



Концерт №2

для фортепиано с оркестром

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1 часть

Allegro molto $\text{♩} = 120$

①

musical score for Piano, Percussion, Violino I, Violino II, Viola, Cello, and Contrabasso. The score includes dynamic markings (p, mf, f), articulation (tr, martellato), and performance instructions (Div., Unis., arco, pizz.).

musical score for Pno., Perc., Vn. I, Vn. II, Vl., Vc., and Cb. The score includes dynamic markings (mf, f), articulation (tr), and performance instructions (Div., Unis., arco, pizz.).

12

2

Pno.

Perc.

Vn. I

Vn. II

Unis.

Div.

Unis.

Unis.

Unis.

Vl.

Vc.

Cb.

16

8va

3

Pno.

Perc.

Vn. I

Vn. II

Div.

Vl.

Vc.

Cb.

22

Pno.

Perc.

Vn. I

Vn. II

Vi.

Vc.

Cb.

22

22

22

22

22

22

22

27

Pno.

Perc.

Vn. I

Vn. II

Vi.

Vc.

Cb.

27

27

27

27

27

27

27

The musical score is for a piece titled "The Rose Tree". It features a piano introduction and a main melody. The instruments are Pno., Perc., Vn. I, Vn. II, VI., Vc., and Cb. The score includes a piano introduction and a main melody. The piano introduction is marked with a piano (p) dynamic. The main melody is marked with a forte (f) dynamic. The score includes a 7-measure rest for the Violin I.

6

(8^{va})-----

53

Pno.

53

Perc.

53

Vn. I

Vn. II

Unis.

Div.

Vc.

Cb.

f

f

V

V

Unis.

Div.

8

58

Pno.

58

Perc.

58

Vn. I

Vn. II

Unis.

Div.

Div.

Unis.

Vc.

Cb.

mf

63

9

Pno.

Perc.

Vn. I

Vn. II

VI.

Vc.

Cb.

f Unis.

f

Div.

68

Pno.

Perc.

Vn. I

Vn. II

VI.

Vc.

Cb.

8vb

Div.

Div.

Big t-t

Div. *m*

m

1

→

⑪

Pno.

85

Perc.

Vn. I

Vn. II

Vl.

Vc.

Cb.

f *p*

Unis.

f *p*

Div. pizz.

pizz.

p arco

Div. pizz.

Div. pizz.

⑫

92

Pno.

92

Perc.

Vn. I

Vn. II

Vl.

Vc.

Cb.

arco

arco

arco

arco

arco

⑬

The image displays a page from a musical score for the piece "The Rose Tree". The score is arranged in a system with seven staves, each labeled with an instrument: Pno. (Piano), Perc. (Percussion), Vn. I (Violin I), Vn. II (Violin II), Vl. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The music is written in 2/4 time, as indicated by the time signature at the beginning of the first staff. The key signature is one sharp (F#), and the tempo is marked "Allegretto". The score shows measures 98 and 99. The Pno. part features a complex melodic line with many beamed sixteenth notes. The Perc. part has a simple rhythmic pattern. The string parts (Vn. I, Vn. II, Vl., Vc., Cb.) are mostly playing sustained chords or simple rhythmic patterns, with some parts marked "pizz." (pizzicato) and "arco" (arco). The Vn. I and Vn. II parts have a "pizz." marking in measure 98. The Vl. part has a "pizz." marking in measure 98. The Vc. part has a "pizz." marking in measure 98. The Cb. part has a "pizz." marking in measure 98. The Vn. I and Vn. II parts have an "arco" marking in measure 98. The Vl. part has an "arco" marking in measure 98. The Vc. part has an "arco" marking in measure 98. The Cb. part has an "arco" marking in measure 98. The Vn. I and Vn. II parts have a "pizz." marking in measure 99. The Vl. part has a "pizz." marking in measure 99. The Vc. part has a "pizz." marking in measure 99. The Cb. part has a "pizz." marking in measure 99. The Vn. I and Vn. II parts have an "arco" marking in measure 99. The Vl. part has an "arco" marking in measure 99. The Vc. part has an "arco" marking in measure 99. The Cb. part has an "arco" marking in measure 99.

104

Pno.

104

Perc.

104

Vn. I

arco

pizz.

Vn. II

arco

pizz.

VI.

arco

pizz.

Vc.

arco

pizz.

Cb.

arco

pizz.

arco

109

Pno.

109

Perc.

109

Vn. I

Vn. II

VI.

Vc.

Cb.

mf arco

f arco

f arco

f arco

f arco

pizz.

Unis.

pizz.

15

The image displays a musical score for the song "The Rose Tree". The score is arranged for a piano (Pno.), percussion (Perc.), and a string ensemble consisting of Violin I (Vn. I), Violin II (Vn. II), Viola (Vi.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins with a piano introduction marked "115". The melody is primarily carried by the Violin I and Violin II parts, with the Violoncello and Contrabass providing a harmonic foundation. The percussion part features a simple, rhythmic pattern. The lyrics "The Rose Tree" are written below the Violin I and Violin II parts, with the word "simile" appearing above the Violin II part in the third measure.

120

16

Pno.

Perc.

Vn. I

Vn. II

Vl.

Vc.

Cb.

Unis.

Div.

125

17

Pno.

Perc.

Vn. I

Vn. II

Vl.

Vc.

Cb.

Div.

Unis.

130

Pno.

130

Perc.

130

Vn. I

Unis.

Div.

V

Vn. II

Unis.

Div.

f

VI.

f

Unis.

Div.

Vc.

f

Cb.

f

140

Pno.

140

Perc.

Vn. I

Vn. II

Div.

Unis.

Div.

Unis.

Div.

Unis.

Div.

Unis.

Vl.

Vc.

Cb.

19

144

Pno.

144

Perc.

Vn. I

Vn. II

mf

Div.

mf

Div.

mf

Div.

mf

Div.

Vl.

Vc.

Cb.

mf

[illegible][illegible]

$\mathcal{J}$

(26)

8va -

Pno.

173

Perc.

Vn. I

Vn. II

ff

Vl.

Vc.

Cb.

ff

Unis.

(27)

Pno.

178

Perc.

Vn. I

Vn. II

Vl.

Vc.

Cb.

mp

mf

mf

184

Pno.

Perc.

Vn. I

Vn. II

VI.

Vc.

Cb.

mf

f

189

(28)

Pno.

Perc.

Vn. I

Vn. II

VI.

Vc.

Cb.

f

fp

f

arco

f

8va

195

Pno.

Perc.

Vn. I

Vn. II

VI.

Vc.

Cb.

29

fp

f

[illegible]

Cb.

Cb.

34

234

Pno.

234

Perc.

Vn. I

Vn. II

VI.

Vc.

Cb.

Unis.

Div.

3

pizz.

34

240

Pno.

240

Perc.

240

Vn. I

Vn. II

Vi.

Vc.

Cb.

Div.

246

Pno.

246

Perc.

246

Vn. I

Vn. II

Vi.

Vc.

Cb.

Unis.

detache

Unis.

Unis.

Unis.

arco

8va - - - - -

251

Pno.

Perc.

Vn. I

Vn. II

Vi.

Vc.

Cb.

Div.

3

5

3

3

5

3

36

Pno.

Perc.

Vn. I

Vn. II

Vi.

Vc.

Cb.

257

p Unis.

mf

f

p

mf

f

p pizz.

mf

f

p

mf

f

263

Pno.

263

Perc.

263

Vn. I

detache

Div. pizz.

Unis. arco

V

Vn. II

detache

Div. pizz.

Unis. arco

V

VI.

fp

f

p

Unis. pizz.

arco

V

Vc.

fp

f

p

Unis. pizz.

arco

V

Cb.

f

p

37

269

Pno.

269

Perc.

269

Vn. I

Div. pizz.

Unis. arco

V

Div.

Vn. II

Div. pizz.

Unis. arco

V

Vl.

pizz.

arco

V

Vc.

pizz.

arco

V

Cb.

285

Pno.

285

Perc.

Vn. I

Vn. II

Vl.

Vc.

Cb.

40

41

Pno.

291

Perc.

Vn. I

Vn. II

Vl.

Vc.

Cb.

Unis.

Div.

mf

[illegible]

307

Pno.

307

Perc.

307

Vn. I

Vn. II

VI.

Vc.

Unis. Div.

Unis. Div.

Cb.

pizz.

31/ 44

Pno.

Perc.

Vn. I

Vn. II

Vi.

Vc.

Cb.

ff

ff

Unis.

316 ^{8va} (45) ^{8va}

Pno.

Perc.

Vn. I

Vn. II

Div.

Div.

Div.

Unis.

Vc.

arco

Cb.

321

Pno.

Perc.

Vn. I

Vn. II

Vl.

Vc.

Cb.

2 часть

Andante ♩ = 126

①

Piano

Percussion

Violino I

Violino II

Viola

Cello

Contrabasso

Brush

p

pp

p simile

pp

p solo

pizz.

p

Pno.

Perc.

Vn. I

Vn. II

Vi.

Vc.

Cb.

5

Div.

pizz.

Unis. pizz.

Div. arco

arco

arco

tutti pizz.

arco

9

Pno.

Perc.

Vn. I

Vn. II

VI.

Vc.

Cb.

2

13

Pno.

Perc.

Vn. I

Vn. II

VI.

Vc.

Cb.

Unis.

Unis.

16

Pno.

8va

16

Perc.

16

Vn. I

Div.

Vn. II

Div.

Vi.

Vc.

Cb.

23

Pno.

23

Perc.

23

Vn. I

Vn. II

Unis.

Unis. arco

Unis. pizz.

Vc.

Cb.

4

27

Pno.

27

Perc.

27

Vn. I

Vn. II

Unis.

Unis. arco

Unis. pizz.

Vc.

Cb.

stiers.

[illegible]

30

Pno.

30

Perc.

30

Vn. I

Div. arco

arco

Vn. II

Vl.

Unis. arco

Vc.

Cb.

5

f

Unis.

f

Unis.

f

Div.

f

Div.

f

f

34

Pno.

Perc.

Vn. I

Vn. II

VI.

Vc.

Cb.

40

Pno.

Perc.

Vn. I

Vn. II

VI.

Vc.

Cb.

Div.

mf 5

mf

Unis.

mf

45

Pno.

Perc.

Vn. I

Vn. II

Vi.

Vc.

Cb.

7

f

51

Pno.

Perc.

Vn. I

Vn. II

Vi.

Vc.

Cb.

8

tr

Unis.

9

This image shows a page from a musical score, specifically measures 61 through 65 of 'The Firebird Suite, Op. 181, No. 2, 'The Dance of the Shulamite''. The score is arranged for a full orchestra and includes parts for Piano (Pno.), Percussion (Perc.), Violin I (Vn. I), Violin II (Vn. II), Viola (VI.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in 2/4 time. Measure 61 begins with a key signature of one flat (B-flat). The Piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The Percussion part provides a steady, rhythmic foundation. The string parts (Violins, Viola, Violoncello, and Contrabass) play a series of chords and moving lines, with some parts featuring triplets and slurs. The Violin I and II parts have a melodic line with slurs and triplets. The Viola and Violoncello parts have a more rhythmic accompaniment. The Contrabass part has a simple, rhythmic line.

The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible. The page number '61' is printed at the top left of the first staff. The measure numbers '61', '62', '63', '64', and '65' are printed at the beginning of each respective staff.

12

poco a poco accelerando

84

Pno.

84

Perc.

84

Vn. I

arco

pizz.

arco

Vn. II

arco

pizz.

arco

VI.

arco

pizz.

arco

Vc.

arco

pizz.

arco

Cb.

Unis. arco

Div. pizz.

Unis. arco

Div.

Unis.

Unis.

poco a poco accelerando

105

Pno.

105

Perc.

Vn. I

Vn. II

Unis.

Div.

Div.

Unis.

Div.

Unis.

Vl.

Vc.

Cb.

8va

112

Pno.

112

Perc.

Vn. I

Vn. II

Div.

Unis.

Div.

Unis.

Vl.

Vc.

Cb.

8va

119 *8va*

Pno.

Perc.

Vn. I

Vn. II

Unis.

Div.

Unis.

Unis.

Div.

Unis.

Vc.

Cb.

17 *8va*

Pno.

Perc.

125

Unis. pizz.

p

Unis. pizz.

p

Vn. I

Vn. II

Vl.

Vc.

Cb.

(18) Tempo I

132

Pno.

Perc.

Vn. I

Vn. II

Vi.

Vc.

Cb.

p arco

p arco

p

p pizz.

p

135

Pno.

Perc.

Vn. I

Vn. II

Vi.

Vc.

Cb.

Div.

Div.

19

138

Pno.

Perc.

Vn. I

Vn. II

Vi.

Vc.

Cb.

138

141

Pno.

Perc.

Vn. I

Vn. II

Vi.

Vc.

Cb.

141

mf

mf

mf

mf

mf

mf

147

Pno.

Perc.

Vn. I

Vn. II

VI.

Vc.

Cb.

147

148

149

150

8va

solo

altri

pizz.

150

Pno.

Perc.

Vn. I

Vn. II

Vl.

Vc.

Cb.

arco

pizz.

pp Unis.

pizz.

pp pizz.

pp solo

pp

tutti pizz.

153

Pno.

Perc.

Vn. I

Vn. II

Vl.

Vc.

Cb.

pp Div.

Div.

tutti pizz.

3 часть

Rondo - toccata

Vivace ♩ = 152

①

Piano
 Percussion
 Violino I
 Violino II
 Viola
 Cello
 Contrabasso

②

Pno.
 Perc.
 Vn. I
 Vn. II
 Vl.
 Vc.
 Cb.

The musical score for 'The Great Wall' by John Williams, measures 13-16, is presented in a standard orchestral format. The score includes parts for Piano (Pno.), Percussion (Perc.), Violin I (Vn. I), Violin II (Vn. II), Viola (VI.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into four measures, numbered 13 through 16. The Piano part features a complex, rhythmic melody in the right hand and a more active bass line. The Percussion part provides a steady, rhythmic accompaniment. The string parts (Violins I and II, Viola, Violoncello, and Contrabass) play a variety of rhythmic patterns, including eighth and sixteenth notes, and are marked with dynamics such as *mf* (mezzo-forte) and *f* (forte). The Violin I and II parts also include articulation marks like 'Div.' (divisi) and 'Unis.' (unison). The overall texture is dense and dynamic, characteristic of John Williams' orchestral style.

[illegible]

24

Pno.

Perc.

Vn. I

Vn. II

VI.

Vc.

Cb.

24

27

Pno.

Perc.

Vn. I

Vn. II

VI.

Vc.

Cb.

27

30

Pno.

Perc.

Vn. I

Vn. II

Vi.

Vc.

Cb.

8va

8va

33

Pno.

Perc.

Vn. I

Vn. II

Vi.

Vc.

Cb.

8va

5

Div.

Div.

f

f

f

f

f

f

pizz.

arco

pizz.

arco

Unis. pizz.

Unis. pizz.

Unis. pizz.

Unis. pizz.

arco

arco

arco

f

6

37

Pno.

Perc.

Vn. I

Vn. II

VI.

Vc.

Cb.

pizz.

arco

Div.

Unis.

41

Pno.

Perc.

Vn. I

Vn. II

VI.

Vc.

Cb.

Div.

Unis.

44

Pno.

Perc.

Vn. I

Vn. II

Vi.

Vc.

Cb.

47

Pno.

Perc.

Vn. I

Vn. II

Vi.

Vc.

Cb.

Unis. pizz.

mf

Unis. pizz.

mf

Unis. pizz.

mf

Unis. pizz.

mf

50

Pno.

Perc.

Vn. I

Vn. II

Vi.

Vc.

Cb.

53

Pno.

Perc.

Vn. I

Vn. II

Vi.

Vc.

Cb.

Div.

arco

56

Pno.

8

8va

Perc.

Vn. I

arco

Div.

Unis.

Vn. II

Unis.

V

Vl.

arco

Div.

Unis.

Div.

Vc.

Unis.

arco

Cb.

59

Pno.

9

Perc.

Vn. I

pizz.

Vn. II

pizz.

Vl.

pizz.

Unis. pizz.

Vc.

pizz.

Cb.

63

Pno.

Perc.

Vn. I

Vn. II

VI.

Vc.

Cb.

arco

arco

arco

arco

66

Pno.

Perc.

Vn. I

Vn. II

VI.

Vc.

Cb.

pizz.

pizz.

pizz.

pizz.

arco

arco

arco

arco

Div.

Div.

8

70

Pno.

70

Perc.

70

Vn. I

Unis.

p

Vn. II

Unis.

p

VI.

p

Vc.

p

Cb.

[illegible]

77 ^(8va)-----

Pno. ^{8va}-----

Perc.

Vn. I Unis.

Vn. II Unis. Div. V

Vi. Unis. V Div.

Vc. *p*

Cb.

II ^(8va)-----

Pno.

Perc.

Vn. I *mp* poco a poco cresc. Div. Unis.

Vn. II *mp* poco a poco cresc. Unis. 3

Vi. *p* poco a poco cresc. Div. Unis.

Vc. *p* poco a poco cresc. arco Unis.

Cb. *p* poco a poco cresc.

[illegible][illegible]

97

Pno.

Perc.

Vn. I

Vn. II

Vl.

Vc.

Cb.

Unis.

mf

Div.

100

Pno.

Perc.

Vn. I

Vn. II

Vl.

Vc.

Cb.

Unis.

mf

Div.

[illegible]

105

Pno.

106

Perc.

Vn. I

Vn. II

VI.

Vc.

Cb.

106

107

108

109

110

111

112

113

114

115

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117

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541

542

543

544

545

54

109

Pno.

Perc.

Vn. I

Vn. II

Vi.

Vc.

Cb.

109

109

3

3

Div.

Div.

112

Pno.

Perc.

Vn. I

Vn. II

Vi.

Vc.

Cb.

112

15

3

3

Unis.

Unis.

Div.

Div.

115

Pno.

Perc.

Vn. I

Vn. II

Vl.

Vc.

Cb.

118

Pno.

Perc.

Vn. I

Vn. II

Vl.

Vc.

Cb.

Unis.

121

Pno.

7

8^{va}

121

Perc.

121

Vn. I

Unis.

5

f

Div.

Vn. II

f

Div.

Vl.

f

Div.

Vc.

f

Cb.

f

123

Pno.

8^{va}

123

Perc.

8^{vb}

123

Vn. I

Div.

Vn. II

Vl.

Vc.

Cb.

17

Pno.

126

Perc.

mf
Unis.

Vn. I

mf
Unis.

Vn. II

mf
Unis.

VI.

mf
Unis.

Vc.

mf
pizz.

Cb.

129

Pno.

129

Perc.

129

Vn. I

Vn. II

VI.

Vc.

Cb.

132

Pno.

132

Perc.

132

Vn. I

Vn. II

VI.

Vc.

Cb.

(18)

8va

135

Pno.

135

Perc.

135

Vn. I

Vn. II

VI.

Vc.

Cb.

8va

8va

Div.

Div.

19

Pno.

Perc.

Vn. I

Vn. II

Unis. pizz.

arco

Unis. pizz.

Unis. pizz.

Cb.

20

Pno.

Perc.

Vn. I

Vn. II

Div. arco

Unis.

Div.

Unis.

Div.

Unis.

Div.

Unis.

Div.

Unis.

Cb.

145

Pno.

145

Perc.

Vn. I

Vn. II

Div.

Div.

Div.

Unis.

Cb.

148

Pno.

148

Perc.

Vn. I

Vn. II

Vl.

Vc.

Cb.

[illegible][illegible]

157

Pno.

Perc.

Vn. I

Vn. II

Vi.

Vc.

Cb.

pizz.

Div. arco

Unis. pizz.

161

Pno.

Perc.

Vn. I

Vn. II

Vi.

Vc.

Cb.

arco

pizz.

Div. arco

Unis. pizz.

fp

24

24

Pno.

Perc.

Vn. I

Vn. II

VI.

Vc.

Cb.

168

Div.

Div.

arco

174

Pno.

174

Perc.

174

Vn. I

Vn. II

Vl.

Vc.

Cb.

Unis.

Div.

Концерт №2

для фортепиано с оркестром

Н. Капустин
оркестровка Р. Абязова

Allegro molto $\text{♩} = 120$

1 часть

Div. $mf \leq f$ Unis. 1

7 Div. 3

12 Unis. 2 Div.

17 3 4 8 4 Unis. f p cresc.

35 5 3 3 f 6

41 V f 3 3 p

45 7

49 4 V f

59 8

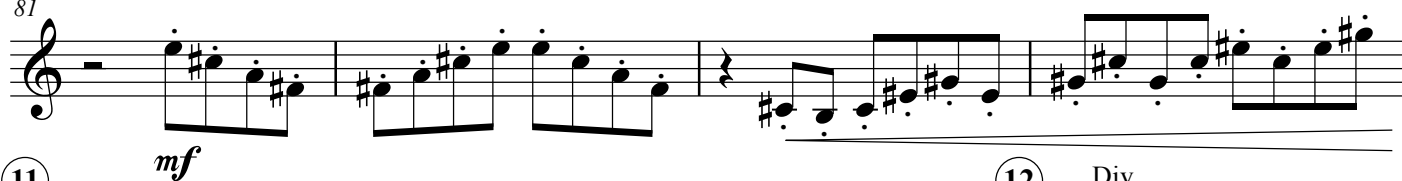
64 9 f 3 3

69 Div. 3

2 (10)



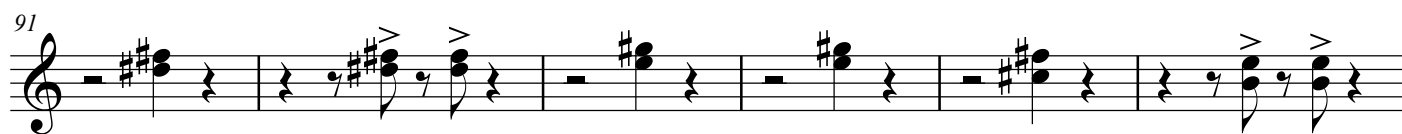
81



(11)



(12)

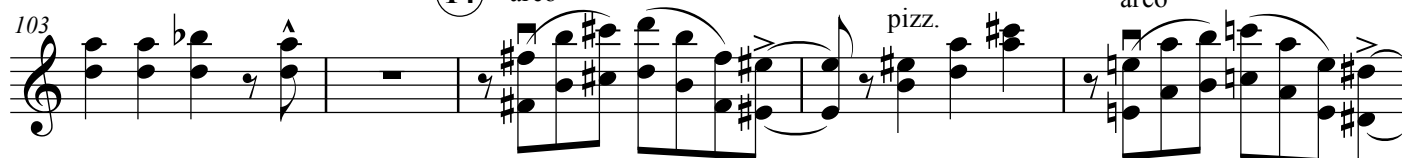
Div.
pizz.

(13)



(14)

arco



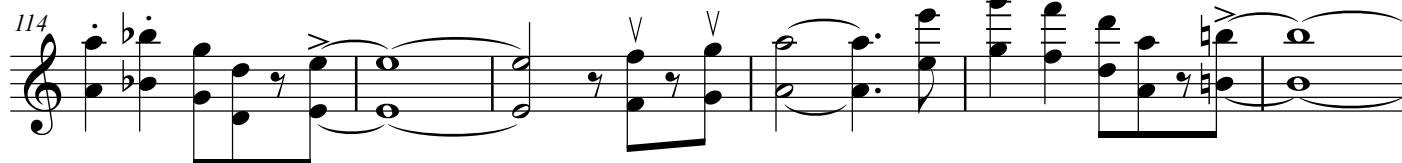
pizz.

arco



(15)

arco



(16)



(17)



130 Unis. Div. *f* 3 3

136 2 Unis. 18 Div. Unis.

142 Div. 19 *mf* 20 21

148 Unis. 22

154 3 3 *f* 23

159 *p* 24 25

171 *ff* 26

175 27 3

185 *mf* *f* Div.

Musical staff 185-197. It begins with a treble clef and a key signature of two flats. The staff contains a series of eighth and sixteenth notes, some beamed together. There are dynamic markings *mf* and *f*, and a 'Div.' (divisi) instruction. The staff ends with a double bar line.

28 *fp* *f* *fp*

Musical staff 198-204. It begins with a treble clef and a key signature of two flats. The staff contains a series of eighth and sixteenth notes, some beamed together. There are dynamic markings *fp* and *f*, and a 'V' (accrescendo) marking. The staff ends with a double bar line.

198 *mf* *piu f*

Musical staff 205-211. It begins with a treble clef and a key signature of two flats. The staff contains a series of eighth and sixteenth notes, some beamed together. There are dynamic markings *mf* and *piu f*. The staff ends with a double bar line.

205 *f* *Meno mosso*

Musical staff 212-226. It begins with a treble clef and a key signature of two flats. The staff contains a series of eighth and sixteenth notes, some beamed together. There are dynamic markings *f* and *Meno mosso*. The staff ends with a double bar line.

31 *Tempo primo* *ff* *Div.* *ff*

Musical staff 227-236. It begins with a treble clef and a key signature of two flats. The staff contains a series of eighth and sixteenth notes, some beamed together. There are dynamic markings *ff* and *Div.*. The staff ends with a double bar line.

227 *ff* *Unis.* *ff*

Musical staff 237-246. It begins with a treble clef and a key signature of two flats. The staff contains a series of eighth and sixteenth notes, some beamed together. There are dynamic markings *ff* and *Unis.*. The staff ends with a double bar line.

33 *Div.* *ff* *ff*

Musical staff 247-256. It begins with a treble clef and a key signature of two flats. The staff contains a series of eighth and sixteenth notes, some beamed together. There are dynamic markings *ff* and *Div.*. The staff ends with a double bar line.

237 *Unis.* *ff* *Unis.* *ff*

Musical staff 257-266. It begins with a treble clef and a key signature of two flats. The staff contains a series of eighth and sixteenth notes, some beamed together. There are dynamic markings *ff* and *Unis.*. The staff ends with a double bar line.

35 *detache*

Musical staff 267-280. It begins with a treble clef and a key signature of two flats. The staff contains a series of eighth and sixteenth notes, some beamed together. There is a *detache* marking. The staff ends with a double bar line.

251 *Div.* *ff*

Musical staff 281-290. It begins with a treble clef and a key signature of two flats. The staff contains a series of eighth and sixteenth notes, some beamed together. There are dynamic markings *ff* and *Div.*. The staff ends with a double bar line.

36 *Unis.* *p* *mf* *f*

Musical staff 291-300. It begins with a treble clef and a key signature of two flats. The staff contains a series of eighth and sixteenth notes, some beamed together. There are dynamic markings *p*, *mf*, and *f*. The staff ends with a double bar line.

262 *detache* *f* *Div. pizz.* *p* *Unis. arco*

266 *Unis. arco* *Div. pizz.* *Unis. arco*

272 *Div.* *Unis.*

277 *Div.* *Unis.* *f*

285 *Unis.* *Div.*

293 *Unis.*

300 *Div.* *mf* *Unis.* *f* *Div.* *f*

306

311 *Unis.* *ff*

315 *Unis.* *ff*

320 *Unis.* *ff*

37 38 39 40 41 42 43 44 45

2 часть

Andante ♩ = 126

p

pizz.

arco

Div.

Unis.

Div.

Unis.

f

Div. arco

Unis.

1

2

2

3

4

5

7

14

16

18

22

30

35 Musical staff 35-40. Treble clef, 2/4 time. Staff 35 starts with a measure rest, followed by a series of eighth and sixteenth notes with various accidentals. A slur covers measures 36-38. Measure 39 has a triplet of eighth notes. Measure 40 has a whole note chord. A circled number 6 is above measure 40.

40 Musical staff 40-49. Treble clef, 2/4 time. Staff 40 starts with a measure rest, followed by a series of eighth and sixteenth notes. A slur covers measures 41-43. Measure 44 has a triplet of eighth notes. Measure 45 has a whole note chord. Measure 46 has a whole note chord. Measure 47 has a whole note chord. Measure 48 has a whole note chord. Measure 49 has a whole note chord. A circled number 7 is above measure 47.

49 Musical staff 49-58. Treble clef, 2/4 time. Staff 49 starts with a measure rest, followed by a series of eighth and sixteenth notes. A slur covers measures 50-52. Measure 53 has a triplet of eighth notes. Measure 54 has a whole note chord. Measure 55 has a whole note chord. Measure 56 has a whole note chord. Measure 57 has a whole note chord. Measure 58 has a whole note chord. A circled number 8 is above measure 56.

59 Musical staff 59-66. Treble clef, 2/4 time. Staff 59 starts with a measure rest, followed by a series of eighth and sixteenth notes. A slur covers measures 60-62. Measure 63 has a triplet of eighth notes. Measure 64 has a whole note chord. Measure 65 has a whole note chord. Measure 66 has a whole note chord. A circled number 9 is above measure 64.

67 Musical staff 67-73. Treble clef, 2/4 time. Staff 67 starts with a measure rest, followed by a series of eighth and sixteenth notes. A slur covers measures 68-70. Measure 71 has a triplet of eighth notes. Measure 72 has a whole note chord. Measure 73 has a whole note chord. A circled number 10 is above measure 72.

74 Musical staff 74-82. Treble clef, 2/4 time. Staff 74 starts with a measure rest, followed by a series of eighth and sixteenth notes. A slur covers measures 75-77. Measure 78 has a triplet of eighth notes. Measure 79 has a whole note chord. Measure 80 has a whole note chord. Measure 81 has a whole note chord. Measure 82 has a whole note chord. A circled number 11 is above measure 81.

83 Musical staff 83-92. Treble clef, 2/4 time. Staff 83 starts with a measure rest, followed by a series of eighth and sixteenth notes. A slur covers measures 84-86. Measure 87 has a triplet of eighth notes. Measure 88 has a whole note chord. Measure 89 has a whole note chord. Measure 90 has a whole note chord. Measure 91 has a whole note chord. Measure 92 has a whole note chord. A circled number 12 is above measure 91.

93 Musical staff 93-98. Treble clef, 2/4 time. Staff 93 starts with a measure rest, followed by a series of eighth and sixteenth notes. A slur covers measures 94-96. Measure 97 has a triplet of eighth notes. Measure 98 has a whole note chord. A circled number 13 is above measure 97. The tempo marking "Animato (♩. = 80)" is written below the staff. A circled number 14 is above measure 98.

106 Unis. (15) Div.

113 (16)

120 (17) Unis. pizz. *p*

128 (18) Tempo I arco *p* (19) Div.

139 *mf*

144 (20) *p*

147 solo

149 altri

pizz. arco pizz.

151 tutti pizz. *pp* Unis. 2 Div.

3 часть

Rondo - toccata

Vivace ♩ = 152

Div.

① Unis.

4 *f* *p* *f*

② *ff* *mf* *f*

13 *mf* *mf* *f* *mf* *f*

18 *f*

④ *mf*

27

31

⑤ *f* *pizz.* *arco* *pizz.* *arco*

⑥ *Div.* *Unis.* *Div.*

42 5

10

7

Unis.
pizz.*mf*

53

Div.

arco

8

Unis.

9

pizz.

64

arco

pizz.

arco

Div.

70

Unis.

10

Div.

*p**p*

77

Unis.

11

Div.

mp poco a poco cresc.

82

Unis.

Div.

3

86

12

Unis.

*fp**mf*

Div.

91

13

p

94

Unis.

Div.

3

100

Unis.

Div.

14

3

3

105

109

113

117

124

128

132

136

139

145

15

16

17

18

19

20

21

3

3

3

2

5

f

Unis.

Div.

Unis.

mf

pizz.

arco

Div.

Unis.

Div.

Unis.

Div.

2

2

152

(22)

f

Div. arco

Unis. pizz.

arco

162

pizz.

Div. arco

Unis. pizz.

arco

Div.

fp *fp*

(24)

167

8

3

Unis.

(25)

173

fp *fp*

Violino II

Концерт №2

для фортепиано с оркестром

Н. Капустин

оркестровка Р. Абязова

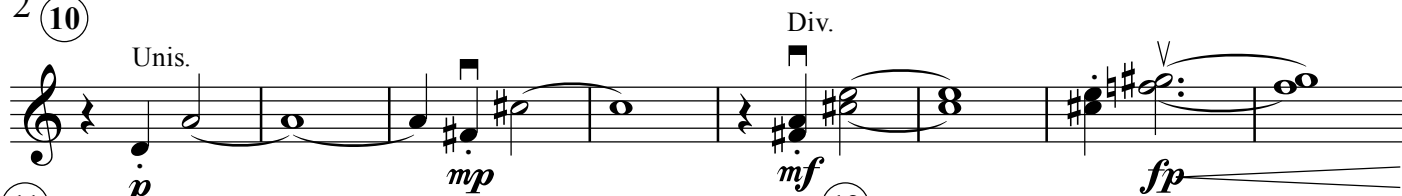
Allegro molto $\text{♩} = 120$

1 часть

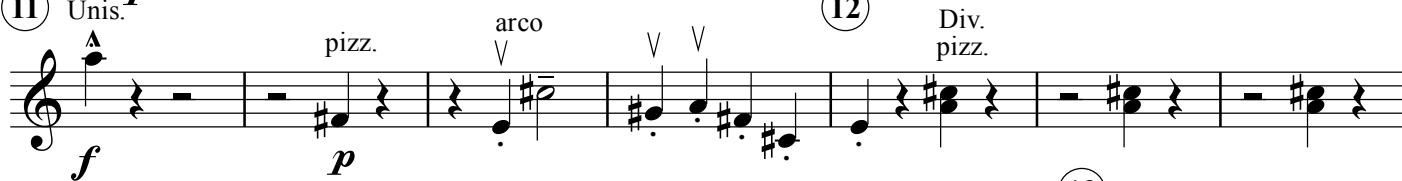
Allegro molto ♩ = 120
1 часть

оркестровка Р. Абязова

2 (10)



(11) Unis.



(12)

Div.
pizz.

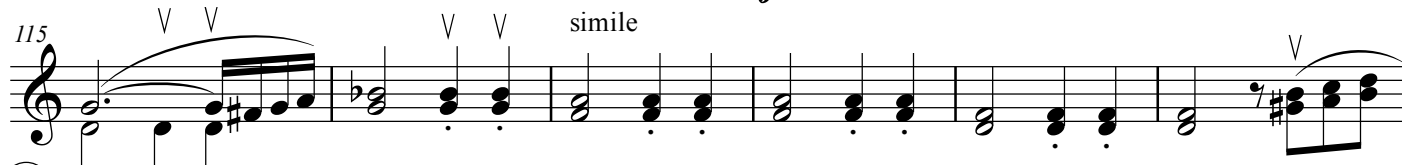
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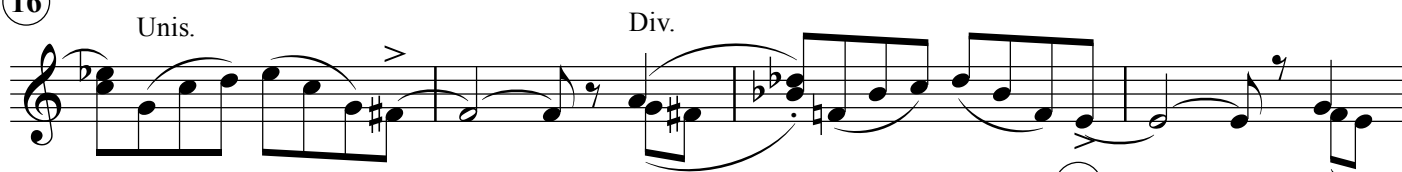
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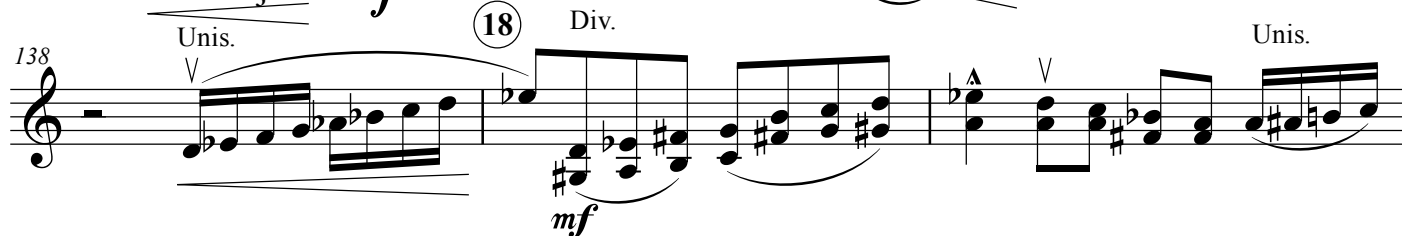
(15)



(16)



(17)



(18)

Div.

Unis.

141 Div. Unis. 19 Div. *mf* 21

20 Unis. 22 3 3

155 3 *f* 23 24

160 25 *p* 26 *f* Unis. *ff*

167 2 8

175 27

179 3 *mf* 28 3

186 Div. *f* 29 3

193 *fp* *f* *fp* *f* 3

200 *mf* *piu f* 3

206 30 *Meno mosso* 2 8

Tempo primo

4 (31) Unis. Div. *ff*

227 3 Unis. *V* 3

(33) 3 Div. 3

(34) 238 6 Unis. *V* (35) *V*

250 3 Div. *V*

(36) 255 2 Unis. *p* *mf*

261 *f* *detache*

(37) Div. *pizz.* *f* *p* Unis. arco *V* Div. *pizz.*

271 Unis. arco (38) Div. *V*

276 3 Unis. *V* (39) Div. *f* Unis.

283

Div. (40)

3

(41)

Unis.

Div.

mf

296

Unis.

Div.

(42)

302

Unis.

f

3

f

308

(44)

(45)

Div.

312

319

3

2 часть

Andante ♩ = 126

Div. *pp* simile ①

5 Unis. pizz. Div. arco

10 ②

13 Unis.

16 Div.

③ pizz.

④ 24 2

30 arco (5) $\text{♩} = \text{♩}$ Unis. f

35 (6)

40 (7) Div. mf f

51 (8) Unis. Div. mf

61 (9)

68 (10) Unis. Div.

75 (11) Unis. Div. pizz. arco pizz.

84 (12) arco pizz. arco 4

(13) **Animato** ($\text{♩} = 80$)

(14) Unis. 3

106 15 Div.

111 16

116

122 17 Unis. pizz. *p*

128 18 Tempo I arco *p*

136 19 Div.

140 *mf*

144 20 Unis.₃ *p*

146

150 pizz. *pp* 2 Div.

3 часть

Rondo - toccata

Vivace ♩ = 152

Div. Unis. ①

② Div. simile ③ Unis. 2

12 Div. Unis. Div. Unis. mf

16 Div. Unis. V

20 Div. ④ Unis. f mf

25

29

33 ⑤ pizz. arco f

37 pizz. arco ⑥ Div. V 5

41 Unis. Div. V

10 (7) Unis. pizz. *mf*

54 arco Div. (8) Unis. *V*

59 (9) pizz. arco

66 pizz. arco Div.

72 Unis. (10) 2 Div. *p*

77 Unis. Div. (11)

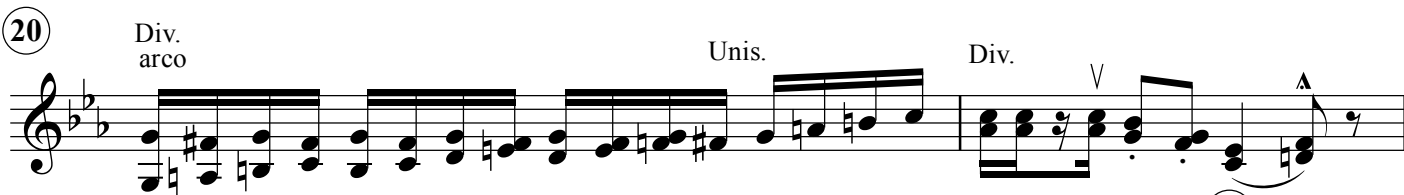
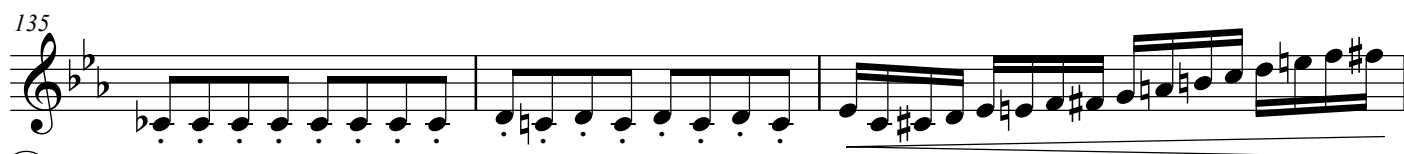
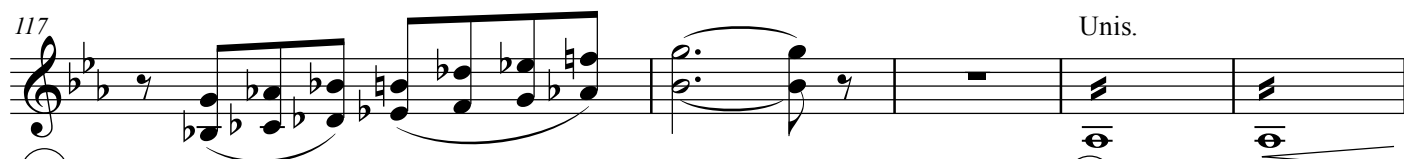
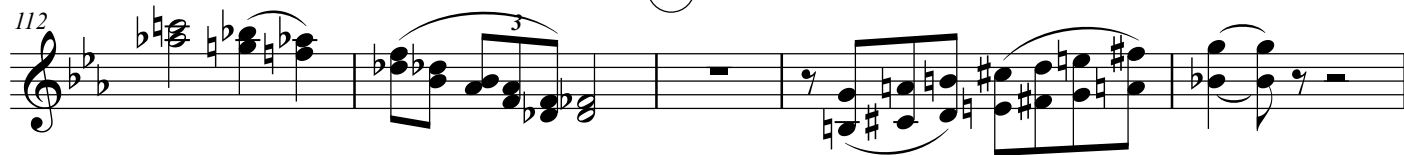
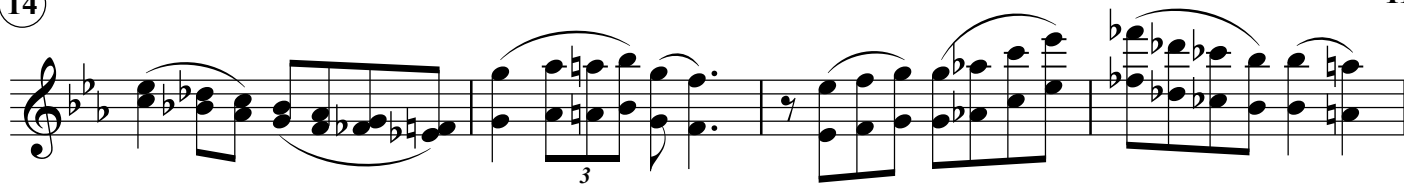
Unis. Div. *mp poco a poco cresc.*

84 (12)

Unis. *f p* (13)

93 *mf*

100 Unis. Div.



149

3

22

Unis.

23

pizz.

Div. arco

Unis. pizz.

arco

162

pizz.

Div. arco

Unis. pizz.

arco

Div.

fp

fp

167

Unis.

24

Div.

25

173

Unis.

Detailed description: This musical score is for guitar, spanning measures 149 to 173. It is written in a single system with five staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 149 starts with a treble clef and a key signature change to two flats. It features a triplet of eighth notes (G4, A4, B4) and a half note (C5). Measure 150 has a half note (C5) and a half note (B4). Measure 151 has a half note (B4) and a half note (A4). Measure 152 has a half note (A4) and a half note (G4). Measure 153 has a half note (G4) and a half note (F4). Measure 154 has a half note (F4) and a half note (E4). Measure 155 has a half note (E4) and a half note (D4). Measure 156 has a half note (D4) and a half note (C4). Measure 157 has a half note (C4) and a half note (B3). Measure 158 has a half note (B3) and a half note (A3). Measure 159 has a half note (A3) and a half note (G3). Measure 160 has a half note (G3) and a half note (F3). Measure 161 has a half note (F3) and a half note (E3). Measure 162 has a half note (E3) and a half note (D3). Measure 163 has a half note (D3) and a half note (C3). Measure 164 has a half note (C3) and a half note (B2). Measure 165 has a half note (B2) and a half note (A2). Measure 166 has a half note (A2) and a half note (G2). Measure 167 has a half note (G2) and a half note (F2). Measure 168 has a half note (F2) and a half note (E2). Measure 169 has a half note (E2) and a half note (D2). Measure 170 has a half note (D2) and a half note (C2). Measure 171 has a half note (C2) and a half note (B1). Measure 172 has a half note (B1) and a half note (A1). Measure 173 has a half note (A1) and a half note (G1). The score includes various performance instructions: 'pizz.' (pizzicato), 'Div. arco' (divisi arco), 'Unis. pizz.' (unison pizzicato), 'arco' (arco), 'Unis.' (unison), 'Div.' (divisi), and 'fp' (fortissimo). There are also dynamic markings like 'f' and 'fp'. The score is divided into measures by bar lines, and some measures contain repeat signs. The page number '12' is in the top left corner.

Концерт №2
для фортепиано с оркестром
1 часть

для фортепиано с оркестром

1 часть

Н. Капустин
оркестровка Р. Абязова

Allegro molto $\text{♩} = 120$

Allegro molto $\text{♩} = 120$

оркестровка Г. Аязова

1 Div.

mf f

8 Unis.

15 Unis.

33 Div.

Unis. 5

f p cresc. f

39 Unis.

p f

6 Div.

p

48

7

8 Div.

Unis.

9

64

70

3

2 (10)

p *mp* *mf*

83 *fp* *f* *p*

90

(13) arco pizz. arco pizz.

104 (14) arco pizz. arco pizz.

111 arco (15) Unis. *f*

117 (16)

123 Div.

(17) Unis. *f* Div.

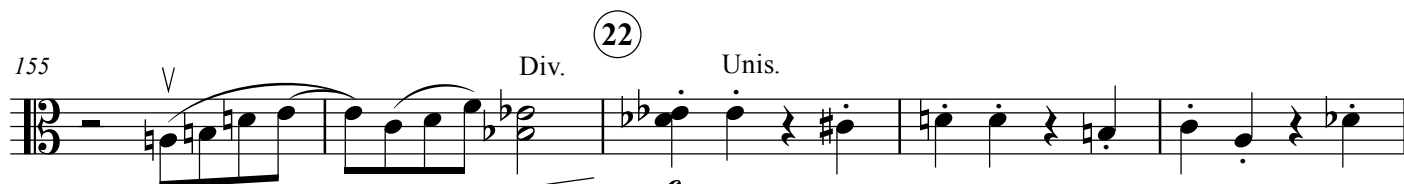
136 3 (18) Unis. Div. Unis. Div.

142 (19) Unis. Div. Unis. *mf*

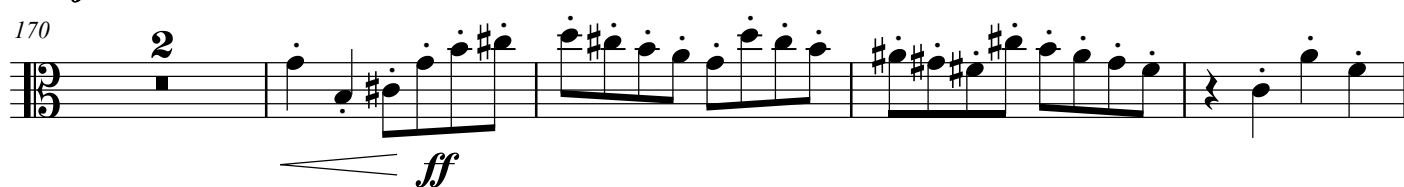
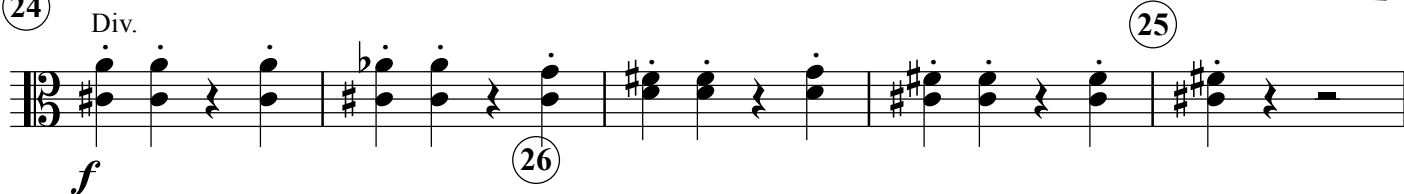
20



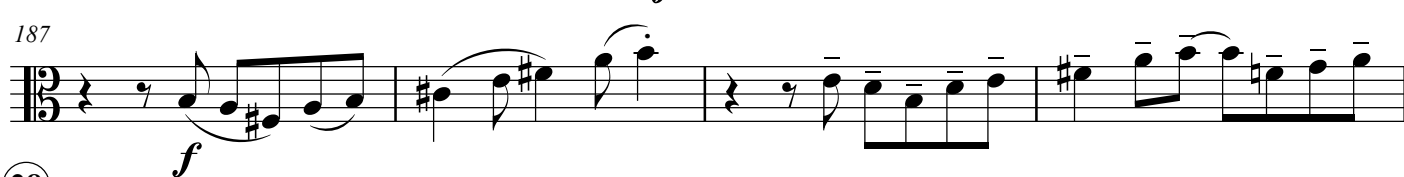
21



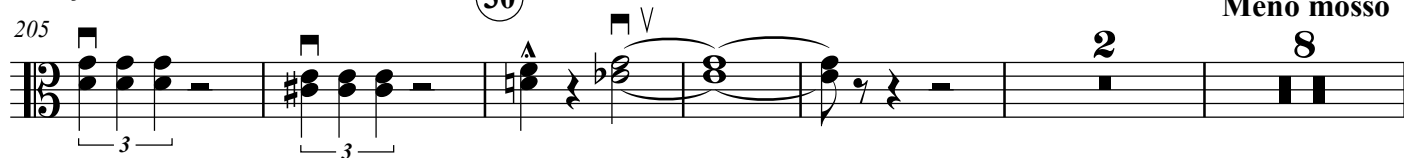
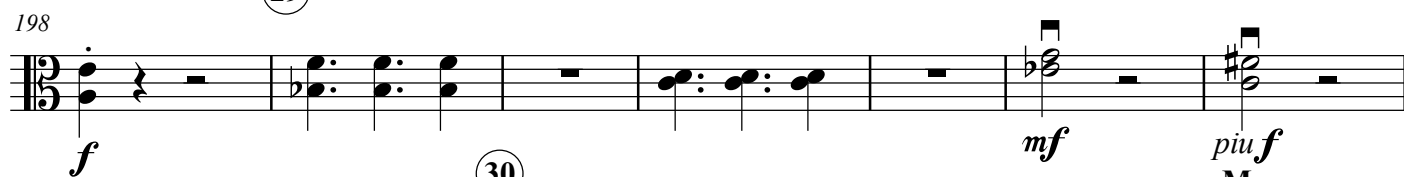
24



27



28



30

piu *f*

Meno mosso

4 (31) **Tempo primo**

Unis. Div. Δ Unis. Div.

ff

227 Unis. Div. Unis. V 3 (33)

233 Div. Unis.

238 (34) Div. Δ 5 (35) Unis. detache

248

252 Div. Δ 2 (36) *p*

259 *mf* *f* *fp*

(37) Unis. pizz. arco V pizz.

271 arco V (38) V

277 3 V (39) Div.

284

(40)

(41) Unis.

292 Div.

mf

(42) Unis.

(43) Div.

299

f

306 Unis. Div.

(44)

(45)

312

318

3

2 часть

Andante ♩ = 126

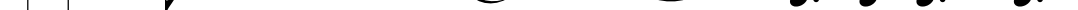
simile

1 Div.

The first system of the musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The tempo is marked 'Andante' with a quarter note equal to 126 beats per minute. The music begins with a repeat sign. The first measure contains a half note G2 with an accent (>) and a half note F2 with an accent (>). The second measure contains a half note E2 with an accent (>) and a half note D2 with an accent (>). The third measure contains a half note C2 with an accent (>) and a half note B1 with an accent (>). The fourth measure contains a half note A1 with an accent (>) and a half note G1 with an accent (>). The fifth measure contains a half note F1 with an accent (>) and a half note E1 with an accent (>). The sixth measure contains a half note D1 with an accent (>) and a half note C1 with an accent (>). The seventh measure contains a half note B1 with an accent (>) and a half note A1 with an accent (>). The eighth measure contains a half note G1 with an accent (>) and a half note F1 with an accent (>). The ninth measure contains a half note E1 with an accent (>) and a half note D1 with an accent (>). The tenth measure contains a half note C1 with an accent (>) and a half note B1 with an accent (>). The eleventh measure contains a half note A1 with an accent (>) and a half note G1 with an accent (>). The twelfth measure contains a half note F1 with an accent (>) and a half note E1 with an accent (>). The thirteenth measure contains a half note D1 with an accent (>) and a half note C1 with an accent (>). The fourteenth measure contains a half note B1 with an accent (>) and a half note A1 with an accent (>). The fifteenth measure contains a half note G1 with an accent (>) and a half note F1 with an accent (>). The sixteenth measure contains a half note E1 with an accent (>) and a half note D1 with an accent (>). The seventeenth measure contains a half note C1 with an accent (>) and a half note B1 with an accent (>). The eighteenth measure contains a half note A1 with an accent (>) and a half note G1 with an accent (>). The nineteenth measure contains a half note F1 with an accent (>) and a half note E1 with an accent (>). The twentieth measure contains a half note D1 with an accent (>) and a half note C1 with an accent (>). The system ends with a repeat sign.

4

Example 1

8 

[illegible]

18 3 Div. pizz.

The musical notation for measures 18-22 is written on a single staff in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). Measure 18 starts with a treble clef and a key signature change to three flats. The melody consists of quarter and eighth notes, with a triplet of eighth notes in measure 19. Measure 20 features a triplet of eighth notes and a quarter note. Measure 21 has a quarter note and a half note. Measure 22 is a whole note. The notation includes various articulations such as slurs, ties, and accents.

23

4

26

Unis.
arco

5

Div.

2

32 

[illegible]

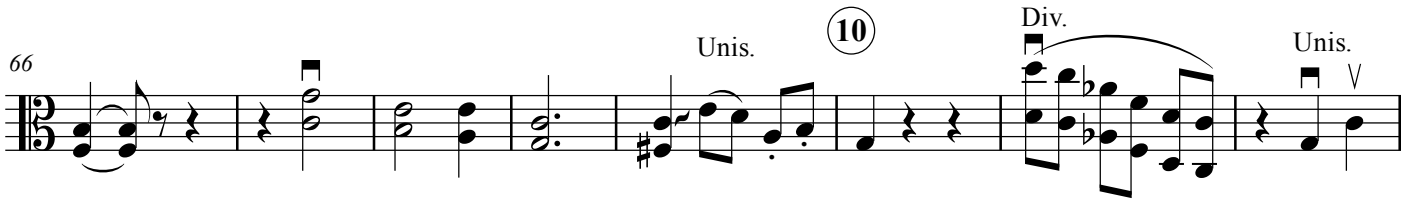
50



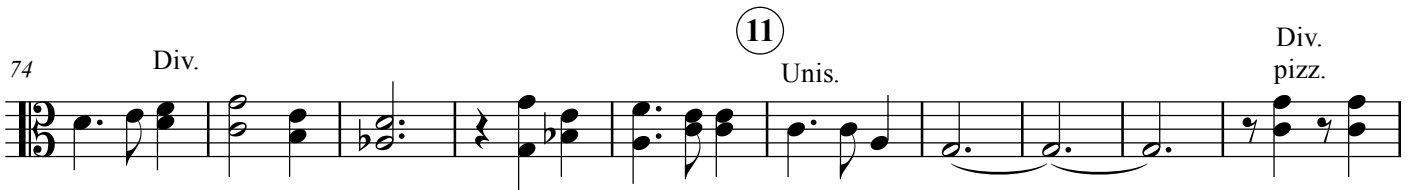
8



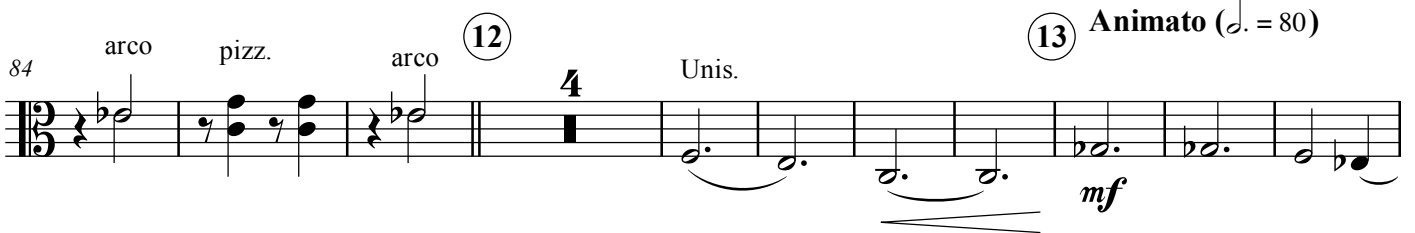
66



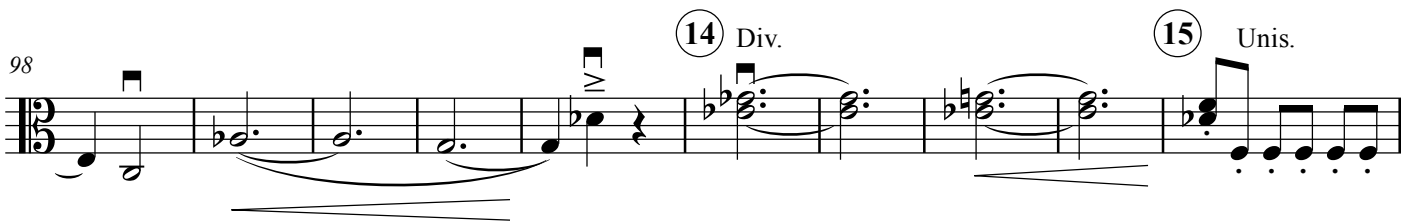
74



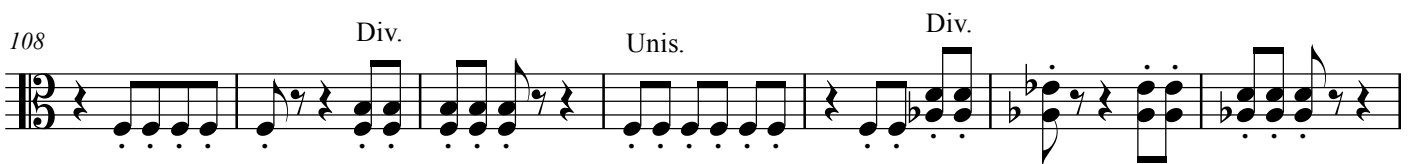
84



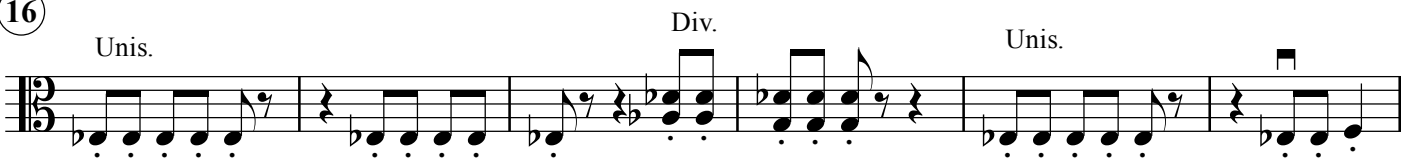
98



108



16



121

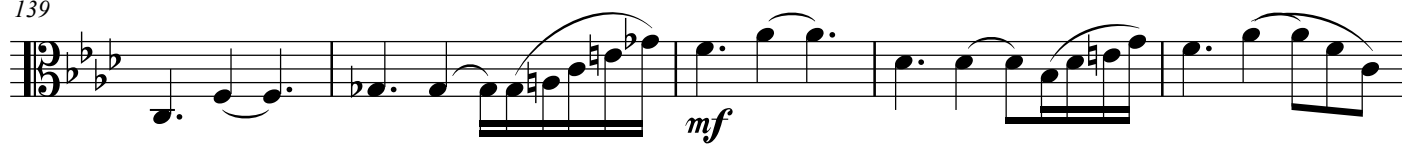


18 Tempo I

19



139



144

20



149

pizz.



3 часть

Rondo - toccata

Vivace ♩ = 152

Div. ①

f *p* *f*

4

②

10 simile ③ Unis. *mf* *mf* Div. *f*

15 Unis. *mf* Div. *f* Unis. *mf* Div. ④ Unis. *f* *mf*

19

24

28

32 Div. ⑤ Unis. pizz. *f* arco

37 pizz. arco ⑥ Div. *f*

41 Unis. Div. 5

10

(7)

Unis.
pizz.

53

Div.

arco



(8)

Unis.

(9)



62

pizz.

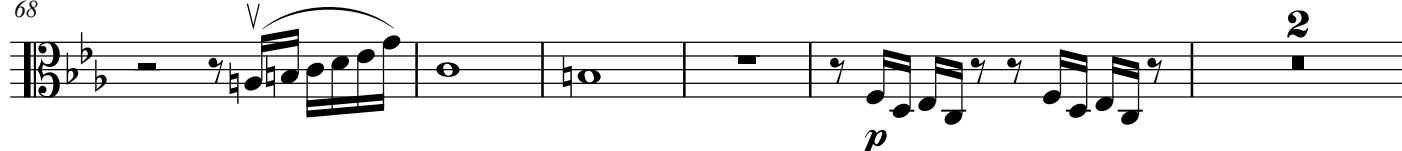
arco

pizz.



68

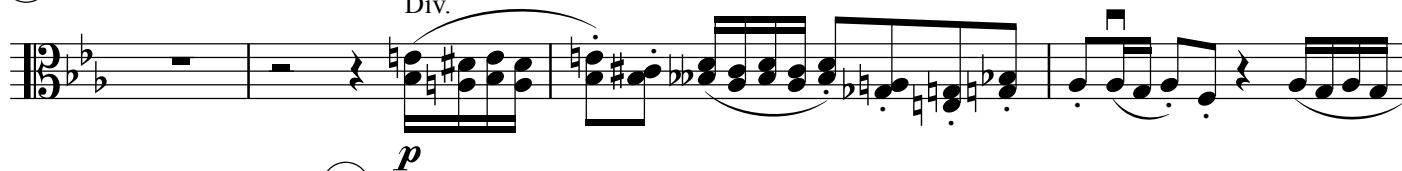
arco



(10)

Div.

Unis.



(11)

Div.

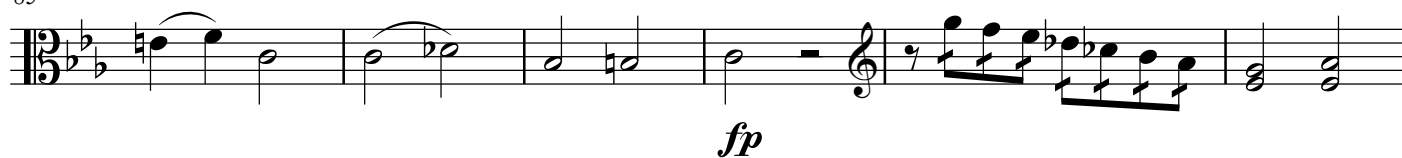
Unis.



85

(12)

Div.



91

Unis.

Div.



(13)

Unis.

Div.



102



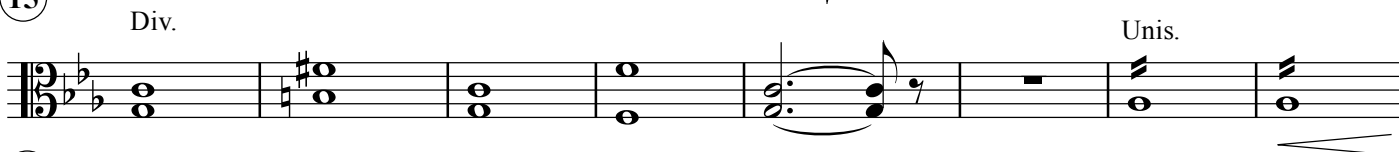
106



110



15



16



17



130



18



19

Unis. pizz.

139



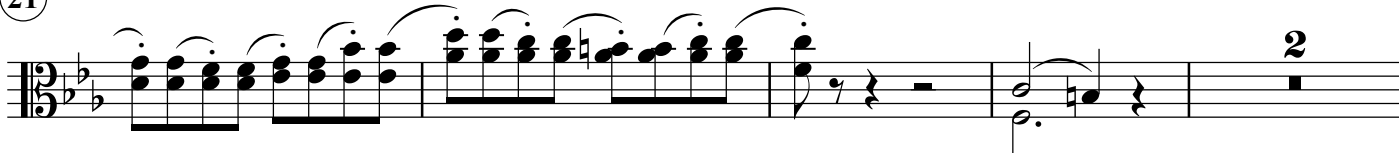
20

arco

143



21



153

(22)

f

pizz.

Div. arco

Unis. pizz.

Div. arco

162

Unis. pizz.

Div. arco

Unis. pizz.

arco

fp

166

Unis.

(24)

Div.

(25)

fp

Cello

Концерт №2

для фортепиано с оркестром

1 часть

Н. Капустин
оркестровка Р. Абязова

Allegro molto $\text{♩} = 120$

① Div.

9 *mf* Unis. *f*

15 Unis.

21 *p* *cresc.*

27 *p* *f*

33 *p* *f*

39 *p* *f*

45

49

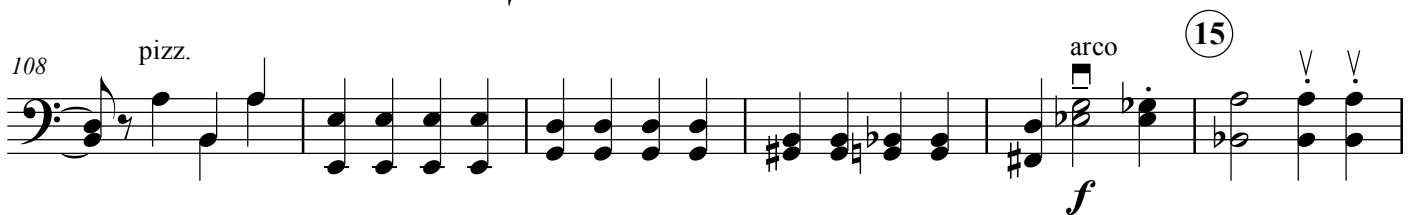
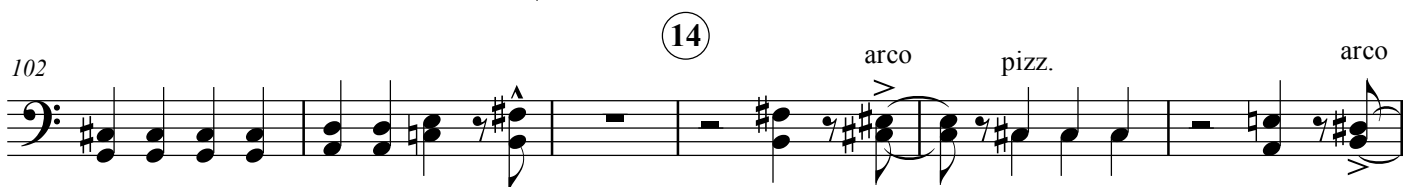
54 Unis. Div.

60

64 Div.

70

2 (10)



146 Unis. (20) Div. Unis.

(21) 2 Div. (22) *f*

160 (23) 2 Unis. 3 (24) Div. *p* *f* (25)

166 2

172 (26) *ff*

176

(27) *mf* 2 *f* (28) Div.

188 3 3 (29)

193 *fp* *f* *fp* *f*

200 *mf* *piu f* 3 3

(30) *Meno mosso* 2 8

Tempo primo

4 (31)

Unis. Div. ff (32) Unis.

227 3 Div. Unis. 3

(33) 3 3 3

237 Div. Unis. (34) 5 Div. (35) Unis.

248 Div.

254 2 (36) p

261 mf Unis. pizz. fp f p

267 arco pizz. arco

(38) 3

(39) Div. f

285

40

41

Unis.

293

Div.

mf

Unis.

Div.

Unis.

300

42

f

43

Div.

f

308

Unis.

Div.

44

Unis.

ff

314

45

Div.

Unis.

319

V

3

2 часть

Andante $\text{♩} = 126$
solo

1

3

p

6

tutti pizz.

arco

2

10

3

15

20

Div.

Unis. pizz.

4

Unis. arco

5

$\text{♩} = \text{♩}$

Div.

f

6

Unis.

3

mf

7

f

49

54

8

mf

3

3

3

9

Div.

Unis.

10

72

Div.

11

81

pizz.

arco

pizz.

arco

12

4

Unis.

13 Animato (♩. = 80)

92

mf

102

14 Div.

15 Unis.

110

Div.

16

116

Unis.

Div.

122

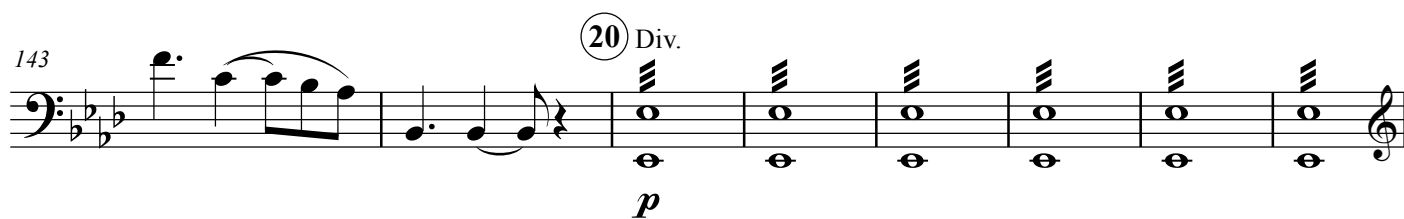
Unis.

17

7

18 Tempo I

19



3 часть Rondo - toccata

Vivace ♩ = 152

①

Div.

5

f *p* *f* simile

②

③

Unis.

Div.

Unis.

mf *mf* *mf*

16

f *mf*

Div. Unis.

20

f *mf*

Div. ④ Unis.

25

29

33

Div. ⑤ Unis. pizz. arco pizz.

f

38

arco ⑥ Div.

41

Unis. Div.

5

10 (7)

Unis.
pizz.

arco



Div.

(8)

Unis.

Div.



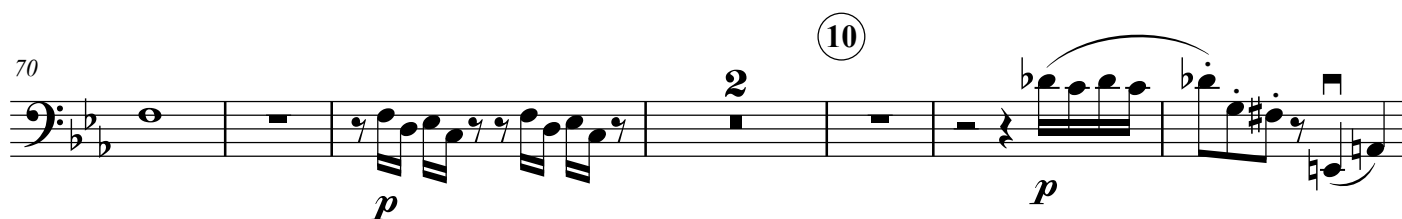
(9)

Unis.
pizz.

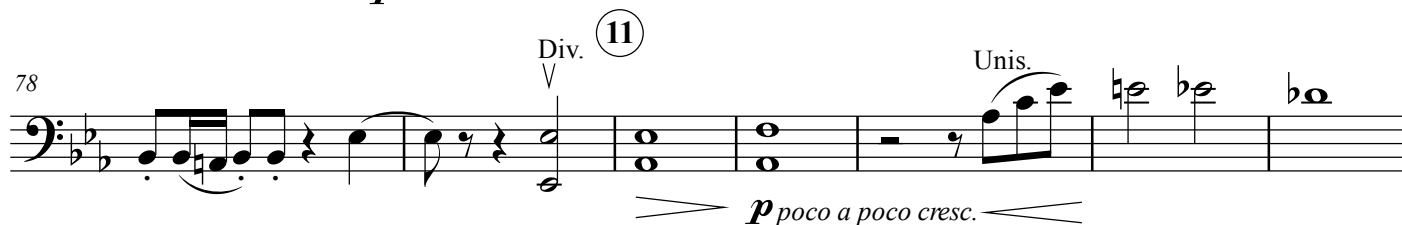
arco

pizz.

arco



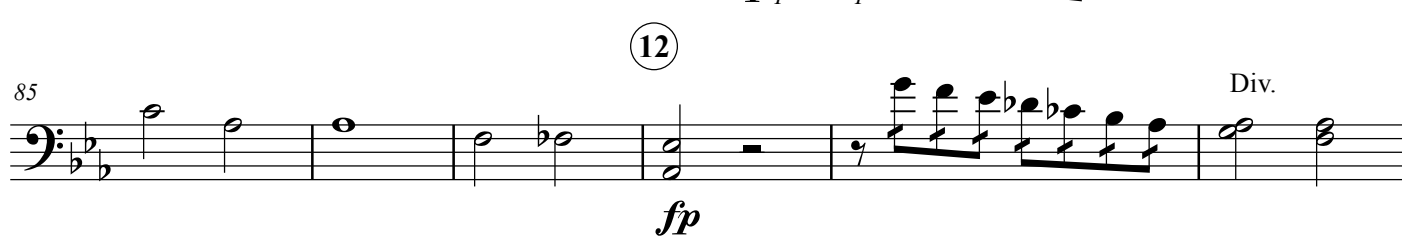
(10)



Div.

(11)

Unis.



(12)

p poco a poco cresc.

Div.



Unis.

Div.

(13)

Unis.

Div.

*mf*

[illegible]

153

(22)

f

(23)

pizz.

Div. arco

Unis. pizz.

Div. arco

fp

162

Unis. pizz.

Div. arco

Unis. pizz.

arco

Div.

fp

166

Unis.

(24)

(25)

fp

Div.

Contrabasso

Концерт №2

для фортепиано с оркестром

Н. Капустин
оркестровка Р. Абязова

1 часть

Allegro molto $\text{♩} = 120$
pizz.

1 arco

2

f

9

15

3

8

4

5

f *p cresc.* *f* pizz.

39

f *p*

46

7

8

57

9

63

69

3

2
⑩



135

18

3

mf

This musical score is for Example 18, measures 135-140. It is written on a single staff in bass clef with a key signature of one flat (B-flat). Measure 135 begins with a treble clef and a whole rest. Measure 136 contains a triplet of eighth notes, all marked with an accent (^). Measure 137 starts with a mezzo-forte (*mf*) dynamic marking and contains a half note B-flat, a quarter note A, and a quarter note G. Measure 138 contains a half note F, a quarter note E, and a quarter note D-sharp. Measure 139 contains a half note C, a quarter note B-flat, and a quarter note A. Measure 140 contains a half note G, a quarter note F, and a quarter note E. The measure numbers 135, 18, and 3 are circled above the staff.

19

mf

20 arco 21 2 22 pizz. *f*

The musical score for the bass line of 'The Rose Tree' is written on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into measures by bar lines. Measure 20 is marked 'arco' and contains a half note G2, a dotted half note F2, and a half note E2. Measure 21 contains a half note D2, a half note C2, and a half note B1. Measure 22 is marked 'pizz.' and contains a half note A1, a dotted half note G1, and a half note F1. The score ends with a double bar line. The dynamics 'arco' and 'pizz.' are written above the staff, and the dynamic '*f*' is written below the staff at the end of the piece.

158

23 24

3

f

This system of music is written on a single staff with a bass clef and a key signature of one flat (B-flat). It contains six measures. The first measure has a whole note G2. The second measure has a whole note F2. The third measure has a whole note E2. The fourth measure has a whole note D2. The fifth measure has a whole note C2. The sixth measure has a whole note B1. Above the staff, the measure numbers 23 and 24 are circled. Above the fifth measure, there is a circled number 3. Below the staff, there is a dynamic marking *f* (forte) under the sixth measure.

166

Example 166

172

26

179

(27)

8

arco

(28)

f

193

29

200

pizz.

mf

piu f

The first system of the musical score is written on a single staff in bass clef with a key signature of one flat (B-flat). It begins with a tempo marking of '200'. The first measure contains a dotted quarter note on G2, an eighth note on F2, and a dotted quarter note on E2. The second measure is a whole rest. The third measure contains a quarter note on D2, an eighth note on C2, a quarter note on B1, and an eighth note on A1. The fourth measure contains a quarter note on G1, a quarter note on F1, and a half rest. The fifth measure contains a quarter note on E1, a quarter note on D1, and a half rest. The sixth measure contains a quarter note on C1, a quarter note on B0, and a half rest. The seventh measure contains a quarter note on A0, a quarter note on G0, and a half rest. The eighth measure contains a quarter note on F0, a quarter note on E0, and a half rest. The ninth measure contains a quarter note on D0, a quarter note on C0, and a half rest. The tenth measure contains a quarter note on B0, a quarter note on A0, and a half rest. The eleventh measure contains a quarter note on G0, a quarter note on F0, and a half rest. The twelfth measure contains a quarter note on E0, a quarter note on D0, and a half rest. The thirteenth measure contains a quarter note on C0, a quarter note on B0, and a half rest. The fourteenth measure contains a quarter note on A0, a quarter note on G0, and a half rest. The fifteenth measure contains a quarter note on F0, a quarter note on E0, and a half rest. The sixteenth measure contains a quarter note on D0, a quarter note on C0, and a half rest. The seventeenth measure contains a quarter note on B0, a quarter note on A0, and a half rest. The eighteenth measure contains a quarter note on G0, a quarter note on F0, and a half rest. The nineteenth measure contains a quarter note on E0, a quarter note on D0, and a half rest. The twentieth measure contains a quarter note on C0, a quarter note on B0, and a half rest. The system ends with a double bar line. Above the staff, the word 'pizz.' is written above the third measure. Below the staff, the dynamic marking '*mf*' is written below the fourth measure, and '*piu f*' is written below the sixth measure.

206

(30)

arco

$\square \vee$

Meno mosso

2

8

206

(30)

arco

$\square \vee$

Meno mosso

2

8

4 **Tempo primo**

(31) **2** **ff**

229 (33)

236 pizz. (34)

242 (35) arco

248

254 (36) **2** pizz. **p** **mf** **f**

262 (37) **f** **p**

268 (38)

274

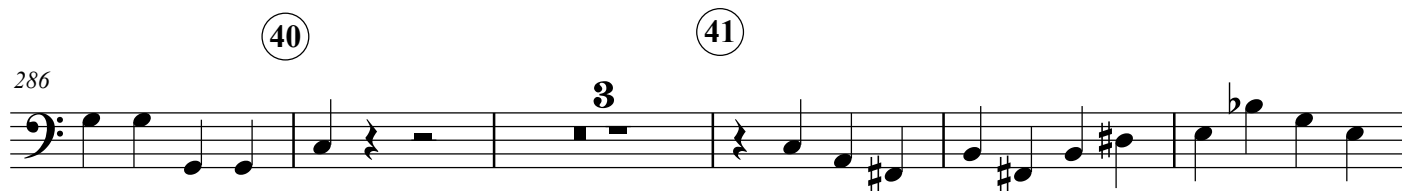
(39) 280 **f**

286

(40)

(41)

3



294



300

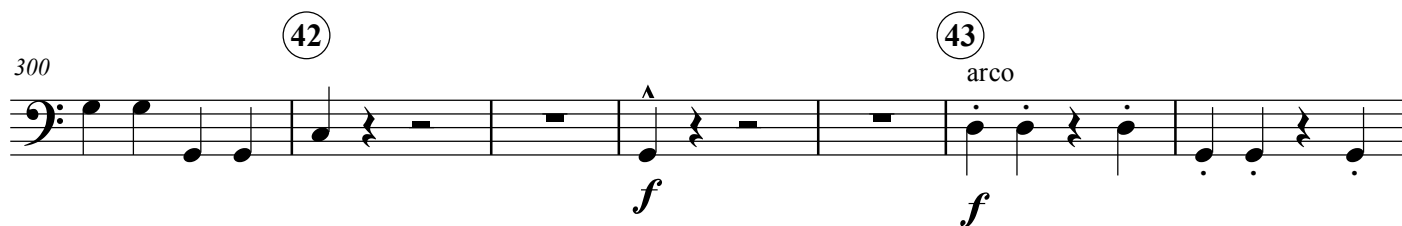
(42)

(43)

arco

f

f



307

pizz.



(44)

(45)

arco



319

V

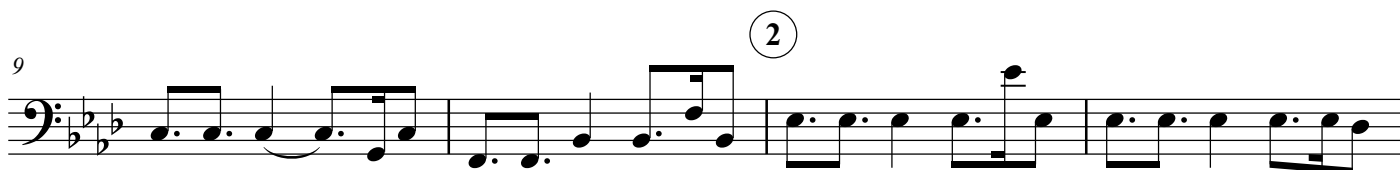
V

3



Andante $\text{♩} = 126$
pizz.

2 часть 1



49

8



58

9



67

10



76

11



84

12

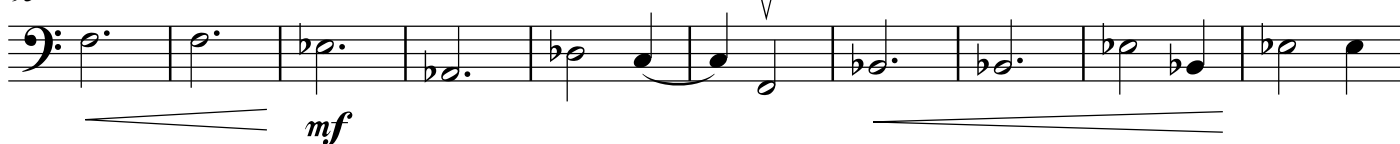


arco

*poco a poco accelerando*

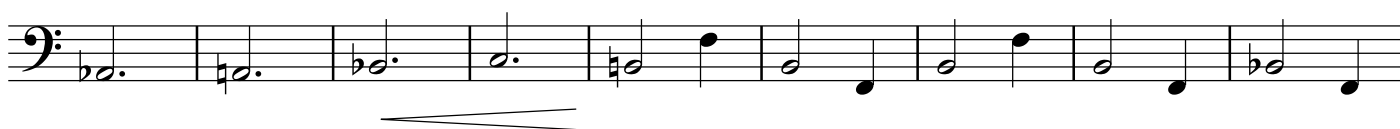
13 Animato (♩. = 80)

93



14

15



16

112



17

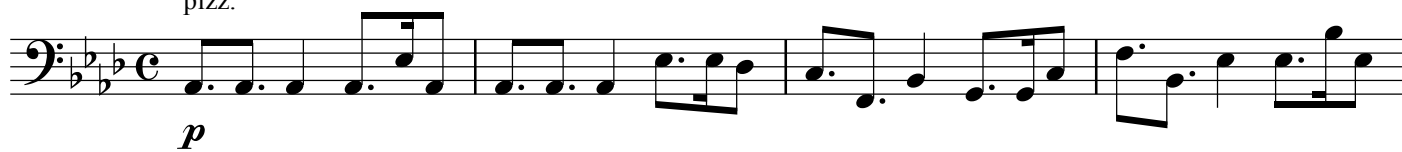
120



18

Tempo I

pizz.

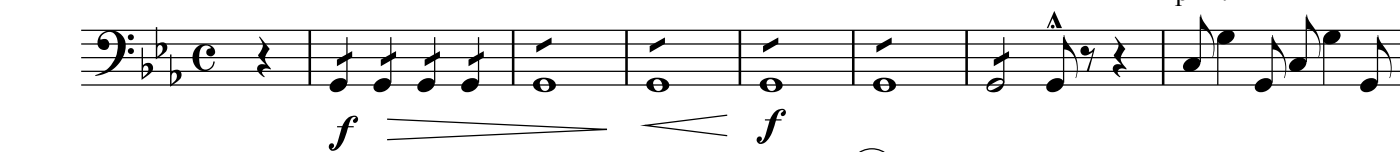


3 часть Rondo - toccata

Vivace ♩ = 152

①

② pizz.



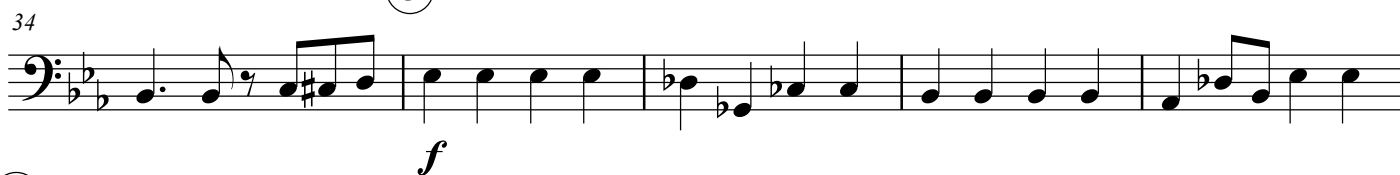
③



④



⑤



⑥



10 (7)



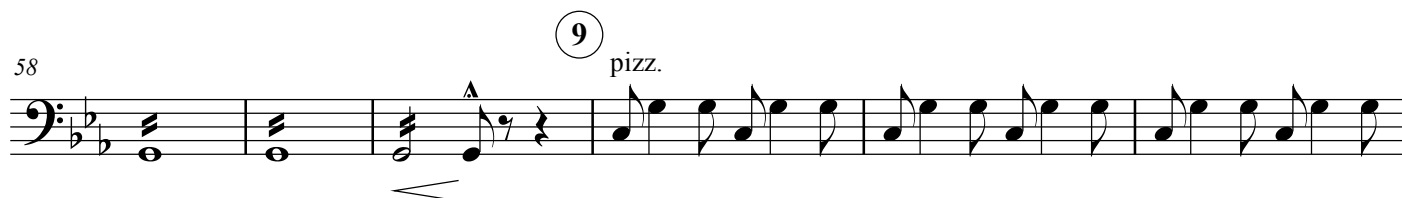
53



(8)

arco

58



(9)

pizz.

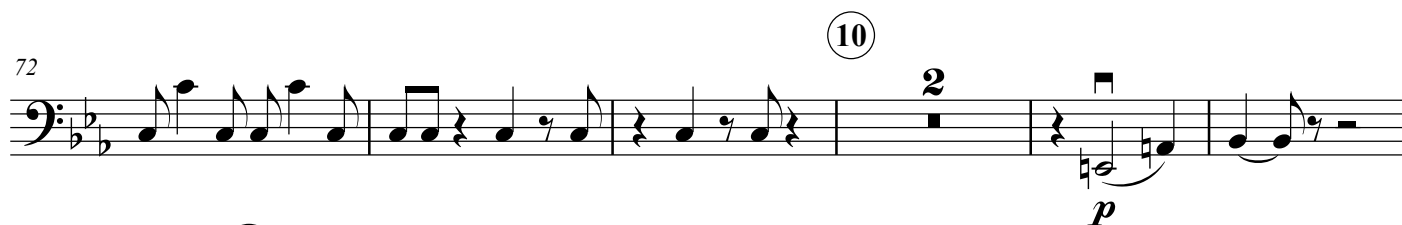
64



68



72



(10)

2

p

(11)

79

arco

*p**poco a poco cresc.*

(12)

85

*f p*

90



[illegible]

14

Musical notation for the bass line of 'The Rose Tree'. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The melody consists of six measures, each containing three eighth notes. The notes are: B-flat, D, and F (first measure); G, B-flat, and D (second measure); E-flat, G, and B-flat (third measure); C, E-flat, and G (fourth measure); F, D, and B-flat (fifth measure); and A, G, and F (sixth measure). The notes are written on a single staff with a bass clef.

Musical notation for the bass line of 'The Rose Tree'. The key signature is B-flat major (two flats). The melody consists of five measures: 1. B-flat 2, A-flat 1, G 2, F 1. 2. E 1, D 2, C 1, B-flat 2. 3. A-flat 1, G 2, F 1, E 1. 4. D 2, C 1, B-flat 2, A-flat 1. 5. G 2, F 1, E 1, D 2. The notes are written on a single staff with a bass clef.

15

[illegible]

16

Musical notation for the bass line of 'The Rose Tree'. The key signature is B-flat major (two flats). The melody consists of six measures. The first measure has a dotted half note B-flat. The second measure has a dotted half note G. The third measure has a dotted half note F. The fourth measure has a quarter note E, a quarter note D, and a quarter note C. The fifth measure has a half note B-flat and a half note A. The sixth measure has a half note G and a half note F. The piece ends with a double bar line.

17

pizz.

[illegible]

18

19

20

[illegible]

21

6

153 arco (22) pizz. (23)

159

163

167 (24) arco

(25)

Концерт №2

для фортепиано с оркестром

для фортепиано с оркестром

Н. Капустин
оркестровка Р. Абязова

1 часть

Allegro molto $\text{♩} = 120$

Allegro molto $\text{♩} = 120$

оркестровка Г. Аюзова

1

9

15

4

38

42

48

53

59

64

69

3

p

f

mf

f

p

2

3

4

5

6

7

8

9

2 (10) Big t-t

84 (11) *p*

90 (12) *sf p*

96 (13)

103 (14)

109 (15) *mf*

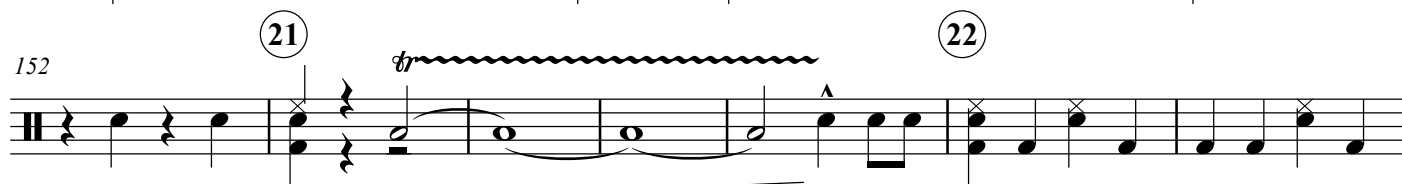
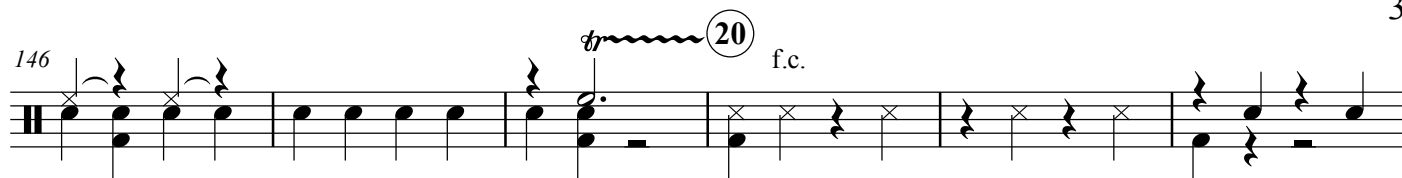
115

(16)

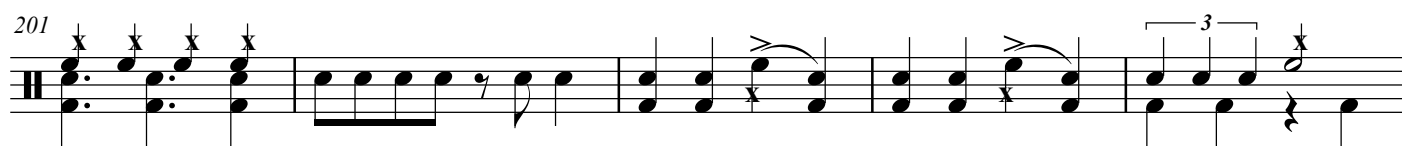
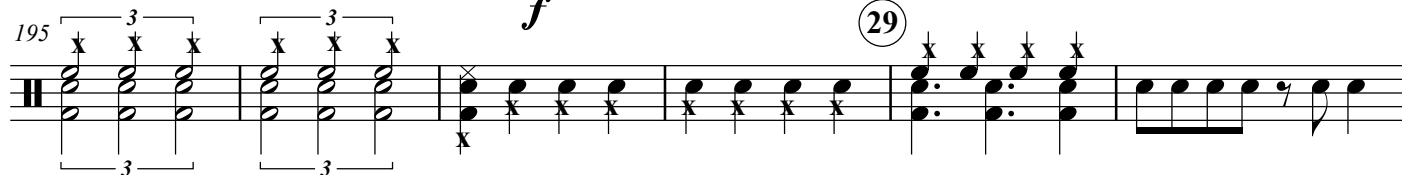
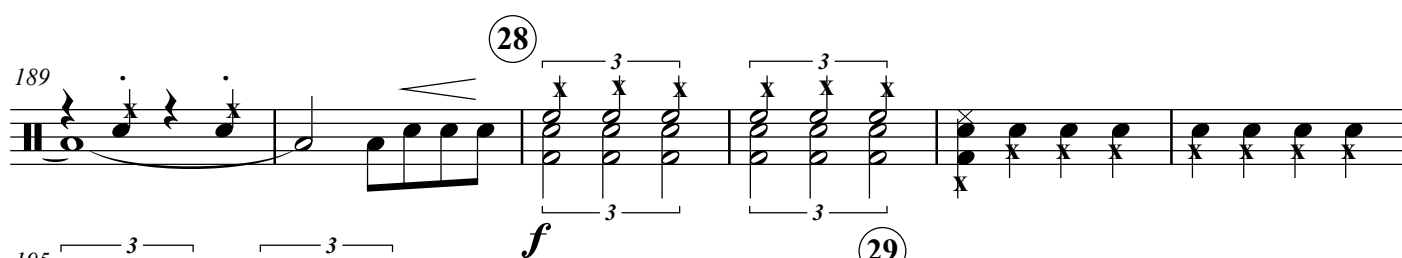
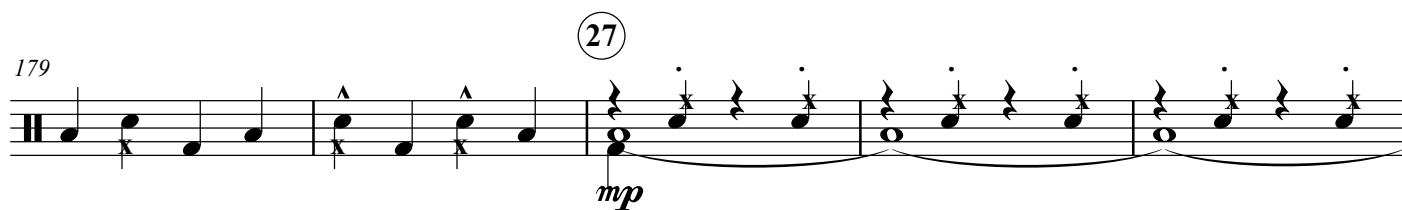
127 (17)

133 (18) *p*

140 (19) *mf*



(26)



4 (31) Tempo primo

2

ff

p $\rightarrow$ *f*

(32)

(33)

228

235

(34)

241

(35)

246

252

(36)

4

p

mf

f

(37)

262

(37)

268

(38)

279

(39)

285

(40) (41)

3

Musical staff 285-292: A single staff with a treble clef and a key signature of one sharp (F#). The staff contains eight measures. Measures 285-292 show a sequence of eighth and quarter notes, with some measures containing rests. A circled number 40 is above measure 287, and a circled number 41 is above measure 291. A '3' is written above measure 290, indicating a triplet.

293

Musical staff 293-298: A single staff with a treble clef and a key signature of one sharp (F#). The staff contains six measures of eighth and quarter notes.

299

(42) (43)

f *f*

Musical staff 299-305: A single staff with a treble clef and a key signature of one sharp (F#). The staff contains seven measures. Measures 299-305 show a sequence of eighth and quarter notes, with some measures containing rests. A circled number 42 is above measure 301, and a circled number 43 is above measure 305. A '3' is written above measure 304, indicating a triplet. A 'p' (piano) dynamic marking is above measure 305, and a 'f' (forte) dynamic marking is below measure 305. A crescendo hairpin is below measures 304 and 305.

306

Musical staff 306-311: A single staff with a treble clef and a key signature of one sharp (F#). The staff contains six measures. Measures 306-311 show a sequence of eighth and quarter notes, with some measures containing rests. A circled number 44 is above measure 310, and a circled number 45 is above measure 311.

312

(44) (45)

Musical staff 312-317: A single staff with a treble clef and a key signature of one sharp (F#). The staff contains six measures. Measures 312-317 show a sequence of eighth and quarter notes, with some measures containing rests. A circled number 44 is above measure 312, and a circled number 45 is above measure 316. A 'p' (piano) dynamic marking is above measure 316, and a 'f' (forte) dynamic marking is below measure 316. A crescendo hairpin is below measures 315 and 316.

318

3

Musical staff 318-324: A single staff with a treble clef and a key signature of one sharp (F#). The staff contains seven measures. Measures 318-324 show a sequence of eighth and quarter notes, with some measures containing rests. A circled number 44 is above measure 318, and a circled number 45 is above measure 322. A 'p' (piano) dynamic marking is above measure 322, and a 'f' (forte) dynamic marking is below measure 322. A crescendo hairpin is below measures 321 and 322. A '3' is written above measure 323, indicating a triplet.

Percussion

2 часть

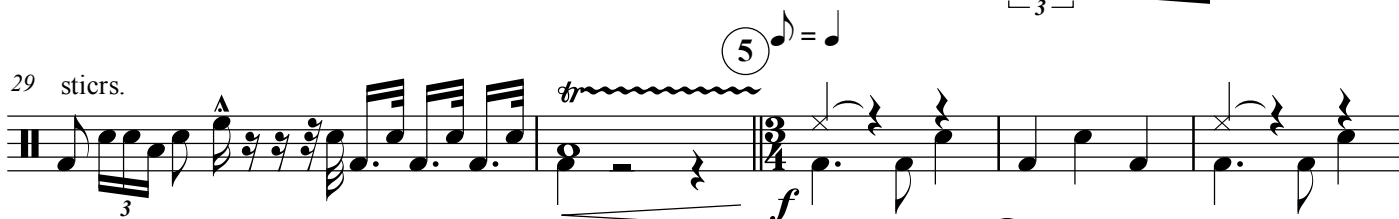
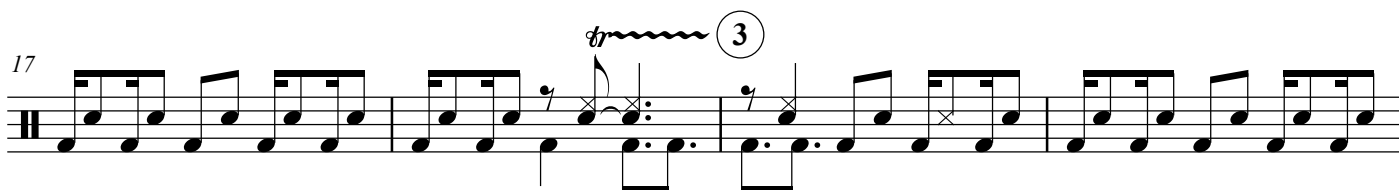
Andante ♩ = 126

Brush

①

*p*

②





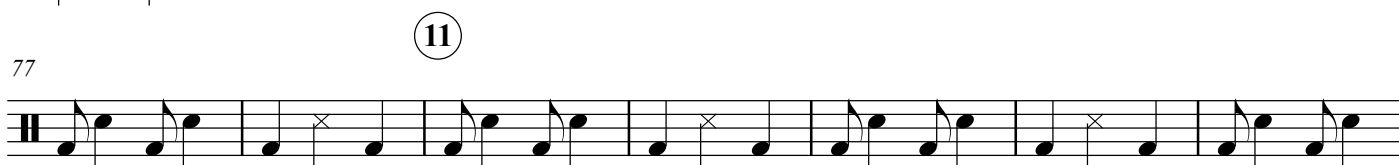
8



9



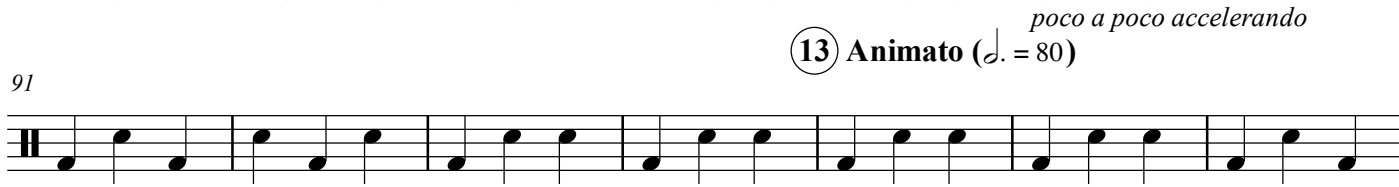
10



11



12



13 Animato (♩. = 80) *poco a poco accelerando*

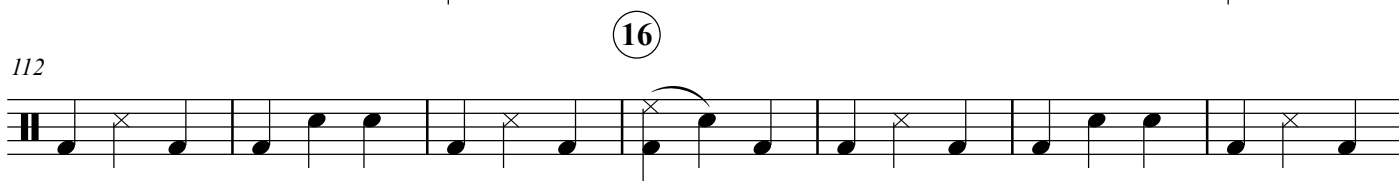


mf

14



15



16



17



7

18

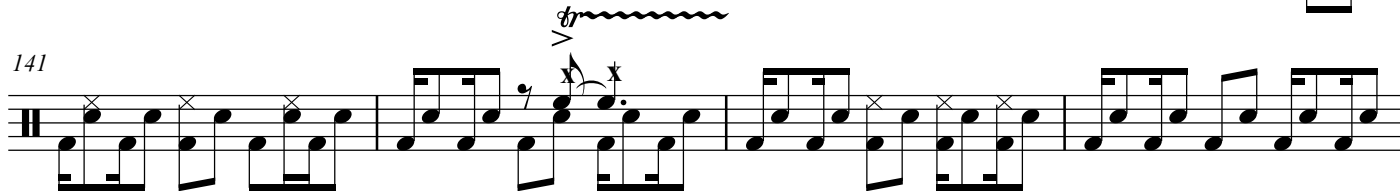
Tempo I



19

p

141

*mf*

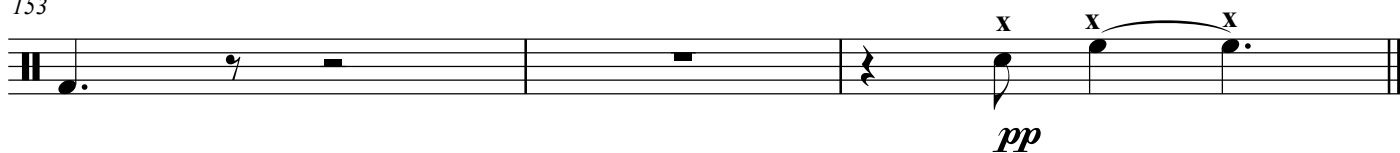
20

*p*

149



153

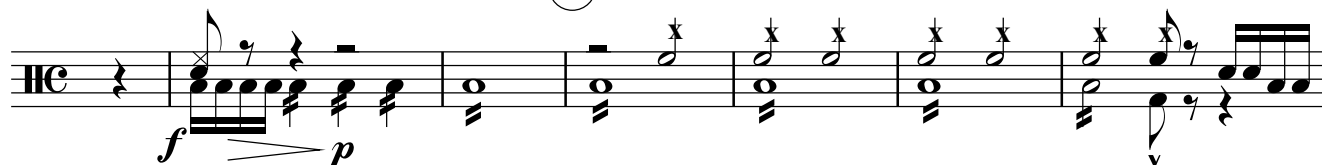


3 часть

Rondo - toccata

Vivace ♩ = 152

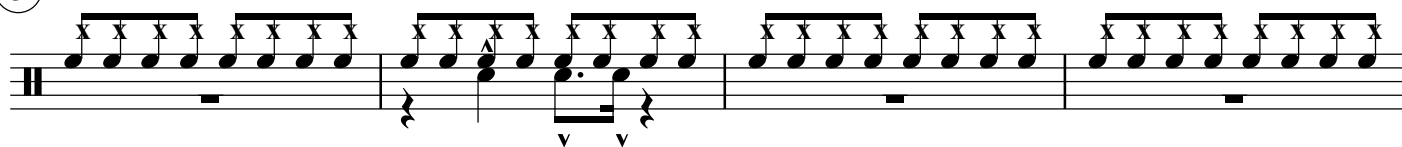
①



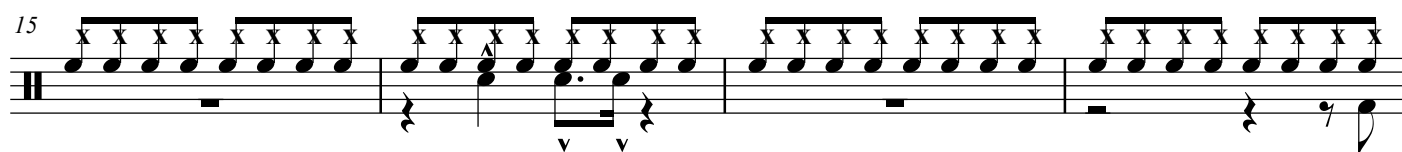
②



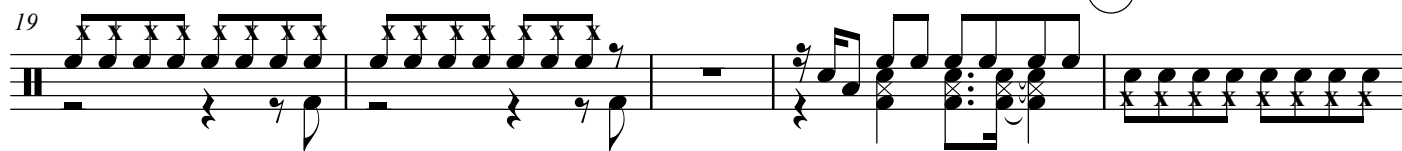
③



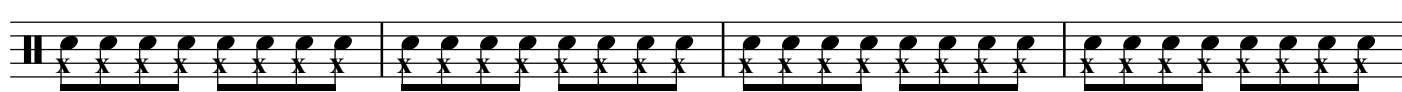
15



19



24



28



32



⑤

36

40

45

50

54

59

64

68

72

6

7

8

9

10

76

p

11

poco a poco cresc.

12

86

f p

92

mf

13

98

Measure 98: Treble clef, eighth notes (G4, A4, B4, C5, B4, A4, G4, F#4).

14



A musical staff consisting of five horizontal lines. It is divided into 14 measures by vertical bar lines. The first measure begins with a double bar line and a key signature of one sharp (F#). Each of the 14 measures contains a single eighth note, represented by a vertical stem with a small 'x' at the top. The notes are positioned on the following lines from left to right: 1st line, 2nd line, 3rd line, 4th line, 5th line, 1st line, 2nd line, 3rd line, 4th line, 5th line, 1st line, 2nd line, 3rd line, 4th line, 5th line.

[illegible]

116

117

124

17

mf

129



(18)

133



(19)

137



(20)

141



(21)

146



(23)

157

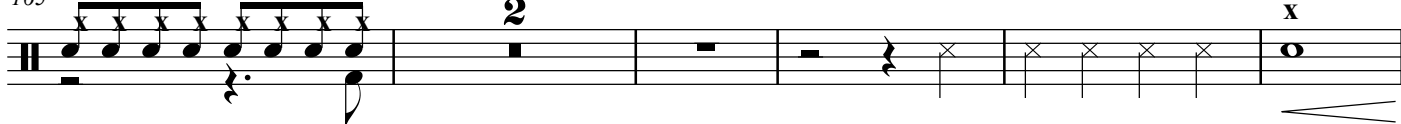


161



(24)

165



(25)

