

**Дмитрий Дмитриевич  
ШОСТАКОВИЧ  
1906-1975**

# Д.ШОСТАКОВИЧ

СОБРАНИЕ СОЧИНЕНИЙ  
В Сорока двух томах

ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1986

# Д.ШОСТАКОВИЧ

СОБРАНИЕ СОЧИНЕНИЙ  
ТОМ ДВАДЦАТЬ ВОСЬМОЙ

## ТЕАТРАЛЬНАЯ МУЗЫКА

ДОПОЛНЕНИЕ:

## НЕЗАВЕРШЕННЫЕ ОПЕРЫ

КЛАВИР

ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1986

# **D. SHOSTAKOVICH**

COLLECTED WORKS  
IN FORTY-TWO VOLUMES  
VOLUME TWENTY-EIGHT

**INCIDENTAL MUSIC  
TO PLAYS**  
Supplement  
**UNFINISHED OPERAS**  
Arranged for Voices  
and Piano

State Publishers "Music"  
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Дмитрий Дмитриевич Шостакович, 1930-е гг.



Campana  
1807 1820 u. 1820/21. JK

allegro

180

allegro *Maestri c. Organazione u. 1820/21 JK*

allegro *Maestri c. Organazione u. 1820/21 JK*

Музыка к трагедии В. Шекспира «Гамлет».  
*Автограф.*

## ОТ РЕДАКЦИИ

Двадцать восьмой том Собрания сочинений Дмитрия Дмитриевича Шостаковича содержит клавиры музыки к драматическим спектаклям и как дополнение — клавиры двух незавершенных опер («Большая молния» и «Игроки»). Партитуры публикуемых сочинений входят, соответственно, в тома двадцать седьмой и двадцать третий.

Театральная музыка, занимая значительное место среди сочинений композитора, относится, пожалуй, к наименее изученной части его творческого наследия. Отчасти, это объясняется тем, что сценическая жизнь большинства спектаклей, созданных при участии Шостаковича, оказалась по разным причинам весьма непродолжительной. Музыка не успевала утвердиться в театрах и распространиться за их пределы, ноты долгие годы пребывали в безвестности на полках библиотек и архивов, а некоторые из них до сих пор не найдены и, возможно, утрачены навсегда.

Почти вся театральная музыка Шостаковича принадлежит первой половине его творческого пути. С 1929 по 1946 год композитор участвовал в работе над двенадцатью спектаклями и театрализованными программами, причем шесть из них, наиболее насыщенных музыкой, — «Клоп», «Выстрел», «Целина», «Правь, Британия!», «Условно убитый», «Гамлет» — вместились в первое трехлетие (1929—1931).

В поисках наилучшего сценического претворения своих замыслов Шостакович испытывает новые формы и возможности музыкального решения спектаклей, добивается обучения актеров игре на музыкальных инструментах и выводит на сцену оркестрантов в качестве действующих лиц. «Превращение оркестранта в актера и актера в оркестранта знаменует еще большую музыкальную насыщенность спектакля», — говорится в статье, подписанной Шостаковичем вместе с другими создателями спектакля «Выстрел»<sup>1</sup>. Но прежде всего его творческая воля направлена на решение важнейшей, по его представлению, задачи композитора в драматическом театре: Изложить языком музыки свое понимание основной идеи, основной коллизии той или иной трагедии, свое понимание и ощущение тех или иных персонажей»<sup>2</sup>.

Однако с первых же шагов на театральном поприще Шостакович столкнулся с приверженностью большинства режиссеров к привычным, устоявшимся приемам и формам применения музыки в спектакле. Он ощутил полную зависимость композитора от диктата постановщика, нередко обращающегося с музыкой произвольно, не считаясь с намерениями ее автора. Так, например, была сначала сокращена, а затем совсем изъята из спектакля «Клоп» оркестровая картина в сцене свадьбы. Цельная в своем развитии музыка вступительного марша оказалась расчлененной на три отдельных эпизода, причем второй из них, начинаясь с 43-го такта авторской партитуры, игрался подряд до 74-го, после чего сразу же шли такты 22—42. Два танцевальных номера, предназначенных для исполнения в разных актах спектакля, распались на ряд фрагментов, которые звучали в обоих случаях попеременно. В подобном положении неоднократно оказывались и другие театральные работы Шостаковича.

Накопившееся разочарование нашло выход в резко полемической статье под характерным для той поры заголовком «Декларация обязанностей композитора». В ней двадцатипятилетний композитор заявлял: «Вся работа во всех драматических театрах... издавна заштампована (исключая лишь... работу в ТРАМе)<sup>3</sup>. Музыка там играет роль акцента „отчаяния“ и „восторга“. Имеются определенные „стандартные“ номера в музыке: удар в барабан при входе нового героя, „бодрый“ и „зарядный“ танец положительных героев, фокстрот для „разложения“ и „бодрая“ музыка для благополучного финала. Нельзя... сводить роль музыки к голому приспособленчеству под вкус и творческий метод театра, часто плохой и позорный („Условно убитый“ в Мюзик-холле). Получается настоящая композиторская обезличка. „Легкость“ и штампованность работы в театре развращает, теряется высокое качество». Заканчивалась статья с бескомпромиссной, лозунговой определенностью: «Долой композиторскую обезличку! Дальше от драматического театра и звукового кино!...»<sup>4</sup>.

Последующая композиторская деятельность Шостаковича показала, что эта вызвавшая ожесточенную критику «Декларация» не была следствием вспышки раздражения, а активным выражением глубокой творческой убежденности. И если кинематографу удалось снова надолго привлечь к себе Шостаковича, то на предложения писать музыку для театра он отзывался все реже.

После успеха музыки к спектаклю «Гамлет» в театре им. Евг. Вахтангова (1932) Шостакович создал для этого же театра музыку к «Человеческой комедии» (1934). Два спектакля за следующие шесть лет («Салют, Испания!» в 1936-м и «Король Лир» в 1940—1941 годах) и участие в работе над

<sup>1</sup> Соколовский М., Шостакович Д., Сусливич Р., Вускович И. К постановке «Выстрела» в Ленинградском ТРАМе. — Жизнь искусства, 1929, № 50, с. 10.

<sup>2</sup> «Король Лир» в Большом драматическом театре им. М. Горького. Л.—М., 1941, с. 61.

<sup>3</sup> «Театр рабочей молодежи (ТРАМ) возник в СССР как самодеятельный или полупрофессиональный театр в середине 20-х годов. ТРАМы существовали во многих крупных рабочих центрах... Эти театры, отражавшие тягу молодежи в зрелищной форме откликаться на актуальные вопросы, были тесно связаны с комсомолом. Зачинателем трамбовского движения считается ленинградский ТРАМ, открывшийся в 1925 г. ...Впоследствии московский, ленинградский и др. ТРАМы... преобразовались в театры им. Ленинского Комсомола» (БСЭ, т. 25. М., 1976, с. 34).

<sup>4</sup> Шостакович Д. Декларация обязанностей композитора. — Рабочий и театр, 1931, № 31, с. 6.

три театрализованными программами («Отчизна», «Русская река», «Весна победная») в годы Великой Отечественной войны завершают линию творчества Шостаковича в драматическом театре<sup>5</sup>.

В статье, написанной к премьере «Короля Лира», Шостакович вновь изложил свои взгляды на место и значение музыки в драматическом театре. Наряду с приведенными выше словами, он писал: «Режиссеры наших драматических театров редко обходятся в своих постановках без музыки. Они, наверное, опасаются, что за отсутствие „музыкального оформления“ их обвинят в бедности режиссерской фантазии. А между тем в большинстве случаев музыка меньше всего необходима в бытовой драме. Мне помнится один спектакль... герой сомневался и страдал. Автор вложил в его уста по меньшей мере скромный текст. Режиссер решил прийти на помощь страдающему герою и подчеркнуть, так сказать, его переживания: он поместил за сценой скрипача, который сыграл очень чувствительную и очень сладкую мелодию, потом, кажется, разразилась гроза, и все это, то есть традиционная музыка и традиционная гроза, придало всей сцене весьма пошлый и безвкусный отпечаток. Музыка уместна в водевиле и в героической трагедии. В водевиле надо петь имеющиеся там куплеты, и петь, как можно веселее, а в большой трагедии музыка должна, по-моему, появляться только лишь в моменты наивысшего напряжения действия. <...> Не дело композитора заниматься музыкальным иллюстраторством,—с этим легко могут справиться работники нотной библиотеки»<sup>6</sup>.

Публикуемые в настоящем томе театральные работы Шостаковича расположены в хронологической последовательности. Музыка печатается в том виде, как ее создал композитор, независимо от изменений, сокращений и перемонтажа, которым она подверглась в театрах.

Нотных материалов, относящихся к спектаклю «Целина», поставленному в Ленинградском ТРАМе в 1930 году, обнаружить не удалось.

**Клоп**, музыка к феерической комедии В. Маяковского, соч. 19. Премьера состоялась 13 февраля 1929 года в Москве, в театре им. Вс. Мейерхольда. Постановка Вс. Мейерхольда. Ассистент (работа над текстом) В. Маяковский. Художники Кукрыниксы и А. Родченко.

Музыку к своему первому драматическому спектаклю Шостакович написал в чрезвычайно короткий срок—менее чем за месяц. Через много лет композитор не раз вспоминал об этой работе: «В начале 1929 года Всеволод Эмильевич Мейерхольд, ставивший „Клопа“, предложил мне написать музыку к спектаклю. Я с удовольствием принял за работу. На репетициях я познакомился с Маяковским. ...У меня состоялось несколько бесед с Маяковским по поводу моей музыки к „Клопу“. Должен сказать, что первая из них произвела на меня довольно странное впечатление. Маяковский спросил меня: „Вы любите пожарные оркестры?“ Я сказал, что иногда люблю, иногда нет. А Маяковский ответил, что он больше любит музыку пожарных и что следует написать к „Клопу“ такую музыку, которую играет оркестр пожарников<sup>7</sup>. Это высказывание меня вначале изрядно огорчило, но потом я понял, что за ним скрыта более сложная мысль. Маяковскому просто казалось, что музыка пожарного оркестра будет наибольшим образом соответствовать содержанию первой части комедии... Не берусь судить, понравилась ли Маяковскому моя музыка или нет, он ее прослушал и кратко сказал: „В общем, подходит!“ Эти слова я воспринял как одобрение, ибо Маяковский был человеком очень прямым и лицемерных комплиментов не делал»<sup>8</sup>. По словам исполнителя главной роли Игоря Ильинского, прослушав музыку Шостаковича, «и Маяковский и Мейерхольд были в восторге: „Это то, что надо!“»<sup>9</sup>.

Есть основания полагать, что к настоящему времени найдена и ныне публикуется вся (или почти вся) музыка, сочиненная Шостаковичем для спектакля «Клоп». Автографы сосредоточены в Центральном государственном театральном музее им. А. А. Бахрушина (ЦГТМ, ф. Мейерхольда, № 180171) и в Центральном государственном архиве литературы и искусства (ЦГАЛИ, ф. 2048, оп. 2, ед. хр. 42). набросок песни Баяна в сцене свадьбы обнаружен в Государственном центральном музее музыкальной культуры им. М. И. Глинки (ГЦММК, ф. 32, ед. хр. 260).

**Марш**. Клавир (без заглавия, с некоторыми расхождениями против партитуры) хранится в ЦГАЛИ, партитура—в ЦГТМ. В правом верхнем углу партитуры обозначено: «Шостакович, ор. 18. I. 1929 Москва»<sup>10</sup>.

**Галоп**. В основе настоящей публикации рукописная копия клавира, хранящаяся в ЦГТМ. В конце номера имеется пометка: «Копия /подлинник подарен гармонистам/ Ю. Никольский»<sup>11</sup>.

**Фокстрот**. Публикуется по рукописной копии, хранящейся в ЦГТМ. Над нотами заголовок: «Фокстрот для 2-х гармошек», указания 1-я и 2-я поставлены у верхней и нижней строчки клавирного нотного стана. В конце номера надпись: «Копия /подлинник подарен композитором баянисту Макарову/ Ю. Никольский».

Эти два номера исполнялись в спектакле ансамблем гармонистов. Указание «для 2-х гармошек» не совпадает с воспоминаниями Шостаковича: «...играл фрагменты Всеволоду Эмильевичу Мейерхольду.

<sup>5</sup> В 1954 году Г. Козинцев поставил в Ленинградском театре драмы им. А. Пушкина спектакль «Гамлет» Шекспира, где использовал музыку Шостаковича к «Королю Лиру» (кроме вокальных номеров); для этой постановки «Гамлета» композитор сочинил только два новых номера—«Жигу» и «Финал».

<sup>6</sup> «Король Лир» в Большом драматическом театре им. М. Горького, Л.—М., 1941, с. 61.

<sup>7</sup> Духовые оркестры небольших пожарных частей состояли из 6—7 человек, по-любительски игравших на каких-либо духовых инструментах. Случайный и неравномерный набор инструментов и отсутствие профессиональной квалификации исполнителей сделали понятие «пожарный оркестр», «пожарная музыка» синонимами самоуверенно-громогласного, но нестройного и нередко фальшивого звучания.—Примеч. ред.

<sup>8</sup> Шостакович Д. Новое о Маяковском.—Литературная газета, 1956, 9 октября.

<sup>9</sup> Ильинский И. Д. Д. Шостаковичу—60!—Советская музыка, 1966, № 9, с. 13.

<sup>10</sup> Позднее композитор обозначил как опус 18 музыку к кинофильму «Новый Вавилон», сочинявшуюся в одно время с музыкой к «Клопу», которой был присвоен опус 19.

<sup>11</sup> Ю. С. Никольский (1895—1962)—композитор; в 1928—1932 годах заведовал музыкальной частью театра им. Вс. Мейерхольда.

...Помню ему нравились эпизоды для трех баянистов. У него в театре было великолепное трио баянистов»<sup>12</sup>.

Номер «Галоп» в оркестровом изложении вошел в музыку к немому фильму «Новый Вавилон», впервые исполненную при демонстрации фильма в марте 1929 года.

*Интермеццо.* Клавир не найден. Партитура хранится в ЦГТМ. Рукой Шостаковича написано название: «Фокстрот (свадьба)»; заголовок «Интермеццо» — другим почерком. В правом верхнем углу первой страницы пометка: «Д. Шостакович. I, 1929. Ленинград.»

*Сцена свадьбы.* Клавир не найден. Партитура хранится в ЦГАЛИ. Заглавия нет; рукой композитора в партитуру вписан текст вокальных эпизодов и реплики действующих лиц, произносимые в определенных местах музыки.

Видимо, вся сцена свадьбы должна была сопровождаться музыкой. Этот объемистый (153 такта) номер не вошел в спектакль, и через некоторое время Шостакович использовал большую (оркестровую) часть этой музыки как увертюру к опере Э. Дресселя «Бедный Колумб» в новой инструментровке<sup>13</sup>.

*Вальс для фортепиано соло.* Автограф хранится в ЦГАЛИ. На нотах авторская ремарка: «Шафер пристаёт к Баяну насчет черных и белых клавиш». Диалог, сопровождаемый этой музыкой, печатается по тексту пьесы.

Этот номер, значительно переработанный и расширенный, в оркестровом изложении впоследствии вошел в музыку к фильму «Новый Вавилон».

*Пожар. Пожарные сигналы.* Клавир не найдены. Партитуры хранятся в ЦГТМ. Отсутствующие в них заголовки даны редактором по оркестровым партиям, находящимся в том же фонде.

*Хор пожарных.* Клавир (без заголовка, со вписанным текстом и с пропусками отдельных тактов) хранится в ЦГАЛИ, партитура — в ЦГТМ. Пометка в партитуре «Финал I части» не авторская.

Упомянутый в ряде исследований и мемуаров «Симфонический антракт», обозначенный также под № 11 в рукописном неполном перечне музыкальных номеров спектакля (ЦГТМ), очевидно, представлял собой соединение номеров «Интермеццо» и «Пожар», причем «Пожар» игрался между последним тактом 14-й и первым 15-й цифры «Интермеццо». Это подтверждают оркестровые партии, хранящиеся в ЦГТМ, и находящаяся в семейном архиве композитора рукописная копия партитуры этого комбинированного номера, на которой имеется надпись: «Симфонический антракт».

*Сцена у сквера.* Клавир (неоконченный с пропуском отдельных тактов) хранится в ЦГАЛИ, партитура — в ЦГТМ, заглавия не имеют. Название дано редактором по месту действия в пьесе.

*Марш пионеров.* Клавир хранится в ЦГАЛИ, партитура — в ЦГТМ. Запись клавира эскизная, на двух строчках, с текстом хоровой партии. В правом верхнем углу партитуры помечено: «Д. Шостакович, ор. 18. II 1929. Отсутствующий в обоих автографах заголовок дается по оркестровым партиям (ЦГТМ).

*Туш. Марш отцов города.* Клавир не найдены. Партитуры хранятся в ЦГТМ.

*Вальс.* Клавир не найден. Партитура хранится в ЦГТМ. Под нотами пометка: «курит — пьет», связанная с содержанием эпизода «Присыпкин вдохновляется».

*Заключительный марш.* Клавир (без заголовка) хранится в ЦГАЛИ, партитура — в ЦГТМ. Запись клавира эскизная, однополосная.

«Сцена свадьбы»; «Пожар»; «Пожарные сигналы»; «Хор пожарных»; «Марш пионеров»; «Марш отцов города»; «Туш»; «Вальс» из 2-го акта публикуются впервые; их фортепианные переложения сделаны по автографу партитуры. Остальные номера напечатаны по сборнику: Шостакович Д. Музыка к драматическим спектаклям. М.: Советский композитор, 1977.

**Выстрел**, музыка к пьесе А. Безыменского, соч. 24. Премьера состоялась 14 декабря 1929 года в Ленинградском театре рабочей молодежи (ТРАМе). Постановка под руководством М. Соколовского. Режиссер Р. Сулович.

«Вскоре после окончания консерватории и успешного исполнения моей Первой симфонии я начал работать в Ленинградском театре рабочей молодежи, — вспоминал композитор в 1956 году. — Во главе театра стоял очень интересный человек и талантливый режиссер М. Соколовский. Я написал музыку к ряду спектаклей ТРАМа, в том числе к пьесам „Выстрел“ А. Безыменского, „Целина“ и др.»<sup>14</sup>.

Автографы клавира и партитуры, обнаруженные в 1984 году, хранятся в ГЦММК (ф. 32, ед. хр. 260). Клавир представлен несколькими эскизами, среди них номер 5 (полностью) и номер 3 (незавершенный) с иным продолжением, чем в партитуре; оба номера не имеют заголовков. Наброски одного из вокальных номеров «Выстрела» находятся на обороте листа, содержащего эскизы к «Клопу» (песня Баяна).

Рукопись партитуры начинается с последних 12 тактов номера 3 и состоит из семи законченных номеров. Музыкальные эпизоды записаны подряд со сквозными цифровыми ориентирами (от 7 до 29). Под № 6 указано: «тот же, что и № 5»; перед некоторыми номерами выписаны реплики действующих лиц.

Судя по характеру музыки и инструментовке, незаглавленные номера 5, 7 и 8 предназначались для исполнения в эпизодах «выход завов» и «выход техсекретарей». Именно о них, очевидно, писал композитор в уже цитированной статье: «Дальнейшее развитие трамовца подводит его вплотную к овладению музыкальными инструментами. Не случайно в „Выстреле“ „выход завов“ конкретизируется оглушительным маршем духовой банды, инструменты которой распределены между актерами. Не

<sup>12</sup> Шостакович Д. В 1928 году...— Театр, 1974, № 2, с. 53.

<sup>13</sup> Публикуется в томе 23 настоящего Собрания сочинений.

<sup>14</sup> Шостакович Д. Думы о пройденном пути.— Советская музыка, 1956, № 9, с. 12.

случайно, что аналогичный «Выход техсекретарей» потребовал от актера умения владеть балалайкой»<sup>15</sup>.

Сохранившиеся две последних страницы партитуры номера 3 предусматривают участие в исполнении двух оркестров — на сцене и в оркестровой яме.

Музыка к спектаклю издается впервые. «Романс Дунди» воспроизводится по программе гастрольной поездки ТРАМа в 1930 году, где он помещен наряду с перечнем действующих лиц и исполнителей и кратким содержанием пьесы<sup>16</sup>. Номер 5 публикуется по автографу клавира, фортепианные переложения остальных номеров сделаны по автографу партитуры.

**Правь, Британия!** Музыка к пьесе А. Пиотровского, соч. 28. Премьера состоялась 9 мая 1931 года в Ленинградском театре рабочей молодежи. Постановка под руководством М. Соколовского. Режиссер Р. Сулович.

Автографы четырех номеров клавира находятся в ЦГАЛИ (ф. 2048, оп. 2, ед. хр. 44). Но из них только один законченный, с выписанным прозаическим текстом, сопровождаемым музыкой. Он публикуется в настоящем томе под названием «Протест», добавленным редактором по содержанию текста. Клавиры остальных трех номеров («Пушка», «Переход на домик» из четвертого акта и номер без названия, с позднейшей пометкой «Динамиада») незавершены, местами изложены эскизно и не могут быть изданы.

Местонахождение автографов партитур неизвестно. Недавно найденные рукописные копии партитур пяти номеров музыки к спектаклю хранятся в семейном архиве композитора. По ним и сделаны фортепианные переложения этих номеров, которые, вместе с ранее упомянутым номером «Протест» и вошли в данный том. Все шесть номеров издаются впервые и составляют всю найденную к настоящему времени музыку к спектаклю. Часть «Марша пехоты» Шостакович впоследствии в иной оркестровке использовал в спектакле «Гамлет», сочинив заново вторую половину пьесы.

**Условно убитый**, музыка к эстрадно-циркового представлению, соч. 31. Текст В. Воеводина и Е. Рысса. Премьера состоялась 2 октября 1931 года в Ленинградском эстрадном театре Мюзик-холл. Постановка Н. Петрова. Балетмейстеры Ф. Лопухов, Н. Глан. Дирижер И. Дунаевский.

Автограф клавира хранится в ЦГАЛИ (ф. 2048, ед. хр. 45). Рукопись содержит 33 номера, из которых 25 инструментальных, 4 (очень коротких) хоровых, 3 вокальных и большой, на восьми партитурных страницах, монолог Бейбуржуева на музыке. Большинство вокально-хоровых номеров и монолог связаны с сюжетом и действием, и вне контекста спектакля смысл их теряется. Почти все номера имеют в автографе заголовки и перечислены по порядку; судя по этому, отсутствуют по крайней мере 11 номеров. В трех фрагментах (один из них не завершен) нумерации и названий нет. Номер 12 — Марш — впоследствии целиком вошел в спектакль «Гамлет» как «Марш Фортинбраса» и публикуется в соответствующем месте. Местонахождение автографа партитуры неизвестно.

Музыка к «Условно убитому» публикуется впервые, за исключением пяти пьес («Галоп»; «Поле»; «Полька»; «Танец»; «Жонглеры»), изданных в упомянутом выше сборнике 1977 года (М., «Советский композитор»).

**Гамлет**, музыка к трагедии В. Шекспира, соч. 32. Перевод М. Лозинского, интерполяция из произведений Эразма Роттердамского. Премьера состоялась 19 мая 1932 года в Москве, в театре им. Евг. Вахтангова. Постановка и оформление Н. Акимова; режиссеры Б. Захава, П. Антокольский, И. Раппопорт, Р. Симонов, Б. Цукин.

Автографы 20 номеров клавира «Гамлета» находятся в ЦГАЛИ (ф. 2048, оп. 2, ед. хр. 43). Это «Уход короля и королевы»; «Уход Полония с Розенкранцем и Гильденстерном»; «После слов „Героическое...“»; «После слов „Сатирическое...“»; «Сцена с флейтами»; «Бой»; «Вывос короля»; «Вступление. Ручейки и зефиры»; три номера под названием «Турнир», «Удары на начало боя», «Тяжелый бой»; «Медленный бой»; «Конец турнира»; «Марш Фортинбраса», разбитый на четыре фрагмента; «Пастуший рожок». В музее театра им. Евг. Вахтангова хранятся автографы 13 номеров клавира: «Похоронный марш»; «Танцевальная музыка»; «Выход Гамлета с мальчишками»; «Галоп Офелии и Полония»; «Репетиция спектакля», включающий восемь небольших фрагментов, «Охота»; «Выход гостей»; «Песенка Офелии»; «Вступление к кладбищу»; «Колыбельная»; «Проход нищих», а также вариант «Марша Фортинбраса», не использованный в окончательной редакции. В том же фонде имеется также рукописная копия полного клавира «Гамлета». Идентичность переписанных номеров с сохранившимися авторскими рукописями позволяет считать, что и копии с отсутствующих авторских клавиров верны.

Таким образом, клавир «Гамлета» в настоящем издании печатается по сохранившимся авторским рукописям, а в случаях их отсутствия — по копии клавира из музея театра им. Евг. Вахтангова. В музее театра хранится и дирижерская памятка с перечислением всех номеров, вошедших в спектакль; она послужила руководством для установления последовательности распределения музыкального материала в настоящем издании.

В 1932 году Шостакович из этой музыки создал скиту «Гамлет» для малого симфонического оркестра (соч. 32-а). Она состоит из 13-ти номеров, включающих в себя 15 номеров клавира: 1. «Вступление» и «Ночной дозор» (два отдельных номера в клавире); 2. «Похоронный марш»; 3. «Туш и танцевальная музыка» (два отдельных номера в клавире); 4. «Охота»; 5. «Пантомима актеров» (в клавире этот номер называется «Пир»); 6. «Шествие» (в клавире — «Выход гостей»); 7. «Музыкальная пантомима» (в клавире — «Пантомима»); 8. «Пир» (в клавире — «Канкан»); 9. «Песенка Офелии» (в

<sup>15</sup> Соколовский М., Шостакович Д., Сулович Р., Вускович И. К постановке «Выстрела» в Ленинградском ТРАМе. — Жизнь искусства, 1929, № 50, с. 10.

<sup>16</sup> Ленинградский театр рабочей молодежи. Гастроли по СССР 1930 г. Л.-М.: Театропечать. 1930, с. 23—25.

инструментальном изложении, без вокальной строчки), 10. «Колыбельная»; 11. «Реквием» (без вокальной партии); 12. «Турнир»; 13. «Марш Фортинбраса».

Партитура сюиты публикуется в 27 томе Собрания сочинений.

В дальнейшем Шостакович еще дважды участвовал в работе над воплощением «Гамлета»: в уже упоминавшейся постановке Г. Козинцева в Ленинградском театре драмы им. А. Пушкина (1954) и в кинофильме «Гамлет» (1964), поставленном тем же режиссером, где композитор написал новую музыку.

Автографы двух номеров, написанных Шостаковичем для ленинградской постановки «Гамлета», не найдены. Публикуемые в настоящем томе фортепианные переложения этих номеров, восстановлены по рукописным копиям партитур, находящихся в архиве музыкальной части Ленинградского театра драмы им. А. Пушкина.

**Человеческая комедия** (Сцены парижской жизни), музыка к пьесе П. Сухотина по О. Бальзаку, соч. 37. Премьера состоялась 1 апреля 1934 года в Москве, в театре им. Евг. Вахтангова. Постановка А. Козловского и Б. Щукина.

Автографы клавилов и партитур хранятся в ЦГАЛИ (ф. 2048, оп. 3, ед. хр. 33а). Номера «Элегия» и «Вальс» написаны для солирующего фортепиано. «Увертюра», сочиненная, судя по всему, позднее остальной музыки вместо «Вступления», имеется только в партитуре. Номер, обозначенный редактором как «Эпизод», очевидно, не вошел в спектакль и остался только в виде клавира.

В настоящем издании музыка к «Человеческой комедии» печатается по автографу клавира. Большая часть номеров публикуется впервые (в 1977 году были изданы «Марш»; «Гавот»; «Панорама Парижа»; «Полицейский марш»; «Сарабанда» и «Вальс»).

**Салют, Испания!** Музыка к пьесе А. Афиногенова, соч. 44. Премьера состоялась 23 ноября 1936 года в Ленинграде, в театре драмы им. А. Пушкина. Постановка Н. Петрова и С. Радлова.

Местонахождение автографов клавира и партитуры (за исключением клавира «Песни о Розите»), неизвестно. Партитура восстановлена по оркестровым партиям, хранящимся в архиве музыкальной части театра. Фортепианные переложения всех номеров, кроме «Песни о Розите», сделаны по этой партитуре. Клавиры «Песни о Розите» публикуется по авторской рукописи, подаренной композитором своей сестре Зое Дмитриевне в 1939 году и хранящейся у нее. Здесь песня изложена в фа-диез миноре, в спектакле же она звучит в си миноре, в соответствии с партитурой. Полностью «Песня о Розите», а также «Фанфары» и «Отрывок» публикуются впервые. Остальные номера изданы в сборнике «Музыка к драматическим спектаклям» (М., 1977).

**Король Лир**, музыка к трагедии В. Шекспира, соч. 58 а. Перевод М. Кузьмина и А. Радловой; «Песни Шута» в переводе С. Маршака. Премьера состоялась 24 марта 1941 года в Ленинграде, в Большом драматическом театре им. М. Горького. Постановка Г. Козинцева.

В цитированной статье, приуроченной к выпуску спектакля, Шостакович писал: «Шекспировские трагедии сами по себе необычайны: из поэзии и динамики этих трагедий рождается музыка. Шекспир, видимо, сам очень любил музыку и чувствовал ее могучую силу и очарование, иначе бы он не создал знаменитую сцену пробуждения больного короля Лира под музыку.

Трудно писать музыку к пьесам Шекспира. Автор „Гамлета“ и „Короля Лира“ абсолютно не терпит банальности. Ему также чужды мелкотравчатые эмоции. Мне кажется, что когда говорят о масштабности Шекспира, то надо иметь в виду внутреннюю масштабность и широту дыхания, а не внешнюю громоздкость и помпу. В „Короле Лире“ меня восхищает и волнует образ Шута. Без него трагедия Лира и Корделии не прозвучала бы так потрясающе. Шут с изумительным мастерством освещает гигантскую фигуру Лира, и трудность его музыкальной характеристики исключительно.

У Шута колкий, саркастический смех. Его юмор великолепен своей остротой и мрачностью. Шут очень сложен, парадоксален и противоречив. Все в нем неожиданно, парадоксально и всегда мудро.

Конечно, не легче отобразить в музыке, да еще драматического спектакля, ужас медленной и мучительной гибели всех иллюзий короля Лира.

При каждой встрече с Шекспиром появляются мысли, выходящие далеко за пределы той скромной задачи, которую ставишь в данном случае.

Возникают музыкальные мечтания, а вслед за ними и надежды — когда-либо воплотить шекспировскую тему»<sup>17</sup>.

В основу настоящей публикации положены автографы, хранящиеся в семейном архиве композитора.

«Песни Шута»; «Баллада Корделии» (без вступления); «Возвращение с охоты»; «Лагерь» (под заголовком: «Сцена из третьего действия») и «Марш» напечатаны в сборниках: Шостакович Д. Музыка к драматическим спектаклям. М., «Советский композитор», 1977; Шостакович Д. Песни из драматических спектаклей. М., «Советский композитор», 1977.

**Отчизна**, музыка к театрализованной программе ансамбля песни и пляски при Центральном клубе им. Ф. Э. Дзержинского. Соч. 64. Сценарий И. Добровольского, М. Вольпина и Н. Эрдмана. Постановка С. Юткевича. Балетмейстеры В. Вайнонен и К. Голейзовский. Хормейстер А. Степанов. Дирижер Ю. Силантьев. Премьера состоялась в Москве 7 ноября 1942 года.

Для программы «Отчизна» Шостакович написал четырехчастную сюиту «Родной Ленинград» для оркестра с хором на слова С. Алымова: 1. Увертюра; 2. Песня Октябрьской победы; 3. Танец молодежи; 4. Ода Ленинграду (Песня о Ленинграде). Между третьей и четвертой частями читался отрывок из поэмы Джамбула «Ленинградцы, дети мои!»

<sup>17</sup> «Король Лир» в Большом драматическом театре им. М. Горького, с. 62.

Местонахождение автографов клавиристов и партитур неизвестно. Фортепианное переложение выполнено по прижизненному изданию этой сюиты, которая была включена в ораторию «Родная отчизна», составленную без участия автора Ю. Силантьевым (при этом были изменены заглавия частей и написан новый текст Е. Долматовским). В настоящем издании авторские названия частей и первоначальный текст хоров С. Алымова восстановлены по рукописной копии клавиристов (неполной по сравнению с партитурами), находящейся в архиве Центрального клуба им. Ф. Э. Дзержинского. «Увертюра», «Песня Октябрьской победы», «Ода Ленинграду» публикуются впервые. «Танец молодежи» был опубликован в 1977 году под заголовком «Народная пляска» (так этот номер озаглавлен в оратории «Родная Отчизна») в сборнике «Музыка к драматическим спектаклям» (М., 1977).

**Русская река.** Музыка к театрализованной программе ансамбля песни и пляски при Центральном клубе им. Ф. Э. Дзержинского. Соч. 66. Сценарий И. Добровольского, М. Вольпина и Н. Эрдмана. Постановка Р. Симонова. Балетмейстер А. Мессерер. Хормейстер А. Степанов. Дирижер Ю. Силантьев. Премьера состоялась 17 апреля 1944 года в Москве.

В программе исполнялись хореографические сценки «Вальс» и «Футбол», а также «Битва за Сталинград» и «Заклучительная песня» для оркестра с хором слова И. Добровольского.

Местонахождение автографа клавиристов неизвестно. Фортепианное переложение «Битвы за Сталинград» сделано по автографу партитуры, хранящемуся у ученика Шостаковича, композитора К. С. Хачатуряна. «Заклучительная песня» печатается по прижизненному изданию партитуры оратории «Родная отчизна», куда она входит под заголовком «Победная песня». Авторские названия и первоначальный стихотворный текст, принадлежащий И. Добровольскому, восстановлены по рукописной копии клавиристов, хранящейся в архиве Центрального клуба им. Ф. Э. Дзержинского. Фортепианное переложение пьесы «Футбол» сделано по рукописной копии партитуры, также хранящейся у К. С. Хачатуряна. Каких-либо нотных материалов «Вальса» обнаружить не удалось. Все публикуемые номера издаются впервые.

**Весна победная.** Музыка к театрализованной программе ансамбля песни и пляски при Центральном клубе им. Ф. Э. Дзержинского. Соч. 72. Сценарий И. Добровольского, М. Вольпина и Н. Эрдмана. Постановка С. Юткевича. Премьера состоялась в Москве 8 мая 1946 года.

В программе исполнялись две песни Шостаковича на слова М. Светлова: «Колыбельная» и «Песня о фонарике». Их клавиристы опубликованы в 1946 году (М., Музфонд).

Местонахождение автографов клавиристов этих песен неизвестно. Они публикуются по изданию: Шостакович Д. Песни из драматических спектаклей. М., 1977. Автограф партитуры «Песни о фонарике» хранится у К. С. Хачатуряна.

Подавляющее большинство сочинений, вошедших в данный том, публикуется впервые.

При разночтениях между клавиристами и партитурами за основу принимаются партитуры, как наиболее полное и окончательное воплощение авторского замысла, именно в этом виде предназначенные для публичного исполнения; соответствующие изменения внесены в клавиристы без дополнительных оговорок. В издании сохранены особенности авторского изложения и записи (например, орфография случайных знаков альтерации). Заклученные в прямые скобки заглавия номеров, темповые и динамические обозначения предложены редактором.

Некоторые дополнительные сведения и уточнения содержатся в примечаниях, помещенных в конце тома.

## ДОПОЛНЕНИЕ

Комическая опера «Большая молния» должна была стать четвертым оперным опусом Шостаковича: после юношеской оперы «Цыгане» по Пушкину, «Носа» и «Леди Макбет Мценского уезда».

В конце 1932 — начале 1933 года сразу после завершения партитуры «Леди Макбет Мценского уезда» Шостакович настойчиво искал сюжеты для новых опер и в связи с этим неоднократно выступал в печати, отмечая низкое качество оперных либретто как одну из главных проблем работы композитора в музыкальном театре<sup>18</sup>. В статье «Плакать и смеяться» Шостакович, в частности, писал: «Все либретто, которые мне предлагали, были чрезвычайно схематичны. Герои не возбуждали во мне ни любви, ни ненависти — все они были трафаретны. Я неоднократно обращался к высококвалифицированным писателям, но все они по ряду причин отказывались от такой „мелкой“, как оперное либретто, работы. Правда, написал для меня либретто комической оперы „Большая молния“ Н. Н. Асеев, но это произведение не подошло мне»<sup>19</sup>.

Никаких сведений о работе над оперой не сохранилось и считалось, что композитор не приступал к сочинению музыки на это либретто<sup>20</sup>. В 1980 году дирижер Г. Рождественский обнаружил авторские рукописи — партитуру и клавиристы первых девяти номеров комической оперы «Большая молния». Произведение осталось незавершенным, видимо, из-за неудовлетворенности композитора литературной основой.

<sup>18</sup> См., например: Шостакович Д. Оперный портфель композиторов. — Рабочий и театр, 1933, № 17, с. 22.

<sup>19</sup> Шостакович Д. Плакать и смеяться. — Советское искусство, 1933, 3 марта.

<sup>20</sup> См.: Хентова С. Молодые годы Шостаковича. Книга вторая. Л., 1980, с. 76.



Как видно из текста сохранившейся части либретто, действие первой картины оперы происходит в отеле некой капиталистической страны, где ждут приезда рабочих из Советского Союза. Аналогичный фабульный ход, позволяющий сопоставить образы людей из двух социальных миров, использован и в либретто балета «Золотой век» (соч. 22, 1929—1930). В музыку оперы Шостакович вводит пародийно звучащие цитаты из балета Р. Глиэра «Красный мак» (№ 3, «Песенка архитектора»), из русской народной песни «Во поле береза стояла» (там же), из фортепианного рондо Бетховена «Ярость по поводу потерянного гроша» (№ 9, «Шествие моделей»).

Неоконченная опера «Большая молния» впервые прозвучала в концертном исполнении 11 февраля 1981 года в Большом зале Ленинградской филармонии.

В основу настоящей первой публикации клавира положен его автограф, хранящийся в Центральной музыкальной библиотеке Ленинградского государственного академического театра оперы и балета им. С. М. Кирова. Он имеет незначительные расхождения с партитурой, в основном, в деталях либретто: по-видимому, композитор вносил изменения в музыкальный и литературный тексты в процессе инструментовки. Поскольку партитура является окончательным вариантом изложения, в соответствии с ней приведены все разночтения клавира, лишь наиболее существенные из них оговорены в примечаниях.

Работа над оперой «Игроки» на текст одноименной пьесы Н. Гоголя продолжалась в течение почти целого года: с последних чисел декабря 1941 до конца 1942 года. По свидетельству Д. Рабиновича, основанному, несомненно, на сообщении самого Шостаковича, композитор начал сочинять оперу на следующий день после завершения партитуры Седьмой симфонии, 28 декабря 1941 года<sup>21</sup>. В письме к писательнице М. Шагинян от 1 марта 1943 года Шостакович сообщил, что «оперу... писать бросил, хотя возился с ней около года»<sup>22</sup>.

В своей второй—после «Носа»—опере по Гоголю композитор поставил перед собой задачу сохранения полного текста пьесы. «Я пишу оперу „Игроки“. Слова полные и неизменные (sic!)»—рассказывал он Шебалину в письме летом 1942 года<sup>23</sup>. В ноябре того же года композитор сообщил, что продолжает работу над оперой: «Пишу понемногу нереальную оперу „Игроки“. Нереальной я зову [ее] по причине ее нереальности: уже написано музыки на 30 (sic!) минут, а это является примерно одной седьмой всей оперы. Слишком длинно. Однако занимаюсь этим делом не без увлечения и удовольствия»<sup>24</sup>. Вскоре Шостакович все-таки прекратил сочинение «Игроков», усматривая неразрешимые противоречия между своим первоначальным замыслом сохранения всего текста Гоголя и возможностями реального сценического воплощения оперы. В письме Шебалину от 27 декабря 1942 года он сообщил: «Работу, которую я тебе показывал, будучи в Москве („Игроки“), прекратил, ввиду полной бессмысленности этого предприятия»<sup>25</sup>. Спустя три десятилетия, вспоминая это незавершенное произведение, композитор вновь указывал на расхождение между первоначальным замыслом и практическими требованиями как на причину прекращения работы над оперой. «Я неправильно стал писать эту оперу. Решил написать на неизменный текст Гоголя, не пропуская ни одного слова,—говорил он, отвечая на вопрос американского музыковеда Р. Брауна в ходе интервью в Нью-Йорке 13 июня 1973 года.—И когда я написал примерно страниц десять гоголевского текста, то оказалось, что это уже идет у меня 50 минут. А там еще осталось страниц тридцать!»<sup>26</sup>.

Сохранившийся автограф партитуры оперы «Игроки» заканчивается на такте 13 после цифры 194. Автограф клавира содержит еще 7 тактов<sup>27</sup>. Партитура и клавир оперы в автографе первоначально обозначены как соч. 63. Впоследствии композитор этим опусом пометил сюиту «Родной Ленинград» (1942).

Материал оркестрового вступления и начальной сцены «Игроков» Шостакович использовал во второй части (Allegretto) Сонаты для альты и фортепиано (соч. 147, 1975).

Премьера оперы в концертном исполнении состоялась в редакции Г. Рождественского<sup>28</sup> 18 сентября 1978 года в Большом зале Ленинградской филармонии. Исполнители: артисты Московского камерного музыкального театра и Симфонический оркестр Ленинградской государственной филармонии.

12 июня 1983 года в оперном театре г. Вупперталь (ФРГ) состоялась сценическая премьера оперы «Игроки» в редакции польского композитора К. Мейера, дописавшего музыку на весь неиспользованный Шостаковичем текст пьесы Гоголя.

Клавир и партитура оперы «Игроки» опубликованы издательством «Советский композитор» в 1981 году. Их автографы хранятся в семейном архиве композитора.

В основу настоящей публикации положено издание 1981 года, вновь сверенное с обоими автографами. Наиболее существенные разночтения указаны в примечаниях, помещенных в конце тома. Редакторские добавления даны в квадратных скобках.

<sup>21</sup> См.: Rabinovich, D., Dmitry Shostakovich Composer, Moscow, 1959, p. 77.

<sup>22</sup> Шагинян М. 50 писем Д. Д. Шостаковича.—Новый мир, 1982, № 12, с. 137

<sup>23</sup> Письмо Шостаковича В. Шебалину от 10 июня 1942 года.—Советская музыка, 1982, № 7, с. 81.

<sup>24</sup> Письмо Шостаковича В. Шебалину от 11 ноября 1942 года. Там же, с. 82.

<sup>25</sup> Письмо Шостаковича В. Шебалину от 27 декабря 1942 года. Там же, с. 82.

<sup>26</sup> Интервью с Ройялом Брауном. Нью-Йорк, 13 июня 1973 года. Альбом пластинок «Говорит Дмитрий Шостакович».—Мелодия, М. 40—41705—12.

<sup>27</sup> Кроме того в ГЦММК сохранился небольшой черновой набросок клавира оперы (ф. 32, ед. хр. 261).

<sup>28</sup> Г. Рождественский доинструментовал 7 тактов клавира, а также сделал вариант окончания оперы (40 тактов), построенный на сокращенном повторении сцены Гаврюшки. Этот вариант приводится в приложении к настоящему тому.

## EDITOR'S NOTE

Volume Twenty-eight of Dmitry Shostakovich's Collected Works comprises the vocal scores of his incidental music to plays and, as a supplement, of his unfinished operas *The Great Lightning* and *The Gamblers*. The full scores appear in Vols. Twenty-seven and Twenty-three respectively.

Though accounting for a large part of Dmitry Shostakovich's work, his music for the theatre may be said to remain the least known aspect of it. This can to some extent be explained by the fact that most of the productions for which Shostakovich wrote incidental music proved short-lived for various reasons, so that his music had no chance to establish itself on the stage of the theatres, to say nothing of gaining popularity beyond them. The scores, forgotten, were left on the shelves of libraries and archives for long years, some of them not discovered to this day and probably irretrievably lost.

Almost all of Shostakovich's theatre music was written between 1929 and 1946, at a time that he supplied music for twelve plays and theatre shows. Six of the scores (*The Bedbug*, *The Gunshot*, *Virgin Soil*, *Rule, Britannia!*, *Conditional Death* and *Hamlet*), which are particularly well elaborated, appeared between 1929 and 1931.

Striving to give the most adequate scenic realisation to his ideas Shostakovich tried a number of fresh approaches, for instance, teaching the actors to play musical instruments and having orchestra musicians appear on the stage as characters in the play. "Turning an orchestra musician into an actor and an actor into a musician enhances the role of music in a play,"<sup>1</sup> states the collective article signed by Shostakovich and the producers of *The Gunshot*. Shostakovich's efforts were directed primarily towards the solution of the task that seemed to him of paramount importance for a composer writing for the theatre: "To express through the language of music his understanding of the main idea, the conflict of this or that tragedy, his attitude to this or that character."<sup>2</sup>

From his very first steps in this field, however, Shostakovich came up against the old attitude to music in the drama theatre on the part of most directors. He was made to feel the composer's dependence on the will of the director who, as often as not, was perfectly indifferent to the composer's intentions. Thus the orchestral episode in the wedding scene of *The Bedbug* was first shortened and finally cut out; the logically developing music of the introductory March was divided into three separate pieces, the second of which began at bar 43, was played up to bar 74 and then returned to bars 22-42; two dance items intended for different acts were cut into a number of fragments which were played in a haphazard order in both acts. A similar fate befell other incidental scores by Shostakovich.

His dissatisfaction with the treatment of his incidental music Shostakovich expressed in a forcible article which bore the title "Declaration of the Composer's Duties", very characteristic of the times. The twenty-five-year old composer wrote: "All work at all drama theatres (with the exception of the Leningrad Working Youth Theatre)<sup>3</sup> goes according to precepts of long standing. There, music is called upon to accentuate 'despair' and 'delight', with 'standard' devices such as a drum beat at the entry of a new hero, the 'life-asserting, vigorous' dances of positive characters, foxtrot to show 'depravity' and optimistic music for the happy end. Music should not be made to cater to the tastes and methods, often quite bad, peculiar to a certain theatre (for example, *Conditional Death* at the Music Hall), which levels down the composers' styles. The 'ease' with which they write such predetermined music leads to the loss of high standards, to mere hack work." The article ended with the clearly formulated appeal: "Down with composers' depersonalisation! Steer clear of drama theatres and sound films!"<sup>4</sup>

Shostakovich's subsequent work proved that his *Declaration* had not been a mere means of venting irritation but expressed the artist's deep convictions. Whereas cinematograph succeeded eventually in winning Shostakovich back, he consented to write theatre music more and more reluctantly.

After composing highly successful music to *Hamlet* at the Vakhtangov Theatre (1932) Shostakovich wrote incidental music for that theatre's production of *The Human Comedy* in 1934. Then followed music for two plays (*Salute to Spain*, 1936, and *King Lear*, 1940-41) and three theatre shows (*Motherland*, *The Russian River* and *The Victorious Spring*) during the years of the Great Patriotic War, after which Dmitry Shostakovich wrote no more theatre music.<sup>5</sup>

In his article for the premiere of *King Lear* Shostakovich once more stated his views on the role and mission of music at the drama theatre, writing: "The producers of our drama theatres rarely manage to mount plays without music. Perhaps they fear that if their productions do not have a 'musical

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<sup>1</sup> Sokolovsky, M., Shostakovich, D., Suslovich, R., Vuskovich, I., "Towards the Production of *The Gunshot* at the Leningrad Working Youth Theatre", *Zhizn Iskusstva*, No. 50, 1929, p. 10.

<sup>2</sup> "King Lear at the Gorky Bolshoi Drama Theatre", Leningrad-Moscow, 1941, p. 61.

<sup>3</sup> Working Youth Theatres sprang up in many major industrial centres of the USSR in the mid-twenties as amateur or semi-professional companies.... These theatres affording young people a chance to dramatise topical subjects functioned under the auspices of the Leninist Young Communist League of the Soviet Union (Komsomol). The Leningrad Working Youth Theatre founded in 1925 was among the trail blazers.... Subsequently the Working Youth Theatres in Moscow, Leningrad and other cities were transformed into the Leninist Komsomol Theatres. (Quoted from the *Great Soviet Encyclopaedia*, Vol. 25, Moscow, 1976, p. 34.)

<sup>4</sup> Shostakovich, D., "Declaration of the Composer's Duties", *Rabochi i Teatr*, No. 31, 1931, p. 6.

<sup>5</sup> Grigory Kozintsev produced at the Pushkin Drama Theatre, Leningrad, Shakespeare's *Hamlet* in 1954, with the music Shostakovich had written for his production of *King Lear* many years previously. Shostakovich wrote for *Hamlet* only two additional items: *Jig* and *Finale*.

background', they might be reproached with lack of imagination. For all that, music is quite unnecessary in a domestic drama. I recall a production where the hero was assailed with doubts and was suffering. The playwright had written for him rather poor lines, so the producer wanted to give a helping hand to the suffering hero and to lay extra emphasis on his emotions, so to say. He stationed a violinist behind the scenes, who played an exceedingly tearful and sugary melody, then there was a storm—and all this, that is, the melody and the storm, made the scene outrageously banal and tasteless. Music is appropriate in a vaudeville and a heroic tragedy. The couplets in a vaudeville should be sung, and sung with spirit, while in a great tragedy music should, to my mind, appear at the climaxes only.... The composer should not provide musical illustrations—this can be done very well by the music librarians."<sup>6</sup>

In this volume Shostakovich's musical works for the theatre are published in their original form, regardless of the alterations which they may have undergone, and distributed in a chronological order.

The musical material for the Leningrad Working Youth Theatre's production of *Virgin Soil* has not been discovered.

**The Bedbug**, incidental music to Vladimir Mayakovsky's fairy comedy, Op. 19. Premiere: Meyerhold Theatre, Moscow, February 13, 1929. Produced by Vsevolod Meyerhold; V. Mayakovsky, literary assistant, Kukriniksy and A. Rodchenko, scenic artists.

Dmitry Shostakovich wrote his first incidental score in less than a month and in later years he recalled this work more than once. "Vsevolod Meyerhold who was working on the production of *The Bedbug* early in 1929 proposed that I should write the music for it. I set to work at once. I was introduced to Mayakovsky at the rehearsals and had several discussions of my music with him. Our first talk was somewhat disconcerting. 'Do you like firemen's bands?' he asked. I answered that it depended on the kind of band. Then Mayakovsky said that firemen's music was his favourite and that the music to his *Bedbug* should be of the type played by such bands.<sup>7</sup> I was completely taken aback at first, but later I realised that he had a reason, that he thought that the firemen's band music would prove just right for the first part of his comedy.... I don't know if he liked my music or not—he merely said, 'It'll do'. I took these words for approval, for Mayakovsky was an extremely frank man and never indulged in empty compliments."<sup>8</sup> Igor Ilyinsky who played the leading role asserts that after they had listened to Shostakovich's music "both Mayakovsky and Meyerhold were delighted and said, 'That's just the thing!'"<sup>9</sup>

We believe that all (or nearly all) of Shostakovich's music for *The Bedbug* has by now been discovered and is published here. Most of the autographs are to be found at the Central State Bakhrushin Theatre Museum (Meyerhold fond, No. 180171) and at the Central State Archives of Literature and Art of the USSR (fond 2048, descriptive list 2, bit of storage No. 42). A draft for Bayan's Song in the wedding scene is at the State Central Glinka Museum of Musical Culture (fond 32, bit of storage No. 260).

**March**. A piano score bearing no title and differing in places from the full score is preserved at the Central State Archives of Literature and Art of the USSR; the full score (preserved at the Bakhrushin Theatre Museum) bears the following inscription in its upper right-hand corner: "D. Shostakovich, Op. 18<sup>10</sup>, I, 1929, Moscow."

**Galop**. The present publication is based on the manuscript copy of the piano score preserved at the Bakhrushin Theatre Museum, at the end of which is written: "Copy. (The original has been given to the accordionists.) Y. Nikolsky."<sup>11</sup>

**Foxtrot** is published here after the manuscript copy preserved at the Bakhrushin Theatre Museum. The inscription over the staves reads: "Foxtrot for two Russian accordions". The two staves of the piano score are marked "1st" and "2nd" [accordions]. At the end is written: "Copy. (The composer has given the original to the accordionists.) Y. Nikolsky."

These two items were played in the production by an ensemble of accordionists; the indication "for two Russian accordions" is at variance with Shostakovich's statement, who wrote: "I played some excerpts for Vsevolod Meyerhold... I remember he liked the items for three accordionists. There was an excellent accordion trio at his theatre."<sup>12</sup>

The composer utilised the *Galop* for his music to the silent film *New Babylon*, which was first played during the showing of the film in March 1929.

**Intermezzo**. No piano score has been discovered, the full score, preserved at the Bakhrushin Theatre Museum, bears the inscription: "Foxtrot (Wedding)" in Shostakovich's handwriting. The word "Intermezzo" has been written by somebody else. In the upper right-hand corner of page 1 is written: "D. Shostakovich. I, 1929, Leningrad."

**Wedding Scene**. No vocal score has been discovered. The full score, preserved at the Central State Archives of Literature and Art of the USSR, bears no heading. The text of vocal episodes and the lines

<sup>6</sup> "King Lear at the Gorky Bolshoi Drama Theatre", Leningrad-Moscow, 1941, p. 61.

<sup>7</sup> Bands of small fire companies consisted of six or seven men who played brass instruments more or less well. The scratch choice of instruments and the poor standard of playing made the terms "firemen's band" and "firemen music" synonymous with loud, overconfident but often discordant playing.—Ed.

<sup>8</sup> Shostakovich, D., "Some New Facts about Mayakovsky", *Literaturnaya Gazeta*, October 9, 1956.

<sup>9</sup> Ilyinsky, I., "Dmitry Shostakovich Is 60!" *Sovetskaya Muzyka*, No. 9, 1966, p. 13.

<sup>10</sup> Subsequently the composer designated as Op. 18 his music to the film *New Babylon*, written at the same time. Music to *The Bedbug* became Op. 19.

<sup>11</sup> Composer Yuri Nikolsky (1895-1962) headed the music department of the Meyerhold Theatre in 1928-32.

<sup>12</sup> Shostakovich, D., "In 1928...", *Teatr*, No. 2, 1974, p. 53.

pronounced by the characters while the music is being played are in Shostakovich's handwriting. The wedding scene must originally have been intended to proceed to musical accompaniment throughout, but the extended musical episode of 153 bars was not incorporated in the production and Shostakovich subsequently used the orchestral part of it (in a new instrumentation) for the Overture to Erwin Dressel's opera *Armer Columbus*.<sup>13</sup>

*Waltz for solo piano.* The autograph is preserved at the Central State Archives of Literature and Art of the USSR. We read (in the composer's handwriting) the following: "Best man is teasing Bayan about black and white keys". The dialogue spoken to this music is given here as in the play. Considerably enlarged and orchestrated, this item was subsequently incorporated in the music for *New Babylon*.

*Fire. Fire Signals.* The piano scores have not been discovered, the full scores and orchestra parts are preserved at the Bakhrushin Theatre Museum. The headlines missing in the scores have been supplied by the Editor from the orchestra parts.

*Firemen's Chorus.* The vocal score (in which a few bars are missing), with words but containing no subtitles, is preserved at the Central State Archives of Literature and Art of the USSR. The full score with the inscription "Finale of Part I" in a strange handwriting is preserved at the Bakhrushin Theatre Museum.

It seems that the *Symphonic Entr'acte*—No. 11 in the incomplete MS list of *The Bedbug* musical items (preserved at the Bakhrushin Theatre Museum)—which is mentioned in several articles and investigations, was a combination of the *Intermezzo* and *Fire*. The latter was played between the last bar at fig. 14 and the first at fig. 15 of the *Intermezzo*. This is clear from the orchestra parts preserved at the Bakhrushin Theatre Museum and from the MS copy of this combined item entitled "Symphonic Entr'acte", preserved at the Shostakovich family archives.

*Scene in the Public Garden.* An incomplete piano score, with several bars missing, is preserved at the Central State Archives of Literature and Arts of the USSR, the full score, at the Bakhrushin Theatre Museum. Neither has a subtitle which has been supplied by the Editor according to the place where the action is laid.

*Young Pioneer March.* The vocal score is preserved at the Central State Archives of Literature and Art of the USSR and the full score bearing the inscription "D. Shostakovich, Op. 18, II, 1929", at the Bakhrushin Theatre Museum. The piano reduction is sketchy—written on two staves, with the words of the chorus written in. The subtitle lacking in the piano and full scores has been taken from the orchestra parts preserved at the Bakhrushin Theatre Museum.

*Flourish. March of the City Elders.* No vocal scores have been discovered. The full scores are preserved at the Bakhrushin Theatre Museum.

*Waltz.* No piano score. The full score is preserved at the Bakhrushin Theatre Museum. It bears the stage directions "He smokes" and "He drinks" in the "Prisytkin invokes inspiration" episode.

*Final March.* The piano score (without a subtitle) is preserved at the Central State Archives of Literature and Art of the USSR, the full score, at the Bakhrushin Theatre Museum. The piano reduction is sketched on a single stave.

The *Wedding Scene*, *Fire*, *Fire Signals*, *Firemen's Chorus*, *Young Pioneer March*, *March of the City Elders*, *Flourish* and *Waltz* from Act Two are published here for the first time. The rest of the items appeared in the collection: Shostakovich, D., *Music to Plays*, Moscow, Soviet Composer, 1977.

**The Gunshot**, incidental music to A. Bezymensky's play, Op. 24. Premiere: Leningrad Working Youth Theatre, December 14, 1929. Produced by M. Sokolovsky; R. Suslovich, director.

"Shortly after graduation from the Conservatoire and the successful performance of my First Symphony I began working at the Leningrad Working Youth Theatre," Shostakovich recalled in 1956. "The company was directed by M. Sokolovsky, a talented producer and fascinating human being. I composed music for several of the theatre's productions, including A. Bezymensky's play *The Gunshot*, *Virgin Soil* and some others."<sup>14</sup>

The autograph vocal and full scores, discovered in 1984, are preserved at the State Central Glinka Museum of Musical Culture (fond 32, bit of storage No. 260). The vocal score is in several drafts of which No. 5 is complete while No. 3 is incomplete and differs from the full score version. None of the items has a subtitle. Sketches for a vocal item from *The Gunshot* are written on the reverse side of the sheet bearing drafts of Bayan's Song from *The Bedbug*. The MS full score begins with the concluding twelve bars of No. 3 and consists of seven complete items. The musical episodes follow one another in a continuous series, bearing reference numbers from 7 to 29. Item No. 6 bears the inscription: "Same as No. 5", and some of the items are preceded by cues.

Judging by the music and instrumentation, Nos. 5, 7 and 8 (without subtitles) were to be performed in the "Entry of the Heads of Departments" and "Entry of the Secretaries" episodes. It seems that the composer had these episodes in mind when he wrote in the article quoted above: "The Working Youth Theatre actors' further progress leads them towards mastering musical instruments and it is significant that in *The Gunshot* the 'Entry of the Heads of Departments' is heralded by a deafening march played on brass instruments by the actors themselves, and it was not by chance, either, that in the 'Entry of the Secretaries' episode the actors were expected to play the balalaika."<sup>15</sup>

<sup>13</sup> Published in Volume Twenty-three of the present edition of Shostakovich's Collected Works.

<sup>14</sup> Shostakovich, D., "Thinking of the Road Traversed", *Sovetskaya Muzyka*, No. 9, 1956, p. 12.

<sup>15</sup> Sokolovsky, M., Shostakovich, D., Suslovich, R., Vuskovich, I., "Towards the Production of *The Gunshot* at the Leningrad Working Youth Theatre", *Zhizn Iskusstva*, No. 50, 1929, p. 10.

The two closing pages of No. 3 that have been preserved provide for the participation of two orchestras, one in the pit and the other on the stage.

The music for *The Gunshot* is published here for the first time. Dundee's Romance is taken from the programme of the Leningrad Working Youth Theatre's tour in 1930, where it was printed along with a list of characters and a synopsis of the play.<sup>16</sup> No. 5 is published from the autograph piano score while the piano reductions of the other items have been made from the autograph full score.

**Rule, Britannia!** Music to A. Piotrovsky's play, Op. 28. Premiere: Leningrad Working Youth Theatre, May 9, 1931. Produced by M. Sokolovsky; R. Suslovich, director.

The autograph piano scores of four items are preserved at the Central State Archives of Literature and Art of the USSR (fond 2048, descriptive list 2, bit of storage No.44), but of these one item only is complete, with a prose text to be spoken against the musical background. This item is published here with the subtitle "Protest", supplied by the Editor in accordance with the text. The piano reductions of the other three items ("The Cannon", "Transition to the Little House" from Act Four and an item without a subtitle bearing a later designation "Dinamiada") are fragmentary, in places sketchy and not fit for publication.

The whereabouts of the autograph full scores is not known. The recently discovered manuscript copies of five musical items (in full score) which are preserved at the Shostakovich family archives have been used for their piano reductions. They appear in this volume along with the one subtitled "Protest". The six items are published for the first time; they constitute all music to this play that has been discovered so far. Subsequently Shostakovich used part of the *Infantry March* in his incidental music to *Hamlet*—he re-wrote its second half and orchestrated anew the whole piece.

**Conditional Death.** Music to a music-hall revue, Op. 31. Words by V. Voyevodin and Y. Ryss. Premiere: Leningrad Music Hall, October 2, 1931. Produced by N. Petrov; F. Lopukhov and N. Glan, choreographers, I. Dunayevsky, conductor.

The autograph vocal score preserved at the Central State Archives of Literature and Art of the USSR (fond 2048, bit of storage No.45) consists of 33 items of which 25 are purely instrumental, four choral (very brief), three vocal and one, Beiburzhuyev's Monologue, a long episode (written on eight pages of scoring paper), spoken to music. The whereabouts of the full score is not known. Most of the vocal items, choruses and the monologue make sense only in the context of the plot and become incomprehensible outside it. Nearly all items have subtitles and are numbered in the autograph, from which it is clear that at least eleven are missing. Three items (one of them incomplete) lack numbers and subtitles. No. 12, March, was subsequently used in *Hamlet* as Fortinbras' March and is published below.

The music to *Conditional Death* is published here in full with the exception of the five pieces (Galop, The Field, Polka, Dance and The Jugglers) which appeared in the collection published by the *Soviet Composer* in 1977.

**Hamlet.** Incidental music to Shakespeare's tragedy, Op. 32, Russ. transl. by M. Lozinsky (with interpolations from Erasmus' works). Premiere: Vakhtangov Theatre, Moscow, May 19, 1932. Production and stage design by N. Akimov; B. Zakhava, P. Antokolsky, I. Rappoport, R. Simonov and B. Shchukin, directors.

The autograph piano scores of 20 items are preserved at the Central State Archives of Literature and Art of the USSR (fond 2048, descriptive list 2, bit of storage No. 43). They are "Exeunt King and Queen", "Exeunt Rosencrantz and Guildenstern", "After the word 'Satirical'", "Scene with Recorder", "After the word 'Heroic'", "The Combat", "The Dead Player King is Carried Away", "Introduction. Rivulets and Zephyrs"; three items designated as "The Tournament", "Signals to Start the Combat", "The Hard Combat", "The Slack Combat", "End of the Tournament", "Fortinbras' March" (consisting of three fragments), "Shepherd's Pipe". Thirteen items in vocal score are preserved at the Vakhtangov Theatre's Museum, namely, "Funeral March", "Dance Music", "Entry of Hamlet and the Boys", "Galop of Ophelia and Polonius", "Rehearsing the Play" (consisting of eight brief fragments), "The Chase", "Entry of the Guests", "Song of Ophelia", "Introduction to the Churchyard Scene", "Lullaby", "The Beggars Pass" and a version of Fortinbras' March which was not used in the definitive variant of the music. A complete MS copy of the *Hamlet* vocal score is preserved at the same repository. A comparison of the items in that copy with the autographs that are available shows them to be identical, which suggests that the rest of the music, too, has been copied correctly. Consequently, the present publication of the *Hamlet* vocal score is based on the autographs which are preserved and, where these are lacking, on the copy of the vocal score at the Vakhtangov Theatre's Museum. The Museum has in its possession the Conductor's List enumerating all the musical items used in the production of *Hamlet*—this has been helpful in establishing the order of their sequence for the present edition.

On the basis of that music Shostakovich composed a suite *Hamlet* for small symphony orchestra (Op. 32 a) in 1932. It consists of thirteen items embracing fifteen from the piano score: 1. "Introduction and Night Watch" (two separate items of the piano score); 2. "Funeral March"; 3. "Flourish and Dance Music" (two separate items of the piano score); 4. "The Chase"; 5. "Pantomime of the Players" ("Feast" in the piano score); 6. "Procession" ("Entry of the Guests" in the piano score); 7. "Musical Pantomime" ("Pantomime" in the piano score); 8. "Feast" ("Cancan" in the piano score); 9. "Song of Ophelia" (purely instrumental, without the vocal part); 10. "Lullaby"; 11. "Requiem" (without the vocal part); 12. "The Tournament"; 13. "Fortinbras' March".

The full score of the suite is published in Volume Twenty-seven of the present Collected Works.

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<sup>16</sup> Leningrad Working Youth Theatre's Tour of the USSR in 1930, Leningrad-Moscow, *Teakinopechat*, 1930, pp. 23-5.

Dmitry Shostakovich had two more occasions for providing music to *Hamlet*: one was G. Kozintsev's production of the tragedy at the Pushkin Drama Theatre, Leningrad, in 1954, and the other, Kozintsev's film (1964) for which the composer wrote new music. The autographs of two items composed for the Leningrad production of *Hamlet* have not been discovered. The piano arrangements published here have been made from the MS copies of the full scores preserved at the archives of the Pushkin Theatre's Music Department.

**The Human Comedy** (Scenes from Parisian Life). Music to a play adapted from Balzac by P. Sukhotin, Op. 37. Premiere: Vakhtangov Theatre, Moscow, April 1, 1934. A. Kozlovsky and B. Shchukin, directors.

The autographs of vocal and full scores are preserved at the Central State Archives of Literature and Art of the USSR (fond 2048, descriptive list 3, bit of storage 33a). The Elegy and Waltz were written for solo piano; the Overture (written, presumably, at a later time to replace the Introduction) is in full score only; the item designated as "Episode" by the Editor exists in piano score only and was probably not used in the production of the play.

The music to *The Human Comedy* is published here on the basis of the autograph vocal score, most of the items appearing for the first time. The March, Gavotte, "The Paris Panorama", Police March, Saraband and Waltz were published in 1977.

**Salute to Spain**, incidental music to A. Afinogenov's play, Op. 44. Premiere: Pushkin Drama Theatre, Leningrad, November 23, 1936. N. Petrov and S. Radlov, directors.

Neither vocal nor full scores have been discovered (the sole exception is the Song of Rosita). The score has been reconstructed from the orchestra parts preserved at the Pushkin Theatre's Music Department. The piano reductions of all items (except the Song of Rosita) have been made from the reconstructed score. The Song of Rosita in vocal score is published on the basis of the autograph which the composer gave to his sister Zoya in 1939 (in this autograph the song is in F-sharp minor whereas in the score it is in B minor). The Song of Rosita, *Fanfares* and *Excerpt* are published here in full for the first time. The other items appeared in the collection: Shostakovich, D., *Music to Plays*, Moscow, *Soviet Composer*, 1977.

**King Lear**. Incidental music to Shakespeare's tragedy, Op. 58a. Russ. transl. by M. Kuzmin and A. Radlova, the Fool's Songs translated by S. Marshak. Premiere: Gorky Drama Theatre, Leningrad, March 24, 1941. Produced by G. Kozintsev.

In his article which we have quoted earlier Dmitry Shostakovich wrote: "Shakespeare's tragedies are unique in that their poetry and dynamics spontaneously give birth to music. Shakespeare must have been very fond of music and acutely sensitive of its power and fascination, otherwise he could not have written the famous scene of the sick Lear's awakening to music.

"It is very difficult to write music for Shakespeare's plays: the author of *Hamlet* and *King Lear* brooks no banality. Neither will he admit petty and superficial emotionality. It seems to me that when we speak of Shakespeare's grandeur we should mean an inner grandeur and extensive development, and not an outward pompousness. I am attracted and stirred by the character of the Fool in *King Lear*. Without him the tragedy of Lear and Cordelia would not affect us so deeply. The Fool sheds light on the gigantic figure of Lear with consummate mastery, and the task of giving his musical characterisation is exceedingly hard. The Fool's laughter is sharp and sarcastic, his humour is unequalled for acuteness and bitterness. He is very complex, paradoxical and contradictory. Everything in him is unexpected, original and always wise.

"It certainly is no less difficult to portray in music, especially music intended for the drama theatre, the horrible process of King Lear's gradual and painful disillusionment.

"Each encounter with Shakespeare gives rise to a host of musical ideas going far beyond the limited task of the moment, to the ambitious dream of being able some day to embody in music the Shakespeare theme."<sup>17</sup>

The present publication is based on the autographs preserved at the Shostakovich family archives.

The Fool's Songs, the Ballad of Cordelia (without the introduction), Return from the Hunt, The Military Camp (entitled "Scene from Act Three") and March have appeared in the collections: Shostakovich, D., *Music to Plays*, Moscow, *Soviet Composer*, 1977, and Shostakovich, D., *Songs from Plays*, Moscow, *Soviet Composer*, 1977.

**Motherland**. Music to a show of the Song and Dance Company at the Dzerzhinsky Club, Op. 64. Scenario by I. Dobrovolsky, M. Volpin and N. Erdman. Produced by S. Yutkevich; K. Goleizovsky, choreographer, A. Stepanov, choral conductor, Y. Silantyev, conductor. Premiere: Moscow, October 15, 1942. For the show *Motherland* Shostakovich composed the suite *Native Leningrad* to words by S. Alymov, consisting of: 1. Overture, 2. Song of the Victorious October, 3. Youth Dance, 4. Ode to Leningrad (Song of Leningrad), with Jambul's poem *Leningrad, I'm Proud of Thee* declaimed between the 3rd and 4th items.

The autographs of vocal and full scores have not been discovered. The piano reduction for the present publication has been done from the oratorio *Our Own Native Country*, compiled by Yuri Silantyev in Dmitry Shostakovich's lifetime but without his participation, where the compiler included Shostakovich's suite with changed subtitles and a new text by Y. Dolmatovsky. The composer's original subtitles and words of the choruses by S. Alymov in the present edition have been taken from the incomplete copies of the vocal scores preserved at the archives of the Dzerzhinsky Club. The

<sup>17</sup> "King Lear at the Gorky Bolshoi Drama Theatre," Leningrad-Moscow, 1941, p. 62.

Overture, Song of the Victorious October and Ode to Leningrad are published for the first time. The Youth Dance appeared as Folk Dance (the subtitle it had in the oratorio) in the collection: Shostakovich, D., *Music to Plays*, Moscow, *Soviet Composer*, 1977.

**The Russian River.** Music to a show of the Song and Dance Company of the Dzerzhinsky Club, Op. 66. Scenario by I. Dobrovolsky, M. Volpin and E. Erdman. Produced by R. Simonov; A. Messerer, choreographer, A. Stepanov, choral conductor, Y. Silantsev, conductor. Premiere: Moscow, April 17, 1944.

The show featured the choreographic scenes Waltz and "Football", the vocal-symphonic picture "The Battle of Stalingrad" and Final Chorus to words by I. Dobrovolsky.

The autograph vocal score has not been discovered; the piano reduction of "The Battle of Stalingrad" has been done from the autograph score in possession of the composer Karen Khachaturyan, a pupil of Shostakovich. The Final Chorus is based on the score of the oratorio which appeared in Shostakovich's lifetime (where the chorus bore the subtitle "Song of Victory"). Shostakovich's own subtitles and the original lyrics by Dobrovolsky have been taken from the MS copy of the vocal score, preserved at the archives of the Dzerzhinsky Club. The piano arrangement of "Football" has been done from the MS copy of the full score, also in Karen Khachaturyan's possession. No musical material of the Waltz has been discovered. All items of the *Russian River* are published for the first time.

**The Victorious Spring.** Music to a show of the Song and Dance Company of the Dzerzhinsky Club, Op. 72. Scenario by I. Dobrovolsky, M. Volpin and N. Erdman. Produced by S. Yutkevich. Premiere: Moscow, May 8, 1946. The programme featured two songs by Shostakovich to words by M. Svetlov—Lullaby and "Lanterns"—which were published by the Music Fund of the USSR, Moscow, in 1946. The autograph of the vocal score of the two songs has not been discovered, the autograph full score of the "Lanterns" is in possession of Karen Khachaturyan. Here the songs are published after the collection: Shostakovich, D., *Songs to Plays*, Moscow, *Soviet Composer*, 1977.

Most of the works in this volume are first publications. Where discrepancies occur between the vocal (piano) scores and full scores, the latter have been given preference as the fullest expression of the composer's idea, meant to be performed in that form. In such cases alterations in the piano reductions have been done without further comment. The peculiarities of Shostakovich's notation have been preserved (for example, his manner of writing the accidentals). The subtitles, tempo and dynamics markings supplied by the Editor are given in square brackets.

Additional information is given in the notes at the end of the volume.

## SUPPLEMENT

His comic opera *The Great Lightning* was to be Dmitry Shostakovich's fourth work in this genre after *The Gypsies*, an early opera on a Pushkin subject, *The Nose* and *Lady Macbeth of the Mtsensk District*.

Upon completing the score of *Lady Macbeth of the Mtsensk District*, in the late 1932-early 33, Shostakovich was eagerly looking for subjects of new operas. He wrote about this more than once in the press, deploring the poor librettos he had considered and defining the quality of the libretto as one of the main issues facing the composer who wanted to write an opera.<sup>18</sup> In his article "To Weep and to Laugh" he wrote: "All the librettos which I was offered were sketchy. The characters did not inspire me with love or hatred—they were so conventional. Time and again I would try to recruit the cooperation of professional writers, but for some reason or other all of them turned down my offer of such 'insignificant' work as writing an operatic libretto. Nikolai Aseyev, it is true, wrote for me the libretto for the comic opera *The Great Lightning*, but this work was not in my line."<sup>19</sup>

Nothing was further known about this opera and it was believed that the composer had not started work on it.<sup>20</sup> In 1980, however, the conductor Gennady Rozhdestvensky discovered the manuscripts of the full and vocal scores of nine items from the comic opera *The Great Lightning* which was not completed probably because of the composer's dissatisfaction with the libretto.

As is clear from the part of the libretto that has been preserved, the action of Scene One takes place at the hotel of a capitalist country where a workers' delegation from the Soviet Union is shortly to arrive. A similar situation providing for the comparison of people belonging to two different social worlds has been utilised in the libretto of *The Golden Age* ballet (Op. 22, 1929-30). In his opera Dmitry Shostakovich parodied quotations from Reinhold Gliere's ballet *The Red Poppy* (No. 3, "The Architect's Song"), from the Russian folk song "There Was a Birch-Tree in the Field" (No.3) and from Beethoven's piano capriccio *Fury over a Lost Groschen* (No. 9, "March of the Models").

<sup>18</sup> See: Shostakovich, D., "The Composer's Operatic Output", *Rabochi i Teatr*, No. 17, 1933, p. 22.

<sup>19</sup> Shostakovich, D., "To Weep and to Laugh", *Sovetskoye Iskusstvo*, March 3, 1933.

<sup>20</sup> See: Khentova, S., *The Youth of Dmitry Shostakovich*, Book Two, Leningrad, 1981, p. 76.

Dmitry Shostakovich had two more occasions for providing music to *Hamlet*: one was G. Kozintsev's production of the tragedy at the Pushkin Drama Theatre, Leningrad, in 1954, and the other, Kozintsev's film (1964) for which the composer wrote new music. The autographs of two items composed for the Leningrad production of *Hamlet* have not been discovered. The piano arrangements published here have been made from the MS copies of the full scores preserved at the archives of the Pushkin Theatre's Music Department.

**The Human Comedy** (Scenes from Parisian Life). Music to a play adapted from Balzac by P. Sukhotin, Op. 37. Premiere: Vakhtangov Theatre, Moscow, April 1, 1934. A. Kozlovsky and B. Shchukin, directors.

The autographs of vocal and full scores are preserved at the Central State Archives of Literature and Art of the USSR (fond 2048, descriptive list 3, bit of storage 33a). The Elegy and Waltz were written for solo piano; the Overture (written, presumably, at a later time to replace the Introduction) is in full score only; the item designated as "Episode" by the Editor exists in piano score only and was probably not used in the production of the play.

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**Salute to Spain**, incidental music to A. Afinogenov's play, Op. 44. Premiere: Pushkin Drama Theatre, Leningrad, November 23, 1936. N. Petrov and S. Radlov, directors.

Neither vocal nor full scores have been discovered (the sole exception is the Song of Rosita). The score has been reconstructed from the orchestra parts preserved at the Pushkin Theatre's Music Department. The piano reductions of all items (except the Song of Rosita) have been made from the reconstructed score. The Song of Rosita in vocal score is published on the basis of the autograph which the composer gave to his sister Zoya in 1939 (in this autograph the song is in F-sharp minor whereas in the score it is in B minor). The Song of Rosita, *Fanfares* and *Excerpt* are published here in full for the first time. The other items appeared in the collection: Shostakovich, D., *Music to Plays*, Moscow, *Soviet Composer*, 1977.

**King Lear**. Incidental music to Shakespeare's tragedy, Op. 58a. Russ. transl. by M. Kuzmin and A. Radlova, the Fool's Songs translated by S. Marshak. Premiere: Gorky Drama Theatre, Leningrad, March 24, 1941. Produced by G. Kozintsev.

In his article which we have quoted earlier Dmitry Shostakovich wrote: "Shakespeare's tragedies are unique in that their poetry and dynamics spontaneously give birth to music. Shakespeare must have been very fond of music and acutely sensitive of its power and fascination, otherwise he could not have written the famous scene of the sick Lear's awakening to music.

"It is very difficult to write music for Shakespeare's plays: the author of *Hamlet* and *King Lear* brooks no banality. Neither will he admit petty and superficial emotionality. It seems to me that when we speak of Shakespeare's grandeur we should mean an inner grandeur and extensive development, and not an outward pompousness. I am attracted and stirred by the character of the Fool in *King Lear*. Without him the tragedy of Lear and Cordelia would not affect us so deeply. The Fool sheds light on the gigantic figure of Lear with consummate mastery, and the task of giving his musical characterisation is exceedingly hard. The Fool's laughter is sharp and sarcastic, his humour is unequalled for acuteness and bitterness. He is very complex, paradoxical and contradictory. Everything in him is unexpected, original and always wise.

"It certainly is no less difficult to portray in music, especially music intended for the drama theatre, the horrible process of King Lear's gradual and painful disillusionment.

"Each encounter with Shakespeare gives rise to a host of musical ideas going far beyond the limited task of the moment, to the ambitious dream of being able some day to embody in music the Shakespeare theme."<sup>17</sup>

The present publication is based on the autographs preserved at the Shostakovich family archives.

The Fool's Songs, the Ballad of Cordelia (without the introduction), Return from the Hunt, The Military Camp (entitled "Scene from Act Three") and March have appeared in the collections: Shostakovich, D., *Music to Plays*, Moscow, *Soviet Composer*, 1977, and Shostakovich, D., *Songs from Plays*, Moscow, *Soviet Composer*, 1977.

**Motherland**. Music to a show of the Song and Dance Company at the Dzerzhinsky Club, Op. 64. Scenario by I. Dobrovolsky, M. Volpin and N. Erdman. Produced by S. Yutkevich; K. Goleizovsky, choreographer, A. Stepanov, choral conductor, Y. Silantyev, conductor. Premiere: Moscow, October 15, 1942. For the show *Motherland* Shostakovich composed the suite *Native Leningrad* to words by S. Alymov, consisting of: 1. Overture, 2. Song of the Victorious October, 3. Youth Dance, 4. Ode to Leningrad (Song of Leningrad), with Jambul's poem *Leningrad, I'm Proud of Thee* declaimed between the 3rd and 4th items.

The autographs of vocal and full scores have not been discovered. The piano reduction for the present publication has been done from the oratorio *Our Own Native Country*, compiled by Yuri Silantyev in Dmitry Shostakovich's lifetime but without his participation, where the compiler included Shostakovich's suite with changed subtitles and a new text by Y. Dolmatovsky. The composer's original subtitles and words of the choruses by S. Alymov in the present edition have been taken from the incomplete copies of the vocal scores preserved at the archives of the Dzerzhinsky Club. The

<sup>17</sup> "King Lear at the Gorky Bolshoi Drama Theatre," Leningrad-Moscow, 1941, p. 62.



Overture, Song of the Victorious October and Ode to Leningrad are published for the first time. The Youth Dance appeared as Folk Dance (the subtitle it had in the oratorio) in the collection: Shostakovich, D., *Music to Plays*, Moscow, *Soviet Composer*, 1977.

**The Russian River.** Music to a show of the Song and Dance Company of the Dzerzhinsky Club, Op. 66. Scenario by I. Dobrovolsky, M. Volpin and E. Erdman. Produced by R. Simonov; A. Messerer, choreographer, A. Stepanov, choral conductor, Y. Silantyev, conductor. Premiere: Moscow, April 17, 1944.

The show featured the choreographic scenes Waltz and "Football", the vocal-symphonic picture "The Battle of Stalingrad" and Final Chorus to words by I. Dobrovolsky.

The autograph vocal score has not been discovered; the piano reduction of "The Battle of Stalingrad" has been done from the autograph score in possession of the composer Karen Khachaturyan, a pupil of Shostakovich. The Final Chorus is based on the score of the oratorio which appeared in Shostakovich's lifetime (where the chorus bore the subtitle "Song of Victory"). Shostakovich's own subtitles and the original lyrics by Dobrovolsky have been taken from the MS copy of the vocal score, preserved at the archives of the Dzerzhinsky Club. The piano arrangement of "Football" has been done from the MS copy of the full score, also in Karen Khachaturyan's possession. No musical material of the Waltz has been discovered. All items of the *Russian River* are published for the first time.

**The Victorious Spring.** Music to a show of the Song and Dance Company of the Dzerzhinsky Club, Op. 72. Scenario by I. Dobrovolsky, M. Volpin and N. Erdman. Produced by S. Yutkevich. Premiere: Moscow, May 8, 1946. The programme featured two songs by Shostakovich to words by M. Svetlov—Lullaby and "Lanterns"—which were published by the Music Fund of the USSR, Moscow, in 1946. The autograph of the vocal score of the two songs has not been discovered, the autograph full score of the "Lanterns" is in possession of Karen Khachaturyan. Here the songs are published after the collection: Shostakovich, D., *Songs to Plays*, Moscow, *Soviet Composer*, 1977.

Most of the works in this volume are first publications. Where discrepancies occur between the vocal (piano) scores and full scores, the latter have been given preference as the fullest expression of the composer's idea, meant to be performed in that form. In such cases alterations in the piano reductions have been done without further comment. The peculiarities of Shostakovich's notation have been preserved (for example, his manner of writing the accidentals). The subtitles, tempo and dynamics markings supplied by the Editor are given in square brackets.

Additional information is given in the notes at the end of the volume.

## SUPPLEMENT

His comic opera *The Great Lightning* was to be Dmitry Shostakovich's fourth work in this genre after *The Gypsies*, an early opera on a Pushkin subject, *The Nose* and *Lady Macbeth of the Mtsensk District*.

Upon completing the score of *Lady Macbeth of the Mtsensk District*, in the late 1932-early 33, Shostakovich was eagerly looking for subjects of new operas. He wrote about this more than once in the press, deploring the poor librettos he had considered and defining the quality of the libretto as one of the main issues facing the composer who wanted to write an opera.<sup>18</sup> In his article "To Weep and to Laugh" he wrote: "All the librettos which I was offered were sketchy. The characters did not inspire me with love or hatred—they were so conventional. Time and again I would try to recruit the cooperation of professional writers, but for some reason or other all of them turned down my offer of such 'insignificant' work as writing an operatic libretto. Nikolai Aseyev, it is true, wrote for me the libretto for the comic opera *The Great Lightning*, but this work was not in my line."<sup>19</sup>

Nothing was further known about this opera and it was believed that the composer had not started work on it.<sup>20</sup> In 1980, however, the conductor Gennady Rozhdestvensky discovered the manuscripts of the full and vocal scores of nine items from the comic opera *The Great Lightning* which was not completed probably because of the composer's dissatisfaction with the libretto.

As is clear from the part of the libretto that has been preserved, the action of Scene One takes place at the hotel of a capitalist country where a workers' delegation from the Soviet Union is shortly to arrive. A similar situation providing for the comparison of people belonging to two different social worlds has been utilised in the libretto of *The Golden Age* ballet (Op. 22, 1929-30). In his opera Dmitry Shostakovich parodied quotations from Reinhold Gliere's ballet *The Red Poppy* (No. 3, "The Architect's Song"), from the Russian folk song "There Was a Birch-Tree in the Field" (No.3) and from Beethoven's piano capriccio *Fury over a Lost Groschen* (No. 9, "March of the Models").

<sup>18</sup> See: Shostakovich, D., "The Composer's Operatic Output", *Rabochi i Teatr*, No. 17, 1933, p. 22.

<sup>19</sup> Shostakovich, D., "To Weep and to Laugh", *Sovetskoye Iskusstvo*, March 3, 1933.

<sup>20</sup> See: Khentova, S., *The Youth of Dmitry Shostakovich*, Book Two, Leningrad, 1981, p. 76.

Shostakovich's unfinished opera *The Great Lightning* was first given in concert form at the Large Hall of the Leningrad Philharmonic on February 11, 1981.

The autograph score of the opera's nine items is published in Volume Twenty-three of the present edition of Shostakovich's Collected Works.

This, the first, publication of the vocal score is based on the autograph preserved at the Music Library of the Kirov Opera and Ballet Theatre, Leningrad, which differs slightly from the full score (mostly, however, as regards the libretto). It seems that the composer introduced changes into the music and the words in the process of orchestration, and since the full score is the final version, the vocal score has been made to agree with it. Some material differences have been commented upon.

Work on the opera *The Gamblers*, Op. 63, on the subject of Nikolai Gogol's like-named play took Shostakovich nearly a year, from the end of December 1941 to the end of 1942. The musicologist David Rabinovich states in his book—presumably on the composer's authority—that Dmitry Shostakovich began work on *The Gamblers* on the day after he had completed the score of his Seventh Symphony, December 28, 1941.<sup>21</sup> In his letter to the authoress Marietta Shaginyan, dated March 1, 1943, the composer says: "I've given up writing the opera although I was busy with it for about a year."<sup>22</sup>

In his second opera on a Gogol subject (the first was *The Nose*) Shostakovich set himself the task of preserving the play's text intact. "I am writing an opera on *The Gamblers*, with the text unchanged and unabridged (*sic!*)", wrote he to Vissarion Shebalin in the summer of 1942.<sup>23</sup> In November of that year Shostakovich wrote that he continued working on the opera: "I take my time working on the impractical opera *The Gamblers*. I call it 'impractical' because that's exactly what it is: the music already in existence takes 30 (*sic!*) minutes to perform, and this is just about one-seventh of the whole work. Too long! All the same, I even derive certain pleasure from this."<sup>24</sup> Shortly afterwards, however, Shostakovich gave up composing *The Gamblers*, for he realised that his original intention to preserve intact the text of Gogol's play would make staging of the opera all but impossible. He wrote to Vissarion Shebalin on December 27, 1942: "I've dropped the work which I showed to you in Moscow (*The Gamblers*) because of the complete impracticability of that project."<sup>25</sup> Speaking of this unfinished work three decades later, Dmitry Shostakovich once more explained his reluctance to continue writing the opera by the divergence between the original idea of the opus and the practical demands of its production. In an interview given to Royal Brown in New York on June 13, 1973, Shostakovich said: "My approach to this opera was wrong from the start. I decided to use Gogol's text in its entirety, without omitting a single word. When I had used about ten pages of the play's text I found that my music to it took up fifty minutes—and there were nearly thirty pages more!"<sup>26</sup>

The autograph score of the opera *The Gamblers* breaks off in the thirteenth bar after fig. 194; the autograph vocal score has seven bars more.<sup>27</sup> The full and vocal scores were originally marked as Op. 63, but subsequently the composer gave this opus number to his suite *Native Leningrad* (1942).

Dmitry Shostakovich utilised the musical material of the Introduction and opening scene from *The Gamblers* in the second movement, *Allegretto*, of his Sonata for Viola and Piano, Op. 147 (1975).

Edited by Gennady Rozhdestvensky, *The Gamblers* was first performed in concert form by members of the Moscow Chamber Opera and the Leningrad Philharmonic Orchestra under his direction at the Large Hall of the Leningrad Philharmonic on September 18, 1978.<sup>28</sup>

*The Gamblers*, edited by the Polish composer Krzysztof Meyer who also wrote music to the rest of the Gogol text, had its stage premiere at the opera house in Wuppertal, FRG, on June 12, 1983.

The vocal score of *The Gamblers* was published by the *Sovetsky Kompozitor* in 1981. The autograph vocal score is preserved at the Shostakovich family archives.

The present publication is based on the 1981 edition collated with the autograph full and vocal scores. All errors and misprints have been corrected and are discussed in the notes at the end of the volume. Editorial emendations are printed in square brackets. The full score of the opera appears in Volume Twenty-three of the present edition of Shostakovich's Collected Works.

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<sup>21</sup> See: Rabinovich, D., *Dmitry Shostakovich Composer*, Moscow, 1959, p. 77.

<sup>22</sup> Shaginyan, M., "50 Letters of Dmitry Shostakovich", *Novy Mir*, No. 12, 1982, p. 137.

<sup>23</sup> Dmitry Shostakovich's letter to Vissarion Shebalin, dated June 10, 1942, *Sovetskaya Muzyka*, No. 7, 1982, p. 81.

<sup>24</sup> Dmitry Shostakovich's letter to Vissarion Shebalin of November 11, 1942, *Ibid.*, p. 82.

<sup>25</sup> Dmitry Shostakovich's letter to Vissarion Shebalin of December 27, 1942, *Ibid.*, p. 82.

<sup>26</sup> Deciphered from a disc in the *Dmitry Shostakovich Speaks* album, Melodia, M 40-41705-12.

<sup>27</sup> A short draft of the vocal score is preserved at the State Central Glinka Museum of Musical Culture (fond 32, bit of storage No. 261).

<sup>28</sup> Gennady Rozhdestvensky has orchestrated seven bars from the vocal score and written 40 bars of music (based on the material of Gavryushka's scene) to end the opera. This ending is published in the Supplement to this volume.

МУЗЫКА К ФЕЕРИЧЕСКОЙ КОМЕДИИ  
В. МАЯКОВСКОГО «КЛОП»  
В ПОСТАНОВКЕ ТЕАТРА ИМ. ВС. МЕЙЕРХОЛЬДА

Соч. 19  
(1929)

Марш \*

Tempo di marcia

Piano

*f* *dim.*

*mf*

*f*

*f* *mf*

*f* *marcato*

\* Во всем томе клавиры, не указанные в перечне переложений, печатаются либо по автографам, либо по их рукописным копиям и прижизненным изданиям.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many beamed notes and trills. The bass clef provides a steady accompaniment. The system concludes with two triplet markings over the final notes of the treble staff.

Second system of musical notation. The treble clef continues with melodic patterns, including a trill. The bass clef features a dynamic marking of *f* (forte) and a *p* (piano) marking. A *[p]* marking is also present above the treble staff.

Third system of musical notation. The treble clef has a melodic line with trills. The bass clef includes a *pp* (pianissimo) dynamic marking and a dotted line indicating a melodic connection between notes.

Fourth system of musical notation. The treble clef features a melodic line with trills. The bass clef has a dotted line indicating a melodic connection between notes.

Fifth system of musical notation. The treble clef has a melodic line with trills. The bass clef includes a *[f]* (forte) dynamic marking.

Sixth system of musical notation, showing a more rhythmic and harmonic accompaniment in both staves.

Seventh system of musical notation, ending with a double bar line. It includes first and second endings, labeled '1.' and '2.', with repeat signs.

# Галоп

Allegro

*f* *b(4)* *[non legato]*

*b* *5* *5*

*[dim.]* *[Fine]*

*p* *f*

Detailed description: The score is for a piece titled 'Галоп' (Gallop) in 2/4 time, marked 'Allegro'. It consists of seven systems of piano and bass staves. The first system begins with a piano (*f*) dynamic and a *b(4)* marking. The second system continues the rhythmic pattern. The third system features a *b* marking and two *5* markings. The fourth system continues the melody. The fifth system includes a *[dim.]* marking and ends with *[Fine]*. The sixth system starts with a piano (*p*) dynamic. The seventh system concludes with a forte (*f*) dynamic. The piece is written in a key with one sharp (F#) and a 2/4 time signature.

First system of musical notation. The treble clef staff begins with a dynamic marking of *mf*. The bass clef staff features a steady eighth-note accompaniment. The key signature is one sharp (F#).

Second system of musical notation. The treble clef staff starts with a dynamic marking of *f*, followed by *mf*, and ends with *f*. The bass clef staff continues with eighth-note accompaniment. The key signature changes to one flat (Bb).

Third system of musical notation. The treble clef staff begins with a dynamic marking of *[sf] mf*. The bass clef staff continues with eighth-note accompaniment. The key signature remains one flat (Bb).

Fourth system of musical notation. The treble clef staff features a melodic line with eighth notes. The bass clef staff continues with eighth-note accompaniment. The key signature remains one flat (Bb).

Fifth system of musical notation. The treble clef staff starts with a dynamic marking of *f*, followed by *mf*. The bass clef staff continues with eighth-note accompaniment. The key signature changes to two flats (Bb, Eb).

Sixth system of musical notation. The treble clef staff features a melodic line with eighth notes. The bass clef staff continues with eighth-note accompaniment. The key signature remains two flats (Bb, Eb).

Seventh system of musical notation. The treble clef staff features a melodic line with eighth notes. The bass clef staff continues with eighth-note accompaniment. The key signature changes to two sharps (F#, C#).

ff rit.

[a tempo]

f

p

f

[Da Capo al Fine]

# Фокстрот

Allegro non troppo

The musical score is written for piano in 2/4 time. It consists of six systems of music, each with a treble and bass clef staff. The first system begins with a forte (*f*) dynamic. The second system features a piano (*p*) dynamic and a first ending bracket. The third system returns to a forte (*f*) dynamic. The fourth system is marked fortissimo (*ff*). The fifth system includes a crescendo (*cresc.*) and fortissimo (*ff*) dynamic. The sixth system concludes with a decrescendo (*dim.*) and ends with a double bar line and a repeat sign. The piece concludes with the instruction [Fine].

[Fine]



Musical staff 1: Treble and bass clefs. Treble clef contains chords and melodic fragments with accents. Bass clef contains a steady eighth-note accompaniment. Dynamic marking: *p*.

Musical staff 2: Treble and bass clefs. Treble clef features chords and melodic lines. Bass clef continues the accompaniment. Dynamic markings: *f*, *dim.*, *p*.

Musical staff 3: Treble and bass clefs. Treble clef has melodic lines with accents. Bass clef has a steady accompaniment. Dynamic markings: *p*, *f*, *f*, *dim.*.

Musical staff 4: Treble and bass clefs. Treble clef features a more active melodic line. Bass clef accompaniment. Dynamic marking: *f*.

Musical staff 5: Treble and bass clefs. Treble clef has a very active melodic line. Bass clef accompaniment. Dynamic marking: *ff*.

Musical staff 6: Treble and bass clefs. Treble clef has melodic lines with accents. Bass clef accompaniment. Dynamic marking: *f*.

Musical staff 7: Treble and bass clefs. Treble clef has melodic lines with accents. Bass clef accompaniment. Dynamic marking: *ff*.

[Dal Segno al Fine]

# Интермеццо \*

Allegretto

*mf*

*cresc.*

*f*

*mf espressivo*

*pp*

*f* *p* *mf* *cresc.*

*ff*

*ff*

\* „Интермеццо“, „Сцена у сквера“, „Заклучительный марш“ публикуются в переложении Л. Солина, изданном в сборнике: ШОСТАКОВИЧ Д. Музыка к драматическим спектаклям. М., 1977.

*ff*

*f* *f*  
*simile*

*ff*  
8<sup>va</sup> gliss.  
#2 gliss.

*Fless.*  
*f* *ff*

*f* *p cresc.* *solo*  
*ff*

*ff marc.* *f*

*p* *ff* <sup>8</sup>

*dim.* *mf* <sup>3</sup>

*cresc.* <sup>3</sup>

*espr.* *f* *mf*

*f* *p*

mf cresc. 3

f pp sim.

rit. a tempo dim. p

pp fff

## [Сцена свадьбы] \*

*Allegro*  
*ff*

*p*

*f*

*p*

\* „Сцена свадьбы“, „Пожар“, „Пожарные сигналы“, „Хор пожарных“, „Марш пионеров“, „Марш отцов города“, „Туш“ и „Вальс“ публикуются в передожении В. Самарина.

This page of musical notation is for piano and consists of seven systems of staves. Each system typically has a grand staff with a treble clef on top and a bass clef on the bottom. The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used are *mp* (mezzo-piano), *p* (piano), and *f* (forte). There are also trill markings (trills) in the first system. The piece concludes with a double bar line at the end of the seventh system.

First system of musical notation. Treble clef with a key signature of one sharp (F#). Bass clef with a key signature of one flat (Bb). The piece begins with a piano (*p*) dynamic. The bass line features a prominent sixteenth-note accompaniment.

Second system of musical notation. Treble clef with a key signature of one flat (Bb). Bass clef with a key signature of one flat (Bb). The bass line continues with a sixteenth-note accompaniment, ending with a sixteenth-note triplet.

Third system of musical notation. Treble clef with a key signature of one flat (Bb). Bass clef with a key signature of one flat (Bb). The piece changes to a 3/4 time signature. The bass line features a sixteenth-note accompaniment with a sixteenth-note triplet.

Fourth system of musical notation. Treble clef with a key signature of one flat (Bb). Bass clef with a key signature of one flat (Bb). The piece changes to a 4/4 time signature. The bass line features a sixteenth-note accompaniment. A forte (*f*) dynamic is marked in the treble.

Fifth system of musical notation. Treble clef with a key signature of one flat (Bb). Bass clef with a key signature of one flat (Bb). The piece continues in 4/4 time with a sixteenth-note accompaniment.

Sixth system of musical notation. Treble clef with a key signature of one flat (Bb). Bass clef with a key signature of one flat (Bb). The piece changes to a 3/4 time signature. A *rit.* (ritardando) marking is present. Dynamics include *f* and *p*. The bass line features a sixteenth-note accompaniment.

Seventh system of musical notation. Treble clef with a key signature of one flat (Bb). Bass clef with a key signature of one flat (Bb). The piece continues in 3/4 time with a sixteenth-note accompaniment, including a triplet in the bass line.



First system of musical notation. Treble clef staff contains a melodic line with a triplet of eighth notes and a quarter rest. Bass clef staff contains a bass line with a triplet of eighth notes and a quarter rest. Dynamic markings include *mf* and *pp*. A fermata is placed over a note in the treble staff.

Second system of musical notation. Treble clef staff features a melodic line with a triplet of eighth notes. Bass clef staff features a bass line with a triplet of eighth notes. A *rit.* (ritardando) marking is present. A section starting with *[a tempo]* is indicated by a dashed line above the treble staff.

Third system of musical notation. Treble clef staff contains a melodic line with a triplet of eighth notes. Bass clef staff contains a bass line with a triplet of eighth notes. Dynamic markings include *f* and *p*. A measure marked '8' is indicated by a dashed line above the treble staff.

Fourth system of musical notation. Treble clef staff contains a melodic line with a triplet of eighth notes. Bass clef staff contains a bass line with a triplet of eighth notes. Dynamic markings include *f* and *pp*.

Fifth system of musical notation. Treble clef staff contains a melodic line with a triplet of eighth notes. Bass clef staff contains a bass line with a triplet of eighth notes. Dynamic markings include *f* and *p*.

Sixth system of musical notation. Treble clef staff contains a melodic line with a triplet of eighth notes. Bass clef staff contains a bass line with a triplet of eighth notes. A section marked *espr.* (espressivo) is indicated by a dashed line above the treble staff.

Seventh system of musical notation. Treble clef staff contains a melodic line with a triplet of eighth notes. Bass clef staff contains a bass line with a triplet of eighth notes. Dynamic markings include *f* and *p*.

БАЯН

*fff*

Для про - мыв - ки ва - шей глот - ки за и - зя - щес - тва и

This system contains the first two staves of music. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano part features a rhythmic accompaniment with chords and moving lines.

Б. не - гу хвост сель - дя и рюм - ку вод -

This system contains the third and fourth staves of music. The vocal line continues in the bass clef. The piano accompaniment continues in the grand staff. The piano part includes a section with a circled '2' above it, indicating a second ending.

Б. - ки пре - под - но - сим мы О - ле - гу. ВСЕ. Bravo! Ура! Горько!

This system contains the fifth and sixth staves of music. The vocal line concludes with the lyrics '- ки пре - под - но - сим мы О - ле - гу.' The piano accompaniment continues in the grand staff. The piano part features a section with a circled '2' above it, indicating a second ending, and dynamic markings *f* and *fff*.

БАЯН. Красота - это мать...

This system contains the seventh and eighth staves of music. The vocal line is empty, and the piano accompaniment continues in the grand staff. The piano part features a section with a circled '2' above it, indicating a second ending, and a dynamic marking *f*.

\*Знак (2) в данном случае означает неоднократное повторение такта в соответствии со сценическим действием.

Прошу не выражаться при новобрачных! ВСЕ. Бетховена! Камаринского!

БАЯН

Съез-жа-ли-ся к заг-су трам - ва - и, там

Б.

крас - на - я свадь - ба бы - ла. Же - них был во

ХОР

Же - них был во

Б.

всей проз - о - деж - де, из блу - зы тор - чал проф - би - лет.

всей проз - о - деж - де, из блу - зы тор - чал проф - би - лет.

ПАРИКМАХЕР (с вилкой лезет к посаженной маме). Нет, мадам, настоящих кучерявых те-

Meno mosso

перь, после революции нет... ПОСАЖЕНАЯ. Вы оскорбляете мое достоинство как матери и как девуш-

-ки... Пустите... Сукин сын!!!

ШАФЕР. Кто сказал „сукин сын“? Прошу не выражаться при новобрачных!

ЭЛЬЗЕВИРА (к Баяну). Ах! Сыграйте, ах! Вальс „Тоска Макарова по Вере Холодной“. Ах, это

так шарман, ах, это просто петит истуар...

ШАФЕР: Кто сказал „дессуар“? Прошу при новобрачных...

Баян набрасывается на клавиши.

# Вальс

[Эта сцена играется на музыке]

ШАФЕР (*приглядываясь, угрожающе*). Ты что же это на одной черной кости играешь? Для пролетариата, значит, на половине, а для буржуазии на всех?

БАЯН. Что вы, что вы, гражданин? Я на белых костях в особенности стараюсь.

ШАФЕР. Значит, опять выходит, что белая кость лучше? Играй на всех!

БАЯН. Да я на всех!

ШАФЕР. Значит, с белыми вместе, соглашатель?

БАЯН. Товарищ... так это же цедура.

ШАФЕР. Кто сказал „дура“? При новобранных. Во!! (*Грохает гитарой по затылку*).

Andante

*p*

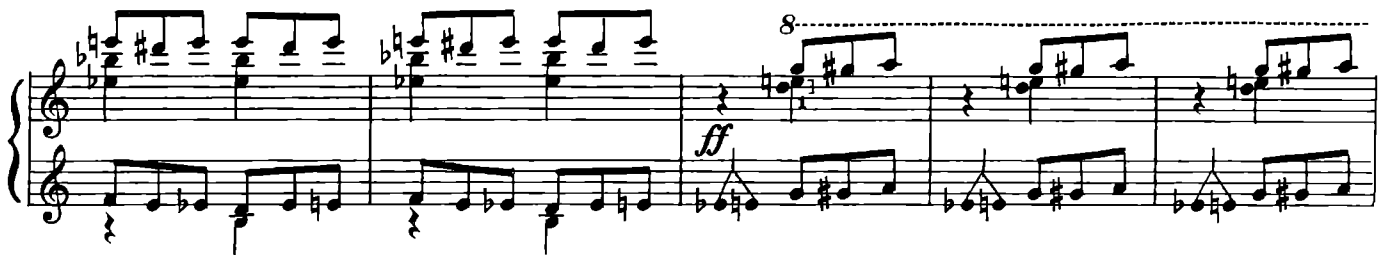
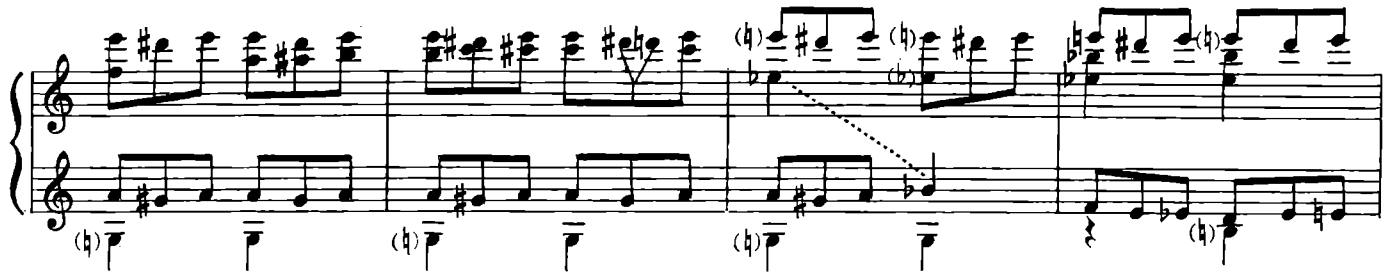
[Fine]

[Da Capo al Fine]

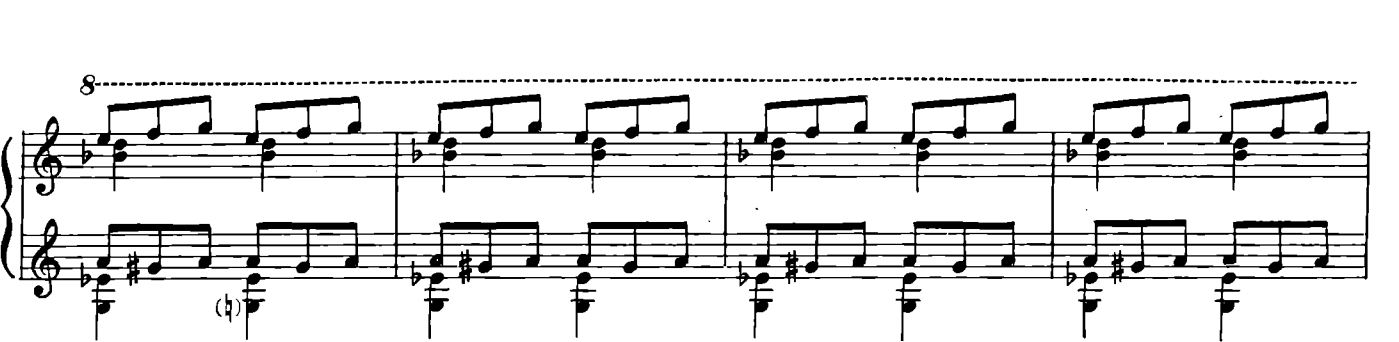
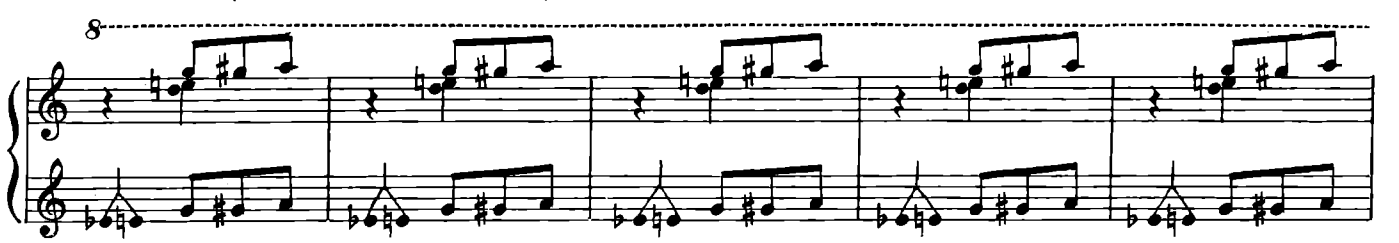




*p cresc.*  
*Con Ped.*



*ff*



## Пожарные сигналы

1. *Tr-ba* *ff* *3*

2. *Tr-ne* *ff*

3. *Cor.* *ff* *3*

4. *Tr-ba* *Cor.* *Tr-ne* *ff* *3*

## Хор пожарных

[Marciale] ХОР [*f*]

То - ва - ри-щи граж - да - не,  
вод - ка - яд! Пья - ны - е рес - публи - ку за зря спа - лят!



Жи - вя с ка - ми - на - ми, жи -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include piano (*p*) and a fortissimo (*ff*) marking.

- вя с при - му - са - ми, со - жже - те дом и его - ри - те са - ми.

The second system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The piano accompaniment continues with similar rhythmic patterns. Dynamics include piano (*p*) and fortissimo (*f*).

Слу - чай - ный сон - при -

The third system shows the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a more active bass line. Dynamics include piano (*p*).

- чи - на по - жа - ров. На сон не чи - тай - те Над - со - на и

The fourth system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment maintains the rhythmic accompaniment. Dynamics include piano (*p*).

Жа - ро - ва, и Жа - ро - ва!

The fifth system concludes the vocal line with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment ends with a fortissimo (*f*) dynamic and a *Cassa* marking. The system ends with a double bar line.

## [Сцена у сквера]

[Allegretto moderato]

*p*

*espr.*

*mf*

*p*

*p*

*espr.*

*Fine*

First system of musical notation. Treble clef, bass clef. Dynamics include *p* and *espr.*. A fermata is present over the final measure of the treble staff.

Second system of musical notation. Treble clef, bass clef. Includes a triplet in the bass staff.

Third system of musical notation. Treble clef, bass clef. Dynamics include *p marc.*

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *cresc.* and *[f]*.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *simile* and *p*.

Sixth system of musical notation. Treble clef, bass clef. Dynamics include *f*, *dim.*, and *p*.

Seventh system of musical notation. Treble clef, bass clef. Dynamics include *espress.* and *f*.

The musical score consists of seven systems of staves. Each system typically has a grand staff (treble and bass clefs) and sometimes a single staff. The notation includes various musical symbols such as notes, rests, and ornaments. Dynamic markings include *dim.*, *f*, *p*, *pp*, *espr.*, and *cresc.*. There are also trill ornaments and triplet markings (indicated by a '3' over a group of notes).

*Da capo al Fine*

# Марш пионеров

Allegretto

*ff*

3

1. | 2.

ХОР *ff*

Мы здо - ро - во у - чим - ся на быв - ше - е „ять“, за -

-то мы и луч - ше всех у - ме - ем гу - лять. Ик - сы и иг - ре - ки дав -

но с да - ны, и - дем ту - да, где тиг - ри - ки и где сло - ны. Сю - да, где зве - ри

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note followed by an eighth note, then a quarter note, and continues with a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords and single notes in the left hand.

мно - ги - е и мы с лю - дьям в сад зо - о - ло - ги - и и - дем, и - дем, и - дем!

The second system continues the musical score. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment includes a dynamic marking 'f' (forte) at the end of the system, indicating a change in volume.

The third system shows the piano accompaniment continuing. The right hand plays a sequence of eighth notes, while the left hand provides harmonic support with chords and single notes.

The fourth system continues the piano accompaniment. The right hand features a more complex rhythmic pattern with some beamed eighth notes. The left hand maintains a steady bass line.

The fifth system continues the piano accompaniment. The right hand has a series of eighth notes, and the left hand has a bass line with some chordal textures.

The sixth system concludes the piano accompaniment. The right hand has a final sequence of eighth notes, and the left hand ends with a few chords and single notes.

# Марш отцов города

[Tempo di marcia]

First system of piano introduction, starting with a forte (*f*) dynamic. The music is in 4/4 time and consists of two staves.

Second system of piano introduction, continuing the two-staff arrangement.

ХОР

Vocal line for the first system of the chorus, starting with a forte (*f*) dynamic. The lyrics are: Службы бремя не сморщило нас, делу-время, потехе-час. При-

Piano accompaniment for the first system of the chorus, starting with a mezzo-forte (*mf*) dynamic in the right hand and piano (*pp*) in the left hand.

Vocal line for the second system of the chorus. The lyrics are: вет вам от города, храбрые ловцы, мы вами горды, мы-города отцы!

Piano accompaniment for the second system of the chorus, ending with a forte (*f*) dynamic.

*Da capo al %*

## Туш

Allegro

Piano introduction for the 'Туш' section, starting with a forte (*f*) dynamic. The music is in 2/4 time and consists of two staves.

## Вальс

[Moderato]

[mf]

7

7

3

## Заключительный марш

[Giacoso]

*ff*

*ff*



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It consists of several measures of chords and melodic lines.

Second system of musical notation. The bass clef part begins with a dynamic marking of *sf* (sforzando) in the second measure.

Third system of musical notation. The right-hand part ends with a dynamic marking of *dim.* (diminuendo) in the final measure.

Fourth system of musical notation. The bass clef part begins with a dynamic marking of *f* (forte) and a tempo marking of *marcato* in the second measure.

Fifth system of musical notation. It features a dotted line connecting a note in the bass clef to a note in the treble clef, indicating a cross-staff relationship.

Sixth system of musical notation. Similar to the fifth system, it includes a dotted line connecting notes between the bass and treble clefs.

First system of musical notation, featuring a treble and bass clef. The treble clef part consists of a series of chords with a rhythmic pattern of eighth notes. The bass clef part consists of a series of chords with a rhythmic pattern of eighth notes.

Second system of musical notation, featuring a treble and bass clef. The treble clef part consists of a series of chords with a rhythmic pattern of eighth notes. The bass clef part consists of a series of chords with a rhythmic pattern of eighth notes.

Third system of musical notation, featuring a treble and bass clef. The treble clef part consists of a series of chords with a rhythmic pattern of eighth notes. The bass clef part consists of a series of chords with a rhythmic pattern of eighth notes. A dynamic marking *f* is present in the treble clef part.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef part consists of a series of chords with a rhythmic pattern of eighth notes. The bass clef part consists of a series of chords with a rhythmic pattern of eighth notes. A dynamic marking *f* is present in the treble clef part.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef part consists of a series of chords with a rhythmic pattern of eighth notes. The bass clef part consists of a series of chords with a rhythmic pattern of eighth notes.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef part consists of a series of chords with a rhythmic pattern of eighth notes. The bass clef part consists of a series of chords with a rhythmic pattern of eighth notes.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music includes a dynamic marking of *f* (forte) in the right hand.

Second system of musical notation, continuing the piece with treble and bass clefs and a key signature of two flats.

Third system of musical notation, continuing the piece with treble and bass clefs and a key signature of two flats.

Fourth system of musical notation, continuing the piece with treble and bass clefs and a key signature of two flats.

Fifth system of musical notation, continuing the piece with treble and bass clefs and a key signature of two flats.

Sixth system of musical notation, concluding the piece with treble and bass clefs and a key signature of two flats.

МУЗЫКА К ПЬЕСЕ А. БЕЗЫМЕНСКОГО «ВЫСТРЕЛ»  
 В ПОСТАНОВКЕ ЛЕНИНГРАДСКОГО ТЕАТРА  
 РАБОЧЕЙ МОЛОДЕЖИ

Соч. 24

(1929)

Романс Дунди

[Allegro moderato]

*mf*

Ох, прокля-ту-ща-я бри-

-га-да! От-секр-го-то-вит-ся к вой-не.

Он го-во-рит, что ду-мать на-до, а ду-мать, а ду-

- мать - э - то не по мне. Но

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics '- мать - э - то не по мне. Но'. The piano accompaniment features a treble clef with a melodic line and a bass clef with a harmonic line. The key signature is one sharp (F#).

ду - мать что ж? Мол - чи и ду - май, все - го о -

The second system continues the musical score. The vocal line has the lyrics 'ду - мать что ж? Мол - чи и ду - май, все - го о -'. The piano accompaniment continues with similar harmonic support.

- пас - ней го - во - рить, то прешь в у - клон, то

The third system of the musical score. The vocal line has the lyrics '- пас - ней го - во - рить, то прешь в у - клон, то'. The piano accompaniment continues with similar harmonic support.

сжу - лишь сум - мой, то не су - ме - ешь у - го - дить.

The fourth and final system of the musical score. The vocal line has the lyrics 'сжу - лишь сум - мой, то не су - ме - ешь у - го - дить.'. The piano accompaniment concludes with a final chord and a fermata over the final note.

Читается без музыки

Счастливей всех на свете рыбы:  
И бессловесны и умны;  
Ах, если б мы нанять смогли бы  
Двух-трех мыслителей страны!—

Они б могли дать людям сходство  
На фоне равенства голов,  
А там наладить производство  
Стандартизованных мозгов.

И был бы мир по - стро - ен с тол - ком, все лю - ди, как шка - фы, ряд -

- ком, и чув - ства сло - же - ны по пол -

- кам, и мыс - ли все под но - мер - ком.

## [Хор]

[Moderato]

Хор *p*

Ушла борьба, и набе-

-ду за-непилось рабоче племя, вот в девят-

-над -ца-том го-ду дру-го-е бы-ло

вре-мя. Нет боль-ше в жиз-ни кра-со-ты, не

вре - мя нын - че, а га - дю - ка; у -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "вре - мя нын - че, а га - дю - ка; у -". The piano accompaniment is written on two staves (treble and bass clefs). The right hand plays chords and moving lines, while the left hand plays a steady bass line. A dynamic marking of *f* (forte) is present in the piano part.

-шла борь - ба, у - шли меч -

The second system continues the musical score. The vocal line has the lyrics "-шла борь - ба, у - шли меч -". The piano accompaniment features more complex rhythmic patterns, including eighth and sixteenth notes. A dynamic marking of *f* is also present.

- ты, на - ста - ла ску - ка, ску - ка,

The third system of the score has the lyrics "- ты, на - ста - ла ску - ка, ску - ка,". The piano accompaniment continues with similar rhythmic and harmonic structures as the previous systems.

ску - ка. \* Оркестровое окончание

The fourth system begins with the lyrics "ску - ка." followed by the instruction "\* Оркестровое окончание" (Orchestral ending). The piano accompaniment features triplets (marked with a '3') and a dynamic marking of *f*. The system ends with a double bar line.

The fifth system shows the continuation of the piano accompaniment. It features triplets and a dynamic marking of *ff* (fortissimo) at the end. The system concludes with a double bar line.



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, including some triplets and rests.

Second system of musical notation, continuing the piece. It features a mix of chords and melodic lines in both staves, with some dynamic markings like 'p' (piano) and 'f' (forte).

Third system of musical notation, showing a continuation of the musical themes. The bass staff has some dynamic markings such as '(#)p', 'p', and 'f'.

Fourth system of musical notation, featuring a more active melodic line in the treble staff and a steady bass line.

Fifth system of musical notation, with some chords marked with '(b)' above them. The bass staff continues with a rhythmic accompaniment.

Sixth system of musical notation, concluding the page. It features a mix of chords and melodic fragments in both staves.

## Эпизод четвертый \*

[Con moto]

## [Выход завов]

[Marciale]

\* „Эпизод четвертый“, „Выход техсекретарей“, „Эпизод десятый“ и „Эпизод одиннадцатый“ публикуются в переложении В. Самарина.

First system of a piano score in 2/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of the piano score, continuing the melodic and accompanimental lines from the first system.

[Выход техсекретарей]

Third system of the piano score, starting with a dynamic marking of *f* (forte). It includes the instruction [Tempo ad libitum] in the right hand. The music features a series of chords and rests in the right hand, and a rhythmic accompaniment in the left hand.

Fourth system of the piano score, continuing the accompanimental part with a consistent eighth-note pattern in the left hand.

Fifth system of the piano score, showing further development of the accompanimental texture.

Sixth system of the piano score, concluding the piece with a final cadence in the right hand and a rhythmic flourish in the left hand.

## Эпизод девятый

Allegro

Musical score for "Эпизод девятый" (Episode Ninth) in 2/4 time, Allegro. The score consists of six systems of piano and bass staves. The key signature has two flats (B-flat and E-flat). The first system starts with a forte (*f*) dynamic and a piano (*p*) dynamic. The second system includes a fortissimo marcato (*ff mar.*) dynamic. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Хор

Власть у нас! Власть у нас! Власть у нас! Власть у нас!

I На борь - бу не жди ман - да - тов.

II На борь - бу не жди ман - да - тов.

III На борь - бу не жди ман -

IV На борь - бу не

Хор

III  
- да - тов.

IV  
жди ман - да - тов.

Хор

[unis.]  
На борь - бу не жди ман - да - тов.

Хор

I  
Под - ни - май - те!

II  
Под - ни - май - те

III  
Под - ни - май - те!

IV  
Под - ни - май - те

Хор  
[unis.]

я - рость масс на про - кля - тых бю - ро - кра - тов!

The first system of the score features a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and contains the lyrics "я - рость масс на про - кля - тых бю - ро - кра - тов!". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. The key signature has one flat (B-flat), and the time signature is 4/4.

*p cresc.*

The second system continues the piano accompaniment. It begins with the dynamic marking *p cresc.* (piano, crescendo). The music features a melodic line in the right hand and a supporting bass line in the left hand, with various accidentals and articulation marks.

The third system of the score continues the piano accompaniment. The right hand has a more active melodic line with frequent accidentals, while the left hand provides a steady harmonic foundation with chords and single notes.

The fourth system of the score continues the piano accompaniment. The melodic line in the right hand continues to develop with complex intervals and accidentals, while the left hand maintains its rhythmic and harmonic support.

The fifth system of the score continues the piano accompaniment. A dashed line above the right-hand staff indicates a continuation of a melodic phrase. The system concludes with a final chord in the right hand and a sustained bass note in the left hand.

The sixth system of the score continues the piano accompaniment. It features a final melodic flourish in the right hand and a concluding bass line in the left hand, ending with a final chord.

*f dim.*

*p dim. sempre*

P-tti

P-tti

### Эпизод десятый

**Allegro**

*ppp*

*ritenuto*

*fp*

*ppp*

### Эпизод одиннадцатый

**Allegretto**

*fp cresc.*



МУЗЫКА К ПЬЕСЕ А. ПИОТРОВСКОГО  
 «ПРАВЬ, БРИТАНИЯ!»  
 В ПОСТАНОВКЕ ЛЕНИНГРАДСКОГО ТЕАТРА  
 РАБОЧЕЙ МОЛОДЕЖИ

Соч. 28

(1931)

## Интернационал \*

**Allegro**

The musical score is written for piano and consists of four systems of music. The first system begins with a treble clef and a common time signature (C), with a tempo marking of 'Allegro'. The music is in 6/8 time. The first system includes dynamics such as *f*, *dim.*, *p*, and *cresc.*. It features a prominent triplet of eighth notes in the right hand and a steady bass line. The second system continues with *p*, *cresc.*, and *f* dynamics, maintaining the triplet patterns. The third system shows alternating *p* and *f* dynamics. The fourth system concludes with *p* and *f* dynamics, ending with a fermata over a final chord. The score includes various musical notations such as slurs, accents, and dynamic markings.

\* „Интернационал“, „Марш пехоты“, „По советскому маршруту“, „Подъем знамени“ и „Знамена шумят“ публикуются в переложении Ю. Оленева.

First system of a musical score. The upper staff is in treble clef and contains a melodic line with several triplet markings (indicated by '3' above the notes). The lower staff is in bass clef and contains a bass line with chords and rests. The dynamic marking *p cresc.* is written below the first measure.

Second system of a musical score. The upper staff is in treble clef and features a melodic line with a fermata over the first measure and a dynamic marking *f cresc.* below the first measure. The lower staff is in bass clef and contains a bass line with chords and rests.

Third system of a musical score. The upper staff is in treble clef and contains a melodic line with a fermata over the first measure and a dynamic marking *ff* below the first measure. The lower staff is in bass clef and contains a bass line with chords and rests.

Fourth system of a musical score. The upper staff is in bass clef and contains a melodic line with a dynamic marking *p* below the first measure. The lower staff is in bass clef and contains a bass line with triplet markings (indicated by '3' above the notes).

Fifth system of a musical score. The upper staff is in bass clef and contains a melodic line with a dynamic marking *p* below the first measure. The lower staff is in bass clef and contains a bass line with chords and rests.

Sixth system of a musical score. The upper staff is in bass clef and contains a melodic line with a dynamic marking *p* below the first measure. The lower staff is in bass clef and contains a bass line with chords and rests.

First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand contains a melodic line with various ornaments and a triplet of eighth notes. The left hand provides a rhythmic accompaniment. The tempo marking *Prreso.* is present.

Second system of musical notation, continuing the piece with similar melodic and accompanimental patterns.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a section with a forte (*fff*) dynamic marking and a change in texture.

ХОР

Fifth system of musical notation, including a vocal part labeled "ХОР" and piano accompaniment. The vocal line has a fermata and the word "Вста" (Vsta) written below it.

Meno mosso

- вай, про - клять - ем за - клей - мен ный, весь

Sixth system of musical notation, featuring a vocal line with lyrics and piano accompaniment. The tempo marking *Meno mosso* is present.

мир го - лод-ных и ра - бов! Ки -

The first system of the score features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The piano part includes a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *p* is present at the beginning.

- шит наш ра - зум воз - му - щен - ный и в смерт-ный

The second system continues the vocal line and piano accompaniment. The piano part maintains the eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *p* is present at the beginning.

бой вес - ти го - тов.

The third system concludes the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *p* is present at the beginning.

### Марш пехоты

*Allegretto*

The 'March of the Infantry' section is written for piano in G major, 4/4 time, and *Allegretto* tempo. It consists of two systems of piano accompaniment. The first system is in the bass clef, and the second system is in the treble clef. A dynamic marking of *p* is present at the beginning of the first system.

8.....

8.....

8.....

*pp*

Tamburo

T-ro

T-ro

System 1: Treble and Bass staves. Treble staff contains chords and melodic fragments. Bass staff contains a rhythmic accompaniment of eighth notes. A 'T-ro' label is positioned below the bass staff.

System 2: Treble and Bass staves. Treble staff has a rest followed by chords. Bass staff contains a melodic line. A dynamic marking *p* is present in the treble staff. A 'T-ro' label is positioned below the bass staff.

System 3: Treble and Bass staves. Treble staff contains a melodic line with a *v* marking. Bass staff contains a rhythmic accompaniment. A 'T-ro' label is positioned below the bass staff.

System 4: Treble and Bass staves. Treble staff contains a melodic line with a *v* marking. Bass staff contains a rhythmic accompaniment. A 'T-ro' label is positioned below the bass staff.

First system of musical notation. It consists of a grand staff (treble and bass clefs) and a separate line labeled "T-ro". The piano part features a rhythmic accompaniment with eighth notes and chords. The T-ro line has a simple melodic line with eighth notes.

Second system of musical notation. Similar to the first system, it includes a grand staff and a "T-ro" line. The piano part continues with its rhythmic accompaniment, and the T-ro line has a simple melodic line.

Third system of musical notation. This system shows the piano accompaniment in a grand staff. It features a more complex rhythmic pattern with eighth notes and chords.

Fourth system of musical notation. This system continues the piano accompaniment in a grand staff, showing a continuation of the rhythmic accompaniment.

### [По советскому маршруту]

**Allegro non troppo** ХОР (см. примечания)

Chorus section of the musical score. It includes a vocal line (marked *mf*) and a piano accompaniment in a grand staff. The piano part features a rhythmic accompaniment with eighth notes and chords. The vocal line has a simple melodic line with eighth notes.

*ff*

First system of a musical score. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The top staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with chords and moving lines. Dynamics include *f* (forte) in the piano part and *ff* (fortissimo) in the top staff. A *Fine* marking is present at the end of the system.

*Fine*

Second system of the musical score, continuing the three-staff format. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The top staff continues its melodic line.

Third system of the musical score. The piano accompaniment has a more active bass line with eighth notes. A *f* (forte) dynamic is marked in the piano part. The top staff continues with its melodic line.

Fourth system of the musical score. It features a grand staff with piano accompaniment and a top staff. A *ff* (fortissimo) dynamic is marked in the piano part. The system concludes with a *Da Capo al Fine* instruction.

*Da Capo al Fine*



# [Протест]

Allegro

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat major or D minor). The tempo is marked 'Allegro'. The score is divided into six systems, each with a grand staff (treble and bass clefs). The first system begins with a dynamic marking of *[f]* and includes several triplet markings. The second system continues with more triplet markings and rests. The third system features a complex texture with many chords and triplets. The fourth system shows a change in dynamics with *ff* and *dim.* markings. The fifth system includes a crescendo marking (*cresc.*) and a dynamic marking of *f*. The sixth system concludes with triplet markings and a final cadence.

First system of musical notation. The upper staff features a melody with triplet markings (3) and rests. The lower staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The upper staff continues the melody. The lower staff includes dynamic markings *f* and *p*, and the instruction *rit.* (ritardando).

Third system of musical notation. The upper staff shows a melodic line with various accidentals. The lower staff features a rhythmic accompaniment with chords, marked with a dynamic *f*.

Fourth system of musical notation. The upper staff contains a complex melodic passage with many accidentals. The lower staff has a bass line with chords and rests.

Fifth system of musical notation. The upper staff shows a melodic line with a dynamic *p* marking. The lower staff continues the accompaniment with chords and rests.

Sixth system of musical notation. The upper staff features a melodic line with a dynamic *p* marking. The lower staff has a bass line with chords and rests.

Seventh system of musical notation. The upper staff shows a melodic line with a dynamic *p* marking. The lower staff continues the accompaniment with chords and rests.

First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand contains a melodic line with a fermata over the first measure and a trill-like figure in the second. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation. The right hand features a triplet of eighth notes in the second measure, followed by a melodic line. The left hand continues with eighth-note accompaniment.

Third system of musical notation. The right hand has a melodic line with a sharp sign in the second measure. The left hand continues with eighth-note accompaniment, including a triplet in the third measure.

Fourth system of musical notation. The right hand features a complex melodic line with a fermata over the first measure and a trill-like figure in the second. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation. The right hand has a melodic line with a fermata over the first measure and a trill-like figure in the second. The left hand continues with eighth-note accompaniment.

Sixth system of musical notation. The right hand features a melodic line with a fermata over the first measure and a trill-like figure in the second. The left hand continues with eighth-note accompaniment.

Seventh system of musical notation. The right hand has a melodic line with a fermata over the first measure and a trill-like figure in the second. The left hand continues with eighth-note accompaniment.

Adagio

[Allegro]

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat (B-flat). It contains several chords and a triplet of eighth notes marked with a forte **[f]** dynamic. The bass staff begins with a bass clef and a key signature of two flats (B-flat and E-flat), containing chords and a half note.

The second system continues with two staves. The treble staff features a melodic line of eighth notes. The bass staff has a steady accompaniment. A piano **[p]** dynamic marking is present, followed by a **[cresc. sempre]** marking indicating a continuous increase in volume.

The third system shows the continuation of the musical themes. The treble staff has chords, and the bass staff has a rhythmic accompaniment of eighth notes.

The fourth system continues the piece with similar harmonic and melodic elements in both staves.

The fifth system introduces a forte **[ff]** dynamic marking. The treble staff has chords, and the bass staff has a melodic line that becomes more active.

The sixth system features a dense texture with many notes in both staves, including a complex melodic line in the treble and a rhythmic accompaniment in the bass.

The seventh system concludes the piece. It features a final cadence with chords in both staves. A repeat sign is visible at the end of the system.

## [Подъем знамени]

Allegretto

Musical score for the piece "Подъем знамени" (Raising the Flag), marked *Allegretto*. The score is written for piano and tamburo. The piano part is in 4/4 time and features a melody in the right hand and a bass line in the left hand. The tamburo part is indicated by a dotted line with an 8-measure rest, suggesting a rhythmic accompaniment. The score is divided into five systems. The first system includes a *ff* dynamic marking. The second system includes a *dim.* marking. The third system includes a *p* marking. The fourth system includes a *dim.* marking. The fifth system includes a *p* marking and a *Timp.* marking. The score concludes with a final cadence.

# Знамена шумят

Allegro

ХОР

Ша - гай, ша - гай! Зна -

- ме - на шу - мят, на бой по - след - ний, про - лет - ари -

- ат! Нас пе - сн и бас - ни лгу - нов не об - ма - нут. Нам пу - ли фа -

- ши - стов пре - гра - дой не станут. Пус - кай гро - зят со всех сто - рон.

*cresc.*

*cresc.*

*ff*

Рот фронт! Рот фронт! Рот фронт!

The first system of the score features a vocal line with three phrases of "Рот фронт!". The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a similar eighth-note pattern, providing a rhythmic foundation for the vocal line.

The piano accompaniment for the second system continues with the eighth-note patterns in both hands. The right hand includes some chordal textures, and the left hand maintains a consistent rhythmic pulse.

Моск-ва, мы вста-ем ми-ли-он-ной под-мо-гой. Моск-ва! Мы и-

The third system begins with the vocal line singing "Моск-ва, мы вста-ем ми-ли-он-ной под-мо-гой. Моск-ва! Мы и-". The piano accompaniment features a more active right hand with sixteenth-note runs and a left hand with a steady eighth-note accompaniment. A *sim.* (sostenuto) marking is present in the piano part.

-дем больше-вист-ской до-ро-гой. Дрях-лый мир, твой час у-пасть!

The fourth system continues the vocal line with "-дем больше-вист-ской до-ро-гой. Дрях-лый мир, твой час у-пасть!". The piano accompaniment maintains its rhythmic intensity with sixteenth-note patterns in the right hand and eighth notes in the left.

*rit.*  
Про-ле-та-ри-а - ту власть!

The fifth system concludes the piece with the vocal line singing "Про-ле-та-ри-а - ту власть!". The tempo is marked *rit.* (ritardando). The piano accompaniment features a right hand with sustained chords and a left hand with a rhythmic eighth-note pattern.

МУЗЫКА К ЭСТРАДНО-ЦИРКОВОМУ ПРЕДСТАВЛЕНИЮ  
«УСЛОВНО УБИТЫЙ»  
В ЛЕНИНГРАДСКОМ МЮЗИК-ХОЛЛЕ

Текст В. ВОЕВОДИНА И Е. РЫССА

Соч. 31

(1931)

Полька

[Con moto]

[mf]

*p*

*cresc.*

[ossia.]



First system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with eighth and sixteenth notes, while the bass clef part provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef part includes a sixteenth-note triplet marked with a '6' above it. The bass clef part has a dynamic marking of *[p]* (piano) in the final measure.

Third system of musical notation. The bass clef part begins with a dynamic marking of *[f]* (forte). The system shows a continuation of the melodic and harmonic development.

Fourth system of musical notation. The treble clef part features a sixteenth-note triplet marked with a '6' above it. The system concludes with a double bar line.

## Танец

Fifth system of musical notation, starting with the tempo marking *Andante* and the dynamic marking *[mf]* (mezzo-forte). The time signature is 2/4. The system shows the beginning of the dance section.

Sixth system of musical notation, continuing the dance section with a melodic line in the treble clef and a steady accompaniment in the bass clef.

accel.

Allegro

The first system of music consists of two staves. The treble staff contains a series of eighth-note chords and single notes, while the bass staff provides a steady accompaniment of eighth-note chords. The key signature is one sharp (F#).

The second system continues the piece. It features a treble staff with eighth-note patterns and a bass staff with chords. Dynamic markings include *[mp]* (mezzo-piano) and *s.m.* (sotto-mezzo).

The third system shows more intricate rhythmic patterns in the treble staff, including sixteenth-note runs. The bass staff continues with a consistent accompaniment. The key signature changes to two sharps (F# and C#).

The fourth system is marked with *[mf]* (mezzo-forte). It features a treble staff with eighth-note chords and a bass staff with a steady accompaniment. The key signature is one flat (Bb).

The fifth system is marked with *[piu f]* (pianissimo forte). It features a treble staff with eighth-note chords and a bass staff with a steady accompaniment. The key signature is two sharps (F# and C#).

The sixth system is marked with *[cresc.]* (crescendo). It features a treble staff with eighth-note chords and a bass staff with a steady accompaniment. The key signature is one sharp (F#).

The seventh system is marked with *[f]* (forte). It features a treble staff with eighth-note chords and a bass staff with a steady accompaniment. The key signature is one sharp (F#).

## Две интермедии

[Allegretto]

1.

[*mf*]

[*f*]

[*dim.*]

[*p*]

[*dim.*]

[Allegro]

2. *p*

The musical score consists of six systems of two staves each. The first system is marked with a piano (*p*) dynamic and a second ending bracket. The second system features a complex rhythmic pattern in the right hand. The third system includes a slur across the right hand. The fourth system contains several triplet markings in both hands. The fifth system features a large slur in the right hand and more triplet markings in the left hand. The sixth system concludes with a final melodic line in the right hand.

## Поле (пейзаж)

Andantino

*p*

[*p*]

[*p*]

[*p*]

[*p*]

[*p*]

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a long slur over the first two measures. The bass clef staff contains a bass line with eighth notes and chords, including a prominent chord with a flat in the second measure.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes and a long slur. The bass clef staff features a steady eighth-note bass line and chords, with a key signature change to one flat indicated by a sharp sign on the bass line.

Third system of musical notation. The treble clef staff has a melodic line with eighth notes and slurs. The bass clef staff has a bass line with eighth notes and slurs, mirroring the rhythmic pattern of the treble staff.

Fourth system of musical notation. The treble clef staff features a series of chords, some with slurs, and a melodic line. The bass clef staff has a bass line with eighth notes and slurs.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and rests. The bass clef staff has a bass line with eighth notes and slurs.

Sixth system of musical notation. The treble clef staff has a melodic line with slurs and rests. The bass clef staff has a bass line with eighth notes and slurs, ending with a double bar line.

# [Галоп]

Allegro

The musical score is written for piano in 2/4 time, marked 'Allegro'. It consists of six systems of music. The first system begins with a treble clef and a bass clef, with a key signature of one sharp (F#). The first measure of the treble staff has a dynamic marking of *[f]*. The second measure of the bass staff has a dynamic marking of *[sf]*. The third measure of the treble staff has a dynamic marking of *[f]*. The score continues with six systems of music, featuring a variety of rhythmic patterns and dynamic markings. The key signature changes to one flat (Bb) in the second system. The final system ends with a double bar line and repeat dots.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and accidentals (flats and naturals).

Second system of musical notation, continuing the piece with similar rhythmic and melodic patterns.

Third system of musical notation, showing more complex rhythmic figures and melodic lines.

Fourth system of musical notation, featuring a dynamic marking of *[mf]* (mezzo-forte) in the bass clef.

Fifth system of musical notation, including a first ending bracket with a repeat sign and a fermata over the final note.

Sixth system of musical notation, continuing the melodic and harmonic development.

Seventh system of musical notation, concluding the piece with a final cadence and repeat sign.



First system of a piano score. The right hand features a rapid sixteenth-note arpeggiated pattern. The left hand is mostly silent. A dynamic marking *[dim.]* is placed in the second measure.

Second system of a piano score. The right hand plays a series of chords with a melodic line above. The left hand plays a steady eighth-note accompaniment. Dynamic markings *[p]* and *[cresc.]* are present.

Third system of a piano score. The right hand continues with chords and a melodic line. The left hand accompaniment includes some chromatic movement. A sharp sign is visible in the bass line.

Fourth system of a piano score. The right hand features a melodic line with eighth notes. The left hand accompaniment is consistent with the previous systems.

Fifth system of a piano score. The right hand has a more active melodic line with eighth notes. A dynamic marking *[f]* is present. A sharp sign is visible in the bass line.

Sixth system of a piano score. The right hand features a melodic line with eighth notes and a trill-like figure. A dynamic marking *[f]* is present. A first ending bracket with a repeat sign and the number 8 is shown above the right hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various accidentals (flats and naturals).

Second system of musical notation. The bass clef part includes the dynamic marking *[dim.]*. The music continues with eighth and sixteenth notes.

Third system of musical notation. The bass clef part includes the dynamic marking *[p]*. The music continues with eighth and sixteenth notes.

Fourth system of musical notation. The bass clef part includes the dynamic marking *[cresc. poco a poco]*. The music continues with eighth and sixteenth notes.

Fifth system of musical notation. The music continues with eighth and sixteenth notes in both staves.

Sixth system of musical notation. The music continues with eighth and sixteenth notes in both staves.

Seventh system of musical notation. The music continues with eighth and sixteenth notes in both staves.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes and chords, including a dynamic marking *[sf]*. The bass clef contains a supporting bass line with chords and eighth notes.

Second system of musical notation, continuing the piece. The treble clef features a more active melodic line with sixteenth-note runs. The bass clef continues with a steady bass line.

Third system of musical notation, showing a continuation of the melodic and bass lines. The treble clef has a melodic line with some chromaticism, while the bass clef provides harmonic support.

Fourth system of musical notation, featuring a dynamic marking *[sf]* in the bass clef. The treble clef has a melodic line with some rests, and the bass clef has a bass line with some chordal textures.

Fifth system of musical notation, showing a continuation of the melodic and bass lines. The treble clef has a melodic line with some chromaticism, and the bass clef provides harmonic support.

Sixth system of musical notation, concluding the piece. The treble clef has a melodic line with some chromaticism, and the bass clef provides harmonic support.

## Дно реки

[Moderato]

The musical score is written for piano and bass. It begins with a tempo marking of [Moderato] and a dynamic of [mp]. The key signature is three flats (B-flat major or D-flat minor). The score consists of seven systems of two staves each.

The first system includes a dynamic marking of [mp]. The second system features a slur over the right-hand staff. The third system includes dynamic markings of [mf] and [dim.]. The fourth system includes first and second endings (1. and 2.) and a dynamic marking of [p]. The fifth system includes a dynamic marking of [p]. The sixth system includes a dynamic marking of [p]. The seventh system includes first and second endings (1. and 2.).

First system of musical notation, featuring a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment consists of chords: G2-B2-E3, F2-A2-C3, G2-B2-E3, and F2-A2-C3.

Second system of musical notation. The treble clef melody continues with quarter notes D5, E5, and F5, followed by a quarter rest and a quarter note G5. The bass clef accompaniment features chords: G2-B2-E3, F2-A2-C3, G2-B2-E3, and F2-A2-C3.

Third system of musical notation. The treble clef melody starts with a quarter rest, followed by quarter notes G4, A4, and B4. The bass clef accompaniment continues with chords: G2-B2-E3, F2-A2-C3, G2-B2-E3, and F2-A2-C3.

Fourth system of musical notation, marked with a forte *[f]* dynamic. The treble clef melody begins with a quarter rest, followed by quarter notes G4, A4, and B4. The bass clef accompaniment features chords: G2-B2-E3, F2-A2-C3, G2-B2-E3, and F2-A2-C3.

Fifth system of musical notation. The treble clef melody continues with quarter notes C5, B4, and A4. The bass clef accompaniment features chords: G2-B2-E3, F2-A2-C3, G2-B2-E3, and F2-A2-C3.

Sixth system of musical notation, concluding with a double bar line. The treble clef melody continues with quarter notes G4, F4, and E4. The bass clef accompaniment features chords: G2-B2-E3, F2-A2-C3, G2-B2-E3, and F2-A2-C3.

First system of musical notation. The treble clef staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes. The bass clef staff contains a bass line with chords and single notes. A dynamic marking *[p]* is present in the first measure of the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line with eighth and quarter notes. The bass clef staff continues with chords and single notes.

Third system of musical notation. The treble clef staff features a melodic line with eighth and quarter notes. The bass clef staff continues with chords and single notes. The system concludes with a double bar line and repeat dots.

Fourth system of musical notation. The treble clef staff has a melodic line with eighth and quarter notes. The bass clef staff has a bass line with chords and single notes. A dynamic marking *[mp]* is present in the final measure of the bass staff.

Fifth system of musical notation. The treble clef staff features a melodic line with eighth and quarter notes. The bass clef staff continues with chords and single notes.

Sixth system of musical notation. The treble clef staff has a melodic line with eighth and quarter notes. The bass clef staff continues with chords and single notes.

[accelerando poco a poco]

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The bass staff begins with a bass clef and the same key signature and time signature, containing a bass line with chords and eighth notes. A [cresc.] marking is placed above the bass staff in the third measure.

The second system continues the music from the first system. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a bass line with chords and eighth notes. The key signature remains two flats and the time signature is 2/4.

[Più mosso]

The third system is marked [Più mosso] and [mf]. It features a treble staff with a treble clef, a key signature of two flats, and a 2/4 time signature. The treble staff contains a series of chords. The bass staff contains a bass line with eighth notes. A [mf] marking is placed above the bass staff in the first measure.

The fourth system is marked [f]. It features a treble staff with a treble clef, a key signature of two flats, and a 2/4 time signature. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with chords and eighth notes. A [f] marking is placed above the bass staff in the second measure.

The fifth system continues the music. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a bass line with chords and eighth notes. The key signature remains two flats and the time signature is 2/4.

The sixth system concludes the piece. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a bass line with chords and eighth notes. The key signature remains two flats and the time signature is 2/4. The system ends with two [V] markings above the treble staff and two [V] markings below the bass staff.

## Петрушка

Allegro

The first system of the musical score for 'Петрушка' is in 2/4 time. The right hand (treble clef) plays a rhythmic melody of eighth notes, starting with a flat (Bb) and moving through various intervals. The left hand (bass clef) provides a simple accompaniment of eighth notes, starting with a dynamic marking of *[f]* (forte).

The second system continues the piece. The right hand melody continues with eighth notes, and the left hand accompaniment remains consistent with eighth notes. The key signature changes to one flat (Bb) in the second measure.

The third system is titled 'Гармошка' (Accordion). It features a more complex texture with sixteenth-note runs in the right hand and chords in the left hand. The key signature is one flat (Bb).

The fourth system continues the 'Гармошка' section. The right hand has intricate sixteenth-note patterns, while the left hand plays chords. The key signature changes to two flats (Bb, Eb) in the second measure.

The fifth system continues the 'Гармошка' section. The right hand melody is more active with sixteenth notes, and the left hand provides harmonic support with chords. The key signature is two flats (Bb, Eb).

The sixth system continues the 'Гармошка' section. The right hand has a melodic line with some grace notes, and the left hand plays chords. The key signature changes to three flats (Bb, Eb, Ab) in the second measure.

The seventh system continues the 'Гармошка' section. The right hand has a melodic line with grace notes, and the left hand plays chords. The key signature changes to four flats (Bb, Eb, Ab, Db) in the second measure.



## Буря

Allegro

The musical score is written for piano in 2/4 time, marked *Allegro* and *[mf]*. It consists of six systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat). The first system begins with a repeat sign and a first ending bracket. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes. The second system continues the melodic line with more complex rhythmic patterns. The third system shows a change in the right-hand melody, moving to a higher register. The fourth system features a more active right-hand part with sixteenth-note runs. The fifth system has a more rhythmic right-hand part with eighth notes. The sixth system concludes with a final cadence in the right hand and a sustained bass line in the left hand.

First system of a musical score. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a melodic line with some rests and a bass line with a steady eighth-note accompaniment. The lower staff is in bass clef with the same key signature and time signature, continuing the eighth-note accompaniment.

Second system of the musical score. The upper staff continues the melodic line with eighth-note patterns. The lower staff continues the eighth-note accompaniment, with some chords marked with a 'y' symbol.

## Жонглеры

*Allegretto*

Third system of the musical score. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It starts with a dynamic marking of *[f]*. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment.

Fourth system of the musical score. The upper staff has a dynamic marking of *sim.* and a *[dim.]* marking. The lower staff has a dynamic marking of *[p]* and a *(b)* marking. The system includes a repeat sign.

Fifth system of the musical score. The upper staff continues the melodic line. The lower staff continues the eighth-note accompaniment with a *(b)* marking.

Sixth system of the musical score. The upper staff continues the melodic line. The lower staff continues the eighth-note accompaniment with a *[ ]* marking and a *b* marking.

System 1: Treble and bass staves. Treble clef has a melodic line with eighth notes and slurs. Bass clef has a rhythmic accompaniment of eighth notes. Dynamic marking: *[mf]*.

System 2: Treble and bass staves. Treble clef continues the melodic line. Bass clef has a rhythmic accompaniment. Dynamic markings: *[f]* and *[mf]*. A repeat sign is present in the middle of the system.

System 3: Treble and bass staves. Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. A fermata is placed over the final measure of the system.

System 4: Treble and bass staves. Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. Dynamic markings: *[f]* and *[meno f]*. A fermata is placed over the final measure of the system.

System 5: Treble and bass staves. Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. Dynamic markings: *[cresc.]* and *[f] marcato*. A fermata is placed over the final measure of the system.

System 6: Treble and bass staves. Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. A fermata is placed over the final measure of the system.

musical score system 1, piano and bass clefs, dynamic markings [meno f], [cresc.], [f]

musical score system 2, piano and bass clefs, dynamic markings [dim.], [p]

musical score system 3, piano and bass clefs, dynamic marking [f], accents (>)

### Подавальщицы

Allegro

musical score system 4, piano and bass clefs, dynamic marking [mf], 2/4 time signature

musical score system 5, piano and bass clefs, triplets (3), accents (>)

musical score system 6, piano and bass clefs, triplets (3), repeat sign

First system of musical notation, consisting of a treble and bass staff. The treble staff features a complex melodic line with many accidentals (flats and naturals) and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It includes a repeat sign (double bar line with dots) in the middle of the system, indicating a section to be played twice.

Third system of musical notation, showing further development of the melody and accompaniment. The treble staff has several slurs and accidentals, while the bass staff continues with a steady accompaniment.

Fourth system of musical notation, featuring a melodic line in the treble staff with various intervals and a consistent accompaniment in the bass staff.

Fifth system of musical notation, with the treble staff showing a melodic phrase and the bass staff providing a supporting accompaniment.

Sixth system of musical notation, the final system on the page, concluding with a double bar line and repeat dots.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes in both hands, with various accidentals (flats and naturals) indicating a key signature of one flat.

Second system of musical notation, continuing the piece. It includes chords and rests in the treble clef, and a steady eighth-note accompaniment in the bass clef.

Third system of musical notation, showing more complex chordal textures in the treble clef and a consistent bass line.

Fourth system of musical notation, featuring a mix of eighth and sixteenth notes in both staves.

Fifth system of musical notation, starting with a forte (*f*) dynamic marking and featuring triplet eighth notes in the treble clef.

Sixth system of musical notation, continuing the triplet eighth-note pattern in the treble clef.

Seventh system of musical notation, concluding the page with a final melodic phrase in the treble clef and a chordal ending in the bass clef.

# Рай

## 1. Полет херувимов

[Allegretto]

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of six systems of music. The first system begins with a treble clef staff containing a continuous eighth-note melody and a bass clef staff with a whole rest, marked with a piano dynamic [p]. The second system features a treble clef staff with a melodic line that includes a glissando (gliss.) and an 8-measure rest, and a bass clef staff with chords and a 4p. dynamic marking. The third system shows a treble clef staff with a melodic line and a bass clef staff with a whole rest. The fourth system has a treble clef staff with a melodic line and a bass clef staff with a whole rest, including a gliss. marking. The fifth system features a treble clef staff with a melodic line and a bass clef staff with chords. The sixth system has a treble clef staff with a melodic line and a bass clef staff with chords.



The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a series of chords in the left hand and a melodic line in the right hand. There are some accidentals, including a flat and a sharp, and a dynamic marking of *mp*.

The second system continues the piece. It features a glissando in the right hand, indicated by a diagonal line and the word "gliss.". The key signature changes to two flats (Bb and Eb) in the final measure of the system. The left hand continues with chords and rests.

### 2. Полет ангелов

[Allegro non troppo]

The third system begins with the tempo marking "[Allegro non troppo]" and a dynamic marking of *[p]*. The right hand starts with a melodic line, followed by an 8-measure rest indicated by a dashed line and the number "8". The left hand provides harmonic support with chords.

The fourth system continues the piece. The right hand has an 8-measure rest at the beginning, followed by a melodic line. The left hand continues with chords and rests.

The fifth system continues the piece. The right hand has an 8-measure rest at the beginning, followed by a melodic line. The left hand continues with chords and rests.

The sixth system continues the piece. The right hand has an 8-measure rest at the beginning, followed by a melodic line. The left hand continues with chords and rests.

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First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music includes chords and a melodic line in the bass clef.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has two flats. The music includes chords and a melodic line in the bass clef, with some triplets in the treble clef.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has two flats. The music includes chords and a melodic line in the bass clef, with some triplets in the treble clef.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has two flats. The music includes chords and a melodic line in the bass clef, with some triplets in the treble clef.

## Адажио

Fifth system of musical notation, starting with the tempo marking [Adagio]. It features a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music includes chords and a melodic line in the bass clef, with a piano (*p*) dynamic marking.

Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has three sharps. The music includes chords and a melodic line in the bass clef, with a triplet in the treble clef.

First system of musical notation. The treble clef staff contains a sequence of eighth notes, starting with a triplet of eighth notes. The bass clef staff contains a series of chords, primarily triads, with some dyads.

Second system of musical notation. The treble clef staff features a triplet of eighth notes followed by a triplet of sixteenth notes. The bass clef staff continues with chords, including some with accidentals.

Third system of musical notation. The treble clef staff has a melodic line with a slur over the final two measures. The bass clef staff has chords, with some rests in the first two measures.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur and a triplet of eighth notes. The bass clef staff has chords, with some rests.

Fifth system of musical notation. The treble clef staff features a melodic line with a slur and four triplet markings. The bass clef staff has chords, with some rests.

Sixth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has chords, with some rests.

Seventh system of musical notation. The treble clef staff has a melodic line with a slur and two triplet markings. The bass clef staff has chords, with some rests. The system concludes with a double bar line.

## Финал первого акта (Танец временных победителей)

Moderato

The musical score is written for piano in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of six systems of music, each with a treble and bass clef staff. The tempo is marked 'Moderato'. The score includes dynamic markings: *[mf]* (mezzo-forte) at the beginning, *[f]* (forte) in the third system, and *[dim.]* (diminuendo) in the sixth system. An 'Ossia' section is indicated in the third system. The music features a mix of eighth and sixteenth notes, with some passages in the right hand being more melodic and others being more rhythmic accompaniment. The piece concludes with a final chord in the right hand.

First system of musical notation. The treble clef staff begins with a key signature of one sharp (F#) and a dynamic marking of *[meno f]*. The bass clef staff is in the same key signature. The system contains five measures of music.

Second system of musical notation. The treble clef staff continues with a key signature change to two flats (Bb, Eb) in the second measure. The bass clef staff continues with the same key signature. The system contains five measures of music.

Third system of musical notation. The treble clef staff features a melodic line with eighth notes and quarter notes. The bass clef staff provides a harmonic accompaniment with quarter notes. The system contains five measures of music.

Fourth system of musical notation. The treble clef staff has a melodic line with eighth notes. The bass clef staff has a steady accompaniment of quarter notes. The system contains five measures of music.

Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes and quarter notes. The bass clef staff has a steady accompaniment of quarter notes. A double bar line with repeat dots appears in the third measure. The system contains five measures of music.

Sixth system of musical notation. The treble clef staff has a melodic line with eighth notes and quarter notes. The bass clef staff has a steady accompaniment of quarter notes. The system contains five measures of music.

Seventh system of musical notation. The treble clef staff has a melodic line with eighth notes and quarter notes. The bass clef staff has a steady accompaniment of quarter notes. The system contains five measures of music.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a complex, flowing melody in the treble clef and a more rhythmic accompaniment in the bass clef.

Second system of musical notation, continuing the piece. It includes the instruction *[cresc. poco a poco]* in the left hand. The treble clef continues with intricate melodic patterns, while the bass clef provides a steady accompaniment.

Third system of musical notation. The treble clef features a series of chords and melodic lines, with some notes marked with a sharp sign. The bass clef continues with a rhythmic accompaniment.

Fourth system of musical notation. The treble clef has a complex texture with many notes, some marked with flats. The bass clef continues with a steady accompaniment.

Fifth system of musical notation. The treble clef features a series of chords and melodic lines, with some notes marked with a sharp sign. The bass clef continues with a rhythmic accompaniment.

Sixth system of musical notation. The treble clef continues with intricate melodic patterns, while the bass clef provides a steady accompaniment.

Seventh system of musical notation, the final system on the page. It concludes with a series of chords and melodic lines in both hands.

First system of a piano piece. The right hand features a complex, rapid melodic line with many accidentals (flats and naturals). The left hand plays a steady accompaniment of eighth notes. A dynamic marking of *[f]* is present at the beginning.

Second system of the piano piece, continuing the intricate melodic and accompanimental patterns from the first system.

Third system of the piano piece, showing further development of the melodic and harmonic material.

Fourth system of the piano piece, concluding with a final melodic flourish in the right hand and a sustained bass line in the left hand.

## Вакханалия

*Presto*

First system of the piece "Вакханалия". It begins with a double bar line and a dynamic marking of *ff*. The right hand has a melodic line with some accidentals, while the left hand plays a rhythmic accompaniment of eighth notes.

Second system of "Вакханалия", featuring a melodic line with a fermata and an 8-measure rest in the right hand, and a complex accompaniment in the left hand.

Musical staff 1: Treble and bass clefs. Treble clef starts with a measure containing a dotted eighth note and a sixteenth note. Bass clef has a similar rhythmic pattern. The key signature has two flats.

Musical staff 2: Treble and bass clefs. Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a steady eighth-note accompaniment.

Musical staff 3: Treble and bass clefs. Treble clef has a melodic line with some rests. Bass clef has a steady eighth-note accompaniment.

Musical staff 4: Treble and bass clefs. Treble clef has a melodic line with eighth notes. Bass clef has a steady eighth-note accompaniment.

Musical staff 5: Treble and bass clefs. Treble clef has a melodic line with eighth notes. Bass clef has a steady eighth-note accompaniment.

Musical staff 6: Treble and bass clefs. Treble clef has a melodic line with eighth notes. Bass clef has a steady eighth-note accompaniment.

Musical staff 7: Treble and bass clefs. Treble clef has a melodic line with eighth notes. Bass clef has a steady eighth-note accompaniment.



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble and a bass line in the bass, with various rhythmic values and accidentals.

Second system of musical notation, continuing the piece with similar melodic and bass line development.

Third system of musical notation, showing further melodic and harmonic progression.

Fourth system of musical notation, featuring more complex rhythmic patterns and a change in the bass line texture.

Fifth system of musical notation, characterized by dense chordal textures in the treble and a steady bass line.

Sixth system of musical notation, continuing the dense chordal texture with some melodic movement in the bass.

Seventh system of musical notation, concluding the page with a final melodic flourish in the treble and a sustained bass line.

The first system of the piano score consists of three systems of two staves each. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melodic line with some grace notes and a fermata. The third system concludes the first system with a final cadence.

### Вальс

[Allegretto moderato]

The second system, titled 'Вальс' (Waltz), begins with the tempo marking '[Allegretto moderato]' and the dynamic marking '[mp]'. It consists of three systems of two staves each. The first system shows the beginning of the waltz with a treble staff melody and a bass staff accompaniment. The second system continues the piece with a repeat sign at the beginning. The third system concludes the waltz with a final cadence.

1. 2.

[poco cresc.]

[dim.]

[p]

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff includes a dynamic marking *[p]* and a fermata over the final note. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a melodic line with a dynamic marking *[poco cresc.]*. The bass staff provides a consistent accompaniment.

Fourth system of musical notation. The treble staff has a dynamic marking *[più f]* and a fermata. The bass staff includes a dynamic marking *[p]*.

Fifth system of musical notation. The treble staff contains a melodic line with a dynamic marking *[p]*. The bass staff continues with a steady accompaniment.

Sixth system of musical notation. The treble staff features a triplet of eighth notes and a dynamic marking *[p]*. The bass staff provides a steady accompaniment.

Seventh system of musical notation. The treble staff includes a triplet of eighth notes and a dynamic marking *[p]*. The bass staff continues with a steady accompaniment.

# Номер Архангела Гавриила

[Allegretto]

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of seven systems of staves. The first system is a grand staff with a treble and bass clef, marked with dynamics *[mf cresc.]* and *[f]*. The second system continues the grand staff. The third system is a grand staff with a treble clef and bass clef, marked with *[sf]*. The fourth system is a grand staff with a treble clef and bass clef, featuring triplet markings (*3*) in both hands. The fifth system is a grand staff with a treble clef and bass clef, marked with *[rit.]* and *[a tempo]*, and includes a first ending bracket and a second ending bracket (*2.*). The sixth system is a grand staff with a treble clef and bass clef. The seventh system is a grand staff with a treble clef and bass clef, featuring triplet markings (*3*) in both hands.

First system of musical notation, featuring a bass clef and a key signature of two sharps (F# and C#). The right hand contains a complex melodic line with several triplet markings (indicated by a '3' over the notes). The left hand is mostly silent, with a few chords and a triplet in the final measure.

Second system of musical notation, continuing the bass clef and two-sharp key signature. The right hand has a steady eighth-note pattern, while the left hand plays a consistent eighth-note accompaniment.

Third system of musical notation. The right hand features a melodic line with triplets and a dynamic marking of *[f]* (forte). The left hand has a simple accompaniment.

Fourth system of musical notation. The right hand has a melodic line with a dynamic marking of *[sf]* (sforzando). The left hand provides a steady accompaniment.

Fifth system of musical notation. The right hand has a melodic line with a triplet in the final measure. The left hand has a steady accompaniment.

Sixth system of musical notation. The right hand has a melodic line with triplets and a dynamic marking of *[rit.]* (ritardando). The left hand has a steady accompaniment.

Seventh system of musical notation, starting with the tempo marking **Allegro**. The right hand has a melodic line with a dynamic marking of *[f]* (forte). The left hand has a steady accompaniment.

## Двенадцать апостолов

[Allegro]

First system of the piano introduction, featuring a treble and bass clef with a 9/8 time signature. The treble clef contains a melodic line with eighth notes and a dynamic marking of *[f]*. The bass clef contains a harmonic accompaniment of chords.

Second system of the piano introduction, continuing the melodic and harmonic patterns from the first system.

ЧОРТ

First system of the vocal and piano accompaniment. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The lyrics are: На зем - ле весь род люд - ской чит о -

Second system of the vocal and piano accompaniment. The lyrics are: - дин ку - мир свя - щен - ный, уп - рав - ля - ет он все -

Third system of the vocal and piano accompaniment. The lyrics are: - ле ...

The first system consists of two staves. The upper staff is a bass clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line of eighth notes. The lower staff is a grand staff (treble and bass clefs) with a key signature of two flats. It features a piano accompaniment with a bass line of eighth notes and a treble line with rests.

The second system continues the piece. The upper staff has a melodic line with a *[dim.]* marking above it. The lower staff has a piano accompaniment with a *[dim.]* marking above it. The key signature remains two flats.

The third system features a *[rit.]* marking above the upper staff. The upper staff has rests, while the lower staff continues the piano accompaniment. The key signature remains two flats.

The fourth system begins with the tempo marking **Andante** above the upper staff. The upper staff has a melodic line, and the lower staff has a piano accompaniment. The key signature remains two flats.

The fifth system shows the piano accompaniment in more detail. The upper staff has chords and the lower staff has a melodic line. The key signature remains two flats.

The sixth system features a triplet of eighth notes in the upper staff, marked with a '3' above it. The lower staff has a melodic line. The key signature remains two flats.



First system of musical notation. The right hand features a series of chords with triplets and a 7th chord. The left hand has a steady eighth-note accompaniment.

Second system of musical notation. The right hand continues with chords and triplets. The left hand maintains its eighth-note accompaniment.

Third system of musical notation. Similar to the first system, it features chords with triplets and a 7th chord in the right hand, and eighth-note accompaniment in the left hand.

Fourth system of musical notation. The right hand consists of chords, and the left hand continues with eighth-note accompaniment.

Fifth system of musical notation. The right hand has chords, and the left hand has eighth-note accompaniment. The tempo marking *Andante* is present above the system.

Sixth system of musical notation. The right hand features chords with triplets and a 7th chord. The left hand has eighth-note accompaniment.

Seventh system of musical notation. The right hand has chords, and the left hand has eighth-note accompaniment.

First system of musical notation. Treble clef with a key signature of two flats (B-flat, E-flat). Bass clef with a key signature of two flats (B-flat, E-flat). The system contains five measures of music. The right hand features chords and single notes, while the left hand plays a steady eighth-note accompaniment. A fermata is placed over the final chord in the fifth measure.

Second system of musical notation. Treble clef with a key signature of two flats (B-flat, E-flat). Bass clef with a key signature of two flats (B-flat, E-flat). The system contains five measures. The right hand has chords and eighth notes, including a triplet of eighth notes in the fourth measure. The left hand continues with eighth notes. A double bar line with repeat dots is at the end of the system.

Third system of musical notation. Treble clef with a key signature of three sharps (F#, C#, G#). Bass clef with a key signature of three sharps (F#, C#, G#). The system contains five measures. The right hand features a triplet of eighth notes in the first measure and other eighth-note patterns. The left hand plays eighth notes. A double bar line with repeat dots is at the end of the system.

Fourth system of musical notation. Treble clef with a key signature of two flats (B-flat, E-flat). Bass clef with a key signature of two flats (B-flat, E-flat). The system contains five measures. The right hand has chords and eighth notes, with a fermata over the final chord. The left hand plays eighth notes.

Fifth system of musical notation. Treble clef with a key signature of two flats (B-flat, E-flat). Bass clef with a key signature of two flats (B-flat, E-flat). The system contains five measures. The right hand features chords and eighth notes. The left hand plays eighth notes. A double bar line with repeat dots is at the end of the system.

Sixth system of musical notation. Treble clef with a key signature of two flats (B-flat, E-flat). Bass clef with a key signature of two flats (B-flat, E-flat). The system contains five measures. The right hand has chords and eighth notes. The left hand plays eighth notes. A double bar line with repeat dots is at the end of the system.

Seventh system of musical notation. Treble clef with a key signature of two flats (B-flat, E-flat). Bass clef with a key signature of two flats (B-flat, E-flat). The system contains five measures. The right hand has chords and eighth notes. The left hand plays eighth notes. A double bar line with repeat dots is at the end of the system.

# [Хор]

[Allegretto]

[mf]

Sopr. [mp]  
 На мо - ре и су - ше греш - ны - е

Alti [mp]

Tenori [mp]  
 На мо - ре и су - ше греш - ны - е

Bassi [mp]

mp

ду - ши, а у нас на не - бе - сах

ду - ши, а у нас на не - бе - сах

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music is in a simple, hymn-like style.

ду - ши взве - сят на ве - сах.

ду - ши взве - сят на ве - сах.

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature remains three flats. The piano accompaniment features a steady bass line and chords in the right hand.

The third system shows the piano accompaniment for the final part of the piece. It consists of two staves. The right hand has chords and moving lines, while the left hand has a steady bass line. The key signature changes to two flats (B-flat, E-flat) in the final measures.

## [Монолог]

[Allegretto]

Musical score for a monologue in 2/4 time, marked *Allegretto*. The score consists of seven systems of piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The first system is marked *[mf]*. The third system includes a *[cresc]* marking. The fifth system includes a *[f]* marking. The score concludes with a double bar line and repeat signs.

# МУЗЫКА К ТРАГЕДИИ В. ШЕКСПИРА «ГАМЛЕТ» В ПОСТАНОВКЕ ТЕАТРА ИМ. ЕВГ. ВАХТАНГОВА

Соч. 32  
(1931—1932)

## Вступление

*Allegro non troppo*  
*ff marcato*

Piano

*rit.* *a tempo*

11412

# Ночной дозор

Moderato. Poco allegretto

The musical score is written for piano and consists of seven systems of staves. The key signature is one sharp (F#) and the time signature is common time (C). The piece begins with a piano (*p*) dynamic. The first system shows the initial rhythmic patterns in both hands. The second system features a melodic line in the right hand with a slur and a fermata. The third system continues with piano accompaniment. The fourth system includes a *marc.* (marcato) marking. The fifth system has a piano (*p*) dynamic marking. The sixth system features a mezzo-forte (*mf*) dynamic and a change in the right hand's melodic line. The seventh system concludes with sustained chords in both hands.

First system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking of *mf*.

Second system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking of *pp*.

Third system of musical notation, featuring a treble and bass clef.

Fourth system of musical notation, featuring a treble and bass clef. The bass line includes a dynamic marking of *p*.

Fifth system of musical notation, featuring a bass clef.

Sixth system of musical notation, featuring a bass clef. The bass line includes dynamic markings of *pp* and *p*.

## Пастуший рожок

Moderato

Single system of musical notation for the piece 'Пастуший рожок', featuring a treble clef and a dynamic marking of *p*.



## Похоронный марш

*Adagio*

*ff* *pesante*

The musical score consists of six systems of grand staff notation. The first system begins with the tempo marking 'Adagio' and the dynamic 'ff'. The second system includes the marking 'pesante'. The music features a variety of rhythmic patterns, including triplets and heavy chords. The score concludes with a fermata in the final measure.

## Уход короля и королевы

*Allegro*

*ff*

This musical score is for the piece 'Уход короля и королевы' (The Departure of the King and Queen). It is written in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of two systems of grand staff notation. The first system begins with a forte dynamic marking (*ff*). The music features a rhythmic pattern of eighth and sixteenth notes in both hands, with some chords in the right hand.

## Обеденная музыка

*Allegretto*

*p*

*p*

*Fine*

This musical score is for the piece 'Обеденная музыка' (Lunch Music). It is written in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The score consists of five systems of grand staff notation. The first system begins with a piano dynamic marking (*p*) and includes a repeat sign with first and second endings. The music features a mix of eighth and quarter notes, with some chords in the right hand. The piece concludes with a 'Fine' marking.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth and sixteenth notes, including some accidentals. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes and rests.

The second system continues the piece. The upper staff shows a melodic line with some chromaticism and accidentals. The lower staff provides a harmonic accompaniment with chords and eighth notes. The key signature changes to one flat (F) in the third measure of this system.

The third system concludes the piece. The upper staff has a whole note chord with a fermata. The lower staff continues with eighth notes. The system ends with a double bar line and a fermata symbol.

### Туш

**Allegro**

The 'Туш' section is marked **Allegro** and **ff**. It features a rhythmic pattern of triplets in both the treble and bass staves. The treble staff has a melodic line with triplets, while the bass staff has a steady eighth-note accompaniment. The key signature is one sharp (F#).

### Танцевальная музыка

**Allegretto**

The 'Танцевальная музыка' section is marked **Allegretto** and **p**. It features a more melodic and rhythmic piece. The treble staff has a melodic line with eighth notes and some accidentals. The bass staff has a rhythmic accompaniment of eighth notes. The key signature is one sharp (F#).

First system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. Dynamics: *p*, *sim.*, *pp*. Includes a triplet in the right hand.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. Includes a triplet in the right hand.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. Dynamics: *pespress.*

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. Dynamics: *[mf]*, *dim.*, *f*.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. Includes first and second endings (1. and 2.).

Sixth system of musical notation. Treble clef, key signature of two sharps (F# and C#). Bass clef. Dynamics: *f*.

First system of musical notation, featuring a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music includes various note values, rests, and dynamic markings such as *p*.

Second system of musical notation, continuing the piece with treble and bass clefs. The key signature changes to two sharps (F#, C#). The music features a mix of eighth and sixteenth notes.

Third system of musical notation, showing a treble and bass clef. The key signature is two sharps (F#, C#). A dynamic marking of *p* is present. The music includes some complex rhythmic patterns and rests.

Fourth system of musical notation, featuring a treble and bass clef. The key signature is two sharps (F#, C#). This system contains several triplet markings (indicated by a '3' over the notes) and dynamic markings.

### Финал первого акта

Fifth system of musical notation, starting with the tempo marking **Allegro** and dynamic marking ***ff***. The key signature is two sharps (F#, C#). The music is characterized by numerous triplet markings (indicated by a '3' over the notes) and a strong rhythmic drive.

## Проход Гамлета с мальчишками

Allegro

The musical score is written for piano in 2/4 time, marked 'Allegro'. It consists of six systems of two staves each. The first system begins with a forte 'f' dynamic. The right hand features a rapid sixteenth-note pattern, while the left hand plays a simple eighth-note accompaniment. The key signature changes from one flat to two flats (B-flat major/C minor) in the second system. The piece concludes with a final cadence in the sixth system, featuring a triplet in the bass line.

## Галоп Офелии и Полония

**Allegro**

## [Сцена Гамлета с Розенкранцем]

РОЗЕНКРАНЦ. Когда критики видят героическую пьесу, они говорят, что этого еще недостаточно...

**Allegretto**

1.

РОЗЕНКРАНЦ. ...а когда критики видят сатирическую пьесу, они говорят, что это уже чересчур...

**Allegretto**

2.

## Приезд актеров

Allegro

*ff*

## Уход Полония с Розенкранцем и Гильденстерном

Allegretto

*p*

## Диалог Розенкранца и Гильденстерна

Allegretto

*p*

*sim.*



The first system shows the piano introduction. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4.

## Oxota

The second system begins the main piece with the tempo marking *Allegro assai*. The right hand has a melodic line with some rests, and the left hand plays a rhythmic accompaniment of eighth-note chords. The key signature changes to two sharps (D major) and the time signature is 2/4.

The third system continues the main piece. The right hand has a melodic line with some rests, and the left hand plays a rhythmic accompaniment of eighth-note chords. The key signature is two sharps (D major) and the time signature is 2/4.

The fourth system continues the main piece. The right hand has a melodic line with some rests, and the left hand plays a rhythmic accompaniment of eighth-note chords. The key signature is two sharps (D major) and the time signature is 2/4.

The fifth system continues the main piece. The right hand has a melodic line with some rests, and the left hand plays a rhythmic accompaniment of eighth-note chords. The key signature is two sharps (D major) and the time signature is 2/4.

The sixth system continues the main piece. The right hand has a melodic line with some rests, and the left hand plays a rhythmic accompaniment of eighth-note chords. The key signature is two sharps (D major) and the time signature is 2/4.

The seventh system continues the main piece. The right hand has a melodic line with some rests, and the left hand plays a rhythmic accompaniment of eighth-note chords. The key signature is two sharps (D major) and the time signature is 2/4.

First system of musical notation. The treble clef staff contains a series of chords with eighth-note patterns. The bass clef staff contains a steady eighth-note accompaniment. A dynamic marking *[m]p* is present in the fifth measure.

Second system of musical notation. The treble clef staff continues with melodic lines and chords. The bass clef staff features a dynamic marking *f* in the second measure and *[m]p* in the sixth measure.

Third system of musical notation. The treble clef staff shows a melodic line with some rests. The bass clef staff has a dynamic marking *mf* in the third measure and *[m]p* in the seventh measure.

Fourth system of musical notation. The treble clef staff has a melodic line with a repeat sign. The bass clef staff provides harmonic support with chords and eighth notes.

Fifth system of musical notation. The treble clef staff features a melodic line with a dynamic marking *p* in the second measure and *mf* in the sixth measure. The bass clef staff continues with accompaniment.

Sixth system of musical notation. The treble clef staff has a melodic line with a dynamic marking *p* in the third measure. The bass clef staff provides accompaniment with chords and eighth notes.

First system of musical notation. Treble clef with a key signature of three sharps (F#, C#, G#). The bass clef part starts with a piano (*p*) dynamic and a *cresc.* marking. The treble clef part features a melodic line with a slur and a *p* dynamic marking.

Second system of musical notation. Treble clef part begins with a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic and a *cresc.* marking. The bass clef part also features a *p* dynamic and a *cresc.* marking.

Third system of musical notation. Treble clef part starts with a fortissimo (*ff*) dynamic and contains several chords. The bass clef part continues with a melodic line.

Fourth system of musical notation. Treble clef part features a melodic line. The bass clef part starts with a piano (*p*) dynamic and a *poco cresc.* marking.

Fifth system of musical notation. Treble clef part contains a melodic line. The bass clef part features a melodic line with a mezzo-forte (*mf*) dynamic marking.

Sixth system of musical notation. Treble clef part contains chords. The bass clef part starts with a fortissimo (*ff*) dynamic and features a melodic line.

Seventh system of musical notation. Treble clef part contains chords. The bass clef part features a melodic line.

## Финал второго акта

[Музыка к спектаклю странствующих актеров:]

### 1. Настройка инструментов

[Moderato]

### 2. Вступление

Adagio

## 3. Любовная сцена короля и королевы

*Andantino*

АКТЕР-КОРОЛЬ. ... а ты на милом свете  
будешь жить в почете и  
любви.

АКТЕР-КОРОЛЬ. ...и, может быть, с дру-  
гим супругом ты ...

АКТЕР-КОРОЛЕВА. О, пощади ...

АКТЕР-КОРОЛЕВА. ... да будет скорбь со  
мною, коль, овдовев, я  
стану вновь женой!

АКТЕР-КОРОЛЬ. ...я утомлен и рад тревогу дня рассеять сном.

**Andantino**

Musical score for **Andantino**. The piece is in common time (C) and consists of two systems of piano accompaniment. The first system has four measures with dynamics *p*, *f*, and *p*. The second system has three measures with dynamics *f* and *p*, ending with a fermata. The melody is primarily in the right hand, featuring eighth-note patterns with sharp signs.

**4. Выход отравителя**

**Allegro**

Musical score for **4. Выход отравителя**. The piece is in 3/4 time and consists of two systems of piano accompaniment. The first system has three measures with dynamics *ff* and *pp*. The second system has three measures with dynamics *pp*. The melody is primarily in the right hand, featuring eighth-note patterns.

**5. Музыка отравления**

**Adagio**

Musical score for **5. Музыка отравления**. The piece is in common time (C) and consists of two systems of piano accompaniment. The first system has three measures with dynamics *ff*. The second system has three measures with dynamics *ff*. The melody is primarily in the right hand, featuring eighth-note patterns. The piece ends with octaves in both hands, indicated by '8' and dashed lines.

## 6. Уход отравителя

**Andante**

*p*

Gong

## 7. [Сцена после ухода отравителя]

ГАМЛЕТ. ...возвращается королева, застаёт короля мертвым и разыгрывает страстное действие.

**Andantino**

*p espr.*

**Andante**

АКТЕР-КОРОЛЕВА. Мои надежды да  
поглотит тьма.  
Хлеб постника да  
судит мне тюрьма.

*f* *p*

АКТЕР-КОРОЛЕВА. ...тебе навек дарю мою любовь.

## Andantino

First system of the 'Andantino' piece. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Andantino' and the dynamics include 'p' and 'espr.'. The key signature has three flats and the time signature is 3/4.

Second system of the 'Andantino' piece, continuing the piano accompaniment from the first system.

## Выход гостей

## Moderato

First system of the 'Выход гостей' piece. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderato' and the dynamics include 'f'. The key signature has two flats and the time signature is common time (C).

Second system of the 'Выход гостей' piece, featuring a complex bass line with triplets and chords.

Third system of the 'Выход гостей' piece, continuing the piano accompaniment with triplets and chords.

Fourth system of the 'Выход гостей' piece, concluding with two endings marked '1.' and '2.'.



## Сцена с флейтой

Allegro

Musical score for "Сцена с флейтой" (Scene with Flute). The score is in 6/8 time and consists of four systems of piano accompaniment. The first system is marked "Allegro" and "f". The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature changes from one sharp (F#) to two sharps (F#, C#) in the second system, and then to one flat (Bb) in the third system. The fourth system ends with a double bar line and a fermata.

## Эпизод после сцены с флейтой

Presto

Musical score for "Эпизод после сцены с флейтой" (Episode after the scene with flute). The score is in 2/4 time and consists of three systems of piano accompaniment. The first system is marked "Presto" and "ff". The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature is one flat (Bb). The third system ends with a double bar line and a fermata.

# Пантомима

Allegro

The musical score is written for piano in 2/4 time. It consists of seven systems of music, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic and a *sim.* (sostenuto) marking. The second system continues the melodic and harmonic development. The third system features a *cresc.* (crescendo) marking and ends with a *f p cresc.* (fortissimo piano crescendo) marking. The fourth system continues the piece. The fifth system includes an *ff* (fortissimo) marking and an 8-measure rest in the treble staff. The sixth system continues the melodic line. The seventh system concludes the piece with a final chord.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It includes various note values, rests, and dynamic markings.

Second system of musical notation, continuing the piece with similar notation and dynamics. It features a repeat sign in the middle of the system.

Third system of musical notation, starting with a double bar line and dynamic markings of *ff* and *p*. The music continues with complex chordal textures.

Fourth system of musical notation, showing a continuation of the complex chordal patterns in both hands.

Fifth system of musical notation, featuring a melodic line in the bass clef and a more active bass line in the treble clef.

Sixth system of musical notation, continuing the melodic and harmonic development.

Seventh system of musical notation, concluding the piece with a *pp* dynamic marking and a final cadence.

# Гамлет несет труп Полония

*Allegretto*  
*pp*

This musical score is for the piece 'Гамлет несет труп Полония'. It is written for piano in a common time signature (C). The tempo is marked 'Allegretto' and the dynamics are 'pp' (pianissimo). The score consists of three systems of music. Each system has a treble clef staff and a bass clef staff. The first system begins with a piano introduction in the bass clef, marked 'pp' and 'tr'. The melody in the treble clef consists of eighth notes with slurs. The second system continues the melody, with some notes marked with a flat (b). The third system concludes the piece with a final cadence.

# Гамлет несет труп Полония (вариант)

*Allegretto*

This musical score is a variant of the piece 'Гамлет несет труп Полония'. It is written for piano in a 2/4 time signature. The tempo is marked 'Allegretto'. The score consists of four systems of music. Each system has a treble clef staff and a bass clef staff. The melody in the treble clef is more rhythmic, featuring eighth and sixteenth notes. The bass clef staff provides a steady accompaniment. The piece concludes with a final cadence in the fourth system.

## Король увлекает королеву

Allegro

Two systems of piano accompaniment for the piece 'Король увлекает королеву'. The first system is marked *p* and the second system is marked *f*. Both systems are in 2/4 time and feature a key signature of two flats (B-flat and E-flat). The music consists of a right-hand melody and a left-hand accompaniment.

## Бой

Allegro

Two systems of piano accompaniment for the piece 'Бой'. The first system is marked *ff*. Both systems are in 2/4 time and feature a key signature of two flats (B-flat and E-flat). The music consists of a right-hand melody and a left-hand accompaniment. The second system includes triplets and dynamic markings such as *>* and *3*.

## Вынос короля

Allegro

## Монолог [короля] Клавдия

Когда мою любовь ты чтить, британец, а мощь ей цену при-

Andante

дает, затем, что свеж и ал еще рубец от датского меча, ты не расценишь хладно наш царственный приказ,

британец, сделай это; как лихорадка, он мне гложет кровь, будь мне врачом, пока не свершено,

мне радости не видеть все равно.

Piano accompaniment for the first system. The right hand features chords and single notes, while the left hand plays a rhythmic pattern of triplets and dyads.

Piano accompaniment for the second system. It includes dynamic markings *f* and *ff*, and tempo markings *rit.* and *a tempo*. The right hand has melodic lines with accents, and the left hand has a steady bass line.

Piano accompaniment for the third system. It features a wavy line in the right hand and continues the bass line in the left hand.

### Сигналы Фортепьяно

1. *Allegro*  
*ff*  
Musical exercise 1: Signals for the piano. It consists of a single system with a treble clef and a common time signature. The melody features eighth-note patterns with triplets.

2. *Allegro*  
*f*  
Musical exercise 2: Signals for the piano. It consists of a single system with a treble clef and a common time signature. The melody features eighth-note patterns.

3. *Allegro*  
*f*  
Musical exercise 3: Signals for the piano. It consists of a single system with a treble clef and a common time signature. The melody features eighth-note patterns with triplets.

## Романс на пиру

Allegretto

*[mp]*

Ах, ли - ши, ли - ши ме - ня э - тих неж - но -

лжи - вых уст, э - тих глаз свет - ле - е дня, без ко -

- то - рых мир мне пуст. Но вер - ни мой клад за - вет - ный.



по - це - лу - и стра - сти тщет - ной.

Ах, у - крой, на - век у - крой пер - сей снеж - ны - е хол -

-мы, где а - ле - ют, как вес - ной, две гвоз - ди -

-ки среди зи - мы.

Но снi - ми е ду - ши нес - част - ной

хлад . ной це . пи гнет у . жас ный .

[8-7]

## Пир

Presto

*f marcato*

First system of musical notation, featuring a treble and bass clef. The piece begins with a piano (*p*) dynamic. The treble staff contains a melodic line with various accidentals, while the bass staff provides a harmonic accompaniment.

Second system of musical notation, continuing the piece. The treble staff shows more complex melodic patterns, and the bass staff maintains a steady accompaniment.

Third system of musical notation. The treble staff features a series of eighth-note runs, and the bass staff continues with its accompaniment.

Fourth system of musical notation, marked with a forte (*f*) dynamic. The treble staff has a more active, rhythmic part, while the bass staff has a simpler accompaniment.

Fifth system of musical notation, also marked with a forte (*f*) dynamic. The treble staff has a melodic line with some rests, and the bass staff has a rhythmic accompaniment.

Sixth system of musical notation. The treble staff has a complex, multi-measure melodic line, and the bass staff has a rhythmic accompaniment.

Seventh system of musical notation, featuring a first and second ending. The first ending is marked with a '1.' and the second ending with a '2.'. The piece concludes with a final cadence.

8<sup>va</sup>  
*p*

### Канкан

Allegro

*ff*

*p* *poco cresc.*

1. 2.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is present in the first measure.

Second system of musical notation. The right hand continues with a melodic line, and the left hand features a more active accompaniment with eighth notes. A dynamic marking of *f* is present in the fourth measure.

Third system of musical notation. The right hand has a melodic line with accents (>) over several notes. The left hand continues with a steady accompaniment of eighth notes.

Fourth system of musical notation. The right hand has a melodic line with a *b* (flat) marking in the fifth measure. The left hand continues with a steady accompaniment.

Fifth system of musical notation. The right hand has a melodic line with a *f* dynamic marking in the second measure and *mf* in the fifth measure. The left hand features a steady accompaniment with some triplet markings (3).

Sixth system of musical notation. The right hand features a complex melodic line with many sixteenth notes and triplet markings (3). The left hand continues with a steady accompaniment.

Seventh system of musical notation. The right hand has a melodic line with a *b* marking in the fifth measure and a fermata over the final note. The left hand continues with a steady accompaniment.

## Песенка Офелии

Allegro

*mf*  
За -

- ут - ра Ва - лен - ти - нов день, и с ут - рен - ным лу - чом я Ва - лен - ти - но -

*mf*

ю тво - ей жду под тво - им ок - ном. Он встал на

*f* *p*

**Meno mosso**

зов, был вмиг го - тов, за - тво - ры с две - ри

снял, впус - кал к се - бе он де - ву в дом,

rall.

не де - ву вы - пус - кал; впуе -

a tempo

- кал к се - бе он де - ву в дом, не де - ву вы - пус - кал. Кля -

Мено mosso

- нуть Хри - стом, свя - тым Хри - стом, по - зор и срам, бе - да. У всех муж - чин ко -

- нец о - дин иль нет у них сты - да, у всех муж - чин ко - нец о - дин иль

a tempo

нет у них сты - да. Ведь

\* В партитуре здесь *си*.

ты ме - ня по - ка не смял, же - ной хо - тел на - звать, и бы - ло б так, сра -

*mp*

- зи нас враг, не ляг ты ко мне в кро - вать. И

*rall.*

**Meno mosso**

бы - ло б так, сра - зи нас враг, не ляг ты ко

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

**a tempo**

мне в кро - вать.

*f*

**Presto**



## Колыбельная

Andantino

*pp*  
[con Ped.] *sempre legato*

*pp*

*dim.*

## Вступление к сцене на кладбище

Moderato

*p*

*p* *tr*

Piano introduction for 'Песенка могильщика'. The piece is in D major and 2/4 time. It features a melodic line in the right hand with trills and a rhythmic accompaniment in the left hand. The introduction concludes with a fermata over the final chord.

## Песенка могильщика

[Moderato]

Vocal line for 'Песенка могильщика'. The melody is in D major and 2/4 time, marked Moderato. It consists of two lines of lyrics.

1. Я прежде молод были смел, была и на я стать, жениться так я захотел, что и не рассказать...
2. Ло - па - та и кир - ка, кир - ка, и са - ван бел, как снег; до - воль - но я - ма гду - бо, ка, чтоб го - стю был но - ч - лег.

## Реквием

Adagio

Piano introduction for 'Реквием'. The piece is in D minor and 4/4 time, marked Adagio. It features a slow, somber melody in the right hand and a rhythmic accompaniment in the left hand. The introduction concludes with a fermata over the final chord.

ХОР

Chorus vocal line for 'Реквием'. The melody is in D minor and 4/4 time, marked Adagio. The lyrics are in Latin.

Di - es i - rae, di - es il - la sol - vet sae - clum in fa -

Piano accompaniment for 'Реквием' (first system). The piece is in D minor and 4/4 time, marked Adagio. The piano part features a rhythmic accompaniment in the left hand and a melodic line in the right hand. The introduction concludes with a fermata over the final chord.

Chorus vocal line for 'Реквием' (second system). The melody is in D minor and 4/4 time, marked Adagio. The lyrics are in Latin.

\_ vil - la, te - ste Da - vid cum Sy - bil - la.

Piano accompaniment for 'Реквием' (second system). The piece is in D minor and 4/4 time, marked Adagio. The piano part features a rhythmic accompaniment in the left hand and a melodic line in the right hand. The introduction concludes with a fermata over the final chord.

\* В партитуре отсюда на протяжении 22 тактов в басу тремоло на ноте ре.

Quan - tus tre - mor est fu -

- tu - rus, quan - do ju - dex est ven - tu - rus, cun - cta

stri - cte dis - cus - su - rus!

*cresc.*

## Турнир

Allegro

First system of musical notation. The treble clef staff features a melodic line with eighth-note patterns and a long slur over the first two measures. The bass clef staff provides a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation. The treble clef staff contains block chords and rests. The bass clef staff continues the accompaniment with eighth-note patterns and rests.

Third system of musical notation. The treble clef staff has block chords and rests. The bass clef staff features a melodic line with eighth-note patterns and rests.

Fourth system of musical notation. The treble clef staff has a melodic line with eighth-note patterns and rests. The bass clef staff has a rhythmic accompaniment with eighth notes and rests.

Fifth system of musical notation. The treble clef staff has a melodic line with eighth-note patterns and rests. The bass clef staff has a rhythmic accompaniment with eighth notes and rests.

Sixth system of musical notation. The treble clef staff has a melodic line with eighth-note patterns and rests. The bass clef staff has a rhythmic accompaniment with eighth notes and rests.

## Туш

[Allegro non troppo]

Musical score for "Туш" (Trill) in 4/4 time, marked [Allegro non troppo]. The piece begins with a forte (*ff*) dynamic. The right hand features a complex trill pattern, while the left hand provides a steady accompaniment with triplets and eighth notes.

## Быстрый бой

Allegro

Musical score for "Быстрый бой" (Fast Fight) in 2/4 time, marked Allegro. The piece starts with a forte (*ff*) dynamic. The right hand has a rhythmic melody with slurs, and the left hand has a steady accompaniment with eighth notes.

Continuation of the musical score for "Быстрый бой" (Fast Fight). The right hand features a complex rhythmic pattern with slurs, and the left hand has a steady accompaniment with eighth notes.

Continuation of the musical score for "Быстрый бой" (Fast Fight). The right hand features a complex rhythmic pattern with slurs, and the left hand has a steady accompaniment with eighth notes.

Continuation of the musical score for "Быстрый бой" (Fast Fight). The right hand features a complex rhythmic pattern with slurs, and the left hand has a steady accompaniment with eighth notes.

Continuation of the musical score for "Быстрый бой" (Fast Fight). The right hand features a complex rhythmic pattern with slurs, and the left hand has a steady accompaniment with eighth notes.

## Медленный бой

Allegro

Musical score for "Медленный бой" (Slow Fight). The piece is in 2/4 time and marked Allegro. It features a piano accompaniment with a treble and bass clef. The first system includes a fortissimo (*ff*) dynamic and triplet markings. The second system continues the piece with similar textures and dynamics.

## Конец турнира

Allegro

Musical score for "Конец турнира" (End of the Tournament). The piece is in 2/4 time and marked Allegro. It features a piano accompaniment with a bass clef. The first system includes a forte (*f*) dynamic. The second system continues the piece with similar textures and dynamics.

## Марш Фортинбраса

Allegretto

Musical score for "Марш Фортинбраса" (Fortinbras's March). The piece is in 2/4 time and marked Allegretto. It features a piano accompaniment with a bass clef. The first system includes a pianissimo (*pp*) dynamic. The second and third systems continue the piece with similar textures and dynamics.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *p* (piano) is present in the right hand.

Second system of the piano score. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. A *cresc.* (crescendo) marking is placed above the right hand.

Third system of the piano score. The right hand has a more active melodic line with sixteenth notes. Dynamic markings include *f* (forte) and *p* (piano) in the right hand, and *cresc.* (crescendo) in the left hand.

Fourth system of the piano score. The right hand features a complex melodic pattern with many sixteenth notes. Dynamic markings include *f* (forte) in both the right and left hands.

Fifth system of the piano score. The right hand has a melodic line with some slurs, and the left hand continues with eighth-note accompaniment.

Sixth system of the piano score. The right hand has a melodic line with some slurs, and the left hand continues with eighth-note accompaniment. A *ff* (fortissimo) marking is present in the right hand.

Seventh system of the piano score. The right hand has a melodic line with some slurs, and the left hand continues with eighth-note accompaniment. A *b* (basso) marking is present in the right hand.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *ff* (fortissimo) in the right hand. The piece concludes with a double bar line.

### Проход нищих

Moderato con moto

[*mf*]

Third system of musical notation, starting with the tempo and dynamic markings. The treble clef features a melodic line with triplet markings (3) and a bass clef accompaniment.

Fourth system of musical notation, showing a more active melodic line in the treble clef with various accidentals and a steady bass clef accompaniment.

Fifth system of musical notation, featuring a complex melodic line in the treble clef with multiple triplet markings (3) and a bass clef accompaniment.

Sixth system of musical notation, concluding the piece with a melodic line in the treble clef and a bass clef accompaniment.



This page of musical notation is divided into six systems, each with a treble and bass staff. The first system begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A '3' indicates a triplet in the first measure of the treble staff. The second system continues the melodic and harmonic development. The third system shows a more complex texture with sixteenth-note runs in the treble. The fourth system features prominent triplet patterns in both staves. The fifth system includes a dynamic marking of *[dim.]* in the treble staff. The sixth system concludes with a final cadence, including a sixteenth-note flourish in the treble staff.

# Песенка Горацио



## Жига \*

(из спектакля 1954 г.)

**Presto**

\* Переложение Л. Солина. Издано в сборнике: Шостакович Д. Музыка к драматическим спектаклям. М., 1977.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 2/4 time signature. It includes various note values, rests, and dynamic markings.

Second system of musical notation, featuring a grand staff. It begins with a measure marked with an '8' and a repeat sign. The music continues with chords and single notes, including a dynamic marking of *f*.

Third system of musical notation, featuring a grand staff. It starts with a measure marked with an '8' and a repeat sign. The notation includes various chordal textures and melodic lines.

Fourth system of musical notation, featuring a grand staff. It contains triplet markings (indicated by '3' and brackets) and first/second ending brackets (labeled '1.' and '2.').

Fifth system of musical notation, featuring a grand staff. The music consists of rhythmic patterns and chords, with dynamic markings such as *f*.

Sixth system of musical notation, featuring a grand staff. It continues the piece with various rhythmic and harmonic elements, including a dynamic marking of *f*.

Seventh system of musical notation, featuring a grand staff. The final system on the page, showing melodic and harmonic development.

First system of a piano piece. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a steady accompaniment of eighth notes. The key signature has two flats.

Second system of the piano piece. The right hand continues the melodic line, and the left hand maintains the eighth-note accompaniment. A fermata is placed over the final measure of the right hand.

Финал \*  
(из спектакля 1954 г.)

Moderato

Third system, beginning the 'Финал' section. The tempo is marked 'Moderato'. The right hand has a melodic line with a fermata, and the left hand has a bass line with a fermata. Dynamics include *f*.

Fourth system of the 'Финал' section. The right hand has a melodic line with a fermata, and the left hand has a bass line with a fermata. Dynamics include *p espr.*

Fifth system of the 'Финал' section. The right hand has a melodic line with a fermata, and the left hand has a bass line with a fermata. Dynamics include *cresc.*, *f*, and *p cresc.*

Sixth system of the 'Финал' section. The right hand has a melodic line with a fermata, and the left hand has a bass line with a fermata. Dynamics include *ff*.

\* Переложение Ю. Оленева.

МУЗЫКА К ПЬЕСЕ П. СУХОТИНА  
 «ЧЕЛОВЕЧЕСКАЯ КОМЕДИЯ» (ПО О. БАЛЬЗАКУ)  
 В ПОСТАНОВКЕ ТЕАТРА ИМ. ЕВГ. ВАХТАНГОВА

Соч. 37  
 (1933—1934)

Вступление

Moderato  $\text{♩} = 132$

The musical score is written for piano and consists of six systems. The key signature is G minor (two flats) and the time signature is 3/4. The tempo is marked Moderato with a metronome marking of 132. The piece begins with a piano (*p*) dynamic. The first system features a melodic line in the right hand with triplet figures and a harmonic accompaniment in the left hand. The second system continues the melodic development with a change in the bass line. The third system introduces more complex rhythmic patterns in the right hand. The fourth system features a prominent triplet figure in the right hand. The fifth system shows a change in the bass line with a key signature change to E-flat major (one flat). The sixth system concludes the piece with a decrescendo (*dim.*) marking.

## Увертюра \*

Moderato

*f* *ff* *mf* *pp*

## Студенческая песенка

Allegretto [mf]

*f* *dim.* *p*

\* Переложение Ю.Оленева

The first system consists of a vocal line and piano accompaniment. The vocal line is in B-flat major and 3/4 time, featuring a melody with eighth and quarter notes. The piano accompaniment is in the same key and time, with a steady eighth-note bass line and chords in the right hand.

## Вальс

**Allegro bravuro**  $\text{♩} = 84$  [sim.]

*ff*

The second system is a waltz in A major, 3/4 time, marked 'Allegro bravuro' and 'ff'. It features a piano accompaniment with a rhythmic pattern of eighth and quarter notes. The score includes dynamic markings like 'ff' and 'sim.', and various musical notations such as slurs and accents.

Da capo  
al Fine Fine

### Элегия

Moderato  $\text{♩} = 69$

*p* *p* *f* *p* *sfz*



The first system of the musical score consists of three systems of staves. The top system has a treble clef and a key signature of one sharp (F#). The bottom system has a bass clef and the same key signature. The music is written in a 2/4 time signature. The first system includes piano (*p*) and forte (*f*) dynamics, as well as repeat signs (*Da.*) and asterisks (\*) indicating specific measures. The second system continues the melodic and harmonic development. The third system concludes with a double bar line and a *Fine* marking.

*Fine*

### Марш

Allegretto

The second system of the musical score is titled "Марш" (March) and is marked "Allegretto". It begins with a treble clef and a key signature of one sharp (F#). The bottom system has a bass clef and the same key signature. The music is written in a 2/4 time signature. The first measure of the bottom system is marked with a forte dynamic (*ff*). The score consists of four systems of staves, showing a rhythmic and melodic march. The piece concludes with a double bar line and a *Fine* marking.

This musical score is written for piano and consists of eight systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The fifth system has a treble and bass staff. The sixth system has a treble and bass staff. The seventh system has a treble and bass staff. The eighth system has a treble and bass staff. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The time signature is 4/4. The score ends with a double bar line and repeat dots.

*ff* *dim.* *f* *p* *Fine*

*p* *p* *p* *p*

*Da Capo al Fine*

### Веселый Париж

*Allegretto*

*p* *p* *sim.*

*cresc.* *f*

First system of a piano score. The right hand features a melodic line with a *dim.* marking and a triplet of eighth notes. The left hand provides a rhythmic accompaniment with eighth notes.

Second system of a piano score. It begins with a *poco rit.* marking. The right hand has a melodic line with a *dim.* marking and a *p* dynamic. The left hand has a bass line with a *sim.* marking.

Third system of a piano score. The right hand features a melodic line with a triplet of eighth notes. The left hand provides a rhythmic accompaniment with eighth notes.

### Театр

Fourth system of a piano score, titled "Allegro con brio". The tempo is marked with a quarter note equal to 98. The right hand starts with a *f* dynamic. The left hand has a bass line with a *b* dynamic.

Fifth system of a piano score. The right hand has a melodic line with a *cresc.* marking. The left hand has a bass line with a *b* dynamic.

Sixth system of a piano score. The right hand has a melodic line with a *b* dynamic. The left hand has a bass line with a *b* dynamic.

First system of a piano score. The right hand features a complex, rhythmic chordal texture with many sixteenth notes. The left hand plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. A dynamic marking of *ff* is present at the beginning.

Second system of the piano score. The right hand continues with its intricate chordal patterns, while the left hand maintains the eighth-note accompaniment. The key signature changes to one flat (B-flat) in the final measure of this system.

Third system of the piano score. The right hand has a more melodic line with some slurs. The left hand continues with the eighth-note accompaniment. A dynamic marking of *ff* is present in the middle of the system.

Fourth system of the piano score. The right hand features a melodic line with some grace notes. The left hand continues with the eighth-note accompaniment. The key signature changes to one sharp (F#) in the final measure of this system.

### Тема Парижа

Andantino  $\text{♩} = 88$

First system of the 'Paris Theme' section. The right hand has a simple, flowing melody. The left hand plays a steady eighth-note accompaniment. The key signature has three flats (B-flat, E-flat, and A-flat), and the time signature is 3/4. A dynamic marking of *p* is present.

Second system of the 'Paris Theme' section. The right hand continues with its simple melody. The left hand continues with the eighth-note accompaniment. A dynamic marking of *cresc.* is present.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a crescendo hairpin starting in the third measure. The bass clef staff contains a bass line with a slur over the first two measures. Dynamics include *mf espr.* and *cresc.*

Second system of musical notation. The treble clef staff continues the melodic line with a slur over the first two measures. The bass clef staff continues the bass line with a slur over the first two measures.

Third system of musical notation. The treble clef staff features a complex melodic line with a slur over the first two measures and a crescendo hairpin. The bass clef staff has a bass line with a slur over the first two measures. Dynamics include *cresc.* and *ff*.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur over the first two measures and a decrescendo hairpin. The bass clef staff has a bass line with a slur over the first two measures. Dynamics include *f dim.*, *p*, and *pp*.

## Жестокий Париж

Fifth system of musical notation. The treble clef staff begins with the tempo marking *Moderato* and a melodic line with a slur over the first two measures. The bass clef staff has a bass line with a slur over the first two measures. Dynamics include *p espr. cresc.* and *f cresc.*

First system of musical notation, featuring piano and bass staves. The piano staff includes dynamic markings *dim.* and *pp*. The bass staff includes dynamic markings *dim.* and *pp*.

Second system of musical notation, featuring piano and bass staves. The piano staff includes dynamic markings *dim.* and *pp*. The bass staff includes dynamic markings *dim.* and *pp*.

## Гавот

Allegretto  $\text{♩} = 80$

Third system of musical notation, featuring piano and bass staves. The piano staff includes dynamic markings *p* and *[quasi pizzicato]*. The bass staff includes dynamic markings *p* and *[quasi pizzicato]*.

Fourth system of musical notation, featuring piano and bass staves.

Fifth system of musical notation, featuring piano and bass staves. The piano staff includes dynamic markings *cresc.*, *f*, *dim.*, and *p*. The bass staff includes dynamic markings *cresc.*, *f*, *dim.*, and *p*.

Sixth system of musical notation, featuring piano and bass staves. The piano staff includes dynamic markings *cresc.*, *f*, *dim.*, and *p*. The bass staff includes dynamic markings *cresc.*, *f*, *dim.*, and *p*.

First system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a common time signature. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and moving bass lines. A dynamic marking *cresc.* is placed above the treble staff in the third measure.

Second system of the musical score. It continues the two-staff format. The treble staff features a more active melodic line with some sixteenth-note passages. The bass staff provides a steady accompaniment. A dynamic marking *f* is placed above the treble staff in the first measure, and a *pp* marking is placed above the treble staff in the fourth measure.

Third system of the musical score. The two-staff format continues. The treble staff has a melodic line that concludes with a final cadence. The bass staff continues its accompaniment. A *Fine* marking is placed below the bass staff at the end of the system.

### Прибавление к гавоту [Трио]

Fourth system of the musical score, starting with a dynamic marking *f* in the bass staff. The treble staff has a melodic line with a *[Fag. solo]* marking above it. The bass staff features a series of chords, some of which are marked *p staccato*.

Fifth system of the musical score. The treble staff continues with a melodic line. The bass staff has a series of chords, with a *p* marking above and a *f* marking below in the final measure.

Sixth system of the musical score. The treble staff continues with a melodic line. The bass staff has a series of chords, with a *f* marking below in the final measure.



*f*

*f*

*f*

*D.C.*

### Туш

Allegro molto

*ff*

## Панорама Парижа

Andantino  $\text{♩} = 88$

*p*

[quasi pizz.]

## Паника на бирже

Presto  $\text{♩} = 96$

*ff*

Musical score for "Шарманка" (The Organ). The piece is in 2/4 time and features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The score includes a repeat sign and a trill in the final measure.

## Шарманка

*Andantino*

Musical score for "Сена" (The Seine). The piece is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The key signature has three flats (E-flat major). The score includes a repeat sign and a trill in the final measure. The tempo is marked *Andantino*.

## Сена

*Andantino*

*rit. a tempo*

Continuation of the musical score for "Сена". The tempo is marked *Andantino*. The score includes a *rit.* (ritardando) marking followed by a *a tempo* marking. The piece concludes with a trill in the final measure.

First system of musical notation. Treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody features a series of eighth notes with slurs. The bass line consists of chords and single notes.

Second system of musical notation. Treble clef. The melody continues with slurs. The bass line includes a *cresc.* marking. A dynamic marking *p.* is present in the bass line.

Third system of musical notation. Treble clef. The melody continues with slurs. The bass line includes a dynamic marking *mf*.

Fourth system of musical notation. Treble clef. The melody continues with slurs. The bass line includes a *dim.* marking.

Fifth system of musical notation. Treble clef. The melody continues with slurs. The bass line includes a *ff* marking and some triplets.

Sixth system of musical notation. Treble clef. The melody continues with slurs. The bass line includes triplets marked with a '3'.

Seventh system of musical notation. Treble clef. The melody continues with slurs. The bass line includes triplets marked with a '3' and ends with a fermata.

## Шкатулка с бриллиантами

Allegretto

*pp*  
*sempre Ped.*

## Полицейский марш

Allegretto ♩ = 92

*ff* *mf*

First system of musical notation. Treble clef has a melodic line starting with a quarter note, followed by eighth notes. Bass clef has a bass line with quarter notes. Dynamics include *sff* and *mf*.

Second system of musical notation. Treble clef has a melodic line with eighth notes and quarter notes. Bass clef has a bass line with quarter notes. Dynamics include *sf*.

Third system of musical notation. Treble clef has a melodic line with quarter notes and eighth notes. Bass clef has a bass line with quarter notes. Dynamics include *sff*, *mf*, and *[m]p*.

Fourth system of musical notation. Treble clef has a melodic line with quarter notes and eighth notes. Bass clef has a bass line with quarter notes. Dynamics include *mf*.

Fifth system of musical notation. Treble clef has a melodic line with quarter notes and eighth notes. Bass clef has a bass line with quarter notes. Dynamics include *mf*.

Sixth system of musical notation. Treble clef has a melodic line with quarter notes and eighth notes. Bass clef has a bass line with quarter notes. Dynamics include *mf*.

Seventh system of musical notation. Treble clef has a melodic line with quarter notes and eighth notes. Bass clef has a bass line with quarter notes. Dynamics include *pp*.

# Фанфара

Allegro

*ff*  
(Timp.)

The first system of the 'Фанфара' piece is written in 2/4 time with a key signature of two flats. It features a dynamic marking of *ff* and a '(Timp.)' marking. The right hand plays a series of chords and eighth notes, while the left hand provides a steady eighth-note accompaniment.

The second system continues the 'Фанфара' piece, maintaining the same tempo and key signature. The right hand features more complex chordal textures and melodic lines, while the left hand continues with its rhythmic accompaniment.

# Сарабанда

Moderato  $\text{♩} = 100$

*p*

The first system of the 'Сарабанда' piece is in 3/4 time with a key signature of two flats. It is marked 'Moderato' with a tempo of  $\text{♩} = 100$  and a dynamic of *p*. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment.

The second system of the 'Сарабанда' piece continues the melodic and accompanimental lines. The right hand features a prominent melodic phrase with a slur, and the left hand provides a steady accompaniment.

The third system of the 'Сарабанда' piece continues the melodic and accompanimental lines. The right hand features a prominent melodic phrase with a slur, and the left hand provides a steady accompaniment.

*cresc.* *dim.*

The fourth system of the 'Сарабанда' piece concludes the piece. It includes dynamic markings of *cresc.* and *dim.* The right hand features a melodic phrase with a slur, and the left hand provides a steady accompaniment.

pp

### Скандал

Allegro molto

f



[Эпизод]

Allegretto

The musical score is written for piano in F# major (three sharps) and 2/4 time. It consists of five systems of two staves each. The first system begins with a piano (*pp*) dynamic marking. The melody in the right hand features a prominent trill in the first measure. The bass line provides harmonic support with chords and moving lines. The second system continues the melodic and harmonic development. The third system features a more active bass line with eighth-note patterns. The fourth system includes a forte (*f*) dynamic marking and a trill in the right hand. The fifth system concludes the piece with a final chord and a *p* dynamic marking.

МУЗЫКА К ПЬЕСЕ А. АФИНОГЕНОВА  
 «САЛЮТ, ИСПАНИЯ!»  
 В ПОСТАНОВКЕ ЛЕНИНГРАДСКОГО ТЕАТРА  
 ДРАМЫ ИМ. А. ПУШКИНА

Соч. 44

(1936)

## Фанфары \*

The musical score is written for piano and consists of five systems of staves. The first system is marked '1.' and 'f'. The second system is marked '2.'. The third system is marked '3.'. The fourth system is marked '3.'. The fifth system is marked '3.'. The score features various rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as 'f'.

\* „Фанфары“ и „Отрывок“ публикуются в переложении В. Самарина.

## Песня о Розите

Moderato

The musical score is written for voice and piano. It features a key signature of two sharps (D major) and a 2/4 time signature. The tempo is marked 'Moderato'. The piano accompaniment includes dynamic markings such as *p* (piano) and *sim.* (sostenuto). The vocal line includes the following lyrics:

Вре - мя и  
 жизнь то - роп - ли - во бе - гут, мно - го - е в жиз - ни  
 на - шей бу - дет за - бы - то, но ни ко -  
 -гда не за - бу - дем мы и - ме - ни тво - е - го, Ро -

зи - та, Ро - зи - та.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (G major). The lyrics are "зи - та, Ро - зи - та." The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

Ро - зи - та,

The second system continues the musical score. The vocal line has a long rest followed by the lyrics "Ро - зи - та,". The piano accompaniment features a prominent melodic line in the right hand, marked with a *dim.* (diminuendo) hairpin, and a bass line with sustained chords.

серд - це мо - е бо - лит, Ис - па - ни - я кровь - ю сво -

The third system of the score has the vocal line with lyrics "серд - це мо - е бо - лит, Ис - па - ни - я кровь - ю сво -". The piano accompaniment continues with its characteristic rhythmic and harmonic texture.

- их де - тей о - мы - та. Я ви - дел,

The fourth system features the vocal line with lyrics "- их де - тей о - мы - та. Я ви - дел,". The piano accompaniment maintains the same musical style.

как по - ги - ба - ли о - ни и ты сре - ди них, Ро -

The fifth and final system on the page has the vocal line with lyrics "как по - ги - ба - ли о - ни и ты сре - ди них, Ро -". The piano accompaniment concludes the piece with sustained chords in the right hand and a simple bass line.

- зи - та, Ро - зи - та,

но ты не до - ста - лась жи - вой вра - гу,

серд - це тво - е тво - е - ю пу - лей про - би - то.

Нет, ни - ко - гда не за - бу - дем мы

и ме - ни тво - е - го, Ро - зи - та, Ро - зи - та.

### Траурный марш \*

*Andante*  
*p espr.*

*mf*  
*f*  
*mp*  
*ff*

\* „Траурный марш“ и „Марш“ публикуются в переложении К.Титаренко.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *ff* and *dim.* There are also markings for a triplet in the right hand.

Second system of musical notation. The right hand has a melodic line with a slur and a *p* dynamic marking. The left hand continues with a steady accompaniment.

Third system of musical notation. The right hand features a melodic line with a slur and a *ff* dynamic marking, along with a triplet marking. The left hand has a rhythmic accompaniment.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment.

## [Отрывок]

Fifth system of musical notation, starting with the tempo marking *Andante*. The right hand has a melodic line with a slur and a *p* dynamic marking. The left hand has a rhythmic accompaniment.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment.

### Марш

Allegro non troppo



The first system of music consists of two staves. The treble staff begins with a chord marked '8' and a triplet of eighth notes. The bass staff features a triplet of eighth notes. A first ending bracket labeled '1.' spans the final two measures, which end with a repeat sign. A second ending bracket labeled '2.' follows, leading to a final chord.

The second system continues the piece with a treble staff featuring a series of chords and a bass staff with a steady accompaniment of chords. The key signature remains consistent with the previous system.

The third system shows a treble staff with a triplet of eighth notes and a bass staff with a similar triplet. The music continues with various chordal structures and melodic lines.

The fourth system features a treble staff with a rhythmic pattern of eighth notes and a bass staff with a steady accompaniment. The piece continues with various chordal textures.

The fifth system continues the piece with a treble staff featuring a series of chords and a bass staff with a steady accompaniment of chords. The key signature remains consistent with the previous system.

The sixth system shows a treble staff with a triplet of eighth notes and a bass staff with a similar triplet. The music continues with various chordal structures and melodic lines.

First system of musical notation. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). Time signature: 4/4. Features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The music consists of chords and melodic lines with some rests.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. Features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The music continues with various chordal textures and melodic fragments.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. Features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The music includes complex chordal structures and melodic lines.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. Features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The music shows a mix of chords and melodic movement.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. Features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The music continues with similar textures to the previous systems.

Sixth system of musical notation. Treble clef, bass clef. Key signature: two flats. Features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The music concludes with sustained chords in the bass staff.

# МУЗЫКА К ТРАГЕДИИ В. ШЕКСПИРА «КОРОЛЬ ЛИР» В ПОСТАНОВКЕ ЛЕНИНГРАДСКОГО БОЛЬШОГО ДРАМАТИЧЕСКОГО ТЕАТРА ИМ. М. ГОРЬКОГО

Соч. 58a

(1940)

## Вступление и баллада Корделии

Moderato

The musical score is written for piano and consists of five systems of music. The key signature is G minor (two flats) and the time signature is 4/4. The tempo is marked 'Moderato'. The score begins with a forte (*f*) dynamic. The first system includes piano (*p*) and forte (*f*) markings. The second system features fortissimo (*ff*) and triplet markings. The third system is marked *ff pesante* and includes triplet markings. The fourth system is marked *cresc.* (crescendo). The fifth system ends with a fortissimo (*ff*) marking and a final chord.

Complex piano accompaniment for the first system, featuring intricate arpeggiated patterns in both the right and left hands. Dynamic markings include *dim.* and *p*.

Piano accompaniment for the second system, showing a transition to a more sustained texture. Dynamic markings include *f dim.* and *p*.

Piano accompaniment for the third system, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamic markings include *pp* and *p*.

КОРДЕЛИЯ *p*

За тем - ным мо - ре м на ска - ле сто -

Vocal line for Cordelia with lyrics and piano accompaniment. The lyrics are: "За тем - ным мо - ре м на ска - ле сто -".

- ит вы - со - кий дом. Гнез - дят - ся пти - цы

Vocal line for Cordelia with lyrics and piano accompaniment. The lyrics are: "- ит вы - со - кий дом. Гнез - дят - ся пти - цы".

на ска\_ле, но пу-стовдометом, но пу-сто в до-ме том.

Дав-но, дав-но по-тух очаг, не

слыш-но го-ло-сов, и толь-ко ве-тер, буй-ный гость, тре-

-во-жит ти-хих сов. При-нес он весть из-да-ле-ка,

что гос-по-дин не-чез, что за мо-ря и об-ла-

ка е - го у - нес Мер - лин.

В зе - ле - ной даль - ней сто - ро - не на

чер - ном при - зрач - ном ко - не, он ска - чет в зо - ло - той бро - не, но

ви - дит дом во сне. Ле - та - ет ве - тер

и по - ет и пла - чет он о нем, не от - кли - ка - ет - ся ни -

*cresc.*

*mf*

*dim.*

*mf*

*p*

*p*

кто, и пуст вы-со-кий дом, и пуст вы-со-кий

дом.

### Возвращение с охоты

*Allegretto*

*f* *marc.*

The first system of the piano accompaniment consists of four staves. The top two staves are the right and left hands in treble and bass clefs. The bottom two staves are the right and left hands in treble and bass clefs. The music is in 2/4 time and begins with a forte (*ff*) dynamic. The right hand features a melodic line with some grace notes, while the left hand provides a steady rhythmic accompaniment with eighth notes.

## Песни Шута

Слова В. ШЕКСПИРА  
Перевод С. МАРШАКА

**Allegro**

*mf*

The second system shows the vocal line and piano accompaniment. The vocal line is in bass clef with a 2/4 time signature. The lyrics are: "Тот, кто решил - ся". The piano accompaniment is in treble and bass clefs. It starts with a forte (*ff*) dynamic, followed by a decrescendo (*dim.*) and then a piano (*p*) dynamic. A first ending bracket labeled "1." spans the first two measures of the piano accompaniment.

по кус.кам стра. ну сво. ю раз - дать,

пусть при.общит.ся к ду.ра.кам, он

The third system continues the piano accompaniment for the second part of the song. It consists of two staves (treble and bass clefs) and is in 2/4 time. The music features a steady eighth-note accompaniment in the left hand and chords in the right hand.



*mf*

бу - дет мне под - стать. Мы станем с ним ру -

*ff* *p*

10

- ка к ру - ке - два круглых ду - ра - ка: о - дин в ду - рац - ком кол - па - ке, дру -

- гой без колпа - ка!

*ff* *p*

10 8

**Allegretto**

*p*

Для ду - ра - ков пе - чаль - ный день: все

*ff* *p*

10

*cresc.* *f*

ум - ни - ки стра - ны моз - ги на - де - ли на бе - крень и ста - ли

мне рав - ны.

*ff*

10

ШУТ. Я приучился петь с тех пор, как ты,  
Лир, сделал дочек своими мамашами,  
дал им в руки розги и спустил с себя  
штанишки.

*cresc.***Meno mosso**

О - ни за - пла - ка - ли от сча - стья, а я за - пел стос -

- ки, у - знав, что мой ко - роль безвла - сти иг -

**Allegro**

- ра - ет в ду - ра - ки.

**Allegro**

Хлеб - ны - е крош - ки,

чер - ствы - е кор - ки мыш - ка го - лод - на - я

вспомни ла в нор-ке.

Moderato

4.

Вскормил ку - куш - ку во - ро - бей,

*f* *p*

3 3 3

бездомно - го птен - ца,

3 3 3

*p cresc.*

а тот возь - ми, да и у - бей з при - ем - но - го от -

*p cresc.* *f*

3

- ца!

*ff* *dim.* *p*

10 8

## Allegretto

*mp*

От - цов са - нов - ных и бо - га - тых ла - ска - ют

5. *p*

доч - ки и зять - я, а у ко - го шта - ны в за - пла - тах, то - го не

жа - лу - ет се - мя. Судь - ба - ко - рыт - на - я блуд - ни - ца,

## Allegro

о - на с го - лод - ным не ло - жит

- ся.

## Presto

*p*

6. *p*

Ко - гда от - ка - жет - ся свя -

- щен - ник кри - вить ду - шо - ю из - за де - нег

*cresc.* *f*

и пе - ре - ста - нет пи - во - вар во - до - ю

*cresc.* *f*

*p*

раз - бав - ля - ть то - вар,

*p* *cresc.* *f* *dim.*

*p*

ко - гда на - ску - чит ка - ва - ле - рам

*p*

*cresc.*

у - чить - ся у портных ма - не - рам, ко - гда е -

The first system consists of a vocal line in bass clef and a piano accompaniment in bass clef. The vocal line has a melodic line with lyrics. The piano accompaniment features a steady bass line and chords in the right hand.

- ре - ти - ков мо - нах сжи - гать не ста - нет на кост -

*cresc.* *f* *p*

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings: *cresc.*, *f*, and *p*.

- рах,

*cresc.* *dim.*

The third system continues the vocal and piano parts. The piano accompaniment includes dynamic markings: *cresc.* and *dim.*

*p*

ко - гда су - дья грешить не бу - дет и

*p*

The fourth system concludes the vocal and piano parts. The piano accompaniment includes a dynamic marking: *p*.

*cresc.*

без при - чи - ны не за - су - дит, ко - гда у - молк - нет

*cresc.*

кле - ве - та, за - мок по - ве - сив на у - ста,

*f* *p*

*f* *p* *cresc.*

ког -

*p*

*f* *dim.*

- да блуд - ни - ца храм по - стро - ит, а ро - стов -

*p*

- щик сун - дук от - кро - ет, то - гда - то бу - дет Аль - би -

*cresc.*

*cresc.*

*f* *p* *р cresc.*

- он до о - сно - ва - нья по - тря - сен, то - гда хо -

*f*

- дить мы бу - дем е ва - ми вверх го - ло - ва - ми,

*cresc.* *f*

вверх го - ло - ва - ми, вниз но - га - ми!

*ff*

**Moderato** *p*

Ли - са - плу - тов - ка и

*p*



доч - ка ко - ро - ля, - од - на бы вам ве - рев - ка, од - \*

- на бы вам пет - ля! Про - дам кол -

- пак, куп - лю пет - лю, - ду - рак - при - я - тель ко - ро -

Meno mosso

- лю!

\* Так в партитуре, в автографе клавира *ре*.

## Moderato

Шта - ны нуж - ны, да - ю вам сло - во,

*f dim.*

*p*

но при - ю - ти баш - ку спер - ва, иль о - бо - виши - ве - ет без

кро - ва тво - я се - да - я го - ло - ва. В ком

серд - це жест - ко - е, как пят - ка, тех не сму - тит чу - жа - я боль, но

*f*

спать о-ни не бу-дут слад-ко, ко-гда на-трут се-бе мо-

- золь.

*p*

**Allegro**

*ff*

Гей, го, гей, го!

Тот, кто в не-сча-стье вла-де-ет со-бой, мол-ни-я, гром и град, -

*mf*

*p*

в бу-рю и в дождь не дро-жит пред судь-бой, будь о-ни сут-ки под-ряд!

*f*

*p*

First system of a piano piece. The right hand features a melodic line with triplets and a final sustained chord. The left hand plays a steady eighth-note accompaniment. Dynamics include *ff* and *f*.

Second system of the piano piece. The right hand continues with triplets and chords. The left hand has a more active accompaniment. Dynamics include *cresc.*, *f*, and *ff*.

Third system of the piano piece. The right hand features a melodic line with triplets. The left hand has a rhythmic accompaniment with triplets. Dynamics include *f* and *ff*.

Fourth system of the piano piece. The right hand has a melodic line with triplets. The left hand features a rhythmic accompaniment with triplets and accents. Dynamics include *f* and *ff*.

Moderato

*p*

System 5, starting at measure 10. It includes a vocal line in the bass clef and piano accompaniment in the grand staff. The tempo is *Moderato* and the dynamic is *p*. The vocal line begins with the word "Кто".

Кто

служит только для то - го, что - бы извлечь до - хо - ды, те -

System 6, continuing the vocal and piano accompaniment. The piano accompaniment features a rhythmic pattern with accents. Dynamics include *p* and *f*.

-бя ос-та-вит од-но-го во вре-мя не-по-го-ды.

The first system of the musical score consists of three staves. The top staff is a vocal line in bass clef with the lyrics: "-бя ос-та-вит од-но-го во вре-мя не-по-го-ды." The middle and bottom staves are piano accompaniment, with the middle staff in bass clef and the bottom staff in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some notes beamed together and slurs.

The second system of the musical score consists of three staves. The top staff is a vocal line in bass clef, which is mostly silent. The middle and bottom staves are piano accompaniment, with the middle staff in bass clef and the bottom staff in bass clef. The piano part continues with a rhythmic pattern of eighth and sixteenth notes, with some notes beamed together and slurs.

Но он с то-бой, твой

The third system of the musical score consists of three staves. The top staff is a vocal line in bass clef with the lyrics: "Но он с то-бой, твой". The middle and bottom staves are piano accompaniment, with the middle staff in bass clef and the bottom staff in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some notes beamed together and slurs. A dynamic marking *p* is present in the middle staff.

вер-ный шут, слу-жил он не для де-нег, он

The fourth system of the musical score consists of three staves. The top staff is a vocal line in bass clef with the lyrics: "вер-ный шут, слу-жил он не для де-нег, он". The middle and bottom staves are piano accompaniment, with the middle staff in bass clef and the bottom staff in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some notes beamed together and slurs.

жал - кий шут, но он не плут! Не плут!

rit.  
Ду -

- рак, а не мо - шен - ник.

Adagio

*p.* [cantabile]

# Финал первого акта

Andante

The musical score is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The tempo is marked as *Andante*. The piece begins with a *ff* dynamic. The first system includes a *class.* marking and features several triplet figures in both hands. The second system shows a key signature change to two flats (B-flat major or D-flat minor) and includes a *5* fingering in the right hand. The third system continues with triplet patterns. The fourth system features a *3* fingering in the right hand. The fifth system includes a *3* fingering in the right hand. The sixth system features a *ff dim.* dynamic and includes a *3* fingering in the right hand. The seventh system features a *pp* dynamic and includes a *3* fingering in the right hand. The score concludes with a *pp* dynamic. Various musical notations such as slurs, accents, and fingerings are used throughout the piece.

# Приближение бури

Andante

The musical score is written for piano and consists of six systems of staves. The first system is a grand staff with two bass clefs, marked *ff* *secco*. The second system has two bass clefs, marked *pp* *cresc.*, and includes triplet and sextuplet markings. The third system has two treble clefs, also marked *pp* *cresc.*, with similar markings. The fourth system has two treble clefs, marked *ff*, with many accents. The fifth system has two treble clefs, marked *cresc.*, with triplet and sextuplet markings. The sixth system has two treble clefs, marked *fff*, with many accents and a final *fff* marking.



# Сцена в степи

Moderato

*tenuto*

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It consists of eight systems of two staves each. The first system includes dynamic markings *pp* and *secco*, and a *tenuto* marking above the right staff. The second system features a *p* dynamic marking. The third system includes a *mf* marking. The fourth system includes a *dim.* marking. The fifth system includes a *p* marking. The sixth system includes a *mf* marking. The seventh system includes a *mf* marking. The eighth system includes a *dim.* marking and a *p* marking. The score contains various musical notations including eighth notes, quarter notes, and chords, with some passages marked with triplets and slurs.

The first system of the piano score consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment of eighth notes. A *morendo* marking is placed above the right hand staff in the second measure.

### Ослепление Глостера

Moderato

The second system of the piano score consists of six staves. The right hand features a melodic line with triplets and accents, while the left hand provides a rhythmic accompaniment. The score includes dynamic markings such as *f*, *rit.*, and *cresc.*, as well as articulation marks like *v* and *pp*.

## [Военный] лагерь

*Andante p*

*pp*

*pp*

*pp ma maro.*

*pp*

*pp*

11412

# Марш

Allegretto poco moderato

*ff*

*ff marc.*

*sim.*

*[più f]*

The score is written for piano and bass. The tempo is *Allegretto poco moderato*. The piece begins with a forte (*ff*) dynamic. The first system includes a *ff marc.* marking. The second system features a *sim.* (sostenuto) marking. The third system includes a *[più f]* (crescendo) marking. The score contains several triplet markings (3) and various articulations such as accents and slurs. The key signature changes from C major to B-flat major in the fourth system. The piece concludes with a final cadence in the sixth system.

ff

3

3

3

3

ff

fff

dim.

p

marco.

3

dim. sempre

3

3

3

3

3

3

3

3

# Фанфары

Allegro

1.

Musical notation for the first system of the first part. It features a treble clef, common time signature, and a forte (*ff*) dynamic marking. The melody consists of eighth-note triplets.

Musical notation for the second system of the first part. It shows a continuation of the eighth-note triplet melody in the treble clef and a bass clef accompaniment.

Musical notation for the third system of the first part. It features a dense texture with multiple eighth-note triplets in both staves.

[Allegro]

2.

Musical notation for the first system of the second part, marked with a forte (*ff*) dynamic and a tempo change to *[Allegro]*. The melody continues with eighth-note triplets.

Musical notation for the second system of the second part. It shows a continuation of the eighth-note triplet melody in the treble clef and a bass clef accompaniment.

3. [Allegro] *ff*

4. [Allegro] *ff*

5. [Allegro] *ff*

# МУЗЫКА К ТЕАТРАЛИЗОВАННОЙ ПРОГРАММЕ «ОТЧИЗНА»

Соч. 63

(1942)

## СЮИТА «РОДНОЙ ЛЕНИНГРАД»

### 1. Увертюра \*

Слова С. АЛЫМОВА

*Moderato non troppo*

*pp*

*p*

*p*

*Più mosso*

\* „Увертюра“, „Песня Октябрьской победы“ и „Ода Ленинграду“ публикуются в переложении А. Севастьянова.



С. *p*

Вих - ри враждеб - ны - е ве - ют над на-ми, тем - ны - е си - лы нас

А. *p*

Хор

Т. *p*

Вих - ри враждеб - ны - е ве - ют над на-ми, тем - ны - е си - лы нас

Б. *p*

злoб - но гне-тут. В бой ро - ко-вой мы всту - пи - ли с вра-га-ми,

злoб - но гне-тут. В бой ро - ко-вой мы всту - пи - ли с вра-га-ми,

нас е - ще судь - бы без - вест - ны - е ждут. На бой кро - ва - вый, свя - той и пра - вый  
 нас е - ще судь - бы без - вест - ны - е ждут. На бой кро - ва - вый, свя - той и пра - вый

марш, марш впе - ред, ра - бо - чий на - род! На бой кро - ва - вый,  
 марш, марш впе - ред, ра - бо - чий на - род! На бой кро - ва - вый,

свя - той и пра - вый марш, марш впе - ред, ра - бо - чий на - род!

свя - той и пра - вый марш, марш впе - ред, ра - бо - чий на - род!

*p* *mf*

*p*

Piano accompaniment for the first system, featuring a treble and bass staff with rhythmic patterns and chords.

Piano accompaniment for the second system, including a triplet in the treble staff and sustained chords in the bass staff.

Piano accompaniment for the third system, marked with a forte (*ff*) dynamic, showing a melodic line in the treble and block chords in the bass.

C.  
A.  
Т.  
Б.

Сме - ло, то - ва - ри - щи, в но - гу.

Vocal score for four parts (C, A, T, B) with lyrics "Сме - ло, то - ва - ри - щи, в но - гу." The vocal lines are arranged in four staves, with the bass line at the bottom.

Piano accompaniment for the fourth system, featuring a complex melodic line in the treble staff and a bass line with chords.

Музыкальный фрагмент с вокальными партиями и фортепиано. Вокальные партии имеют следующие тексты:

Ду - хом о.креп - нем в борь - бе, в цар - ство сво.бо - ды до.

Ду - хом о.креп - нем в борь - бе, в цар - ство сво.бо - ды до.

Пiano accompaniment includes a complex melodic line in the right hand with triplets and a more rhythmic bass line.

Пiano accompaniment for the first system, showing intricate melodic and harmonic textures in both hands.

Музыкальный фрагмент с вокальными партиями и фортепиано. Вокальные партии имеют следующие тексты:

- ро - гу грудью про.ло.жим се - бе.

- ро - гу грудью про.ло.жим се - бе.

Пiano accompaniment continues with similar complexity as the first system.

Пiano accompaniment for the second system, featuring a prominent triplet in the right hand.

В цар - ство сво - бо - ды - до - ро - гу...      Сме -

Сме - ло ти -

В цар - ство сво - бо - ды - до - ро - гу...      Сме -

Сме - ло ти -

Сме - ло ти -

- ло ти - ра - нов бей!      Впе - ред,      на - род!      День

- ра - нов бей!

- ло ти - ра - нов бей!      Впе - ред,      на - род!      День

- ра - нов бей!

твой! Все в бой! Бей злей! Флаг, рей! Все

твой! Все в бой! Бей злей! Флаг, рей! Все

This system contains two vocal staves and two piano staves. The vocal parts have lyrics in Russian. The piano accompaniment consists of chords and simple rhythmic patterns.

This block shows the piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. It includes chords and rhythmic accompaniment.

*rit.*

в бой! Солн - це сла - вы,

в бой! Солн - це сла - вы,

This system features a vocal staff with lyrics and a piano accompaniment. The tempo is marked *rit.* (ritardando). The piano part includes a triplet in the bass line.

*rit.*

*sempre*

This block shows the piano accompaniment for the second system. It includes a grand staff with treble and bass clefs. The tempo is marked *rit.* and the bass line features a triplet and a section marked *sempre*.

св - ет - лей      Зна - мя,      вы - ше

св - ет - лей      Зна - мя,      вы - ше

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "св - ет - лей      Зна - мя,      вы - ше".

The piano accompaniment for the first system. The right hand plays chords and the left hand plays a rhythmic pattern of eighth notes.

рей над землей!      Все сме - лов бой!      В бой!

рей над землей!      Все сме - лов бой!      В бой!

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "рей над землей!      Все сме - лов бой!      В бой!".

The piano accompaniment for the second system. The right hand plays chords with triplets and the left hand plays a simple bass line.



## 2. Песня Октябрьской победы

Слова С. АЛЫМОВА

**Allegretto**

ТЕНОР СОЛО

Над Не - во - ю мно - го - вод - ной не - бо  
се - ро - е свет - лей. За - пе - вай, на -

*f* *sempre staccato*

род сво - бод - ный, пе - сню сча - стья ве - се -

лей. Сшиблен с тро - на царь кро - ва - вый про - ле - тар - ским ку - ла - ком.

Эй, хо - ди, кра - сот - ка, па - вой ря - дом с крас - ным мо - ря - ком!

*ff* Эй, хо - ди, кра - сот - ка, па - вой ря - дом с крас - ным мо - ря - ком!

*ff* Эй, хо - ди, кра - сот - ка, па - вой ря - дом с крас - ным мо - ря - ком!

*ff*

*ff* *ff*

*ff*

БАС СОЛО *ff*

А - ЛЫМ вы - шит, го - род

*mf*

пы - шет, ку - ма - ча - ми на - ка - лен.

Ста - ли кры - ши буд - то вы - ше от пы -

- ла - ю - щих зна - мей. Хо - дят но - во

*p*

- ю по - ход - кой пет - ро - град - цы - мо - лод - цы. Ве - се - лей гля -

- ди, кра - сот - ка, ста - рый мир от - дал кон - цы!

*S. ff*  
Ве - се - лей гля - ди, кра - сот - ка, ста - рый мир от - дал кон - цы!

*A. ff*

*T. ff*  
Ве - се - лей гля - ди, кра - сот - ка, ста - рый мир от - дал кон - цы!

*B. ff*

*ff*

*Da Capo*

*Coda*  
*ff*

## 3. Танец молодежи \*

Moderato

The musical score is written for piano and consists of six systems. The tempo is marked 'Moderato'. The key signature has one sharp (F#). The first system begins with a forte (*f*) dynamic. The second system includes a section with a fortissimo (*sf*) dynamic. The third system features a piano (*p*) dynamic. The fourth system returns to a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

\* Переложение Л. Солина. Издано в сборнике: Шостакович Д. Музыка к драматическим спектаклям. М., 1977.

*p* *sm.*

*f*

*accel.*

*p* *cresc.*

*Allegro con brio*  
*ff*

*ff* [*energico*]

*ff*

[*poco meno f*]

Molto meno mosso

*ff*

*p*

*p*

*p*

*p* *cresc. poco a poco*

*p*

*mf* *cresc. poco a poco*

*mf*



First system of musical notation. Treble clef, bass clef. Dynamics: *ff*, [*sf*]. Includes a fermata over a chord in the treble staff.

Second system of musical notation. Treble clef, bass clef. Dynamics: [*sf*]. Includes a fermata over a chord in the treble staff.

Third system of musical notation. Treble clef, bass clef. Dynamics: [*sf*], [*sf*].

Fourth system of musical notation. Treble clef, bass clef. Dynamics: [*sf*].

Fifth system of musical notation. Treble clef, bass clef. Dynamics: [*sf*], [*sf*], *sf*.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: [*sf*].

## 4. Ода Ленинграду

Слова С. АЛЫМОВА

**Moderato**

The piano introduction consists of two systems of music. The first system features a melody in the right hand with a triplet of eighth notes and a bass line in the left hand. The second system continues the melody and bass line with various chordal textures and a triplet of eighth notes.

**БАС СОЛО**

Ты над Не-вой воз-ни-ка-ешь ви-де-нем, го-род на гра-ни во-

The bass solo is a single melodic line in the bass clef. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

-ды и зем-ли, го-род, ко-то-рый при са-мом рож-де-нье

The bass solo continues the melodic line. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand.

и - ме-нем гор-дым Пет-ра на-рек-ли.

С. Го-род, в ко-то-ром де-ла-ми жи-вы-ми

А. Го-род, в ко-то-ром де-ла-ми жи-вы-ми

Т. Го-род, в ко-то-ром де-ла-ми жи-вы-ми

В. Го-род, в ко-то-ром де-ла-ми жи-вы-ми

The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics. The piano accompaniment provides harmonic support with chords in the right hand and a bass line in the left hand.

The piano accompaniment concludes the piece with a final chordal texture in the right hand and a bass line in the left hand.

кам - ни на у - ли - цах всю - ду пол - ны, го - род, ко - то - ро - му

кам - ни на у - ли - цах всю - ду пол - ны, го - род, ко - то - ро - му

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics in Russian. The bottom two staves are piano accompaniment. The music is in a minor key and 4/4 time. The lyrics are: "кам - ни на у - ли - цах всю - ду пол - ны, го - род, ко - то - ро - му".

Ле - ни - на и - мя да - ли на - ро - ды Со - вет - ской стра - ны! Ле - нин -

Ле - ни - на и - мя да - ли на - ро - ды Со - вет - ской стра - ны! Ле - нин -

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics in Russian. The bottom two staves are piano accompaniment. The music is in a minor key and 4/4 time. The lyrics are: "Ле - ни - на и - мя да - ли на - ро - ды Со - вет - ской стра - ны! Ле - нин -". There are dynamic markings [f] in the vocal lines and piano accompaniment.

- град, тво - их о - град, у - зо - ры, не раз - мыл тя - же - лый дождь сви -

- град, тво - их о - град, у - зо - ры, не раз - мыл тя - же - лый дождь сви -

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics in Russian. The bottom two staves are piano accompaniment. The music is in a minor key and 4/4 time. The lyrics are: "- град, тво - их о - град, у - зо - ры, не раз - мыл тя - же - лый дождь сви -".

-ца. Ле - нин - град - ты пер - вый запл „Ав - ро - ры“, штурм по -

-ца. Ле - нин - град - ты пер - вый запл „Ав - ро - ры“, штурм по -

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics in Russian. The bottom two staves are piano accompaniment. The music is in a minor key and 4/4 time. The lyrics are: "-ца. Ле - нин - град - ты пер - вый запл „Ав - ро - ры“, штурм по -" repeated on two lines.

- бед - ный Зим - не - го двор - ца. Ты не раз вра - га - ми о - саж.

- бед - ный Зим - не - го двор - ца. Ты не раз вра - га - ми о - саж.

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics in Russian. The bottom two staves are piano accompaniment. The lyrics are: "- бед - ный Зим - не - го двор - ца. Ты не раз вра - га - ми о - саж." repeated on two lines.

- ден - ный, со - кру - шал бес - чис - лен - ных вра - гов. Го - род -

- ден - ный, со - кру - шал бес - чис - лен - ных вра - гов. Го - род -

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics in Russian. The bottom two staves are piano accompaniment. The lyrics are: "- ден - ный, со - кру - шал бес - чис - лен - ных вра - гов. Го - род -" repeated on two lines.

во - ин, сла - вой о - за - ре - н - ый, страж мо - гу - чий нев - ских бе - ре - гов.

во - ин, сла - вой о - за - ре - н - ый, страж мо - гу - чий нев - ских бе - ре - гов.

*ff* Тщет - но фа - шис - тский раз - бой - ник кро - ва - вый хо - чет кра - су тво - ю ввер - гнуть в ко - стер.

*ff* Тщет - но фа - шис - тский раз - бой - ник кро - ва - вый хо - чет кра - су тво - ю ввер - гнуть в ко - стер.

*ff* Тщет - но фа - шис - тский раз - бой - ник кро - ва - вый хо - чет кра - су тво - ю ввер - гнуть в ко - стер.

*ff*

Ты по - бе - дишь, наш ге - рой ве - ли - ча - вый, го - род, гля - дя - щий в бал - тий - ский про - стор.

Ты по - бе - дишь, наш ге - рой ве - ли - ча - вый, го - род, гля - дя - щий в бал - тий - ский про - стор.

На ве - ко - вы - е се - ды - е гра - ни - ты зве - ря - фа - ши - ста не сту - пит но - га.

На ве - ко - вы - е се - ды - е гра - ни - ты зве - ря - фа - ши - ста не сту - пит но - га.

*ff*

Бу-дут рас-се-я-ны, бу-дут раз-би-ты под Ленин-градом все ор-ды вра-га.

*ff*

*ff*

Бу-дут рас-се-я-ны, бу-дут раз-би-ты под Ленин-градом все ор-ды вра-га.

*ff*

*ff* *3*

Не-по-бе-ди-мый от ве-ка в борь-.

*ff* *3*

*ff* *3*

Не-по-бе-ди-мый от ве-ка в борь-.

*ff* *3*

*ff* *3*

*ff* *3*

- бе, сла - ву по - ем, Ле - нин - град, мы те - бе!  
 - бе, сла - ву по - ем, Ле - нин - град, мы те - бе!

Piano accompaniment for the first system, featuring chords and melodic lines in both hands.

Piano accompaniment for the second system, featuring chords and melodic lines in both hands.

Piano accompaniment for the third system, featuring chords and melodic lines in both hands.



# МУЗЫКА К ТЕАТРАЛИЗОВАННОЙ ПРОГРАММЕ «РУССКАЯ РЕКА»

Соч. 66

(1944)

## Марш \*

*Allegretto*

*ff*

*Attacca*

## Футбол

*Presto*

*sim.*

*ff*

*sim.*

*ff*

\* „Марш“, „Футбол“ и „Битва за Сталинград“ публикуются в переложении В.Самарина.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as *f* and *ff*. A long slur spans across the top of the system.

Second system of musical notation, continuing the piece with complex rhythmic figures and dynamic markings like *ff*.

Third system of musical notation, marked with *Peresc.* (Crescendo) in the left margin. The music shows a gradual increase in volume and intensity.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as *fff*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as *f*.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as *sff*, *fff*, and *f*.

Seventh system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as *f*.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features complex chordal textures with many accidentals (sharps and flats). There are several slurs and accents (>) over notes. A *cresc.* marking is present in the middle of the system.

Second system of musical notation. Similar to the first system, it features a grand staff with treble and bass clefs. The music continues with complex chordal textures and slurs. A *cresc.* marking is also present in this system.

Third system of musical notation. The grand staff continues with complex chordal textures and slurs. The key signature changes to one flat (B-flat major or D minor).

Fourth system of musical notation. The grand staff continues with complex chordal textures and slurs. The key signature changes to two flats (B-flat major or D minor).

Fifth system of musical notation. The grand staff continues with complex chordal textures and slurs. A *ff* (fortissimo) dynamic marking is present in the beginning of the system.

Sixth system of musical notation. The grand staff continues with complex chordal textures and slurs. A *cresc.* marking is present in the beginning of the system.

Seventh system of musical notation. The grand staff continues with complex chordal textures and slurs. A *ff* (fortissimo) dynamic marking is present in the middle of the system.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music features a complex melodic line in the treble with various accidentals and a steady bass accompaniment.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Third system of musical notation, featuring a dynamic marking of *ff* (fortissimo) and a more active bass line.

Fourth system of musical notation, marked with *fff* (fortississimo), showing a significant increase in volume and intensity.

Fifth system of musical notation, characterized by dense, repeated chordal patterns in both hands.

Sixth system of musical notation, featuring a rhythmic pattern of eighth notes in the bass and a more melodic treble line.

Seventh system of musical notation, marked with *sf* (sforzando), showing a dynamic shift and a return to a more chordal texture.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, some beamed together. The bass staff contains a similar rhythmic pattern with some rests.

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff has several flats (b) and a half note marked with a circled 'h'. The bass staff continues the rhythmic pattern.

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff has several sharps (#) and flats (b). The bass staff has several flats (b) and sharps (#). Dynamic markings *meno f* and *cresc.* are present in the treble staff.

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff starts with a rest and then has a series of notes with a slur. Dynamic markings *fff* and *ff* are present. The bass staff has several flats (b) and rests.

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff has several flats (b) and notes with a slur. The bass staff has several flats (b) and notes.

Sixth system of musical notation, consisting of a treble staff and a bass staff. The treble staff has several flats (b) and notes with a slur. The bass staff has several flats (b) and notes. Dynamic markings *p*, *f*, and *fff* are present. A *cresc.* marking is also present. The system ends with a double bar line and repeat signs.

# Битва за Сталинград

Слова И. ДОБРОВОЛЬСКОГО

Moderato

The first system of the musical score is marked *Moderato*. It consists of two staves, treble and bass clef. The treble staff begins with a piano (*p*) dynamic and a *simile* marking. The music features a series of chords and melodic lines, with some notes beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a final chord in the treble staff.

Più mosso

The second system of the musical score is marked *Più mosso*. It consists of two staves, treble and bass clef. The treble staff begins with a piano (*p*) dynamic and a *pp poco marcato* marking. The music features a series of chords and melodic lines, with some notes beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines, including a triplet of eighth notes. The system concludes with a final chord in the treble staff.

*P marcato*

*cresc.*

*f* 3

*cresc.* 3

*f*

8

*cresc.*

*f*

*Più mosso*

*p* *sf* *ff*

**С.** *ff* **Allegro**

**А.** *ff* *A...*

**Т.** *ff*

**В.** *ff* *A...*

Пла - мя вы - жгло все по - ля, и в ог - не

Гне - ва гроз - но - го пол - на, к ме - сти нас

вой - ны зем - ля.

Гне - ва гроз - но - го пол - на, нас зо -

вой - ны зем - ля. Гне - ва гроз - но - го пол - на, к ме - сти нас



зо - вет стра - на!

.вет стра - на!

зо - вет стра - на!

This section contains three vocal staves. The first staff has the lyrics 'зо - вет стра - на!'. The second staff has the lyrics '.вет стра - на!'. The third staff has the lyrics 'зо - вет стра - на!'. The music is written in a key with one flat and a common time signature, featuring a melodic line with a long note value and a bass line with a steady accompaniment.

*ff*

This section shows the piano accompaniment for the first system. It consists of a grand staff with a treble and bass clef. The right hand has a melodic line with accents (>) and a dynamic marking of *ff*. The left hand has a bass line with chords and accents (>).

A...

A...

This section contains two vocal staves. The first staff has the lyrics 'A...'. The second staff has the lyrics 'A...'. The music is written in a key with one flat and a common time signature, featuring a melodic line with a long note value and a bass line with a steady accompaniment.

*espr.*

This section shows the piano accompaniment for the second system. It consists of a grand staff with a treble and bass clef. The right hand has a melodic line with a dynamic marking of *espr.* and a bass line with chords and accents (>).

Two vocal staves (soprano and alto) and a piano accompaniment. The vocal parts feature a melodic line with a slur and a fermata over the final note. The piano accompaniment consists of a simple harmonic accompaniment with a bass line of chords and a treble line of chords.

Piano accompaniment for the first system. The right hand features a complex, arpeggiated texture with a slur and a fermata over the final note. The left hand provides a harmonic accompaniment with chords.

Two vocal staves (soprano and alto) and a piano accompaniment. The vocal parts feature a melodic line with a slur and a fermata over the final note. The piano accompaniment consists of a simple harmonic accompaniment with a bass line of chords and a treble line of chords.

Piano accompaniment for the second system. The right hand features a complex, arpeggiated texture with a slur and a fermata over the final note. The left hand provides a harmonic accompaniment with chords. The word *cresc.* is written below the piano part.

*ff*  
А... Встань, стра -

- на, встань, стра - на, силь - на!

- на, встань, стра - на, силь - на!

The first system consists of four staves. The top staff is a vocal line with a melodic line and a fermata. The second, third, and fourth staves are piano accompaniment, with the second and third staves showing a sustained chordal texture. A dynamic marking of *ff* is placed above the vocal line in the fourth measure. The text "A..." is written below the vocal line in the fourth measure.

The second system is a grand staff with two staves. It features a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *ff* *espress.* is placed above the right-hand staff in the fourth measure. There are some handwritten markings above the staff in the final measure, possibly indicating fingerings or ornaments.

The third system consists of three staves. The top staff is a vocal line with a melodic line and a fermata. The second and third staves are piano accompaniment, with the second staff showing a sustained chordal texture. A dynamic marking of *ff* is placed above the vocal line in the first measure. The text "A..." is written below the vocal line in the first measure.

The fourth system is a grand staff with two staves. It features a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *ff* is placed above the right-hand staff in the first measure. There are some handwritten markings above the staff in the final measure, possibly indicating fingerings or ornaments.

A... Впе - ред, сме - лей!

Впе - ред, сме - лей!

This system contains the first two staves of a musical score. The top staff is a vocal line with lyrics in Russian: "A... Впе - ред, сме - лей!". The second staff is a piano accompaniment line. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The piano part features a melodic line with slurs and accents, and a bass line with chords and triplets.

This block shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with slurs and accents, and a triplet of eighth notes. The bass staff has chords with slurs and accents, and a triplet of eighth notes. The dynamics include *sf* (sforzando).

A... A... A...

A... A...

This system contains the second two staves of a musical score. The top staff is a vocal line with lyrics "A... A... A...". The second staff is a piano accompaniment line. The music is in a key with one flat and a 4/4 time signature. The piano part features a melodic line with slurs and accents, and a bass line with chords. The dynamics include *ff* (fortissimo).

This block shows the piano accompaniment for the second system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with slurs and accents, and a triplet of eighth notes. The bass staff has chords with slurs and accents, and a triplet of eighth notes. The dynamics include *ff* (fortissimo).

A

3a

A

This system contains the first four measures of the piece. It features a vocal line on a single staff with a treble clef, and a piano accompaniment on two staves (treble and bass clefs). The vocal line consists of a series of eighth notes with slurs. The piano accompaniment is mostly rests, with some notes in the bass line. The letter 'A' appears in the first and third measures of the vocal staff. The number '3a' is written in the fourth measure of the vocal staff.

This system shows the piano accompaniment for the first system. The right hand (treble clef) plays a series of chords and eighth notes, with some notes marked with accents (>) and dynamic markings like (p) and (f). The left hand (bass clef) plays a bass line with chords and eighth notes. The key signature has one flat (B-flat).

кровь бой - цов, за плач де - тей, за сле - зы жен и ма - те - рей вер -

This system contains the second four measures of the piece. It features a vocal line on a single staff with a treble clef, and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics: "кровь бой - цов, за плач де - тей, за сле - зы жен и ма - те - рей вер -". The piano accompaniment continues with chords and eighth notes. The key signature has one flat (B-flat).

*cresc.*

This system shows the piano accompaniment for the second system. The right hand (treble clef) plays chords and eighth notes. The left hand (bass clef) plays a bass line with eighth notes. The dynamic marking *cresc.* (crescendo) is written in the third measure of the right hand. The key signature has one flat (B-flat).

Музыкальный фрагмент с вокальными партиями и фортепиано. Вокальные партии имеют ноты и русские тексты: «ней и злей нещадно бей врага!». Музыкальная запись включает ноты для голоса и фортепиано.

Фортепиано аккомпанемент к первой системе. Музыкальная запись включает ноты для правой и левой рук фортепиано.

Музыкальный фрагмент с вокальными партиями и фортепиано. Вокальные партии имеют ноты и русские тексты: «За-ря по-бед-на-я вста-». Музыкальная запись включает ноты для голоса и фортепиано. В начале вокальных партий и фортепиано аккомпанемента указаны динамические обозначения *ff*.

Фортепиано аккомпанемент к второй системе. Музыкальная запись включает ноты для правой и левой рук фортепиано.

First system of the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have the lyrics "- вай!" written below them. The piano accompaniment consists of two staves. Above the vocal staves, there are dynamic markings: *mf* above the first measure, *p* above the second measure, and *f* above the third measure. The piano part includes various chords and melodic lines.

Piano accompaniment for the first system, showing the right and left hand parts. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have a long note with a slur above it, and a dynamic marking *(b) f* is present. The piano accompaniment continues with similar harmonic and melodic patterns.

Piano accompaniment for the second system, showing the right and left hand parts. The right hand continues the melodic line, and the left hand provides harmonic support with chords and single notes.

Third system of the musical score. It features two vocal staves and a piano accompaniment. The vocal staves are mostly empty, indicating a rest for the vocalists. The piano accompaniment continues with harmonic patterns.

Piano accompaniment for the third system, showing the right and left hand parts. The right hand continues the melodic line, and the left hand provides harmonic support with chords and single notes.



Musical score system 1, consisting of four staves. The top two staves are vocal lines with lyrics "A...". The bottom two staves are piano accompaniment. The system contains four measures. The first two measures are mostly rests. The third and fourth measures feature vocal notes and piano accompaniment with various accidentals and phrasing slurs.

Musical score system 2, consisting of two staves. The top staff is a vocal line with lyrics "A...". The bottom staff is piano accompaniment. The system contains four measures. The first three measures feature a rhythmic pattern of eighth notes in the vocal line and chords in the piano. The fourth measure features a different rhythmic pattern with a fermata over the vocal note.

Musical score system 3, consisting of four staves. The top two staves are vocal lines with lyrics "A...". The bottom two staves are piano accompaniment. The system contains four measures. The first two measures are mostly rests. The third and fourth measures feature vocal notes and piano accompaniment with various accidentals and phrasing slurs.

Musical score system 4, consisting of two staves. The top staff is a vocal line with lyrics "A...". The bottom staff is piano accompaniment. The system contains four measures. The first three measures feature a rhythmic pattern of eighth notes in the vocal line and chords in the piano. The fourth measure features a different rhythmic pattern with a fermata over the vocal note.

Ой да, зна - мя,

*fff*

Т. вей - ся, вей - ся ты воль - ней! Ой да, пе - сня, лей - ся!

Б.

Т. Лей - ся ве - се - лей! Взвей - ся, пе - сня, ввысь над стра - ной про - не -

Б.

T.  
- сись да про со - вет - ских бой - цов, у - даль - цов - мо - лод - цов! Ой да,

Б.

T.  
пом - нить бу - дет да фа - шист - ский гад, ой да, не - за -

Б.

T.  
- бу - дет го - род Ста - лин - град! По - ку - ту - зов - ски, по - су -

Б.

T. *tr.*  
- во - ров - ски по - над Вол - гой - ре - кой хо -

B. *tr.*

The first system of music features a vocal line and piano accompaniment. The vocal line is written in a soprano clef (T.) and includes lyrics: "- во - ров - ски по - над Вол - гой - ре - кой хо -". The piano accompaniment is written in a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part consists of chords and some melodic lines.

T.  
- ди - ли мы в бой. Ре - ка воль - на, стра -

B.

The second system of music continues the vocal line and piano accompaniment. The vocal line is written in a soprano clef (T.) and includes lyrics: "- ди - ли мы в бой. Ре - ка воль - на, стра -". The piano accompaniment is written in a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part consists of chords and some melodic lines.

T.  
- на силь - на, жи - ви, цве - ти, стра - на!

B.

The third system of music concludes the vocal line and piano accompaniment. The vocal line is written in a soprano clef (T.) and includes lyrics: "- на силь - на, жи - ви, цве - ти, стра - на!". The piano accompaniment is written in a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part consists of chords and some melodic lines.

# Заключительная песня\*

Слова И. ДОБРОВОЛЬСКОГО

С. Moderato *ff*

Хор

А.

Т.

Б.

1. Ты гор - дость на - ро - да, ты рус - ска - я сла - ва, ве -

2. пар - ти - ей мы по пу - ти к ком - му - низ - му по -

- ли - ка - я ма - туш - ка Вол - га - ре - ка. Вол - га, ты про - не -

- бед - но и - дем, и до - ро - га свет - ла. Сла - ва пар - ти - и,

\* Переложение А. Севастьянова

- сешь ве - ли - ча - во на - род - ну - ю сла - ву сквозь дни и ве - ка!  
 сла - ва От - чиз - не! На - ро - ду со - ветско - му честь и хва - ла!

Вод - га, ты про - не - сешь ве - ли - ча - во на - род - ну - ю  
 Сла - ва пар - тии, сла - ва От - чиз - не! На - ро - ду со -

1. сла - ву сквозь дни и ве - ка!  
 2. За - ла, хва - ла, хва - ла!  
 - ветско - му честь и хва - ла! Хва - ла, хва - ла, хва - ла!

# МУЗЫКА К ТЕАТРАЛИЗОВАННОЙ ПРОГРАММЕ «ВЕСНА ПОБЕДНАЯ»

Соч. 72

(1946)

## Песня о фонарике

Слова М. СВЕТЛОВА

*Allegretto**p*

Над род - ной Мо - скво - ю, вдоль Мо -

- сквы - ре - ки, са - мо - ле - ты вра - же - ски - е шли, и то -

- гда кар - ман - ны - е фо - на - ри - ки на ноч - ном де - жур - стве

мы за - жгли. Бес - смен - ный ча - со - вой, все

но - чи до за - ри, мой ста - рый друг, фо - на - рик мой,  
 го - ри, го - ри, го - ри.

1.2. 3.  
 - ри.

Над родной Москвою, вдоль Москвы-реки,  
 Самолеты вражеские шли,  
 И тогда карманные фонарики  
 На ночном дежурстве мы зажгли.

*Припев:* Бессменный часовой,  
 Все ночи до зари,  
 Мой старый друг, фонарик мой,  
 Гори, гори, гори.

Помним время сумрака туманного,  
 Тех ночей мы помним каждый час.  
 Узкий луч фонарика карманного  
 В ночи те ни разу не погас.

*Припев*

Помню ночь над затемненной улицей,  
 Мы с любимой были рядом тут,  
 И фонарик — вот какая умница —  
 Вдруг погас на несколько минут.

*Припев*

Над родной притихшею столицей  
 Он светил на каждом чердаке.  
 Пусть сегодня снова загорится он,  
 Как бывало в девичьей руке.

*Припев:* Бессменный часовой,  
 Все ночи до зари,  
 Мой старый друг, фонарик мой,  
 Гори, гори, гори.



# Колыбельная

Слова М. СВЕТЛОВА

*Andante*

*p*

Гу-дит мо-тор в мол-ча-ни-и ноч-ном, но

*p legato*

ты у - снн спо-кой-ным ти-хем сном .

Про-жек-то-ров тре - воз-ны - е ог - ни, мы не у - снем...

А ты, дитя, у - снй. у -

Хор *pp*  
М...

Detailed description: This system contains three staves. The top staff is a vocal line in G major, 4/4 time, with lyrics 'А ты, дитя, у - снй. у -'. The middle staff is a piano accompaniment for the vocal line, featuring chords and moving lines in both hands. The bottom staff is a choral part labeled 'Хор' with dynamics '*pp*' and the text 'М...'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

- снй, у - снй. В пы - ла - ющей но - чи не - сунт сво - и де -  
- ста - нет день, и тру - бы за - поют, и над сто - ли - цей

Detailed description: This system contains two staves. The top staff is a vocal line with lyrics '- снй, у - снй. В пы - ла - ющей но - чи не - сунт сво - и де -  
- ста - нет день, и тру - бы за - поют, и над сто - ли - цей'. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

- жур - ства мо - скви - чи.  
за - гре - мит са - лют.

Detailed description: This system contains two staves. The top staff is a vocal line with lyrics '- жур - ства мо - скви - чи.  
за - гре - мит са - лют.'. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

Мы не уснем, а ты гла-за со-мни. Мы на по - сту,  
О - ни при-дут, по - бе-ды нашей дни, о - ни при - дут,

ди - тя мо - е у - снн. 1. 2. На  
а ты по - ка у - снн.

у - снн. 2.

ДОПОЛНЕНИЕ  
Незавершенная комическая опера  
«БОЛЬШАЯ МОЛНИЯ»

Либретто Н. АСЕЕВА  
(1933)

ДЕЙСТВУЮЩИЕ ЛИЦА

Егор .....	тенор
Семен .....	бас
Архитектор .....	тенор
Управляющий .....	баритон
Томми .....	тенор
Майофель .....	бас
Старушка .....	сопрано
Тенор соло	
Бас соло	
Голос из рупора (бас)	

1. Увертюра

*Allegro*

Piano *f*

*marc.*

6

11

16

21

**3**

25

**4**

30

36

**5**

*f*

в партитуре:

41

**6**

48

**7**

*p*

54

Musical score system 1, measures 59-63. The system consists of two staves: a treble staff with a complex melodic line featuring many accidentals and a bass staff with a more rhythmic accompaniment. Measure numbers 59, 60, 61, 62, and 63 are indicated at the beginning of each measure.

Musical score system 2, measures 64-68. This system includes a circled measure number '8' above the first measure. The dynamics *p* and *cresc.* are marked. The treble staff continues with intricate melodic patterns, while the bass staff provides a steady accompaniment. Measure numbers 64, 65, 66, 67, and 68 are shown.

Musical score system 3, measures 69-73. This system features a circled measure number '9' above the first measure and the dynamic *ff*. The melodic complexity in the treble staff increases. Measure numbers 69, 70, 71, 72, and 73 are indicated.

Musical score system 4, measures 74-78. This system continues the melodic and harmonic development. Measure numbers 74, 75, 76, 77, and 78 are shown.

Musical score system 5, measures 79-83. The treble staff shows a shift in texture with more block chords. Measure numbers 79, 80, 81, 82, and 83 are indicated.

Musical score system 6, measures 84-88. This system includes circled measure numbers '8' above the first and second measures. The piece concludes with a final chord in the treble staff. Measure numbers 84, 85, 86, 87, and 88 are shown.

*Attacca*

## 2. [Сцена]

10 Allegro

Хор

*S. ff*  
Джонни, скорей, Джонни, быстрей, по-се-ти-тель сто-ит у две-рей.

*A. ff*

*T. ff*  
Джонни, скорей, Джонни, быстрей, по-се-ти-тель сто-ит у две-рей.

*B. ff*

Allegro

*ff* *p*

*C.*  
Щет-ка мелькай, тряп-ка ле-тай, чисть, у-бирай, то-ро-пись под-метай.

*A.*

*T.*  
Щет-ка мелькай, тряп-ка ле-тай, чисть, у-бирай, то-ро-пись под-метай.

*B.*

*(2)*

## 11 ТЕНОР СОЛО

Фриц\_хен,ско\_рей, Мин\_хен,бы\_стрей,по\_се\_ титель\_сто\_ит у\_две\_рей.

Мы\_ло,сколь\_зи, шваб\_ра, ме\_ти все,что\_пы\_лин\_кой ле\_жит на\_пу\_ти.

## 12 Хор

Мы\_ло,сколь\_зи, шваб\_ра, ме\_ти все,что\_пы\_лин\_кой ле\_жит на\_пу\_ти.

Мы\_ло,сколь\_зи, шваб\_ра, ме\_ти все,что\_пы\_лин\_кой ле\_жит на\_пу\_ти.



С.  
Эн-ни, дружней, Мин-ни, бод-рей, по-се-ти-тель сто-ит у две-рей.

А.  
Эн-ни, дружней, Мин-ни, бод-рей, по-се-ти-тель сто-ит у две-рей.

Т.  
Эн-ни, дружней, Мин-ни, бод-рей, по-се-ти-тель сто-ит у две-рей.

Б.  
Эн-ни, дружней, Мин-ни, бод-рей, по-се-ти-тель сто-ит у две-рей.

*p*

21

Эн-ни, дружней, Мин-ни, бод-рей, по-се-ти-тель сто-ит у две-рей.

Эн-ни, дружней, Мин-ни, бод-рей, по-се-ти-тель сто-ит у две-рей.

*p*

25

ТОММИ

Ку-да вы то-ро-пи-тесь, пе-ша-я кон-ни-ца?

*f*

29

Тм. Гу - вер, что ли, за ва - ми го - нит - ся?  
УПРАВЛЯЮЩИЙ

Сто -

*f*

33

14

Упр. - ит у две - рей без ра - бо - ти - ца с же - лез - ным о -

*p*

37

Упр. - ска - лен - ным ртом. Кто опра - вить - ся с ней не за - бо - тит -

*f* *p*

42

Упр. - ся, о - чу - тит - ся вмиг за бор - том.

*f*

48

15

Хор  
С. *f*

Тряп-ка, ле-ти, щет-ка, ме-ти все, что пы-

Тряп-ка, ле-ти, щет-ка, ме-ти все, что пы-

Тряп-ка, ле-ти, щет-ка, ме-ти все, что пы-

Тряп-ка, ле-ти, щет-ка, ме-ти все, что пы-

57

УПРАВЛЯЮЩИЙ

16

Милли-оны на у-лицах топ-чут-

- лин-кой ле-жит на пу-ти.

- лин-кой ле-жит на пу-ти.

58

Упр.

- ся без хле\_ба, без кро\_ва, без сил. Кто хо\_чет по\_пасть в э\_то

64

Упр.

об\_ще\_ство, то\_гобя спешить по\_про\_сил.

71

17

Хор  
С.

Три\_ка, ле\_ти, щет\_ка, ме\_ти все, что пы\_

А.

Т.

Три\_ка, ле\_ти, щет\_ка, ме\_ти все, что пы\_

Б.

77

УПРАВЛЯЮЩИЙ

Сто - ит у две - рей без - ра - бо - ти -

- лин - кой ле - жит на пу - ти.

- лин - кой ле - жит на пу - ти.

82

18

Упр.

- ца с же - лезным о - скален - ным ртом.

Кто пасть ей за - ткнуть не за -

88

Упр.

- бо - тит - ся, о - чу - тит - ся выиг за бор - том.

95

19 Хор  
С.

Тряп-ка, ле-ти, щет-ка, ме-ти что при-бы-лям сто-

А.

Т.

Тряп-ка, ле-ти, щет-ка, ме-ти что при-бы-лям сто-

Б.

101

20

- ит на пу-ти.

- ит на пу-ти.

107

21

Musical score for measures 113-117. The system consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and a key signature of one sharp (F#). Measure 113 starts with a treble clef change to a common time signature. The music features eighth-note patterns in the right hand and block chords in the left hand. A dynamic marking of *ff* with a triplet of eighth notes is present in measure 117.

113

Musical score for measures 118-122. The system consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and a key signature of one sharp (F#). Measure 118 starts with a treble clef change to a common time signature. The music features eighth-note patterns in the right hand and block chords in the left hand. A dynamic marking of *ff* is present in measure 122.

118

22

Musical score for measures 123-127. The system consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and a key signature of one sharp (F#). Measure 123 starts with a treble clef change to a common time signature. The music features eighth-note patterns in the right hand and block chords in the left hand. A dynamic marking of *ff* is present in measure 127.

123

23

Musical score for measures 128-133. The system consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and a key signature of one sharp (F#). Measure 128 starts with a treble clef change to a common time signature. The music features eighth-note patterns in the right hand and block chords in the left hand. A dynamic marking of *ff* is present in measure 133.

128

Musical score for measures 134-138. The system consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and a key signature of one sharp (F#). Measure 134 starts with a treble clef change to a common time signature. The music features eighth-note patterns in the right hand and block chords in the left hand. A dynamic marking of *p cresc.* is present in measure 138.

134

24

Musical score for measures 139-143. The system consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and a key signature of one sharp (F#). Measure 139 starts with a treble clef change to a common time signature. The music features eighth-note patterns in the right hand and block chords in the left hand. A dynamic marking of *ff* is present in measure 143.

139

Musical score for measures 144-148. The system consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and a key signature of one sharp (F#). Measure 144 starts with a treble clef change to a common time signature. The music features eighth-note patterns in the right hand and block chords in the left hand. A dynamic marking of *ff* is present in measure 148.

144

## 3. Песенка архитектора

25

Allegretto

АРХИТЕКТОР

По - ставь - те сю - да э - тот цен - ный груз. Но - мер у - брать

26

Ахр.

а ля рус.

Я

27

Ахр.

к рус - ско - му сти - лю дав - но при - вык, но здесь о - ста - но - вит - ся боль - ше - вик.

14



Арх.

Хор  
С. А.

Ни капл ни страшно, ни.

Большевик! Большевик!

Т. В.

18

Арх.

- чуть не опасно: о ни расплачивают ся прекрасно. Чтоб

Б.

Яс но!

22

Арх.

28

ера зу су ро вый жи лец об мяк, раз ве сям лю би мый им Крас ный мак.

mf

27

31

## АРХИТЕКТОР

29

Чтоб всякий конец по-ло-жить вражде, по-ве-сим повсюду пор-

37

Арх.

- тре-ты вождей.

41

45

30

## АРХИТЕКТОР

В про-ти-во-вес боль-ше-вист-ской за-ра-зе

50

Арх.

под - су - нем е - му ве - ли - ко - го кня - зя!

54

31

58

АРХИТЕКТОР

32

Рас - ставим побольше по.

63

Арх.

- вею - ду кустарщи - ны, о - на и - ми вею - ду в Ев - ро - перас - та - ще - на.

67

71

75

78

## АРХИТЕКТОР

81

Вот кружка е - му для хлеб - но - го ква - са, о -

86

Арх. - ни е - го вы - пи - ва - ют мас - су.

Арх.

91

Арх.

Те - перь э-лек-тричес-ка-я че-сал-ка: в Рос-си-и лю-бят по три ча-са, чтоб

97

Арх.

мыс - лиш-и ни шат-ко ни вал-ко, я-зык, за-ты-лок и спи-ну че-сать.

36

102

Арх.

Бас соло

Ма-э-стро, о рус-ских в ра-бо-чем ве-дин-ге хо-дят дру-ги-е

106

Б.соло

све - день - я! Там нет больше ме - ста ни ле - ни ни ску - ке, у них на ра - бо - ту

110

37

АРХИТЕКТОР

Это распространяет  
большевистская пе-  
чать.

Цыц! Мол - чать!

Б.соло

че - шут - ся ру - ки.

114

119

122

38

Арх.

У - кра - сим все, чтоб по - пасть е - му в точку, гир - лян - дой сер - поч - ко - ви мо - ло - точ - ков. У -

125

Арх.

- бор - ка закон - че - на а ля рюс - без - молв - на - я ширь и без - мер - на - я грусть. Те -

130

Арх.

39

- перь, как по - рус - ски го - во - рит - ся, по - жа - луй - те мыть - ся, стричь - ся и брить - ся!

134

138

Хор

С.

А.

Т.

Б.

Жи - вей, жи -

Жи - вей, жи -

141

- вей, кон - чай - те ско - рей!

- вей, кон - чай - те ско - рей!

144

144

147

Хор

По - се - ти - тель сто - ит у две - рей!

По - се - ти - тель сто - ит у две - рей!

150



## 4. Сцена с американцем

40

Allegro

Musical score for measures 40-41. The piece is in 2/4 time and D major. Measure 40 starts with a fortissimo (*ff*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady bass line. Measure 41 begins with a *dim.* (diminuendo) marking.

41

Musical score for measures 42-43. Measure 42 continues the *dim.* dynamic. Measure 43 starts with a mezzo-forte (*mf*) dynamic. The right hand has a more active melodic line with eighth notes, and the left hand continues with chords.

7

Musical score for measures 44-45. The right hand features a complex melodic line with many beamed eighth notes. The left hand provides harmonic support with chords and eighth notes.

12

42

Musical score for measures 46-47. Measure 46 starts with a fortissimo (*f*) dynamic. The right hand has a very active melodic line with many beamed eighth notes and accents. The left hand continues with a steady bass line.

17

43

Musical score for measures 48-49. Measure 48 continues the *f* dynamic. Measure 49 starts with a mezzo-forte (*mf*) dynamic. A bracketed section in the right hand is labeled "в партитуре:" (in the score). The right hand has a complex melodic line with many beamed eighth notes.

23

Musical score for measures 50-51. The right hand continues with a complex melodic line. The left hand provides harmonic support with chords and eighth notes.

28

44

Musical notation for measures 33-36. The piece is in 2/4 time. Measure 33 starts with a forte (*f*) dynamic. The melody in the right hand consists of eighth-note patterns, while the left hand provides a bass line with chords and single notes.

33

Musical notation for measures 37-40. The melody continues with eighth-note patterns and some slurs. The bass line remains active with chords and single notes.

37

45

Musical notation for measures 41-44. Measure 41 starts with a forte (*f*) dynamic. The right hand features chords and eighth-note patterns, while the left hand has a steady bass line.

41

46

Musical notation for measures 45-48. Measure 46 features a fortissimo (*ff*) dynamic. The right hand has chords and eighth notes, while the left hand has a bass line with some rests.

45

Musical notation for measures 51-54. Measure 51 starts with a mezzo-forte (*mf*) dynamic. The right hand has chords and eighth notes, while the left hand has a bass line with some rests. A *dim.* (diminuendo) marking is present in measure 53.

51

47

Musical notation for measures 55-58. Measure 55 starts with a mezzo-forte (*mf*) dynamic. The right hand has eighth-note patterns, while the left hand has a bass line with chords.

55

Musical notation for measures 60-63. The right hand has eighth-note patterns, while the left hand has a bass line with chords and rests.

60

## 5. Песенка Майофеля

Andantino

МАЙОФЕЛЬ

1. Ав-то-мо -  
2. Пых-тит вда -

Мф.

- биль „Се-реб-ря-на-я пу-ля“ по-бил ре-корд все-мир-ной быст-ро-ты, взле-тев на  
- ли от-став-ной бью-ик, и тя-нет-ся за ним у-лит-кой Форд. Я без тру-

5

Мф.

трек, как ба-боч-ка ви-ю-ле взле-та-ет на дро-жа-щи-е цве-ты.  
- да всех на го-ло-ву бью их и став-лю за ре-кор-да-ми ре-корд.

*respr.*

9

49

Мф.

Всех кон-ку-рен-тов груст-ны-е по-ту-ги е-  
Ав-то-мо-биль „Се-реб-ря-на-я пу-ля“ по-

13

Мф.

- му да - но на ги - бель об - ре - кать,  
- бил ре - корд все - мир - ной быст - ро - ты,

17

Мф.

е - го дви - жень - я мощ - ны и уп - ру - ги, и  
взле - тев на трек, как ба - боч - ка в и - ю - ле взле -

21

Мф.

**50**

э - то на - шей фир - мы фаб - ри - кат.  
- та - ет на дро - жа - щие цве - ты.

*p cresc.*

25

Мф.

29

## 6. Звонки по телефону

51 Allegretto

СТАРУШКА

СТАРУШКА

СЕМЕН Алло, виноват. Аппарат полпредства?

Ст. Что? От мо - золей вер - ней - ше - е средст - во.

Сем.

52

Ст. О да, у - да - ля - ю в срок и без  
Какие мозоли?


Сем.

Ст.  60 - ли.

Сем. 


Простите, гражданка. Я как будто номер ваш перепутал. Эта кнопка меня подкачала. Начнем сначала. Попробуем снова. Тринадцать двести.



Сем.  **53** Ну-ка, какие в полпредстве ве- **54** сти?

ГОЛОС НА ЭКРАНЕ

Ал. 



Гол. на экр.  **3** **3** - ло! Де-жур-ный о-хран-но-го взво-да у дюр-а-лю-ми-ни-е-во-го за-во-да.



## 7. Песенка Семена

**55** Andantino  
СЕМЕН

8-----  
Со -

*f*

**56**

Сем. - вет-ский Со-юз - стра - на мо-их дней, ни-ко - го не бо-юсь я

4

Сем. с ней. Там лю - ди прямой и про - ще, чем здесь, ра -

7

**57**

Сем. - бо-та их доб - лесь и честь, ра-бо - та их доб - лесь и

10

58

Сем. честь. Те - бя от - сто - ять на сот - нях фрон - тов там

13

Сем. каж - дый ра - бо - чий го - тов. Там креп - ка - я власть в ра -

16

Сем. - бо - чих ру - ках - не вы - бить, не вы - красть ни - как, ни

С. Ни

А. Ни

Т. Ни

Б. Ни

Хор

19



Сем. вы - бить, ни вы - красть ни - как. Со - вет - ский Со - юз - стра -

Хор вы - бить, ни вы - красть ни - как. Со - вет - ский Со - юз - стра -

22

Сем. - на мо - их лет, ни че - го те - бя ра - дост - ней нет!

- на мо - их лет, ни че - го те - бя ра - дост - ней нет!

- на мо - их лет, ни че - го те - бя ра - дост - ней нет!

25

## 8. Дуэт [Егора и Семена]

59

Allegro

ЕГОР

В стра - не враж - деб - ных ли - ли -

СЕМЕН

В стра - не враж - деб - ных ли - ли -

Ег. - пу - тов сто - им, бой - цы ве - ли - ких дней, как

Сем. - пу - тов сто - им, бой - цы ве - ли - ких дней, как

Ег. сос - ны, ла - пы пе - ре - пу - тав, се - мей - ных бли - же и род -

Сем. сос - ны, ла - пы пе - ре - пу - тав, се - мей - ных бли - же и род -

60

Ег. -ней. Ты пом-нишь ли, то-ва-рищ ста-рый, крон-штадт-ский

Сем. -ней. Ты пом-нишь ли, то-ва-рищ ста-рый, крон-штадт-ский

10

Ег. лед, кур-сан - тов взвод, ты пом - нишь де-ло под Са -

Сем. лед, кур-сан - тов взвод, ты пом - нишь де-ло под Са -

13

Ег. -ма - рой, те - перь там наш ги - гант за - вод. Как

Сем. -ма - рой, те - перь там наш ги - гант за - вод. Как

16

3

61

Ег.  
Сем.

со - ны, ла - пы пе - ре - пу - тав, сто - им, бой - цы ве - ли - ких

со - ны, ла - пы пе - ре - пу - тав, сто - им, бой - цы ве - ли - ких

19

Ег.  
Сем.

дней, в стра - не враж - деб - ных ли - ли - цу - тов, се - мей - ных

дней, в стра - не враж - деб - ных ли - ли - цу - тов, се - мей - ных

22

Ег.  
Сем.

бли - же и род - ней!

бли - же и род - ней!

25

*ff*

## 9. Шествие моделей

62 Allegro

62 Allegro

Measures 1-5: Treble and bass staves with piano (*p*) dynamic and triplet markings (*3*).

63

63

Measures 6-11: Treble and bass staves with forte (*f*) and mezzo-forte (*mf*) dynamics.

Measures 12-16: Treble and bass staves with forte (*f*) dynamic.

64

64

Measures 17-22: Treble and bass staves with piano (*p*) dynamic.

65

65

Measures 23-28: Treble and bass staves.

66

66

Measures 29-34: Treble and bass staves.

Musical notation for measures 35-40. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). Measure 35 is marked with the number '35' below the bass staff. The music features a melodic line in the treble clef and a bass line in the bass clef, with various accidentals and rests.

67

Musical notation for measures 41-46. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 41 is marked with the number '41' below the bass staff. The music features a melodic line in the treble clef and a bass line in the bass clef, with various accidentals and rests. Trills are indicated by a '3' above the notes in measures 41, 42, 43, 44, 45, and 46.

68

Musical notation for measures 47-50. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 47 is marked with the number '47' below the bass staff. The music features a melodic line in the treble clef and a bass line in the bass clef, with various accidentals and rests. A dynamic marking of *f* (forte) is present in measure 49.

Musical notation for measures 51-56. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 51 is marked with the number '51' below the bass staff. The music features a melodic line in the treble clef and a bass line in the bass clef, with various accidentals and rests. A dynamic marking of *f* (forte) is present in measure 54.

69

Musical notation for measures 57-62. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 57 is marked with the number '57' below the bass staff. The music features a melodic line in the treble clef and a bass line in the bass clef, with various accidentals and rests. A dynamic marking of *f p* (fortissimo piano) is present in measure 58.

Musical notation for measures 63-68. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 63 is marked with the number '63' below the bass staff. The music features a melodic line in the treble clef and a bass line in the bass clef, with various accidentals and rests.

70

Musical notation for measures 69-74. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. Measure 69 is marked with the number '69' below the bass staff. The music features a melodic line in the treble clef and a bass line in the bass clef, with various accidentals and rests.

Musical score system 1, measures 74-79. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and one flat (Bb). The music features a steady eighth-note accompaniment in the bass and chords in the treble.

Musical score system 2, measures 80-85. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and one flat (Bb). Measure 81 is marked with a box containing the number 71. The instruction *p cresc.* appears in the right hand starting at measure 84.

Musical score system 3, measures 86-91. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and one flat (Bb). The music continues with eighth-note accompaniment and chords.

Musical score system 4, measures 92-97. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and one flat (Bb). The music continues with eighth-note accompaniment and chords.

Musical score system 5, measures 98-103. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and one flat (Bb). Measure 100 is marked with a box containing the number 72. The instruction *8* is written above the first measure of the system. The music features triplets in the right hand.

Musical score system 6, measures 104-109. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and one flat (Bb). The music continues with triplets in the right hand and eighth-note accompaniment in the bass.

Musical score system 7, measures 110-115. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and one flat (Bb). The music continues with triplets in the right hand and eighth-note accompaniment in the bass.

## Незавершенная опера

## «ИГРОКИ»

по пьесе Н. ГОГОЛЯ

(1942)

## ДЕЙСТВУЮЩИЕ ЛИЦА

Ихарев .....	тенор
Алексей, слуга .....	бас
Гаврюшка, слуга .....	бас
Кругель .....	тенор
Утешительный .....	баритон
Швохнев .....	бас

## Allegretto

Piano



8

3

23

8

28

8

4

*mf marc.*

Tr-ba

32

8

5

*p*

38

44

6



V-ni I

50

7



Tr-be

mf

56

8



Tr-be

(V-ni)

62

8



cresc.

67

8

73 *sim.* *f dim.*

Комната в городском трактире. Ихарев входит в сопровождении трактирного слуги Алексея и своего собственного Гаврюшки.

АЛЕКСЕЙ

*mf*

По-жа-луй-те, по-жа-луй-те! Вот по-кой-чик! Уж

77 *p*

ИХАРЕВ

9

*mp*

Шу - му,

Ал.

са мый по-кой-ный, и шу-му во-все нет.

82

Их.

шу - му нет, да чай кон - но - го войска вдово - ль, ска - ку - нов?

87

АЛЕКСЕЙ

10

То есть из - во - ли - те го - во - рить на - счет блох? Уж будь - те по -

93

Ал.

- кой - ны, уж будь - те по - кой - ны. Ес - ли бло - ха и - ли клоп у -

98

Ал.

11

- ку - сит, уж э - то на - ша от - вет - ствен - ность: уж о тем сто -

104

## ИХАРЕВ (Гаврюшке)

Сту - пай вы - но - сить из ко - ляс - ки.

Ал.

8-им.

110

Гаврюшка уходит,  
(Алексею)

12

Как те - бя зо - вут?

Ал.

А - лек - сей.

Их.

114

Ну, по - слу - шай, рас - ска - зывай, кто у вас жи -

Их.

120

13

- вет?  
АЛЕКСЕЙ

Да жи - вут те - перь мно - го, все но - ме -

Их.

126

11412

14

Их. Кто ж и.менно?

Ал. - ра по - чти за - ня - ты. Шво - хнев Петр Пет - ро - вич,

132

Ал. Кру - гель пол - ков - ник, Сте - пан И - ва - ныч У - те - шитель - ный.

137

ИХАРЕВ

15

И - гра - ют?

Ал. 8 ..... Да вот уж шесть но - чей сря - ду и -

142

Их. Па - ра цел - ко - ви - ков. По - сле е -

Ал. - гра - ют. По - корней - ше бла - го - да - рю.

147

16

Их. -ще будет. Между со -

Ал. По-корнейше бла-го-да-рю.

150

Их. -бой и гра-ют?

Ал. Нет, не-дав-но о-бы-гра-ли по -

154

17

Ал. -ру-чи-ка Ар-ту-нов-ско-го, у кня-зя Шень-ки-на вы-я-гра-ли

158

ИХАРЕВ

Вот те-бе е-ще крас-на-я бу-маж-ка! А ес-ли

Ал. три-дцать шесть ты-сяч.

162

Их. *cresc.* 18 *f*  
 по - слу - жишь че - стно, е - ще по - лу - чишь.

*cresc.* *f*

166

Их. *f*  
 При - знай - ся, кар - ты ты по - ку - пал?  
 АЛЕКСЕЙ

*f*  
 Нет, о - ни са - ми бра - ли,

*sf* *p*

170

Их. Да у ко - го? Врешь,

Ал. вме - сте. Да у здеш - не - го куп - ца Ва - хра - мей - ки - на.

173

Их. 19 *f*  
 врешь, врешь. Хо - ро - шо. Мы с то - бой по - тол - ку - ем у - жо.

Ал. Ей - бо - гу.

*f*

176



Гаврюшка вносит шкатулку.

Их. *p*  
Ставь е - е здесь.

180 *dim.* *p*

Их. **20**  
Те - перь сту - пай - те. При - го -

185

Их. Слуги уходят.  
- товь - те мне у - мыть - ся и по - брить - ся.

191

**21**  
*p tenuto*

197

Ихарев один, опирает шкатулку, всю наполненную карточными колодами.

*espr.*

202

*espr.*

205

208

212

217

23 ИХАРЕВ *respr.*  
Ка - ков вид? Каж - да - я

222

Их.  
дЮ - жи - на зо - ло - та - я. По - том, тру -

226

Их. - дом до - ста - лась вся - ка - я.

230

Их. Лег - ко ска - зать, до сих пор ря - бит в гла -

233

24

Их. - зах про - кля - тый крап.

236

25

Их. Но ведь за - то ведь э - то

239

Их. тот же ка - пи - тал. Де - тям мож - но о - ста - вить в на -

242

26

Их. след - ство! Вот о - на, за - по-вед - на - я ко -

246

Их. - ло - диш - ка - про - сто перл!

249

*cresc.*

Их. За то ей и и - мя да -

252

*cresc.*

Их. - но: да,

255

*ff*

27

Их. А - де - ла - и - да И - ва - нов - на.

258

*p sub.*

*p cresc.*

Их. *ff*  
А - де - ла -

263 *ff* *p sub.* 8

Их. - и да!

266 *f* *cresc.*

**28** Allegro

Их. *ff*  
По - слу - жи - ка ты мне, ду - шень - ка,

269 *ff* *f* *ff*

Их. так, как по - слу - жи - ла се - стри - ца тво - я,

271 *f* *ff*

Их. вы - и - грай мне во - семь - де - сят тя - сяч, так я те - бе, при -

274 *f*

Их. е - хав - ши в де - рев - ню, мра - мор - ный

276

Их. па - мят - ник по - став - лю. В Мо - скве за - ка -

278

Их. - жу.

280

Ихареv, услышав шум, поспешно закрывает шкатулку. Алексей и Гаврюшка несут лоханку, рукомойник и полотенце.

282

284

286

## 30 ИХАРЕВ

Что э-ти гос-по-да где те-перь? До-ма?

АЛЕКСЕЙ

*p*

Да-с, о-

289 8

Их. Пой-ду взгля-нуть на них, что за на-

Ал. -ни те-перь в об-щей за-ле.

292 8

Их. Уходит.

- род.

295 8

*dim.*

298 8





Гавр. Да, в двух гу - бер-ни-ях. У нас од - ной дворни: Иг - на - тий

Ал. - бер-ни-ях.

317

Гавр. бу-фетчик, Павлушка, ко - то-рый преж - де с ба - рином ездил, Ге -

322

34

Гавр. - ра-сим ла - кей. И - ван то-же, о-пять ла - кей, И - ван псарь, И -

328

Гавр. - ван о-пять му-зы - кант, по-том по-вар Гри - го-рий, по-вар Се -

334

35

Гавр. - мен, Ва - рух са - довник, Де - мен - тий ку-чер, вот

339

36

rit.

Кругель и Швохнев осторожно входят.

Гавр.

как у нас.

**Allegretto**

КРУГЕЛЬ

Пра-во, я бо-юсь, что-бы он нас не за-стал здесь.

ШВОХНЕВ

Ни-че-

37

(Алексею)

Шв.

-го, Сте-пан И-ва-нов-ич е-го у-держит. Сту-

Шв.

-пай, брат, те-бя зовут!

38

Алексей уходит. Швохнев подходит поспешно к Гаврюшке.

ШВОХНЕВ

*p*

От - ку - да ба - рин?

По -

ГАВРЮШКА

*p*

Да сей - час из Ка - за - ни.

375

39

Шв.

\_ ме - щик?

И - гра - ет?

Гавр.

По - ме - щик.

И - гра - ет.

381

*v-c.*

*(подавая бумажку)*

Шв.

Вот те - бе кра - су - ля.

Рас -

387

## КРУГЕЛЬ

40

*p*

Ни - ни, не бой - ся!

Шв. - ска - зы - вай все. Ни - ни, не бой - ся!

Гавр. Да вы не ска - же - те ба - ри - ну?

393

Шв. Что он? Как те - перь, в вы - и - гры - ше? А?

399

Шв. Нет. А

ГАВРЮШКА

Да вы пол - ков - ни - ка Че - бо - та - ре - ва не зна - е - те?

405

41

Шв. что?

Гавр. Не де ли три то му на за д мы е го о бы .

Archi

410

Гавр. гра ли на во семь де сят ты сяч день га ми, да ко .

415

42

Гавр. ляс ку вар шав ску ю, да шка тул ку, да ко вер, да зо ло .

419

Гавр. - ты - е э - по - ле - ты од - ной вы - жи - ге

423

КРУГЕЛЬ **43** *p*  
 ШВОХНЕВ А? Во - семь - де - сят ты - сяч!

Гавр. А? Во - семь - де - сят ты - сяч!

да - ли на шесть - сот руб - лей.

427

Кр. Во - семь - де - сят ты - сяч! (*Кругелю*)

Шв. Во - семь - де - сят ты - сяч. Ду - ма - ешь, не чи - сто?

431

(Гаврюшке) 44

Шв. *Э - то мы сей - час у - зна - ем. По - слу - шай, ко - гда ба - рин*

434

Шв. *о - ста - ет - ся до - ма о - дин, что де - ла - ет?*  
 ГАВРЮШКА *Да как что де - ла - ет?*

438

Гавр. *Из - вест - но, что де - ла - ет. Он уж ба - рин, так дер - жит се -*

442

ШВОХНЕВ

Гавр. *Врешь, чай*  
*- бя хо - ро - шо. Он ни - че - го не де - ла - ет.*

448

45

Шв.  
карт из рук не вы-пу-ска-ет.

Гавр.  
Не мо-гу знать, я с ба-ри-ном все-

450

Гавр.  
-го две не-де-ли. С ним пре-жде все Павлушка ез-дил. У нас то-же

454

46

Гавр.  
есть Ге-ра-сим ла-кей, опя-ть И-ван ла-кей, И-ван пса-рь, И-ван му-зы-

460

Гавр.  
-кант, Де-мен-тий ку-чер, да на-медни из де-ревни од-но-го взя-ли.

465



47

КРУГЕЛЬ

И о - чень может быть.

ШВОХНЕВ

Ду - ма - ешь, шу - лер? А по -

472

Detailed description: This block contains the musical score for the first system. It features a vocal line for Krugel and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The piano part includes a triplet of eighth notes in the first measure. The number 472 is written at the bottom left of the piano part.

Кругель и Швохнев убегают.

Шв.

про - бо - вать все - та - ки по - про - бу - ем.

476

Detailed description: This block contains the musical score for the second system, featuring the character Shvoknev. It includes a vocal line and a piano accompaniment. The key signature has one sharp and the time signature is 3/4. The piano part has a fermata over the final measure. The number 476 is written at the bottom left of the piano part.

48

Гаврюшка поет, подыгрывая себе на басовой балалайке.

Adagio

Bal. bassa

481

Detailed description: This block contains the musical score for the third system, featuring Gavryushka. It includes a vocal line and a piano accompaniment. The key signature has one sharp and the time signature is 3/4. The piano part is marked 'Bal. bassa' and 'p'. The number 481 is written at the bottom left of the piano part.

ГАВРЮШКА


Про - вор - ны - е


486

Detailed description: This block contains the musical score for the fourth system, featuring Gavryushka. It includes a vocal line and a piano accompaniment. The key signature has one sharp and the time signature is 3/4. The piano part has a fermata over the final measure. The number 486 is written at the bottom left of the piano part.

Гавр.    
 гос.по - да! А за бу -

   
 491

Гавр.    
 - маж - ку спа - си\_бо.

   
 496

Гавр.    
*ff* *p* Tuba *sf*

   
 502

## 50

## Allegro

Гавр.    
 Бу - дет Ма - тре - не на че - лец да по - стрель - чон - кам

   
 Bal. bassa   
 508

Гавр.    
 то - же по - пры - ни - ку. Эх, люб - лю по - ход - ну - ю жизнь!

   
 514

Гавр. Уж все гда что - ни -

520

Гавр. . будь при - обретешь: ба - рин по - шлет купить че - го - ни - будь -

525

51

## Adagio

Гавр. все уж руб - ля гри - вен - ни - чек по - ло - жишь

531

52 Allegro

Гавр. се - бе в кар - ман. Как по - ду - ма - ешь, что

536

Гавр. за жи - тье гос - по - дам на све - те! Ку - да хошь ка - тай!

542

Гавр. В Смо - лен - ске на - ску - чи - ло, по -

547

Гавр. е - хал в Ря - зань, не за - хо - тел в Ря - зань -

551

Гавр. в Ка. зань. В Ка - зань не за - хо - тел, ва - льяй под

53

555

Гавр. са - мый Я. ро - слав.

560

**54 Adagio**

Гавр. Вот толь - ко до

564

Гавр. сих пор не зна - ю, ко - то

569

Гавр. -рый из го - ро - дов пар - ти - ку - ляр - ней, Ря - зань и ли Ка -

573

**55** Allegro

Гавр. -зань? Ка - зань

577

Входит Ихарев.

Гавр. бу - дет по - то - му пар - ти - ку - ляр - ней,

581

ИХАРЕВ *p*

**56**

В них нет ни - че - го о - со - бен - но - го, как мне

Гавр. что в Ка - за - ни...

585

Их. ка - жет - ся. А впро - чем ... Эх, хо - те - лось бы мне

590

Их. их об - чи - стить! Гос - по - ди бо - же

595

Их. 57 мой, как бы хо - те - лось! Как по -

600

Их. - ду - ма - ешь, пра - во, серд - це бьет - ся.

605

58 **Moderato** Ихарев берет щетку, мыло, садится перед зеркалом и начинает бриться.

*p*

609

ИХАРЕВ

59

Про-сто ру-ка дро-жит, ни-как не мо-гу брить-ся.

Musical score for system 59. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The piano part features long, flowing lines with many ties and slurs, creating a sense of continuous motion. The vocal line is simple and follows the lyrics.

613

60

Musical score for system 60. It consists of a piano accompaniment in grand staff. The music continues with complex textures and many ties, maintaining the atmospheric quality of the previous system.

622

Входит Алексей.

АЛЕКСЕЙ

61

Не при-ка-же-те ли че-го по-

Musical score for system 61. It features a vocal line in bass clef and a piano accompaniment in grand staff. The piano part has a more rhythmic and active texture compared to the previous systems. The vocal line is in a lower register.

629

ИХАРЕВ

Как же, как же. При-не-

Ал.

- ку - шать?

Musical score for system 62. It features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part is marked 'espr.' (espressivo) and has a very active, driving texture. The vocal line is in a higher register and follows the lyrics.

635

Их. *си за - ку - ски на че - ты - ре че - ло - ве - ка. И - кры, сем - ги,*

639

Их. *бу - тыл - ки че - ты - ре ви - на. Да на - кор - ми е - го сей -*

(указывая на Гаврюшку)

*p espr.*

643

Их. *час.*

**АЛЕКСЕЙ (Гаврюшке)**

*[p]*

*По - жа - луй - те в кух - ню, там для вас при - го - тов - ле - но.*

648

Гаврюшка уходит.

Ихареv продолжает бриться.

653

*sf*

**64 Presto**

**ИХАРЕВ**

*pp*

*sim.*

*По - слу - шай! Мно - го о - ни те - бе*

658



Их. да - ли? Да ну уж, не пз - во -

АЛЕКСЕЙ

Кто-с?

662

Их. **65** ра - чи - вай - ся, го - во - ри!

Ал. Да - с, за при -

666 *sim.*

Их. Сколь - ко? Пять - де - сят руб - лей?

Ал. слу - гу по - жа - ло - ва - ли.

670

Ал. Да - с. Пять - де - сят руб - лей да - ли.

674

Их. **66** ИХАРЕВ

А от ме - ня не пять де - сят, а вон видишь на сто - ле ле - жит сто - руб - ле - ва - я бу -

678 *sim.*

Их.    
 маж - ка? Возь - ми е - е, что бо - ишь - ся? Не у - ку - сит.

682

Их.    
 От те - бя не по - тре - бу - ет - ся

686

Их.    
 боль - ше ни - че - го, как толь - ко че - стно - сти, по - ни - ма - ешь?

690

Их.    
 Кар - ты пусть бу - дут от Ва - хра - мей - ки - на

694

Их. и - ли от дру - го - го куп - ца, э - то не мо - е де - ло,

697

Их. а вот те - бе в при - да - чу от ме - ня

701 *cresc.*

**69** Ихарев дает Алексею запечатанную дюжину.

Их. дю-жи-на. По - ни - ма

705 *Vni*

Их. - ешь?

709

АЛЕКСЕЙ

70

Да как уж не по - нять? Из -

712

*dim.*

Ал. - воль - те по - ло - жить - ся, э - то уж на - ше

718

*p*

71 ИХАРЕВ

Да кар - ты опрячь хо - ро -

Ал. де - ло.

720

Их. - шень - ко, что - бы как - ни - будь те - бя не о - шу - па - ли

724

11412

Ихарев кладет щетку, мыло и вытирается  
полотенцем.

Алексей уходит.

72

Их. и - ли не у - ви - де - ли. Хо - ро -

728

Их. - шо бы бы - ло и о - чень хо - ро - шо.

732

73

Их. А уж как,

737

*espr.*

Moderato

Их. при - зна - юсь, хо - чет - ся...

740

*cresc.*

**74**

*p cresc.* *ff*

Швохнев, Кругель и Степан Иванович Утешительный входят с поклонами.

**75 Allegretto**

*f* *mf* *p*

ИХАРЕВ

*p*

Про - шу про - стить. Ком - на - та, как ви - ди - те, не кра -

Их.

- сна у - гла - ми: че - ты - ре сту - ла все -

76

Их. - го.

УТЕШИТЕЛЬНЫЙ *p*

При - вет - ли - вы - е ла - ски хо - зя - и - на до - ро - же

*C. ingl.*

757

Ут. вся - ких у - добств.

ШВОХНЕВ *p*

Не с ком - на - той жить, а

770

77

Ут. *p cresc.*

И - мен - но прав - да.

Шв. с доб - ры - ми людь - ми.

*cresc.*

773

Ут. Я бы не мог быть без обще - ства.

776

*dim.*

(Кругею)

78

Ут. Пом - нишь, по - чтен - ней - ший, как я при - е - хал

779

*f*

*p*

Ут. сю - да; о - дна - о - ди не - ше - нек, во - о - бра -

782

Ут. - зи - те: зна - ко - мых ни - ко - го. 8. Хо -

785



79

Ут. - зяй - ка ста - ру - ха. На лест - ни - це ка -

788 *p.*

80

Ут. - ка - я - то по - ло - мой - ка, у - род сверх - ес -

791 *p.*

Ут. - те - ствен - ней - ший, ви - жу, у - ви - ва - ет - ся о - ко - ло

794

Ут. ней ка - кой - то ар - мей - щи - на,

798

Ут. *cresc.* **81** *f*

вид-но, на - то - щак... Сло - вом, ску - ка смер - тна - я.

*cresc.* *p*

801

Ут.

Вдруг судь - ба по - сла - ла вот е - го,

804

Ут.

а по - том олу - чай свел вот с ним...

808

Ут. *p cresc.* **82** *f*

Ну, уж как я был рад!

812

Ут. Не мо - гу, не мо - гу

818

83

Ут. ча - су про - быть без

*cresc.*

820

Ут. дру - же - ско - го об - ще - ства.

*f*

824

Ут. Все, что ни есть на ду - ше, го -

*ff*

*dim.*

828

84

Ут. - тов рас - ска - зать *Fiat* каж -

831

КРУГЕЛЬ

Ут. Э - го, брат, по - рок твой,  
- до - му.

835

Кр. а не доб - ро - де - тель. Из - ли - ше - ство вре - дит. Ты,

839

Кр. вер - но, уж не раз был об - ма - нут.

УТЕШИТЕЛЬНЫЙ

Да,

842

85

Ут. *f*

об - ма - ны - вал - ся, об - ма - ны - вал - ся и не раз бу - ду

845

Ут. *mf*

об - ма - ны - вать - ся. А все - та - ки не мо -

848

Ут. *mf*

- гу без от - кро - вен - но - сти.

853

86

КРУГЕЛЬ *mf*

Ну, при - зна - юсь, э - то для ме - ня не - по -

858

Кр.

863

нят но. Быть от - кро - вен - ну со вся - ким.

87

Кр.

867

Друж - ба - дру - го - е

Кр.

871

де - ло.

УТЕШИТЕЛЬНЫЙ

Так, но че - ло - век при -

88

Кр.

Ут.

875

- над - ле - жит об - ще - ству.

При - над - ле - жит, но не весь.

Ут. Нет,

379 8-----

Нет, не весь. Нет, не весь.

Ут. весь. Нет, весь. Нет, весь, нет,

884 8-----

Ут. весь, нет, весь, нет, весь.

ШВОХНЕВ (Утешительному)

Не спорь, брат,

889 8-----

УТЕШИТЕЛЬНЫЙ (горячась)

Нет, я до-ка-жу. Э-то о-ты не-прав.

894

Ут. -бя-зан-ность. Э-то, э-то, э-то... Э-то дол-г! Э-то, э-то, э-то...

898

*stacc.*

89 ШВОХНЕВ

Ну, за-ра-пор-то-вал-ся! Го-

901

ИХАРЕВ (про себя)

УТЕШИТЕЛЬНЫЙ

Ну нет, при-ряч не о-бы-чно вен-но: е-ще пер-вы-е

905

11412



Их. - я тель! Зна - ем мы тех лю - дей, ко -

Ут. - гу, не мо - гу! Ес - ли ко - снет - ся о -

Шв. два сло - ва мож - но по - нять из то - го, что он го - во -

909

Их. - то - ры - е у - вле - ка - ют - ся

Ут. - бя - зан - но - стей и - ли дол - га, я уж ни - че - го не пом - ню.

Шв. - рит, а уж даль - ше ни - че -

90

913

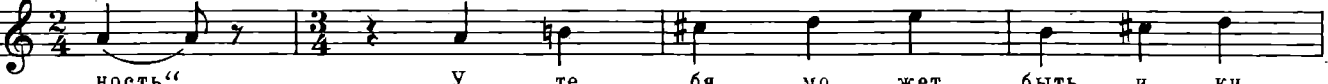
Их. и го - ря - чат - ся при сло - ве „о - бя - зан -


Ут. Я о - бы - кно - вен - но вне - ред объ - яв - ля - ю:

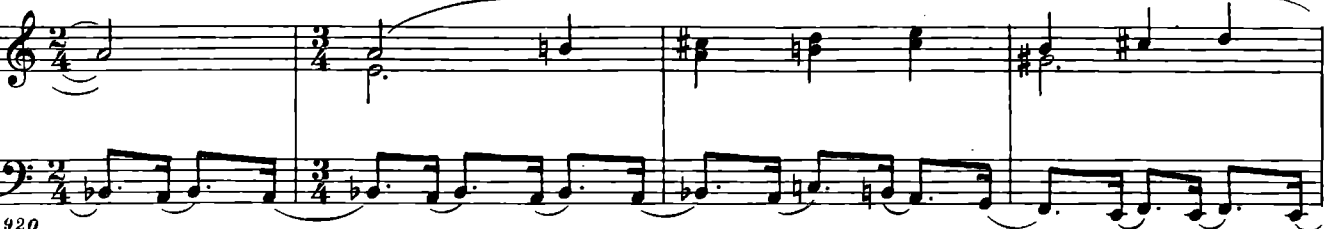
Шв. - го не пой - мешь.

916

11412

Их.  - ность". У те - бя, мо - жет быть, и ки -


Ут.  „Го - спо - да, ес - ли бу - дет о чем по - доб - ном толк, из - ви -


 920


Их.  - пнт, толь - ко не в э - том

Ут.  - ни - те, у - вле - кусь. Точ - но хмель

 924

Их.  слу - ча - е.

Ут.  ка - кой - то, а желчь так и ки - пнт, так и ки - пнт.

 927

Ут. *p*  
А что, го-спо-да, по-

931 Тіпр.

Их. **93**  
ка-мест спор о свя-щен-ных о-бя-зан-но-стях, не за-сесть ли нам

934

Их. в бан-чик!  
УТЕШИТЕЛЬНЫЙ  
*p*  
Из-воль-те, ес-ли не в боль-шу-ю и

938 Фэг.

Ут. **КРУГЕЛЬ** *[p]*  
От не-вин-ных у-до-  
-гру, по-че-му нет.

941

ИХАРЕВ

94

*p*

А что, ведь в здешнем  
 вольствии я никогда не прочь.

944

Их. трактире, чай, есть карты? Карты!

ШВОХНЕВ

О, только прикажите.

948

Алексей хлопчет около  
 карточного стола.

95

*mf*

Ихареv указывает рукой на закуску и подходит к ней.

Их. А между тем прошу, господа! Балык, кажется, не того,

952

Их.  
а и - кра е - ще так и сяк.

ШВОХНЕВ (посылая в рот кусок) *mf*

Нет,

956

96

КРУГЕЛЬ (посылая в рот кусок) [*mf*]

И сыр хо-рош. И - кра то же не-дур-

Шв.  
и ба-лык то - го.

960

Кр.  
-на.

Шв.  
(Кругелю) *mf*

Пом-нишь, ка-кой от-лич-ный сыр е-ли мы не-де-ли

964

## КРУГЕЛЬ

97

*mf*

Нет, ни.когда в жи.з.ни не по.за.

Шв. две то.му на.зад.

967

Кр. .бу.ду я сы.ра, ко.то.рый ел я у Пет.ра А.лек.сан.дро.ви.ча

972

98

Кр. А.лек.сан.дро.ва.

УТЕШИТЕЛЬНЫЙ

*mf*

Да ведь сыр, почтен.ней.ший, ко.

977

Ут. .гда хо.рош? Хо.рош он то.гда, ко.гда сверх од.но.го о.бе.да

981

Ут. на - во - ро - тишь дру - гой - вот где е - го на - сто - я - ще - е зна -

985

99

Ут. че - нье. Он, все рав - но что доб - рый квар - тер - мистр, го - во -

988

Ут. рит: „Доб - ро по - жа - ло - вать, гос - по - да, есть е - ще ме - сто“.

992

100

ИХАРЕВ

Доб - ро по - жа - ло - вать, го - спо - да, кар - ты на сто -

997

Их. - ле. *р espr.*  
УТЕШИТЕЛЬНЫЙ (походя к карточному столу)  
А вот о - но, ста - ри - на, ста - ри -

1000

101

Ут. *p*  
 .на! слышь, Швох - нев, кар - ты, а? Сколь - ко

1005

ИХАРЕВ (в сторону)

102

*pp*  
 Да пол - но те - бе корчты..

Ут. лет... Хо - ти - те вы

1011

Их. Не боль - шой - из - воль - те, пять -

Ут. дер - жать банчик?

1015

103

Их. сот руб. лей. У - год - но снять?

1020



Ихарев мечет банк. Начинается игра.

Musical score for measures 1025-1030. The score is written for piano in a key with one sharp (F#) and a common time signature. It features a complex texture with multiple voices in both the treble and bass staves, including chords and melodic lines. Measure 1025 is marked with the number 1025.

Musical score for measures 1030-1036. The score continues from the previous system. Measure 1030 is marked with the number 1030. A box containing the number 104 is placed above the treble staff in measure 1034. The dynamic marking *p cresc.* is present in measure 1034.

Allegro

Musical score for measures 1036-1042. The tempo marking *Allegro* is positioned above the staff. The score includes a first ending bracket over measures 1036-1038 and a second ending bracket over measures 1040-1042. The dynamic marking *ff* is used in measure 1040. Measure 1036 is marked with the number 1036.

Musical score for measures 1042-1047. The score continues with a dynamic marking of *dim.* in measure 1044. Measure 1042 is marked with the number 1042.

105

ШВОХНЕВ

Musical score for measures 1047-1050. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are: Чет - вер - ка, ту - зик, (Chet-ver-ka, tu-zik). The dynamic marking *ff* is used in measure 1047, and *p* is used in measure 1048. Measure 1047 is marked with the number 1047.

Шв. о - ба по де - ся - ти.

*p* *ff*

1052

106

Шв. УТЕШИТЕЛЬНЫЙ

*ff*

По - дай - ка, брат, мне сво - ю ко - ло - ду; я вы - бе - ру се -

1057

КРУГЕЛЬ *ff*

По зволь - те при - со - во - ку - пить де -

Ут. - бе кар - ту на сча - стье на - шей гу -

1061

107

Кр. - вя - точ - ку.

Ут. - берн - ской пред - во - ди - тель - ши.

*ff*

1064

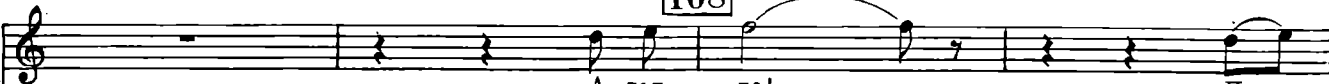
Кр.  Па - ро - ле!


Ут.  Швох - нев, по - дай мел. И


ШВОХНЕВ


 Черт по - бе - ри, при - пи - сы - ва -

 *p*  
1068

Кр.  А - ган - де! По -

Ут.  пять руб - лей ма - зу!

Шв.  ю и спи - сы - ва - ю.

 1072

Кр.  - зволь - те по - смот - реть, ка - жет - ся, е - ще дветри - ки дол - жны быть в ко -

Ут.  Черт по - бе - ри,

 1076

ИХАРЕВ (Кругелю)

109

По - зво - лять у - знать:

Кр. ло - де.

(вскакивает с места, про себя)

Ут. тут что-то не так. Кар - ты дру - ги - е,

1080

(P)

Их. о - бе и - дут?

Кр. О - бе.

Ут. э - то о - че - вид - но.

1083

*ff*

(Кругелю) (Швохневу)

Их. Не воз - вы - ша - е - те? А вы что ж? Не ста - ви - те?

Кр. Нет.

ШВОХНЕВ

По -

1087

*p*

Шв. *(встает со стула, то-*

- зволь\_те мне э\_ту та\_ли\_ю пе\_ре\_ждать.

1091

*роливо подходит к Утешительному и говорит скоро)* *p*

Шв. Черг возьми, брат! И пе\_ре\_

*f*

1095 *(p)* *f* *p*

Шв. 111

- дер\_гия\_ва\_ет, и все, что хо\_чешь.

1099 *(p)*

*pp*

Шв. Шу\_лер пер\_вой сте\_пе\_ни.

*pp*

1103

# УТЕШИТЕЛЬНЫЙ

(в колемни)

*p*

Не - уж - ли, од - на - ко ж, от - ка - зать ся от вось - ми - де - ся - ти

*stacc.*

1108

Ут.

112

ты - сяч ?

ШВОХНЕВ

Ко - неч - но, нуж - но от - ка - зать ся, ко -

1112

Ут.

Шв.

Ну э - то е - ще во - прос, а по - ка с ним объяс -

- гда не - лзя взять.

1117

Ут.

Шв.

- вить ся! От - крыть ся е - му во всем. По - сле ска - жу. Пой - дем.

Как? Для че - го?

1121

113

V-le

Archi

1128

Утешительный и Швохнев подходят оба к Ихареву и ударяют его с обе-

8

Archi

1129

их сторон по плечу.

УТЕШИТЕЛЬНЫЙ

114

*ff*

ШВОХНЕВ

ИХАРЕВ (*вздрыгнув*)

Да пол-но вам тра-тить

Да пол-но вам тра-тить

1134

*ff*

*ff*

*ff*

Ут.

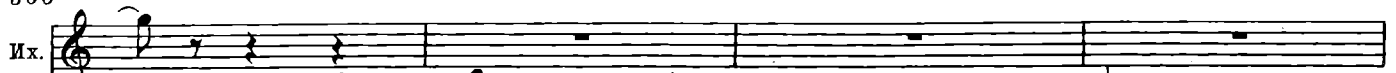
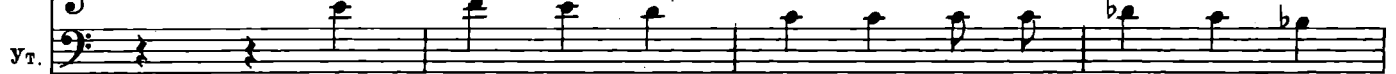

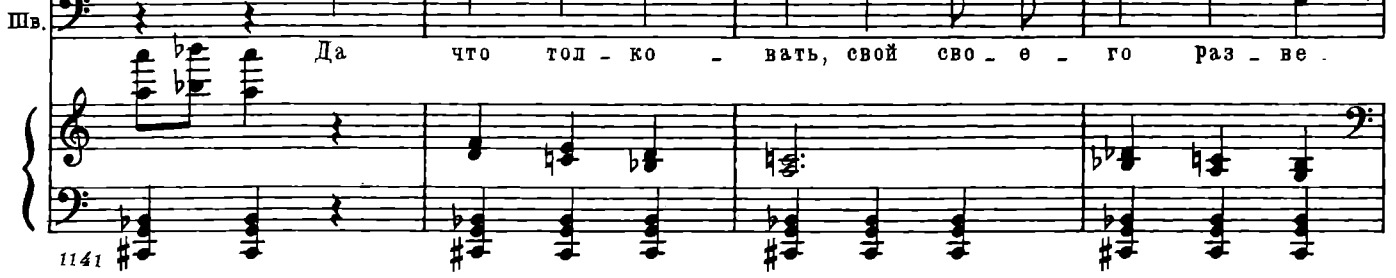
Шв.

Как?

по-пу-сту за-ря-ды.

по-пу-сту за-ря-ды.

1138

Их.    
 Ут.    
 Шв.    
 Да что тол - ко - вать, свой сво - е - го раз - ве   
 Да что тол - ко - вать, свой сво - е - го раз - ве   
   
 1141

Их.  **115** *ff* (учтиво)   
 Ут.    
 Шв.    
 По - зволь - те у - знать, в ка -   
 не у - знал?   
 не у - знал?   
   
 1145

Их.    
 - ком омы - сле я должен раз - у - меть?   
   
 1150

**КРУГЕЛЬ** **116** *f*   
**УТЕШИТЕЛЬНЫЙ** *f* Да про - сто без даль -   
**ШВОХНЕВ** *f* Да про - сто без даль -   
 Да про - сто без даль -   
   
 1155



Кр.  
Ут.  
Шв.

ней-ших слов и це - ре - мо - ний. Мы ви -

ней-ших слов и це - ре - мо - ний. Мы ви -

ней-ших слов и це - ре - мо - ний. Мы ви -

1158

Кр.  
Ут.  
Шв.

де - ли ва - ше ис - кус - ство и, по - верь - те, у -

де - ли ва - ше ис - кус - ство и, по - верь - те, у -

де - ли ва - ше ис - кус - ство и, по - верь - те, у -

1162

Кр.  
Ут.  
Шв.

ме - ем от - да - вать спра - вед - ли - вость до -

ме - ем от - да - вать спра - вед - ли - вость до -

ме - ем от - да - вать спра - вед - ли - вость до -

1166

11412

117

Кр.   
 -сто\_ин\_ству. И по\_то - му от ли -

Ут.   
 -сто\_ин\_ству. И по\_то - му от ли -

Шв.   
 -сто\_ин\_ству. И по\_то - му от ли -

1170

Кр.   
 -ца на\_ших то - ва\_ри\_щей пред\_ла - га - ю вам дру\_жес\_кий со -

Ут.   
 -ца на\_ших то - ва\_ри\_щей пред\_ла - га - ю вам дру\_жес\_кий со -

Шв.   
 -ца на\_ших то - ва\_ри\_щей пред\_ла - га - ю вам дру\_жес\_кий со -

1175

Кр.   
 - юз. Со - е - ди -

Ут.   
 - юз. Со - е - ди -

Шв.   
 - юз. Со - е - ди -

1179

119

Кр.   
 - ня на - ши по - зна - нья и ка - пи - та - лы, мы мо - жем

Ут.   
 - ня на - ши по - зна - нья и ка - пи - та - лы,

Шв.   
 - ня на - ши по - зна - нья и ка - пи - та - лы,

1185

Кр.   
 дей - ство - вать не - сравнен - но

Ут.   
 мы мо - жем дей - ство - вать не - сравнен - но

Шв.   
 мы мо - жем дей - ство - вать не - сравнен - но

1190 8

120

Кр.   
 у - спеш - не - е, чем по - рознь.

Ут.   
 у - спеш - не - е, чем по - рознь.

Шв.   
 у - спеш - не - е, чем по - рознь.

1194 8 *ff*

Кр.  
Ут.  
Шв.

1199

ИХАРЕВ

В ка - кой сте - пе - ни я дол - жен по - ни - мать

1203

121

Их.  
спра - вед - ли - вость слов ва - ших?

КРУГЕЛЬ *f*  
Да вот в ка - кой

УТЕШИТЕЛЬНЫЙ *f*  
Да вот в ка - кой

ШВОХНЕВ *f*  
Да вот в ка - кой

1207

Кр.  сте\_пе\_ни; за ис - крен - ность мы пла - тим ис - кренно - стью.

Ут.  сте\_пе\_ни; за ис - крен - ность мы пла - тим ис - кренно - стью.

Шв.  сте\_пе\_ни; за ис - крен - ность мы пла - тим ис - кренно - стью.


 1210

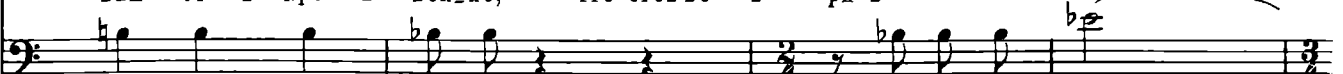
Кр.  122 Мы при\_зна - ем - ся тут же

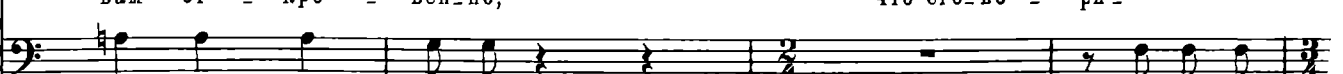
Ут.  Мы при\_зна - ем - ся тут же


Шв.  Мы при\_зна - ем - ся тут же

 1214

Кр.  вам от - кро - вен\_но, что сго\_во - ри -

Ут.  вам от - кро - вен\_но, что сго\_во - ри -

Шв.  вам от - кро - вен\_но, что сго\_во -

 1218

123

Кр.   
 \_лись о-бы-грать вас, по-то-му что при-няли вас за че-ло-ве-ка

Ут.   
 \_лись о-бы-грать вас, по-то-му что при-няли вас за че-ло-ве-ка

Шв.   
 -ри-лись о-бы-грать вас, по-то-му что при-няли вас за че-ло-ве-ка

1222

124

Кр.   
 о-бы-кно-вен-но-го. Но те-перь ви-дим, что вам зна-ко-мы

Ут.   
 о-бы-кно-вен-но-го. Но те-перь ви-дим, что вам зна-ко-мы

Шв.   
 о-бы-кно-вен-но-го. Но те-перь ви-дим, что вам зна-ко-мы

1227

Кр.   
 выс-ши-е тай-ны. И-так, хо-

Ут.   
 выс-ши-е тай-ны. И-так, хо-

Шв.   
 выс-ши-е тай-ны. И-так, хо-

1231

11412

ИХАРЕВ

125

Кр.  
Ут.  
Шв.

От та -  
\_ти\_те ли при - нять на - шу друж - бу?  
\_ти\_те ли при - нять на - шу друж - бу?  
\_ти\_те ли при - нять на - шу друж - бу?

1238

Их.

\_ко - го ра - душ\_но\_го пред\_ло - же - ни\_я я не мо - гу

1240

Их.

от - ка - зать - ся.

УТЕШИТЕЛЬНЫЙ

И -

1244

126

Ут. *b* *ff*

- так, по - да - дим - те же вся - кий из нас друг дру - гу

1248

127

КРУГЕЛЬ *ff*

И - так, по - да - дим - те же вся - кий из ру - ки. И - так, по - да - дим - те же вся -

1252

128

Кр. нас друг дру - гу ру - ки. И - так, по - да - дим -

Ут. - кий из нас друг дру - гу ру - ки. И - так, по - да -

ШВОХНЕВ *ff* *b*

И - так, по - да - дим - те

1258



129

ИХАРЕВ

*ff*

И -

Кр. - те же вся - кий из нас друг, друг дру - гу

Ут. - дим - те - вся - кий из нас друг дру - гу

Шв. же вся - кий из нас друг дру - гу ру - ки.

1260

Их. - так, по - да - дим - те же вся - кий из

Кр. ру - ки. И - так, по - да - дим те

Ут. ру - ки. И - так, по - да - дим - те

Шв. И - так, по - да - дим - те же вся -

1263

Их. нас друг дру - гу ру - ки. И - так, от -

Кр. же вся - кий из нас... И - так, от -

Ут. вся - кий из нас... И - так, от -

Шв. - кий из нас друг дру - гу ру - ки. И - так, от -

1266

Их. - ны - не все об - ще -

Кр. - ны - не все об - ще -

Ут. - ны - не все об - ще -

Шв. - ны - не все об - ще -

1269

Их.  
Кр.  
Ут.  
Шв.

- е, при - твор - ство и це - ре - мо - ни - и

- е, при - твор - ство и це - ре - мо - ни - и

- е, при - твор - ство и це - ре - мо - ни - и

- е, при - твор - ство и це - ре - мо - ни - и

1272

Их.  
Кр.  
Ут.  
Шв.

131

в сто - ро - ну!

в сто - ро - ну!

в сто - ро - ну!

в сто - ро - ну!

в сто - ро - ну!

1275

*ff*

Их.  
Кр.  
Ут.  
Шв.

132

8

*ff*

Ottoni

8

8<sup>va</sup>

1291

*dim.*

1294

**133** УТЕШИТЕЛЬНЫЙ *p*

1297

По - зволь - те у - знать, с ка - ких пор

Ут.

1301

на - ча - ли ис - сле - до - вать глу - би - ну по -

**134** ИХАРЕВ *p*

1305

При - зна - юсь,  
- зна - ний?

Их. э - то у - же с са - мых ю - же - ных

1309

Их. лет бы - ло мо - им стрем - ле - ни - ем.

1312

135

Их. Е - ще в шко - ле во вре - мя про -

1316

Их. - фес - сор - ских лек - ций я у - же под скамь -

1320

136

Их. - ей дер - жал банк мо - им то - ва - ри - шам.

1324

## УТЕШИТЕЛЬНЫЙ

137

Я так и по - ла - гал. По -

1327

Ут. - доб - но - е ис - ку - ство не мо - жет

Fag.

1331

Ут. при - об - ресь - ся, не бу - ду - чи прак - ти -

1334

138

Ут. - ко - ва - но от лет гиб - ко - го ю -

1338

Ут. - но - ше - ства.

1342

139

Ут. Пом - нишь, Швох - нев, э - то - го не - о - бык - но -

1345

ИХАРЕВ

Ут. Ка - ко - го ре - бен - ка?  
- вен - но - го ре - бен - ка? А вот

1349

Ут. рас - ска - жи!

ШВОХНЕВ

Allegretto\*

140

По - доб - но - го со -

1354

Шв. - бы - ти - я я ни - ко - гда не по - за - бу - ду. Го - во -

1358

\* В партитуре этого указания нет.



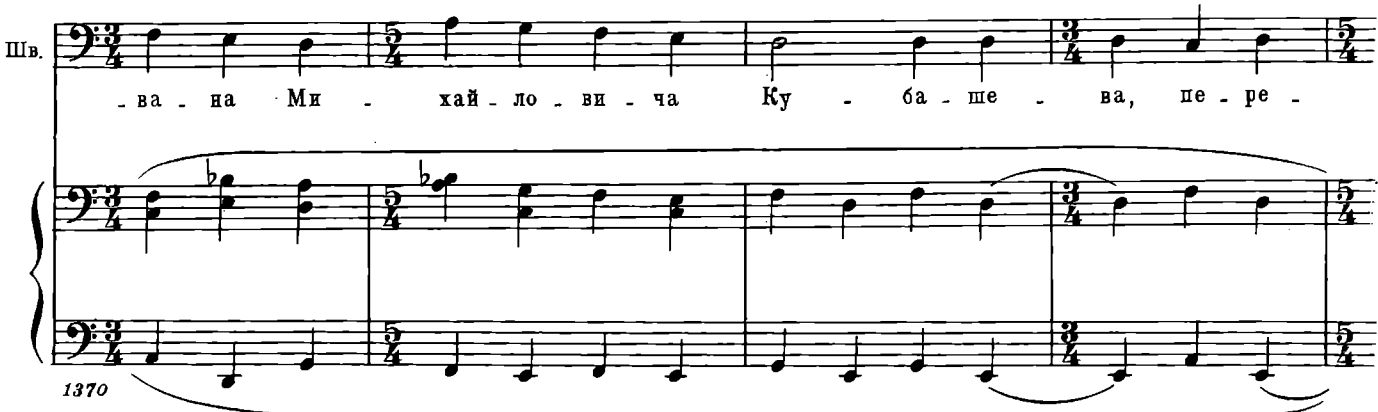
Шв. 

1362

141

Шв. 

1366

Шв. 

1370

142

Шв. 

1373

Шв. ков! По-ез-жай в Те-тю-шев-ский у-езд и по-смот-ри!"

1377

143

Шв. Я, при-зна-юсь, тот же

1382

144

Шв. час от-пра-вил-ся в Ге-тю-шев-ский у-езд. Спра-ши-

1387

Шв. - ва - ю де - рев - ню И - ва - на Ми - ха - ло - ви - ча

1394

145

Шв. Ку - бы - ше - ва и при - ез - жа - ю пря -

1401

Шв. - мо к не - му. При - ка - зы - ва - ю о се - бе до - ло -

1407

146

Шв. - жить. Вы - хо - дит че - ло - век поч - тет - ных

1412

Шв. лет. Я ре - ко - мен - ду - юсь, го - во - рю: „Из - ви -

1416

147

Шв. - ни - те, я слы - шал, что бог на - гра дил вас

1420

Шв. не - о - бык - но - вен - ным сы - ном".

1429

148

Шв. „Да, при зна - юсь,“ - го - во - рит (и мне по - нра - ви - лось

1426

8.....

Шв. то, что без всяких, по - ни - ма - е - те, пре - тен - зий и от - го - во - рок).

1430

149

Шв. „Да“ - го - во - рит, - „точ - но, хо - тя от -

*cresc.*

1435

Шв. - пу и не при - лич - но хва - лить соб - ствен - но - го

*f* *p*

1439

Шв. сы - на, но э - то дей - стви - тель - но в не - ко - то - ром

*f*

1443

150

Шв. ро - де чу - до. Мн - ша, - го - во - рит, - по - ка -

*p*

1447

Шв. - жи - ка го - стю ис - кус - ства! "

*f*

1451

151

Шв. Ну, маль-чик, про-сто ре-бе-нок,

1455

Шв. мне по пле-чо не бу-дет, и в гла-зах

1460

Шв. *cresc.* нет ни-че-го *ff.* о-со-бен-но

1465

152

Шв. го. Начал он ме-тать я

1469

153

Шв. про-сто по-те-рял-ся. Э-то пре-вос-хо-дит вся-

1473

ИХАРЕВ

Их. *f* Не -

Шв. - ко - е о - пи са - нье.

1476

154

Их. - уж - то ни - че - го не - лзя бы - ло при - ме - тить?

Шв. *f* Ни - ни, ни - ка -

1480

Их. И

УТЕШИТЕЛЬНЫЙ *mf* Фе.но-мен, фе.но - мен.

Шв. - ких сле - дов! Я смот - рел в о - ба гла.за.

1483

155

Их. как я по - ду - ма - ю, что при э - том нуж - ны по - зна - ни - я, о -

1487

Их. - сно - ван - ны - е на о - стро - те глаз, вни - ма - тель - но - е и - зу -

1492

156

Их. - че - нье кра - па.

УТЕШИТЕЛЬНЫЙ *f*

Да ведь э - то о - чень об - лег - че - но те - перь. Те - перь на -

1496

Ут. - кра - пли - ва - нье и от - ме - ти - ны вы - шли во - все из у - по - треб.

1499



157

Ут. - ле - ни - я; ста - ра - ют - ся и - зу - чить

1502

ИХАРЕВ

*mf* То есть ключ ри - сун - ка?

Ут. ключ. Да, ключ ри - сун - ка об - рат - ной сто - ро -

1506

158

Ут. - ны.

1510

*p espr.*

Ут. Есть в од - ном го - ро - де, в ка - ком и - мен - но

1515

Ут.

я не хо - чу на - звать, о - дин по - чтен-ный че - ло -

1519

Ут.

159

- век, ко - то - рый боль - ше ни - чем у - же не за - ни - ма - ет - ся,

1523

Ут.

160

как толь - ко э - тим. Е - же - год - но по - лу -

1527

Ут.

- ча - ет он из Мо - сквы не - сколь - ко со - тен ко -

1531

Ут. *cresc.* **161** *f*

лод, от ко - го и - мен - но - по - кры - то тай - ной.

*cresc.* *f* *p*

1535

Ут. *p*

Вся о - бя - зан - ность е - го со - сто - ит в том, что - бы

1539

Ут.

ра - зо - брать крап - вся - кой кар - ты

1544

**162**

Ут. и по - слать от се - бя толь - ко ключ.

8-----

1548

Ут. *p*

Смот - ри, мол, у двой - ки вот как рас - по -

8

1552

Ут. **163** *p*

- ло - жен ря - су - нок! У та - кой - то

1558

Ут. *cresc.*

вот как! За од - но э - то он по - лу - ча - ет

1560

Ут. *f* **164**

чи - сты - ми день - га - ми пять ты - сяч в год.

1568

ИХАРЕВ

Э - то, од - на - ко, важ - на - я вещь.

Ут.

1570

Да о - но, впро - чем, так и быть долж - но. Э - то то, что на - зы -

Ут.

1572

ва - ет - ся в по - ли - ти - чес - кой э - ко - но - ми - и рас - пре - де - ле - ни - е ра - бот.

Ут.

165

1575

Все рав - но, ка - рет - ник. Ведь он не весь же э - ки - паж

Ут.

1578

Ут. де - ла - ет сам, а от - да - ет и куз - не - цу, и о - бой - щи - ку. А и -

1581 *mf espr.*

ИХАРЕВ *p* 166

Ут. По - звольте вам сде - лать о -

- на - че не ста - ло бы и жиз - ни че - ло - ве - че - ской.

1584 *p*

Их. - дин во - прос. Как по - сту - па - ли вы до - се - ле,

1588

Их. что - бы пу - стить в ход ко - ло - ды? Под - ку - пать слуг не все -

1594

167

Их. -гда мож-но.

УТЕШИТЕЛЬНЫЙ

Со-хра-ни бо-ги! Да и о-пас-но.

*f*

*mp marc.*

1600

Ут. Э-то зна-чит и-но-гда са-мо-го се-бя про-дать.

1605

Ут. Мы де-ла-ем э-то и-на-че.

*mf dim.*

1609

168

Ут. Мы де-ла-ем э-то и-

1612

Ут. *p.*

на - че. О - дин раз мы по - сту - пи - ли так:

1618

Ут. *p.*

при - ез - жа - ет на яр - мон - ку наш а - гент, о - ста - нав - ли - ва - ет -

1625

Ут. *p.*

169 *cresc.*

ся под и - ме - нем куп - ца в го - род - ском трак - ти - ре. Лав -

1632

Ут. *p.*

ки е - ще не у - спел на - нять;

*cresc.*

1639



Ут. *f* сун-ду-ки и вью-ки по-ка в ком-на-те.

1645

Ут. *p* 170 Жи-вет он в трак-ти-ре, из-

1649

Ут. -дер-жи-ва-ет-ся, ест, пьет и вдруг про-па-да-ет не-из-вест-но ку-да,

1653

Ут. не за-пла-тив-ши.

1658

Ут. Хо-зя-ин ша-рит в ком-на-те. Ви-дит, о-стал-ся о-дин вьюк;

1664

171

Ут. рас - па - ко - вы - ва - ет - сто дю - жин карт.

*f* *ff*

1673

Ут. Кар - ты, на - ту - раль - но, сей же час про - да - ны с пуб -

1679

172

Ут. - лич - но - го тор - га. Пу - сти - ли руб - лем де -

1685

Ут. - шев - ле, куп - цы рас - хва - та - ли в сво - и

1691

Ут. *ff*

Лав - ки. А в че -

1696

173

Ут. *p*

- ты - ре дня про - иг - рал - ся весь го - род.

*орест.*

1701

*ff*

*dim.*

1707

174 ИХАРЕВ

Э - то о - чень лов - ко.

ШВОХНЕВ

Ну, а у то - го, у по -

*p*

1714

Их. Что у по - ме - щи - ка?

Шв. - ме - щи - ка?..

*p*

1720

УТЕШИТЕЛЬНЫЙ  
*tr. врр.*

А э - то де - ло то -

- же бы - ло по - ве - де - но не дур -

1725

1731

Ут. - но. Не зна - ю, зна - е -

1737

Ут. - те ли вы, есть по - ме -

1743

Ут. - щик Ар - ка - дий Ан - дре - е - вич Дер - гу - нов, бо -

1749

Ут. - га - тей - ший че - ло - век. Иг -

1755

Ут. - ру ве - дет от - лич - ну - ю, че лич - стно - сти

1761

178

Ут. бес - при - мер - ной, к по - пол - зно - ве - нью,

1767

Ут. по - ни - ма - е - те, ни - ка - ких пу -

1773

Ут. - тей: за всем смот - рит

1778

179

Ут. сам, лю - ди у не - го вос - пи - та - ны,

1783

Ут. ка - мер - ге - ры, дом - дво - рец, де -

1788

Ут. *f.*

- рев - ня, са - ды, все э - то по аг - лиц - ко -

1793

180

Ут. *f.*

- му об - раз - цу. Сло -

1798

Ут. *f.*

- вом, рус - ский ба - рин

1803

181

Ут. *f.*

в пол - ном смы - сле сло - вом. Мы жи -

1808

Ут. *f.*

- вем уж там три дня. Как при - ступ - ить к де - лу? -

1813

*cresc.*

[*cresc.*]

Ут. *f*

про - сто нет воз - мож - но - сти. На - ко -

1818

Ут.

- нец, при - ду - ма - ли.

1823

1828

1833

*ff*

## УТЕШИТЕЛЬНЫЙ

В од - но ут - ро проле - та - ет ми мо са - мо - го дво - ра

*ff* *mf*

1837



184

Ут. *трой - ка.*

8-----

*ff*

1841

185

Ут. *ff*

На те - ле - ге си - дят мо - лод - цы.

8-----

*mf* *ff*

1845

Ут.

Все э - то пья - но, как не -

8-----

*sf* *mf*

1849

Ут.

льзя больше, о - рет пе - сни и ду - ет во

1853

186

Ут. *ff*

весь о - пор.

8-

1868

Ут. *ff*

На та - ко - е зре - ли - ще, как

8-

*sf* *mf*

1861

187

Ут. *ff*

во - дит - ся, вы - бе - жа - ла вся двор - ня.

8-

1865

Ут. *ff*

Ро - то - зе - ют, сме - ют - ся и за - ме - ча - ют, что из те -

*sf* *mf*

1869

188

Ут.

- ле - ги что - то вы - па - ло,

1873

*ff*

Ут.

под - бе - га - ют, ви - дят че - мо - дан. Кри - чат:

1877

*sf* *mf*

189

Ут.

„О - ста - но - вись!“ Ку - ды!

1882

*ff*

Ут.

Толь - ко пыль о - ста - лась по

1886

*dim.*

190

Ут. *всей до - ро - ге.*

*ff*

1892

*dim.*

1898

УТЕШИТЕЛЬНЫЙ

191

[p]

*[p]*

Раз - вя - за - ли

1903

Ут. *че - мо - дан - ви - дят: бель - е,*

1908

Ут. ко - е - ка - ко - е пла - тье, две - сти руб - лей

1913

Ут. де - нег и дю - жин со - рок

1918

**192**

Ут. карт. Ну, на - ту - раль - но, от де - нег не

1923

**193**

Ут. за - хо - те - ли от - ка - зать -

1926

Ут. - ся, кар - ты по - шли на бар - ски - е сто -

1933

194

Ут. *p.*

- лы, и на дру - гой день вве -

1939

Ут. *p.*

- че - ру все и хо - зя -

1944

Ут. *p.*

- ин и го - сти, о - ста - лись

1949

Ут. *p.*

без ко - пей - ки в кар - ма - не, и кон - чил - ся банк.

1954

## Окончание оперы «Игроки»

(см. примечания)

Adagio

ГАВРЮШКА

1960 *mf* Про вор

1965 *p*

Гавр. ны е го спо да!

1965

Гавр. Вот толь ко

1971

Гавр. до сих пор не зна ю, ко то

1976

Гавр. *8*

ры́й из го-ро-дов пар-ти-ку-ляр-ней, Ря-зань и-ли Ка-

1981 *8*

Гавр. *8*

-зань? Ря-зань и-ли Ка-зань?

1985 *8*

Гавр. *8*

Ря-зань и-ли Ка-зань?..

1990 *8*

**Allegro**

*8*

1995 *ff*



## ПРИМЕЧАНИЯ

### КЛОП

#### МАРШ

Впоследствии эта музыка была использована Шостаковичем в балете «Болт».

#### СЦЕНА СВАДЬБЫ

В ГЦММК (ф. 32, ед. хр. 260) находится нотный лист с наброском вокальной строчки на словах Баяна: «Для промывки вышей глотки...»; перед этой строчкой написаны два такта, которые, возможно, должны были служить связкой между оркестровой и вокальной частями номера:



#### ЗАКЛЮЧИТЕЛЬНЫЙ МАРШ

Впоследствии эта музыка была использована Шостаковичем в балете «Болт».

### ВЫСТРЕЛ

#### ХОР

Судя по имеющемуся отрывку партитуры, этот хор в окончательной редакции завершается на 25 такте.

#### ВЫХОД ТЕЛОХРАНИТЕЛЕЙ

В партитуре этот эпизод разделен на две части: № 7 — шесть тактов и № 8 — двадцать тактов.

### ПРАВЬ, БРИТАНИЯ!

#### ИНТЕРНАЦИОНАЛ

Музыкально-драматургическое решение спектакля обусловило идентичность значительной части этого номера с номером «Протест».

#### ПО СОВЕТСКОМУ МАРШРУТУ

Слова этого хора не найдены.

### УСЛОВНО УБИТЫЙ

#### ПОЛЕ (ПЕЙЗАЖ)

Т. 40 Л. р. Нота на второй четверти в автографе написана неразборчиво и может быть прочитана как ф а.

#### ДНО РЕКИ

Т. 93—94. Эти такты (в квадратных скобках) отсутствуют в автографе; можно полагать, что они пропущены ав-

тором при переходе на следующую страницу. Их текст восстановлен редактором по аналогии с т. 7—8 и 41—42.

#### ПОДАВАЛЬЩИЦЫ

Этот номер (без первых восьми тактов и с некоторыми изменениями) впоследствии под названием «Шествие моделей» был включен Шостаковичем в незавершенную комическую оперу «Большая молния», помещенную в Дополнении к настоящему тому.

#### НОМЕР АРХАНГЕЛА ГАВРИИЛА

Музыка этого номера была впоследствии частично использована Шостаковичем в финале Первого фортепианного концерта.

#### МОНОЛОГ

Т. 29—38. Л. р. Нота на второй четверти в автографе написана неразборчиво и может быть прочитана как с и.

### ГАМЛЕТ

#### ФИНАЛ ВТОРОГО АКТА

Этот номер в партитуре представляет собой буквальное повторение последних одиннадцати тактов номера «Охота». В клавире автор повторяет только семь последних тактов «Охоты» в несколько ином фортепианном изложении.

#### РОМАНС НА ПИРУ

Автор текста точно не установлен, однако есть основания полагать, что слова романа принадлежат поэту П. Антокольскому, принимавшему участие в работе над спектаклем в качестве режиссера.

#### КОЛЫБЕЛЬНАЯ

Этот номер впоследствии был включен композитором в музыку к фильму «Одна» (1930—1931).

#### МАРШ ФОРТИНБРАСА

В клавире марш разделен на четыре отдельных фрагмента, озаглавленных: «Марш», «Бодрый кусок», «Сильный кусок», «Финал»; эти фрагменты в последовательном звучании и представляют собственно «Марш Фортинбраса». Именно так он изложен в сюите «Гамлет» и в первоначальном клавире, в котором эта музыка предназначалась для спектакля «Условно убитый».

#### ПЕСЕНКА ГОРАЦИО

Слова этой песенки пока не найдены.

### ЧЕЛОВЕЧЕСКАЯ КОМЕДИЯ

#### СТУДЕНЧЕСКАЯ ПЕСЕНКА

Слова этой песенки, исполнявшейся в спектакле на французском языке, не найдены. По некоторым, не поддающимся проверке сведениям, этот номер основан на подлинной французской песенке, обработанной и оркестрованной Шостаковичем для спектакля.

#### ВАЛЬС, ЭЛЕГИЯ

Написаны как сольные фортепианные пьесы и именно в этом виде исполнялись в спектакле.

## КОРОЛЬ ЛИР

### ВСТУПЛЕНИЕ И БАЛЛАДА КОРДЕЛИИ

Автор слов баллады не установлен.

#### ПЕСНЯ ШУТА № 2

Т. 10—11. В авторском клавире эти такты повторяются на репликах короля («С каких это пор ты приучился петь, бездельник?») и шута («С тех пор, как ты сделал дочек своими мамашами...» и т. д.) Поскольку в настоящем издании для удобства исполнения обе реплики объединены в словах шута, повторение этих тактов оказалось излишним.

## ОТЧИЗНА

### ТАНЕЦ МОЛОДЕЖИ

В первом варианте этот номер назывался «Танец моряков».

## РУССКАЯ РЕКА

### МАРШ

Исполняется как вступление к номеру «Футбол».

#### ЗАКЛЮЧИТЕЛЬНАЯ ПЕСНЯ

Музыкальный материал этой песни впоследствии явился основой создания хоровой песни «Мы родину славим» на слова В. Сидорова (1957), а также симфонической пьесы «Новороссийские куранты» (1960).

## БОЛЬШАЯ МОЛНИЯ

### 3. ПЕСЕНКА АРХИТЕКТОРА

В клавире заголовок — «Куплеты архитектора». Печатается по автографу партитуры.

Т. 92 и 96. Пр. р. В автографе клавира у ноты соль оба раза проставлен диэз. Печатается по автографу партитуры.

Т. 115. Пр. р. В автографе партитуры у ноты ля бекар отсутствует. Печатается по автографу клавира.

### 5. ПЕСЕНКА МАЙОФЕЛЯ.

В клавире заголовок — «Песенка фабриканта»; указание темпа — Allegro. Печатается по автографу партитуры.

Т. 10. Пр. р. В автографе клавира на четвертой четверти нота ля-диез. Печатается по автографу партитуры.

### 6. ЗВОНКИ ПО ТЕЛЕФОНУ

Т. 1, 11. Л. р. В автографе партитуры бемоль у ноты до отсутствует. Печатается по автографу клавира.

Т. 9. Пр. р. В партитуре бемоли у ноты си отсутствуют. Печатается по автографу клавира.

### 8. ДУЭТ ЕГОРА И СЕМЕНА

Т. 1—25. Пр. р. В автографе клавира партия правой руки изложена, аналогично левой руке, четвертями. Изменено по автографу партитуры.

## ИГРОКИ

Т. 678—681. Пр. р. В клавире третья и седьмая восьмые — нота соль. Печатается по партитуре.

Т. 682. Пр. р. В клавире седьмая восьмая — ля. Печатается по партитуре.

Т. 683. Пр. р. В клавире на третьей четверти ноты до — фа. Печатается по партитуре.

Т. 726. Л. р. В клавире последняя восьмая — си-бемоль. Печатается по партитуре.

Т. 1037. В клавире у всех нот до проставлен диэз. Печатается по партитуре.

Т. 1316. Пр. р. В клавире четвертая восьмая — си-бемоль. Печатается по партитуре.

Т. 1439. Л. р. В клавире на второй четверти — фа. Печатается по партитуре.

Т. 1871. Пр. р. В клавире средние ноты — три раза фа. Печатается по партитуре.

Т. 1882. Л. р. В клавире на третьей четверти ноты ре — ля. Печатается по партитуре.

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