

gewidmet/dedicated to yuri bashmet

**vom winde beweint**

liturgie in memoriam giwi ordschonikidse

für orchester und solo-viola

**mourned by the wind**

liturgy in memory of givi ordzhonikidze

for orchestra and solo viola

I

Molto largo

♩ = 42

gija kantscheli  
giya kancheli  
1989 (\*1935)

Viola sola

*non vibr.*

*ppp*

*ppp*

*t ≈ 25'' - 30''*

Pianoforte

\* *ffff*

*Red.*

1

Fl. a.

pp

T-t.

pppp

Vla sola

ppp

Pf.

pppp

1

VI. I

pppp

VI. II

pppp

Vle

pppp

Vc.

pppp

Cb.

pppp

Ch. b.

ppp

7

Fl. I, II, III

Fl. a.

T-t.

Vla sola

Archi

Ch. b.

*ppp*

*pp*

*pp*

2

Fl. I, II, III

Fl. a.

Trbn. I, II

Arpa

Pf.

Vla. sola

Archi

Ch. b.

11

I, II

III

*mp*

*mp*

*ppp*

*pp*

ord.

*mp*

*pp*

*p*

*poco vibr.*

2

*mp*

*mp*

3

Archi

Ch. b.

div. *pppp* *pppp* *pppp* *pppp*

div. unis.

18

Ob. I

Cr. I.

Cl. I

ppp

ppp

ppp

Cr. I

ppp

T-t.

3/4

Arpa

pp

Vla sola

3/4

Archi

unis.

Ch. b.

3/4

Fl. I

Fl. II

Fl. III

Fl. a.

Ob. I

Cr. i.

Cl. I

Fg. I

Cr. I

Trbn. I

Trbn. II

Trbn. III

Arpa

Vla sola

VI. I

VI. II

Vle

Vc.

*ppp*

*ppp*

*ppp*

*ppp*

*pp*

*mp*

*pp*

*pp*

*pp*

*vibr.*

*pp espr.*

*ppp*

*ppp*

*ppp*

*ppp*





32

Spt

Pf.

Vla sola

VL II

Vc.

Cb.

Ch.b.

*pp*

35

Spt

Pf.

Vla sola

VL II

Vc.

Cb.

Ch.b.

*p*

\*) Eines der hinteren Pulte / One of the rear desks

37

FL. I, II, III *a 3*

Fl. a. *mp* *mf*

Ob. I *pp* *mp*

Cr. I *p* *mf*

Fag. I *pp cresc.* *mp*

C-Fag *pp cresc.* *mp*

Cr. I *pp con sord.* *p* *mp* *senza sord.*

Tr. I *ppp* *mp*

Trbn. I *pp* *mp*

Tb. *ppp* *mp*

Arpa *pp* *cresc.* *mf*

Pf.

Vla sola *mp* *mf* *pp* *ppp*

6 *unis.*

VL. II *mp* *altri* *p* *mp* *solo* *p*

VL. II solo

Vle *mp*

Vc. *ppp*

Cb. *ppp*

Ch. b. *mp*

$\text{♩} = \text{♩}$

41

I

Fl. II

III

Fl. a.

I

Ob.

II

Cr. i.

Cl. I

II

Cl. b.

Fag. I, II

C-Fag.

Tb.

Vla sola

VI. II

Vc.

Cb.

Ch. b.

*ppp*

*ff*

*mp*

*f*

*a 2*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

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*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*cresc. poco a poco*

[illegible]

[illegible]

Fl. a.

Fag. I

C-Fag.

Cr. I, II

Trbn. I, II

Arpa

Pf.

Vla sola

VI. I

VI. II

Vle

Vc.

Cb.

Ch. b.

*f*

*mp*

*f*

*mf*

*sim.*

*f*

*ff*

*ten. ten. ten. ten. sim.*

*pp*

*f*

*ppp*

*ppp*

*tr*

*p*

*tutti unis.*

*ppp*

*f*

*ppp*

*f*

*pp*

60

Vla sola

Archi

Ch. b.

*ppp*

*sul G*

65

Fl. a.

Trbn. I, II

Vla sola

Archi

Ch. b.

*ppp*

*tr*

*div.*

*unis.*

*pp*

*mp*

**G. P.**



11

Archi

The image shows a musical score for a string ensemble (Archi) and piano. The score is written for five staves. The first four staves are for the string instruments: Violins I, Violins II, Violas, and Cellos/Double Basses. The fifth staff is for the piano. The music is in 4/4 time. The first measure is marked with a fortissimo (fff) dynamic and a piano (pizz.) instruction. The second measure is marked with a simando (sim.) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

14

I, II  
Cr.  
III, IV

I, II  
Tr.  
III, IV

I, II  
Trbn. e  
Tb.  
III, Tb

Tmb.  
e Tmbno

Pf.

Vla sola

Archi

Ch. b.

*ffff*

*ffff*

*a2*

*ffff*

*ffff*

*a2*

*ffff*

*2/4* *3/4* *2/4* *3/4* *a2*

*p*

*\* fff*

*poco a poco vibr.*

*cresc. poco a poco*

*ffff*

*ffff*

*ffff*

*ffff*

*ffff*

*ffff*

*ffff*

\*) Elektronisch verstärkt / Electronically amplified

20

a2

Cr. I, II

III, IV

Tr. I, II

III, IV

Trbn. e Tb. I, II

III, Tb.

*ff* *fff*

*ff* *fff*

*ff* *fff*

*ff* *fff*

*ff* *fff*

Tmp.

Tmb. e Tmbno

solo

*fff*

Pf.

*fff*

Vla sola

*molto vibr.*

*cresc.* *fff*

Archi

Ch. b.

*arco*

*p* *fff*

*p* *fff*

*p* *fff*

*p* *fff*

*p* *fff*

*p* *fff*



35

FL. I. *ppp*

FL. a. *ppp*

Cr. i. *ppp*

Fag. I, II *ppp*

Cr. I *ppp*

Arpa *pp*

Pf. *ppp*

Vla sola

14 *marcatiss. secco*

Vla sola *G.P.* *sim.* *G.P.* *G.P.*

Archi *marcatiss. secco* *fff*

Ch. b. *fff*

47

Fl. I *pp*

Fl. II *pp*

Fl. a. *pp* *mp*

Cel. *mp* *mp*

Arpa *mp*

Spt. *mp*

Pf. *mp*

Vla sola *pp* *ff*

*sul D*

51

Fl. a.

Cel.

Arpa

Spt.

Pf.

Vla sola

*molto espr.*

16 Cantabile

55

Fl. I

Fl. a.

Ob. I

Cl. I

Fag. I

Cel.

Arpa

Spt.

Pf.

Vla sola

*pp*

*ppp*

*pp*

*pp*

61

Fl. I, II, III

Fl. a.

Cr. I

Trbn. I, II

Cel.

Vla sola

*p*

*p*

*mp*

*p*

*p*

*pp*

Fl. I

Fl. II, III

Fl. a.

Cl. b.

Cr. I

Arpa

Pf.

Vla sola

*mp*

*p*

*p*

*p*

*p*

*ppp*

8

VI. I

VI. II

Vle

Vc.

*ppp*

*ppp*

*ppp*

*ppp*



72

Fl. I

Fl. II, III

Fl. a.

Ob. I

Cl. b.

Cr. I

Pf.

Vla sola

muta in Cl. III

*ppp*

*ppp* *mp*

Archi

Ch. b.

con sord.

unis.

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

19

poco meno mosso

rit. poco a poco

Ob. I

Vla sola

Archi

Ch. b.

ppp

mp

dim. poco a poco

senza sord.

senza sord.

ppp

20

Tmp.

G.C.

Pf.

Vla sola

Vle

Vc.

Cb.

G.P.

ffff

ffff

solo

\* ffff

ppp

pp

pizz.

senza sord.

senza sord.

(solo) pizz.

ppp

\*) Elektronisch maximal verstärkt / Electronically amplified, as loud as possible

Fl. I *pp*

Fl. II, III *pp*

Fl. a. *pp*

Cl. I *p*

Cl. II *p*

Arpa *pp*

Spt *pp*

Vla sola *pp* *ten. ten. ten. ten. sim.*

VI. II *ppp*

Vle *ppp*

Vc. *ppp*

Cb. *tutti arco ppp*

99 *crescendo poco a poco*

Fl. I *p*

Fl. II, III *a2 p*

Fla. *p*

Ob. I *pp* *b2* *p*

Cl. I *p*

Cl. II *p*

Fag. I, II *a2 p*

Cr. I *solo p*

Cr. II, III, IV *pp*

Trbn. I *mp*

Arpa

Spt

*crescendo poco a poco*

Vla solo

*crescendo poco a poco*

Vle *p* *mp*

Vc. *mp*

Ch. b. *mp*

*ff cresc. molto*

103

a 3

FL. I, II, III

Fl. a.

Ob. I, II

Cr. i.

Cl. I, II, III

Fag. I, II

C-Fag.

Cr. I, II, III, IV

Tr. III, IV

Trbn. I, II

e Tb. III, Tb.

Timp.

Tmb.

Ptto sosp.

G.C.

Vla sola

Archi

Ch. b.

*p cresc.*

*ff*

*cresc. molto*

*mp*

*f*

*fff*

*div. sul. G*

*sul. G*

*unis.*

*div. mf cresc. sul. G*

*f cresc.*

*div. sul. G*

*sul. G*

*unis.*

*div. mf cresc.*

*mf cresc.*

*mf cresc.*

*p cresc.*

*ff molto cresc.*

107

Fl. a muta in Fl. IV

C. ingl. muta in Ob. III

Fl. I, II, III, IV

Ob. I, II, III

Cl. I, II, III

Cr. I, III

Cr. II, IV

Tr. I, II

Tr. III, IV

Trbn. I, II

Trbn. III, Tb.

Timp.

Tmb.

Pto sosp.

Pti ord.

G.C.

T-t.

Cmp.

Vla solo

Archi

Ch. b.

marcatissimo

sim.

marcatissimo

sim.

marcatissimo

sim.

fff molto espr.

Fl. I, II, III, IV

Ob. I, II, III

Cl. I, II, III

Cr. I, III

Cr. II, IV

Tr. I, II, III, IV

Trbn. I, II

Trbn. III

Tb.

Tmb.

Ptti ord.

Tmbno

Cmp.

Vla sola

Archi

115

Fl. I, II, III, IV

Ob. I, II, III

Cl. I, II, III

Fag. I, II

C-Fag.

Cr. I, II, III, IV

Tr. I, II

Tr. III, IV

Trbn. I

Trbn. II

Trbn. III

Tb.

Timp.

Tmb.

Pto sosp.

P-ti ord.

G.C.

T-t.

Cmp.

Vla sola

Archi

Ch.b.

*a4*

*a3*

*a3*

*a2*

*fff*

*fff*

*a4*

*a2*

*sim.*

*sim.*

*sim.*

*sim.*

*marcato*

*marcato*

*sim.*

*sim.*

*sim.*

*fff*

*fff*

*mp*

*fff*

*campane in aria*

*ff*



120

Fl. I, II, III, IV *a4* Fl. IV muta in Fl. a.

Ob. I, II, III *a3b* Ob. III muta in C. ingl.

Cl. I, II, III *a3* Cl. III muta in Cl. b.

Fag. I, II

C-Fag.

Cr. I, II, III, IV *a4* *a2* *ffff* *marcatissimo*

Tr. I, II *ffff*

Tr. III, IV *ffff* *marcatissimo*

Trbn. I *ffff* *marcatissimo*

Trbn. II, III *ffff* *marcatissimo*

Tb. *ffff* *marcatissimo*

Timp. *ffff*

Tmb. *ffff*

P.to sosp. *ffff*

P-ti ord. *ffff*

G.C. *ffff*

T-t. *ffff* muta in T-no

Vla sola

Archi

Ch. b. *ffff*

24

124 a 2 t ≈ 20''

Fag. I, II  
 C-Fag.  
 Cr. I, II  
 Cr. III, IV  
 Tr. I, II, III  
 Tr. IV  
 Trbn. I  
 Trbn. II  
 Trbn. III  
 Tb.  
 Timp.  
 Tmb.  
 P-to sosp.  
 P-ti ord.  
 G.C.  
 T-no  
 Pf.  
 Archi.  
 Ch. b.

\*) Elektronisch verstärkt. Erst nach vollständigem Verklingen den nächsten Takt spielen.  
 Electronically amplified. Play following bar only when the piano is no longer audible.

≈25''30''

25

Largo molto ♩=42

128

Pf. *fff*

Vla sola *non vibr.* *ppp* *ppp* *ppp*

Vc. *ppp*

Cb. *pppp*

Calmo

132

Pf. *ppp* *ord.*

Vla sola *ppp* *con sord.* *ppp*

Vc. *ho.*

Cb.

\*) Elektronisch verstärkt, mit Pedal. Pedal erst mit dem Einsatz der Kontrabässe aufheben.  
Electronically amplified, depress loud pedal. Release pedal only at the entry of the double basses.

meno mosso rit. poco a poco

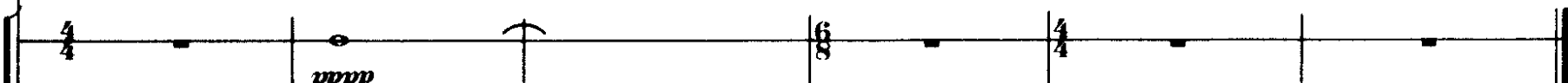
136

Fl.a.



*p*

T-t.



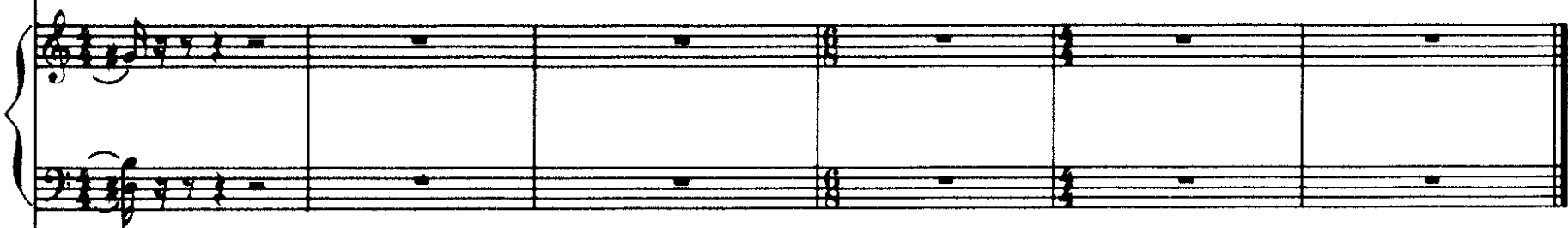
*pppp*

Cmp.



*pppp*

Pf.



Vla sola



meno mosso rit. poco a poco

VL.I



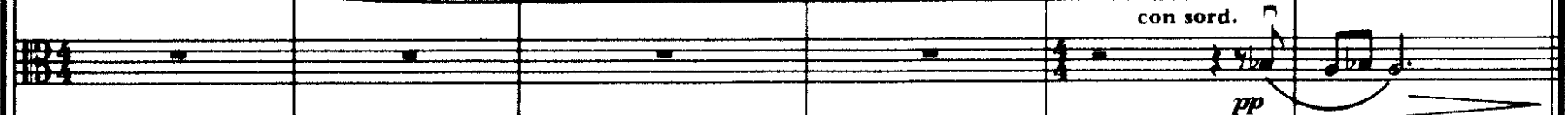
*pppp*

VL.II



*pppp*

Vle



con sord.

*pp*

Vc.



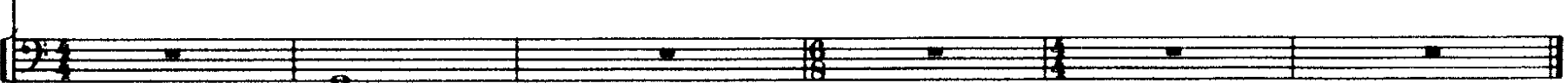
*pppp*

Cb.



*pppp*

Ch.b.



*ppp*

Larghetto ♩=58



Trgl.

Arpa

Spt

Vla sola

1

2

3

26

Fl. I

Fl. II

Fl.a.

Ob. I

Cel.

Arpa

Vla sola

1

2

3

senza sord.

pp

mp

ppp

p

pp

ppp

sul C sul pont.

[illegible]

16

Fl. I

Fl. II

Fl. III

Fl. a.

Cl. I, II

Cel.

Arpa

Vla sola

1

2

3

Vle

*mp* *ppp*

*mp* *ppp*

*mp* *ppp*

*ppp*

*pp*

*p*

*sul ponticello*

*pp* *p*

*ppp*

*ppp*

*ppp*

div. *V*

*ppp*

21

Fl. II, III *pp*

Fl. a.

Cr. I *ppp*

Arpa *mp*

Pf. *p*

Vla sola *ord.* *ppp* *p*

Vle

28

Fl. a.

Cr. I

Arpa

Vla sola *ord.* *ppp* *p*

Vl. I *p*

Vl. II *tutti unis.* *ppp*

Vle

\*) Auf den Saiten spielen. / Play on the strings.



30 a 2

Fl. I, II *ppp*

Ob. I *ppp*

Cr. I *ppp*

Trbn. I *ppp*

Pf. *pp* ord. 16

Vla sola *ppp* sul pont. ord. *mp*

34 a 3

Fl. I, II, III *ppp*

Fl. a. *ppp*

Spt

Vla sola *p* *mp*

Cb. *ppp*

[illegible]

44

Ob. I

Cel.

Arpa

Pf.

Vla sola

1

2

3

VI. II

*ppp*

*ppp*

*ppp*

49

Fl. a.

Fag. I

Cel.

Vla sola

1

2

3

VI. II

*mp*

*p*

32

59

Fl. I

Arpa

Pf.

Vla solo

Archi

*non vibr.*

*ppp*

*solo pizz.*

*ppp vibr.*

*ppp*

61

Fl. I

Fl. II

Arpa

Vla sola

Vc.

*ppp*

*G.P.*

*pppp*

Cel. *ppp*  
 Pf. *pp*  
 Vla sola *pppp* sul pont. V  
 1 *pp*  
 VL.II 2 *pp*  
 3 *pp*  
 FL.I,II,III *ppp*  
 Fl.a. *ppp*  
 Cl.I  
 Trbn. I *pp*  
 II *pp*  
 Cel. *mp*  
 Arpa *mp* *mf* *p*  
 Pf. *(ord.) ppp*  
 Vla sola *ord. V pp*  
 VL.I *sul G*  
 VL.II *tutti ppp sul G*  
 Vle *div. ppp* *ppp* *unis. ten.* *ten.*

\*) Auf den Saiten spielen. / Play on the strings.

\*) Auf den Saiten spielen. / Play on the strings.

# IV

Andante maestoso ♩ = 66

a2

Fag. I, II

C-Fag.

Cr. I, II

Cr. III, IV

Tr. I, II

Tr. III, IV

Trbn. e Tb. I, II

Trbn. e Tb. III, Tb.

Timp.

Pti ord.

P-to sosp.

Tmb.

G.C.

T-t

Cmp.

Vla sola

Andante maestoso ♩ = 66

Archi

Ch.b.



6

Fag. I, II

C-Fag.

Cr. I, II

III, IV

Tr. I, II

III, IV

Trbn. I, II

e Tb. III, IV

Timp.

P-ti ord.

P-to sosp.

Tmb.

G.C.

T-t

Cmp.

Vla sola

35

VL. I

1, 2

VL. II

3

Vle

1, 2

3

Vc.

Cb.

Ch. b.

11

Fag. I, II

C-Fag.

Vla sola

VL. I

VL. II

Vle

Vc.

Cb.

Ch. b.

15

riten. poco a poco

ritard. molto

Fag. I, II

C-Fag.

Vla sola

VL. I

VL. II

Vle

Vc.

Cb.

Ch. b.

*poco a poco diminuendo*

*ppp*

*unis. V*

*unis. ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*dim.*

*pppp*



CL.I

Fag. I, II

C-Fag.

Cr. I, II, III, IV

Tr. I, II, III, IV

Trbn. I, II

e Tb.

III, Tb.

Timp.

Pti ord.

Pto sosp.

Tmb.

G.C.

T-t.

Cmp.

Arpa

Vla sola

Archi

Ch. b.

Fag. I *ppp*

*ppp*

*ppp*

*a4* *a2* *a4* *a2* *a4* *a2* *Cr. I* *ppp*

*a4* *a2*

*p* *ff*

*ppp*

*pp*

38

poco riten.

28

Fl. I

Fl. II, III

Fl. a

Cr. I

Cl. b.

Fag. I

Cr. I

Arpa

Vla sola

Vle

Vc.

Ch. b.

*ppp*

*a 2*

*ppp*

*ppp*

*ppp*

*muta in Cl. III*

*dolce, tranquillo*

*pp*

39 meno mosso ♩ ≈ 48-52

*ppp*

*ppp*

*pppp*

Fl. I *poco cresc.*

Fl. II, III *poco cresc.* *a 2*

Fl. a. *p poco cresc.*

Ob. I *ppp* *mp*

Cr. I *ppp*

Vla sola

Archi

Ch. b. *ppp*

*div.*

*div.*

Fl. I, II, III

Fl. a.

Cr. I

Trbn. I

Tb.

Vla sola

Archi

Ch. b.

a 3

*p*

*p*

*p*

*pp*

*pp*

unis.

unis.

*mp*

*poco cresc.*

*mp*

*poco cresc.*

*mp poco cresc.*

*mp*

*poco cresc.*

*mp*

*poco cresc.*

Molto tranquillo

44 a 3

Fl. I, II, III

Fl. a.

Cr. I

I II

Trbn. e Tb.

Tb.

III, Tb.

Vla sola

Molto tranquillo

Archi

Ch. b.



This page of the musical score contains measures 40 through 44. The instruments and their parts are as follows:

- Fl.a. (Flute):** Measures 40-43 are whole rests. In measure 44, it plays a half note G4, marked *pp*.
- Ob. I (Oboe I):** Measures 40-43 are whole rests. In measure 44, it plays a half note G4, marked *pp*.
- Cr. i. (Cor Anglais):** Measures 40-43 are whole rests. In measure 44, it plays a half note G4, marked *pp*.
- Cl. I, II (Clarinets I & II):** Measures 40-43 are whole rests. In measure 44, they play a half note G4, marked *pp*.
- Cl. III (Clarinet III):** Measures 40-43 are whole rests. In measure 44, it plays a half note G4, marked *pp*.
- Fag. I (Bassoon I):** Measures 40-43 are whole rests. In measure 44, it plays a half note G4, marked *pp*.
- C-Fag. (Contrabassoon):** Measures 40-43 are whole rests. In measure 44, it plays a half note G4, marked *pp*.
- Arpa (Harp):** Measures 40-43 are whole rests. In measure 44, it plays a half note G4, marked *pp*.
- Vla sola (Solo Viola):** Measures 40-44 contain a melodic line starting on D4, moving stepwise to G4, marked *pp*.
- Archi (Strings):** Measures 40-44 contain sustained notes: Violins on D4, Violas on D4, Cellos on D3, and Double Basses on D3, all marked *ppp*.
- Ch. b. (Chamber Bass):** Measures 40-44 contain sustained notes on D3, marked *ppp*.

Measure numbers 40, 41, 42, 43, and 44 are indicated at the top of the page. A rehearsal mark '41' is present above the string section in measure 41.

Fl.a.

Ob.I

Cingl.

I

Cl. II

III

Fag.I

C-Fag.

Arpa

Pf.

Vla sola

Archi

Ch.b.

*muta in Ob. III*

*ord. p*

*pppp*

*mp*

Detailed description: This page of a musical score covers measures 55 to 58. The woodwind section includes Flute (Fl.a.), Oboe I (Ob.I), Cor Anglais (Cingl.), Clarinets I, II, and III (Cl. I, II, III), Bassoon I (Fag.I), and Contrabassoon (C-Fag.). The keyboard section consists of Harp (Arpa) and Piano (Pf.). The string section includes Violoncello solo (Vla sola), a group of strings (Archi) with five staves, and Double Bass (Ch.b.). In measure 55, the woodwinds and strings play sustained notes. In measure 56, the woodwinds have melodic lines, while the strings and keyboard instruments provide harmonic support. Measure 57 features a change in the woodwind texture, with the Cor Anglais and Clarinets II and III playing a new line. Measure 58 shows a crescendo in the strings, marked with *pppp*, and the Double Bass with *mp*. The Harp and Piano play sustained chords throughout the measures.

60 a 2 J = J

Fag. I, II

Clar. Fag.

Cr. I, II

III, IV

Tr. I, II

III, IV

Trbn. e Tb. I, II

III, Tb.

Timp.

Tmb.

P-ti ord. e G.C.

P-to sosp e T-t.

Cmp.

Vla sola

Archi

Ch.b.

42 J = J

[illegible]

68

Fl. a. *p*

Pf. *\* solo*  
*p*

Vla sola

VL II *ppp* *sul G*

Vle *ppp*

73

Fl. I, II *pp* *G.P.*

Cr. I *ff* *ffff*

Cr. II *ff* *ffff*

Cr. III *ff* *ffff*

Cr. IV *ff* *ffff*

P-tto sosp. *mp* *ff*

Arpa *pp*

Vla sola *pp*

Archi

*ff* *molto espr.* *ffff* *ppp*

*ff* *molto espr.* *ffff* *ppp*

*ff* *molto espr.* *ffff* *ppp*

*ff* *molto espr.* *ffff* *ppp*

*ff* *molto espr.* *ffff* *ppp*

*ff* *molto espr.* *ffff* *ppp*

\*) Auf den Saiten spielen. / Play on the strings.



83

FL. II, III

Fl. a.

Cr. I

Trbn. I

Trbn. II

P.to sosp.

Pf.

Vla sola

*mp* *f*

*f* *ff*

*ff* *ff* *p*

*ppp* *ppp* *ppp* *ppp*

*a 2*

VL. I

VL. II

Vle

Vc.

Cb.

*cresc. molto* *fff*

*cresc. molto* *fff*

*cresc. molto* *fff*

*cresc. molto* *fff*

*ff* *cresc. molto* *fff*

*ff* *cresc. molto* *fff* *pppp*

poco rit.

88

Fl.

II, III

Fl. a.

Cr. I

Trbn.

III

Vla sola

Cb.

*pppp*

*pppp*

*pppp*

*pppp*

*pppp*

*ppp*

*pppp*

*pizz.*

*pppp*

poco rit.

*pppp*



92 **46** <sup>a3</sup> *marcatissimo*

Fl. I, II, III *fff* *tr*

Fl. a. *fff* *tr*

Ob. I, II, III *fff* *tr*

Cl. I, II, III *fff* *tr*

Fag. I, II *fff* *a2*

C-Fag. *fff*

Cr. I, II *fff* *a2*

Cr. III, IV *fff* *a2* *f* *cresc. molto* *fff* *a2* *tr*

Tr. I, II *fff* *a2*

Tr. III, IV *fff* *a2*

Trbn. I, II *fff*

Trbn. e Tb. III, Tb. *fff* *a2* *f* *cresc. molto* *fff*

Timp. *fff*

P-tti ord. *fff*

Tmb. e G.C. *fff* *a2*

P-to sosp. *pp*

T-t. *fff*

Cmp. *fff*

Vla sola *con sord.* *pp*

**46**

Archi *fff* *pizz.*

Ch. b. *fff*

96 **47** **Largo** ♩ = 46

Cr. I *ppp*

Pf. *con dita solo* *pp* *ord.* *rubato* *mp*

Vla sola *Red.* *senza sord.*

VL. I *ppp*

VL. II *div.* *ppp* *unis.*

Vle *ppp*

Vc. *ppp*

101 **48** **Largo molto** ♩ = 42

G. P.

Cr. I *ff*

Cr. III *ff*

Tr. I *con sord.* *f*

Tr. II *con sord.* *f*

Trbn. I *con sord.* *f*

Pf. *pp*

Vla sola *rubato e molto espr.* *fff*

[illegible]

III

Fl. I, II, III

Fl. a.

Ob. I

Fag. I

Cr. I

Trbn. I

Vla sola

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*p*

*ppp*

con sord.

*ppp*

unis.

Archi

Ch. b.

*ppp*

*ppp*

*ppp*

FL. I, II, III

Fl. a.

Ob. I

T-t.

Vla sola

VL. I

VL. II

Vle

Vc.

Cb.

Ch. b.

*pp*

*p*

*pppp*

*ppp*

*ppp*

*ppp*

*div.*

*unis.*

Detailed description of the musical score: The score is for page 116 of a symphony. It features a woodwind section with Flutes I, II, and III, Flute A, and Oboe I. The string section includes Trombone, Solo Viola, Violin I, Violin II, Viola, Violoncello, Contrabass, and Double Bass. The Solo Viola part is marked 'Vla sola' and features a long, flowing melodic line with a crescendo leading to a fortissimo (ppp) section. The Violin II part has a section marked 'div.' (divisi) and 'unis.' (unison). The Trombone part has a fortissimo (pppp) section. The Flute A part has a crescendo from piano (p) to pianissimo (pp). The Oboe I part has a long, sustained note. The Violin I and Violoncello parts have long, sustained notes. The Contrabass and Double Bass parts have long, sustained notes.

**giya kantscheli**  
**vom winde beweint**  
**giya kancheli**  
**mourned by the wind**

---

*auftragswerk der berliner festspiele*  
*commissioned by berliner festspiele*

**satzfolge / movements**

I	molto largo	3
II	allegro moderato	18
III	larghetto	39
IV	andante maestoso	50

durata: ca 44 min.

**besetzung / orchestra**

4 flauti (4° anche fl.contralto in g)  
3 oboi (3<sup>a</sup> anche corno inglese)  
3 clarinetti in b (3° anche cl.basso in b)  
3 fagotti (3° anche contrafagotto)

4 corni in f  
4 trombe in b  
3 tromboni  
tuba

timpani

percussione (5 esecutori):

piatto sospeso, piatti ordinari, tamburino, tamburo,  
gran cassa, tam-tam, campane tubolari

arpa  
celesta  
spinetta  
pianoforte

viola sola

violini I, II

viole

violoncelli

contrabbassi

chitarra bassa

**gija kantscheli**  
**vom winde beweint**  
**liturgie in memoriam**  
**giwi ordschonikidse**  
**für orchester und solo-viola**

**giya kancheli**  
**mourned by the wind**  
**liturgy in memory of**  
**givi ordzhonikidze**  
**for orchestra and solo viola**

**partitur / score**

**edition sikorski 1832**