp*

Cl. *mp*

Bsn. > *p* *pp*

Cbsn. > *p* *pp*

Vln. 1 *z* *z* *z* *z* *z* *z*

Vln. 2 *z* *z* *z* *z* *z* *z*

Vla. *z* *z* *z* *z* *z* *z*

Bsn. *o* *o* *o* *z* *z* *z*

Vc. *z* *z* *z* *z* *z* *z*

Cb. *z* *z* *z* *z* *z* *z*

72

73

74

75

76

## Зміст

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Лук'яненко О. В. Як в малі роки...: пісні для голосу та хору з оркестровим супроводом [Ноти, текст] / Олександр Вікторович Лук'яненко - Полтава, 2013. - 80 с., іл. - (Видавець Шевченко Р. В.)

У збірнику подані ноти п'яти пісень для голосу та хору з оркестровим супроводом. Тематика збірника - дитинство, батьківство та перші кроки у житті. Твори можуть бути виконані солістом у супроводі фортепіано, партитура якою повноцінно заступає оркестрову або ж як вальси без голосовою супроводу. До збірника додається компакт-диск з окремими партіями музичних інструментів для кожної з пісень у форматі PDF.

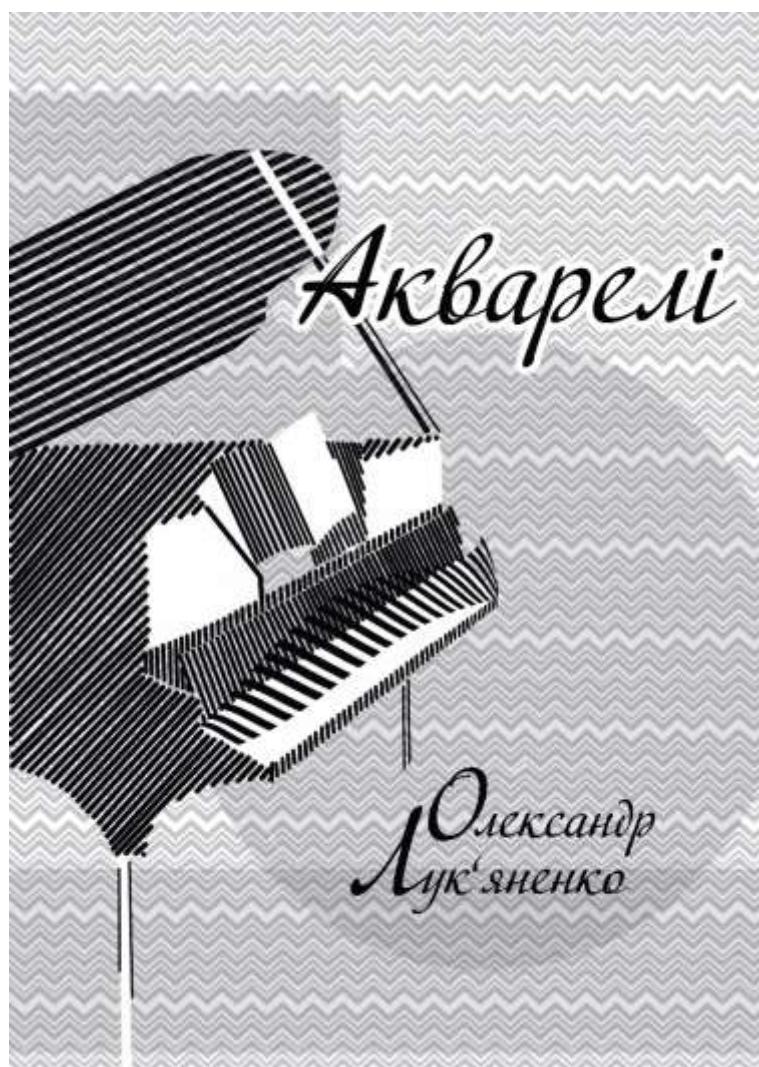


## Зміст

Музика дитинства  
Оркестровка  
Як в малі роки  
Михо над річкою  
Диво-слово колискова  
Дитячі очі  
Молитвослов  
Бадусин вальс  
Дніпрові хвили

Лук'яненко О. В. Акварелі: Музичні ескізи для двох фортепіано або оркестру [Ноти, текст] / Олександр Вікторович Лук'яненко. – Полтава, 2016. – 120 с. – (Видавець Шевченко Р. В.)

У збірці подані ноти восьми музичних акварелей. Тематика здірки – подорож різними кутючками світу – від шуму вокзалу до тишіни світу на узбережжі моря, від юмону нічного лісу до дзвону сонячних зайчиків у різномальорових вітрамах високих соборів. Твори написані для оркестру з різним набором інструментів. Також вони перекладені для двох фортепіано, що заступають собою оркестрову партитуру.



## Зміст

Куди кличе серце  
Експрес у невідоме  
Наздоганяючи час  
Діалог із сонцем  
Чари нічного лісу  
Осіння алея  
Сонячні зайчики у вітрамах  
Східний вітер  
У лабіринтах міст

*Нотне видання*

*ЛУК'ЯНЕНКО Олександр Вікторович*

**AKBAPEM**

*Музичні ескізи для оркестру*

**WATERCOLORS**

*Musical sketches for the orchestra*

Українська та англійська мови

Музичний редактор – Н. Яремака

Технічний редактор – С. Хорєв

Художник – К. Алтанченко

Коректор – М. Корж

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Полтава, 36003, вул. Остроградського, 2, тел. 0532 502708, 050 3462375

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