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**АДАЖИО**  
**ДЛЯ СТРУННОГО ОРКЕСТРА**

**ADAGIO**  
**FOR STRING ORCHESTRA**

**ПАРТИТУРА**  
**SCORE**



**САНКТ-ПЕТЕРБУРГ \* SAINT PETERSBURG**

**2010г.**



# АДАЖИО ДЛЯ СТРУННОГО ОРКЕСТРА

О. БЕРДНИКОВА

Adagio

Violini I *mp*

Violini II

Viole *p*

Violoncelli *p*

Contrabassi

This system contains the first five staves of the score. Violini I has a melodic line starting with a *mp* dynamic, featuring triplets and slurs. Violini II is silent. Viole has a melodic line starting with a *p* dynamic, also featuring triplets and slurs. Violoncelli and Contrabassi have a simple harmonic accompaniment starting with a *p* dynamic.

VI-ni I *cresc.* *mf*

VI-ni II *cresc.*

V-le *cresc.* *div.*

V-c. *cresc.*

C-b. *p cresc.*

This system contains the last five staves of the score. Violini I continues with a melodic line, marked with *cresc.* and *mf*, and includes triplets. Violini II has a melodic line marked with *cresc.*. Vi-le has a melodic line marked with *cresc.* and *div.*. V-c. and C-b. have a simple harmonic accompaniment marked with *cresc.* and *p cresc.* respectively.

1

VI-ni I *cresc.* 3 3 3 *f*

VI-ni II *mf* *f*

V-le *mf* 3 *f*

V-c. *mf* *f*

C-b. *mf* *f*

Detailed description: This system contains measures 1, 2, and 3. The first violin part (VI-ni I) starts with a *cresc.* marking and features three triplet eighth notes in each measure. The second violin (VI-ni II) and cello (V-c.) parts play a steady eighth-note accompaniment. The double bass (C-b.) and viola (V-le) parts also play eighth notes, with the viola having a triplet in measure 1. Dynamics range from *mf* to *f*. A first ending bracket labeled '1' spans measures 2 and 3.

VI-ni I 3 3 *dim.* *mp*

VI-ni II 3 3 *dim.* *mp*

V-le *dim.* *mp* unis.

V-c. *dim.* *mp* 3

C-b. *mp*

Detailed description: This system contains measures 4, 5, and 6. The first violin (VI-ni I) and second violin (VI-ni II) parts continue with triplet eighth notes. The first violin has a *dim.* marking in measure 4. The viola (V-le) part has a *dim.* marking in measure 4 and a *mp* marking in measure 5, with the instruction 'unis.' appearing in measure 5. The cello (V-c.) part has a *dim.* marking in measure 4 and a *mp* marking in measure 5, with a triplet eighth note in measure 6. The double bass (C-b.) part has a *mp* marking in measure 5. Dynamics range from *dim.* to *mp*.

2

VI-ni I

*dim.* *p*

VI-ni II

*dim.* *p*

V-le

*dim.* *p*

V-c.

*dim.* *p*

C-b.

*dim.* *p*

VI-ni I

*mf* non div.

VI-ni II

*mf* non div.

V-le

*mf*

V-c.

*mf* *cresc.*

C-b.

*mf*

VI-ni I  
*cresc.*  
*f*

VI-ni II  
*cresc.*  
*f*

V-le  
*cresc.*  
*f*

V-c.  
*f*

C-b.  
*cresc.*  
*f*

VI-ni I  
*f*

VI-ni II  
*f*

V-le  
*f*

V-c.

C-b.  
*pp*

div.

3

VI-ni I

VI-ni II

V-le

V-c.

C-b.

unis.

*pp* < >

*cresc.*

*pp cresc.*

*cresc.*

4

VI-ni I

VI-ni II

V-le

V-c.

C-b.

*mp cresc.*

*f*

*mp cresc.*

*f*

*cresc.*

*f* div.

*cresc.*

*f*

*cresc.*

*f*

VI-ni I

VI-ni II

V-le

V-c.

C-b.

*p cresc.*

*p*

*p cresc.*

*p unis.*

*mp*

*p cresc.*

*p*

VI-ni I

VI-ni II

V-le

V-c.

C-b.

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*f*

div.

unis.

div.

*f*



VI-ni I

VI-ni II

V-le

V-c.

C-b.

*dim.*

*mp*

*div.*

*unis.*

VI-ni I

VI-ni II

V-le

V-c.

C-b.

**5**

*pp*

*pp*

*pizz.*

*p*

*pp*

*div.*

*8va-*

8va - -

*rit.* *a tempo*

VI-ni I unis. 3

*p*

VI-ni II unis. 3

*p* arco

V-le 3

*p*

V-c. 3

VI-ni I 3

VI-ni II 3

V-le 3

V-c. 3

VI-ni I  
*cresc.* 3  
non div.

VI-ni II  
*cresc.* 3

V-le  
*cresc.* 3 div. unis.

V-c.  
*cresc.*

C-b.  
*mp cresc.*

VI-ni I  
div. 6

VI-ni II  
*f* 3 3 3 3 3 3

V-le  
*ff*

V-c.  
*ff*

C-b.  
*ff*

VI-ni I unis. div. unis.

VI-ni II 3 3 3 3 3 3 cresc.

V-le cresc.

V-c. cresc.

C-b. cresc.

VI-ni I ff

VI-ni II ff

V-le 3 3 3 3 3 3 div. ff

V-c. 3 3 3 3 ff

C-b. 3 3 ff

7

div.

*ff*

*ff*  
unis.

*ff*

*ff*

*ff*

unis.

div.

*f*  
div.

*f*

*f*

VI-ni I

VI-ni II

V-le

V-c.

C-b.

unis.

*f*

*f*

non div.

*f*

VI-ni I

VI-ni II

V-le

V-c.

C-b.

8

VI-ni I

VI-ni II

V-le

V-c.

C-b.

3 3 3

*ff* 3 div.

3 3 3

*ff* 3 non div.

3 3 3 3

*ff*

3 3 3 3 *ff*

VI-ni I

VI-ni II

V-le

V-c.

C-b.

*mf* *dim.* 3 *p*

*mf* *dim.* *mp* *dim.* *div.*

*mf* *dim.* *mp* *dim.*

*mf* *dim.* *mp* *dim.*

*p*

VI-ni I

VI-ni II

V-le

V-c.

C-b.

*p*

*pp*

*p* unis.

*pp*

*p* pizz.

*pp* arco

*pp*

*pp*

Detailed description: This system contains measures 16 through 19. The VI-ni I part has a melodic line starting in measure 18 with a *p* dynamic. The VI-ni II part plays a rhythmic accompaniment of eighth notes, starting with *p* and moving to *pp* in measure 18. The V-le part also plays eighth notes, starting with *p* and moving to *pp* in measure 18. The V-c. part has a bass line with *p* dynamics and includes markings for *pizz.* and *arco*. The C-b. part provides a bass accompaniment with *pp* dynamics.

VI-no solo

VI-ni I

VI-ni II

V-le

V-c.

C-b.

*pp*

*pp*

8va-----

unis.

div.

div.

unis.

Detailed description: This system continues measures 16 through 19. The VI-no solo part has a melodic line starting in measure 18 with a *pp* dynamic, marked with an 8va line. The VI-ni I part has a melodic line with *pp* dynamics. The VI-ni II part has a rhythmic accompaniment with markings for *unis.* and *div.*. The V-le part has a rhythmic accompaniment with markings for *div.* and *unis.*. The V-c. and C-b. parts continue their accompaniment from the first system.



(8<sup>va</sup>)

VI-no solo

VI-ni I unis. div.

VI-ni II div. unis.

V-le

V-c.

C-b.

(8<sup>va</sup>)

VI-no solo

VI-ni I *pp*

VI-ni II *pp*

V-le *pp* unis.

V-c. *pp* div.

C-b. *pp* pizz.

*p*