

КАРТИНА 2  
НА ФРОНТЕ

*В штабную землянку с мороза вваливается военный корреспондент (Писатель).*

$\text{♩} = 120$  *f* *a2*

2 Fl.  
2 Ob.  
2 Cl. in B  
2 Fag.  
2 Cor. in F  
Cor. in F  
2 Tr. in B  
2 Trbn.  
Timpani  
Piatti  
Gran Cassa  
Silofono  
P-no  
V. 1  
V. 2  
V-le  
Celli  
Contrabassi

The score is for a symphonic work in 4/4 time, marked *f* and *a2*. It features a variety of instruments including woodwinds (flutes, oboes, clarinets, bassoons, horns, trumpets, trombones), percussion (timpani, cymbals, snare drum, gong), piano, and strings (violins, violas, cellos, double basses). The music is characterized by strong dynamics and a sense of dramatic tension.

5

Fl.  
Ob.  
Cl.  
Fag.  
Cor. 1.3  
Cor. 2  
Tr.  
Tbn.  
Timp.  
Piatti  
Tamb.  
G.C.  
Sil.  
V. 1  
V. 2  
V-le  
Vc.  
Cb.

10

Fl.  
Fag.  
Vc.  
Cb.

This musical score page, numbered 264, contains measures 13 through 16. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor. 1 & 3, Cor. 2, Trumpet (Tr.), Trombone (Trbn.), Timpani (Timp.), Tambourine (Tamb.), Gong/Cymbal (G.C.), Piano (P-no), Violin 1 (V. 1), Violin 2 (V. 2), Viola (V-le), Violoncello (Vc.), and Contrabass (Cb.).

Measure 13 begins with a treble clef and a key signature of two flats. The Flute, Oboe, and Cor. 1 & 3 parts play a melodic line starting on G4. The Clarinet part features a complex rhythmic pattern with slurs and accents. The Bassoon part has a steady eighth-note accompaniment with an *a2* marking. The Trombone part plays a chordal accompaniment. The Piano part is silent until measure 15, where it enters with a *ff* dynamic and a complex melodic line. The Violoncello and Contrabass parts provide a rhythmic foundation with eighth-note patterns.

Measure 14 continues the melodic lines for the Flute, Oboe, and Cor. 1 & 3. The Clarinet part continues its rhythmic pattern. The Bassoon part maintains its accompaniment. The Trombone part plays a chordal accompaniment. The Piano part continues its *ff* melodic line. The Violoncello and Contrabass parts continue their rhythmic patterns.

Measure 15 features a significant change in the Cor. 1 & 3 part, which plays a sustained chord marked with a large '8' and a slur. The Flute, Oboe, and Tr. parts continue their melodic lines. The Clarinet part continues its rhythmic pattern. The Bassoon part maintains its accompaniment. The Trombone part plays a chordal accompaniment. The Piano part continues its *ff* melodic line. The Violoncello and Contrabass parts continue their rhythmic patterns.

Measure 16 concludes the page with the Flute, Oboe, and Cor. 1 & 3 parts playing a final melodic phrase. The Clarinet part continues its rhythmic pattern. The Bassoon part maintains its accompaniment. The Trombone part plays a chordal accompaniment. The Piano part continues its *ff* melodic line. The Violoncello and Contrabass parts continue their rhythmic patterns.

Musical score for orchestra, starting at measure 17. The score is in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 17-18 are rests. Measures 19-20 feature a triplet of eighth notes (B-flat, A-flat, G-flat) followed by a sixteenth-note triplet (F-flat, E-flat, D-flat) and a quarter note (C-flat). Measures 21-22 are rests.
- Ob.** (Oboe): Measures 17-18 are rests. Measures 19-20 feature a triplet of eighth notes (B-flat, A-flat, G-flat) followed by a sixteenth-note triplet (F-flat, E-flat, D-flat) and a quarter note (C-flat). Measures 21-22 are rests.
- Cl.** (Clarinet): Measures 17-18 are rests. Measures 19-20 feature a sixteenth-note triplet (B-flat, A-flat, G-flat) followed by a sixteenth-note triplet (F-flat, E-flat, D-flat) and a quarter note (C-flat). Measures 21-22 feature a sixteenth-note triplet (B-flat, A-flat, G-flat) followed by a sixteenth-note triplet (F-flat, E-flat, D-flat) and a quarter note (C-flat).
- Fag.** (Bassoon): Measures 17-18 are rests. Measures 19-20 feature a sixteenth-note triplet (B-flat, A-flat, G-flat) followed by a sixteenth-note triplet (F-flat, E-flat, D-flat) and a quarter note (C-flat). Measures 21-22 feature a sixteenth-note triplet (B-flat, A-flat, G-flat) followed by a sixteenth-note triplet (F-flat, E-flat, D-flat) and a quarter note (C-flat).
- Cor. 1,3** (Cor Anglais): Measures 17-18 feature a whole note chord (B-flat, A-flat, G-flat, F-flat, E-flat, D-flat). Measures 19-22 are rests.
- Tr.** (Trumpet): Measures 17-18 are rests. Measure 19 features a whole note chord (B-flat, A-flat, G-flat, F-flat, E-flat, D-flat). Measure 20 features a whole note chord (B-flat, A-flat, G-flat, F-flat, E-flat, D-flat) with a trill (Tr.) over the G-flat. Measures 21-22 are rests.
- Tamb.** (Tambourine): Measures 17-18 are rests. Measures 19-20 feature a sixteenth-note triplet (B-flat, A-flat, G-flat) followed by a sixteenth-note triplet (F-flat, E-flat, D-flat) and a quarter note (C-flat). Measures 21-22 feature a sixteenth-note triplet (B-flat, A-flat, G-flat) followed by a sixteenth-note triplet (F-flat, E-flat, D-flat) and a quarter note (C-flat).
- P-no** (Piano): Measures 17-18 feature a sixteenth-note triplet (B-flat, A-flat, G-flat) followed by a sixteenth-note triplet (F-flat, E-flat, D-flat) and a quarter note (C-flat). Measures 19-20 feature a sixteenth-note triplet (B-flat, A-flat, G-flat) followed by a sixteenth-note triplet (F-flat, E-flat, D-flat) and a quarter note (C-flat). Measures 21-22 are rests.
- V. 1** (Violin 1): Measures 17-18 are rests. Measures 19-20 feature a triplet of eighth notes (B-flat, A-flat, G-flat) followed by a sixteenth-note triplet (F-flat, E-flat, D-flat) and a quarter note (C-flat). Measures 21-22 are rests.
- V. 2** (Violin 2): Measures 17-18 are rests. Measures 19-20 feature a triplet of eighth notes (B-flat, A-flat, G-flat) followed by a sixteenth-note triplet (F-flat, E-flat, D-flat) and a quarter note (C-flat). Measures 21-22 are rests.
- V-le** (Viola): Measures 17-18 are rests. Measures 19-20 feature a triplet of eighth notes (B-flat, A-flat, G-flat) followed by a sixteenth-note triplet (F-flat, E-flat, D-flat) and a quarter note (C-flat). Measures 21-22 are rests.
- Vc.** (Violoncello): Measures 17-18 feature a sixteenth-note triplet (B-flat, A-flat, G-flat) followed by a sixteenth-note triplet (F-flat, E-flat, D-flat) and a quarter note (C-flat). Measures 19-20 feature a triplet of eighth notes (B-flat, A-flat, G-flat) followed by a sixteenth-note triplet (F-flat, E-flat, D-flat) and a quarter note (C-flat). Measures 21-22 are rests.
- Cb.** (Contrabass): Measures 17-18 feature a sixteenth-note triplet (B-flat, A-flat, G-flat) followed by a sixteenth-note triplet (F-flat, E-flat, D-flat) and a quarter note (C-flat). Measures 19-20 are rests. Measures 21-22 are rests.

Fl. 21

Ob. *a2*

Cl. *a2*

Fag. *a2*

Cor. 1, 3 *f* *a2*

Cor. 2 *f* *a2*

Tr. *f* *a2*

Trbn. *f* *a2*

Cor. 1

Trbn. 1

Timp.

Piatti

Tamb.

G.C.

Sil.

V. 1

V. 2

V-le

Vc.

Cb.

♩=99

26

Fl.

Ob.

Cl.

Fag.

Cor. 1,3

Cor. 2

Tr.

Trbn.

Tamb.

G.C.

II.

V. 1

V. 2

V-le

Vc.

Cb.

*mp*

Писатель *mp*

Ну, и ночь... В раз -

30

Timp.

G.C.

II.

Vc.

Cb.

*p*

*p*

*p*

ры-вах и ра-ке-тах фрон-то-вы-е не-бе-са. Мне при-ка-за-но в га-зе-ту о раз-вед-ке на-пи-сать.

37  $\text{♩} = 72$  *mp*

Cor. 1,3

Cor. 2

Timp.

П.

Ком. *mf* Командир

Слов-но ба-ла - хо- нов кло-чья - об-ла - ка. И ве- тер лют. *mf* Командир

Vc. *mf* В тыл вра - га се - го - дня но-чью де- сять лыж- ни -

Cb. *mf*

44

Cor. 1,3

Cor. 2

Ком. ков и - дут. Им при - дёт-ся ра- зо-брать-ся, что за кре-пость за- лег-ла на пу - ти пе - хо- ты на-шей, как бе-тон- на -

Vc.

Cb.

52

Cor. 1,3

Cor. 2

П. *f* Край пе-ред- ний ви-ден пло-хо. Раз-ли-чить во мгле мо-гу лишь ку-сты чер-то-по - ло - ха

Ком. *f* я ска-ла. Край пе-ред- ний ви-ден пло-хо. Раз-ли-чить во мгле мо-гу лишь ку-сты чер-то-по - ло - ха

Аг. *f*

V. 1 *mf*

V. 2 *mf*

V-le *mf*

Vc. *mf*

Cb. *f*

60

Cor. 1,3

Cor. 2

Вест. *mf* *f*  
 Вбегает Вестовой Вестовой *f*  
 Все раз-вед-чи - ки вер-ну-лись,

П. *mf*  
 чёр-ной же- стью на сне-гу. Вот и ут-рен - ни - е пу-ли се-рый воз-дух рвут, как шёлк...

Ком. *mf*  
 чёр-ной же- стью на сне-гу.

Vc.

Cb.

68

Cl. *f* *f* *f*  
*f* *f* *f*

Fag. *f* *f* *f*

Cor. 1,3 *f* *f* *f*

Cor. 2 *f* *f* *f*

Piatti *f*

Вест. *f*  
 толь-ко стар- ший не при-шёл.

Ком. *f* (сурово) *f*  
 На

P-no *f* *f* *f*

V-le *f* *f* *f*

Vc. *f* *f* *f*

Cb.

♩=115



74 *f*

Fl.

Ob. *f a2*

Cl.

Fag. *a2*

Cor. 1,3

Cor. 2

Tr.

Trbn. *a2*

Tamb.

Sil.

Ком. *mf*

кар - те штаб-ной не за - пол - не - ны клет-ки, о вра - жес-кой кре - по-сти све - де - ний нет. В сво -

P-no

V. 1

V. 2

V-le

Vc.

Cb.

Detailed description: This is a page of a musical score, page 270, measures 74-77. The score is for a full orchestra and a vocal soloist. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor. 1,3, Cor. 2, Trumpet (Tr.), Trombone (Trbn.), Tambourine (Tamb.), Snare Drum (Sil.), Voice (Ком.), Piano (P-no), Violin 1 (V. 1), Violin 2 (V. 2), Viola (V-le), Violoncello (Vc.), and Contrabass (Cb.). The vocal line has the lyrics: "кар - те штаб-ной не за - пол - не - ны клет-ки, о вра - жес-кой кре - по-сти све - де - ний нет. В сво -". The score includes various dynamics such as *f* (forte), *f a2*, *a2*, and *mf* (mezzo-forte). There are also hairpins and accents throughout the score.

78

Ком. *mf pizz.* ём блин - да - же ре - зульт - та - тов раз - вед - ки всю ночь о - жи - да - ет Во - ен - ный Со - вет.

V. 1 *mf pizz.*

V. 2 *mf pizz.*

V-le *mf pizz.*

Vc. *mf pizz.*

Cb. *mf pizz.*



82 *ff* *mf a2*

Fl. *ff* *mf a2*

Ob. *ff* *mf a2*

Cl. *ff* *mf a2*

Fag. *ff* *mf a2*

Cor. 1, 3 *f a2*

Cor. 2 *f*

Tr. *f a2*

Trbn. *f a2*

Вест. *f*

Ком. *(грозно) f* До - брав - шись до вра - жес - ких ли - ний, гра - на - ты и  
Где стар - ший?

V. 1 *f arco* *mf pizz.*

V. 2 *f arco* *mf pizz.*

V-le *f arco* *mf pizz.*

Vc. *f arco* *mf*

Cb. *f arco* *mf arco*

88

Fl.

Ob.

Cl.

Fag.

Веср.

V. 1

V. 2

V-le

Vc.

Cb.

дис - ки он взял у дво-их и всем при-ка - зал: «От-прав - лий - тесь об - рат- но! Здесь но - чью нель - зя ра-зо-

96

Fl.

Ob.

Cl.

Fag.

Cor. 1,3

Cor. 2

Tr.

Trbn.

Piatti

Tamb.

Веср.

V. 1

V. 2

V-le

Vc.

Cb.

*mf* *Cor.1*

*mf*

*mp* *Tr.1*

*f* *Trbn.1*

*f* *arco*

*f* *arco*

*f* *arco*

братъ ни чер - та. Я на день за-ля-гу в су - гро-бе. По-нят-но? Вро-де по-кой-ни-ка и - ли ку-ста...»

**Командир:** Вроде покойника? Кто разрешил? Вот погоди, если живым вернётся, я ему покажу «вроде куста»!  
Да я его за самоуправство под трибунал!..

$\text{♩} = 120$

103

Fl.

Ob.

Cl.

Fag.

Cor. 1,3

Cor. 2

Tr.

Trbn.

Timp.

Piatti

G.C.

Sil.

P-no

V. 1

V. 2

V-le

Vc.

Cb.

107

Fl.  
Ob.  
Cl.  
Fag.  
Cor. 1,3  
Cor. 2  
Tr.  
Trbn.  
Timp.  
Piatti  
Tamb.  
G.C.  
Sil.  
V. 1  
V. 2  
V-le  
Vc.  
Cb.



112

Fl.  
Fag.  
Vc.  
Cb.

115

Fl.

Ob.

Cl.

Fag.

Cor. 1,3

Cor. 2

Tr.

Trbn.

Timp.

Tamb.

G.C.

P-no

V. 1

V. 2

V-le

Vc.

Cb.

*ff*

*a2*

119

Fl.

Ob.

Cl.

Fag.

Cor. 1,3

Tr.

Tamb.

P-no

V. 1

V. 2

V-le

Vc.

Cb.

Tr. 1

This page contains the musical score for measures 119 through 122. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor 1 & 3 (Cor. 1,3), Trumpet (Tr.), Tambourine (Tamb.), Piano (P-no), Violin 1 (V. 1), Violin 2 (V. 2), Viola (V-le), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Measure 119 begins with a 5/4 time signature change. The Flute and Oboe parts feature melodic lines with triplets and accents. The Clarinet and Bassoon parts play rhythmic patterns. The Cor 1 & 3 part has a sustained chord. The Trumpet part has a trill (Tr. 1) in measure 120. The Tambourine part has a rhythmic pattern starting in measure 120. The Piano part has a melodic line in the right hand and a rhythmic pattern in the left hand. The Violin 1 and 2 parts play melodic lines with triplets. The Viola part plays a rhythmic pattern. The Violoncello part plays a rhythmic pattern with triplets. The Contrabass part plays a rhythmic pattern. The score ends in measure 122 with a 4/4 time signature.

123

Fl.

Ob.

Cl.

Fag.

Cor. 1, 3

Cor. 2

Tr.

Trbn.

Timp.

Piatti

Tamb.

G.C.

Sil.

V. 1

V. 2

V-le

Vc.

Cb.

*f*

*a2*

*3*

*Cor. 1*

*Trbn. 1*

This page contains the musical score for measures 123 through 127 of an orchestral work. The score is arranged in a standard orchestral layout with woodwinds, brass, percussion, and strings. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The woodwind section includes Flute, Oboe, Clarinet, Bassoon, Cor Anglais 1, 2, and 3, and Trumpet. The brass section includes Trombone and Trumpet. The percussion section includes Timpani, Cymbals, and Snare Drum. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score features various musical notations such as dynamics (e.g., *f*, *a2*), articulation (accents), and phrasing (brackets). The woodwinds and strings play a complex rhythmic pattern, while the brass instruments have a more melodic and harmonic role. The percussion provides a steady rhythmic accompaniment.



128

Fl.

Ob.

Cl.

Fag.

Cor. 1,3

Cor. 2

Tr.

Trbn.

Tamb.

Becr.

V. 1

V. 2

V-le

Vc.

При-полз! Об-мо - ро-же-ны ру-ки и

134

rit.

Fl.

Ob.

Cl.

Fag.

Cor. 1,3

Cor. 2

Tr.

Trbn.

Вест.

Ком.

V. 1

V. 2

V-le

Ve.

ше-ки, но тре-бу-ет, что-бы от - пра-ви-ли к Вам.

*f*

Ско

140

$\text{♩} = 72$

*mp*

Cor. 1,3

*mp*

Cor. 2

Кайганов *mp*

Кай.

*mf*

Ком.

ре - е вра - ча!

*mf*

Я слу - ша - ю вас...

*mf*

Ско

Все в по - ряд - ке, не на - до! До - кла - ды - вать мож - но? Же - ле - зо - бе - тон - на - я э - та пре - гра - да по

146

Cor. 1,3

Cor. 2

Кай.

греб - но хол - мов про - ле - га - ет как раз. Я всё там об - ла - зил, ис - сле - до - вал лич - но. Вот кар - та. Я каж - дый от -

Vc.

Cb.

151

Cor. 1,3

Cor. 2

Кай.

ме - тил здесь дог. По - стро - е - на кре - пость, при - звать - ся, от - лич - но, бе - тон ис - клю - чи - тель - ный, мар - ки «пять - сот»...

Vc.

Cb.

156

C

A

Вдруг пе - ред ним за - ту - ма - ни - лись ли - ца, сдви - ну - тый воз - ду - ха тѐп - лой вол - ной, он мед - лен - но на - чал ва - лить - ся на

T

Вдруг пе - ред ним за - ту - ма - ни - лись ли - ца, сдви - ну - тый воз - ду - ха тѐп - лой вол - ной, он мед - лен - но на - чал ва - лить - ся на

Ar.

V. 1

V. 2

V-le

Vc.

Cb.

*mp*

*mf*

*f*

*mp*

*mf*

*mp*

*mf*

*f*

163 rit. a tempo

Cl.

Fag.

Cor. 1,3

Cor. 2

Trbn.

Timp.

Piatti

C  
A

T

P-no

V. 1

V. 2

V-le

Vc.

Cb.

стол, на ска-мей-ку, на пол зем-ля-ной.

стол, на ска-мей-ку, на пол зем-ля-ной.