



# Фантазия "Иерусалим"

А. Виницкий

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## Вступление

1 Свободно, импровизационно

Свободно  
Solo

Score for the first system (measures 1-6):

- Guitar 1:** Melodic line starting with a *mf* tremolo chord. Instruction: "тремоло аккорда".
- Guitar 2:** Tremolo chord accompaniment. Instruction: "тремоло аккорда".
- Guitar 3:** Tremolo chord accompaniment. Instruction: "тремоло аккорда".
- Guitar 4:** Percussive accompaniment. Instruction: "удар по басовым струнам в зоне нижней подставки".
- Bass Guitar:** Rest.
- Violini I & II:** Rest.
- Viola:** *pp* Div.
- Celli & Contrabassi:** *pp* accompaniment.

Score for the second system (measures 7-12):

- Gtr. 1:** Melodic line with triplets and dynamics: *rit.*, *a tempo*, *rit.*, *a tempo*, *rit.*, *a tempo*.
- Gtr. 2, 3, 4:** Tremolo chord accompaniment with *pp* dynamics.
- Vle, Vc, Cb:** *pp* accompaniment.

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15 *rit.* 2 *a tempo*

Gtr. 1  
Gtr. 2  
Gtr. 3  
Gtr. 4  
Vle  
Vc  
Cb

23 3 ♩ = 70

Gtr. 1  
Gtr. 2  
Gtr. 3  
Gtr. 4  
Bass  
Vle  
Vc  
Cb

*mf*  
*mf*  
Unis.  
*mf*

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31 4

Gtr. 1 *mf*

Gtr. 2 *mp* *mf*

Bass *mp* *mf*

Detailed description: This system contains measures 31 through 40. It features three staves: Gtr. 1 (top), Gtr. 2 (middle), and Bass (bottom). Measure 31 is a whole rest for all instruments. At measure 32, a box labeled '4' is placed above the staff. Gtr. 1 begins with a melodic line marked *mf*. Gtr. 2 plays a rhythmic accompaniment of eighth notes, marked *mp*. The Bass line consists of a steady eighth-note pattern, marked *mp*. At measure 38, the Bass line changes to a more active eighth-note pattern, marked *mf*. The system concludes with repeat signs at the end of measure 40.

41 5

Gtr. 1 *f*

Gtr. 2 *f*

Gtr. 3 *mf*

Gtr. 4 *mf*

Bass *mf* *f*

Detailed description: This system contains measures 41 through 50. It features five staves: Gtr. 1 (top), Gtr. 2, Gtr. 3, Gtr. 4, and Bass (bottom). A box labeled '5' is placed above the staff at measure 41. Gtr. 1 has a melodic line marked *f*. Gtr. 2 has a melodic line marked *f*. Gtr. 3 has a melodic line marked *mf*. Gtr. 4 has a rhythmic accompaniment marked *mf*. The Bass line has a rhythmic accompaniment marked *mf*. At measure 45, the Bass line changes to a more active eighth-note pattern, marked *f*. The system concludes with repeat signs at the end of measure 50.

41

I *mf*

II *mf*

Vle *mf*

Vc *mf*

Cb *mf*

Div. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Simile

Detailed description: This system contains measures 41 through 50. It features five staves: Violin I (top), Violin II, Viola, Violoncello, and Contrabasso (bottom). Measure 41 is a whole rest for all instruments. At measure 42, a box labeled '5' is placed above the staff. Violin I has a melodic line marked *mf*. Violin II has a melodic line marked *mf*. Viola has a melodic line marked *mf*. Violoncello has a melodic line marked *mf*. Contrabasso has a melodic line marked *mf*. At measure 45, the Viola and Violoncello lines have a 'Div.' (divisi) marking above them. At measure 48, the Violin I line has a 'Simile' marking above it. The system concludes with repeat signs at the end of measure 50.

49 6

Gtr. 1  
Gtr. 2  
Gtr. 3  
Gtr. 4  
Bass  
I  
II  
Vle  
Vc  
Cb

*mf*  
*mf*  
*f*  
*mf*  
*mf*  
*Unis.*  
*pizz.*

58

Gtr. 1  
Gtr. 2  
Gtr. 3  
Gtr. 4  
Bass  
I  
II  
Vle  
Vc  
Cb

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

Фантазия "Иерусалим"

67

7 8

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Bass

67

pizz.

I

II

Vle

Vc

Cb

*mp*

*mp*

*mp*

*mf*

*mf*

*mf*

77

9

*accel.*

$\text{♩} = 90$

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Bass

Vle

Cb

84 10

Gtr. 1 *f*

Gtr. 2 *mf*

Gtr. 3 *f*

Bass *f*

I *mf* arco

II *mf* arco

Vle *mf* arco

Vc *f*

Detailed description: This system contains measures 84 through 91. It features five staves: Gtr. 1, Gtr. 2, Gtr. 3, Bass, and a string section (I, II, Vle, Vc). A rehearsal mark '10' is placed above measure 87. Gtr. 1 has a forte (*f*) dynamic. Gtr. 2 has a mezzo-forte (*mf*) dynamic. Gtr. 3 and Bass have forte (*f*) dynamics. The string section (I, II, Vle, Vc) has a mezzo-forte (*mf*) dynamic and is marked 'arco'. There are also *sffz* markings for the strings in measures 88 and 89.

92 11

Gtr. 1 *f*

Gtr. 2 *mf*

Gtr. 3 *f*

Bass *f*

I *sffz*

II *sffz*

Vle

Vc

Detailed description: This system contains measures 92 through 99. It features the same five staves as the previous system. A rehearsal mark '11' is placed above measure 95. Gtr. 1 has a forte (*f*) dynamic. Gtr. 2 has a mezzo-forte (*mf*) dynamic. Gtr. 3 and Bass have forte (*f*) dynamics. The string section (I, II, Vle, Vc) has a fortissimo (*sffz*) dynamic. There are accents (>) over the notes in Gtr. 1 and Gtr. 2.

Фантазия "Иерусалим"

101

Gtr. 1

Gtr. 2

Gtr. 3

*mp*

*mp*

*mp*

110

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Bass

*mf*

*mf*

*mf*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*rit.*

*accel.*

110

I

II

Vc

Cb

*mf*

*pizz.*

*mf*

*mf*

*arco*

*mf*

Фантазия "Иерусалим"

17 18 ♩ = 140

Score for measures 17-18. The tempo is marked as ♩ = 140. The score includes staves for Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, and Bass. Measure 17 features a complex guitar texture with sixteenth-note runs in Gtr. 1 and chords in Gtr. 2, 3, and 4. Measure 18 continues with sustained chords in Gtr. 1 and 2, and rhythmic patterns in the other guitars and bass.

19

Score for measure 19. The score includes staves for Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4, and Bass. The measure is marked with a forte *f* dynamic. It features intricate guitar textures with sixteenth-note patterns and chords across all guitar staves, and a steady bass line.

130

Score for measures 130-133. The tempo is marked as 130. The score includes staves for I, II, Vle, Vc, and Cb. Measures 130-132 are mostly rests for all instruments. Measure 133 features a complex texture with sixteenth-note runs in I and II, chords in Vle, and a bass line in Vc. Performance markings include *Div.*, *Simile*, and *pizz.*



This musical score is for the piece "Fantasy Jerusalem" and is divided into three systems. The first system (measures 142-151) features four guitars (Gtr. 1-4) and a bass. The second system (measures 142-151) features two violins (I, II), a viola (Vle), a cello (Vc), and a double bass (Cb). The third system (measures 152-161) features the same instruments as the second system. The score includes various musical notations such as dynamics (ff, f), articulation (accents, divisi), and performance instructions (Grave, arco). The key signature is one sharp (F#).

**System 1 (Measures 142-151):**  
Gtr. 1: *ff*, *f*  
Gtr. 2: *ff*, *f*  
Gtr. 3: *ff*, *f*  
Gtr. 4: *ff*, *f*  
Bass: *ff*, *f*

**System 2 (Measures 142-151):**  
I: *ff*, *f*  
II: *ff*, *f*  
Vle: *ff* Unis., *f* Div.  
Vc: *ff*, *f*  
Cb: *ff*, *f*

**System 3 (Measures 152-161):**  
Gtr. 1: *ff*  
Gtr. 2: *ff*  
Gtr. 3: *ff*  
Gtr. 4: *ff*  
Bass: *ff*  
I: *ff*  
II: *ff*  
Vle: *ff* Unis.  
Vc: *ff* arco  
Cb: *ff*

**Tempo/Character:** Grave

Violin I

# Фантазия "Иерусалим"

## Вступление

Свободно, импровизационно

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1 **Свободно** 2 *a tempo* 3 ♩ = 70 4

4 13 11 4 6 1. 2

41 2. 5

*mf*

47 1. 2.

*mf*

6 2

62 2 2 7 pizz. *mp*

8 3 1. 2. *accel.*

Фантазия "Иерусалим"

9  $\text{♩} = 90$  2 1. 2. arco 10

*sfz* *mf*

91 11 12 13

*sfz* *mf*

112 14 15 16 *accel.* 17

*mf*

18  $\text{♩} = 140$  19

*ff*

142

*ff* *f*

148

*f*

156 *Grave*

*ff*

## Фантазия "Иерусалим"

## Вступление

Свободно, импровизационно

А. Виницкий  
оркестровка Р. Абызова

1 **Свободно** 2 *a tempo* 3 ♩ = 70 4

4 13 11 4 6 1. 2

5

41 2. 2

*mf*

49 1. 2. V V

6

54 2

62 2 2 7 pizz.

*mp*

8 *accel.*

3 1. 2. 2

Фантазия "Иерусалим"

9  $\text{♩} = 90$  2 1. 2. arco 10 *sffz* *mf*

90 11 12 8 8 *sffz*

13 pizz. 14 15 rit. 16 accel. *mf*

17 18  $\text{♩} = 140$  19 11 8

141 *ff* *f*

147 2

155 Grave *ff*

Viola

# Фантазия "Иерусалим"

А. Веницкий

оркестровка Р. Абызова

## Вступление

1 Свободно, импровизационно

Свободно

*rit.*

*a tempo*

10

*pp*

10

*rit.*   *a tempo*   *rit.*   *a tempo*   *rit.*   **2** *a tempo*

20

**3** ♩ = 70   **4**   **6**   1. **2**   2. **2**   **5**   Div.   Simile

*mf*

45   **2**   1. **2**   2. **2**   **6**   Unis.

55

63   **2**   **7**   **2**   **8**

*mf*

Фантазия "Иерусалим"

72 *accel.*

3 1. 2. 2

9  $\text{♩} = 90$  10

2 1. 2. 2 *fff*

91 11 12 13

8 8 2

14 15 16 *accel.* 17 18  $\text{♩} = 140$  19 Div.

2 2 8 8 11 8 V V

139 *Simile* Unis. *ff*

*ff*

146 Div. *f*

2 2 *f*

155 Grave Unis. *ff*

2 2 *ff*

Cello

# Фантазия "Иерусалим"

## Вступление

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1

Свободно, импровизационно  
Div.

Свободно

*rit.*

*a tempo*

*pp*

10

*rit.*

*a tempo*

*rit.*

*a tempo*

*rit.*

2

*a tempo*

19

3

$\text{♩} = 70$

Unis.

4

*mf*

5

*mf*

6

*f*



Фантазия "Иерусалим"

61 7 pizz.

*mf* *mp*

8 9 *accel.* ♩ = 90

4 1. 2. 2 2

83 10 arco *f*

1. 2. 2 2

93 11 12 13 14 15 *rit.*

8 8 *mf*

16 *accel.* 17 18 ♩ = 140 19

11 8 *mf*

143 *ff* *f* 2

153 *ff* Grave

# Фантазия "Иерусалим"

А. Веницкий

оркестровка Р. Абязова

## Вступление

1 Свободно, импровизационно

Свободно

*rit.*

*a tempo*

pp

10 *rit.* *a tempo* *rit.* *a tempo* *rit.* 2 *a tempo*

19

3  $\text{♩} = 70$  4 4 6 1. 2 2. 2 5 *mf*

46

6 *pizz.*

*f*

Фантазия "Иерусалим"

61 *mf* 2 2 2 4 7 8

75 *mf* 1. 2. 9 *accel.* ♩ = 90 2 1. 2 2

10 11 12 13 14 15 *mf* arco rit.

16 17 18 19 *accel.* ♩ = 140 11 8 pizz.

143 *ff* *f* 2

153 *ff* Grave arco