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Музыка Д. Махмуд-Оглы*

# К РОДНЫМ БЕРЕГАМ

Вокальное трио  
И  
смешанный ансамбль

*Инструментовка Виктора Перебиковского  
(Транскрипция Н. Богданова)*

# К РОДНЫМ БЕРЕГАМ

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Andante ♩ = 100

The score is for a piece titled "К РОДНЫМ БЕРЕГАМ" (To the Native Shores). It is in the key of B-flat major (two flats) and 4/4 time. The tempo is marked "Andante" with a metronome marking of ♩ = 100. The score includes parts for Oboe, Violin, Viola, Violoncello, Piano, Cymbals, Timpani, Wind Chimes, and Bass Guitar. The Oboe part begins with a rest followed by a melodic phrase starting on the 7th measure, marked *mf*. The Violin part has a rest followed by a phrase starting on the 7th measure, marked *p*, featuring a sixteenth-note triplet. The Viola part has a rest followed by a phrase starting on the 7th measure, marked *ppp*. The Violoncello part has a rest followed by a phrase starting on the 7th measure, marked *p*. The Piano part features a complex accompaniment with chords and moving lines, marked *p* and *mf*. The Cymbals part has a rest followed by a phrase starting on the 7th measure, marked *pp*. The Timpani part has a rest followed by a phrase starting on the 7th measure, marked *mf*. The Wind Chimes part has a rest followed by a phrase starting on the 7th measure. The Bass Guitar part has a rest followed by a phrase starting on the 7th measure, marked *p*.

Oboe

Violin

Viola

Violoncello

Piano

Cymbals

Timpani

Wind Chimes

Bass Guitar

Andante ♩ = 100

Ob. **1**

Vln.

Vla.

Vc.

Pno. *mf*

Cym. *p*

Timp. *f*

W.Ch.

Gtr. **1** *p*

Bass *mp*

15

Ob.

Vln.

Vla.

Vc.

Pno.

Cym.

Timp.

W.Ch.

Gtr.

Bass

*pp*

*mf*

Detailed description: This page of a musical score covers measures 15 through 20. The score is arranged in a standard orchestral format with ten staves. The woodwind section includes an Oboe (Ob.) with a melodic line starting on a half note and moving through eighth and quarter notes, including a triplet. The string section consists of Violins (Vln.), Violas (Vla.), and Cellos (Vc.), providing harmonic support with sustained notes and some triplet patterns. The Piano (Pno.) part features a complex texture with chords and moving lines in both hands, including a triplet in the right hand. The percussion section includes Cymbals (Cym.), Timpani (Timp.), and Wood Chimes (W.Ch.), with a cymbal roll and a timpani roll marked *pp* and *mf* respectively. The Guitar (Gtr.) part plays a rhythmic pattern of eighth notes. The Bass part provides a steady bass line. The key signature has three flats, and the time signature is 4/4. A fermata is present at the end of the piece.

2

21

Duduk

Ob.

Vln.

Vla.

Vc.

Pno.

Glock.

Alm.

Cym.

Timp.

W.Ch.

Gr.

Bass

*f*

*mf*

*dim.*

*p*

*mf*

*fp*

*ppp*

Solo

3

27 3 *mf* Fm Bbm<sup>7</sup>

Bar. Solo 1. А слё - зы, как буд-то ро-син- ки, сте - ка - ют по впа-лым ще кам... лис

Duduk

Pno. *p*

Glock. *p*

Alm. *p*

Timp.

W.Ch.

Gtr. 3 *pp*

Bass

4

Fm

33

S. Solo

Bar. Solo

Pno.

Glock.

W.Ch.

Gtr.

Bass

Pro - хо - дят го - да ско - ро - теч - но, об -  
та - ет нам па - мять кар - тин - ки... плы - вём мы к род - ным бе - ре - гам.

*p*

*p*

39

S. Solo

Bar. Solo

Pno.

Cym.

Timp.

W.Ch.

Gtr.

Bass

рат - но нам их не вер - нуть. Зем - на - я до - ро - га не веч - на, за - кон - чим от - ме - ре - ный путь. Пусть слё - зы, как

F7 Bbm Bbm/G Fm/Ab Db/H C7 *Принев* Fm F7

*pp*

*mp*

5

45 Bbm Bbm7 Eb Eb7 Ab Db Bbm Fm/Ab

S. Solo  
 А... у - ви - дим мы не-ба кар-тин - ки, при-  
 буд - то ро-син - ки, сте - ка-ют по впа-лым ще - кам,

Bar. Solo  
 А...

Vln. *pp*

Vla. *pp*

Vc. *pp*

Pno. *mf*

Glock.

Alm.

Cym.

Timp. *p*

W.Ch.

Gr. *p*

Bass *p*

5



51 Db/H C7 F7 Bbm Bbm7 Eb Eb7 Ab

S. Solo  
п лыв к до - ро - гим бе - ре - гам. Пусть слё - зы, как буд - то ро - син - ки, сте - ка - ют по впа - лым ще -

Bar. Solo  
А...

Vln.  
Vla.  
Vc.

Pno.

Glock.

Alm.

Cym.

Timp.

W.Ch.

Gtr.

Bass

56  $D\flat$   $B\flat m$   $Fm/A\flat$   $G^7$   $C^7$   $Fm$

S. Solo

кам, у - ви - дим мы не - ба кар - тин - ки, при - плив к до - ро - гим бе ре гам.

Bar. Solo

Vln.

Vla.

Vc.

Pno.

Glock.

Alm.

Timp.

Gr.

Bass

62 **6**

Vla. *mp*

Vc. *mp*

Pno. *mf*

Bass **6** *mf*

**70** **7**

Vln. *f*

Vla. *mf*

Vc. *mf*

Pno.

Glock. *f*

Alm. *p*

Cym. *pp*

Timp. *mf*

W.Ch.

Bass **7**

77 8

S. Solo

Duduk

Ob.

Vln.

Vla.

Vc.

Pno.

Glock.

Alm.

Cym.

Timp.

W.Ch.

Gr.

Bass

*mp*

*mf*

*dim.*

*pp*

*mf*

*pp*

*mf*

*p*

*Solo*

*mf*

*p*

83

S. Solo *f* **9**

2. У Гос - по-да есть кни-га жиз - ни, там

Duduk

Ob.

Pno. *p*  
*pp*

Glock. *p*

Alm.

Cym.

Timp. *fp*

W.Ch.

Gtr. **9**  
*pp*

Bass

89

S. Solo

строч - ки на-пи - са-ны в ряд. При-дём мы од-наж - ды в От-чиз - ну, где див - ный из зо - ло-та

Pno.

Glock.

W.Ch.

Gtr.

Bass

94

10

S. Solo

град. Бла - жен, чьи стра-ни - цы о - мы - ты. здесь Кро-вью Ии-су - са Хрис - та, гре

Bar. Solo

Pno.

Glock.

W.Ch.

10

Gtr.

Bass

Притев

11

99

S. Solo

хи е-го бу - дут по-кры- ты, ис - пол ни-тся серд-ца меч - та.

Пусть слё- зы, как буд - то ро-син - ки, сте -

Bar. Solo

Vln.

Vla.

Vc.

Pno.

Glock.

Cym.

Timp.

W.Ch.

Gtr.

Bass

F7 Bbm Bbm7 Eb Eb7

A...

A...

*p*

*pp*

*pp*

*mf*

*mf*

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

105

S. Solo

Ab Db Bbm Fm/Ab Db/H

ка - ют по впа-лым ще - кам, у - ви - дим мы не - ба кар - тин - ки, при - пльв к до-ро-гим бе-ре-

Bar. Solo

Vln.

Vla.

Vc.

Pno.

Glock.

Alm.

Cym.

Timp.

W.Ch.

Gr.

Bass



110 C7 F7 Bbm Bbm7 Eb Eb7 Ab Db

S. Solo

гам. Пусть слё-зы, как буд - то ро - син - ки, сте - ка - ют по впа-лым ще - кам, у -

А...

Bar. Solo

А...

Vln.

Vla.

Vc.

Pno.

Glock.

Alm.

Cym.

Timp.

W.Ch.

Gr.

Bass

115  $B\flat m$   $Fm/A\flat$   $G^7$   $C^7$   $Fm$

S. Solo

Bar. Solo

Ob.

Vln.

Vla.

Vc.

Pno.

Glock.

Alm.

Cym.

Timp.

W.Ch.

Gtr.

Bass

ви - дим мы не-ба кар-тин-ки, при-плыв к до-ро-гим бе-ре-гам.

*mf*

*mf*

*alleg*

120 **12**

S. Solo

Bar. Solo

Ob.

Vln.

Vla.

Vc.

Pno.

Alm.

Cym.

Timp.

W.Ch.

Gtr.

Bass

*mf*

*p*

*pp*

*f*

*p*

*mp*

**12**

Detailed description: This page of a musical score covers measures 120 to 125. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score is arranged in a standard orchestral layout. The Solo Saxophone and Baritone Solo parts are silent throughout. The Oboe part features a melodic line with slurs and a triplet in measure 124. The Violin part has a melodic line with slurs and a triplet in measure 124. The Viola and Violoncello parts play sustained notes with slurs. The Piano part has a complex texture with slurs and triplets in measures 123 and 124. The Cymbals part has a rhythmic pattern starting in measure 124, marked *pp*. The Timpani part has a rhythmic pattern starting in measure 124, marked *f*. The Bass part has a steady rhythmic accompaniment. The Guitar part has a rhythmic pattern starting in measure 124, marked *p*. The page number 120 is in the top left, and the measure number 12 is in a box at the top left and bottom left.

126

Duduk

Ob.

Vln.

Vla.

Vc.

Pno.

Glock.

Alm.

Cym.

Timp.

W.Ch.

Gtr.

Bass

*pp*

*mf*

132 **13**

Duduk *f*

Ob.

Vln.

Vla.

Vc.

Pno. *dim.*

Glock. *mf* *dim.*

Alm. *p* *dim.*

Cym.

Timp. *mf*

W.Ch.

**13** Gtr. *mf* Solo

Bass *p*

Detailed description: This page of a musical score covers measures 132 to 135. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is arranged in a standard orchestral layout. The Duduk part begins with a forte (*f*) dynamic. The Oboe (Ob.) and strings (Violins, Violas, Cellos) play sustained notes with long slurs. The Piano (Pno.) part features a melodic line in the right hand and a bass line in the left hand, with a *dim.* (diminuendo) marking. The Glockenspiel (Glock.) plays a rhythmic pattern of eighth notes, starting at a mezzo-forte (*mf*) dynamic and then *dim.* The Alto Saxophone (Alm.) plays a simple harmonic line starting at a piano (*p*) dynamic and *dim.* The Cymbal (Cym.) has a single hit in measure 132. The Snare Drum (Timp.) plays a steady eighth-note pattern, with a *mf* dynamic in measure 135. The Wood Chime (W.Ch.) has a single hit in measure 135. The Guitar (Gtr.) part starts in measure 133 with a melodic line, marked *mf* and *Solo*. The Bass part provides a steady eighth-note accompaniment starting at a piano (*p*) dynamic.

136 rit.

Duduk

Ob.

Vln.

Vla.

Vc.

Pno.

Glock.

Alm.

Cym.

Timp.

W.Ch.

Gtr.

Bass

*p*

*fp*

*pp*

*rit.*

3