

Musical score system 1, measures 481-484. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a series of chords in the right hand and a melodic line in the left hand. Measure 481 is marked with the number 481. The system ends with a double bar line.

Musical score system 2, measures 485-488. The system consists of two staves. The key signature has two flats. The time signature is 4/4. A box containing the number 161 is positioned above the treble staff. The music features a series of chords in the right hand and a melodic line in the left hand. Measure 485 is marked with the number 485. The system ends with a double bar line.

Musical score system 3, measures 489-492. The system consists of two staves. The key signature has two flats. The time signature is 4/4. The music features a series of chords in the right hand and a melodic line in the left hand. Measure 489 is marked with the number 489. The system ends with a double bar line.

Musical score system 4, measures 492-495. The system consists of two staves. The key signature has two flats. The time signature is 4/4. The music features a series of chords in the right hand and a melodic line in the left hand. Measure 492 is marked with the number 492. The system ends with a double bar line.

Musical score system 5, measures 495-498. The system consists of two staves. The key signature has two flats. The time signature is 4/4. The music features a series of chords in the right hand and a melodic line in the left hand. Measure 495 is marked with the number 495. The system ends with a double bar line. The dynamic marking *pp* (pianissimo) is present, along with the instruction *morendo* (diminuendo).

156

*d = ♯ (♩ = 80)*  
*P legato*

428

431

436

157

441

445

*poco rit.*

450



152

385

[p] [pp]

[Adagio  $\text{♩} = 54$ ]

Бас соло

153

*p molto espr. maestoso*

390

Я ве - рю в их свя -

395

ту - ю ве - ру.

154

*f*

399

Их ве - ра - му - же - ство мо - е.

149

351

355

359

150 Adagio  $\text{♩} = 60$

Бас соло *p molto espr. maestoso*

363

Все те, кто рва - лись в стра - то

367

- сфе - ру, вра - чи, что гиб - ли от хо -

Musical score for measures 310-313. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with various ornaments, including accents and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Measure numbers 310, 311, 312, and 313 are indicated at the beginning of their respective measures.

Musical score for measures 314-316. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with various ornaments, including accents and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Measure numbers 314, 315, and 316 are indicated at the beginning of their respective measures. A box containing the number 145 is located above the first measure of the upper staff.

Musical score for measures 317-319. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with various ornaments, including accents and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Measure numbers 317, 318, and 319 are indicated at the beginning of their respective measures.

Musical score for measures 320-323. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with various ornaments, including accents and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Measure numbers 320, 321, 322, and 323 are indicated at the beginning of their respective measures. A box containing the number 146 is located above the first measure of the upper staff.

Musical score for measures 324-326. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with various ornaments, including accents and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Measure numbers 324, 325, and 326 are indicated at the beginning of their respective measures.

Musical score for measures 327-329. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with various ornaments, including accents and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Measure numbers 327, 328, and 329 are indicated at the beginning of their respective measures.



141

-сто -sto - go, и Тол - сто -  
-sto - VO, i Tal - sto -

Бас соло

Льва?

Льва.  
L'va.

dim.

142

За - чем их гря - зью по - кры - ва - ли? Та -  
Začem ich grjazju pokrivali? Ta -

Бас соло

За - бы - ты те, кто про - кли -  
-лант - лант та - лант, как ни клей - ми.  
-lant ta - lant, kak ni klej - mi.

Musical score system 1, measures 224-228. The system consists of two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features chords and some melodic lines. A dynamic marking of *f* (forte) is present at the beginning of the system.

Musical score system 2, measures 229-233. The system consists of two staves (treble and bass clef). The key signature has two flats. The music continues with chords and melodic fragments. A dynamic marking of *f* is present at the beginning of the system.

Musical score system 3, measures 234-238. The system consists of two staves (treble and bass clef). The key signature has two flats. The music features chords and melodic lines. Dynamic markings include *ff* (fortissimo) at the beginning and *dim.* (diminuendo) in the middle of the system.

Musical score system 4, measures 240-245. The system consists of two staves (treble and bass clef). The key signature has two flats. A measure number box containing the number 138 is located at the start of the system. The music features chords and melodic lines. A dynamic marking of *p* (piano) is present at the beginning of the system.

Musical score system 5, measures 246-251. The system consists of two staves (treble and bass clef). The key signature has two flats. The music features chords and melodic lines. A dynamic marking of *f* (forte) is present in the middle of the system.

Musical score system 6, measures 252-257. The system consists of two staves (treble and bass clef). The key signature has two flats. A measure number box containing the number 139 is located above the system. The music features chords and melodic lines. A dynamic marking of *pp legato* (pianissimo legato) is present in the middle of the system. The time signature changes to 4/4.

Musical score system 7, measures 258-263. The system consists of two staves (treble and bass clef). The key signature has two flats. The music features chords and melodic lines. A dynamic marking of *p* (piano) is present in the middle of the system.



Musical score system 1, measures 163-168. It features two bass staves at the top and a grand staff below. The grand staff has a treble clef and a bass clef. The music includes various chords and melodic lines with slurs and accents.




Musical score system 2, measures 171-176. It features a grand staff with a treble clef and a bass clef. Measure 174 is marked with a box containing the number 134. The instruction *p legato* is written in the middle of the system. The music consists of sustained chords and melodic fragments.



Musical score system 3, measures 176-180. It features a grand staff with a treble clef and a bass clef. The music is characterized by long, flowing slurs across multiple measures, indicating a legato texture.



Musical score system 4, measures 180-184. It features a grand staff with a treble clef and a bass clef. Measure 183 is marked with a box containing the number 135. The instruction *p* is written in the middle of the system. The music includes chords and melodic lines.



Musical score system 5, measures 184-188. It features a grand staff with a treble clef and a bass clef. The instruction *[Meno mosso  $\text{♩} = 76$ ]* is written at the beginning of the system. The instruction *pp* is written in the middle. The music consists of sustained chords and melodic lines.



[Pesante]

*ff*

И он, са - го бы - ла семь я. -

*-vo by - la sim - ja.*

[Pesante]

[*f*] *legato*

141

- дясь с же - ной в ка - ре - ту, свер - шив пре - да - тельство сво -

144

- е, счи - тал, что де - ла - ет карь - е - ру, а между тем гу - бил е .

*mf*

147

*-e.*  
Хор *A mezdu tem gubile jijo, a mezdu tem gubile jijo.*

А между тем гу-бил е - е, а между тем гу-бил е - е.

151

Бас соло

127

*mf*

Но, как по - ка - зы - ва - ет вре - мя,  
кто не - ра - зум - ней, тот ум - ней.

107

Хор

*p*

Кто не - ра - зум - ней, тот ум -  
кто не - ра - зум - ней, тот ум -

112

-ней, кто не - ра - зум - ней, тот ум - ней.  
-ней, кто не - ра - зум - ней, тот ум - ней.

116

Бас соло

*p* 128

У - че - ный, свер - стник Га - ли -

120

123 a tempo

56

62

*pp*

124

67

*cresc.* *mf*

73

*dim.* *rit.*

[a tempo]

79

*p*

125 [d=92]

84

*pp*



## V. Карьера

119

Allegretto  $\text{♩} = 84$ 

Measures 119-125. The score is in 3/4 time with a key signature of two flats. The right hand features a melodic line with eighth-note patterns and some slurs. The left hand provides a harmonic accompaniment with sustained chords and moving bass lines. The dynamic marking *p legato* is present at the beginning.

Measures 126-132. The musical texture continues with similar rhythmic patterns in both hands. The right hand has some slurs and ties, while the left hand maintains a steady accompaniment.

Measures 133-139. The piece concludes this section with a final chord in the right hand and a sustained bass line in the left hand.

120

Measures 140-146. This section begins with a new melodic line in the right hand. The left hand continues with a similar accompaniment. Dynamic markings *dim.* and *pp* are used to indicate a decrease in volume.

196

*[ff]*

3

3

3

8

Хор

115

*[Largo]*  $\text{♩} = 76-88$

*p maestoso*

У-ми-ра-ют в Рос-си-и  
Umi-rajut v Raslji

*[sf]* *[dim.]* *pp*

199

Бас соло

*respr. molto*

И ког-да я пи-шу э-ти стро-ки и по-  
страхи.  
strachi.

*pp*

204

- ро - ю не-воль-но спе - шу,

*espr.*

208

*ff.*

страх фан - фа - ритъ до

*mf*

182

о - ду - ре - нья, страх чу - жи - е сло -

184

- ва по - вто - рять, страх у - ни - зить дру -

186

*cresc.* *ff*

- гих не - до - ве - рьем и чрез - мер - но се -

188



[accelerando]

[Allegro ♩=104]

165

*dim.* *p*

168

*simile*

Бас соло

*p* *cresc.*

Стра - хи но - вы - е ви - жу, свет

170

*p cresc.*

[*f*]

ле - я:

172

*f* *sempre stacc.*

*p*

Ну, а страх без-от-чет-ный о-стать-ся

*legato*

138

пос-ле мар-шей вдво-ем с ти-ши-ной?

142

## 110

Хор

*pp*

Не бо-я-лись мы стро-ить в ме-  
*dim.* *pp*  
 Ne ba-ja'-lis' my stro-jit' v mi-

146

-те-ди, у-хо-дить под сна-ря-да-ми в бой, но бо-  
 -te-li, u-ehadit' pod snarjadami v boj, no ba-

150

*dim.*

страх

пе - ред

сту -

ком

104

в - дверь.

106

105

108

*cresc.*

110

**ff**

112

106 [Largo ♩ = 76]

115

*dim.*



*mf* *p*

- ча - ли, и мол - чать, где бы

82

103

на - до кри - чать.

*p.* *legato*

85

87

*p*

э то ста - ло се -

89

- го дня да - ле - ким. Да - же

91

[Più mosso ♩ = 88]

98 Бас соло  
*p espr.*

*cresc.*

*mp*

Я их пом - ню во вла - сти и си - ле при дво -

44

*cresc.*

99

*f*

- ре тор - же - ству - ю - щей джи.

48

*tenuto*

52

100 *mp espr.*

Стра - хи всю - ду, как

58

## IV. Страхи

92

Largo  $\text{♩} = 63$ 

pp

pp

pp legato

93

pp legato

94

95

*p maestoso*

Хор

У - ми - ра - ют в Рос - си - и  
 u - mi - ra'jut v Ras'i'i

стра - хи,  
 strachi,



138

141

90

Бас соло

[*p tenuto*]

И в кар-ман пель-ме-ни су-нув, я смот-рю, су-ров и

144

сколь - ко си - лы им да - но.

120

*pp*

*pp espr.*

*cresc.*

123

[*espr.*]

126

Бас соло

88

*fff*

Их

Хор

Их  
*leh*

об - счи - ты - вать по -

об - счи - ты - вать по -  
ab - si - tyvat' ra -

128

*ff*

суд. И бе-тон о-ни ме-си-ли, и па-ха-ли, и ко-

90

83

- си - ли. Всё о-ни пе-ре-но - си - ли,

94

всё о-ни пе-ре-не-сут.

98

Хор  
*p*

Всё  
*vsjo*

о-ни пе-ре-но-си-ли,  
а-ні рє-рє-на-сі-лі,

102



80 [Meno mosso ♩ = 60]

Бас соло

О - ни ти - хо под - жи - да - ют, бо - ги доб - ры - е семь -

67

- и, и в ру - ках о - ни сжи -

70

- ма - ют день - ги труд - ны е сво -

73

81

- и.

76

[Adagio  $\text{♩} = 66$ ]

Музыкальный фрагмент с вокальной линией и фортепиано. Вокальные ноты имеют следующие русские тексты: *-ца - ми, пах - нет со - у - сом „Ка - буль“.* и *-сам, раснет со - и - сом Ка - бул.* Музыкальный номер 39.

77

Музыкальный фрагмент для фортепиано, начинающийся с *pp legato*. Музыкальный номер 40.

Музыкальный фрагмент для фортепиано. Музыкальный номер 43.

Музыкальный фрагмент для фортепиано. Музыкальный номер 46.

Музыкальный фрагмент для фортепиано. Музыкальный номер 49.

## III. В магазине

73 Adagio [ $\text{♩} = 66$ ]

*p legato*

5

10

Бас соло

74 *p*

*legato*

Кто в плат-ке, а кто в пла-точ-ке

16

как на по-двиг, как на труд,

20



461

**71** *ff*

Он  
*ff*  
Он  
Он

*p creso.*

464

му - жест - вен - ный че ло - век.

му - жест - вен - ный че ло - век.  
*mu - žestvennyj si - la - vek.*

*ff*

468

427

Piano accompaniment for measures 427-431. The music features a complex harmonic structure with many flats and accidentals. It includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand in measure 431.

68

Бас соло

*f* ————— *ff*

Он ве - чен.

432

Piano accompaniment for measures 432-434. It features a long melodic line in the right hand with a crescendo from *p* to *ff*. The left hand provides harmonic support with chords and a triplet in measure 432.

*f* ————— *ff*

Он до - вок

Хор

Ве - чен,  
ve - čen,

435

Piano accompaniment for measures 435-438. It features a long melodic line in the right hand with a crescendo from *f* to *ff*. The left hand provides harmonic support with chords and a triplet in measure 435.

и ю - рок, прой - дет че - рез всё, че - рез

до - вок и ю - рок.  
dovok i jurok.

439

Piano accompaniment for measures 439-442. The music is marked *mf* and features a more rhythmic accompaniment with chords in the left hand and block chords in the right hand.

*cresc.*

- гал он час - туш - кой - про - стущ - кой с вин -

- gal on čas - tuš - koj pra - stuš - koj s vin -

*p* *cresc.*

393

**65**

- тов - кой на Зим - ний дво - рец.

- tovoj na zimnij dva - reč.

*ff* *ff*

396

399



357

62

361

366

371

63

*fff*

Бас соло

375

*dim.*

*mp*

Ю - мор

379

пря - та - ли в ка - ме - ры, да чер - та

56

Бас соло

*mf espr.*

Всем в - дом по - кор - ность вы -

- ка зы - вал, го - тов к не - зем - но

57

*[ff]*

- му жить ю,

58

*[p]*

Бас соло

54

*mf*  
*b2*

*b2*

В по - тре - пан - ном

283

[ *p* ]

ку - цем паль - тиш - ке, по - ну - рясь и

287

*cresc.*

слов - но ка - ясь, пре - ступ - ни - ком

291

по - ли - ти - чес - ким он,

295



Я ту - точ - ки! И ли - хо пус -

tu - toč - ki! li - cho pus -

[cresc.]

[cresc.]

[cresc.]

237

- кал - ся в пляс.

- kal - sia v pľas.

[ff]

[ff]

[ff]

240

[51]

[sim.]

243

247

251

Хор

*f*

Е - го го - ло - ва! от - руб - лен - на -  
 Ji - vo' ga - la - va! at - rub - len - a -

*mp [espr.]*

200

[rit.] 47 [a tempo]

- я гор - ча - ла на пи - ке стрель - ца.  
 - ja tar - sa - la na pi - ke strél' - ca.

*p* *p*

204

208

212

48

217

43

Вас соло

*f*

Хо - те - ли ю - мор ку -

151

- пить,

Хор

да толь - ко е - го не ку - пишь!

da kol' - ko ji - vo' ne kupish!

*mf* *mp*

156

ю - мор у - бить,

а ю - мор по - ка - зы - вал ку - киш.

a jumor pa - ka - zy - val kush.

*sf*

161

44

167



пош-лость .Ход - жа На - сред - дин ши - бал, как

107

шах - ма - ты, шут - ка - ми.

Хор

40

Всю Vsju пош-лость Чод -

poslost' Chod -

111

- жа Нас - ред - дин ши - бал, как шах - ма - ты,

-za Nas-re - ain ssi - bal, kak šach-ma - ty,

115

шут - ка - ми!

8 šut - ka - mi!

119

*ff*

В двор - цы и ме -

69

*trp*

*Viollo*

- ни - тых о - соб, все дни воз - ле - жа - щих

73

вы - хо - ден - но, яв - лял - ся бро - дя - га Э -

78

- зоп, и ни - щим о - ни вы - гля - де - ли.

Хор

*ff*

Яв -  
Ja -

*cresc.*

82

Бас соло

*ff*

Ца - ри, ко - ро -

*dim.*

*mp*

30

- ли, им - пе - ра - то - ры,

вла - сти - те - ли

*[f]*

*[p]*

44

всей зем - ли

ко -

*[f]*

*[p]*

48

- ман - до - ва - ли па - ра - да - ми,

но

*[f]*

52



[p]

-ви .. стей зло\_бой за\_ско \_руз\_лой я всем ан\_ти\_се -

[mf] p

365

*cresc.*

-ми\_там, как ев\_рей, и по\_то - му я на\_сто - я щий

Хор *p cresc.*

i pata - mi ja nasta - ja - šcij

*cresc.*

368

[29] [Più mosso ♩=72]

**ff**

русский!

русский!

[Più mosso ♩=72]

370

[30]

[riten.]

**fff**

373

376

мне близ - кой все - ю суть - ю и судь - бой.

336

340

26

*p[espr.]*

Ни - что во мне про

*dim.*

344

э - то не за - бу - дет.

Хор

*p*

„Ин - тер - на - ци - о -  
Internaci - а -

347

299

8

304

*più ff*

22

Хор *p[espr.]*

Над Ба - бьим Я - ром ше - лест ди - ких трав, де -  
 Nad Ba' - bjim Jarom še - lěst dikich trav, dě -

308

*p*

- ре - вья смот - рят гроз - но, по - су - дей - ски.  
 - rě - vja smotrjajt groz - no, pa - suděj - ski.

312

23

Здесь мол - ча все кричит, и, шап - ку сняв,  
 Zdeš' mlčea vsjo kričít, i, šapku snjav,

316



18

О - на сю - да и - дет. И - ди ко мне, дай

253

мне ско - ре - е гу - бы!

259

Хор

19

„Ло - ма - ют дверь!“  
La - ma - jut dver'!

*f sub.* *ff*

266

Бас соло

„Нет, э - то ле - до - ход.“

*pp* *f*

273

14

ма - ло мож - но ви - деть, о - бо -

198

8-----

- нять! Не - лзя нам

204

pp

15 *pp*

лист - ев и не - лзя нам не - ба, но мож - но

210

8-----

о - чень мно - го - э - то неж - но

215

8-----

12 [Più mosso  $\text{♩} = 92$ ]

*ff*

- ро - да "

*ff*

- ро - да "

- ро - да "

[Più mosso  $\text{♩} = 92$ ]

*ff*

155

*f creso.*

158

162

*fff*

166

13 Allegretto  $\text{♩} = 88$

Бас соло *p*

*pp*

Мне ка - жет - ся; я - э - то Ан - на Франк,

*pp*

171

8



9 [Adagio] ♩ = 58

*p pesante tenuto*

10

Вас со́ло *p ma maestoso*

О рус - ский мой на - род, я зна - ю, ты

по сущ - но - сти ин - тер - на - ци - о - на - лен, но

час - то те, чьи ру - ки не - чи - сты, тво - им чистей - шим

6 Бас соло

*f*

Я, са - по - гом от - бро - шен - ный, бес - силь - ный,

на - прас - но я по - гром - щи - ков мо - лю.

*cresc.*

*ff*

Хор

*f* 7 *cresc.*

Под го рад го: рад:

*p cresc.*

[♩ = 90]

- та - ми ты - чут мне в ли - цо.

[tenuto]

*ff* *f* [espr.]

52

54

[espr.] *f* *dim.*

58

[rit.] *p*

Мне ка-жет-ся, я маль-чик в Бе-ло-

*p*

61

5 [Più mosso ♩ = 92]

- сто - ке.

*p* [*f*] [*p*] [*f*]

64



[tenuto] *f* *bb*

мне се\_го\_дня столь\_ко лет, как са\_мо - му, ев\_рей\_ско\_му на - ро - ду. [tenuto]

*mně si-vo'dňa stol'ko lět, kak sama-mu jevrej-skomu nar-d-u.*

20

Бас соло

[2] *p [espr.]*

Я тут сто-ю, как буд-то

[mf] [dim.] [p]

23

у кри-ни - цы, да - ю - щей ве - ру в на - ше брат\_ство мне. Здесь

28

рус - ски - е ле - жат и у - кра - ин - цы,

31

*cresc.* [3] *tr*

лежат сев\_ре\_я\_ми в од - ной зем\_ле. Мне ка жет\_ся, что

*cresc.*

34

