

1. Интродукция

Сюита из балета "Комедианты"

Д.Д. Кабалевский

25

Cl.1 & J ä ä J i i i ä ß i i i ß n ß i i i i i i i i ä ä J

Cl.2 & i ä

Cl.3 & i i j ä i i j ä j ä j ä j ä j ä j ä j ä j ä ä

39

2

Cl.1 & .n̄l̄ ī . . bl̄ ī . j̄ ǟ ī ǟ f̄ ī ī ī n̄l̄ ī ī ī ǟ ī ī ī

Cl.2 & j̄ ǟ ǟ j̄ ī bl̄ ǟ #j̄ ī bl̄ ǟ j̄ ǟ j̄ ǟ j̄ ǟ ī ī ī ī ǟ ī ī ī

Cl.3 & j̄ ǟ ǟ j̄ ī bl̄ ǟ #j̄ ī bl̄ ǟ j̄ ǟ j̄ ǟ j̄ ǟ ī ī ī ī ǟ ī ī ī

46

Cl.1

Cl.2

Cl.3

52

Cl.1 &

Cl.2 &

Cl.3 &

58

Cl.1 &

Cl.2 &

Cl.3 &

62

Cl.1 &

Cl.2 &

Cl.3 &

2. Лирическая сценка

66 $q = 86$

Cl.1 &

Cl.2 &

Cl.3 &

76

Cl.1 & I j h h h i n i p i ä ä ü. bll ä l.

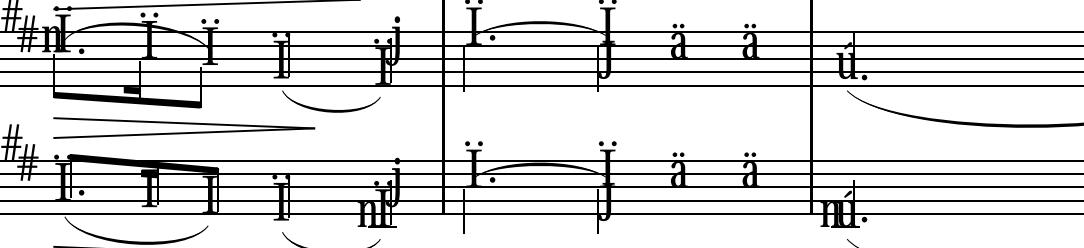
Cl.2 & I j h h h i n i i p i solo bll i n bll i i bll p ä i i

Cl.3 & i ä ll. i n i n i l. bll j ä ä bül. bll p i i

Musical score for three clarinets (Cl.1, Cl.2, Cl.3) in 81 measures. The score includes dynamic markings (pp), performance instructions (bi., nl., bil.), and grace notes. Measure 81 starts with a forte dynamic (f) followed by a measure of rest. Measures 82-83 show sustained notes with grace notes. Measures 84-85 feature eighth-note patterns with grace notes. Measures 86-87 show eighth-note patterns with grace notes. Measures 88-89 feature eighth-note patterns with grace notes. Measures 90-91 show eighth-note patterns with grace notes. Measures 92-93 feature eighth-note patterns with grace notes. Measures 94-95 show eighth-note patterns with grace notes. Measures 96-97 feature eighth-note patterns with grace notes. Measures 98-99 show eighth-note patterns with grace notes.

Musical score for three clarinets (Cl.1, Cl.2, Cl.3) on page 11, measures 85-86. The score shows complex rhythmic patterns with various slurs, grace notes, and dynamic markings like f. Measure 85 starts with a forte dynamic f. Measure 86 continues the rhythmic pattern with sustained notes and grace notes.

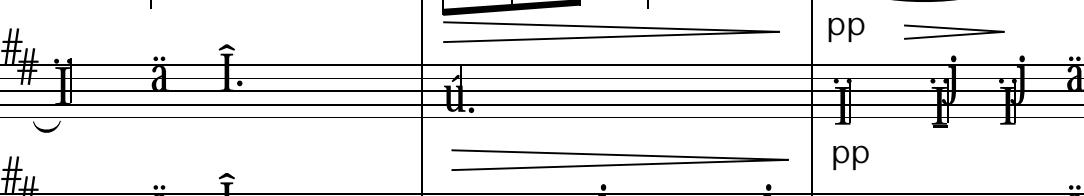
89

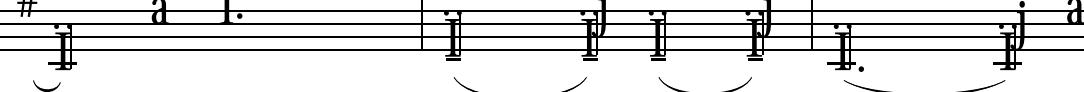
Cl.1 & 

Cl.2 & 

Cl.3 & 

92

Cl.1 & 

Cl.2 & 

Cl.3 & 

3. Галоп

Presto

95 & **#** **2** **f** **mf** %

Cl.1 & **#** **2** **f** ä ä

Cl.2 & **#** **2** ä ä

Cl.3 & **#** **2** f ä ä

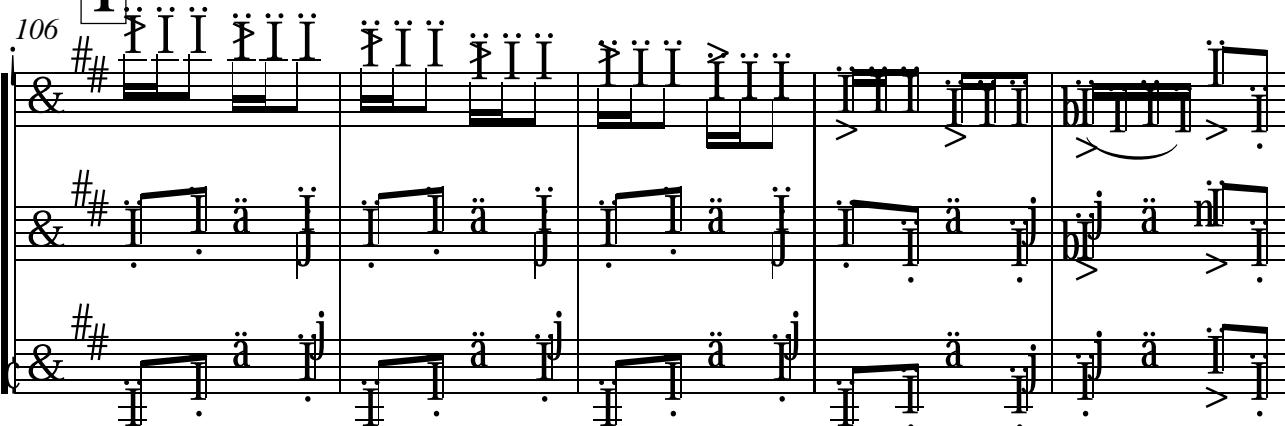
100 & # > > > > > > > > ä

Cl.1 & # ä j b i j ä n b i j ä n b i j ä

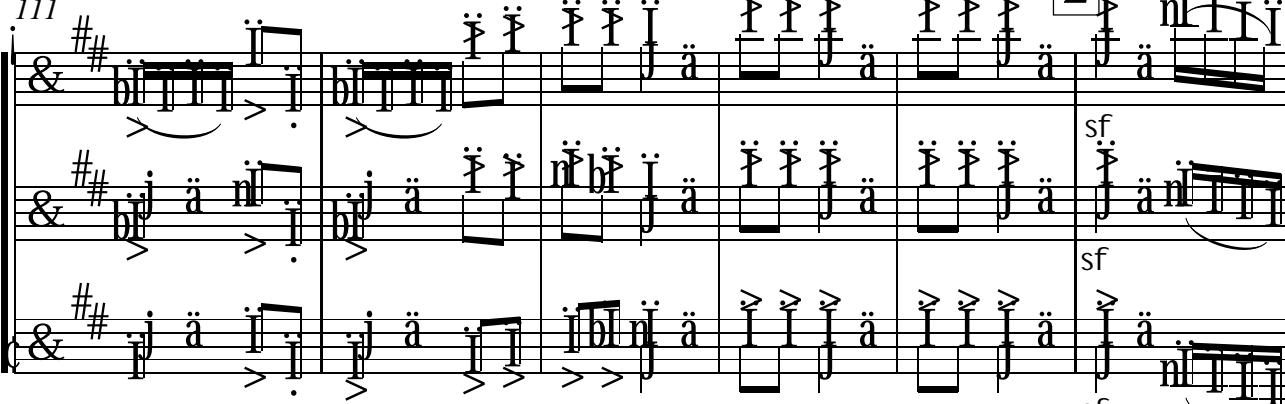
Cl.2 & # j ä j b i j ä n b i j ä n b i j ä

Cl.3 & # ä j ä j ä j ä j ä j ä j ä

106

Cl.1 & 

111

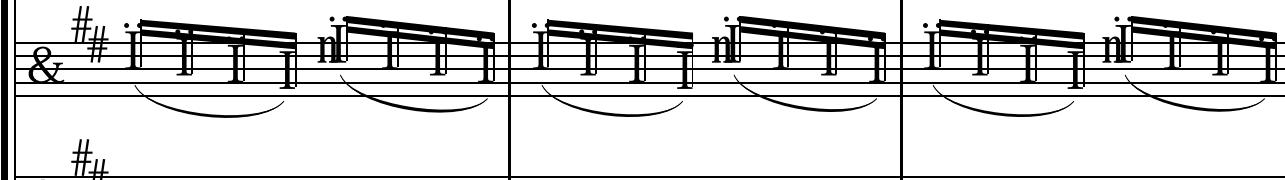
Cl.1 & 

Cl.2 & 

Cl.3 & 

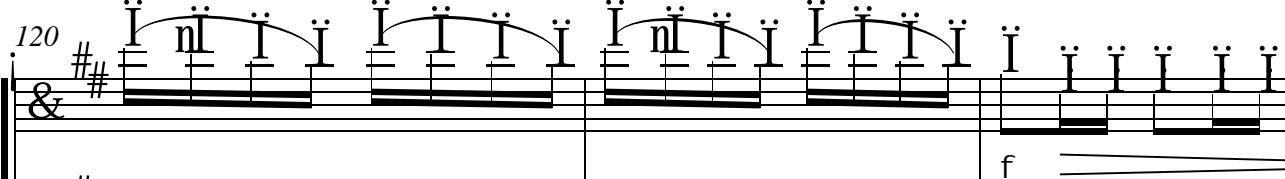
117

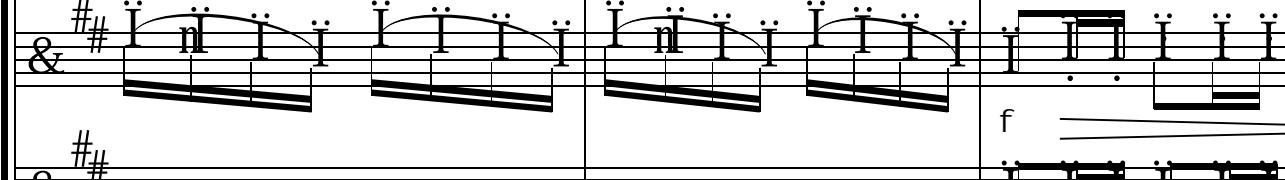
Cl.1 & 

Cl.2 & 

Cl.3 & 

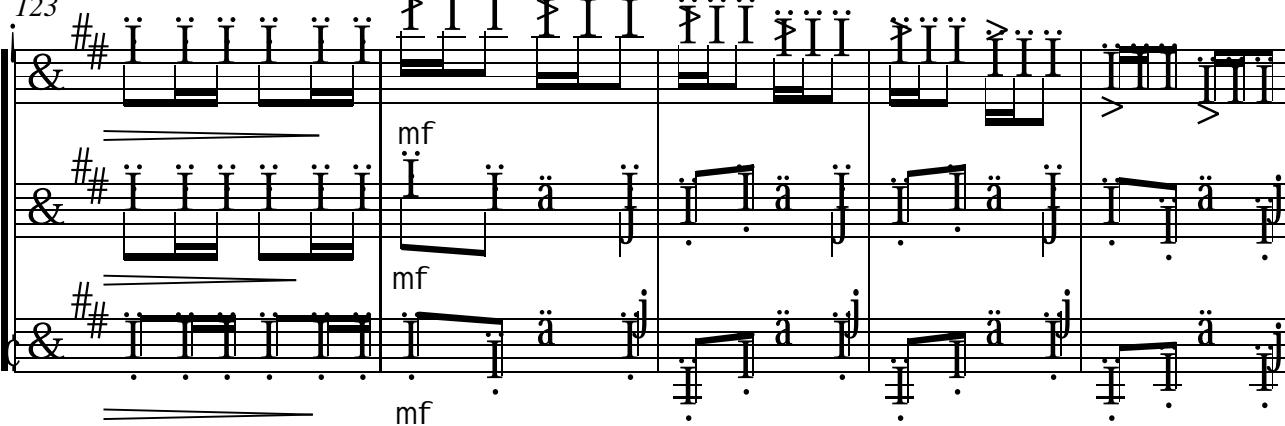
120

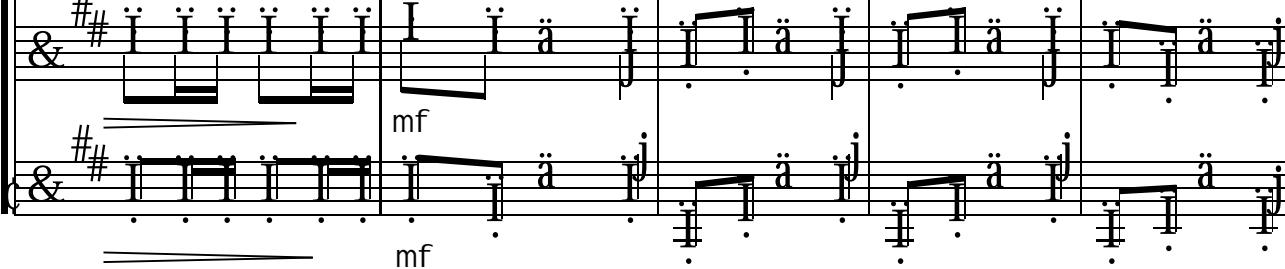
Cl.1 & 

Cl.2 & 

Cl.3 & 

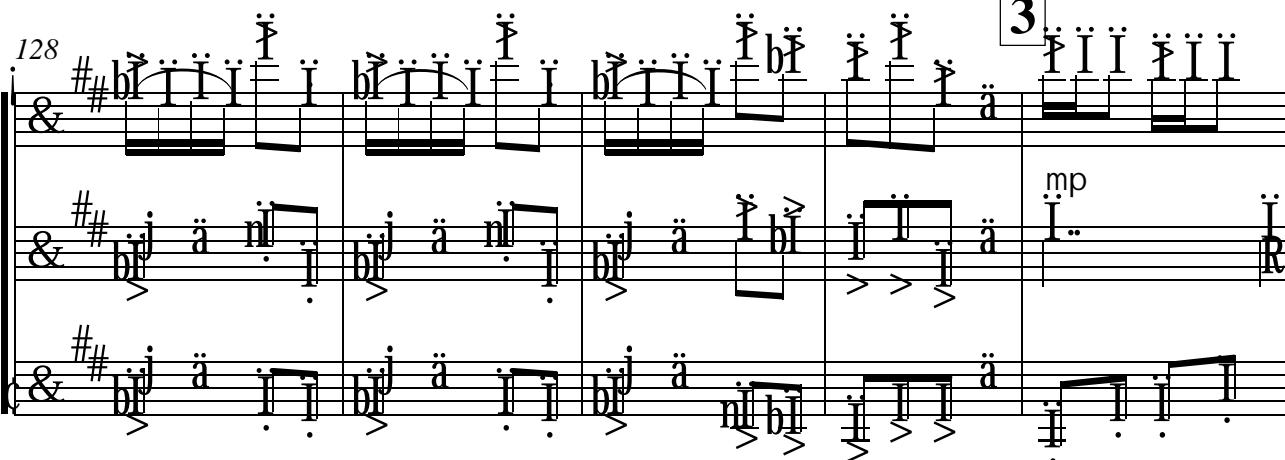
123

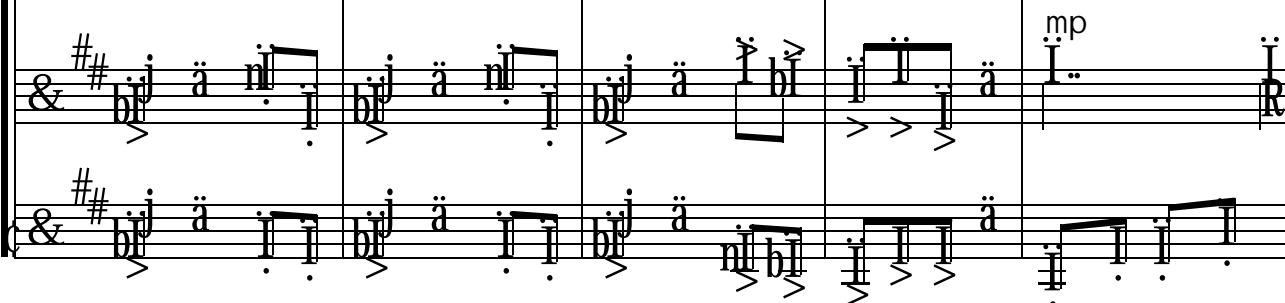
Cl.1 & 

Cl.2 & 

Cl.3 & 

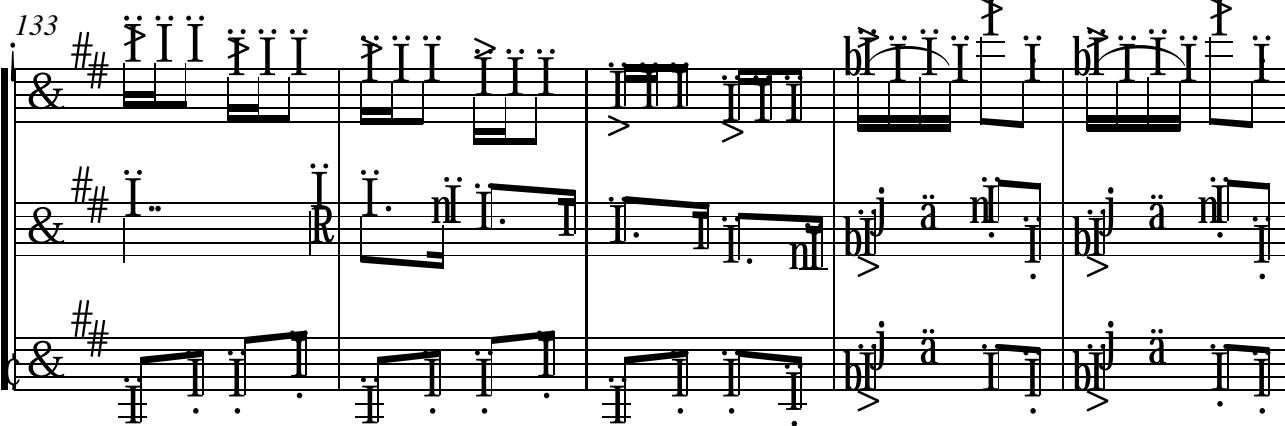
128

Cl.1 & 

Cl.2 & 

Cl.3 & 

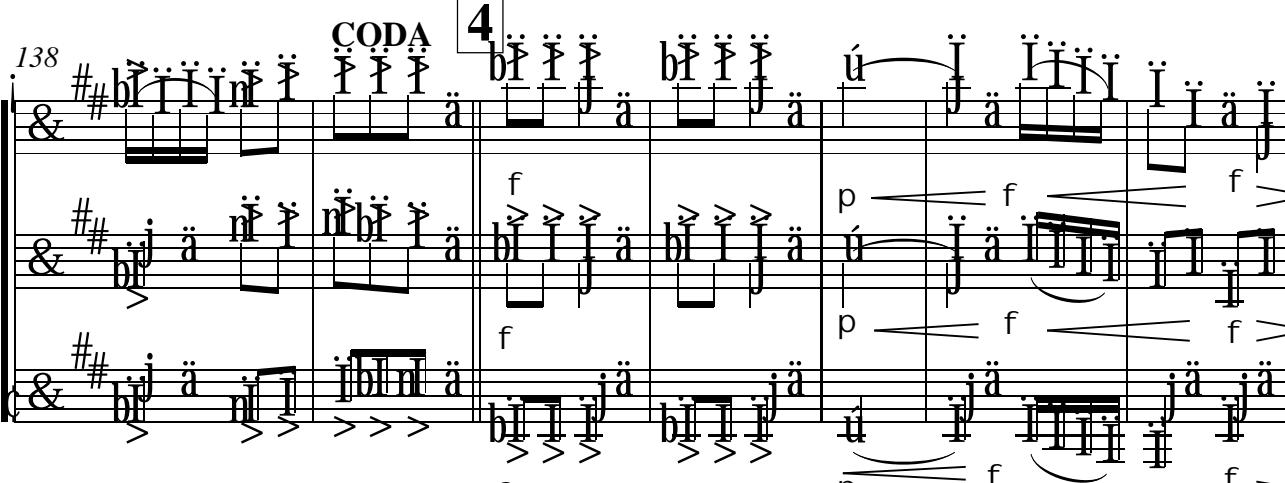
133

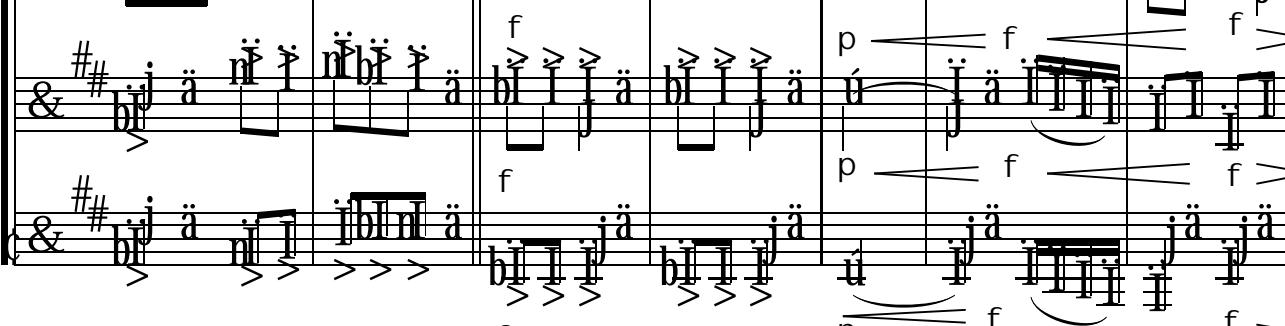
Cl.1 & 

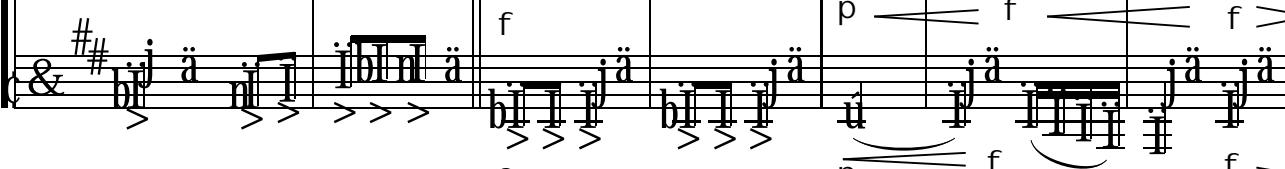
Cl.2 & 

Cl.3 & 

CODA 4

Cl.1 & 

Cl.2 & 

Cl.3 & 

145

Cl.1 & ä j
Cl.2 & mp ä j
Cl.3 & j ä j ä j ä j ä j ä j ä j

151

Cl.1 & ä j ä j ä j ä j ä j ä j ä j ä j
Cl.2 & ní ä j ä j ä j ä j ä j ä j
Cl.3 & j ä ní j ä j ä j ä j ä j ä j ä j

157

Cl.1 & ä j ä j ä j ä j ä j ä j ä j ä j
Cl.2 & j ñ ú ní
Cl.3 & j ñ ú ní

163

Cl.1 & ñ ú
Cl.2 & ñ ú
Cl.3 & ñ ú

%