

Elxi (pt I)

Denis Kolokol, 2012

sopranoI (SI)

sopranoII (SII)

tenor (T)

baritone (Br)

bass (B)

$\text{♩} = 120$

The musical score is for a five-part vocal ensemble (Soprano I, Soprano II, Tenor, Baritone, Bass) in 5/4 time. The tempo is marked as quarter note = 120. The score is divided into four systems, each containing two measures. System 1: Soprano I has a half note G4, a half note A4, and a half note B4. Soprano II, Tenor, and Bass are silent. Baritone has a half note G2, a half note A2, and a half note B2. System 2: Soprano I is silent. Soprano II has a half note G4, a half note A4, and a half note B4. Tenor is silent. Baritone has a half note G2, a half note A2, and a half note B2. Bass is silent. System 3: Soprano I is silent. Soprano II has a half note G4, a half note A4, and a half note B4. Tenor is silent. Baritone has a half note G2, a half note A2, and a half note B2. Bass is silent. System 4: Soprano I is silent. Soprano II has a half note G4, a half note A4, and a half note B4. Tenor is silent. Baritone has a half note G2, a half note A2, and a half note B2. Bass is silent.

10

S I

S II

T

Br

B

f *p*

f

p

12

S I

S II

T

Br

B

p

14

S I

S II

T

Br

B

p

f *p*

16

S I

S II

T

Br

B

f *p*

p *pp*

18

S I

S II

T

Br

B

p

f *p*

mf

20

S I

S II

T

Br

B

p

mp

mp

p

22

S I

S II

T

Br

B

p

mf

mf

p *mf*

24

S I

S II

T

Br

B

f *mf* *mp*

pp *mf*

f

p

4
26

S I

S II

T

Br

B

p

mp

mf

mp *mf*

28

S I

S II

T

Br

B

mf

mf

pp *f*

p *mf*

30

S I

S II

T

Br

B

f *ff*

ff

mp

32

S I

S II

T

Br

B

p

34

S I

S II

T

Br

B

p

p *f*

f *p*

36

S I

S II

T

Br

B

pp

p

mp *p*

pp

p *mf*

mf

38

S I

S II

T

Br

B

p *f*

mf

p *mf*

mf

f

40

S I

S II

T

Br

B

f

ff

fff

mf

p *f*

fff

42

S I

S II

T

Br

B

mf

f

f *mf*

p

pp

p

mf

f

44

S I *f*

S II *f*

T *p*

Br *p*

B *mf* *pp*

46

switch to pp via breath

S I *ff* *pp*

S II *f*

T *ff* *pp*

Br

B

48

S I *p* *mf* *p*

S II *f*

T *f* *p*

Br *p*

B *pp*

50

S I *ff* *pp* *mp*

S II *ff* *pp* *f*

T *ff* *pp*

Br *p*

B *p* *f* *p* *mp*

52

S I

S II

T

Br

B

f

p *pp* *ppp*

mp

p *mp*

p *mf* *f* *fff*

p

54

S I

S II

T

Br

B

ff
8va

f *ff*

p

mf

fff *f*

56

S I

S II

T

Br

B

f
8va

f

mf *p*

mf *f*

mf

fff

58

S I

S II

T

Br

B

f
8va

f

mf

ff

f *pp*

60

S I

S II

T

Br

B

f

p

f

pp

62

S I

S II

T

Br

B

f

mf

p

pp

mp

p

f

fff

64

S I

S II

T

Br

B

f

ff

p

ff

fff

p

66

S I

S II

T

Br

B

p

f

p

pp

68 *8va*

S I *pp*

S II

T *p* *pp*

Br

B *p* *pp*

70 *8va*

S I *p*

S II *f*

T *p*

Br

B *p*

72 *8va*

S I *p*

S II *f*

T *p*

Br

B *f*

74 *8va*

S I *p*

S II *f* *p*

T *p* *ff*

Br

B *p* *f* *fff* *ff* *f* *p*

8va

76

S I *mp* *f*

S II *p*

T *p* *f*

Br

B *p* *f*

78

S I *f*

S II *f*

T *p*

Br *fff* *p* *f*

B *mf* *p* *mf*

80

S I *mp* *p* *mf* *ff*

S II *p* *ppp* *p*

T *mp* *p* *mf* *f* *ff* *f*

Br *pp* *p* *ff* *f*

B *f* *fff*

82

S I *f*

S II *p*

T *f* *mf*

Br *p* *pp*

B *f* *ff*

84

S I *f*

S II *p*

T *mf*

Br *pp* *p* *mf*

B *f*

86

S I *sharp* *mf*

S II *mf*

T *f* *mf*

Br *f* *ff*

B *mf* *f*

88

S I *smooth* *mf* *f* *p*

S II *p* *mf* *f* *p*

T *pp* *ff*

Br *p* *ff* *pp*

B *fff* *p*

90

S I *f*

S II *f*

T *p*

Br *p* *f* *p*

B *pp*

92 *ritard.*

S I *p* *pp* *ppp*

S II *p* *pp* *ppp*

T *p* *pp*

Br *p* *pp*

B *pp*

$\text{♩} = 80$

S I *f*

S II

T

Br *p*

B *mp*

96 *mf* *mf*

S I *mf*

S II *mf*

T

Br

B *mp* *p* *mf* *f* *ff* *f* *mf* *f*

98 *8va*

S I *f*

S II *mf* *p*

T *p*

Br

B *f* *mf* *p*

100 *Sva*-----

S I *mf* *f*

S II

T *p*

Br

B *p* *mf*

102 *Sva* ;

S I *f*

S II

T

Br

B *f* *ff* *fff* *p* *pp*

104 *Sva*-----

S I

S II

T

Br *pp* *p*

B *pp* *f*

106 *Sva* ;

S I *p*

S II *p* *mf*

T *p* *mf*

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

B *mp* *p*

108 *Sva*-----

S I *ff*

S II

T *p*

Br *ff*

B

14

110

S I

S II

T

Br

B

pp

f

112

S I

S II

T

Br

B

ff

114

S I

S II

T

Br

B

f

ff

mf

f

116

S I

S II

T

Br

B

ff

fff

f

p

f

ff

fff

f

118

S I *f*

S II *p* 8va

T *ppp* *pp*

Br

B *f*

120

S I *f*

S II *p* 8va

T *p* *f*

Br

B

122

S I *p*

S II *ppp*

T *f* *p*

Br

B *p*

124

S I *pp*

S II *ppp*

T *pp*

Br

B *p*

16

126

S I

p *pp*

S II

ppp

T

pp *ppp*

Br

B

p *ppp*

128

$\text{♩} = 130$

S I

S II

f

T

f

Br

f

B

f

130

S I

S II

f

T

f

Br

f

B

f

132

S I

S II

f

T

f

Br

f

B

134

S I

S II

T

Br

B

The image shows a musical score for five voices: Soprano I (S I), Soprano II (S II), Tenor (T), Baritone (Br), and Bass (B). The score is for measure 134. S I has a melodic line starting with a slur over a half note, followed by a quarter note, and then a half note with a fermata. S II, T, Br, and B all have whole rests. The staves are arranged vertically, with S I at the top and B at the bottom.