

Fl. gr. III muta in Fl. picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-mi
e
Tuba

Percussioni

I

II

III Timp.

IV

V

VI

Arpa

S.

A.

Coro

T.

B.

Archi

sul D tremolo gliss. sempre*)
al lib.

pp

*) Далее произвольно глissандировать по всему диапазону струны

Picc. Fl. Ob. Cl. Fag.

Cor. Tr-be

Perc. III

Arpa

S. A. Coro T. B.

рез-ня на у-ли-цах, бой, кри-ки, рез-ня на у-ли-цах,

Archi

*sul A tremolo gliss. sempre ad lib. *)*

pp

*) Далее произвольно глissандировать по всему диапазону струны

11

Picc. Fl. Ob. Cl. Fag.

Cor. Tr-be

Perc. III

Arpa

S. A. Coro T. B.

бой,

11

Archi

*) Далее про

11

Picc. *f*

Fl. *f*

Ob.

Cl. *f*

Fag. *f*

Cor. *f*

Tr-be *f*

Perc. III

Arpa

S.

A.

Coro T. бой, кри-хи, рез-ня на у-ли-цах, *f*

B. бой, кри-хи,

11

Archi *pp* *sul G tremolo gliss. sempre ad lib. *)*

*sul D tremolo gliss. sempre ad lib. *)* *pp*

*) Далее произвольно глissандировать по всему диапазону струны

Picc. Fl. Ob. Cl. Fag.

Cor. Tr-be

Percussioni I II III IV V VI

Timp. (d.) tremolo sempre
p cresc. poco a poco

Coro S. A. T. B.

рез-на на у-ли-цах, бой, кри-ки, рез-на на у-ли-цах,

Archi

Picc. Fl. Ob. Cl. Fag.

Cor. Tr-be

Percussioni

I Flexatono

II Timp. (d.) p (d.) cresc. poco a poco (gliss.)

III

IV

V

VI

S. A. Coro T. B.

бой, кри-ки, рез-ня на у-ли-цах, бой, кри-ки,

Archi

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-be

I Flexatono
 II Timp.
 Percussioni
 III
 IV T-ro mil.
 V
 VI T-ro rull.

S.
 A.
 Coro
 T.
 B.

церк-ви и уз-бо
 в пла-ме-ни,
 реж-на на у-ли-цах,
 церк-ви и уз-бо

Archi

Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-be
 Tr-ni
 e
 Tuba

I
 II
 III
 IV T-ro mil.
 V T-ro rull.
 VI

S.
 A.
 Coro
 T.
 B.

церк-ви
 в пла-

Archi

Fl. - - - - - 4

Ob. - - - - - 4

Cl. - - - - - 4

Fag. - - - - - 4

Cor. - - - - - 4

Tr-be - - - - - 4

Tr-mi
e - - - - - 4

Tuba - - - - - 4

Percussioni

I - - - - - 4

II - - - - - 4

III - - - - - 4

IV T-ro mil. 4

V - - - - - 4

VI T-ro rull. 4

S. 4

A. 4

Coro

T. 4

B. 4

в гла ме ни, церк. ви и из бы в гла ме ни, церк. ви и из бы в гла ме ни, в гла ме ни -

в гла ме ни, церк. ви и из бы в гла ме ни, церк. ви и из бы в гла ме ни -

Archi 4

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *ff*

Tr-be *ff*

Tr-ni *ff*

Tuba *ff*

Percussioni

I

II

III *Timp. ff*

IV

V

VI

S.

A.

Coro

T.

B.

Archi

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

Tuba

Percussioni

I

II

III *Timp. sf*

IV

V

VI

S.

A.

Coro

T.

B.

Archi

14

Fl.

Ob.

Cl.

Fag. *Fag. III muta in C-fag.*

Cor.

Tr-be

Tr-mi
e
Tuba

P-tto sosp. gr. c.b. di Gr. c.
 I *pp*
 II *Temp.*
 III *sf pp sub.*
 IV
 V
 VI
 VII
 VIII
 IX
 X
 XI
 XII

Handwritten musical score for a four-part vocal choir (Soprano, Alto, Tenor, Bass) with Greek lyrics. The score is on four staves. The lyrics are: "υψην και εω. ρυτι λιλox. κβα, εο-". The music features various dynamics like "f" and "cresc." and includes a "Solo" marking for the Soprano part.

14

Archi

Violins I and II, Violas, Cellos, and Double Basses

Measures 1-5

Handwritten musical score for strings (Archi) in 2/4 time. The score is for Violins I and II, Violas, Cellos, and Double Basses. It features a crescendo in measures 4 and 5, with a forte (f) dynamic marking in measure 5. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

C-fag. *ff*

muta in fag. III

Cor. *ff*

Tr-be *ff*

Tr-mi *ff*

e Tuba *ff*

p. llo sosp.

L.v.

Timp.

Tam-tam c. b. di Gr. c. L.v.

ff

Basso *Ermoren*

S. *p*

A. *p*

Coro *p*

T. *p*

B. *p*

rum *Mos.* *ква.*

Archi *div.* *ff* *arco*

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. *p*

Tr-be *p*

Tr-mi *p*

e Tuba *p*

Timp.

pp

asso *p*

в глубокой

Кон. рит. сд.

S. *p*

A. *p*

Coro *p*

T. *p*

B. *p*

Archi *pp* *pizz.* *arco*

15 Прешний темп

A handwritten musical score on aged paper, featuring four staves labeled "Fl.", "Ob.", "Cl.", and "Fag.". Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various notes, rests, and dynamic markings such as "x", "p", and "bp". Phrasing slurs are used across measures. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.

Cor.

Tr. be

Tr. ni
e

Tuba

Percussioni

I

II

III *Timp.*

IV *pp*

V

VI

в глубокой сосредоточенности, истово

Basso *p* *cresc.*
Кон-шт. ся на-важ. де-ни-е. Ве-ро в ос. во-бж. де-ни-е ду-ха из сей тѣрѣ-ми.

S.

A.

Coro

T.

B.

15 Прeжний темп

[illegible]

(3+2+3)

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Percussioni

I

II

III

IV

V

VI

Arpa

Basso

Epures

du-za uz sei mope-am, du-za uz sei mope-am.

Vni I

Vni II

Vle

Vc

Cb.

16

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Percussioni

I

II

III

IV

V

VI

Arpa

Basso

16

Archi

16

Handwritten musical score for four woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The score is written on four staves, each with a treble or bass clef. The key signature is one sharp (F#), and the time signature is 6/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *pp* (pianissimo). The score is divided into measures by vertical bar lines, and there are repeat signs at the end of the first and second systems.

Cor.

Tr-be

Tr-ni
e
Tuba

[illegible]

Arpa { *C♯, D♭, G♯, A♭*

Basso 
Сла-вя-не со-й-дут де-сов-ски-е. Е-ре-ти-ков крем-лёв-ски-е со-бра-сят с се-бя хал-мы,

16

Handwritten musical score for strings, labeled "Archi". The score is written on five staves. The first four staves are for Violins I, Violins II, Violas, and Cellos/Double Basses, respectively. The fifth staff is for the Double Basses. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings like "pp" (pianissimo) and "ord." (ordinario). The score is written in a single system with a repeat sign at the end.

(3+2+3)

Fl.
Ob.
Cl.
Fag.

Cor.
Tr-be
Tr-mi
e
Tuba

Percussioni

I
II
III
IV
V
VI

Timp.

Arpa

(C♯, D♭, E♭, F♯, G♯, A♭, B♭)

non arp
mp

Basso

Ермоген

сдро. сат с се. да хол. ми, сдро. сат с се. да хол. ми!

Archi

17

Fl.
Ob.
Cl.
Fag.

Cor.
Tr-be
Tr-mi
e
Tuba

Percussioni

I
II
III
IV
V
VI

Timp

pp sub.

Arpa

Basso

Мужья и

17

Archi

17

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor.

Tr-be

Tr-ni
e
Tuba

I

II

III *Timp*
pp sub.

IV

V

VI

Percussioni

Arpa

Basso *cresc.*

Жизнь и е.ё те.ге.ни-е, жерт-ва, бе-да, му.ге.ни-е — для хрис-ти-ан а-зос,

17

pp sub.

pp sub.

pp sub.

pp sub.

pp sub.

Archi

(3+2+3)

Fl.
Ob.
Cl.
Fag.

Cor.
Tr-be
Tr-mi
e
Tuba

Percussioni
I
II
III
IV
V
VI

Arpa

(Cb, Db, Eb, F#, Gb, Ab, Bb)

non arp.
mp

Basso

Ермоген

гдѣ хрис. ти. ан. а. жи, гдѣ хрис. ти. ан. а. жи.

Archi

18

Cor.
Tr-be
Tr-mi
e
Tuba

Percussioni
I
II
III
IV
V
VI

Arpa

(Cb, Db, Eb, F#, Gb, Ab, Bb)

non arp.
mp

Basso

Ермоген

гдѣ хрис. ти. ан. а. жи, гдѣ хрис. ти. ан. а. жи.

Archi

18

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-mi

e
Tuba

I

II

III

IV

V

VI

Percussioni

Arpa

Basso

18

Archi

MЯЗКО

Вой-ти на лу-ку крест-ну-ю, сла-ву-ста-жить не-бес-ну-ю,

Picc. Fl. Ob. Cl. Fag.

Cor. Tr-be Tr-mi e Tuba

Percussioni I II III IV V VI

Arpa

(Cb, Db, Eb, Fb, G#, Ab, Bb)

Basso

Ермоген

слов. но ис-пытъ ро-си, слов. но ис-пытъ ро-си, слов. но ис-пытъ ро-си

Archi

sul pont.

(3+2+3)

cc. Fl. Ob. Cl. Fag.

Cor. Tr-be Tr-mi e Tuba

Percussioni I II III IV V VI

Arpa

non arp.

Basso

Archi

309

(3 + 2 + 3)

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-mi
e
Tuba

I

II

III

IV

V

VI

Hercussioni

Vibr. con vibn

Timp.

C-lli

non arp.

A $\flat$, B $\flat$)

mp

E $\flat$

Esso

chi

and.
pp ord.
pp ord.
pp ord.
pp ord.
pp

Picc. Fl. Ob. Cl. Fag.

Cor. Tr. ba Tr. mi e Tuba

Percussioni

Arpa

Arch.

Picc. Fl. Ob. Cl. Fag.

cresc. *ff*

Cor. Tr-be Tr-mi e Tuba

cresc. *ff*

I II III IV V VI

cresc. *ff*

Irpa

Archi

attacca