

Երան.
Մ-88
12253

ՄԱՐՏՈՒՆ ԻՍՐԱԵԼՅԱՆ
MARTUN ISRAELYAN

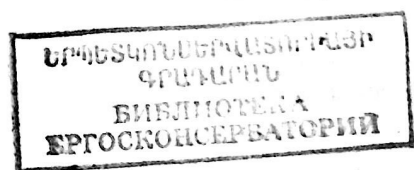
ՀԻՄՆԵՐ ԱՆՍԱՄԲԼԻ ՀԱՄԱՐ
HYMNS FOR ENSAMBLE

ՄԱՐՏՈՒՆ ԻՍՐԱԵԼՅԱՆ
MARTUN ISRAELYAN

ՀԻՄՆԵՐ ԱՆՍԱՄԲԼԻ ՀԱՄԱՐ
HYMNS FOR ENSAMBLE

12253

ԵՐԵՎԱՆ 2006 YEREVAN



ՀԱՅԱՍՏԱՆԻ ՀԱՆՐԱՊԵՏՈՒԹՅԱՆ
ԿՐԹԱԿԱՆ ԴԱՐԱՆ

ՀԱՅԱՍՏԱՆԻ ՀԱՆՐԱՊԵՏՈՒԹՅԱՆ
ԿՐԹԱԿԱՆ ԴԱՐԱՆ

ՀԱՅԱՍՏԱՆԻ ՀԱՆՐԱՊԵՏՈՒԹՅԱՆ
ԿՐԹԱԿԱՆ ԴԱՐԱՆ

Hymns

for ensemble

Martun Israelyan

$\text{♩} = 42$

Flauto

Oboe

Clarinetto in B

Fagotto

Corno in F

Tromba in C

Trombone

Batteria I

Vibrafono

Marimbafono

Crotali

Triangolo

Batteria II

Campane tubulare

3 Piatti sospesi

Tam-tam

Piano

$\text{♩} = 42$

Violino I

Violino II

Viola

Violoncello

Contrabasso

2

Cl. *p* *mp* *p* *5*

3

Cl. *mp* *p*

5

1

Cl. *p*

T-t. *p* con sord.

V-no I *pp* con sord.

V-no II *pp* con sord.

V-la *pp* con sord.

V-c. *pp* con sord.

15

2

Ob. *mp* *p* *mp* *mf* *3*

Cl. *p* *mp* *p* *5*

19

Ob. *3* *3* *5*

Cl. *5*

22

3

Ob. *p cresc.* *f*

Cl. *f*

Piu mosso ♩ = 112 poco accel.

26

Ob.

Cl.

T.-t.

V-no I

V-no II

V-la

V-c.

rit.

Tempo I

p

mf

Tempo I con sord.

pp con sord.

pp con sord.

pp con sord.

pp

30

Ob.

Cl.

T.-t.

V-no I

V-no II

V-la

V-c.

4

p

p

37

Fl.

Ob.

Cl.

Tr-lo

V-no I

V-no II

V-la

V-c.

cresc.

cresc.

tr

p

senza sord.

senza sord.

senza sord.

Poco mosso $\text{♩} = 63$

40

Fl.

Ob.

Cl.

Tr-lo

3 P-tti sosp.

V-no I

V-no II

V-la

f

f

f

f

p

mp

mf

mf

mf

mf

Poco mosso $\text{♩} = 63$

41

Fl. *p* *f* *mp* *ff* 8

Ob.

Cl.

3 P-tti sosp.

V-no I

V-no II

V-la

42 **Tempo I** 5

Fl. *p* *mf* *f*

46

Fl. *p* *mf* *f* 6 5

Cl. *f*

49 **accel.** **Poco mosso** ♩ = 69

Fl. *p* *f* 6 6 6 3

Cl. *p* *f*

6

51

Fl.

Ob.

Cl.

Fag.

V-no I

V-no II

V-la

V-c.

f

p

p

p

con sord.

p

con sord.

p

con sord.

p

con sord.

p

54

Fl.

Ob.

Cl.

Fag.

V-no I

V-no II

V-la

V-c.

p

p

p

mp

senza sord.

p

senza sord.

p

senza sord.

p

senza sord.

p

57

Fl. *f* *p* *f*

Ob. *f* *p* *f*

Cl. *f* *p* *f*

Fag. *f* *p* *f*

3 P-tti
sosp. *mf*

P-no *sf* *sf* *f* *Ped.*

60

7

Fl. *p*

Ob.

Cl. *mp*

Fag.

P-no *sf* *con sord.* *mf* *Ped.* *senza sord.*

V-no I *p* *con sord.* *senza sord.*

V-no II *p* *con sord.* *senza sord.*

V-la *p* *con sord.* *senza sord.*

V-c. *p* *con sord.*

64

Fl. *p* *frull.* 5

Ob.

Cl. *p* *frull.*

Fag.

Tr-lo *p*

3 P-tti
sosp.

T.-t. *pp*

P-no *mf* *Ped.* 6 6 6 6 8va *

V-no I *p* 5

V-no II *p* 5

V-la *p* 5

V-c.

66

Fl. *f* *meno mosso* $\text{♩} = 46$ *p*

Ob. *f* *f* *pp*

Cl. *f* *f* *pp*

Fag. *f* *pp*

Tr-ba *con sord.* *f > mp < f*

3 P-tti sosp. *mf*

P-no *f* *Red.* *8^{va}* *

V-no I *f* *meno mosso* $\text{♩} = 46$

V-no II *f*

V-la *f*

V-c. *senza sord.* *f*

C-b. *f*

8

70

Fl.

Cl.

Fag.

P-no

poco accel.

a tempo ♩ = 46

f

p cresc.

6

8^{va}

6

Ped.

*

73

Fl.

f

cresc.

11

ff

mf

5

76

Fl.

Ob.

Cl.

Fag.

P-no

accel.

poco mosso ♩ = 63

mf

f

mf

f

mf

f

mf

f

f

poco mosso ♩ = 63

Ped.

*

78 (tr) 9

Fl. *cresc.*

Ob. *cresc.*

Cl. (tr) *cresc.*

Fag. *cresc.*

Cor. *con sord.*
f

Tr-ba *con sord.*
f

Tr-ne *con sord.*
f

3 P-tti
sosp. *mf*

V-no I *f* 3

V-no II *f*

V-la *f* 3

V-c *f*

C-b. *f*

[illegible]

10

88

Fl. *mp* *f* *p* *mp* *mf*

Ob. *mf*

Cl. *f* *p* *mp* *mf*

Cor.

Tr-ba

Tr-ne

3 P-tti
sosp.

T.-t. *p*

P-no *mf* *Red.* *

90

Fl. *f* *p*

Ob. *mp*

Cl. *p*

P-no *mp* *Red.*

92

Fl. *p* *f* *p* *f*

Ob. *mp* *f* *mf*

Cl. *f* *p* *f*

Fag. *p*

P-no *f* *8^{va}* *

94

Fl. *p* *f-p*

Ob. *f-p*

Cl. *p* *f-p*

Fag. *p*

Cor. *senza sord.* *f* *sf-p* *f*

Tr-ba *senza sord.* *f* *sf-p* *f*

Tr-ne *senza sord.* *f* *sf-p* *f*

P-no *f* *ff* *8^{va}* *

11

97

Lunga $\text{♩} = 52$

Fl. *ff*

Ob. *ff*

Cl. *ff*

Cor. *ff*

Tr-ba *ff*

Tr-ne *ff*

T.-t. $\text{H } \frac{4}{4} \text{ 7}$

P-no *ff*

Ped. 8^{va} *

pp 8^{va} 6 *Ped.*

V-no I Lunga con sord. *pp*

V-no II con sord. *pp*

V-la con sord. *pp*

100

Fl. *pp*

Ob. *pp*

P-no *8va* *pp* ** Red.*

V-no I

V-no II

V-la

102

Fl. *pp*

Cl. *pp*

Mar. *pp*

P-no *8va* ** Red.*

V-no I

V-no II

V-la

104

Fl.

Cl.

Mar.

P-no

V-no I

V-no II

V-la

mp *pp*

pp

mf

pp 8va-1 *

106 12

Fl.

Cl.

Mar.

P-no

V-no I

V-no II

V-la

p

p

p

p

mf

p

8va-1

8va-1

8va-1

3

Red.

**Red.*

108

Mar.

P-no

V-no I

V-no II

V-la

p

mf

mf

p

f

**Ped.*

p 8va

**Ped.*

110

Fl.

Ob.

Cl.

Mar.

P-no

V-no I

V-no II

V-la

mp

f

mp

f

mp

f

mp

f

8va

**Ped.*

6

10

112

Fl. *p*

Ob. *p*

Cl. *p*

Cor. *pp* $\leftarrow$ *p* $\rightarrow$ *pp*

Tr-ba *pp* $\leftarrow$ *p* $\rightarrow$ *pp*

Tr-ne *pp* $\leftarrow$ *p* $\rightarrow$ *pp*

Mar. *p*

3 P-tti
sosp. *pp* poco a poco cresc.

T.-t. *pp* poco a poco cresc.

P-no *p* *Red.* **Red.*

V-no I senza sord. *pp* poco a poco cresc.

V-no II senza sord. *pp* poco a poco cresc.

V-la senza sord. *pp* poco a poco cresc.

V-c. senza sord. *pp* poco a poco cresc.

117

Fl.

Ob.

Cl.

Cor.

Tr-ba

Tr-ne

Mar.

3 P-tti
sosp.

T.-t.

P-no

V-no I

V-no II

V-la

V-c.

p

p

p

p

p

pp

pp

mf

mf

mp

f

p

3

6

8va

8va

**Ped.*

**Ped.*

Measure 117: Flute, Oboe, and Clarinet enter with a sustained note. Cor Anglais, Trumpet Basso, and Trumpet Alto play a short melodic phrase. Maracas and 3 Percussionists (suspended) play a rhythmic pattern. Tom-tom plays a sustained note. Piano plays a complex texture with octaves and a trill. Violin I, Violin II, Viola, and Cello play a rhythmic pattern of eighth notes.

Measure 118: Flute, Oboe, and Clarinet continue with their sustained notes. Cor Anglais, Trumpet Basso, and Trumpet Alto play a short melodic phrase. Maracas and 3 Percussionists (suspended) play a rhythmic pattern. Tom-tom plays a sustained note. Piano plays a complex texture with octaves and a trill. Violin I, Violin II, Viola, and Cello play a rhythmic pattern of eighth notes.

Measure 119: Flute, Oboe, and Clarinet continue with their sustained notes. Cor Anglais, Trumpet Basso, and Trumpet Alto play a short melodic phrase. Maracas and 3 Percussionists (suspended) play a rhythmic pattern. Tom-tom plays a sustained note. Piano plays a complex texture with octaves and a trill. Violin I, Violin II, Viola, and Cello play a rhythmic pattern of eighth notes.

Measure 120: Flute, Oboe, and Clarinet continue with their sustained notes. Cor Anglais, Trumpet Basso, and Trumpet Alto play a short melodic phrase. Maracas and 3 Percussionists (suspended) play a rhythmic pattern. Tom-tom plays a sustained note. Piano plays a complex texture with octaves and a trill. Violin I, Violin II, Viola, and Cello play a rhythmic pattern of eighth notes.

119

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *p*

Fag. *pp*

Cor. *p*

Tr-ba *p*

Tr-ne *p*

Mar. *mf* *mf p*

3 P-tti
sosp.

T.-t.

P-no *mf* *f* *p* *8va* *6* **Ped.* **Ped.*

V-no I

V-no II

V-la

V-c.

121

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Fag. *p* *mf* *p*

Cor. *mp* *f* *p*

Tr-ba *mp* *p*

Tr-ne *mp* *p*

Mar. *mf* *mp* *mf* *mp*

3 P-tti
sosp.

T.-t.

P-no *mf* *mf* *mp* 5 **Ped.*

V-no I

V-no II

V-la

V-c.

[illegible]

127

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ne

Mar.

3 P-tti sosp.

T.-t.

P-no

V-no I

V-no II

V-la

V-c.

f

sf

p

mp

mf

f

8va

8va.1

** Ped.*

129

Fl. *f* *sf p*

Ob. *f* *sf p*

Cl. *f* *sf p*

Fag. *f* *sf p*

Cor. *f* *sf p* *f*

Tr-ba *f* *sf p* *f*

Tr-ne *f* *sf p* *f*

Mar. *mf* *mf* 5 3

3 P-tti sosp.

T.-t.

P-no *mp* *f* *mf* **Ped.*

V-no I

V-no II 3

V-la

V-c.

Detailed description of the musical score: The score is for measures 129 and 130. Measure 129 features a rapid sixteenth-note run in the Flute, Oboe, and Clarinet, all marked *f*. The Bassoon has a single note marked *f*. The Cor Anglais, Trumpet B, and Trumpet A have whole notes marked *f*. The Trombone has a whole note marked *f*. The Maracas play a rhythmic pattern marked *mf*. The 3 Percussionists suspended and Timpani have sustained notes. The Piano has a complex figure in the right hand marked *mp* and **Ped.*, and a similar figure in the left hand marked *mp*. Measure 130 shows the Flute, Oboe, and Clarinet playing staccato notes marked *sf p*. The Cor Anglais, Trumpet B, and Trumpet A have half notes marked *sf p* and *f*. The Trombone has a half note marked *sf p* and *f*. The Maracas continue their pattern. The Piano has a half note marked *mf* and **Ped.* in the right hand, and a half note marked *mf* in the left hand. The Violin I and Violin II parts have a triplet of eighth notes marked 3. The Viola and Violoncello parts have a half note.

131

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *sf p* *f* *sf mf*

Tr-ba *sf p* *f* *sf mf*

Tr-ne *sf p* *f* *sf mf*

Mar. *sf p* *f* *mf*

3 P-tti sosp.

T.-t.

P-no *f* *ff*

*Ped.

V-no I *f cresc.*

V-no II *f cresc.*

V-la *f cresc.*

V-c. *f cresc.*

C-b. *f cresc.*

piu mosso ♩ = 92

132

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ne

Mar.

3 P-tti sosp.

T.-t.

P-no

V-no I

V-no II

V-la

V-c.

C-b.

piu mosso ♩ = 92

8^{va}

f

ff

3

6

8^{va}

l.v.

8^{va}

* Ped.

piu mosso ♩ = 92

134

Fl. *ff* 6

Ob. *ff*

Cl. *ff* 5

Fag. *ff* 3

Tr-ba *fff*

Tr-ne *fff*

V-no I *ff*

V-no II *ff*

V-la *ff*

V-c. *ff*

C-b. *ff*

139

Fl. *ff* 6

Ob. *ff*

Cl. *ff* 5

Fag. *ff* 3

Tr-ba *sff*

Tr-ne *sff*

V-no I *ff*

V-no II *ff*

V-la *ff*

V-c. *ff*

C-b. *ff*

144

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Tr-ba *sfz*

Tr-ne *sfz*

Vib. *ff*

P-no *ff*

Red. *Red. *Red.

V-no I *ff*

V-no II *ff*

V-la *ff*

V-c. *ff*

C-b. *ff*

148

Fl. *ff* *ff* *ff* *ff* *ff*

Ob. *ff* *ff* *ff* *ff* *ff*

Cl. *ff* *ff* *ff* *ff* *ff*

Fag. *ff* *ff* *ff* *ff* *ff*

Cor. *ff*

Tr-ba *fff* *fff* *fff* *fff*

Tr-ne *fff* *fff* *fff*

Vib. *ff* *ff* *ff* *ff* *ff*

P-no *ff* *ff* *ff* *ff* *ff*

*Red. *Red. *Red. *Red. *Red.

V-no I *ff* *ff* *ff* *ff* *ff*

V-no II *ff* *ff* *ff* *ff* *ff*

V-la *ff* *ff* *ff* *ff* *ff*

V-c. *ff* *ff* *ff* *ff* *ff*

C-b. *ff* *ff* *ff* *ff* *ff*

17

151

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *ff* cresc.

Tr-ba *ff* cresc.

Tr-nc *ff* cresc.

Vib.

P-no *ff* cresc.

V-no I *ff* cresc.

V-no II *ff* cresc.

V-la *ff* cresc.

V-c. *ff* cresc.

C-b. *ff* cresc.

153

Fl. *ff cresc.*

Ob. *ff cresc.*

Cl. *ff cresc.*

Fag. *ff cresc.*

Cor.

Tr-ba

Tr-ne

Vib. *ff* Ped. *

3 P-tti sosp. *ff*

P-no *ff* Ped. *

V-no I

V-no II

V-la

V-c.

C-b.

[illegible]

157

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ne

Vib.

3 P-tti
sosp.

T-t.

P-no

V-no I

V-no II

V-la

V-c.

C-b.

162

Fl. *cresc.* *tr.*

Ob. *cresc.* *tr.*

Cl. *cresc.*

Fag. *cresc.*

Cor. *cresc.* 3

Tr-ba *cresc.* 3

Tr-ne *cresc.*

Vib. 6

3 P-tti sosp.

T-t.

P-no *cresc.* 6

V-no I *cresc.* 6

V-no II *cresc.* 6

V-la *cresc.* 6

V-c. *cresc.*

C-b. *cresc.*

164

Vib.

C. tub.

3 P-tti
sosp.

T.-t.

P-no

ff

l.v.

l.v.

8va

**Ped.*

166

C. tub.

ff

19

172

C. tub.

p

20

177

C. tub.

l.v. meno mosso ♩ = 52

V-no I

V-no II

V-la

V-c.

con sord.

pp

con sord.

pp

con sord.

pp

con sord.

pp

Tempo I

♩ = 92

p

192

Tempo I ♩ = 92

poco rit.

Lento ♩ = 42

22

C. tub.

p

l.v.

V-no I

dolce

pp

V-no II

pp

V-la

pp

V-c.

pp

[illegible]

203 23

Crot. *p* *l.v.*

C. tub. *l.v.* *pp*

V-no I

V-no II

V-la

V-c.

208

Crot. *p* *rit.* *p* *rit.*

V-no I

V-no II

V-la

V-c.

215 24 *Lento assai*

Crot. *ppp*

V-no I *Lento assai* *ppp*

V-no II *ppp*

V-la *ppp*

V-c. *ppp*

БИБЛИОТЕКА
ЕРМОСКОНОПЕРВАТОРИИ

ՄԱՐՏՈՒՆ ԻՍՐԱԵԼՅԱՆ
MARTUN ISRAELYAN

ՀԻՄՆԵՐ ԱՆՍԱՄԱԼԻ ՀԱՄԱՐ
HYMNS FOR ENSAMBLE

Համակարգչային շարվածք՝ Արթուր Մարկոսյան

Մարգիս Խաչենց հրատարակչության տպարան
Տպաքանակ՝ 100