

Х о р о в ы е п р о и з в е д е н и я

**ХРЕСТОМАТИЯ
ПО
ДИРИЖИРОВАНИЮ**

Выпуск 3



ХРЕСТОМАТИЯ ПО ДИРИЖИРОВАНИЮ

В ы п у с к 3

Зарубежная хоровая музыка XX в.

ДЛЯ ХОРА
В СОПРОВОЖДЕНИИ ФОРТЕПИАНО

Составители
К. ПТИЦА и Б. КУЛИКОВ

*Допущено Управлением кадров и учебных заведений
Министерства культуры СССР в качестве учебного пособия
для дирижерско-хоровых факультетов музыкальных вузов*

ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1976

ВТОРАЯ СЮИТА

ИЗ БАЛЕТА „ДАФНИС И ХЛОЯ“

Симфонические фрагменты в трех частях

(Начало дня - Пантомима - Общий танец)

М. РАВЕЛЬ*)
(1875-1937)

Начало дня.

Лужайка на опушке священного леса. Постепенно начинается день.

Moderato $\text{♩} = 60$

Ф-п. I

Ф-п. II

pp

dim.

m.d.

5

8.
rall.

rall.

m.d.

8.

Lento $\text{♩} = 50$

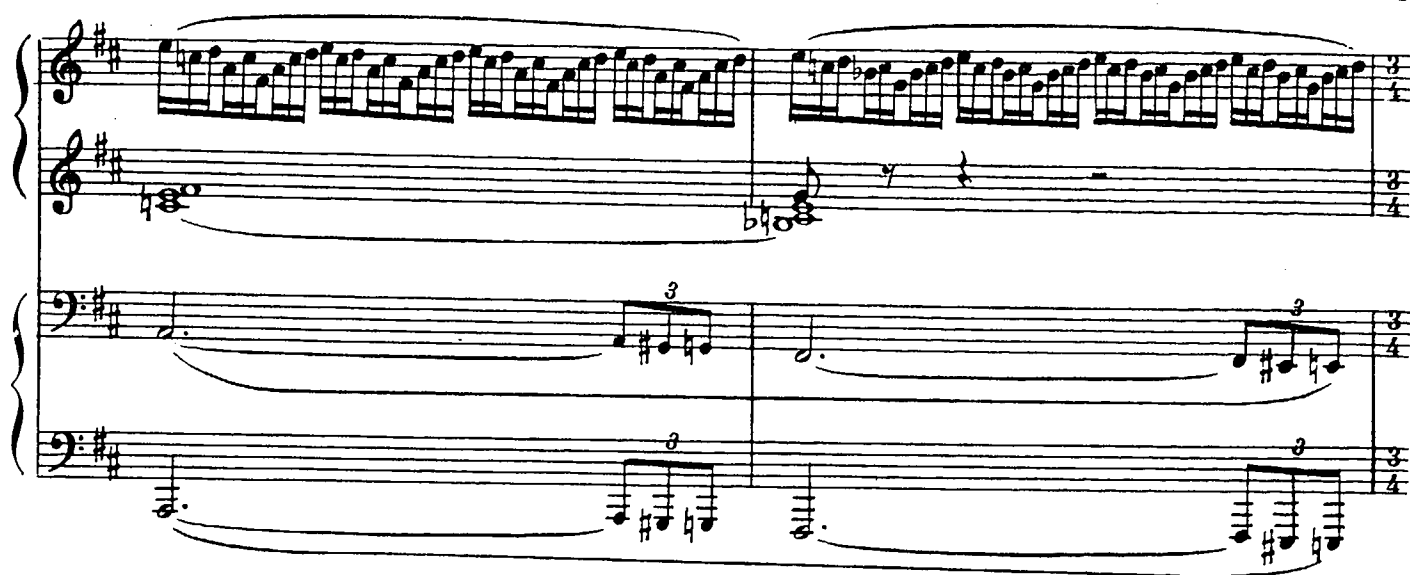
ppp

Lento $\text{♩} = 50$

ppp

3

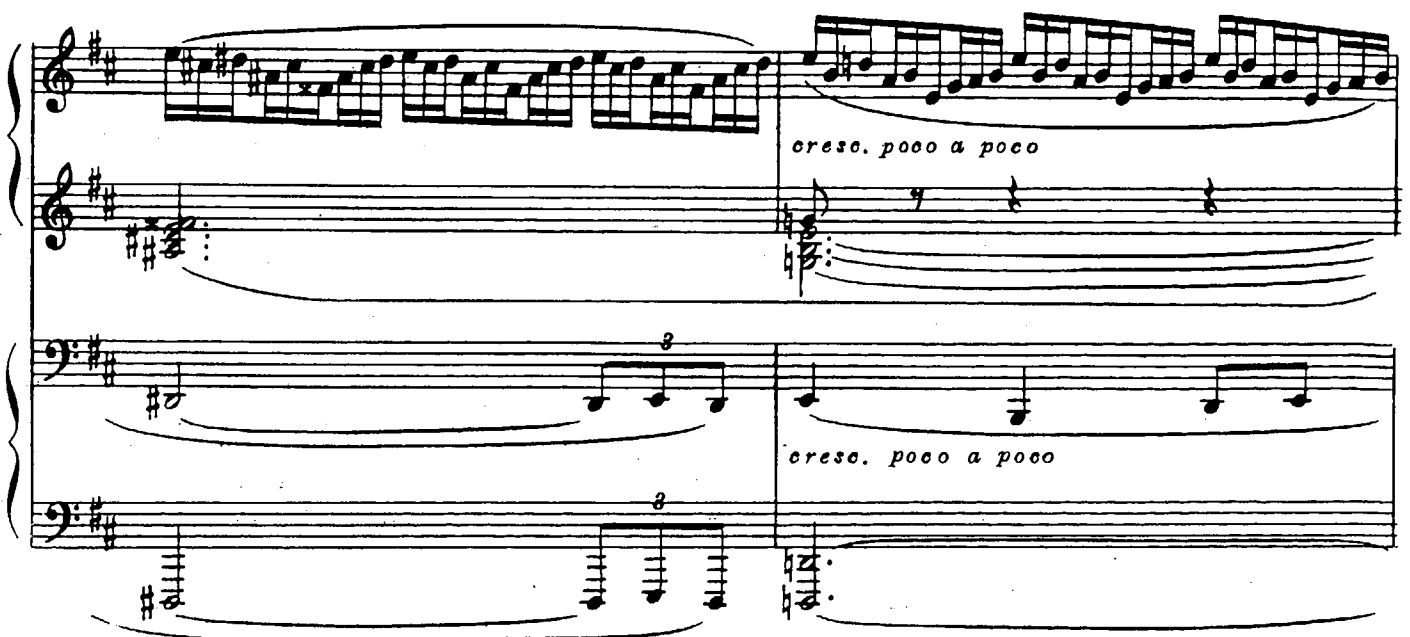
*) Переложение для фортепиано в четыре руки Леона Роке.



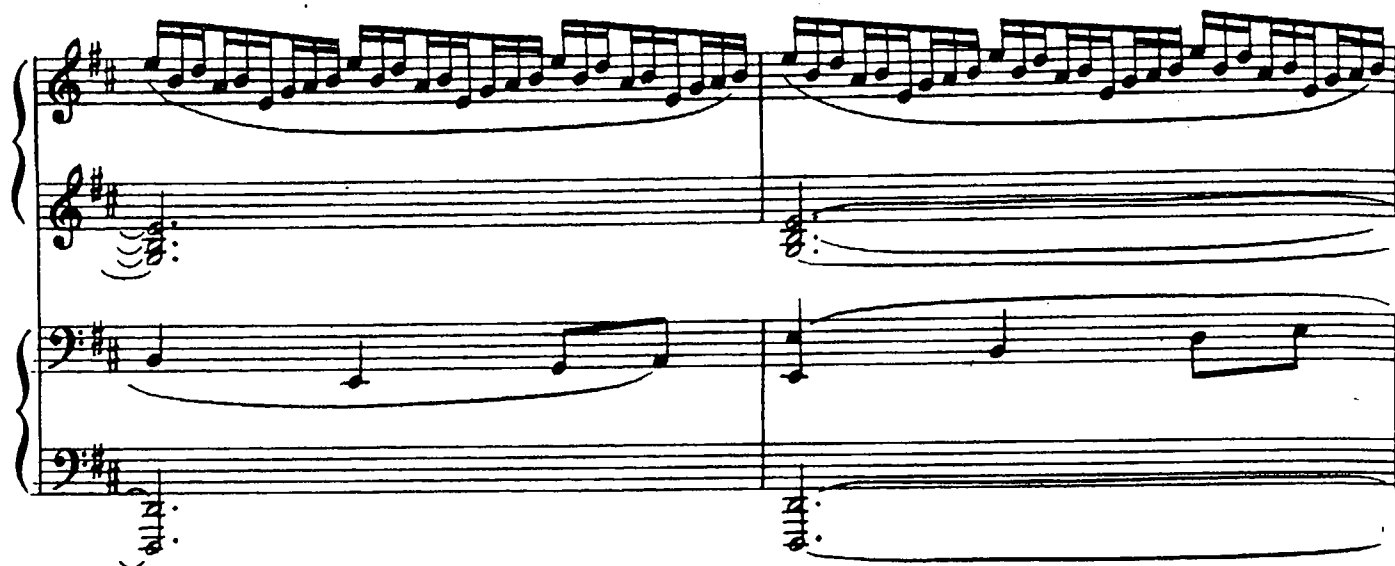
First system of musical notation. It consists of four staves. The top two staves are grouped by a brace on the left and contain a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bottom two staves are grouped by a brace on the left and contain a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth notes, with various accidentals and dynamic markings.



Second system of musical notation, marked with a bracketed '1' at the beginning. It follows the same four-staff layout as the first system, with treble and bass staves in F# major and 3/4 time. The notation continues with intricate rhythmic figures and dynamic markings.



Third system of musical notation. It follows the same four-staff layout. The right-hand staves (treble and bass) include the instruction *cresc. poco a poco* written above the notes. The notation continues with complex rhythmic patterns and dynamic markings.



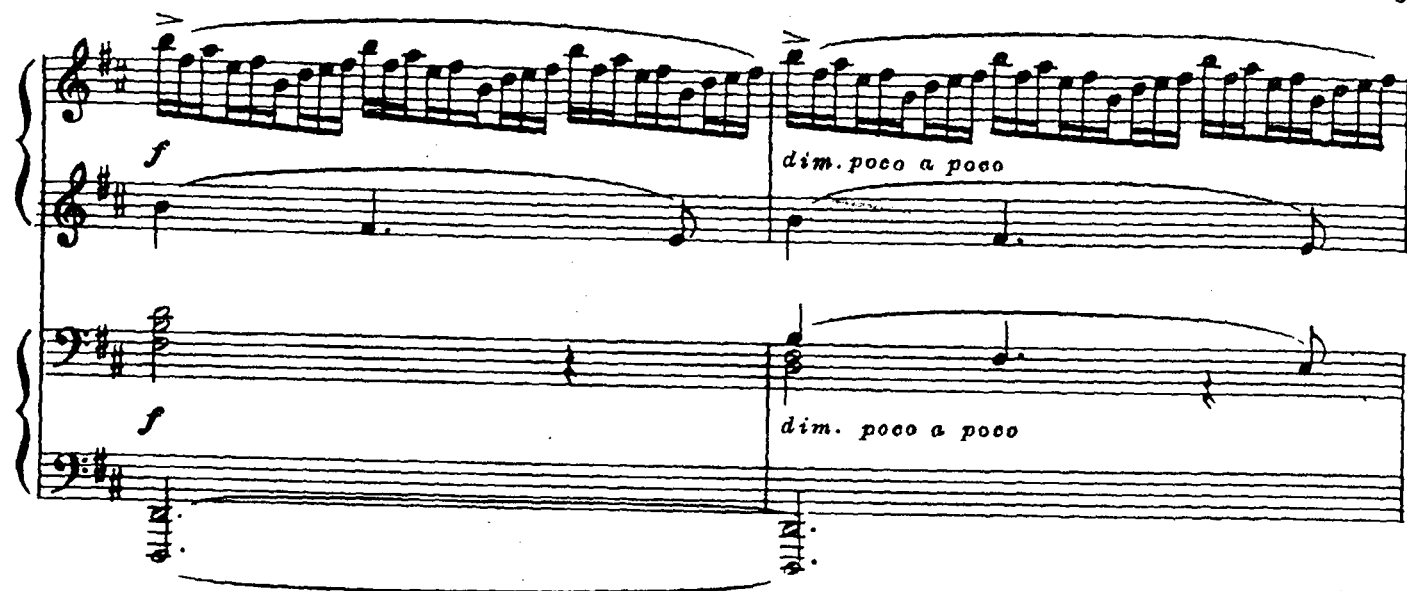
The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a complex, rapid melodic line. The second staff is a treble clef with a key signature of one sharp (F#) and a simple, sustained chordal accompaniment. The third staff is a bass clef with a key signature of one sharp (F#) and a simple, sustained chordal accompaniment. The fourth staff is a bass clef with a key signature of one sharp (F#) and a simple, sustained chordal accompaniment.



The second system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a complex, rapid melodic line. The second staff is a treble clef with a key signature of one sharp (F#) and a simple, sustained chordal accompaniment. The third staff is a bass clef with a key signature of one sharp (F#) and a simple, sustained chordal accompaniment. The fourth staff is a bass clef with a key signature of one sharp (F#) and a simple, sustained chordal accompaniment.



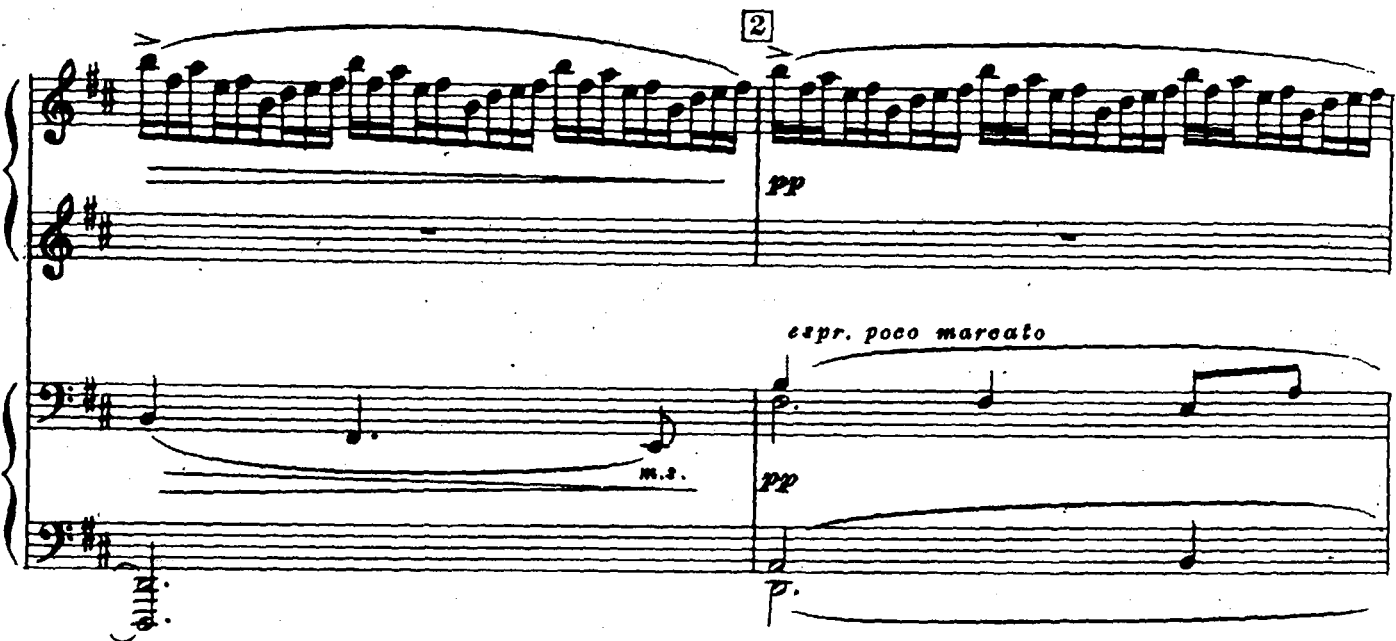
The third system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a complex, rapid melodic line. The second staff is a treble clef with a key signature of one sharp (F#) and a simple, sustained chordal accompaniment. The third staff is a bass clef with a key signature of one sharp (F#) and a simple, sustained chordal accompaniment. The fourth staff is a bass clef with a key signature of one sharp (F#) and a simple, sustained chordal accompaniment.



First system of musical notation. The top staff (treble clef) features a rapid, ascending and then descending sixteenth-note scale. The middle staff (treble clef) has a few notes, including a half note and a quarter note. The bottom staff (bass clef) contains a half note and a quarter note. The key signature has two sharps (F# and C#). The tempo/mood is marked *dim. poco a poco* in the middle of the system.



Second system of musical notation. The top staff continues the sixteenth-note scale. The middle staff has a half note and a quarter note. The bottom staff has a half note and a quarter note. The key signature has two sharps (F# and C#). The tempo/mood is marked *dim. poco a poco* in the middle of the system.

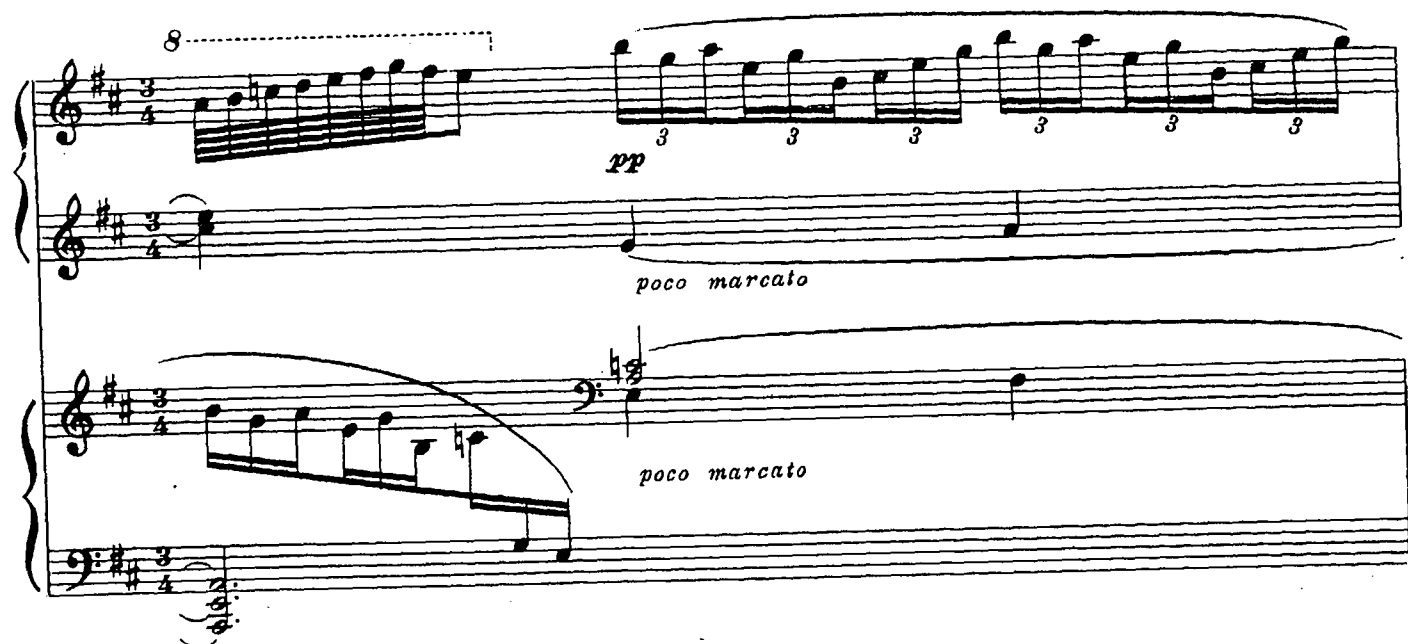


Third system of musical notation. The top staff continues the sixteenth-note scale. The middle staff has a half note and a quarter note. The bottom staff has a half note and a quarter note. The key signature has two sharps (F# and C#). The tempo/mood is marked *pp* in the middle of the system. A second ending bracket is marked with a '2' in a box. The tempo/mood is marked *espr. poco marcato* in the middle of the system. The bottom staff has a half note and a quarter note. The key signature has two sharps (F# and C#). The tempo/mood is marked *pp* in the middle of the system. The bottom staff has a half note and a quarter note. The key signature has two sharps (F# and C#). The tempo/mood is marked *pp* in the middle of the system. The bottom staff has a half note and a quarter note. The key signature has two sharps (F# and C#). The tempo/mood is marked *pp* in the middle of the system.

Musical score for piano, measures 1-12. The score is in D major (two sharps) and 4/4 time. It features a continuous eighth-note melody in the right hand and a more rhythmic accompaniment in the left hand. Measures 1-4 and 5-8 are marked with a piano (*p*) dynamic. Measures 9-12 end with a repeat sign.

Вдали проходит пастух со стадом.

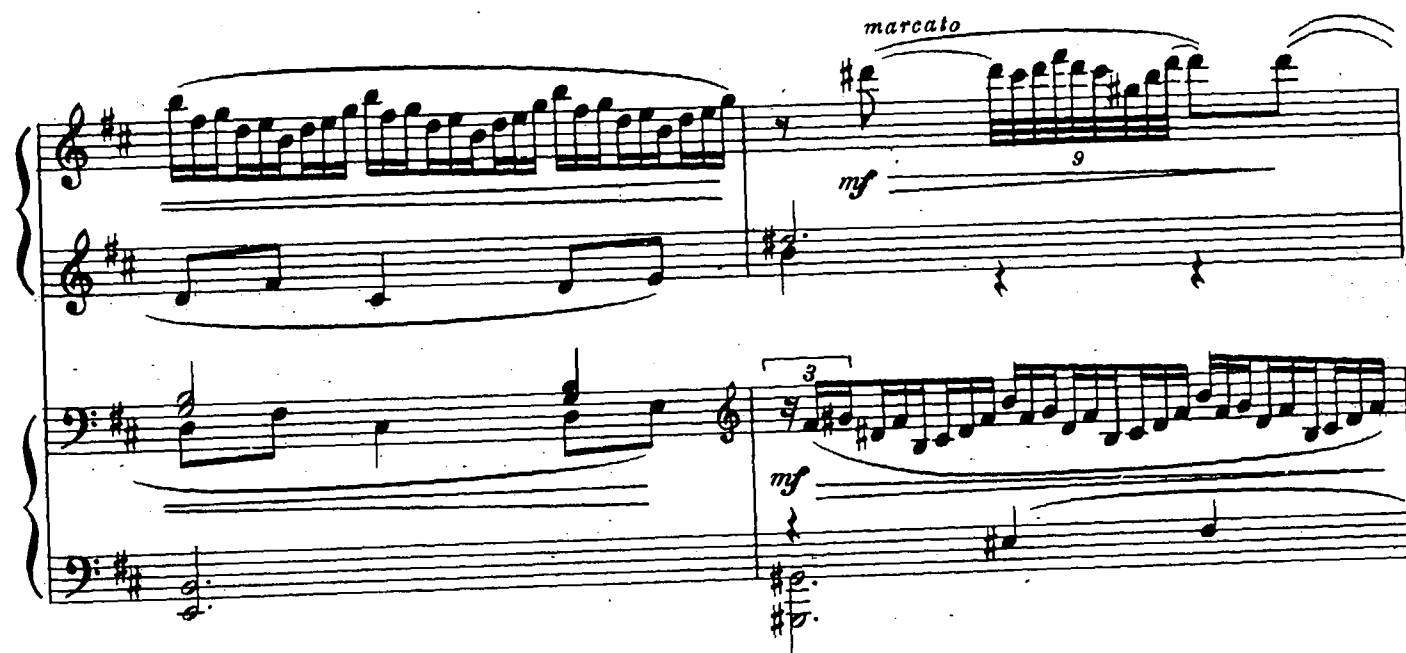
Musical score for piano, measures 13-16. The score continues in D major and 4/4 time. Measures 13-14 feature a melody in the right hand with a piano (*p*) dynamic and a triplet of eighth notes. Measures 15-16 feature a melody in the right hand with a piano-piano (*pp*) dynamic and a triplet of eighth notes. The left hand has a simple accompaniment. Measures 13-14 and 15-16 are marked with a piano (*p*) and piano-piano (*pp*) dynamic respectively. The piece ends with a repeat sign.



First system of musical notation. The top staff (treble clef) features a melodic line with a dotted line above it, followed by a series of eighth notes. The bottom staff (bass clef) has a few notes. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo/mood is marked *poco marcato*. The dynamics include *pp* (pianissimo) and *3* (triplets).



Second system of musical notation. The top staff (treble clef) continues the melodic line with eighth notes. The bottom staff (bass clef) has a few notes. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo/mood is marked *poco marcato*.



Third system of musical notation. The top staff (treble clef) features a melodic line with a dotted line above it, followed by a series of eighth notes. The bottom staff (bass clef) has a few notes. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo/mood is marked *marcato*. The dynamics include *mf* (mezzo-forte) and *9* (ninth).

This musical score is for a piano and violin piece, spanning measures 1 through 12. The key signature is D major (two sharps). The piano part is written on a grand staff (treble and bass clefs), and the violin part is on a single staff (treble clef).
Measures 1-4: The piano part features a complex, rapid sixteenth-note melody in the right hand, while the left hand plays a steady eighth-note accompaniment. The violin part enters in measure 1 with a series of eighth-note chords. A first ending bracket labeled '3' covers measures 3 and 4.
Measures 5-8: The piano part continues with the rapid melody, marked with a piano (*p*) dynamic. The violin part has a short rest in measure 5, then resumes with eighth-note chords. A crescendo marking *cresc. poco a poco* appears in measure 6. A first ending bracket labeled '3' covers measures 7 and 8.
Measures 9-12: The piano part's rapid melody continues. The violin part plays a series of eighth-note chords. A second crescendo marking *cresc. poco a poco* appears in measure 10. The piece concludes in measure 12 with a final chord in both hands.

The image shows a page of a musical score for the song "The Rose Tree". The score is written for four vocal parts (C, A, T, B) and piano accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The score is divided into two systems. The first system includes vocal entries for the Soprano (C), Alto (A), Tenor (T), and Bass (B) parts, each marked with a piano (*p*) dynamic. The piano accompaniment begins with a series of sixteenth-note patterns in the right hand and sustained chords in the left hand. The second system continues the vocal parts and the piano accompaniment, which becomes more complex with sixteenth-note patterns in both hands. The lyrics "The Rose Tree" are written below the vocal staves.

C.
A. *p*
T. *p* *)
B.

8

p

p

8

p

The Rose Tree

***) Хор поет на гласные звуки и закр.ртом по усмотрению дирижера.**

First system of a musical score. It features a vocal line at the top and a piano accompaniment below. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand bass line with sustained notes. A fermata is placed over the final note of the left-hand line. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Second system of the musical score. The vocal line begins with a *mf* dynamic. The piano accompaniment includes a right-hand melody with eighth-note patterns, a left-hand bass line with sustained notes, and a grand staff section at the bottom. The grand staff section includes a right-hand melody with eighth-note patterns and a left-hand bass line with sustained notes. A fermata is placed over the final note of the left-hand line. The key signature has two sharps (F# and C#), and the time signature is 4/4. Dynamics include *mf*, *p*, and *mf marcato*. A *div.* (divisi) instruction is present in the vocal line.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece with a treble and bass staff. The second system features a piano introduction with a treble staff containing a melodic line and a bass staff with a harmonic accompaniment. The third system continues the piano introduction with a treble staff and a bass staff. The score is written in G major and 4/4 time.

8

f

dim. poco a poco

f

dim. poco a poco

quittez

p 3 3 3

mf

p molto agitato

p

f molto espr.

molto espr.

quittez

p

f

8


pp

marcato.

5

9206

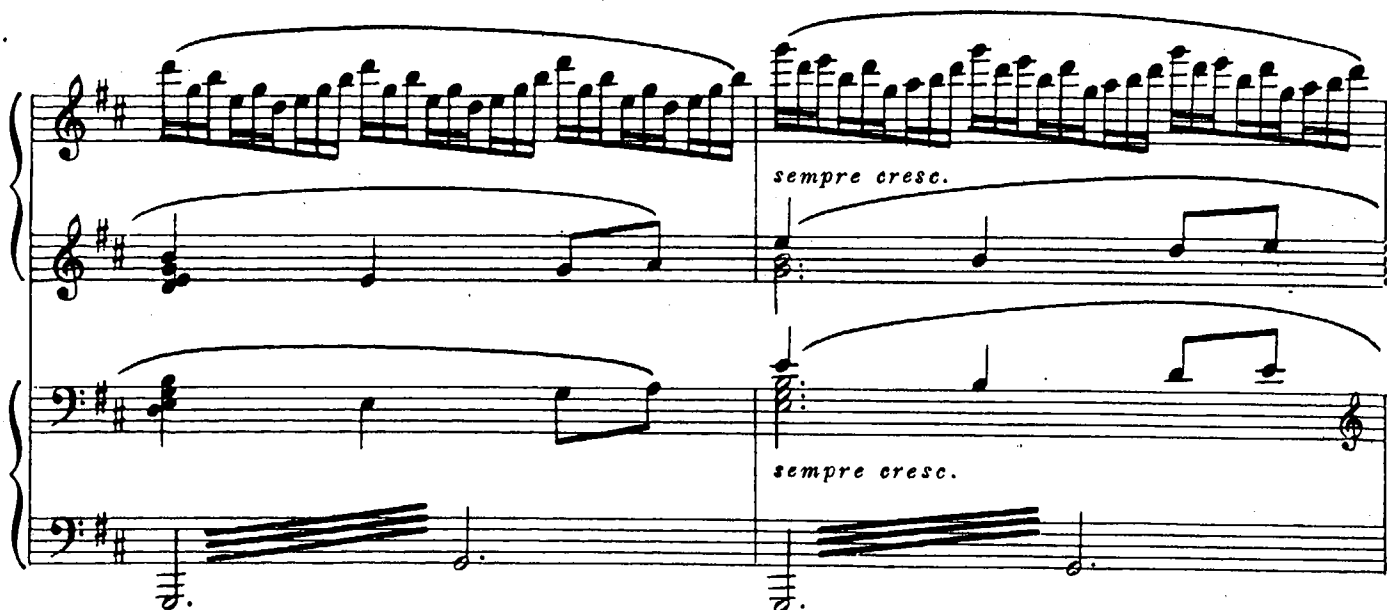
This musical score is for a piano piece, spanning measures 8 to 13. The key signature is D major (two sharps). The time signature is 3/4. The score is written for piano, with a grand staff (treble and bass clefs) and a single treble staff. The first system (measures 8-9) features a rapid, ascending and descending eighth-note pattern in the right hand, while the left hand plays a simple, rhythmic accompaniment. The second system (measures 10-11) continues the eighth-note pattern in the right hand, with the left hand playing a more complex, rhythmic accompaniment. The third system (measures 12-13) features a rapid, ascending and descending eighth-note pattern in the right hand, with the left hand playing a simple, rhythmic accompaniment. The score includes dynamic markings such as *pp* (pianissimo) and *marcato.* (marked). A measure number '5' is indicated at the beginning of the third system. The page number '9206' is located at the bottom center.



First system of musical notation. The top staff (treble clef) contains a complex, rapid melodic line with many sixteenth notes. The second staff (treble clef) has a few notes, including a half note with a fermata. The third staff (bass clef) is marked *marcato* and contains a few notes. The fourth staff (bass clef) is marked *pp* and contains a few notes.



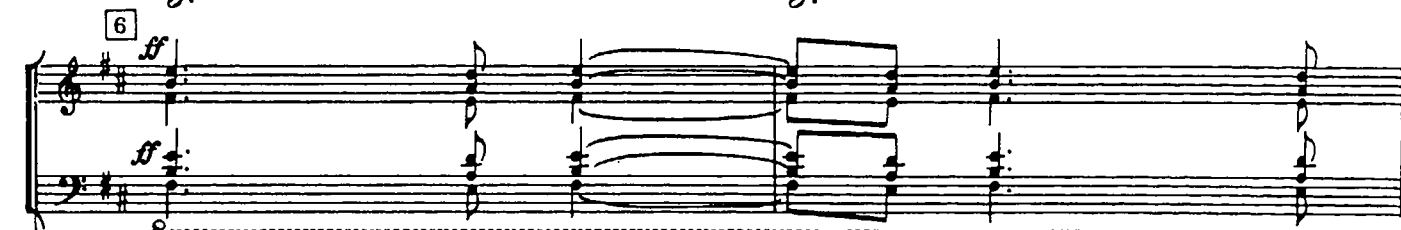
Second system of musical notation. The top staff (treble clef) contains a complex, rapid melodic line with many sixteenth notes. The second staff (treble clef) is marked *cresc. poco a poco* and contains a few notes. The third staff (bass clef) is marked *cresc. poco a poco* and contains a few notes. The fourth staff (bass clef) contains a few notes.



Third system of musical notation. The top staff (treble clef) contains a complex, rapid melodic line with many sixteenth notes. The second staff (treble clef) is marked *sempre cresc.* and contains a few notes. The third staff (bass clef) is marked *sempre cresc.* and contains a few notes. The fourth staff (bass clef) contains a few notes.



First system of the musical score, measures 1-2. It features a treble and bass staff with a key signature of one sharp (F#). The treble staff contains a rapid, ascending and then descending sixteenth-note scale. The bass staff has a few chords and a short scale run.



Second system of the musical score, measures 3-4. It features a treble and bass staff. A box containing the number '6' is placed above the first measure of the treble staff. The music consists of chords and short melodic fragments.



Third system of the musical score, measures 5-6. It features a treble and bass staff. The treble staff continues with the rapid sixteenth-note scale. The bass staff has chords and a short scale run.



Fourth system of the musical score, measures 7-8. It features a treble and bass staff. The treble staff continues with the rapid sixteenth-note scale. The bass staff has chords and a short scale run. The instruction *dim. poco a poco* is written below the treble staff in measure 7 and below the bass staff in measure 8.

First system of musical notation, measures 1-4. The score is in treble and bass clefs, key of D major (two sharps). The piano part features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, measures 5-8. The score includes dynamic markings: *rit.*, *poco creso.*, *p*, *marcato*, *pp*, and *sempre pp*. The piano part features triplet markings (*3*) under the first four measures.

Third system of musical notation, measures 9-12. The score includes dynamic markings: *pp* and *quitez*. The piano part features triplet markings (*3*) under the first four measures.

ПАНТОМИМА

17

Lento $\text{♩} = 104$ 8-----

pp

quittez

Lento $\text{♩} = 104$

pp

pp

molto rall.

[7]

a tempo

mf molto espr.

molto rall. m.s.

a tempo

mf

poco rit.

corto

a tempo

p

p

pespr.

pp

string.

poco rit.

corto

a tempo

p

p

p

rit.

string.

First system of musical notation. The piano part (treble and bass staves) features a melody with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The bass part (bass staff) has a mezzo-forte (*mf*) dynamic. The system concludes with a ritardando (*rit.*) marking.

Second system of musical notation. The tempo is marked *Lento assai* with a metronome marking of 66. The piano part (treble and bass staves) is marked *dolcissimo, colla parte* and *pp* (pianissimo). The system includes a section marked *poco marcato* (poco marcato) and a measure marked with a fermata and a 7-measure rest.

Third system of musical notation. The piano part (treble and bass staves) features triplets (marked with a '3') and a 7-measure rest. The system concludes with a fermata.

Fourth system of musical notation. The piano part (treble and bass staves) features a 7-measure rest and a mezzo-forte (*mf*) dynamic. The system concludes with a fermata.

8

First system of musical notation, measures 1-4. The music is in G major (one sharp). The right hand features a melodic line with triplets and a sextuplet. The left hand provides harmonic support with chords and single notes. A *pp* (pianissimo) dynamic marking is present in measure 3.

Second system of musical notation, measures 5-8. The right hand continues with melodic patterns, including triplets. The left hand maintains a steady accompaniment. A *poco rit.* (poco ritardando) marking appears above the right hand in measure 7.

Third system of musical notation, measures 9-12. This system includes tempo and dynamic changes. Measures 9-10 are marked *rall.* (rallentando). Measures 11-12 are marked *a tempo*. Dynamics include *ppp* (pianississimo), *mf* (mezzo-forte), and *f* (forte). The right hand features complex melodic figures with triplets and a sextuplet. The left hand has a more rhythmic accompaniment.

rall.

[9]

a tempo string.

rall.

a tempo string.

a tempo string.

a tempo

a tempo string.

a tempo

Vivace $\text{♩} = \text{♩}$ de la mesure précédenteVivace $\text{♩} = \text{♩}$ de la mesure précédente

First system of music, measures 7-9. The key signature has three sharps (F#, C#, G#). The top staff features a melodic line with eighth-note patterns, marked with a dashed line and the number 8. The middle and bottom staves provide harmonic support with chords and single notes. Dynamics include *p* (piano) in measures 8 and 9.

Second system of music, measures 10-12. Measure 10 is marked with a box containing the number 10. The top staff has a melodic line with sixteenth-note patterns, marked with a dashed line and the number 6. The middle and bottom staves provide harmonic support. Dynamics include *p* (piano) and *f* (forte) in measures 10, 11, and 12.

Third system of music, measures 13-16. The top staff features a melodic line with sixteenth-note patterns, marked with a dashed line and the number 7. The middle and bottom staves provide harmonic support. Dynamics include *ff* (fortissimo), *p* (piano), and *ff* (fortissimo) in measures 13, 14, 15, and 16. The tempo marking *poco animato* appears above the staff in measures 15 and 16.

sempre animato

f p f mf f

sempre animato

corto

mf f mf ff

corto

a tempo (vivace) poco languendo

11

p pp

a tempo (vivace) poco languendo

marcato marcato marcato

poco animato

mf

poco animato 3

3

marcato

3

marcato

3

marcato

sempre animato

p

sempre animato

3

p

pp

12

poco animato

8

poco animato

f

7

7

7

7

6

Lento assai ♩=40

molto espr.

mf — *f* — *pp* *mf* — *f* — *pp*

Lento assai ♩=40

mf *pp* *mf* *pp*

Detailed description: This system contains two systems of piano and bass staves. The top system is marked 'Lento assai' with a tempo of 40 beats per minute. It features a piano staff with a melodic line and a bass staff with harmonic support. Dynamic markings include 'molto espr.' and a crescendo from 'mf' to 'f' to 'pp'. The bottom system continues the piece with similar dynamics and tempo.

pp *molto espr.* poco rall. string. meno mosso

♩=80

pp poco rall. string. meno mosso

♩=80

8

13

Detailed description: This system introduces a new section. The piano staff begins with a piano (*pp*) and 'molto espr.' marking. The tempo is 80 beats per minute. A 'poco rall.' (slowing down) is indicated. A string entry is marked 'string.' and 'meno mosso' (less motion). A rehearsal mark '13' is present. The bass staff also features a piano line with a 'poco rall.' marking. A first ending bracket labeled '8' is shown at the bottom.

a tempo

pp string. *ff*

a tempo

pp string. *ff*

8

Detailed description: This system returns to the original tempo, marked 'a tempo'. The piano staff starts with a piano (*pp*) dynamic. The string entry is marked 'string.' and 'ff' (fortissimo). The bass staff continues with a piano line. A first ending bracket labeled '8' is shown at the bottom.

meno mosso *l'estesso tempo (meno mosso)* *poco a poco rit.*

f *pp molto espr.*

meno mosso *l'estesso tempo (meno mosso)* *poco a poco rit.*

f *pp*

[14] *a tempo* ♩ = 80

pp

a tempo ♩ = 80

ppp

Lento $\text{♩} = 50$

ppp *f*

Lento $\text{♩} = 50$

ppp *f*

f *rit.*

f *rit.*

Animato $\text{♩} = 166$

Входят девушки-вакханки, они бьют в тамбурины

mf

Animato $\text{♩} = 166$

15

ff

Lento $\text{♩} = 50$ Animato

p espr. *mf* *mf*

Lento $\text{♩} = 50$ Animato

p espr. *mf* *mf*

p sub.

p sub.

This musical score page contains three systems of music, each with a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 5/4.

System 1 (Measures 16-18): Measure 16 is marked with a box containing the number 16. The vocal line begins with a half note G4. The piano accompaniment features a series of triplets in the right hand and eighth notes in the left hand. Dynamics include *p* (piano) and *pp sub.* (pianissimo subito).

System 2 (Measures 19-21): The vocal line continues with a half note A4. The piano accompaniment consists of eighth notes in the right hand and eighth notes in the left hand. Dynamics include *mf* (mezzo-forte).

System 3 (Measures 22-24): The vocal line begins with a half note B4. The piano accompaniment features a series of triplets in the right hand and eighth notes in the left hand. Dynamics include *mf* (mezzo-forte).

17

p

p

3

ОБЩИЙ ТАНЕЦ

mf *f* *p* *mf*

3

p *sf*

p *sf*

This musical score is for a piano and guitar duo, spanning measures 15 to 18. The key signature is D major (two sharps). The piano part is written in a grand staff (treble and bass clefs), while the guitar part is in a single staff with a treble clef. The score is divided into four systems, each containing two measures.

- Measure 15:** The piano's right hand plays a melodic line starting with a half note D5, followed by eighth notes. The left hand plays a steady eighth-note accompaniment. The guitar part is silent.
- Measure 16:** The piano's right hand continues the melodic line. The left hand's accompaniment changes to a dotted half-note pattern. The guitar part remains silent.
- Measure 17:** The piano's right hand plays a more complex melodic figure. The left hand continues with the dotted half-note accompaniment. The guitar part is silent.
- Measure 18:** The piano's right hand plays a final melodic phrase. The left hand's accompaniment concludes with a dotted half note. The guitar part is silent.

Dynamic markings include *mf* (mezzo-forte) in measures 15 and 16, and *p* (piano) and *sf* (sforzando) in measures 16, 17, and 18. A *quitter* marking appears in the guitar staff at the end of measure 18. Measure numbers 15, 16, 17, and 18 are indicated in boxes at the start of their respective systems.

This musical score is for a piano piece, spanning measures 1 to 19. It is written for a grand piano with three staves: two for the right hand and one for the left hand. The key signature is D major (two sharps). The time signature is 3/4. The score is divided into three systems. The first system (measures 1-4) features a right-hand melody with eighth-note patterns and a left-hand accompaniment of chords. Dynamics include *p* (piano) and *pp* (pianissimo). The second system (measures 5-8) continues the right-hand melody and left-hand accompaniment. The third system (measures 9-19) includes a measure rest in measure 19, indicated by a box with the number 19. Dynamics include *mf* (mezzo-forte) and *f* (forte). The score includes various musical notations such as slurs, ties, and dynamic markings.

8



First system of musical notation. It consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. The music features a complex melodic line in the upper staves and a more rhythmic, chordal accompaniment in the lower staff. A dynamic marking of *p* (piano) is present in the upper right. A bracket with the number 8 is above the first measure of the top staff.

8



Second system of musical notation. It consists of three staves. The top two staves are in treble clef with a key signature of two sharps. The bottom staff is in bass clef with the same key signature. The music continues with complex melodic and harmonic textures. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). A bracket with the number 8 is above the first measure of the top staff.

8



Third system of musical notation. It consists of three staves. The top two staves are in treble clef with a key signature of two sharps. The bottom staff is in bass clef with the same key signature. The music features complex textures with triplets and sixteenth notes. A dynamic marking of *ff* (fortissimo) is present. A bracket with the number 8 is above the first measure of the top staff.

8

20

sempre ff

quittez

sempre ff

p

pp

Musical score for "L'Espresso" by Maurice Strakosky, Op. 10, No. 1. The score is in G major (one sharp) and 3/4 time. It consists of three systems of piano and bass staves.

The first system includes dynamics like *dolce* and *p*. The second system includes *pp*, *p*, *mf*, and *f*. The third system starts with a measure number 21 and includes *p* and *p marcato*. The piece ends with a double bar line.

First system of musical notation, measures 1-4. The system consists of four staves. The top staff is a single treble clef staff with a key signature of two sharps (F# and C#). It contains a melodic line with trills and slurs. The second staff is a single treble clef staff with a key signature of two sharps, containing a bass line with triplets and slurs. The third staff is a single bass clef staff with a key signature of two sharps, containing a bass line with slurs. The fourth staff is a single bass clef staff with a key signature of two sharps, containing a bass line with slurs. Dynamics include *pp*, *p*, *mf*, and *p*. A triplet of eighth notes is marked in the second staff.

Second system of musical notation, measures 5-8. The system consists of four staves. The top staff is a single treble clef staff with a key signature of two sharps, containing a melodic line with triplets and slurs. The second staff is a single treble clef staff with a key signature of two sharps, containing a bass line with triplets and slurs. The third staff is a single bass clef staff with a key signature of two sharps, containing a bass line with slurs. The fourth staff is a single bass clef staff with a key signature of two sharps, containing a bass line with slurs. Dynamics include *mf*, *mf marcato*, and *mf*. A triplet of eighth notes is marked in the second staff.

Third system of musical notation, measures 9-12. The system consists of four staves. The top staff is a single treble clef staff with a key signature of two sharps, containing a melodic line with slurs. The second staff is a single treble clef staff with a key signature of two sharps, containing a bass line with slurs. The third staff is a single bass clef staff with a key signature of two sharps, containing a bass line with slurs. The fourth staff is a single bass clef staff with a key signature of two sharps, containing a bass line with slurs. Dynamics include *f* and *mf*. A triplet of eighth notes is marked in the second staff.

First system of musical notation, measures 1-4. The score is written for piano (p) and features complex chromatic passages in both hands. The right hand has a treble clef and the left hand has a bass clef. The key signature is two sharps (F# and C#). The time signature is 4/4. Dynamics include *f* (forte), *mf* (mezzo-forte), and *f* (forte). The notation includes many accidentals and slurs.

Second system of musical notation, measures 5-8. The score continues with complex chromatic passages. Dynamics include *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). The notation includes many accidentals and slurs.

8

Third system of musical notation, measures 9-12. The score continues with complex chromatic passages. Dynamics include *p* (piano), *f* (forte), *p* (piano), and *f* (forte). The notation includes many accidentals and slurs.

8

mf *ff* *mf* *ff*

3/4

23 8

p *p*

3/4

8

p *ff*

3/4

First system of musical notation. It consists of two grand staves (treble and bass clef). The key signature has two sharps (F# and C#). The first staff has a melody with many accidentals and slurs. The second staff has a bass line with many accidentals and slurs. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Second system of musical notation. It consists of two grand staves. The first staff has rests. The second staff has a melody with many accidentals and slurs. Dynamics include *p* (piano). A box with the number 24 is present above the staff.

Third system of musical notation. It consists of two grand staves. The first staff has rests. The second staff has a melody with many accidentals and slurs. Dynamics include *pp* (pianissimo).

Fourth system of musical notation. It consists of two grand staves. The first staff has a melody with many accidentals and slurs. The second staff has a bass line with many accidentals and slurs. Dynamics include *p* (piano) and *mf* (mezzo-forte). The text "Ф.п. II" is written above the first staff.

25

p

p

f

First system of a musical score, measures 1-4. The score is written for a grand piano (treble and bass staves) and a single melodic line (treble staff). The key signature is two sharps (F# and C#). The tempo is marked with a quarter note. The first system includes dynamic markings *pp* (pianissimo) and *p* (piano), and articulation markings *m.s.* (marcato). The second system includes *mf* (mezzo-forte) and *pp* (pianissimo). The third system includes *p* (piano) and *mf* (mezzo-forte). The fourth system includes *pp* (pianissimo). The score features various musical notations including triplets, slurs, and ties.

Second system of a musical score, measures 5-8. The score is written for a grand piano (treble and bass staves) and a single melodic line (treble staff). The key signature is two sharps (F# and C#). The tempo is marked with a quarter note. The first system includes dynamic markings *pp* (pianissimo) and *p* (piano), and articulation markings *m.s.* (marcato). The second system includes *mf* (mezzo-forte) and *pp* (pianissimo). The third system includes *p* (piano) and *mf* (mezzo-forte). The fourth system includes *pp* (pianissimo). The score features various musical notations including triplets, slurs, and ties.

This musical score is for a piano and voice piece, page 26. It features a vocal line and a piano accompaniment. The key signature is D major (two sharps). The tempo is marked 'Allegretto'.

The score is divided into two systems. The first system consists of three staves: a vocal staff (treble clef) and two piano staves (grand staff). The second system also consists of three staves: a vocal staff (treble clef) and two piano staves (grand staff).

First System:

- Vocal:** The vocal line begins with a whole note rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The melody is marked with a *p* (piano) dynamic.
- Piano:** The piano accompaniment features a steady eighth-note bass line in the left hand. The right hand plays chords and moving lines, including a triplet of eighth notes in the first measure. The dynamic is marked *p*.

Second System:

- Vocal:** The vocal line continues with a half note G4, followed by a half note F#4, and then a series of eighth notes: E4, D4, C4, B3, A3, G3, F#3, E3, D3. The melody is marked with a *p* (piano) dynamic.
- Piano:** The piano accompaniment continues with the eighth-note bass line. The right hand features a triplet of eighth notes in the first measure. The dynamic is marked *p*.

Third System:

- Vocal:** The vocal line begins with a whole note rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. The melody is marked with a *mf* (mezzo-forte) dynamic.
- Piano:** The piano accompaniment features a steady eighth-note bass line. The right hand plays chords and moving lines, including a triplet of eighth notes in the first measure. The dynamic is marked *mf*.

Fourth System:

- Vocal:** The vocal line continues with a half note G4, followed by a half note F#4, and then a series of eighth notes: E4, D4, C4, B3, A3, G3, F#3, E3, D3. The melody is marked with a *mf* (mezzo-forte) dynamic.
- Piano:** The piano accompaniment continues with the eighth-note bass line. The right hand features a triplet of eighth notes in the first measure. The dynamic is marked *mf*.

This musical score page contains measures 24 through 30. It is written for piano and voice. The piano part is in G major (one sharp) and 4/4 time. Measures 24-26 feature a piano introduction with chords and a melodic line in the right hand, and a bass line in the left hand. Measures 27-30 show the voice entry with a melodic line in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). A measure number '27' is enclosed in a box above the staff in measure 27. The piano part includes triplets and slurs. The voice part includes a melodic line with slurs and a bass line with triplets.

27

This page of musical notation consists of three systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Features a piano (*p*) dynamic marking. The right hand has a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and triplets.
- System 2:** Continues the melodic and harmonic development. The right hand has a more active melodic line with many slurs. The left hand features a triplet of eighth notes.
- System 3:** The right hand continues with a melodic line, and the left hand has a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present.
- System 4:** Both hands feature a *sempre cresc.* (always crescendo) marking. The right hand has a melodic line with slurs, and the left hand has a triplet of eighth notes.
- System 5:** The right hand has a melodic line with slurs, and the left hand has a triplet of eighth notes. A *sempre cresc.* marking is present.
- System 6:** The right hand has a melodic line with slurs, and the left hand has a triplet of eighth notes. A *sempre cresc.* marking is present.

The notation is written in a standard musical style with various musical symbols such as slurs, ties, and triplets.

28

ff

8

3

ff

p

f

8

mf

f

8

mf

f

Musical score for measures 25-28. The score is written for a grand piano (GP) and a soloist. The GP part consists of two staves (treble and bass clef). The soloist part consists of two staves (treble and bass clef). The key signature is two sharps (F# and C#). The time signature is 4/4. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. The soloist part features a melodic line with slurs and accents. The GP part features a rhythmic accompaniment with slurs and accents. The score is divided into measures by vertical dashed lines.

Musical score for measures 29-32. The score is written for a grand piano (GP) and a soloist. The GP part consists of two staves (treble and bass clef). The soloist part consists of two staves (treble and bass clef). The key signature is two sharps (F# and C#). The time signature is 4/4. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. The soloist part features a melodic line with slurs and accents. The GP part features a rhythmic accompaniment with slurs and accents. The score is divided into measures by vertical dashed lines. Measure 29 is marked with a box containing the number 29. The score includes dynamic markings such as *ff*, *p*, and *mf*.

This musical score is written for piano and voice. It consists of two systems of staves. The first system contains measures 1 through 8, and the second system contains measures 9 through 12. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piano part is written in a grand staff (treble and bass clefs). The voice part is written in a single staff with a soprano clef. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The first system features a piano introduction with a forte (ff) dynamic, followed by a vocal entry in measure 5. The second system continues the piano accompaniment with a piano (p) dynamic in measure 9. The score is marked with measure numbers 1 through 12 at the bottom of each system.

1 2 3 4 5 6 7 8 9 10 11 12

39

First system of the musical score, measures 39-42. The score is written for a piano with three staves: a single treble staff at the top, and grand staves (treble and bass) below. The key signature is two sharps (F# and C#). Measure 39 begins with a piano (*p*) dynamic marking. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs.

Second system of the musical score, measures 43-46. The key signature changes to one sharp (F#). Measures 43 and 44 include the instruction *cresc. poco a poco* (crescendo poco a poco). The piano part continues with intricate textures, including chords and moving lines. The single treble staff has a piano (*p*) dynamic marking in measure 45. The system concludes with measure 46.

This musical score is for a piano and voice piece, page 48. It features a vocal line and a piano accompaniment. The key signature is D major (two sharps). The tempo is marked 'Allegretto'.

The score is divided into three systems, each with a vocal staff and a piano grand staff (treble and bass clef).

System 1: The vocal line begins with a half note D4, followed by a quarter note E4, and a half note F#4. The piano accompaniment features a continuous eighth-note pattern in the right hand and a half-note bass line in the left hand.

System 2: The vocal line continues with a half note G#4, followed by a quarter note A4, and a half note B4. The piano accompaniment maintains the eighth-note pattern, with a crescendo leading to a forte (f) dynamic.

System 3: The vocal line concludes with a half note C5, followed by a quarter note B4, and a half note A4. The piano accompaniment continues with the eighth-note pattern, ending with a forte (f) dynamic.

System 4: The vocal line begins with a half note G#4, followed by a quarter note F#4, and a half note E4. The piano accompaniment features a continuous eighth-note pattern in the right hand and a half-note bass line in the left hand.

System 5: The vocal line continues with a half note D4, followed by a quarter note E4, and a half note F#4. The piano accompaniment maintains the eighth-note pattern, with a crescendo leading to a forte (f) dynamic.

System 6: The vocal line concludes with a half note G#4, followed by a quarter note A4, and a half note B4. The piano accompaniment continues with the eighth-note pattern, ending with a forte (f) dynamic.

System 7: The vocal line begins with a half note C5, followed by a quarter note B4, and a half note A4. The piano accompaniment features a continuous eighth-note pattern in the right hand and a half-note bass line in the left hand.

System 8: The vocal line continues with a half note G#4, followed by a quarter note F#4, and a half note E4. The piano accompaniment maintains the eighth-note pattern, with a crescendo leading to a forte (f) dynamic.

System 9: The vocal line concludes with a half note D4, followed by a quarter note E4, and a half note F#4. The piano accompaniment continues with the eighth-note pattern, ending with a forte (f) dynamic.

31

8

staccato

p

sub. pp

p

f

sub. pp

p

f

This musical score is written for piano and voice. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The piano part features complex chords and triplets, marked with *sf* (sforzando) and *ff* (fortissimo). The second system continues the piano accompaniment with similar complex chords and triplets, also marked with *sf* and *ff*. The third system shows the piano accompaniment with complex chords and triplets, marked with *sf* and *ff*. The score is written in 2/4 time and includes various musical notations such as triplets, slurs, and dynamic markings.

SANTATA PROFANA

(ВОЛШЕБНЫЕ ОЛЕНИ)

Перевод М. Павловой

Б. БАРТОК
(1881-1945)

1. Двойной смешанный хор

Molto moderato $\text{♩} = 116$

The musical score is written for a double mixed choir. It consists of four systems of music. The first system begins with a piano (*p*) dynamic. The second system includes a *cresc.* (crescendo) marking. The third system has a *dim.* (diminuendo) marking. The fourth system includes a *dim.* marking and a *2* marking. The score is written for a double mixed choir with two staves per system.

Хор I
С.

А.

Т.

В.

Вы - рас - тило - хот - ник,

Вы - рас - тило - хот

Вы - рас - тило - хот - ник

Вы - рас - тило - хот

Хор II
С.

А.

Т.

В.

Вы - рас - тило - хот - ник

Вы - рас - тило - хот - ник

Вы - рас - тило - хот - ник,

esp. leg.

p

Più mosso ♩ = 130-160

Вы - рас-тил о - хот-ник,
 Вы - рас-тил о - хот-ник,
 Вы - рас-тил о - хот-ник,
 хей,
 - ник, хей, вы - рас-тил, вы-рас-тил, вы - рас-тил девять
 - ник,

pp *cresc.* *mf unis.* *mf* *cresc.* *mf* *cresc.* *mf*

Вы - рас-тил о - хот-ник,
 Вы - рас-тил о - хот-ник,
 Вы - рас-тил о - хот-ник,
 Хей, о - хот-ник,
 де - вять сы - но - вей,
 хей,
 хей, о - хот-ник.
 хей!
 хей!
 хей!
 хей!

pp *cresc.* *mf* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.* *mf*

Più mosso ♩ = 150-160

де-вать слав-ных сы-но - вей.

Де - ти плоть от

слав-ных сы-но - вей о - хот-ник.

Де-ти плоть от

mf

Вы - рас-тил о - хот-ник де-вать слав-ных сы-но - вей.

mf

Хей!

mf

Вы-рас - тил о-хот-ник, хей, да, вы-рас-тил о - хот-ник.

mf

f

30

п ло - ти.

in rilievo

п ло - ти, де - ти плоть от п ло - ти.

mf

Не у - чил их с дет - ства ни - ка -

in rilievo

п ло - ти, де - ти плоть от п ло - ти.

p

Не у - чил их

p

Не у - чил он с дет - ства

in rilievo

Де - ти плоть от п ло - ти.

mf

Не у - чил их

Кровь от кро - ви, плоть от п ло - ти.

Не у - чил их с дет - ства ни - ка - кой ра - бо - те,

Кровь от кро - ви, плоть от п ло - ти.

Не у - чил их с дет - ства.

Не у - чил он с дет - ства

p

stacc.

Не у - чил их ни - ка - кой ра - бо - те,
 - кой ра - бо - те, не у - чил он сы - но - вей ра - бо - те,
 с дет - ства ни - ка - кой ра - бо - те, ни - ка -
 сы - но - вей ни - ка - кой ра -

с дет - ства ни - ка - кой ра - бо - те,
 не у - чил их с дет - ства ни - ка - кой ра - бо - те,
 Де - ти плоть от пло - ти.
 сы - но - вей ни - ка - кой ра - бо - те.
unis.
 ...ни - ка - кой ра - бо - те, ни - ка - кой ра -

cresc.

не у - чил он их ра - бо - те, хей!

с дет - ства не у - чил он сы - но - вей!

- кой ра - бо - те, не у - чил их с дет - ства ни - ка - кой ра - бо - те,

- бо - те, ни - ка - кой ра

ни - ка - кой ра - бо - те не у -

Хей! Ни - ка - кой ра - бо - те, ни - ка - кой ра - бо - те

- бо - те не у - чил он, хей,

dim.

f
 Ни па - хать, ни се - ять,
f
 Ни па - хать, ни се - ять,
mf
 ни - ка - кой ра - бо - те, ни - ка - кой ра - бо - те, хей,
mf
 - бо - те, ра - бо - те

- чил он, не у - чил он их ра - бо - те, хей! Ни па -
 - чил он, Ни па -
 не у - чил он, не у - чил он, не у - чил он, хей,
 хей, хей!

p *mf* *f*

хей! Ни косить тра-ву, ни жать пше-ни-цу.

хей! Ни пахать, ни се-ять.

их не у-чил, хей!

их не у-чил, хей!

...хоть, ни се-ять, ни жать в полях пше-ни-цу.

...хоть, ни се-ять, ни пахать, ни се-ять.

их не у-чил, хей.

marcato

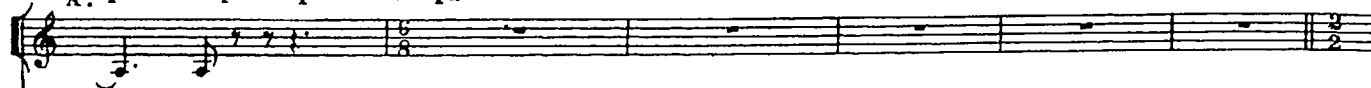
p

mf marcato

marcato

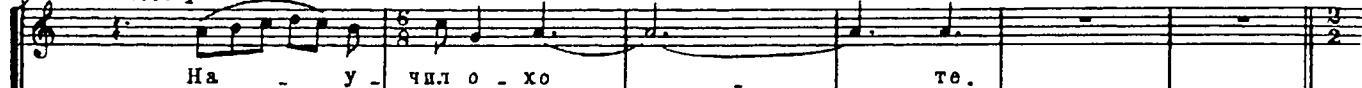
50

Хор I

А. poco a poco più tranquillo $\text{♩} = 132$ 

- ять.

Хор II

С. *solo p*

На

у

чил

о - хо

те.

А.

solo p

На

у

чил

о - хо

те.

Т.

solo p

На

у

чил

о - хо

те.

Б.

solo p

На

у

чил

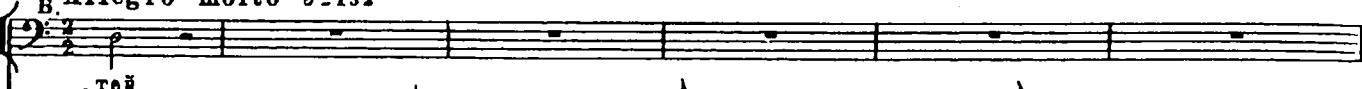
о - хо

те.

poco a poco più tranquillo $\text{♩} = 132$ 

55

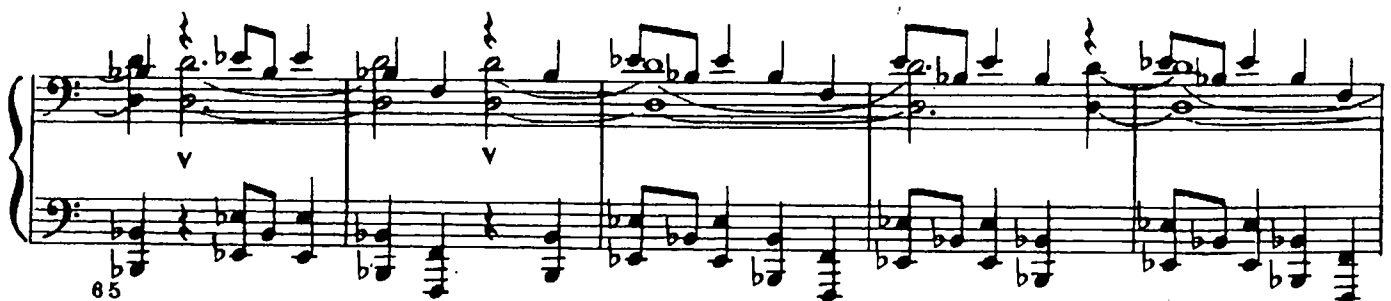
Хор II

В. Allegro molto $\text{♩} = 132$ 

- тея.

f

60



65

Хор I-II

Т.

♩ = 116

Хей - хо!

marcato

70

Хор I-II

А.

Т.

Хей - хо!

Так все де - вять

Так все де - вять братьев о - хо - ти - лись в го - рах, всё даль - ше и

marcato

75

Хор I-II

С.

Хей - хо!

Так все де - вять братьев о -

А.

братьев о - хо - ти - лись в го - рах, всё даль - ше и даль - ше

Т.

даль - ше у - хо - ди - ли в дре - му - чий лес, у - хо - ди - ли,

80

Хор I-II

С.
 -хо - ти-лись там в го-рах, всё даль-ше, даль - ше, хей - хо, хей-хо,
 А.
 у - хо - ди - ли, хей, в дре- му-чий лес, в дре- му-чий лес, в тем-ный
 Т.
 так о - хо - ти-лись все де-вять братьев, де-вять брать - ев, всё
 Б.
 Хей - хо! Так все де-вять братьев о - хо - ти-лись в го-рах,

85

даль-ше у - хо - ди - ли, всё даль-ше в лес дре - му-чий, хей - хо! Всё
 лес у - хо - ди - ли брать - а, хей-хо, всё даль-ше, даль-ше в лес у - хо -
 даль-ше в тем - ный лес, даль-ше, всё даль-ше в лес, даль-ше, хей -
 так все де-вять братьев там о - хо - ти-лись в го-рах, хей - хо, всё даль-ше

90

дальше и даль-ше в лес дре-му-чий, в тем-ный лес, хей-хо, в тем-ный лес,
 -ди-ли, в лес дре-му-чий, хей-хо, хей-хо, в тем-ный лес. Хей-хо,
 -хо, в тем-ный лес, всё даль-ше, хей-хо, в лес дре-му-чий, всё
 и даль-ше в лес дре-му-чий, в лес дре-му-чий, хей-хо, у-хо-

95

хей! Хей-хо, хей-хо, хей-хо, хей-хо! Хей-хо!
 в лес дре-му-чий, хей! Хей-хо! Хей-хо!
 даль-ше, даль-ше. Хей-хо! Хей-хо!
 -ди-ли, хей-хо! Хей-хо! Хей-хо!

100

В лес дре - му - чий. Хей - хо! Даль - ше

Хей - хо! Хей - хо! Хей - хо! Хей - хо! Хей!

В лес дре - му - чий. Хей - хо! Даль - ше

Хей - хо! Хей - хо! Хей - хо! Хей - хо! Хей!

105

cresc.

в лес, даль - ше в лес дре - му - чий,

в лес, даль - ше в лес дре - му - чий,

110

ff

dre - му - чий, всё даль - ше в лес дре - му - чий.

dre - му - чий, всё даль - ше в лес дре - му - чий.

Measures 115-119. The score features two vocal staves and a piano accompaniment. The lyrics are: "dre - му - чий, всё даль - ше в лес дре - му - чий." The piano part includes a melodic line in the right hand and a bass line in the left hand.

115

Хей - хо! Всё даль - ше, даль - ше, даль - ше, даль - ше в лес, хей!

Всё даль - ше, хей - хо, даль - ше, хей - хо, в лес, в лес, хей!

Measures 120-124. The score continues with two vocal staves and piano accompaniment. The lyrics are: "Хей - хо! Всё даль - ше, даль - ше, даль - ше, даль - ше в лес, хей!" and "Всё даль - ше, хей - хо, даль - ше, хей - хо, в лес, в лес, хей!". The piano part includes a melodic line in the right hand and a bass line in the left hand.

120

125

Хор I

С.

 $\text{♩} = 108$ *ff*

Хей! Всё даль-ше в тем-ный лес, хей-хо, всё даль-ше в тем-ный

А.

Т.

Б.

Хор II

С.

ff

Всё даль-ше в тем-ный лес, хей-хо, всё даль-ше в тем-ный

А.

Т.

Б.

 $\text{♩} = 108$

ff *sf* *sf* *sf* *sf* *sf*

лес, хей-хо, всё даль-ше в лес, хей-хо, даль-ше, хей - хо, даль-ше

лес, хей-хо, всё в лес! В тем-ный лес, даль-ше, хей - хо, даль-ше

лес, хей-хо, всё даль-ше в лес, хей - хо, даль-ше, хей-хо,

лес, хей-хо, всё в лес даль-ше, хей - хо, даль-ше, хей-хо,

(ad lib. 8-----)

хей - хо, даль - ше, всё даль - ше, даль - ше, даль - ше

даль - ше

хей - хо, даль - ше, всё даль - ше, даль - ше, даль - ше

даль - ше,

даль - ше, хей - хо, всё даль - ше, даль - ше, даль - ше

даль - ше

даль - ше, хей - хо, всё даль - ше, даль - ше, даль - ше

даль - ше,

(- ad lib. 8 - - - - -)

Хор I-II
С.

А. в лес дре - му - чий.

Т. в дре - му - чий лес, хей - хо! По - ка не встре - ти - ли

Б. в тем - ный лес, хей - хо! По - ка не встре - ти - ли

хей, в лес дре - му - чий, дре - му -

140

По - ка не встре - ти - ли там, по - ка не

там, по - ка не встре - ти - ли в том ле - су, не

там, по - ка не встре - ти - ли, не

чий! По - ка не встре - ти - ли, не

cresc.

145

150

accel.

accel.

В тем-ном ле-су, в тем-ном том ле-су,

В тем-ном ле-су, в тем-ном том - ле-су,

160

Moderato $\text{♩} = 108$

хей, не встре-ти-ли вол-шеб-но-го о-

хей - - хо,

хей, не встре-ти-ли вол-шеб-но-го о-

Moderato $\text{♩} = 108$

165

8 (ad lib)

Un poco più lento $\text{♩} = 100$

170

- лись. - лись, хей!
 - ди лись, хей!
 - ди лись, хей!
 - ди лись, хей!

175

Ancora più lento $\text{♩} = 84$

Там, в ча-ще заблуди-лись...
 Там, в ча-ще заблуди-лись...

И все де-вять пре-вра-ти-лись вдруг во - ле - ней,
 И все де-вять пре-вра-ти-лись вдруг во - ле - ней,

Ancora più lento $\text{♩} = 84$
(non trem.)

(trem.)

Хор I
C. Più mosso ♩ = 144 - 150

пре - вра-ти-лись вдруг в о - ле-ней де - вять бра - тьев, в о -

А. *p* пре - вра-ти-лись вдруг в о - ле - ней,

Т. *p* пре - вра - ти-лись вдруг в о - ле-ней де - вять бра-тьев,

Б. *p*

пре - вра - ти-лись вдруг в о -

Хор II
C. *p*

пре - вра-ти-лись вдруг в о - ле-ней де - вять бра - тьев, в о -

А. *p* пре - вра-ти-лись вдруг в о - ле-ней,

Т. *p* пре - вра - ти-лись вдруг в о - ле-ней де - вять бра-тьев,

Б. *p*

пре - вра - ти-лись вдруг в о -

180

180

p

180

- ле - ней пре-вра - ти - лись .
 пре - вра - ти_лись все о - ни в о - ле - ней .
 де - вять бра_тьев пре-вра - ти - лись вдруг в о - ле - ней .
 - ле_ней все о - ни, в о - ле_ней .

- ле - ней пре-вра - ти - лись .
 де - вять братьев пре - вра_ти_лись вдруг в о - ле - ней .
 хей, все о - ни в о - ле - ней .
 - ле_ней, пре - вра - ти_лись все о - ни в о - ле - ней .

8-----
 pp

8

sempre legato

190

8

calando

195

attacca

2. Тенор соло, баритон соло и двойной смешанный хор

Andante $\text{♩} = 68$

pp

Ad lib.

Хор I $\text{♩} = 68$

Т. p

Б. p

А ста-рик-о-хот-ник боль-ше ждать не мог, до-стал ру-жье он

А ста-рик-о-хот-ник боль-ше ждать не мог, до-стал ру-жье он и по-шел

$\text{♩} = 68$

p legato

10

и по - шел ис - кать их в го - ры, он по - шел ис - кать их

ис - кать их в го - ры, он по - шел ис - кать, по - шел ис - кать их

15

Хор I
С. $\text{♩} = 72$

p

Он на - шел сле - ды о - ло - ней.

A. P

Он по - шел ис - кать их в го - ры.

T.

в го - ры, он по - шел ис - кать их в го - ры, хей!

B.

в го - ры, хей! Он по - шел ис - кать их

$\text{♩} = 72$

tr

20

Хор I

С. *p*

В лес по тем сле-дам по-шел он, и на-брел там

А. *p*

В лес по тем сле-дам по-шел он и на-брел там вско-ре на род-

Т. *p*

В лес по тем сле-дам по-шел он,

Б.

в го-ры, на-шел сле-ды о-ле-ней,

Хор II

С. *p*

В лес по тем сле-дам по-шел он, на род-ник на-брел хо-

А. *p*

В лес по тем сле-дам по-шел он, на род-ник на-брел хо-лод-ный,

Т. *p*

На род-ник на-брел хо-лод-

Б.

Он там на-шел сле-ды о-ле-ней,

Poco a poco più agitato

на род-ник.

- ник хо- лод-ный, род-ник хо- лод-ный. На ко- ле-ни встал он, на ко-

на род-ник на - брел хо- лод - ный.

и у - ви-дел там их. На ко - ле - ни встал он,

- лод - ный,

их у - ви-дел, хей!

- ный, их у - ви-дел, хей!

и у - ви-дел там о - ле - ней, хей! На ко- ле-ни

Poco a poco più agitato

и у - ви-дел там о - ле - ней, хей! На ко- ле-ни

и у - ви-дел там о - ле - ней, хей! На ко- ле-ни

Хей, на ко- ле- ни он встал, он

- ле - ни встал он,

встал он, хей, встал он,

Хей, на ко- ле- ни

встал он,

хей, на ко -

на ко- ле- ни он встал, он встал, хей!

Хей,

встал он, хей, встал, он встал, хей!

Хей, на ко- ле- ни он встал, он встал, хей!

встал он,

на ко- ле- ни он

f

80

cresc.

встал, хей! Хей, на ко - ле - ни встал он,

cresc.

встал, хей!

cresc.

он встал, он встал, хей, хей, на ко - ле - ни он

cresc.

- ле - ни он встал,

cresc.

на ко - ле - ни он встал, он встал, хей, хей, в них стре -

cresc.

Встал он, хей, встал, он встал, хей,

cresc.

Хей, на ко - ле - ни он встал, хей - хо,

cresc.

встал, он встал,

cresc.

Molto vivo ♩ = 160

хей, в них стрелять хо-тел он, хей, в них стрелять хо-тел он, хей, в них стрелять хо-тел он...

встал, хей, в них стрелять хо-тел он, хей, в них стрелять хо-тел он, хей, хей, хо-тел он...

... лять хо-тел он, хей, в них стре- лять хо-тел он, хей, в них стре- лять хо-тел он, хей, хей-хо!

в них стрелять хо-тел он, хей, в них стрелять хо-тел он, хей, в них стрелять хо-тел он, хей!

Molto vivo ♩ = 160

85

Animato ♩ = 132
Хор I-II

Вдруг их вожак остано-вил - ся. Ах! Олень за-го-во-рил с ним. Ах! Он у-

Вдруг их вожак остано-вил - ся. Ах! Олень за-го-во-рил с ним. Ах! Он у-

Animato ♩ = 132

sempre ff

40

Тенор соло

Agitato poco rubato ♩ = 150

poco rit.

„Ба - тюш -

- слы - шал го - лос сы - на:

- слы - шал го - лос сы - на:

poco rit.

gliss.

f

p

Тенор соло

ка ро - ди - мый, не цель - ся, не стре - лий ты! Не

45

то на ро - га мы те - бя все под - ни - мем и

50

cresc. *sempre più mosso*

бу - дем швы - рять те - бя из ча - щив ча - щу, из

cresc. *mf*

55

реч - ки в реч - ку, со скал на ска - лы,

60

с вер - ши - ны на вер - ши - ну швырять, что есть си - лы по - ка о

65

riten. $\text{♩} = 138$
più f *sempre più agitato*

ка -мень, мхом по - рос - ший, ка -мень, мхом по - рос - ший,

70

ста - рый ка -мень, мхом по - рос - ший, ты не

75

mf

ра - зо - бьешь - ся, ты не

80

espr.

ра - зо - бьешь - ся

85

espr.

Ancora meno mosso ♩ = 112

на мельчай - ши - е ку - соч - ки! "

80

95

p

espr.

Animato $\text{♩} = 132$

Хор I-II

C. *f* И старик о-хотник вы-слушал те ре - чи, и сы-но-вьям он

A. *f*

T. *f*

B. *f* И ста-рик о-хотник вы-слушал те ре - чи, и сы-но-

Animato $\text{♩} = 132$

ff

100

Баритон соло

poco allarg.

Agitato $\text{♩} = 76-80$

mf

„Ой, мо-и вы ча - да, де-ти до - ро-ги - е,

в ответ сказал слова та - ки - е:

- вьям в ответ сказал сло - ва та-ки - е:

poco allarg.

Agitato $\text{♩} = 76-80$

sf, p

Баритон соло

poco ritard.

вы со мной и-ди-те, вы со мной и-ди-те к ма-ту-шке ро-

100

a tempo

Баритон соло

- ди - мой.

Хор I-II
А. I-II

Т. I
Т. II
Б. I

С ним до-мой и-ди-те, С ним до-мой и-ди-те, с ним до-мой и-ди-те

101

a tempo

С ним до-мой и-ди-те, С ним до-мой и-ди-те, с ним до-мой и-ди-те

102

Баритон соло

più rallent.

A. I-II *dim.* *p*
 сним вы и - ди - те, сним вы и - ди - те!

T. I *dim.* *p*
 - ди - те, сним вы и - ди - те!

T. II *dim.* *p*
 - те, сним вы и - ди - те!

B. I *dim.* *p*
 - те, сним вы и - ди - те!

B. II

Сним вы и - ди - те!

dim. *più rallent.*

Più mosso ♩ = 168

Баритон соло

respr.

К ма-ту-шке ро - ди-мой со мной и - ди-те, де-ти, с боль - ю в серд-це

pp

ждет вас о на,

poco rit. Meno mosso $\text{♩} = 138$ 125

dolce *p*

с заж - жен - ным ог - нем, с на - кры - тым сто - лом, с на -

pp *p dolce* 130

poco rit. *a tempo* ($\text{♩} = 138$)

- ли - тым ви - ном. Сто - ят ва - ши куб - ки,

sf *respr.* 135

sempre più tranquillo

мать сто - ит и ждет. Ви - ном пол - ны , куб - ки, мать пол - на сле -

pp *pp* *espr.* 140

- за - ми.

145

Tranquillo $\text{♩} = 116$
più p

С заж - жен - ным ог - нем, с на - кры - тым сто -

150 155

Ancora più tranquillo Animato $\text{♩} = 182$

- лом, с на - ли - тым ви - ном."

160

poco rit.

a tempo

mf

ми-лый, и-ди, и-ди в дом ро-

175

poco a poco più tranquillo

-ди-мый, ско-рей и-ди,

180

poco ritard.

♩ = 88

воз-вра-щай-ся к нашей ма-ту-шке ты о-дин, без нас.

185

a tempo ♩ = 53

Баритон соло
mf espr.

♩ = 88 (♩ = ♩)

pochissimo rit.

«Что? Что? Что я слы - шу?

Хор I

С. *pp* Сним о-ни не пой - дут, в дом отчий не вер-нут - ся!

А. *pp* Сним о-ни не пой - дут, нет, в дом отчий не вер-нут - ся!

Т. *pp* Сним о-ни не пой - дут, ах, нет, не пой - дут, в дом отчий не вер-нут - ся!

Б. *pp* Сним о-ни не пой - дут, нет, в дом отчий не вер-нут - ся!

Хор II

С. *pp* Сним о-ни не пой - дут, в дом отчий не вер-нут - ся!

А. *pp* Сним о-ни не пой - дут, ах, нет, не пой - дут, в дом отчий не вер-нут - ся!

Т. *pp* Сним о-ни не пой - дут ах, нет, не пой - дут, в дом отчий не вер-нут - ся!

Б. *pp* Сним о-ни не пой - дут, в дом отчий не вер-нут - ся!

♩ = 88 (♩ = ♩)

a tempo ♩ = 53

pochissimo rit.

190

Un poco rubato (sempre agitato) $\text{♩} = 100$

Тенор соло

ritenuto $\text{♩} = 67$ a tempo $\text{♩} = 100$ 

Баритон соло



Un poco rubato sempre agitato

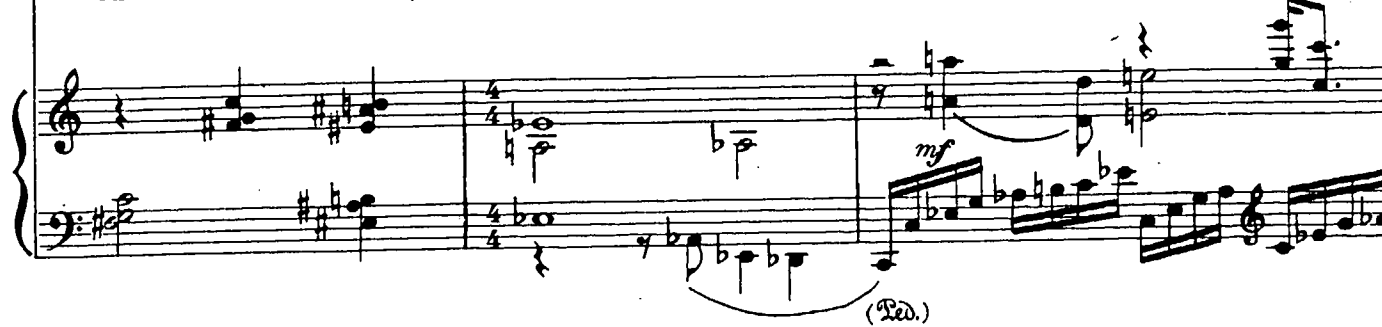
ritenuto $\text{♩} = 67$ a tempo $\text{♩} = 100$ 

195

pochissimo rit. a tempo ($\text{♩} = 100$)pochissimo rit. a tempo ($\text{♩} = 100$)

200

(Ped.)



(Ped.)

Più tranquillo ♩ = 192

mf

По печной зо-ле но-га ступать не мо-жет, лишь по су-хой лист.

mf

Но что я слы-шу?»

Più tranquillo ♩ = 192

sf *p* *mf*

205

Тенор соло

Molto tranquillo ♩ = 80

pp

-ве... И ус-та не могут пить из куб.ков вин.ных,

cresc. *ff* *pp*

(Ped.) 210

poco rit.

p cresc. *f*

а лишь из род - ни -

mf *p cresc.* *f*

(tremolo) 215 *attacca*

3. Тенор соло и двойной смешанный хор

Moderato ♩ = 132

Тенор
соло



Хор I

С. *p* Вы - рас- тил о - хот-ник

А. *p*

Т. *p* Вы - рас- тил о - хот-ник, вы - рас- тил о - хот-ник де - вять

Б. *p* вы - рас- тил о - хот-ник сы - но -

Хор II

С. *p* Вы - ра- стил о - хот-ник

А. *p*

Т. *p* Вы - ра- стил о - хот-ник, вы - ра- стил о - хот-ник сы - нов.

Б. *p* вы - ра- стил о - хот-ник сы - но -

Moderato ♩ = 132

Хор I

С. $\text{♩} = 120$ *mf*

де-вять слав-ных сы-но-вей. Не у-

А. *mf*

Не у-чил их

Т. *mf*

слав-ных сы-но-вей. Не у-чил их сдет-ства

Б.

-вей.

Хор II

С. *mf*

де-вять слав-ных сы-но-вей.

А.

Т. *mf*

Не у-чил их сдет-ства ни-ка-

Б. *mf*

-вей. Не у-чил их сдет-ства он...

$\text{♩} = 120$ *f*

10 15

- чил их с дет-ства он...
 с дет-ства ни-ка - кой ра - бо - те, о - хо - тят-ся
 он ни - ка - кой ра - бо - те, толь - ко о -
 На - у - чил их

На - у - чил их толь-ко
 - кой ра - бо - те, на - у - чил их толь-ко о -
 ...на - у - чил их толь-ко, хей, хей,

...о - хо - тить-ся в ча-ще. И дол - го, дол-го

в ча-ще, хей, о - хо - те.

- хо - тить-ся в ча-ще. И так дол - го, дол-го

только о - хо - тить-ся в ча-ще. И так дол - го, дол-го

он о - хо - тить-ся в ча-ще, хей - ха! И

в ча-ще, хей, о - хо - тить-ся в ча-ще.

- хо - тить-ся в ча-ще. И так дол - го бра-тья

о - хо - тить-ся в ча-ще.

dim.

p marcato

sempre più moderato

rit.

più p *pp*

там бро - ди - ли бра - тья.

più p *pp*

там бро - ди - ли бра - тья.

più p *pp*

там бро - ди - ли бра - тья.

più p *pp*

там бро - ди - ли бра - тья.

più p *pp*

там бро - ди - ли бра - тья.

p in rilievo *pp*

И, на - ко - нец, пре - вра - ти - лись в о - ло - ней.

p in rilievo *pp*

И, на - ко - нец, пре - вра - ти - лись в о - ло - ней.

sempre più moderato

rit.

p *mf*

Poco agitato ♩ = 120-116

Хор I-II

Т. I

И нет на них ру -

Т. II *p*

И их ро - га прой - ти не могут вдве - ри, здесь их дом, на склонах гор. И их ро -

В. II *p*

Poco agitato ♩ = 120-116

p

tr

35 *guassi gliss.* 40

А. I-II

И по зо - ле но - га ступать не

Т. I *tr*

- ба - хи, ведь жи - вут в ле - су, где ли - стья и тра - ва, и нет на них ру -

Т. II *tr*

- га прой - ти не могут вдве - ри, здесь их дом, на склонах гор; прой - ти не мо -

В. II *tr*

mf

8

C. I-II *mf*

A. I-II

T. I

T. II

B. II

мо - жет, го́лько по су - хой лист - ве, я по зо - ле но - га сту - пать не мо -

- ба хи, ве́дь жи - вут в ле - су, где листьа и тра - ва, где листьа и тра -

- гут, прой - ти не мо - гут, прой - ти не мо - гут в дери, здесьа дом, на склонах

на склонах,

50 55

ресо а ресо ritardando *dim.* $\text{♩} = 69$

C. I-II

A. I-II

T. I

T. II

B. I-II

ви - ных, а лишьа род - ни - ка.

- жет, нет, лишьа по су - хой лист - ве.

- ва, где листьа и тра - ва, где листьа и тра - ва.

гор, на скло - нах гор, где листьа и тра - ва.

здесьа дом, на скло - нах, где листьа и тра - ва.

ресо а ресо ritardando *dim.* $\text{♩} = 69$

trem. 60 9208

Molto tranquillo ♩=120
Тенор соло

Да, пьют из

Хор I

С. *pp*
Их ус-та не мо-гут пить из кубков вин-ных, пьют о-ни из

А. *pp*
здесь дом, на скло-нах гор, пьют о-ни из

Т. *pp*
здесь дом, на скло-нах гор, хей, пьют о-ни из

В. *pp*
здесь дом, на скло-нах гор, хей, пьют о-ни из

Хор II

С. *pp*
Их ус-та не мо-гут пить из кубков вин-ных, пьют о-ни из

А. *pp*
Их ус-та не мо-гут пить из кубков вин-ных,

Т. *pp*
Не из кубков вин-ных, пьют о-ни из

В. *pp*
Хей!

Molto tranquillo ♩=120

65 70

f espr. *rallentando rubato* $(\text{♩}=84)$ Ancora più lento $\text{♩}=92$

род - ни - ка, толь_ко из

род - ни - ка, толь_ко из род -

род - ни - ка, толь_ко из

из род - ни -

rallentando $(\text{♩}=84)$ Ancora più lento $\text{♩}=92$

più p *p*

75 80

calando

род - ни - ка, из род - ни - ка.

- ни - ка, perdendosi

пьют о - ни из род - ни - ка.

пьют о - ни из род - ни - ка.

pp *perdendosi*

род - ни - ка, из род - ни - ка.

- ка. perdendosi

толь - ко, толь - ко из род - ни - ка.

pp *perdendosi*

calando

pp

85

90

ЧЕТЫРЕ ЧАСТИ ИЗ СТАВАТ МАТЕР

op. 53

К. ШИМАНОВСКИЙ
(1882 - 1937)

1. Сопрано соло и хор (сопрано и альты)

Andante. Mesto

poco rit. *pp*

pp dolcissimo

ppp

rall.

ppp

2. Più lento

Сопрано соло

Sta-bat ma-ter do-lo-ro-sa jux-ta cru-cem la-cri.

Хор С.

ppp *pp* *ppp*

Do-lo-ro-sa

ppp *pp* *ppp*

Più lento (colla parte)

mo - sa, dum pen - de - bat fi - li - us.

la - cri - mo - sa, pen - de - bat fi - li - us.

rall. 3 Tempo I (a tempo)

rall. Tempo I (a tempo)

ppp < *pp* *ppp*

Сопрано соло

Cu - jus a - ni - mam gementem

con - tri - sta - tam et do - len - tem per - tran -

pp *ppp*

rall.

4 Poco meno mosso

- si - vit gla - di - us.

(perdendosi)

mf

Сопрано соло

O quam tristis et afflicta fu.it il - la be - ne - dic - ta

dim.

dim.

dim.

C. pp

A. pp

O quam tri - stis et af - flic - ta fu - it il - la be - ne - dic - ta

5

p

ma - ter u - ni - ge - ni - til

pp

pp

pp

ma - ter u - ni - ge - ni - ti,

ma - ter u - ni - ge - ni - ti,

u - ni - ge - ni - til

pp

pp

p

pp

ppp

[6] Tempo I

ppp dolce espressivo p

ppp

pp

ppp

poco rit.

Con piano solo

Quae moe-re-bat et do-le-bat pi-a mater, dum vi-de.

pp dolciss. espr.

pp

dolciss. espr.

[7]

allargando molto

- bat na-ti poe-nas in dol-ce cli-ti.

cresc.

perdendosi

cresc.

perdendosi

Più lento

pp

allargando

mp

dim.

perdendosi

ppp

pp

dim.

perdendosi

ppp

pp

4. Сопрано соло, альт соло и хор а саррелла (сопрано, альты, тенора, басы)

Moderato
pp sempre

C. *Fac me te - cum pi - e fle - re, cru - ci - fi - xo con - do -*

A. *Fac me te - cum pi - e fle - re, cru - ci - fi - xo con - do -*

Moderato
pp

Ф-п.
(ad lib.)

19

C. *le - re, do - nec e - go vi - xe - ro, do - nec e - go*

A. *le - re, do - nec e - go vi - xe - ro, do - nec e - go*

T. *Do - nec e - go vi - xe - ro, do - nec e - go*

Б. *Do - nec e - go vi - xe - ro, do - nec e - go*

20

Сопрано соло

pp *rallent.* *ppp*

Fac me te - cum pi - e fle - re,

p *sub. pp* *ppp* *poco* *ppp*

vi - xe - ro, do - nec e - go vi - xe - ro.

p *sub. pp* *ppp* *poco* *ppp*

vi - xe - ro, do - nec e - go vi - xe - ro.

p *sub. pp* *ppp* *poco* *ppp*

vi - xe - ro, do - nec e - go vi - xe - ro.

p *sub. pp* *ppp* *poco* *ppp*

vi - xe - ro, do - nec e - go vi - xe - ro.

p *sub. pp* *ppp* *poco* *ppp*

vi - xe - ro, do - nec e - go vi - xe - ro.

21

a tempo

pp cresc

rall.

ppp

do.nec e . go vi . xe . ro.

ppp

Fac me

Fac me te . cum pi . e fle . re.

ppp

Fac me

Fac me te . cum pi . e fle . re,

a tempo

rall.

22 a tempo

Adm solo

poco rall.

Jux.ta cru . cem te . cum sta . re et me ti . bi so . ci .

pp

te . cum pi . e fle . re, cru ci . fi . xo con . do .

*pp**pp*

te . cum pi . e fle . re, cru ci . fi . xo con . do .

pp

a tempo

poco rall.

23 *pp* *pp* 2. *pp* 24 *pp* *mp*

Сопрано соло Jux - ta cru - cem te cum sta - re. In

Альт соло . a - re. In

. le re, jux - ta cru - cem, jux - ta

. le re, jux - ta cru - cem, jux - ta

ppp *pp* *mp* *pp* *mp* *pp* *mp* *ppp* *pp* *mp* *pp* *mp*

allargando *mf* *ppp*

planc - tu de - si de - ro.

planc - tu de - si de - ro.

cru - cem te - cum sia - re de - si - de - ro.

cru - cem te - cum sia - re de - si - de - ro.

ppp *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

allargando *ppp*

5. Баритон соло и хор (сопрано, альты, тенора, басы)

Allegro moderato

Баритон соло

Ф-п.

ff energico *cresc.* *f*

Vir - go vir - gi.

num prae - cla - ra, mi - hi jam non

meno f 25 *p dolcissimo cantabile*

sis a - ma - ra, fac me

T. *pp murmurando*

B. *pp murmurando*

Vir - go vir - gi - num prae - cla - ra, vir -

meno f *ppp* *pp*

te - cum plan - ge - re.

C. *pp lontano*
Fac me

A.

T.
- go vir - gi - num prae - cla - ra, mi - hi jam non sis a - ma - ra, fac me te - cum plan -

B.

te - cum plan - ge - re. *pp*

(b) Fac me

- ge - re, o vir - go vir - gi - num prae - cla - ra, vir - go vir - gi - num prae - cla - ra, fac me te - cum

rall.

te cum plan - ge - re. plan - ge - re, o fac me te - cum plan - ge - re, o plan - ge - re.

pp

26

Poco meno mosso
Баритон соло

Fac, ut por - tem Christi

mor - tem, pas - sio - nis fac con - sor - tem et pla - gas re - co - le -

poco rall.

mor - tem, pas - sio - nis fac con - sor - tem et pla - gas re - co - le -

dim.

27 Tempo come sopra
Баритон созо

re.

C.
A.
T. *pp murmurando*
B. *pp murmurando*

pp lontano
Et pla gas re.

Fac, ut por-tem Chri-sti mor-tem, fac, ut por-tem Chri-sti mor-tem et pas-sto-nis

Tempo come sopra

PPP *pp* *pp*

rall.

28 poco meno mosso

co - le - re.

fac con-sor-tem, fac, ut por-tem Chri-sti mor-tem.

ppp *ppp* *ppp*

rall.

poco meno mosso

perdendosi

pppp *p*

Баритон соло

29

Fac me pla - gis vul - ne -

poco a.

pp

- ra - ri, fac me cru - ce in - e - bri - a -

poco cresc.

3

30

- ri et cru - o - re fi - li - li

3

A.
 Et cru - o re fi - li -
 T.
 Et cru - o re fi - li -
 B.
 Et cru - o re fi - li -

cresc.

cresc.

31

Баритон соло

Flam - mis ne u - rar
 Flam - mis ne u - rar
 Flam - mis ne u - rar
 Flam - mis ne u - rar

ff

ff

ff

ff

ff sempre

suc - cen - sus, per te, vir - go, sim de - fen - sus

suc - cen - sus, per te, vir - go, sim de - fen - sus

suc - cen - sus, per te, vir - go, sim de - fen - sus

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a complex texture with many accidentals and ties. The lyrics are 'suc - cen - sus, per te, vir - go, sim de - fen - sus'.

in di - e ju - di - ci - i per

in di - e ju - di - ci - i per

in di - e ju - di - ci - i per

The second system continues the musical score with the same vocal and piano parts. The lyrics are 'in di - e ju - di - ci - i per'. The piano accompaniment continues with its complex texture and many accidentals.

33

te, vir - go, in di - e ju - di - ci.

te, vir - go, in di - e ju - di - ci.

te, vir - go, in di - e ju - di - ci.

34

- i, ju - di - ci - il

- i, ju - di - ci - il

- i, ju - di - ci - il

6. Сопрано соло, альт соло, баритон соло и хор (СОПРАНО, АЛТЫ, ТЕНОРА, БАСЫ)

Andante tranquillissimo
pp dolcissimo *poco sostenuto*

Сопрано соло

Chri - ste, cum sit hinc e - xi - re,

a tempo *poco sostenuto*

da per ma - trem me ve - ni - re

35 *a tempo* *pp dolcissimo* *poco rall.*

ad pal - mam vic - to - ri - ae, vic - to - ri - ae!

[36] *Сопрано соло**poco sostenuto*

C. pp
Chri - ste, cum sit hinc e - xi - re,

A. pp
Chri - ste, cum sit hinc e - xi - re,

pp
poco sostenuto

*a tempo**Альт соло**poco sostenuto*

a tempo
da per ma - trem me ve - ni - re.

a tempo
da per ma - trem me ve - ni - re.

poco sostenuto
pp

37 a tempo

Quan - do cor - pus mo - ri -

ppp

ppp

a tempo

pp

Сопрано соло

pp *dolcissimo*

Алтан соло

Fac,

- e - tur, quan - do cor - pus mo - ri - e - tur,

pp

Quan -

pp

p espr.

38

ut a - ni - mae

do - ne - tur

fac ut a - ni - mae do - ne - tur

- do cor

pus mo -

ri

e - tur,

pa - ra - di - si glo - ri - al

pa - ra - di - si glo - ri - al

glo - ria, glo - ri - a, glo - ri - al.

unús.

*ppp**ppp**ppp*

pp

pa - ra - di - si glo - ri - a, pa - ra -

T.
pa - ra - di - si glo - ri - a, pa - ra -

B.
pa - ra - di - si glo - ri - a, pa - ra -

- di - si glo - ri - a.

C.
Pa - ra - di - si

A.
Pa - ra - di - si,

T.
di - si glo - ri - a.

B.
di - si glo - ri - a.

poco rall.

40

Сопрано соло

a tempo

rall.

41

Meno mosso

pp



Pa-ra - di-si glo-ri-a!

Fac, ut a-ni-

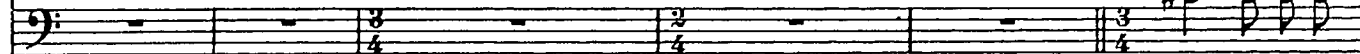
Альт соло



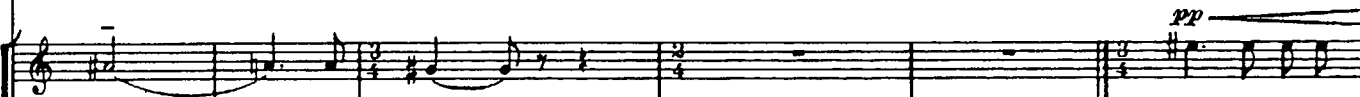
Pa-ra - di-si glo-ri-a!

Fac, ut a-ni-

Баритон соло



Fac, ut a-ni-



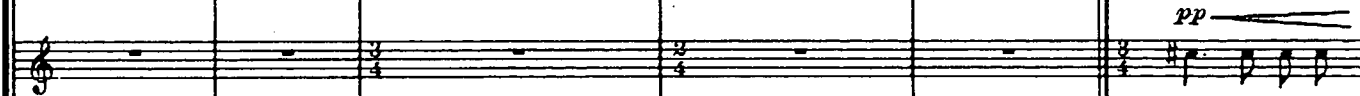
glo - ri - a!

Fac, ut a-ni-



glo - ri - a!

Fac, ut a-ni-



glo - ri - a!

Fac, ut a-ni-

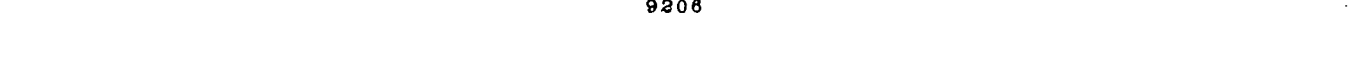
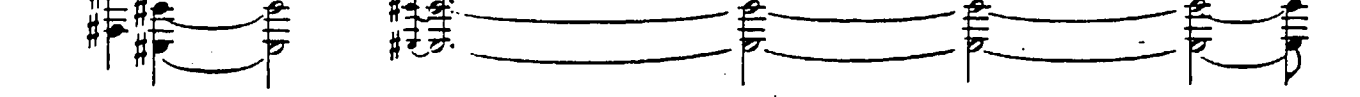
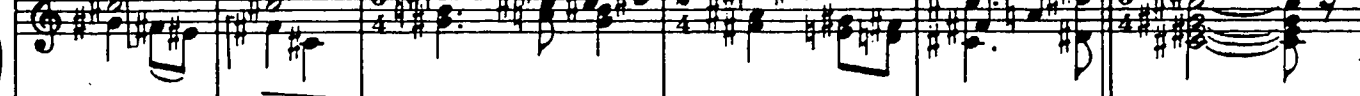
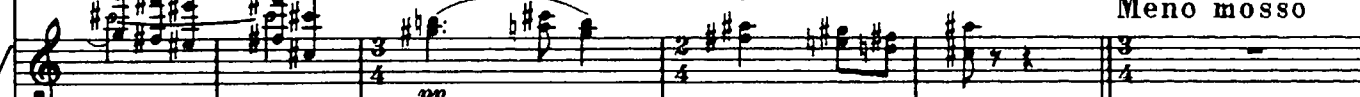


poco rall.

a tempo

rall.

Meno mosso



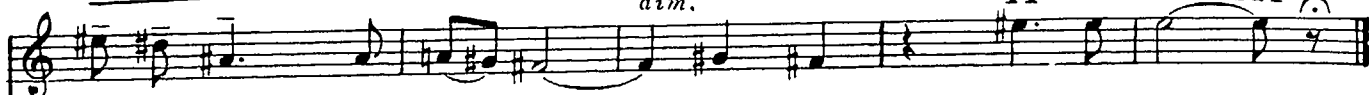
allargando

dim.

perdendosi

pp

ppp



- mae do - ne - tur pa - ra - di - si glo - ri - a!

dim.

pp

perdendosi

ppp



- mae do - ne - tur pa - ra - di - si glo - ri - a!

dim.

pp

perdendosi

ppp



- mae do - ne - tur pa - ra - di - si glo - ri - a!

dim.

pp

perdendosi

ppp



- mae do - ne - tur pa - ra - di - si glo - ri - a!

unis.

dim.

pp

perdendosi

ppp



- mae do - ne - tur pa - ra - di - si glo - ri - a!

dim.

pp

perdendosi

ppp



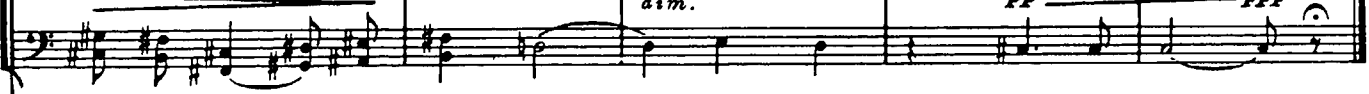
- mae do - ne - tur pa - ra - di - si glo - ri - a!

dim.

pp

perdendosi

ppp



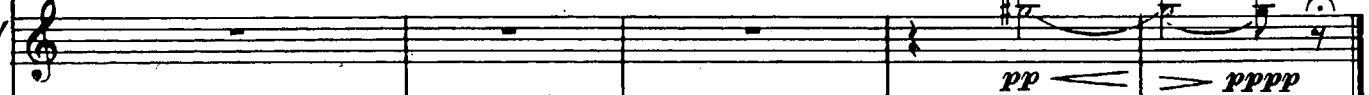
- mae do - ne - tur pa - ra - di - si glo - ri - a!

allargando

perdendosi

pp

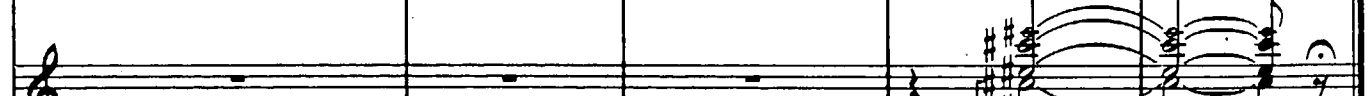
pppp



- mae do - ne - tur pa - ra - di - si glo - ri - a!

pp

pppp



- mae do - ne - tur pa - ra - di - si glo - ri - a!

ФРАГМЕНТЫ ИЗ CARMINA BURANA

Fortuna Imperatrix Mundi

1. O FORTUNA

К. ОРФ

Pesante $\text{♩} = 60$

poco stringendo

C. *ff* 0 For - tu - na, ve - lut Lu - na sta - tu va - ri -

A. *ff* 0 For - tu - na, ve - lut Lu - na sta - tu va - ri -

T. *ff* 0 For - tu - na, ve - lut Lu - na sta - tu va - ri -

B. *ff* 0 For - tu - na, ve - lut Lu - na sta - tu va - ri -

Pesante $\text{♩} = 60$

poco stringendo

8- *ff*

$\text{♩} = 120-132$ *pp*

- a - bi - lis, sem - per cre - scis aut de - cre - scis; vi - ta

- a - bi - lis, sem - per cre - scis aut de - cre - scis; vi - ta

- a - bi - lis, sem - per cre - scis aut de - cre - scis; vi - ta

- a - bi - lis, sem - per cre - scis aut de - cre - scis; vi - ta

8- $\text{♩} = 120-132$ *pp*

1

de - te - sta - bi - lis nunc ob - du - rat et tunc

de - te - sta - bi - lis nunc ob - du - rat et tunc

2

cu - rat lu - do men - tis a - ci - em, e - ge -

cu - rat lu - do men - tis a - ci - em, e - ge -

pp

- sta - tem, po - te - sta - tem dis - sol - vit ut gla - ci -

- sta - tem, po - te - sta - tem dis - sol - vit ut gla - ci -

3

em. Sors im - ma - nis et in - a - nis, ro - ta

em. Sors im - ma - nis et in - a - nis, ro - ta

sempre pp

tu vo - lu - bi - lis, sta - tus ma - lus, va - na

tu vo - lu - bi - lis, sta - tus ma - lus, va - na

pp

4

sa - lus sem - per dis - so - lu - bi - lis, ob - um -

sa - lus sem - per dis - so - lu - bi - lis, ob - um -

pp

bra - ta et ve - la - ta mi - hi quo - que ni - te -

bra - ta et ve - la - ta mi - hi quo - que ni - te -

- ris; nunc per lu - dum dor - sum nu - dum fe - ro

- ris; nunc per lu - dum dor - sum nu - dum fe - ro

tu - i sce - le - ris. Sors sa - lu - tis et vir -

tu - i sce - le - ris. Sors sa - lu - tis et vir -

ff martellatissimo

Trbe
T-nly

9206

C. *tu - tis mi - hi nunc con - tra - ri -*
A. *tu - tis mi - hi nunc con - tra - ri -*
T. *tu - tis mi - hi nunc con - tra - ri -*
B. *tu - tis mi - hi nunc con - tra - ri -*

7 *est af - fec - tus et de -*
est af - fec - tus et de -

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is divided into two systems, each containing four measures. The lyrics are in Latin.

System 1:

Vocal parts: - fec - tus sem - per in an - ga - ri -

Piano accompaniment: The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, with frequent use of chords and arpeggios.

System 2:

Vocal parts: - a. Hoc in ho - ra si - ne

Piano accompaniment: The piano part continues with a similar texture, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, with frequent use of chords and arpeggios.

8

mo - ra cor - de pul - sum tan - gi -

mo - ra cor - de pul - sum tan - gi -

te; quod per ser - tem ster - nit

te; quod per sor - tem ster - nit

136

C. for - tem, me - cum om nes plan - gi.

A. me - cum om nes plan - gi.

T. for - tem, me - cum om nes plan - gi.

B. me - cum om nes plan - gi.

tel

tel

tel

10

9308

attacco

2. FORTUNE PLANGO VULNERA

♩ = 120 sempre ben declamato

B. 1. For_tu_nē, plan-go vul - ne_ra stil - lan_til-bus o_cel - lis,
 2. In For_tu_nē so - li-o se - de-ram e-la - tus;
 3. Fortu - ne ro - ta vol - vi - tur: de - scen-do mi-no-ra - tus;

pp un poco sf

quod su - a mi - hi mu - ne_ra sub - tra-hit re-bel - lis.
 pro-spe - ri - ta - tis va - ri - o flo - re co-ro-na - tus;
 al - ter in al - tum tol - li - tur; ni - mis ex-al - ta - tus

un poco sf

11 T. *p*
 B. Ve - rum est, quod le - gi - tur fren - te ca - pil - la - ta,
 quic - quid e - nim flo - ru - i fe - lix et be - a - tus,
 rex se - det in ver - ti - ce ca - ve - at ru - i - nam!

p

sed ple - rum - que se - qui - tur oc - ca - sio cal - va - ta.
 nunc a - sum - mo cor - ru - i glo - ri - a pri - va - tus.
 nam sub a - xe le - gi - mus He - cu - bam re - gi - nam.

C.

A.
Ve - rum est - quod le - gi - tur fron - te ca - pil -
Quic - quid e - nim flo - ru - i fe - lix et be -
Rex se - det in ver - ti - ce ca - ve - at ru -

T.
B.

f *staccatissimo* Tr-be *f*

la - ta, sed ple - rum - que se - qui - tur
a - tus, nunc a - sum - mo cor - ru - i
i - nam! nam sub a - xe le - gi - mus

oc - ca - sio cal - va - ta.
glo - ri - a pri - va - tus.
He - cu - bam re - gi - nam.

9206

Più mosso

Fiatti, Pno (mortellato)

ff

13

ff

ff

I. Primo vere

5. ECCE GRATUM

Con ampiezza *quasi allegretto* $\text{♩} = 120$
p sempre quasi staccato

T. *p* Ec-ce gra-tum, ec-ce gra-tum et op-ta-tum Ver re-du-cit gau-di-a,
p sempre quasi staccato

B. *p* Ec-ce gra-tum et op-ta-tum Ver re-du-cis gau-di-a,

Con ampiezza *quasi allegretto* $\text{♩} = 120$
p

24

C. *p* ec-ce gra-tum et op-ta-tum Ver re-du-cit gau-di-a;

A. *p*

T. *p* ec-ce gra-tum et op-ta-tum Ver re-du-cit gau-di-a;

B. *p*

p

legato e più sciolto

pur - pur - a - tum flo - ret pra - tum, Sol se - re - nat om - ni - a.

legato e più sciolto

pur - pur - a - tum flo - ret pra - tum, Sol se - re - nat om - ni - a.

legato e più sciolto

legato e più sciolto

p

Allegro molto $\text{♩} = 132$

25

T. *f* iam iam cedant tri - sti - a! E - stas re - dit, nunc re - ce - dit Hy - e - mis se - vi - ti - a,

B. *f* iam iam cedant tri - sti - a! E - stas re - dit, nunc re - ce - dit Hy - e - mis se - vi - ti - a,

Allegro molto $\text{♩} = 132$

f

C. *f* iam iam cedant tri - sti - a! E - stas re - dit, nunc re - ce - dit Hy - e - mis se - vi - ti - a,

A. *f* iam iam cedant tri - sti - a! E - stas re - dit, nunc re - ce - dit Hy - e - mis se - vi - ti - a,

T. *ff* iam iam cedant tri - sti - a! E - stas re - dit, nunc re - ce - dit Hy - e - mis se - vi - ti - a,

B. *ff* iam iam cedant tri - sti - a! E - stas re - dit, nunc re - ce - dit Hy - e - mis se - vi - ti - a,

ff sempre staccato

26

ff *poco ritard.*

nunc re-ce-dit, nunc re-ce-dit Hy-e-mis se-vi-ti-a

E-stas re-dit, nunc re-ce-dit, E-stas re-dit, nunc re-ce-dit Hy-e-mis se-vi-ti-a

ff *f* *mf*

poco ritard.

First system of the musical score. It features three vocal parts (C, A, T.) and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The tempo is marked 'a tempo' with a metronome marking of 144. The piano part includes a section marked 'sempre martellato' (always hammered) with a forte dynamic.

27

The image shows a page of a musical score, numbered 27. It contains two systems of music. The first system has three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The vocal line features a melody with a slur over the first three measures. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The second system also has three staves. The vocal line continues the melody with a slur. The piano accompaniment features a more active bass line with eighth notes and a right hand with chords. The score is written in a historical style, likely 19th-century, with a key signature of one flat (B-flat) and a common time signature (C).

come prima ma un poco più accelerato $\text{♩} = 132$

T. *f* *mp*
 iam li - que - scit, iam li - que - scit et de - cre - scit gran - do, nix et
 B. *mp*
 iam li - que - scit et de - cre - scit gran - do,
 come prima ma un poco più accelerato $\text{♩} = 132$

C. *mp*
 iam li - que - scit et de - cre - scit
 A. *mp*
 T. *mp*
 ce - te - ra, iam li - que - scit et de - cre - scit
 B. *mp*
 p

28

come prima
 gran - do, nix ci ce - te - ra; bru - ma fu - git,
 gran - do, nix ci ce - te - ra; bru - ma fu - git,
 come prima
 p

et iam su - git Ver E - sta - tis u - be - ra;

et iam su - git Ver E - sta - tis u - be - ra; il - li mens est

♩ = 144

29

mi - se - ra, qui nec vi - vit, nec la - sci - vit sub E - sta - tis dex - te - ra; il - li mens est

ff

♩ = 144

sempre staccato

mi - se - ra, qui nec vi - vit, nec la - sci - vit, sub E - sta - tis dex - te - ra

mi - se - ra, qui nec vi - vit, nec la - sci - vit, sub E - sta - tis dex - te - ra

ff

♩ = 144

30

pp *poco rit.*

nec la-sci-vit nec la-sci-vit sub E-sta-tis dexte-ra.

qui nec vi-vit, nec la-sci-vit, qui nec vi-vit, nec la-sci-vit sub E-sta-tis dexte-ra.

f

a tempo $\text{♩} = 152$

C. *Ahl*

A. *Ahl*

T. *Ahl*

B. *Ahl*

a tempo $\text{♩} = 152$

ff *sempre martellato*

31

8

Più presto $\text{♩} = 144$

C. $\text{♩} = 144$

A.

T. *ff* *f* *meno staccato*

Glo-ri-an-tur! Glo-ri-an-tur et le-tan-tur in mel-le dul-ce-di-nis,

B. *f*

Più presto

$\text{♩} = 144$

ff *f*

32

f *f* *f* *f*

Glo-ri-an-tur et le-tan-tur in mel-le dul-ce-di-nis,

glo-ri-an-tur et le-tan-tur in mel-le dul-ce-di-nis,

f

come prima
mf legato

qui co-nan-tur, ut u-tan-tur pre-mi-o Cu-pli-di-nis;

qui co-nan-tur, ut u-tan-tur pre-mi-o Cu-pli-di-nis;

come prima

T. $\text{♩} = 152$

33

si-mus jus-su Cy-pri-dis glo-ri-an-tes et le-tan-tes pa-res es-se Pa-ri-dis,

si-mus jus-su Cy-pri-dis glo-ri-an-tes et le-tan-tes pa-res es-se Pa-ri-dis,

$\text{♩} = 152$

si-mus jus-su Cy-pri-dis glo-ri-an-tes et le-tan-tes pa-res es-se Pa-ri-dis,

si-mus jus-su Cy-pri-dis glo-ri-an-tes et le-tan-tes pa-res es-se Pa-ri-dis,

si-mus jus-su Cy-pri-dis glo-ri-an-tes et le-tan-tes pa-res es-se Pa-ri-dis,

si-mus jus-su Cy-pri-dis glo-ri-an-tes et le-tan-tes pa-res es-se Pa-ri-dis,

ff sempre staccato

34 *poco rit.*

et le-tan-tes, et le-tan-tes pa-res es-se Pa-ri-dis.

glo-ri-an-tes et le-tan-tes, glo-ri-an-tes et le-tan-tes pa-res es-se Pa-ri-dis.

Presto $\text{♩} = 160$

C. *Ahl*
A. *Ahl*
T. *Ahl*
B. *Ahl*

Presto $\text{♩} = 160$

sempre martellato

Timp.

35

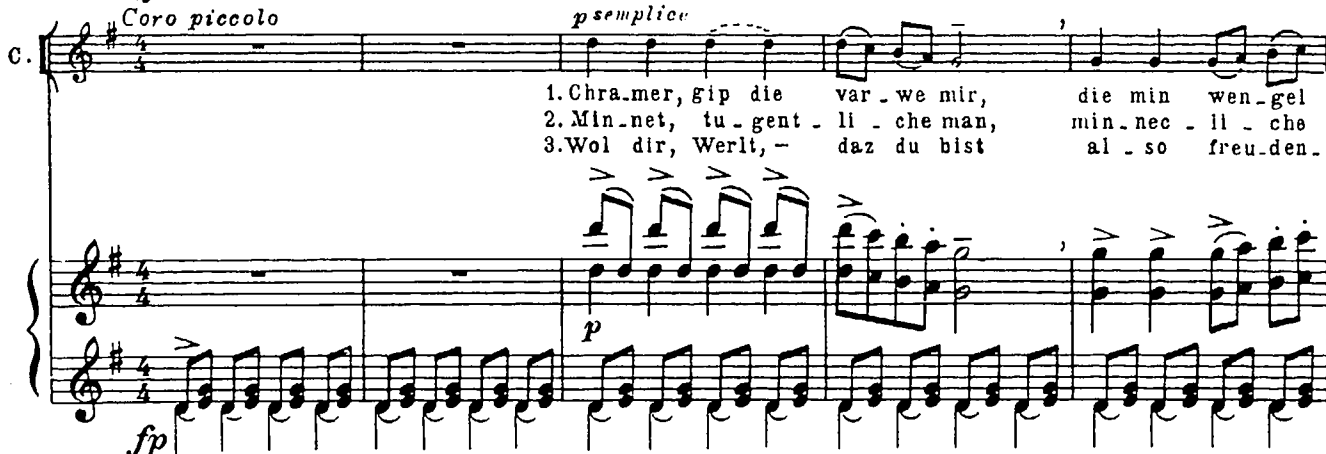
Uf dem Anger

8. CHRAMER, GIP DIE VARWE MIR

61 Quasi andante $\text{♩} = 132-144$


Coro piccolo

p semplice

c. 

1. Chra-mer, gip die var-we mir, die min wen-gel
 2. Min-net, tu-gent-li-che man, min-nec-li-che
 3. Wol dir, Werlt, - daz du bist al-so freu-den.

62



roe-te, da-mit ich die jun-gen man an ir dank der min-nen-lie-be noe-te.
 frou-wen! min-ne tout iu hochge-muot un-delatiuch in ho-hen e-ren schou-wen.
 -ri-che! ich will dir sin un-der-tan durch din lie-be im-mer si-cher-li-che.

c. ($\text{♩} = 80$)

Coro grande

poco rit.



A. *pp*
 T. *pp* *a bocca chiusa*
 B. *pp* *a bocca chiusa*

poco rit.

a tempo

poco rit.

a tempo [tempo I]

Coro piccolo

1-3. Seht mich an,

pp Coro grande

Ahl!

a tempo

poco rit.

a tempo [tempo I]

*ppp**pp*

63

jun - gen man! lat mich iu ge - val - len, sent mich an, jun - gen man!

♩ = 60

Coro grande

64

poco rit.

lat mich iu ge - val - len.

*pp**pp a bocca chiusa**pp a bocca chiusa*

poco rit.

♩ = 60

pp

attacca

10. WERE DIU WERLT ALLE MIN

Allegro molto ♩ = 138

ff e staccato

79

C.
A.
T.
B.

We - re diu werlt al - le min von de-me me-re un -

We - re diu werlt al - le min von de-me me-re un -

ff

- ze an den Rin, des wolt ih mih dar - ben,

- ze an den Rin, des wolt ih mih dar - ben,

p dolce

espr.

80 poco rit.

des wolt ih mih dar - ben, daz diu chü - ne -

des wolt ih mih dar - ben, daz diu chü - ne -

des wolt ih mih dar - ben, daz diu chü - ne -

poco rit.

poco rit.

a tempo

-gin von En - gel - lant, von En - gel - lant, le - ge

-gin von En - gel - lant, von En - gel - lant, le - ge

-gin von En - gel - lant, von En - gel - lant, le - ge

a tempo

a tempo

stentato

a tempo (allegro molto)

an mi - nen ar - men.

an mi - nen ar - men.

a tempo (allegro molto)

ff *sempre cresc.*

81

fff Heil

fff Heil

fff

me mo-ri, ne me mo ri, ne me mo - ri fa-ci-as,

ne me mo-ri, ne me mo-ri fa-ci-as,

sf *mf*

sempre cresc.

f *cresc.* *accelerando*

hyr-ca, hyr-ce na - za-za, na-za-za tril-li-ri-vo-s,

f *cresc.* *cresc.* *cresc.*

hyr-ca, hyr-ce na - za-za, na-za-za tril-li-ri-vo-s,

Triangolo Cymbali

mf *mp* *f*

Piatti

Tamb. basso

C. chiara

accelerando *cresc.*

Xop I

C. *mf* Pul - chra ti - bi

A. *mf* Pul - chra ti - bi

T. *mf* Pul - chra ti - bi

B. *mf* Pul - chra ti - bi

Xop II

C. tril - li - ri - vos, tril - li - ri - vos!

A. tril - li - ri - vos, tril - li - ri - vos!

T. tril - li - ri - vos, tril - li - ri - vos!

B. tril - li - ri - vos, tril - li - ri - vos!

4/4

4/4

4/4

4/4

4/4

4/4

Ф-П. *mp staccatissimo sempre*

8

Ф-П. *mp martellato*

8

128 XOP I

C. *fa - ci - es, o - cu - lo - rum a - ci - es,*

A. *fa - ci - es, o - cu - lo - rum a - ci - es,*

T. *fa - ci - es, o - cu - lo - rum a - ci - es,*

B. *fa - ci - es, o - cu - lo - rum a - ci - es,*

XOP II

C. *na - za - za,*

A. *na - za - za,*

T. *na - za - za,*

B. *na - za - za,*

8

na - za - za, na - za - za, na - za - za,

8

na - za - za, na - za - za, na - za - za,

sempre cresco.

ca - pil - lo - rum se - ri - es, o quam cla - ra

ca - pil - lo - rum se - ri - es, o quam cla - ra

ca - pil - lo - rum se - ri - es, o quam cla - ra

na - za - za,

na - za - za,

8

sempre cresco.

8

sempre cresco.

spe - ci - es! Ro - sa ru - bi - cun - di - or,

spe - ci - es! Ro - sa ru - bi - cun - di - or,

spe - ci - es! Ro - sa ru - bi - cun - di - or,

na - za - za,

na - za - za,

na - za - za,

na - za - za,

8

8

li - li - o can - di - di - or, om - ni - bus for -

li - li - o can - di - di - or, om - ni - bus for -

li - li - o can - di - di - or, om - ni - bus for -

na - za - za,

na - za - za,

na - za - za,

8

8

mo - si - or, sem - per, sem - per in te

mo - si - or, sem - per, sem - per in te

mo - si - or, sem - per, sem - per in te

на - за - па,

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff features a melody of eighth notes, with a 'C' time signature and a 'C' key signature. The bass staff provides a harmonic accompaniment of eighth notes. The second system continues the melody in the treble staff, which now includes a 'C' time signature and a 'C' key signature. The bass staff continues the accompaniment. The score is written in a clear, legible style with standard musical notation.

ff *glo* *ri-ori*

ff Ah, ah, ah, ah, na_za_sa, na_za_sa, na_za_sa, na_za_sa.

Cymbali

Piatti

Tamb. b.

C. ohlara

marcellatissimo

attaca

21. IN TRUTINA

[Andante] $\text{♩} = 60$ 130 *pp molto amoroso ma sempre velato*

Сопра-но со-ло

Ф-п.

pp

In tru-ti-na men-tis du-bi-a fluc-tu-ant con-

pp con estrema sensibilità sub. *rit. (smorz.) a tempo*

- tra-ri-a la-sciusa-mor et pu-dici-ti-a.

pp dolce espr.

ppp sub.

rit. a tempo

Sed e-li-go quod

pp

131 *pp sub.*

vi-de-o, col-lum iu-go pre-be-o; ad jugum ta-men

ppp sub.

rit. smorz. a tempo

suave, sua ve-tran-se-o.

pp dolce espr.

espr.

rit.

attaca

23. DULCISIME

Con abbandono $\text{♩} = 132$ rit. largo larghissimo 184

Сопра-
но
со-ло

Dulcissime, ah tatamibisubdo mel

ppp

ppp

attacca

Blanziflor et Helena
24. AVE FORMOSISSIMA

Estatico $\text{♩} = 72$ a tempo

C.
A.

A - ve for-mo-sis-si-ma, gem - ma pre-ti -

T.

B.

Estatico $\text{♩} = 72$ rubato a tempo

a tempo

sa, ve de_cus vir_gl_num,

rubato

sempre ff

a tempo

rubato

a tempo

vir go glo-ri o sa,

vir go glo-ri o sa,

a tempo

rubato

a tempo

140

a tempo

a - ve mun-di lu-mi-nar,

a - ve mun-di

a tempo

rubato

a tempo

a tempo $\text{♩} = 52$

ro - sa, Blan - zi-flor et He-le-na,

ro - sa, Blan - zi-flor et He-le-na,

rubato

molto allarg.

a tempo $\text{♩} = 52$

ff culminante

Blan - zi-flor et He-le-na, Ve - nus, Ve - nus, Ve - nus ge - ne - ro - sa!

rit. *ten.*

rit. ten.

Fortuna Imperatrix Mundi
25. O FORTUNA

allacca

Pesante $\text{♩} = 60$ *poco stringendo*

C. For - tu - na, ve - lut Lu - na sta - tu va - ri -

A. For - tu - na, ve - lut Lu - na sta - tu va - ri -

B. For - tu - na, ve - lut Lu - na sta - tu va - ri -

T. For - tu - na, ve - lut Lu - na sta - tu va - ri -

Pesante $\text{♩} = 60$ *poco stringendo*

Tam - tam

141

 $\text{♩} = 120-132$ *pp*

- a - bi - lis, sem - per cre - scis aut de - cre - scis; vi - ta

pp

- a - bi - lis, sem - per cre - scis aut de - cre - scis; vi - ta

pp

8

 $\text{♩} = 120-132$ *pp*

pp

142

de - te - sta - bi - lis nunc ob - du - rat et tunc

de - te - sta - bi - lis nunc ob - du - rat et tunc

cu - rat lu - do men - tis a - ci - em, e - ge -

cu - rat lu - do men - tis a - ci - em, e - ge -

The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, primarily using eighth and sixteenth notes.

pp

The piano accompaniment continues with a consistent rhythmic pattern, featuring a walking bass line and arpeggiated figures in the right hand.

143

- sta - tem, po - te - sta - tem dis - sol - vit ut gla - ci -

- sta - tem, po - te - sta - tem dis - sol - vit ut gla - ci -

The piano accompaniment maintains the same rhythmic structure, with the right hand introducing some chordal textures.

The piano accompaniment continues, showing more complex harmonic textures in the right hand, including some chords and moving lines, while the left hand remains steady.

- em. Sors im - ma - nis et in - a - nis, ro - ta

- em. Sors im - ma - nis et in - a - nis, ro - ta

sempre pp

144

tu vo - lu - bi - lis, sta - tus ma - lus, va - na

tu vo - lu - bi - lis, sta - tus ma - lus, va - na

sa - lus sem - per dis - so - lu - bi -

sa - lus sem - per dis - so - lu - bi -

145

- lis, ob - um - bra - ta et ve -

- lis, ob - um - bra - ta et ve -

- la - ta mi - hi quo - que ni - te -

- la - ta mi - hi quo - que ni - te -

- ris; nunc per lu dum dor - sum

- ris; nunc per lu - dum dor - sum

nu - dum fe - ro tu - i sce - le

nu - dum fe - ro tu - i sce - le

- ris. Sors sa - lu - tis et vir -

- ris. Sors sa - lu - tis et vir -

ff sempre e martellatissimo

Tr-be Tr-ni

147

C. *tu tis*
A. *tu tis*
T. *tu tis*
B. *tu tis*

mi hi nunc con tra ri

fec tus
fec tus
fec tus
fec tus

148

fec tus
fec tus
sem per
sem per
in
in

musical score for a vocal and piano piece, page 174. The score is in G major and 4/4 time. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are in Latin: "Hac in hora si ne mo - ra cor - de pul - sum tan - gi -". The piano part includes chords and arpeggiated figures. The vocal parts have lyrics written below the notes.

Vocal Part 1 (Soprano/Alto):

- p. *ff* *f*

Hac in ho - ra si - ne

Hac in ho - ra si - ne

Vocal Part 2 (Soprano/Alto):

mo - ra cor - de pul - sum tan - gi -

mo - ra cor - de pul - sum tan - gi -

Piano Part:

Chords and arpeggiated figures in the right and left hands.

149

- te; quod per sor - tem ster - nit
 - te; quod per sor - tem ster - nit

C. for - tem, me - cum om nes
 A. me - cum om nes plan -
 T. for - tem, me - cum om nes
 B. me - cum om nes plan -

plan gi tel
gi tel
plan gi tel

tel
♩: 160

First system of a musical score, measures 1-4. It features vocal staves with lyrics and piano accompaniment. The tempo is marked as 160 beats per minute. The lyrics are "plan gi tel" repeated. The piano part includes chords and arpeggiated figures.

Second system of the musical score, measures 5-8. It continues the vocal and piano parts from the first system. The piano accompaniment features a prominent arpeggiated pattern in the right hand.

Third system of the musical score, measures 9-12. It concludes the piece with a final cadence. The piano part includes a double bar line and a repeat sign at the end.

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