

Флейта

СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

♩ = 120

f *mf*

1

2

3

4 *ff*

5 *f*

1. *ff* 2. *mf*

6 7

8

9

Конец

Трио

10

11

12

13

1.

2.

Гобой

СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\bullet = 120$

f *mf*

1

2

3

4

ff

5

f

1. *ff* 2. *mf*

6

7

Musical staff 1, measures 7-8. Measure 8 is boxed with the number 8. The staff contains a melodic line in a key with three flats (B-flat major or D-flat minor).

Musical staff 2, measures 8-9. Measure 9 is boxed with the number 9. The staff continues the melodic line.

Musical staff 3, measures 9-10. The word "Конец" (The End) is written above the staff. A dynamic marking of *ff* (fortissimo) is placed below the staff.

Musical staff 4, measures 10-11. The word "Трио" (Trio) is written above the staff. Measure 10 is boxed with the number 10. Dynamic markings *f* and *mf* are present.

Musical staff 5, measures 11-12. Measure 11 is boxed with the number 11. The staff features a melodic line with a *trm* (trill) marking.

Musical staff 6, measures 12-13. Measure 12 is boxed with the number 12. A dynamic marking of *p* (piano) is shown with a hairpin below the staff.

Musical staff 7, measures 13-14. Measure 13 is boxed with the number 13. Dynamic markings *f*, *mp*, *f*, and *mf* are present.

Musical staff 8, measures 14-15. Dynamic markings *f* and *ff* are present. A *trm* marking is also visible.

Musical staff 9, measures 15-16. It features a first ending (1.) and a second ending (2.). Dynamic markings *f* and *mf* are present. The piece concludes with a double bar line and repeat sign.

Кларнет В 1 СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\bullet = 120$

f *mf*

1

2

3

4 *trill* *ff*

5 *trill* *f*

1. *trill* *ff* 2. *mf*

6 7

8

9

Конец

Трио

10

11

12

13

1. 2.

Кларнет В 2 СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\text{♩} = 120$

f *mf*

1

2

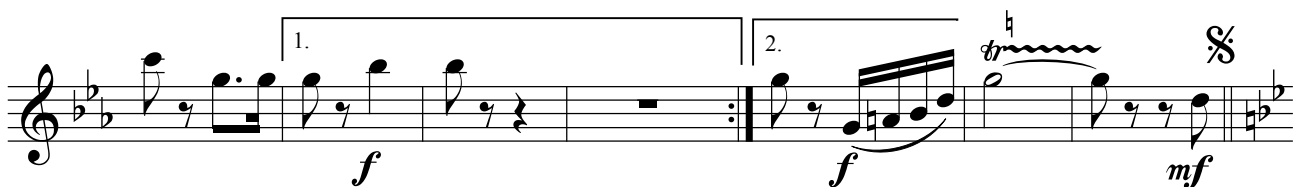
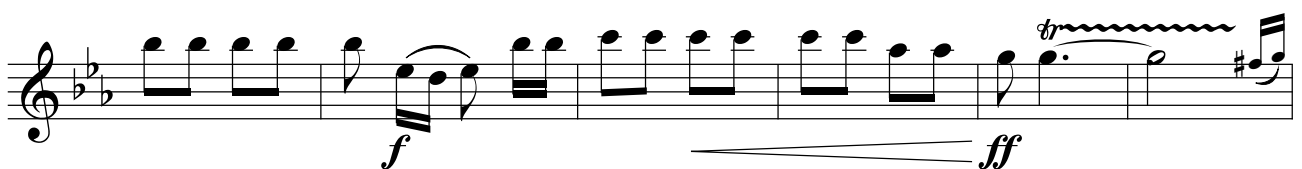
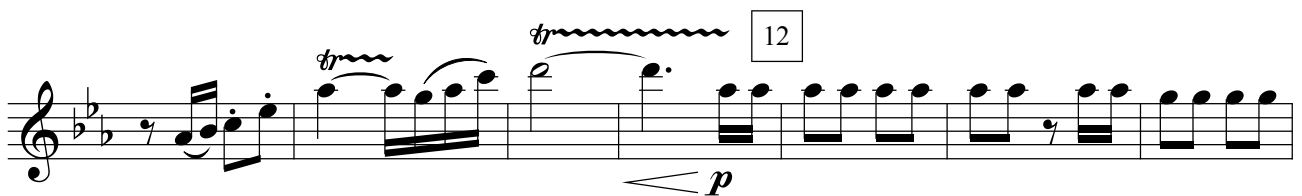
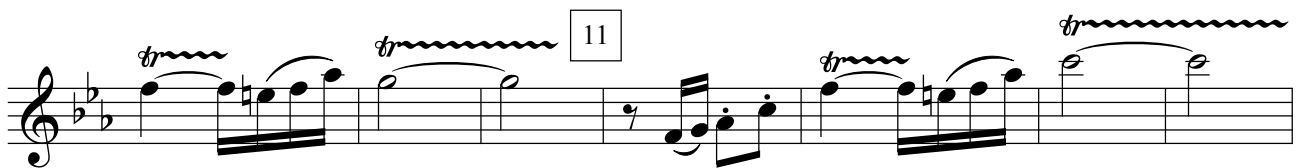
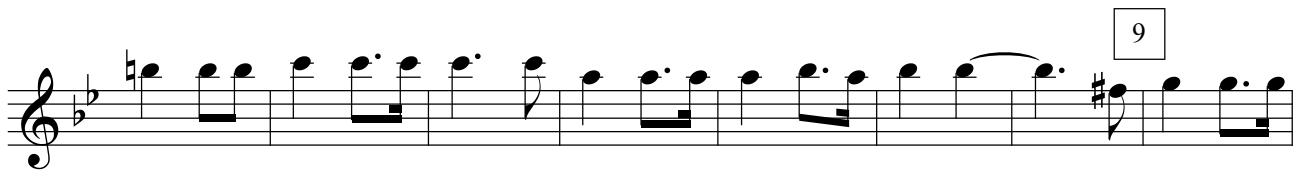
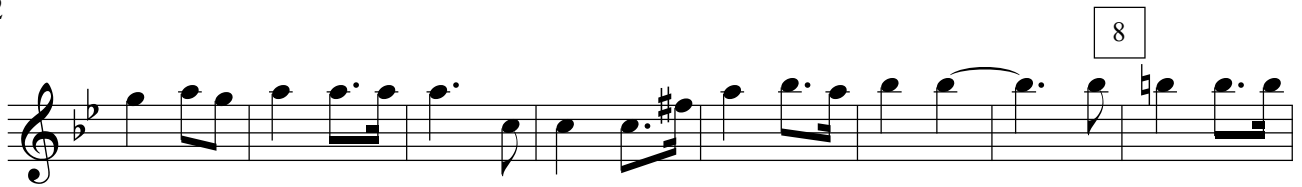
3

4 *ff*

5 *f*

1. *ff* 2. *mf*

6 7



Кларнет В 3 СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\text{♩} = 120$

f *mf* *ff* *f* *mf*

1

2

3

4

5

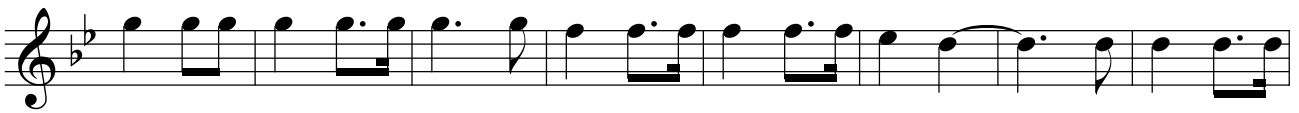
1. 2.

6 7

8



9



Конец



Трио

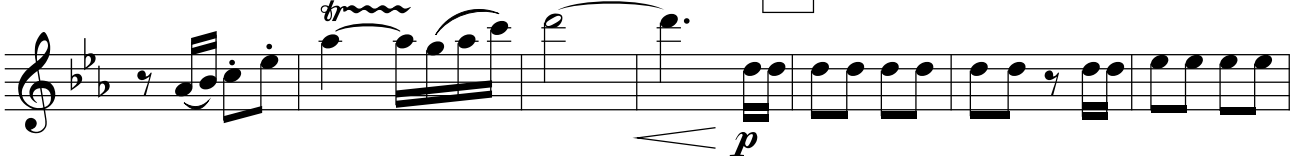
10



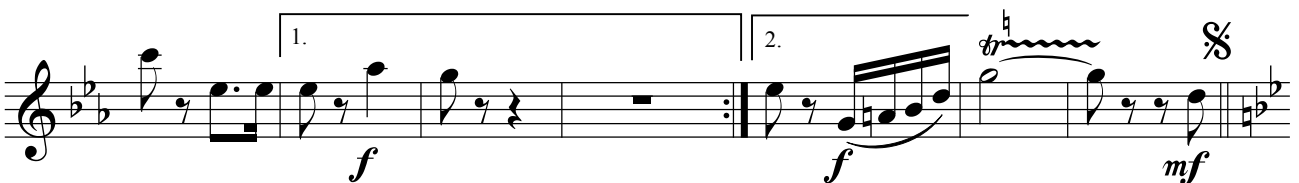
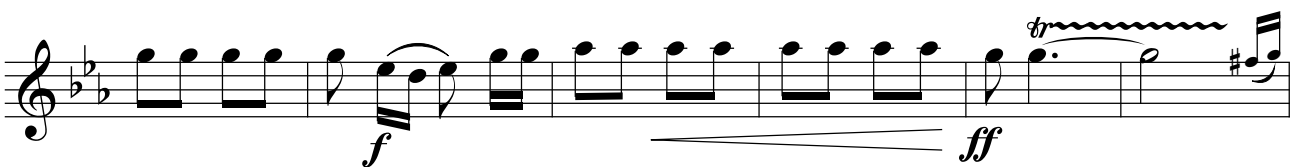
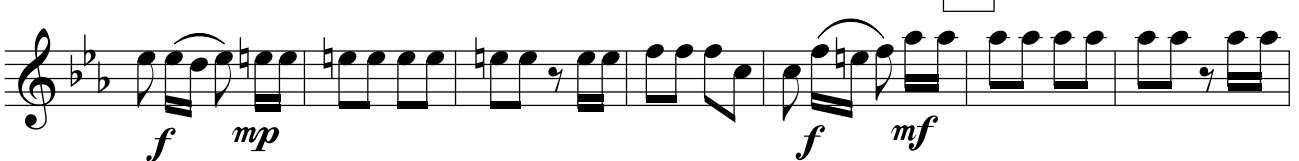
11



12



13



Фагот

СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\text{♩} = 120$

f *mf*

1

2

3

4

ff

5

f

1. 2.

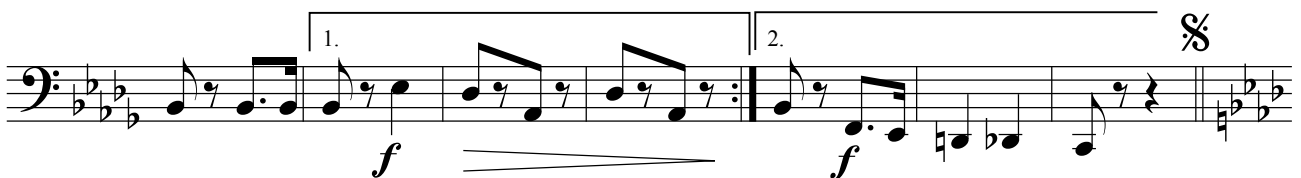
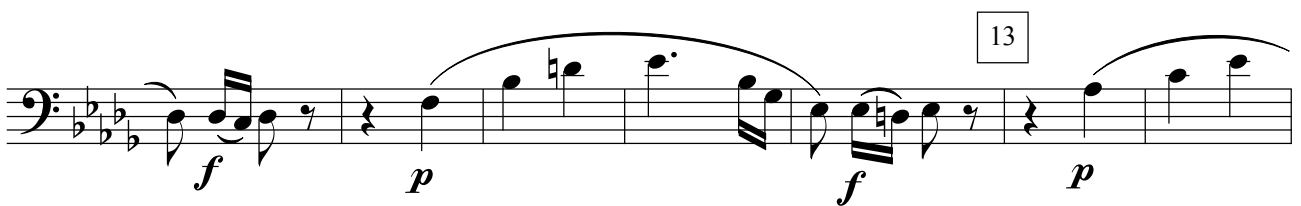
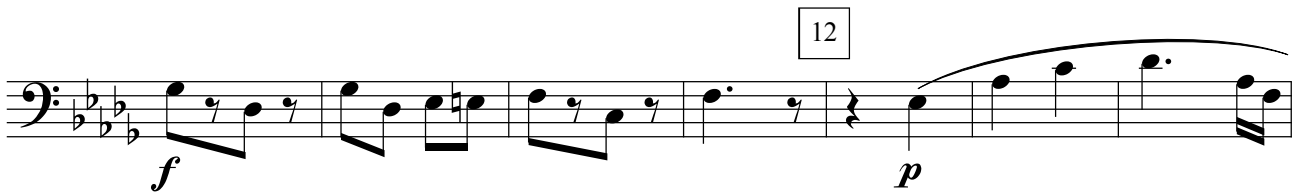
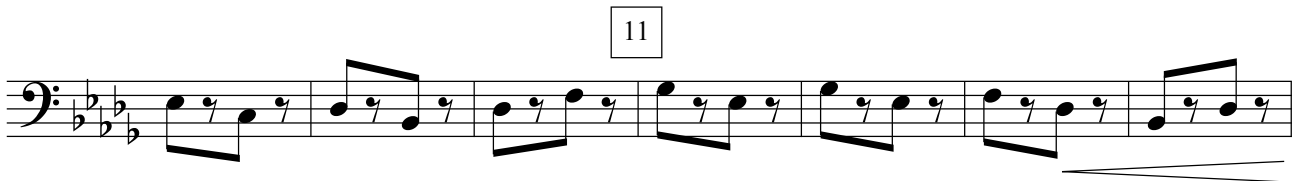
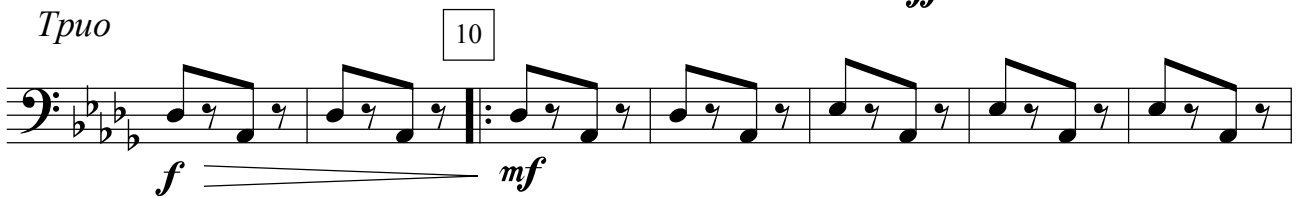
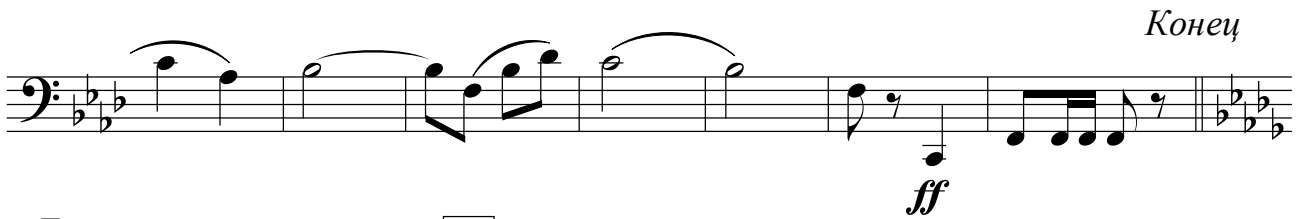
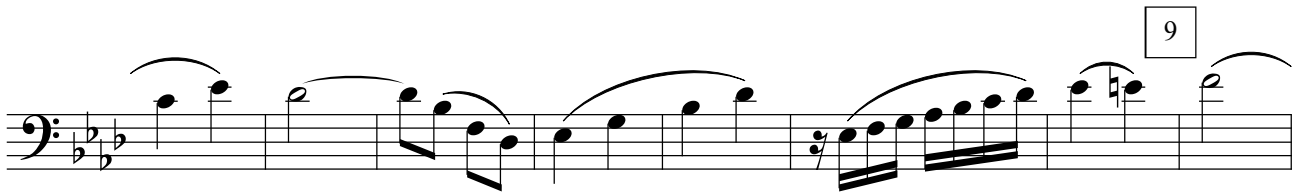
ff

6

7

mf

Detailed description of the musical score: The score is written for Bassoon in bass clef, 2/4 time, and B-flat major. It begins with a tempo marking of quarter note = 120. The first staff starts with a dynamic of *f* and a *mf* section. The second staff contains first endings (1). The third staff contains second endings (2). The fourth staff contains third endings (3). The fifth staff contains fourth endings (4) and a *ff* dynamic. The sixth staff contains fifth endings (5) and a *f* dynamic. The seventh staff contains first and second endings (1., 2.) with a *ff* dynamic. The eighth staff contains sixth endings (6) and a *mf* dynamic. The ninth staff contains seventh endings (7) and a *mf* dynamic. The score includes various articulations such as slurs, accents, and dynamic markings.



Саксофон
альт Es 1

СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\text{♩} = 120$

f *mf*

1

2

3

4

ff

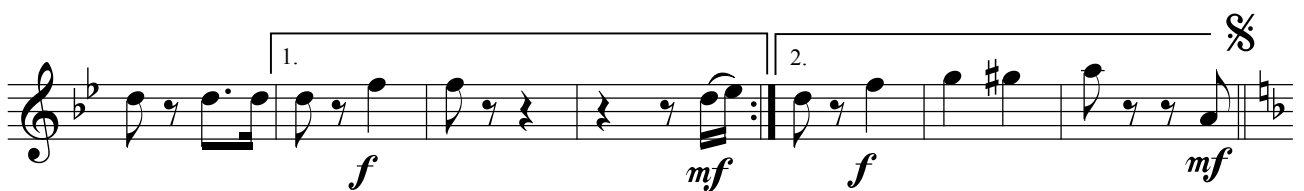
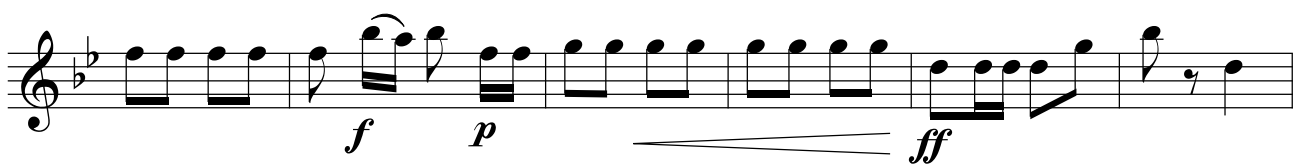
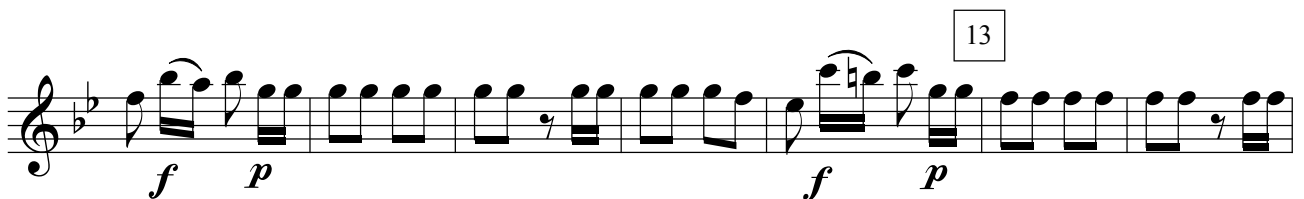
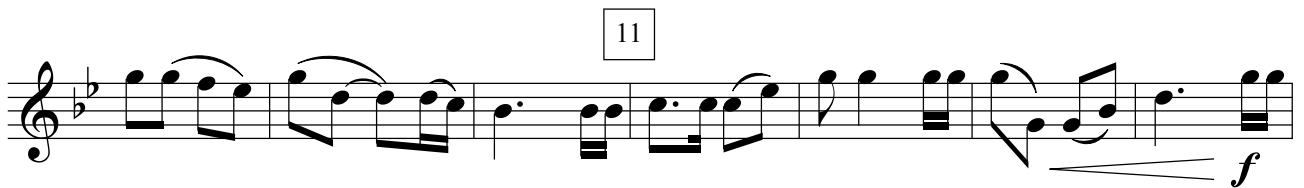
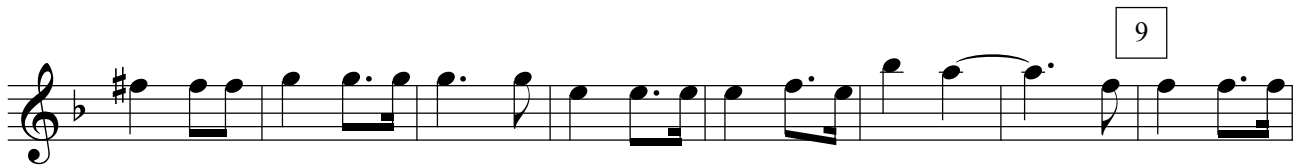
5

f

1. 2.

mf

6 7



Саксофон
альт Es 2

СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\bullet = 120$

f *mf*

1

2

3

4

ff

5

f

1. 2.

mf

6 7

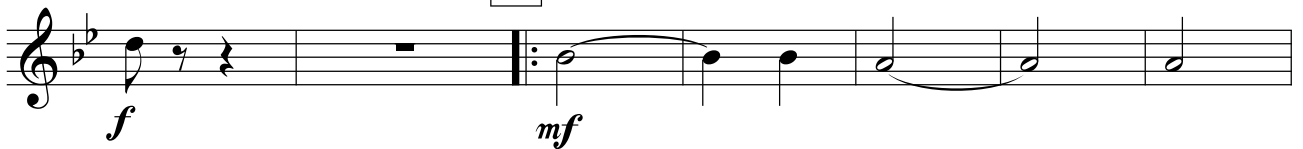
8



9

*Конец**Трио*

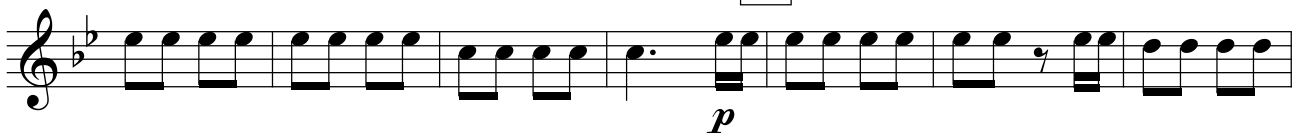
10



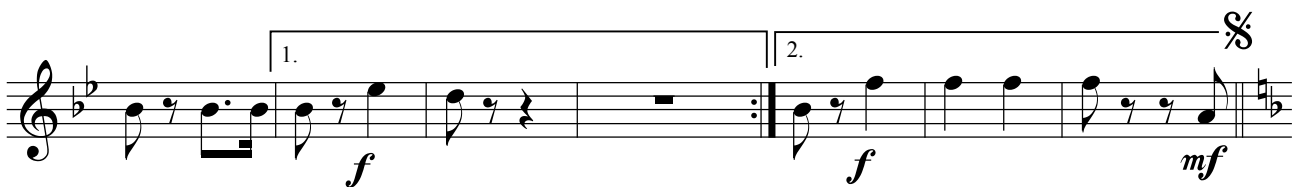
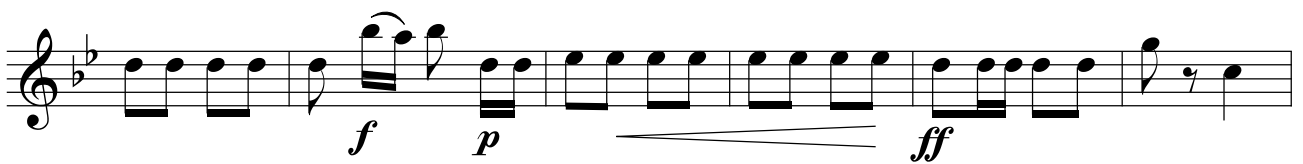
11



12



13



Саксофон
тенор В

СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\bullet = 120$

f *mf*

1

2

3

4 *ff*

5 *f*

1. 2.

6 *mf* 7

8

9

Конец
ff

Трио
f *mf*

10

11

12

f *p*

13

f *p* *f* *p*

f *p* *ff*

1. 2. *f* *f* §

Валторна F 1 СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\bullet = 120$ ♩

f *mf*

1

2

3

4

ff

5

f

1. 2.

ff *mf*

6 7

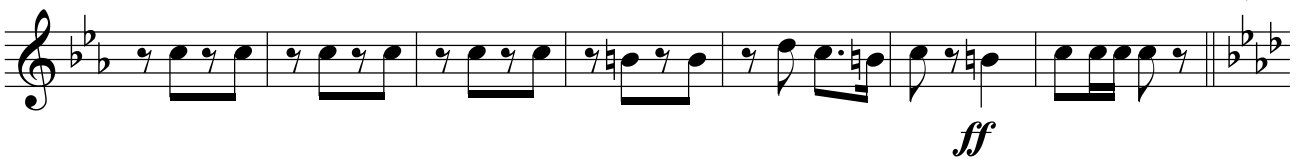
8



9



Конец



Трио

10



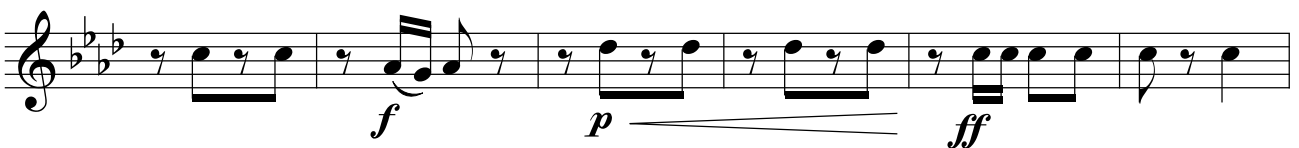
11



12



13



Валторна F 2 СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\bullet = 120$

f *mf* *ff* *f* *mf*

1

2

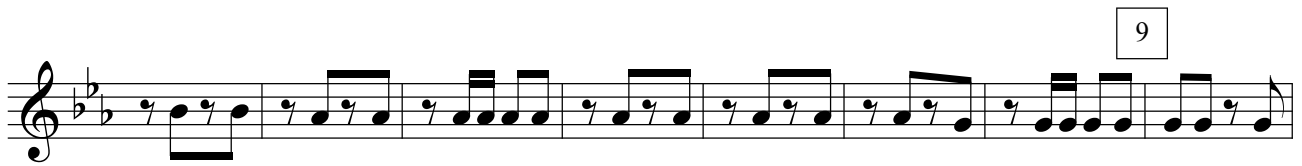
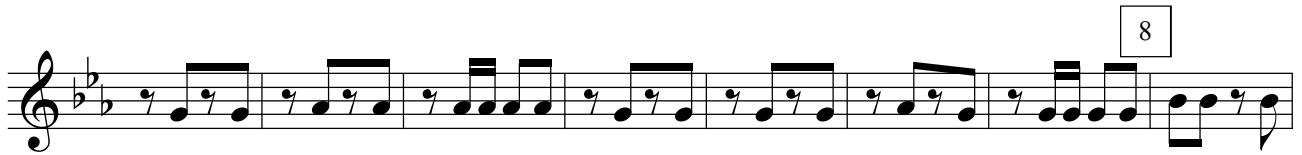
3

4

5

1. 2.

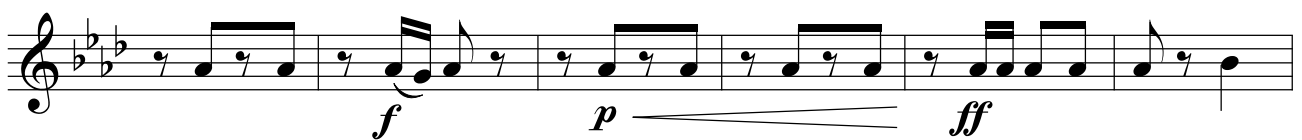
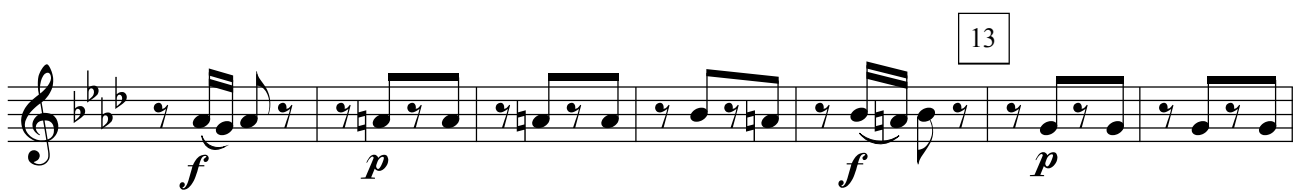
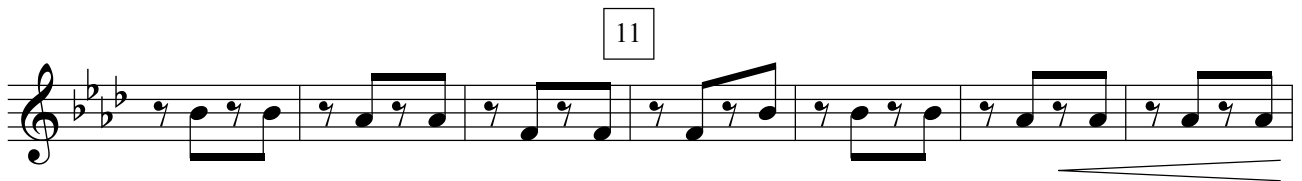
6 7



Конец



Трио



Валторна F 3 СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\bullet = 120$

f *mf*

1

2

3

4

ff

5

f

1. 2.

ff *mf*

6 7

8



9



Конец



Трио

10



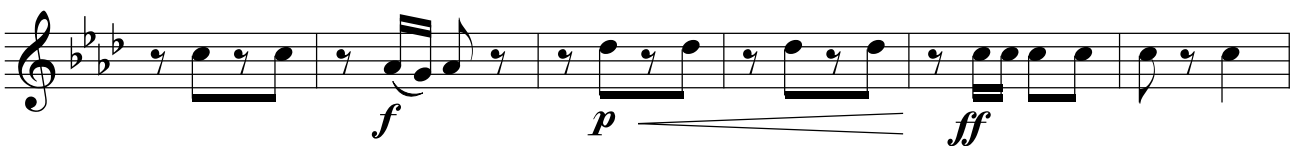
11



12



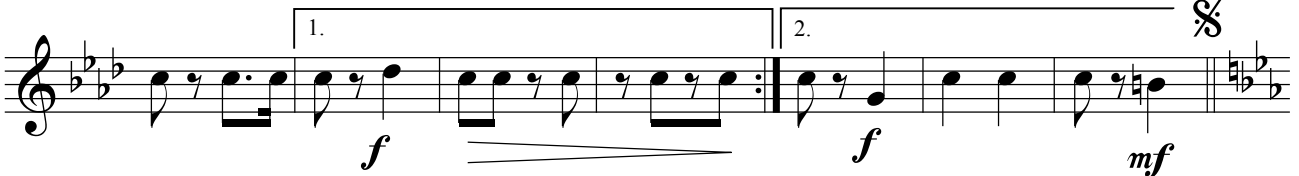
13



1.

2.

§



Валторна F 4 СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\bullet = 120$

f *mf*

1

2

3

4 *ff*

5 *f*

1. 2. *ff* *mf*

6 7

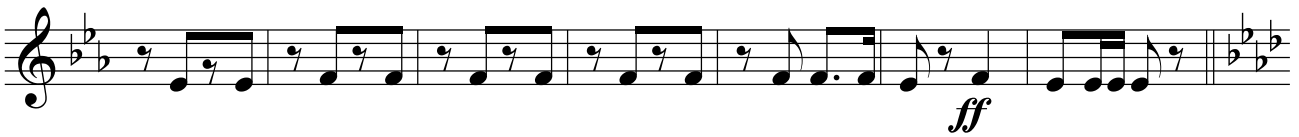
8



9



Конец

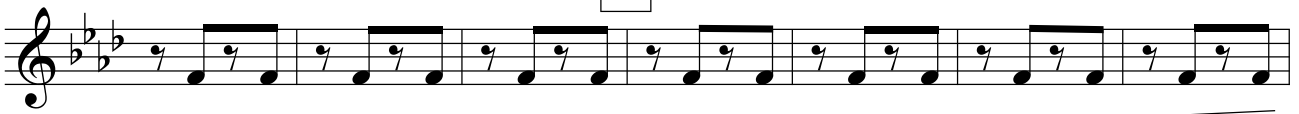


Трио

10



11



12



13



Труба В 1

СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\bullet = 120$

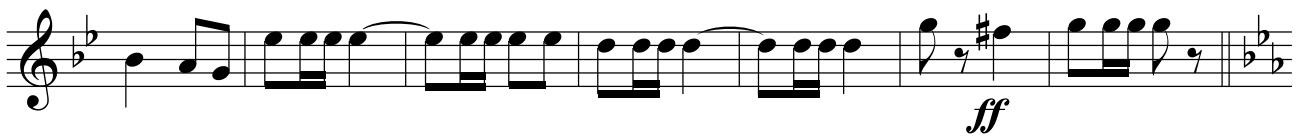
f *mf* *ff* *f* *ff* *mf*

1 2 3 4 5 6 7

8



9

*Конец**Трио*

10



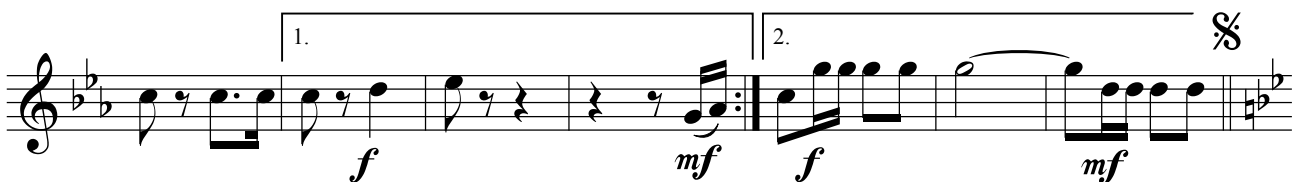
11



12



13



Труба В 2

СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\bullet = 120$

f *mf* $\text{\$}$

1

2

3

4 *ff* *ff*

5 *f*

1. *ff* 2. *mf*

6 7

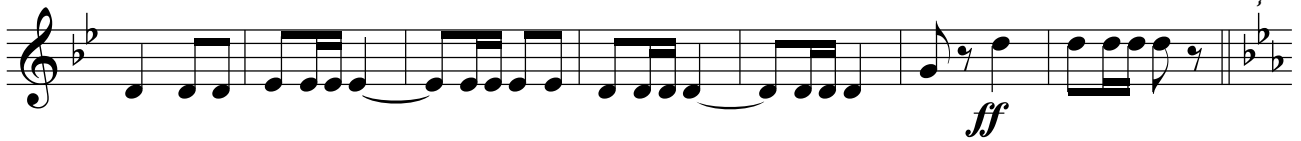
8



9



Конец



Трио

10



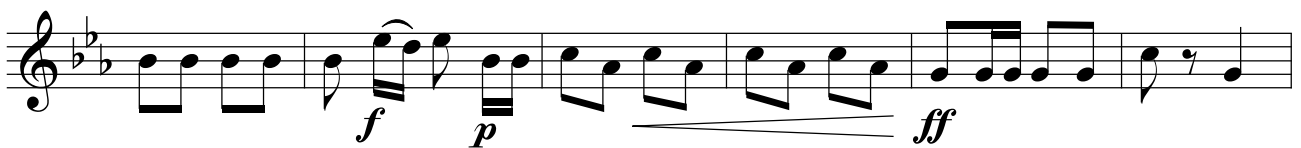
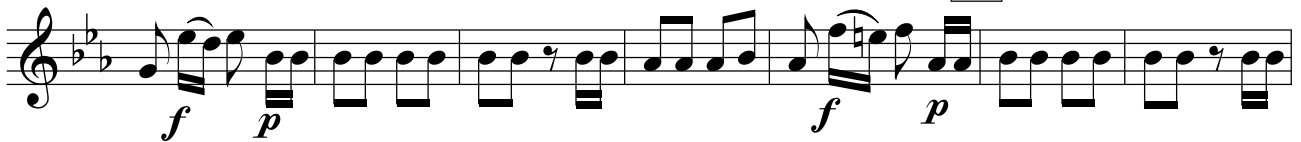
11



12



13



Тромбон 1 СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\text{♩} = 120$

f *mf*

1

2

3

4

ff

5

f

1. 2.

ff *mf*

6 7

8



9



Конец



Трио

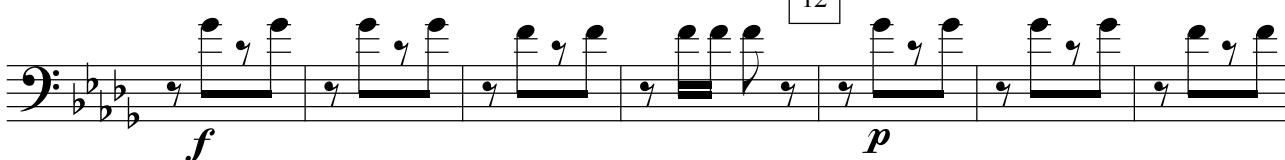
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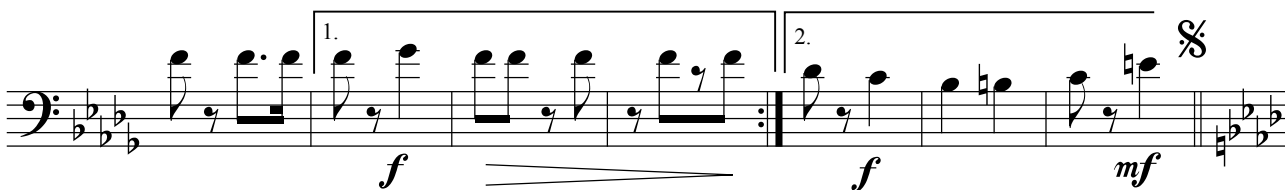
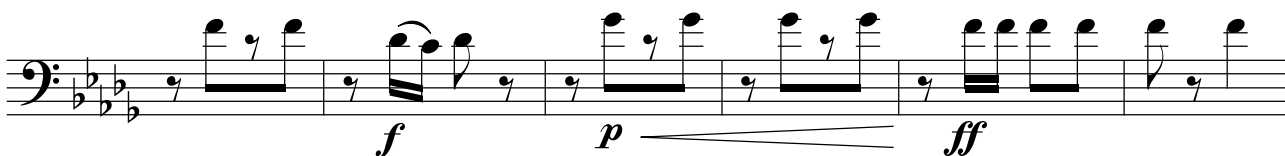
11



12



13



Тромбон 2 СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\bullet = 120$

f *mf*

1

2

3

4

ff

5

f

1. 2.

ff *mf*

6

7

8



9



Конец



Трио

10



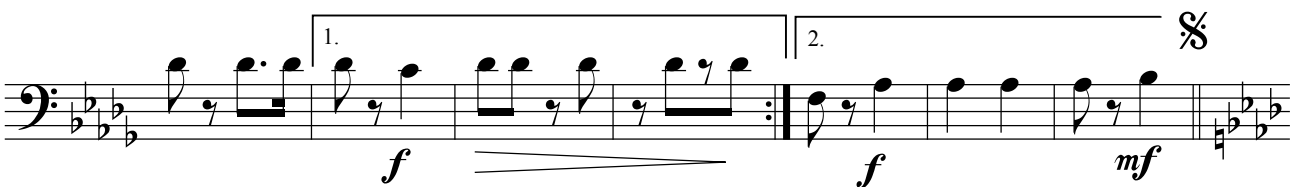
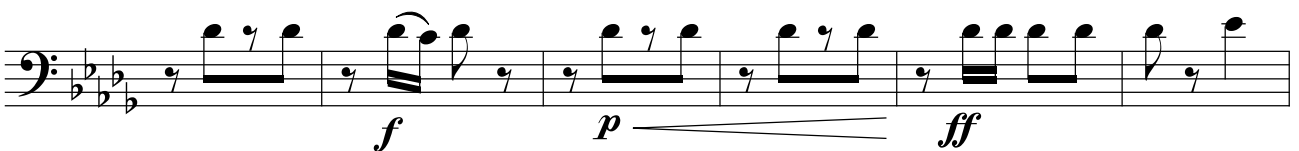
11



12



13



Тромбон 3 СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

♩ = 120

f *mf* §

1

2

3

4

ff

5

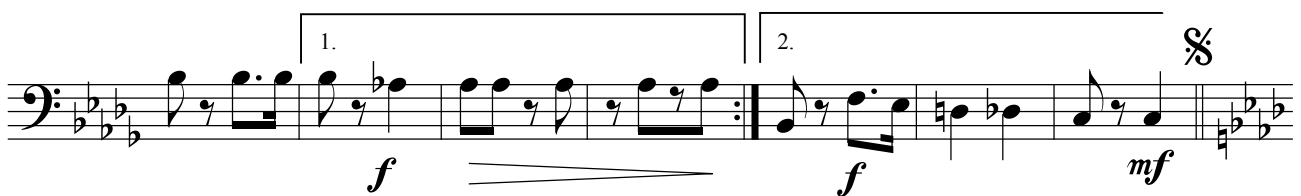
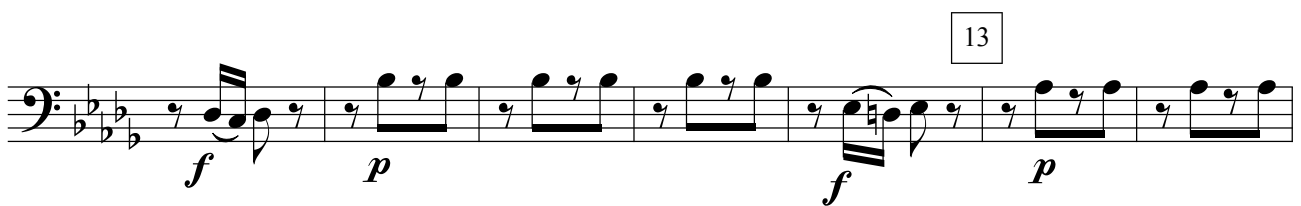
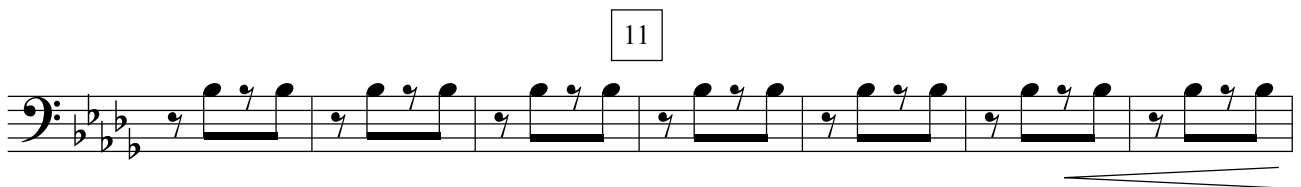
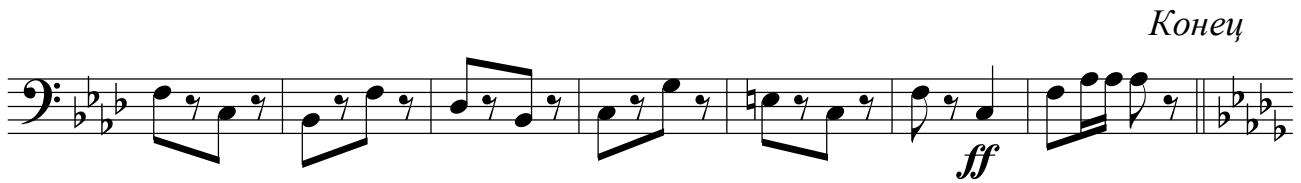
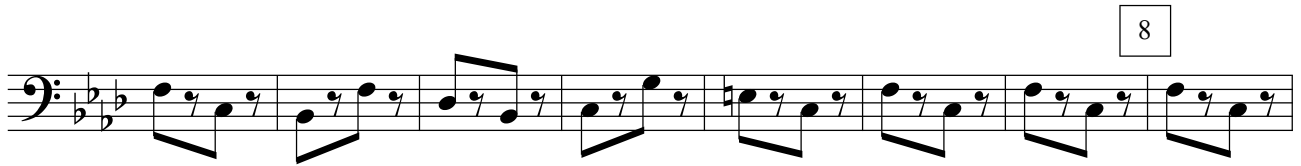
f

1. 2.

ff *mf*

6

7



Малый барабан

СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\bullet = 120$

$\frac{2}{4}$

f

mf

1

2

3

4

ff

ff

5

f

1.

2.

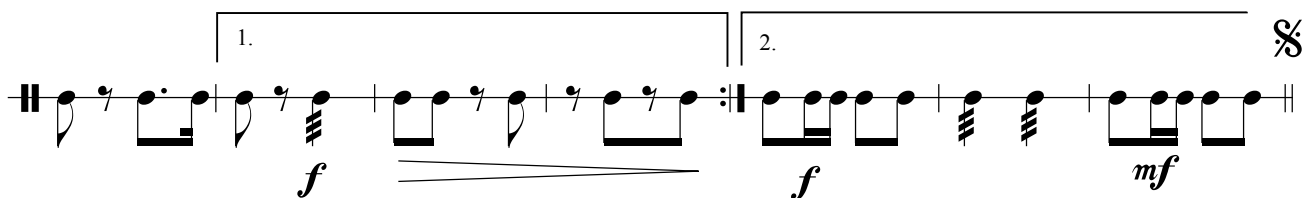
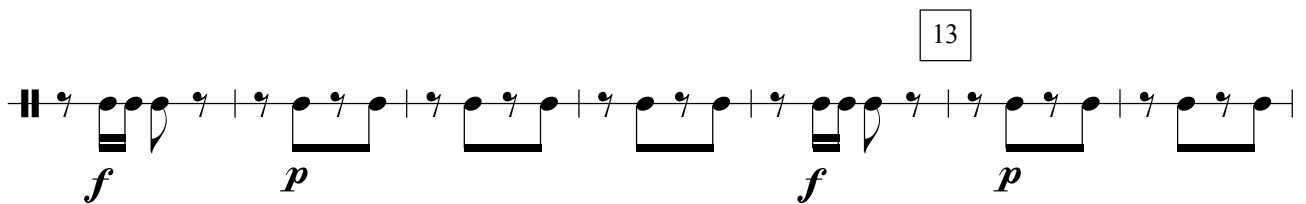
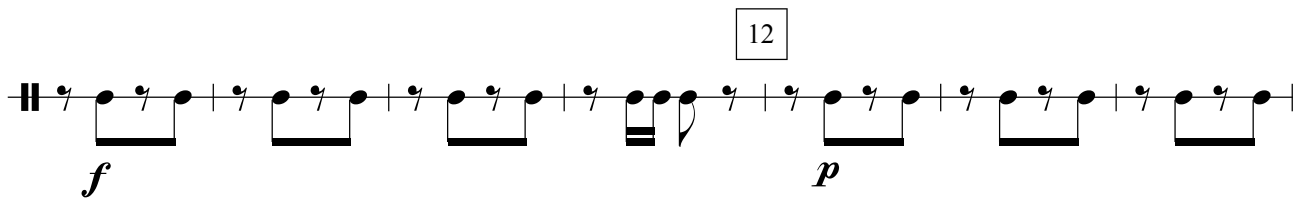
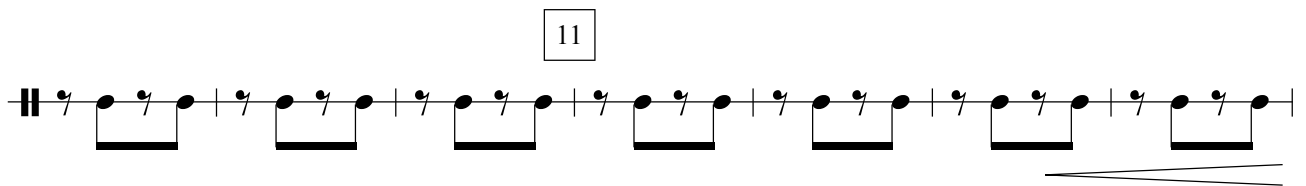
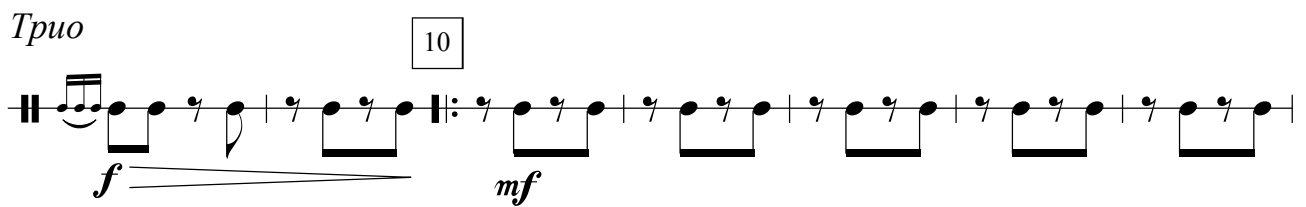
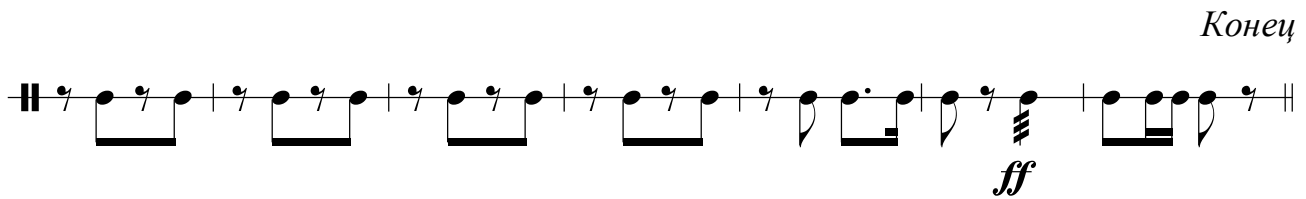
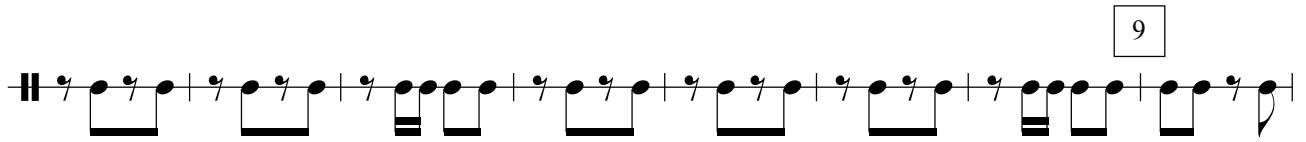
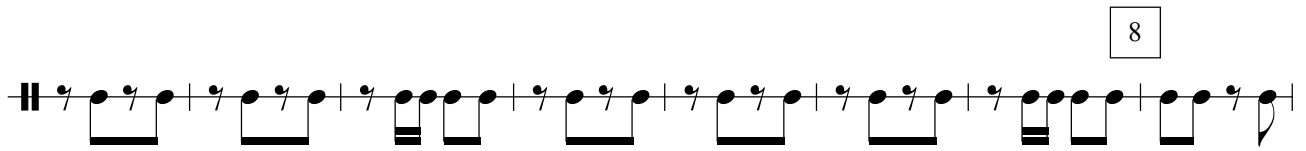
ff

mf

6

7

The musical score is written for snare drum in 2/4 time with a tempo of 120. It consists of seven staves of music. The first staff begins with a dynamic of *f* and a *mf* section. The second staff is marked with a box containing the number 1. The third staff is marked with a box containing the number 2. The fourth staff is marked with a box containing the number 3. The fifth staff is marked with a box containing the number 4 and features a *ff* dynamic. The sixth staff is marked with a box containing the number 5 and features a *f* dynamic. The sixth staff also includes a first ending (1.) and a second ending (2.), with dynamics of *ff* and *mf* respectively. The seventh staff is marked with a box containing the number 6 and another box containing the number 7. The score includes various rhythmic patterns such as eighth and sixteenth notes, rests, and dynamic markings.



Тарелки и Большой барабан

СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

♩ = 120

♩

f mf ♩

1

2

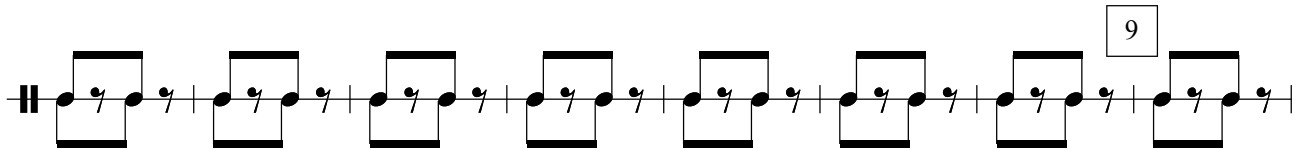
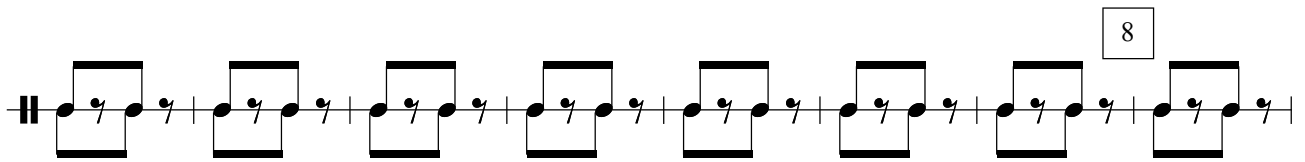
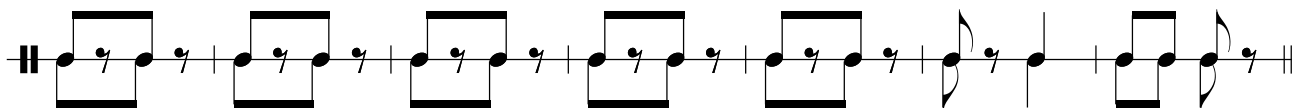
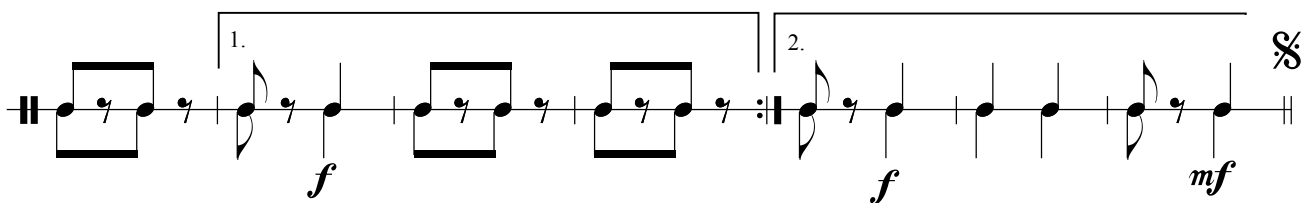
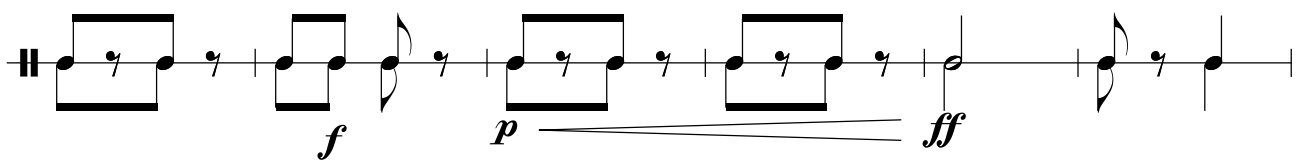
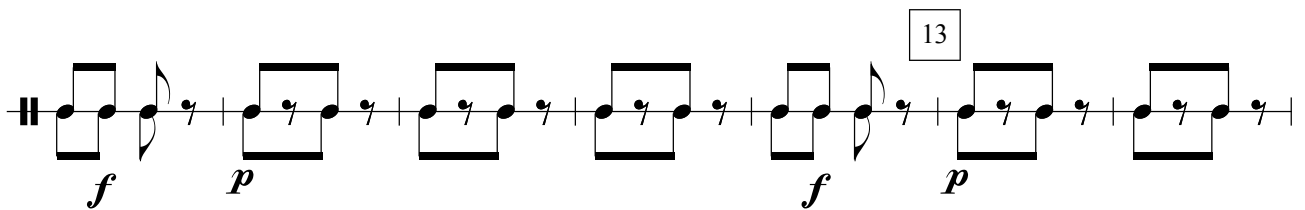
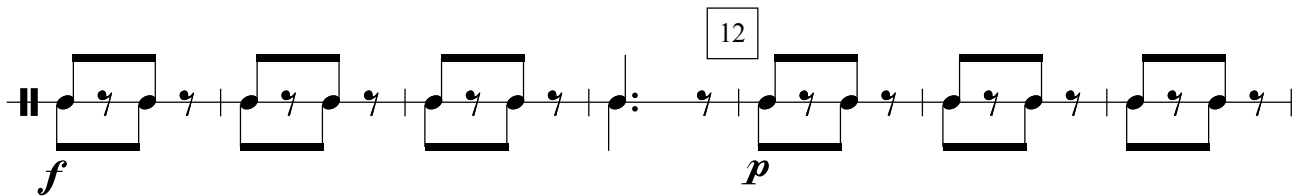
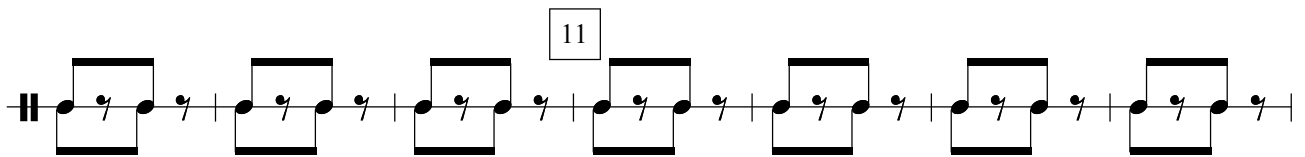
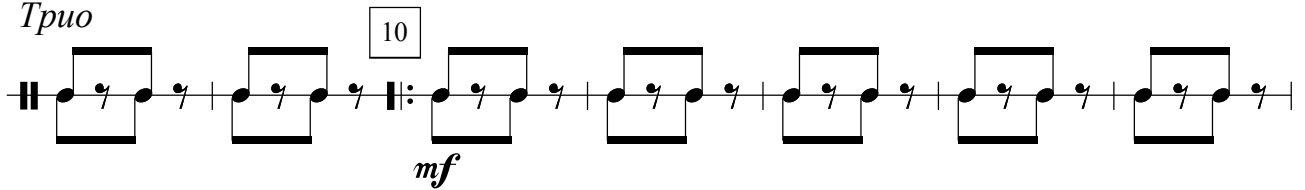
3

4 ff ff

5

1. ff 2. mf

6 7

*Конец**Трио*

Корнет В 1 СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\bullet = 120$

f *mf*

1

2

3

4 *ff* *ff*

5 *f*

1. *ff* 2. *mf*

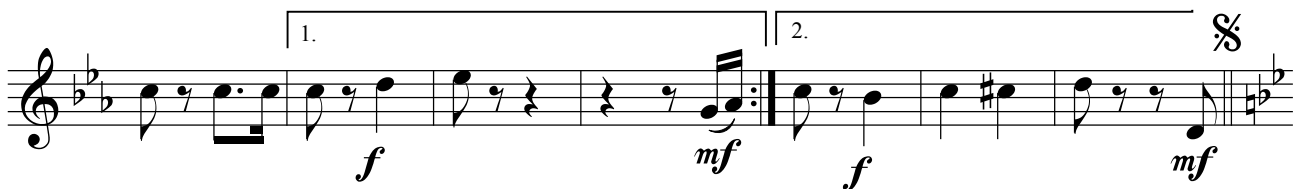
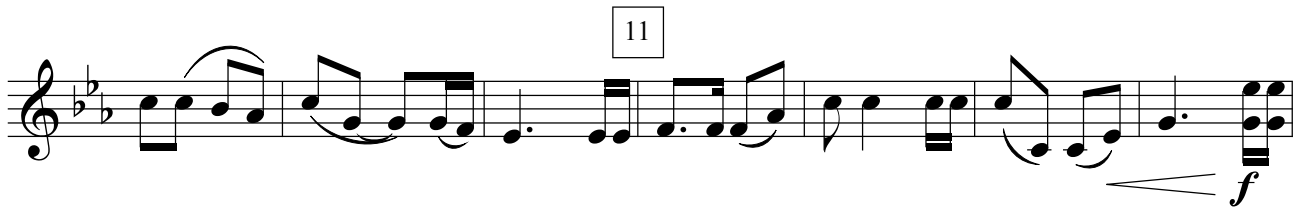
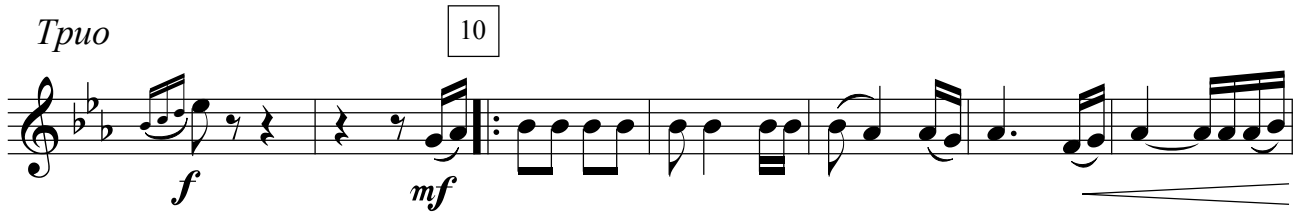
6 7



Конец



Трио



Корнет В 2 СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\bullet = 120$ $\%$

f *mf*

1

2

3

4 *ff* *ff*

5 *f*

1. *ff* 2. *mf*

6 7

8



9



Конец



Трио

10



11



12



13



1.

2.

%



Альт Es 1

СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\bullet = 120$

f *mf*

1

2

3

4

ff

5

f

1. 2.

mf

6 7

8



9

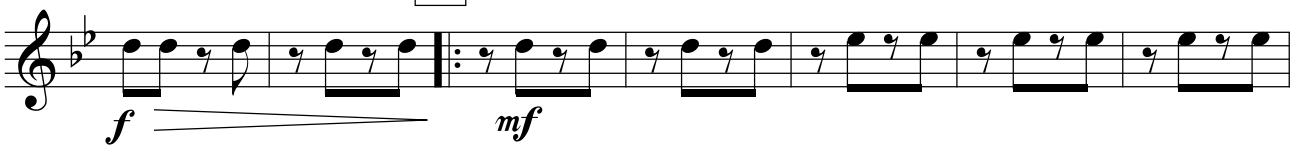


Конец

*ff*

Трио

10



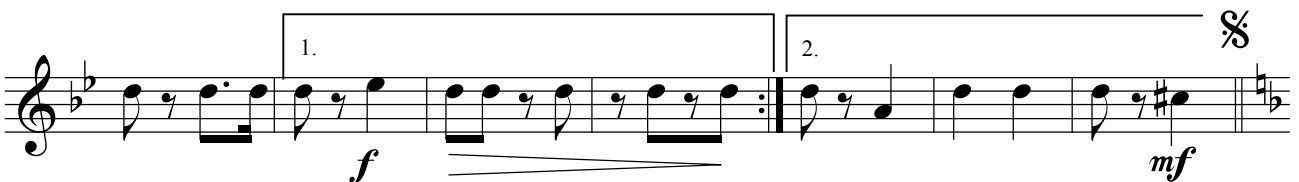
11



12



13



АЛТ Es 2

СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\bullet = 120$

f *mf*

1

2

3

4

ff

5

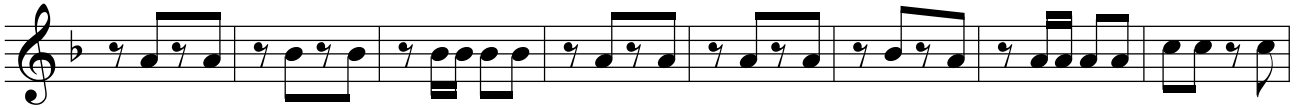
f

1. 2.

mf

6 7

8



9



Конец



Трио

10



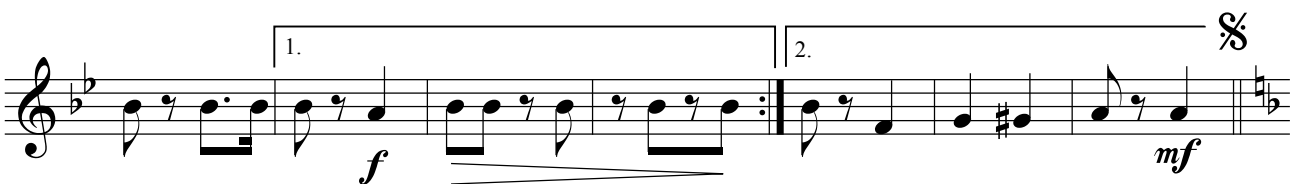
11



12



13



Тенор В 1 **СЫНОВЬЯ УХОДЯТ В БОЙ***марш на темы песен В. Высоцкого*

• = 120

f *mf*

1

2

3

4

ff

5

f

1. 2.

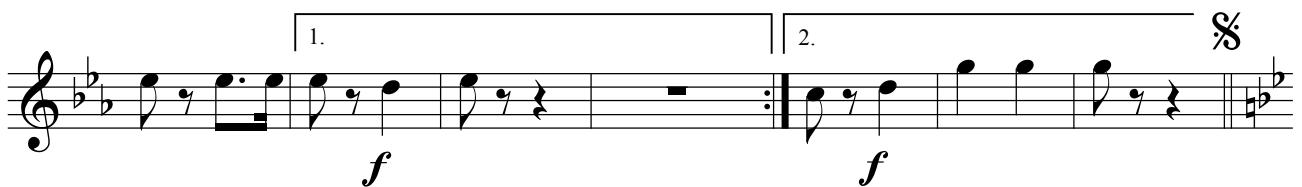
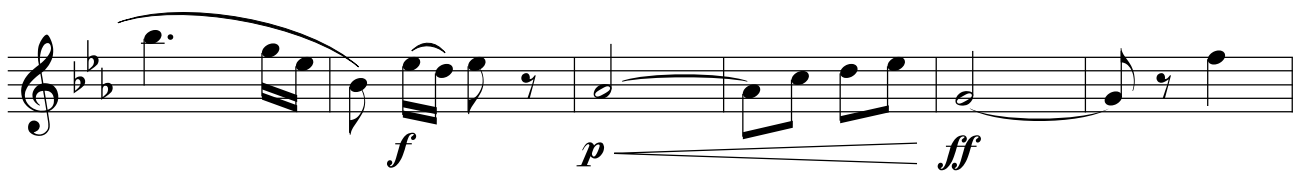
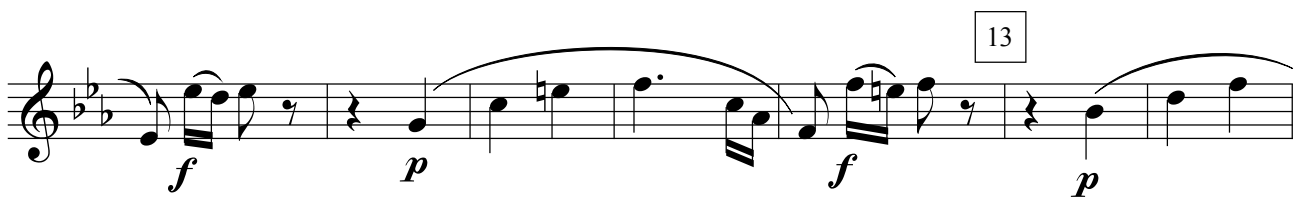
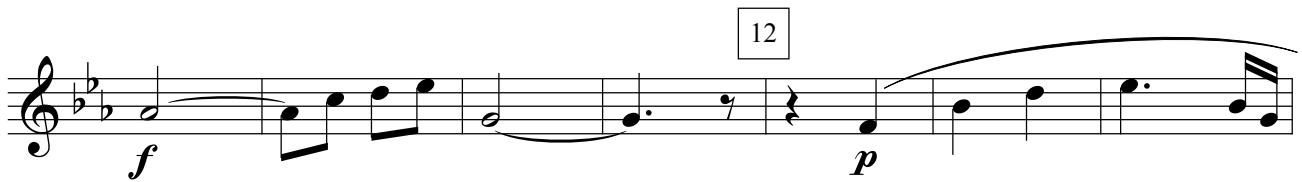
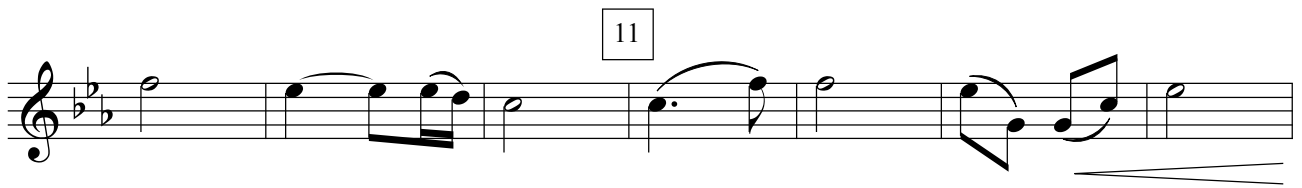
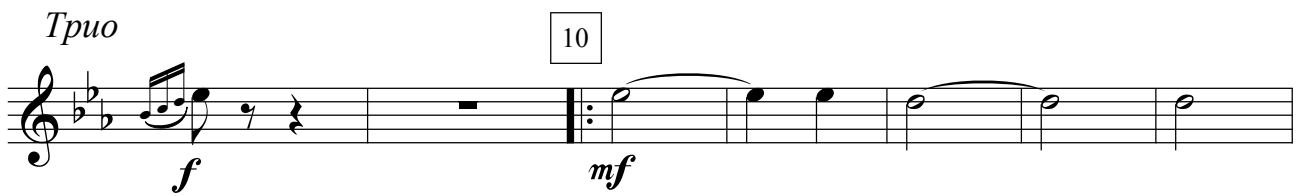
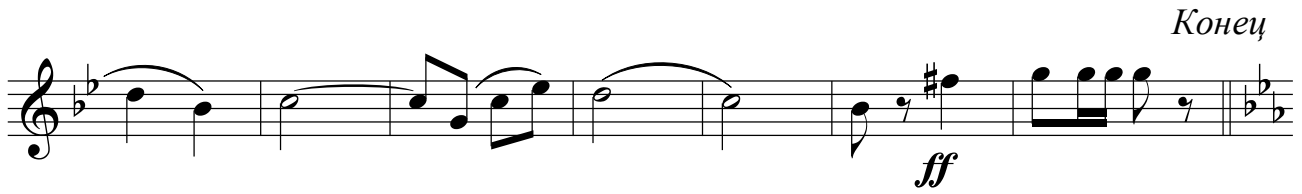
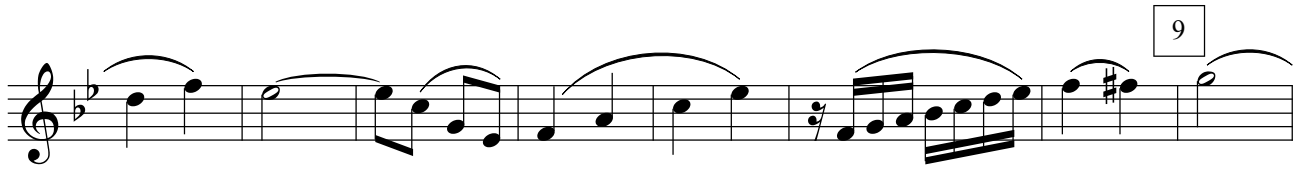
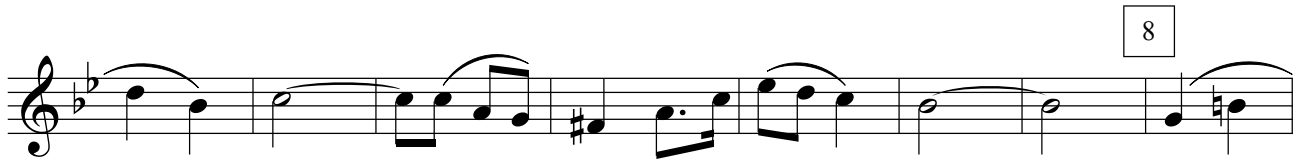
ff

6

mf

7

Detailed description: This is a musical score for Tenor V 1, titled 'СЫНОВЬЯ УХОДЯТ В БОЙ' (The Sons Go to War), based on the themes of songs by V. Vysotsky. The score is in 2/4 time, marked with a tempo of 120 beats per minute. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a dynamic marking of *f*. The first measure features a quarter note with a sharp sign, followed by a series of eighth and quarter notes. A section marked *mf* follows, starting with a double bar line and a repeat sign. The score is divided into seven numbered measures (1-7). Measure 4 includes a *ff* dynamic marking. Measure 5 features a *f* dynamic marking. Measure 6 starts with a *mf* dynamic marking. Measure 7 concludes with a repeat sign and a first ending (1.) and second ending (2.) section. The score is written on a single staff with a treble clef.



Тенор В 2

СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\bullet = 120$ $\$$

f *mf*

1

2

3

4

ff

5

f

1. 2.

mf

6 7

Detailed description of the musical score: The score is for Tenor B2 and is in 2/4 time with a key signature of two flats (B-flat major). The tempo is marked as 120 bpm. The music begins with a forte (*f*) dynamic and a section marked with a double bar line and a dollar sign ($\$$). The first staff contains the initial melody. The second staff is a rhythmic accompaniment of eighth notes. The third staff continues the accompaniment. The fourth staff is another rhythmic accompaniment. The fifth staff features a forte fortissimo (*ff*) dynamic. The sixth staff has a forte (*f*) dynamic and includes a first and second ending. The seventh staff concludes the piece with a mezzo-forte (*mf*) dynamic. Rehearsal marks 1 through 7 are placed above the staves to indicate specific points in the music.

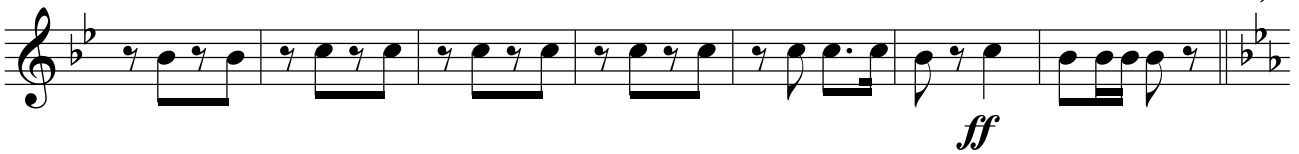
8



9



Конец



Трио

10



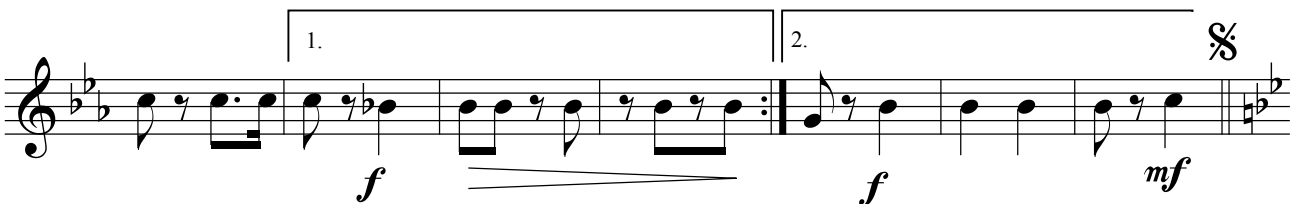
11



12



13



Баритон В СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\bullet = 120$

f *mf*

1

2

3

4

ff

5

f

1. 2.

ff

6

7

mf

8

9

Конец

ff

Трио

10

f *mf*

11

12

f *p*

13

f *p* *f* *p*

f *p* *ff*

1. 2. $\$$

f *f*

Бас 1

СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

$\bullet = 120$

f *mf* ♩

1

2

3

4 *ff*

5 *f*

1. 2. *ff* *mf*

6 7

8



9



Конец



Трио

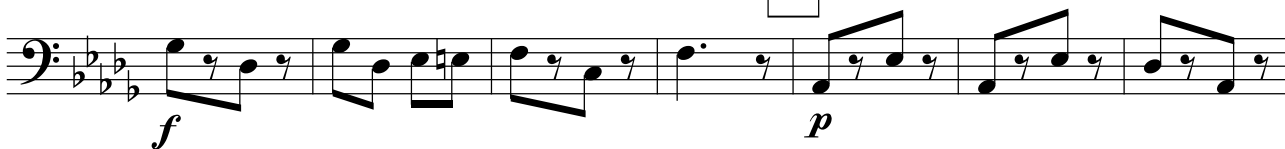
10



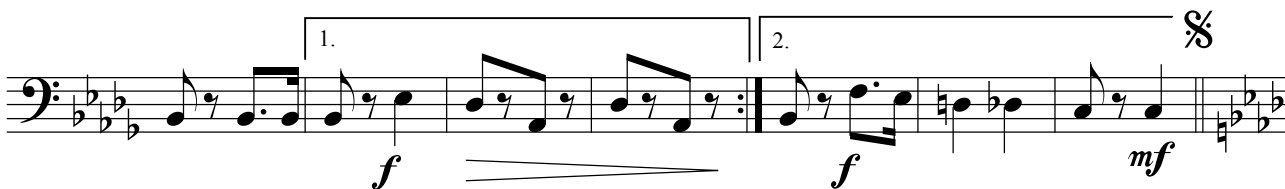
11



12



13



Бас 2

СЫНОВЬЯ УХОДЯТ В БОЙ

марш на темы песен В. Высоцкого

♩ = 120

f **mf**

1

2

3

4

ff

5

f

1. 2.

ff **mf**

6 7

8



9



Конец



Трио

10



11



12



13

