

# Хвалите Творца!

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**Animato**

The musical score is arranged in a standard orchestral format with 15 staves. The instruments and their parts are as follows:

- Flauto:** Starts with a rest, then enters in the third measure with a melodic line marked *mf*, reaching *f* in the fourth measure with a triplet.
- Oboe:** Starts with a rest, then enters in the third measure with a melodic line marked *f*, reaching *f* in the fourth measure with a triplet.
- Clarinetto in Si:** Starts with a rest, then enters in the third measure with a melodic line marked *f*, reaching *f* in the fourth measure with a triplet.
- Fagotto:** Plays a rhythmic accompaniment starting in the first measure, marked *mp*, reaching *f* in the fourth measure.
- Corno in Fa:** Starts with a rest, then enters in the second measure with a melodic line marked *mf*, reaching *f* in the fourth measure.
- Tromba in Si:** Starts with a rest, then enters in the second measure with a melodic line marked *mf*, reaching *f* in the fourth measure.
- Trombone:** Starts with a rest, then enters in the second measure with a melodic line marked *mf*, reaching *f* in the fourth measure.
- Tuba:** Starts with a rest, then enters in the second measure with a melodic line marked *mf*, reaching *f* in the fourth measure.
- Piano:** Plays a rhythmic accompaniment starting in the first measure, marked *mf*, reaching *f* in the fourth measure.
- Soprano:** Remains silent throughout the piece.
- Bass:** Remains silent throughout the piece.
- Violino I:** Starts with a rest, then enters in the third measure with a melodic line marked *mf*, reaching *f* in the fourth measure with a triplet.
- Violino II:** Starts with a rest, then enters in the second measure with a melodic line marked *mf*, reaching *f* in the fourth measure with a triplet.
- Viola:** Starts with a rest, then enters in the second measure with a melodic line marked *mf*, reaching *f* in the fourth measure.
- Cello:** Starts with a rest, then enters in the second measure with a melodic line marked *mp*, reaching *f* in the fourth measure.
- Contrabasso:** Starts with a rest, then enters in the second measure with a melodic line marked *mp*, reaching *f* in the fourth measure.

Fl. *f* 3 3

Ob. 3

Cl. (Sib) 3

Fg.

Cor. (Fa)

Tr. (Sib) >

Trbn. >

Tb. >

Pno. >

Sopr.

Bas.

Vn. I 3

Vn. II 3

Vi. >

Vc. >

Cb. >

This page of a musical score, numbered 3, is for the piece "Хвалите Творца" (Praise the Creator). The score is arranged in a traditional orchestral layout with vocal parts. The instruments and voices are listed on the left side of the page: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Sib)), Bassoon (Fg.), Cor Anglais (Fa), Trumpet in B-flat (Tr. (Sib)), Trombone (Trbn.), Tuba (Tb.), Piano (Pno.), Soprano (Sopr.), Bass (Bas.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vl.), Violoncello (Vc.), and Contrabass (Cb.).

The score begins at measure 10. A double bar line is present at the end of measure 10. The key signature is one flat (B-flat major/D minor). The score includes various musical notations such as dynamics (*mf*, *f*), articulation (>), and triplets (3). The piano part features a prominent triplet of eighth notes in the right hand, starting in measure 12. The vocal parts (Soprano and Bass) have lyrics written below their staves, though they are not clearly legible in this image.

Хвалите Творца

15

Fl.

Ob.

Cl. (Si)

Fg.

Cor. (Fa)

Tr. (Si)

Trbn.

Tb.

Pno.

Sopr.

Bas.

Vn. I

Vn. II

Vi.

Vc.

Cb.

1

3

3

3

V

V

V

V

V

21 *tr* *tr* *rit.*

Fl.

Ob.

Cl. (Si)

Fg.

Cor. (Fa)

Tr. (Si)

Trbn.

Tb.

Pno.

Sopr.

Bas.

Vn. I

Vn. II

Vi.

Vc.

Cb.

3

3

3

3

3

3

Хвалите Творц

2  
a tempo

Fl. *mp*

Ob. *mp*

Cl. (Si $\flat$ ) *mf* *mp*

Fg. *mf* *mp*

Cor. (Fa) *mf*

Tr. (Si $\flat$ ) *mp*

Trbn. *mp*

Tb. *mp*

Pno. *mp*

Sopr. *mp*

Bas. *mp*

Vn. I *mp*

Vn. II *mp*

Vi. *mp*

Vc. *mp*

Cb. *mp*

36

Fl. *mp* *f* *f*<sup>3</sup>

Ob. *mp* *f* *f*<sup>3</sup>

Cl. (Si $\flat$ ) *mp* *f* *f*<sup>3</sup>

Fg. *mp* *f* *f*<sup>3</sup>

Cor. (Fa) *mp* *mf* *f*

Tr. (Si $\flat$ ) *mp* *mf* *f*<sup>3</sup>

Trbn. *mp* *mf* *f*<sup>3</sup>

Tb. *mp* *mf* *f*

Pno. *mp* *mf* *f*

Sopr. *mp* *mf* *f*

Bas. *mp* *mf* *f*

Vn. I *mp* *mf* *f*

Vn. II *mp* *mf* *f*

VI. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Cb. *mp* *mf* *f*

Хвалите Творца

42

Fl.

Ob.

Cl. (Si)

Fg.

Cor. (Fa)

Tr. (Si)

Trbn.

Tb.

Pho.

Sopr.

Bas.

Vn. I

Vn. II

Vl.

Vc.

Cb.

1.

2.

4

f

mf

p

mf

ppp

f

f

f

f

p

p

p

p



50

Fl.

Ob.

Cl. (Si $\flat$ )

Fg.

Cor. (Fa)

Tr. (Si $\flat$ )

Trbn.

Tb.

Pho.

Sopr.

Bas.

Vn. I

Vn. II

Vl.

Vc.

Cb.

*mf*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Хвалите Творц

57

Fl. *mf*

Ob.

Cl. (Si) *mf*

Fg.

Cor. (Fa) *p* *f*

Tr. (Si) *p* *f*

Trbn. *p* *f*

Tb. *p* *f*

Pno. *f*

Sopr. *f*

Bas. *f*

Vn. I *f*

Vn. II *f*

Vi. *f*

Vc. *f* *mp* *f* *mp* *f* *mp* *f*

Cb. *f* *mp* *f* *mp* *f* *mp* *f*

Хвалите Творц

62

Fl.

Ob.

Cl. (Si $\flat$ )

Fg.

Cor. (Fa)

Tr. (Si $\flat$ )

Trbn.

Tb.

Pno.

Sopr.

Bas.

Vn. I

Vn. II

Vl.

Vc.

Cb.

*mf*

*mf*

*p*

*p*

*p*

*p*

*p*

*mf*

*mf*

*mf*

6



72 *rit.*

Fl.

Ob.

Cl. (Si)

Fg.

Cor. (Fa)

Tr. (Si)

Trbn.

Tb.

Pno.

Sopr.

Bas.

Vn. I

Vn. II

Vl.

Vc.

Cb.