

# Я радуюсь, что Ты меня нашёл

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**Maestoso gaudioso** ♩ = 80

The musical score is arranged in a system with the following parts from top to bottom:

- Сопрано Альт** (Soprano Alto): Treble clef, 4/4 time, rests.
- Тенор** (Tenor): Bass clef, 4/4 time, rests.
- Скрипка I** (Violin I): Treble clef, 4/4 time, *ff* dynamic, notes G4, A4, Bb4, C5, tied across measures.
- Скрипка II** (Violin II): Treble clef, 4/4 time, *ff* dynamic, notes G4, A4, Bb4, C5, tied across measures.
- Скрипка II** (Violin II): Treble clef, 4/4 time, *ff* dynamic, notes G4, A4, Bb4, C5, tied across measures.
- Виолончель** (Viola): Bass clef, 4/4 time, *ff* dynamic, notes G3, A3, Bb3, C4, tied across measures.
- Контрабас** (Cello): Bass clef, 4/4 time, *ff* dynamic, notes G2, A2, Bb2, C3, tied across measures.
- Фортепиано** (Piano): Grand staff, 4/4 time, *ff* dynamic. The right hand features a long melodic line with fingerings (1-5, 2-5, 3-5, 1-5) and a *5* fingering at the end. The left hand has a bass line with a *5* fingering. A *8va* marking is present above the right hand.

2

C  
A

T

Скр. I

Скр. II

Скр. II

В-ль

К-бас

Фо-но

3

3

3

8<sup>va</sup>

15

15

3 **rall.**

C  
A

T

Скр. I

Скр. II

Скр. II

В-ль

К-бас

Фо-но

19 *mf* **ff**

Detailed description of the musical score: The score is for page 3 of a piece. It features six vocal parts (C, A, T) and three trumpet parts (Скр. I, II, II). The bassoon (В-ль) and double bass (К-бас) parts are also present. The piano part (Фо-но) is the most complex, featuring a long melodic line with a triplet of 19 notes, followed by a section with a triplet of 3 notes. Dynamics range from *mf* to **ff**. Performance markings include **rall.** and **mp**. The key signature has four flats, and the time signature is 3/4.

5 **A tempo**

C  
A

T

Скр. I

*p*

Скр. II

*p*

Скр. II

*p*

В-ль

К-бас

8<sup>va</sup>

*mp* *leggiero*

C  
A

T

1. Я ра-ду-юсь, что Ты ме-ня на-

Скр. I

Скр. II

Скр. II

В-ль

*p*

К-бас

*p* pizz. *p*


Фо-но

*p* 8<sup>va</sup> 3 3 3 3 3 3 3 3 *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

8

С  
А




Т

шёл, и я все сно-ва ви-жу в э-том чу до, что Ты, средь мно-го-ты-сяч-но-го

*mf* 3


Detailed description: This block contains the vocal line for Soprano (С) and Alto (А) parts. The music is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The vocal line begins at measure 8. The lyrics are: "шёл, и я все сно-ва ви-жу в э-том чу до, что Ты, средь мно-го-ты-сяч-но-го". The melody features a long note in the first measure, followed by eighth notes, and a triplet of eighth notes in the final measure. The dynamic marking *mf* (mezzo-forte) is placed above the triplet.

Скр. I




*pp*

Скр. II

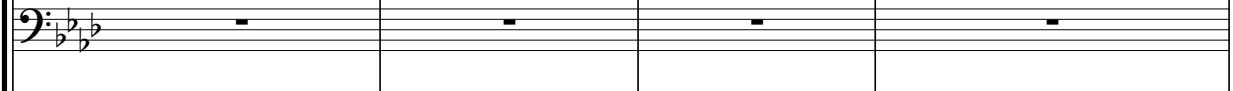


*pp*


Скр. II



В-ль



К-бас



*mp* 3

Detailed description: This block contains the instrumental accompaniment for Piano I, Piano II, Violoncello (В-ль), and Double Bass (К-бас). The Piano I and II parts have a *pp* (pianissimo) dynamic marking. The Double Bass part has a *mp* (mezzo-piano) dynamic marking and includes a triplet of eighth notes. The Violoncello part is mostly silent in this section.

Фо-но



*mp* 3

Detailed description: This block contains the piano accompaniment for the right and left hands. The right hand features a complex texture with chords and triplets. The left hand provides a harmonic foundation with chords and a triplet of eighth notes. The dynamic marking *mp* (mezzo-piano) is present.



16

С  
А

ра - ду-юсь все-му, что во Хри-сте ду-ша мо-я и - ме - ет! И э - та

Т

Скр. I

Скр. II

Скр. II

В-ль

К-бас

Фо-но



19

С А

ра - дость, слов-но ко-лос, зре - ет, бла-го - да - рень- ем, Бо - гу мо - е -

Т

Скр. I

Скр. II

Скр. II

В-ль

К-бас

Фо-но

22 *mf*

C A му. 2. Та - ко - е не - воз - мож - но о - пла -

T *mf*

Скр. I *mp* *mf*

Скр. II *mp* *mf*

Скр. II *mp* *mf*

В-ль *mp* *mf*

К-бас *mp* *mf*

3

Φο-но *mp* *mf*

24

С  
А  
Т

титъ, я прос - то ра - ду - юсь ду-шой спа -

Скр. I  
Скр. II  
Скр. II  
В-ль  
К-бас

Фо-но

26

С  
А  
Т

сен - ной, пы - та - ясь свет люб-ви, То-бой заж жен-ной, Ии-сус, Те-

Скр. I

Скр. II

Скр. II

В-ль

К-бас

Фо-но

29

С А Т

бе во сла - ву от - ра - зить. Я

Скр. I

Скр. II

Скр. II

В-ль

К-бас

Фо-но

4

31 *f*

С А ра - ду - юсь! Я ра - ду - юсь все - му, что во Хри - сте ду - ша мо - я и -

Т *f*

Скр. I *f*

Скр. II *f*

Скр. II *f*

В-ль *f*

К-бас *f*

4

8<sup>va</sup>

Фо-но *f*

34

С А Т

ме - ет! И э - та ра - дость слов но ко-лос зре - ет, бла-го-да-

Скр. I  
Скр. II  
Скр. II  
В-ль  
К-бас

Фо-но

37

С  
А

ренъ ем, Бо-гу мо-е - му.

Т

Скр. I

Скр. II

Скр. II

В-ль

К-бас

*ff*

Фо-но

5

8va

15 15



40

C  
A

T

Скр. I

Скр. II

Скр. II

В-ль

К-бас

Фо-но

3

3

3

*mf*

*mf*

*mf*

*δρα*

15

15

15

3

*mf*

42

C  
A

T

Скр. I

Скр. II

Скр. II

В-ль

К-бас

Фо-но

The musical score is written for a full orchestra and piano. It consists of two measures, 42 and 43. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The instruments are arranged as follows:

- Vocalists (C, A, T):** All three parts are silent in both measures, indicated by a whole rest on each staff.
- String Quartet (Скр. I, Скр. II, В-ль, К-бас):** Each instrument has a whole note in measure 42. The dynamics are marked *mp* (mezzo-piano). In measure 43, all four instruments have whole rests.
- Piano (Фо-но):** The piano part begins in measure 42 with a fortissimo (*ff*) chord. It continues with a triplet of eighth notes. In measure 43, the piano plays a melodic line of eighth notes with a dynamic marking of *mp leggiero* (mezzo-piano, light). A slur covers the entire eighth-note line in measure 43, with a *8va* (octave) marking above it.



46

C  
A

T

дет, я бу-ду в сон ме мно го мил ли-он ном о под ви-ге Хрис та петь в за ле

Скр. I

Скр. II

Скр. II

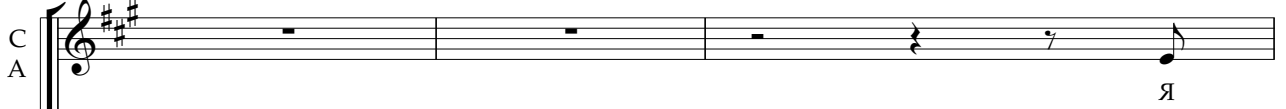
В-ль

К-бас

Фо-но

50

С А



Т

трон-ном, и э - та ра - дость веч - ность пот - ря - сет!



Скр. I




Скр. II



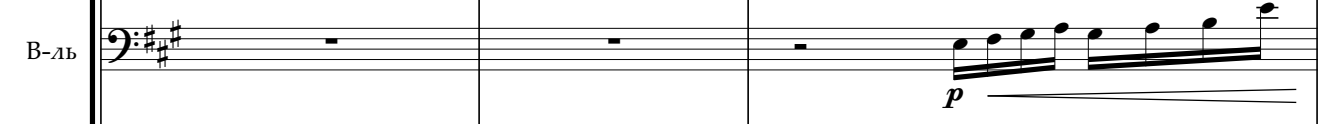
Скр. II

*p*



В-ль

*p*



К-бас



Фо-но



53

С А Т

ра - ду - юсь! Я ра - - ду - юсь! Я

Скр. I

Скр. II

Скр. II

В-ль

К-бас

arco

arco

7

Фо-но

55

С А  
ра - ду-юсь все-му, что во Хри-сте ду-ша мо я и - ме - ет! И э - та

Т

Скр. I

Скр. II

Скр. II

В-ль

К-бас

Фо-но

58

С  
А  
Т

ра - дость, слов но ко-лос, зре - ет, бла-го - да - рень ем, Бо - гу мо - е -

Скр. I

Скр. II

Скр. II

В-ль

К-бас

Фо-но

Detailed description of the musical score: The score is for a vocal and instrumental ensemble. It begins at measure 58. The vocal parts (Soprano, Alto, Tenor) are in a minor key. The Soprano and Alto parts have a triplet of eighth notes. The Tenor part has a triplet of eighth notes. The instrumental parts include Violin I, Violin II, Viola, Cello/Double Bass, and Piano. The Piano part is complex, with many chords and arpeggiated figures. The score is written in a minor key and features a triplet in the vocal line.



8

61 *mf* **rall.** *ff*

С А му! Бла - го - да - рень - ем, Бо - гу мо - е -

Т *mf* *ff*

Скр. I *mp* *f*

Скр. II *mp* *f*

Скр. II *mp* *f*

В-ль *mp* *f*

К-бас *mp* *f*

**rall.** *mp* *f*

Фо-но *mp* *f*

8



64 rit.

C  
A

T

Скр. I

Скр. II

Скр. II

В-лб

К-бас

Фо-но

The musical score for page 27, measures 64-65, is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo is marked *rit.* (ritardando). The score includes staves for Soprano (C), Alto (A), Tenor (T), Violin I (Скр. I), Violin II (Скр. II), Viola (В-лб), Cello (К-бас), and Piano (Фо-но). The Soprano, Alto, and Tenor parts are mostly silent, indicated by a horizontal line with a bar. The Violin I, Violin II, Viola, and Cello parts play a sustained note, starting at a mezzo-piano (*mp*) dynamic and gradually increasing to fortissimo (*ff*) by the end of the measure. The Piano part features a melodic line in the right hand, starting with a *mp* dynamic and increasing to *ff*, while the left hand plays a simple accompaniment. The score concludes with a double bar line.