

# ОСЕНЬ, ОСЕНЬ

Переложение Н. Богданова

Adagio ♩ = 70

Guitar-1

Guitar-2

Guitar-3

Guitar-4

Guitar-5

Guitar-6

The musical score is for six guitars, arranged in a 4/4 time signature with a key signature of one flat (B-flat major). The tempo is marked Adagio at 70 beats per minute. The score is a transcription by N. Bogdanov. The first four guitars have complex parts with many notes and fingerings, while the last two guitars have simpler parts. The score includes various musical notations such as notes, rests, and fingerings. The first guitar part starts with a V finger and a p dynamic, followed by a mp dynamic. The second guitar part starts with a III finger and a mp dynamic. The third guitar part starts with a V finger and a p dynamic, followed by a I finger and a mp dynamic. The fourth guitar part starts with a I finger and a mp dynamic. The fifth guitar part is mostly empty. The sixth guitar part starts with a 5 finger and a p dynamic, followed by a III finger and a mp dynamic.



1

5

Gtr.-1

4 о

V

*mp*

Gtr.-2

Gtr.-3

Gtr.-5

III

Gtr.-6

III

Choir

Dm Gm<sup>7</sup> C<sup>7</sup>

о-сень, ли-стья по-жел - те - ли и, кру - жась, о - ни к зем-ле ле -

Bass

8

Gtr.-1

Gtr.-2

Gtr.-3

Gtr.-4

Gtr.-5

Gtr.-6

Choir

Bass

*mf*

*mp*

*mp*

*mp*

I

V

III

I

III

I

III

F

A<sup>7</sup>

Dm

Gm

тяг.

A...

О-сень, о-сень, груст-ны-е на - пе - вы о Гос

Привет

2

11

Gtr.-1 *mp* 3- $\Theta$

Gtr.-2 *mp* I i m i a i m i i m i a i m i

Gtr.-3 *mp* V ②

Gtr.-4 *mp*

Gtr.-5 *mp* I

Gtr.-6 *mp* I

Dm/A A<sup>7</sup> Dm C<sup>#</sup> C<sup>7</sup> F *mf*

Choir Ты у - хо - дишь, де - то, без воз -  
под - ней жат ве го - во рят. *mf*

Bass

14

Gtr.-1

Gtr.-2

Gtr.-3

Gtr.-4

Gtr.-5

Gtr.-6

Choir

Bass

X

III

XIII

Gm<sup>7</sup>

C<sup>7</sup>

врат - но, у - но - ся с со- бой цве - ту - щий

16

Gtr.-1

Gtr.-2

Gtr.-3

Gtr.-4

Gtr.-5

Gtr.-6

Choir

Bass

IX

I

V

I

I

F A<sup>7</sup> Dm

май, и на празд-ник о - се - ни и

18

Gtr.-1

Gtr.-2

Gtr.-3

Gtr.-4

Gtr.-5

Gtr.-6

Choir

Bass

Gm Dm/A A<sup>7</sup> Dm

жат - вы пре-под - но - сишь чуд-ный у - ро - жай.

2. О - сень



21 3

Gtr.-1 *mp*

Gtr.-2 *mp*

Gtr.-3 *p*

Gtr.-4 *p*

Gtr.-5 *pp* III -----|

Gtr.-6 *pp* III -----|

Choir

Bass

жиз-ни на-сту-па-ет всю - ду, дни бе - гут, се-кун - ды то-ро-

Dm Gm<sup>7</sup> C<sup>7</sup>

24

Gtr.-1

Gtr.-2

Gtr.-3

Gtr.-4

Gtr.-5

Gtr.-6

Choir

Bass

V

I ----- I

III ----- I

I ----- I

III ----- I

F A<sup>7</sup> Dm Gm

пя, А...

и бес-печ-ным воз-ве-ща-ют лю-дям: Ско-ро

27

Gtr.-1 *mp*

Gtr.-2 *mp*

Gtr.-3 *mp*

Gtr.-4 *mp*

Gtr.-5 *mp*

Gtr.-6 *mp*

Choir

Bass *mp*

*Dm/A* *A<sup>7</sup>* *Dm* *C<sup>#</sup>* *C<sup>7</sup> mf*

С чем пред -

их о - кон - чит - ся по - ра.

*mf*

29 **4**

Gtr.-1 1  X 3 1 2 3 1 2 4 2 4 1

Gtr.-2 2 3 1 2 3 1 3

Gtr.-3 3 0

Gtr.-4 1 2 0 2 0

Gtr.-5 3 0 2 3 0

Gtr.-6 I  2  III     
     
 *mp*   
 F Gm<sup>7</sup>

Choir ста - нешь ты пред не - бе - са - ми, пе - ред

Bass

31 XIII IX I

Gtr.-1

Gtr.-2 III

Gtr.-3

Gtr.-4

Gtr.-5

Gtr.-6 I

C<sup>7</sup> F A<sup>7</sup>

Choir

гроз - ным пра-вед-ным Судь - ёй? Хо - чет

Bass

33

Gtr.-1

Gtr.-2

Gtr.-3

Gtr.-4

Gtr.-5

Gtr.-6

III - - - - - I

Dm Gm Dm/A A<sup>7</sup>

Choir

ви-деть Он те-бя с пло - да - ми у крес - та на-шед-ше-го по-

Bass

36

Gtr.-1 *mf*

Gtr.-2 *mf* X ② ④

Gtr.-3 *mf* III I *p*

Gtr.-4 *f* I *p*

Gtr.-5 I *p* i m a m i

Gtr.-6 I *p* i m a m i

Dm

Choir кой. 3. О - сень,

Bass *mf* *p*

39 5 <sup>v</sup>

Gtr.-1 *p*

Gtr.-2

Gtr.-3

Gtr.-4

Gtr.-5

Gtr.-6

Choir

Bass

Dm Gm<sup>7</sup>

о - сень, на - сту - па - ет сту - жа, си-рот-



41

Gtr.-1

Gtr.-2

Gtr.-3

Gtr.-4

Gtr.-5

Gtr.-6

C<sup>7</sup> F A<sup>7</sup>

Choir

ли - во вы - гля - дят ле - са...

Но на -

Bass

Detailed description of the musical score: The score is for a guitar ensemble and a choir. It begins at measure 41. Gtr.-1 plays a complex melodic line with many triplets and bends. Gtr.-2 has a few notes in the second measure. Gtrs. 3 and 4 play a similar melodic line with bends. Gtrs. 5 and 6 play a rhythmic pattern with bends. The choir part has two lines of lyrics: 'ли - во вы - гля - дят ле - са...' and 'Но на -'. The bass line is a simple accompaniment. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the notation.

43 VII VIII X a m i I

Gtr.-1 ① ② ① p ②

Gtr.-2

Gtr.-3

Gtr.-4

Gtr.-5 III-----I

Gtr.-6 III-----I

Dm Gm Dm/A A<sup>7</sup>

Choir A...

деж-да о-кры-ля-ет ду - шу: Здесь --на - ча - ло, веч - ность --в не-бе-

Bass

46 *Припев* **6**

Gtr.-1 *mp*

Gtr.-2 *mp*

Gtr.-3 *mp*

Gtr.-4 *mp*

Gtr.-5 *mp*

Gtr.-6 *mp*

Dm C# C7 F

Choir *mf*

сax.

Bass *mp*

Там не бу - дет боль-ше лис - то -

48 XIII

Gtr.-1

Gtr.-2

Gtr.-3

Gtr.-4

Gtr.-5

Gtr.-6

Gm<sup>7</sup> C<sup>7</sup>

Choir

па - да, ни пур - ги ян - вар-ской, ни тре -

Bass

Detailed description of the musical score: The score is for a guitar ensemble and a choir. It begins at measure 48. The guitar parts are arranged in six staves. Gtr.-1 and Gtr.-2 have complex melodic lines with triplets and bends. Gtr.-3, Gtr.-4, and Gtr.-5 have more rhythmic and harmonic parts. Gtr.-6 has a similar melodic line to Gtr.-1. The choir part has the lyrics 'па - да, ни пур - ги ян - вар-ской, ни тре -'. The bass line is a simple accompaniment. The score includes a key signature change from Gm7 to C7. The measure numbers 48 and 13 are indicated at the top.

50

Gtr.-1

Gtr.-2

Gtr.-3

Gtr.-4

Gtr.-5

Gtr.-6

F A<sup>7</sup> Dm

Choir

BOГ, ТАМ В АЛ - ЛЕ - ЯХ НЕ - ЗЕМ - НО - ГО

Bass

The musical score is for a piece in B-flat major (one flat). It features six guitar parts and a choir. The guitar parts are as follows:

- Gtr.-1:** Starts with a bend on the 1st string, followed by a series of notes with fret numbers 4, 1, 3, 2, 4, 0, 2, 3, 2, 3, 1, 0, 1.
- Gtr.-2:** Features a V-shaped bend on the 1st string, followed by notes with fret numbers 1, 2, 1, 3, 1, 2, 1, 2.
- Gtr.-3:** Features a triplet of eighth notes on the 1st string, followed by a quarter note on the 2nd string, a triplet of eighth notes on the 1st string, and a quarter note on the 2nd string.
- Gtr.-4:** Features a triplet of eighth notes on the 1st string, followed by a quarter note on the 2nd string, a quarter note on the 1st string, and a triplet of eighth notes on the 1st string.
- Gtr.-5:** Features a slide on the 1st string, followed by a quarter note on the 2nd string, a quarter note on the 1st string, a quarter note on the 2nd string, a quarter note on the 1st string, a quarter note on the 2nd string, a quarter note on the 1st string, and a quarter note on the 2nd string.
- Gtr.-6:** Features a slide on the 1st string, followed by a quarter note on the 2nd string, a quarter note on the 1st string, a quarter note on the 2nd string, a quarter note on the 1st string, a quarter note on the 2nd string, a quarter note on the 1st string, and a quarter note on the 2nd string.

The choir part has the following lyrics: БОГ, ТАМ В АЛ - ЛЕ - ЯХ НЕ - ЗЕМ - НО - ГО. The bass part provides a simple harmonic foundation with a quarter note on the 1st string, a quarter note on the 2nd string, and a half note on the 1st string.

52

Gtr.-1

Gtr.-2

Gtr.-3

Gtr.-4

Gtr.-5

Gtr.-6

Gm

Dm/A

A<sup>7</sup>

Choir

са - да встре-тит нас бла - го - сло - вен - ный //

Bass

The musical score is written for a guitar ensemble and a choir. It begins at measure 52. The guitar parts (Gtr.-1 to Gtr.-6) are in treble clef with a key signature of one flat. Gtr.-1 and Gtr.-2 have complex melodic lines with triplets and bends. Gtr.-3, Gtr.-4, Gtr.-5, and Gtr.-6 have simpler melodic lines. The choir part is in treble clef and includes the Russian lyrics: 'са - да встре-тит нас бла - го - сло - вен - ный //'. The bass part is in bass clef and provides a simple harmonic foundation. The score includes chord changes: Gm, Dm/A, and A<sup>7</sup>.

54

1. 2. rit.

Gtr.-1

Gtr.-2

Gtr.-3

Gtr.-4

Gtr.-5

Gtr.-6

Dm A7 C7 Dm

Choir

Бог. Там не // Бог.

Bass

This musical score is for a guitar ensemble and a choir. It features six guitar parts (Gtr.-1 to Gtr.-6) and a choir part. The score is written in B-flat major (two flats) and 4/4 time. The guitar parts include various techniques such as triplets, bends, and fretted notes. The choir part has Russian lyrics: "Бог. Там не // Бог." (Bog. Tam ne // Bog.). The score is divided into two systems, with the first system starting at measure 54 and the second system ending at measure 23. The first system includes a first ending (1.) and a second ending (2.) marked "rit." (ritardando). The guitar parts are arranged in a way that suggests a multi-layered texture, with some parts playing more active lines than others. The bass line is simple, providing a steady foundation for the ensemble. The overall mood is contemplative, as suggested by the "rit." marking and the lyrics.

Adagio ♩ = 70

V  
 1 2 1 4 1 4 2 1 2 1 3 1 3 1 4 3 1 4 3 2  
 p mp

3 rit. 3 3 3  
 4 1 4 2 4 2 1 3 1 3 1 4 1 4 3 1 3 4 3 4 3 4 3 1  
 p

1  
 5 4 5 V  
 4 1 4 2 4 2 1 3 1 3 1 4 1 4 3 1 3 4 3 1 3  
 mp

9 I  
 3 2 1 0 3 2 0 2 3 1 3 3 1 0 3 2 1 0 1 3  
 mf mp

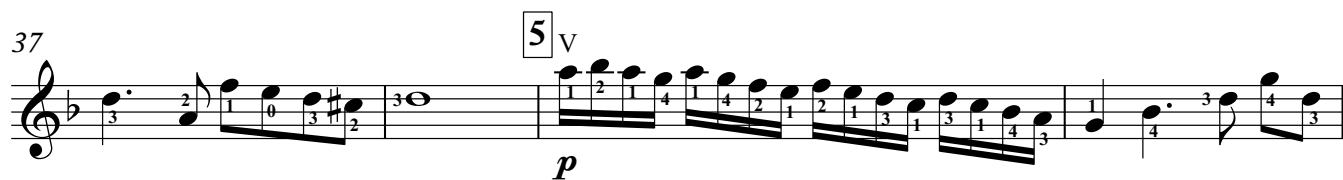
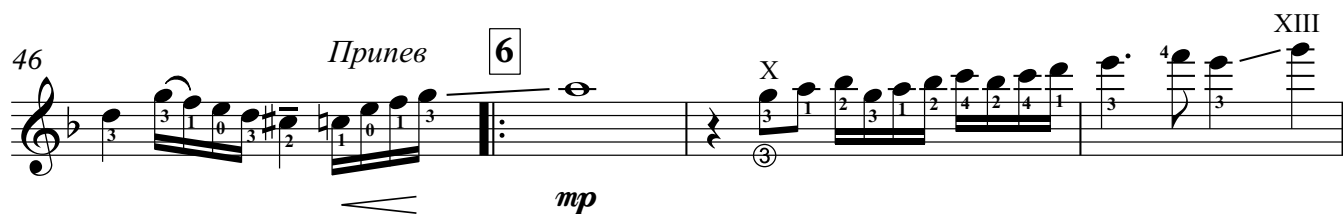
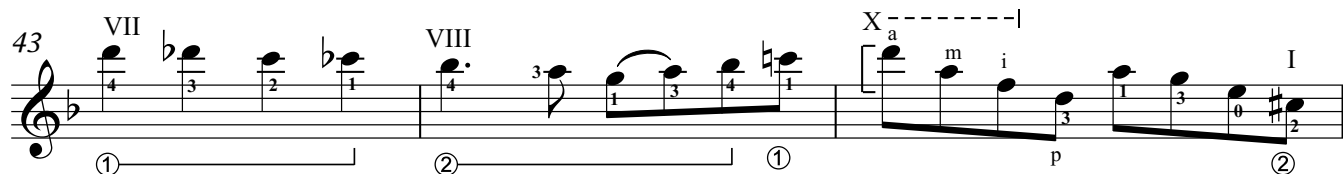
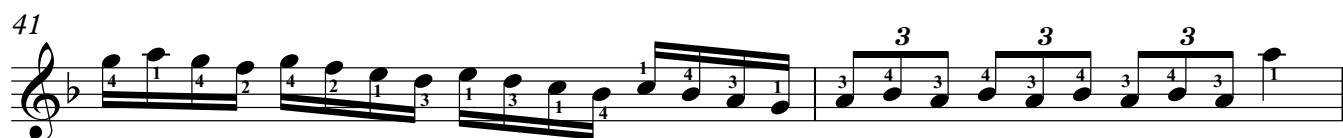
13 2 X XIII IX I  
 3 1 2 3 1 2 4 2 4 1 3 4 3 1 4 1 3 2 4 0 2 3  
 ③

17  
 2 3 1 0 1 3 1 0 3 1 0 3 2 1 0 3 2 2 0 2 3

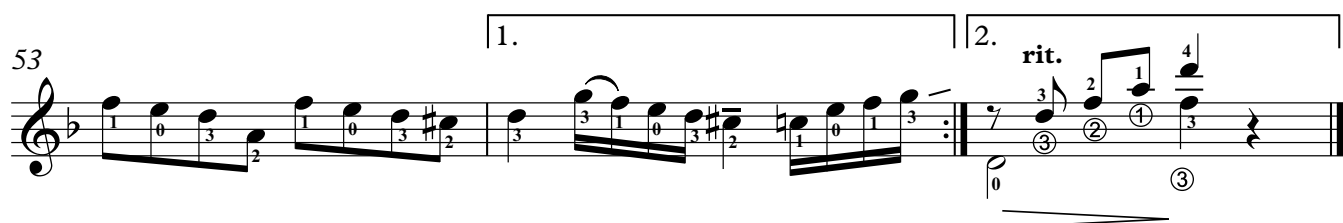
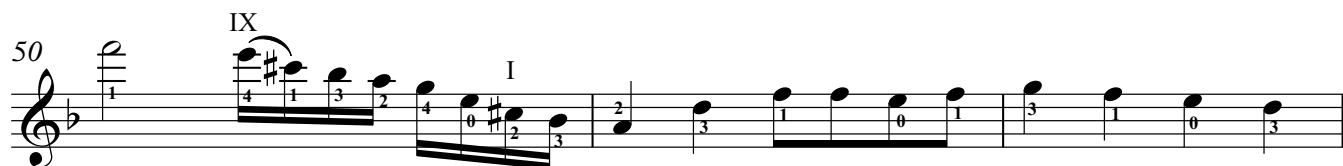
21 3  
 3 2 0 3 3 2 0 2 3 2 0 3 0 2 2 0 3  
 mp



Привет

*mp**mf**p*

Привет

*mp*

Adagio ♩ = 70

III

I

V

*mp*

4

I rit.

1

*p*

8

V

III

*mp*

12

Prinev

2

I

III

*mp*

15

I

17

III

19

21

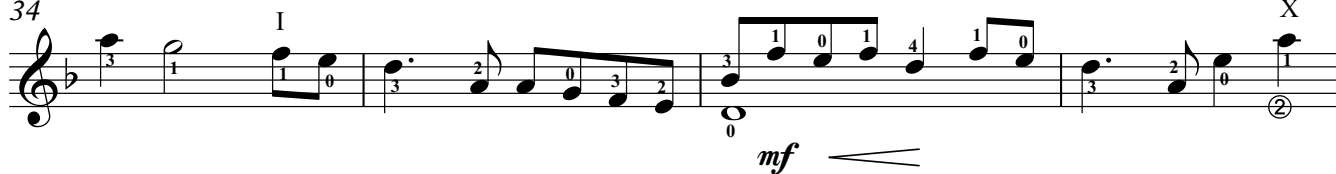
3

*mp*

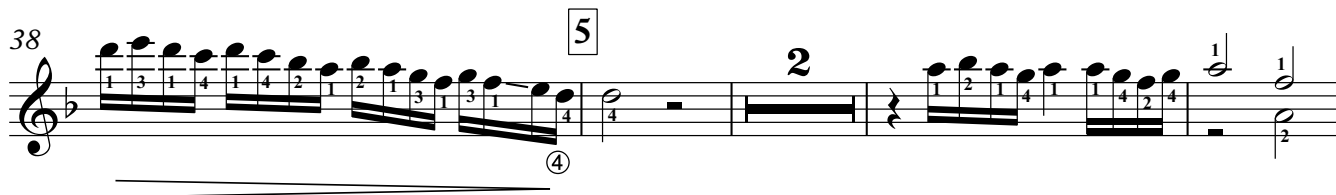
25

29 4

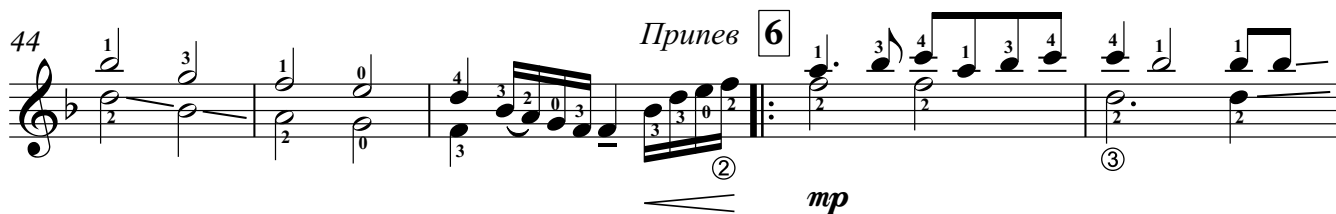
34



38



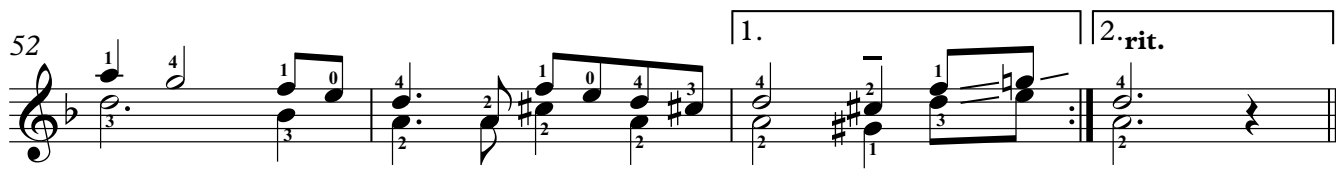
44



49



52



Adagio ♩ = 70

The score is written for guitar in 4/4 time, key of B-flat major. It begins with a tempo marking of Adagio (♩ = 70). The piece is a guitar arrangement by N. Bogdanov of a song by H. Bogdanov.

**Measure 1:** Starts with a triplet of eighth notes (F4, G4, A4) marked *p*. Fingering: 1, 2, 1, 4. This is followed by a triplet of eighth notes (Bb4, A4, G4) marked *mp*. Fingering: 3, 3, 3. A first ending bracket labeled 'I' spans measures 1 and 2.

**Measure 3:** Starts with a triplet of eighth notes (F4, G4, A4) marked *p*. Fingering: 3, 3, 3. This is followed by a triplet of eighth notes (Bb4, A4, G4) marked *p*. Fingering: 0, 0, 0. A first ending bracket labeled 'I' spans measures 3 and 4. A second ending bracket labeled '1' spans measures 5 and 6.

**Measure 8:** Starts with a triplet of eighth notes (F4, G4, A4) marked *mp*. Fingering: 2, 2, 2. This is followed by a triplet of eighth notes (Bb4, A4, G4) marked *mp*. Fingering: 0, 2, 3. A first ending bracket labeled 'I' spans measures 8 and 9. A second ending bracket labeled '2' spans measures 10 and 11.

**Measure 13:** Starts with a triplet of eighth notes (F4, G4, A4) marked *p*. Fingering: 1, 2, 4. This is followed by a triplet of eighth notes (Bb4, A4, G4) marked *p*. Fingering: 2, 2, 2. A first ending bracket labeled 'X' spans measures 13 and 14. A second ending bracket labeled '2' spans measures 15 and 16.

**Measure 17:** Starts with a triplet of eighth notes (F4, G4, A4) marked *p*. Fingering: 1, 2, 4. This is followed by a triplet of eighth notes (Bb4, A4, G4) marked *p*. Fingering: 2, 2, 2. A first ending bracket labeled 'I' spans measures 17 and 18. A second ending bracket labeled '3' spans measures 19 and 20.

**Measure 21:** Starts with a triplet of eighth notes (F4, G4, A4) marked *p*. Fingering: 1, 2, 4. This is followed by a triplet of eighth notes (Bb4, A4, G4) marked *p*. Fingering: 2, 2, 2. A first ending bracket labeled 'I' spans measures 21 and 22. A second ending bracket labeled '3' spans measures 23 and 24.

**Measure 25:** Starts with a triplet of eighth notes (F4, G4, A4) marked *mp*. Fingering: 1, 2, 4. This is followed by a triplet of eighth notes (Bb4, A4, G4) marked *mp*. Fingering: 2, 2, 2. A first ending bracket labeled 'II' spans measures 25 and 26. A second ending bracket labeled 'I' spans measures 27 and 28. A third ending bracket labeled 'Priluev' spans measures 29 and 30.

**Measure 29:** Starts with a triplet of eighth notes (F4, G4, A4) marked *p*. Fingering: 1, 2, 4. This is followed by a triplet of eighth notes (Bb4, A4, G4) marked *p*. Fingering: 2, 2, 2. A first ending bracket labeled 'I' spans measures 29 and 30. A second ending bracket labeled '4' spans measures 31 and 32.

34

III

*mf*  $\text{<}$

I

*p*

39

5

43

Принев

47

6

*mp*

51

1. 2. rit.

Adagio ♩ = 70

1

*mp*

4

rit.

3 3 3

1

3

*p*

*mp*

11

Принев

2

*mp*

16

21

3

*p*

25

Принев

*mp*

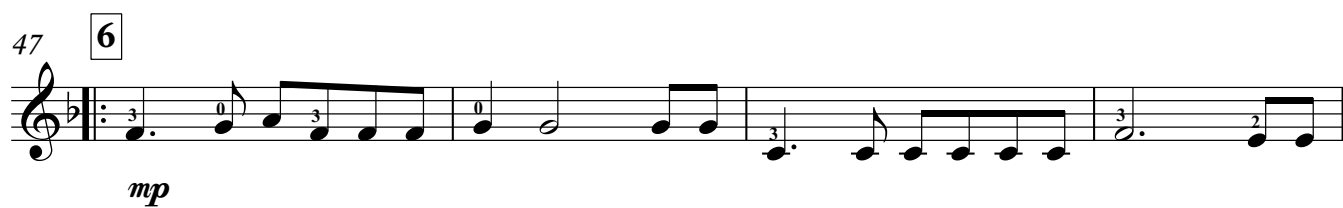
29

4

34

*f*

*p*



Adagio ♩ = 70

2

I

rit.

3 3 3

*mp* *p*

5 **1**

III

I

9

III

*Привет*

*mp*

**2**

13

I

III

I

17

III

V

21 **3**

*pp*

III

I

25

III

I



*Привет*

28 *a m i* **4**

31 *mp*

34 *I* *i m a m i* *p*

38 **5** *III*

42 *I* *III*

46 *Привет* **6** *a m i* *I* *III* *mp*

50 *I* *III*

53 **1.** *a m i* **2. rit.**

The image shows a guitar score for a piece titled 'Привет' (Hello). The score is written for guitar 5 and consists of several staves of music. The key signature is one flat (B-flat). The score includes various musical notations such as treble clef, notes, rests, and dynamic markings like *p* (piano) and *mp* (mezzo-piano). There are also fingerings indicated by numbers 1-4. The score is divided into measures, with some measures containing multiple notes. The piece ends with a double bar line and a repeat sign.

[illegible]

31

34

37

41

45

49

52

## Choir

## ОСЕНЬ, ОСЕНЬ

Переложение Н. Богданова

Adagio ♩ = 70

3 rit. *mp* 1 Dm Gm<sup>7</sup> C<sup>7</sup>

1. О - сень, о-сень, ли-стья по-жел - те-ли и, кру - жась, о - ни к зем-ле ле-

8 F A<sup>7</sup> Dm Gm

тят.

А...

О - сень, о - сень, груст - ны - е на - пе - вы о Гос -

11 Dm/A A<sup>7</sup> Dm C<sup>#</sup> C<sup>7</sup> 2 F Gm<sup>7</sup>

*Привет*

*mf*

Ты

у - хо-дишь, ле - то, без-воз-врат-но, у - но-

под-ней жат-ве го - во - рят.

15 C<sup>7</sup> F A<sup>7</sup> Dm

ся с со - бой цве - ту - щий май,

и на празд-ник о - се - ни и

18 Gm Dm/A A<sup>7</sup> Dm

жат - вы

пре - под - но - сишь чуд-ный у - ро - жай.

2. О - сень

21 **3** Dm Gm<sup>7</sup> C<sup>7</sup>

жиз-ни на - сту - па - ет всю - ду, дни бе - гут, се - кун - ды то - ро -

24 F A<sup>7</sup> Dm Gm Dm/A A<sup>7</sup>

пя, А...

и бес-печ-ным воз-ве-ща-ют лю-дям: Ско-ро их о-кон - чит - ся по -

28 Dm C<sup>#</sup> C<sup>7</sup> **4** F Gm<sup>7</sup>

*Прпев*  
*mf*

С чем пред - ста - нешь ты пред не - бе - са - ми, пе - ред

ра. C<sup>7</sup> F A<sup>7</sup> Dm

гроз - ным пра-вед-ным Судь - ей? Хо - чет ви-деть Он те - бя с пло -

34 Gm Dm/A A<sup>7</sup> Dm

да - ми у крес - та на-шед-ше - го по - кой.

38 *mf* 5 Dm Gm<sup>7</sup> C<sup>7</sup>

3. О - сень, о-сень, на-сту-па-ет сту- жа, си-рот - ли - во вы-гля-дят ле-

42 F A<sup>7</sup> Dm Gm Dm/A A<sup>7</sup>

са... А...  
Но на-деж-да о-кры-ля-ет ду-шу: Здесь -- на - ча - ло, веч-ность -- в не-бе-

46 *Привет* Dm C<sup>#</sup> C<sup>7</sup> 6 F Gm<sup>7</sup> C<sup>7</sup> *mf*

Там не бу - дет боль-ше лис-то - па - да, ни пур - ги ян-вар-ской, ни тре-сах.

50 F A<sup>7</sup> Dm Gm

вог, там в ал - ле - ях не - зем - но - го са - да встре-тит

53 1. 2. *rit.*

Dm/A A<sup>7</sup> Dm A<sup>7</sup> C<sup>7</sup> Dm

нас бла - го - сло - вен - ный // Бог. Там не // Бог.

## Bass Guitar

## ОСЕНЬ, ОСЕНЬ

Переложение Н. Богданова

Adagio ♩ = 70

2

rit.

*mp* *p*

5 **1** *Принев*

13 **2**

21 **3**

28 **4** *Принев*

*mp*

33

*mf* *p*

39 **5** *Принев*

47 **6**

*mp*

51

1. 2. rit.