

# ДНИ ЖАТВЫ ПРОШЛИ

*Инструментовка А. Давыденко  
и Н. Богданова*

**Tranquillo** ♩ = 90

The musical score is for the song "Dni Mne Ya" (Days, I, Me, I). It is written for four guitars, a choir, and a bass guitar. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into five systems.

**Guitar-1:** Features a melodic line with triplets and a final triplet. Dynamics range from *mp* to *p*. A bracket labeled "VII" spans the first two measures.

**Guitar-2:** Features a bass line with triplets and a final triplet. Dynamics range from *mp* to *p*. Chords V and IV are indicated above the staff.

**Guitar-3:** Features a complex melodic line with triplets and a final triplet. Dynamics range from *mp* to *p*. A bracket labeled "IV" spans the first two measures.

**Guitar-4:** Features a complex melodic line with triplets and a final triplet. Dynamics range from *mp* to *p*. Chords I and IV are indicated above the staff.

**Choir:** Features a vocal line with lyrics in Russian: "1. Дни, 2. Мне, 3. Я". Dynamics range from *mp* to *p*.

**Bass Guitar:** Features a bass line with triplets and a final triplet. Dynamics range from *mp* to *p*.

5 **1**

Gtr.-1

Gtr.-2

Gtr.-3

Gtr.-4

Choir

Bass

*p*

*p*

*simile*

Fl.12

ж ат - вы про - шли без - воз - врат - но, ко -  
дан - ны - е Гос - по - дом го - ды в без -  
жил, слов - но в сон по - гру - жён - ный, не -

9 III

Gtr.-1

Gtr.-2

Gtr.-3

Gtr.-4

Choir

Bass

нец ле - ту жиз - ни на - стал,  
дей - стви - и я про - во - дил.  
ве - дал доб - ра и люб - ви...

Fl. 12 XII 4

simile

12

**2**

Gtr.-1

Gtr.-2

Gtr.-3

Gtr.-4

Choir

Bass

*p*

*i*

*m*

*a*

*p*

*4*

*2*

*1*

*3*

*4*

*3*

*simile*

*II*

*1*

*3*

*0*

и су - мрак, вне -  
 дру ги - е тру -  
 И в э - ти ми -

14

Gtr.-1

Gtr.-2

Gtr.-3

Gtr.-4

Choir

Bass

зап - но сгу - ща - ясь, ра -  
 ди - лись на ни - ве, а  
 ну - ты про - зре - нья мо -

Detailed description of the musical score: The score is for a guitar ensemble and a choir. It begins at measure 14. Gtr.-1 plays a series of chords and single notes, including a triplet of eighth notes. Gtr.-2 features a melodic line with a bend and a triplet. Gtr.-3 has a complex rhythmic pattern with triplets and a bend. Gtr.-4 plays a sustained chord with a bend. The choir part has three lines of Russian lyrics. The bass part provides a simple harmonic foundation with a few notes.

X -----|

Gtr.-1

Gtr.-2

VII -----|

Gtr.-3

Gtr.-4

III -----|

Choir

бо - ту на ни - ве пре - рвал. Я  
 я раз - вле - че - нья - ми жил. И  
 лю Те - бя, Бо - же: "Про - сти!" Хоть

Bass

21 3

Gtr.-1

Gtr.-2

Gtr.-3

Gtr.-4

Choir

Bass

а м и и м а

V

II

ви - дел: жнец каж - дый ли - ку - я, с со -  
 стал я в ду - ше со - кру - шать- ся, что  
 жить мне о - ста - лось не дол - го и

Choir

бо - ю      сно - пов      но - шу      нёс,      чтоб  
празд но      мой      век      про - ле -      тел.      Дру -  
си - ла      в ру -      ках      уж      не      та,      сво -

Bass



29

Gtr.-1

Gtr.-2

Gtr.-3

Gtr.-4

Choir

Bass

класть их к но - гам И - и - су - са, а  
 ги - е пло - ды по - ка - за - ли, а  
 их дней о - ста - ток ко - рот - кий хо -

Detailed description of the musical score: The score is for a guitar ensemble and a choir. It begins at measure 29. Gtr.-1 plays a series of chords and single notes, including a triplet of eighth notes. Gtr.-2 plays a triplet of eighth notes. Gtr.-3 plays a complex pattern of eighth and sixteenth notes with triplets. Gtr.-4 plays a series of chords and single notes, including a triplet. The choir part has three lines of Russian lyrics. The bass part is a simple accompaniment with a few notes.

33

Gtr.-1

Gtr.-2

Gtr.-3

Gtr.-4

Choir

Bass

*rit.*

**4**

*Prunev*

$\text{♩} = 90$

*p*

*p*

*p*

*p*

*tr*

1,2.Я - толь- ко  
3.Бо - же, Те -

я толь - ко ли - стья при - нёс.  
я толь-ко ли - стья и - мел.  
чу я от - дать для Хрис - та.

*p*

38

Gtr.-1

Gtr.-2

Gtr.-3

Gtr.-4

Choir

Bass

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

ли - стья при - нёс, Я толь - ко  
 бя я мо - лю, Бо - же, Те -

VIII

Fl.12

Fl.7

Fl.12

③

②

③

③

③

0

0

42

Gtr.-1

Gtr.-2

Gtr.-3

Gtr.-4

Choir

Bass

II

II

VII

Fl.12

Fl.7

V

VII

VIII

ли - стья при - нёс. Дру - ги - е нес -  
бя я мо - лю: не ли - стья, не

46

Gtr.-1

Gtr.-2

Gtr.-3

Gtr.-4

Choir

Bass

ЛИ - зо - ло - ты - е сно - пы, я толь ко  
 ЛИ - стья а толь ко пло - ды в го - ды за -

[illegible]

**Tranquillo** ♩ = 90

[illegible]

Принев

37 4 ♩ = 90

*p*

*mp*

*mp*

*pp* *mf* **Fine**



## ДНИ ЖАТВЫ ПРОШЛИ

*Инструментовка А. Давыденко  
и Н. Богданова*

Musical score for "The Rose Tree" in 3/4 time. The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#). The tempo is marked "moderato". The score includes various musical notations such as notes, rests, and fingerings. The piece is divided into measures, with some measures containing multiple notes and rests. The score is written in a standard musical notation style, with a treble clef and a key signature of one sharp. The tempo is marked "moderato". The score includes various musical notations such as notes, rests, and fingerings. The piece is divided into measures, with some measures containing multiple notes and rests. The score is written in a standard musical notation style, with a treble clef and a key signature of one sharp.

*p*

**Fine**

Инструментовка А. Давыденко  
и Н. Богданова

Tranquillo ♩ = 90

5 **1** *simile* Fl.12 -----|

9 *simile* Fl.12 -----| XII 4

13 **2** *simile* Fl.12 -----|

17

21 **3** *simile*

24

27 VII

30

Принев

33 V rit. IV 4 = 90

*p*

38 VIII Fl.12 Fl.7 Fl.12

*mp*

42 VII VIII

46 VII VII

50 V XII Fl.12 IV Fine

*pp* *mf* *pp*

Tranquillo  $\text{♩} = 90$ Инструментовка А. Давыденко  
и Н. Богданова

The score is written for guitar in treble clef, key of D major (one sharp), and 3/4 time. It consists of 33 measures, divided into three systems of five measures each. The tempo is marked 'Tranquillo' with a quarter note equal to 90 beats per minute. The piece is in a single system, with measures 1 through 33. The notation includes various guitar-specific symbols: fingering numbers (1-4), natural signs (0), and dynamic markings (*mp*, *p*, *rit.*). The score is divided into three sections by Roman numerals I, II, and III. Section I (measures 1-12) features a melodic line with a descending scale and a bass line with a steady eighth-note pattern. Section II (measures 13-24) features a more complex melodic line with a descending scale and a bass line with a steady eighth-note pattern. Section III (measures 25-33) features a melodic line with a descending scale and a bass line with a steady eighth-note pattern. The piece concludes with a *rit.* marking.

Measures 1-4: *mp* (measures 1-2), *p* (measures 3-4). Fingering: ②, ④, ①, ③, ②, ④, ①, ②, ④, ②.

Measures 5-8: *p* (measures 5-8). Fingering: ①, ②, ③, ④, ①, ②, ③, ④, ①, ②, ③, ④.

Measures 9-12: *p* (measures 9-12). Fingering: ①, ②, ③, ④, ①, ②, ③, ④, ①, ②, ③, ④.

Measures 13-16: *p* (measures 13-16). Fingering: ①, ②, ③, ④, ①, ②, ③, ④, ①, ②, ③, ④.

Measures 17-20: *p* (measures 17-20). Fingering: ①, ②, ③, ④, ①, ②, ③, ④, ①, ②, ③, ④.

Measures 21-24: *p* (measures 21-24). Fingering: ①, ②, ③, ④, ①, ②, ③, ④, ①, ②, ③, ④.

Measures 25-28: *p* (measures 25-28). Fingering: ①, ②, ③, ④, ①, ②, ③, ④, ①, ②, ③, ④.

Measures 29-32: *p* (measures 29-32). Fingering: ①, ②, ③, ④, ①, ②, ③, ④, ①, ②, ③, ④.

Measure 33: *rit.* (measure 33). Fingering: ①, ②, ③, ④, ①, ②, ③, ④, ①, ②, ③, ④.

Привет

37 4 ♩ = 90

*p*

41

*mp*

45

*mp*

49 V Fl. 12 -----|

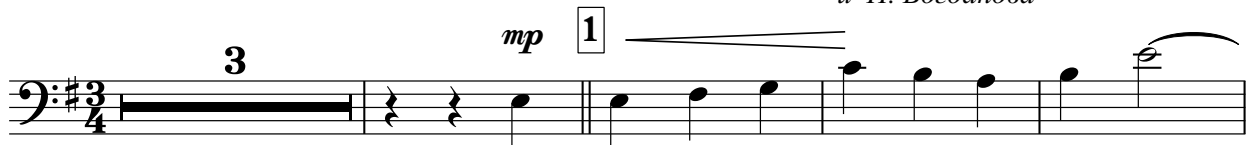
*pp* *mf* *pp*

**Fine**

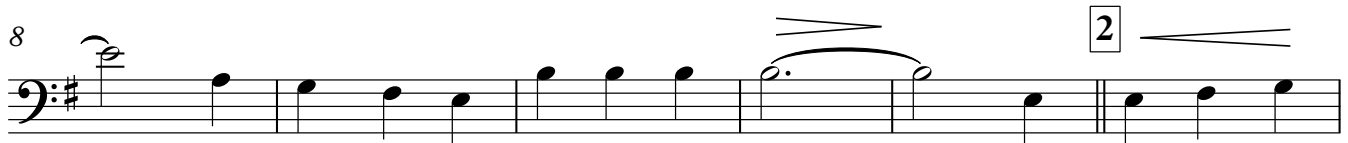
## Choir

## ДНИ ЖАТВЫ ПРОШЛИ

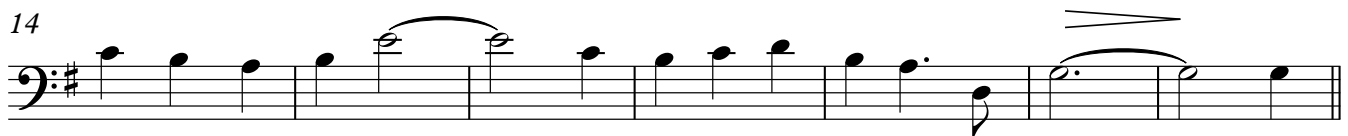
Tranquillo ♩ = 90

Инструментовка А. Давыденко  
и Н. Богданова

1. Дни жат - вы про - шли без - воз - врат - но,  
 2. Мне дан - ны - е Гос - по - дом го - ды  
 3. Я жил, слов но в сон по - гру - жён - ный,



ко - нец ле - ту жиз - ни на - стал, и су - мрак, вне -  
 в без - дей - стви и я про - во - дил. Дру - ги - е тру -  
 не - ве - дал доб - ра и люб - ви... И в э - ти ми -



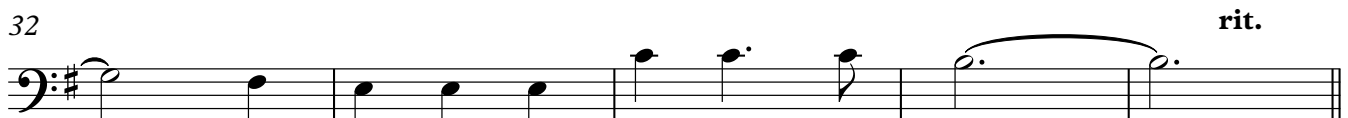
зап - но сгу - ща - ясь, ра - бо - ту на ни - ве пре - рвал. Я  
 ди - лись на ни - ве, а я раз - вле - че - нья - ми жил. И  
 ну - ты про - зре - нья мо - лю Те - бя, Бо - же: "Про - сти!" Хоть



ви - дел: жнец каж - дый ли - ку - я, с со - бо - ю сно - пов но - шу  
 стал я в ду - ше со - кру - шать ся, что празд но мой век про ле -  
 жить мне о - ста - лось не дол - го и си - ла в ру - ках уж не



нёс, чтоб класть их к но - гам И - и - су - са,  
 тел. Дру - ги - е пло - ды по - ка - за - ли,  
 та, сво - их дней о - ста - ток ко - рот - кий



а я толь - ко ли - стья при - нёс.  
 а я толь - ко ли - стья и - мел.  
 хо - чу я от - дать для Хрис - та.

Привет

♩ = 90

37 4 *tr*

1,2. Я - толь - ко ли - стья при - нёс,  
3. Бо - же, Те - бя я мо - лю,

41 *tr*

Я толь - ко ли - стья при - нёс. Дру -  
Бо - же, Те - бя я мо - лю: не

45

ги - е нес - ли зо - ло - ты - е сно - пы,  
ли - стья, не ли - стья а толь - ко пло - ды

49 *pp* *mf* **Fine**

я толь - ко ли - стья, ли - стья, ли - стья при - нёс.  
в го - ды за - ка - та, Бо - же, дай при - не - сти.



## Bass Guitar

## ДНИ ЖАТВЫ ПРОШЛИ

Tranquillo ♩ = 90

Инструментовка А. Давыденко  
и Н. Богданова

1



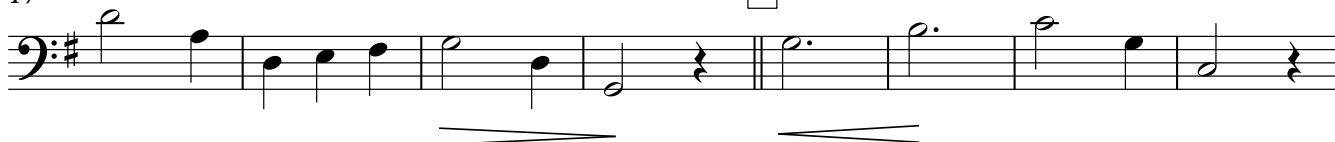
9

2

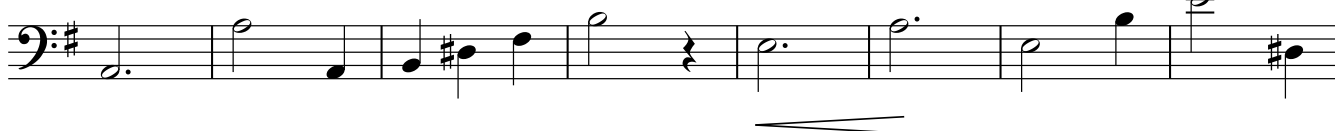


17

3



25



33

rit.

4

Принес

♩ = 90



42



48

Fine

