

Александр Навоец

# Патетическая увертюра

для симфонического оркестра

партитура

2022 г.

*Светлой памяти павшего христианина,  
проповедника веры и бойца  
Андрея Иванчука  
с позывным "Кубань"*

По словам писателя Захара Прилепина, Андрей Иванчук - казак из Краснодарского края, божий человек, замечательного мужества воин. Перед каждым боевым заданием молился. Проповедовал в батальоне, крестил бойцов. В Сосновке на мариупольском направлении очень сильно крыли позиции нашего батальона с той стороны, и "Кубань" начал молиться в блиндаже. Спокойно и отрешенно, как он всегда делал. Без какой бы то ни было экзальтации и суеты. Как и положено воину. И бойцы вокруг него струдились, что твои цыплята. Обычно - маловеры, а тут видимо решили: нет, с "Кубанью" понадежнее будет. Тогда никто не погиб. Он за всех молился, а за него в этот раз тёплого словечка перед Богом не хватило, - написал Захар Прилепин.

## Состав оркестра:

Flauto piccolo

2 Flauti

Oboe

Saxofone Soprano in Bb

2 Clarinetti in Bb

Fagotto

3 Corni in F

3 Trombe in Bb

2 Tromboni

Bass Trombone

Tuba

Timpani

Batteria (Triangolo, Tamburo di legno,  
Campane, Tamburo basco)

Drum Set

Silofono

Arpa

Violini I

Violini II

Viole

Violoncelli

Contrabassi

$\text{♩} = 74$  **Con dolore (скорбно)** 1

Flauto Piccolo  
Flauti I, II  
Oboe  
Soprano Saxophone in Bb  
Clarinetti in Bb I, II  
Fagotto  
I, II  
Corni in F  
III  
I, II  
Trombe in Bb  
III  
Tromboni I, II  
Bass Trombone  
Tuba  
Timpani  
Tamburo di legno  
Campane  
Tamburo basco  
Drum Set  
Silofone  
Arpa

$\text{♩} = 74$  **Con dolore (скорбно)** 1

Violini I  
Violini II  
Viola  
Violoncello  
Contrabassi

9

Picc.

Fl.

Ob.

Sop. Sax.

Cl.

Fag.

I, II

Cor.

III

T-be I, II

T-ba III

T-ni I, II

B. Tbn.

Tba.

Timp.

Legno

C-ne

Tamb.

Dr.

Sil.

Arpa

V-ni I

V-ni II

Vle.

Vc.

Cb.

*mf*

*cresc.*

*mf*

*cresc.*

*mp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

A



$\text{♩} = 150$  **4** Animato, risoluto

29

Picc.  
Fl.  
Ob.  
Sop. Sax.  
Cl.  
Fag.  
I, II  
Cor.  
III  
T-be I, II  
T-ba III  
T-ni I, II  
B. Tbn.  
Tba.  
Timp.  
Legno  
C-ne  
Tamb.  
Dr.  
Sil.  
Arpa

$\text{♩} = 150$  **4** Animato, risoluto

V-ni I  
V-ni II  
Vle.  
Vc.  
Cb.

38

Picc. -

Fl. - a2 mf

Ob. -

Sop. Sax. -

Cl. - a2 mf

Fag. -

I, II -

Cor. III -

T-be I, II -

T-ba III - mf

T-ni I, II - mf

B. Tbn. - mf

Tba. - mf

Timp. -

Legno -

C-ne -

Tamb. - mf

Dr. - mf

Sil. -

Arpa -

V-ni I - mf marcate

V-ni II - mf

Vle. - mf

Vc. - mf

Cb. - mf













69

7

Picc.

Fl.

Ob.

Sop. Sax.

Cl.

Fag.

I, II

Cor.

III

T-be I, II

T-ba III

T-ni I, II

B. Tbn.

Tba.

Timp.

Legno

C-ne

Tamb. Triangolo *mp*

Dr. *p* *3* *3* *3* *3*

Sil.

Arpa

V-ni I *p* *8va*

V-ni II *p*

Vle. *pizz.*

Vc. *pizz.* *p*

Cb. *p*

*p cantabile*

79

Picc. Fl. Ob. Sop. Sax. Cl. Fag. I, II Cor. III T-be I, II T-ba III T-ni I, II B. Tbn. Tba. Timp. Legno C-ne Tri. Dr. Sil. Arpa V-ni I V-ni II Vle. Vc. Cb.

The musical score for page 79 is arranged in a standard orchestral format. It begins with a Piccolo (Picc.) and Flute (Fl.) part, with the Flute playing a melodic line with some chromaticism. The Oboe (Ob.), Soprano Saxophone (Sop. Sax.), Clarinet (Cl.), and Bassoon (Fag.) parts are currently silent. The brass section, including Cori (I, II and III), Trumpets (T-be I, II), Trombones (T-ba III, T-ni I, II, B. Tbn., Tba.), and Timpani (Timp.), is also silent. The percussion section (Legno, C-ne, Tri., Dr.) and the Arpa are silent. The string section (V-ni I, V-ni II, Vle., Vc., Cb.) is active, with the Violins playing a sustained harmonic texture and the Violoncello (Vc.) and Contrabass (Cb.) playing a rhythmic accompaniment. A 'div.' (divisi) marking is present above the Violoncello part. The score is written in a key signature of one sharp (F#) and a common time signature (C).





96 **8**

Picc. *m*

Fl.

Ob.

Sop. Sax.

Cl.

Fag. *mp*

I, II *mp*

Cor. III

T-be I, II *con sord.*

T-ba III *con sord.* *3*

T-ni I, II

B. Tbn.

Tba.

Timp.

Legno

C-ne

Tri. *Tamburo basco* *mp*

Dr. *mp* *3* *3* *3*

Sil.

Arpa

V-ni I *mp*

V-ni II

Vle. *unis.* *mp* *arco* *3* *3* *3* *pizz.* *mp* *arco* *3* *3* *3* *3* *3* *pizz.*

Vc. *mp* *arco* *3* *3* *3* *pizz.* *arco* *3* *3* *3* *3* *3* *pizz.*

Cb. *mp* *arco* *3* *3* *3* *pizz.* *arco* *3* *3* *3* *3* *3* *pizz.*

102

Picc.

Fl.

Ob.

Sop. Sax.

Cl.

Fag.

I, II

Cor.

III

T-be I, II

T-ba III

T-ni I, II

B. Tbn.

Tba.

Timp.

Legno

C-ne

Tamb.

Dr.

Sil.

Arpa

V-ni I

V-ni II

Vle.

Vc.

Cb.

arco 3 3 3 3

pizz.

cresc.



115

Picc. Fl. Ob. Sop. Sax. Cl. Fag. I, II Cor. III T-be I, II T-ba III T-ni I, II B. Tbn. Tba. Timp. Legno C-ne Tamb. Dr. Sil. Arpa V-ni I V-ni II Vle. Vc. Cb.

Detailed description of the musical score: This page contains a full orchestral score for measures 115 through 118. The woodwind section (Piccolo, Flute, Oboe, Soprano Saxophone, Clarinet, Bassoon) plays a melodic line with eighth-note patterns and slurs. The string section (Violins I & II, Viola, Violoncello, Contrabass) provides harmonic support with eighth-note patterns and triplets. The brass section (Trumpets I & II, Trombones I, II, III, Tuba) plays a rhythmic accompaniment with triplets. The percussion section includes Drums (snare and cymbal) with a steady eighth-note pattern, and Timpani with sustained notes. The Arpa (Harp) has a glissando effect. The woodwind parts feature various articulations like accents and slurs, and the string parts include triplets and dynamic markings like *v* and *mf*.



125

Picc.  
Fl.  
Ob.  
Sop. Sax.  
Cl.  
Fag.  
I, II  
Cor.  
III  
T-be I, II  
T-ba III  
T-ni I, II  
B. Tbn.  
Tba.  
Timp.  
Legno  
C-ne  
Tamb.  
Dr.  
Sil.  
Arpa  
V-ni I  
V-ni II  
Vle.  
Vc.  
Cb.

132

Picc. *mf*

Fl. a2 *mf*

Ob. *mf*

Sop. Sax. *mf*

Cl.

Fag.

I, II

Cor. III

T-be I, II

T-ba III

T-ni I, II

B. Tbn.

Tba.

Timp.

Legno

C-ne

Tamb.

Dr.

Sil.

Arpa

V-ni I

V-ni II

Vle.

Vc.

Cb.

139 **11**

Picc. *f*

Fl. *f*

Ob. *f*

Sop. Sax. *f*

Cl. *f*

Fag. *f*

I, II Cor. *sf*

III *sf*

T-be I, II *f*

T-ba III *f*

T-ni I, II *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Legno

C-ne

Tamb.

Dr. *f*

Sil. *f*

Arpa *f*

V-ni I *f* *div.* *unis.*

V-ni II *f* *div.* *unis.*

Vle. *f* *unis.*

Vc. *f*

Cb. *f*



144

Picc. Fl. Ob. Sop. Sax. Cl. Fag. I, II Cor. III T-be I, II T-ba III T-ni I, II B. Tbn. Tba. Timp. Legno C-ne Tamb. Dr. Sil. Arpa V-ni I V-ni II Vle. Vc. Cb.

The score is for measures 144 through 149. It features a complex orchestration including woodwinds (Piccolo, Flute, Oboe, Soprano Saxophone, Clarinet, Bassoon), brass (Trumpets I & II, Cor Anglais III, Trombones I, II, III, Bass Trombone, Tuba), percussion (Timpani, Snare Drum, Cymbals, Triangle, Conga, Tom-tom, Drum Set), and strings (Violins I & II, Viola, Violoncello, Contrabass). The woodwinds and strings play intricate patterns, often in triplets. The brass section provides harmonic support with sustained chords and rhythmic figures. The percussion section is active, with the snare drum playing a steady eighth-note pattern and the timpani playing a melodic line. The score includes various musical notations such as dynamics (mf, f), articulation (accents, slurs), and performance instructions (div., unis.).

150

Picc.

Fl.

Ob.

Sop. Sax.

Cl.

Fag.

I, II

Cor.

III

T-be I, II

T-ba III

T-ni I, II

B. Tbn.

Tba.

Timp.

Legno

C-ne

Tamb.

Dr.

Sil.

Arpa

V-ni I

V-ni II

Vle.

Vc.

Cb.

12 Drammatico

156

Picc. *mf*

Fl. *mf*

Ob. *mp*

Sop. Sax. *mp*

Cl. *mp*

Fag. *mp*

I, II *mf*

Cor. III *mf*

T-be I, II *mf*

T-ba III *mf*

T-ni I, II *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mp*

Legno *mp*

C-ne *mp*

Tamb. *mp*

Dr. *mp*

Sil. *mp*

Arpa *mp*

V-ni I *mp*

V-ni II *mp*

Vle. *mp* *pizz.* *cresc.*

Vc. *mp* *pizz.* *cresc.*

Cb. *mp* *pizz.* *cresc.*

162

Picc. Fl. Ob. Sop. Sax. Cl. Fag. I, II Cor. III T-be I, II T-ba III T-ni I, II B. Tbn. Tba. Timp. Legno C-ne Tamb. Dr. Sil. Arpa V-ni I V-ni II Vle. Vc. Cb.

*pizz.*  
*mf*  
*pizz.*  
*mf*

Detailed description: This page of a musical score covers measures 162 to 166. The score is for a large orchestra and woodwind section. The woodwinds (Piccolo, Flute, Oboe, Soprano Saxophone, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Contrabass) are active throughout. The woodwinds play a melodic line with frequent triplets. The strings provide a rhythmic accompaniment, with the Violins I & II playing a pattern of eighth notes and the other strings playing a similar pattern. The percussion section (Tambourine, Drums) is also active. The score is in a key signature of two flats and a common time signature. The page number 162 is written at the top left.

167

Picc. *mf* 3  
 Fl. *mf* a2 3  
 Ob. *mf* 3  
 Sop. Sax. *mf* 3  
 Cl. *mf*  
 Fag. *mf*  
 I, II Cor. *mf*  
 III *mf*  
 T-be I, II *mf*  
 T-ba III *mf*  
 T-ni I, II *mf*  
 B. Tbn. *mf*  
 Tba. *mf*  
 Timp. *mp* *mf*  
 Legno 3  
 C-ne  
 Tamb. 3  
 Dr. *mf* 3  
 Sil.  
 Arpa  
 V-ni I *arco*  
 V-ni II *arco* *f<sup>v</sup> detache*  
 Vle. *f detache* *unis. arco*  
 Vc. *f arco*  
 Cb. *f arco* *f* *mf*

172

Picc. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

Sop. Sax. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

I, II Cor. *cresc.*

III Cor. *cresc.*

T-be I, II *cresc.*

T-ba III *cresc.*

T-ni I, II *cresc.*

B. Tbn. *cresc.*

Tba. *cresc.*

Timp. *mf* *f*

Legno

C-ne

Tamb.

Dr. *cresc.* 2

Sil.

Arpa

V-ni I *cresc.* 13

V-ni II *cresc.*

Vle. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

177

Picc.

Fl.

Ob.

Sop. Sax.

Cl.

Fag.

I, II

Cor.

III

T-be I, II

T-ba III

T-ni I, II

B. Tbn.

Tba.

Timp.

Legno

C-ne

Tamb.

Dr.

Sil.

Arpa

V-ni I

V-ni II

Vle.

Vc.

Cb.





15 Patetico

185

Picc.

Fl.

Ob.

Sop. Sax.

Cl.

Fag.

I, II

Cor.

III

T-be I, II

T-ba III

T-ni I, II

B. Tbn.

Tba.

Timp.

Legno

C-ne

Tamb.

Dr.

Sil.

Arpa

V-ni I

V-ni II

Vle.

Vc.

Cb.

15 Patetico

15 Patetico

190

Picc.  
Fl.  
Ob.  
Sop. Sax.  
Cl.  
Fag.  
I, II  
Cor.  
III  
T-be I, II  
T-ba III  
T-ni I, II  
B. Tbn.  
Tba.  
Timp.  
Legno  
C-ne  
Tamb.  
Dr.  
Sil.  
Arpa  
V-ni I  
V-ni II  
Vle.  
Vc.  
Cb.

197 **16**

Picc. *f* 5 *tr*

Fl. *f* 5 *tr*

Ob.

Sop. Sax.

Cl. *f*

Fag.

I, II *f* 3

Cor. III 3

T-be I, II *f*

T-ba III *f*

T-ni I, II

B. Tbn.

Tba.

Timp.

Legno

C-ne

Tamb.

Dr.

Sil.

Arpa *f* 3 6

**16**

V-ni I *f* 3 3 3 3 4

V-ni II *f* 3 3 3 3 4

Vle. *div.*

Vc.

Cb.







18 **Maestoso**

226 (tr).....

Picc. *f*

Fl. *f*

Ob. *f*

Sop. Sax. *f*

Cl. (tr)..... *f*

Fag. *f*

I, II *f*

Cor. III *f*

T-be I, II *f*

T-ba III *f*

T-ni I, II *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Legno

C-ne *f*

Tri.

Dr. *f*

Sil. *f*

Arpa *f*

V-ni I *f simile marcato*

V-ni II *f simile marcato*

Vle. *f*

Vc. *f*

Cb. *f*

This page contains a musical score for measures 232 through 237. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The key signature is B-flat major (two flats) and the time signature is 4/4. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, playing a melodic line with eighth notes.
- Fl.**: Flute, playing a sustained chord.
- Ob.**: Oboe, playing a sustained chord.
- Sop. Sax.**: Soprano saxophone, playing a sustained chord.
- Cl.**: Clarinet, playing a melodic line with eighth notes.
- Fag.**: Bassoon, playing a sustained chord.
- I, II Cor.**: Trumpets I and II, playing a sustained chord.
- III**: Trumpet III, playing a sustained chord.
- T-be I, II**: Trombones I and II, playing a melodic line with eighth notes.
- T-ba III**: Trombone III, playing a sustained chord.
- T-ni I, II**: Tenor horns I and II, playing a melodic line with eighth notes.
- B. Tbn.**: Baritone horn, playing a sustained chord.
- Tba.**: Tuba, playing a sustained chord.
- Timp.**: Timpani, playing a rhythmic pattern of eighth notes.
- Legno**: Woodwinds (oboe, clarinet, bassoon), playing a sustained chord.
- C-ne**: Contrabassoon, playing a sustained chord.
- Tri.**: Triangle, playing a sustained chord.
- Dr.**: Drums, playing a rhythmic pattern of eighth notes.
- Sil.**: Snare drum, playing a sustained chord.
- Arpa**: Harp, playing a melodic line with eighth notes, featuring triplets and a sextuplet.
- V-ni I**: Violin I, playing a melodic line with eighth notes.
- V-ni II**: Violin II, playing a melodic line with eighth notes.
- Vle.**: Viola, playing a sustained chord.
- Vc.**: Violoncello, playing a sustained chord.
- Cb.**: Double bass, playing a sustained chord.



239 19

Picc.  
Fl.  
Ob.  
Sop. Sax.  
Cl.  
Fag.  
I, II  
Cor.  
III  
T-be I, II  
T-ba III  
T-ni I, II  
B. Tbn.  
Tba.  
Timp.  
Legno  
C-ne  
Tri.  
Dr.  
Sil.  
Arpa  
V-ni I  
V-ni II  
Vle.  
Vc.  
Cb.

245

Picc.

Fl.

Ob.

Sop. Sax.

Cl.

Fag.

I, II  
Cor.

III

T-be I, II

T-ba III

T-ni I, II

B. Tbn.

Tba.

Timp.

Legno

C-ne

Tri.

Dr.

Sil.

Arpa

V-ni I

V-ni II

Vle.

Vc.

Cb.

div.

249

Picc.  
Fl.  
Ob.  
Sop. Sax.  
Cl.  
Fag.  
I, II  
Cor.  
III  
T-be I, II  
T-ba III  
T-ni I, II  
B. Tbn.  
Tba.  
Timp.  
Legno  
C-ne  
Tri.  
Dr.  
Sil.  
Arpa  
V-ni I  
V-ni II  
Vle.  
Vc.  
Cb.

*sf sp*

*p*

3 3 3 3 6