

№ 2 50

№ 11 "Взращание поро"  
(из готтше Мюль)

Меренг А. Хюмелт  
Мисс В. Лаубоме

Allegro moderato

Canto

P.F.

op. 60

Allegro moderato  
molto esp.

Red... \*      Red... \*      Red... \*      Red... \*

Взращание поро в дива ардемена      Взращание поро в дива ардемена      маж

Red... F... \*      Red... F... \*      Red... F... \*      Red... F... \*

де-но, это, иельна рома и даиниуи-нес, на вода, диданис дивена несев,

Red... F... \*      Red... F... \*      Red... F... \*      Red... F... \*

№ 21. (1) П. Юркович из Мира.

Солонь

13005





Russ.

*Allegretto con moto* № 2, *Снега тучко не страе,*  
(Per. Shostakovich)

Мероп А. Пома.  
Лыс. П. Давиденко

Cant

P. P.

*Allegretto con moto*  
*con forza*

Handwritten musical notation for the first system, including vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 6/8. The piano part includes dynamic markings like *mf* and *f*.

Handwritten musical notation for the second system, primarily piano accompaniment. It includes dynamic markings such as *mp* and *p*. The lyrics "и снега тучко не страе," are written above the staff.

*piu f*

и снега не бегево-ны нурине, и о юмь о а мел — га твберет, не рачусь по га што по.лек =

Handwritten musical notation for the third system, including vocal line and piano accompaniment. It features dynamic markings like *mf* and *f*. The lyrics "и снега не бегево-ны нурине, и о юмь о а мел — га твберет, не рачусь по га што по.лек =" are written across the system.

№31. (1) П. Юрченко и Мероп.

Собор.

13526

3.

*f*  
Ky-ri-e e-lei-son, u-dei-cus e:  
*ritenuto molto quasi recit.*  
*A tempo* *ritenuto* \*

*ritenuto molto*  
Ky-ri-e e-lei-son Ky-ri-e e-lei-son  
Ky-ri-e e-lei-son Ky-ri-e e-lei-son!  
*A tempo.* *2. app.*  
*ritenuto* \* *ritenuto* \* *ritenuto* \* *ritenuto* \* *ritenuto* \* *ritenuto* \* *ritenuto* \* *ritenuto* \*

*ritenuto* \* *ritenuto* \* *ritenuto* \* *ritenuto* \* *ritenuto* \* *ritenuto* \* *ritenuto* \* *ritenuto* \* *ritenuto* \* *ritenuto* \*  
4  
6  
7

*f* *f*

— ренный слов и сла — ва!

*p* *tr* *a*  
вспомнил на небе,

*f* *f*

славный гора — на: в — со, в со — во — во — во она надъ дѣл — на!

*dim.* *tr* *a*

*f* *f*

Мая слава и слава — ка — слава и слава... и слава и слава и слава

*tr*

4

*Piu tranquillo*

*mp.* *mf.* *cresc.* *mp.*  
Kazni denosivni kor =  
*Piu tranquillo* *dim.*

3

*riten.* *riten.*  
*pp.* *pp.*  
— mra ybame, ko suma, ~~ko sume~~ sojra yau - de ma, pacupa — mca mu — xomca u a cliku, kaz

3

~~*riten.*~~

*Andantino*

*mp.* *mp.*  
ce - nje ybame. U dobru - ro, ysmarjo upro omca lca - tou kor kor. . . .  
*Andantino.* *dim.*

2

Tempo 1<sup>mo</sup>

*se spo-tye...*

*mf* *piu f*

*A me-be ne omy chas, kury me | A me in kurezo ke chas,*

*Tempo 1<sup>mo</sup>*

*mf* *piu f*

*A me in kurezo ke chas, kury me, A me in kure - zo,*

*riten. a tempo*

*riten. a tempo*

*ped \**

*apr.*

*p*

*2*

*collor.*

*mf* *mf*

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/5 time signature. The notation features a melodic line with eighth and sixteenth notes, and a bass line with chords and rests. A '3' is written above the first measure, and a '4' is written above the second measure. The piece concludes with a double bar line.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/5 time signature. The notation consists of several measures of chords and rests, followed by a double bar line and the handwritten number '4'.

Two empty five-line musical staves.



№ 28

№ 23. "O, cecidisti nam tu."  
(Dis menopa\*)

Mireya A. Thioueva  
Neyna II. Davidenko  
op. 60.

*Canto* *Allegro agitato*

*P. F.* *Allegro agitato*

*Bed...X* *Bed...X* *f* *mf* *dim.*

*meno mosso*

*meno mosso*

*stringendo* *Tempo I<sup>mo</sup>* *stringendo* *Tempo I<sup>mo</sup>*

*Bed...X* *Bed...X* *f* *mf* *dim.*

*mf* *dim.*

*Bed...X* *Bed...X* *f* *mf* *dim.*

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(\*) Будете муажетировања на полето или постојат, бидејќи големите лисови  
јават немирна барановост.

1957

*meno mosso*

— безъ сапо-гусъ, буре оно, впрѣ, кандацъ-рашо бѣ погуба, бѣ мѣ, мѣ, мѣ — неспѣнаго.

*meno mosso*

*stringed.*

*stringed*

*senza ped.*

*Tempo /me*

О ааибѣ, хану ба, канцѣ, оаѣпа мѣ-ро бапуна ѣ-ра-ро сѣтѣ дѣ-гоѣ, оубѣ-

*Tempo /me*

*ped. — x*

*simile*

*mf*

*mf dim.*

*p cresc.*

*meno mosso*

— гусъ, у мѣро ба ен-мѣ погуба, канцѣ — парсеѣпа мѣ мѣ, мѣ, мѣ

*meno mosso*

*mp*

*p*

Moderato assai quasi indente

Tempo 1mo

*mf cresc.*

*ped. - \** *ped. - \** *ped. - \** *ped. - \**

Moderato assai quasi indente

Tempo 1mo

*riten.* *a tempo* *riten.*

*ped. - \** *ped. - \** *ped. - \** *ped. - \**

*riten.* *a tempo* *riten.*

*ped. - \** *ped. - \** *ped. - \** *ped. - \**

Handwritten musical score on aged paper. The score is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes a melody in the upper voice and a complex accompaniment in the lower voice, characterized by many beamed notes and slurs. The paper shows signs of age, including stains and a dark ink blot.

A set of three empty musical staves on aged paper.

A set of three empty musical staves on aged paper, with a dark ink blot on the right side.

№ 20  
p. 53.

# № 4. Corolea.

Меропс Пуримина  
№ 1. П. Гамбелев.

Canto

*Allegro molto rubato e capriccioso*

(Din. Kraftig!!!)

*Allegro*

Co-ro-le-a, co-ro-le-a, co-ro-le-a, co-ro-le-a

P. F.

*Allegro molto rubato e capriccioso*

*riten. molto*

*Allegro*

*riten. Moderato*

*Allegro.*

*riten. Moderato*

na-a-a, a-na-a-a.

y me-mo-ry y me-mo-ry na-pu-tya-lye na-pu-tya-lye

*riten. Moderato*

*Allegro*

*riten. Moderato*

*Moderato assai*

*Allegro*

y me-mo-ry y me-mo-ry na-pu-tya-lye na-pu-tya-lye

*Moderato assai*

*riten. Moderato*

№ 21. (2) II. Репетиция из Морева

19528

Calcutta

*riten. Moderato* *Allegro*

mubas ja koma - pa no urodyo to ma - u i  
 # b m p a s - m e s a t o f a - l o p r a t i o n i u p a m o =

*Allegro* *Moderato* *Allegro*

*mp* *dim.* *mp* *mp*

*riten. Moderato* *Moderato assai*

m u l e s  
 r i t e n .  
 k a n y u e i f e n s i - t o j a - o m a - p r a c n y o t b u g y c o u n o - s o p a s t y =

*Moderato* *Moderato assai*

*dim.* *mf* *mf*

*riten. Moderato* *Allegro*

n e s t u d o s t a m y  
 r i t e n .  
 B e k o n a i m e u a r u m e y c o s w e s t i , n o - s o b u g y o - k o u s t .

*Moderato* *Allegro*

*dim.* *mf* *mf*

*Moderato assai*

Barolo sost' un' uva - bene alla vigna con gli armo - rici,

*Moderato assai*

*mf*

*tr* =

= *forte*

*forte*

*caute*

cast' un' uva - bu - me tucis, body nero - a - so.

*cresc.*

*riten. molto*

*Tempo 1<sup>mo</sup> Allegro*

*riten. molto*

*Tempo 1<sup>mo</sup> Allegro*

*poco rallentando*

*riten. ad libit.*

kracuni di - bu, manone d'igno celo bone - ri; spiriti un - uocma pu - erode, maris -

*poco rallentando*

*mf*

*mf*

*Andante* *mp* *mf*

*Andante* *mp* *mf*

A handwritten musical score on a single staff. The top line contains the lyrics "Andante" and "mp". The bottom line contains the lyrics "Andante", "mp", and "mf". The score includes a treble clef, a key signature of one sharp (F#), and a 4/5 time signature. The music consists of a vocal line with lyrics and a piano accompaniment. The piano part features a series of chords and melodic lines, with some notes marked with "mf".

4/5

Two empty musical staves, each with a 4/5 time signature. The staves are blank, with only the five-line structure and the time signature visible.

Two empty musical staves, each with a five-line structure. The staves are blank, with no notation or time signature visible.



opus 54.

# N<sup>o</sup> 5. # Ipromius caba. #

Caba P. P. #  
Mys. II. Taurinoro.

op. 60

Cant.

P. F.

Tempo di balse (Allegro)

Tempo di balse (Allegro)

First system of musical notation. The vocal line (Cant.) is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment (P. F.) is on two staves with a treble and bass clef, also in one sharp. The tempo is marked 'Tempo di balse (Allegro)'. The piano part features a rhythmic pattern of eighth notes and chords. There are some handwritten annotations like 'Ped x' and 'simile'.

Second system of musical notation. The vocal line continues with the lyrics: 'Ты слы-ши на наше-речи не-от, ми бе-смысленныя речи,'. The piano accompaniment continues with chords and some melodic fragments. There are dynamic markings like 'p' and 'mf'.

Third system of musical notation. The vocal line continues with the lyrics: 'мне по-думался надо decir - или, ми что думаю'. The piano accompaniment continues with chords and some melodic fragments. There are dynamic markings like 'p' and 'mf'.

Мис. II. Ипромус ка Мисор



Там встает - цин ~~за~~ роб-ки-ца и царя-ца кра-соки... *mf* Марш по струнам ~~барабана~~

мар-кист, ~~талан~~ роб-цво мери по-мри. ~~Сла-ва~~ *mf* Сла-ва неслепому ~~мужи~~ - баку; ~~лири-ке~~

даро ~~ни~~скри оне до-ра не дань, - *mf* про-стоу славу, сла.

*a piena voce*

3

у

Ты мой друг, мой родной

на, ты мой друг, мой родной... Ты мой друг, мой родной, ты мой

*p*

родной, ты мой друг, ты мой родной... Ты же по судьбе, ты же по судьбе, ты же по судьбе

*mf*

*pp*

4

Музы \* не блга о мѣстъ и тѣмъ... Сладъ - въ неслѣдствіи и блъ - замъ, и на мѣстѣ и на мѣстѣ

Handwritten musical score for the first system. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings like 'p' and 'mf', and various ornaments and slurs.

и дамъ, - какъ въ-мѣстѣ, какъ въ-мѣстѣ, и на мѣстѣ, и на мѣстѣ.

Handwritten musical score for the second system. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings like 'p' and 'mf', and various ornaments and slurs.

Радъ Радъ Радъ simple.

Handwritten musical score for the third system. It features a piano accompaniment. The piano part includes dynamic markings like 'p' and 'mf', and various ornaments and slurs.

Handwritten numbers and symbols at the bottom right of the page, including a large '4', a '6/2' fraction, and a '2' below it.

1900-15

# No 9 Hrb.

(2nd part)

Merops S. Polonoise  
Lys. II. Dan. Hrb.  
op 60

*Cant.* Moderato assai

*mp* Moderato assai  
*espressivo*

*molte espresse*

On-re-ro a mol-to mol-to, che - ma is no-ve?

Tham-ma-ri, si-cil-ia-na, cu-ri-osa mol-to!

Il sa-vo a mol-to mol-to,

№ 31 - II. Hrb. Polonoise en Morac  
c. 1/4

19523

*mf*

тысяча лет. Ты не спишь, мы ды-шим по-прежнему.

*do*

*pp*

*stringendo*

вста-ли, му-жа, неволею, война, атом стивис, востановит-ся наша жизнь, убога ца-

*do*

*stringendo*

*atempo*

*dim.*

*pp*

*4x4*

с-облачная роения востана, и лавры, гонимыя репр по-ро ду-хеи м.т.

*pp*

*do*

*pp*

Музыкальная запись с нотами и аккордами. Включает рукописные пометки: *3p*, *Red \* del \* ho \**, *Red \* del \* ho \**, *4*, *5*.

Текст песни: *Тоска — прелесть своя. Ужасно в этот город ступила славя сестра. Басмачи ждали, ждали, ждали...*

Музыкальная запись с нотами и аккордами.

Текст песни: *на каблуках твоих. расширил свои крылья и неслетел в никуда. Саша не знала за что с тобой...*

Музыкальная запись с нотами и аккордами. Включает рукописные пометки: *2*, *3*, *4*, *5*.

*prestringendo*

no, ces, uro, ... ma, uro, ... rre, pa, a, ... ca, re, no, gra - 10 ... sa ... a ...

*Tempo*  
Dim.  
a tempo

Quero, de, ca, re, uo, ... rre, pa, a, uo, no, ...

4  
6  
7



part 19

№ 10. За окном в тихом шуме

Муром С. Морозов  
1899. II. Тамбов  
4660

Canto *Allegro vivo* (in Lockung) *Allegro moderato*

*Allegro vivo* *Allegro moderato*

За окном в тихом шуме, слышатся

*mf* *Meno mosso*

ловца. Мы не знаем, где он живет, но не отпустил, ~~мы~~ - бра!

*Meno mosso*

Видно, как он нас настиг!

*piu rallentando* *Moder. assai*

С неясным рыком - и в неясном шуме, слышатся, ~~мы~~ - бра!

*piu rallentando* *Moder. assai*

Мы не знаем, где он живет, но не отпустил, ~~мы~~ - бра!

*cresc.* *cresc.*

№ 10. За окном в тихом шуме  
Сопрано

13594

*Tempo 1<sup>mo</sup>*

об-мен: я плачуль меда в-дну наир, до не га-ит-мисур. Если сирасе, нао ркиакоп-рап-лес-ко-ба-мисур;

*Tempo 1<sup>mo</sup>*

если сирасе, сонаи биде, о-мброна, до сир-мисур.

*Meno mosso*  
 Нао нао, сирасе б-ра-мисур

*Meno mosso*

*acc.*

воо-ррива наск-р-р-а, а неваи неваи си-приса на 4-румс.

*Allegro molto*

2

12  
4  
4  
5

prof 60

# № 11. Подбур. (Кудряшка) (Торжественно-песенная)

Мелодия А. Кудряшова  
Музыка П. Давыдова  
260

Canto

*Andante*

*C. F.*

*p* Подбур-цо ильсера-мелю, *pp* урдуру-цэ ильсера-мелю, *pp* вачини-норду-мелю, *pp* мелю ильсера-мелю.

*p* *arco* *a*  
Се-ли сердце гари-ло

№ 11. Подбур. Мелодия А. Кудряшова  
Музыка П. Давыдова

13535

*pp* *co* *ces* *cen* *do*  
не - jedь zroba uodnu, mo nasme xafano medь zambofamni, esu ctope xafno

The piano accompaniment for the first system consists of two staves. The left hand plays a rhythmic pattern of eighth notes, while the right hand plays chords and moving lines. The music is in a minor key with a key signature of one sharp (F#). The first staff has a *co* dynamic marking, and the second staff has a *dim.* marking. The system ends with a double bar line and a fermata over the final chord.

*pp* *co* *a*  
na samobitny xafno, ctope xafno u amom na ja pod - burdpuco: cto y nohra xafno

The piano accompaniment for the second system consists of two staves. The left hand plays a rhythmic pattern of eighth notes, while the right hand plays chords and moving lines. The music is in a minor key with a key signature of one sharp (F#). The first staff has a *dim.* marking, and the second staff has a *co* marking. The system ends with a double bar line and a fermata over the final chord.

*pp* *co* *ces* *cen*  
u blednista na kuro, berь nyu baderu xafno, on - mo xafno xafno, on - mo xafno xafno

The piano accompaniment for the third system consists of two staves. The left hand plays a rhythmic pattern of eighth notes, while the right hand plays chords and moving lines. The music is in a minor key with a key signature of one sharp (F#). The first staff has a *co* marking, and the second staff has a *dim.* marking. The system ends with a double bar line and a fermata over the final chord.

*cresc.*

ру - ко - вое - го - ра - з - вое - ни - ю , ру - ко - вое - го - ра - з - вое - ни - ю !

~~ру - ко - вое - го - ра - з - вое - ни - ю ,~~

*mf* *mp* *p* *pp*

*piu f* *p*

ру - ко - вое - го - ра - з - вое - ни - ю , ру - ко - вое - го - ра - з - вое - ни - ю , ру - ко - вое - го - ра - з - вое - ни - ю

A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top staff is a single line with a treble clef and contains musical notation including notes, rests, and dynamic markings. The lower staves are grouped into two systems, each with two staves (likely for piano and bass). The notation is somewhat faded and includes various musical symbols and clefs. The paper shows signs of age, including creases and discoloration.

*pp*

*sempre pp*

*2*  
*4*  
*4*  
*5*

# № 12. "Намъ глаголюхъ спомъна чина" (Stimmung)

Мекенс. Поконеніе  
Муз. П. Давыденко  
1960

Canto

*Andante tenero*

This system shows the beginning of the piece with a vocal line on a treble clef staff and piano accompaniment on a grand staff. The tempo is marked "Andante tenero". The piano part starts with a *p* dynamic and features a rhythmic accompaniment of eighth notes.

*Andante tenero*

*molto teneramente*

This system continues the piece with lyrics written below the vocal line. The piano part includes dynamic markings such as *fff*, *p*, *fff*, and *pp*. The tempo is now "molto teneramente".

Лавъ ѿ-гю спомъна чи-на, аме-на-а гюмъ бжеперъ,  
 ѿ-гюмъ бжеперъ ѿ-гюмъ бжеперъ,  
 ѿ-гюмъ бжеперъ ѿ-гюмъ бжеперъ

This system continues the piece with lyrics. The piano part includes dynamic markings such as *mf*, *f*, and *p*. The tempo remains "molto teneramente".

ѿ-гюмъ бжеперъ ѿ-гюмъ бжеперъ.  
 ѿ-гюмъ бжеперъ ѿ-гюмъ бжеперъ

№ 31 (1911) Юргенсен от Морозов  
Cady

13536

*cresc.*

бу - ли, и со - бор - по - ло - жи - те с - я на - ми, во - ка - зы - те ра - ду - ю - щим - ся на - ми, и на - ка - зы - те ра - ду - ю - щим - ся

*pizz.* *poco cresc.*

бу - ли с - ло - жи - те с - я на - ми.

*Allegro*  
Тол - ко - за - ми на - ка - зы - те с - я на - ми, е - ли - ко - го - ра - ду - ю - щим - ся на - ми,

*Allegro*  
*piu agitato*

и во - ка - зы - те ра - ду - ю - щим - ся на - ми, на - ка - зы - те ра - ду - ю - щим - ся на - ми, и на - ка - зы - те ра - ду - ю - щим - ся на - ми, и на - ка - зы - те ра - ду - ю - щим - ся на - ми.

*cresc.* *ritenuto*

*ritenuto*



*Tempo 1<sup>mo</sup>* *pp* *accel* *no-cep-ru lyub-lyu-ny-ko no-~~na-ru~~ <sup>na-ru</sup> die-kne y-lis-mu... for* *prestissimo*

*piu animato* *mf* *zaby-dous mu, sa-by de-vo*

*San-ko serd-ye, bes-ya mi-ko, z/a klyuk-snos-tya vafu-la*

*piu animato* *Tempo 1<sup>mo</sup>* *mf* *Tempo 1<sup>mo</sup>*

*mu?...*

*ad-lee cres-cen*

34 см.

6

ГЦММК  
Фонд 88  
Инв. 144  
Пост. 1200