

КАРТИНА 2  
НА ФРОНТЕ

*В штабную землянку с мороза вваливается военный корреспондент (Писатель).*

$\text{♩} = 120$  *f* *a2*

2 Fl.  
2 Ob.  
2 Cl. in B $\flat$   
2 Fag.  
2 Cor. in F  
Cor. in F  
2 Tr. in B $\flat$   
2 Trbn.  
Timpani  
Piatti  
Gran Cassa  
Silofono  
P-no  
V. 1  
V. 2  
V-le  
Celli  
Contrabassi

The score is written for a full orchestra and piano. It begins with a tempo of 120 beats per minute and a dynamic of *f* (forte). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Cori, Trumpets, Trombones) play a rhythmic pattern of eighth and sixteenth notes. The strings (Violins, Viola, Cellos, Double Basses) provide a steady accompaniment. The piano part features a melodic line with some chromaticism. The percussion includes Timpani, Cymbals (Piatti), and a large drum (Gran Cassa). The score is divided into measures by vertical bar lines, with some measures containing rests for certain instruments.

5

Fl.

Ob.

Cl.

Fag.

Cor. 1.3

Cor. 2

Tr.

Trbn.

Timp.

Piatti

Tamb.

G.C.

Sil.

V. 1

V. 2

V-le

Vc.

Cb.

10

Fl.

Fag.

Vc.

Cb.

This musical score page, numbered 264, contains measures 13 through 16. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor. 1 & 3, Cor. 2, Trumpet (Tr.), Trombone (Trbn.), Timpani (Timp.), Tambourine (Tamb.), Gong/Cymbal (G.C.), Piano (P-no), Violin 1 (V. 1), Violin 2 (V. 2), Viola (V-le), Violoncello (Vc.), and Contrabass (Cb.).

Measure 13 begins with a treble clef and a key signature of two flats. The Flute, Oboe, and Cor. 1 & 3 parts play a melodic line starting on a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Clarinet part features a complex sixteenth-note figure. The Bassoon part plays a steady eighth-note accompaniment, with a dynamic marking of *a2* appearing in measures 14 and 16. The Trombone part plays a similar eighth-note accompaniment. The Timpani and Gong/Cymbal parts play a rhythmic pattern of eighth notes. The Piano part is silent until measure 15, where it enters with a forte (*ff*) dynamic, playing a melodic line in the right hand and a bass line in the left hand. The Violin 1, Violin 2, and Viola parts play a chordal accompaniment. The Violoncello and Contrabass parts play a steady eighth-note accompaniment.

Measure 14 continues the orchestral textures. The Flute, Oboe, and Cor. 1 & 3 parts play a quarter note G4, a quarter note A4, and a quarter note B4. The Clarinet part continues its sixteenth-note figure. The Bassoon part plays a steady eighth-note accompaniment, with a dynamic marking of *a2* appearing in measure 14. The Trombone part plays a similar eighth-note accompaniment. The Timpani and Gong/Cymbal parts play a rhythmic pattern of eighth notes. The Piano part is silent. The Violin 1, Violin 2, and Viola parts play a chordal accompaniment. The Violoncello and Contrabass parts play a steady eighth-note accompaniment.

Measure 15 features a dynamic marking of *ff* for the Piano part, which plays a melodic line in the right hand and a bass line in the left hand. The Flute, Oboe, and Cor. 1 & 3 parts play a quarter note G4, a quarter note A4, and a quarter note B4. The Clarinet part continues its sixteenth-note figure. The Bassoon part plays a steady eighth-note accompaniment, with a dynamic marking of *a2* appearing in measure 15. The Trombone part plays a similar eighth-note accompaniment. The Timpani and Gong/Cymbal parts play a rhythmic pattern of eighth notes. The Violin 1, Violin 2, and Viola parts play a chordal accompaniment. The Violoncello and Contrabass parts play a steady eighth-note accompaniment.

Measure 16 concludes the page. The Flute, Oboe, and Cor. 1 & 3 parts play a quarter note G4, a quarter note A4, and a quarter note B4. The Clarinet part continues its sixteenth-note figure. The Bassoon part plays a steady eighth-note accompaniment, with a dynamic marking of *a2* appearing in measure 16. The Trombone part plays a similar eighth-note accompaniment. The Timpani and Gong/Cymbal parts play a rhythmic pattern of eighth notes. The Piano part is silent. The Violin 1, Violin 2, and Viola parts play a chordal accompaniment. The Violoncello and Contrabass parts play a steady eighth-note accompaniment.

This page of a musical score, numbered 265, contains measures 17 through 20. The score is arranged for a full orchestra and piano. The key signature is B-flat major (two flats), and the time signature is 4/4.

The instruments and their parts are as follows:

- Flute (Fl.):** Measures 17-18 are silent. In measure 19, it plays a triplet of eighth notes (B-flat, A, G) and a quarter note (F). In measure 20, it plays a quarter note (B-flat).
- Oboe (Ob.):** Measures 17-18 are silent. In measure 19, it plays a triplet of eighth notes (B-flat, A, G) and a quarter note (F). In measure 20, it plays a quarter note (B-flat).
- Clarinet (Cl.):** Measures 17-18 are silent. In measure 19, it plays a quarter note (B-flat) and a quarter note (A). In measure 20, it plays a sixteenth-note triplet (B-flat, A, G) and a quarter note (F).
- Bassoon (Fag.):** Measures 17-18 are silent. In measure 19, it plays a quarter note (B-flat) and a quarter note (A). In measure 20, it plays a sixteenth-note triplet (B-flat, A, G) and a quarter note (F).
- Cor. 1,3:** Measures 17-18 are silent. In measure 19, it plays a whole note chord (B-flat, A). In measure 20, it is silent.
- Trumpet (Tr.):** Measures 17-18 are silent. In measure 19, it plays a whole note chord (B-flat, A). In measure 20, it is silent.
- Tambourine (Tamb.):** Measures 17-18 are silent. In measure 19, it plays a quarter note (B-flat). In measure 20, it plays a sixteenth-note triplet (B-flat, A, G) and a quarter note (F).
- Piano (P-no):** In measure 17, it plays a quarter note (B-flat) and a quarter note (A). In measure 18, it plays a quarter note (G) and a quarter note (F). In measure 19, it plays a quarter note (B-flat) and a quarter note (A). In measure 20, it is silent.
- Violin 1 (V. 1):** Measures 17-18 are silent. In measure 19, it plays a triplet of eighth notes (B-flat, A, G) and a quarter note (F). In measure 20, it plays a quarter note (B-flat).
- Violin 2 (V. 2):** Measures 17-18 are silent. In measure 19, it plays a triplet of eighth notes (B-flat, A, G) and a quarter note (F). In measure 20, it plays a quarter note (B-flat).
- Viola (V-le):** Measures 17-18 are silent. In measure 19, it plays a triplet of eighth notes (B-flat, A, G) and a quarter note (F). In measure 20, it plays a quarter note (B-flat).
- Violoncello (Vc.):** In measure 17, it plays a quarter note (B-flat) and a quarter note (A). In measure 18, it plays a quarter note (G) and a quarter note (F). In measure 19, it plays a triplet of eighth notes (B-flat, A, G) and a quarter note (F). In measure 20, it plays a quarter note (B-flat).
- Contrabass (Cb.):** In measure 17, it plays a quarter note (B-flat) and a quarter note (A). In measure 18, it plays a quarter note (G) and a quarter note (F). In measure 19, it is silent. In measure 20, it is silent.

This page of a musical score, numbered 266, features a variety of orchestral instruments. The score is organized into systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cori (Cor. 1, 2, 3). The second system includes Trombones (Trbn.), Timpani (Timp.), Piatti, Tambourine (Tamb.), Gong/Cymbal (G.C.), and Snare Drum (Sil.). The third system includes Violins (V. 1, 2), Viola (V-le), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time with a key signature of two flats. It features complex rhythmic patterns, including triplets and sixteenth-note runs. Performance markings such as *f*, *a2*, and *q2* are present. The woodwinds and strings play intricate patterns, while the brass instruments (Cori and Trbn.) have specific entries. Percussion instruments like the Tambourine and Gong/Cymbal provide rhythmic accompaniment.

♩=99

26

Fl.

Ob.

Cl.

Fag.

Cor. 1,3

Cor. 2

Tr.

Trbn.

Tamb.

G.C.

II.

V. 1

V. 2

V-le

Vc.

Cb.

*mp*

Писатель *mp*

Ну, и ночь... В раз -

30

Timp.

G.C.

II.

Vc.

Cb.

*p*

*p*

ры-вах и ра-ке-тах фрон-то-вы-е не-бе-са. Мне при-ка-за-но в га-зе-ту о раз-вед-ке на-пи-сать.

37  $\text{♩} = 72$  *mp*

Cor. 1,3

Cor. 2

Timp.

П.

Ком. *mf* Командир

Слов-но ба-ла - хо- нов кло-чья - об-ла - ка. И ве- тер лют. *mf* Командир

Vc. *mf* В тыл вра - га се - го - дня но-чью де- сять лыж- ни -

Cb. *mf*

44

Cor. 1,3

Cor. 2

Ком. ков и - дут. Им при - дёт-ся ра - зо-брать-ся, что за кре-пость за- лег-ла на пу - ти пе - хо- ты на-шей, как бе-тон- на -

Vc.

Cb.

52

Cor. 1,3

Cor. 2

П. *f* Край пе-ред- ний ви-ден пло-хо. Раз-ли-чить во мгле мо-гу лишь ку-сты чер-то-по - ло - ха

Ком. *f* я ска-ла. Край пе-ред- ний ви-ден пло-хо. Раз-ли-чить во мгле мо-гу лишь ку-сты чер-то-по - ло - ха

Аг. *f*

V. 1 *mf*

V. 2 *mf*

V-le *mf*

Vc. *mf*

Cb. *f*

60

Cor. 1,3

Cor. 2

Вест. Вбегает Вестовой

Вестовой *f*

Все раз-вед-чи - ки вер-ну-лись,

*mf*

П. чёр-ной же- стью на сне-гу. Вот и ут-рен - ни - е пу-ли се-рый воз-дух рвут, как шёлк...

*mf*

Ком. чёр-ной же- стью на сне-гу.

Vc.

Cb.

68

Cl.

Fag.

Cor. 1,3

Cor. 2

Piatti

Вест. толь-ко стар- ший не при-шёл.

Ком. (сурово) *f*

На

P-no

V-le

Vc.

Cb.

$\text{♩} = 115$

*f* *fa2* *f*

*f* *fa2* *f*

*f* *f*

*f* *f*

*f* *f*

*f* *f*

*f* *f*

*f* *f*

*f* *f*



74 *f*

Fl.

Ob. *fa2*

Cl.

Fag. *a2*

Cor. 1,3

Cor. 2

Tr.

Trbn. *a2*

Tamb.

Sil.

Ком. *mf*

кар - те штаб-ной не за - пол - не - ны клет-ки, о вра - жес-кой кре - по-сти све - де - ний нет. В сво -

P-no

V. 1

V. 2

V-le

Vc.

Cb.

Detailed description: This is a page of a musical score for measures 270-273. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a vocal line (Ком.) with Russian lyrics: "кар - те штаб-ной не за - пол - не - ны клет-ки, о вра - жес-кой кре - по-сти све - де - ний нет. В сво -". The vocal line starts at measure 270 and ends at measure 273. The orchestral accompaniment includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais 1,3 (Cor. 1,3), Cor Anglais 2 (Cor. 2), Trumpet (Tr.), Trombone (Trbn.), Tambourine (Tamb.), and Snare Drum (Sil.). The piano (P-no) part has a complex, rhythmic accompaniment. The string section (V. 1, V. 2, V-le, Vc., Cb.) provides harmonic support. Dynamics include *f* (forte), *fa2*, *a2*, and *mf* (mezzo-forte). The score is numbered 270 at the top left.

78

Ком. *mf pizz.* ём блин - да - же ре - зульт - та - тов раз - вед - ки всю ночь о - жи - да - ет Во - ен - ный Со - вет.

V. 1 *mf pizz.*

V. 2 *mf pizz.*

V-le *mf pizz.*

Vc. *mf pizz.*

Cb. *mf pizz.*



82 *ff* *mf a2*

Fl. *ff* *mf a2*

Ob. *ff* *mf a2*

Cl. *ff* *mf a2*

Fag. *ff* *mf a2*

Cor. 1,3 *f a2*

Cor. 2 *f*

Tr. *f a2*

Trbn. *f*

Вест. *f*

Ком. *(грозно) f* До - брав - шись до вра - жес - ких ли - ний, гра - на - ты и  
Где стар - ший?

V. 1 *f arco* *mf pizz.*

V. 2 *f arco* *mf pizz.*

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

Vc. *f arco* *mf*

Cb. *f arco* *mf arco*

88

Fl.  
Ob.  
Cl.  
Fag.  
Bacr.  
V. 1  
V. 2  
V-le  
Ve.  
Cb.

дис - ки он взял у дво-их и всем при-ка - зал: «От-прав - лий - тесь об - рат- но! Здесь но - чью нель - зя ра-зо-

96

Fl. *f a2*  
Ob. *f a2*  
Cl. *f*  
Fag. *f*  
Cor. 1,3 *mf* Cor 1  
Cor. 2 *mf*  
Tr. *mp* Tr 1  
Trbn. *f* Trbn 1  
Piatti *f*  
Tamb. *f*  
Bacr. *mf*  
V. 1 *arco*  
V. 2 *arco*  
V-le *arco*  
Ve. *arco*  
Cb.

брать ни чер - та. Я на день за-ля-гу в су - гро-бе. По-нят-но? Вро-де по-кой-ни-ка и - ли ку-ста...»

**Командир:** Вроде покойника? Кто разрешил? Вот погоди, если живым вернётся, я ему покажу «вроде куста»!  
Да я его за самоуправство под трибунал!..

$\text{♩} = 120$

103

Fl.

Ob.

Cl.

Fag.

Cor. 1,3

Cor. 2

Tr.

Trbn.

Timp.

Piatti

G.C.

Sil.

P-no

V. 1

V. 2

V-le

Vc.

Cb.

107

Fl.  
Ob.  
Cl.  
Fag.  
Cor. 1,3  
Cor. 2  
Tr.  
Trbn.  
Timp.  
Piatti  
Tamb.  
G.C.  
Sil.  
V. 1  
V. 2  
V-le  
Vc.  
Cb.



112

Fl.  
Fag.  
Vc.  
Cb.

115

Fl.

Ob.

Cl.

Fag.

Cor. 1,3

Cor. 2

Tr.

Trbn.

Timp.

Tamb.

G.C.

P-no

V. 1

V. 2

V-le

Vc.

Cb.

*ff*

*a2*

This page of a musical score, numbered 276, covers measures 119 through 122. The score is arranged for a full orchestra and piano. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4.

- Flute (Fl.):** Measures 119-120 are rests. In measure 121, it plays a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 122 continues with a quarter note (B4) and a quarter rest.
- Oboe (Ob.):** Measures 119-120 are rests. In measure 121, it plays a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 122 continues with a quarter note (B4) and a quarter rest.
- Clarinet (Cl.):** Measures 119-120 are rests. In measure 121, it plays a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 122 continues with a quarter note (B4) and a quarter rest.
- Bassoon (Fag.):** Measures 119-120 are rests. In measure 121, it plays a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 122 continues with a quarter note (B4) and a quarter rest.
- Cor. 1,3:** Measures 119-120 are rests. In measure 121, it plays a whole note chord (G4, B3, D4). Measure 122 is a whole rest.
- Trumpet (Tr.):** Measures 119-120 are rests. In measure 121, it plays a whole note chord (G4, B3, D4). Measure 122 is a whole rest.
- Tambourine (Tamb.):** Measures 119-120 are rests. In measure 121, it plays a whole note chord (G4, B3, D4). Measure 122 is a whole rest.
- Piano (P-no):** Measures 119-120 are rests. In measure 121, it plays a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 122 continues with a quarter note (B4) and a quarter rest.
- Violin 1 (V. 1):** Measures 119-120 are rests. In measure 121, it plays a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 122 continues with a quarter note (B4) and a quarter rest.
- Violin 2 (V. 2):** Measures 119-120 are rests. In measure 121, it plays a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 122 continues with a quarter note (B4) and a quarter rest.
- Viola (V-le):** Measures 119-120 are rests. In measure 121, it plays a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 122 continues with a quarter note (B4) and a quarter rest.
- Violoncello (Vc.):** Measures 119-120 are rests. In measure 121, it plays a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 122 continues with a quarter note (B4) and a quarter rest.
- Contrabass (Cb.):** Measures 119-120 are rests. In measure 121, it plays a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). Measure 122 continues with a quarter note (B4) and a quarter rest.

This musical score page, numbered 277, covers measures 123 through 127. The music is in 4/4 time and features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais 1 and 2 (Cor. 1, 2), Trumpet (Tr.), and Trombone (Trbn.). The percussion section consists of Timpani (Timp.), Piatti, Tambourine (Tamb.), Gong/Cymbal (G.C.), and Snare Drum (Sil.). The string section includes Violin 1 (V. 1), Violin 2 (V. 2), Viola (V-le), Violoncello (Vc.), and Contrabass (Cb.). The score is marked with a dynamic of *f* (forte) and includes performance instructions such as *a2* and *Cor 1*. The notation includes triplets, slurs, and accents, indicating complex rhythmic patterns and phrasing across the measures.



128

Fl.

Ob.

Cl.

Fag.

Cor. 1, 2

Tr.

Trbn.

Tamb.

Becr.

V. 1

V. 2

V-le

Vc.

При-полз! Об-мо - ро-же-ны ру-ки и

134

Fl.

Ob.

Cl.

Fag.

Cor. 1,3

Cor. 2

Tr.

Trbn.

Вест.

Ком.

V. 1

V. 2

V-le

Ve.

rit.

*a2*

*f*

Ско

ше-ки, но тре-бу-ет, что-бы от - пра-ви-ли к Вам.

140

Cor. 1,3

Cor. 2

Кай.

Ком.

Ve.

Cb.

*mp*

*mp*

Кайганов *mp*

*mf*

*mf*

*mf*

ре - е вра - ча! Я слу - ша - ю вас...

Всё в по - ряд - ке, не на - до! До - кла - ды - вать мож - но? Же - ле - зо - бе - тон - на - я э - та пре - гра - да по

$\text{♩} = 72$

146

Cor. 1,3

Cor. 2

Кай.

греб - но хол - мов про - ле - га - ет как раз. Я всё там об - ла - зил, ис - сле - до - вал лич - но. Вот кар - та. Я каж - дый от -

Vc.

Cb.

151

Cor. 1,3

Cor. 2

Кай.

ме - тил здесь дог. По - стро - е - на кре - пость, при - звать - ся, от - лич - но, бе - тон ис - клю - чи - тель - ный, мар - ки «пять - сот»...

Vc.

Cb.

156

C

A

Вдруг пе - ред ним за - ту - ма - ни - лись ли - ца, сдви - ну - тый воз - ду - ха тём - лой вол - ной, он мед - лен - но на - чал ва - лить - ся на

T

Вдруг пе - ред ним за - ту - ма - ни - лись ли - ца, сдви - ну - тый воз - ду - ха тём - лой вол - ной, он мед - лен - но на - чал ва - лить - ся на

Ar.

V. 1

V. 2

V-le

Vc.

Cb.

*mp*

*mf*

*f*

*mp*

*mf*

*mp*

*mf*

*f*

163 rit. a tempo

Cl. *f*

Fag. *fa2*

Cor. 1,3 *ff* [3]

Cor. 2 *ff* [3]

Trbn. *ffa2* [3]

Timp. *ff*

Piatti

C A  
стол, на ска-мей-ку, на пол зем-ля-ной.

T  
стол, на ска-мей-ку, на пол зем-ля-ной.

P-no *f*

V. 1 *ff* [3]

V. 2 *ff* [3]

V-le *ff* [3]

Vc. *ff* [3]

Cb. *ff* [3]