

# ЗА ЖЕЛЕЗНОЙ ТЮРЕМНОЙ РЕШЕТКОЙ

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**Andantino**

Violini I  
Violini II  
Viole  
Violoncelli

**1**  
**Con fuoco**

*f*  
*f*  
*f*  
*f*

*f*  
*f*  
*f*  
*f*

This section features a piano introduction with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of continuous triplet patterns. The first two staves have a key signature of one flat (B-flat), while the last two have a key signature of two sharps (D major). The dynamics are marked *ff* (fortissimo) in the right hand and *ff* in the left hand.

This section includes staves for Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), and Violoncello (V-c.). The Violin I and II parts are in treble clef, while Viola and Cello are in bass clef. The music is marked with a dynamic of *f* (forte). A box containing the number '2' is placed above the first measure of the Violin I staff.

This section is for the Piano (P-no) and consists of two staves. It features triplet patterns in both hands. The dynamics are marked *f* (forte). A box containing the number '2' is placed above the first measure of the right-hand staff.

This section is for the Piano (P-no) and consists of two staves. It begins with a **Rubato** marking. The music features triplet patterns in both hands. The dynamics are marked *f* (forte). A box containing the number '2' is placed above the first measure of the right-hand staff.

This section is for the Piano (P-no) and consists of two staves. It features triplet patterns in both hands. The dynamics are marked *f* (forte). A box containing the number '2' is placed above the first measure of the right-hand staff.

solo rit. Tempo I 3

V-ni I *mp*

V-ni II *p*

V-le *p*

V-c. *p*

P-no *p*

rit. Tempo I 3

8

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

**molto string.**

*tr*

*ff*

*f*

*f*

*f*

*f*

*f*

**molto string.**

**Rubato**

V-no solo

8

*f*

6

13

sul G

allarg. **Tempo I** solo *mp* 4

Voce

1. За же\_ лез\_ ной тю\_ рем\_ ной ре\_ шет\_ ко\_ ю, о\_ сла\_

V-ni I solo *mp*

altri *p*

V-ni II *p*

V-le *p*

V-c. *p*

P-no *p*

allarg. **Tempo I** 4

Voce

\_бев\_ ший в тя\_ же\_ лой борь\_ бе, по\_ мо\_ лив\_ шись у нар Бо\_ гу

V-ni I

V-ni II

V-le

V-c.

P-no

**trio**  
*mf*

*cresc.*

ше\_ по\_ том, ма\_ ма, вспо\_ мнил я вно\_ вь о те\_ бе. Ты про\_

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

**5**

\_сти, что мир\_ ски\_ ми де\_ я\_ нья\_ ми мно\_ го го\_ ря те\_ бе я при\_

*mp*

*mp*

*mp*

*mp*

**5**

*mp*

нес! На мо- гил- ке тво- ей по- ка- я- ни- е да- ро-

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "нес! На мо- гил- ке тво- ей по- ка- я- ни- е да- ро-". The piano accompaniment is written in four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The piano part features a steady accompaniment with chords and moving lines.

вал мне Спа- си- тель Хрис- тос. 2. Ты те // нит.

1,2 *solo mp* 3

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a repeat sign with first and second endings. The lyrics are: "вал мне Спа- си- тель Хрис- тос. 2. Ты те // нит." Above the vocal line, there are markings "1,2" and "3" indicating the first and second endings, and "solo mp" indicating a solo section in mezzo-piano. The piano accompaniment continues with the same texture as the first system, with a repeat sign and first/second endings corresponding to the vocal line.

6

V-ni I  
 V-ni II  
 V-le  
 V-c.

1. За железной тюремной решеткою,  
 Ослабевший в тяжелой борьбе,  
 Помолившись у нар Богу шепотом,  
 Мама, вспомнил я вновь о тебе.  
     Ты прости, что мирскими деяньями  
     Много горя тебе я принес!  
     На могилке твоей покаяние  
     Даровал мне Спаситель Христос.
2. Ты теперь у престола Всевышнего,  
 Так узнай же, родная, о том,  
 Что молитвы твои все услышаны,  
 Что все дети твои со Христом.  
     В благодарность за жизнь драгоценную,  
     Твердость веры, любви полноту  
     Они стали достойною сменой  
     И сердца посвятили Христу.
3. А от младшего сына ты выслушай  
 Благодарность, родная, вдвойне:  
 Мне оказана честь наивысшая –  
 Пострадать с благовестьем в тюрьме.  
     Скоро встреча с Христом долгожданная  
     Оборвет моих скорбных дней нить,  
     Скоро в небе надежда желанная  
     Во Христе нас с тобой съединит.