

4 SYMPHONY No. 2  
Октябрю.

Симфоническое посвящение.

SHOSTAKOWITCH, Op. 14  
1927

Largo.  $\text{♩} = 46.$

Fl. piccolo.  
2 Flauti gr.  
2 Oboi.  
2 Clar. in B.  
2 Fagotti.  
I. II. III. IV.  
4 Corni in F.  
3 Trombe in B.  
3 Tromboni e Tuba.  
Timpani. in G. As. Des.  
Triangolo. Campanelli. (Один исполнитель.)  
Tamburo militare.  
Piatti.  
Gr. Cassa. *ppp*  
Violini I. II.  
Viole. *con sord. ppp*  
Violoncelli. *con sord. ppp*  
Contrabassi. *ppp*

Largo.  $\text{♩} = 46.$

\*) Хор и гудок молчат до цифры [69].

Cassa *tr*  
V-i II-div. *con sord. ppp*  
Cassa *tr*  
con sord. *ppp*  
Cassa *tr*  
V-i I div.

Piatti  $\frac{5}{4}$   $\frac{4}{4}$   
 Cassa  $\frac{5}{4}$   $\frac{4}{4}$

*pp* *tr* (палочками от литавр)

Piatti  $\frac{5}{4}$   $\frac{4}{4}$   
 Cassa  $\frac{5}{4}$   $\frac{4}{4}$

Piatti  $\frac{5}{4}$   $\frac{4}{4}$   
 Cassa  $\frac{5}{4}$   $\frac{4}{4}$

*con sord.*  
*ppp*

Corni  $\frac{5}{4}$   $\frac{4}{4}$   
 Tr.-no III e Tuba.  $\frac{5}{4}$   $\frac{4}{4}$   
 Piatti  $\frac{5}{4}$   $\frac{4}{4}$   
 Cassa  $\frac{5}{4}$   $\frac{4}{4}$

*con sord. a 2* *ppp*  
*con sord.* *ppp*

Corni

Tr-be. *I SOLI con sord.*

Tr-no III e Tuba.

Piatti

Cassa

7

Corni

Tr-be

Tr-no III e Tuba.

Piatti

Cassa

9

Corni

Tr-be

Tr-no III e Tuba.

Piatti

Cassa

8

Corni

Tr-be

Tr-no III e Tuba.

Timp. *Muta Des in F.*

Piatti *pp*

Cassa

9

Piaatti *tr*

Cassa *tr*

10

Piaatti *tr*

Cassa *tr*

dim.  
dim.

Piatti.  $\frac{4}{4}$

Gr.Cassa.  $\frac{4}{4}$

11

*pp*

*pp*

*pp* III con sord.

con sord.  
*pp*

Piatti.  $\frac{4}{4}$

Gr.Cassa.  $\frac{4}{4}$

1 Cello solo.

Altri Celli.

2 C-bassi soli.

Altri C-bassi.

11

Fl. picc. 12

Fl. gr.  $\flat$

Cor. I. II.

Cor. III. IV.

Trombe.

Tr-ni I. II.

Tr-no III e Tuba

Piatti.  $\flat$

Cassa.  $\flat$

Cello solo.

2 C-bassi soli.

Tuba SOLA.

Piatti.  $\flat$

Cassa.  $\flat$

Tuba. 13  $\text{♩} = 152.$

Timp.

Piatti.  $\flat$

Cr. Cassa.  $\flat$

unis. senza sord.

unis. senza sord.

unis. senza sord.

tutti unis. senza sord.

tutti unis. senza sord.

13  $\text{♩} = 152.$

Fl. gr. 14

Cor. I. II.

Cor. III. IV.

senza sord.

senza sord. III

cresc.

cresc.

cresc.

cresc.

dim.

dim.

14

15

16

*p* *mf* *f*

*fp* *mf* *mf*

senza sord.  
*p* *cresc.* *mf*

Platti.

*mp*

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

*fp* *fp* *cresc.* *mf* *mf*

15

16

Fl. picc.

Fl. gr.

Ob.

Cl.

Cor.

17

*f* *cresc.* *f*

*arco* *arco* *arco* *arco*

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

17

Ob.

Cl.

Fag.

Cor.

18

*p cresc.* *mf cresc.*

*pizz.* *arco* *p cresc.* *arco* *p cresc.* *arco* *mp cresc.*

*pizz.* *arco* *p cresc.* *arco* *mp cresc.*

18

19

fa 2  
f  
a 2  
f

p cresc.  
a 2 IV senza sordino  
p cresc.  
a 3  
senza sordini  
p cresc.  
III senza sordino  
p cresc.

Piatti.  
p cresc.

f  
div.  
f

19

20

ff  
ff  
unis.

ff  
Tr-bc III  
ff

gliss.  
ff  
ff  
Piatti.

20

21

Fl. picc. *mf*

Fl. gr. *mf*

Tr-be. *mf*

21

22

Fl. picc. *mf*

Fl. gr. *mf*

Cor. *a2* *mf*

Tr-be. *mf*

Tr-ni. *mf*

22

23

23

24 **25** Poco meno mosso.  $\text{♩} = 138$ .

Woodwinds: Fl. gr., Ob., Cl., Cor. I. II., Timp., Piatti.

Strings: Violins I & II, Violas, Cellos, Double Basses.

Percussion: Triang., Tamb., Piatti. Modo ordinario.

Other: Tuba SOLA.

Measures 24 and 25 are marked with **ff** and **pp** dynamics.

**26** Fl. gr. Accelerando.

Woodwinds: Fl. gr., Ob., Cl., Cor. I. II., Timp., Piatti.

Strings: Violins I & II, Violas, Cellos, Double Basses.

Percussion: Piatti.

Other: **27** Fl. gr. Allegro molto.  $\text{♩} = 192$ . **28**

Measures 26-28 include dynamics like **pp**, **cresc.**, **f**, and **ff**.

Lyrics: *Налочками от литаур*

Ob. *rit.* [29] [30]  $\text{♩} = 152.$

Cl. *dim.*

Fag. *dim.*

Timp. *tr* *dim.* *Muta F in Des*

Violino solo. *dim.*

V-no solo *dim.* *pp* [29] *rit.* [30]  $\text{♩} = 152.$

[31] *I SOLO* *p*

Cl. [32] *I SOLO*

Fag. *p*

V-no solo

[32]

Cl. [33]

Fag. *tr*

V-no solo [33]

[34]

Cl. *tr* [34]

Fag. *tr*

V-no solo *gliss.* [34]

[35]

Cl. *tr* [35] *cresc.*

Fag. *tr*

V-no solo *tr* *cresc.* [35]

[36]

Cl. [36]

Fag. [36]

V-no solo *b* [36]

[37]

Cl. *cresc.* [37] *f*

Fag. *cresc.*

V-no solo *cresc.* [37]

sempre crescendo al [53]

Ob.I. [38]

Ob.II. *p*

Cl.I. *p*

Cl.II. *p*

Fag.I.

Fag.II.

Vno solo *gliss.* *pizz.* **TUTTI** Violini I. *pizz.* *arco*

[38] sempre crescendo al [53]

Fl.I. [39]

Ob.I. *mf*

Ob.II.

Cl.I. *mf*

Cl.II.

Fag.I.

Fag.II.

*pizz.* *mf*

[39]

Fl. pico. [40]

Fl. I.

Fl. II.

*mp*

*arco*

*pizz. b* *f*

[40]



42

Musical score for measures 42-44, top system. It consists of eight staves. The first six staves contain dense, fast-moving melodic lines with many slurs and ties. The seventh and eighth staves contain a more rhythmic accompaniment with some slurs.

Five empty musical staves, likely for a second system of instruments that are not present in this section.

Musical score for measures 42-44, bottom system. It consists of four staves. The first two staves have an *arco* marking above them. The third and fourth staves have a *pizz.* marking below them. The music continues with melodic and rhythmic patterns.

42

43

Musical score for measures 43-45, top system. It consists of eight staves. The first six staves continue the dense melodic lines from the previous page. The seventh and eighth staves continue the rhythmic accompaniment.

Five empty musical staves, likely for a second system of instruments that are not present in this section.

Musical score for measures 43-45, bottom system. It consists of four staves. The first two staves have a *pizz.* marking above them. The third and fourth staves have an *arco* marking below them. The music continues with melodic and rhythmic patterns.

43

Musical score for page 32, measures 44-48. The score consists of 11 staves. The top two staves contain a complex melodic line with many slurs and ties. The middle staves contain a rhythmic accompaniment with various note values and rests. The bottom staves are mostly empty, with some notes appearing in the final measure. Performance markings include 'arco' and 'pizz.'

Musical score for page 33, measures 49-53. The score consists of 11 staves. The top two staves continue the melodic line from page 32. The middle staves continue the rhythmic accompaniment. The bottom staves contain more notes and rests. Performance markings include 'arco' and 'pizz.'

45

Tamb. mil.

Piatti. палочками от литавр.  
mf

arco

pizz.

46

arco

pizz.

47

pizz.



Musical score for measures 50-52, top system. It consists of seven staves of music. The first six staves are treble clefs, and the seventh is a bass clef. The music is written in a complex, rhythmic style with many accidentals and slurs.

Musical score for measures 50-52, middle system. It consists of four staves of music. The first two are treble clefs, and the last two are bass clefs. There are dynamic markings such as *ff* and *pp* visible.

Musical score for measures 50-52, lower system. It consists of two staves of music, both in bass clef. The notation is simpler, with fewer notes and more rests.

Musical score for measures 50-52, bottom system. It consists of four staves of music. The first two are treble clefs, and the last two are bass clefs. The music continues with complex rhythmic patterns.

Musical score for measures 51-53, top system. It consists of seven staves of music. The first six are treble clefs, and the seventh is a bass clef. The notation is dense with many notes and accidentals.

Musical score for measures 51-53, middle system. It consists of four staves of music. The first two are treble clefs, and the last two are bass clefs. The music features a mix of eighth and sixteenth notes.

Musical score for measures 51-53, lower system. It consists of two staves of music, both in bass clef. The notation is sparse, with many rests.

Musical score for measures 51-53, bottom system. It consists of four staves of music. The first two are treble clefs, and the last two are bass clefs. The music continues with complex rhythmic patterns.

Musical score for page 42, featuring multiple staves of music with various instruments and a piano section at the bottom.

Musical score for page 43, featuring multiple staves of music with various instruments, including a vocal solo section marked "SOLO" and "fff".

52  $\text{♩} = 168.$  53

SOLO  
fff  
SOLO  
fff

52  $\text{♩} = 168.$  53



57

*ritenuto*

*Moderato.*

57

*ritenuto*

*Moderato.*

59

60

59

60

Fl. [61] [62]

Ob.

Cl. I SOLO *p espr.*

Fag.

Cor.

Timp. *Muta As in H.* *Muta Des in D.* *pp*

div. *pp*

[61] [62]

Cl. I [63] [64] [65]

*dim.*

tremolo *ppp*

tremolo *ppp*

unis. tremolo *ppp*

[63] [64] [65]

Fl. [66] [67]

Cl. *p* II SOLO *pp* *morendo*

Piat. *pp* Налочнами от литавр

V-no I SOLO *pp espr.*

V-le div.

[66] [67]

Piat. [68]

[68]

*morendo*

*morendo*

[68]

69

70

ad libitum  
con sord.

ad libitum  
con sord.  
a 2

ad libitum  
a 2

ad libitum  
a 2

*ff dim.*

Piatti

Гудок  
*ff dim.*

Soprani

Alti

Tenori

Bassi

*mf*

Мы шли, мы про-си-ли ра-бо-ты и хле-ба. Серд-ца были сжа-ты тие-

69

70

<sup>1)</sup> В случае изменения в оркестре гудка играть должны валторны, тромбоны и трубы, когда у них стоит обозначение *ad libitum*. То же относится к кларкетам при цифре [86]

71

con sord.  
I

*f dim.*

ка-ми тос-ки. За-вод-ски-е тру-бы тя-ну-ли-ся к не-бу, как ру-ки бес-наль-ные

*tr cresc.*

71

72

73

II con sord.

*p*

*I SOLA*

*p* 1 2 1 2 1 2

*dim.*

сжать кула - ки.

Страшно было и - ми на - ших те -

*p* Стра - но бы - ло

72

73

74

*senza sord.*

*senza sord.*

*cresc.*

*mf*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Страш - но бы - ло и - ми на - ших те - нет. Молча - нье,

нет, *cresc.* страш - но бы - ло и - ми. Молча - нье,

нет, *cresc.* страш - но бы - ло и - ми. Молча - нье,

и - ми на - ших те - нет. Молча - нье,

Tuba

74







SOLO

Musical score for page 60, measures 81-90. The score is written for multiple staves, including strings and woodwinds. The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. The score includes dynamic markings such as *f* (forte) and *a2* (second octave). Performance instructions include *tenuto ad libitum* and *pizz.* (pizzicato). The section is marked *SOLO*.

Musical score for page 61, measures 91-100. This page continues the musical score from page 60. It features the same instrumentation and key signature (three sharps, 5/4 time). Dynamic markings like *f* and *a2* are present. The section is marked *I SOLA*.

82

*p2*

*SOLI*

*Camp.*

*div. p2*

82

83

Musical score for measures 83-85, top system. It consists of five staves. The top two staves feature a melodic line with eighth-note patterns and slurs. The bottom three staves provide harmonic support with various rhythmic patterns.

Musical score for measures 83-85, middle system. It consists of five staves. The top two staves are mostly rests. The bottom three staves feature a solo section marked "a 2 SOLI" with triplets and a dynamic marking of "f".

Musical score for measures 83-85, bottom system. It consists of five staves. The top two staves feature a melodic line with eighth-note patterns and slurs. The bottom three staves provide harmonic support with various rhythmic patterns.

83

Musical score for measures 86-88, top system. It consists of five staves. The top two staves feature a melodic line with eighth-note patterns and slurs. The bottom three staves provide harmonic support. Dynamic markings "cresc." are present in the first two staves.

Musical score for measures 86-88, middle system. It consists of five staves. The top two staves feature a melodic line with eighth-note patterns and slurs. The bottom three staves provide harmonic support. Dynamic markings "cresc." and "f" are present.

Musical score for measures 86-88, bottom system. It consists of five staves. The top two staves feature a melodic line with eighth-note patterns and slurs. The bottom three staves provide harmonic support. Dynamic markings "cresc.", "arco", and "unis." are present.

82

84

Tr-lo.  
P-ti. *Modo ordinario*

Борь-ба! Ты ве-ла нас к по- лед - не - му  
 Борь-ба! Ты ве-ла нас к по- лед - не - му  
 Борь-ба! Ты ве-ла нас к по- лед - не - му бо -  
 Борь-ба! Ты ве-ла нас к по- лед - не - м -

arco div.  
div. arco

84

85

Campanelli.  
Platti.

бо - ю. Борь-ба! Ты да- ла нам по - бе - дутру-да. И э - той по -  
 ле-днему бо-ю. Борь-ба! Ты да - ла нам по - бе - дутру-да. И э - той по -  
 ю. Борь-ба! Ты да-ла нам по - бе - дутру-да. И э - той по -  
 бо - ю. Борь-ба! Ты да - ла нам по - бе - дутру-да. И э - той по -

pizz.  
pizz.

85

Музыкальный фрагмент на странице 68. Включает вокальные партии и фортепиано. В нижней части страницы присутствует текст на русском языке:

- бе - ды над гне - томи тьмо - ю ни - кто не от - ни - мет у нас ни - ког -  
 - бе - ды над гне - том и тьмою ни - кто не от - нимет у нас ни - ког -  
 - бе - ды над гне - том и тьмою ни - кто не от - нимет у нас ни - ког -  
 - бе - ды над гне - томи тьмо - ю ни - кто не от - ни - мет у - нас ни - ког -

86

Музыкальный фрагмент на странице 69. Включает вокальные партии и фортепиано. В нижней части страницы присутствует текст на русском языке:

- да, ни - ког - да! Ведь  
 - да, ни - ког - да! Пусть каж - дый в борьбе будет мо - лод и храбр. Ведь  
 - да, ни - ког - да! Пусть каж - дый в борьбе будет мо - лод и храбр. Ведь  
 - да, ни - ког - да! Ведь

86



pp cresc. al fff

pp cresc. al fff

pp cresc. al fff

pp cresc. al fff

Oboi

*p cresc. al fff*

I

*p cresc. al fff*

II

89

*mp cresc. al fff*

*ad libitum*

*cresc. al ff*

*pp ad libitum*

*ad libitum*

*pp cresc. al ff*

*ad libitum*

*pp cresc. al ff*

Гудок.

*pp cresc. al ff*

89

Musical score for page 74. The page contains multiple staves. The top system includes a piano part with a *ff* dynamic marking and a *cresc.* instruction. Below this are several staves for strings, with some containing rests and others active melodic lines. The bottom system features a piano part with a *ff* dynamic marking and a *cresc.* instruction, along with string accompaniment.

Musical score for page 75. The page features a piano part at the top with complex rhythmic patterns. Below it are several string staves. A percussion part is labeled *Pia* and includes a *OR* marking. The bottom system contains piano and string parts with various rhythmic and melodic figures.

90

*p*

*mf cresc.*

*Pia. Solo*

тябрь! Э - то воли - ца же - лан - но - го веот - ник. Ок - тябрь!

тябрь! э - то соли - ца же - лан - но - го веот - ник. Ок -

тябрь! э - то соли - ца же - лан - но - го вест - ник.

тябрь! э - то соли - ца же - лан - но - го вест - ник.

90

91

*p*

*mf cresc.*

*Pia. Solo*

э - то во - ля вос - став - ших всков. Ок -

тябрь! э - то во - ля вос - став - ших ве - ков. Ок -

Октябрь! Э - то во - ля вос - став - ших всков. Ок -

Ок - тябрь! э - то во - ли восставших ве - ков. Ок -

91

92

*I cresc.*  
*mf cresc.*  
*mf I SOLA<sub>3</sub>*  
*f cresc.*  
*mf cresc.*

тябрь! э - то труд. Ок -  
 тябрь! э - то труд, э - то ра - дость. Ок -  
 тябрь! э - то ра - дость и пес - ня. Ок -  
 тябрь! и пес - ня. Ок -

93

93

*cresc.*  
*cresc.*  
*f cresc.*  
*f cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

тябрь! э - то оча - стье по - лей и стан - ков.  
 тябрь! э - то оча - стье по - лей и стан - ков.  
 тябрь! э - то оча - стье по - лей и стан - ков.  
 тябрь! э - то оча - стье по - лей и стан - ков.  
 тябрь! э - то оча - стье по - лей и стан - ков.

a2 Piatti e Cassa

94

94

Тамбура мил.

ДЕКЛАМАЦИЕЙ.  
Вот знамя

ДЕКЛАМАЦИЕЙ.  
Вот

94

\*) Эти ноты дают только ритм, а не высоту тона.

95

ДЕКЛАМАЦИЕЙ.  
и Ле - нин.

ДЕКЛАМАЦИЕЙ.  
Комму - на и Ле - нин.

Ок - тбрь и Ле - нин.

и - мя жи - вых по - ко - ло - ний и Ле - нин.

95 *pp cresc.*

\*) Эти ноты дают только ритм, а не высоту тона.



Musical score for page 84, featuring multiple staves of music. The score includes a vocal line with a melodic line and a bass line. The bass line is marked with *a 2*. The percussion parts include Tri-lo and Piatti, both marked with *ff*. The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature.

Musical score for page 85, continuing the musical composition. The score includes a vocal line with a melodic line and a bass line. The bass line is marked with *a 2*. The percussion parts include Tri-lo, Tam-ro, Piatti, and Gr Cassa, all marked with *ff*. The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature.