

ДМИТРИЙ ШОСТАКОВИЧ

Op. 145^в

СЮИТА

на стихи Микеланджело Буонарроти

РЕДАКЦИЯ ДЛЯ БАСА И ОРКЕСТРА

ПАРТИТУРА

СОСТАВ ОРКЕСТРА:

2 Flauti (Flauto II = Piccolo)

2 Oboi

2 Clarinetti (A, B)

2 Fagotti

Contrafagotto

* * *

4 Corni (F)

2 Trombe (B)

3 Tromboni

Tuba

* * *

Timpani

Triangolo

Tamburino

Holzton

Flagello

Gran Cassa

Tam-Tam

Silofono

Vibrafono

Campane, Campanelli

* * *

Celesta

Arpa

Piano

* * *

Violini I

Violini II

Viole

Violoncelli

Contrabassi (обязательно пятиструнные)

На правах рукописи

Члены Академии Шостакович

GIOVITA

Д.Шостакович, оп. 145 а

TRUTH

1. ИСТИНА

Adagio L:88

Fagotto [G] C

Contrabassoon [G] C

Corno I (F) [G] C

Trombone(B) [G] C f tenuto espr.

Trombone e [B] C

Tuba [G] C

Timpani [G] C

Canto [G] C

Violini [G] C

Violas [G] C

V-cello [G] C

C-bass [G] C

Adagio L:88



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4

[Measure 4]

Cor. I *f espz.* *p*

Tz.-Be I

Tz.-Be II

Canto *f* *EСТЬ И-СТИ-НЫ ВРЕ-ЧЕНЬЯХ СТА-РЫ-НЫ.* *И*

V-o. *f espz.* *p*

C-bassi *p*

[Measure 5]

Fag. *c.f.*

Canto *b* *ВОТ ОД-НА: КТО МО-ЖЕТ ТОТ НЕ ХО-ЧЕТ.*

V-c. *b* *cresc.* *ff dir.*

C-b.

Fag.

C.f.

Timp.

Canto

V-ni I

V-le

r-c.

c-b.

[3]

внял, Господь, то - му, что ложб стре - ко - чет, и бол - ту - ны то - бой

unis. ff

6

7

cresc. f b^f f b^f f
 сде-латъ про-чит, и все мо - и СТА-РАНЬ-Я не нык-
 b^b cresc. f b^b cresc. f b^b
 b^b

[5]

ff b^b f^b f^b f^b
 -ны!

f^b b^b b^b b^b dim. p p p
 f^b b^b b^b b^b dim. p p p

[6]

Tr-ni
e
Туба

canto

f^b f^b f^b f^b f^b f^b f^b f^b
 Я ду-МАЛ, ЧТО ВОЗБ-МЕТ ТВО-Ё ве-ЛН-ЧЕ

v.c.

div. pizz.
 dim. pizz.

c-b.

f^b f^b f^b f^b f^b f^b

Fag. *f*

C-f. *f*

Tz-mi
e
Тиба *pp*

canto *me-nя к себе не э-хом для па-лат,* *а лез-ви-ем су-да* *и*
arco rwmis.

V-c. *arctumis.* *dum.*

C-b. *f* *dum.*

Canto *ги-рей ги-ва.*

V-c. *#*

C-b. *#*

Canto *p* *Ho*

V-ni I *p* *espz.* *bz*

V-c *bz* *espz.* *bz*

C-b. *bz* *espz.* *bz*

8.

9

ЕСТЬ Х ЗЕМ-НУМ ЗА - СЛУ-ГАМ БОЗ РАЗ - АН - ЧЕ - НА НЕ-БЕ -

canto

-САХ И ЖДАТСЯ ОТ НИХ НАГ - РАА, что о-жди - cresc.

V-ni.I
V-le
V-c.
div.
C-b.

cresc.
cresc.
cresc.
cresc.
cresc.

10

[1]

Solo

mp # *d* *d* *d*

Timp.

Canto *f* *b* *b* *b* *b* *b* *b* *b* | *P* *P* | *P* *P* | *o*
ДАТЫ ПЛО-ДОВ С СУ-ХО-ГО АРЕ-ВА.

V-ni I

V-le *f* *mp* *pp*

Vc. div. *f* *mp* *pp*

C-B. *f* *mp* *pp*

Solo *pp*

pp *morendo*

pp *morendo*

pp *morendo*

pp *morendo*

pp *morendo*

MORNING

2. УТРО

[10] *Allegretto* : 126

Celesta.

—
Arpa

~~Cart~~

Нет радостней ве-сё-ло-го за - ня-тя: по зла-ту кос, цветам на-пе-ре-

Allegretto $\text{♩} = 126$

Violini

Vic

V. celti
div.

V-cette
div. 3 pp
Consord

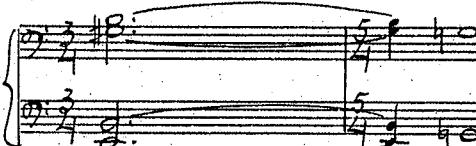
V-cells	① 3 10 2 pp Consord.
div.	② 3 2

C-bass
did

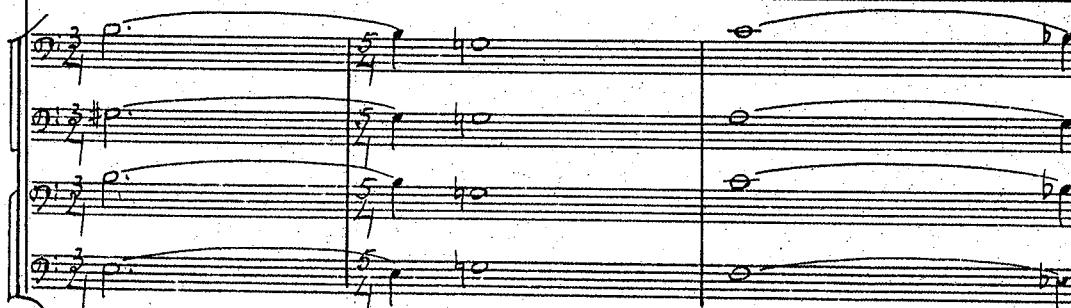
12

Аяра

Canto

V-C
dir.c-b.
dir.

-ЗАНЕ-ем всю-ду без-из- ят-я! И сколб-ко НАС-ЛАЖДЕНИЯ для пла-твя



Аида { 13 3 13 2
 9 3 8 2

Canto 13 3 7 6 6 6 7 6 6 6 7 6 6 6 | C
 схи-матбейстан и нисподат вол-ной;

V-Pe div. 13 3 | C con sord. >
 13 2 | P P
 V-C div. 13 3 | C Consord.
 13 2 | d d
 PP
 C-basso solo 13 3 | C
 13 2 | P espri.
 C-b. altri div. 13 3 | C

14

20

Celesta

Arpa

Canto

V-ni I
dīv.

V-ni II
div.

V-le
div.

C basso
solo

3
2
3
4

F#P

3
2
3
2
3

5
4

3
2
1

PP

5

И как от- рад-но се-т-ке зо-по-той е-ё па-

Concord. 70

1

Con

Con

— 1 —

1

10

— 1 —

10

— 1 —

A handwritten musical score on page 15, featuring two systems of music. The top system consists of six staves, each with a treble clef, a key signature of one sharp, and a common time signature. The bottom system also has six staves, with a bass clef and a common time signature. The music includes dynamic markings such as fp , p , ff , and f . The lyrics "- НИ-ТЫ ЗА-КЛЮ-ЧАТЬ В ОБ-ЯГУ - я!" are written below the first system. The score is set against a background of vertical bar lines and measure numbers 381, 382, and 383.

16

[43]

Celesta

Arya

canto

V-ni I div.

V-ni II div.

V-le

V-c.

c-b.

Е-ще неж-ней на-рад-ной лен-ты

[43]

Арфа

13

Canto

ВЯЗЬ, БЛЕ-СТЯ У-ЗОР-НОЙ ВЫ-ШИВ-КОЙ СВО-Е-ТО, СМЫ-

Архи

14

Арфа

15

Canto

КА-ЕТ-СЯ В КРУГ ПЕР-СЕЙ МО-ЛО-ДЫХ.

V-le
div.

16

V-cello

17

C-basso
solo

18

c.b.
altro

19

18

[5]

Arpa

Canto

*V-le
div.*

V-c.

*solo
c-b.
altiss.*

Arpa

Canto

*V-le
div.*

V-c.

c-b.

A чи-стый по-яс, лас-ко-во ви-ясб, как будто шеп-чет:

Не рас-ста-нусь с не - то."

poco espr.

poco espr.

16

Агра

Canto

V-le

V-C div.

C-b.

V-le div.

V-C div.

C-b solo

C-b div.

O, сколько же-ла здесь для
рук моих!

p maestoso

pp

p espz.

20

Arpa

Handwritten musical score page 20. The score consists of six staves, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The staves are grouped by a brace on the left.

- Arpa:** The top staff. It has two measures. In the first measure, there are three vertical stems with '3' above them. In the second measure, there are three vertical stems with '3' above them, followed by a dynamic 'p' and a vertical stem with 'b2' below it.
- Canto:** The second staff from the top. It has two measures. In the first measure, there are three vertical stems with '3' above them. In the second measure, there is a single vertical stem with '3' above it.
- V-ce div.:** The third staff from the top. It has two measures. In the first measure, there are three vertical stems with '3' above them, followed by a dynamic 'p' and a vertical stem with 'b2' below it. In the second measure, there are three vertical stems with '3' above them, followed by a dynamic 'pp' and a vertical stem with 'b2' below it.
- V-c div.:** The fourth staff from the top. It has two measures. In the first measure, there are three vertical stems with '3' above them, followed by a dynamic 'pp' and a vertical stem with 'b2' below it. In the second measure, there are three vertical stems with '3' above them, followed by a dynamic 'pp' and a vertical stem with 'b2' below it.
- C-basso solo:** The fifth staff from the top. It has two measures. In the first measure, there are three vertical stems with '3' above them, followed by a dynamic 'pp' and a vertical stem with 'b2' below it. In the second measure, there are three vertical stems with '3' above them, followed by a dynamic 'pp' and a vertical stem with 'b2' below it.
- C-b div.:** The bottom staff. It has two measures. In the first measure, there are three vertical stems with '3' above them, followed by a dynamic 'pp' and a vertical stem with 'b2' below it. In the second measure, there are three vertical stems with '3' above them, followed by a dynamic 'pp' and a vertical stem with 'b2' below it.

LOVE
J. STOBB

[17] Allegretto L = 112

Piccolo $\left(\begin{matrix} \text{f} \\ \text{c} \end{matrix}\right)$

Flauta $\left(\begin{matrix} \text{f} \\ \text{c} \end{matrix}\right)$ P

Clarinetto $\left(\begin{matrix} \text{f} \\ \text{c} \end{matrix}\right)$

Corno $\left(\begin{matrix} \text{f} \\ \text{c} \end{matrix}\right)$ P F P

Silofono $\left(\begin{matrix} \text{f} \\ \text{c} \end{matrix}\right)$

Arpa $\left(\begin{matrix} \text{f} \\ \text{c} \end{matrix}\right)$

Canto $\left(\begin{matrix} \text{f} \\ \text{c} \end{matrix}\right)$

[17] Allegretto L = 112

Violini $\left(\begin{matrix} \text{f} \\ \text{c} \end{matrix}\right)$

Viole $\left(\begin{matrix} \text{f} \\ \text{c} \end{matrix}\right)$

V-cello $\left(\begin{matrix} \text{f} \\ \text{c} \end{matrix}\right)$

C-bassi $\left(\begin{matrix} \text{f} \\ \text{c} \end{matrix}\right)$

22

ce. (A) { I
 mp P

Cor. II { II

sil. { I
 mf

Arpa { I
 mf

V-ni { I
 senza mf
 sord. pizz.
 II
 senza mf
 sord. pizz.

V-le { II
 mf

cl. { I
 II

Arpa { I
 II

Canto { I
 II
 senza sord. arco
 CXA - KHA, MO-MOBBO, BO - NC - TH - NY AN BBO - PY ske -

V-cellisti div. { I
 II
 senza sord. pizz.
 III
 IV

C-bassi div. { I
 II
 III
 IV

18

-ЛАН-НА-Я ПРЕД-СТА-ЛА КРА-СО-ТА,
 ИЛЬ ТО МО-

-Я ТВО-РЯ-ЦА-Я МЕЧ-ТА СЛУ-ЧАЙ-НЫЙ ЛИК ВЗЯ-ЛА се-

24

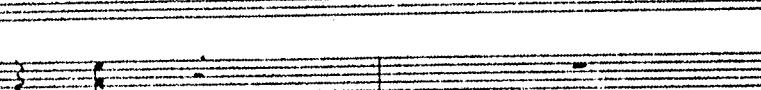
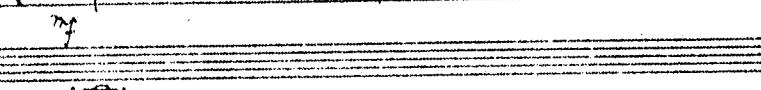
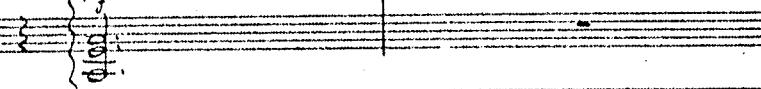
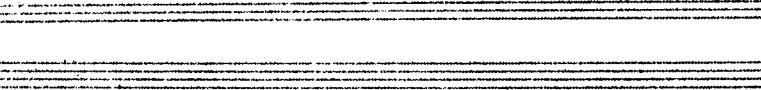
(1) $\frac{1}{16}$ $\frac{1}{16}$ $\frac{1}{16}$ $\frac{1}{16}$
 -бe B o- no- py?
 V-c.
div.
 C-b.
div.

This page contains two systems of music. The first system starts with a vocal line (V-c. div.) followed by a piano line. The vocal line has lyrics: "-бe B o- no- py?". The piano line features eighth-note chords. The second system continues with the vocal line and piano line, with dynamics like forte (f), piano (p), and arco (arco). The vocal line ends with a fermata over a piano chord.

19

Pico. $\frac{1}{16}$ $\frac{1}{16}$ $\frac{1}{16}$ $\frac{1}{16}$
 Fl. $\frac{1}{16}$ $\frac{1}{16}$ $\frac{1}{16}$ $\frac{1}{16}$
 Cor. $\frac{1}{16}$ $\frac{1}{16}$ $\frac{1}{16}$ $\frac{1}{16}$
 Arpa
 Canto
 V-c.
div.
 C-b.
div.

This page shows a section for woodwinds (Pico., Fl., Cor.) playing sixteenth-note patterns. It also includes a section for brass (Arpa) and a vocal part (Canto). The vocal part has a dynamic marking of piano (p). The page concludes with two systems for the vocal parts (V-c. div. and C-b. div.), each consisting of a single piano-like note per measure.

Picc. 
 Fl. 
 Ce. 
 Cor. II 
 Sil. 
 Alto 
 V-ni I div. 
 V-ni II div. 
 V-le div. 

(20)

Cl.I

Canto p espr.

Te - бе ли не знатъ? Веде сним по у - го - бо - ру TOLCHA ME-

V-ni I div.

V-ni II div.

V-le div.

Canto

- на ли - ши - ла, Пустъ! У - ста не - не - хот казе - дын

V-ni I div.

V-ni II div.

V-le div.

8

вздох, и за-ли-та ду-ша ог - нем, не зна - то -

10.

10.

10.

10.

10.

10.

10.

10.

10.

от - то - то - то.

1 2 3 4 5 6

fp hp pp

28

This page contains handwritten musical notation for several instruments:

- Cl.**: The first staff shows a melodic line with dynamic markings *p* and *f*. The second staff shows sustained notes with dynamics *f*, *hp*, *f*, *p*, and *bP*.
- V-ni I div.**: Sustained notes with dynamics *bP*, *f*, *hp*, *f*, *f*, and *bP*.
- V-ni II div.**: Sustained notes with dynamics *bP*, *hp*, *f*, *f*, *p*, and *bP*.
- V-pe div.**: Sustained notes with dynamics *p*, *hp*, *f*, *f*, *p*, and *bP*.
- Cl. I**: A melodic line with dynamic *mp*.
- Cor. II**: Sustained notes with dynamic *p*.
- sil.**: Sustained notes with dynamic *mp*.
- arpa**: Sustained notes with dynamic *mf*.
- Pizz.**: Sustained notes with dynamic *p*.
- V-ni I div.**: Sustained notes with dynamics *mp*, *pizz.*, *f*, *p*, and *arc*.
- V-ni II div.**: Sustained notes with dynamics *mp*, *pizz.*, *f*, *p*, and *arc*.
- V-pe div.**: Sustained notes with dynamics *mp*, *pizz.*, *f*, *p*, and *arc*.

22

cl. I

Arpa

canto

v. cello
div.

v. bassi
div.

v. piano

- Ты, Но блеск е- ё го - рит, Всё раз- па -

(23)

cl.
 Arpa
 Canto
 V-celli div.
 C-bassi div.
 cl.
 Arpa
 v-c. div.
 c-b. div.

(23)

I
 P

STA - ЯСО, KOG - ДА СХВОЗА ВЗОР КДУ - ЧЕ ВОС - ХО - АНТ ОН;

Canto

[24]

pp

TAM OB - PE - TA - ET SO - KERO YK - CTO -

unis. decr.

unis. decr.

unis. decr. pp

unis. decr.

cresc.

- TY, DEC - СМЕРТ - HO - MY TBOOP - YY Y - NO - AOB -

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

SEPARATION (PARTING?)

35

4. Разлука

[26] *Moderato* L = 80*dolce**Canto*

дер-зну лб, со-кро-ви-ще мо-ё, су-щес-тво-ватъ бе-

*Violini**Viole**Cello**c-bassi*[27] *p* *p*
оаc се-ве на му-ку, раз глу-хи выкмолб-вамсияг-

28

- ЧУТЬ РАЗ - ЛУ - КУ ? У - НЫ - ЛЫМ СЕРД - ЦЕМ



29

БОЛБ - ШЕ НЕ ТА - Ю НИ ВОЗ - ГЛА - СОВ, НИ ВЗДО - ХОВ, НИ РЫ - АДА - НИЙ



30

Что вам я - витв, ма - дон - на, гнёт стра -



—ДА-НИЙ И СМЕРТЬ УК НЕ-ДА-ЛЕ-КУ-Ю МО-ТО;

Handwritten musical score for five staves. The first staff has a key signature of one sharp. Measures 1-4 show eighth-note patterns with dynamics pp, p, and b. Measures 5-8 show eighth-note patterns with dynamics pp, p, and b. Measures 9-12 show eighth-note patterns with dynamics pp, p, and b.

30

A handwritten musical score for soprano voice, page 10, system 1. The vocal line begins with a rest, followed by a melodic line with lyrics: "Но да-бы рок по-том мо-ё слу-жбене-". The music consists of a single staff with various note heads and rests, and the lyrics are written below the staff.

Fl.

2 C

2 Clar.

2 Fag.

4 C

2 Tron.

3 Tron.

Tuba

Tuba

...
...

Corno

Violin

Violoncello

C-Bass

Handwritten musical score page 36. The score consists of multiple staves. The vocal parts include soprano (S), alto (A), tenor (T), and bass (B). The instrumental parts include Flute (Fl.), Clarinet (2 C), Clarinet (2 Clar.), Bassoon (2 Fag.), Trombone (4 C), Trombone (2 Tron.), Trombone (3 Tron.), Tuba, Tuba, Cornet (Corno), Violin (Violin), Cello (Violoncello), and Double Bass (C-Bass). The vocal parts sing in Russian: "из гнать из ван-шай па-мя-ти не мог," and "я о-став-ля - ю серд-це вам взы-лог." The score includes dynamic markings such as *pesr.*, *dim.*, *p*, *f*, *ff*, and *pp*. Measure numbers 36 and 37 are indicated above the vocal staves.

AN DER

37

5. THEOB

[32] Allegro non troppo $\text{J}=160$

Piccolo f C

Flauto f C

2 Oboe f C

2 Clarinetto f C

2 Fagotto f C

4 Cornetto f C

2 Tromba f C

3 Trombone f C

Tuba f C

Timp. f C

Canto f C

[32] Allegro non troppo $\text{J}=160$

Violini f C

V. C. f C

Viola f C

V-celli f C

C-bassi f C

Cor. (a1) (a2) (a3)

Tz-be (a1) (a2) (a3)

Tz-mi
c (a1) (a2) (a3)

Tuba (a1) (a2) (a3)

Timp.

Flagello ff

canto ff

Здесь лают изучавшие мечи и

Picc. ff

Fl. ff

Ob. ff

Ct. (B) ff

Sil. ff

Canto ff

Шлемы и крова христиан продают на вес;

ЩИТ ЗДЕСЬ ТЕРН,НА КО-ПЯК КРЕСТИС-ЧЕЗ,У-СТА ЖЕ ХРИ-СТО-ВЫ ТЕР-ПЕ-

34

Cor. (22) 22

Tr-be (22) 3 3 3

Tr-mi e (22)

Tuba (22)

Timp. (2)

Flagello ff

Canto ff Пусть он не : схо-дит вна-ши ви-ф-не-

Tr.-mi
e
тиба

Timp.

T-ro

Flag.

Canto

- e-MbI Илб СНО-ВА брыз-нет кровью до не- бес, за -

V-le

V-c.

C-B.

Canto

-тем, уточнен- гу- бам РИМ, что лес, и ми-ло-

V-le

V-c.

C-B.

42

36

Fl. Ob. Cl. Fag.

Cor. Timp.

Canto

- се-р-дце дар-жим на зем-ле Mbl.

Archi

A handwritten musical score page featuring five systems of music. The first four systems consist of two staves each, with various notes, rests, and dynamic markings like $\text{d} \frac{2}{2}$, $\text{d} \frac{3}{2}$, and $\text{d} \frac{4}{2}$. The fifth system at the bottom has four staves and includes the instruction "miss." above the first staff and "d.w." above the second staff.

44

Fl. II muta in Fl.picc.

Fl. 3 b7 2

Ob. 3 b7 2

Ct. 3 b7 2 22

Fag. 3 b7 2

Cor. 3 b7 2

Tr-Bb 3 b7 2 22 f

Tb-mi e 3 b7 2 22 f

Tuba 3 b7 2 22 f

Timp. 3 b7 2 f sff

T-20 3 b7 2 f

Flagello 3 b7 2 f

Canto 3 b7 2 f Mhe he gro-

Arctii 3 b7 2

dress.

- ят рос-ко-ши-ства о - бу-зы, ведь для ме - ня дав-но уж нет здесь

240

Fuchs

дел; я МАН-ТИ-И СТРАШУСС, ХАК МАВР МЕДУ-ЗЫ; но ес-ли

39

Picc.

Fl.

OB.

CL.

Fag.

Cor.

Ts-be

Ts-mi
e

Tuba

Timp.

Sil.

Canto

-sen?

This page contains ten staves of handwritten musical notation. The instruments listed on the left are Picc., Fl., OB., CL., Fag., Cor., Ts-be, Ts-mi/e, Tuba, Timp., and Sil. The Canto staff includes lyrics "-sen?". The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with dynamic markings such as ff (fortissimo) and crescendos. The manuscript is written in black ink on white paper.

39

Archiv

This page continues the musical score from the previous page. It includes ten staves of handwritten musical notation for the same instruments: Picc., Fl., OB., CL., Fag., Cor., Ts-be, Ts-mi/e, Tuba, Timp., and Sil. The Canto staff is present again. The notation uses standard musical symbols and dynamic markings like ff. The manuscript is written in black ink on white paper.

This page contains three systems of handwritten musical notation. The notation is complex, featuring multiple staves per system, various note heads (triangular, square, etc.), and rests. The first system has six staves, the second has five, and the third has four. Measure numbers 1 through 12 are present above the staves. The notation includes dynamic markings like f , ff , and p , and performance instructions such as *legg.* and *dec.*. Some staves begin with a clef, while others do not. The paper is ruled with horizontal lines, and there are vertical bar lines dividing the measures. The handwriting is in black ink on white paper.

DANTE
Б. Данте

49

40 *Moderato* ♩ = 76

canto

с не - ба, в тлен - ной пло - ги, он у - ви - ден я, о - бы - тель искупления,

Archi

и жив пред - стал для божь - я ли - це -

Fag. 28 [48]

Fag. *p* cresc. *f* *b2*

Cor. *f* *espr.* *tenuto*

Tr-be *f* *espr.* *tenuto*

Tr-mi *f* *espr.* *tenuto*

Tuba *f* *espr.* *tenuto*

Canto *cresc.* *f* *b2*
-ЗРЕНЬ-Я, И НАМ ПО- ВЕДАЛ ВСЁ, ЧЕМ У- МУД- РЁН. [49]

Archi *p* cresc. *f*

52

Cor.

Tr-be

Tr-mi
e

Tuba

Tuba

f espr. tenuto

f dim.

f dim. #

Tr-ne III
e

Tuba

Canto

p espr.

ЛУ-ЧИ-СТАЯ ЗВЕЗ-ДА,
ЧОИМ О - ЗА -

V-cellii

c-bassi

f dim.

2/4 bd.

canto

 - рён си-я- нбем край, мне дан-ней для рож-де - ня,

 cresc.
 r.c.
 c.v.
 c.b.

 f
 canto
 ей не от ми-ра-ждатъ воз-на-граж- де - ня, но от те-

 v.le
 v.c.
 c.v.
 c.b.
 f

 f

 f
 canto
 - бя, кем миreibung сот-во - рён.
 Kni I
 V-le
 V.c.
 C.v.

 dim.
 dim.
 dim.
 .

76

Canto

V-mi I

V-le

V-c.

C-B.

Ob.

Cl.

Fag.

Canto

ДАН- ТЕ, о

ДАН- ТЕ:

Не нуж-ны оз- лоб-лен-ной tolne e-ro coz-

espr.

pizz.

f pizz.

f pizz.

f pizz.

f pizz.

Accordi

OB.

Cl.

Fag.

Cor.

Treble

Tenor
с
Туба

Canto

-АЯ - НЯ, ведб дляне- ё и выс-ший ге- ний

Archi

cresc.

decresc.

f. espr.

espr.

arco

56

68

OB. *al.*

CE.

Fag. *f*

Cor.

Tz-Be

Tz-ni
e

Tuba

Timp.

T-zo

Canto *f*
do *MAA,* *f* *будь я как*

Arctiu *f* *pizz.* *arcu*
f pizz. *arcu espz.*
f *f# espz.*

Fag. II mutes in Contrabass.

cresc.

ОН! О БУДЬ МНЕ СУЖДЕ-НЫ Е-ГО ДЕ-ЛА И СКОРБЕГО НЗ - ГНА - НЯ,

[49]

Aria

49

Aria

f *mf* *dim.* *p*

canto

f

canto

Я БЛУЧ-ШЕЙ ДО-ЛН ВМН-Ре
не-кce- лан!

V.C.

c.b.

[50]

div.

attacca

Exile?
To the Exile?

59

7. ИЗГНАНИЕ

[50] Largo $\text{d}=92$

Clarinetto (B) $(\phi \frac{3}{4})$

Fagotto $(\phi \frac{3}{4})$

c-fag $(\phi \frac{3}{4})$

4 Corni (F) $(\phi \frac{3}{4})$

2 Trombae $(\phi \frac{3}{4})$
(B)

Trombone $(\beta \frac{3}{4})$

Tuba $(\beta \frac{3}{4})$

Timp. $(\phi \frac{3}{4})$

Campane $(\phi \frac{3}{4})$

maestoso

Canta $(\phi \frac{3}{4})$ p
KAK БУД- TO ЧТИМ, A Всё же

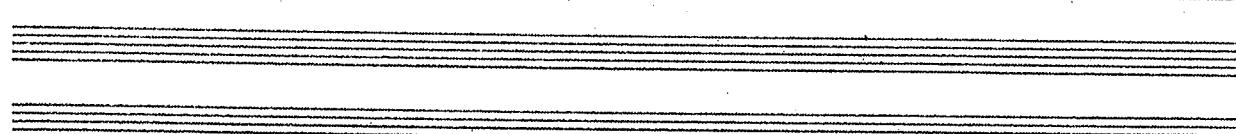
[50] Largo $\text{d}=92$

Violini $(\phi \frac{3}{4})$

Viole $(\beta \frac{3}{4})$

V-cello $(\beta \frac{3}{4})$ *div.*

C-bass $(\beta \frac{3}{4})$



60

Canto

hp. *p.* *f* *#p.* *p.* *#p.* *#p.* *f*

YECT6 MA - NA. E - TO BE - NN - YOE

Coprime

p. *f* *f* *f* *f* *p.* *f*

Canto

p. *f* *f* *#p.* *#p.* *p.* *f*

B3OP HAW OC - ne - NH - 10.

Archi

Con sord. *pp* *pp* *pp* *pp* *pp* *pp*

p. *f* *#p.* *p.* *f* *f*

4TO ЧЕРН6 KO - РНТ6 ЗА

pp *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp*

pp *pp* *pp* *pp* *pp* *pp*

Canto (1) p | p | p | $b p$: | $cresc.$ p
 HU - XO - e ME - PH - 10,
 Kor - AA NY -
 [52]

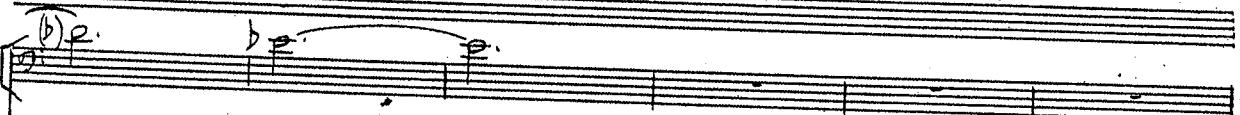
CL(B) f
 Fag.
 c.f.
 Campane f
 Canto (1) p $b p$ | p | $b p$ | f | $#p$: | f | f |
 ERA H HA - SHA ПО - XBA - LA!

CL. f
 Fag.
 c.f.
 Campane f

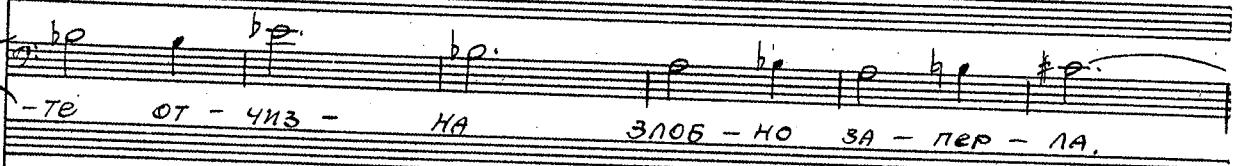
62

64

Campane



canto



Archti



56

Cor.



Tr-Be



Tr-ni



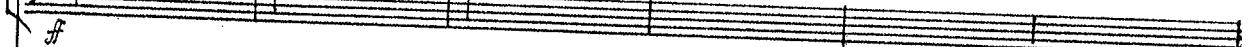
Tuba



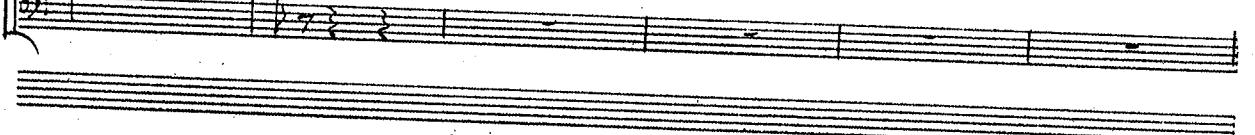
Timp.



Campane



Canto



[57]

ce.

Fag.

c.f.

cor.

Tz-be

Tz-ni
e

Tuba

Timp.

canto

Aachi

He БЛА-ГО- ГАР- НА - я!

[68]

senza sord. pizz.

f#

senza sord. pizz.

senza sord. f pizz.

senza sord. f pizz.

f

A handwritten musical score page featuring ten staves. The staves are labeled on the left: Cl., Fag., C.f., Cot., Tr.-ni-e Tuba, Timp., Canto, and Archi. The Canto staff includes lyrics: Ce - se HA ro - pe rai gAH - AA my - KU. The score includes dynamic markings such as *mf*, *fp*, *p*, *cresc.*, and *dim.*

Cl.
Fag.
C.f.
Cot.
Tr.-ni-e
Tuba
Timp.
Canto
Archis

mf fp dim.
ce - se HA ro - pe rai gAH - AA my - KU
p cresc.
cresc.

[58]

Violin: ff
Cello: f
Double Bass: f

Violin: ff
Cello: f
Double Bass: f

Violin: ff
Cello: f
Double Bass: f

(m.) p. | p. | p. | *CBI - HA* *CBO - e - ro:* *TAX CO-BEP - ШЕН-*

[58]

Violin: ff
Cello: f
Double Bass: f

Senza sord. ^{mp} *pizz.*

Violin: ff
Cello: f
Double Bass: f

68

[59]

cresc.

p dp fp f ff fp p p

— CTBY HH - ЗОГИ МОНТЫ ОТ БЕ - КА.

[59]

arco
(pizz.)

ff espz.
arco

ff espz.
arco

ff espz.
ff arco espz.

ff espz.

Akemy

A handwritten musical score for six voices (SATB plus two others) on ten staves. The music is in common time. The first staff shows mostly quarter notes. The second staff begins with a forte dynamic (ff) and includes dynamics *tenuto*, *acc.*, *espr. tenuto*, and *espr.*. The third staff starts with a forte dynamic (f). The fourth staff has a dynamic *diss.* in the fifth measure. The vocal parts are written in black ink on white paper.

70

[60]

(4) *bd*

(5) *bd*

(6) *bd*

(7) *bd*

muta in Fag.

(4)

(5)

(6) (22)

(7)

(4) *bd*

(5)

(6) *f*

(7)

f *dim.*

(8) *p* *p* *p* *p*

0 - дин пример

[60]

(4)

(5)

(6)

(7) *bd*

(8) *bd*

unis.

p *b*

p *b*

p *b*

canto

IZ TEH KO-TO- PYKH MO - pe!

V-le

V-c.

C-B.

[61]

campane

arpa

canto

KAK HET под-ней

из - ГНА - НН -

cresc.

V-le

V-c.

C-B.

72

Arpa

Canto

-я е - ро, ТАК МУР НЕ ЗНАЛ и бы - ие

V-le

V-c.

C-b.

cresc.

62

f

ye - no - be - ka!

f

dim.

dim.

P.

impane

Topa

auto

V-Cl

V-c.

C-b.

(63)

MHR

не зная

и вы —

ше

Maestoso

TAK

74

Handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The score consists of two systems of music.

System 1:

- Soprano:** Dynamics: $\#f$, f , $\#p$. Text: "ye -", "lo -", "be -", "xa!"
- Alto:** Dynamics: d , $\#d$, $\#d$, $\#d$.
- Bass:** Dynamics: $\#p$, $\#f$, $\#p$.

System 2:

- Soprano:** Dynamics: $\#p$, $\#f$, $\#p$.
- Alto:** Dynamics: p , $\#p$, $\#p$.
- Bass:** Dynamics: d , d , d , d .

Performance Instructions:

- "morendo" appears at the end of the Bass line in both systems.

ART

8. ТВОРЧЕСТВО

479

4th

75

[6] *Moderato* $\text{♩} = 92$

Piccolo
Flute
Bassoon
2 Clarinets (B)
Bassoon
Horn
3 Trombones
Tuba
Timpani
Tambourine
Hobo
Bassoon
Cello

[6] *Moderato* $\text{♩} = 92$

Violins I & II
Viola
Cello
Double Bass

Handwritten musical score for orchestra, page 76. The score consists of ten staves. The first four staves are woodwind instruments (Flute 1, Flute 2, Clarinet 1, Clarinet 2) and the last six staves are brass instruments (Horn 1, Horn 2, Trombone 1, Trombone 2, Bassoon 1, Bassoon 2). The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The score includes dynamic markings such as *f*, *p*, *ff*, *pp*, *tenuto*, and *legato*. The first section ends with a double bar line and repeat dots. The second section begins with a dynamic of *ff* and includes measures with *trill* and *tenuto* markings. The third section concludes with a dynamic of *p*.

A handwritten musical score page featuring ten staves of music. The top five staves are for woodwind instruments: Flute, Oboe, Clarinet, Bassoon, and Bassoon. The bottom five staves are for brass instruments: Horn, Trombone, Trombone, Trombone, and Trombone. The score includes various dynamic markings such as \wedge , $\wedge \downarrow$, $\wedge \uparrow$, $\wedge \downarrow \uparrow$, $\wedge \downarrow \downarrow$, $\wedge \uparrow \downarrow$, $\wedge \uparrow \uparrow$, $\wedge \uparrow \downarrow \downarrow$, $\wedge \downarrow \downarrow \downarrow$, $\wedge \uparrow \uparrow \downarrow$, $\wedge \downarrow \downarrow \downarrow \downarrow$, $\wedge \uparrow \uparrow \uparrow$, $\wedge \downarrow \downarrow \downarrow \downarrow \downarrow$, $\wedge \uparrow \uparrow \uparrow \downarrow$, $\wedge \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$, and $\wedge \uparrow \uparrow \uparrow \uparrow$. The bassoon staves also contain the text "ge. Cassa". The page number 77 is located in the top right corner.

78

4

6 [65]

68

Ког-да ска-лы мои жёсткий мо-ло-

-ТОК ВОБ-ЛИ-ЧИ-Я лю-дей преоб-РА-ХА-ет, без ма-СТЕ-РА, ко-

Handwritten musical score page 80.

The score consists of multiple staves:

- Top staff:** Five staves for woodwind instruments (Flute, Clarinet, Bassoon, Oboe, Horn). Dynamics: f , f , f , f .
- Middle section:** Staves for strings (Violin, Viola, Cello, Double Bass) and timpani.
- Bottom section:** Staves for brass (Trombone, Tuba), woodwinds (Flute, Clarinet, Bassoon, Oboe), and percussion (Timp., T-20, Holzton, Flagel., Cassa, Tam-tam).
- Piano (P-no):** Shows rhythmic patterns with dynamic markings $\#f$ and $\#p$.
- Text:** "unto -то-рый направляет е- го у-дар, он же - я-б не то-
- Bottom staves:** Staves for strings (Violin, Viola, Cello, Double Bass) and brass (Trombone, Tuba).

66

81

Musical score page 66, measures 1-10. The score is for ten staves:

- Measures 1-5:** Primarily rests or simple patterns.
- Measures 6-10:** More complex patterns, including eighth-note chords and sixteenth-note figures.
- Measure 10:** Ends with a dynamic instruction ***ff***.

trum trum trum

22 tempo

22 tempo

22 tempo

T-20
Holz.
Flag.

cassa.
Tam-tam

sil.

13

13

13

13

A handwritten musical score for orchestra, page 83. The score consists of six systems of music, each with multiple staves for different instruments. The instruments include strings (Violin I, Violin II, Cello, Double Bass), woodwinds (Oboe, Clarinet, Bassoon, Bassoon II), brass (Trumpet, Trombone, Horn), and percussion (Timpani, Snare Drum, Bass Drum). The music is written in common time, with various key signatures (F major, G major, A major, D major) indicated by sharps and flats. Measure numbers 201 through 208 are visible above the staves. The score is highly detailed, showing complex rhythmic patterns and dynamic markings.

Fl.

224

225 trum. P.
226 b^b trum. P.
(22) Fag. II muta in Contrabassoon

227

228

229

230

231

232

T-20
Holz.
Flag.
Gassa
Tsun-tam
Sil.

233

234

235

236

237

238

239

240

241

242

243

244

sil.

Pno

canto

Archi

Pizz.

Pizz.

Pizz.

Pizz.

Pizz.

МО-ЛОТ ИЗ СЕ-БЯ ИЗ- ВЛЁК РАЗ-МАХ, УДО МИ-РУ пре-лестъ со-об-ща-ет;

68

Все МО-ЛО-ТЫ ТОГ МО-ЛОТ предвещает, и в нем од-НОМ - ИМ

dim.

miss.

Fl.

OB.

ce.

cor.

Tz-be

Holz.

Sil.

Arpa

P-no

Canto

ВСЕМ ЗДРУ - БОИ
y - РОК!

pizz.

pizz.

pizz.

Arch

sf

[68]

ff

ae
22 ff

p

f

22 ff

f

f

f

ff

f

f

f

f

f *espr.*

Чем-
ви-
шевзмах ру-

[69]

pizz.

f

pizz.

f

pizz.

f

fl.
 Arpa
 canto
 V-le
 V-c.
 C-b.
 Fag.
 c-f.
 cor.
 Arpa
 canto
 V-le
 V-c.
 C-b.

88

-хи HAA HA-KO- BANG - hei, TEM TR- oke -

89

c-f. muta in Fag. II

arco

din f

стру

само

в-е

р-е.

с-е.

-НЕТБ ПЕР-ВО - НА - ЧАЛ6 - МОН,
МО - КА КУЗ-

mis.

-НЕЦ ГОС-ПО - ДЕН6, - ТОЛ6 - КО ОН!
НЕ ПО - СО -



Picc.

Fl.

Ob.

Ce.

Fag.

Cor.

Tz-be

Tz-mi
e

Tuba

Temp.
T-zo

Holz.

Flagel.

Cassa

Tam-tam

Campane

Sil.

Arpa

Canto

Arch

-БИТ У-ДА-РОМ ПОЛ-НО- ВЕС - НЫИМ.

73

92

This is a handwritten musical score page, numbered 92 at the top left. The score consists of ten staves, each representing a different instrument or voice. The music is written in common time, with various dynamics and performance instructions. The instruments include woodwinds, brass, and strings. The notation includes traditional musical symbols like notes, rests, and clefs, as well as specific markings for dynamic levels (e.g., f, ff, p), articulations (e.g., tr, ten.), and performance techniques (e.g., ar, 22, 21, 20). The score is highly detailed, showing complex harmonic progressions and rhythmic patterns.

A handwritten musical score for orchestra, page 95. The score consists of ten staves, each with a key signature of one sharp (F#) and a time signature of common time (C). The music is divided into measures by vertical bar lines. Measure 1 starts with woodwind entries (oboes, bassoon) and continues with various instruments including strings, brass, and woodwinds. Measure 2 features a prominent bassoon line. Measures 3-4 show a transition with woodwind entries. Measures 5-6 continue with woodwind patterns. Measures 7-8 show a continuation of the woodwind section. Measures 9-10 show a continuation of the woodwind section. Measures 11-12 show a continuation of the woodwind section. Measures 13-14 show a continuation of the woodwind section. Measures 15-16 show a continuation of the woodwind section. Measures 17-18 show a continuation of the woodwind section. Measures 19-20 show a continuation of the woodwind section. Measures 21-22 show a continuation of the woodwind section. Measures 23-24 show a continuation of the woodwind section. Measures 25-26 show a continuation of the woodwind section. Measures 27-28 show a continuation of the woodwind section. Measures 29-30 show a continuation of the woodwind section. Measures 31-32 show a continuation of the woodwind section. Measures 33-34 show a continuation of the woodwind section. Measures 35-36 show a continuation of the woodwind section. Measures 37-38 show a continuation of the woodwind section. Measures 39-40 show a continuation of the woodwind section. Measures 41-42 show a continuation of the woodwind section. Measures 43-44 show a continuation of the woodwind section. Measures 45-46 show a continuation of the woodwind section. Measures 47-48 show a continuation of the woodwind section. Measures 49-50 show a continuation of the woodwind section. Measures 51-52 show a continuation of the woodwind section. Measures 53-54 show a continuation of the woodwind section. Measures 55-56 show a continuation of the woodwind section. Measures 57-58 show a continuation of the woodwind section. Measures 59-60 show a continuation of the woodwind section. Measures 61-62 show a continuation of the woodwind section. Measures 63-64 show a continuation of the woodwind section. Measures 65-66 show a continuation of the woodwind section. Measures 67-68 show a continuation of the woodwind section. Measures 69-70 show a continuation of the woodwind section. Measures 71-72 show a continuation of the woodwind section. Measures 73-74 show a continuation of the woodwind section. Measures 75-76 show a continuation of the woodwind section. Measures 77-78 show a continuation of the woodwind section. Measures 79-80 show a continuation of the woodwind section. Measures 81-82 show a continuation of the woodwind section. Measures 83-84 show a continuation of the woodwind section. Measures 85-86 show a continuation of the woodwind section. Measures 87-88 show a continuation of the woodwind section. Measures 89-90 show a continuation of the woodwind section. Measures 91-92 show a continuation of the woodwind section. Measures 93-94 show a continuation of the woodwind section. Measures 95-96 show a continuation of the woodwind section. Measures 97-98 show a continuation of the woodwind section. Measures 99-100 show a continuation of the woodwind section.

Handwritten musical score for orchestra, page 94, measures 22-25. The score consists of ten staves. Measures 22-24 show various woodwind parts (Flute, Oboe, Clarinet, Bassoon) with dynamic markings like ff , f , and p . Measure 25 begins with a dynamic f and includes a performance instruction: "Cap. II muta in Contrafag.". The score concludes with a final dynamic f .

73

95

Musical score page 73, measures 1-4. The score consists of six staves. Measures 1-2: The first two staves play eighth-note patterns with dynamic *ff esp. tenuto*. Measures 3-4: The first two staves play eighth-note patterns with dynamic *ff esp. tenuto*. The third staff rests. Measures 5-6: The first two staves play eighth-note patterns with dynamic *ff esp. tenuto*. The third staff rests.

Continuation of musical score page 73, measures 7-12. The score consists of six staves. Measures 7-8: The first two staves play eighth-note patterns with dynamic *ff esp. tenuto*. The third staff rests. Measures 9-10: The first two staves play eighth-note patterns with dynamic *ff esp. tenuto*. The third staff rests. Measures 11-12: The first two staves play eighth-note patterns with dynamic *ff esp. tenuto*. The third staff rests.

Final section of musical score page 73, measures 13-18. The score consists of six staves. Measures 13-14: The first two staves play eighth-note patterns with dynamic *ff esp. tenuto*. The third staff rests. Measures 15-16: The first two staves play eighth-note patterns with dynamic *ff esp. tenuto*. The third staff rests. Measures 17-18: The first two staves play eighth-note patterns with dynamic *ff esp. tenuto*. The third staff rests.

Picc. $\text{F} \# \text{C}$ f. $b\bar{f} p$

FL. $\text{F} \# \text{C}$ f. $b\bar{f} p$

OB. (22) $\text{F} \# \text{C}$ f. $b\bar{f} p$

CE. (22) $\text{F} \# \text{C}$ f. $f p$

Fag. G

COR. (22) $\text{F} \# \text{C}$ f. $f p$

(22) $\text{F} \# \text{C}$ f. $f p$

(22) $\text{F} \# \text{C}$ f. $f p$

TR-BE.

Tim. C

T-20

Holz.

Flagel.

impane C

Rechi C

C

Night

97

9. HO 4B

[74] Andante L:88

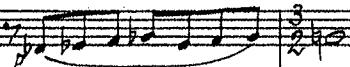
Corno I { $\begin{array}{c} \text{f} \\ \text{C} \end{array}$ } - | - | $\begin{array}{c} 3 \\ \text{C} \end{array}$ | - | $\begin{array}{c} \text{f} \\ \text{C} \end{array}$ | - |

Celesta { $\begin{array}{c} \text{f} \\ \text{C} \end{array}$ } - | - | $\begin{array}{c} 3 \\ \text{C} \end{array}$ | - | $\begin{array}{c} \text{f} \\ \text{C} \end{array}$ | - |

Arpa { $\begin{array}{c} \text{f} \\ \text{C} \end{array}$ } $\begin{array}{c} \text{p} \\ \text{C} \end{array}$ - | - | $\begin{array}{c} 3 \\ \text{C} \end{array}$ | - | $\begin{array}{c} \text{f} \\ \text{C} \end{array}$ | - |

Canto { $\begin{array}{c} \text{f} \\ \text{C} \end{array}$ } - | - | $\begin{array}{c} 3 \\ \text{C} \end{array}$ | - | $\begin{array}{c} \text{f} \\ \text{C} \end{array}$ | - |

[74] Andante L:88

Violini { $\begin{array}{c} \text{f} \\ \text{C} \end{array}$ } con sord. - | p  | $\begin{array}{c} 3 \\ \text{C} \end{array}$ | bd | C |

Viole { $\begin{array}{c} \text{f} \\ \text{C} \end{array}$ } con sord. - | p | $\begin{array}{c} 3 \\ \text{C} \end{array}$ | bd | C |

V-cello { $\begin{array}{c} \text{f} \\ \text{C} \end{array}$ } con sord. - | p | $\begin{array}{c} 3 \\ \text{C} \end{array}$ | bd | C |

C-bass { $\begin{array}{c} \text{f} \\ \text{C} \end{array}$ } p - | p | $\begin{array}{c} 3 \\ \text{C} \end{array}$ | bd | C |

cor.

foc

I con sord.

pp — p

arpa

(f)

(ff)

p

Arctii

(ff)

(ff)

(ff)

dim.

dim.

p

(ff)

[ff]

(ff)

(ff)

p

can

(ff)

p

BOT 3 - TA HO 46,

470

V-t

V-c

C-b

p

p

p

p

p

p

pp

pp

pp

pp

pp

pp

1/8

Musical score for piano and voice. The piano part consists of two staves, both in common time (indicated by '4'). The top staff has a treble clef and the bottom staff has a bass clef. The vocal line begins with a rest followed by eighth notes. The piano accompaniment features eighth-note chords. The vocal line continues with eighth notes, and the piano accompaniment provides harmonic support. The lyrics at the bottom are: ТАК спо-хой-но спит пе-ред то - 50 - 10.

Handwritten musical score for five voices (Soprano, Alto, Tenor, Bass, Bass) on five-line staves. The score consists of two systems separated by a double bar line. The vocal parts are labeled with Roman numerals above the staves.

System 1:

- Soprano:** 5 { 4 3 -
- Alto:** 5 { 4 3 -
- Tenor:** 5 { 4 3 -
- Bass:** 5 { 4 3 -
- Bass:** 5 { 4 3 -

System 2:

- Soprano:** 5 { 4 3 -
- Alto:** 5 { 4 3 -
- Tenor:** 5 { 4 3 -
- Bass:** 5 { 4 3 -
- Bass:** 5 { 4 3 -

Canto

Soprano

AH - RE - AA CO3 - AA - H6e.

100

Con sord.

Cor. I

Arpa

V-n I

C-B.

cor.

Celesta

Arpa

Canto

Archi

cel.

Can

V-n

V-i

V-1

o - НА ИЗ КАМ - НЯ, Но вней естъ ды -

pp

din. o

pp

pp

pp

Handwritten musical score page showing four staves: Celesta, Canto, V-ni, and V-pe. The score includes lyrics in Russian and dynamic markings like f , p , pp , and $\text{f} \# \text{o}$.

Celesta: Measures 1-2. Key signature: G major . Dynamics: f , p .

Canto: Measures 1-2. Key signature: G major . Dynamics: f , p . Lyrics: $- \text{XA} -$, НЕО: , ЛИШЬ РАЗ-БЫ - АН, .

V-ni: Measures 1-2. Key signature: G major . Dynamics: f , p .

V-pe: Measures 1-2. Key signature: G major . Dynamics: f , p . Dynamics: $\text{f} \# \text{o}$.

A small, rectangular, dark label or stamp is visible in the bottom right corner of the page. It appears to contain some text or markings that are not clearly legible.

[29]

Celesta

29

Arctii

30

Arya

30

canto.

30

МНЕ СЛАД-КО СПАТЬ, А ПУ-ЩЕ КАМ-НЕМ БЫТЬ, КОГ-

Arctii

30

Canto *cresc.*
 -да КРУ- ГОМ ПО-ЗОР И ПРЕ-СТУ- ПЛЕ- НБЕ: Не
V.-C. *unis.*
C.-B. *unis. cresc.*
cresc.

Ария **[81]**
dim.

Canto *dim.*
 ЧУБ - СТВО - ВАТВ, Не ВИ - ДЕТС ОБ - ЛЕР -

I
V.-M. *f*
II
V.-P.E. *f* *dim.*
V.-C. *pizz.* *f* *dim.*
dim.
C.-B. *f* *pizz.* *f* *dim.* *dim.*

Arpa

canto

Vcl. I

II

Vcl. Le

Vcl. C

Tut.

B.

Arpa

canto

Vcl. I

Vcl. II

Vcl. Le

Vcl. C

Tut.

B.

-ye - H6e, у - МОЛ-ХНИ, друг,

四

DEATH

107

III. GMOPHTH

[84] Adagio L:88

Fagotto $\text{f} \circ \text{c}$ Contrabassofagotto $\text{f} \circ \text{c}$ 4 Corni
(F) $\text{f} \circ \text{c}$ Trombe
(B) ff temuto espr.
 $\text{f} \circ \text{c}$ p $\text{b} \text{p}$ p ff p p $\text{b} \text{p}$ $\text{b} \text{p}$ $\text{b} \text{p}$ Trombones III $\text{f} \circ \text{c}$ Canto $\text{f} \circ \text{c}$

[84] Adagio L:88

Violini $\text{f} \circ \text{c}$ II $\text{f} \circ \text{c}$ Viole $\text{f} \circ \text{c}$ V-cello $\text{f} \circ \text{c}$ C-bassi $\text{f} \circ \text{c}$

108

(senza sord.) *de*

Cor.

Tr.-Be

*al
al + espr. tenuto
f + espr. tenuto*

85

Fag.

c.f.

Cor.

Canto

F.c.

C.B.

Уз чу-я смерт6, хотб и не зна-я сро-ка,

Con sord.

150

22

—te: по-стыдно-го у- ро-ка из вла-сти зла не из-вле-ка-ет

-те! по-стыдно-го у-ро-ка из вла-сти зла не из-вле-ка-ет

[89]

Fag.
c.f.

cor.
(d2)
(d2)

Canto

Archi

Canto

Archi

orch.

dim. pp
dim. pp
dim. pp

5 muta in Fag. II

dim. pp
dim. pp

dim. pp

1076 ЧА-РНТ, и ПРАВ-ДА ПРЯ-ЧЕГ-О-КО.

con sord.
con p sord.
con pp sord.
pp
pp

pp cresc.
Ког-да же, Гос-подь, на-сту-пят то, че-го зе-дят

cresc.
cresc.
cresc.
cresc.
cresc.

[60]

canto f dim. p

вер-НГИ-е ТЕ-БЕ?
ОС-ЛА-БЕ-ВА-ЕТ В ОТ- СРОЧ-КАХ ВЕ-РА,

I
V-mi
II
V-le
v-c
dim.
c-B.

du-shu да-вят гнёт;

poco espress.

Canto

pp

НА ЧТО НАМ СВЕТ СЛА-СЕНЬ-Я ТВО-Е- го, па3

V-m

I

II

V-le

V-c

div.

c-g.

ff

СМЕРТЬ БЫ-СТРЕЛ И НА-БСЕР-ДА ЯВ-ЛЯ-ЕТ НАС В СРА-МО-ТЕ, В ХО-

dim.

dim.

dim.

dim.

dim.

dim.

dim.

Tr-Bc

Canto

I
V-ni
II
V-le
V-c.
div.
C-B.

Tr-Bc

V-c.
div.
C-B.

92

Con sord.

Con sord. pp

pp

-70- pou 3A - CTA - et.

93

[93]

Concord.

Cor. I

Tr.-Be

V.-c.
div.

c.-B.

[Redacted]

V.-c.
div.

c.-B.

IMMORTALITY

11. БЕССМЕРТИЕ

117

118

Picc.

Fl.

Ce. (A)

This section shows the first three staves of the score. The Picc. and Fl. staves begin with eighth-note patterns. The Ce. (A) staff has a unique rhythmic pattern with sixteenth notes and rests.

This section shows the next three staves. The Picc. and Fl. staves feature eighth-note patterns with grace notes. The Ce. (A) staff consists of sixteenth-note patterns.

This section shows the next three staves. The Picc. and Fl. staves show eighth-note patterns with grace notes. The Ce. (A) staff consists of sixteenth-note patterns.

This section shows the final three staves. The Picc. and Fl. staves show eighth-note patterns with grace notes. The Ce. (A) staff consists of sixteenth-note patterns.

[95]

Picc.

Fl.

Cle.

Camp. Pli.

Celesta

Canto

V-mi I

V-mi II

Camp.

Celesta

Canto

V-mi I

V-mi II

V-le

Здесь РОК нос - ПАП бес

свезд сорд.

div. 8

свезд сорд.

div.

Здесь РОК нос - ПАП бес

свезд сорд.

div.

вре - МЕИ - НЫЙ МНЕ СОН,

но.

свезд сорд.

div.

120

Camp. *hp* *hp* *hp*
 Celesta
 Canto
 I
 Vn.
 II
 V-le

Я не мёртв,
 хотя
 mis. ♩

и о- пы- щен в зем- лю:
 дн. ♩

122

Handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The score includes dynamic markings (e.g., **f**, **ff**, **p**), tempo changes (e.g., **180**), and lyrics in Russian.

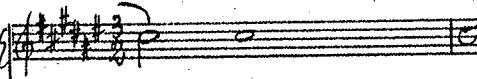
The vocal parts are separated by vertical bar lines. The lyrics are:

Женеве - бе,
Чем се - то -

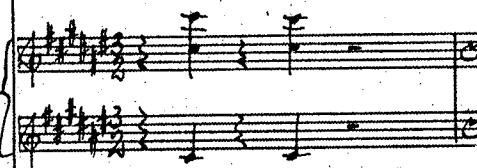
Dynamic markings include **f**, **ff**, **p**, **180**, and **miss.**

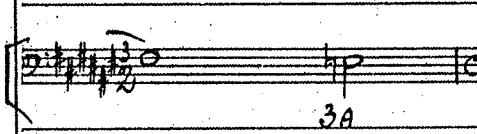
A handwritten musical score page featuring five staves of music. The key signature is F major (one sharp). The first staff consists of six measures of eighth-note patterns. The second staff has six measures of eighth-note patterns. The third staff has three measures of quarter notes. The fourth staff has three measures of quarter notes. The fifth staff has three measures of eighth-note patterns. Measure numbers 10, 11, and 12 are written above the staves. Below the music, lyrics are written in Russian: "ВА - НЕЯМ ВНЕМ - 110, 3А -". The tempo markings "P", "f", "ff", and "d.m." are placed above specific measures. Measure 11 has a dynamic marking "ff" and a tempo marking "110". Measure 12 has a dynamic marking "f" and a tempo marking "3A -". Measure 10 has a dynamic marking "ff" and a tempo marking "110". Measure 9 has a dynamic marking "f" and a tempo marking "d.m.". Measure 8 has a dynamic marking "f" and a tempo marking "ff".

[98]

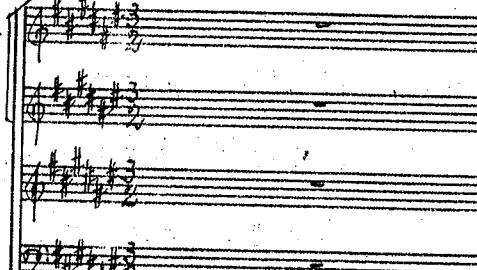
Camp. 

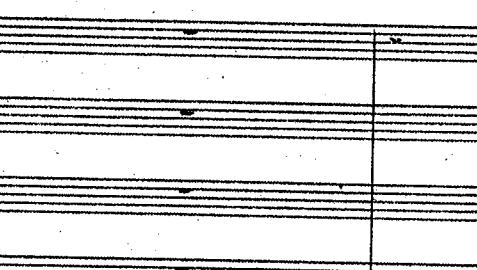
Celesta 

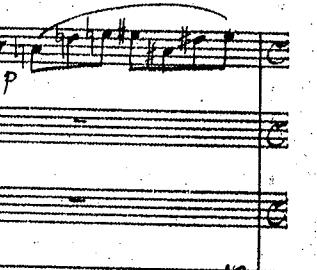
Arpa 

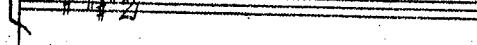
Canto 

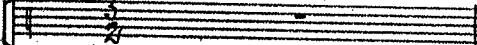
3A TO 4TO B APY - re

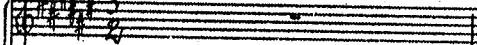
Picc. 

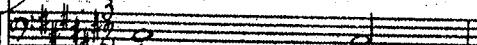
Fl. 

Oboe 

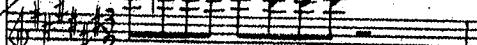
Fag. 

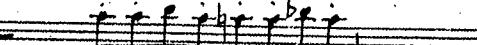
Tr.-Co. 

Агра 

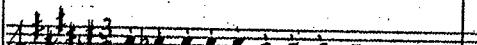
Canto 

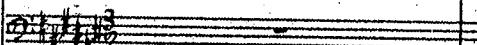
- БРА - жён..

V-nI 

tr. 

V-nII 

V-le 

V-c. 

[96]

This page contains three staves of handwritten musical notation. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves have a key signature of four sharps. Measure 96 consists of six measures of music with various note heads and stems. Measures 97 and 98 begin with a single note followed by a fermata. Measures 97 and 98 also feature slurs and grace notes. The notation is written on five-line staves with some vertical bar lines indicating measure boundaries.

[97]

[98]

This page contains three staves of handwritten musical notation. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves have a key signature of four sharps. Measures 99 and 100 consist of six measures each, featuring various note heads, stems, slurs, and grace notes. Measures 101 and 102 begin with a single note followed by a fermata. The notation is written on five-line staves with some vertical bar lines indicating measure boundaries.

128

A handwritten musical score page featuring six staves. The staves are labeled on the left: Picc., Fl., Ob., Fag., Tr.-C., and Arpa. The music consists of measures divided by vertical bar lines. The Picc., Fl., Ob., and Fag. staves begin with eighth-note patterns. The Tr.-C. staff contains two sustained notes. The Arpa staff shows sustained notes with dynamic markings (pp) above them. The second half of the page continues with measures for all instruments, including a section where the Picc., Fl., Ob., and Fag. staves play eighth-note patterns, while the Tr.-C. staff has sustained notes and the Arpa staff has sustained notes with dynamics.

[100]

OB.
Fag.

Canto

V-le
V-c.
C-B.

Canto

Archi

p maestoso

Я СЛОВ - НО Б МЁРТВ,

senza Psord.

HO MU - РУ В У - ре - ше -

130

Canto

101

f

Canto: *— н6е.* *ло* *р* *лр* *р* *лр* *р*

я *ты — оя —* *я — ми*

Archi

зум *жн — ву* *в серд —* *ух* *всех* *лю —* *59 —*

- чих, и *зна — чит* *я* *не*

[102]

Fag. *c-f.*

C. f.

Cor.

Tr. ni
e

Tuba

Timp.

Canto

ПРАХ

СМЕРТ - НО - е

[102]

Archi

603

Fag.

C. f.

cor.

Tr. mi
e

Tuba

Timp.

campane

Canto

Me - НЯ He ТРО - НЕТ ТЛЕ - НЕ.

Archi

This is a handwritten musical score page. At the top left, the page number '132' is written. In the top right corner, there are two measure numbers: '603' above '604'. The score consists of eight staves. From top to bottom: Bassoon (Fag.), Clarinet (C. f.), Horn (cor.), Trombone (Tr. mi e), Tuba, Timpani (Timp.), Campane, and Canto. The Canto staff contains lyrics in Russian: 'Me - НЯ He ТРО - НЕТ ТЛЕ - НЕ.' Measure 603 starts with a dynamic of 'ff' and includes various slurs and grace notes. Measure 604 begins with a dynamic of 'f' and includes sustained notes and slurs. The score uses standard musical notation with stems indicating direction.

22

Tuba
Timp.

Campagne

Conto

p maestoso
и СМЕРТ - МО -

Archi

dim.
dim.
dim.
dim.
dim.

[104]

canto
-е ме - НЯ He ТРО -

Archi

Handwritten musical score page 135. The score consists of multiple staves. The top staff is for the Celesta, followed by a soprano vocal part. The middle section contains staves for strings (Violin I, Violin II, Viola, Cello) and double bass. The bottom section contains staves for woodwind instruments (Flute, Clarinet, Bassoon). The score is written in common time, with key signatures of F major (one sharp), G major (two sharps), and A major (three sharps). Measure numbers 105 and 106 are indicated. The notation includes various note heads, stems, and rests. The title "MUSICA SACRA" is partially visible on the left side of the page.

Handwritten musical score page 136. The score consists of ten staves. The first four staves are for Campilli, Vibr., Celesta, and Arpa respectively. The fifth staff is blank. The sixth staff is for Vibra Arpa, featuring sustained notes with grace notes and dynamic markings *p* and *B*. The seventh staff is for Arpa, with dynamic *dim.* and performance instruction *morando*. The score concludes with a signature in the bottom right corner.

Campilli

Vibr.

Celesta

Arpa

Vibr.

Arpa

A. Koga