

KURTÁG GYÖRGY

ПОСЛАНИЯ
ПОКОЙНОЙ
Р. В. ТРУСОВОЙ

21 СТИХОТВОРЕНИЕ
РИММЫ ДАЛОШ

Op. 17

PARTITURA — SCORE



EDITIO MUSICA BUDAPEST

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ПОСЛАНИЯ ПОКОЙНОЙ Р. В. ТРУСОВОЙ

I. ОДИНОЧЕСТВО

"Я улыбаться перестала,
Морозный ветер губы студит,
Одной надеждой меньше стало,
Одною песней больше будет."

(Анна Ахматова)

1. В ПРОСТРАНСТВЕ ПЛОЩАДЬЮ...

В пространстве
Площадью 6 × 4 метра,
С давлением 6000 атмосфер одиночества,
С температурой 400 000 градусов
По неосуществленным желаниям
Мерзнет человек.

2. ДЕНЬ УПАЛ...

День упал гильотиною,
день, выстиланный обещаниями,
спасением неспасаемого,
ложью, игрою, интригами,
с новыми заплатками правды
на тряпье лжи и трусости.

Распечатанное одиночество
пустого существования,
оставшиеся крохи доверия,
застрявшие между двумя поцелуями.

II. НЕМНОГО ЭРОТИЧЕСКОЕ

"... и эту песню я невольно
Отдам на смех и поруганье.
Затем, что нестерпимо больно
Душе любовное молчанье."

(Анна Ахматова)

1. ЖАР

"Und wenn ein Irrlicht Euch die Wege weisen soll,
So müsst Ihr's so genau nicht nehmen."

(Faust I. Walpurgisnacht)

Жар, жар, жар —
Жар желания.
Я жажду тебя как живительную влагу,
Прильни ко мне
длиной своих ног,
грудью, впадиной живота,
ощути шелк моей кожи
своими нервными пальцами.
Твой поцелуй не спасет меня —
только отравит.
Я хочу принять тебя всего, без остатка.
Разве не видишь,
как я сгораю, желая тебя?

A BOLDOGULT R. V. TRUSZOVÁ ÜZENETEI

I. MAGÁNY

"Én a mosolygást befejeztem.
Fagyos szél hidege a számon.
Még egy reménnyel kevesebbem.
Még egy dallal több a világon."

(Anna Ahmatova)

1. HATSZOR NÉGY MÉTERNYI TÉRBEN

A hatszor négy méternyi térben,
hatezer atmoszférás magányban,
négyezer fokra felizzó,
teljesületlen vágyakozásban
vacog egy ember.

2. EGY NAP ZUHANT LE...

Egy nap zuhant le, nyaktilóként.
Egy nap, megint mennyi ígérlet:
hogymegmenti a menthetlent;
csalás, színjátkozás, cselszövény,
az igazság hány foltozása
a hazugság és gyávaság rongyain.

A puszta létezés
feltört pecsétje.
Bizalom maradék morzsái
két csók közé beszorulva.

II. EGY KIS EROTIKA

".... Mit tettem, e dalt kiadtam,
nevetségre, csúfoltatásra.
Mert fáj, mert oly kibírhatalan
a szív szerelmes hallgatása."

(Anna Ahmatova)

1. LÁZ

"... s ha majd mocsári fény mutatná az utat,
Ne vegye szószerint kegyelmed."

(Faust I., Walpurgis-éj)

Láz, láz, láz, — Lába vágynak.
Lázban szomjazlak téged, éltető nedv.
Tapadj hozzám
két lábad-hosszat,
mellkasod-szélt, homorú hasaddal,
érintsd a bőröm selymét
ideges ujjhegyeiddel.
Csókod nem vált meg —
csak mérgez.
Ó, hadd fogadnálak be, ízedig!
Épp te ne látnád:
kiégek, úgy kívánlak?

MESSAGES DE FEU DEMOISELLE R. V. TROUSSOVA

I. SOLITUDE

« J'ai cessé de sourire
Le vent glacé me gèle les lèvres,
Un espoir s'est éteint
Il y aura une chanson de plus. »
(Anna Akhmatova)

1. DANS L'ESPACE...

Dans l'espace
d'une étendue de 6×4 mètres,
sous la pression de 6000 atmosphères de solitude
par 400.000 degrés de
désirs non accomplis
un être humain a froid.

2. LE JOUR TOMBA...

Le jour tomba comme une guillotine,
Le jour, bourré de promesses,
De salut à ceux pour qui le salut n'est pas,
De mensonges, de comédies, d'intrigues,
De vérités rapiécées,
Sur des haillons de mensonge, de lâcheté.

Solitude décachetée
d'une existence vide.
Grains de confiance en reste,
Coincés entre deux baisers.

II. QUELQUE PEU EROTIQUE

« ... Cette chanson aussi, contre ma volonté
Je la laisse à la dérision et aux injures,
Car c'est à l'âme un supplice à crier
que le silence amoureux. »
(Anna Akhmatova)

1. FIÈVRE

« Und wenn ein Irrlicht Euch die Wege weisen soll,
So müsst Ihr so genau nicht nehmen. »
(Faust I, Walpurgisnacht)

Fièvre, fièvre, fièvre,
Fièvre du désir.
Je suis assoiffée de toi
comme
de l'humidité vivifiante.
Colle-toi contre moi
de toute la longueur de tes jambes,
de ta poitrine, de creux de ton ventre,
palpe la soie de ma peau
de tes doigts nerveux.
Ton baiser ne me rachète pas,
Il m'empoisonne seulement.
Je veux te prendre
tout entier.
Tu ne vois donc pas,
combien je brûle dans mon désir?

MESSAGES OF THE LATE R. V. TROUSSOVA

I. LONELINESS

'I have stopped smiling,
The frosty wind makes my lips cold,
Now there is one hope less,
There will be one song more.'
(Anna Akhmatova)

1. IN A SPACE OF...

In a space of 6 by 4 metres
At a pressure of 6 000 atmospheres of loneliness,
At a temperature of 400 000 degrees
of unfulfilled desires
a man is freezing.

2. THE DAY HAS FALLEN...

The day has fallen guillotine-like,
The day, covered with promises,
with saving the unsaveable,
with lies, play-acting, intrigues,
with new patches of truth
on the rags of lies and cowardice.

Unsealed loneliness
of empty existence,
the remaining crumbs of trust
stuck between two kisses.

II. A LITTLE EROTIC

'... and unwillingly this song
I shall give away to laughter and profanation,
Since to the soul a loving silence
Is unbearably painful.'
(Anna Akhmatova)

1. HEAT

“Und wenn ein Irrlicht Euch die Wege weisen soll,
So müsst Ihr so genau nicht nehmen.”
(Faust I, Walpurgisnacht)

Heat, heat, heat — he heat of desire.
I yearn for you as for life-giving moisture,
Cling to me
with the whole length of your legs,
with your chest, with the hollow of your stomach,
feel the silk of my skin
with your nervous fingers.
Your kiss will not save me —
just poison me.
I want to take in all of you, without anything left over.
Can't you see
how I burn with desire for you?

2. ДВА СПЛЕТЕННЫХ ТЕЛА...

Два сплетенных тела,
красное, белое, черное.
Исступленное наслаждение
любовной ласки.
Моя порозовевшая кожа,
горящая под твоими поцелуями,
Твое побледневшее лицо
от сдерживаемого желания.

3. ПОЧЕМУ МНЕ НЕ ВИЗЖАТЬ СВИНЬЕЙ...

Почему
мне не визжать свиньей,
когда кругом все хрюкают?

4. ЧАСТУШКА

А укуси меня за голову,
а укуси меня за грудь!
Пред тобой стою голая,
так укуси за что-нибудь!

III. ГОРЬКИЙ ОПЫТ — СЛАДОСТЬ И ГОРЕ

"... И была роковая отрада
В попираньи заветных святынь,
И безумная сердцу услада —
Эта горькая страсть, как полынь!"
(Александр Блок)

1. ТЫ ВЫНУЛ...

Ты вынул
сердце на ладонь
и бережно ее перевернул.

2. ВЕЛИКАЯ БЕДА...

Великая беда —
любовь.
Бывает ли большее счастье?

3. КАМЕШКИ

Мне милый
принес камешки.
Я радуюсь их разноцветию.

4. ТОНКАЯ ИГЛА...

Тонкая игла страдания
пронзит сердце.
Так я умру.

5. ЗНАЮ, ЛЮБИМОМУ...

Знаю, любимому
я не нужна.
И все же спокойно сплю.

6. ЦВЕТОВ ОСЕННИХ УВЯДАНИЕ...

Цветов осенних увядание,
Ненасытное падение дождя.
Так жизнь уходит из природы...

2. ÖSSZEFONÓDÓ KÉT TEST...

Összefonódó két test,
pirosak, fehérek, feketék.
Őrjöngő ölelés
szerelmes szenvedélye.
Bőröm kipirult,
csókjaidtól felégett.
Arcod belesápadt
a visszafojtott vágyba.

3. MIÉRT NE VISÍTANÉK, MINT A DISZNÓ.

Miért ne
visítanék, mint a disznó,
ha köröskörül így rőfögnek?

4. CSASZTUSKA

Harapj alul, harapj felül,
mellembe harapjál!
Eléd állok meztelenül,
bárhol, de harapj már!

III. KESERŰ TAPASZTALÁS — ÖRÖM ÉS BÁNAT

„... Örömtünk maga volt ez a végzet:
Taposás csupa szent örökön,
Eszelős gyönyörében a szívnek, —
Keserítve a vágyat — öröm.”
(Alekszandr Blok)

1. ODAVETTED...

Odavetted
tenyeredre a szívem,
s a földnek fordítottad lassan.

2. NAGY NYOMORÚSÁG...

Nagy nyomorúság —
szerelem.
De van-e boldogság nagyobb?

3. KAVICSOK

Szerelmesem
kavicsokat hozott.
Megörültem, hogy ilyen tarkák.

4. KARCSÚ TÚVEL...

Karcsú túvel a szenvedés
átjárja szívem.
Így halok meg.

5. TUDOM, NEM KELLEK...

Tudom, nem kellem már
szeretőknek. —
Mégis nyugodt az álmom.

6. ŐSZI VIRÁGOK HERVADÁSA...

Őszi virágok hervadása.
Eső hull, végeleáthatatlan.
Így száll el az élet a tájból...

2. DEUX CORPS ENTRELACÉS...

Deux corps entrelacés:
Rouge, blanc, noir.
Jouissance effrénée
des tendresses d'amour.
Ma peau devenue rose,
brûlante, sous tes baisers,
ton visage pâli
du désir retenu.

3. POURQUOI NE POUSSERAIS-JE PAS...

Pourquoi
ne pousserais-je pas de cris de cochon
Quand autour, tout le monde grogne?

4. COUPLETS

Vas-y, mords-moi à la gueule,
Vas-y, mords-moi les seins.
Je suis toute nue devant toi,
Mords-moi donc où tu veux.

III. EXPERIENCE AMÈRE — DOUCEUR ET CHAGRIN

«... Et il y eut la joie fatale
De fouler aux pieds les mystères sacrés,
Et le délice fou du coeur
Cette passion amère comme l'absynthe.»
(Alexandre Blok)

1. TU AS POSÉ...

Tu as posé mon coeur
au creux de ta main
et, avec soin
as tourné la main.

2. QUELLE MISÈRE...

Quelle misère
que l'amour,
mais
y a-t-il bonheur plus grand?

3. MON AMOUR...

Mon amour
m'a apporté des cailloux.
Leurs riches couleurs
m'enchangent.

4. LA FINE AIGUILLE...

La fine aiguille de la souffrance
me transperce le coeur.
J'en mourrai.

5. JE SAIS QUE MON AMI...

Je sais que mon ami
n'a nul besoin de moi.
Et pourtant, je dors tranquille.

6. FLEURS D'AUTOMNE QUI FANENT...

Fleurs d'automne qui fanent,
Pluie monotone, qui n'en finit pas.
Ainsi, la vie fuit la nature.

2. TWO INTERLACED BODIES...

Two interlaced bodies,
red, white, black.
Frenzied enjoyment
of love's caresses.
My skin turned pink,
burning under your kisses,
Your face turned pale
from repressed desire.

3. WHY SHOULD I NOT SQUEAL LIKE A PIG...

Why should I not
squeal like a pig,
when all around are grunting?

4. CHASTUSHKA

Bite me on the head,
bite me on the breast!
I stand naked before you,
so do bite me — anywhere!

III. BITTER EXPERIENCE — DELIGHT AND GRIEF

'... And there was a fatal joy
In trampling on sacred things,
And insane pleasure for the heart —
A bitter passion, like wormwood!'
(Alexander Blok)

1. YOU TOOK MY HEART...

You took my heart
on the palm of your hand,
which you then carefully turned upside down.

2. GREAT MISERY...

Great misery —
that's love.
Is there *any* greater happiness?

3. PEBBLES

My dear one
brought me pebbles.
I rejoice in their many colours.

4. A SLENDER NEEDLE...

A slender needle of suffering
will pierce my heart.
So I'll die.

5. I KNOW MY LOVED ONE...

I know my loved one
does not need me.
But still I sleep quietly.

6. AUTUMN FLOWERS FADING...

Autumn flowers fading,
Rain falling insatiably.
Thus life departs from nature....

7. EN TOI...

En toi
je cherche la salut
et trouve la chute.

8. TES DISPARITIONS...

Tes disparitions
C'est comme de noirs trous de mémoire.
Des non-liens dans l'action.
Mais de lien, il y en a un autre,
qu'on appelle le temps.

9. SANS TOI...

Sans toi,
je suis comme cette femme au bain
avec les seins coupés.

10. AIME-MOI...

Aime-moi,
Pardonne-moi,
Mes désirs sont si simples.

11. RÈGLEMENT — EXPIATION

Oeil pour oeil,
amour pour amour
Et ensuite
 honte suave
du règlement
 à tempérament
 du non-payé.

12. JOUET

Que mes paroles ne soient pas un reproche:
Dans cette histoire, j'étais le jouet,
et je croyais en être l'héroïne.

13. POURQUOI AS-TU PRONONCÉ...

Pourquoi as-tu prononcé
ces mots horribles,
quand il pleuvait à verse...

14. SOUS L'AVERSE...

Sous l'averse
des regards lascifs
j'étais là, nue
jusqu'aux os.

15. POUR TOUT...

Pour tout
ce qu'on a jamais fait ensemble
c'est moi qui paie.

Epilogue d'Alexander Blok, poète que la
défunte aimait passionnément:

« Vole, comme s'est envolée, s'effaçant,
La nuit ardente, la nuit d'antan...
Toi, temps, du souvenir efface les vestiges,
Et enfouis le chemin sous la neige. »

[Matin gris, le 29 novembre 1913]

Traduction française de Kató Vargyas

7. IN YOU I SEEK MY SALVATION...

In you
I seek my salvation,
but I find my fall.

8. YOUR DISAPPEARANCES...

Your disappearances
are like gaps in the memory.
A link in the action is missing.
But there is another link
which is called time.

9. WITHOUT YOU...

Without you
I am like that woman in the bath-house
with her breast cut off.

10. LOVE ME...

Love me,
Forgive me —
My wishes are so simple.

11. PAYMENT

An eye for an eye,
love for love;
And then
 the sweet shame
Of the balance
 paid
 by instalments.

12. A PLAYTHING

Let my words not sound like reproaches:
I was just a plaything, but beleived I was a heroine.

13. WHY DID YOU UTTER...

Why did you utter
those terrible words,
when there was a cloudburst?

14. IN THE CLOUDBURST....

in the cloudburst
of lustful looks
I was standing naked to the bone.

15. FOR EVERYTHING...

For everything
we did together at some time —
I'm paying.

Epilogue by Alexander Blok, dearly loved
poet of the deceased:

'Fly away, as flew and thawed
This night just gone, this night of fire...
You, Time, extinguish memory
And strew your snow over the road.'

[Grey Morning, 29 November 1913]

English translations by Stuart Campbell
and Ksenia Norall

Commande de l'État Français et de l'Ensemble InterContemporain

First performance, Paris, Adrienne Csengery (soprano), Ensemble InterContemporain,
conducted by Sylvain Cambreling, 14 January 1981.

STRUMENTI

Oboe

Clarinetto (in la, in si^b e in mi^b)

Corno (in fa)

Mandolino

Cimbalom

Arpa

Pianoforte

Celesta (sounds an octave higher than notated.)

Vibrafono

Silofono (sounds an octave higher than notated.)

Campane

Triangolo

Piatto sospeso

Piatti

4 Gong

Tam-Tam

Metal block

Maracas

Wood block

Breaking of a glass

Glass chimes

Tamburo piccolo con corda

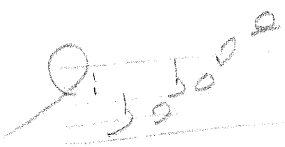
Tamburo basco

Gran cassa

Violino

Viola

Contrabasso (sounds an octave lower than notated. This is true of harmonics as well.)



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ПОСЛАНИЯ ПОКОЙНОЙ Р. В. ТРУСОВОЙ

21 стихотворение Риммы Далош

I. ОДИНОЧЕСТВО

Я улыбаться перестала,
Морозный ветер губы студит.
Одной надеждой меньше стало,
Одною песней больше будет.
(А. АХМАТОВА)

1

В пространстве площадью...

KURTÁG György
Op. 17

160-!

6/8 2/8 5/8 5/8 4/8 2/8

VI. *Prestissimo agitato, suffocato* *sempre* *con sord.* *pppp*

Vla *pp* *con sord. sul pont.*

Cb. *pp* *pochissimo*

2/8 3/8 7/8 2/8 5/8 8/8 5/8

Ob. *pp poco*

Cl. (in la) *pp poco*

Mand. *pp poco*

VI.

Vla

Cb.

^{*)} \updownarrow = Bizonytalan, nem tiszta intonáció — a tartott hang magassága is fluktuáljon mikrointervallumokban [feltűnően hamis legyen!]
 unsichere, unreine Intonation — auch die Höhe des ausgehaltenen Tones soll in Mikrointervallen fluktuieren [der Ton soll auffallend falsch sein!]
 uncertain, not clear intonation — the pitch of the sustained note should also fluctuate in micro-intervals [the note should be strikingly out of tune!]

5/8 [10/8] 4/8 [8/8] 6/8

S. *pp legato* В про -

Ob. *ave air* *pp* *ppp* *poco*

Cl. (in la) *pp*

Cor. (in fa) *pp*

Cimb. *pp* *poco*

Arpa *ppp* *pp* *poco*

Pf. *ppp* *ma sentito (quasi Walzer lomano e misterioso)* *una corda con Ped.* *pppp*

Trg.

Tam-t. *pppp*

VI.

Vla

Cb.

5/8 [10/8] 4/8 [8/8] 6/8

2 *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*

Hp, Cimb → B

3

5/8

4/8

S. *стран- стве пло- ща- дью*

Ob.

Cl. (in la) *ppp*

Cor. (in fa) *ppp*

Mand. *ppp*

Cimb.

Arpa

Pf. *come primo*

Tam-t.

VI. *8*

Vla

Cb.

5/8

4/8

7/8 [Musical Notation]

6/8

5/8 + 2/8

5

sempre quasi pp

S.

с дав- ле- ни- ем шесть ты- сяч ат- мо-

Solo

Ob.

quasi f.

Cl.
(in la)

Solo
sub. quasi f.

Cor.
(in fa)

pp

Mand.

ppp

Cimb.

quasi f. secco

più esp.

Arpa

pp

Pf.

quasi f. secco

tre corde

Vi.

quasi f.

Vla

quasi f.

Cb.

sempre quasi pp

Solo

quasi f.

7/8 [Musical Notation]

6/8

5/8 + 2/8

5

5/4

7/8 poco più agitato

6/8

S.

сфер

о - ди - но - че -

Ob.

raddolcendo e poco a poco perdendosi

Cl.
(in la)

sub. rinf.

raddolcendo e poco a poco perdendosi

Cor.
(in fa)

Mand.

pppp

poco

Cimb.

pppp

poco

Arpa

rinf.

(loco)

bish.

pppp

poco

Pf.

rinf.

ppp agitato

poco

*una corda
1/2 Ped*

Trg.

Tam-t.

Ptto

Gong

ppp

poco più agitato

VI.

vibr. pizz.

arco

ppp

Vla

vibr. pizz.

arco

ppp

Cb.

vibr. pizz.

ppp

5/4

7/8

6/8

ob, cl, cor - 17/

6/8

4+3/8

S.

CTBa,

incalzando

c TEM- ne- pa-

Ob.

Cl.
(in la)

Cor.
(in fa)

con slancio

poco *f*

Mand.

molto

Cimb.

molto

Arpa

molto

Pf.

sub. pppp più agitato

Trg.

Tam-t.

Ptto

VI.

Vla

Cb.

sub. pppp più agitato

6/8

4+3/8

4+3/8

8+3/8 agitato, rubato

4/8

S.

гу - рой че - ты ре - ста ты - сяч гра - ду - сов по

con slancio

sempre molto agitato mp

Ob.

poco f

fp

pf

fp

pf

fp

f

ff

p dolce

Cl. (in la)

con slancio

poco f

fp

pf

fp

pf

fp

ff

p dolce

Cor. (in fa)

fp

p

pf

fp

pf

fp

p dolce

Cimb.

f

ff

p dolce

Arpa

Hp

ff

p dolce

[3:2]

[4:3]

[5:4]

[4:3]

Pf.

ppp freddo, meccanico ma febbrile

Ptto

spazzolino

ppp

spazzolino

Gr.C.

ppp

Cb.

4+3/8

8+3/8

4/8

2
4/8

6
6/8

6+3/8

cresc. molto, ma teneramente -

S.

не - о - су - шест - влён - ным же -

Ob.

Cl.
(in la)

Cor.
(in fa)

Cimb.

pp

Arpa

Pf.

[5:4]

Ptto

Cb.

pizz.
p

4/8

6/8

6+3/8

6+3/4

Tempo

sub. pp *dolcissimo*

5/1

S. *portando la voce*
ла- *Echo del Straniero* ни- *simile*

Ob. *pp dolcissimo, espr.*

Cl. (in la) *ppp*

Cor. (in fa) *pp molto (troppo) vibrato*

Mand. *Solo*
p dolcissimo

Cimb. *ppp*

Arpa *imitando il canto*
ppp *pp*

Pf. *ppp una corda*
poco

Vibr. *eco del Mandolino*
pp vibrato

Trg.

Gong.

Tam-t.

VI. *sempre con sord.*
pppp sul pont.

Vla. *pppp arco, sul pont.*

Cb. *pppp*

6+3/4

5/1

5

5/p.

S.

Ob.

Cl.
(in la)

Cor.
(in fa)

Mand.

Cimb.

Arpa

Pf.

Vibr.

Trg.

Ptti

Vi.

Vla

Cb.

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: S. (Soprano), Ob. (Oboe), Cl. (in la) (Clarinet in B-flat), Cor. (in fa) (Cor Anglais), Mand. (Mandolin), Cimb. (Cymbal), Arpa (Harp), Pf. (Piano), Vibr. (Vibraphone), Trg. (Triangle), Ptti (Tom-tom), Vi. (Violin), Vla (Viola), and Cb. (Cello). The score features several dynamic markings: 'quasi eco' above the Oboe staff, 'ppp' (pianissimo) above the Clarinet staff, and 'pochissimo' (pianississimo) above the Violin, Viola, and Cello staves. There are also handwritten numbers '5' and '2' in the Mandolin and Cymbal staves respectively. The score is divided into two systems, with a '5/p.' marking at the beginning and end of the page.

5/p.

3/8

3/8

comme une ouverture française

5/8

S. *pppp* (шепотом) *мерзнет...*
мёрзнет

Ob. *subito* *ppp*

Cl. (in la) *subito*

Cor. (in fa) *subito*

Mand. *subito*

Cimb. *subito* *pp*

Arpa *subito*

Pf. *subito*

Vibr. *subito*

Maracas *subito*

Ptto *subito* *pp* *bacch.del Trg.*

Gr.C. *subito* *pp* *bacch.del Trg.*

VI. *subito* *ord. #* *(poco) fppp* *fppp*

Vla *subito* *ord. #* *(poco) fppp* *fppp*

Cb. *subito*

en accompagnement

3/8

3/8

5/8

5/8

2/8

5/8

4/8

5/8

simile

rinf.

S.

мёрзнет...

мёрз -

нет,

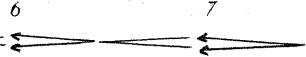
ossia:

Ob.

ppp

Mand.

Cimb.



14

Maracas

Ptto

Gr.C.

berlinde thuy

VI.

Vla

5/8

2/8

5/8

4/8

5/8

5/8 5/8

S. *secco*
 Мёрз - нет че-ло-век.
sublime

ossia:

Cimb. *secco*

Arpa *pp* *secco*

Vibr. *secco* *f* *tr*

Maracas *ppppp*

Ptto *secco* *ord.*

Tam-t. *bacch. del Trg.*

Gr. C.

VI. *pizz. secco*

Vla. *pizz. secco*

Cb. *sempre sul pont.* *[quint-flag]* *[quart-flag]*
ppp perdendosi al - - - niente

5/8 5/8

День упал...

4/0

2/0

3/0

Grave, pesante $\text{♩} = 30-20$

mp sonore

S. День у- пал ги- льо- ти- но- ю,

Ob.

Cl. (in Fa) *p* *V*

Cor. (in Fa) *poco espr. mp* *(quasi gliss.)*

Mand. *quasi gliss. poco espr.* *mp*

Timb. *mp*

Del. *mp*

Trpa *mp*

f. *mp* *rubato*

Libr. *mp*

etal bl. *mp* *bacch. di met.*

Org. *pp* *(acuto)*

Am-t.

con sord. arco

con sord. pizz. arco *quasi sfss. poco espr.* *mp*

arco *mp*

p *mp*

4/0

2/0

3/0

(A)

4/p

3/p

poco a poco più mosso, agitato

S. *f* lo- жью, иг- ро- ю, ин- три- га- ми, с но- вы- ми за- плат- ка- ми
lo- zju *ig-ro-ju* *in-tri-ga-mi* *so- plat-ka-mi*

Ob. *f*

Cl. (in la) *f*

Cor. (in fa) *f*

Mand. *f*

Cimb. *f*

Cel. *f*

Arpa *f*

Pf. *f*

Vibr. *f*

Metal bl. *f*

Ptti *f* (col legno)

VI. *f* senza sord. *voce* pizz. arco pizz. *voce*

Vla. *f* senza sord. pizz. arco pizz.

Cb. *f* senza sord. pizz. arco pizz.

4/p

3/p

*part' cordi in
equi (col legno)*

6/8

2/0

3/0

S. *sub. pp* *poco stentato* [9]

прав- ды на тря- пье лжи, лжи и тру- со- сти.
prav-di ma tri pie lji, lji i tru- sa ste

Ob. *fp* *molto*

Cl. (inla) *fp* *molto*

Cor. (infa) *fp* *molto*

Mand. *pp* *subato* 3 3

Cimb. *sub. pp* 3 3 *ppp*

Cel. *pp*

Arpa *sub. pp*

Pf. *pp*

Ptti *ord. tr* *pppp*

VI. *arco* *pizz.* *arco* *pizz.* 3 *ppp* *agitato* *sul pont. con sord. arco*

Vla. *arco* *pizz.* *arco* *pizz.* *pp* *ppp* *agitato* *sul pont. con sord. arco*

Cb. *arco* *pizz.* *arco* *pizz.* *sub. pp* *ppp* *agitato* *pizz.* *pp*

6/8

2/0

3/0

3/0

2/0

quasi a tempo (poco più andante)

S. *con forza*
 День у-пал ги-льо-ти-но-ю, день, вы-

Ob. *poco f*

Cl. (in la) *poco f*

Cor. (in fa) *poco f*

Mand. *poco f*

Cimb. *poco f*

Cel. *poco f*

Arpa *poco f*

Pf. *poco f*

Vibr. *poco f*

Metal bl. *poco f*

Ptti

Gong

Tam-t

VI. *pp sempre molto agitato*

Vla. *pp sempre molto agitato*

Cb. *pp molto agitato*
con sord. arco sul pont.

3/0

2/0

rubato, parlando 4/p

S. сти - лан - ный о - бе - ща - ни - я - ми... *più f* Рас - пе -

Ob. *Bas-pis*

Cl. (in la)

Cor. (in fa)

Mand.

Cimb.

Cel.

Arpa

Pf.

Vibr.

Metal bl.

Ptti

Gong

Tam-t.

VI.

Vla

Cb.

4/p

Meno mosso [d]

calando

molto

4/p

S. ча-тан-но-е о-ди-но-чест-во пу-сто-го су-щест-во-ва-ни-
 - фа - ма - е - ва - пу - сто - го су - щест - во - ва - ни -

Cor. (in fa) f f espr. dim. molto

Cimb. f meno f, pesante

Del. f

Arpa f meno f mp (loco)

Pf. f meno f, pesante dim.

Vibr. f meno f

Metal bl. f p

Ptti collegno

Tam-t. mp

Vl. f

Vla f

Cb. f

4/p

arrivando da un'aria

incostrato

5/p

4/p

3/p

4/p

7/p

quasi a tempo

molto tranquillo, ma non strascinato

S.

я, о- став- ши- е- ся кро- хи до- ве- ри- я, за- СТЯВ- ши-

a *as-te* *me* *ce* *no* *se*

rinf.

Ob.

f

rinf.

Cor. (infa)

rinf.

Cimb.

rinf.

drum-tique

Cel.

ppp *legatissimo*

Arpa

Pf.

ppp *legatissimo*

una corda

poco rinf.

8

Metal bl.

ord.

Ptti

a2

Gong

ppp

poco rinf.

Tam-t.

VI.

ppp *poco pressato*

Vla

ppp *poco pressato*

Cb.

ppp *poco pressato*

5/p

4/p

3/p

4/p

7/p

7/8

5/8

4/8

3/8

4/8

senza tempo, ma
semplice, leggero

quasi tempo

ossia:

меж- ду дву- мя

по- це- лу- я- ми.

patte lio ia - mi

pp
con sord., lontano

ppp

pp

pp

pp lontano, ma pesante

ancora
poco più rinf.

(ord.)

ad lib.: tacet

ppp sul tasto

ppp sul tasto

7/8

5/8

4/8

3/8

4/8

4/p

3/p

4/p

3/p

4/p

perdendosi al fine, ma sempre in tempo

S. *ppp, lontano, perdendosi*
 День у- пал ги- льо ти- но- ю...
 (eco)

Cor. (in fa) *ppp*

Mand.

Cimb.

Cel.

Arpa

Pf. *pp, lontano, ma pesante*

Vibr. *pp, lontano, ma pesante*

Metal bl.

Ptti

Gong

Tam-t.

Vi. *ad lib. tacet*

Vla. *ppp sul tasto*

Cb. *ppp sul tasto sempre ppp*

4/p

3/p

4/p

3/p

4/p

4/p 3/p 4/p 2/p 3/p 2/p 1/p

Or. n fa)

Land.

Timb.

Del.

Arpa

Pf.

Vibr.

Metal bl.

Ptti

Gong

Tam-t.

VI.

Vla

Cb.

4/p 3/p 4/p 2/p 3/p 2/p 1/p

Alm

bacch. del Trg.

[imitando]

bacch. del Trg.

ét. avec l'ongle

dim. al niente

dim. al niente

II. НЕМНОГО ЭРОТИЧЕСКОЕ

...И эту песню я невольно
 Отдам на смех и поруганье,
 Затем, что нестерпимо больно
 Душе любовное молчанье.
 (А. АХМАТОВА)

1

Жар...

... Und wenn ein Irrlicht Euch die Wege weisen soll,
 So müsst Ihr so genau nicht nehmen.

[FAUST I, WALPURGISNACHT]

Чрезвычайно скоро, дико

Presto, feroce

ossia: *[mp]*

p

pp

S.

Musical staff for Soprano (S.) with notes and dynamic markings. Includes *poco* and *molto* hairpins.

Жар

[ad lib: quasi molto vibrato - á-a-o, á-a-o, etc.]

come sempre

Cor.
(in fa)

Musical staff for Cor. (in fa) with notes and dynamic markings. Includes *pppp*, *poco*, and *più* markings.

Vla

Musical staff for Vla with notes and dynamic markings. Includes *consord.* and *pppp (poco pressato)* markings.

In questo pezzo tutti gli strumenti: assai ruvido

Ob.

Musical staff for Ob. with notes and dynamic markings. Includes *pp* marking.

Cl.
(in la)

Musical staff for Cl. (in la) with notes and dynamic markings. Includes *pp* marking.

Cor.
(in fa)

Musical staff for Cor. (in fa) with notes and dynamic markings. Includes *poco f* marking and a 3:5 ratio.

Vla

Musical staff for Vla with notes and dynamic markings.

5

S. *p* Жар *p* *f sub.* *molto* [sic]

Ob. *p* *poco rinf.* *p* [b] *f* [sic]

Cl. (in la) *p* Mi Si

Cor. (in fa) *pp* *pp*

Cimb. *p*

VI. *f* *senza sord.* *genato*

Vla *senza sord.*

Cb. *ff*

4

A G

S. *pp* *poco* *molto* *f sub.* жар

Ob. *pp* *pp* *ff*

Cl. (in la) *pp* *ff sub.*

Cor. (in fa) *pp* *f sub.*

Cimb. *pp* *f sub.*

VI. *ppp* *f sub.*

Vla *ppp* *ppp [non cresc.]* *f sub.*

Cb. *fppp* *f sub.* *piu f*

S. *pp* жар же- ла- ни- я. [задорно] *pp*

Ob. *ppp* Solo *poco rinf.* *f sub.*

Cl. (in la) *pp* *poco rinf.*

Cor. (in fa) *pp, leggero* *f*

Vla

Je disais de toi comme vibrant humidité *66.51 continue* *Augment l'ambit*

S. жажду тебя как жи- вительную влагу. Приль- ни ко мне, дли-ной своих ног,
Kak toi vitelmin *Pril - mi kamne*

Mand. *pppp*

Cimb. *pppp*

Arpa *pp*

T.c.c. *ppp*

Ptti *ppp*

VI. *ppp poco in rilievo*

Vla *ppp* *con sord.*

Cb. *ppp febbrile* *minaccioso* *ppp*

S. грудь ю, впадиной живо та, ошуги шёлк ^{моей} моей Ко - жге сви - ми
 II. (in la) Ко - жге сви - ми
 Mand. *ppp*
 Imb.
 rpa
 c.c.
 tti
 a
 b.

simile ppp simile

2 *3* *3*

meno mosso *leg* *©*

Tempo I (poco più mosso)

S. *sub. mp* *Жар*

Cl. (in la) *pochiss. sub. mp*

Mand. *pp*

Cimb. *pp*

Arpa *C# D# E# F# G# A# H#*

Ptti

Vi. *pizz. pp arco 5 - 6 7*

Vla. *pp*

Cb. *ppp pp*

S.

Ob. *mp*

Cl. (in la) *mp pp poco*

Cor. (in fa) *p*

Arpa *p Db*

Vla.

Cb.

Tempo I

Tutti: mp - decresc. al ppp, ma sempre crescendo dell'intensità e dell'espressione.

5 3

S. травит. Я хочу при- нять тебя все- го, без ос- татка. Разве не

Ob.

Cl. (in la) mp decresc.

Cor. (in fa) con sord. mp decresc.

Mand. lontano mp decresc.

Cimb. mp decresc.

Arpa fpp

Pf. fpp

Sil. Ped.

ppp poco

S. ви - дишь, как я сго - раю же - лая те - бя?

Ob. ppp poco cresc.

Cl. (in la) ppp 5: poco cresc.

Cor. (in fa) ppp poco cresc. dolce, espr. leggero

Mand. ppp poco cresc.

Cimb. ppp poco cresc.

ff * [раздраженно - истерически смеясь]
cresc. e rit. molto

Жар жа-[ха-ха-ха-ха-ха-ха-ха-ха-ха-ха-ха-ха-ха-хе-хе-хе-хе-хэ-хэ-хэ]pppp

[постепенно басово - густым, сильным хриплым голосом]

al mp *f sub.* *fpp*

al mp *f sub.* *fpp*

al mp *f sub.* *fpp*

al mp *f sub.* *fpp*

al mp *f sub.* *fpp*

f secco *fpp* *pizz.*

mf cresc. *f* *fpp* *pizz.*

mf cresc. *f* *fpp* *pizz.*

mf cresc. *f* *fpp* *pizz.*

mp come prima, sempre dim.

poco *piu*

Жар

ord. *ppp* *a2* *ppp*

pp *pp* *pp*

* [ха - хе - хэ /pppp] исполняется языком, постепенно отодвигаемым назад
 [жа pppp]
 3

3

3 2 pp sempre dim. pochiss.

S. жар

Cl. (in la) pp

Mand. pp

Cimb. ppp

Arpa 2 3 HP ppp

Pf. [cluster mute]

Ptti a2 pppp arco

Vi. [sempre pizz.] arco

Vla leggierissimo [sempre pizz.]

Cb.

ossia: || - - - - - :||

S. perdendosi al niente lunga

Mand. pppp Suspenda

Cimb. pppp 8

Arpa pppp

Pf. [Ped.]

Ptti 8

Vi.

Vla

attacca lunga

Два сплетённых тела...

Con slancio

[Репортер:]

Два спле-тён-ных тела:

красное,

белое,

чёрное.

Исступ-

rotte hunde Seite

Rotes

weisse

schwarze

Isstupp-

s.

ob.

1.
n la)

or.
i fa)

and.


mb.

pa

près de la table

savage

A

sempre molto agitato [ineguale, irregolare] 
[плаксивым, тонким голосом]
[un fil di voce; piangendo]

2

3/p

ossia:

[Она:] *pp* Мо - я по - ро - зо - вев - ша - я

Cl. (in la) *ppp* 9

Mand. *pp, agitato*

Cimb. *pp, agitato*

Arpa *pp* C# D# E# F# G# A# B#

Pf. *pp, agitato*

Sil. *pp, agitato* 7

Trg. *pppp* tr bacch. del Trg.

Ptti *pppp* tr bacch. del Trg.

Vi. *pp* arco 9

Cb. *mp* 3/p

poco string. →

ossia:

S.
ко - жа, го - ря - ша - я под тво -

Ob.
ppp *ll*

Cl. (in la)
pp

ossia:

Cor. (in fa)
ppp *gliss. possibile*

Mand.

Cimb.

Arpa
pp

Sil.

Trg.
tr

Ptti
tr

Gong (profondo)
pp *tr* *Cimb.* →

Vl.
pp, dolcissimo

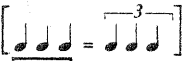
Vla
arco
pp, agitato

Cb.

5
5:4
3
3
3
3

pp

pp, dolcissimo



2/p

sempre string.

2/p+2/p

S. *и - ми по - це - лу - я - ми,*

Ob.

Cl. (in la) *pochissimo*

Cor. (in fa) *gliss.* *ppp*

Ossia:

Mand.

Cimb.

Arpa *F#*

Pf.

Sil.

Trg.

Ptti

Gong (prof.)

Vi.

Vla *mp*

Cb.

2/p

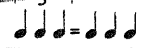
+ acci

2/p+2/p

poco più vivo

pochissimo calando

Tempo I



2/p. + 2/p.

3/p. + 1/.

f [вдыхая]

S.

Ob.

Cl.
(in la)

Cor.
(in fa)

Mand.

Cimb.

Arpa

Pf.

Sil.

Trg.

Ptti

Gong

Vi.

Vla

Cb.

2/p. + 2/p.

3/p. + 1/.

meno f ————— *poco*

- е по - блед - нев - ше - е ли -

fp

con sord. lontano

sempre pp, febbrile, ineguale [' ≠ ']

meno f

poco f

f

arco

f, ruvido

meno f

ms

And

vib

3

4P

8

1

2

3

4

5

6

7

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

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44

45

46

47

48

49

50

[истерически-судорожно-капризно, но совершенно серьезно, как в минуты действительно трагические: приближение смерти или любовного наслаждения]

[convulsivo, capriccioso, ma serio]

2

S. *pp non legato* *f* *pp* *mf* *ff* *pp*
 - по от след - жи - ва - е - мо -

Ob. *fpp* *f* *mf* *f*

Cl. (in la) *fmp* *pp sub.* *pp* *mf* *pp*

Cor. (in fa) *rinf.* *pp* *mp* *pp*

Mand. *pp* *rinf.* *pp*

Cimb. *pp* *pp* *rinf.* *pp*

Arpa C# (loco). A# H# Fb A# H# simile Ab F# Fb
pp *poco* *quasi gliss.*

Pf. *fpp* *fpp*

Vi. *fpp* *fpp*

Vla *fpp* *fpp* *fpp*

Cb. *pizz.* [b] *pp* *mf* *ff* *pp*

poco f

molto agitato

poco a poco più agitato - convulsivo, - poco cresc.

The musical score on page 55 is a complex orchestral arrangement. It features the following instruments and parts:

- S.** (Soprano): Includes markings like *quasi giusto solo*, *p espr.*, and *pp sub.*
- Ob.** (Oboe)
- Cl. (in fa)** (Clarinet in F)
- Cor. (in fa)** (Cornet in F)
- 2^a Mand.** (2nd Mandolin)
- 3^a Cimb.** (3rd Cymbal)
- Arpa** (Arpeggiatore)
- 4^a Cel.** (4th Cello)
- Pf.** (Pianoforte)
- 5^a Sil.** (5th Snare Drum)
- Trg.** (Tromba)
- Ptti** (Percussion)
- Gong**
- Vl.** (Violin)
- 1^a Vla** (1st Viola)
- Vla** (Viola)
- Ch.** (Chitarra)

Key performance instructions include *molto agitato* at the top, *poco a poco più agitato - convulsivo, - poco cresc.* for the woodwinds, and *molto tranquillo* for the strings. Dynamic markings range from *ppp* to *pppp*. Specific techniques like *arco* and *legatissimo* are also indicated.

ppp

più sempre!

Cl. (in la) [2] [•=100] [3] [2] [3]

Cor. (in fa)

Pf.

Cl. (in la) [2] [3] [2] [3]

Cor. (in fa) *più f*

Pf. *più f*

modulation

Cl. (in la) [2] [3] *Sincope*

Cor. (in fa) *molto rubato*

Pf. *molto rubato*

diver pi sonwle !!

[♩ = 108]

Cl. (in la)
Cor. (in fa)
Pf.

rinf.
rinf.

Cl. (in la)
Cor. (in fa)
Pf.

poco
simile
poco
simile

Cl. (in la)
Cor. (in fa)
Pf.

muta in mi?

Почему мне не визжать свиной...

S. *f* *ffpp* *f sub.* *meno f.* *cresc. molto*
 По-че- му мне не виз- жать сви

S. *f* *ff* *mf* *f sub.* *ffpp* *fpp* *molto*
 ный [уй - ии - ии - ю] ког- да кру- гом все [иэх]

S. каркая [на задней части нёба] почти шепотом *calando molto* *attacca*
 хрю [ху-ху-ху-ху] - ка - [а-а-а-а] - ю [хю- хю- хю- хю] T

Частушка

$\frac{4+3}{8}$ $\frac{4+5}{8}$ $\frac{3+5}{4+8}$
 Molto vivo [$\text{♩} = 160-144$]

Cl. (in mi^b) *f* *più f* *molto*

Cimb.

Arpa *f* *près de la table, arraché*

Tamb. picc. con corda *ppp cresc. poco a poco* *col legno* *f* *cresc. molto*

Pfi *f*

Vi. *simile* *f sul G ruvido **

Vla *simile* *f sul Cruvido **

*) Erősen préselve, hogy a hangképzéstől a hangmagasság is változzon. [Vonóval intonálni!] [Hamisan!]
 stark gepresst, so daß infolge der Tonerzeugung auch die Tonhöhe verändert werde. [Mit dem Bogen zu intonieren!] [Falsch!]
 Strongly depressed so that the sound generation should change the pitch as well. [To intone with the bow!] [Hit the wrong note!]

3/8

4/4

3/4

4/4

Ob.

Cl.
(in mi^b)

Cor.
(in fa)

Cimb.

Arpa

Pf.

Sil.

Tamb. picc.
con corda

Ptto

Gr. C.

Vi.

Vla

bacch. di metallo

N. B. $\textcircled{8^{\text{va}}}$ $\textcircled{8^{\text{va}}}$ $\textcircled{8^{\text{va}}}$

$\textcircled{8^{\text{va}}}$ $\textcircled{8^{\text{va}}}$ $\textcircled{8^{\text{va}}}$ $\textcircled{8^{\text{va}}}$ $\textcircled{8^{\text{va}}}$

$\textcircled{8^{\text{va}}}$ $\textcircled{8^{\text{va}}}$ $\textcircled{8^{\text{va}}}$

f *ffp* *poco cresc.* *f* *fp* *f* *fp*

f *cuivré*

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

p [toujours arraché] *f* *p* *f*

f *p* *f* *p* *f*

tr *molto* *tr* *molto* *tr*

col legno *mp* *mp* *tr* *mp*

f *f*

3/8

4/4

3/4

4/4

N. B. $\textcircled{8^{\text{va}}}$

Ob. 5
4 3+3
4 8 3
4

Cl. (in mi^b) *f* < *fp* *f* < *ff* *più f, stridente*

Cor. (in fa) *gliss.* *gliss.* *gliss.*

Cimb. *p* *f* *ff* *gliss.*

Arpa *p* *f* *rinf. molto*

Pf. *p* *f* *rinf. molto*

Sil. *f*

Tamb.picc. con corda *tr*

Ptto *mp*

Gr. C. *f* 5
4 3+3
4 8 3
4

ossia:

xl ball

3 1
4 8

5
4

4
4

S.

Ob.

Cl.
(in mi^b)

Cor.
(in fa)

Cimb.

Arpa

Pf.

Sil.

Tamb.
basco
Tamb. picc.
con corda

Ptto

Gr. C.

Metal bl.

Vi.

Vla

Cb.

A у - ку - си ме - ня за го - ло - ву,

3 1
4 8

5
4

4
4

4/4 2+1/4 8 3/4 3/8

S. *sempre f*
у - ку-си ме-³ ня за грудь!

Ob. *poco f* *mf*

Cl. (in mi^b) *poco f* *mf*

Cor. (in fa) *poco f, cuivre* *mf* *ruvido*

Cimb. *mp* *sempre mp* *mf* (ord.)

Arpa *mp*

Pf. *mp* *mp*

Sil. *pp*

Tamb. basc. *sempre pp* *mf*

Ptto

Gr. C.

Metal bl.

Vi. *simile* *fpp*

Vla. *arco* *f* *ruvido*

Cb. *f*

4/4 2+1/4 8 3/4 3/8

3/8

3+3+2/8

1 3/8+4

4/4

meno f

S.

Пред то - бой сто - ю го - ла - я,

Ob.

fpp

Cl.
(in mi^b)

fpp

Cor.
(in fa)

mp, ben marcato

fpp

Cimb.

mp sub.

fpp

fpp

Arpa

mp

Pf.

f

mp sub., con bravura

fpp

f

fpp

fpp

Sil.

fpp

Ptti

pp ossia
a2 [bacch. molle]

f col legno

Gr. C.

Metal. bl.

Vi.

arco

mp, pressato

f

Vla

f

Cb.

f

3/8

3+3+2/8

1 3/8+4

4/4

4
4

S.

так у - ку - си - йи - ю - ху - хы, хи - ху -

Ob.

Cl.
(in mi^b)

Cor.
(in fa)

Cimb.

Arpa

Pf.

Sil.

Tamb
basco
Tamb.picc.
con corda

Ptto

Gr. C.

Metal bl.

VI.

4
4

4+3+4
8

S. ю - йих! Так у - ку - си за что - ни -

Ob. *ff*

Cl. (in mi^b) *ff*

Cor. (in fa)

Cimb. *f* — *p* *f*

Arpa

Pf. *f* *p*

Sil.

Tamb. picc. con corda *tr*

Ptti *mp* *mp*

Gr. C.

Metal bl. *f* *f*

VI. *ff*

4+3+4
8

(E)

4+3+4
8

4+3
8

S.

б[♭] [^]
 будь!

Ob.

f

Cl.
(in mi^b)

f

Cor.
(in fa)

ff
cuivre

Cimb.

ff

Arpa

Pf.

rinf. *molto* *f sub.*

Sil.

Tamb.picc.
con corda

tr

Ptto

ppp poco a poco cresc.

VI.

4+3+4
8

4+3
8

3+4
8

5
4

4
4

2+1
4+8

Ob.

Cl.
(in mi^b)

Cor.
(in fa)

Cimb.

Arpa

Pf.

Sil.

Tamb.
basc.

Tamb.picc.
con corda

Ptto

Metal bl.

Vi.

Vla

Cb.

mp

mp

mp

pp

pp

mp

f

pp

pp

pp

ppp cresc.

p

mp

pizz.

f ruidoso

mp

pizz.

f

mp

f

simile

f cuivré

3+4
8

5
4

4
4

2+1
4+8

F

Dim.

2+1
4 8

3
8

4
4

3
4

4
4

Ob.

Cl.
(in mi^b)

Cor.
(in fa)

Cimb.

Arpa

Pf.

Sil.

Tamb.picc.
con corda

Ptto

Gr. C.

VI.

Vla

Cb.

The musical score is arranged in a system of 13 staves. The instruments are: Ob., Cl. (in mi^b), Cor. (in fa), Cimb., Arpa, Pf., Sil., Tamb.picc. con corda, Ptto, Gr. C., VI., Vla, and Cb. The score is divided into four measures with time signatures 2+1/4 8, 3/8, 4/4, 3/4, and 4/4. The first measure is marked with a circled 'F' and 'Dim.'. The second measure has a circled '8' and '4'. The third measure has a circled '3' and '4'. The fourth measure has a circled '4' and '4'. Dynamic markings include *f*, *ff*, *mp*, *p*, *f*, *fp*, *poco cresc.*, *tr. molto*, and *tr.*. Performance instructions include *più f*, *p [toujours arraché]*, and *arco*. There are also handwritten annotations like 'Hr' and '8-1'.

2+1
4 8

3
8

4
4

3
4

4
4

4/4

5/4

33/48

Ob.

Cl.
(in mi^b)

Cor.
(in fa)

Cimb.

Arpa

Pf.

Sil.

Tamb.picc.
con corda

Ptto

Gr.C.

The musical score is divided into three measures. The first measure is in 4/4 time, the second in 5/4, and the third in 33/48. The instruments and their parts are as follows:

- Ob.:** Melodic line with slurs and accents.
- Cl. (in mi^b):** Melodic line with dynamics *fp* and *f*.
- Cor. (in fa):** Melodic line with accents and glissando markings.
- Cimb.:** Percussion part with circular patterns and dynamics *f* and *p*.
- Arpa:** Arpeggiated accompaniment with dynamics *f* and *p*.
- Pf.:** Piano accompaniment with dynamics *f* and *p*.
- Sil.:** Silence with occasional notes.
- Tamb.picc. con corda:** Snare drum with a cord, featuring trill-like patterns.
- Ptto:** Triangle with a trill-like pattern and dynamic *mp*.
- Gr.C.:** Grand Cymbal with dynamics *f*.

4/4

5/4

33/48

$\frac{3+3}{4+8}$

a tempo al fine

$\frac{4+3}{8}$

$\frac{3+2}{8}$

Ob.

Cl.
(in mi^b)

Cor.
(in fa)

Cimb.

Arpa

Pf.

Sil.

Tamb.picc.
con corda

Ptto

Gr. C.

ff

cresc. molto al fine

*muta
in si^b*

più f, stridente, cresc. molto al fine

cresc. molto al fine

ff

cresc. molto al fine

f rinf. molto

rinf.

rinf

f cresc. al fine

f cresc. al fine

ppp

ppp cresc. al fine

ff

$\frac{3+3}{4+8}$

$\frac{4+3}{8}$

$\frac{3+2}{8}$

III. ГОРЬКИЙ ОПЫТ — СЛАДОСТЬ И ГОРЕ

И была роковая отрада
попиранья заветных святынь,
безумная сердцу услада —
гагорькая страсть, как полынь!
(А. БЛОК)

1

Ты вынул...

Calmo, non strascinato *poco calando* [*rit.*] *tempo* *poco calando*

Fl. in si^b
pp dolce 9 10 9 10

Cimb.
pp Ped. _____ 1/2 Ped. _____ Ped. _____ 1/2 Ped. _____

Arpa
pp [loco]

Vibr.
ppp 6 7 6 7 Ped. _____ Ped. _____ Ped. _____ Ped. _____

Camp.
ppp *an bin*

Gong.
1. 2. 3 3 3 3

Tam-t.
pppp

Vla
pp 3 3 3 3

2. Basso del 1

Vol

CG

(A)

Tu

pp

beur

2	3	1
4	8	4

3
4

tempo

S. Ты вы - нул серд -

Cl. (in si^b) 10 5 5

Cor. (in fa) pp p dolce

Cimb. Ped. 5 3

Arpa 3

Pf. pp ppp u.c.

Vibr. Ped. 7 3

Camp.

Gong.

Tam-t.

Vla. pizz. [loco] 3 3 3

Cb. pp mp, espr.

2	3	1
4	8	4

3
4

3/4

S.

це на ла - донь и
 my (a - dom)

Cl.
(in si^b)

mp, espr. *pp*

Cor.
(in fa)

ppp *ppp*

Cimb.

poco rinf. *Ped.*

Arpa

Pf.

Vibr.

Ped.

Camp.

Camp

Gong. 1.

Tam-t.

alto

Vla

pp

Cb.

3/4

rinf. dim al fine

tempo

poco calando

[9] tempo

poco calando

Cl.
(in si^b)

Cimb.

Arpa

Vibr.

Camp.

Gong.

Tam-t.

Vla

Великая беда...

[canon^o a 2] *f cantabile*

S. Ве - ли - ка - я бе -

Cimb. con Ped.

amore
più dolce

S. - да лю - бовь. Бы - ва - ет

Cimb. *più dolce*

S. ли боль - ше - е

Cimb. *più grand*
giusto
rinf.

S. *calando, più p*
счас -

Cimb. *poco a poco calando*

S. *giusto*
- тье?

Cimb. *calando molto*
Ped.

Камешки

3

4

3

Poco sostenuto [$\text{♩} = 76$]
pp, dolcissimo

Vivo,
leggiero
($\text{♩} = 108-100$)

Мне ми - лый при - нёс...

Mme B

pp, dolcissimo

pp, dolcissimo
con sord.

sempre
con sord.

pp

pp

pp

pp

[loco] *pp*

pp

[bacch. del Trg.]

pp

pp

pp

3

4

3

*) ha lehet:

wenn möglich:

if possible:



3

S.

Ob.

Cl.
(in si^b)

Cor.
(in fa)

Cimb.

Cel.

Arpa

Pf.

Vibr.

Trg.

Gong.
1.
2.
3.
4.

VI.

Vla

3

Handwritten annotations: *nel mat* (next to Cimb.), *non c'to* (next to Cel.), *pp* (next to Pf.), *con Ped.* (next to Pf.).

Dynamic markings: *ppp*, *pp*, *poco rinf.*, *mf*.

Tempo/Performance markings: *4:3* (above Ob. and Cl. staves).

Other markings: *tr* (trills), *tr* (trills), *3* (triplets), *8* (octaves), *1. 2. 3. 4.* (Gong. parts).

Музыкальный фрагмент с вокальной линией и оркестровыми инструментами. Вокальная линия (Soprano) имеет текст: "Мне ми - лый при -".

Инструменты и их нотация:

- S.** (Soprano): Вокальная линия с текстом "Мне ми - лый при -".
- Ob.** (Oboe): Нотация в тенорном ключе.
- Cl. in si^b** (Clarinete en si bémol): Нотация в тенорном ключе.
- Cor. (in fa)** (Cornet en fa): Нотация в тенорном ключе.
- Cimb.** (Cymbale): Нотация в басовом ключе.
- Cel.** (Cello): Нотация в басовом ключе, динамик *ppp*.
- Arpa** (Arpa): Нотация в тенорном ключе.
- Pf.** (Piano): Нотация в тенорном и басовом ключах.
- Vibr.** (Vibraphone): Нотация в тенорном ключе.
- Trg.** (Trombone): Нотация в тенорном ключе.
- Gong.** (Gong): Нотация в тенорном ключе, варианты 1., 2., 3., 4.
- VI.** (Violin I): Нотация в тенорном ключе.
- Vla.** (Viola): Нотация в тенорном ключе.

Детали нотации: *ppp* (pianissimo), *tr* (trill), *8* (octave), *4:3* (ratio), *3* (triple), *7* (septime), *1.*, *2.*, *3.*, *4.* (варианты).

colla v

S. - нѣс ка - меш - ки.

Ob. 4:3

Cl. (in si^b) *fpp* 7

Cor. (in fa) *poco*

Cimb. *poco rinf.* 3

Cel. *poco rinf.*

Arpa

Pf.

Vibr.

Trg.

Gong. 1. 2. 3. 4.

Vl. 8

Vla

Detailed description of the musical score: The score is for a symphonic work. The vocal line (S.) has the lyrics '- нѣс ка - меш - ки.' The Oboe (Ob.) part has a 4:3 ratio. The Clarinet (Cl.) part is in si^b and includes a *fpp* dynamic and a 7-measure phrase. The Cor Anglais (Cor.) part is in fa and includes a *poco* dynamic. The Cymbals (Cimb.) part includes a *poco rinf.* dynamic and a 3-measure phrase. The Celesta (Cel.) part includes a *poco rinf.* dynamic. The Arpa part is a simple accompaniment. The Piano (Pf.) part has a complex rhythmic pattern. The Vibraphone (Vibr.) part has a melodic line. The Gong (Gong.) part has a rhythmic pattern with four variations. The Violin (Vl.) and Viola (Vla) parts have a melodic line with a 8-measure phrase.

Cam...

S. ра - ду - юсь и- [и]х раз - но -

Ob. *trm.*
ppp

Cl. (in *sf*)
ppp

Cor. (in *fa*)
ppp *pp*

Cimb. *poco rinf.* *pp* Ped.

Cel. *pp* [in rilievo]

Arpa *poco rinf.* *pp*

Pf. *poco rinf.* *pp*

Vibr. *pp*

Trg. *trmm*

Gong. $\frac{1}{4}$ $\frac{2}{3}$ $\frac{3}{4}$ *rinf.* *pp*

Vi.

Vla

S. *цве - ти - ю.*

Ob. *ppp dim.*

Cl. (in si^b) *poco*

Cor. (in fa)

Cimb. *ppp poco rinf.*

Cel. *ppp poco rinf.*

Arpa

Pf.

Vibr.

Trg.

Gong. 1. 2. 3. 4.

Vl. *dim.*

Vla *dim.*

Tempo I 3 4 3

S. *pp, dolcissimo*
Я ра - ду - юсь их...

Ob. *pp, dolcissimo*

Cl. (in si^b) *pp, dolcissimo* muta in la

Cor. (in fa) [sempre con sord.] *pp*

Cimb. *pp*

Cel. *pp*

Arpa *[loco] pp*

Pf.

Vibr.

Trg.

Gong. 1. 2. 3. 4.

Vi. *pp*

Vla

Тонкая игла...

[canon a 2]

S. *[fp]* Тон - ка - я иг - ла стра - *[f]* *stee*

Ob. *fpp* *f* *fpp*

Cimb. *bacch. di metallo* *[con la palma]* *f* *f*

Metal bl. *bacch. di met.* *f*

Gong. *bacch. di plast. molto pressato* *f* *f*

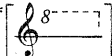
Ptto *bacch. di met.* *pp*

Gr. C. *bacch. di legno* *pp*

Breaking of a glass and Glass chimes *ff*

VI. *arco* *arco*

Vla

*  *plasztiktű — glissando a gong hátán*
Glissando auf der Rückseite des Gongs, mit einer Plastiknadel
glissando on gong's reverse side, with plastic needle

S. *[fp]* да - ни - я проп - зит серд - це.

Ob. *f fpp* *arco* *fpp* *f* *fpp*

Cimb. *pp* *f* *[pizz.]* *[bacch.]*

Metal bl.

Gong. *f* *f* *battere con bacch. di legno* *pp*

Ptto *pp* *pp* *pp* *pp*

Gr. C. Breaking of a glass and Glass chimes *5* *pp* *pp* *ff* *pp*

VI. *arco* *pizz.* *arco*

Vla. *pp*

S. Так я ум - [мы] - ру.

Ob. *pppp* *pppp* *pppp* *pppp*

Cimb. *pppp* *pppp* *pppp* *pppp*

Gong. *pppp* *pppp* *pppp* *pppp*

Ptto *pppp* *pppp* *pppp* *pppp*

Gr. C. Wood *[dry and low sounding]* *pppp* *pppp* *pppp* *pppp*

VI. *pizz.* *pp* *pppp* *pizz.*

Vla. *pppp* *pppp* *pppp* *pizz.*

Знаю любимому...

5/2

2+3+1
2 4 2

4/2

Grave, poco rubato [♩=60]

ossia:

S.

Зна - ю, лю - би - мо - му я не нуж -

Cl.
(in fa)

mp *p dolce*

Cor.
(in fa)

mp *p dolce*

Cimb.

mp
[con Ped.]

Arpa

mp *pp*

Vla

arco *mp* *p dolce*

Cb.

arco *mp* *pp*

5/2

2+3+1
2 4 2

4/2

4/2

6/2

4/2

poco sost.

a tempo, calmo

S. на. И всё же спо - кой - но
 Cl. (in la) *rinf.* *pp dolce*
 Cor. (in fa) *espr.* *pp dolce* *ppp*
 Cimb. *espr.* *rinf.* *pp* Ped.
 Arpa *rinf.* *p*
 Vla. *poco* *espr.* *pp dolce*
 Cb. *pp dolce*

4/2

Lento

S. сплю.
 Cl. (in la) *[dolce]* *pp dolce* *muta in si^b*
 Cor. (in fa) *p* *espr.* *poco* *pp dolce*
 Cimb. *p* *pp dolce*
 Arpa *p espr.* *[loco]* *pp dolce*
 Vla. *p* *pp dolce*
 Cb. *p* *pp* *pizz.*

[мяукая]
* Цветов о-сенних увя-данье,

S.

Ob.

Cl.
(in si^b)

Cor.
(in fa)

VI.

Vla

Cb.

Cimb.

Arpa

Cel.

Pf.

Gong.

Tám-t.

ppp

simile

simile

simile al fine

arco

ppp

9

^{*)} [nyávogva — de az ereszkedő szöveg körülbelüli hangmagasságot is jelöl — az ütemszóra érkező szótag pedig ritmusában kötött]
[miauend - aber der absteigende Text bezeichnet auch eine ungefähre Tonhöhe — die Silbe, die auf die Taktbetonung fällt, ist gebunden im Rhythmus]
[miaowing—but the descending text indicates approximate pitch as well—the syllable falling on the first accent of the bar is of definite rhythm]

rit.

S. *Нена-сытное па-дение дож-*

Ob.

Cl. (in si^b)

Cor. (in fa)

Vla

Cb.

Cimb.

Arpa

Cel.

Pf.

Gong. 1. 2. 3. 4.

Tam-t.

sempre legato

legato

15 8

8

And

Tak

4
4

S.

- дря,

Ob.

9

Cl.
(in si^b)

9

Cor.
(in fa)

9

VI.

9

Cb.

9

Cimb.

5

Arpa

Cel.

3

Pf.

3

Gong.

1.
2.
3.
4.

Tam-t.

ЖИЗНЬ УХОДИТ ИЗ ПРИРОДЫ...

S. 3/4

Ob.

Cl. (in si^b)

Cor. (in fa)

VI.

Vla

Cimb.

Arpa

Cel.

Pf.

Gong. 1. 2. 3. 4.

Tam-t.

4 4 3 4

Ob. *pp.*

Cl. (in sib) *pp.*

Cor. (in fa)

VI.

Vla

Ch. *pp.*

Cimb. *pp.*

Arpa *pp.*

Cel. *pp.*

Pf. *pp.*

Gong. *pp.*

Tam-t. *pp.*

В тебе своё спасение ищу...

Handwritten notes above score: 4, 5, 3, 3, 4, 5, 3

S.
В те-бе сво-ё спа-се-ни-е и-щу, а на-хо-

Cl. (in si^b)
ppp

Cor. (in fa)
mp

Cimb.
p [Ped.]

Arpa
pp (loco) (loco)

Camp.
ppp

VI.
pizz. *arco* *pp*

Vla
p *pizz.* *arco* *pp*

Cb.
pp *pizz.* *arco* *pp*

Твои исчезновения...

Giusto, ben tenuto $\text{♩} = 96-100$

S. *pp* Тво-и ис-чез-но-ве-нья как про-

Ob. *pp*

Cl. (in si^b) *pp*

Cor. (in fa) *pp*

Mand. *mp*

Cimb. *mp*

Arpa *mp molto*

Pf. *mp molto*

Vibr. *mp molto*

Vi. *mp*

Vla *mp*

Cb. *mp*

Handwritten notes: 1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

a tempo

va - лы в па - мя - ти. Нет свя - зи в дей - стви - и. Но

Муз. score for vocal and instruments. Includes parts for Voice (V.), Clarinet in B-flat (Cl. in si^b), Horn in F (Cor. in fa), Trombone (Tand.), Snare Drum (Tomb.), Piano (Ppa), Organ (f.), Trumpet (Tbr.), Trombone I (Tb. I), Trombone II (Tb. II), and Trombone III (Tb. III). The score features various musical notations such as dynamics (mp), articulation (accents), and performance markings (hairpins, slurs). Handwritten annotations include '3 2 1', 'CH', '5', '2', '3', '4', '5', 'vee', and 'Kampf'.

(A)

allargando

(4)

ossia: 9

S. *est* *связь* *ко-го-ра-я зо-вет-ся*

Ob. *fpp* *pp*

Cl. (in si^b) *poco espr.* *fpp* *pp*

Cor. (in fa) *poco espr.* *pp sub.*

Cimb.

VI. *pp*

Vla. *pp*

Cb. *poco espr.*

S. *вре-мя.*

Ob. *ppp*

Cl. (in si^b) *ppp*

Cor. (in fa) *[dolciss, possib.]*

Cimb.

VI. *ppp*

Vla. *ppp*

Cb. *ppp*

quasi tempo

Ob.

Cl.
(in si^b)

Cor.
(in fa)

Mand.

Cimb.

Arpa

Pf.

Vibr.

VI.

Vla

Cb.

The musical score is arranged in a standard orchestral format with staves for woodwinds, strings, and keyboard instruments. The woodwind section (Ob., Cl., Cor.) has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The strings (VI., Vla., Cb.) play a rhythmic accompaniment of eighth notes. The keyboard instruments (Mand., Cimb., Arpa, Pf., Vibr.) provide harmonic support with chords and arpeggios. The score includes dynamic markings such as *mp* and *molto*, and a *rit.* (ritardando) marking in the lower right. A vertical dashed line is present in the middle of the page, and a wavy line is above the string staves in the lower right. The page number 103 is in the top right corner.

Я без тебя...

Prestissimo
[вздохая]
pp *Senza!* (3)

S. Я без те-бя как та жен-щи-на
Ja bez ti - bje *ka - ta zhen - shi - na*

Ob. *ppp* 6 8

Cl. (in si^b) *ppp* 6 8

Cor. (in fa) *ppp* 7 8 6 8

Cimb.

Cel.

Arpa *(loco)* *pp* 7 8

Vi. *con sord.* *ppp* 7 8 (8)

Vla. *ppp* *con sord.* 7 8

Cb. *ppp* *con sord.* 7 8

come fissa

S. в ба - не c от -

Ob. *sempre pp*

Cl. (in si^b) *sempre pp*

Cor. (in fa)

-Cimb. [Solo] *pp*

Cel. *ppp*

Arpa

VI. ③

Vla

Cb.

f

Handwritten annotations: 2, 5, 6, 4, 8, 7, 5, 6, 4, 5, 4, 2, 4

Люби меня... *dim - mol*

Semplice -

S.

Лю- би ме- ня, про- сти ме- ня — мо- и же- ла- ни -
Li- bi mi- nia pros ti Ma i je- la- ni

Ob.

Cl.
(in la)

Cor.
(in fa)

Cimb.

Arpa

Pf.

VI.

Vla

Cb.

p

p

p

pp

ppp

pp (loco)

ppp

fort.
senza sord.

p

pp

p

senza sord.

p

pp

pizz.

arco

p

pp

p

Расплата

Poco sostenuto
[giusto] ♩ = 50

Presto ♩ = 100

Tempo I

S. O - ко за о - ко

Ob. *ff* *p* *ff*

Cl. (in mi^b) *ff* *p* *ff*

Cor. (in fa) *ff* *p* *ff*

Cimb. *ff* *p* *ff*

Arpa *ff* *p* *ff*

Pf. *ff* *ff*

Ptti [a2] *ff* [ét.] *ff* [ét.]

VI. *ff* pizz. *p* col legno batt. *ff* pizz.

Vla. *ff* pizz. *p* *ff* pizz.

Cb. *ff* pizz. *p* *ff* pizz.

più vivo *d.* = 66

f sub.

Tempo I Tempo II

вы-пла-чи-ва-е- мой в рас-сроч-ку

не-ме-

vi sply a voce

tu nunc

ff

p

ff

f

ff

p

ff

f

ff

ff

f

ff

p

ff

ff

p

ff

ff

ff [ét.]

ff [ét.]

pizz.

arco

col legno batt.

ff pizz.

arco

ff pizz.

col legno batt.

ff pizz.

ff pizz.

ff

ff

Tempo I Tempo III

3-4

Tempo I

S.

- у - стой - ки.
stai - ki.

Ob.

Cl.
(in mi^b)

Cor.
(in fa)

Cimb.

Arpa

Pf.

Ptti

VI.

Vla

Cb.

Handwritten annotations in the score include:

- Handwritten "3-4" above the first measure of the vocal line.
- Handwritten "5" above the Cymbal staff in the second measure.
- Handwritten "3-4" above the Cymbal staff in the third measure.
- Handwritten "5" above the Harp staff in the second measure.
- Handwritten "5" above the Percussion staff in the second measure.
- Handwritten "3-4" above the Percussion staff in the third measure.
- Handwritten "5" above the Percussion staff in the fourth measure.

Игрушка

Fluente, solent

comme un enfant

Semplice 2 3 2 4 2

2 3 2 4

Пусть не звучат мои слова у-кором: иг-руш-кой я бы-ла, а

3 2 3 4

ве-ри-лось, что ге-ро-и-ней...

Зачем ты произнес...

Grave

S. За- чем ты про- из- нес те

Cor. (in fa)

Cimb. *f* *appassionato, parlando*

Arpa *f*

Pf. *f*

Gong. [*col legno*] *f*

S. страш- ны - е сло- ва ког- да был ли вень.

Cor. (in fa) *più f*

Cimb. *più f*

Arpa *più f*

Pf. *più f*

Gong. [*col met.*] *pp*

Vla. arco *ppp*

Cb. *ppp* *attacca*

В ливне...

Con moto, disperato

♩ = 144 - 160

[♩ = 288 - 320]

Ob.

Cl.
(in mi^b)

Cor.
(in fa)

Cimb.

Sil.

Arpa

Pf.

Vi.

Vla

Cb.

C# D# E# F# G# A# H#

f près de la table

3

3

con Ped.

f molto

simile

f molto

simile

f molto

simile

f molto

arcs, fal / ...

marqué, mais pas staccato

Ob.

Cl.
(in mi^b)

Cor.
(in fa)

Cimb.

Sl.

Arpa

Pf.

Vi.

Vla

Cb.

This page of a musical score contains staves for the following instruments: Oboe (Ob.), Clarinet in B-flat (Cl. (in mi^b)), Cor Anglais in F (Cor. (in fa)), Cymbals (Cimb.), Snare Drum (Sl.), Harp (Arpa), Piano (Pf.), Violin (Vi.), Viola (Vla), and Cello (Cb.). The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings. There are several handwritten annotations in pencil, including a large '3' at the top left, a '4' in the center, and a '3' on the left side near the piano part. The tempo/style marking at the top right reads 'marqué, mais pas staccato'. The page number '116' is in the top left corner, and the number 'Z. 12 021' is at the bottom center.

[в отчаянии]

f possibile

В лив - не по - хот -

The musical score consists of several staves. The top staff is the vocal line with lyrics. Below it are piano accompaniment staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Handwritten annotations in blue ink are present throughout the score, including the number '3' in the top left, '3' and '4' in the middle, and '5' and '6' near the piano accompaniment. Dynamic markings include *meno f*, *rinf.*, *sempre sim.*, and *gliss.*. There are also some handwritten 'y' marks and a large 'S' on the right side of the page.

Handwritten annotations: 3, 4, III, 3 in 1, 5, 6, 5, 3, 3 in 1, 8, gliss., 7, 3, 5

Lyrics: - ли - Вых Взгля -

Instrument parts: Fl. (flute), Clar. (clarinet), Viol. (violin), Viola, Cello, Double Bass, Piano, Trombone, Trumpet, Tuba, Euphonium, Saxophone, Bassoon, Oboe, English Horn, Piccolo, Percussion, Harp, Violoncello, Contrabasso.

Handwritten numbers: 3, 4, III, 3 in 1, 5, 6, 5, 3, 3 in 1, 8, gliss., 7, 3, 5

Handwritten notes: *gliss.*, *gliss.*

*pochiss. stentato
sempre più ff*

The musical score consists of several systems of staves. The top system includes a vocal line with the lyrics "- ДОВ" and "СТО-ста". The piano accompaniment features complex textures with multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. Handwritten annotations include Roman numerals (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII), dynamic markings (ff), and performance instructions like "pizz." and "grasso". There are also some handwritten numbers (5, 6, 7, 8, 9) and a large handwritten cross on the right side of the page.

- я - ла я раз - ancora più
[quasi $\text{♩}=\text{♩}$]
rinf.

I. in mi^b *fp*
 Cor. in fa) *fp*
 Timb.
 II.
 Arpa *pp senza colore*
 Pf. *ppp u.c. col Ped.*
 Cong. 1. 2. 3. 4. *ppp*
 Vl.
 Vla.
 Cb.

mf molto
pp senza colore
 15
 8

stentato, ma sempre con slancio
pp sub.

sempre più e più agitato
cresc. molto

[словно в лихорадке]

The musical score consists of the following parts and markings:

- Voice:** Lyrics include "- де -", "та,", "раз-", "де-", and "та".
- Violin I (vi):** *pp*, *simile*, *pp*.
- Violin II (vi^b):** *pp senza colore*, *pp*.
- Viola (a):** *pp senza colore*, *pp*.
- Violoncello (vb):** *pp senza colore*, *pp cresc. molto*.
- Double Bass (pa):** *pp senza colore*, *pp cresc. molto*, *[loco]*.
- Flute (f):** *pp*, *rinf.*, *f [acuto]*.
- Clarinet (cl):** *pp*.
- Trumpet (t):** *pp*.
- Long:** 1., 2., 3., 4.
- Gam-t. (Trombone):** *pp*.
- Gamb. (Piccolo):** *pp*.
- VI (Violin):** *arco*, *pp senza colore*, *f pizz.*
- Vla (Viola):** *arco*, *pp senza colore*, *f pizz.*
- Cb. (Cello):** *arco*, *pp senza colore*, *f*.

a tempo

plus rapide que les 2 autres

Ob.

Cl. (in mi^b)

Cor. (in fa)

Cimb.

Sil.

Arpa

Pf.

Tamb. picc.

VI.

Vla

Cb.

f *molto* *poco* *ff* *fpp* *[sim.]* *con Ped.* *tr*

3

f *près de la table* *molto* *poco*

f *molto* *poco* *f* *fpp*

f *molto* *[sim.]*

f *molto* *[sim.]*

f *molto* *[sim.]*

f *molto*

Ob.

Cl.
(in mi^b)

Cor.
(in fa)

Cimb.

Sil.

Arpa

Pf.

Tamb.
picc.

Vi.

Vla

Cb.

This page of a musical score contains ten staves for various instruments. The woodwind section includes Oboe (Ob.), Clarinet in B-flat (Cl. in mi^b), and Cor Anglais (Cor. in fa). The percussion section includes Cymbals (Cimb.), Snare Drum (Sil.), and Tam-tam (Tamb. picc.). The string section includes Violin (Vi.), Viola (Vla), and Cello (Cb.). The keyboard section includes Arpa (Harp) and Piano (Pf.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. There are several handwritten annotations: a large '3' at the top left, 'Y G' above the woodwinds, and '3' and 'f' with arrows pointing to the snare drum part. The piano part has a long melodic line with a slur and a fermata. The harp part has several 'y' markings above notes. The score concludes with a double bar line and repeat signs at the end of each staff.

За всё... (Эпилог)

3 [a tre] 4

sonore

З а всё, что мы сле- ла- ли с го- бой ког-

pp

3 2 3

да- го,

pizz. *arco*

2 3

Рас- пла - чи - ва - юсь я.

pizz. *arco*

rinf. molto vibr. *pp* *f*

4

arco *arco* *sul H* [10] [13]

pp *f* *pp* *ff*

quasi gliss. egualmente microintervalli!

Эпилог А. Блока, страстно любимого поэта покойницы:

Лети, как пролетала, тая,
 Ночь огневая, ночь былая...
 Ты время, память притуши,
 А путь снежком запороши.»
 (Седое утро, 29 ноября 1913 г.)

Appendix

15/a

За всё... [alio modo]

a2

S. *sonore*
За всё. что мы сде-ла-ли сто-бой ког-да-то.

Cor. (in fa) *sonore*

S.
Рас-пла-чи-ва-юсь

Cor. (in fa)

S.
я.

Cor. (in fa)