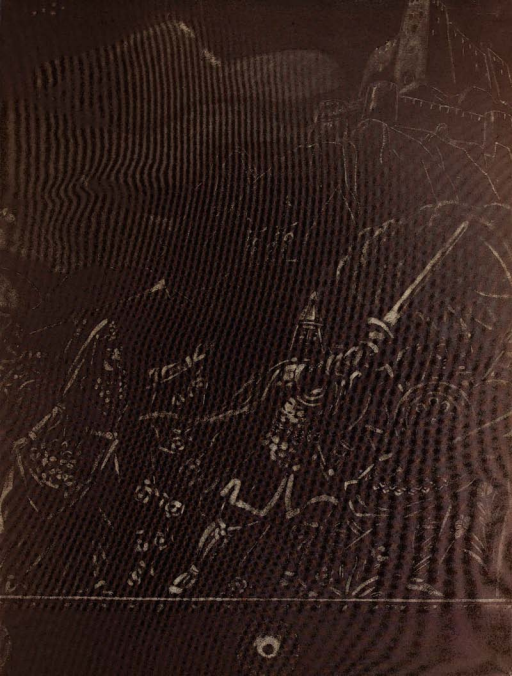






ԱԼԵՔՍԱՆԴՐ ՍՊԵՆԴԻԱՐՈՎ,

АЛЕКСАНДР СПЕНДИАРОВ



1871—1928





А. СПЕНДИАРОВ
ПОЛНОЕ СОБРАНИЕ СОЧИНЕНИЙ

ПАРТИТУРЫ

ТОМ ПЯТЫЙ

**РЕДАКЦИЯ
Г. БУДАГЯНА**

**А И П Е Т Р А Т
ЕРЕВАН
1956**



Ա.ՍՊԵՆԻԻԱՐՈՎ
ԵՐԿԵՐԻ ԼԻԱԿԱՏԱՐ ԺՈՂՈՎԱԾՈՒ

ՊԱՐՏԻՏՈՒՐԱՆԵՐ

ՀԻՆԳԵՐՈՐԴ ՀԱՏՈՐ

ԽՄԲԱԳՐՈՒԹՅՈՒՆ
Գ. ԲՈՒԴԱՂՅԱՆԻ

ԳՐԱԴԱՐԱՆԱԿԱՆ ԳՐԱԴԱՐԱՆ
Библиотека Института Науки

ՀԱՅՊԵՏՀՐԱՆ
ԵՐԵՎԱՆ
1956

ՀԱՅԿԱԿԱՆ ՍՍՐ ԳԻՏՈՒԹՅՈՒՆՆԵՐԻ ԱԿԱԳԵՄԻԱ
ԱՐՎԵՍՏՆԵՐԻ ՊԱՏՄՈՒԹՅԱՆ ԵՎ ՏԵՍՈՒԹՅԱՆ ՍԵԿՏՐ

АКАДЕМИЯ НАУК АРМЯНСКОЙ ССР
СЕКТОР ИСТОРИИ И ТЕОРИИ ИСКУССТВ

ԽՄԲԱԳՐԱԿԱՆ ՀԱՆՁՆԱԺՈՂՈՎ
РЕДАКЦИОННАЯ КОМИССИЯ

ՔՈՒԴԱՂՅԱՆ Գ. Ե.

ՔՈՒՇՆԱՐԵՎ Ի. Ս.

ՄՈՐԱԴՅԱՆ Մ. Օ.

ՍԱՐԱԺՅԵՎ Կ. Ս.

ՏԻԳՐԱՆՈՎ Գ. Գ.

БУДАГЯН Г. Е.

КУШНАРЕВ И. С.

МУРАДЯН М. О.

САРАДЖЕВ К. С.

ТИГРАНОВ Г. Г.

ՏՊԱԳՐՎՈՒՄ Է
ՀԱՅԿԱԿԱՆ ՍՍՐ ԳԵՐԱԳՈՒՅՆ ՍՈՎԵՏԻ
ՆԱԽԱԳԱՀՈՒԹՅԱՆ 1939 ԹՎԻ ՆՈՅԵՄԲԵՐԻ 23-Ի
ՀՐԱՄԱՆԱԳՐԻ ՀԻՄԱՆ ՎՐԱ



ПЕЧАТАЕТСЯ НА ОСНОВАНИИ УКАЗА
ПРЕЗИДИУМА ВЕРХОВНОГО СОВЕТА
АРМЯНСКОЙ ССР
ОТ 23 НОЯБРЯ 1939 ГОДА

Ձևավորումը
ժողովրդական եկարի:
Հ. Գ. ԿՈՋՅԱՆԻ

Оформление
народного художника
А. Г. КОДЖОЯНА



П. ПУШКИНОВ
А. СПЕНДИАРОВ

ПРЕДИСЛОВИЕ К ПЯТОМУ ТОМУ



пятый том академического издания полного собрания сочинений Александра Спендиарова включены партитуры квартета для смешанных голосов с сопровождением оркестра (на слова М. Лермонтова „Ветка Палестины“), Элегии для смешанного хора и баса—соло с сопровождением оркестра (на слова Н. Некрасова), напечатанные в 1903 году музыкальным издательством В. Бесселя.

Впервые печатаются по рукописи партитура мелодекламации „Мы отдохнем“ (монолог Соня из пьесы „Дядя Ваня“ А. Чехова), партитура мелодекламации „Эдельвейс“ на стихотворение М. Горького, а также партитура „Украинской сюиты“ для хора с оркестром.

Клавирь указанных произведений помещены во втором томе настоящего издания.

Г. БУДАГЯН

ՆԱԽԱԲԱՆ ՀԻՆԳԵՐՈՐԴ ՀԱՏՈՐԻ



լիստանգը Յպենդիտրովի երկնքի լիակատար ժողովածուի ակադեմիական հրատարակության հինգերորդ հատորում զետեղված են «Պաղեստինի ուսաք» (Մ. Լեբմոնտովի խոսքերով) հվարտեռի պարտիտուրան, գրված խառը ձայների համար՝ նվագախմբի ընկերակցությամբ և «Էլեգիայի» (Ն. Կնիբատովի խոսքերով), պարտիտուրան, գրված խառը խմբի ու մենակատար րասի համար՝ նվագախմբի ընկերակցությամբ. երկուսն էլ առաջին անգամ սպաղորվել են 1903 թվին Վ. Քասեյի երաժշտական հրատարակչության կողմից:

Ձեռագրից առաջին անգամ սպաղորվում են՝ «Մենք կհամբարանանք մեղոկեկամացիայի (Մոսկվայի մեծախառնությունը Ա. Ջիլովի «Քեռի Վանյա» պիեսից), «Էլեգիկես» մելոդիկալացիայի (Մ. Գորկու բանաստեղծություն) ինչպես և երգեցիկ խմբի և նվագախմբի համար գրված «Մեկերանակալ» պարտիտուրաները:

Նշված առեղծագրությունների կլավիրները զետեղված են ներկա հրատարակչության երկրորդ հատորում:

Գ. ՔՈՒԳԱՂՅԱՆ

ՊԱՂԵՍՏԻՆԻ ՈՍՏԸ



ВЕТКА ПАЛЕСТИНЫ



ՊԱՂԵՍՏԻՆԻ ՈՍՏԸ

ВЕТКА ПАЛЕСТИНЫ

(Op. 6. 1901)

Խոսք՝ Մ. ԼԵՐՄՈՆՏԻՆԻ

Հայեր Ս. ԱԵՐՄՈՆՏՈՎԱ

Largo $\text{♩} = 84$

2 Flauti
Ob. II. *forst el* [H]

2 Oboi

Corno Inglese

2 Clarinetti
in B.

2 Fagotti

4 Corni
in F.

Timpani
in F. C.

Triangolo

Largo $\text{♩} = 84$

Soprani

Alti

Tenori

Bassi

Violini I

Violini II

Viole

Violoncelli

Contrabassi

1. *poco cresc. ed accel.*

poco cresc.

1. *poco cresc.*

1. *p poco cresc.*

poco cresc.

poco cresc.

1 Poco più mosso. $\text{♩} = 126$

Fl. *1 Solo*

Ob. *mf espressivo*

Cor.

Cl.

Fag.

1

Vcl I *mp arco*

Vcl II *mp arco*

Vla *mp*

Vc *mp*

C-b

1 Solo

mf espressivo

В, на вна - га - ш -
Ска - на мде, мет - на

В, на вна
Ска - на мде,

В, на вна
Ска - на мде,



First system of musical notation. It consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp, with the word "solo" written above it. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The music is written in a 4/4 time signature. The first staff contains a single note, followed by a series of eighth and sixteenth notes. The second staff contains a series of eighth and sixteenth notes. The third staff contains a series of eighth and sixteenth notes. The fourth staff contains a series of eighth and sixteenth notes. The fifth staff contains a series of eighth and sixteenth notes.

Second system of musical notation. It consists of five staves. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The music is written in a 4/4 time signature. The first staff contains a single note, followed by a series of eighth and sixteenth notes. The second staff contains a series of eighth and sixteenth notes. The third staff contains a series of eighth and sixteenth notes. The fourth staff contains a series of eighth and sixteenth notes. The fifth staff contains a series of eighth and sixteenth notes.

Third system of musical notation. It consists of five staves. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The music is written in a 4/4 time signature. The first staff contains a series of eighth and sixteenth notes, with the word "solo" written above it. The second staff contains a series of eighth and sixteenth notes. The third staff contains a series of eighth and sixteenth notes. The fourth staff contains a series of eighth and sixteenth notes. The fifth staff contains a series of eighth and sixteenth notes. The word "pizz." is written above the first staff, and the word "arco" is written above the second staff. The word "pizz." is written above the third staff, and the word "arco" is written above the fourth staff. The word "pizz." is written above the fifth staff, and the word "arco" is written above the sixth staff.

- rlu
 noz
 ar
 - lyb
 - cme
 en
 H - op -
 ntré
 la
 na
 lle
 -
 Boc
 -
 to
 ex
 -
 na
 -
 lya
 rlu
 re

1. *cresc. poco a poco*

2. *cresc. poco a poco*

1. *cresc. poco a poco*

2. *cresc. poco a poco*

[illegible]

crassi, poco a poco

musical score for "The Rose Tree" featuring a vocal line and a guitar accompaniment. The score is in 2/4 time and consists of two systems. The first system includes a vocal line with lyrics "The Rose Tree" and a guitar line with a melody. The second system continues the vocal line with lyrics "The Rose Tree" and the guitar line. The guitar line includes a solo section marked "solo" and a section marked "plz." (please).

47 cresc. poco a poco

sf cresc. poco a poco

crane. poco a poco

mf cresc. poco a poco

First system, measures 1-4. The vocal line consists of eighth-note patterns. The piano accompaniment features chords and eighth-note figures. Dynamics include *f* and *sf*.

Second system, measures 5-6. The vocal line continues with a melodic phrase. The piano accompaniment has sustained chords. Dynamics include *f* and *sf*.

Third system, measures 7-8. The vocal line includes lyrics. The piano accompaniment features chords and eighth-note figures. Dynamics include *f* and *sf*.

- Sere In - quæ bñ lq - pu - Sm - Sm.d flq
 - pas Ma - na na re - Ge cap - ge ro

dimin.

dimin.

o - re - riy
no - am - raa?

[illegible][illegible][illegible]

Handwritten musical score for the song "The Rose Tree". The score is written on six staves, organized into three systems of two staves each. The first system (top two staves) contains the vocal melody in treble clef. The second system (middle two staves) contains the vocal melody in bass clef. The third system (bottom two staves) contains the piano accompaniment in bass clef. The music is in 2/4 time and features a key signature of one flat (B-flat). The lyrics "The Rose Tree" are written below the bottom staff. The score includes various musical notations such as notes, rests, and bar lines.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, starting with a treble clef and a key signature of one flat (B-flat). The bass staff is empty. The music consists of a single line of melody with a repeat sign at the end. The melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The repeat sign is a double bar line with two dots pointing to the right.

The first system of musical notation for 'The Bird Song' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a single whole note chord (F#4, A4, C5) in the first measure, followed by three measures of whole rests. The lower staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a single whole note chord (F#2, A2, C3) in the first measure, followed by three measures of whole rests.

[illegible][illegible]

non accel

8 Poco più mosso $\text{♩} = 112$.

poco accel.

5 Poco più mosso $\text{♩} = 112$

• $d\mu$
• μ ?

— 300 —

Sotto data

■

24

4

1984A...

1

area

100

22

100

P

1. *Journal of the American Medical Association*, 1997; 277: 1033-1038.

1997

100

exactly

1

1

1

4

А

1

1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2041	2042	2043	2044	2045	2046	2047	2048	2049	2050	2051	2052	2053	2054	2055	2056	2057	2058	2059	2060	2061	2062	2063	2064	2065	2066	2067	2068	2069	2070	2071	2072	2073	2074	2075	2076	2077	2078	2079	2080	2081	2082	2083	2084	2085	2086	2087	2088	2089	2090	2091	2092	2093	2094	2095	2096	2097	2098	2099	2100	2101	2102	2103	2104	2105	2106	2107	2108	2109	2110	2111	2112	2113	2114	2115	2116	2117	2118	2119	2120	2121	2122	2123	2124	2125	2126	2127	2128	2129	2130	2131	2132	2133	2134	2135	2136	2137	2138	2139	2140	2141	2142	2143	2144	2145	2146	2147	2148	2149	2150	2151	2152	2153	2154	2155	2156	2157	2158	2159	2160	2161	2162	2163	2164	2165	2166	2167	2168	2169	2170	2171	2172	2173	2174	2175	2176	2177	2178	2179	2180	2181	2182	2183	2184	2185	2186	2187	2188	2189	2190	2191	2192	2193	2194	2195	2196	2197	2198	2199	2200	2201	2202	2203	2204	2205	2206	2207	2208	2209	2210	2211	2212	2213	2214	2215	2216	2217	2218	2219	2220	2221	2222	2223	2224	2225	2226	2227	2228	2229	2230	2231	2232	2233	2234	2235	2236	2237	2238	2239	2240	2241	2242	2243	2244	2245	2246	2247	2248	2249	2250	2251	2252	2253	2254	2255	2256	2257	2258	2259	2260	2261	2262	2263	2264	2265	2266	2267	2268	2269	2270	2271	2272	2273	2274	2275	2276	2277	2278	2279	2280	2281	2282	2283	2284	2285	2286	2287	2288	2289	2290	2291	2292	2293	2294	2295	2296	2297	2298	2299	2300	2301	2302	2303	2304	2305	2306	2307	2308	2309	2310	2311	2312	2313	2314	2315	2316	2317	2318	2319	2320	2321	2322	2323	2324	2325	2326	2327	2328	2329	2330	2331	2332	2333	2334	2335	2336	2337	2338	2339	2340	2341	2342	2343	2344	2345	2346	2347	2348	2349	2350	2351	2352	2353	2354	2355	2356	2357	2358	2359	2360	2361	2362	2363	2364	2365	2366	2367	2368	2369	2370	2371	2372	2373	2374	2375	2376	2377	2378	2379	2380	2381	2382	2383	2384	2385	2386	2387	2388	2389	2390	2391	2392	2393	2394	2395	2396	2397	2398	2399	2400	2401	2402	2403</
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муз - ы - ра - з - в - ра - з - н - ы - е
 на по - ро - ка - ро - ду а - н - ги - ст - ве

муз - ы - ра - з - в - ра - з - н - ы - е
 на по - ро - ка - ро - ду а - н - ги - ст - ве

poco più *f*
 poco più *f*
 poco più *f*
 poco più *f*

Музыкальный фрагмент, состоящий из трех систем нот. Первая система содержит пять стaves (верхние четыре — для струнных и духовых, нижний — для контрабаса/басов). Вторая система содержит четыре staves (верхние три — для струнных и духовых, нижний — для контрабаса/басов). Третья система содержит пять стaves (верхние четыре — для струнных и духовых, нижний — для контрабаса/басов). В первой системе ноты часто связаны арками, что указывает на продолжительные звуки. Во второй системе появляются ритмические рисунки, характерные для вокала или ритмичных инструментов. В третьей системе снова преобладают арки и длительные ноты.

Литературный текст (лирика) расположен под нотами во второй системе:

| | | | | | | |
|-----|----------|-----|-----|-----|-----------|----|
| ли | pas - di | li | dik | dis | sis - pas | si |
| rea | or - pas | sol | O | na | y - na | sa |

This is a musical score for the song "The Rose Tree". It is written for a vocal soloist and a piano accompaniment. The score is in 2/4 time and consists of 33 measures, divided into three systems of three measures each. The vocal line is written in a single staff, and the piano accompaniment is written in two staves (treble and bass clef). The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "f". The lyrics "The Rose Tree" are written below the vocal line.

[illegible]

Handwritten musical score for "The Rose Tree". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp* (mezzo-piano) and *sf* (sforzando). The tempo marking "a tempo" is present in the upper right. The score is written in a cursive, handwritten style.

Musical score for "The Lord's Prayer" (The Lord's Prayer). The score is in 4/4 time and includes lyrics in both English and Latin. The parts shown are Soprano, Alto, and Tenor.

Lyrics (English):
 SO - ARE - THOU - OIL - Y
 SO - ARE - THOU - OIL - Y
 SO - ARE - THOU - OIL - Y

Lyrics (Latin):
 SO - ARE - THOU - OIL - Y
 SO - ARE - THOU - OIL - Y
 SO - ARE - THOU - OIL - Y

The image shows a musical score for the song "The Rose Tree". It is a five-staff score. The first staff is for the vocal melody, starting with a treble clef and a key signature of one flat (B-flat). The tempo is marked "a tempo". The second staff is for the piano accompaniment, starting with a treble clef and a key signature of one flat. The third staff is for the piano accompaniment, starting with a bass clef and a key signature of one flat. The fourth staff is for the piano accompaniment, starting with a bass clef and a key signature of one flat. The fifth staff is for the piano accompaniment, starting with a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "mp" (mezzo-piano).

poco rit.

First system of a musical score, measures 1-4. The score is written for a large ensemble, including strings and woodwinds. The tempo marking "poco rit." is present at the beginning. The first measure (measure 1) contains a long, sustained note in the upper woodwinds, marked "pp". The second measure (measure 2) contains a long, sustained note in the lower woodwinds, marked "pp". The third measure (measure 3) contains a long, sustained note in the upper woodwinds, marked "pp". The fourth measure (measure 4) contains a long, sustained note in the lower woodwinds, marked "pp".

Second system of a musical score, measures 5-8. The score is written for a large ensemble, including strings and woodwinds. The tempo marking "poco rit." is present at the beginning. The first measure (measure 5) contains a long, sustained note in the upper woodwinds, marked "pp". The second measure (measure 6) contains a long, sustained note in the lower woodwinds, marked "pp". The third measure (measure 7) contains a long, sustained note in the upper woodwinds, marked "pp". The fourth measure (measure 8) contains a long, sustained note in the lower woodwinds, marked "pp".

mp *aspirando*

7 Adagio. $\text{♩} = 66$.

Solo mp

В - се! пѣт!
По - се - ааѣ!

да - ю - щихъ свѣ дѣствъ
на - сомъ - нѣ - ю - ю

Въ свѣ - тѣ тѣ мѣ -
Кто на - во - стѣ - те - да -

First system of musical notation. It consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with a long note, followed by a rest, and then a short melodic phrase. The other four staves (two alto and two bass clefs) contain rests or sustained notes.

Second system of musical notation, consisting of five staves. All staves contain rests or sustained notes, continuing the texture from the previous system.

Third system of musical notation, featuring vocal entries and lyrics. The top staff has a treble clef and a key signature of one sharp. The lyrics are in Russian and Ukrainian.

Lyrics (Russian):
 - жемч, Ил - лод
 - нел? Гры - ева
 жемч - он
 он - что
 он - нел
 он - то - го -

The other four staves contain rests or sustained notes.

Fourth system of musical notation, consisting of five staves. The top staff has a treble clef and a key signature of one sharp. It features a melodic line with a long note, followed by a rest, and then a short melodic phrase. The other four staves contain rests or sustained notes.

[illegible]

Славься, Господи, во востокъ, слава Тебе, слава Тебе.

[illegible]

p *cresc. poco a poco* *poco rit.*

p *cresc. poco a poco*
(haart et fixe)

p *cresc. poco a poco*

p *cresc. poco a poco*

poco rit.

far:
caca?

f

p *cresc. poco a poco*

p *cresc. poco a poco*

The musical score is written for a large ensemble, likely a symphony orchestra, with multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are in French and are placed above the staves. The score is divided into two systems, with the first system containing the majority of the musical notation and the second system containing the remaining notation and the final dynamic marking.

1st vocal: *Есть один наш - же дом,*
ოც - ანა - მისი მე - დომ,
 2nd vocal: *Кан ты, же*
კან თა, ზე
 3rd vocal: *Сю*
სი
 4th vocal: *Сю*
სი

1st vocal: *Сю*
სი
 2nd vocal: *Сю*
სი
 3rd vocal: *Сю*
სი
 4th vocal: *Сю*
სი
 Piano: *arco*, *pizz.*

allargando

First system of musical notation, featuring five staves. The top four staves are for vocal parts, and the bottom staff is for piano accompaniment. The music is in 2/4 time and includes a key signature of one sharp (F#). The tempo is marked 'allargando'. The piano part has a melodic line starting in the third measure, marked with a forte 'f' dynamic.

cresc.

allargando

Second system of musical notation, featuring five staves. The top four staves are for vocal parts, and the bottom staff is for piano accompaniment. The music is in 2/4 time and includes a key signature of one sharp (F#). The tempo is marked 'allargando'. The piano part has a melodic line starting in the third measure, marked with a forte 'f' dynamic.

Lyrics (Vocal parts):

| | | | | | | | | | |
|-----|----------------|------|-------|--------|-------|------|--------|----|-------------|
| ti | un - da - ba - | dei | ty | Wauy - | paſſy | un - | pld | by | un - ap - |
| tan | na - fec - | ad - | cro - | su | Pla - | rea | anad - | me | a fo - na - |

Third system of musical notation, featuring five staves. The top four staves are for vocal parts, and the bottom staff is for piano accompaniment. The music is in 2/4 time and includes a key signature of one sharp (F#). The tempo is marked 'allargando'. The piano part has a melodic line starting in the third measure, marked with a forte 'f' dynamic.

Lyrics (Vocal parts):

| | | | | | | | | | | |
|-----|------------|------|-------|----|--------|-------|--------|-----|-------------|-----------|
| ti | un - da - | ba - | dei | ty | Wauy - | paſſy | un - | pld | by | un - ap - |
| tan | na - fec - | ad - | cro - | su | Pla - | rea | anad - | me | a fo - na - | |

8 a tempo

8 a tempo

9 a tempo

ff

- ёго:
- стном?

9 a tempo

ff

- ёго:
- стном?

div.

ff

div.

ff

ff

ff

ff

div.

ff

div.

ff

ff

ff

ff

poco rallentando

First system of musical notation, measures 1-4. The score includes a piano part with multiple staves. The tempo marking "poco rallentando" is present at the top right.

poco rallentando

Second system of musical notation, measures 5-8. The score includes a piano part with multiple staves. The tempo marking "poco rallentando" is present at the top right.

Third system of musical notation, measures 9-12. The score includes a piano part with multiple staves. The tempo marking "poco rallentando" is present at the top right.

10 Tempo I ♩ = 84

10 Tempo I ♩ = 84

- ֆոլ - ցա - նո՞՛ւ ւ - ն Խ Կնդ - նո՛ւ Լո՛ւ Գնդ ԳՆ արք առ
 օ - ճո տո՛ւ տի՛ - ռո - յո քա - ի - ն - ա, Լե - բա ղա քո - ռո՛ւ
 Խնձ - ֆոլ Կնդնո՛ւ Լու՛ Գնդ Կն - Գնդ ԳՆ
 Յա - ճո - տո՛ւ քա - ի - ն - ա, Լե - բա քո - ռո՛ւ
 Խնձ - ֆոլ ցա - նո՛՛ւ Խ Կնդնո՛ւ Լու՛ Գնդ արք առ ԳՆ
 Յա ճո - տո՛ւ քա - ի - ն - ա, Լե - բա քո - ռո՛ւ

[illegible]

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11

[illegible]

First system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The lyrics are in Russian and Ukrainian. The piano part features chords and melodic lines.

Second system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The lyrics are in Russian and Ukrainian. The piano part features chords and melodic lines.

Third system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The lyrics are in Russian and Ukrainian. The piano part features chords and melodic lines.

cresc. poco a poco

cresc.

p cresc. poco a poco

cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

cresc. poco a poco

- φανεί βί λαρ ηρέ - φανεί α λαι - υπ φη λαιρέ α - δνδ βί
ποα - πο μι - ρα η οτ - ρα - δμ βο - κρυγ το - σε η

- φανεί βί λαρ ηρέ - φανεί α λαι - υπ φη λαιρέ α - δνδ βί
ποα - πο μι - ρα η οτ - ρα - δμ βο - κρυγ το - σε η

- φανεί βί λαρ ηρέ - φανεί α λαι - υπ φη λαιρέ α - δνδ βί
ποα - πο μι - ρα η οτ - ρα - δμ βο - κρυγ το - σε η

- φανεί βί λαρ ηρέ - φανεί α λαι - υπ φη λαιρέ α - δνδ βί
ποα - πο μι - ρα η οτ - ρα - δμ βο - κρυγ το - σε η

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

12

fa naa de to ra... Gokl

fa naa de to ra... Gokl

fa naa de to ra... Gokl

fa naa de to ra... Gokl

Ugh - nauf l4 lar jg5 -
Bee naa so m pa

f

13

rit.

a tempo

dim.

pizz.

arco

p

First system of musical notation, consisting of five staves. The top staff has a treble clef and contains several measures of music with eighth and sixteenth notes. The second staff has an alto clef and contains rests. The third staff has a bass clef and contains several measures of music with eighth and sixteenth notes. The fourth and fifth staves contain rests.

Second system of musical notation, consisting of five staves with vocal lines and lyrics in Russian. The lyrics are as follows:

Удѣ - ливъ бѣ въ селѣхъ и - дѣхъ въ дѣ - рухъ
 Все по - ло во - крутъ те - бѣ ми - ра и отъ ра - двъ
 - нивъ бѣхъ бѣхъ - ухъ фа селѣхъ и - дѣхъ бѣхъ въ дѣ - рухъ
 по - ло во отъ ра - двъ Во - крутъ те - бѣ и на то - бѣхъ
 бѣхъ бѣхъ бѣхъ - ухъ фа селѣхъ и - дѣхъ фа
 ми - ра и отъ ра - двъ Во - крутъ те - бѣ, во -
 - нивъ и бѣхъ - ухъ фа селѣхъ, фа
 и отъ ра - двъ Во - крутъ, во -

Third system of musical notation, consisting of five staves. The top staff has a treble clef and contains several measures of music with eighth and sixteenth notes. The second staff has an alto clef and contains several measures of music with eighth and sixteenth notes. The third staff has a bass clef and contains several measures of music with eighth and sixteenth notes. The fourth and fifth staves contain rests.

ԶՀՆԶԱԾ ԱՐՏԸ



НЕСЖАТАЯ ПОЛОСА



[illegible]

Fl.
 Ob.
 Cl.
 Fag.
 S.
 T.
 A.
 B.
 Vcl I
 Vcl II
 Vln
 Vcl

57

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802

Poco più vivo

[illegible]

1 Tempo I

musical score for the first system, measures 1-3. The tempo is marked "Tempo I". The score includes a vocal line with lyrics in Russian and piano accompaniment. The lyrics are: "но не" (no ne), "но не" (no ne), "но не" (no ne).

1 Tempo I

musical score for the second system, measures 4-6. The tempo is marked "Tempo I". The score includes a vocal line with lyrics in Russian and piano accompaniment. The lyrics are: "но не" (no ne), "но не" (no ne), "но не" (no ne).

musical score for the third system, measures 7-9. The tempo is marked "Tempo I". The score includes a vocal line with lyrics in Russian and piano accompaniment. The lyrics are: "но не" (no ne), "но не" (no ne), "но не" (no ne).

Музыкальный фрагмент, состоящий из трех тактов. В первом такте голос поет: «Скоро - скоро, скоро - скоро». Во втором такте: «Ваша страна - это наша страна». В третьем такте: «Ваша страна - это наша страна». Музыкальное сопровождение включает фортепиано и бас.

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Музыкальная партитура, состоящая из двух систем. Первая система включает вокальные партии с русскими текстами. Вторая система содержит фортепианное сопровождение.

Система 1: Вокальные партии

Голос 1: *Благословим, о, господи, ах, ты, слава, ах, слава.*

Голос 2: *Благословим, о, господи, ах, ты, слава, ах, слава.*

Голос 3: *Благословим, о, господи, ах, ты, слава, ах, слава.*

Голос 4: *Благословим, о, господи, ах, ты, слава, ах, слава.*

Голос 5: *Благословим, о, господи, ах, ты, слава, ах, слава.*

Голос 6: *Благословим, о, господи, ах, ты, слава, ах, слава.*

Голос 7: *Благословим, о, господи, ах, ты, слава, ах, слава.*

Голос 8: *Благословим, о, господи, ах, ты, слава, ах, слава.*

Голос 9: *Благословим, о, господи, ах, ты, слава, ах, слава.*

Голос 10: *Благословим, о, господи, ах, ты, слава, ах, слава.*

Система 2: Фортепианное сопровождение

Правая рука: Аккорды и мелодические линии, соответствующие вокальным партиям.

Левая рука: Аккорды и мелодические линии, соответствующие вокальным партиям.

В конце системы 2 есть пометка: *снова*

First system of musical notation, measures 1-3. The score includes staves for voices and instruments. The vocal parts have long, sustained notes with slurs. The piano part is mostly silent in this section.

Second system of musical notation, measures 4-6. This system includes vocal lyrics in Cyrillic script. The vocal parts continue with sustained notes. The piano part has some activity in the lower register.

- ёй - гъ рѣ - фѣдѣ - ѣдѣ - ѣдѣ;
 - аер - на ны - на а - а - а - а;
 - ёй - гъ рѣ - фѣдѣ - ѣдѣ - ѣдѣ;
 - аер - на ны - на а - а - а - а;
 - ёй - гъ рѣ - фѣдѣ - ѣдѣ - ѣдѣ;
 - аер - на ны - на а - а - а - а;

Third system of musical notation, measures 7-9. This system features more active piano accompaniment with arpeggiated figures in the right hand and sustained notes in the left hand. The vocal parts continue with sustained notes.

- ёй - гъ рѣ - фѣдѣ - ѣдѣ - ѣдѣ;
 - аер - на ны - на а - а - а - а;
 - ёй - гъ рѣ - фѣдѣ - ѣдѣ - ѣдѣ;
 - аер - на ны - на а - а - а - а;
 - ёй - гъ рѣ - фѣдѣ - ѣдѣ - ѣдѣ;
 - аер - на ны - на а - а - а - а;

First system of musical notation, measures 1-4. The score includes piano introduction with triplet markings and forte dynamics.

Second system of musical notation, measures 5-8. Includes vocal entries and Russian lyrics.

Lyrics (Russian):
 Sopranos: Не, что ни
 Altos: Не, что ни
 Tenors: Не, что ни
 Basses: Не, что ни

Third system of musical notation, measures 9-12. Continues the piano introduction with triplet markings and forte dynamics.

A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves, organized into five systems of two staves each. The first system (staves 1-2) is for the vocal melody, written in treble clef with a key signature of one sharp (F#). The second system (staves 3-4) is for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The third system (staves 5-6) continues the piano accompaniment. The fourth system (staves 7-8) shows the vocal melody and piano accompaniment. The fifth system (staves 9-10) concludes the piece. The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is in dark ink on aged, slightly yellowed paper.

The first system of musical notation for 'The Song of the Lark' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is '3/4'. The music begins with a whole note chord (F4, A4, C5) marked with a forte 'f' dynamic. This is followed by a half note (F4) and a quarter note (A4). The system ends with a double bar line.

[illegible]

Two empty musical staves for the piano accompaniment, consisting of a grand staff with a treble and bass clef.

A musical score for the song "The Rose Tree". The score is written for a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both with a key signature of one sharp and a 2/4 time signature. The score is divided into two systems. The first system contains the first two measures of the music. The second system contains the next two measures. The music is written in a simple, folk-like style with a clear melody and a supporting accompaniment.

crescendo e) allargando

Canción de la Primavera

Moderato

Manuel de Falla

Vocal: Soprano

Orchestra: Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Snare Drum, Cymbal, Triangle, Tom-tom, Gong, Bells, Chimes, Harp, Piano, Violin, Viola, Cello, Double Bass.

The score is written in a standard musical notation with staves for each instrument and voice. The key signature is one flat (B-flat). The tempo/mood is 'Moderato'. The score is divided into two systems. The first system shows the vocal line and the beginning of the orchestral accompaniment. The second system shows the continuation of the vocal line and the orchestral accompaniment.

crescendo ed allargando

A musical score for the song 'The Rose Tree'. The score is written for four parts: two vocal parts (Soprano and Alto) and two piano accompaniment parts. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The music is in a simple, folk-like style. The vocal parts feature a melody with many eighth and sixteenth notes, while the piano accompaniment provides a steady harmonic foundation with chords and moving lines. The score is divided into two systems, each with four staves. The first system contains the first two measures of the piece, and the second system contains the next two measures. The music ends with a final chord in the piano parts.

rallentando e diminuendo

The first system of the musical score consists of ten staves. The top five staves (treble clef) contain dense, rapid sixteenth-note passages. The bottom five staves (bass clef) feature a more rhythmic accompaniment with eighth and sixteenth notes. The tempo marking "rallentando e diminuendo" is positioned above the second measure of the top staff.

Pesante

rallentando e diminuendo

The second system of the musical score includes vocal parts with lyrics. The tempo marking "rallentando e diminuendo" is repeated above the second measure of the top staff. The lyrics are written in Italian and appear on the vocal staves. The instrumental accompaniment continues with similar rhythmic patterns as the first system. The system concludes with a final flourish in the bottom right corner.

dir t dir ab - rg. ti h'li l ougu - ouid:
 me na na - xpa? le - ro e igo mact?
 dir t dir ab - rg. ti h'li l ougu - ouid:
 me na na - xpa? le - ro e igo mact?

Tempo I

First system of musical notation, measures 1-4. The vocal line (soprano) has a melodic phrase starting on a whole note. The piano accompaniment consists of sustained chords. Dynamics include *mf* and *f*.

Second system of musical notation, measures 5-8. The vocal line is mostly rests. The piano accompaniment continues with sustained chords.

Tempo I

Third system of musical notation, measures 9-12. It includes vocal lines with lyrics in Russian and piano accompaniment. Dynamics include *mf* and *f*.

| | | | | | | | |
|---------|----------|----------|---|----------|---|----------|----------|
| Р-
H | д-
АН | б-
ММ | - | л-
ХУ | - | г-
АХ | у-
АУ |
| Р-
H | д-
АН | б-
ММ | - | л-
ХУ | - | г-
АХ | у-
АУ |

Fourth system of musical notation, measures 13-16. It features a piano introduction with arpeggiated figures and vocal lines with lyrics. Dynamics include *f*, *mf*, and *f/acc*.

| | | | | | | | |
|---------|----------|----------|---|----------|---|----------|----------|
| д-
H | д-
АН | б-
ММ | - | л-
ХУ | - | г-
АХ | у-
АУ |
| д-
H | д-
АН | б-
ММ | - | л-
ХУ | - | г-
АХ | у-
АУ |

[illegible]

- ბე - რე რთ - [რე] ბე - ქთ - ჟი - სი:
 ადუხ - ხო უც - ამ ხო - აო - ცხ - არცა ?
 - ბე - რე რთ - [რე] ბე - ქთ - ჟი - სი:
 ადუხ - ხო უც - ამ ხო - აო - ცხ - არცა ?

First system of the musical score, measures 1-3. The vocal line (soprano) has the lyrics: "He! Mu se xy - me a py - rex a a a -". The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with a steady bass line.

Second system of the musical score, measures 4-6. The vocal line continues with the lyrics: "He! Mu se xy - me a py - rex a a a -". The piano accompaniment continues with similar rhythmic patterns.

Poco piu mosso $\text{♩} = 100$

Third system of the musical score, measures 7-9. The vocal line (soprano) has the lyrics: "He! Mu se xy - me a py - rex a a a -". The piano accompaniment continues with similar rhythmic patterns.

Fourth system of the musical score, measures 10-12. This system is a piano solo section featuring arpeggiated figures in the right hand and a steady bass line in the left hand.

Fifth system of the musical score, measures 13-15. This system continues the piano solo section with arpeggiated figures in the right hand and a steady bass line in the left hand.

[illegible]

The image shows a page from a musical score for 'The Lord's Prayer' by Franz Schubert, Op. 99, No. 14. The score is for a full orchestra and voices. It features a piano introduction, a vocal entry by the Soprano, and a full orchestral and vocal response. The lyrics are in Latin: 'Pater noster qui es in caelis, Domine, desce ad nos. Tu solus sanctus, Tu solus sanctus, Tu solus sanctus. Tu qui sedes ad dexteram Patris, Misere nostri peccati, Domine. Tu qui sedes ad dexteram Patris, Misere nostri peccati, Domine. Tu qui sedes ad dexteram Patris, Misere nostri peccati, Domine.'

[illegible]

First system of musical notation, measures 1-3. The tempo is *Meno mosso*. The score includes a vocal line with lyrics and a piano accompaniment.

Vocal Line Lyrics:

| Measure | Lyrics |
|---------|---------------------|
| 1 | и - ве - сти - ми - |
| 2 | и - ве - сти - ми - |
| 3 | и - ве - сти - ми - |

Second system of musical notation, measures 4-6. The tempo is *Meno mosso*. The score includes a vocal line with lyrics and a piano accompaniment.

Vocal Line Lyrics:

| Measure | Lyrics |
|---------|---------------------|
| 4 | и - ве - сти - ми - |
| 5 | и - ве - сти - ми - |
| 6 | и - ве - сти - ми - |

Third system of musical notation, measures 7-9. The tempo is *Meno mosso*. The score includes a piano accompaniment with a melodic line and a bass line.

First system of musical notation, measures 1-4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo).

dim. e rit.

4 Tempo I

Second system of musical notation, measures 5-8. This system includes vocal lines with lyrics in Russian: "Ах! - Ах! - Ах! - Ах!" and "Ах! - Ах! - Ах! - Ах!". The notation also includes musical symbols for instruments.

Third system of musical notation, measures 9-12. This system features a piano introduction with a melodic line and accompaniment, followed by vocal entries. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo).

Музыкальный фрагмент, включающий вокальную партию и фортепиано. В начале вокал имеет динамику *pp*, затем переходит к *p*. В клавире также присутствуют *pp* и *p*.

Moderato $\text{♩} = 92$

Музыкальный фрагмент, включающий вокальную партию и фортепиано. В начале вокал имеет динамику *p*, затем переходит к *pp*. В клавире также присутствуют *p* и *pp*.

Музыкальный фрагмент, включающий вокальную партию и фортепиано. В начале вокал имеет динамику *pp*, затем переходит к *p*. В клавире также присутствуют *pp* и *p*.

The image shows a page of musical notation for a vocal and piano piece. The notation is in Russian. The vocal line is written on a single staff, and the piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are in Russian and are written below the vocal line. The musical notation includes various symbols such as notes, rests, and dynamic markings like "pianissimo" and "espressivo".

Lyrics (Russian):

добрый и светлый...
 добрый и светлый...

Музыкальные термины и динамические markings:

- pianissimo
- espressivo
- plz.
- plz.

First system of musical notation, featuring five staves. The top staff has a treble clef and a key signature of one flat. The music includes various notes, rests, and dynamic markings such as *sf* and *sfz*. A *trill* marking is present above a note in the third measure. The bottom staff has a bass clef and includes a *sf* marking.

Second system of musical notation, featuring five staves. The top staff has a treble clef and a key signature of one flat. The music includes various notes, rests, and dynamic markings such as *sf* and *sfz*. A *trill* marking is present above a note in the third measure. The bottom staff has a bass clef and includes a *sf* marking.

Third system of musical notation, featuring five staves. The top staff has a treble clef and a key signature of one flat. The music includes various notes, rests, and dynamic markings such as *sf* and *sfz*. A *trill* marking is present above a note in the third measure. The bottom staff has a bass clef and includes a *sf* marking.

Fourth system of musical notation, featuring five staves. The top staff has a treble clef and a key signature of one flat. The music includes various notes, rests, and dynamic markings such as *sf* and *sfz*. A *trill* marking is present above a note in the third measure. The bottom staff has a bass clef and includes a *sf* marking.

6 Più animato $\text{♩} = 112$

Cl.

Fag.

Cor.

Bass.

Viol. I

Viol. II

Vcl.

Vc.

Cb.

arco

pesante

opra! di al di re. Ma t ufi - paia - - a, fan - gub - z, du -
- Go - ry aa - ro - aa. - so dea - sa - re - ne cer u no

Più animato $\text{♩} = 112$

- rui, uir - re ter - duf di ga - th - re ufi - paia -
- mer, Uras e - my cepa go doia - no - e co - cer,-

First system of the musical score, measures 1-3. The vocal line begins with a melodic phrase, and the piano accompaniment features arpeggiated chords. The key signature has one flat, and the time signature is 4/4.

Second system of the musical score, measures 4-6. The vocal line continues with a melodic phrase, and the piano accompaniment features arpeggiated chords. The key signature has one flat, and the time signature is 4/4.

Third system of the musical score, measures 7-9. The vocal line continues with a melodic phrase, and the piano accompaniment features arpeggiated chords. The key signature has one flat, and the time signature is 4/4.

Fourth system of the musical score, measures 10-12. The vocal line continues with a melodic phrase, and the piano accompaniment features arpeggiated chords. The key signature has one flat, and the time signature is 4/4.

Fifth system of the musical score, measures 13-15. The vocal line continues with a melodic phrase, and the piano accompaniment features arpeggiated chords. The key signature has one flat, and the time signature is 4/4.

A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves, organized into two systems of five staves each. The top system includes a vocal line (soprano and alto clefs) and a piano accompaniment (treble and bass clefs). The bottom system includes a vocal line (soprano and alto clefs) and a piano accompaniment (treble and bass clefs). The music is in 4/4 time and features a simple melody with a chorus. The lyrics 'The Rose Tree' are written below the bottom vocal line. The score is handwritten in ink on aged paper.

[illegible][illegible]

dim. poco a poco

53

espressivo

espressivo

dim. poco a poco

Врагъ не сподобитъ
Пл - ахъ мучы

яв - ля - е - ся
на - мо - литъ мо - ло - до

дѣла
мо...!

arco

arco

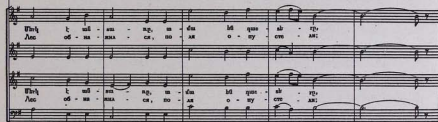
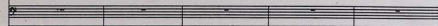
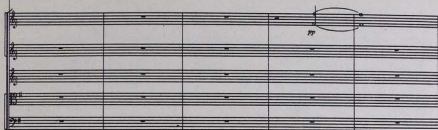
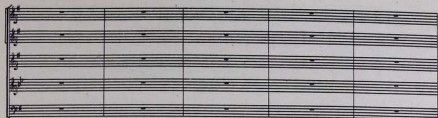
arco

7 Tempo 1 ♩ = 84

Tempo 1/4 = 60

Tempo I ♩ = 84

Музыкальное произведение: «Песня кукушки» (The Song of the Cuckoo) композитора М. И. Глинки. Музыкальная запись включает вокальную партию с русскими текстами и фортепианное сопровождение. Текст песни: «Вот - при - ехалъ ты, Поля - ня - я о - себѣ. Звѣ - чи въ са - ду - те, Грѣ - чи у - ло - те - ахъ.» Музыкальная запись включает ноты для голоса и фортепиано, а также динамические обозначения, такие как *pp* и *p*.



ԵՐԿՈՒ
ՄԵԼՈՂԵԿԼԱՄԱՑԻԱ



ДВЕ
МЕЛОДЕКЛАМАЦИИ



ՄԵՆԻ ԿՀԱՆԴԻՍԱՆԱՆԻ
(ՄՈՆՈԼՈԳ ՄԱՆԱԿԱՆՈՐԴՈՒՄԻ Ե. ՇԻՍԻՆԻ - ԳԵՐԻ ԳԵՂԱՆԻ ԳԻՏԻՆԻ)

МЫ ОТДОХНЕМ
(МОНОЛОГ СОНИ ИЗ ПЬЕСЫ „ДЛЯ ВАНИ“ А. ЧЕХОВА)
(Ор. 21. № 1. 1910)

Adagio $\text{♩} = 54$

ritenuto

Flauto piccolo
(Poi Flauto III.)

2 Flauti

Oboe

Corno inglese

2 Clarinetti
in B.

2 Fagotti

Contra-fagotto

2 Corni
in F.

Timpani

Tam-Tam

Piatti

Adagio $\text{♩} = 54$

Declamazione

Arpa

Violini I

Violini II

Viole

Violoncelli

Contrabassi

ritenuto

Պիճ է ապրի... Պիճ է ապրի... Մե՛հ, հե՛հ Վանյա, դե՛հ կարգի՛նի:
He - do mar! He - do mar! Mai, ah-ah Be - ah, bu - don mar!

Largo assai $\text{♩} = 40$

Largo assai $\text{♩} = 40$

Հարգեմ արեւ ու փեղեկեղեկ եղբայր ու եղբայր մի ամբողջ:
 Прощи-мъ дани-мъ данимъ рудъ днѣй, доа-тѣи во-че-рокъ;
 Հարգեալայսնք կամենի թաղ փառալոյսնմար,
 бу-демъ тер-пе-ли-во чо-сѣтъ всѣмъ-мъ я.

1. *pp*

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

musical score for piano, measures 1-10. The tempo is marked "ralentando poco a poco". The music features a melodic line in the right hand and a supporting line in the left hand, with various dynamics like "f" and "p".

ralentando poco a poco

тутъ же, не спуская и тутъ же охъ:
 что нем на-на-на, что нем да-да-да-да-да

и вотъ опять же охъ,
 и вотъ опять же охъ

musical score for piano, measures 11-20. The score continues with the same tempo and dynamics. It includes a section with lyrics in Russian and a section with lyrics in Georgian. The music is written for piano with multiple staves.

② Moderato ♩ = 92

ritenuto

③ Moderato ♩ = 92

ritenuto

իմ մեծ, իմ ընդ, փրկից իմ ընդ, կրօնով լուսմբ ա լիակ զմայրի՛ք քի կամ: Մեծ կրօնով
 И им сто-бо-ю, да-да, не-амй да-да, у-ни-аки жизнь светую прекрасную, в-се-щую, им образуема

con sord.
 din.
 pp dolce
 con sord.
 din.
 pp dolce
 con sord.
 din.
 pp dolce
 con sord.
 din.
 pp dolce
 Tutti
 mp Tutti
 mp Tutti
 mp

Larghetto $\text{♩} = 62$

First system of musical notation, measures 1-3. The score includes a piano (p) introduction with a melody in the upper voice and accompaniment in the lower voices. The key signature has one flat, and the time signature is 3/4. Dynamics include p, pp, and mp.

Second system of musical notation, measures 4-6. It continues the piano introduction with a melody in the upper voice and accompaniment in the lower voices. Dynamics include p and mp.

Larghetto $\text{♩} = 62$

Third system of musical notation, measures 7-9. It features a vocal melody with Russian lyrics and piano accompaniment. Dynamics include p, mp, and piano (pian).

Lyrics (Russian):

1. *бл удальств дн гонимы фру* *хлебный хлеб утрат м днудно —* *бл хлебнство —*
 2. *и на те-де-реки - с на-их посчастя* *о - гла-во-си с умили-си, о улыб-ной* *и о-дох —*

A musical score for a piece titled "The Rose Tree". The score is written for a piano and features a variety of musical notations including treble and bass staves, dynamic markings (pp, mf, mp, f, cresc., decresc.), and articulation marks. The piece is in 3/4 time and consists of 16 measures. The first measure is marked "pp" (pianissimo). The second measure is marked "mf" (mezzo-forte). The third measure is marked "mp" (mezzo-piano). The fourth measure is marked "f" (forte). The fifth measure is marked "cresc." (crescendo). The sixth measure is marked "decresc." (decrescendo). The seventh measure is marked "mp" (mezzo-piano). The eighth measure is marked "f" (forte). The ninth measure is marked "cresc." (crescendo). The tenth measure is marked "decresc." (decrescendo). The eleventh measure is marked "mp" (mezzo-piano). The twelfth measure is marked "f" (forte). The thirteenth measure is marked "cresc." (crescendo). The fourteenth measure is marked "decresc." (decrescendo). The fifteenth measure is marked "mp" (mezzo-piano). The sixteenth measure is marked "f" (forte). The score is written in a single system with a key signature of one flat (B-flat) and a time signature of 3/4. The piece is titled "The Rose Tree" and is marked "ritenuto" (ritardando) at the end.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is a treble clef and the bottom staff is a bass clef. The key signature is one flat (B-flat). The time signature is 2/4. The melody is written on the treble staff, starting with a treble clef and a key signature of one flat. The bass staff contains a simple accompaniment. The lyrics are written below the treble staff. The score is divided into measures by vertical bar lines. The first measure contains the lyrics 'The Rose Tree', the second measure contains 'The Rose Tree', and the third measure contains 'The Rose Tree'. The score ends with a double bar line.

ritardando

- եմի,— ես հաճախեմ եմ, հաճախեմ եմ ինքի ալ կարգով... կրկնելուս —
- առ, և եւ-ը-ն, և եւ-ը-ն ու ը-ն - ու, տեսո՞ւ - ու... մէկ տ-առ -

Musical score for "The Rose Tree" in 3/4 time. The score is arranged for a vocal soloist and a piano accompaniment. The vocal part is written on a single staff, and the piano accompaniment is written on a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The tempo is marked "Moderato". The score consists of three systems. The first system includes the vocal melody and piano accompaniment. The second system includes the vocal melody and piano accompaniment. The third system includes the vocal melody and piano accompaniment. The score is written in a clear, legible style.

3 Moderato

Poco più largo

accelerando

pp p mp

3 Moderato

Poco più largo

accelerando

- God!, -
- sen!

Միտքատու՛մ!
Մի օր-առ-սեւ!

Մե՛կ կըմե՛կ տեսա՛մքի՛նք,
Մի յ-գաւ-սիւմ եւ-րօ- առ,

Մե՛կ կըմե՛կ տեսա՛մք՝ անհաղաղ,
Մի յ- ու- ձիւ եւ եւ- քօ իւր-մէ- ձիւ:

pp p mp

Più animato $\text{♩} = 138$

ritenuto

ppp cresc. poco a poco

ppp

ppp cresc. poco a poco

ppp

ppp

pp

pp

Più animato $\text{♩} = 138$

ritenuto

ppp cresc. poco a poco

ppp cresc. poco a poco

ppp cresc. poco a poco

ppp cresc. poco a poco

ppp cresc. poco a poco

pp

pp

Moderato

Seven staves of musical notation, each containing rests. The staves are arranged in two groups: a top group of seven staves and a bottom group of two staves.

Moderato

Second system of musical notation, featuring vocal lines and piano accompaniment. The tempo is marked "Moderato".

Vocal lines (top staves):

- lyrics: կրտսերս խաղաղ, եւ ընկալ, ինչպէս փառամանք:
- transliteration: KRT - SIY - TE - SO - NO, HER - SO - NO, GAAZ - NO - NO, HER ABE - KR.

Piano accompaniment (bottom staves):

- Left hand: *pp dolce*, featuring a series of eighth notes.
- Right hand: *pp dolce*, featuring a series of eighth notes.

[5] Largo assai

ppp

ppp

ppp

ppp

[5] Largo assai

ppp

ppp

ppp

ppp

ppp

ppp

ritardando poco a poco

Fl. I.

Fl. II.

mp *p* *pp*

mp *p* *pp*

ppp *p*

p

ritardando poco a poco

- Фр... *Улі! йіндйондінді...* *йіндйондінді...* *йіндйондінді...*

- АН... *Ми от дох-нем!* *Ми отхнем!* *Удох-нем!*

mp *p* *pp*

non sord.

pp *ppp*

pp *ppp*

pp *ppp*

pp *ppp*

pp *ppp*

ԷԴԵԼՎԵՅՍ ЭДЕЛВЕЙС

(Op. 21. № 2. 1911)

Խոսքի Գործունի

Слова М. ГОРЬКОГО

Largo $\text{♩} = 60$

2 Flauti
2 Oboi
3 Clarinetti in B
(Clar. III. poi Clarinetto basso)
2 Fagotti
Contra-fagotto
3 Corni
in F.
2 Trombe
in B.
Timpanti
Tam-Tam
Piatto
Declamazione
 $\text{Largo } \text{♩} = 60$
ՀԱՅԵՐ ՍԻ ՏՈՒՆԱՅՑՔ ԽԱՉԴՐԵԼՈՒՄ ԱՎԶԱՆ ԼՃ ԽԱՇԿ ԲԱՊԵՂԻ ԳԱՎԱՍԹԻԺ,
ՀԵՋ Ի ՇԻՔ ԶԵ - ԿԱՌ - ԻՄԵՆ ՇԵ - ՋԵ - ԽՈՒ ՆՈՒՅԻՑ - Ը - ԱՇ - ՋԵ - ՄԻ ՋԻՔ - ՋԻՐ - ԽՈՒ ԱՅՈՒ
Celesta
Arpa
Violini I
Violini II
Viola
Violoncelli
Contrabbassi

եմ խթանում է արևելք լռությանը՝
 ես լա - բուտ հաճ հի - նի չո - ւոճ - ու - ք եւս մո՛ւ - նի - ք

հարգե՛ք լռելիք լռությանը խթան:
 му́д-ро - ք мо́л-ча - նի - ք го́р - дна́мъ имъ - суг.

Musical score for a large ensemble, featuring multiple staves for woodwinds, brass, strings, and vocal soloists. The score includes lyrics in both Armenian and Russian.

Armenian Lyrics:
 Անտեման է եկեր անտառը լուսեց փայտերն փռա, ել անիվ եմ սքնուկ աշուկ անտեր նրանապա փայտերն օր
 Без-грамотна пустыня не-бес над вер - жа-жа-жа гор, и без-численным грустны с о-чи свет-ла над свет-ны вер

Russian Lyrics:
 Без-грамотна пустыня не-бес над вер - жа-жа-жа гор, и без-численным грустны с о-чи свет-ла над свет-ны вер

The score includes dynamic markings such as *ppp* (pianissimo) and *pp* (piano), and performance instructions like *con voce* and *div. con voce*. The notation includes various musical symbols, including notes, rests, and articulation marks.

10

morendo poco a poco

morendo poco a poco

morendo poco a poco

morendo poco a poco

Poco meno mosso

1.

C. basso

1. con sord.

Poco meno mosso

ստանալով նորագոյրէր, նշնո՞ծ յիշուալը՝
 - ձե - տ - յ - տն - անձ յաճ - ձե - քա - թա - յառ -

Յո՛ւղը:
 Կո - ձո - յառ.

1.

C. basso

1. con sord.

3 Più animato

111

ritenuto

2 Più animato

ritenuto

Հայկ մըքիմ խառնվեա՛ւք ձիւն'դ ու հառաչումի՛, ցաւեմ նիկ'ը, սխե հաւնիկ'ը...

Всем - нмк - я - нмк всем - ам, евои и смех, кри - ки я - ро-стн шо - пог лобам...

p dolce

a firm's po

A handwritten musical score for a piece marked "a tempo". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The handwriting is in dark ink on aged, slightly yellowed paper. The first system shows a treble clef and a key signature of one flat. The subsequent systems continue the musical development with various rhythmic patterns and melodic lines.

Handwritten musical score for 'The Rose Tree'. The score is written on three systems of staves. The top system has a treble clef and a key signature of one flat (B-flat). The middle system has a bass clef and a key signature of one flat (B-flat). The bottom system has a bass clef and a key signature of one flat (B-flat). The music is in 4/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics 'The Rose Tree' are written below the melody. The score includes various musical notations such as notes, rests, and accidentals.

a tempo

Բազմահայն է եղել իմաց ժրպի կամուսնունքը...

Մեռ - ու - ալար - նա զ - ցոռ-նա - յ ալ - չա - ռա խա - ին ձառ - ուն

Ию - го - лу - ч - на у грю - ша - я лу - бы - ка лиз - ни ды - ной!

10

8

pp

Mare in C, III. In B

pp

pp

A handwritten musical score for the song "The Rose Tree". The score is written on three staves. The first staff is for the treble clef, the second for the bass clef, and the third for a single line. The music is in 4/4 time, indicated by the "C" time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the staves. The score is divided into four measures by vertical bar lines. The first measure contains the lyrics "The Rose Tree", the second "grew so tall", the third "that it reached", and the fourth "up to the sky". The melody is a simple, folk-like tune. The bass line consists of a single note, "C", in the first measure, and then rests in the subsequent measures. The single line staff contains a series of notes in the first measure, which appear to be a rhythmic pattern. The score is written in ink on a piece of paper that has some staining and a small tear at the bottom left.

3

Но без мола - ви - я гор - ных вер - шин и без -

The musical score for 'The Rose Tree' is presented in a standard Western musical notation format. It features a key signature of one flat (B-flat) and a 2/4 time signature. The score is arranged for a vocal soloist and a piano accompaniment. The vocal part is written on a single staff, while the piano accompaniment is written on two staves (treble and bass clef). The music is divided into four measures. The first measure shows the vocal entry with a 'p' (piano) dynamic. The second measure continues the vocal line with an 'mf' (mezzo-forte) dynamic. The third measure shows the vocal line with a 'p' dynamic. The fourth measure shows the vocal line with a 'p' dynamic. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand. The dynamics for the piano part are also indicated: 'p' for the first and third measures, and 'mf' for the second and fourth measures. The score is labeled 'The Rose Tree' at the top left.

ritenuto

ritenuto

- Երբեք մեզ չի
 - երբ - ցի - չի օգնի —

չի խոսիլ
 ոչ ոք - ցի - չի

չի խոսիլ
 ոչ ոք - ցի - չի

չի խոսիլ
 ոչ ոք - ցի - չի

չի խոսիլ
 ոչ ոք - ցի - չի

ritenuto

4 Tempo I (♩ = 60)

ppp
Cl. I. II. III.

ppp
I.

ppp
II.

ppp
III.

4 Tempo I 50

Աստիճ աւ անտառից Ետե՛րեղանք անտառ եկ Բանկ Զգլո՛րդ դաշտակոյն,
Аста и снѣгъ не - таян - нымъ са - ба - номъ со - бо - до - ба - ютъ вер - хамъ - нмъ Аааа.

ppp
vln. I.

ppp
vln. II.

ppp
vln.

ppp
cel.

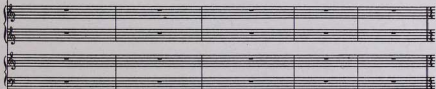
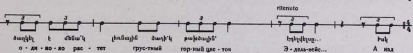
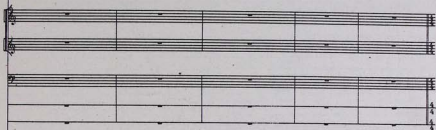
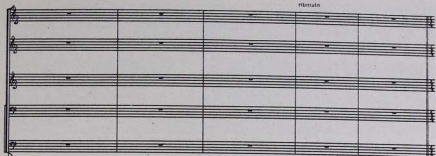
и да-рит над-ни-ни хо-лод-но-е без-мо-л-чи-е муз-ро-е мол-ча-ни-е гор-дых вы-со-т.

Pochissimo più mosso $\text{♩} = 54$

Pochissimo più mosso $\text{♩} = 54$
 Ho rak bya-to za-tem, vrob no-my to sta-zhet o za-cha-tyan den-an i o my rak y-cha-amk ang-

Solo p
 Solo p
 Solo p
 Solo p
 poco cresc.
 poco cresc.
 poco cresc.
 poco cresc.
 mf
 mf
 mf
 mf

ritenuto



⑧ Tempo I

(a) Tempo I

Tempo 1

[illegible]

и без-мо-ло-ти и тре-пет-но за-ска-ды го-ра-ти...

pp

p

morendo

f

pp

[7]

[7]

իմ ցուրցում քառունը Բազմ ինկիւմ Խիկից
 II ԽՈՒՆԴԱՆՔ ԵՐ ԿՐՈՏ ԵՆԻՆՔՈՒՄ, Օ՛ՐՈՒՄ - ՏԵՆ - ԱՅՑ ԵՐՈՏԵՑ.

գիտմ է գիտե՞ր ու ցիւնի մնա՞նք
 Օ՛ՐՈՒՄ - ՄԱ՛Ն ԵՒ Ի ԽՈՒՆԴԱՆ, Ի ԶԻՆՈՒՆ - ԱՆ -

սեւ. II

սեւ. II

pp

սեւ. V

pp

poco rit.

a tempo

First system of musical notation. It includes vocal staves and piano accompaniment. The piano part features a melodic line with a crescendo leading to a fortissimo (ff) dynamic.

Second system of musical notation, continuing the vocal and piano parts from the first system.

Third system of musical notation, continuing the vocal and piano parts.

poco rit.

a tempo

այն ժողովը՝ եղելիկը--
- ու մի քան- Յ - ձև-ակ...

Fourth system of musical notation, continuing the vocal and piano parts.

Fifth system of musical notation, continuing the vocal and piano parts.

Sixth system of musical notation, concluding the page. It features a complex piano accompaniment with multiple voices and a vocal line. Dynamics range from piano (p) to fortissimo (ffff).

ՈՒԿՐԱԻՆԱԿԱՆ ՍՅՈՒԻՏԱ



УКРАЇНСЬКА СЮЇТА



ՌԻԿՐԱԻՆԱԿԱՆ ՍՅՈՒԻՏԱ

УКРАЇНСЬКА СЮЇТА

•ՕՅ, ԻՄՏԵՑԱՎ ԱՅՆ ԱԵՎ ՈՒ ԴՈՒՔ ԱՄԳԸ•

„ОЗ, НАСТУПИЛА ТА ЧОРНА ХМАРА“

(1921)

Allegro moderato e pesante $\text{♩} = 108$

1

2 Flauti

2 Oboi

2 Clarinetti
in B.

2 Fagotti

4 Corni
in F.

2 Trombe
in C

3 Tromboni
e Tuba

Timpani

Piatti

Soprani

Alti

Tenori

Bassi

Violini I

Violini II

Viola

Violoncelli

Contrabassi

Allegro moderato e pesante $\text{♩} = 108$

mf pesante

Օ՛յ, զե - շի - զա՛յ *mf*
Օ՛հ, ա - ռի - ռա

mf pesante

Օ՛յ, զե - շի - զա՛յ *mf*
Օ՛հ, ա - ռի - ռա

mf pesante

First system of musical notation. It includes vocal staves (Soprano, Alto, Tenor/Bass) and piano accompaniment (Right and Left Hand). The vocal parts have lyrics in Cyrillic script. The piano part provides harmonic support with chords and melodic lines.

Piano accompaniment for the first system, showing the right and left hand parts.

Second system of musical notation. It includes vocal staves and piano accompaniment. The vocal parts have lyrics in Cyrillic script. The piano part provides harmonic support.

фа - га - га, га,
на - га - га, га,

Third system of musical notation. It includes vocal staves and piano accompaniment. The vocal parts have lyrics in Cyrillic script. The piano part provides harmonic support.

This image shows a page of musical notation, likely a score for a piano piece. The notation is arranged in two systems of staves. The top system consists of four staves, and the bottom system consists of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mf' (mezzo-forte) and 'p' (piano). There are also some markings that appear to be 'MAYE' or 'MAYE' with a checkmark. The page is numbered '3' in the top left corner. The notation is in a complex, possibly chromatic, style, with many accidentals and ties. The overall appearance is that of a handwritten or early printed musical score.

[illegible]

Музыкальный фрагмент, состоящий из восьми тактов. В нем присутствуют вокальные партии с текстом на грузинском и русском языках, а также фортепианное сопровождение.

Вокальный текст (сверху):
 მუღ ლე ზე - ბიბი ძირ, მუღ ლე - აბი ძირ, ცხი უფ - აბ ზე - ბიბი, ცხი,
 Пс - анд ро - риа - ку, пс - анд на - анд - ку, цхи уф - аб бу - дом, цхь,

Вокальный текст (сверху):
 მუღ ლე ზე - ბიბი ძირ, მუღ ლე - აბი ძირ, ცხი უფ - აბ ზე - ბიბი, ცხი,
 Пс - анд ро - риа - ку, пс - анд на - анд - ку, цхи уф - аб бу - дом, цхь,

Вокальный текст (снизу):
 აბი ზე - ბიბი,
 бу - дом цхь,

6

mf f cresc. cresc. cresc. cresc.

6

bel' d'et shu a'q' bel' qu, ly-pay' she' sh', su - ro yad' ly - sh' sh'el
 A xro zhas, dyat' ya, dy - az cal' sto - ca, ro - ro dy - am' sh'el
 sh'el
 A xro zhas, dyat' ya, dy - az cal' sto - ca, ro - ro dy - am' sh'el
 sh'el

mf f cresc. cresc. cresc. cresc.

mf f cresc. cresc. cresc. cresc.

Handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into two systems of five staves each. The top system includes a vocal line (soprano and alto) and a piano accompaniment (right and left hands). The bottom system includes a vocal line (tenor and bass) and a piano accompaniment (right and left hands). The music is in 2/4 time and features a key signature of one flat (B-flat). The lyrics "The Rose Tree" are written below the bottom vocal staff. The score includes various musical notations such as notes, rests, and dynamic markings like "mf" (mezzo-forte).

[illegible][illegible]

8

1. *mf* *more*
 2. *mf* *more*
 3. *mf* *more*
 4. *mf* *more*
 5. *mf* *more*
 6. *mf* *more*
 7. *mf* *more*
 8. *mf* *more*

9

9. *mf* *more*
 10. *mf* *more*
 11. *mf* *more*
 12. *mf* *more*
 13. *mf* *more*
 14. *mf* *more*
 15. *mf* *more*
 16. *mf* *more*

This is a musical score for the song "The Rose Tree". It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in 2/4 time and features a key signature of one flat (B-flat). The lyrics are written below the vocal staves. The piano part includes various musical notations such as chords, arpeggios, and dynamic markings like "p" (piano) and "mf" (mezzo-forte). The score is divided into measures by vertical bar lines, and the lyrics are aligned with the vocal staves.

[illegible]

10

This page contains musical notation for the song 'The Rose Tree' from the 'The Song of Songs'. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music is in 4/4 time. The vocal melody begins with a long note on a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The page includes various musical notations such as notes, rests, and bar lines.

10

[illegible]

A musical score for the song "The Rose Tree". The score is written for a vocal soloist and a piano accompaniment. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes a vocal melody with lyrics in English and Russian. The piano accompaniment features a prominent bass line and a treble line. The score is divided into two systems, with the first system containing the main melody and the second system containing the piano accompaniment. The lyrics are written below the vocal staff.

[illegible]

A handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into two systems of five staves each. The first system (staves 1-5) contains the vocal melody and accompaniment. The second system (staves 6-10) contains the piano accompaniment. The music is written in treble and bass clefs, with a key signature of one sharp (F#). The tempo is marked "Moderato". The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "p".

[illegible]

[E]

[19]

Ой, ба - рю - шю ба - рю - шю ба - рю - шю ба - рю - шю
 Ой, ба - рю - шю ба - рю - шю ба - рю - шю ба - рю - шю

Ой, ба - рю - шю ба - рю - шю ба - рю - шю ба - рю - шю
 Ой, ба - рю - шю ба - рю - шю ба - рю - шю ба - рю - шю

ба - рю - шю ба - рю - шю
 ба - рю - шю ба - рю - шю

[44]

1. *meno*

II. *meno*

III. *meno*

IV. *meno*

1. *meno*

2. *meno*

[45]

«В», уи сиқ қану т, сиқ-сйг сиқ жана т, ир т, зр - жид қана -
 «О», не ааа ту - аа. нре-ара-ааа са - аа, ас ро аа - та а'ел»

«В», уи сиқ қану т, сиқ-сйг сиқ жана т, ир т, зр - жид қана -
 «О», не ааа ту - аа. нре-ара-ааа са - аа, ас ро аа - та а'ел»

1. *meno*

2. *meno*

This image shows a page of handwritten musical notation for a 12-part setting of "The Lord's Prayer". The notation is arranged in two systems of six staves each. The first system contains measures 1 through 10, and the second system contains measures 11 through 14. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "mf" (mezzo-forte). The handwriting is in ink on aged paper.

[illegible]

14

mf marc.

sf marc.

15

mf

sf

sf marc.

sf marc.

mf

sf

sf marc.

sf marc.

17

II.

IV.

17

18

19

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22

23

24

25

26

27

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29

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100

17

II.

IV.

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100

II.

IV.

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97

98

99

100

A handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into two systems of five staves each. The top system includes a vocal line (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The bottom system includes a piano accompaniment and a vocal line (Soprano, Alto, Tenor, Bass). The music is in 4/4 time, with a key signature of one flat (B-flat). The tempo is marked "mod." (moderato). The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The lyrics "The Rose Tree" are written below the vocal lines.

[illegible]

19

а2 а2

иже иже

19

иже иже

иже иже

иже

иже иже

иже иже

ԷՆ ՍԵՂ ՍԻՐԸ ԽԱՓԱՆԵՆԻ Է
ՅԱ ԴՄԿԱՄԻ ՅԱ ՔՄԱՐԱՄԻ

Larghetto $\text{♩} = 68$

2 Clarinetti
in B.

2 Fagotti

4 Corni
in F.

2 Trombe
in C

Trombone III
e Tuba

Larghetto $\text{♩} = 68$

Soprani I

Alti I

Tenori I

Baritoni
Bassi I.

Violini I

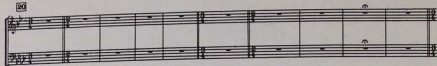
Violini II

Viola

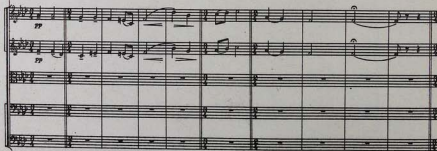
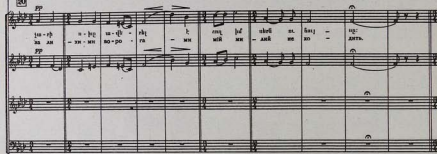
Violoncelli

Contrabbassi

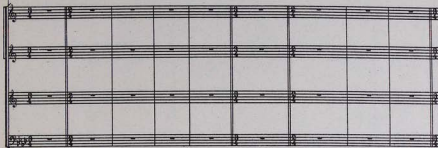
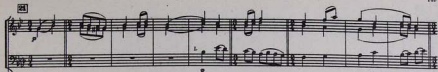
20



20



24

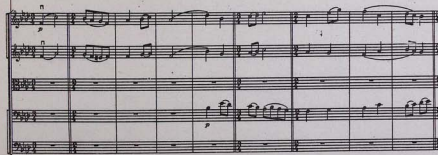


25

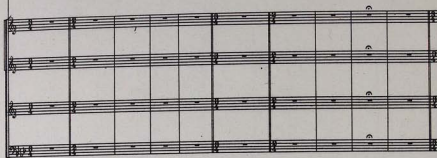
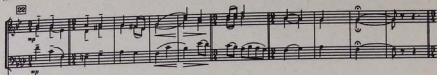


Во - ле - рѣ, гдѣ убои у - зрѣ ѣдѣ, не - смѣ - стѣ у - зрѣ ѣдѣ,
 Пру-ва - заѣ - те, на - пи о - аѣ, са - мѣ со - уѣ ма - раѣ

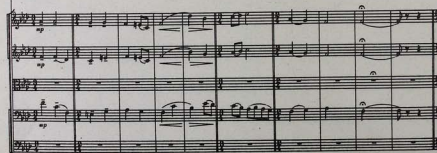
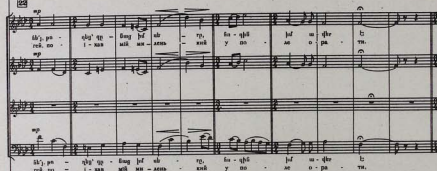
Во - ле - рѣ, гдѣ оѣ, гдѣ убои у - зрѣ ѣдѣ,
 Пру-ва - заѣ - те са - мѣ со - уѣ ма - раѣ



122



123



20

mf

mp

mp

mp

21

mf

mf

mp

О, иди, иди, иди, иди, иди, иди, иди, иди, иди, иди, иди, иди, иди, иди, иди, иди,
 ой, не, ты - ва, не рти, ни, н, по - аи - дити - се, пла, но!

О, иди, иди, иди, иди, иди, иди, иди, иди, иди, иди, иди, иди, иди, иди, иди, иди,
 Ой, не, ты - ва, по - аи - дити - се, пла, но!

22

mf

mp

О, иди, иди, иди, иди, иди, иди, иди, иди, иди, иди, иди, иди, иди, иди, иди, иди,
 Ой, не, ты - ва, по - аи - дити - се, пла, но!

124

84

poso rì.

a tempo

maestro

maestro

maestro

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth staff is for the piano accompaniment. The music is in 4/4 time and G major. The lyrics are written below the vocal staves. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The score includes various musical notations such as notes, rests, and bar lines.

«ОБЪЯВЛЕНИЕ ГОРЛИЦ»
«ОА, ЛЕТЛА ГОРЛИЦА»

Allegro giocoso $\text{♩} = 116-120$

2 Flauti

2 Oboi

2 Clarinetti
in B.

2 Fagotti

4 Corni
in F.

2 Trombe
in C

Trombone I

Timpani

Triangolo
Piaſti

Allegro giocoso $\text{♩} = 116-120$

Tutti
Soprani

Tutti
Alti

Tutti
Tenori

Tutti
Bassi

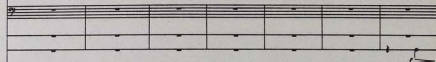
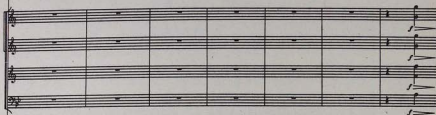
Violini I

Violini II

Viole

Violoncelli

Contrabassi



26

p leggiero

O' ppa-jouf tr un - jou - lq d'le uq - qaf. d'le uq - qaf. s'j.
 O' ac - tu - aa rop - an - ga, ve - pea caa. ve - pea caa. rob.
p leggiero

O' ppa-jouf tr un - jou - lq d'le uq - qaf. d'le uq - qaf. s'j.
 O' ac - tu - aa rop - an - ga, ve - pea caa. ve - pea caa. rob.
p leggiero

atto

p leggiero

atto

p leggiero

atto

p leggiero

atto

p leggiero

atto

p leggiero

[illegible]

A page of musical notation for a string quartet. The page contains four systems of staves. The first system consists of four staves, the second of three, and the third of two. The notation includes various musical symbols such as clefs, time signatures, and notes. The page is numbered 10 in the top left corner.

47 *p* *leggiero*

Shu-shu n'q t fbi - sui - re qss - sb - mi, sf
Oli, xton re - e nio - su - no la - Ge - pe. *p* *sf*

p *leggiero*

Shu-shu n'q t fbi - sui - re qss - sb - mi, sf
Oli, xton re - e nio - su - no la - Ge - pe. *p* *sf*

p *leggiero*

Shu-shu n'q t fbi - sui - re qss - sb - mi, sf
Oli, xton re - e nio - su - no la - Ge - pe. *p* *sf*

p *leggiero*

Shu-shu n'q t fbi - sui - re qss - sb - mi, sf
Oli, xton re - e nio - su - no la - Ge - pe. *p* *sf*

The musical score for "L'Espresso" by Francesco De Gregori is presented in a five-staff format. The top staff is for Soprano (SITO), followed by Alto (SITO), Tenor 1 (SITO), Tenor 2 (SITO), and Bass (SITO). The piano accompaniment is on the bottom staff. The score is in 4/4 time, key of D major, and includes lyrics in Italian. The tempo is marked "moderato". The score is divided into two systems, each with a repeat sign. The lyrics are: "SITO / p leggero / SITO / p leggero / SITO / p leggero / SITO / p leggero / SITO / p leggero".

106

trappeto

trappeto

107

trappeto

trappeto

108

trappeto

trappeto

A page of musical notation for a string quartet. The page contains four systems of staves. The first system has four staves (treble and bass clefs). The second system has four staves. The third system has four staves. The fourth system has four staves. The notation includes various notes, rests, and dynamic markings like 'f' (forte). The page is numbered '241' in the top left corner.

[illegible]

[illegible]

p leggiero

Въ-сѣ-мъ-е, въ-сѣ-мъ-е, а'ле-го-го-го, а'ле-го-го-го, въ-сѣ-мъ-е, въ-сѣ-мъ-е, въ-сѣ-мъ-е, въ-сѣ-мъ-е,
 Ha xy - pov-gl ntp - sv - no pa - go - e, pa - go - e, pa - go - e, pa - go - e, въ-сѣ-мъ-е, въ-сѣ-мъ-е, въ-сѣ-мъ-е, въ-сѣ-мъ-е,

p leggiero

Въ-сѣ-мъ-е, въ-сѣ-мъ-е, а'ле-го-го-го, а'ле-го-го-го, въ-сѣ-мъ-е, въ-сѣ-мъ-е, въ-сѣ-мъ-е, въ-сѣ-мъ-е,
 Ha xy - pov-gl ntp - sv - no pa - go - e, pa - go - e, pa - go - e, pa - go - e, въ-сѣ-мъ-е, въ-сѣ-мъ-е, въ-сѣ-мъ-е, въ-сѣ-мъ-е,

p leggiero

p leggiero

p leggiero

p leggiero

p leggiero

Violin I

L'assero

p

Violin II

Viola

Cello/Double Bass

Handwritten musical notation for the first system of 'The Rose Tree'. The music is written on a grand staff with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. The notation includes various musical symbols such as notes, rests, and accidentals.

[illegible][illegible]

ԳԻՏԻՂ ԳԱՐՔԻՆԸ ԵՐԱՂՂ ՍԻՐՔԻՆԸ
 „A BKE BECHA, A BKE KPACHA“

Moderato maestoso $\text{♩} = 72$

Flauto piccolo

2 Flauti

2 Oboi

Corno inglese

3 Clarinetti
in A

2 Fagotti

4 Corni
in F.

2 Trombe
in C

3 Tromboni
e Tuba

Timpani

Triangolo

Piatti

Planino

Moderato maestoso $\text{♩} = 72$

Soprani

Alti

Tenori

Bassi

Violini I

Violini II

Viola

Violoncelli

Contrabassi

b - l'ad que - rai, b - l'ad que - rai, b - l'ad que - rai, b - l'ad que - rai,
 A que vos - sa, a que vos - sa, a que vos - sa, a que vos - sa,

f

b - l'ad que - rai, b - l'ad que - rai, b - l'ad que - rai, b - l'ad que - rai,
 A que vos - sa, a que vos - sa, a que vos - sa, a que vos - sa,

f

b - l'ad que - rai, b - l'ad que - rai, b - l'ad que - rai, b - l'ad que - rai,
 A que vos - sa, a que vos - sa, a que vos - sa, a que vos - sa,

f

b - l'ad que - rai, b - l'ad que - rai, b - l'ad que - rai, b - l'ad que - rai,
 A que vos - sa, a que vos - sa, a que vos - sa, a que vos - sa,

f

This page of musical notation is for a string quartet, featuring four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pizz.' and 'f'. The page is numbered 94 in the top left corner and 195 in the top right corner. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The first system of music (measures 1-4) shows the Violin I and II staves with complex rhythmic patterns, while the Viola and Cello/Double Bass staves have simpler, more rhythmic parts. The second system (measures 5-8) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The third system (measures 9-12) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The fourth system (measures 13-16) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The fifth system (measures 17-20) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The sixth system (measures 21-24) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The seventh system (measures 25-28) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The eighth system (measures 29-32) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The ninth system (measures 33-36) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The tenth system (measures 37-40) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The eleventh system (measures 41-44) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The twelfth system (measures 45-48) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The thirteenth system (measures 49-52) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The fourteenth system (measures 53-56) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The fifteenth system (measures 57-60) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The sixteenth system (measures 61-64) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The seventeenth system (measures 65-68) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The eighteenth system (measures 69-72) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The nineteenth system (measures 73-76) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The twentieth system (measures 77-80) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The twenty-first system (measures 81-84) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The twenty-second system (measures 85-88) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The twenty-third system (measures 89-92) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The twenty-fourth system (measures 93-96) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The twenty-fifth system (measures 97-100) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The twenty-sixth system (measures 101-104) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The twenty-seventh system (measures 105-108) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The twenty-eighth system (measures 109-112) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The twenty-ninth system (measures 113-116) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The thirtieth system (measures 117-120) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The thirty-first system (measures 121-124) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The thirty-second system (measures 125-128) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The thirty-third system (measures 129-132) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The thirty-fourth system (measures 133-136) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The thirty-fifth system (measures 137-140) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The thirty-sixth system (measures 141-144) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The thirty-seventh system (measures 145-148) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The thirty-eighth system (measures 149-152) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The thirty-ninth system (measures 153-156) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The fortieth system (measures 157-160) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The forty-first system (measures 161-164) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The forty-second system (measures 165-168) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The forty-third system (measures 169-172) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The forty-fourth system (measures 173-176) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The forty-fifth system (measures 177-180) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The forty-sixth system (measures 181-184) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The forty-seventh system (measures 185-188) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The forty-eighth system (measures 189-192) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The forty-ninth system (measures 193-196) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts. The fiftieth system (measures 197-200) shows the Violin I and II staves with long, sustained notes, while the Viola and Cello/Double Bass staves have more active parts.

Музыкальные ноты для вокала и фортепиано. Включены русские тексты под нотами.

Музыкальные ноты для вокала и фортепиано. Включены русские тексты под нотами.

Музыкальные ноты для вокала и фортепиано. Включены русские тексты под нотами.

Музыкальные ноты для вокала и фортепиано. Включены русские тексты под нотами.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, strings, and a large brass section. The notation is complex, featuring many notes, rests, and dynamic markings. The page is numbered 10 in the top right corner. The score is written in a standard musical notation style, with staves for each instrument. The woodwinds and strings are in the upper half of the page, and the brass section is in the lower half. The score includes various musical notations such as notes, rests, and dynamic markings like 'pizz.' and 'sf'. The page is numbered 10 in the top right corner.

1. *p* cresc.

2. *p* cresc.

37

f *p* cresc.

ti - jui' qv - liag xai - bi qv - qvaf qv - qvaf daf ai xai - cp. qv - qvaf daf ai xai - cp. qv - qvaf daf ai xai - cp.

ti - jui' qv - liag xai - bi qv - qvaf qv - qvaf daf ai xai - cp. qv - qvaf daf ai xai - cp. qv - qvaf daf ai xai - cp.

ti - jui' qv - liag xai - bi qv - qvaf qv - qvaf daf ai xai - cp. qv - qvaf daf ai xai - cp. qv - qvaf daf ai xai - cp.

f *p* cresc.

f *p* cresc.

ti - jui' qv - liag xai - bi qv - qvaf qv - qvaf daf ai xai - cp. qv - qvaf daf ai xai - cp. qv - qvaf daf ai xai - cp.

ti - jui' qv - liag xai - bi qv - qvaf qv - qvaf daf ai xai - cp. qv - qvaf daf ai xai - cp. qv - qvaf daf ai xai - cp.

ti - jui' qv - liag xai - bi qv - qvaf qv - qvaf daf ai xai - cp. qv - qvaf daf ai xai - cp. qv - qvaf daf ai xai - cp.

f *p* cresc.

This page of musical notation is divided into two systems. The first system (top) contains staves for strings (violins, violas, cellos, and double basses) and woodwinds (flutes, oboes, and bassoons). The second system (bottom) contains staves for brass (trumpets, trombones, and tubas) and percussion (timpani and cymbals). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte), *ppz* (pianissimo), and *sfz* (sforzando). The page is numbered 98 in the top left corner and 199 in the top right corner.

This image shows a page from a musical score, likely for a symphony orchestra. The page contains multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'p' (piano) and 'p cresc.' (piano crescendo). The score is written in a standard musical notation style, with staves for different instruments or voices. The page is numbered '1' in the top right corner. The music appears to be in a major key, possibly D major, given the key signature. The tempo or meter is not explicitly stated on this page. The overall layout is typical of a professional musical manuscript.

[illegible]

This page contains a handwritten musical score for a large ensemble, likely a symphony or concert band. The score is organized into three main systems, each consisting of multiple staves. The notation is complex, featuring a variety of clefs (treble and bass), time signatures, and musical symbols such as notes, rests, and ornaments. The first system includes a large section with many staves, some of which have dense, rapid passages. The second system is a shorter section with fewer staves. The third system is another large section with many staves, including some with very dense, rapid passages. The handwriting is clear and legible, and the overall layout is well-organized.

ԸՆԴՀԱՆՈՐ ԾԱՆՈԹԱԳՐՈՒԹՅՈՒՆՆԵՐ

ՊԱՆԵՍՏԻՆԻ ՈՍԿ

Օր. 6

«Պատեմինի ոստ» (Մ. Արմատովի խոսքերով) կվարակար՝ խաղ ճայների համար, նվագախմբի ընկերակցությամբ, Սպենդարովը գրել է ընդհատումներով, 1901 թվի երկրորդ կեսի ընթացքում, Յալայում, իր հոր հանգրվանի մահից (1901 թ. հուլիս) հետո և նվիրված է վերջինիս հիշատակին:

«Պատեմինի ոստ»-ի ստեղծման պրոցեսի համեմատական ներկայարարներ հետևեցին է բնառնական այն հոգևոր, որոնք ծանրացել էին կապոլիտարի վրա հոր մահից հետո և ծրան ղույս էին մղում սակավագույն ծանկն ուղուց:

Պարսիտուրան, նվագախմբային ճայները և կավիթը հրատարակված են Վ. Քասեյի կազմից (գրաքննության թաղավորությունը հշված է՝ 19 ռեպերտուրների 1903 թ., Պետրոպոլս):

Առաջին կատարումը կայացել է Ռեդիմակի ղեկավարությամբ 1902 թ. օգոստոսի 17-ին (հին տոմարով) Երմակովի համերգում (Պավլովի կապոլիտ): Կատարողներն էին՝ Ն. Ա. Նյուդելման, Ն. Ն. Զախարյան, Ա. Մ. Լադինսկին և Կ. Տ. Մարերյանովը:

Վերջին երկաթով՝ մեկտուս են հար խնդում են հույսը և այն, երկուսիցը կերտումովի մոտ էին:

Պարսիտուրայի ձևապիղը չի պահպանվել: Հրատարակվում է ըստ Ռասեյի հրատարակության:

ՉՀՆԶԱՄ ԱՐՏԸ

Օր. 8

«Հանգում արտ»՝ էլեգիա խաղ խմբի և մեծակատար րուսի համար նվագախմբի ընկերակցությամբ, Ն. Ներկատուրան, նվագախմբային ճայները, երգչի խմբի պարսիտուրան և կավիթը հրատարակված են Վ. Քասեյի կազմից: Գրաքննական թաղավորության թվականը հշված է՝ 25 հուլիսի 1903 թ., Պետրոպոլս):

Առաջին կատարումը կայացել է 1903 թ. ապրիլի 20-ին (հին տոմարով), կիրակի օրը, Ժողովրդական տան (Պետրոպոլս) զանկեում համաժայտելի ցերեկային չորեքորդ համերգում: Մենկզում էր Գորուքինովին, դիրիժորն էր Ն. Ն. Ներկերը: Խաղն համարում, առաջին անգամ Պետրոպոլսում կատարվեց հան ձևերում և փերին բալետը (անս հատոր I, էջ 69 և հատոր IV, էջ 21):

Էլեգիան նվիրված է կոմպոզիտոր Նիկոլայ Նիկոլայի Ամանին (1872—1904):

«Հարս պատմական խոսքերի, ինչպես և էլեգիայի վերջին րադայի կրկնությունը պատկանում է կոմպոզիտորին: Էլեգիայի ձևապիղը չի պահպանվել:

Հրատարակվում է ըստ Քասեյի հրատարակության:

ՄԵՆԶ ԿՀԱՆԳՍԱՆԱՆՔ

Օր. 21. № 1

«Մենք կհանգստանանք մեղեկականացիան» Սոֆիայի մեծախոսությամբ Ա. Չեխովի «Քեռի Վանյա» պիեսից, գրված է ծաղկաշուն, 1910 թ. հունվարին:

Առաջին անգամ կատարվել է հույն թվի փետրվարի 4-ին (հին տոմարով), Յալայի թաղավորության րադում, Ա. Պ. Չեխովի ծննդյան հիմնականին նվիրված երկույի ընթացքում: Կառարեց Ի. Ի. Մալոյան, ընկերակցել Ռեդիմակը:

Մեղուկականացիան գործիավորվել է 1911 թ. դեկտեմբերի 10—14-ին Յալայում:

«Մենք կհանգստանանք» և «Էլեգիկա» մեղեկականացիաները նվագախմբով առաջին անգամ կատարվել են 1912 թ. մարտի 16-ին (հին տոմարով), Պետրոպոլսում (առաջինում պիլանի համերգներ): Կարգացել է Օ. Ն. Տիմո-Կալավան, դիրիժոր Վ. Բ. Մալոյանի:

Մեղուկականացիան նվիրված է Ամանի Պավլովի Չեխովի հիշատակին:

Պարսիտուրան հրատարակվում է առաջին անգամ:

ԷԴԵԼՎԵՏՍ

Օր. 21. № 2

«Էդելվյա» մեղեկականացիան գրված է 1911 թվին Մուլական, հույնաճան արծաղ րամատակցության տեղատու, Մ. Գորկու «Էդելվյան» պիեսից (առաջին գործողության վերջը): Գործըցվորվել է 1911 թ. վերջինին և 1912 թ. սկզբներին Յալայում:

Էդելվյանը նվիրված է արտիստուհի Մարիա Անդրեևնա Վերդինսկայային, որը մեղեկականացիան կատարել է 1911 թ. վերջին Մալոյան և երկու դեկականացիան միասին՝ 1914 թ. Պետրոպոլսում (Պավլովի կալարեց): Պարսիտուրան հրատարակվում է առաջին անգամ:

ՌԵԿՐԱԻՆԱԿԱՆ ՍՅՈՒՏԱՍ

Ռեկրանական պիեսում գրված է 1921 թվին (տ՛ս II հատոր): Մյուս խոսքի պարսիտուրան հրատարակվում է առաջին անգամ, ըստ ձևապիղի:

ՀԱՅԿԱՆ ԻՆՏԵՐՆԱԿԱՆ ԳԵՂԱՐՈՒ
Библиотека Института Искусств

ОБЩИЕ ПРИМЕЧАНИЯ

ВЕТКА ПАЛЕСТИНЫ

Ор. 6

Квартет для смешанных голосов с сопровождением оркестра на слова М. Лермонтова „Ветка Палестины“ Спендиаров писал с перерывами в течение второй половины 1901 года в Ялте, вскоре после скоротечной смерти отца (июль 1901 г.), памяти которого посвящено сочинение.

Сравнительная длительность процесса создания „Ветки Палестины“ была вызвана тяготами жизни композитора и избивавшими его из творческой кален семейными заботами после смерти отца.

Партитура, оркестровые голоса и клавиш изданы В. Бесселем (Цензурное разрешение „19 сентября 1903 года, Петербург“).

Первое исполнение состоялось под управлением автора в симфоническом концерте (Павловский вокзал) 17 августа (ст. ст.) 1902 года. Исполнители: Н. С. Ермоленко, Е. И. Паскольская, А. М. Дабинский и К. Т. Серебряков.

Повторения последнего стиха: „Всё полно мира и отрады“ и т. д. у Лермонтова нет.

Рукопись партитуры не сохранилась. Публикуется по изданию Бесселя.

НЕСЖАТАЯ ПОЛОСА

Ор. 8

„Несжатая полоса“—элегия для смешанного хора и баян-соло с сопровождением оркестра на слова Н. Некрасова—сочинена в 1902 году в Ялте.

Партитура, оркестровые голоса, хоровые партии и клавиш были напечатаны В. Бесселем. Дала цензурного разрешения „25 июля 1903 г., Петербург“.

Первое исполнение состоялось в воскресенье 20 апреля (ст. ст.) 1903 года в зале Народного дома (Петербург) в седьмом дневном общедоступном концерте. Солировал Порубиновский, дирижировал А. Н. Шефер. В том же концерте впервые в Петербурге была исполнена баллада „Рыбак и фея“ (см. том I, стр. 69 и том IV, стр. 21).

Посвящена элегия композитору Николаю Николаевичу Аману (1872—1904).

Повторения слов „печальный ответ“, а также повторение в конце элегии первого четверостишия принадлежат композитору.

Рукопись элегии не сохранилась. Публикуется по изданию Бесселя.

МЫ ОТДОХНЕМ

Ор. 21, № 1

Мелодекламация „Мы отдохнем“—монолог Соня из пьесы „Дядя Ваня“ А. Чехова—написана в Ялте в январе 1910 года.

Первое исполнение состоялось 4 февраля (ст. ст.) того же года в Ялтинском городском театре на вечере, посвященном пятидесятилетию со дня рождения А. П. Чехова. Исполняла И. И. Мальская, аккомпанировал автор.

Мелодекламация инструментована 10—14 декабря (ст. ст.) 1911 года в Ялте.

„Мы отдохнем“ и „Эдельвейс“ с оркестром впервые были исполнены 16 марта (ст. ст.) 1912 года в Петербурге (Русские симфонические концерты). Читала О. Н. Тиме-Качалова, дирижировал В. И. Малишевский.

Мелодекламация посвящена памяти Антона Павловича Чехова.

Партитура публикуется впервые.

ЭДЕЛЬВЕЙС

Ор. 21, № 2

Мелодекламация „Эдельвейс“ написана в 1911 году в Суджке на текст одноименного стихотворения в прозе из пьесы М. Горького „Дачники“ (конец первого действия). Инструментована в конце 1911 и в начале 1912 года в Ялте.

„Эдельвейс“ посвящается артистке Марии Андреевне Вадриной, исполнившей мелодекламацию и конце 1911 года в Москве и обе мелодекламации в 1914 году в Петербурге (Павловский вокзал). Партитура публикуется впервые.

УКРАИНСКАЯ СЮИТА

Украинская сюита написана в 1921 году. (См. том II).

Партитура сюиты публикуется впервые по рукописи.



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