

# Доброта

А. Вельк

Д. Махмуд - Оглы

инструментовка В. Комиссарова

Подвижно, светло

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

- Малые I**: Treble clef, 4/4 time. Starts with a half note chord, followed by a melodic line with a triplet of eighth notes. Dynamics: *mf*, *div.*
- Малые II**: Treble clef, 4/4 time. Similar to Malые I, with a triplet of eighth notes. Dynamics: *mf*
- Альтовые I**: Treble clef, 4/4 time. Starts with a half note chord, followed by a melodic line. Dynamics: *mf*, *div.*, *mp*
- Альтовые II**: Treble clef, 4/4 time. Similar to Альтовые I, with a triplet of eighth notes. Dynamics: *mf*, *mp*
- Басовые**: Bass clef, 4/4 time. Starts with a half note chord, followed by a melodic line. Dynamics: *mf*, *mp*
- Флейта**: Treble clef, 4/4 time. Starts with a half note chord, followed by a melodic line with a triplet of eighth notes. Dynamics: *mf*
- Гобой**: Treble clef, 4/4 time. Starts with a half note chord, followed by a melodic line. Dynamics: *mf*
- Баян I**: Treble clef, 4/4 time. Starts with a half note chord, followed by a melodic line. Dynamics: *mf*, *mp*
- Баян II**: Treble clef, 4/4 time. Starts with a half note chord, followed by a melodic line. Dynamics: *mf*
- Голос**: Treble clef, 4/4 time. Empty staff.
- Примы**: Treble clef, 4/4 time. Starts with a half note chord, followed by a melodic line. Dynamics: *mf*, *mp*
- Секунды**: Treble clef, 4/4 time. Starts with a half note chord, followed by a melodic line. Dynamics: *mf*, *mp*
- Альты**: Treble clef, 4/4 time. Starts with a half note chord, followed by a melodic line. Dynamics: *mf*, *mp*
- Контрабасы**: Bass clef, 4/4 time. Starts with a half note chord, followed by a melodic line. Dynamics: *mf*

Musical score system 1, measures 7-11. The first three measures contain rests. In measure 7, the third, fourth, and fifth staves have notes: a half note G4, a half note F4, and a half note E4. This pattern repeats in measure 10. Measures 8, 9, and 11 contain rests.

Musical score system 2, measures 7-11. The first staff has rests. The second staff has a melodic line starting in measure 8: quarter notes G4, A4, B4, A4, G4, F4, E4. The first measure of this system (measure 7) has rests in both staves.

Musical score system 3, measures 7-11. Measure 7 contains a triplet of eighth notes: G4, A4, B4. The rest of the system contains rests.

Musical score system 4, measures 7-11. Measure 7 contains a triplet of chords: G4-B4, A4-C4, B4-G4. The rest of the system contains rests.

Musical score system 5, measures 7-11. Measure 7 has rests. Measure 8 contains the vocal line: quarter notes G4, A4, B4, A4, G4, F4, E4. The lyrics are: 1. Пусть тво-я до - бра - я ду - ша Не по-па-дёт в та; 2. Пусть тво-я щед - ра - я ру - ка Не о-пус-ка - ет-

Musical score system 6, measures 7-11. The first staff has chords: G4-B4, A4-C4, B4-G4. The second staff has chords: G4-B4, A4-C4, B4-G4. The third staff has notes: G4, A4, B4, A4, G4, F4, E4. The first measure of this system (measure 7) has rests in all staves.

13

Five staves of music, all containing rests. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is three flats (B-flat, E-flat, A-flat).

Two staves of music, both containing rests. The top staff is in treble clef and the bottom is in bass clef. The key signature is three flats.

One staff of music in treble clef, containing a rest. The key signature is three flats.

One staff of music in treble clef, containing a rest. The key signature is three flats.

Vocal line with lyrics:
   
ки - е ру - ки, Что об-ре-кут е - ё на му-ки, И - ли сло-ма-ют без сты - да.
   
ся без-воль-но И не сда-ёт - ся доб - ро-воль-но На груд-ном по-при-ще доб - ра.

Three staves of accompaniment. The top two staves are in treble clef and the bottom is in bass clef. The music consists of chords and single notes. The key signature is three flats.

18 2

2

Пусть тво - и све - тлы - е ме - чты      Не за - те - ря - ют - ся в ту - ма - не,  
И пусть в рас - све - ты бу - дит мысль,      Что ты же - лан - на и лю - би - ма,

22

Не о-бо-жгу - тся на об-ма - не, Не по - те - ря-ют вы-со - ты.  
 Что у дру-зей сво - их хра-ни - ма. Ты бу-дешь в па мя-ти всю жизнь.

3

26

*f*  
*div.*

*f*

*f*  
*div.*

*f*

*f*

*mp*

*mp*

*f*

*mp*

*mf*

*mf*

*f*

*f*

3

До - бро - та. Э-то сло - вно по-да-рок от Бо - га, Э-то то, что на на-до бе-

*f*

*f*

*f*

*mf*

*mf*

*f*

*mf*

31

*mf*

1.

2.

*mp*

1.

2.

речь. Э-то то, что нам на-до бе-речь. то, что нам на-до бе-речь.

*mp*

*mp*

*mp*

37

4

*f*  
*div.*

*f*

*f*  
*div.*

*f*

*mp*

*mp*

*f*

*mp*

*f*

*f*

*mf*

*mf*

*mf*

*f*

*f*

4

3

До - бро - та. Э-то сло - вно по-да-рок от Бо - га, Э-то

*f*

*f*

*mf*

*mf*

*p*

*f*

*mf*

42

*mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

*mf* *f*

*mf* *f*

то, что на на - до бе - речь. Э-то то, что нам на-до бе-речь.

*mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*