

Л. Шлег

„ВЯНОК“

Вакальны цыкл
з 3-ох санетаў аб'яветкаў
на вершы М. Багдановіча
для mezzo-soprano і
piano

Да 90-годдзя
з дня нараджэння
М. Багдановіча

верасень
1981г.

„Вянок“

I

Larghetto: ♩ = 58 *poco* *a*

Solo *mp* *molto rit.*

т. с. *унос-мах со-ва-ли-ся цве-ты гор-во-ны-я,*

P-но

poco meno mosso poco *allarg.* *a*

mp *molto rit.*

кве-ты гор-во-ны-я, не-а-ни-ля-ны-я...

1

Lento: ♩ = 48 *cresc.* *poco rit.*

p *ss* *poco rit.*

Ped. cont. (tenuto)

a tempo

Solo m. s. *mp* *poco rit.*

Хи-васуь жа-дан-ня их то-мичь та-ём-на-я,

P. no *poco rit.*

Ped. cont. (tenuto)

a tempo

ms *poco rit.*

то-мичь та-ём-на-я, си-ла на-сраи-на-я.

p *poco rit.*

a tempo

p *poco rit.*

а...

p *poco rit.*

* Лица градегоровская, звуки берутся non legato

Largo

a tempo

3

* С цифры **3** первые 3 такта брать на лев. педали; 4-5 такты — комбинировать лев. и пр. педаль; последующие такты — только с пр. педалью.

Solo m. s. *p* *росо*

А - ле га - рэм - на ў іх со - кі б'юць шлар - кі - я,

p-no *росо* *α*

α

со - кі б'юць шлар - кі - я, ве - ным - я, эр - кі - я.

росо

Ped. cont. (tenuto)

mp *росо*

Хуі - ваць жа - дам - на іх то - міць та - ём - на - я,

mp *cresc.*

cresc.

То-мучо та-єм-на-я, сі-ла на-сром-на-я.

mf

Со-кі б'ючо шлар-кі-я,

mf

све-жен-я, ар-кі-я.

8

6 5 *molto rit.* *pp*

Solo m. s.

P_{no}

** Ped. cont. (tenuto)*

Largo *molto rit.*

p *molto rit.* *pp*

4 *a tempo*

p *poco a poco rit. e dim.*

Звѣ-туць я- ны, ты- я нве-тол чир-во-на-я,

** Динамика звукового резонанса (на педализации) должна быть рассчитана так, чтобы ко II ой половине цифры **4** (начиная с 3-его такта) она естественным образом угасла... В крайнем случае (с 3-его такта цифры **4**) педаль снять.*

molto rit. *ppp*

Кве-ты роз-во-ны а не а-ры-яи-ны-ли...

||

Largo

Solo m. s.

p - no

Ped. cont. (tenuto)

pp

Пла-ка-ла ле-та, зям-лю па-кі-да-ю-чы;

Solo m. s. *pp*

Ці-ха лі-лі-ся сля-зім-кі на по-ле.

P *Ped. cont. (tenuto)*

Solo m. s. *P* *accel.* *mp poco a*

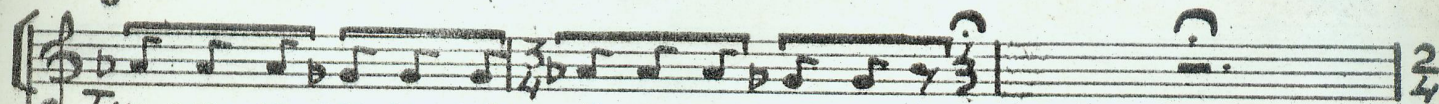
А-ле при-го-жа-ю во-сень-ю яс-на-ю Там, дзе у-па-лі а-

poco cresc. *mf*

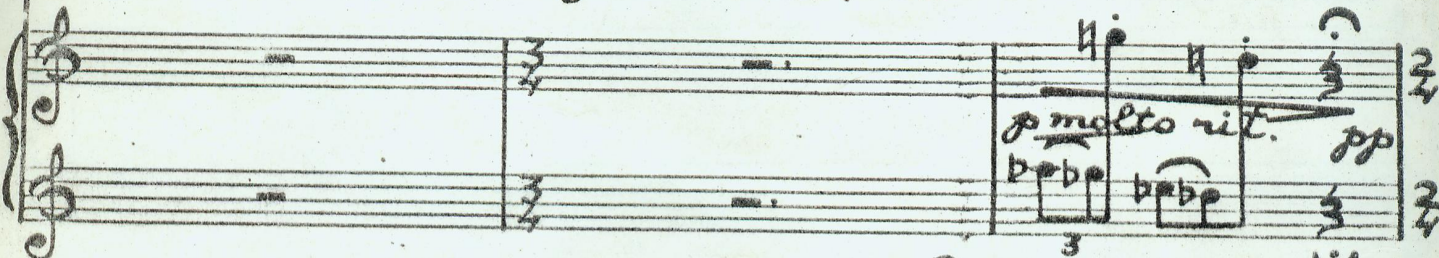
мы, вы-рас-та-мі Квет-кі а-сень-мі-я, квет-кі, ўспа-ён-ны-я

a tempo

5



Ту-га-ю, го-рам, сла-зін-ка-мі ле-та...



p molto rit.

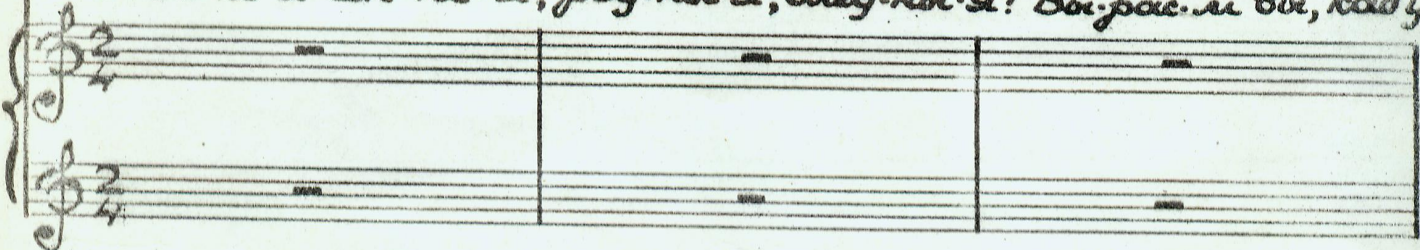
Ped. cont. (tenuto)

6

a tempo



Ква-ті а-сен-ні-я, ро-д-ни-я, дід-ни-я! Ви-ра-є-лі ви, ка-бу-



раз-жа і згі-ну-ть.



Ped. cont. (tenuto)

Solo
pp
m. s.

Мо-жа та-му-то гу-ца на-га-ва-на-а

Ped. cont. (tenuto) p

pp

То-так мо-бої-на ва-нок зве-сла-та-е...

Andante $\text{♩} = 63$

peso

a

Solo *pp* *rit.* *p*

у поў-на-м ас-тры ўса-ду рас-чы-лі, ўб-

a tempo

peso

rit.

mp

ра-лі-ся ўро-сы, ван-кі за-ля-лі

cresc.

a

Poco meno mosso ($\text{♩} = 54$)

rit.

mf

ста-лі ру-жо-ва-га ран-ку ча-каць, ўва-

allargando

a tempo

rit.

f

сёл-ку ка-лё-раў жоў-цё у-бі-раць.

Poco meno mosso ($\text{♩} = 48$)

ма-ро-лі ас-тры ў чу-гоў-на-му сне

sub. p

3

зёл-ках шай-ко-вых, аб со-неч-ным дне.

12 Tempo I (Andante: $\text{♩} = 63$)

Solo m. s. poco a poco cresc. e allarg.
 ка-зар-ни краї на-ди-маї-ся з їх сна, Дзе

квет-кі не вх-нуць, дзе вер-на вяс-на...

Meno mosso (Largo)
 poco ms dim.
 А...

cresc. e accel.

a tempo molto dim. e rit.

8 a tempo accel. a tempo
Solo m. s.
Q. no
 Ped. cont. (tenuto)
 Tar

ма-ри-лі ўшэ-ру-ю во-сень з-ны,

Ped. cont. (tenuto)

This system contains a vocal line and a piano accompaniment. The vocal line begins with a series of eighth notes. The piano accompaniment is mostly rests, with a triplet of eighth notes in the right hand and a single eighth note in the left hand in the final measure. The tempo is marked *a tempo*.

a tempo

Та-с

accel. *mf*

This system continues the musical piece. The vocal line has a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The tempo is marked *a tempo*, and the dynamics are *mf* (mezzo-forte). The word "Та-с" is written below the piano part.

ма-ри-лі ас-три і жа-лі вэс-ны...

This system contains a vocal line and a piano accompaniment. The vocal line begins with a series of eighth notes. The piano accompaniment is mostly rests, with a triplet of eighth notes in the right hand and a single eighth note in the left hand in the final measure. The tempo is marked *a tempo*.

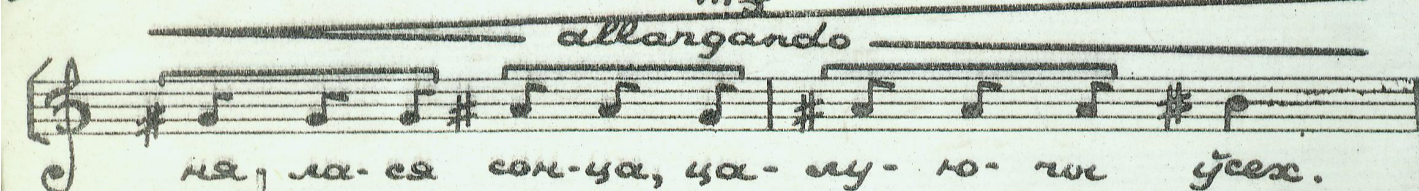
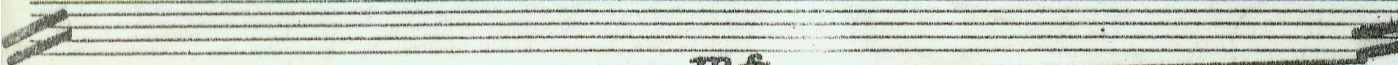
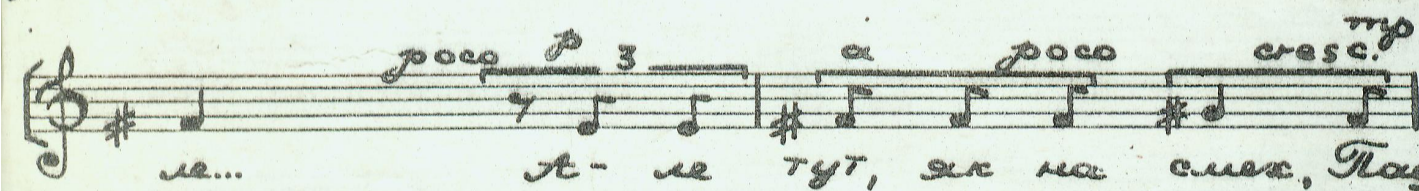
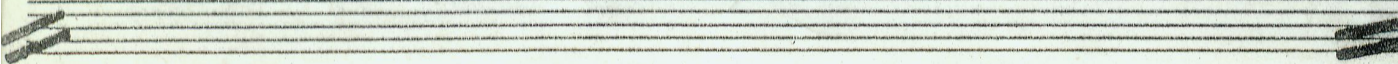
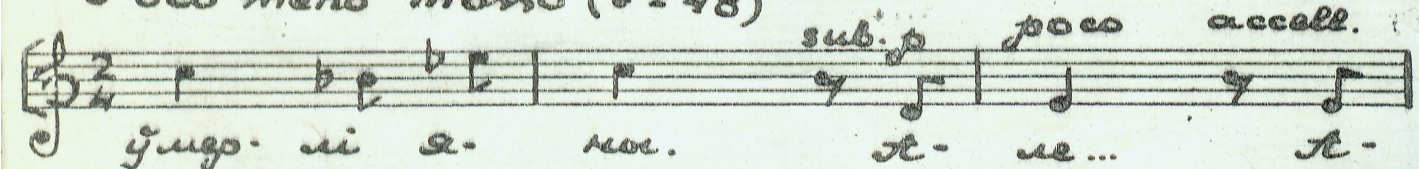
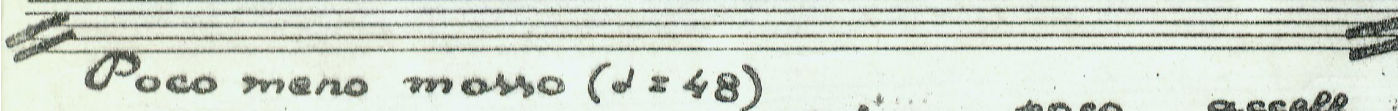
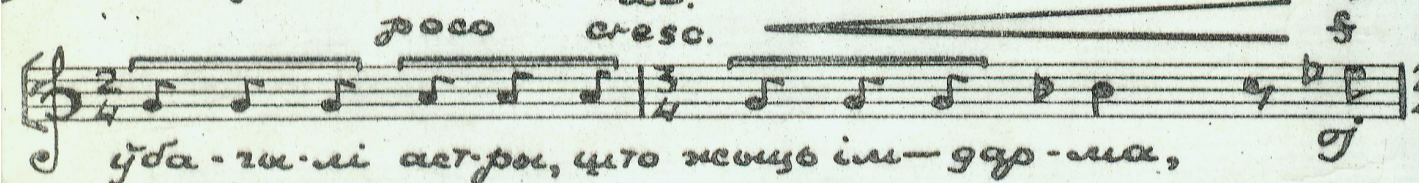
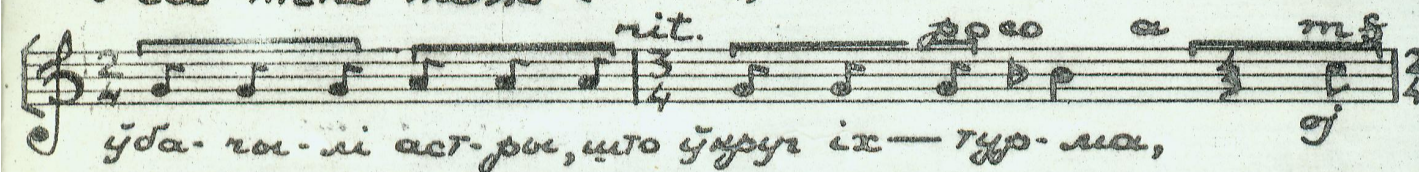
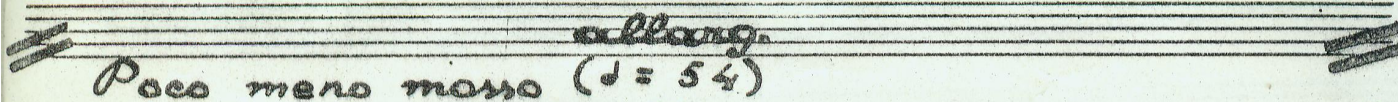
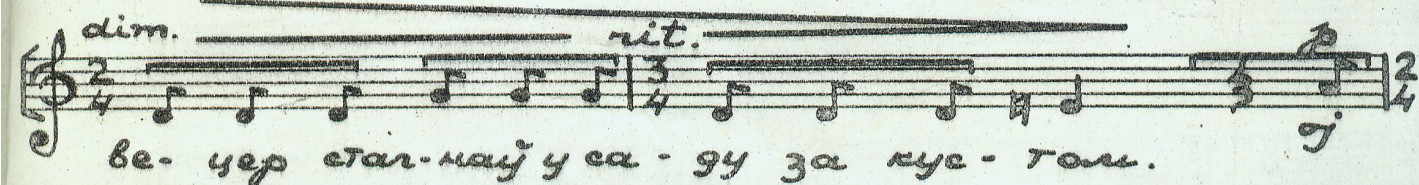
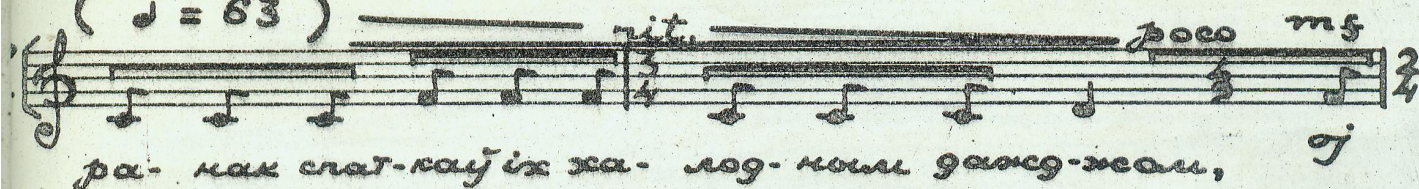
Handwritten musical score for a piece titled "Sole a tempo". The score is for a solo voice (Soprano) and a two-part piano accompaniment. The tempo is marked "a tempo". The key signature is one sharp (F#). The score is divided into three measures. The first measure is marked "accel." and the second measure is marked "a tempo". The piano part features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand. The bass line is marked "Ped. cont. (tenuto)".

Handwritten musical score for a piece marked *poco a poco accel.* The score is written on three staves. The top staff is a single melodic line. The middle and bottom staves are grouped by a brace on the left, indicating they are part of a single instrument's part, likely a piano. The music features a series of chords and melodic lines, with a prominent triplet of eighth notes in the middle staff. The tempo and dynamics markings are written above the staves: *poco a poco accel.* at the top and *poco a poco accel. e cresc.* below the bottom staff. The score is written in a cursive, handwritten style.

Handwritten musical score for three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves are grouped by a brace on the left and have a key signature of two sharps (F# and C#). The music consists of several measures with various notes, rests, and accidentals. There are some handwritten annotations and a large 'X' mark at the end of the bottom staff.

* Ред. держать до полного погашения звука.

(♩ = 63)



Meno mosso (Largo)