

СОСТАВ ОРКЕСТРА  
ORCHESTRA

|                               |                  |
|-------------------------------|------------------|
| 2 флейты                      | 2 Flauti         |
| 2 гобоя                       | 2 Oboi           |
| 2 кларнета (Си <sup>b</sup> ) | 2 Clarinetti (B) |
| 2 фагота                      | 2 Fagotti        |
| *                             | *                |
| 3 валторны (Фа)               | 3 Corni (F)      |
| *                             | *                |
| Литавры                       | Timpani          |
| Треугольник                   | Triangolo        |
| *                             | *                |
| Колокольчики                  | Campanelli       |
| Арфа                          | Arpa             |
| *                             | *                |
| Скрипки I                     | Violini I        |
| Скрипки II                    | Violini II       |
| Альты                         | Viole            |
| Виолончели                    | Violoncelli      |
| Контрабасы                    | Contrabassi      |

Д. Я. Пятофель-Нечецкой To D. Pantofel-Nechetskaya  
**КОНЦЕРТ** **CONCERTO**  
 для колоратурного сопрано for Coloratura Soprano

I

Р. ГЛИЭР  
Соч. 82  
R. GLIERE  
Op. 82

Andante  $\text{♩} = 72$

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti

Corni (F)

Timpani

Arpa

Canto

Violini I

Violini II

Viola

Violoncelli

Contrabassi

10

Ob. I *mf*

Cl. *mf*

Fag. *mf*

V-ni I *mf*

V-ni II *mf*

V-le *mf*

V.o. *mf*

*mf espress.*

15

Cl. *dim.*

Fag. I *p*

*p espress.*

Canto *p*

V-ni I *p*

V-ni II *p*

V-le *p*

V.o. *p*

C-b. *p*

Canto

V-ni I

V-ni II

V-le

V.o.

C-b.

20

Cor. *p dolce*

Arpa *p*

Canto

V-ni I *cresc.*

V-ni II *cresc.*

V-le *cresc.*

V.o. *cresc.*

C-b. *cresc.*

The first page of the musical score consists of several systems of staves. The top system includes a vocal line with a dynamic marking of *p* and a piano accompaniment. The second system continues the vocal line with a dynamic marking of *pp*. The third system shows a grand staff with a treble and bass clef, featuring a melodic line with a dynamic marking of *+*. The fourth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The fifth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The sixth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The seventh system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The eighth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The ninth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The tenth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The eleventh system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The twelfth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The thirteenth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The fourteenth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The fifteenth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The sixteenth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The seventeenth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The eighteenth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The nineteenth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The twentieth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*.

The second page of the musical score continues from the first page. It features several systems of staves. The top system includes a vocal line with a dynamic marking of *p* and a piano accompaniment. The second system continues the vocal line with a dynamic marking of *pp*. The third system shows a grand staff with a treble and bass clef, featuring a melodic line with a dynamic marking of *+*. The fourth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The fifth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The sixth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The seventh system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The eighth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The ninth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The tenth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The eleventh system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The twelfth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The thirteenth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The fourteenth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The fifteenth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The sixteenth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The seventeenth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The eighteenth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The nineteenth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*. The twentieth system is a grand staff with a treble and bass clef, showing a melodic line with a dynamic marking of *+*.

Musical score for the left page, measures 30-39. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is three flats (E-flat major/C minor) and the time signature is 3/4. The score begins with a measure number of 30. The first system (measures 30-32) features a melody in the Violin I part with a *cresc.* marking. The second system (measures 33-35) shows a melodic line in the Violin I part starting with a *p* dynamic and a *+* accent. The third system (measures 36-38) includes a piano accompaniment in the lower strings with a *cresc.* marking. The final system (measures 39-41) shows a complex rhythmic pattern in the lower strings with a *cresc.* marking.

Musical score for the right page, measures 40-49. The score continues from the left page. The first system (measures 40-42) features a melody in the Violin I part with a *mf* dynamic. The second system (measures 43-45) shows a melodic line in the Violin I part starting with a *p* dynamic and a *+* accent. The third system (measures 46-48) includes a piano accompaniment in the lower strings with a *mf* dynamic. The final system (measures 49-51) shows a complex rhythmic pattern in the lower strings with a *dim.* marking.

35 poco più mosso

*mp espr.*

35 poco più mosso

*pp* *p*

The first system on page 35 shows a piano part with a dynamic marking of *pp* and a violin part with a dynamic marking of *p*. The tempo is marked *poco più mosso*. The second system continues with similar dynamics and tempo.

40

*mf espr.*

40 *div.*

*div. in 2*

The second system on page 35 shows a piano part with a dynamic marking of *mf espr.* and a violin part with a dynamic marking of *p*. The tempo is marked *poco più mosso*. The third system continues with similar dynamics and tempo.

cre - scen - do

cre - scen - do

45 enh. rit. a tempo

45 enh. rit. a tempo

mf espress. p

mf espress. p

45 rit. a tempo unis. p

unis. espress.

Musical score for measures 45-54. The score includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Piano (Arpa), Canto, Violin I (V-ni I), Violin II (V-ni II), Viola (V-la), and Cello/Double Bass (V-c.). The music features complex rhythmic patterns and melodic lines across all instruments.

Musical score for measures 50-56. The score includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Piano (Arpa), Canto, Violin I (V-ni I), Violin II (V-ni II), Viola (V-la), and Cello/Double Bass (V-c.). Measure 50 is marked "50" and "strin". Measure 55 is marked "55" and "rit.". The score includes performance instructions like "div. ins.", "p", "rit.", and "unis."

Cl. *a tempo*

Cor. I. II

Arpa

60

Cl.

Fag.

Cor.

Arpa

65

arco *v*

Detailed description: This page contains musical notation for measures 60 through 65. It features three systems of staves. The first system includes Clarinet (Cl.), Cor Anglais (Cor. I. II), and Arpa. The second system includes Clarinet (Cl.), Fagotto (Fag.), Cor Anglais (Cor.), and Arpa. The third system includes Clarinet (Cl.), Fagotto (Fag.), Cor Anglais (Cor.), and Arpa. The notation includes various musical symbols such as dynamics (p, mf, dim.), articulation (accents, staccato), and performance instructions (arco, pizz.).

65

65

*cresc.*

*poco*

*a poco*

*cresc.*

*poco*

*a poco*

*cresc.*

*poco*

*a poco*

*cresc.*

*poco*

*a poco*

*cresc.*

*poco*

*a poco*

Detailed description: This page contains musical notation for measures 65 through 70. It features two systems of staves. The first system includes multiple staves with dynamic markings such as *cresc.*, *poco*, and *a poco*. The second system includes multiple staves with dynamic markings such as *cresc.*, *poco*, and *a poco*. The notation includes various musical symbols such as dynamics, articulation, and performance instructions.



70

70

Cl. I string. poco a tempo 75 *p dolce*

Cor. *p*

Arpa *p*

Canto *sen.*

V-ni I *div. in 2*

V-ni II

V-le

V-c.

Cl. poco stringendo rit. 80 a tempo *p dolce*

Canto *p dolce*

(div.) *p*

Cl. I 55

Cor.

div. 7

div.

*p*

*ten.*

*unis.*

*p cupp.*

*unis.*

Fl. 90

Cl. I

Cor.

Canto

V-ni I

V-ni II

V-le

V-c.

Fl. 95

Cl. I

Canto

V-ni I

V-ni II

V-le

V-c. e C-b.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

100 rit. molto a tempo

Fl.  
Ob.  
Cl. I  
Fag.  
Cor.  
Arpa  
Canto  
V-ni I  
V-ni II  
V-la  
V-c  
C-b.  
Cor.  
Arpa  
Canto  
div.  
p  
p espress.

105

105  
unis.  
unis.  
pizz.  
div.

strin - gen - do

110

strin - gen - do

110

pizz.

unis. arco

rall. a tempo

ten.

rall. a tempo

*p dolce*

*p dolce*

arco. *p dolce*

pizz.

*p*

Musical score for strings and piano, measures 115-124. The score includes staves for Violin I, Violin II, Viola, Cello, and Double Bass, along with a grand piano (piano and left hand). The key signature has one flat, and the time signature is 4/4. Dynamic markings include *p dolce*, *pp*, and *arco*. The piano part features complex rhythmic patterns and dynamics ranging from *pp* to *f*.

Musical score for woodwinds and strings, measures 120-125. The score includes staves for Clarinet I, Bassoon, Flute, Oboe, Clarinet II, Bassoon, and Cello/Double Bass. The key signature has one flat, and the time signature is 4/4. Dynamic markings include *p*, *cresc.*, and *f*. The woodwind parts have melodic lines with various articulations, while the strings provide a rhythmic accompaniment.

130 rit.

130 rit.

II

Allegro  $\text{♩} = 66$

Fl. I senza sord.

5

V-ni I *f*

V-ni II *p*

V-le

V-c.

C-b.

---

Fl. *meno mosso* 10 *a tempo*

Cl.

Arpa *p*

Canto *tr. n.* *mf* *mf cantabil.*

V-ni I *p*

V-ni II senza sord. *p*

V-le senza sord. *pizz.* *arco* *p*

V-c. senza sord. *p*

15

Fl.  
Cl.  
Cor. I+  
Arpa  
Canto  
V-ni I  
V-ni II  
V-la  
V-c.

20

Fl.  
Cl.  
Arpa  
Canto  
V-ni I  
V-ni II  
V-la  
V-c.

*dim.*  
*pizz.*

Meno mosso  
 $\text{♩} = 132$  25

Tempo I 30

I, II  
*p cresc.*  
*mf*  
*dim.*

Meno mosso  
 $\text{♩} = 132$  25

arco  
Tempo I 30

*p cresc.*  
*arco*  
*mf*  
*pizz.*  
*dim.*  
*p*

*p cresc.*  
*arco*  
*mf*  
*pizz.*  
*dim.*  
*p*

*p cresc.*  
*arco*  
*mf*  
*pizz.*  
*dim.*  
*p*

*mf dim.*

35

*mf*  
*cresc.*

*cresc.*

*p*

*cresc.*

35

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*mf*

*mf*

*mf*

*mf*

40

*Fl.*

*Ob.*

*Cl.*

*Cor. I*

*Arpa*

*Canto*

*V-ni I*

*V-ni II*

*V-le*

*V-c.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*Cor. I, II* 45

*Canto*

*V-ni I*

*V-ni II*

*V-le*

*V-c.*

*C-b.*

*espress.*

*div. in 3*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*



55 60

55 60

unis. unis.

dim.

*f* *p* *f* *f* *f* *f*

*mf*

Detailed description: This page contains two systems of musical notation. The first system covers measures 55 to 60. It features a grand staff with piano and violin parts. The piano part has a dynamic marking of *p* at the start and *f* at the end. The violin part has a dynamic marking of *f* at the end. The second system also covers measures 55 to 60. It features a grand staff with piano and violin parts. The piano part has a dynamic marking of *p* at the start and *f* at the end. The violin part has a dynamic marking of *f* at the end. There are also markings for *unis.* and *dim.* in the piano part.

65

65

65

div. in 3

div. in 3

non div.

*f* *p* *f* *f* *f* *f*

*p* *p* *p* *p*

Detailed description: This page contains two systems of musical notation. The first system covers measures 65 to 70. It features a grand staff with piano and violin parts. The piano part has a dynamic marking of *f* at the start and *p* at the end. The violin part has a dynamic marking of *f* at the end. The second system also covers measures 65 to 70. It features a grand staff with piano and violin parts. The piano part has a dynamic marking of *f* at the start and *p* at the end. The violin part has a dynamic marking of *f* at the end. There are also markings for *div. in 3* and *non div.* in the piano part.

Fl. <sup>79</sup>  
*allargando*  
*p*

Cl.  
 Fag.  
 Cor.  
 Arpa  
 Canto  
*unis.*  
*div. in 2*  
*unis.*

Fl. a tempo *p* <sup>80</sup>  
 Cl.  
 Cor. I  
 Arpa  
 Canto  
 V-ni I  
 V-ni II  
 V-la  
 V-c.  
*p*

<sup>85</sup>

<sup>85</sup>

Musical score for the first system, measures 85-95. The score is written for piano and violin. The piano part includes dynamics such as *pp*, *mf*, and *pp*, with a *dim.* marking. The violin part includes *espress.* and *mf* markings. Measure numbers 90 and 95 are boxed.

Musical score for the second system, measures 100-105. The score is written for piano and violin. The piano part includes dynamics such as *mf*, *pp*, and *p*. The violin part includes *p* markings. Measure numbers 100 and 105 are boxed.

Musical score for measures 110-119. The score is written for a piano and includes staves for the right and left hands of the piano, a grand staff (treble and bass clefs), and a separate staff for the right hand. Measure numbers 110 and 119 are indicated in boxes above the staves. Dynamics include *f*, *mf*, and *p*. There are also markings for *acc.* and *rit.* in the piano part.

Musical score for measures 115-120. The score is written for a piano and includes staves for the right and left hands of the piano, a grand staff (treble and bass clefs), and a separate staff for the right hand. Measure numbers 115 and 120 are indicated in boxes above the staves. Dynamics include *f*, *mf*, and *pp*. There are also markings for *acc.* and *rit.* in the piano part.

126

127

*len.*  
*dim.*

*pizz.*  
*pp*  
*pp*  
*pp*  
*pp*

130

135

130

135

*arco*  
*p*  
*pizz.*  
*p*  
*arco*  
*pizz.*  
*p*  
*pizz.*  
*p*

140

arco

arco

arco

*p* *mf* *mf espress.*

145 150

*f* *mf* *mf* *f* *mf*

di - mi - nu - en - do

145 150

*f* *f* *f* *f* *f* *f* *f* *f*

di - mi - nu - en - do  
di - mi - nu - en - do  
di - mi - nu - en - do  
di - mi - nu - en - do

Canto 155 160

*p*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

Ob. 165 I

Cl. *f dim.*

Fag. *f dim.*

*f dim.*

Canto

ore scen do *f*

ore scen do *f*

ore scen do *f*

ore scen do *f*

ore scen do *f*

rall. 170 a tempo 175

*pp*  
*pp*  
*pp*

*pp*  
*pp*  
*pp*  
*pp*

rall. 170 a tempo 175

div. *pp*

div. *pp*

div. *pp*

div. *pp*

div. *pp*

*pp*  
*pp*  
*pp*  
*pp*  
*pp*

Fl. I

Arpa

Canto

V-ni II

V-le

V-c.

180

Fl. I

Cl.

Arpa

Canto

V-ni II

V-le

V-c.

185

190

allargando

Animato

195

cre - scen - do

pp p mf f

Campanelli

mf

190

allargando

Animato

195

unis.

cre - scen - do

pp p mf f

div. in 2



Musical score for the left page, measures 195-205. The score is written for a piano and includes a harp part. The piano part consists of two systems of staves. The first system has a treble clef and a key signature of one sharp (F#). It features a complex texture with many sixteenth notes and slurs. A box containing the number '200' is placed above the first staff of this system. The second system also has a treble clef and a key signature of one sharp, with a box containing '200' above the first staff. The harp part is written on a grand staff (treble and bass clefs) with a key signature of one sharp. It includes a section labeled 'Camp-III' in the middle of the page.

Musical score for the right page, measures 205-215. The score is written for a piano and includes a harp part. The piano part consists of two systems of staves. The first system has a treble clef and a key signature of one sharp (F#). It features a complex texture with many sixteenth notes and slurs. A box containing the number '205' is placed above the first staff of this system. The second system also has a treble clef and a key signature of one sharp, with a box containing '205' above the first staff. The harp part is written on a grand staff (treble and bass clefs) with a key signature of one sharp. It includes a section labeled 'Camp-III' in the middle of the page. The score concludes with the instruction 'rall.' (rallentando) above the final staff.

210

Coda. Più allegro  $\text{♩} = 84$

Canto

215

V-ni I

V-ni II

V-le

V-o.

C-b.

Fl.

Cl.

Fag.

Canto

220

V-ni I

V-ni II

V-le

V-o.

C-b.

*pizz.*

*cresc.*

225

225

225

230

*p espr.*

*p*

*ff*

230

*unis.*

*div.*

*unis.*

*ff*

*ff*

*ff*

*ff*

*ff*

\*) Эти четыре такта можно исполнить флейтой вместо голоса.

235

*f*

*fff*

*fff*

*fff*

*mf*

Campanelli

*f*

235

*f*

*f*

*f*

*f*

*ff*

*ff*

*ff*

*ff*

240

245

240

245

This page contains two systems of musical notation, each spanning measures 240 to 245. The top system features a vocal line with a melodic line and a piano accompaniment. The bottom system features a piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *f*.

250

Presto

Triangolo

250

Presto

This page contains two systems of musical notation, each spanning measures 250 to 255. The top system includes a vocal line and a piano accompaniment. The bottom system includes a piano accompaniment and a section labeled "Triangolo". The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *len. (d)*. The tempo marking "Presto" is present at the beginning of each system.

The image displays two systems of musical notation, each spanning measures 255 to 260. Each system consists of five staves: a vocal line (top), two piano accompaniment staves (middle), and two bass line staves (bottom). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). The first system includes an *a2* marking above the vocal line in measures 255 and 256. The second system includes a *mf* marking in the bass line in measure 256. The score is presented in a clean, black-and-white format.