

Symphony # 7

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①
3m

III Tango

Oboe 1
Sax. (E♭)
Sax. (B♭)
Tr. (B)
Cor. (F)
Hi-hat (pedal)
Piano
V-ni I

Sax. (E♭) mutal in S. Sax. (B)
Tr. (B)
Cor. (F)
Hi-hat (pedal)
Piano
V-ni I
V-ni II

1) Notation in the highest register makes usage of Bayan more appropriate.

3 $\text{♩} = 63$

Celesta *mp*

2 $\text{♩} = 69$ (-)

Fag. I

Basson

V-ni I *mf*

V-ni II *mf*

V-la I *mf*

V-la II *mf*

V-li *mf*

2 $\text{♩} = 69$

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2 $\text{♩} = 69$

Cassi. 2 *mf*

3 $\text{♩} = 63$

Cel. *mf*

4 $\text{♩} = 88$

2 $\text{♩} = 69$

Fag. I 2 *mf*

2 $\text{♩} = 69$

Fag. I 2 *mf*

2 $\text{♩} = 69$

V-ni I *mf*

2 $\text{♩} = 69$

V-ni II *mf*

2 $\text{♩} = 69$

V-la I *mf*

2 $\text{♩} = 69$

V-la II *mf*

V-li *mf*

4 $\text{♩} = 88$

2 $\text{♩} = 69$

Fl. I *mf*

2 $\text{♩} = 69$

Fag. I 2 *mf*

2 $\text{♩} = 69$

Cor (A) 2 *mf*

2 $\text{♩} = 69$

V-ni I *mf*

2 $\text{♩} = 69$

V-ni II *mf*

2 $\text{♩} = 69$

V-la I *mf*

2 $\text{♩} = 69$

V-la II *mf*

V-li *mf*

4 $\text{♩} = 88$

Fl. I

2 $\text{♩} = 69$

Cor. I (F)

V-ni I

V-ni II

V-la

V-ll. 7

5 $\text{♩} = 54$

Cembalo

2 $\text{♩} = 69$

V-ni II

2 $\text{♩} = 69$

V-ni II 6-9

V-la

V-ll. 6-10

5 (♩=54)

Fl. 1
Ob. 1
Cl. (Bb) 1
Fag. 1

5 (♩=54)

Comb.

2 (♩=69)

V-ni I
V-ni II 1-5
V-ni II 6-9
V-la 1-3
V-la 4-6
V-la 7-10

5 (♩=54)

Fl. 1
Ob. 1
Cl. 1 (Bb)
Fag. 1

2 (♩=69)

V-ni I
V-ni II 1-5
V-ni II 6-9
V-la 1-3
V-la 4-6
V-la 7-10
V-lli

6 $\text{♩} = 48$

Tr-ba (B) 1

1

Cor. 2 (F) 3

7 $\text{♩} = 69$

2

V-n. I

V-l. I

8 $\text{♩} = 50$

Cl. (B) (mf)

J. Sax (B) (mf)

Tr-nor (mf)

Tuba (mf)

J. Sax (B) muta in S. Sax (B)

7 $\text{♩} = 56$

Bayan (mf)

9 $\text{♩} = 53$

Fl. (mf) v. fr. ord.

Cor. Ingh. (F) (mf) T

Piatto sospeso L.v.

C.lli (mf)

Vibr. (mf)

Ped. (mf)

6 $\text{♩} = 48$

Handwritten musical score for measures 6-9. The score includes staves for:

- Jr. 64 (B)
- Cor. 2 (F)
- Fl. 1
- Cor. Jugl. (F)
- Piccolo seap.
- C.lli
- Vibr.

Measure 6: $\text{♩} = 48$

Measure 7: $\text{♩} = 56$

Measure 8: $\text{♩} = 53$

Measure 9: $\text{♩} = 53$

Annotations include: *ord.*, *l.v.*, ** Ped.*, and *Car. Jugl. (F) muta in Ob. 2*.

10 $\text{♩} = 76$

Handwritten musical score for measures 10-14. The score includes staves for:

- Hi-hat (pedal)
- V. III

Measure 10: $\text{♩} = 76$

Measure 11: $\text{♩} = 76$

Measure 12: $\text{♩} = 76$

Measure 13: $\text{♩} = 76$

Measure 14: $\text{♩} = 76$

Annotations include: *unis., pizz.*, ** Ped.*, and circled numbers 8, 9, 10, 11, 12, 13, 14.

7 $\text{♩} = 56$

Bayan

10

V-ni II

10 *unis, pizz.*

13 *unis, pizz.*

14 *le dita*

10 *le dita*

11 *le dita*

12 *le dita*

13 *le dita*

14 *le dita*

C-ss: 10 *le dita*

11 *le dita*

12 *le dita*

13 *le dita*

14 *le dita*

7 $\text{♩} = 56$

Bayan

11 $\text{♩} = 52$

Piano

poco a poco cresc.

poco a poco cresc.

11 $\text{♩} = 52$

Piano

Piano

12/1 $\text{♩} = 42$

C. Jaz.

Bayan

arco

C-ss: 1 *arco*

2 *arco*

3

13/1 $\text{♩} = 60$
 Ac. Guitar
 C. Trp. 2
 12/4 $\text{♩} = 48$
 C-5502
 12/2 $\text{♩} = 48$
 C-5504 2
 14/1 $\text{♩} = 78$
 Cl. (B)
 Vcl. mp

14 $\text{♩} = 78$
 Cl. (B)
 Vcl. mp
 Ac. Guitar mp
 13/2 $\text{♩} = 60$
 Ac. Guitar mp
 15 $\text{♩} = 74$
 V-ni I mp

14 $\text{♩} = 78$
 Cl. (B)
 Vcl. mp
 13/2 $\text{♩} = 60$
 Ac. Guitar mp
 15 $\text{♩} = 74$
 V-ni I mp

15 $\text{♩} = 74$
 S. Sax. (B) mp
 V-ni I mp
 16/1 $\text{♩} = 82$
 Ob. mp

16/1 $\text{♩} = 82$
 Ob. mp
 Cor. (F) mp
 Triang. mp
 Harp mp
 Bayan mp
 C-551 (1-3) mp
 S. Sax. (B) mut. in S. Sax. (B)

15 $\Delta=74$

S. Sax

16 $\Delta=82$

Cor. I (F)

Fl. *mp dolce*

17 $\Delta=69$ *mp*

V-I

18 $\Delta=76$ *mp*

V-II

19/1 $\Delta=80$ *mp* *L.v.* *Sonagli*

19/1 $\Delta=80$ *mp* *but* *12:8*

17 $\Delta=69$

Fl. I

V-II

18 $\Delta=76$

Ac. Guitar

19/2 $\Delta=80$ *mp* *L.v.* *Sonagli*

18 $\Delta=76$

V-II

19/2 $\Delta=80$ *mp* *13:8*

17 $\Delta=69$

V-II

20 $\Delta=73$

Op. I

18 $\Delta=76$

V-II

16/2 $\Delta=82$

Fl. I *tr.* *mf*

Cl. (B)

F. Sax (B)

Triangolo *L.v.* *mp*

Harp *L.v.* *mp*

Bugan

C. ss. I *unis.* *arco* *mp*

(4-6)

17 $\text{♩} = 69$

V-I: $\text{♩} = 76$

V-II: $\text{♩} = 76$

Fl. 1: $\text{♩} = 82$

Cl. (B): $\text{♩} = 82$

J. Sax. (B): $\text{♩} = 82$

Triang.

Harp.

Bayan: $\text{♩} = 82$

C-ssi (4-6): $\text{♩} = 82$

21/1 $\text{♩} = 76$ *f* *trio*

Ob. 1: $\text{♩} = 76$

Cor. (F) 2: $\text{♩} = 76$

3: $\text{♩} = 76$

16/2 $\text{♩} = 82$

Fl. 1

Cl. (B) 1

3

J. Sax. (B)

Bayan

C-ssi (4-6)

21/1 $\text{♩} = 76$

Ob. 1

Cor. 1 (F): $\text{♩} = 76$

2

3

27/1 (♩=63)

Fl. 1
Fl. 2
Ob. 3
Cl. (B) 1
Cl. (B) 3
Tr. ni 2
Tr. ni 3
Tuba
Tromp
C. ne
Bayan

26/1 (♩=80)

Piano
C. ssi

27/1 (♩=63)

28 (♩=72)

26/1 (♩=63)

Ob. 3
J. Sax (1)
Piano
C. ssi

29/1 (♩=72)

30 (♩=63)

Cl. (B) 1
Cl. (B) 3
Cor. (F) 1
Cor. (F) 2

1) By a bow.

32 $\text{♩} = 92$

31/1 $\text{♩} = 58$

27/2 $\text{♩} = 63$

Ob. 2

Piano

V-le

26/2 $\text{♩} = 80$

3rd Fl.

C. sax

29/2 $\text{♩} = 70$

Cl. (B)

Cor. (F)

33 $\text{♩} = 57$ *non legato*

S. Sax (B)

V-ni II

32 $\text{♩} = 92$

Ob. 2

Piano

31/1 $\text{♩} = 58$

V-le

29/2 $\text{♩} = 76$

Cl. (B)

Cor. (F)

33 $\text{♩} = 58$

S. Sax (B)

V-ni II

34 $\text{♩} = 66$ *arco*

V-ll: I

32 $\text{♩} = 92$

Ob. 2

Piano

V-le

33 $\text{♩} = 58$

S. Sax (B)

V-ni II

34 $\text{♩} = 66$

V-ll: I

32 $\text{♩} = 92$

Ob. 1

Piano

33 $\text{♩} = 92$

S. Sax. (10)

V. ni II

34 $\text{♩} = 92$

V. ni I

27/3 $\text{♩} = 63$

Fl. 2

Ob. 3

Cl. (B)

Tr. ni

Tuba

Timpani

Conec

27/3 $\text{♩} = 63$

Bassoon

34/3 $\text{♩} = 63$

3. Sax

Harp

Cembalo

35 $\text{♩} = 72$

V. ni I

1) A cluster.

33 (♩=54)
S. Sax (B)

34 (♩=60)
V. II

27/3
26/3
3 Sax

Harp

Cemb.

35 (♩=72)
V. I

29/3 (♩=70)
Cl. (B)

Cor (F)

37 (♩=80) (♩=80)
Fr. ba (B)

36 (♩=58)
Bayan

33 (♩=54)
S. Sax (B) muta in T. Sax. (B)

34 (♩=60)
V. II

35 (♩=72)
V. I

29/3 (♩=70)
Cl. (B)

29/3 (♩=70)
Cor. (F)

29/3 (♩=70)
Cor. (F) 2

37 (♩=80)
Tr. ba (B)

36 (♩=58)
Bayan

35 $\text{♩} = 72$

V-ni I $\text{♩} = 72$

29/3 Cl. (B) $\text{♩} = 76$

29/3 Cl. (B) $\text{♩} = 76$

29/3 Cl. (B) $\text{♩} = 76$

Cor. (F) $\text{♩} = 76$

37 Jr-ba I (B)

35 $\text{♩} = 72$

V-ni I $\text{♩} = 72$

38 $\text{♩} = 60$

J. Sax (B) $\text{♩} = 60$

38 $\text{♩} = 60$

V-ni II $\text{♩} = 60$

37 Jr-ba I (B) $\text{♩} = 60$

35 $\text{♩} = 72$

V-ni I $\text{♩} = 72$

38 $\text{♩} = 60$

J. Sax (B) $\text{♩} = 60$

V-II $\text{♩} = 60$

37 Jr-ba I (B) $\text{♩} = 60$

35 $\text{♩} = 72$

V-ni I $\text{♩} = 60$

Jap. I

J. Sax. (B)

V-II

27 $\text{♩} = 60$

Fl. 1

Fl. 2

Ob. 3

Cl. (B)

Tr-ni

Tuba

Pratti

T-bass

Corn

Piano

26 $\text{♩} = 80$

Tr-ni

Bayan

Cassa

39 $\text{♩} = 52$

V-ni II

1) gl., div.

1) Each glissando has the same duration for all musicians of V-ni II, episode [39], the same first and last note. Number of bows and pitches within each gliss. should be different. $\nwarrow \nearrow$ means accel., then ritenuito.

40/1

allarg. $\text{♩} = 58$ accel. allarg. $\text{♩} = 58$

1
Tr-be 2
(B)
3
1
2
Cor. (F)
3
4

20 sec. 21 sec.

40/1

accel. $\text{♩} = 58$ allarg. $\text{♩} = 58$

1
Tr-be 2
(B)
3
1
2
Cor. (F)
3
4

26 sec.

41

Fl. 1
Ob. 1

41 $\text{♩} = 58$ (2)

1) Accel. and allarg. apply only to 40.

40/1 $\text{♩} = 58$

1
Tr-Gez (P)
3
1
Cor. (P)
2
3

41 $\text{♩} = 96$ 2.6 sec.
Fl. 1
Ob. 1
41 $\text{♩} = 99$
Fl. 2
Cl. (B) 1
RT $\text{♩} = 100$
Cl. (B) 2

42 $\text{♩} = 60$
Jazz-battl

43 $\text{♩} = 84$
Acoustic Guitas

3) [44] 8 sec.

Fl. 1
Ob. 1
Cl. (B) 1
Fl. 2
Ob. 2
Cl. (B) 2

8 sec.

[41] (=96)

Fl. 1
Ob. 1
Cl. (B) 1
[41] (=102)
Ob. 2
Cl. (B) 2
[42] (=60)
Jazz. b.

[43] (=84)

Piano
Ac. Guitar
[43] (=84)
Vcl. 1

[37] (=69) 3/2

accet. allarg.

V-lli
C-ssi

unis.

21,5 sec.

- 1) Accel. and allarg. apply to [40] only.
- 2) [40] requires a separate conductor. #, b, apply to one note only.
- 3) All Woods of [44] play for 8 seconds any set of notes of the same duration, in different tempi, fast, staccato.

40/2 $\text{♩} = 58$ accel. allarg. $\text{♩} = 58$

V-I
V-II
V
C-ss
Cb

22 sec.

$\text{♩} = 76$ 29/4 $\text{♩} = 76$ *leggiero* $\text{♩} = 22'$

Cl. Bb
Cor. (F)

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