

**Б.Баяхунов**

**V. Bayakhunov**

**Симфония № 4**

**Symphony No 4**

**для струнного оркестра**

**for string orchestra**

**Партитура**

**Score**

**Алма-Ата  
1992**

**Alma-Ata  
1992**

## Аннотация

В пору написания симфонии музыковед Л. Федянина заинтересовала меня идеей ритуальности в искусстве. Идея материализовалась в отображение казахской архаики, дополненной аллюзиями, цитатами, а также ориентальностью, содержащей легкий намек на исламские корни.

В сочинении пять частей. Первая и вторая, четвертая и пятая части исполняются без перерыва. Используются фольклорные записи Б.Ерзаковича, З.Жанузаковой и Г.Омаровой, а также Ф.Кароматова («Музыкальное искусство Памира – М.,1978); цитаты из музыки А.Скрябина, И.Стравинского, самоцитаты – романс из вокального цикла на слова О.Хайяма). Вальсообразная четвертая часть имеет внешнее сходство с жанровыми частями (менуэт, скерцо, вальс) традиционного симфонического цикла.Её светлый колорит контрастирует психологической напряженности предыдущих частей.Драматургическим центром является третья часть. Симфония в целом представляется неким художественным раскрытием идеи ритуальности, потребовавшей обращения ко многим источникам. Краткое описание:

1.«Отзвуки» – состояние созерцания, неясное предчувствие будущих событий; попевкам - кличам (партия первых скрипок – т.1, ц.1, т.1), заимствованным из фольклорных источников, противостоят секундовые интонации, изложенные шестнадцатыми и триолями из шестнадцатых нот.

2. «Заклинание» – содержание части предопределило использование фольклорного образца («Бәдік»), который разрабатывается в вычлененных попевках и фразах; заклинательность, ритуальность проявляется в различных видах повтора и подкреплена цитированием аккорда из «Весны священной» Стравинского. Угасающее звучание последних тактов подчеркнуто ритмически – ударами ладонью по деке контрабаса.
3. «Душа Коркыта» – музыкальный портрет создателя кобыза; характерно чередование настроений раздумья и скорби с драматическими эпизодами; в ц.18 цитируется «прометеевский» шестизвучный аккорд Скрябина.
4. «В садах Эдема» – жанровая часть цикла в сложной трехчастной форме, с подчеркнуто восточным колоритом (близким, например, к балетной музыке К.Караева); в средней части указанная выше самоцитата (ц.8), в ц.10, тт. 1-6 цитата из симфонической поэмы «Прометей» Скрябина.
5. «Эпилог» – омраченно звучащие в низких регистрах интонации первой и третьей частей; в последних шести тактах сопоставляются грозный аккорд «Весны священной» с «вещей» кобызовой кварттой, в партии контрабаса соло синтезируются попевки предыдущих частей.

## Состав оркестра

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Violini I  
Violini II  
Viola  
Violoncelli  
Contrabassi

Длительность 23 мин.

Durata 23 minuti.

Первое исполнение 05.11.1993, зал Казгосфилармонии, дир. К.Ахметов.  
Произведение включали в свои программы дирижеры В.Руттер и А.Бурибаев.

# Симфония № 4

для струнного оркестра

Б.Баяхунов

## I. Отзвуки

Andante ♩ = 50

Violini I: Treble clef, 4/4 time. Measures 1-3. Measure 1: *f* (forte), quarter note G4, quarter note A4, quarter note B4. Measure 2: *f* (forte), quarter note G4, quarter note A4, quarter note B4. Measure 3: *p* (piano) to *f* (forte) dynamic change, triplet of eighth notes G4, A4, B4. *pizz.* (pizzicato) marking above the staff.

Violini II: Treble clef, 4/4 time. Measures 1-3. Measure 1: *p* (piano), quarter note G4, quarter note A4, quarter note B4. Measure 2: *p* (piano), quarter note G4, quarter note A4, quarter note B4. Measure 3: *p* (piano), quarter note G4, quarter note A4, quarter note B4.

Viole: Bass clef, 4/4 time. Measures 1-3: Rest.

Violoncelli: Bass clef, 4/4 time. Measures 1-3: Rest.

Contrabassi: Bass clef, 4/4 time. Measures 1-3: Rest.

V-ni I: Treble clef, 4/4 time. Measures 4-6. Measure 4: *f* (forte), quarter note G4, quarter note A4, quarter note B4. Measure 5: *mp* (mezzo-piano) to *f* (forte) dynamic change, triplet of eighth notes G4, A4, B4. Measure 6: *f* (forte) to *mp* (mezzo-piano) dynamic change, triplet of eighth notes G4, A4, B4. *pizz.* (pizzicato) marking above the staff.

V-niII: Treble clef, 4/4 time. Measures 4-6. Measure 4: *p* (piano), quarter note G4, quarter note A4, quarter note B4. Measure 5: *p* (piano), quarter note G4, quarter note A4, quarter note B4. Measure 6: *p* (piano), quarter note G4, quarter note A4, quarter note B4.

V-ni I: Treble clef, 4/4 time. Measures 7-9. Measure 7: *f* (forte), quarter note G4, quarter note A4, quarter note B4. Measure 8: *f* (forte), quarter note G4, quarter note A4, quarter note B4. Measure 9: *f* (forte), quarter note G4, quarter note A4, quarter note B4.

V-niII: Treble clef, 4/4 time. Measures 7-9. Measure 7: *p* (piano), quarter note G4, quarter note A4, quarter note B4. Measure 8: *p* (piano), quarter note G4, quarter note A4, quarter note B4. Measure 9: *p* (piano), quarter note G4, quarter note A4, quarter note B4.

V-le: Bass clef, 4/4 time. Measures 7-9. Measure 7: *f* (forte), quarter note G3, quarter note A3, quarter note B3. Measure 8: *f* (forte), quarter note G3, quarter note A3, quarter note B3. Measure 9: *f* (forte), quarter note G3, quarter note A3, quarter note B3.

Симфония № 4

10 **1**

V-ni I *f* (pizz.)

V-ni II *p* pizz.

V-le *p*

V-c *p*

C-b.

**ff**

13

V-ni I *mp* cresc. *f*

V-ni II *mf* *f*

V-le *p*

V-c *p*

C-b. *p*

pizz.

Симфония № 4

16

V-ni I *f* pizz.

V-ni II *p* pizz.

V-le *p*

V-c. arco *p*

C-b. *p* pizz.

**||** *p*

19 (2)

V-ni I *f* *p* *p cresc.* *f* *f*

V-ni II arco *f* *p* *p < f* *f*

V-le arco *mp* *p*

V-c. *p*

C-b. *p*

Симфония № 4

22

V-ni I

V-niII

V-le

V-c.

C-b.

*p*

*f*

*dim.*

*pp*

*p*

*f*

*dim.*

*pp*

arco

pizz.

arco

pizz.

25

V-ni I

V-niII

V-le

V-c.

C-b.

*f*

*dim.*

*pp*

*mp*

*dim.*

*pizz.*

arco

*p*

*f*

*dim.*

*mp dim.*

*f*

*dim.*

*mp dim.*

solo arco

*mf dim.*

*mp dim.*

arco

*mf dim.*

*mp dim.*

attaca



II. Заклинание

28 **Andantino** ♩ = 70  
**tutti**

V-ni I *f*

V-ni II *f*

V-le *f*

V-c. **tutti** *f*

C-b. *f*

*pizz.*

32 **arco**

V-ni I *arco*

V-ni II *arco*

V-le *arco* *f*

V-c. *arco* *f*

C-b. *f*

*pizz.*

Симфония № 4

36 **1**

V-ni I arco pizz.

V-niII arco pizz.

V-le arco pizz.

V-c. arco pizz.

C-b. arco pizz.



*f*

40

V-ni I arco pizz.

V-niII arco pizz.

V-le arco pizz.

V-c. arco pizz.

C-b. arco pizz.

*f*

Симфония № 4

44 2

V-ni I arco *mf* *cresc.* *f* pizz.

V-niII arco *f* pizz.

V-le arco *f* pizz.

V-c. arco *f* pizz.

C-b. *f* pizz.

48

V-ni I arco *mf* *cresc.* *f* pizz.

V-niII arco *f* pizz.

V-le arco *f* pizz.

V-c. arco *f* pizz.

C-b. *f* pizz.

Симфония № 4

52 **3** arco **Meno mosso** ♩ = 60

V-ni I

V-ni II

V-le

V-c.

C-b.

**4** a tempo ♩ = 70

56 pizz. *f*

(arco) *p*

V-ni I

V-ni II

60

V-ni I

V-ni II

V-le

*f* col legno *p*

V-ni I

V-ni II

V-le

Симфония № 4

64 (5)

V-ni I

V-niII

col legno

V-le

V-c.

C-b.

*f*

*p*

*f*

*f*

68

V-ni I

arco

V-niII

3

3

V-le

arco

V-c.

3

3

C-b.

Симфония № 4

72 (6)

Musical score for measures 72-74, rehearsal mark 6. The score includes staves for V-ni I, V-niII, V-le, V-c, and C-b. Measure 72 shows V-ni I with eighth notes and V-niII with a triplet. Measure 73 features a *dim.* dynamic for V-niII and *mf* for V-c. Measure 74 includes a triplet for V-niII and *mf* for V-le and C-b. A double bar line is present at the end of measure 74.

75 rit. (7) a tempo

Musical score for measures 75-77, rehearsal mark 7. The score includes staves for V-ni I, V-niII, V-le, V-c, and C-b. Measure 75 has a *rit.* marking. Measure 76 features *trp* dynamics for V-ni I, V-niII, and V-c. Measure 77 includes triplets for V-ni I, V-niII, and V-le, with *trp* dynamics for V-c and C-b.

Симфония № 4

78

V-ni I simile cresc.

V-ni II simile cresc.

V-le simile cresc.

V-c. simile cresc.

C-b. pizz. *mf* cresc.

81

V-ni I *f* *mf* *f*

V-ni II *f* *mf* *f*

V-le *f* *mf*

V-c. *mf* *f*

C-b. pizz. *mf*

Симфония № 4

84

8

V-ni I

V-ni II

V-le

V-c.

C-b.

*mp*

*simile*

*mp*

*pizz.*

*mp*

*pizz.*

*arco*

*mf*

*mf*

*simile*

*f*

*mf*

*simile*

87

V-ni I

V-ni II

V-le

V-c.

C-b.

*cresc.*

*f*

*cresc.*

*f*

*arco*

*cresc.*

*f*

*cresc.*

*f*

*pizz.*

*f*



Симфония № 4

90

V-ni I

V-niII

V-le

V-c.

C-b.

*mf* *f* *dim.* *mp*

*mf* *f* *dim.* *mp*

*mf* *mf*

*mf* *mf*

*mp*

93

9 a tempo

V-ni I

V-niII

V-le

V-c.

C-b.

*ff* *ff*

*ff* *p* *ff*

*ff* *p* *ff*

*ff* *ff*

*arco* *ff* *ff*

Симфония № 4

97

V-ni I

V-niII

V-le

V-c.

C-b.

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*ff*

101

V-ni I

V-niII

V-le

V-c.

C-b.

*pizz.*

*p*

*arco*

*ff*

*mf < f*

*mf < f*

*ff*

*mf < f*

*ff*

*mf < f*

*mf < f*

*mf < f*

*pizz.*

*ff*

*f*

Симфония № 4

105 rit.

Score for measures 105-108. The score is in 3/4 time with a key signature of one flat (B-flat). It features five staves: V-ni I, V-ni II, V-le, V-c., and C-b. The V-ni I and V-ni II parts play a triplet of eighth notes, starting with a *dim.* dynamic and moving to *mf*. The V-le part has a triplet of eighth notes starting at measure 106, with dynamics *mf*, *mp*, and *cresc.* The V-c. and C-b. parts have a triplet of eighth notes starting at measure 106, with dynamics *mf*, *mp*, and *cresc.*. The C-b. part is marked *arco*. The V-ni II part has a *pizz.* marking at measure 107. The *rit.* marking is at the top right of the system.

109 rit.

Score for measures 109-112. The score is in 3/4 time with a key signature of one flat (B-flat). It features five staves: V-ni I, V-ni II, V-le, V-c., and C-b. The V-ni I and V-ni II parts play a triplet of eighth notes, starting with a *dim.* dynamic and moving to *mf*. The V-le part has a triplet of eighth notes starting at measure 110, with dynamics *mf*, *mp*, and *cresc.* The V-c. and C-b. parts have a triplet of eighth notes starting at measure 110, with dynamics *mf*, *mp*, and *cresc.*. The C-b. part is marked *arco*. The V-ni II part has a *pizz.* marking at measure 111. The *rit.* marking is at the top right of the system.

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113 **10** a tempo

V-ni I

V-niII

V-le

V-c.

C-b.

*f* *mf*

117

V-ni I

V-niII

V-le

V-c.

C-b.

*f* *mf*

Симфония № 4

121 **11**

V-ni I *f*

V-niII *f*

V-le *f*

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

C-b. *f*

125

V-ni I *f*

V-niII *f*

V-le *f*

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

C-b. *f*

Симфония № 4

129 (12)

V-ni I *mp* *mp*

V-ni II *mp* *mp*

V-le *mp* *mp*

V-c. *mp* *mp*

C-b. *mf* *dim.* *p*

133

V-ni I *ff* *dim.* *f dim.*

V-ni II *ff* *dim.* *f dim.*

V-le *ff* *dim.* *f*

V-c. *ff* *dim.* *f*

C-b. *ff* *dim.* *f*

Симфония № 4

137 **13**

V-ni I *pizz.*

V-niII *pizz.*

V-le *pizz.*

V-c. *pizz.*

C-b. *pizz.*



141

V-ni I

V-niII

V-le *arco*  
*mp* 3 *cresc.*

V-c.

C-b.

Симфония № 4

145

V-ni I

V-ni II

V-le

V-c.

C-b.

*mf* *mp* *p*

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

**||**

149

14

V-ni I

V-ni II

V-le

V-c.

C-b.

*ff* pesante *ff* pesante *ff* pesante *ff* pesante

\* con il palmo della mano (ладонью по деке)

*f*

\* В ц.14 цитируется аккорд из финала "Весны священной" И.Стравинского.





Симфония № 4

164

V-le

V-c.

C-b.

mf

① *tutte*

V-le

V-c.

C-b.

*mp* *mp* *mf*

*p* *mf*

172

V-niII

V-le

V-c.

C-b.

*mp* *mp*

Симфония № 4

176 2 pizz.

V-niII  
V-le  
V-c.  
C-b.

*p* *mp* *mf*  
*poco cresc.* *mf dim.*  
*poco cresc.* *mf dim.*  
*mp*

180 3

V-niII  
V-le  
V-c.  
C-b.

*mp* *p* *mp* *mp*  
*mp* *pizz. solo*  
*mp espr.*

184

V-le  
V-c.  
C-b.

*pp*

Симфония № 4

188 (4)

V-le

V-c.

solo

*p* *f* *p* *p* *f* *p* *p* *mp*

V-c.

191

*p* *f* *p* *gliss.*

192 (5)

V-ni I

V-ni II

V-le

V-c.

*mf* *cresc.* *f* *mp* *f*

*gliss.* *gliss.*

3

194

V-ni I

solo

*p* *f* *p* *cresc.* *f*

3

Симфония № 4

196 **tutti**

V-ni I: *f dim.*, *f dim.*, *f dim.*

V-niII: *f*

V-le: *f*

V-c.: *tutti*, *mf cresc.*, *mf cresc.*, *mf cresc.*

C-b.:

198 (6)

V-ni I: *mf cresc.*, *mf cresc.*, *f*, *p*

V-niII: *f*, *p*

V-le: *f*

V-c.: *f dim.*, *f dim.*

C-b.:

Симфония № 4

200

V-ni I

V-ni II

V-le

V-c.

C-b.

*mp*

*f*

*f dim.*

*f dim.*

*mf cresc.*

*mf cresc.*

*f*

arco

202

7 Allegretto ♩ = 90

V-le

V-c.

C-b.

*mp*

*mf*

*p*

*mf*

*p*

207

V-le

V-c.

C-b.

*f*

*f*

Симфония № 4

211 8

V-ni I

V-ni II *pizz.*

V-le *p cresc. mf*

V-c. *p cresc. mf*

C-b. *p cresc. mf*

215 *col legno*

V-ni I *col legno p*

V-ni II *mf*

V-le *mf*

V-c. *mf*

C-b. *mf*

Симфония № 4

219 9

V-ni I

V-niII

V-le

V-c.

C-b.

*cresc.*

*cresc.*

*cresc.*

==

223

V-ni I

V-niII

V-le

V-c.

C-b.

*mf*

*dim.*

*p*

*mf*

*dim.*

*p*

*mf*

*dim.*

*p*



Симфония № 4

227 *solo arco* **Meno mosso** ♩ = 60

V-ni I  
V-ni II  
V-le  
V-c.  
C-b.

*p*  
*solo gliss.*  
*gliss.*

231 **10 Andantino** ♩ = 70

V-ni I  
V-ni II  
V-le  
V-c.  
C-b.

*mp*  
*tutti mp*  
*mp*

Симфония № 4

235

V-ni I

V-c.

*mp* *mf*

*mp* *cresc.*

237

V-ni I

V-niII

V-le

V-c.

*mf* *mf*

*mp* *mf*

*gliss.* *gliss.*

*mf* *5*

239 (11)

V-ni I

V-le

V-c.

*mf* *mf*

*mf* *mf*

*mp*

Симфония № 4

243

V-ni I

V-ni II

V-le

V-c.

C-b.

3

3

dim.

mp

mp

pizz.

mp

This musical system covers measures 243 to 246. It features five staves: V-ni I, V-ni II, V-le, V-c., and C-b. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4 between measures 244 and 245. The V-le and V-c. parts have triplets in measures 244 and 245. Dynamic markings include *dim.* and *mp*. The C-b. part has a *pizz.* marking in measure 246.



247

V-ni I

V-ni II

V-le

V-c.

C-b.

dim.

3

dim.

pp

This musical system covers measures 247 to 250. It features five staves: V-ni I, V-ni II, V-le, V-c., and C-b. The key signature has one flat (B-flat). The V-le part has a long note with a *dim.* marking in measure 249. The V-c. part has a triplet in measure 249 and a *pp* marking in measure 250. The C-b. part has a note in measure 250.

12 Allegro ♩ = 110

250

V-ni I

V-ni II

V-le

V-c.

C-b.

*mp*

*mf*

*pp*

*arco*

*3 gliss.*

*mf*

*mp*



253

V-ni I

V-ni II

V-le

V-c.

C-b.

*mf*

*mf*

*mp*

*mf*

Симфония № 4

257 13

V-ni I  
V-niII  
V-le  
V-c.  
C-b.

*mp*  
*mf*  
*mf*

3



262

V-ni I  
V-niII  
V-le  
V-c.  
C-b.

*mp*  
*poco cresc.*  
*mp poco cresc.*  
*poco cresc.*  
*mf*  
*mf*



Симфония № 4

270

V-ni I

V-niII

V-le

V-c.

C-b.

272

V-ni I

V-niII

V-le

V-c.

C-b.

dim.

dim.

dim.

dim.

dim.

Симфония № 4  
a tempo

274 rit. 15 a tempo

Musical score for measures 274-276. The score is in 3/4 time and features five staves: V-ni I, V-ni II, V-le, V-c., and C-b. The key signature has one flat (B-flat). Measure 274 is marked 'rit.' and 'p dim.'. Measure 275 is marked '15' in a circle and 'a tempo'. Measure 276 is marked 'dim.'. Dynamics include *p*, *mf*, *f*, and *dim.*. Performance instructions include 'solo' and 'trm'.

277

Musical score for measures 277-279. The score is in 3/4 time and features three staves: V-le, V-c., and C-b. The key signature has one sharp (F-sharp). Measure 277 is marked '*p*'. Measure 278 is marked '*mf*'. Measure 279 is marked '*mp*'. Dynamics include *p*, *mf*, and *mp*. Performance instructions include 'trm'.

280

Musical score for measures 280-282. The score is in 3/4 time and features three staves: V-le, V-c., and C-b. The key signature has one sharp (F-sharp). Measure 280 is marked '*f*'. Measure 281 is marked '*mp*'. Measure 282 is marked '*p*'. Dynamics include *f*, *mp*, and *p*. Performance instructions include 'pizz.' and 'trm'.



16 sola

283 *mf*

V-le *mf* *dim.*

V-c. *mf* *dim.* *pp*

C-b.

286

V-le *mp* *mf* *f* *dim.* *mp* *f*

289

V-ni I

V-niII

V-le *dim.* *mp* *mf*

V-c. *mp* *solo* *arco*

C-b.

Симфония № 4

292 (17)

Musical score for measures 292-293, measures 17-18. The score is for four staves: V-ni I, V-niII, V-le, and V-c. The key signature is one sharp (F#). The time signature is 3/4. The first staff (V-ni I) starts with a *mp* dynamic, followed by a *cresc.* and a *mf* dynamic. The second staff (V-niII) starts with a *mp* dynamic, followed by a *cresc.* and a *mf* dynamic. The third staff (V-le) has a *mf* dynamic. The fourth staff (V-c) is mostly silent.

294 (18)

Musical score for measures 294-296, measures 18-20. The score is for five staves: V-ni I, V-niII, V-le, V-c, and C-b. The key signature is one sharp (F#). The time signature is 3/4. The first staff (V-ni I) has a *cresc.* dynamic, followed by a *f* dynamic. The second staff (V-niII) has a *cresc.* dynamic, followed by a *f* dynamic. The third staff (V-le) has a *cresc.* dynamic, followed by a *ff* dynamic. The fourth staff (V-c) has a *mf* dynamic, followed by a *cresc.* and a *f* dynamic. The fifth staff (C-b) has a *f* dynamic. There are triplets in the V-c and C-b staves.

Симфония № 4

297

V-ni I

V-niII

V-le

V-c.

C-b.

300

pizz.

V-ni I

V-niII

V-le

V-c.

C-b.

Симфония № 4

303

V-ni I

V-niII

V-le

V-c.

C-b.

*arco*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

3

3

307

rit.

19 a tempo

V-ni I

V-niII

V-le

V-c.

C-b.

*mp*

*p*

*p*

3

3

3

3

Симфония № 4

311

V-ni I

V-niII

V-le

V-c.

C-b.

*f*

*ff*

*f*

*f*

*cresc.*

*ff*

*cresc.*

*ff*

*f*

*ff*

314

(20)  $\text{♩} = 60$  **Lento**  $\text{♩} = 80$  **Moderato**

V-ni I

V-niII

V-le

V-c.

C-b.

*ff*

*mf*

*p*

*f*

*f*

*f*

*f*

\* В партии альтов мотив из поэмы "Прометей" А.Скрябина

Симфония № 4

318

V-ni I

V-niII

V-le

V-c.

C-b.

≡

321

V-ni I

V-niII

V-le

V-c.

Симфония № 4

324

V-ni I

V-niII

V-le

V-c.

C-b.

*ff*

*ff*

*ff*

*3*

*3*

*poco dim.*

*poco dim.*

*poco dim.*



327

*poco ritard.*

(21) Adagietto ♩ = 50

V-ni I

V-niII

V-le

*p*

*mp*

*pp*

*mp*

Симфония № 4

331

V-ni I *mp*

V-ni II *mp*

V-le

V-c. *pp*

C-b. *pp*

335

V-ni I

V-ni II

V-le

V-c.

C-b.



Симфония № 4

229

V-ni I

V-niII

V-le

V-c.

C-b.



343

23

V-ni I

V-niII

V-le

V-c.

C-b.

Симфония № 4

347

V-ni I

V-niII

V-le

V-c.

C-b.

*dim.* *mp*

*dim.* *mp*

*dim.* *mp*

*dim.*

*dim.*

351

V-ni I

V-niII

V-le

V-c.

C-b.

*dim.* *mp*

*dim.* *mp*

*dim.* *mp*

*dim.*

*dim.*

355

V-ni I *poco cresc.* *mf*

V-ni II *poco cresc.* *mf*

V-le *poco cresc.* *mf*

V-c. *mp cresc.* *mf*

C-b. *mp cresc.* *mf*

==

360

(24) Moderato ♩ = 80

V-ni I *dim.* *mp*

V-ni II *dim.* *mp sola*

V-le *dim.* *mp*

V-c. *dim.* *mp*

C-b. *dim.* *mp*

==

Симфония № 4

364

V-ni I

V-niII

V-le

V-c.

C-b.

*cresc.* *mf* *mp*

367

*rit.* *Andante* ♩ = 50

V-ni I

V-niII

V-le

*p* *p*

Симфония № 4

370

V-ni I

V-niII

V-le

V-c.

C-b.

tutte

lunga

lunga

lunga

lunga

Allegretto ♩ = 90

IV.В садах Эдема

375 solo

V-ni I

*mp*

*mf*

378

V-ni I

V-niII

V-le

tutti

solo

*mp*

*pizz.*

*p*

*mp*

tutti

*p*

cresc.

cresc.

53

Симфония № 4

382

V-ni I

V-niII

V-le

*mf* *mp* *p*

*mf* *mp* *p*

*mf* *p* *pp* *mf*

arco sola

1

387

V-ni I

V-le

V-c.

*p*

*mp* *mf* *mp*

*p*

391

V-ni I

V-niII

V-c.

*mf*

*p* *mf*

Симфония № 4

395

V-ni I *pp*

V-niII *pp*

V-c. *p* *mp*

solo

2

399 rit. **Meno mosso** ♩ = 80

V-ni I *mf* *cresc.*

V-niII *mf* *cresc.*

V-le *mf*

V-c. *p* *mp* *tutti* *mf* *cresc.*

C-b. *mp* *mf* *cresc.*

pizz.

Симфония № 4

403

V-ni I

V-niII

V-le

V-c.

C-b.

*f* *mp* *p*

*f* *mp* *p*

*f* *mp* *p* solo 2

*f* *dim.* *p*

*f* *dim.*

407

3 Allegretto ♩ = 90

V-ni I

V-niII

V-le

V-c.

C-b.

*mp*

*pp* *mp*

*pp* *mp*



Симфония № 4

410

V-ni I

V-niII

V-le

413

V-ni I

V-niII

rit.

mf

pp

p

415

V-ni I

V-niII

418

V-ni I

V-niII

V-le

mf

p

Симфония № 4

421

V-ni I

V-niII

V-le

V-c.

C-b.

*pp*

*mp* *mf*

5

424

V-ni I

V-niII

V-le

V-c.

C-b.

*mp*

*mp*

*mp* *pizz.*

*mp*

Симфония № 4

428

V-ni I *p* *pp* *p* solo

V-niII *p*

V-le *p*

V-c. *p*

C-b. *p*

431

V-ni I

V-niII

433

V-ni I solo tutti *mf* *mp*

Симфония № 4

435

V-ni I

col legno

*p*

V-niII

*p*

V-le

*mp*

*mf*

V-c.

*mp*

(pizz.)

*mf*

C-b.

*p*

Detailed description: This system of musical notation covers measures 435 to 437. It features five staves: V-ni I (Violin I), V-niII (Violin II), V-le (Viola), V-c. (Cello), and C-b. (Double Bass). The V-ni I staff begins with a dynamic marking of *p* and the instruction 'col legno'. The V-niII staff starts with a *p* dynamic. The V-le and V-c. staves both begin with a *mp* dynamic. The C-b. staff starts with a *p* dynamic. The V-c. staff includes a '(pizz.)' marking. The system concludes with a double bar line.



438

V-ni I

V-niII

V-le

*mf*

*mp*

V-c.

C-b.

Detailed description: This system of musical notation covers measures 438 to 440. It features the same five staves as the previous system. The V-ni I staff has a half note in the first measure, a dotted half note in the second, and a half note in the third. The V-niII staff has quarter notes in the first and third measures, and a dotted quarter note in the second. The V-le and V-c. staves have a *mf* dynamic in the first measure, which changes to *mp* in the second measure. The C-b. staff has quarter notes in the first and third measures, and a dotted quarter note in the second. The system concludes with a double bar line.

Симфония № 4

441 rit.

V-ni I

V-niII

V-le

V-c.

C-b.

*mp*

*mf*

*dim.*

*p*

444 7 a tempo

V-ni I

V-niII

V-le

V-c.

C-b.

*mp*

*p*

Симфония № 4

447

V-ni I

V-niII

V-le

V-c.

C-b.

*mp*

Detailed description: This system of musical notation covers measures 447, 448, and 449. It includes five staves: V-ni I (Violin I), V-niII (Violin II), V-le (Viola), V-c. (Violoncello), and C-b. (Contrabasso). The V-ni I staff features a melodic line with accents and slurs. The V-niII staff has a similar melodic line with accents. The V-le staff plays a low, sustained line with a wavy texture, marked *mp*. The V-c. staff has a rhythmic pattern of eighth notes. The C-b. staff is mostly silent, indicated by a horizontal line.

450

V-ni I

V-niII

V-le

V-c.

C-b.

*pizz.*

Detailed description: This system of musical notation covers measures 450, 451, and 452. It includes the same five staves as the previous system. In measure 450, the V-ni I and V-niII staves have melodic lines with accents. The V-le staff has a wavy texture, followed by a section marked *pizz.* (pizzicato). The V-c. staff continues with its rhythmic pattern. The C-b. staff remains silent.

Симфония № 4

453 rit. **8** Andantino  $\text{♩} = 70$

V-ni I  
V-niII  
V-le  
V-c.  
C-b.

*mf*  
*mf*  
*arco*  
*arco*  
*mf*

457

V-ni I  
V-niII  
V-le  
V-c.  
C-b.

*mp cresc.*  
*mp cresc.*  
*arco*  
*dim.*  
*dim.*  
*mf*  
*mf*  
*mp*  
*mp*

Симфония № 4

460

V-ni I *mf* cresc.

V-ni II *mf* cresc.

V-le *mp*

V-c. *mf*

C-b. *mf*

463

V-ni I *f*

V-ni II *f*

V-le *f*

V-c. *cresc.* *f*

C-b. *cresc.* *f*



Симфония № 4

467 **9**

V-ni I *mp* *mf cresc.*

V-niII *mp* *mf cresc.*

V-le *mp* *mf*

V-c. *mf* *mp* *mf*

C-b. *mf*

472 **10**

Meno mosso ♩ = 70 Lento ♩ = 60

V-ni I *f* *dim.* *mp* *pp* *f*

V-niII *f* *dim.* *mp* *pp* *f*

V-le *mp*

V-c. *pp* *f*

C-b. *pp* *f*

\*Ц.10, тт. 1-6 – цитируется отрывок из поэмы А.Скрябина "Прометей".

Симфония № 4

Score for strings in Symphony No. 4, measures 1-4. The score is written for five parts: V-ni I, V-niII, V-le, V-c., and C-b. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The dynamics range from *pp* to *f*. The V-le part features a melodic line with accents in measures 1 and 2, and a sustained note in measure 3.

Measure	V-ni I	V-niII	V-le	V-c.	C-b.
1	<i>pp</i> $\text{F}\sharp_4$	<i>pp</i> $\text{F}\sharp_4$	<i>mp</i> $\text{F}\sharp_4$ (acc)	<i>pp</i> $\text{F}\sharp_4$	<i>pp</i> $\text{F}\sharp_4$
2	$\text{F}\sharp_4$	$\text{F}\sharp_4$	$\text{C}\sharp_4$ (acc)	$\text{F}\sharp_4$	$\text{F}\sharp_4$
3	$\text{F}\sharp_4$	$\text{F}\sharp_4$	$\text{F}\sharp_4$	$\text{F}\sharp_4$	$\text{F}\sharp_4$
4	<i>f</i> $\text{F}\sharp_4$	<i>f</i> $\text{F}\sharp_4$	$\text{F}\sharp_4$	<i>f</i> $\text{F}\sharp_4$	<i>f</i> $\text{F}\sharp_4$

Симфония № 4

481 **Meno mosso, rubato** ♩ = 50 11 **Andantino** ♩ = 70

V-ni I

V-ni II

V-le *sola*

V-c. *solo*  
*mf*

C-b.

484

V-ni I *mp*

V-ni II *mp*

V-le

V-c. *mp* *cresc.* 3

C-b. *mp*

Симфония № 4

488

V-ni I

V-niII

V-le

V-c.

C-b.

*mf*

*p*

*mp*

3



491

V-ni I

V-niII

V-le

V-c.

C-b.

*mf*

*f*

*mf*

3

Симфония № 4

494 12

V-ni I

V-niII

V-le

V-c.

C-b.

*mf*

*mf*

*mf*

*mf*

*mp*

*mf*

*mf*

498

V-c.

*poco cresc.*

501

V-c.

*f*

*dim.*

*mp*

*rit.*

13 Allegretto ♩ = 90

504 con sord.

V-ni I

V-le

*p*

507

V-ni I

V-ni II

V-le

con sord.

*p*

509

V-ni I

V-ni II

V-le

rit.

14 a tempo

*mf*

*pp*

*mp*

pizz.

*p*

Симфония № 4

511

V-ni I

V-niII

V-le

514

V-ni I

V-niII

V-le

arco

*mp*

516

V-ni I

V-le

Симфония № 4

518

V-ni I

V-le

Violin I and Viola parts, measures 518-520. The Violin I part features a melodic line with a fermata and a dynamic marking of *p*. The Viola part has a rhythmic accompaniment with a dynamic marking of *p*.

15

520

V-ni I

V-niII

V-le

V-c.

C-b.

Violin I, Violin II, Viola, Violoncello, and Contrabasso parts, measures 520-522. The Violin I part has a dynamic marking of *mf*. The Violin II part has a dynamic marking of *mf*. The Viola part has a dynamic marking of *mf*. The Violoncello part has a dynamic marking of *mf*. The Contrabasso part has a dynamic marking of *mf* and a *pizz.* marking.



Симфония № 4

523

V-ni I

V-niII

V-le

V-c.

C-b.

dim.

*p*

dim.

*p*

dim.

*p*

dim.

*p*

dim.

*p*

527

V-ni I

V-niII

V-le

V-c.

C-b.

16 solo

*mp*

*mf*

Симфония № 4

530 *tutti*

V-ni I

V-ni II

V-le

V-c.

C-b.

*p*

*col legno*

*mp*

*mp*

*mp*

534

V-ni I

V-ni II

V-le

V-c.

C-b.

*mp*

*mp*

rit.

17

a tempo

538

V-ni I

V-niII

V-le

V-c.

C-b.

*mp*

*p*

*mp*

*dim.*

541

V-ni I

V-niII

V-le

V-c.

C-b.

Симфония № 4

545

V-ni I

V-niII

V-le

V-c.

C-b.

*tr*

*tr*

*pizz.*

*mp*

549

V-ni I

V-niII

V-le

V-c.

C-b.

*solo*

4

\*

*mp*

\* dita sul corpo  
(пальцами по корпусу)

Симфония № 4

553

V-ni I

V-niII

V-le

V-c.

C-b.

dim. *pp* attacca

557

Adagio ♩ = 40  
con sord.

V. Эпилог

V-ni I

V-c.

C-b.

*p*

arco  
con sord.  
tutti

*f*

*f*

3

*p*

ord.  
senza sord.<sup>3</sup>

*mp*



V-ni I

V-niII

V-le

V-c.

C-b.

3

*pp*

*pp*

≡

567

V-ni I

V-niII

V-le

V-c.

*p* < *mp* < *fp*

*pizz.* *arco*

*pp* *p* < *fp*

*lunga*

*p*

Симфония № 4

569

V-ni I *ff* *pp*

V-niII *ff* *pp*

V-le *ff* *pp*

V-c. *ff* *pp*

C-b. *mf* *mp* *mf* *mp* *mf* *pizz.* *arco*



572

V-ni I *mf* *dim.* *ppp*

V-niII

V-le *mf* *dim.* *ppp*

V-c.

C-b. *mf* *dim.* *pp* *pizz.*