

# О, юность светлая

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Бодро, светло

The musical score is arranged for a chamber ensemble and includes the following parts:

- Voices:** A vocal line that remains silent throughout the score.
- Violin I:** Features a *Solo* section in the first measure with a *mf* dynamic, followed by a *Tutti* section in the fifth measure with a *mf* dynamic.
- Violin II:** Remains silent until the fifth measure, where it joins the *Tutti* section with a *mf* dynamic and *div.* (divisi) marking.
- Viola:** Remains silent until the fifth measure, where it joins the *Tutti* section with a *mf* dynamic.
- Violoncello:** Remains silent until the fifth measure, where it joins the *Tutti* section with a *mf* dynamic.
- Contrabass:** Remains silent until the fifth measure, where it joins the *Tutti* section with a *mf* dynamic.
- Piano:** Accompanies the ensemble, starting with a *mp* dynamic in the first measure and moving to *mf* in the fifth measure.

The score is written in 4/4 time with a key signature of one sharp (F#). The tempo and mood are indicated as "Бодро, светло" (Bravely, brightly).

Solo S  
*mp*

1

1. О, ю-ность свет-ла-я, меч-та за-вет-на-я, Я по-свя-тил те-бя Хрис-ту. С дру-зья-ми

The first system of the score features a vocal line at the top and a piano accompaniment below. The vocal line begins with a rest, followed by the lyrics "1. О, ю-ность свет-ла-я, меч-та за-вет-на-я, Я по-свя-тил те-бя Хрис-ту. С дру-зья-ми". The piano accompaniment consists of five staves: two treble clefs and three bass clefs. The first two staves are marked with a forte (*f*) dynamic. The third staff, which is the left hand, is marked with a forte (*f*) dynamic and includes the instruction *unis.* (unison). The fourth and fifth staves are also marked with a forte (*f*) dynamic. The piano part includes various musical notations such as slurs, ties, and dynamic markings.

The second system of the score continues the vocal line and piano accompaniment. The vocal line starts with a rest, followed by the lyrics "1. О, ю-ность свет-ла-я, меч-та за-вет-на-я, Я по-свя-тил те-бя Хрис-ту. С дру-зья-ми". The piano accompaniment consists of two staves: a treble clef and a bass clef. The first staff is marked with a forte (*f*) dynamic and includes a slur over a series of notes. The second staff is marked with a mezzo-forte (*mf*) dynamic. The piano part includes various musical notations such as slurs, ties, and dynamic markings.

вер - ны-ми тру-жусь у-серд-но я, И в край за-об-лоч-ный и - ду. О, ю-ность чис - та-я, ду - ша лу - чис-та-я, Ты не-на

*mp*  
*p*  
*p*  
*p*  
*mp*  
*p*

*mp*  
2

ви - дишь грех и зло. У-лыб-ки ра-дос-ти, нет в серд-це праз-нос-ти, От божь-их ми - лос-тей свет - ло. О, ю-ность

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

The musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment includes a right-hand part in treble clef and a left-hand part in bass clef. The score is divided into two systems. The first system contains five measures, and the second system contains five measures. Dynamics include piano (*p*), mezzo-piano (*mp*), and mezzo-forte (*mf*). There are also accents and slurs throughout the piece.

Tutti

*f*

неж - на - я, пол - на на - деж - да - ми, и ве - ры пла - мен - ной, жи - вой. В борь - бе с не - -

*mp*  
*p*  
*p*  
*f*  
*f*

**3**

*p*  
*mf*  
*f*

ve - ри - ем со вся - ким рве - ни - ем спе - ши на бес - по - щад - ный бой. О, ю - ность чис - та - я, ду - ша лу

*f* *f* *f* *p* *p* *pizz* *p* *pizz* *p*

*mp*

чис - та - я, Ты не на - ви - дишь грех и зло. У - лыб - ки ра - дос - ти, нет в серд - це праз - нос - ти, От божь - их ми - лос - тей свет -

5

Violin I (Vln. I) and Violin II (Vln. II) parts are mostly silent in measures 41-45, with some activity in measure 46. The Viola part is also silent. The Violoncello (Vcllo) and Contrabasso (Cb.) parts play a melodic line starting in measure 42, marked *mf*. A *Solo* marking is placed above the first measure of the cello/bass line. In measure 46, the strings play a more active line, with *mf* and *arco* markings. The Flute (Fl.) part enters in measure 46 with a melodic line, marked *mf*. The Clarinet (Cl.) part also enters in measure 46 with a melodic line, marked *mf*. The Bassoon (Fg.) part plays a rhythmic accompaniment, marked *mf* and *div.* (divisi). The Trombone (Tbn.) part is silent. The Trumpet (Tr.) part is silent. The Percussion (Perc.) part is silent.

5

The Piano part consists of two staves. In measure 41, the right hand plays a melodic line starting with a *mp* marking. The left hand plays a rhythmic accompaniment. In measure 42, the right hand continues the melodic line, and the left hand plays a more active accompaniment. In measure 43, the right hand plays a melodic line with a slur, and the left hand plays a rhythmic accompaniment. In measure 44, the right hand plays a melodic line with a slur, and the left hand plays a rhythmic accompaniment. In measure 45, the right hand plays a melodic line with a slur, and the left hand plays a rhythmic accompaniment. In measure 46, the right hand plays a melodic line with a slur, marked *mf*, and the left hand plays a rhythmic accompaniment.



Solo S  
*mp*

6

3. О, ю-ностьв Гос-по-де сми-рен-ной пос-ту-лью к Гол-го-фе ча - ще при - хо -

Musical score for vocal and piano accompaniment, measures 48-53. The score is in G major and 4/4 time. The vocal line (Solo S) begins at measure 48 with a *mp* dynamic. The piano accompaniment features a strong *f* dynamic in the first two measures, which then transitions to *p* from measure 5 onwards. The piano part includes a *unis.* (unison) section in measure 5. The vocal line includes lyrics: "3. О, ю-ностьв Гос-по-де сми-рен-ной пос-ту-лью к Гол-го-фе ча - ще при - хо -".

6

Piano solo section, measures 54-57. The piano part features a *f* dynamic and includes a complex melodic line in the right hand and a supporting bass line in the left hand. The section concludes with a final chord in measure 57.

ди. Хрис-ту по-слуш-ной будь и хоть не - лё-гок путь Но, не-сом-нен - но, он о - дин. О, ю-ность чис - та-я, ду - ша лу -

*mp*  
*p*  
*p*  
*p*  
*p*

*mp*  
7

60

чис - та - я, Ты не - на - ви - - - дишь грех и зло. У - лыб - ки

*mp* *p* *mp* *p* *mp*

The musical score is written for voice and piano. The voice part is in the top staff, with lyrics in Russian. The piano accompaniment consists of six staves: two for the right hand (treble clef) and two for the left hand (bass clef). The score is in G major (one sharp) and 4/4 time. The lyrics are: "чис - та - я, Ты не - на - ви - - - дишь грех и зло. У - лыб - ки". The piano part features a variety of textures, including chords, arpeggios, and melodic lines. Dynamics markings include *mp* (mezzo-piano) and *p* (piano). The score ends with a double bar line and repeat dots.

ра - дос- ти, нет в серд-це празд - нос- ти, От божь - их ми - лос - тей свет - ло.

mf

mf

mf

mf

mf

mf