

Посвящается Сергею Ивановичу Пицугину

КАМЕРНАЯ СИМФОНИЯ №4

(Весенние мотивы)
(2005 г.)

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I

Moderato con molto (♩=36) poco ritenuto

Violini I
Violini II
Viole
Violoncelli
Contrabassi

espress. ff
espress. ff
espress. ff
espress. ff
espress. ff

poco a poco dim.
poco a poco dim.
poco a poco dim.

||

A tempo 1

V-ni. I
V-ni. II
V-le
V-celli
C-bassi

subito ff
mp
mp
subito ff
subito ff

sf
sf
sf

2

7

V-ni. I *sul IV* *ten.* *ten.*

V-ni. II

V-le

V-celli *unis.*

C-bassi *unis.*

sfp *gliss.* *gliss.* *mp* *pp* *subito f espress.*

sfp *gliss.* *gliss.* *mp* *pp* *subito f espress.*

sfp *gliss.* *mp* *pp* *subito f espress.*

sfp *mp* *pp*

10

V-ni. I *ten.*

V-ni. II

V-le

V-celli

C-bassi

f sfp *mp* *f* *mf* *mp* *sfp* *p*

f sfp *mp* *f* *mf* *mp* *sfp* *p*

f sfp *mp* *f* *mf* *mp* *sfp* *p*

f *sfp* *mf*

f *sfp*

13 *tenuemente* **A tempo** 3

V-ni. I
sfp *p* *pp subito f espress.*

V-ni. II
sfp *p* *pp subito f espress.*

V-le
sfp *p* *pp subito f espress.*

V-celli
sfp *p mf*

C-bassi
sfp *p* *pp*

16 **3**

V-ni. I
fsfp sfp > mp *sfp > p*

V-ni. II
fsfp sfp > mp *sfp > p*

V-le
fsfp sfp > mp *sf*

V-celli
mf *mp* *sfp < sf mf*

C-bassi
sfp < sf

4

19

tenuemente

4 a tempo

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

mf \rightrightarrows *p*

sfp \rightrightarrows *mf*

mf \rightrightarrows *p*

sfp \rightrightarrows *mf*

mf \rightrightarrows *p*

sfp \rightrightarrows *mf*

espress.

sf \rightrightarrows \rightrightarrows \rightrightarrows

sfp \rightrightarrows \rightrightarrows

p

sf

sfp



22

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

mf

mf

mf

mf

sfp \rightrightarrows \rightrightarrows

mf \rightrightarrows \rightrightarrows

mf

sf \rightrightarrows \rightrightarrows

sfp \rightrightarrows \rightrightarrows

sfp

sfp

sfp

sfp

26 5

V-ni. I
f *pp* *pp*

V-ni. II
f *pp* *pp*

V-le
f *pp* *pp*

V-celli
sf *sfp* *sfp* *p*

C-bassi
sf



6 poco agitato

30

V-ni. I

V-ni. II

V-le
mf *sf*

V-celli
sf

C-bassi
sf *sf*

poco a poco tranquillo

cantab.

33

V-ni. I *pp* *mf espress.*

V-ni. II *pp* *mf espress.*

V-le *pp* *mf espress.*

V-celli *sf mf* *pp* *mf*

C-bassi *sf* *mf*



36

V-ni. I *sfp* *mf espress.*

V-ni. II *sfp* *mf espress.*

V-le *sfp* *mf espress.*

V-celli *mp* *sf mf*

C-bassi *sf* *mf*

39 8 7

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

sfp *p* *sfp*

sfp *p* *sfp*

sfp *p* *sfp*

sfp *p* *sfp* *sfp*

sfp *p* *sfp* *sfp*



Sostenuto irresoluto

42 **Energico, risoluto** pizz.

V-ni. I "echo"

V-ni. II

V-le

V-celli

C-bassi

p *mp*

p *pizz.* *mf*

p *pizz.* *mf*

subito f *sf* *sf*

sf *pizz.*

Sostenuto irresoluto

44 **agitato, energico risoluto** "echo" 9

V-ni. I

V-ni. II

V-le

V-celli

C-bassi



46 **Energico, risoluto**

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

48

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

f *f* *sf*

sfp *sfp* *sfp* *sfp*

sf *sf*

50

10

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

sf *sf* *mf*

sf *sf* *sf*

arco

10

52

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

arco

mf

f

pizz.

53

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

arco

sf

f

V

55 11

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

Musical score for measures 55-56. The score is in 9/4 time. It features five staves: V-ni. I, V-ni. II, V-le, V-celli, and C-bassi. Measure 55 starts with a forte (*sf*) dynamic. V-ni. I has a half note chord. V-ni. II has a sixteenth-note melody. V-le has a half note chord. V-celli and C-bassi have a half note chord. Measure 56 continues the patterns. V-ni. I has a half note chord. V-ni. II has a sixteenth-note melody. V-le has a half note chord. V-celli and C-bassi have a half note chord. A double bar line is present at the end of measure 56.



56 11

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

Musical score for measures 56-57. The score is in 9/4 time. It features five staves: V-ni. I, V-ni. II, V-le, V-celli, and C-bassi. Measure 56 starts with a forte (*sf*) dynamic. V-ni. I has a sixteenth-note melody. V-ni. II has a half note chord. V-le has a half note chord. V-celli and C-bassi have a half note chord. Measure 57 continues the patterns. V-ni. I has a half note chord. V-ni. II has a sixteenth-note melody. V-le has a half note chord. V-celli and C-bassi have a half note chord. A double bar line is present at the end of measure 57.

12

57

V-ni. I

f *sfp*

V-ni. II

V-le

V-celli

mf *sfp*

C-bassi

sfp

59

V-ni. I

sfp *sfp*

V-ni. II

V-le

V-celli

sfp

C-bassi

sfp

14

65

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

13

fsf

sf

sfp

sf

sf

sfp



67

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

f

Stringendo, subito

68 Allarg. molto

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

sf *f espress.*

sf *f espress.*

sf *f espress.*

fff

pizz.



70

14

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

sf

sf

sf

pp

pp *mf*

pizz.

16

72

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

pp *mf* *mf espress.*

pp *mf* *mf espress.*

mf *mf espress.*

74

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

f *p*

sfp *p*

sfp *p*

molto

arco *espress.* *molto*

Pesante, risoluto **Meno mosso, irresoluto** **Tranquillo**

76 15

V-ni. I *fsf* < *sf* > *mf* \rightrightarrows *p* *mf* pizz.

V-ni. II *ff* < *sf* > *mf* \rightrightarrows *p* *mf* \rightrightarrows < > pizz.

V-le *ff* < *sf* > *mf* \rightrightarrows *p* *mf* \rightrightarrows < > pizz.

V-celli *fsf* < *sf* > *mf* \rightrightarrows *p* *mf* pizz.

C-bassi *fsf* *fsf* *mf*



79 16 **Sostenuto, capriccioso**

V-ni. I arco *mp espress.*

V-ni. II

V-le

V-celli

C-bassi

poco a poco animato

82

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

arco

mf arco

mf

arco

mf

pizz.

mf



84

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

sul IV

"echo"

17

sul IV

pp

espress. mf

(non vibr.)

"echo"

19

Musical score for measures 87-89. The score is for five instruments: V-ni. I, V-ni. II, V-le, V-celli, and C-bassi. The time signature changes from 6/4 to 6/4. The V-ni. I part features a melodic line with slurs and dynamics markings: *espress.*, *pp*, and *espress.*. The other instruments provide harmonic support with chords and moving lines.

Musical score for measures 90-92. The score is for five instruments: V-ni. I, V-ni. II, V-le, V-celli, and C-bassi. The time signature changes from 9/4 to 6/4. A rehearsal mark **18** is placed above measure 90. The V-ni. I part features a melodic line with slurs and dynamics markings: *espress.* and *pp*. The other instruments provide harmonic support with chords and moving lines.

20

93

V-ni. I

espress.

V-ni. II

V-le

V-celli

C-bassi

"echo"



19

96

V-ni. I

espress. *sfp* *espress.* *espress.*

V-ni. II

f *mf*

V-le

f *mf*

V-celli

C-bassi

poco riten.

20

100

V-ni. I *espress.* *pp* *mfp* *mfp* *mfp* *21*

V-ni. II *pp* *mf*

V-le *pp* *mf*

V-celli *pp* *mf*

C-bassi *pp* *mf*

sul. IV *"echo"*



con anima, ben ritmato

104

V-ni. I *mfp* *sf* *sf*

V-ni. II *sf* *sf* *sf*

V-le *sf* *sf* *sf*

V-celli *sf* *sf* *sf*

C-bassi *sf* *sf* *sf*

arco

22 21 106 *poco r[.]t.*

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

sfp

sfp

sfp

sfp

pizz.

pizz.

pizz.

108 *Lento*

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

pp

mp

mp

mp

sf

mp

pp

pp

pp

mp

pp

mp

pp

111 22 **Largo**

V-ni. I
V-ni. II
V-le
V-celli
C-bassi

espress. *fsf* *sfp* *pp*
espress. *fsf* *sfp* *pp*
espress. *fsfp* *pp*
espress. *fsf* *sfp* *pp*
espress. mf *sfp* *pp*

115 23

V-ni. I
V-ni. II
V-le
V-celli
C-bassi

fsf *sfp* *pp*
fsf *sfp* *pp*
sfp *pp*
fsf *sfp* *pp* *mf*
mf *sfp* *pp* *mf*

V-ni. I

V-ni. II *marcato*
mf *sfp* *pp*

V-le *marcato*
mf *sfp* *pp*

V-celli *marcato*
f sfp *pp*

C-bassi *marcato*
f sfp *pp*



V-ni. I *espress. sfp* *sfp* *sfp*

V-ni. II

V-le

V-celli *mf* *f*

C-bassi *mf* *f*

26 136 **Sostenuto molto** 28 A tempo

V-ni. I

V-ni. II *espress.* *fsfp* \gg *pp* *f*

V-le *espress.* *fsfp* \gg *pp* *f*

V-celli *espress.* *fsfp* \gg *pp* *sfp* *sfp*

C-bassi *espress.* *fsfp* \gg *pp* *sfp* *sfp*



140 29 **A tempo**

V-ni. I *sfp* *sfp*

V-ni. II *sf* *pp*

V-le *sf* *pp*

V-celli *sfp* *pp*

C-bassi *sfp* *pp*

144

V-ni. I *sf*

V-ni. II

V-le

V-celli *mf* *f* *sfp* *mp*

C-bassi *mf* *f* *sfp* *mp*



30

148

V-ni. I *sfp* *sfp* *più forte*

V-ni. II *sf* *sf* *più forte*

V-le *sf* *sf* *più forte*

V-celli *sf* *sf* *mf* *più forte*

C-bassi *sf* *sf* *mf* *più forte*

28 31 (non vibrato)
"echo"

152

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

fsfp *fsfp* *mfp* *sfp* *sfp* *sfp*

156

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

mfp *mfp* *mp espress.* *fsfp* *sfp* *sfp* *mfp* *pp* *mf* *pp* *mf* *sfp* *sfp* *mfp* *pp*

30 169 **animato** 34

V-ni. I *espress.* **f**

V-ni. II **sfp** **p**

V-le **sfp** **p**

V-celli *div.* **sfp** **p**

C-bassi **sfp** **p**

174 **Stringendo** 35

V-ni. I **sf** **sf** **sf** **sf**

V-ni. II **mf espress.** **f**

V-le **mf espress.** **f**

V-celli **mfp espress.** **mfp** **mfp** **f**

C-bassi **mfp espress.** **mfp** **mfp** **f**

A tempo

Musical score for measures 179-31. The score is for five parts: V-ni. I, V-ni. II, V-le, V-celli, and C-bassi. The key signature has one flat (B-flat) and the time signature is 3/8. Measure 179 is marked with a dynamic of *f*. The V-ni. I part has a dynamic of *espr sfp* and a hairpin crescendo leading to *sfp* at measure 31. The V-ni. II part has a dynamic of *f* and a hairpin decrescendo leading to *p*. The V-le part has a dynamic of *f* and a hairpin decrescendo leading to *p*. The V-celli and C-bassi parts have a dynamic of *fsfp* and a hairpin decrescendo leading to *p*. The V-celli part is marked *div.* and the V-le part is marked *div.*. The V-celli part is marked *unis.* at measure 31. There are two double bar lines on the left side of the score.

Musical score for measures 184-36. The score is for five parts: V-ni. I, V-ni. II, V-le, V-celli, and C-bassi. The key signature has one flat (B-flat) and the time signature is 3/8. Measure 184 is marked with a dynamic of *sf*. The V-ni. I part has a dynamic of *sf* and a hairpin crescendo leading to *sf* at measure 36. The V-ni. II part has a dynamic of *mf*. The V-le part has a dynamic of *mf*. The V-celli and C-bassi parts have a dynamic of *f* and a hairpin crescendo leading to *sf*. The V-celli and C-bassi parts are marked *espress.*. There is a box containing the number 36 above the V-ni. I part at measure 36. There are two double bar lines on the left side of the score.

32

188

V-ni. I

sfp

V-ni. II

mfp

V-le

mfp

V-cellì

sfp

C-bassi

sfp

p

poco a poco

meno mosso

37



Smorzando

193

V-ni. I

(tr) ord.

espress.

fsf

mf

fsf

V-ni. II

pp

unis.

subito ff

mf

fsf

V-le

pp

subito ff

mf

fsf

V-cellì

pp

mf

fsf

C-bassi

pp

mf

fsf

A tempo

38 Più lento

199 *ten* 39 33

poco a poco dim.



203

III

Allegro ma non troppo (♩=152)

(2+3+3)

206 40

V-ni. I
V-ni. II
V-le
V-celli
C-bassi



208

V-ni. I
V-ni. II
V-le
V-celli
C-bassi

210

V-ni. I
sf *sf* *sf* *sf*

V-ni. II
sf *sf* *sf* *sf*

V-le
sf *mp* *sf* *sf*

V-celli
sf *mp* *sf* *sf*

C-bassi
sf *mp* *sf* *sf*



41

212

V-ni. I
sf *sf* *sf* *sf*

V-ni. II
sf *sf* *sf* *sf*

V-le
sf *mp* *sf* *sf*

V-celli
sf *mp* *sf* *sf*

C-bassi
sf *mp* *sf* *sf*

36

214

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

f

f

sf

sf

sf

sf



216

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

f

f

sf

sf

sf

sf

218 37

V-ni. I

V-ni. II

V-le

V-celli

C-bassi



poco pesante

220

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

sf *f* *sf* *f*

sf *f* *sf* *f*

f *sf* *sf* *sf*

f *sf* *sf* *sf*

f *sf* *sf* *sf*

38

224

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

sf

mf

sf

sf

sf

sf

228

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

(2+2+3) ritard.

(3+3+3+3)

sf

ff

sf

sf

sfp

pizz.

pizz.

pizz.

p

Tranquillo e cantabile molto dolce

230 arco

V-ni. I
dolce *mf*

V-ni. II
arco
dolce *mp*

V-le
dolce *mp*
arco

V-celli
dolce *mp*

C-bassi
mp



232

V-ni. I
sf *mf*

V-ni. II
sf *mf*

V-le
sf *mf*

V-celli
mf

C-bassi
mf

V-ni. I *sf*

V-ni. II *sf*

V-le *sf*

V-celli

C-bassi



V-ni. I *sf* *mf*

V-ni. II *mf* *sf* *mp*

V-le *mf* *sf* *mp*

V-celli *mf* *mp*

C-bassi *mf*

238 41

V-ni. I *sfp*

V-ni. II *mf* *mp*

V-le *mf* *mp*

V-celli *sfp* *mp*

C-bassi *sfp*



240

V-ni. I

V-ni. II *p*

V-le *p*

V-celli

C-bassi

42 46 242 **ten.** *V* *V* **tenuto cantabile**

V-ni. I
sf *p* *mf* *fp* *pp*

V-ni. II
mf *f* *sf*

V-le
mf *fp* *pp*

V-celli
fp *pp*

C-bassi
fp *pp*

244

V-ni. I
fp *pp* *pp*

V-ni. II
f *sf* *sf*

V-le
fp *pp* *pp*

V-celli
fp *pp* *pp*

C-bassi
fp *pp*

246 43

V-ni. I *mfp* *pp* *pp* *mfp* *pp*

V-ni. II *sf*

V-le *mfp* *pp* *pp* *mfp* *pp*

V-celli *mfp* *pp* *pp* *mfp* *pp*

C-bassi *mfp* *pp* *pp* *mfp* *pp*

47

248

V-ni. I *sf* *sf* *sf* *spiccato pp* *arco* *pp*

V-ni. II *sf* *sf* *sf* *spiccato pp* *arco* *pp*

V-le *sf* *sf* *sf* *spiccato pp* *arco* *pp*

V-celli *sf*

C-bassi *sf*

sf

259 49

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

mp *mf* *più f poco*

mp *mf* *più f poco*

mfp *mfp* *poco*

mfp *mfp* *poco*

mfp *mfp* *poco*



265 50 (2+3+3)

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

a poco cresc. *f sf*

a poco cresc. *f sf*

a poco cresc. *f sf*

a poco cresc. *f sf*

a poco cresc. *f sf*

46 a tempo

269

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

51

272

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

275

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

sf

sf

sf

sf

sf



277

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

52

f

sf

sf

sf

sf

286 49

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

sf

sf

sf

sf

sf

poco a poco

54

ritardando molto a tempo

290

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

sf

pp

sf

pp

sf

pp

cresc.

pizz.

arco

pizz.

arco

pizz.

arco

50

(3+2+3)

292

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

arco \vee

pp

pp

55

295

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

pp

pp

pp

pp

298

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

arco

pizz.

arco

pp

mf

sf

pp

pp

pp

51

300

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

56

57

arco 308

V-ni. I

mf dolce

V-ni. II

arco

mp dolce

V-le

arco

mp dolce

V-celli

arco

mp dolce

C-bassi

pizz.

53



310

V-ni. I

sf *mf*

V-ni. II

sf *mf*

V-le

sf *mf*

V-celli

mf

C-bassi

mf

312

V-ni. I *sf*

V-ni. II *mf* *p*

V-le *mf* *p*

V-celli *mf* *p*

C-bassi



58

314

V-ni. I *sf* *mp*

V-ni. II *sf* *mf* *mp*

V-le *sf* *mf* *mp*

V-celli *mp*

C-bassi

56 59

320

ten. allarg.

V-ni. I *sf* *f* *sf*

V-ni. II *mf* *sf*

V-le *mf* *sf*

V-celli *mf* *f*

C-bassi *mf* *f*



Largo (quasi cadenza)

322

V-ni. I *fsf* *fsf*

V-ni. II *fsf* *fsf*

V-le *fsf* *fsf*

V-celli *fsf* *fsf*

C-bassi *fsf* *fsf*

324

V-ni. I

fsf

V-ni. II

fsf

V-le

fsf

V-celli

fsf

C-bassi

fsf

5



60

325

V-ni. I

sf sf sf

V-ni. II

sf sf sf

V-le

sf sf sf

V-celli

sf sf sf

C-bassi

sf sf sf

5

58

327

Rubato

V-ni. I

sf

fsf

5

V-ni. II

V-le

sfp

p

V-celli

sfp

p

C-bassi

sfp

p



allargando molto

329

V-ni. I

sf

5

5

V-ni. II

f

V-le

f

V-celli

f

C-bassi

f

9/4

331

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

mf *f* *mf* *mf*



335

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

f *sf* *p* *sf* *p* *sf* *sf*

poco ritardando

339

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

mf

mp

mf

mp

mp

mp



pesante

Tempo I

342

63

V-ni. I

V-ni. II

V-le

V-celli

C-bassi

f

fsf

sf

f

fsf

sf

fsf

sf

fsf

sf

fsf

