

Flute 1

Invitation

инстр. И. Полюхов

by Shakatak

♩ = 115 *soli*

f $\underline{\text{3}}$

6

12

18 **1** **15** **2**

f

37

42

47 **2** **3** **15**

65 4

70

75

81 5

87

92

98 6
32 7

139

146 7 8
16 15

180

Detailed description: This is a page of a musical score for Flute 1, spanning measures 65 to 180. The music is written in a single system with a treble clef and a key signature of two flats (B-flat and E-flat). The score is divided into several systems of five staves each. Measure numbers are placed at the beginning of each system. Boxed numbers (4, 5, 6, 7, 8) indicate specific measures or groups of measures. Some measures contain long horizontal lines, likely representing rests or specific performance instructions. The notation includes various note values, rests, and articulation marks such as accents and slurs.

Flute 1

3

186

191

203

211

216

222

mf

f

9 6 2 1.2.

10 1.

2. 3.

Detailed description: This is a page of a musical score for Flute 1, consisting of six staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The music begins at measure 186. The first staff (186-190) features a melodic line with eighth and sixteenth notes, some with accents. The second staff (191-195) contains a sequence of rests, followed by a double bar line, then a measure with a '9' above it, a measure with a '6' above it, a measure with a '2' above it, and a measure with '1.2.' above it. The third staff (203-210) starts with a double bar line and a '10' above it, followed by a series of eighth notes with slurs and accents, ending with a first ending bracket labeled '1.'. The fourth staff (211-215) begins with a second ending bracket labeled '2.', followed by eighth notes, a triplet of eighth notes marked with 'f' and '3.', and then eighth notes with slurs and accents. The fifth staff (216-221) continues the melodic line with eighth notes and slurs. The sixth staff (222-226) features eighth notes with slurs and accents, ending with a double bar line and a final flourish.

Flute 2

Invitation

инстр. И. Полюхов

by Shakatak

♩=115 soli

f $\underbrace{\hspace{1.5cm}}_3$

6

12

18 1 15 2

f

37

42

47 2 3 15

65 4

70

75

81 5

87

92

98 6

139

146 7

180 8

Flute 2

3

186

191

9 6 2 1.2.

203 10 1.

mf

211 2. 3.

f

216

222

Oboe

Invitation

инстр. И. Полюхов

by Shakatak

$\text{♩} = 115$ soli

f $\underline{\underline{3}}$

6

12

18 **1** **16** **2** **16**

50 **3** **16** **4** **15**

82 **5**

88

93

98 **32** **6** **7**

Oboe

137

Musical staff 137-141: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a sequence of notes: a whole rest, followed by quarter notes G4, A4, B-flat4, and C5. This is followed by eighth notes G4, A4, B-flat4, and C5. Then, a quarter note G4 with an accent (>) and a slur over it, followed by a quarter note A4 with an accent (>) and a slur over it. The staff ends with a whole rest.

142

Musical staff 142-145: Treble clef, key signature of two flats. The staff contains a sequence of notes: a quarter note G4 with an accent (>) and a slur over it, followed by a quarter note A4 with an accent (>) and a slur over it. This is followed by a quarter note B-flat4 with an accent (>) and a slur over it, and a quarter note C5 with an accent (>) and a slur over it. The staff ends with a whole rest.

146

Musical staff 146-186: Treble clef, key signature of two flats. The staff contains a sequence of notes: a whole rest, followed by a whole note G4, a whole note A4, a whole note B-flat4, and a whole note C5. This is followed by a whole rest, then a whole note G4, a whole note A4, a whole note B-flat4, and a whole note C5. The staff ends with a whole rest.

187

Musical staff 187-191: Treble clef, key signature of two flats. The staff contains a sequence of notes: a whole note G4, a whole note A4, a whole note B-flat4, and a whole note C5. This is followed by a quarter note G4 with an accent (>) and a slur over it, followed by a quarter note A4 with an accent (>) and a slur over it. The staff ends with a whole rest.

192

Musical staff 192-202: Treble clef, key signature of two flats. The staff contains a sequence of notes: a whole rest, followed by a whole note G4, a whole note A4, a whole note B-flat4, and a whole note C5. This is followed by a whole rest, then a whole note G4, a whole note A4, a whole note B-flat4, and a whole note C5. The staff ends with a whole rest.

203

Musical staff 203-210: Treble clef, key signature of two flats. The staff contains a sequence of notes: a quarter note G4 with an accent (>) and a slur over it, followed by a quarter note A4 with an accent (>) and a slur over it. This is followed by a quarter note B-flat4 with an accent (>) and a slur over it, and a quarter note C5 with an accent (>) and a slur over it. The staff ends with a whole rest.

211

Musical staff 211-215: Treble clef, key signature of two flats. The staff contains a sequence of notes: a quarter note G4 with an accent (>) and a slur over it, followed by a quarter note A4 with an accent (>) and a slur over it. This is followed by a quarter note B-flat4 with an accent (>) and a slur over it, and a quarter note C5 with an accent (>) and a slur over it. The staff ends with a whole rest.

216

Musical staff 216-220: Treble clef, key signature of two flats. The staff contains a sequence of notes: a quarter note G4 with an accent (>) and a slur over it, followed by a quarter note A4 with an accent (>) and a slur over it. This is followed by a quarter note B-flat4 with an accent (>) and a slur over it, and a quarter note C5 with an accent (>) and a slur over it. The staff ends with a whole rest.

221

Musical staff 221-225: Treble clef, key signature of two flats. The staff contains a sequence of notes: a quarter note G4 with an accent (>) and a slur over it, followed by a quarter note A4 with an accent (>) and a slur over it. This is followed by a quarter note B-flat4 with an accent (>) and a slur over it, and a quarter note C5 with an accent (>) and a slur over it. The staff ends with a whole rest.

Clarinet in B \flat 1

Invitation

инстр. И. Полюхов

by Shakatak

$\text{♩} = 115$

mp

9 *div.*

15 **1** 16

34 **2** 16 **3** 15

66 **4**

71

76

Clarinet in B \flat 1

81

87

92

98

139

145

187

192

203

211

5

6

7

7

8

9

10

32

7

16

23

6

2

1. 2.

1.

2.

mf

mp

Clarinet in B \flat 1

219



224 div.



Clarinet in B \flat 2

Invitation

инстр. И. Полухов

by Shakatak

$\text{♩} = 115$

mp

9

15 1 16

34 2 16 3 16

66 4 15 5

86

92

98 6 32 7

140

Clarinet in B \flat 2

146 7 16 8 23

187

192 9 6 2 1. 2.

203 10 1.

mf

211 2.

mp

219

224

Clarinet in B \flat 3

Invitation

инстр. И. Полухов

by Shakatak

$\text{♩} = 115$

mp

9

15 **1** 16

34 **2** 16 **3** 16

66 **4** 15 **5**

86

92

98 **6** 32 **7**

Clarinet in B \flat 3

137

Musical staff 137-141: Treble clef, key signature of one flat. Measures 137-141 contain a melodic line with eighth and sixteenth notes, some with accents and slurs.

142

Musical staff 142-145: Treble clef, key signature of one flat. Measures 142-145 contain a melodic line with eighth notes and a descending scale-like passage at the end.

146 **7** **16** **8** **23**

Musical staff 146-186: Treble clef, key signature of one flat. Measures 146-186 contain a melodic line with eighth notes and rests. Rehearsal marks 7, 8, 16, and 23 are indicated above the staff.

187

Musical staff 187-193: Treble clef, key signature of one flat. Measures 187-193 contain a melodic line with eighth notes and slurs.

194 **9** **6** **2** **1. 2.**

Musical staff 194-202: Treble clef, key signature of one flat. Measures 194-202 contain a melodic line with eighth notes and rests. Rehearsal marks 9, 6, 2, and 1. 2. are indicated above the staff.

203 **10** **1.**

Musical staff 203-210: Treble clef, key signature of one flat. Measures 203-210 contain a melodic line with eighth notes and slurs. Dynamic marking *mf* is present. Rehearsal mark 10 and first ending bracket 1. are indicated.

211 **2.**

Musical staff 211-218: Treble clef, key signature of one flat. Measures 211-218 contain a melodic line with eighth notes and slurs. Dynamic marking *mp* is present. Second ending bracket 2. is indicated.

219

Musical staff 219-223: Treble clef, key signature of one flat. Measures 219-223 contain a melodic line with eighth notes and slurs.

224

Musical staff 224-228: Treble clef, key signature of one flat. Measures 224-228 contain a melodic line with eighth notes and slurs.

Bass Clarinet in B \flat

Invitation

инстр. И. Полухов

by Shakatak

$\text{♩} = 115$

mp

9

15

18 **1** **16** **2** **16**

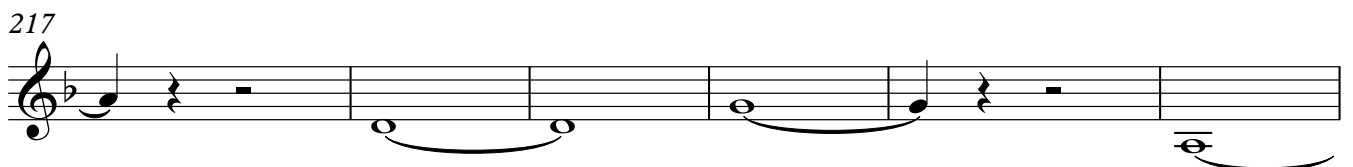
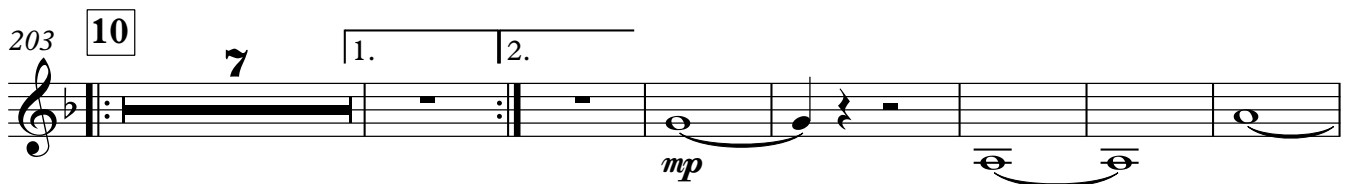
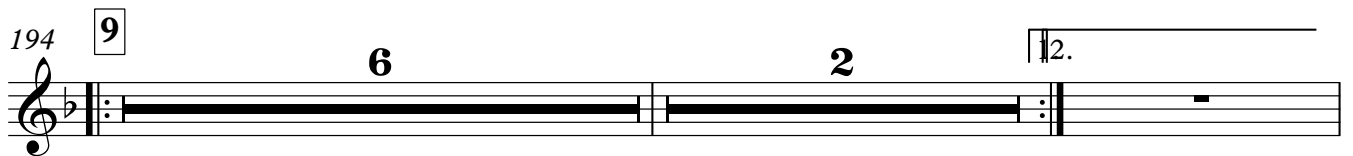
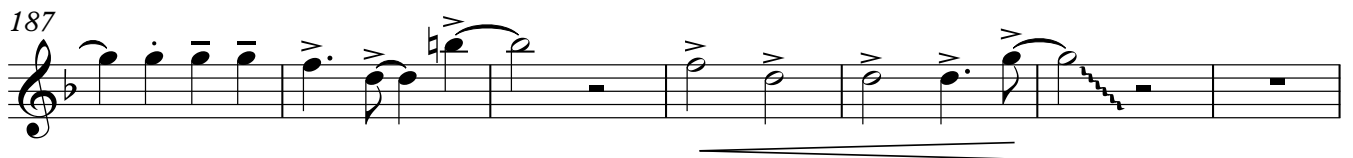
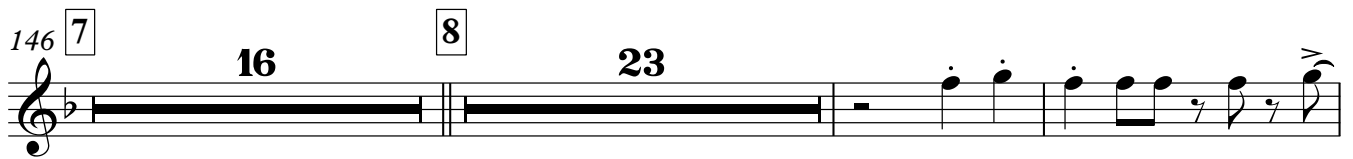
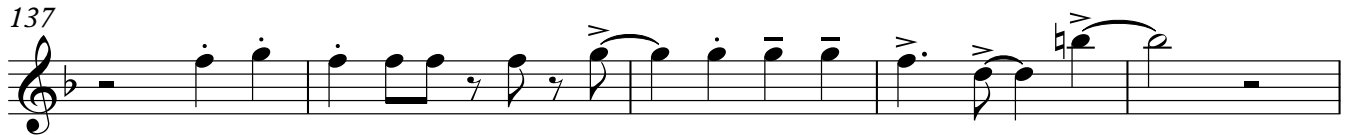
50 **3** **16** **4** **15**

82 **5**

88

93

98 **32** **6** **7**

Bass Clarinet in B \flat 

Invitation

Alto Sax 1

инстр. И. Полюхов

by Shakatak

$\text{♩} = 115$

13

18 **1** **16** **2**

mp

40

47 **3** **16**

66 **4** **15** **5**

85

91

98 **32** **6** **7**

139

146 **7** **15**

2

Alto Sax 1

161 Solo ad lib.
A7(#9) Dm⁹ **8** E7(#5) Am⁹ Dm⁹

167 E7(#5) Am⁹ Dm⁹ E7(#5) Am⁹

173 F#^o B7(#5)b9 E7(#5) **7**

185

191 **9** **6** **2** | 2.

203 **10** **7** | 1. | 2. **13**

224

Invitation

Alto Sax 2

инстр. И. Полюхов

by Shakatak

$\text{♩} = 115$

13

18 **1** 16 **2**
mp

40

47 **3** 16

66 **4** 15 **5**

86

92

98 **6** 32 **7**

139

146 **7** 16 **8** 23

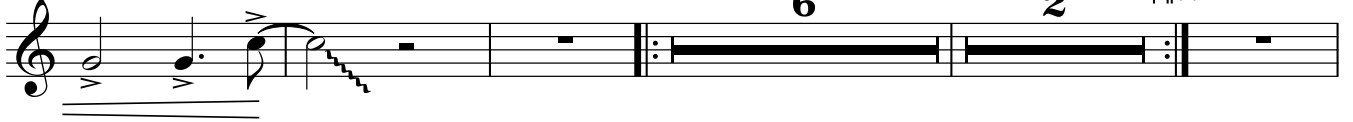
2

Alto Sax 2

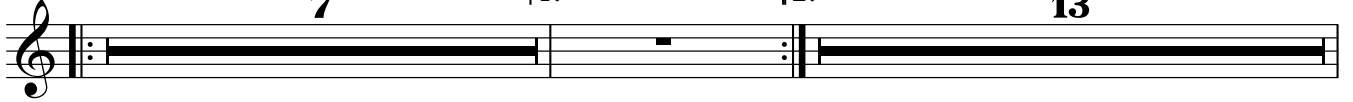
185



191



203



224



Invitation

Tenor Sax

инстр. И. Полюхов

by Shakatak

$\text{♩} = 115$

13

18 **1** **16** **2**
mp

40

48 **3**

54

59 **2**

66 **4** **15** **5**

86

92

98 **31**

2

Tenor Sax

129 6

135

140

146 7 **15** Solo ad lib. 8

D7(#9) Gm⁹ A7(#5) Dm⁹

165 Gm⁹ A7(#5) Dm⁹ Gm⁹

171 A7(#5) Dm⁹ B^ø E7(#5)b9 A7(#5)

177 **7**

188

194 9 **6** **2** 12.

203 10 **7** 1. 2. **13**

224

Invitation

Bari. Sax.

инстр. И. Полюхов

by Shakatak

$\text{♩} = 115$

13

18 **1** **16** **2**
mp

40

48 **3**

54

59 **2**

66 **4** **15** **5**

86

92

98 **31**

2

Bari. Sax.

129 6

135

140

146 7 16 8 23

187

194 9 6 1. 2.

203 10 *f*

208 1. 2.

212 12

Horn in F 1

Invitation

инстр. И. Полухов

by Shakatak

$\text{♩} = 115$

mp

9

15

1

16

34

2

16

3

16

66

4

16

5

16

98

32

6

12

144

7

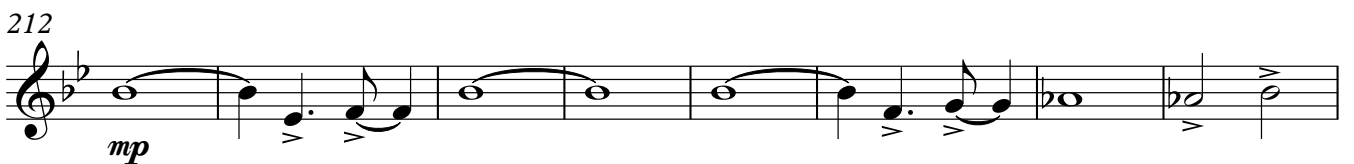
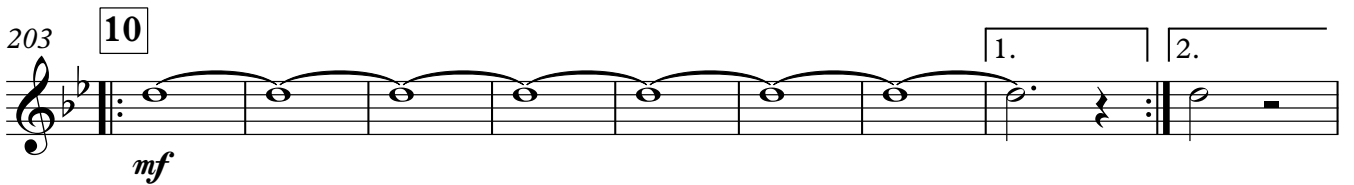
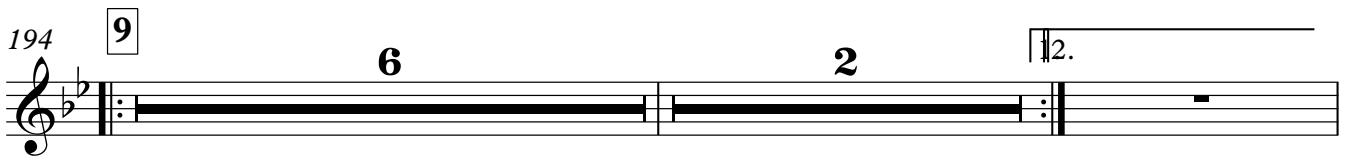
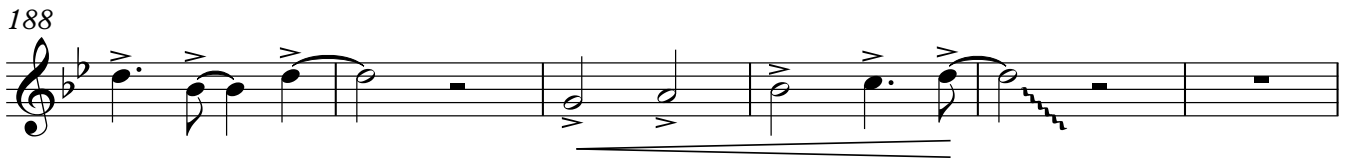
16

162

8

15

Horn in F 1



Horn in F 2

Invitation

инстр. И. Полухов

by Shakatak

$\text{♩} = 115$

mp

9

15

1

16

34

2

16

3

16

66

4

16

5

16

98

6

32

12

144

7

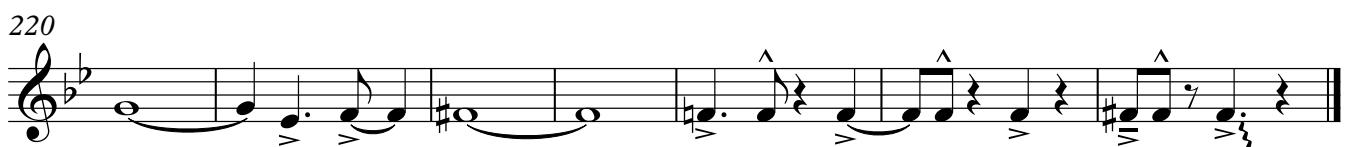
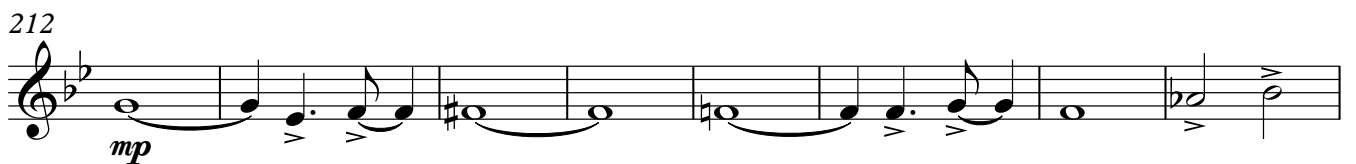
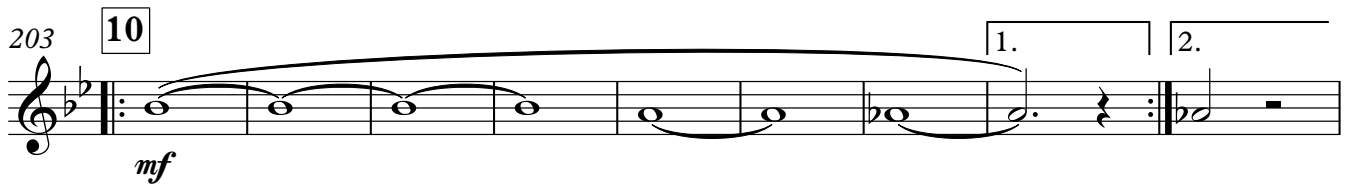
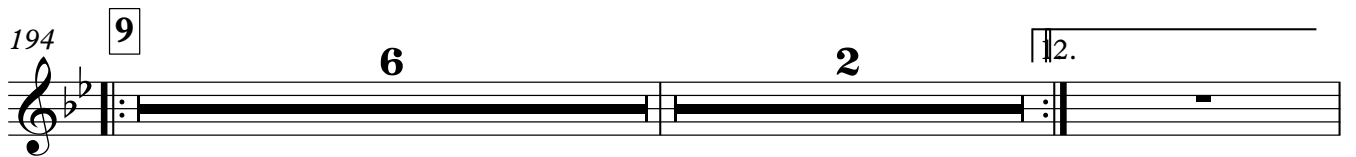
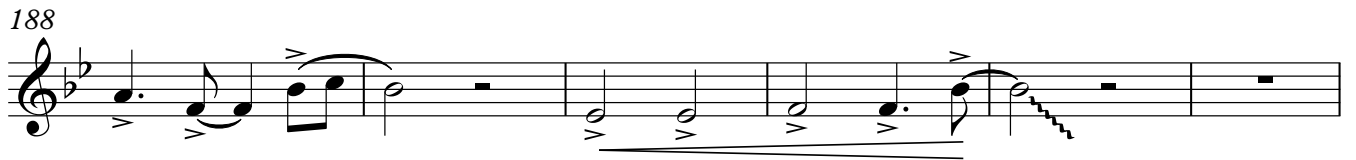
16

162

8

15

Horn in F 2



Horn in F 3

Invitation

инстр. И. Полюхов

by Shakatak

$\text{♩} = 115$

mp

9

15

1 **16**

34 **2** **16** **3** **16**

66 **4** **16** **5** **16**

98 **32** **6** **12**

144 **7** **16**

162 **8** **15**

Horn in F 3

177

Musical staff for measures 177-182. The key signature has two flats (B-flat and E-flat). The staff contains a series of eighth and quarter notes, some with accents and slurs.

183

Musical staff for measures 183-187. The key signature has two flats. The staff contains a series of eighth and quarter notes, some with accents and slurs.

188

Musical staff for measures 188-193. The key signature has two flats. The staff contains a series of eighth and quarter notes, some with accents and slurs.

194

Musical staff for measures 194-199. The key signature has two flats. The staff contains a series of whole notes, with a box containing the number 9 above the first measure, a 6 above the second measure, a 2 above the third measure, and a 2. above the fourth measure.

203

Musical staff for measures 203-211. The key signature has two flats. The staff contains a series of whole notes, with a box containing the number 10 above the first measure. The dynamic marking *mf* is present. The staff ends with a first and second ending bracket.

212

Musical staff for measures 212-219. The key signature has two flats. The staff contains a series of eighth and quarter notes, some with accents and slurs. The dynamic marking *mp* is present.

220

Musical staff for measures 220-227. The key signature has two flats. The staff contains a series of eighth and quarter notes, some with accents and slurs.

Trumpet 1

Invitation

инстр. И. Полюхов

by Shakatak

$\text{♩} = 115$ *soli*
harmonic mute

f $\underline{\underline{3}}$

7

12 *open* $\underline{\underline{3}}$

18 **1** **16** **2** **16**

50 **3** **16** **4** **16**

82 **5** **16** **32**

130 **6** **7**

140

146 **7** **16** **8** **23**

187

194 **9** **6** **2** **10** **7** **1.**

2

Trumpet 1

211 **2.** *harmone mute*

f **3**

217

221 *open* **3**

Trumpet 2

Invitation

инстр. И. Полюхов

by Shakatak

$\text{♩} = 115$ *sol*
harmone mute *f* *3*

6

11 *open* *3*

18 **1** **16** **2** **16**

50 **3** **16** **4** **16**

82 **5** **16** **32**

130 **6** **7**

140

146 **7** **16** **8** **23**

187

194 **9** **6** **2** **10** **7** **1.**

2

Trumpet 2

211 2. harmonie mute
f

217

221 open **3**

Invitation

Trombone 1

инстр. И. Полюхов

by Shakatak

$\text{♩} = 115$

13

18 **1** **16** **2** **15**

50 **3**

56

62 **2** **4** *mp*

70

76

82 **5** **16** **31**

2

Trombone 1

129

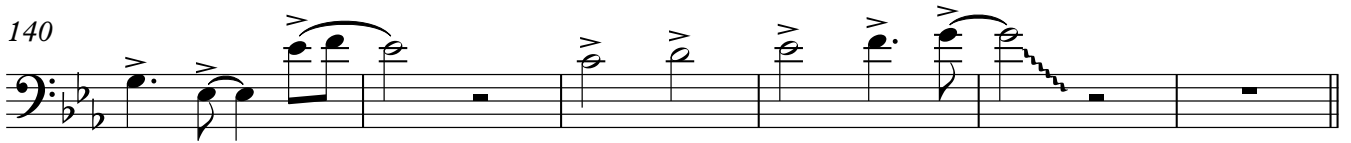
6



135



140



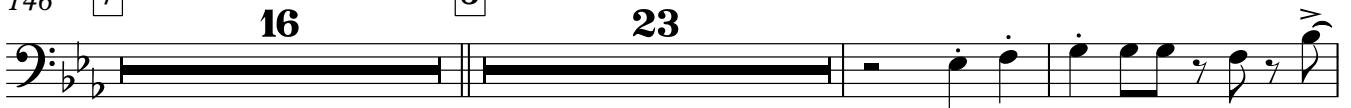
146

7

16

8

23



187



194

9

6

2

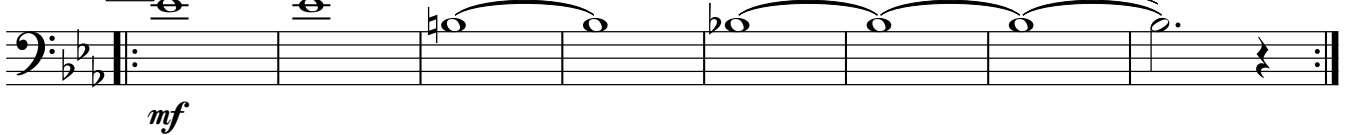
12.



203

10

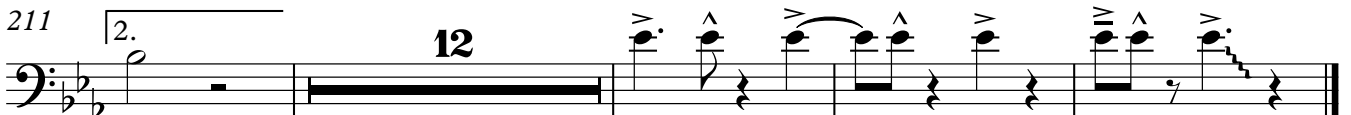
1.

*mf*

211

2.

12



Invitation

Trombone 2

инстр. И. Полюхов

by Shakatak

$\text{♩} = 115$

13

18 **1** **16** **2** **15**

50 **3**

56

62 **4** **2** *mp*

70

76

82 **5** **16** **31**

2

Trombone 2

129

6



135



140



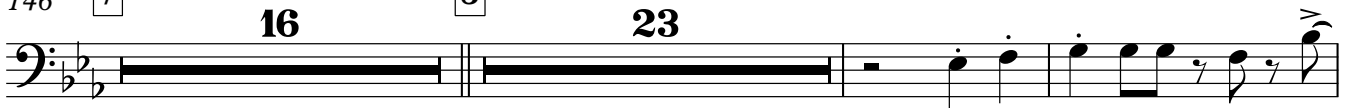
146

7

16

8

23



187



194

9

6

2

12.



203

10

1.



211

2.

12



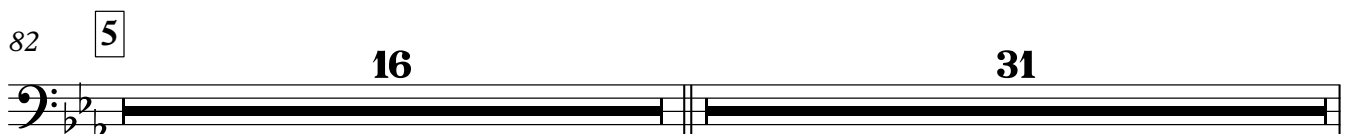
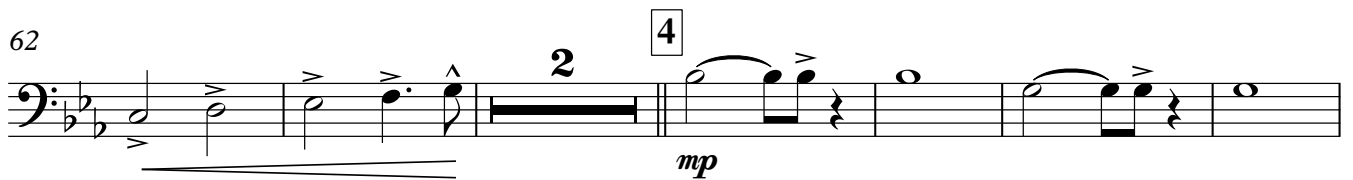
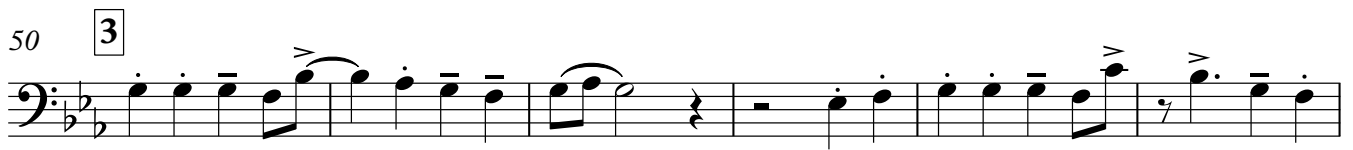
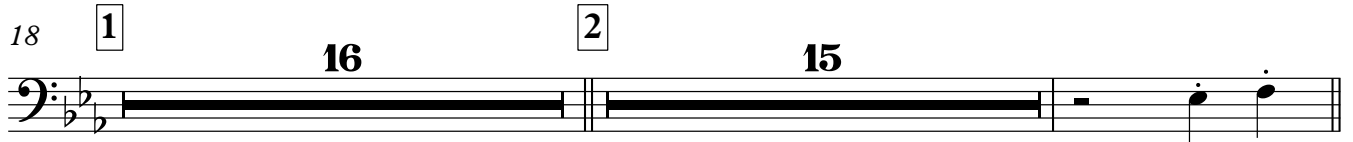
Invitation

Bass Trombone

инстр. И. Полюхов

by Shakatak

$\text{♩} = 115$



2

Bass Trombone

129

6



135



140



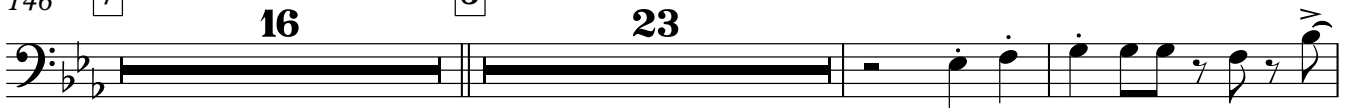
146

7

16

8

23



187



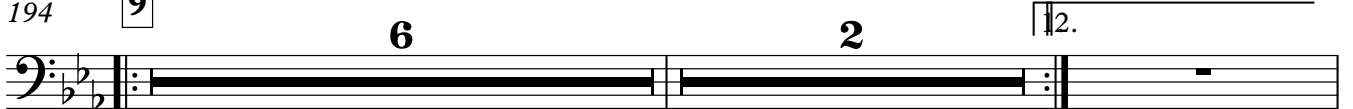
194

9

6

2

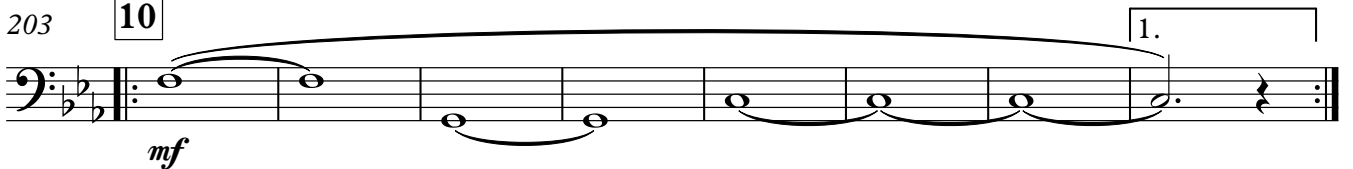
2.



203

10

1.



211

2.

12



Percussion

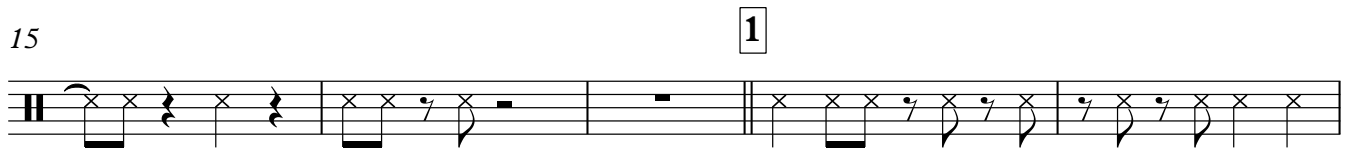
Invitation

инстр. И. Полюхов

by Shakatak

♩=115

Cowbell



Percussion

80 5

90

98 **16**

mp

118

128 6

138

146 7 **16** 8

166

176

186

Percussion

3

194 **9**

6 **2** | 2.

203 **10**

7 | 1. | 2.

214

2 **2**

220

2 **2**

Congas

Invitation

инстр. И. Полюхов

by Shakatak

$\text{♩} = 115$

mf

8

16

24

34

42

50

58

4

8

4

8

12

16

20

24

28

32

36

40

44

2

Congas

63

71

81

90

98

107

117

127

137

146

4

2

4

8

12

16

20

24

28

4

8

12

16

20

24

28

32

36

40

44

16

8

4

Congas

3

168

8 12 16

178

20 24

186

28 2

194

9 6 2 12.

203

10 7 1. 2. *mf*

215

4 8

222

Invitation

Guitar

инстр. И. Полюхов

by Shakatak

♩ = 115

Fm⁹ G7(#5) Cm⁹

7 C7(#5)b9 Fm⁹

12 G7(#5) E^b(add 9)/D^b G7(#5)

18 **1** Cm⁹ Fm⁹ A^b(b5)9 G7(#5)

24 Cm⁹ C7(#5)b9 Fm⁹ B^b9 E^bΔ

29 A^bΔ D7(#5)b9 G7(#5) Cm⁹ G7(#5)

34 **2** Cm⁹ Fm⁹ A^b(b5)9 G7(#5)

40 Cm⁹ C7(#5)b9 Fm⁹ B^b9 E^bΔ

45 A^bΔ D7(#5)b9 G7(#5) Cm⁹

50 **3** Fm⁹ G7(#5) Cm⁹ Fm⁹ G7(#5)

2

Guitar

56 Cm⁹ Fm⁹ G7(#5) Cm⁹ A[∅]

62 D7(#5)b⁹ D7(#5)b⁹ G7(#5) Cm⁹ 4 Fm⁹

2

69 A^b(b5)9 G7(#5) Cm⁹ C7(#5)b⁹ Fm⁹

75 B^b9 E^bΔ A^bΔ D7(#5)b⁹ G7(#5) Cm⁹

81 5 Fm⁹ G7(#5) Cm⁹ Fm⁹

87 G7(#5) Cm⁹ Fm⁹ G7(#5)

92 Cm⁹ A[∅] D7(#5)b⁹ D7(#5)b⁹ G7(#5)

98 Cm⁹ Fm⁹ A^b(9) G7(#5)

104 Cm⁹ C7(#5)b⁹ Fm⁹ B^b9 E^bΔ A^bΔ

110 D7(#5)b⁹ G7(#5) Cm⁹ G7(#5) Cm⁹

116 Fm⁹ A^b(9) G7(#5) Cm⁹ C7(#5)b⁹

Guitar

3

122 Fm⁹ B^{b9} E^{bΔ} A^{bΔ} D7(#5)^{b9} G7(#5)

128 Cm⁹ 6 Fm⁹ G7(#5) Cm⁹

134 Fm⁹ G7(#5) Cm⁹ Fm⁹ G7(#5)

140 Cm⁹ A[∅] D7(#5)^{b9} D7(#5)^{b9} G7(#5)

146 7 **16** 8 Fm⁹ G7(#5) Cm⁹

166 Fm⁹ G7(#5) Cm⁹ Fm⁹ G7(#5)

172 Cm⁹ A[∅] D7(#5)^{b9} D7(#5)^{b9} G7(#5)

178 Fm⁹ G7(#5) Cm⁹ Fm⁹ G7(#5)

184 Cm⁹ Fm⁹ G7(#5) Cm⁹

189 A[∅] D7(#5)^{b9} D7(#5)^{b9} G7(#5)

194 9 *mf*

4

Guitar

197

203 **10**

208

213

219

223

Piano

Invitation

инстр. И. Полюхов

by Shakatak

♩=115

Musical score for measures 1-8. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 115. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a complex texture with many beamed notes and rests.

Musical score for measures 9-15. The notation continues with similar complex textures, including many beamed notes and rests. The key signature remains three flats.

Musical score for measures 16-20. Measure 16 is marked with a box containing the number '1'. The word 'solo' is written above the treble staff. The notation shows a more active melodic line in the treble staff compared to the previous sections.

Musical score for measures 21-26. The notation continues with complex textures and many beamed notes. The key signature remains three flats.

Musical score for measures 27-32. The notation continues with complex textures and many beamed notes. The key signature remains three flats.

Piano

2

33 2

Musical score for measures 33-38. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of two staves. A second-measure repeat sign is placed above the first measure of the second system. The music features a mix of eighth and quarter notes with rests.

39

Musical score for measures 39-43. The key signature has three flats. The score consists of two staves. The music continues with eighth and quarter notes, including some beamed eighth notes.

44

Musical score for measures 44-49. The key signature has three flats. The score consists of two staves. A double bar line is present at the end of measure 49, with a fermata symbol above it. The music includes eighth and quarter notes.

50 3

Musical score for measures 50-55. The key signature has three flats. The score consists of two staves. A triplet sign is placed above the first measure of the second system. The music features complex chordal textures and rests.

56

Musical score for measures 56-62. The key signature has three flats. The score consists of two staves. The music is highly textured with many notes, including some with accents and slurs.

63 4

Musical score for measures 63-68. The key signature has three flats. The score consists of two staves. A fourth-measure repeat sign is placed above the first measure of the second system. The music features eighth and quarter notes.

Piano

3

69

75

82

5

88

93

Solo

98

V.S.

Piano

4

103

Musical score for measures 103-106. The right hand features a complex melodic line with a 7th fret marking and a triplet. The left hand provides harmonic support with chords and a triplet.

107

Musical score for measures 107-111. The right hand continues with a melodic line, including a triplet. The left hand features a series of chords and a triplet.

112

Musical score for measures 112-116. The right hand has a melodic line with a triplet. The left hand features a series of chords and a triplet.

117

Musical score for measures 117-119. The right hand features a complex melodic line with multiple triplets and an *8va* marking. The left hand provides harmonic support with chords and triplets.

120

Musical score for measures 120-123. The right hand has a melodic line with a circled 8 and a dashed line. The left hand features a series of chords and a triplet.

124

Musical score for measures 124-127. The right hand has a melodic line. The left hand features a series of chords and a triplet.

Piano

5

128 6 *8va*

134

140

146 7 *f*

151

156

Piano

6

161 8 *mf*

168

175

182

187

194 9 *mp* 1.

Piano

7

202 2. 10 1.

mf

211 2.

219

224

Invitation

Bass Guitar

инстр. И. Полюхов

by Shakatak

$\text{♩} = 115$



7



12



18

1



23



28



33

2



38

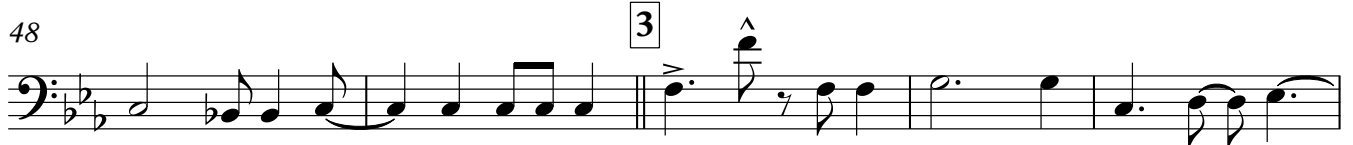


43



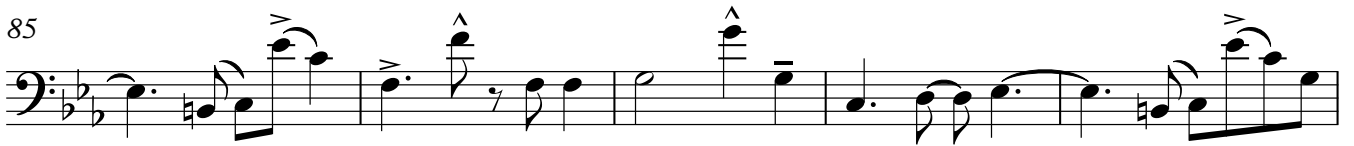
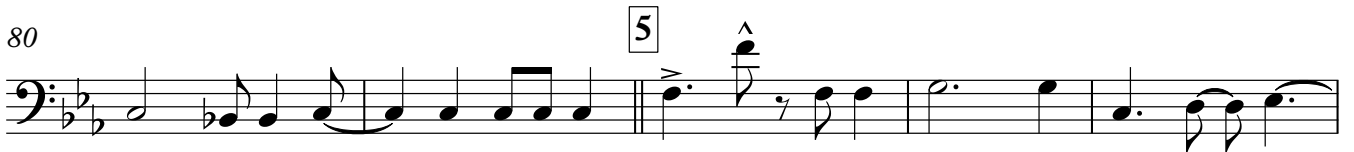
48

3



2

Bass Guitar



Bass Guitar

3

112



117



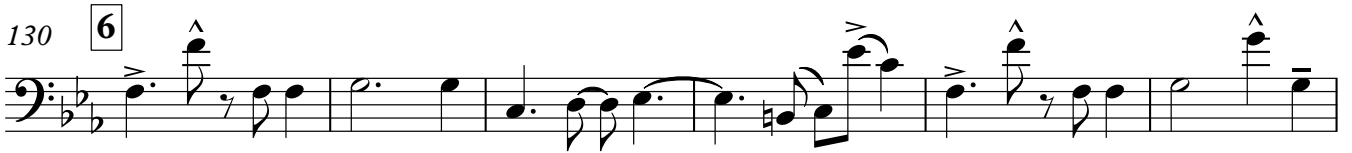
122



126



130



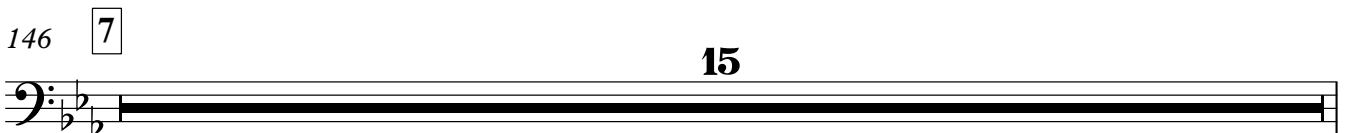
136



141



146



4

Bass Guitar

161 8

167

173

179

185

191 9

mf

197

1. 2.

203 10

f

208

1. 2.

213

219

Bass Guitar

223



Invitation

Drums

инстр. И. Полюхов

by Shakatak

$\text{♩} = 115$

6 4 8

13

18 **1** 4

24 8 12

33 **2** 4

39 8 12

49 **3** 4

54 8

2

Drums

61

66 **4**

73

8 12

81 **5**

88

8

94

98 **4**

105

8 12 16

115

20 24

123

28

130 **6**

4 8

Drums

3

139

145

152

160

166

174

179

188

194 *mp*

202 *mf*

205

4

Drums

211 ^{2.} 4

Musical notation for measures 211-216. Measure 211 has a first ending bracket. Measures 212-216 contain drum notation with 'x' marks and slash symbols.

217

8

Musical notation for measures 217-222, consisting of six measures with slash symbols.

223

Musical notation for measures 223-228. Measures 223-227 have 'x' marks above notes. Measure 228 has a 'v' mark above a note.

Cornet 1
инстр. И. Полюхов

Invitation

by Shakatak

$\text{♩} = 115$

13

16

1

16

34

2

15

harmonie mute

50

3

54

58

61

2

66

4

16

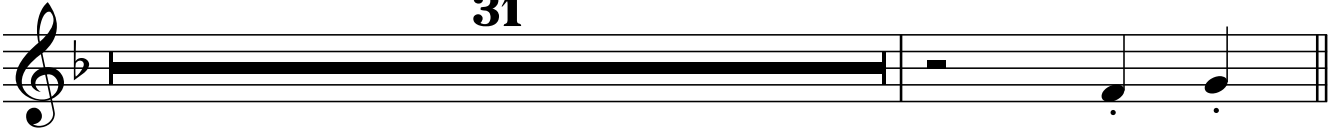
5

16

2 Cornet 1

98

31



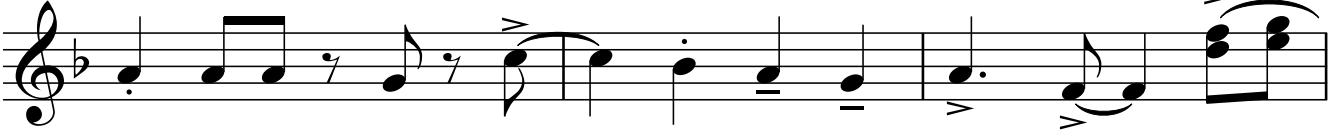
130 6



134



138

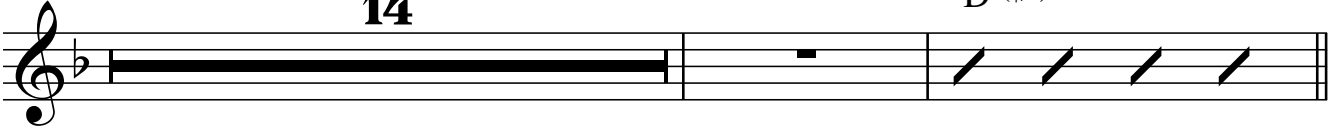


141



146 7

14

Solo ad lib.
D7(#9)

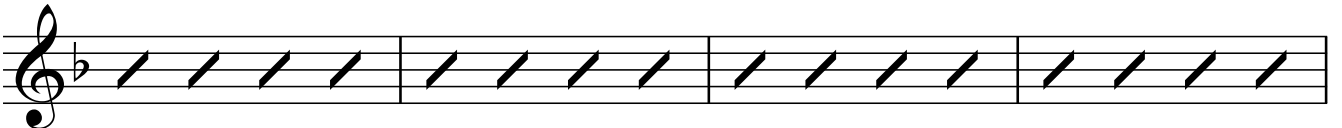
162 8

Gm⁹

A7(#5)

Dm⁹166 Gm⁹

A7(#5)

Dm⁹

170 Gm⁹ A7(#5) Cornet 1 Dm⁹ B^ø 3

174 E7(#5)b9 A7(#5)

178

188

193

203

224

Cornet 2

Invitation

инстр. И. Полюхов

by Shakatak

$\text{♩} = 115$

13

18 **1** **16** **2** **15** harmone mute

50 **3**

56

61 **2**

66 **4** **16** **5** **16**

98 **31** **6**

133

139 open

146 **7** **16** **8** **23**

187

2

Cornet 2

194 9 **6** **2** 2. 10 **7** 1.

211 2. **13**

Euphonium

Invitation

инстр. И. Полухов

by Shakatak

$\text{♩} = 115$

mp

9

15 **1** **16**

34 **2** **15** **3**

53

59 **2**

66 **4** *mp*

74

81 **5** **16** **31**

Euphonium

129 6

135

140

146 7 16 8 23

187

192 9 6 2 || 2.

203 10 1. 2.

mf

212

mp

220

Tuba

Invitation

инстр. И. Полюхов

by Shakatak

$\text{♩} = 115$

13

18 **1** 16 **2** 16

50 **3** 16 **4** *mp*

72

78

82 **5** 16 32

130 **6** 12

146 **7** 16 **8** 28

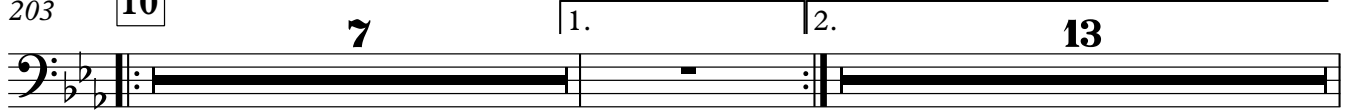
192 **9** 6 2 **2.**

2

Tuba

203 10

7 | 1. | 2. | **13**



224

