



Размышление

из оперы "Таис"

Ж.Массне

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Andante religioso ♩ = 58

1

Score for the first system (measures 1-8). The instruments and their parts are:

- Sassofono alto: Treble clef, 4/4 time. Starts with a rest, then plays a melodic line with dynamics *pizz.* and *p*.
- Violini solo I: Treble clef, 4/4 time. Starts with a rest, then plays a melodic line with dynamics *p*.
- Violini I: Treble clef, 4/4 time. Sustained notes with dynamics *pppp* and *pizz.*
- Violino solo II: Treble clef, 4/4 time. Starts with a rest, then plays a rhythmic pattern with dynamics *p*.
- Violini II: Treble clef, 4/4 time. Sustained notes with dynamics *pppp* and *pizz.*
- Viola sola: Alto clef, 4/4 time. Rhythmic pattern with dynamics *p*.
- Viole: Alto clef, 4/4 time. Sustained notes with dynamics *pppp* and *pizz.*
- Cello solo: Bass clef, 4/4 time. Rhythmic pattern with dynamics *p*.
- Celli: Bass clef, 4/4 time. Sustained notes with dynamics *pppp*.
- Contrabassi: Bass clef, 4/4 time. Sustained notes with dynamics *pppp*.

Score for the second system (measures 9-14). The instruments and their parts are:

- Sass. a.: Treble clef, 4/4 time. Starts with a rest, then plays a melodic line with dynamics *f*, *p*, and *piu, f*.
- Vni s. I.: Treble clef, 4/4 time. Starts with a rest, then plays a melodic line with dynamics *f* and *p*.
- Vni I.: Treble clef, 4/4 time. Sustained notes with dynamics *f* and *pppp*.
- Vn. s. II.: Treble clef, 4/4 time. Rhythmic pattern with dynamics *p*.
- Vni II.: Treble clef, 4/4 time. Sustained notes with dynamics *f* and *pppp*.
- Vla s.: Alto clef, 4/4 time. Rhythmic pattern with dynamics *p*.
- Vle: Alto clef, 4/4 time. Sustained notes with dynamics *pppp*.
- Vc s.: Bass clef, 4/4 time. Rhythmic pattern with dynamics *f*.
- Vc: Bass clef, 4/4 time. Sustained notes with dynamics *p*, *pppp*, and *Div.*
- Cb: Bass clef, 4/4 time. Sustained notes with dynamics *f*, *pppp*, and *Div.*

РАЗМЫШЛЕНИЕ

Poco meno mosso

♩ = 54

15

Sass. a. *f* *p* *f* *arco* *pizz.*

Vni s. I Div. *f* Unis. *mp > p* *ppp* *arco* *p*

Vni I *f* *ppp* *arco* *pppp*

Vn. s. II *f* *mp > p* *ppp*

Vni II *f* *ppp*

Vla s. *f* *p* Unis. Div.

Vle *f* *ppp* *pppp*

Vc s. *f* *p* Div.

Vc *f* *ppp* *pppp* Div.

Cb *f* *ppp* *pppp*

3 Più mosso ♩ = 76

22

Sass. a. *mf* *poco a poco appassionato* *f* *rall.*

Vni s. I *mf* *piu f* *f*

Vni I *mf* *piu f* *f*

Vn. s. II *mf* *piu f* *f*

Vni II *mf* *piu f* *f*

Vla s. *mf* *piu f* *f*

Vle *mf* *piu f* *sf* *f*

Vc s. *mf* *piu f* *sf* *f*

Vc *pizz.* *fz* *piu f* *sf* *f*

Cb *mf* *piu f* *f*

Размышление

37 *rall.* Tempo I ♩ = 58 6

Sax. a. *sf sfz p pizz.³*

Vni s. I *sfz p*

Vni I *pppp*

Vn. s. II *p*

Vni II *pppp*

Vla s. *p*

Vle *pppp pizz.*

Vc s. *sf sfz p*

Vc *pppp*

Cb *pp*

44 *rall.* 7 Poco piu mosso ♩ = 64

Sax. a. *f p*

Vni s. I *f p*

Vni I *f*

Vn. s. II *p*

Vni II *pppp*

Vla s. *p*

Vle *pppp*

Vc s. *p f*

Vc *pppp arco*

Cb *f pppp*

Musical score for measures 51-57. The score includes parts for Saxophone (Sass. a.), Violins I and II (Vni s. I, Vni I, Vni s. II, Vni II), Viola (Vla s.), Violoncello (Vlc.), and Contrabass (Cb.). The music features dynamic markings such as *f*, *ff*, *dim.*, *p*, *mp > p*, *f* arco, *pp*, *ppp*, *Unis.*, and *pppp*. Performance instructions include *rall.*, *Unis.*, and *pppp*. Measure numbers 51, 52, 53, 54, 55, 56, and 57 are indicated at the beginning of their respective staves.

Musical score for measures 58-64. The score includes parts for Saxophone (Sass. a.), Violins I and II (Vni s. I, Vni I, Vni s. II, Vni II), Viola (Vla s.), Violoncello (Vlc.), and Contrabass (Cb.). The music features dynamic markings such as *pp*, *cresc.*, *pizz.*, *f*, *ppp*, *mf*, *f*, *p*, *mp*, *pp*, *pppp*, *Unis.*, *Div.*, and *pppp*. Performance instructions include *Tempo I* with a quarter note equal to 58 (Tempo I ♩ = 58), *Unis.*, *Div.*, and *pppp*. Measure numbers 58, 59, 60, 61, 62, 63, and 64 are indicated at the beginning of their respective staves.

Размышление

64 *Calmato* ♩ = 50

Sass. a.
Vni s. I
Vni I
Vln. s. II
Vln. II
Vla. s.
Vcl. s.
Vc.
Cb.

f *sf* *p* *pp* *ppp*
arco

fp *f* *pp* *ppp* *ppp*
arco

fp *f* *pp* *ppp* *ppp*
arco

fp *f* *pp* *ppp* *ppp*
arco

fp *f* *pp* *ppp* *ppp*
arco

fp *f* *pp* *ppp* *ppp*

fp *f* *pp* *ppp* *ppp*

fp *f* *pp* *ppp* *ppp*

Unis. *Div.*

Violini I

Размышление

Andante religioso ♩ = 58

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pizz.

1

Violini I solo *p*

Violini *pppp*

rall. 2 a tempo

Vni I s. *f* *p*

Vni *f* *pppp*

Vni I s. *f* *mp > p*

Vni *f* *ppp*

Div. Unis.

Poco meno mosso ♩ = 54 Piu mosso ♩ = 76

3

Vni I s. arco *ppp* arco *p* *mf*

Vni *pppp* *mf*

rall.

poco a poco appassionato rall.

4

Vni I s. *piu f* *f*

Vni *f* *ppp*

poco piu appassionata

Vni I s. *p* *f*

Vni *ff*

Vni I s. *piu f*

Vni *sf sf sf sf*

38 *rall.* **Tempo I** ♩ = 58 *pizz.* **6**

Vni I s. *sfz p*

Vni *sfz pppp*

45 *rall.* **7 Poco piu mosso** ♩ = 64

Vni I s. *f p f*

Vni *p f f*

52 *arco* *rall.*

Vni I s. *piu f mp > p pp*

Vni *ff dim. p f*

8 **Tempo I** ♩ = 58 *pizz.*

Vni I s. *ppp mf f p piu p*

Vni *pp mp cresc. mf p*

65 **Calmato** ♩ = 50 *arco*

Vni I s. *ppp*

Vni *f sf > p ppp ppp*

Violini II

Размышление

Andante religioso ♩ = 58

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1

Violini II solo

Violini II

pppp

7

Vn. Vni II

rall. 2 a tempo

p

f

pppp

14

Vn. Vni II

arco rall.

f

mp > p

ppp

21

Vn. Vni II

Poco meno mosso Piu mosso ♩ = 54

3

poco a poco appassionato

piu f

f

27

Vn. Vni II

rall. 4

arco pizz. poco piu appassionata

ppp

Div.

p

pppp

piu f

5 **Piu mosso agitato** ♩ = 86 **Размышление**

Div. arco

Unis.

pizz.

33

Vn. *f* Unis.

Vni II *sf sf sf sf sf*

Tempo I ♩ = 58

sf sf sf sf sf

6

38

Vn. *p*

Vni II *sfz pppp*

rall.

rall. 7 **Poco piu mosso** ♩ = 64

44

Vn. *p*

Vni II *p < f pppp*

Div. *p*

51

Vn. *f piu f mp > p arco*

Vni II *f dim. pppp*

Unis. *ppp*

rall.

8

Tempo I ♩ = 58

pizz.

Vn. Unis. *mf f p piu p*

Vni II *pppp mp cresc. mf p ppp*

Calmato ♩ = 50

arco

64

Vn. *ppp*

Vni II *fp < f pp ppp ppp*

3 3

Размышление

Viola

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Andante religioso ♩ = 58

Viola sola

pizz.

1

p

Div.

pppp

Vla s.

rall. **2** *a tempo*

p

Vle

f

pppp

Vla s.

f

p

Unis.

Vle

f

ppp

Vla s.

rall.

Poco meno mosso ♩ = 54 **3** *Piu mosso* ♩ = 76

Div.

Vle

pppp

f

Vla s.

poco a poco appassionato *rall.* **4**

piu f

p

Vle

piu f

sf

f

pppp

sf

Vla s.

poco piu appassionata **5** *Piu mosso agitato* ♩ = 86

arco

piu f

sf

sf

Unis.

Vle

piu f

sf

sf

sf

sf

36 *pizz.* *rall.* **6**

Vla s. *piu f* *Div.* *p*

Vle *sf* *sf* *pppp*

42 *rall.*

Vla s.

Vle *p* *f*

7 Poco piu mosso ♩ = 64

Vla s. *p* *f* *piu f* *dim.*

Vle *pppp* *f* *piu f* *dim.*

8 Tempo I ♩ = 58

54 *rall.*

Vla s. *p* *Unis.* *mf* *Unis.*

Vle *ppp* *pppp* *mp cresc.*

60

Vla s. *f* *p* *piu p* *Div.*

Vle *mf* *p* *ppp*

Calmato ♩ = 50

65 *arco*

Vla s. *ppp*

Vle *fp < f* *pp* *ppp*

Размышление

Celli

Andante religioso ♩ = 58

из оперы "Таис"

Ж.Масне

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The score is written for Cello solo and Celli (Violoncello). It consists of five systems of music, each with a Cello solo part (Vc s.) and a Cello part (Vc). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four numbered sections:

- Section 1 (Measures 1-6):** Starts with a *pizz.* (pizzicato) instruction. The Cello solo part features a rhythmic pattern of eighth notes. The Cello part has a long, sustained chord. Dynamics include *pppp* and *p*. A *Div.* (divisi) instruction is present.
- Section 2 (Measures 7-12):** The Cello solo part has a *rall.* (rallentando) marking. The Cello part has a *Unis.* (unison) marking. Dynamics include *f* and *pppp*.
- Section 3 (Measures 13-18):** The Cello solo part has a *Div.* marking. The Cello part has a *f* dynamic. Dynamics include *f* and *ppp*.
- Section 4 (Measures 19-23):** The tempo changes to *Poco meno mosso* (♩ = 54) and then *Piu mosso* (♩ = 76). The Cello solo part has a *rall.* marking. The Cello part has a *Div.* marking. Dynamics include *mf*, *pppp*, and *fz*.
- Section 5 (Measures 24-29):** The tempo is *poco a poco appassionato*. The Cello solo part has a *rall.* marking. Dynamics include *piu f*, *f*, and *pppp*.
- Section 6 (Measures 30-33):** The tempo is *poco piu appassionata*. The Cello solo part has a *f* dynamic and a triplet of eighth notes. The Cello part has a *piu f* dynamic and a triplet of eighth notes. Dynamics include *sf* and *f*.

Размышление

5

Piu mosso agitato ♩ = 86

Div. arco *rall.*

Vc s. *sf* *sf* *sf* *sfz*

Vc *sf* *sf* *sf* *sf*

piu f Div.

Tempo I ♩ = 58

6

pizz.

Vc s. *p*

Vc *p*

7

Poco piu mosso ♩ = 64

rall.

Vc s. *Unis.* *f* *p* *f*

Vc *p* *f* *pppp* *f*

52

rall.

Vc s. *piu f* *p*

Vc *piu f* *dim.* *ppp*

8

Tempo I ♩ = 58

Vc s. *mf* *f* *p* *piu p*

Vc *pppp* *mp cresc.* *mf* *p* *ppp*

Calmato ♩ = 50

arco

Vc s. *Unis.* *Div.* *ppp*

Vc *fp* *f* *pp* *ppp*

Размышление

из оперы "Таис"

Ж.Массне
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Andante religioso ♩ = 58

1

pppp

rall. 2 a tempo

Div.

f *pppp*

f

Poco meno mosso

♩ = 54
Div.

3 Piu mosso ♩ = 76
pizz.

ppp

poco a poco appassionato

rall.

pppp 4 *mf*

piu f

f

pppp

poco piu appassionata

5 Piu mosso agitato ♩ = 86

piu f

sf

sf

sf

sf

sf

sf

Tempo I ♩ = 58

rall.

6 pizz.

sf

sf

pp

rall.

7 Poco piu mosso ♩ = 64

arco

f

pppp

rall.

f

piu f

dim.

ppp

8

Tempo I ♩ = 58

pizz.

pppp

mp

mf

p

ppp

fp *f*

pp

ppp

Calmato ♩ = 50