

Сцена 3

АРИЯ ПРИЗРАКА

$\text{♩} = 75$

Oboi 1 2

Clarineti in B 1 2

2 Saxofoni

4 Corni in F

3 Trombe in B

4 Tromboni

Timpani

Shaker

Piatti

Triangolo

Raganella

Tamtam

Giga Eggs

Bongos

Campane

5 Solo Guitars

Blues guitar

Rhythm Guitar

Bass Guitar

Drum Set

Призрак *p*

Бро-жу в це-пях, за - кля - ти-ем то-ми - мый,

Synthesizer 1

Choir synth.

Synthesizer 2

Archi di corda

7 *p*

Camp.

R. Gtr.

не го-ря-чей кос - ми - чес-ко-го льда. Я три - ста лет ра - бо - тал о - дер-жи - мо, про -

Synth.2

11

Camp.

R. Gtr.

Bass

-са-чи-ва-ясь всю-ду как во - да. Тёк в ко - ри-до-рах те - нью зла, пу-га - я слуг из-за уг-ла, шур-

Synth.2

17

Camp.

R. Gtr.

Bass

D. S.

-шал за-слон - ка - ми пе-чей и за - ду - вал ог - ни све - чей. А

Synth.2

mp

3 mp

21

S.Gtr.1 *mp* Distortion

S.Gtr.2 *mp* Blues guitar

S.Gtr.3 *mp* Blues guitar

S.Gtr.4 *mp* Clean guitar

S.Gtr.5 *mp* Fuzz guitar

R.Gtr. *mp* Cm D7 Gm A7

Bass *mp*

D. S.

го - - - - ды шли всё

Synth.2 *mp*

Detailed description of the musical score: The score is for measures 21-24. It includes five electric guitar tracks. S.Gtr.1 (Distortion) plays a melodic line with fingerings 1, 4, 1, 3, 4, 3, 1, 4. S.Gtr.2 (Blues guitar) plays a bluesy line with fingerings 1, 3, 4, 3, 1, 4. S.Gtr.3 (Blues guitar) plays a bluesy line with fingerings 3, 2, 1, 3, 2, 1, 4, 1. S.Gtr.4 (Clean guitar) plays a clean line with fingerings 2, 3, 1, 2, 3, 1, 2, 3, 1, 3, 2, 3. S.Gtr.5 (Fuzz guitar) plays a fuzzed line with fingerings 1, 3, 1, 3, 1, 3, 1, 3, 2, 1, 3. R.Gtr. (Rhythm guitar) plays chords Cm, D7, Gm, A7. Bass plays a line with notes G, F, E, D, C, B, A, G. D. S. (Drum) plays a pattern of eighth notes. Synth.2 (Synth) plays a line with notes G, F, E, D, C, B, A, G. The vocal line at the bottom has lyrics in Russian: 'го - - - - ды шли всё'.

25

S.Gtr.1

S.Gtr.2

S.Gtr.3

S.Gtr.4

S.Gtr.5

R.Gtr.

Bass

D. S.

Synth.2

МН - - - - - МО, МН - МО, СТО де - вять ты - сяч

Dm

E

Am

28

Camp. *mp*

S.Gtr.1

S.Gtr.2

S.Gtr.3

S.Gtr.4

S.Gtr.5

R.Gtr.

Bass

D. S.

плюс пять - сот но - чей. О - ни как веч-ность. Ну и что же?

Gothic organ *mp*

Synth.1

Synth.2

31

Camp.

R. Gtr.

Bass

D. S.

Synth.1

Synth.2

Взгля-ни-те в зер-ка-лю, на что я стал по-хо-жим! Нет от-ра-же-ни-я, про-зра-чен! Не

8

35

Camp.

R. Gtr.

Bass

D. S.

Synth.1

Synth.2

при-ви-де-ни-е, нет, нет, нет, при-зрак, не и-на-че! Все пред-ки и по-

38

Camp.

R. Gtr.

Bass

D. S.

- том - ки под - твер - дят, ви - ся - щие на сте - нах в э - том за - ле:

Synth.1

Synth.2

41

Camp.

R. Gtr.

Bass

D. S.

Am7 D7 G Maj7 C F#m7 F7

ме-ня ни ра - зу так не о-серб-ля-ли, как ны-не о-серб-ля-ют и не чтят вот э-ти дво-е чер - те-ния! А

Synth.1

Synth.2

mf

45

S.Gtr.1 *mf*

S.Gtr.2 *mf*

S.Gtr.3 *mf* 8 3 1 3 2 4

S.Gtr.4 *mf* 8 3 3

S.Gtr.5 *mf* 8 3 1 3 1 2 1

R.Gtr. *mf*

Bass *mf*

D. S. *mf*

Em *mf*

F#

Bm

C#7

бой ча - сов бьёт

Synth.2 *mf*

49

S.Gtr.1

S.Gtr.2

S.Gtr.3

S.Gtr.4

S.Gtr.5

R.Gtr.

Bass

D. S.

веч - - - - - но ми - мо, сто де - вять ты - сяч

Synth.2

Chord diagrams shown:

- F#m
- G#
- C#m

52

Ob. 1 2

Cl. 1 2

Timp.

Tam.

S.Gtr.1

S.Gtr.2

S.Gtr.3

S.Gtr.4

S.Gtr.5

R.Gtr.

Bass

D. S.

Synth.1

Synth.2

V. I

V. II

V-le

Vc.

Cb.

плюс пять - сот но - чей. А

54

Ob. 1 2

Cl. 1 2

Timp.

Tamt.

D. S.

Synth.1

V. I

V. II

V.le

Vc.

Cb.

Detailed description: This page contains a musical score for measures 54, 55, and 56. The score is written for a large ensemble. The instruments and their parts are as follows:
- **Ob. 1 2**: Oboe parts, featuring triplet eighth notes in measure 54.
- **Cl. 1 2**: Clarinet parts, featuring triplet eighth notes in measure 55.
- **Timp.**: Timpani, playing a steady eighth-note pattern.
- **Tamt.**: Tam-tam, playing a single note in measure 54.
- **D. S.**: Double Bass, playing a melodic line with a tremolo effect in measure 54.
- **Synth.1**: Synthesizer, playing a complex, fast-moving melodic line.
- **V. I**: Violin I, playing a melodic line with a slur.
- **V. II**: Violin II, playing a melodic line with a slur.
- **V.le**: Viola, playing a melodic line with a slur.
- **Vc.**: Violoncello, playing a melodic line.
- **Cb.**: Contrabass, playing a melodic line.
The score is written in 2/4 time and features a key signature of one sharp (F#). The measures are numbered 54, 55, and 56 at the top of the page.

56

Ob. 1 2

Cl. 1 2

Cor. 1 2 3 4

Timp.

Tamt.

D. S.

Synth. I

I. V.

II.

V-le

Vc.

Cb.

Detailed description: This page of a musical score covers measures 56, 57, and 58. The key signature is three flats (B-flat major or D-flat minor). The woodwind section includes two Oboes (Ob.), two Clarinets (Cl.), and four Cor Anglais (Cor.). The percussion section includes Timpani (Timp.) and a Tam-tam (Tamt.). The string section includes Double Basses (D. S.), a Synthetizer (Synth. I), Violins I and II (I. V., II.), Viola (V-le), Violoncello (Vc.), and Contrabass (Cb.). Measures 56 and 57 feature complex woodwind passages with triplets and sixteenth-note runs. The Cor Anglais play a rhythmic pattern of eighth notes. The Timpani play a steady eighth-note pulse. The Tam-tam is sustained. The Double Basses play a rhythmic pattern of eighth notes. The Synthetizer plays a complex melodic line. Measures 58 features a melodic phrase for Violin I, a sustained note for Violin II, a sustained note for Viola, and a melodic phrase for Violoncello and Contrabass.

59

Ob. 1 2

Cl. 1 2

Cor. 1 2 3 4

Timp.

Tamt.

D. S.

Synth. 1

I.

V. II

V.le

Vc.

Cb.

61

Ob. 1 2

Cl. 1 2

Cor. 1 2 3 4

Timp.

D. S.

Synth. 1

V. I

V. II

V-le

Vc.

Cb.

Detailed description: This page of a musical score covers measures 61 and 62. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The woodwind section (Oboe, Clarinet) plays a complex melodic line with frequent triplets. The brass section (Coronet) provides harmonic support with sustained chords. The percussion section includes a snare drum (D. S.) and a timpani (Timp.). The keyboard section (Synth. 1) features a steady eighth-note accompaniment in the right hand and a more active line in the left hand. The string section (Violins I & II, Viola, Violoncello, Violone, Violon, Contrabass) provides a steady harmonic foundation with sustained notes and moving lines.

63

Ob. 1 2

Cl. 1 2

Cor. 1 2 3 4

Timp.

D. S.

Synth. I

I. V.

II

V-le

Vc.

Cb.

Здесь, в Кен - тер - вил - - - - - ле

65

Ob. 1 2

Cl. 1 2

Cor. 1 2 3 4

Timp.

Tamt.

D. S.

Synth. 1

V. I II

Vc.

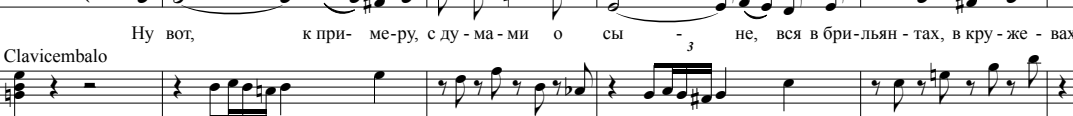
Cb.

та - ки - е дра - мы жиз - ни бы - ли! Все вы - ли!

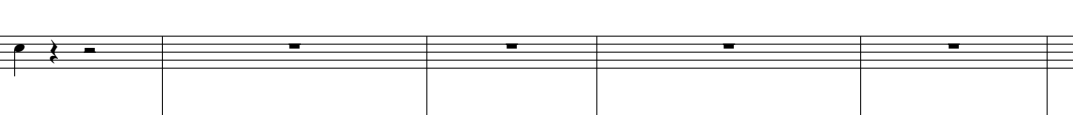
68 $\text{♩} = 160$

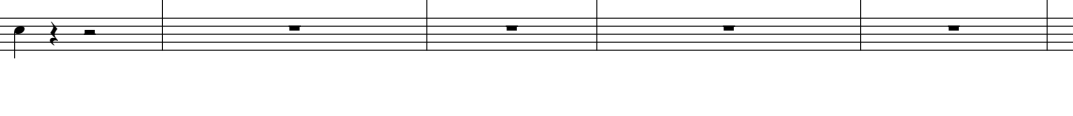
Tamt. 

Ну вот, к при- ме-ру, с ду- ма- ми о сы - не, вся в бри-лян - тах, в кру - же - вах, у

Clavicembalo 

Synth. I 

Vc. 

Cb. 

74

S.Gtr.1

Bass

D.S.

Synth.1

Synth.2

з е р - к а - л а с и - д е - л а г е р - ц о - г и - н я п р и с в е - ч а х . Я д у - н у л , с т о - я в д в у х ш а - г а х , п о - г а с - л и с в е - ч и ,

mp

f

mp

f

mp

f

Gothic Organ

mp

f

3

3

3

79

S.Gtr.1

Bass

D. S.

и ру-ки ей кост - ля-вы-е на пле - чи! Ах!

Synth.2

85

S.Gtr.1

S.Gtr.2

R.Gtr.

Bass

D. S.

Fuzz *mf*

mf

12 string
Gm

Gm7

Бы - ла в до - ва и не - ту, бы - ла в до - ва и не - ту, прах!

Fairy Pad *mf*

Synth.1

Synth.2

mf

92

S.Gtr.1

S.Gtr.2

R.Gtr.

Bass

D. S.

E m7(b5)

E $\flat$

Пред - ставь - те цвет и -

Clavicembalo

mp

Synth.1

Synth.2

mp

98

Synth.1

-юль - ско - го за - ка - та, зло - ве - щий тём - но - крас - ный фон, и

102

S.Gtr.1

Bass

D. S.

Synth.1

Synth.2

Gothic Organ

mp *f* *mp* *f* *mp* *f*

я ле - та - ю в са - ва - не кры - ла - том, из - верг - нув у при - сут - ству - ю - щих стон! Лу -

107

S.Gtr.1

Bass

D. S.

Synth.2

-жай - ка пол - на - я го - стя - ми, ус - пех! Об - вал! А я все - го лишь

112

S.Gtr.1

Bass

D. S.

Synth.2

в кег - ли по - иг - рал сво - и - ми ко - ста - ньет - ны - ми, сво - и - ми ко - ста - ньет - ны - ми ко -

118

Sh. *mp*

Rag. *mp*

G.E. *mp*

B. *mp*

Bass *mp*

D. S. *mp*

mp

-стя - ми! О да! Что го - во-рить, по ча - сти пред - став-ле - ний, по

Honky Tonk Piano

Synth.1 *mp*

Synth.2 *mp* Golan Filter⁸

123

Sh.

Tri. *mp*

S.Gtr.1 *mp* with slide

S.Gtr.2 *mp* with slide

R.Gtr. *mp* with slide

Bass

D. S.

фор-ме и по со-дер-жа-ни - ю, я - ге - ний! Ка-ки - е лав - ры

Synth.1

Synth.2 (8)

128

S.Gtr.1

S.Gtr.2

R.Gtr.

Bass

D. S.

я сры-вал! Ка-ки - е вы - зы - вал иг-ро - ю чув - ства, ког-да впер-вы - е шко - лу соз - да-вал по-ту - сто-рон - не -

134

Tr.

Trbn.

Sh.

Rag.

G.E.

mp

mp

mp

mp

mp

mp

S.Gtr.1

S.Gtr.2

R.Gtr.

Bass

D. S.

Clean
Cm6

-го ис - кус - ства! О да! Что го - во - рить, по

137

Tr. 1 2 3

Trbn. 1 2 3 4

Sh.

Tri.

G.E.

F9 D7 G7 Cm6

R.Gtr.

Bass

D. S.

ча - сти пред - став - ле - ний, по фор - ме и по со - дер - жа - ни - ю, я - ге - ний!

142

S. *mp*

Trbn. 1 2 3 4

Sh.

B.

S.Gtr.1

12 string Cm

R.Gtr.

Bass

D. S.

Ре - пер - ту - а - ру при - ви - де - ний те - атр за - ви - ду - ет лю - бой. А вот дру - го - е

Gothic Organ *mp*

Synth.2

148

S.

B.

S.Gtr.1

S.Gtr.2

R.Gtr.

Bass

D. S.

со - чи - не - нье с кон - цов - кой бо - ле - е смеш - ной: ма - дам де Тре - муй -

Synth.1

Synth.2

154

-як на скло - не лет про - снув - шись, брез - жил уж рас - свет, вдруг у - ви - да - ла мой ске -

Synth.1

159

S.

S.Gtr.1

Bass

D. S.

-лет, чи - та - ю - щий е - ё днев - ник. И в тот же миг, и в тот же миг срав - нял - ся

Synth.2

163

S.

S.Gtr.1

Bass

D. S.

цве - том с про - сты - ня - ми лик, за - тем взжел - тел, как кра - ше - ный хи - ни - ном, и

Synth.2

167

S.

Trbn. 1/2

S.Gtr.1

S.Gtr.2

Bass

D. S.

бед - на - я ма - дам де Тре - муй - як с кро - ва - ти по сту - пе - ням, с кро - ва - ти по сту - пе - ням

Synth.2

Trbn. 1/2

S.Gtr.1

S.Gtr.2

S.Gtr.3

R.Gtr.

Bass

D. S.

Synth.1

Fuzz

mf

mf

mf

G m

G m7

E m7(b5)

A 7

D m

SRV

w/bar

Fairy Pad

180

S.Gtr.1

S.Gtr.2

S.Gtr.3

R.Gtr.

Bass

D. S.

Synth.1

w/bar

D m7

B m7(b5)

E 7

A m

A m7

А тут при -

187 (8) -

S.Gtr.1

S.Gtr.2

S.Gtr.3

S.Gtr.4 *mf* w/bar

R.Gtr.

Bass

D. S.

F#m7(b5) B7 E m E m7 C#m7(b5) F#7

-шли ка - ки - е - то а - ме - ри - кан - цы!

Synth.1

193 ♩=80 *mp*

Camp.

S.Gtr.4 *mp*

R.Gtr. *mp*

Bass *mp*

D. S. *mp*

Нет, ни од - но на све-те при-ви-де - нье не вы-дер-жит та - ко-го у - ни-же-нья. За приз - ра-ков по -

Choir + Bells *mp*

Synth.2

198

Score for measures 198-201, featuring multiple instruments and vocal lines.

Instruments and Parts:

- P. (Piano)
- Camp. (Cymbal)
- S.Gtr.1 (Solo Guitar 1)
- S.Gtr.2 (Solo Guitar 2)
- S.Gtr.3 (Solo Guitar 3)
- S.Gtr.4 (Solo Guitar 4)
- S.Gtr.5 (Solo Guitar 5)
- R.Gtr. (Rhythm Guitar)
- Bass
- D. S. (Drum Set)
- Synth.2 (Synthesizer 2)

Measure 198: P. (Piano) plays a whole note chord. Camp. (Cymbal) plays a whole note chord. S.Gtr.1, S.Gtr.2, S.Gtr.3, S.Gtr.4, and S.Gtr.5 are silent. R.Gtr. (Rhythm Guitar) plays a quarter note chord. Bass plays a quarter note chord. D. S. (Drum Set) plays a quarter note chord.

Measure 199: P. (Piano) plays a whole note chord. Camp. (Cymbal) plays a whole note chord. S.Gtr.1, S.Gtr.2, S.Gtr.3, S.Gtr.4, and S.Gtr.5 are silent. R.Gtr. (Rhythm Guitar) plays a quarter note chord. Bass plays a quarter note chord. D. S. (Drum Set) plays a quarter note chord.

Measure 200: P. (Piano) plays a whole note chord. Camp. (Cymbal) plays a whole note chord. S.Gtr.1, S.Gtr.2, S.Gtr.3, S.Gtr.4, and S.Gtr.5 are silent. R.Gtr. (Rhythm Guitar) plays a quarter note chord. Bass plays a quarter note chord. D. S. (Drum Set) plays a quarter note chord.

Measure 201: P. (Piano) plays a whole note chord. Camp. (Cymbal) plays a whole note chord. S.Gtr.1, S.Gtr.2, S.Gtr.3, S.Gtr.4, and S.Gtr.5 are silent. R.Gtr. (Rhythm Guitar) plays a quarter note chord. Bass plays a quarter note chord. D. S. (Drum Set) plays a quarter note chord.

Vocal Line:

-ру-ган-ну-ю честь месь! Месь! Месь! Месь! А!

Lyrics:

-ру-ган-ну-ю честь месь! Месь! Месь! Месь! А!

203

S.Gtr.1
 S.Gtr.2
 S.Gtr.3
 S.Gtr.4
 S.Gtr.5
 R.Gtr.
 Bass
 D. S.
 Synth.2

Ol so-nuf va - or-sa - ji! A!

207

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- S.Gtr.1:** Treble clef, key of D major. Measures 207-209 contain eighth-note triplets and sixteenth-note runs. Measure 209 features an 8-measure rest.
- S.Gtr.2:** Treble clef, key of D major. Measures 207-209 contain eighth-note triplets and sixteenth-note runs. Measure 209 features an 8-measure rest.
- S.Gtr.3:** Treble clef, key of D major. Measures 207-209 contain eighth-note triplets and sixteenth-note runs. Measure 209 features an 8-measure rest.
- S.Gtr.4:** Treble clef, key of D major. Measures 207-209 contain eighth-note triplets and sixteenth-note runs. Measure 209 features an 8-measure rest.
- S.Gtr.5:** Treble clef, key of D major. Measures 207-209 contain eighth-note triplets and sixteenth-note runs. Measure 209 features an 8-measure rest.
- R.Gtr.:** Treble clef, key of D major. Measures 207-209 contain eighth-note triplets and sixteenth-note runs. Measure 209 features an 8-measure rest.
- Bass:** Bass clef, key of D major. Measures 207-209 contain eighth-note triplets and sixteenth-note runs. Measure 209 features an 8-measure rest.
- D. S.:** Bass clef, key of D major. Measures 207-209 contain eighth-note triplets and sixteenth-note runs. Measure 209 features an 8-measure rest.
- Synth.2:** Treble clef, key of D major. Measures 207-209 contain eighth-note triplets and sixteenth-note runs. Measure 209 features an 8-measure rest.

Measure 209 includes an 8-measure rest for several instruments, indicated by a dashed line and the number 8. The score concludes with a final chord in measure 209.

210 (8) *attaca*

S.Gtr.1

S.Gtr.2

S.Gtr.4

S.Gtr.5

R.Gtr.

Bass

D. S.

Synth.2

Неожиданно появляется мистер Отис в спальном колпаке и халате.