

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 *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-тёя: по зла-ту кос, цветам на-ре-

Allegretto J = 126

Violini

Via

div.

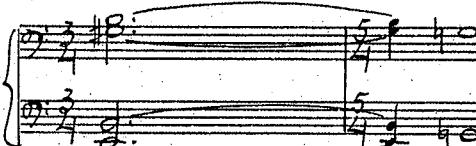
10

C-bass
dit

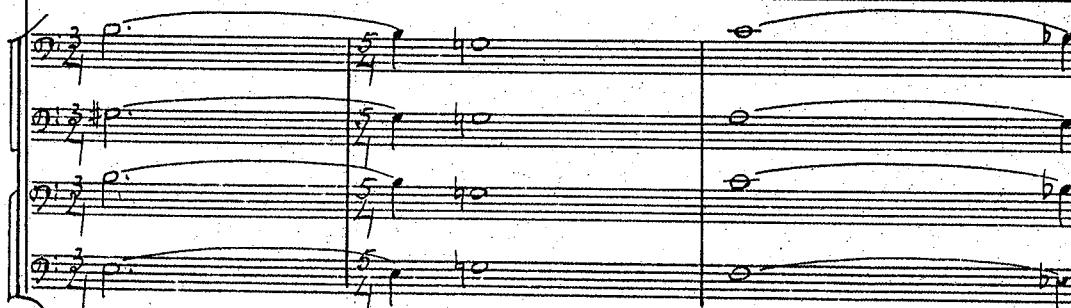
12

Аяра

Canto

V-C
dir.c-b.
dir.

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



14

20

Celesta

Arpa

Canto

V-ni I
dīv.

V-ni II
div.

V-le
div.

C basso
Solo

3
2
3
4

5 ♪ P.
4 ♪ P.
5 P P.
4 ♪ 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 —

Handwritten musical score for voice and piano. The score consists of two systems of music, each with two staves. The top staff of each system is for the voice (soprano) and the bottom staff is for the piano.

System 1:

- Piano (Bottom Staff):** Dynamics: fp , p , p , f . Articulation: sf .
- Voice (Top Staff):** Dynamics: fp , p , p , f . Articulation: sf .

System 2:

- Piano (Bottom Staff):** Dynamics: f , fp , fp , f . Articulation: sf .
- Voice (Top Staff):** Dynamics: f , p , f , f . Articulation: sf .

Lyrics:

- НИ-ТЫ ЗА-КЛЮ-ЧАТЬ В ОБ-ЯТЫ-Я!

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

div. ad libitum

C-basso
solo

17

c.b.
altro

18

[5]

Arpa

Canto

*V-le
div.*

V-c.

*solo
c-b.
altiss.*

Arpa

Canto

*V-le
div.*

V-c.

c-b.

<img alt="Handwritten musical score page 18 showing vocal parts (Arpa, Canto, V-le div., V-c., solo c-b., altiss.) and piano accompaniment. The vocal parts have lyrics in Russian. Measure 5 starts with piano dynamic p. Measure 6 starts with piano dynamic pp. Measure 7 starts with piano dynamic pp. Measure 8 starts with piano dynamic pp. Measure 9 starts with piano dynamic pp. Measure 10 starts with piano dynamic pp. Measure 11 starts with piano dynamic pp. Measure 12 starts with piano dynamic pp. Measure 13 starts with piano dynamic pp. Measure 14 starts with piano dynamic pp. Measure 15 starts with piano dynamic pp. Measure 16 starts with piano dynamic pp. Measure 17 starts with piano dynamic pp. Measure 18 starts with piano dynamic pp. Measure 19 starts with piano dynamic pp. Measure 20 starts with piano dynamic pp. Measure 21 starts with piano dynamic pp. Measure 22 starts with piano dynamic pp. Measure 23 starts with piano dynamic pp. Measure 24 starts with piano dynamic pp. Measure 25 starts with piano dynamic pp. Measure 26 starts with piano dynamic pp. Measure 27 starts with piano dynamic pp. Measure 28 starts with piano dynamic pp. Measure 29 starts with piano dynamic pp. Measure 30 starts 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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 side.

- Arpa:** The top staff. It contains two measures. The first measure has a dynamic of $\frac{3}{2}$. The second measure has dynamics of $\frac{3}{2}$, p , and $b\frac{3}{2}$.
- Canto:** The second staff from the top. It contains two measures, both with a dynamic of $\frac{3}{2}$.
- V-ce div.:** The third staff from the top. It contains two measures. The first measure has a dynamic of p . The second measure has dynamics of $\frac{3}{2}$, $b\frac{3}{2}$, and $b\frac{3}{2}$.
- V-c div.:** The fourth staff from the top. It contains two measures. The first measure has a dynamic of p . The second measure has dynamics of $\frac{3}{2}$, pp , and $b\frac{3}{2}$.
- C-basso solo:** The fifth staff from the top. It contains two measures. The first measure has dynamics of $\frac{3}{2}$, $b\frac{3}{2}$, and $b\frac{3}{2}$. The second measure has dynamics of pp , $b\frac{3}{2}$, and $b\frac{3}{2}$.
- C-b div.:** The bottom staff. It contains two measures. The first measure has dynamics of pp , $b\frac{3}{2}$, and $b\frac{3}{2}$. The second measure has dynamics of pp , $b\frac{3}{2}$, and $b\frac{3}{2}$.

LOVE
J. STROBB

[17] Allegretto L = 112

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

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

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

Corno $\left(\begin{matrix} \text{f} \\ \text{c} \end{matrix}\right)$ C P $\#8$ P C

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

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

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

[17] Allegretto L = 112

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

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

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

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

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

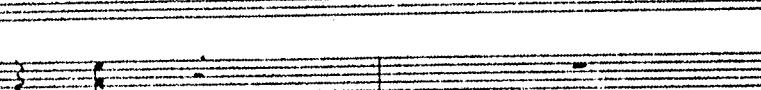
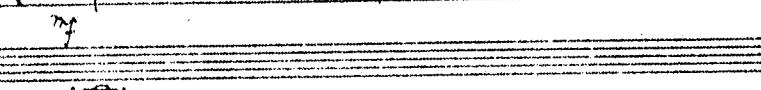
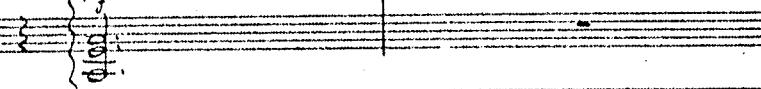
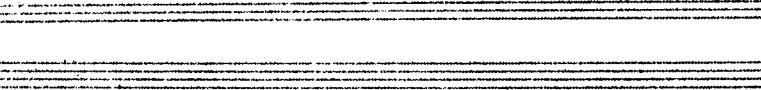
(1) $\frac{1}{16}$ $\frac{1}{16}$ $\frac{1}{16}$ $\frac{1}{16}$
 -бe B o- no- py?
 V-c.
div.
 C-b.
div.

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 includes dynamic markings like $\frac{1}{16}$, $\frac{1}{16}$, $\frac{1}{16}$, and $\frac{1}{16}$. The second system continues with the vocal line and piano line, with dynamic markings like $\frac{1}{16}$, $\frac{1}{16}$, $\frac{1}{16}$, and $\frac{1}{16}$.

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 contains four systems of music. The first system features woodwind parts (Pico., Fl., Cor.) playing sixteenth-note patterns. The second system shows a harp (Arpa) and vocal parts (Canto). The third system continues with woodwind parts. The fourth system concludes with vocal parts (V-c. div., C-b. div.).

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.

A handwritten musical score for a string quartet. The score consists of four staves, each representing a different instrument: Violin 1 (top), Violin 2, Cello, and Double Bass (bottom). The music is written in common time. The first system shows a melodic line with various dynamics like ff, f, ffz, fz, and pp. The second system continues this line. The third system begins with a dynamic of ff. The fourth system concludes the page.

28

This page contains handwritten musical notation for several instruments:

- Cl.**: The first staff shows a continuous sixteenth-note pattern with dynamics **p** and **f**. A measure repeat sign is present.
- V-ni I div.**: The second staff consists of three measures of eighth-note patterns. Dynamics include **f**, **hp**, **f**, **bP**, **f**, and **hp**.
- V-ni II div.**: The third staff consists of three measures of eighth-note patterns. Dynamics include **bP**, **f**, **hp**, **f**, **p**, and **bP**.
- V-pe div.**: The fourth staff consists of three measures of eighth-note patterns. Dynamics include **bP**, **hp**, **f**, **hp**, **f**, and **bP**.
- Cl. I**: The fifth staff shows a sixteenth-note pattern with **mp** dynamics.
- Cor. II**: The sixth staff shows a sustained note with **p** dynamics.
- sil.**: The seventh staff shows a sustained note with **mp** dynamics.
- arpa**: The eighth staff shows sustained notes with **mf** dynamics.
- Pizz.**: The ninth staff shows sustained notes with **pizz.** dynamics.
- V-ni I div.**: The tenth staff shows sustained notes with **mf** dynamics, followed by **pizz.** and **p** dynamics.
- V-ni II div.**: The eleventh staff shows sustained notes with **mf** dynamics, followed by **pizz.** and **p** dynamics.
- V-pe div.**: The twelfth staff shows sustained notes with **mf** dynamics, followed by **pizz.** and **p** dynamics.

Dynamics and performance instructions like **arc** and **dec** are also present in some staves.

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.

Canto

mp cresc. *f* *p* *b* *dim.*

-19 - *Я се,* *Бор* *но-че-* *МУ ТВОИ ВЗГЛЯД* *ЗА-БО-РО-*

Archi

mp *f* *o.* *dim.*

mp *f* *o.* *mis. dim.*

mp *f* *o.* *dim.*

mp *f* *o.* *dim.*

p *25*

- *о-сён.*

p *#d* *o* *b* *p*

p *d* *o* *v* *p*

p *#d* *o* *b* *dim.*

p *d* *o* *b* *dim.*

Ariana

p *pp* *p* *pp*

V-ni I

pp *pp* *pp* *pp*

V-le

pp *pp* *pp* *pp*

V-c.

pp *pp* *pp* *pp*

C-B.

p *espr.* *p* *p*

SEPARATION (PARTING?)

35

4. Разлука

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

Canto

Violini

Viole

Cello

c-bassi

[27]

p

28

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



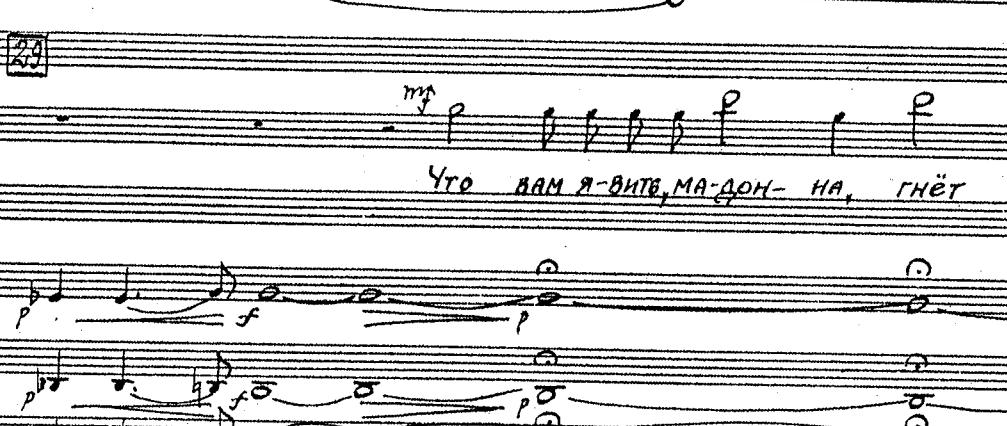
29

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 -



pp

-дя-ний и смерть

у же не-да-ле-ку-ю мо-ю;

30

A handwritten musical score for soprano voice. The vocal line begins with a dynamic marking 'P'. The lyrics are written below the staff: 'Но да-бы рок по-том мо-ё слу-жбене-'.

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;

Poco. mu-
ta in Fl. II

ЩИТ здесЬ ТЕРН,
НА КО-ПЯ КРЕСТИС-ЧЕЗ,
У-СТА Ж ХРИ-СТО-ВЫ! ТЕР-ПЕ-

34

cor.

tr. b.c.

tr. m.

tuba

timp.

sil.

ianto

dim.

ЛН-ВО НЕ - МЫ,

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

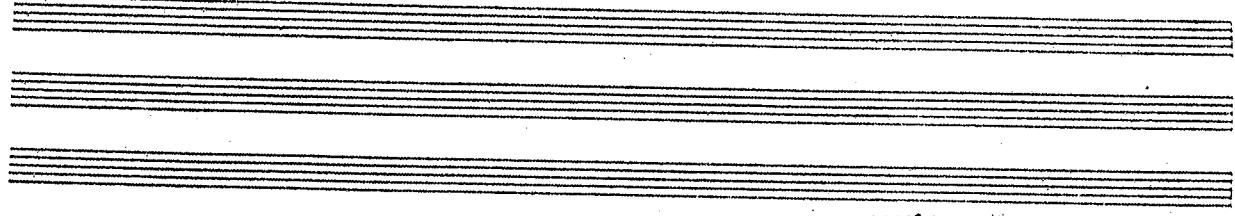
- тем, уточнен- гу- БАМ РИМ, что лес, и ми-ло-

V-le

V-c.

C-B.

42



36

Fl.

Ob.

C. cl.

Fag.

C. cor.

Timp.

Canto

- cep - age Aer - жим на зам - ке Mbl.

Archi

36

Flute, Oboe, Clarinet, Bassoon, C. cor., Timp., Canto, Archi parts for measure 36.

Measure 36 starts with a dynamic of p . The vocal line (Canto) begins with a melodic line: $\text{B} \# \text{C} \text{D} \text{E} \text{F} \text{G} \# \text{A}$, followed by $\text{B} \text{C} \text{D} \text{E}$. The vocal line continues with $\text{B} \text{C} \text{D} \text{E} \text{F} \text{G} \# \text{A}$, then $\text{B} \text{C} \text{D} \text{E}$, and finally $\text{B} \text{C} \text{D} \text{E} \text{F} \text{G} \# \text{A}$.

The vocal line includes lyrics: "cep - age Aer - жим на зам - ке Mbl." (cep - age Aer - жим на зам - ке Mbl.).

The vocal line ends with a dynamic of f .

The Archi part consists of three staves of sixteenth-note patterns. The first staff has dynamics f and $dyn.$. The second staff has dynamics $cresc.$ and ff . The third staff has dynamics $cresc.$ and ff .

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 $\text{d} \frac{2}{2}$, $\text{d} \frac{2}{2}$, and $\text{d} \frac{2}{2}$. 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

dress.

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

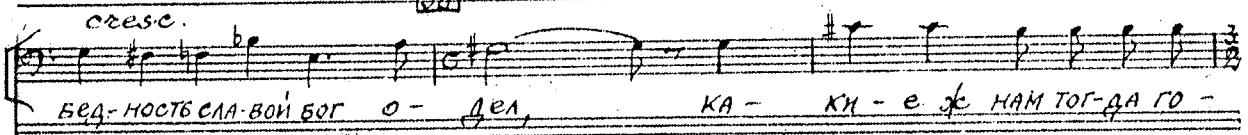
Santo

Fuchs

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

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The score is divided into two systems of four measures each. The first system (measures 1-4) shows entries for Soprano and Alto. The second system (measures 5-8) shows entries for all four voices. The notation uses standard musical symbols like quarter notes, eighth notes, and rests.

[38]



p
f
f
f
f

-70 - ВНТ У-ЗЫ! ПОД ЗНА-МЕ-НЕМ И- НЫМ И - НОН У-

ff
f
f
f
f

-70 - ВНТ У-ЗЫ! ПОД ЗНА-МЕ-НЕМ И- НЫМ И - НОН У-

f
f
f
f
f

-70 - ВНТ У-ЗЫ! ПОД ЗНА-МЕ-НЕМ И- НЫМ И - НОН У-

39

Picc.

Fl.

OB.

CL.

Fag.

Cor.

Ts-be

Ts-mi
e

Tuba

Timp.

Sil.

Canto

-sen?

39

Archie

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 fluid, with some notes and stems appearing as single strokes.

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

dim.

f dim.

Tr-ne III
e

Tuba

Canto

p espr.

ЛУ-ЧИ-СТАЯ ЗВЕЗ-ДА,

ЧОИМ О - ЗА -

V-celli

c-bassi

f dim.

#

p

2bd.

canto 

r.c.

c.b.



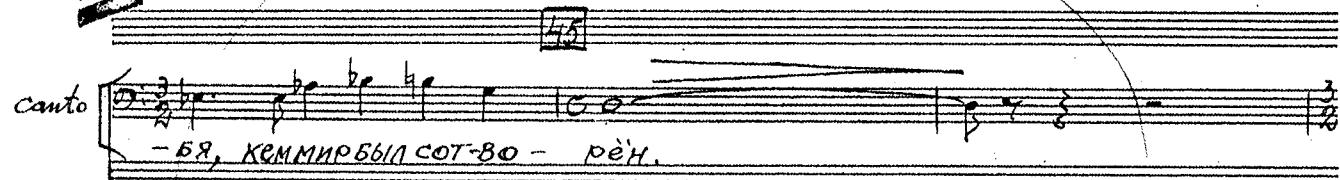


v.le

v.c.

c.b.





Kni I

v.le

v.c.

c.b.



OB.

Cl.

Fag.

Cor.

Treble

Tenor
с
Туба

Canto

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

Archi

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. *f# arcu espz.*
f# espz.

Fag. II mutes in Contrabass.

cresc.

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

[49]

Aria

49

Aria

f *mf* *dim.* *p*

canto

f

canto

Я БЛУЧ-ШЕЙ ДО-ЛН ВМН-Ре
не-жe-лан!

V.C.

c.b.

V.C.
c.b.

10

10

11

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

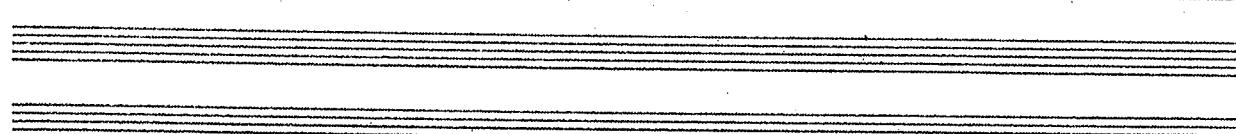
[50] Largo $\text{d}=92$

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

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

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

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



60

Canto

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

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

Coprime

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

Canto

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

B3OP HAW OC - ne - NH - 10.

Archi

con sord. *pp* *pp* *pp* *pp* *pp* *pp*

con sord. *pp* *pp* *pp* *pp* *pp* *pp*

con sord. *pp* *pp* *pp* *pp* *pp* *pp*

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

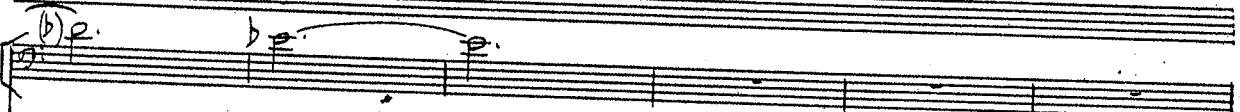
4TO ЧЕРН6 KO - PHT6 3A

dp. *dp.* *dp.* *dp.* *dp.* *dp.*

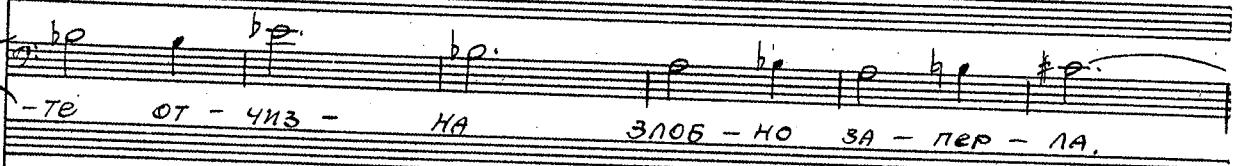
62

64

Campane



canto



Archti



56

Cor.



Tr-Be



Tr-ni



e



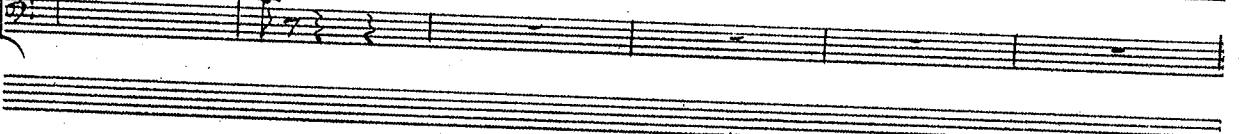
Timp.



Campane



Canto



[57]

ce.

Fag.

c.f.

cor.

Tz-be

Tz-ni
e

Tuba

Timp.

canto

He БЛА-ГО- ГАР- НА - я!

[68]

senza sord. pizz.

Arch

senza sord. pizz.

senza sord. f pizz.

senza sord. f pizz.

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 gOH - oa my - ku. Measure markings include *mf*, *fp*, *diss.*, *p*, and *cresc.*

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

mf fp diss. p cresc.
Ce - se HA ro - pe rai gOH - oa my - ku

[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

— CTBY HH - ЗОГИ МОНГОЛ OT Be - KA.

[59]

arco

(pizz.)

arco ff espr. arco

arco ff espr. arco

arco ff espr. ff espr.

ff espr.

Akemy

A handwritten musical score page featuring five staves of music. The music is written in common time, with various dynamics and performance instructions. The first staff consists of mostly eighth notes. The second staff includes dynamic markings like ff , f , and ff , and performance instructions such as *tenuto*, *acc.*, *espr. tenuto*, and *espr.*. The third staff contains a dynamic marking ff . The fourth staff has a dynamic marking f . The fifth staff ends with a dynamic marking ff .

69

A handwritten musical score for three string instruments: Violin (Vln), Viola (Vla), and Cello/Bass (Cello). The score consists of four staves. The first staff (Violin) has a dynamic marking 'ff' (fortissimo). The second staff (Viola) has a dynamic marking 'ff' (fortissimo). The third staff (Cello/Bass) has a dynamic marking 'ff' (fortissimo). The fourth staff (Cello/Bass) has a dynamic marking 'ff' (fortissimo). A handwritten instruction 'muta in Fag.' is placed between the second and third staves.

Musical score page 18, measures 28-29. The score consists of five staves. The top three staves are treble clef, the bottom two are bass clef. Measure 28 starts with a forte dynamic. Measure 29 begins with a piano dynamic. The vocal parts sing eighth-note chords. The piano part has sustained notes. Measure 30 begins with a piano dynamic.

A handwritten musical score on two staves. The top staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). It contains six measures. The bottom staff has a key signature of no sharps or flats and a time signature of common time. It contains four measures. Measure 1 of the bottom staff begins with a forte dynamic (f) and a grace note. Measures 2 and 3 show a melodic line with eighth-note patterns. Measure 4 ends with a half note.

卷之三

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The key signature is B-flat major (two sharps). Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic, followed by a forte dynamic. The vocal parts sing eighth-note patterns. The bass part includes dynamic markings *p*, *f*, and *b*. The alto part has a melodic line with eighth-note pairs. The tenor part has sustained notes. The soprano part has eighth-note pairs. The bass part ends with a dynamic *p*.

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-12

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 .

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* $\text{♩} = 92$

Violin I
Violin 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 *trill*, *tenuto*, and *legato*. Measure 76 begins with a forte dynamic. Measures 77-78 show a transition with various dynamics and articulations. Measures 79-80 continue with similar patterns. Measures 81-82 show a continuation of the musical idea. Measures 83-84 show a final section with a forte dynamic. Measures 85-86 show a continuation of the musical idea. Measures 87-88 show a final section with a forte dynamic. Measures 89-90 show a continuation of the musical idea. Measures 91-92 show a final section with a forte dynamic. Measures 93-94 show a continuation of the musical idea. Measures 95-96 show a final section with a forte dynamic. Measures 97-98 show a continuation of the musical idea. Measures 99-100 show a final section with a forte dynamic.

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 , $\wedge \downarrow$, $\wedge \uparrow$, $\wedge \downarrow \uparrow$, $\wedge \downarrow \downarrow$, $\wedge \uparrow \uparrow$, $\wedge \uparrow \downarrow$, $\wedge \downarrow \uparrow \downarrow$, $\wedge \downarrow \downarrow \uparrow$, $\wedge \downarrow \downarrow \downarrow$, $\wedge \uparrow \uparrow \downarrow$, $\wedge \downarrow \downarrow \downarrow \uparrow$, $\wedge \downarrow \downarrow \downarrow \downarrow$, $\wedge \uparrow \uparrow \downarrow \downarrow$, $\wedge \downarrow \downarrow \downarrow \downarrow \uparrow$, $\wedge \downarrow \downarrow \downarrow \downarrow \downarrow$, and $\wedge \uparrow \uparrow \downarrow \downarrow \downarrow$. The score also includes a section for "ge. Cassa" with a dynamic marking of sfp .

78

4

6 [65]

68

Ког-да ска-лы мои жёсткий мо-ло-

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 ten staves, each representing a different instrument or section. The instruments include woodwinds (Flute, Clarinet, Bassoon), brass (Trumpet, Trombone), strings (Violin, Viola, Cello, Double Bass), and percussion (Drum). The music is written in common time, with various key signatures (F major, G major, C major, D major) indicated by sharps and flats. The score features complex rhythmic patterns, including eighth and sixteenth note figures, and dynamic markings such as forte (f), piano (p), and sforzando (sf). Measure numbers 1 through 12 are visible at the beginning of each staff. The score is organized into three systems of four measures each. The first system starts with a forte dynamic. The second system begins with a piano dynamic. The third system starts with a forte dynamic. The score concludes with a final system of four measures.

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

dico

dim.

f

[68]

ff

ae
22 ff

p

f

22 ff

f

f

c

c

f

ff

c

c

f

c

c

c

c

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

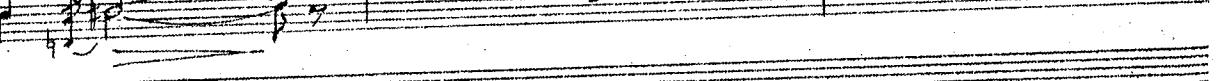
-хи HAA HA-KO- BANG - hei, TEM TR- oke -

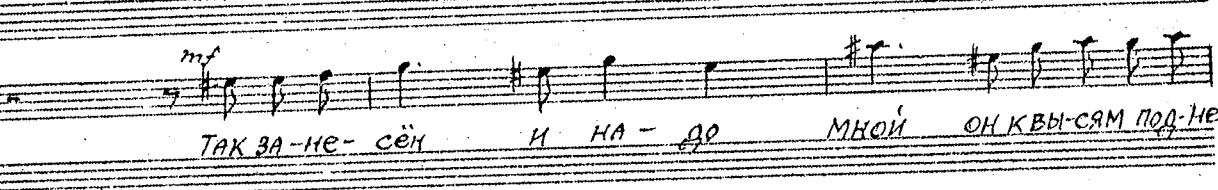
89

c-f. muta in Fag. II

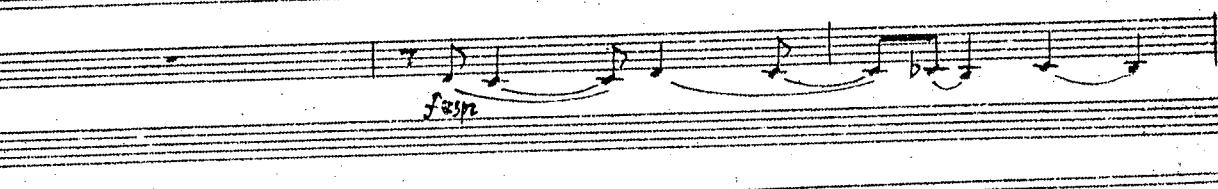
arco

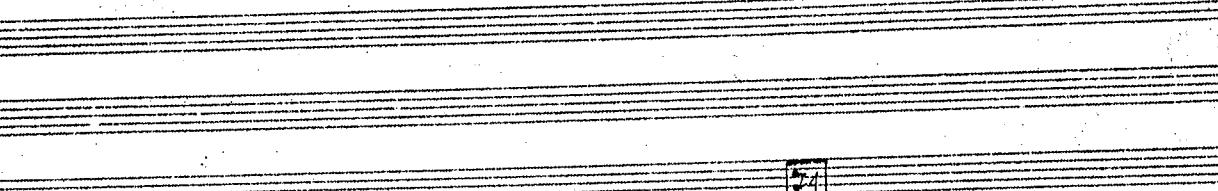
din f

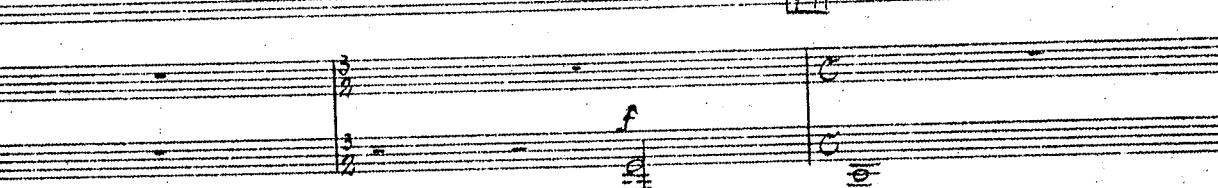
Coz. 

 Canto 

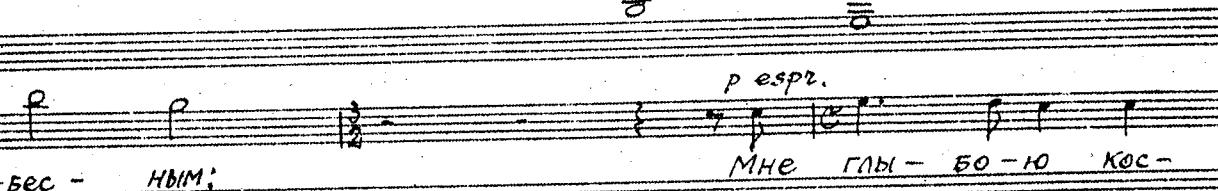
ТАК ЗА-НЕ- сёи И НА - до МНОЙ ОН КВЫ-СЯМ ПОД-НЕ

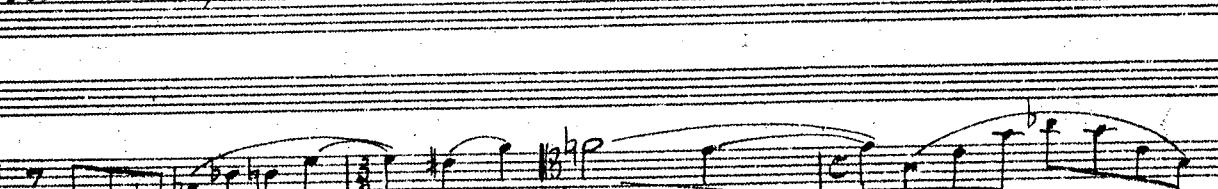
 V-c. 

 Arpa 

 Canto 

-бес - НДИМ; МНЕ ГЛЫ - БО - Ю КОС -

 V-c. 

 C-b. 

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

A handwritten musical score page for orchestra, page 92. The score consists of ten staves. The top staff uses a treble clef, while the remaining nine staves use a bass clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The music features various dynamic markings such as 'f' (fortissimo), 'ff' (fortississimo), and 'tr.' (trill). The first two staves contain complex sixteenth-note patterns. The third staff begins with a forte dynamic (ff) followed by eighth-note patterns. The fourth staff contains eighth-note patterns with dynamic markings like '3' and '2'. The fifth staff has eighth-note patterns with dynamics '3' and '2'. The sixth staff has eighth-note patterns with dynamics '3' and '2'. The seventh staff has eighth-note patterns with dynamics '3' and '2'. The eighth staff has eighth-note patterns with dynamics '3' and '2'. The ninth staff has eighth-note patterns with dynamics '3' and '2'. The tenth staff has eighth-note patterns with dynamics '3' and '2'. The score concludes with a final dynamic marking of 'ff'.

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 a forte dynamic (f) and includes a rehearsal mark '28.'. Measures 2 through 6 show various melodic and harmonic patterns across the staves. Measures 7 through 11 continue the musical development. Measure 12 begins with a forte dynamic (f) and includes a rehearsal mark '29.'. Measures 13 through 17 conclude the section. The score is written on eleven lines of five-line staff paper.

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, Bassoon) with dynamic markings like ff , f , and p . Measure 25 begins with a dynamic f and includes a rehearsal mark "(25)". The score concludes with a section titled "Cap. II muta in Contrafag.".

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. The fourth staff plays eighth-note patterns with dynamic *ff esp. tenuto*. The fifth staff rests. The sixth staff rests.

Continuation of musical score page 73, measures 5-10. The score consists of six staves. Measures 5-6: The first two staves play eighth-note patterns with dynamic *ff esp. tenuto*. The third staff rests. The fourth staff plays eighth-note patterns with dynamic *ff esp. tenuto*. The fifth staff rests. The sixth staff rests. Measures 7-10: All staves rest.

Continuation of musical score page 73, measures 11-15. The score consists of six staves. Measures 11-12: The first two staves play eighth-note patterns with dynamic *ff esp. tenuto*. The third staff rests. The fourth staff plays eighth-note patterns with dynamic *ff esp. tenuto*. The fifth staff rests. The sixth staff rests. Measures 13-15: The first two staves play eighth-note patterns with dynamic *ff esp. tenuto*. The third staff rests. The fourth staff plays eighth-note patterns with dynamic *ff esp. tenuto*. The fifth staff rests. The sixth 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 { $\begin{array}{c} \text{f} \\ \text{C} \end{array}$ } $\begin{array}{c} \text{con sord.} \\ \text{p} \end{array}$ - | $\begin{array}{c} \text{p} \\ \text{C} \end{array}$ - | $\begin{array}{c} 3 \\ \text{C} \end{array}$ | $\begin{array}{c} \text{bd} \\ \text{C} \end{array}$ |

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

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

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

cor.

foc

I con sord.

pp — p

arpa

(f)

(ff)

p

Arctii

(ff)

(ff)

(ff)

dim.

dim.

p

[ff]

(ff)

(ff)

(ff)

p

p

BOT 3 - TA HO46, 470

can

(ff)

(ff)

(ff)

(ff)

(ff)

pp

pp

pp

pp

pp

V-t

V-c

C-t

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

F *F* *F* *F* *F* *F*

AH - re - AA co3 - AA - H6e.

Musical score for measures 18-20. The score includes three staves: V-le, r-c., and c-b. The key signature changes from C major to F# major at the beginning of measure 18. Measure 18 starts with a rest followed by a single note. Measure 19 begins with a single note followed by a sixteenth-note pattern. Measure 20 begins with a single note followed by a sustained note.

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, .

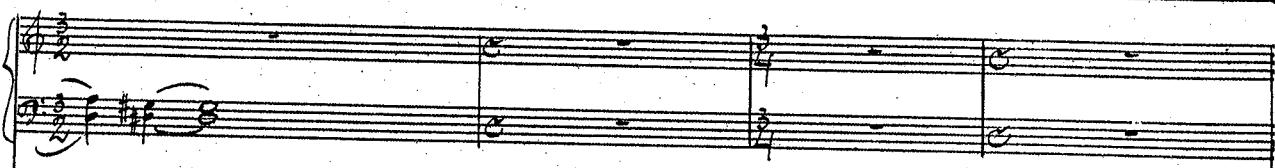
V-ni: Measures 1-2. Key signature: G major . Dynamics: f , p .

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



Arctii

Musical score for Arctii, page 102, measures 29-30. The score shows two staves of music with various dynamics (pp, ppf, unis., pp) and rests.

[30]

Arya

Musical score for Arya, page 102, measure 30. The score shows two staves of music with dynamic markings (p, f) and rests.

canto.

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

Arctii

Musical score for Arctii, page 102, measures 30-31. The score shows two staves of music with dynamic markings (pp, ppf, unis., pp, ppf, unis.) and rests.

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 *f* *#f* *f* *#f* *dim.* *#f* *#f*
 ЧУБ - СТВО - ВАТВ, НЕ ВИ - ДЕТВ ОБ - ЛЕР -

I
V.m. *f*
II
V.le *#f* *dim.*
V.c. *pizz.* *f* *#f* *dim.* *xo* *#f*
dim.
C.B. *f* *pizz.* *#f* *dim.* *xo* *#f* *aero*

Arpa

canto

Vcl I

Vcl II

Vcl Le

Vcl C

tut.

B.

Arpa

canto

-ye - H6e, у - МОЛ-ХНИ, друг,

Vcl I

Vcl II

Vcl Le

Vcl C

tut.

B.

[82]

2: C (Measure 1)

2: C (Measure 2)

2: C (Measure 3)

2: C (Measure 4)

2: C (Measure 5)

2: C (Measure 6)

2: C (Measure 7)

2: C (Measure 8)

2: C (Measure 9)

2: C (Measure 10)

2: C (Measure 11)

2: C (Measure 12)

2: C (Measure 13)

2: C (Measure 14)

2: C (Measure 15)

2: C (Measure 16)

2: C (Measure 17)

2: C (Measure 18)

2: C (Measure 19)

2: C (Measure 20)

2: C (Measure 21)

2: C (Measure 22)

2: C (Measure 23)

2: C (Measure 24)

2: C (Measure 25)

2: C (Measure 26)

2: C (Measure 27)

2: C (Measure 28)

2: C (Measure 29)

2: C (Measure 30)

2: C (Measure 31)

2: C (Measure 32)

2: C (Measure 33)

2: C (Measure 34)

2: C (Measure 35)

2: C (Measure 36)

2: C (Measure 37)

2: C (Measure 38)

2: C (Measure 39)

2: C (Measure 40)

2: C (Measure 41)

2: C (Measure 42)

2: C (Measure 43)

2: C (Measure 44)

2: C (Measure 45)

2: C (Measure 46)

2: C (Measure 47)

2: C (Measure 48)

2: C (Measure 49)

2: C (Measure 50)

2: C (Measure 51)

2: C (Measure 52)

2: C (Measure 53)

2: C (Measure 54)

2: C (Measure 55)

2: C (Measure 56)

2: C (Measure 57)

2: C (Measure 58)

2: C (Measure 59)

2: C (Measure 60)

2: C (Measure 61)

2: C (Measure 62)

2: C (Measure 63)

2: C (Measure 64)

2: C (Measure 65)

2: C (Measure 66)

2: C (Measure 67)

2: C (Measure 68)

2: C (Measure 69)

2: C (Measure 70)

2: C (Measure 71)

2: C (Measure 72)

2: C (Measure 73)

2: C (Measure 74)

2: C (Measure 75)

2: C (Measure 76)

2: C (Measure 77)

2: C (Measure 78)

2: C (Measure 79)

2: C (Measure 80)

2: C (Measure 81)

2: C (Measure 82)

2: C (Measure 83)

2: C (Measure 84)

2: C (Measure 85)

2: C (Measure 86)

2: C (Measure 87)

2: C (Measure 88)

2: C (Measure 89)

2: C (Measure 90)

2: C (Measure 91)

2: C (Measure 92)

2: C (Measure 93)

2: C (Measure 94)

2: C (Measure 95)

2: C (Measure 96)

2: C (Measure 97)

2: C (Measure 98)

2: C (Measure 99)

2: C (Measure 100)

2: C (Measure 101)

2: C (Measure 102)

2: C (Measure 103)

2: C (Measure 104)

2: C (Measure 105)

p dom.

Kre-MU Me- HA BY- ANTE?

106

卷之三

Concord.

Cor. I

pp ————— *p*

Arpa

1

19

Fricti

10

100

17

100

三

三

1

1

1

1

1

三

10

10

21

10

DEATH

107

III. GMOPHTH

[84] Adagio L:88

Fagotto $\text{f} \circ \text{c}$ Contrabassofagotto $\text{f} \circ \text{c}$ 4 Corni $\text{f} \circ \text{c}$

(F)

Trombe ff temuto espr.

(B)

Trombones $\text{ff} \circ \text{c}$

III

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.

Я ви-жусь эскизинг всё у-бю- стрия-ет шаг,

150

Fag. ⑨ C
c-f.

cor. (22)
(22) mp

Tr-ne III ⑨ C solo
p tenuto

canto ⑨ C -PO - KA.

V-c. ⑨ C
c-b. ⑨ C

87

Fag. ⑨ C
c-f.

Tr-ne III ⑨ C

Canto ⑨ C
p
Мир в сне-но

V-c. ⑨ C
c-b. ⑨ C

111

(21) f f f f

(22) f f f f

f f f f

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

f f f f

f f f f

88

(21) f f f f

(22) f f f f

(21) f f f f

(22) f f f f

ЗРАК, НА-деж-ды нет, и всё обз-е-м-лет МРАК,

и

(21) f f f f

(22) f f f f

[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.

ppp

ppp

ppp

IMMORTALITY

11. БЕССМЕРТИЕ

117

Picc.

Fl.

C.E. (A)

mezzoforte

mezzo-forte

mezzo-forte

mezzo-forte

This image shows a handwritten musical score for three instruments: Picc., Fl., and C.E. (A). The score consists of four staves, each with a key signature of one sharp (F#) and a time signature of common time (indicated by 'C'). The first staff (Picc.) starts with a dynamic of 'mezzo-forte' and includes a measure with a fermata over the second note. The second staff (Fl.) begins with a dynamic of 'mezzo-forte'. The third staff (C.E. (A)) starts with a dynamic of 'mezzo-forte'. The fourth staff (C.E. (A)) starts with a dynamic of 'mezzo-forte'. There are several measures of music, with some notes having slurs and others having vertical stems. The handwriting is in black ink on white paper.

[95]

Picc. F. cl.

Camp. P. II

Celesta

Canto

V-ni I

V-ni II

Camp.

Celesta

Canto

V-ni I

V-ni II

V-re

Here are the lyrics from the score:

Здесь РОК ПОС - ПАД ЕЗ-

сюза сюз.

div. 8

сюза сюз.

div.

-ВРЕ- МЕН- НЫЙ МНЕ СОН,

но

сюз.

div.

сюз.

120

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

Я не мёртв,
 хот
 я *hp*
 mis. *f*

и о- пы- щен в зем- лю:
 дн. *hp* *b>f* *b>f* *b>f* *b>f* *b>f*
b>f *b>f* *b>f* *b>f* *b>f* *b>f*

96

Camp. { 

Celesta

Arpa

Canto

V-mi

V-le

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.

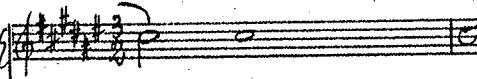
The vocal parts are separated by vertical bar lines. The lyrics are:

Женеве - бе,
Чем се - то -

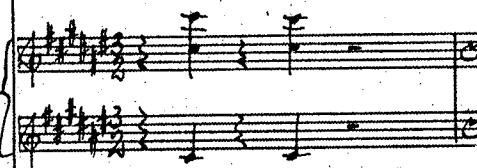
Dynamic markings include: **f**, **ff**, **p**, **180**, **min.**

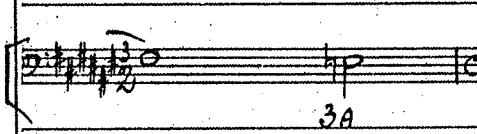
A handwritten musical score page featuring five systems of music. The key signature is A major (no sharps or flats). The time signature varies between common time and 3/4 time. The score includes dynamic markings such as p , f , ff , fff , $h\circ$, and diss . Articulation marks like dots and dashes are also present. The vocal parts are labeled with letters: B_A , H_69M , V_NEM , H_O , and $3A$. The score is written on ten sets of five-line staff lines.

[98]

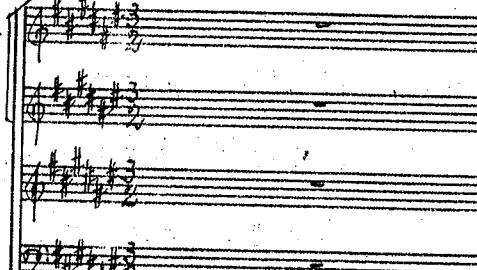
Camp. 

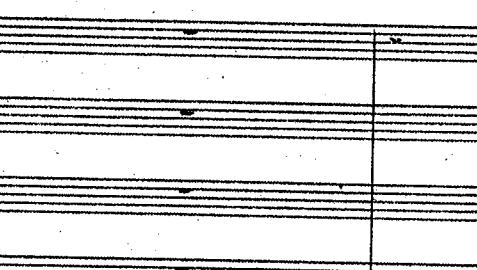
Celesta 

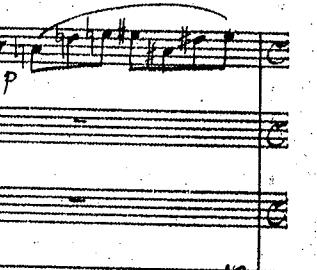
Arpa 

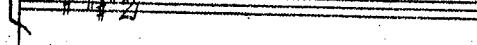
Canto 

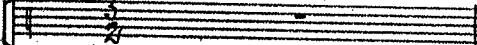
3A TO 4TO B APY - re

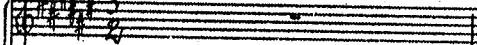
Picc. 

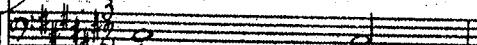
Fl. 

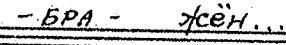
Oboe 

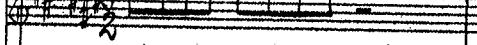
Fag. 

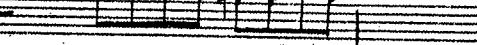
Tr.-Co. 

Агра 

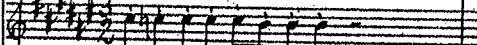
Canto 

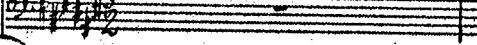
- БРА - жён.. 

V-nI 

tr. 

V-nII 

V-le 

V-c. 

[96]

This page contains two staves of handwritten musical notation. The top staff consists of five systems of music, each with a treble clef, a key signature of three sharps, and a common time signature. The notes are represented by vertical stems with short horizontal dashes. Measure 96 starts with a forte dynamic (F) and includes a fermata over the first note. Measures 97 and 98 follow, ending with a forte dynamic (F). The bottom staff begins with a single measure containing a forte dynamic (F), followed by a repeat sign, a measure with a forte dynamic (F), and a measure with a forte dynamic (F).

[97]

[98]

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 has two measures of eighth notes. The Arpa staff has two measures of eighth notes. Measures 3 through 6 show more complex patterns, including sixteenth-note figures and rests. Measure 7 begins with eighth-note patterns again. Measures 8 through 11 show eighth-note patterns followed by rests. Measures 12 through 15 show eighth-note patterns followed by rests.

130

Canto

101

f

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

я *ты — оя —* *я — ми*

Archi

зум *жн — ву* *в серд —* *чах* *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 five-line staves and rests.

22

Tuba
Timp.

Campagne

Conto

p maestoso
и СМЕРТ - МО -

Archi

dim.
dim.
dim.
dim.
dim.

[104]

canto
-е ме - НЯ ие ТРО -

Archi

Handwritten musical score page 135. The score consists of multiple staves, primarily for woodwind instruments. The top section shows staves for Flute, Clarinet, Bassoon, and Trombone. The middle section includes a Celesta part, indicated by a bracket and the label "Celesta". The bottom section shows staves for Soprano, Clarinet, Bassoon, and Trombone. Measure numbers 105 and 106 are present above the staves. The score is written on a grid of five-line staff paper.

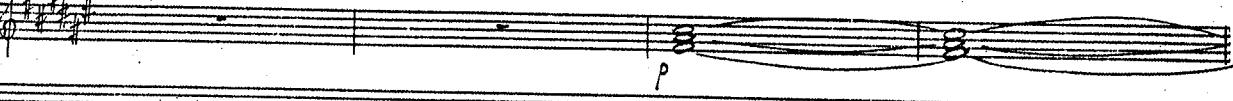
105

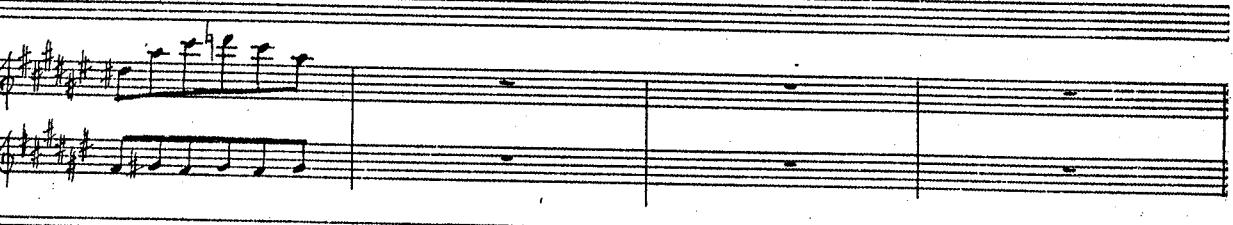
106

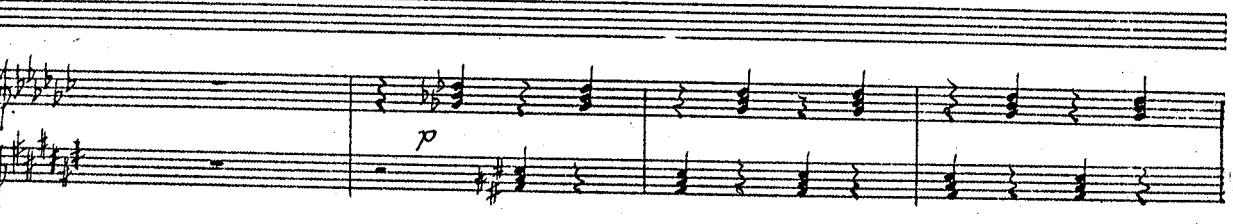
Celesta

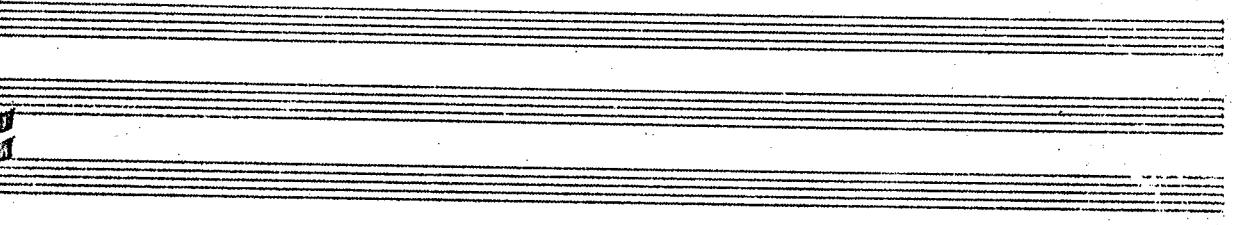
Soprano

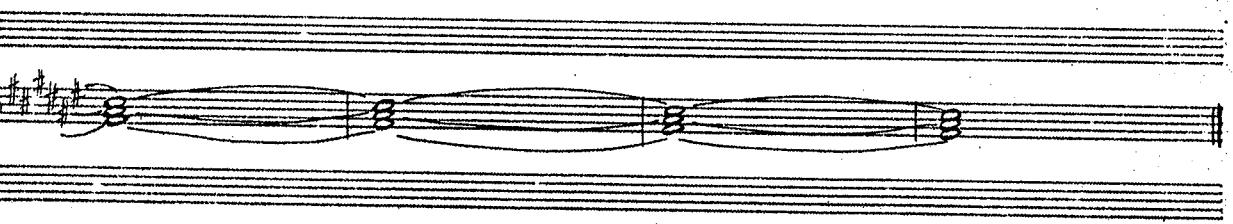
Campilli {  P

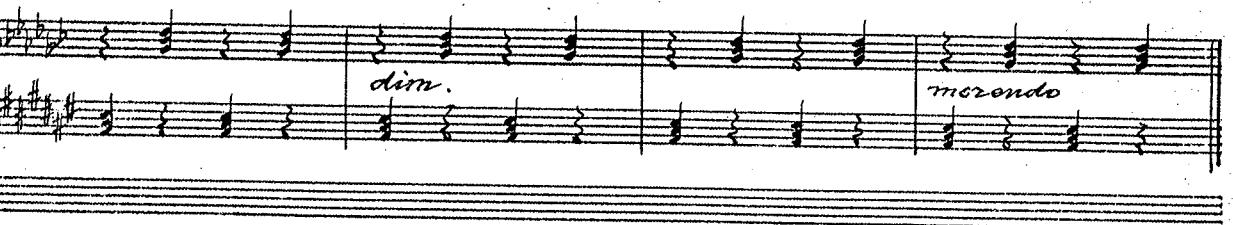
Vibr. {  P

Celesta { 

Arpa {  P

~~Arpa~~ { 

Vibr. {  B B B B

Arpa {  dim. morondo

A. Koga