

Ты мне близок

Юность Иисусу № 161

обработка В. Комиссарова

Сердечно ♩ = 90

1

Домра
SOLO

mp

Малые 1

mp

Малые 2

mp

Альтовые 1

mp

Альтовые 2

mp

Басовые

mp

Флейта

Гобой

Баян 1

mp

Баян 2

mp

Балалайка
прима

Сердечно ♩ = 90

1

Балалайка
секуна

piz

p

Балалайка
альт

piz

p

Бас
контрабас

mp

7

The musical score is written for a piece in D major, indicated by the key signature of two sharps (F# and C#). The score begins at measure 7. The first staff contains a melodic line with a crescendo marking. The second system consists of five staves, with the first two staves containing rests and the third and fourth staves containing melodic lines with piano (*p*) and crescendo (*cresc.*) markings. The fifth staff of the second system contains a bass line with a piano (*p*) and crescendo (*cresc.*) marking. The third system consists of two staves, both containing melodic lines with mezzo-piano (*mp*) markings. The fourth system consists of two empty staves. The fifth system consists of four staves, with the first staff containing a melodic line with a piano (*p*) and crescendo (*cresc.*) marking, and the second, third, and fourth staves containing accompaniment with piano (*pizz*) and crescendo (*cresc.*) markings. The score concludes with a final measure in the fifth system, marked with a piano (*p*) and crescendo (*cresc.*) marking.

cresc.

p

cresc.

p

cresc.

p

cresc.

mp

mp

p *cresc.*

pizz

cresc.

pizz

cresc.

p

cresc.

13

Musical score for a string quartet, measures 13-20. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass) and includes a piano (p) and a mezzo-forte (mf) dynamic marking. The key signature is three sharps (F#, C#, G#).

Measures 13-16: The first staff (Violin I) features a melodic line with a *mf* dynamic marking. The second staff (Violin II) features a melodic line with a *mp* dynamic marking. The third staff (Viola) and fourth staff (Cello/Double Bass) are mostly silent, with some notes in measure 16.

Measures 17-20: The first staff (Violin I) features a melodic line with a *tr* (trill) marking. The second staff (Violin II) features a melodic line with a *tr* (trill) marking. The third staff (Viola) and fourth staff (Cello/Double Bass) are mostly silent, with some notes in measure 20.

Measures 21-24: The first staff (Violin I) features a melodic line with a *mp* dynamic marking. The second staff (Violin II) features a melodic line with a *mp* dynamic marking. The third staff (Viola) and fourth staff (Cello/Double Bass) are mostly silent, with some notes in measure 24.

Measures 25-28: The first staff (Violin I) features a melodic line with a *pizz* (pizzicato) marking. The second staff (Violin II) features a melodic line with a *pizz* (pizzicato) marking. The third staff (Viola) features a melodic line with a *pizz* (pizzicato) marking. The fourth staff (Cello/Double Bass) features a melodic line.

Спокойно, прозрачно

20

p

mp poco a poco cresc.

Спокойно, прозрачно

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

3

Суетливо, немного ускоряя

27

mp *poco a poco cresc.*

mp *poco a poco cresc.*

mp *poco a poco cresc.*

Суетливо, немного ускоряя

3

pizz *mp* *poco a poco cresc.*

pizz *mp* *poco a poco cresc.*

pizz *mp* *poco a poco cresc.*

[illegible]

39

Расшизия

This musical score page, numbered 39, contains measures 39 through 44. The key signature is three sharps (F#, C#, G#). The score is divided into two systems, each with five staves. The first system (measures 39-43) features a 'Расшизия' (Expansion) section starting in measure 40. The right hand plays a rapid ascending scale with sixteenth notes, marked with a forte 'f' dynamic and a '6' (sextuplet) marking. The left hand provides a harmonic accompaniment with sustained notes and moving lines. The second system (measures 44-48) continues the expansion with more complex rhythmic patterns, including triplets and sixteenth-note runs, also marked with a forte 'f' dynamic. The notation includes various musical symbols such as clefs, key signatures, dynamics, and articulation marks.

[illegible]

48

Tampo 1

Measures 48-51: The first staff is a whole rest. The second staff has a melodic line starting on G4, moving up stepwise to A4, then down to G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C#2, B1, A1, G1, F#1, E1, D1, C#1, B0, A0, G0, F#0, E0, D0, C#0, B-1, A-1, G-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G-67, F#-67, E-67, D-67, C#-67, B-68, A-68, G-68, F#-68, E-68, D-68, C#-68, B-69, A-69, G-69, F#-69, E-69, D-69, C#-69, B-70, A-70, G-70, F#-70, E-70, D-70, C#-70, B-71, A-71, G-71, F#-71, E-71, D-71, C#-71, B-72, A-72, G-72, F#-72, E-72, D-72, C#-72, B-73, A-73, G-73, F#-73, E-73, D-73, C#-73, B-74, A-74, G-74, F#-74, E-74, D-74, C#-74, B-75, A-75, G-75, F#-75, E-75, D-75, C#-75, B-76, A-76, G-76, F#-76, E-76, D-76, C#-76, B-77, A-77, G-77, F#-77, E-77, D-77, C#-77, B-78, A-78, G-78, F#-78, E-78, D-78, C#-78, B-79, A-79, G-79, F#-79, E-79, D-79, C#-79, B-80, A-80, G-80, F#-80, E-80, D-80, C#-80, B-81, A-81, G-81, F#-81, E-81, D-81, C#-81, B-82, A-82, G-82, F#-82, E-82, D-82, C#-82, B-83, A-83, G-83, F#-83, E-83, D-83, C#-83, B-84, A-84, G-84, F#-84, E-84, D-84, C#-84, B-85, A-85, G-85, F#-85, E-85, D-85, C#-85, B-86, A-86, G-86, F#-86, E-86, D-86, C#-86, B-87, A-87, G-87, F#-87, E-87, D-87, C#-87, 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56

6

p

poco a poco cresc.

p

poco a poco cresc.

p

poco a poco cresc.

p

poco a poco cresc.

p

poco a poco cresc.

6

p

poco a poco cresc.

p

p

64

Musical score for a string quartet, measures 64-70. The score is in A major (three sharps) and 4/4 time.

Measures 64-65: The first violin plays a melodic line with slurs. The second violin and viola play sustained notes. The first and second violas play a rhythmic pattern. The first and second cellos play sustained notes.

Measures 66-67: The first violin plays a melodic line with slurs. The second violin and viola play sustained notes. The first and second violas play a rhythmic pattern. The first and second cellos play sustained notes.

Measures 68-69: The first violin plays a melodic line with slurs. The second violin and viola play sustained notes. The first and second violas play a rhythmic pattern. The first and second cellos play sustained notes.

Measure 70: The first violin plays a melodic line with slurs. The second violin and viola play sustained notes. The first and second violas play a rhythmic pattern. The first and second cellos play sustained notes.

Dynamics and markings:

- p* poco a poco cresc. (measures 66-67)
- p* poco a poco cresc. (measures 68-69)
- pizz* (measure 70)
- p* poco a poco cresc. (measures 71-72)
- p* poco a poco cresc. (measures 73-74)
- mp* poco a poco cresc. (measures 75-76)

[illegible]

76

p

p

p

p

p

p

p

p

p

pizz

pizz

p

p