

Евгений Крылатов

НОКТЮРН

Для струнного оркестра

Партитура

Москва

Состав оркестра :

Electro Organ (Hamond)

Harp

Vibraphone

Celesta

Piano

Electro Guitar

Drum Set

Violini I

Violini II

Violi

Celli

Contrabassi

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Allegro aditato

This musical score is for a full orchestral arrangement of "The Sound of Silence" by Simon & Garfunkel. The score is written for a 12-measure segment, divided into three measures of four beats each. The key signature is D major (two sharps) and the time signature is common time (C).

The instruments and their parts are as follows:

- Electro Organ (ad libitum):** Silent throughout the piece.
- Harp:** Silent throughout the piece.
- Vibraphone:** Silent throughout the piece.
- Celesta:** Silent throughout the piece.
- Piano:** Plays a complex, rhythmic accompaniment. The first measure features a series of chords and eighth notes. The second measure continues this pattern. The third measure features a crescendo leading into a final chord.
- Electro Guitar:** Plays a series of chords: A#m-59, E 7#9, C 9, and G m6. The first measure is marked with a forte (*f*) dynamic.
- Drum Set:** Plays a simple, steady rhythm. The first measure is marked with a forte (*f*) dynamic.
- Violin I:** Plays a melodic line. The first measure is marked with a forte (*f*) dynamic and the instruction *agitato*. The second measure continues the melody. The third measure features a crescendo leading into a final chord.
- Violin II:** Plays a melodic line. The first measure is marked with a forte (*f*) dynamic and the instruction *agitato*. The second measure continues the melody. The third measure features a crescendo leading into a final chord.
- Viola:** Plays a melodic line. The first measure is marked with a forte (*f*) dynamic. The second measure continues the melody. The third measure features a crescendo leading into a final chord.
- Cello:** Plays a melodic line. The first measure is marked with a forte (*f*) dynamic. The second measure continues the melody. The third measure features a crescendo leading into a final chord.
- Contrabass:** Plays a melodic line. The first measure is marked with a forte (*f*) dynamic. The second measure continues the melody. The third measure features a crescendo leading into a final chord.

[illegible]

7 $B\flat 6$

El.Org.
(ad lib.)

Hp.

Vib.

Cel.

Pno.

El.Gtr. $B\flat 7$ $B\flat 7$

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 5, measures 7 and 8, is as follows:

- Measure 7:**
 - El. Org. (ad lib.):** Chord $B\flat 6$.
 - Hp.:** Melodic line starting on $F\sharp$ (treble) and $C\sharp$ (bass), moving up stepwise to $A\sharp$ and $G\sharp$.
 - Vib.:** Silent.
 - Cel.:** Silent.
 - Pno.:** Chordal accompaniment with $B\flat 6$ in the right hand and $F\sharp$ in the left hand.
 - El. Gtr.:** Chord $B\flat 7$.
 - D. S.:** Silent.
 - Vln. I & II:** Melodic line starting on $F\sharp$ (treble) and $C\sharp$ (bass), moving up stepwise to $A\sharp$ and $G\sharp$.
 - Vla. & Vc.:** Melodic line starting on $F\sharp$ (treble) and $C\sharp$ (bass), moving up stepwise to $A\sharp$ and $G\sharp$.
 - Cb.:** Melodic line starting on $F\sharp$ (treble) and $C\sharp$ (bass), moving up stepwise to $A\sharp$ and $G\sharp$.
- Measure 8:**
 - El. Org. (ad lib.):** Chord $B\flat 6$.
 - Hp.:** Melodic line starting on $F\sharp$ (treble) and $C\sharp$ (bass), moving up stepwise to $A\sharp$ and $G\sharp$.
 - Vib.:** Silent.
 - Cel.:** Silent.
 - Pno.:** Chordal accompaniment with $B\flat 6$ in the right hand and $F\sharp$ in the left hand.
 - El. Gtr.:** Chord $B\flat 7$.
 - D. S.:** Silent.
 - Vln. I & II:** Melodic line starting on $F\sharp$ (treble) and $C\sharp$ (bass), moving up stepwise to $A\sharp$ and $G\sharp$.
 - Vla. & Vc.:** Melodic line starting on $F\sharp$ (treble) and $C\sharp$ (bass), moving up stepwise to $A\sharp$ and $G\sharp$.
 - Cb.:** Melodic line starting on $F\sharp$ (treble) and $C\sharp$ (bass), moving up stepwise to $A\sharp$ and $G\sharp$.

G m6

G m6

El.Org.
(ad lib.)

Hp.

Vib.

Cel.

Pno.

El.Gtr. Gm6 Gm6

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

// A9- *accel.*

El.Org.
(ad lib.)

Hp.

Vib.

Cel.

Pno.

El.Gtr. A9-

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measure 1: El.Org. and Pno. have a double bar line. Hp. has a melodic line. Vln. I and II have a melodic line. D. S. has a rest. Vla., Vc., and Cb. have rests. El.Gtr. has a diamond symbol.

Measure 2: Hp. has a melodic line. Vln. I and II have a melodic line. D. S. has a rest. Vla., Vc., and Cb. have rests. El.Gtr. has a diamond symbol.

Measure 3: Hp. has a rest. Vln. I and II have triplets. D. S. has a rest. Vla., Vc., and Cb. have rests. El.Gtr. has a diamond symbol.

Measure 4: Hp. has a rest. Vln. I and II have triplets. D. S. has a rest. Vla., Vc., and Cb. have rests. El.Gtr. has a diamond symbol.

ritardando

15

El.Org.
(ad lib.)

Hp.

Vib.

Cel.

Pno.

El.Gtr.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 8, measures 15-20, is as follows:

- Measures 15-18:** All instruments (El. Org., Hp., Vib., Cel., Pno., El. Gtr., D. S., Vln. I, Vln. II, Vla., Vc., Cb.) have whole rests.
- Measure 19:**
 - Vln. I & Vln. II:** Play a triplet of eighth notes (B4, A4, G4) followed by a quarter rest.
 - Vla. & Vc.:** Play a triplet of eighth notes (B3, A3, G3) followed by a quarter rest.
 - Cb.:** Play a triplet of eighth notes (B2, A2, G2) followed by a quarter rest.
- Measure 20:**
 - Vln. I & Vln. II:** Play a triplet of eighth notes (B4, A4, G4) followed by a quarter note (F#4), then a half note (E5) with an accent.
 - Vla. & Vc.:** Play a triplet of eighth notes (B3, A3, G3) followed by a quarter note (F#3), then a half note (E4) with an accent.
 - Cb.:** Play a triplet of eighth notes (B2, A2, G2) followed by a quarter note (F#2), then a half note (E3) with an accent.

① **Lento**

El.Org.
(ad lib.)

Hp.

Vib.

Cel.

Pno.

El.Gtr.

D. S.

Vln. I
sul.G
espress.
f

Vln. II
espress.
f

Vla.
f
espress.

Vc.
f
espress.

Cb.
f
espress.

28

El.Org.
(ad lib.)

Hp.

Vib.

Cel.

Pno.

El.Gtr.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for measures 28-34 is as follows:

- Measures 28-34:** All staves (El.Org., Hp., Vib., Cel., Pno., El.Gtr., D. S.) contain whole rests.
- Vln. I:** Measure 28: Chord (F#4, A4) with a wedge. Measure 29: Chord (F#4, A4) with a wedge. Measure 30: Chord (F#4, A4) with a wedge and *ff*. Measure 31: Chord (F#4, A4) with a wedge. Measure 32: Chord (F#4, A4) with a wedge. Measure 33: Chord (F#4, A4) with a wedge and *mf*. Measure 34: Chord (F#4, A4) with a wedge.
- Vln. II:** Measure 28: Chord (F#4, A4) with a wedge. Measure 29: Chord (F#4, A4) with a wedge. Measure 30: Chord (F#4, A4) with a wedge and *ff*. Measure 31: Chord (F#4, A4) with a wedge. Measure 32: Chord (F#4, A4) with a wedge. Measure 33: Chord (F#4, A4) with a wedge and *mf*. Measure 34: Chord (F#4, A4) with a wedge.
- Vla.:** Measure 28: Chord (F#4, A4) with a wedge. Measure 29: Chord (F#4, A4) with a wedge. Measure 30: Chord (F#4, A4) with a wedge and *ff*. Measure 31: Chord (F#4, A4) with a wedge. Measure 32: Chord (F#4, A4) with a wedge. Measure 33: Chord (F#4, A4) with a wedge and *mf*. Measure 34: Chord (F#4, A4) with a wedge.
- Vc.:** Measure 28: Chord (F#4, A4) with a wedge. Measure 29: Chord (F#4, A4) with a wedge. Measure 30: Chord (F#4, A4) with a wedge and *ff*. Measure 31: Chord (F#4, A4) with a wedge. Measure 32: Chord (F#4, A4) with a wedge. Measure 33: Chord (F#4, A4) with a wedge and *mf*. Measure 34: Chord (F#4, A4) with a wedge.
- Cb.:** Measure 28: Chord (F#4, A4) with a wedge. Measure 29: Chord (F#4, A4) with a wedge. Measure 30: Chord (F#4, A4) with a wedge and *ff*. Measure 31: Chord (F#4, A4) with a wedge. Measure 32: Chord (F#4, A4) with a wedge. Measure 33: Chord (F#4, A4) with a wedge and *mf*. Measure 34: Chord (F#4, A4) with a wedge.

ritardando ②

35

El.Org.
(ad lib.)

Hp.

Vib.

Cel.

Pno.

El.Gtr.

D. S.

Vln. I
sul.G espress.

Vln. II
f espress.

Vla.
f espress.

Vc.
f espress.

Cb.
f

[illegible]

48 *ralent.* 3 *a tempo*

El.Org. (ad lib.)

Hp.

Vib.

Cel.

Pno.

El.Gtr. A#7# A#-57#A#-57G m6

D. S.

Vln. I 8^{va}

Vln. II 8^{va}

Vla.

Vc.

Cb. Div. f *espress.*

dim. *f* *espress.* *Unis. pizz.* *dim.*

55 (8^{va})

El.Org.
(ad lib.)

Hp.

Vib.

Cel.

Pno.

El.Gtr.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

F⁶ F⁶ F^{dim} A[#]57 Dm⁶ Dm⁶

Measures 55-60. The score includes parts for El. Org. (ad lib.), Hp., Vib., Cel., Pno., El. Gtr., D. S., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is two sharps (F# and C#). The time signature is 4/4. The El. Org. part has a melodic line with a (8va) marking and a dashed line indicating an octave shift. The Pno. part has a complex chordal texture. The El. Gtr. part has a series of chords: F⁶, F⁶, F^{dim}, A[#]57, Dm⁶, and Dm⁶. The D. S. part has a series of 'x' marks. The Vln. I and Vln. II parts have a melodic line with a (8va) marking and a dashed line indicating an octave shift. The Vla. and Vc. parts have a melodic line with a (8va) marking and a dashed line indicating an octave shift. The Cb. part has a bass line. The score is marked with 'f' (forte) in measures 58 and 59.

61

El.Org.
(ad lib.)

Hp.

Vib.

Cel.

Pno.

El.Gtr.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cm7 F#m6 A#6 A#6 A+57 A7 A dim D7 A dim

Am57 A dim

rit.

67

El.Org.
(ad lib.)

Hp.

Vib.

Cel.

Pno.

El.Gtr.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

4

B \sharp dim G7 Gdim C7 Cdim F7 B \sharp m57 E7 A6 A6 D6

f

f

f *espress.*

f *espress.*

3 3

72

El.Org.
(ad lib.)

Hp.

Vib.

Cel.

Pno.

El.Gtr.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va-

E7 A6 A dim D6 D dim D6

rit.

a tempo

 $(g^{va})^{-}$

El.Org.
(ad lib.)

Hp.

Vib.

Cel.

Pno.

El.Gtr.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

90

El.Org.
(ad lib.)

Hp.

Vib.

Cel.

Pno.

El.Gtr.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B \sharp m7 \sharp B \sharp m7 B \sharp m6 B \sharp m6 B \sharp dim C \sharp dim

Measures 90-95. The score includes staves for El. Org. (ad lib.), Hp., Vib., Cel., Pno., El. Gtr., D. S., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is D major (two sharps). The Pno. part features a complex chordal texture with many accidentals. The El. Gtr. part shows a sequence of chords: B \sharp m7 \sharp , B \sharp m7, B \sharp m6, B \sharp m6, B \sharp dim, and C \sharp dim. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) plays a melodic line with triplets and slurs. The D. S. (Drum Set) part has a simple rhythmic pattern of eighth notes.

102

El.Org.
(ad lib.)

Hp.

Vib.

Cel.

Pno.

El.Gtr.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Gm6 F⁶ F⁶ F dim A+57 D9b

108

El.Org.
(ad lib.)

Hp.

Vib.

Cel.

Pno.

El.Gtr.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D9b Cm7 Fm6 A#6 A#6 A+57

[illegible]

[illegible]

[illegible]

[illegible]

135

El.Org.
(ad lib.)

Hp.

Vib.

Cel.

Pno.

El.Gtr.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

G 6 A 7 D 6 C#dim G 6 F#dim G 6

9 Piu mosso *accel.*

142

El.Org.
(ad lib.)

Hp.

Vib.

Cel.

Pno.

El.Gtr.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

sf

sf

f

animato

animato

sul pont.

sf sul pont.

sf sul pont.
arco

sf

A#7# D6 C9 B#9 G6 A7 C7

149

El.Org.
(ad lib.)

Hp.

Vib.

Cel.

Pno.

El.Gtr.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

F#7

C7#

A m6

sf

sf

sf

The musical score for page 31, measures 149-153, is written for a large ensemble. The key signature is two sharps (F# and C#). The score includes parts for El.Org. (ad lib.), Hp., Vib., Cel., Pno., El.Gtr., D. S., Vln. I, Vln. II, Vla., Vc., and Cb. The El.Gtr. part has chords F#7, C7#, and A m6. The D. S. part has a circled X. The Vln. I and Vln. II parts have slurs. The Vla., Vc., and Cb. parts have slurs. The Pno. part has slurs. The El.Org. part has slurs. The Hp. part has slurs. The Vib. part has slurs. The Cel. part has slurs.

⑩ *a tempo*

[illegible]

157

El.Org.
(ad lib.)

Hp.

Vib.

Cel.

Pno.

8^{va}

A#9

El.Gtr.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sf

The musical score for page 33, measures 157-158, is written for a large ensemble. The key signature is two sharps (F# and C#). The score includes parts for El.Org. (ad lib.), Hp., Vib., Cel., Pno., El.Gtr., D. S., Vln. I, Vln. II, Vla., Vc., and Cb. The Pno. part features a melodic line with an 8va marking and a chord of A#9. The El.Gtr. and D. S. parts have a 6-measure rhythm. The Vln. I and II parts have a 3-measure rhythm. The Vla. and Vc. parts have a wavy line with a sf marking. The Cb. part has a single note.

159

El.Org.
(ad lib.)

Hp.

Vib.

Cel.

Pno.

Am6

Am6

El.Gtr.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8va

8va

6

6

3

3

3

3

sf

sf

161 *ritardando* 11 *a tempo*

El.Org. (ad lib.) *Solo* *mf*

Hp.

Vib.

Cel.

Pno. *p*

El.Gtr. *A#dim* *A#dim*

D. S.

Vln. I *p*

Vln. II *p*

Vla. *mp*

Vc. *mp*

Cb. *arco* *mp*

Viol. *Solo* *mf* *espr.*

Celli *Solo*

Detailed description of the musical score: The score is for measures 161 to 164. Measure 161 starts with a *ritardando* marking. The El.Org. (ad lib.) part has a *Solo* section starting in measure 163 with a *mf* dynamic. The Hp. part has a melodic line in measures 161-162. The Vib. and Cel. parts are silent. The Pno. part has a *p* dynamic in measure 163. The El.Gtr. part has a *A#dim* marking in measures 161-162. The D. S. part is silent. The Vln. I and Vln. II parts have a *p* dynamic in measure 163. The Vla. and Vc. parts have a *mp* dynamic in measure 163. The Cb. part has an *arco* marking and a *mp* dynamic in measure 163. The Viol. part has a *Solo* section starting in measure 163 with a *mf* dynamic and an *espr.* marking.

poco accel.

[illegible]

171

El.Org.
(ad lib.)

pp

Hp.

Vib.

Cel.

Pno.

pp

El.Gtr.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(8va)

pp

(8va)

pp

8va