

10 *f* *p*

Measures 10-13 of the bass line. Measure 10 starts with a half note G2, followed by a quarter note F#2, and then a quarter rest. Measure 11 contains a sixteenth-note triplet of G2, A2, B2, followed by a quarter note G2. Measure 12 contains a quarter note F#2, a quarter note E2, and a quarter rest. Measure 13 contains a quarter note D2, a quarter note C2, and a quarter rest. A dynamic of *f* is marked above measure 11, and *p* is marked above measure 13.

Vn. I *f* *p* arco

Vn. II *f* *p* arco

Vi. *f* *p* arco

Vc. *f* *p* arco

Cb. *f* *p* arco

Violin I and II, Viola, Violoncello, and Contrabass staves for measures 10-13. Measures 10-11 are marked with *f*. Measures 12-13 are marked with *p*. The Violin I and II, Viola, and Violoncello parts have an *arco* marking above the staff in measure 12. The Contrabass part has an *arco* marking below the staff in measure 12. There are also *p* markings below the Violoncello and Contrabass staves in measure 12.

14 *p*

Measures 14-17 of the bass line. Measure 14 starts with a half note G2, followed by a quarter note F#2, and then a quarter rest. Measure 15 contains a sixteenth-note triplet of G2, A2, B2, followed by a quarter note G2. Measure 16 contains a quarter note F#2, a quarter note E2, and a quarter rest. Measure 17 contains a quarter note D2, a quarter note C2, and a quarter rest. A dynamic of *p* is marked above measure 15.

Vn. I *p* pizz.

Vn. II *p* pizz.

Vi. *p* pizz.

Vc. *p* pizz.

Cb. *p* pizz.

Violin I and II, Viola, Violoncello, and Contrabass staves for measures 14-17. Measures 14-15 are marked with *p*. Measures 16-17 are marked with *pizz.* (pizzicato). There are also *p* markings below the Violoncello and Contrabass staves in measure 15.

18 *p*

Measures 18-21 of the bass line. Measure 18 starts with a half note G2, followed by a quarter note F#2, and then a quarter rest. Measure 19 contains a sixteenth-note triplet of G2, A2, B2, followed by a quarter note G2. Measure 20 contains a quarter note F#2, a quarter note E2, and a quarter rest. Measure 21 contains a quarter note D2, a quarter note C2, and a quarter rest. A dynamic of *p* is marked above measure 19.

Vn. I

Vn. II *p* arco

Vi. *p* arco

Vc. *p* arco

Cb. *p* arco

Violin I and II, Viola, Violoncello, and Contrabass staves for measures 18-21. Measures 18-19 are marked with *p*. Measures 20-21 are marked with *arco*. There are also *p* markings below the Violoncello and Contrabass staves in measure 20.

22

22

arco *mp*

f

Vn. I

Vn. II

Vi.

Vc.

Cb.

f

f

f

Detailed description: This system covers measures 22 to 26. The bassoon part (Cb.) has a melodic line with slurs and accents, starting with a forte (*f*) dynamic. The strings (Vn. I, Vn. II, Vi.) play a rhythmic pattern of eighth notes, with dynamics ranging from mezzo-piano (*mp*) to forte (*f*). The violin I part includes an 'arco' marking. The woodwinds (Vc.) play sustained notes.

27

27

p

pizz.

p

pizz.

p

p

Vn. I

Vn. II

Vi.

Vc.

Cb.

p

p

p

Detailed description: This system covers measures 27 to 31. The bassoon part (Cb.) continues its melodic line with a piano (*p*) dynamic. The strings (Vn. I, Vn. II, Vi.) play a pizzicato (*pizz.*) pattern of eighth notes, also in piano (*p*) dynamics. The woodwinds (Vc.) play sustained notes with some melodic movement.

32

32

p

rit.

Vn. I

Vn. II

Vi.

Vc.

Cb.

p

p

p

Detailed description: This system covers measures 32 to 36. The bassoon part (Cb.) has a melodic line with a piano (*p*) dynamic and a 'rit.' (ritardando) marking. The strings (Vn. I, Vn. II, Vi.) play a pizzicato (*pizz.*) pattern of eighth notes in piano (*p*) dynamics. The woodwinds (Vc.) play sustained notes.

37 *a tempo*

Measures 37-40 of the bass line. It features a complex rhythmic pattern with sixteenth and thirty-second notes, accented with a 'pizz.' (pizzicato) marking. The music is in a key with two sharps (D major or F# minor).

Vn. I

Vn. II

Vi.

Vc.

Cb.

Violin I, Violin II, Viola, Violoncello, and Contrabass staves for measures 37-40. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a similar pattern. The Violoncello and Contrabass parts play a pattern of eighth notes, with 'pizz.' markings.

41 *f*

Measures 41-44 of the bass line. It features a complex rhythmic pattern with sixteenth and thirty-second notes, accented with a 'pizz.' (pizzicato) marking. The music is in a key with two sharps (D major or F# minor).

Vn. I

Vn. II

Vi.

Vc.

Cb.

Violin I, Violin II, Viola, Violoncello, and Contrabass staves for measures 41-44. The Violin I and II parts play a rhythmic pattern of eighth notes, with 'arco' and 'V' markings. The Viola part plays a similar pattern. The Violoncello and Contrabass parts play a pattern of eighth notes, with 'arco' and 'f' markings.

45 *p* *f*

Measures 45-48 of the bass line. It features a complex rhythmic pattern with sixteenth and thirty-second notes, accented with a 'pizz.' (pizzicato) marking. The music is in a key with two sharps (D major or F# minor).

Vn. I

Vn. II

Vi.

Vc.

Cb.

Violin I, Violin II, Viola, Violoncello, and Contrabass staves for measures 45-48. The Violin I and II parts play a rhythmic pattern of eighth notes, with 'p' and 'f' markings. The Viola part plays a similar pattern. The Violoncello and Contrabass parts play a pattern of eighth notes, with 'p' and 'f' markings.

Вокализ

Г. Панофка

оркестровка Р. Абязова

Moderato

pizz.

Violino I

f *p*

Vn. I

f *p*

Vn. I

f *p*

Vn. I

p

Vn. I

mp *f*

Vn. I

p

Vn. I

p *rit.*

Vn. I

a tempo

Vn. I

f *p*

Vn. I

f

Вокализ

Moderato

Г. Панофка

оркестровка Р. Абязова

Violino II

pizz.

f *p*

6

Vn. II

f *p*

11

Vn. II

arco *V*

f *p* *p*

16

Vn. II

pizz.

21

Vn. II

arco *V*

p *f*

26

Vn. II

V *V* pizz.

p

31

Vn. II

p rit.

36

Vn. II

a tempo

41

Vn. II

arco *V*

f *p*

46

Vn. II

f

Вокализ

Г. Панофка
оркестровка Р. Абязова

Moderato

pizz.

Viola

VI.
6

VI.
11

VI.
16

VI.
21

VI.
26

VI.
31

VI.
36

VI.
41

VI.
46

Вокализ

Г. Панофка
оркестровка Р. Абязова

Moderato

Cello

pizz.

f *p*

Vc.

f *p*

Vc.

arco

f *p*

Vc.

pizz.

Vc.

arco

p *f*

Vc.

p

Vc.

p rit.

Vc.

a tempo pizz.

Vc.

arco

f *p*

Vc.

f

Вокализ

Г. Панофка
оркестровка Р. Абязова

Moderato

Contrabasso

pizz.

f *p*

6

Cb.

f *p*

11

Cb.

arco

f *p* *p*

16

Cb.

pizz.

21

Cb.

arco

p *f*

26

Cb.

p

31

Cb.

p *rit.*

a tempo

36

Cb.

pizz.

41

Cb.

arco

f *p*

46

Cb.

f

Вокализ

Г. Панюфа

оркестровка Р. Абязова

Moderato

Score for the first system of 'Вокализ'. It includes staves for Voice, Violino I, Violino II, Viola, Cello, and Contrabasso. The Voice part features a melodic line with a fermata and a dynamic marking of *f*. The string parts (Violino I, Violino II, Viola, Cello, and Contrabasso) play a rhythmic accompaniment of eighth notes, marked with *f* and *pizz.* (pizzicato).

Score for the second system of 'Вокализ'. It includes staves for Voice, Vn. I, Vn. II, Vl., Vc., and Cb. The Voice part continues with a melodic line, marked with *p* and a fermata. The string parts (Vn. I, Vn. II, Vl., Vc., and Cb.) continue with their rhythmic accompaniment, marked with *p*.

7 *f* *p*

Vn. I *f* *p*

Vn. II *f* *p*

VI. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

10 *f*

Vn. I *f*

Vn. II *f*

VI. *f*

Vc. *f*

Cb. *f*

13 *p* *p*

arco *p* arco *p* arco *p* arco *p* arco *p*

Vn. I *p*

Vn. II *p*

VI. *p*

Vc. *p*

Cb. *p*

16

pizz. *pizz.* *pizz.* *pizz.* *pizz.*

Vn. I

Vn. II

VI.

Vc.

Cb.

19 *p*

Vn. I

Vn. II

VI

Vc.

Cb.

arco

p

arco

p

arco

p

p

22

Vn. I

Vn. II

VI

Vc.

Cb.

arco

mp

mp

mp

mp

mp

25

f

Vn. I

Vn. II

VI.

Vc.

Cb.

f

28

p

pizz.

p

pizz.

p

pizz.

p

p

p

Vn. I

Vn. II

VI.

Vc.

Cb.

p

32 *p* *rit.*

Vn. I *p*

Vn. II *p*

VI. *p*

Vc. *p*

Cb. *p*

a tempo

36

Vn. I

Vn. II

VI.

Vc. pizz.

Cb. pizz.

39

f

arco

Vn. I

Vn. II

VI

Vc.

Cb.

f arco

f

42

V

Vn. I

Vn. II

VI

Vc.

Cb.

45 *p* *f*

Vn. I *p* *f* V

Vn. II *p* *f* V

Vl. *p* *f* V

Vc. *p* *f* V

Cb. *p* *f* V

48

Vn. I V

Vn. II V

Vl. V

Vc. V

Cb. V