

Валентин Дубовской

ДОБРОВОЛЬЦЫ

Музыкальная драма
в двух действиях

Партия второй валторны

ПРОЛОГ

$\text{♩} = 73$
 14 *mp*
 21
 28 3 3
accel.
 35 *f*
 41 14
 60 *f* $\text{♩} = 100$ 23 1. 2. 9 $\text{♩} = 130$ *f*

ДЕЙСТВИЕ I
КАРТИНА 1
МЕДКОМИССИЯ

$\text{♩} = 160$
 2 *mp*
 9
 17 2
 26 *mp*
 34
 42 $\text{♩} = 160$ 22 $\text{♩} = 160$ *f*
 70 *mp*
 78
 87

96 $\text{♩} = 160$ 8 $\text{♩} = 160$ *mf*

111

119 $\text{♩} = 157$ *f* 3 *f* rubato 2 a tempo 10 $\text{♩} = 160$

138 2 *f*

КАРТИНА 2 ВПЕРВЫЕ НА ШАХТЕ

$\text{♩} = 140$ *f*

6 3 7

21 *f* 1. *f* 2. 10 *f*

37 3

47 7 *f* 10

70 *f* 5 *f* *fff*

КАРТИНА 3 СОКОЛЬНИКИ

$\text{♩} = 77$

2 *p* 8 *mp*

17 8 *mp*

33 8 *p* *mp*

49 2 *f*

59 8 *mp*

75 8 *p* *mp* 2 *f* **Meno mosso**

91 3 3 *f*

99

КАРТИНА 4 АЭРОДРОМ

$\text{♩} = 157$

f 3 3 *f*

12 *mf*

19 *f*

26 2

34 *ff* 3 8 *f* 3 19 *f*

68

75

93

♩=66

КАРТИНА 5 СВАДЬБА

♩=130

9

25

47

67

83

95

103

mf f 11

Corno 2 in F

6

121 *f*

mf

127

136

145

5

КАРТИНА 6
АВАРИЯ НА ШАХТЕ

$\text{♩} = 120$ *ff*

$\text{♩} = 157$ *f*

3

3

12 $\text{♩} = 120$ 6 5 *f* Piu mosso 8 *f*

35 6 *f*

46 $\text{♩} = 140$ 6 4 *mp*

61 *mf* *f*

71 $\text{♩} = 120$ 6 *f* $\text{♩} = 130$ 2 *f* 5

КАРТИНА 7
ПЕСНЯ УФИМЦЕВА

$\text{♩} = 77$ 15 *p* 9 *mp*

28 2 *f*

36 12 *p*

КАРТИНА 8 КОМСОМОЛЬСКОЕ СОБРАНИЕ

The musical score for 'The Rose Tree' is written for a single melodic line in treble clef. The key signature is one sharp (F#), and the time signature is 12/8. The tempo is marked as quarter note = 120. The score consists of two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The melody is characterized by a series of eighth and sixteenth notes, often grouped in threes or sevens, with frequent rests. Dynamics include *f* (forte) and *mf* (mezzo-forte). The piece concludes with a final double bar line.

39 

53 *f*

53 *f*

58

58

63

68

68

[illegible]

80

80

[illegible]

23

2

11

mf

10

8

♩=73

50 16 9 *mp*

81 *f*

♩=120

87 2 11 *mf*

106 6 3 8 ♩=87

Musical score for "The Rose Tree" in G-flat major, 3/4 time. The score is divided into five systems, each with a measure number (73, 81, 89, 95) and a tempo marking (♩=130, ♩=103). The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as rests, eighth notes, sixteenth notes, and dynamic markings (f, ff). The piece concludes with a final cadence.

ПЕРВОЕ МЕТРО

160

f

2

f

3

f

11

2

f

2

f

20

6

32

G

3

f

3

43 *f* 2 *f* 2 *f* 6

57 *f* 3

67 3 *f* 3 *f* 2 *f*

79 2 *f* *ff*

КАРТИНА 12 БАЛЛАДА УФИМЦЕВА

$\text{♩} = 103$

4 *f*

10

17 4 *mp*

27

35 *mp*

45

53

62 2 4 *mp*

74 2

82 4 3

Corno 2 in F

10
93 *f*

100 $\text{♩} = 157$

109 *f*

122 *ff*

130 $\text{♩} = 62$ 34 *p* 6 *f* $\text{♩} = 103$

174

ФИНАЛ ПЕРВОГО ДЕЙСТВИЯ

$\text{♩} = 90$ 14 *f* 5 *f*

25 rit. 3 3 *Meno mosso* 4 *f*

ДЕЙСТВИЕ II

Интродукция

$\text{♩} = 210$ 34 18 16 *mf* 5 *f*

КАРТИНА 1

22 ИЮНЯ

$\text{♩} = 66$ 10 8 8 4 *f* $\text{♩} = 154$

33

40 $\text{♩} = 77$ 8

55 $\text{♩} = 157$

12 3 3

76

КАРТИНА 2 НА ФРОНТЕ

$\text{♩} = 120$ *f*

9 3 5 *f*

22 3 3 8 *mp* $\text{♩} = 99$ $\text{♩} = 72$

38

49 7

65 *f* *f*

75 2 4 *f* 14 *mf* $\text{♩} = 120$

99 *f*

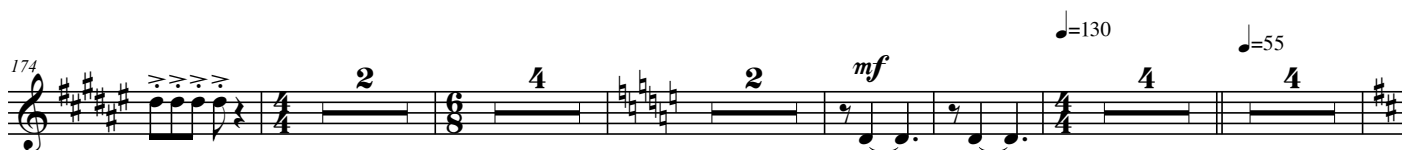
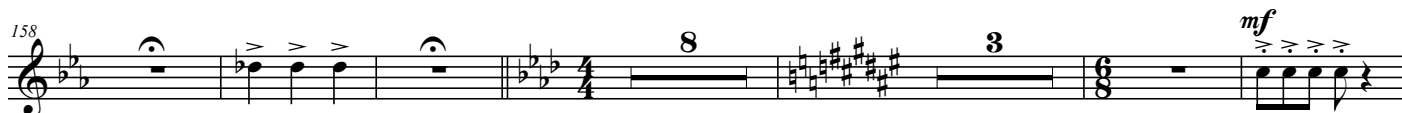
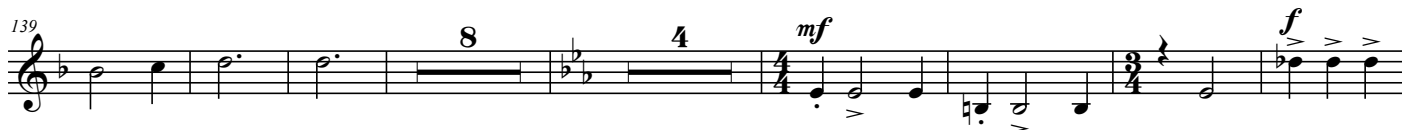
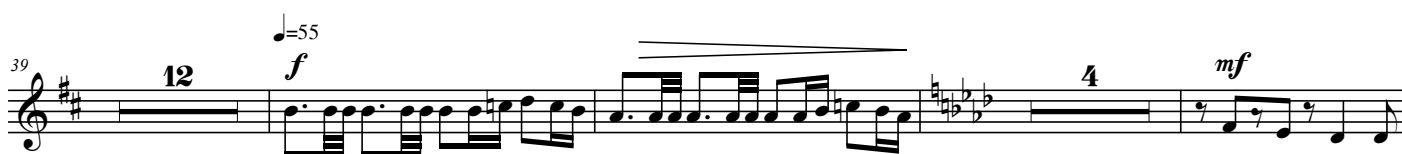
107 2 3

117 5 3 *f* *rit.* $\text{♩} = 72$ *mp*

130 6 *mp*

Corno 2 in F

12

КАРТИНА 3
ДУЭТ ТАНИ И ЛЁЛИ

КАРТИНА 4
АКИШИН

♩=170

6 *f* 6 16

33 6 *f* 21 6

71 *f* 4 7 5

93 11 *f*

112 *mp* 8 7 8

140 ♩=90 4 *f* 11 *rit. mp* *a tempo f* 3

КАРТИНА 5
В ТЫЛУ

♩=77

25 *mf*

33 *mp*

43 *mf* *f* 18 *f*

69

76 *mp* *f*

84 *mp* *f* 7

Corno 2 in F

14

96 *mp*

109 *f*

147 *mp* *f*

154 *mp < f* *mp < f*

162 *mp*

179 *mp*

194 *con sord.*

КАРТИНА 6
ПОДВОДНАЯ ЛОДКА

$\text{♩} = 90$

p *mf*

mf *f*

mp

f

p

f

87

3 *ff* *f*

16

15

109

ff

The first staff of music is in treble clef with a key signature of two sharps (F# and C#). It begins with a tempo marking of a quarter note equal to 140 beats per minute. The first measure is a whole rest, labeled with the number 32. The second measure contains a descending eighth-note scale: B4, A4, G#4, F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3, D3, C#3, B2, A2, G#2, F#2, E2, D2, C#2, B1, A1, G#1, F#1, E1, D1, C#1, B0, A0, G#0, F#0, E0, D0, C#0, B-1, A-1, G#-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G#-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G#-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G#-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G#-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G#-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G#-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G#-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G#-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G#-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G#-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G#-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G#-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G#-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G#-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G#-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G#-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G#-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G#-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G#-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G#-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G#-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G#-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G#-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G#-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G#-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G#-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G#-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G#-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G#-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G#-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G#-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G#-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G#-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G#-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G#-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G#-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G#-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G#-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G#-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G#-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G#-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G#-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G#-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G#-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G#-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G#-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G#-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G#-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G#-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G#-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G#-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G#-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G#-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G#-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G#-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G#-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G#-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G#-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G#-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G#-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G#-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G#-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G#-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G#-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G#-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G#-67, F#-67, E-67, D-67, C#-67, B-68, A-68, G#-68, F#-68, E-68, D-68, C#-68, B-69, A-69, G#-69, F#-69, E-69, D-69, C#-69, B-70, A-70, G#-70, F#-70, E-70, D-70, C#-70, B-71, A-71, G#-71, F#-71, E-71, D-71, C#-71, B-72, A-72, G#-72, F#-72, E-72, D-72, C#-72, B-73, A-73, G#-73, F#-73, E-73, D-73, C#-73, B-74, A-74, G#-74, F#-74, E-74, D-74, C#-74, B-75, A-75, G#-75, F#-75, E-75, D-75, C#-75, B-76, A-76, G#-76, F#-76, E-76, D-76, C#-76, B-77, A-77, G#-77, F#-77, E-77, D-77, C#-77, B-78, A-78, G#-78, F#-78, E-78, D-78, C#-78, B-79, A-79, G#-79, F#-79, E-79, D-79, C#-79, B-80, A-80, G#-80, F#-80, E-80, D-80, C#-80, B-81, A-81, G#-81, F#-81, E-81, D-81, C#-81, B-82, A-82, G#-82, F#-82, E-82, D-82, C#-82, B-83, A-83, G#-83, F#-83, E-83, D-83, C#-83, B-84, A-84, G#-84, F#-84, E-84, D-84, C#-84, B-85, A-85, G#-85, F#-85, E-85, D-85, C#-85, B-86, A-86, G#-86, F#-86, E-86, D-86, C#-86, B-87, A-87, G#-87, F#-87, E-87, D-87, C#-87, B-88, A-88, G#-88, F#-88, E-88, D-88, C#-88, B-89, A-89, G#-89, F#-89, E-89, D-89, C#-89, B-90, A-90, G#-90, F#-90, E-90, D-90, C#-90, B-91, A-91, G#-91, F#-91, E-91, D-91, C#-91, B-92, A-92, G#-92, F#-92, E-92, D-92, C#-92, B-93, A-93, G#-93, F#-93, E-93, D-93, C#-93, B-94, A-94, G#-94, F#-94, E-94, D-94, C#-94, B-95, A-95, G#-95, F#-95, E-95, D-95, C#-95, B-96, A-96, G#-96, F#-96, E-96, D-96, C#-96, B-97, A-97, G#-97, F#-97, E-97, D-97, C#-97, B-98, A-98, G#-98, F#-98, E-98, D-98, C#-98, B-99, A-99, G#-99, F#-99, E-99, D-99, C#-99, B-100, A-100, G#-100, F#-100, E-100, D-100, C#-100, B-101, A-101, G#-101, F#-101, E-101, D-101, C#-101, B-102, A-102, G#-102, F#-102, E-102, D-102, C#-102, B-103, A-103, G#-103, F#-103, E-103, D-103, C#-103, B-10

50 

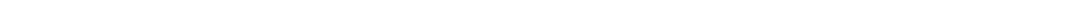
91

3

♩ = 125

35 *mp*

The musical score for 'BROUET' is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as quarter note = 125. The dynamics are marked as mezzo-piano (mp). The score begins with a whole rest, followed by a series of eighth and quarter notes, and ends with a half note. There are two horizontal lines above the staff, one starting at the beginning and one starting at the end, both ending in a fermata. A large 'V' mark is placed above the staff towards the end.

43 

♩=84

РАССКАЗ ПИСАТЕЛЯ

f

14 2 2 2

[illegible]

26

3 3 3

♩ = 80

♩ = 84

4 14 *f* 2 *f*

♭ 5

♯ 5

[illegible]

70

Musical score for 'The Rose Tree' (Meisterlied). The score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegretto' and the time signature is 2/4. The score includes a series of eighth and sixteenth notes, a fermata, and a final measure with a 2/4 time signature. The number '70' is written above the first measure.

Corno 2 in F

16

КАРТИНА 9
ПОЕЗД МЕЧТЫ

Corno 2 in F

17

139 *mf*

145

152

160 *f*

168 *mf*

175

182

189 *mp*

197 *f* $\text{♩} = 150$

204 *mf*

212 *f*

The musical score is for the second horn part in F major. It begins at measure 139 with a mezzo-forte (mf) dynamic. The first staff (139-144) features a melodic line with eighth and sixteenth notes. The second staff (145-151) continues the melody with some triplet markings. The third staff (152-159) consists of eighth-note triplets. The fourth staff (160-167) starts with eighth-note triplets and ends with a forte (f) dynamic. The fifth staff (168-174) returns to mezzo-forte (mf) with eighth-note patterns. The sixth staff (175-181) continues the eighth-note melody. The seventh staff (182-188) shows a key change to B minor (three flats) and a time signature change to 2/4. The eighth staff (189-196) continues in 2/4 time with a mezzo-piano (mp) dynamic. The ninth staff (197-203) returns to 4/4 time with a forte (f) dynamic and a tempo marking of quarter note = 150. The final staff (204-212) concludes with a mezzo-forte (mf) dynamic, featuring triplet and septuplet markings.

48

3 3

3 3

ff

3