

HP17

Desk ①

Stoneleigh Youth Orchestra
Bawdsey 12c ccs

Симфония

№ 5

Symphonie

Viola.

Д. ШОСТАКОВИЧ
D. SCHOSTAKOWITSCH Op. 47In 8
Moderato. $\text{♩} = 76$
3

Handwritten musical score for Viola part of Symphony No. 5, Op. 47 by D. Shostakovich. The score consists of eight staves of music with various dynamics, articulations, and performance instructions like "cresc.", "ff", "dim.", "p", "f", "pp", "pizz.", and "arco". The score is dated In 8, Moderate tempo, 3/8 time.

EDWIN F. KALMUS, Publisher of Music, New York, N. Y.

in 4
 2
 ON mid/un
 Viola.

10

DIV pizz. arco 12 divisi p express.

13 9 14 3 unis. b
 cresc. ff dim. ppp

15 1 5 16 2 MA p express!

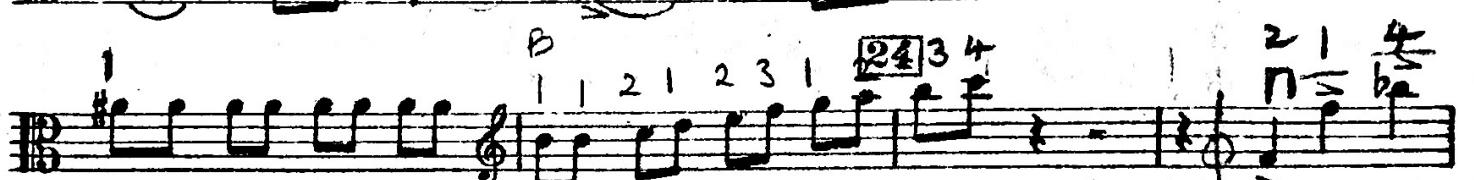
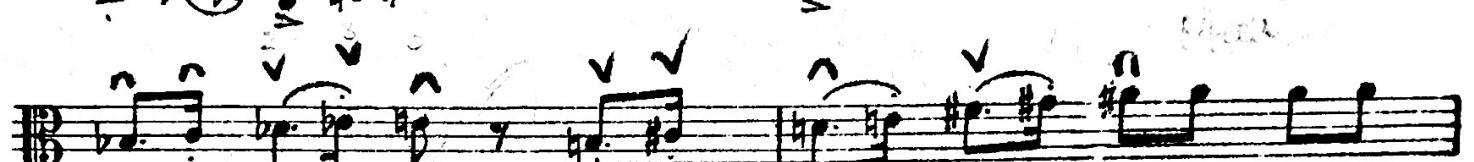
17 12 18 3 poco animando. 19 5 20 3 pizz.

21 arco

Viola.

short

3

Allegro non troppo. $\text{J}=128$ 

8-
Viola.

29 ff espress. 1

30 poco string. 31

32 = 138 ff 33

34

35 11 2 1 0
A 0 ritenuto 1/4 cresc.

36 Largamente. = 68 fff 4 V 3 2 1 V 3 4. V 5 b 3

37

1 2 3 4 5

Viola.

38 2 4 3 1 2 3 4 5

molto riten.

a tempo con tutta forza

rallentando

dim. p

1 39 Più mosso. L=84

pp

40

41

42 11 43 6

count MUTE

M 2/+ ab

44 Moderato. L=62
con sord.

pp

45

46

Gliss.

47

OB

morendo

(3) *Senza***Viola.**

II

48 Allegretto. $\text{J} = 128$

12

49

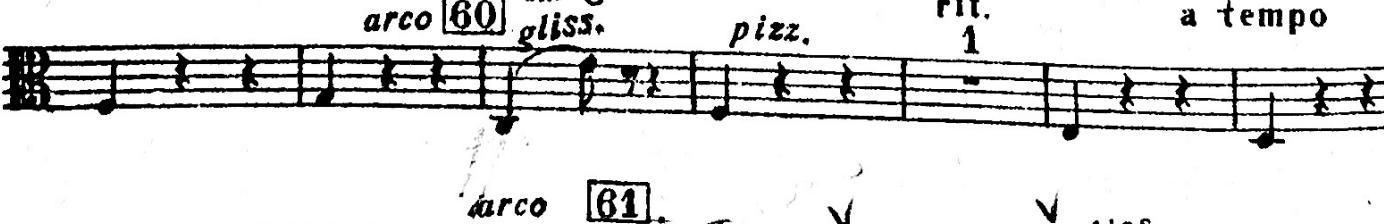
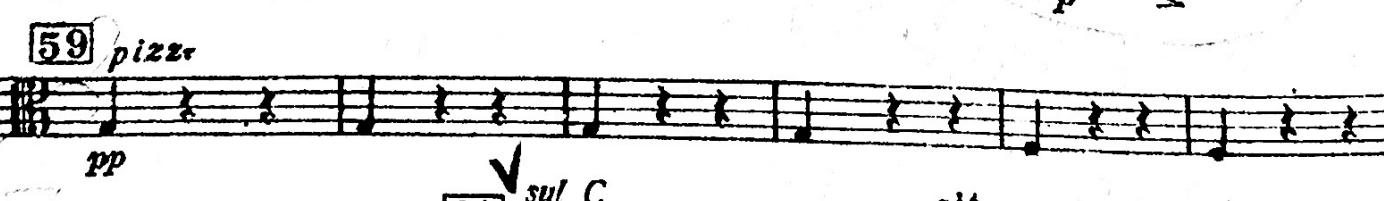
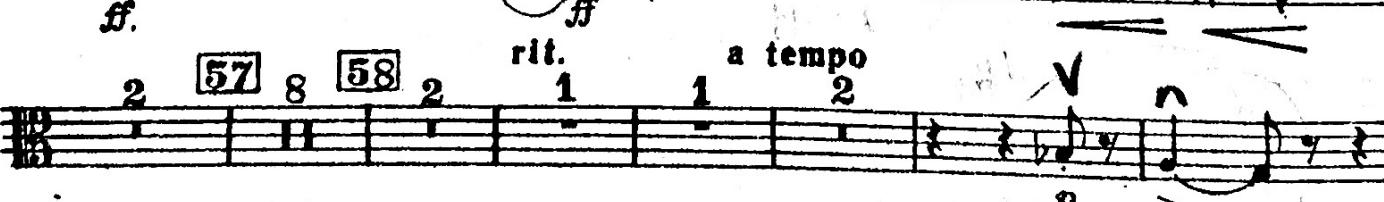
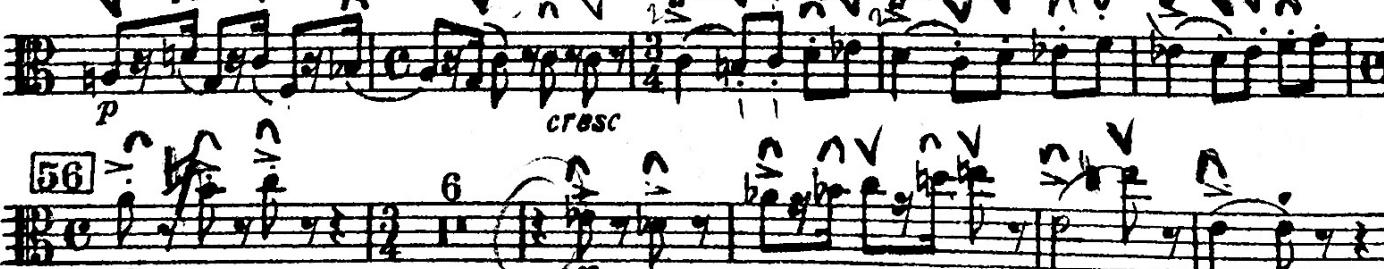
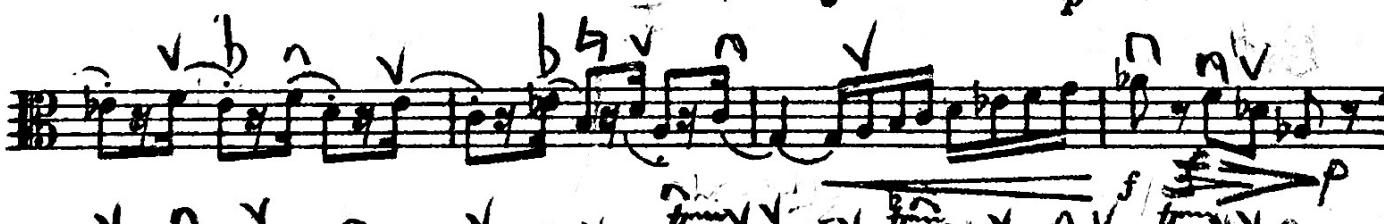
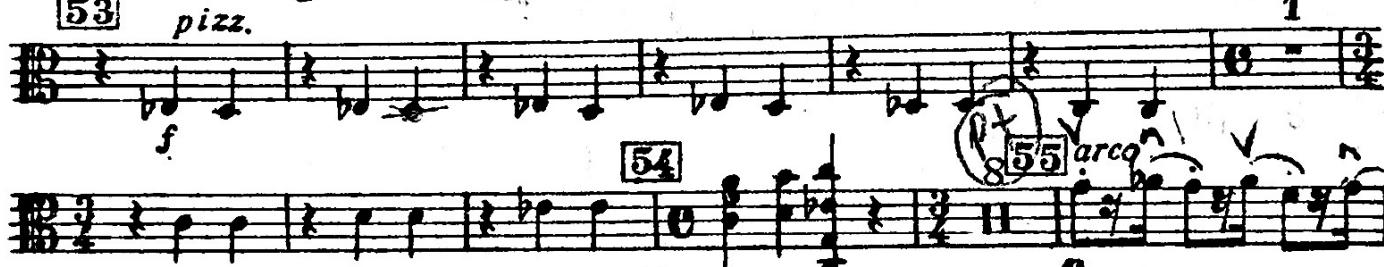
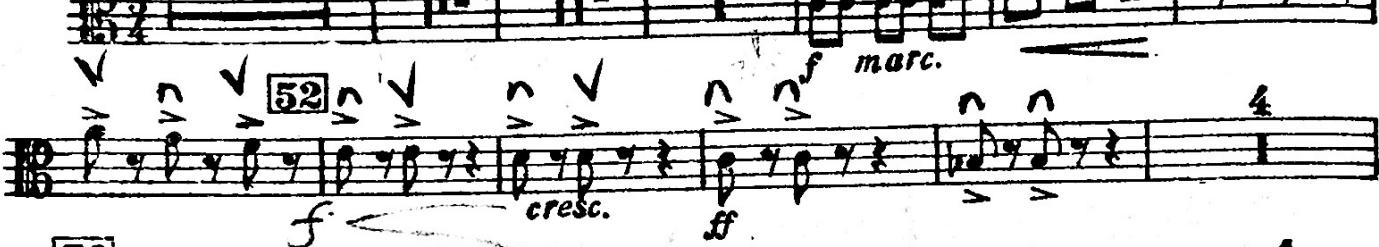
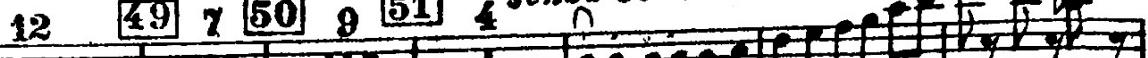
7

50

9

51

4 senza sord.

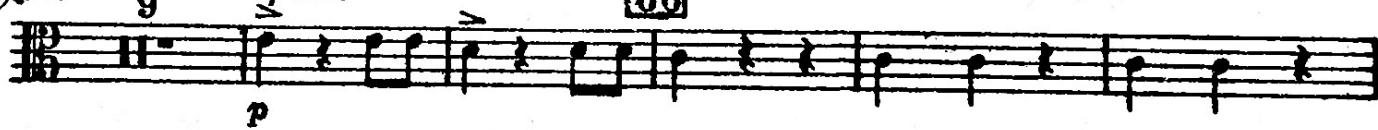


Viola.

7

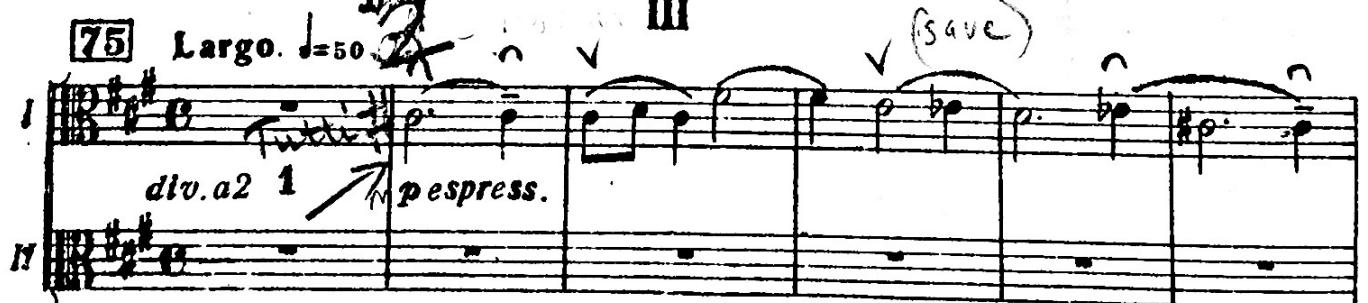


Bows Down
9 pizz.



18' 8
 Viola.
 71 arco


 72 cresc.
 73
 Heel
 2 pizz.
 74 arco


 75 Largo. $\text{d} = 50$
 dlv. a2 1 pespress.
 III
 (SAC)


 76
 cresc.
 mf


 77
 IV
 mf dim.
 mf dim.


Viola.

9

78

79 80 rit. 81 a tempo

cresc. cresc. f espress. espress.

82 tenuto

Largamente 83 Poco più mosso.

ff

Viola.

10

83

84 85

86

$\text{J} = 50$

v v

v

10 2 1 10

pp 2 v v

$\sharp \text{G}$ $\sharp \text{A}$ $\sharp \text{B}$

$\text{J} = 72$

poco calando

87

$\text{J} = 50$

v

5 3 7 1

mp espress. cresc.

cresc.

cresc.

89 be be

be 2 3

cresc.

be 4 be 5 be 6 be 7 be 8 be 9 be 10

90

ff

ff

1

Viola.

11

split

91

ff

92

con sord. 93

93

poco espress.

poco espress.

94

morendo (n)

95

pespress. pizz.

morendo

96

1 4 6 pp arco arco morando

pp

morendo

12

Senza

Viola.

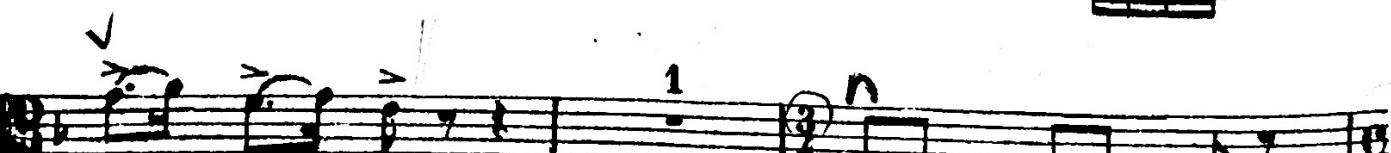
[97] Allegro non troppo. $\text{d}=88$
5 senza sord.

IV

accelerando

fff poco a poco

[98] $\text{d}=104$



Viola.

13

Handwritten musical score for Viola, page 13. The score is divided into sections by measure numbers 103, 104, and 105, followed by a section starting at measure 106. The score includes the following markings:

- Measure 103:** Dynamics include *div.*, *unis.*, *d=126*, *mf*, and *f*. Articulations include *v* and *^*.
- Measure 104:** Dynamics include *unis.*, *Allegro. d=132*, *104*, and *cresc.*. Articulations include *v* and *^*.
- Measure 105:** Dynamics include *accellerando*, *p*, and *f*. Articulations include *v* and *^*.
- Measure 106:** Dynamics include *cresc.* and *7*. Articulations include *v* and *^*.

" -7- 60 →

viola.

[107]



In 2 [108] Più mosso. $d=72$



[109]



Viola.

110

4

110 ff

111 *in 2* $d=92$

3

112 $d=88$ 20

MOLTO RALLE

113 Poco animato
dim. 16th 16th

114 f cresc. ff 10 unis. dim. p express.

115 10 p

116 10 p

117 11 **118** 16 **119** 3 v

120 v

121 60 v

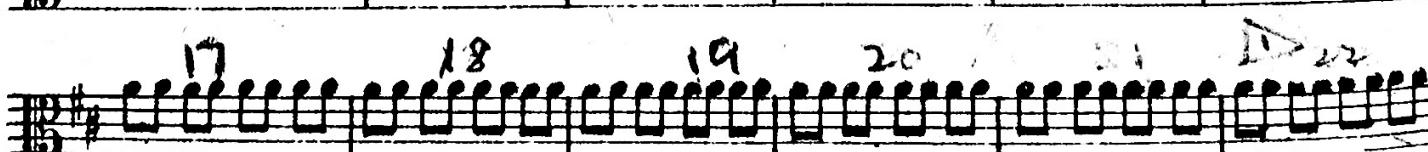
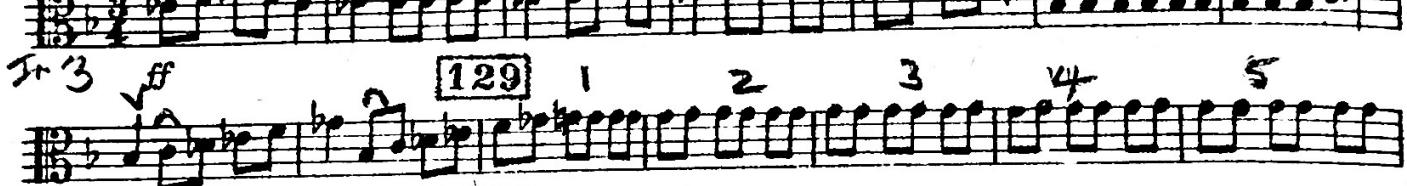
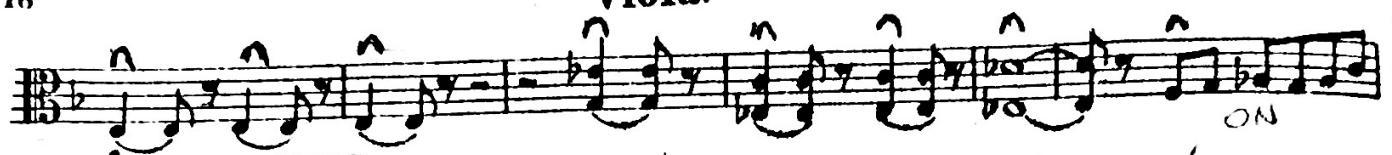
122 10 3 1 7 4 5 1
123 3 2 1 7 4 5 1
124 7 4 5 1
125 4 5 1
126 5 1

16th

VS

with cellos

viola.



Shostakovich: Symphony 5.

Beating list and relevant directions.

Start in 8; just a down-beat given.

Move tempo a fraction on so by the second bar of Fig. 5 into 4.

Bar before 9: 1 and 2 and then 3,4 (into crotchets) so quaver of first half of bar equals crotchet of second half of bar. Crotchet equals previous quaver in this section.

All in 4 with gradual tempo increase.

Fig. 27 Suddenly slower.

Fig. 31 Molto accel.

Fig. 36 still in 4.

2nd bar of Fig. 38 in 8 until Fig. 39. In 4. Crotchet here is equal to previous quaver.

Fig. 44 In 8. Quaver here equals previous crotchet.

Movement II.

Very much in a held back 3.

Fig. 58 to 61, observe exactly where the tempos are!

Movement III.

So as the 3rd part can be played. Vln I some must use desk 6,7 parts and Vln II must use desk 5,6,7. parts. This enables the equal distribution needed and is marked as such. Cellos are often marked tutti, as are violas to cover it all. High cello divisi is on first 3 desks. Fig 86, 3rd bar end, a quaver not a crotchet in the flute.

Movement IV.

Steady. Accel in bar 5,6. Then gradual accel all the way through. Important that all quavers are short to keep on going tempo.

Fig. 108. We have accelerated so much that we go into 2.

Fig. 111. Still in 2. 6 bars after 111, molto rall and do 3,4 here then next bar in 4 (crotchets). Stay in 4 through Fig. 112. Go into 2 (Same tempo) the 2nd bar of Fig. 112.

Stay in 2 through Fig. 121. Stay in 2. Slow Fig. 128 in 3. Fig. 131 in 4 to end!