

# Molitva

for Cello and Male Choir

Galina Grigorjeva  
(1962)

red. for violoncello by Allar Kaasik

Andante ♩ = 50

V.-cello solo

5<sup>th</sup>

*sfp* *p* *mp* *mp*

*molto rubato*

Tenori I

*pp* Cola parte Vc. solo

(M)

2

*mf*

3

*mp* *p* *pp*

sul pontic. ordin.

4

sul tasto sul pontic. ordin.

*sfp*

**A**

(M)

*pp* Cola parte Vc. solo

(M)

5

*p*

6

V.-c. *f* *Gliss.*

T I *p* *f* (M)

T II *p* *f* (M)

B I *p* Cola parte Vc. solo (M)

**B**

7

V.-c. *sfz* *mp* *ord.* *s.p.* *ord.* *sul tasto* *ord.*

Cola parte Vc.

senza sord. sul tasto → *ord.* → *s.p.* → *ord.* → *sul tasto* → *ord.* →

T I *p* poco espress. (Y) *sim.* (Y)

T II *p* poco espress. (Y) *sim.* (Y)

B I *poco espress.* *mp* *p* *p* *poco espress.* *sim.* (Y) *poco espress.* (Y)

5"

5

8

V.-c. *mp* *p* *dolce*

T I *sim.* (Y)

T II *sim.* (Y)

B I *sim.* (Y)

B II *poco espress.* *sim.* (Y)

Cola parte Vc. solo

9

l.c.

mf

6 7 5

TI

T II

BI

B II

10 *leggiero, molto rubato*

l.c.

p mf mp

3 3 5 3 3 3 3 3

TI

T II

BI

B II

(Y) (Y) (Y)

(Y) (Y) (Y)

(Y) (Y) (Y)

(Y) (Y) (Y)

C

11

l.c.

mf p mp

3 3 3 3 3 3 5 3

TI

T II

BI

B II

p sim.

(Y)

p sim.

(Y)

p sim.

(Y)

p sim.

(Y)

12 *l'istesso tempo*

V.-c. *mf*

T I *subito p* *mp* *p*

T II (M) *subito p* *mp* *p*

B I (M) *subito p* *mp* *p*

B II (M) *subito p* *mp* *p*

(M) (M) (M)

13

V.-c. *p*

T I *mf* (O)

T II *mf* (O)

B I *mf* (O)

B II *mf* (O)

14 *non troppo* *sotto voce* *2 x pizz.*

V.-c. *2 x sul pontic.* *mp* *p*

T I *p*

T II *p*

B I *p*

B II *p*

15

V-c.  $\Phi \frac{2}{4}$  *dolcissimo*  
mf

T I *p*

T II *p*

B I *espress. mp*

B II

**E** *molto rubato senza metrum*

16

V-c. *p*

T I *tempo giusto P espress.*  
(M)

T II *P espress.*  
(M)

B I *P espress.*  
(M)

B II *P espress.*  
(M)

17

V-c. *3 5*

T I

T II

B I

B II

18

-c. *mf* *f* *mp*

T I

II

B I

II

19

-c. *mf* *p* *mp* **F** *ricoch., tranquillo*

T I *pp*

II *pp*

B I *pp*

II *pp*

20

-c. *p* *p*

T I *cresc.*

II *cresc.*

B I *cresc.*

II *cresc.*

21

V.-c.

Violoncello staff for measure 21, featuring triplets and slurs.

TI

Trumpet I staff for measure 21, containing a wavy line.

TII

Trumpet II staff for measure 21, containing a wavy line.

BI

Baritone I staff for measure 21, containing a wavy line.

BII

Baritone II staff for measure 21, containing a wavy line.

22

V.-c.

Violoncello staff for measure 22, including dynamics *f*, *sfz*, and a 5:4 trill.

TI

Trumpet I staff for measure 22, containing a wavy line and the letter (Y).

TII

Trumpet II staff for measure 22, containing a wavy line and the letter (Y).

BI

Baritone I staff for measure 22, containing a wavy line and the letter (Y).

BII

Baritone II staff for measure 22, containing a wavy line and the letter (Y).

23

V.-c.

Violoncello staff for measure 23, including dynamics *ff* and a box labeled 'G'.

G

Meno mosso  $\text{♩} = 42$

TI

Trumpet I staff for measure 23, including dynamics *ff* and a circled note (O).

TII

Trumpet II staff for measure 23, including dynamics *ff* and a circled note (O).

BI

Baritone I staff for measure 23, including dynamics *ff* and a circled note (O).

BII

Baritone II staff for measure 23, including dynamics *ff* and a circled note (O).

24

c.  $\frac{7}{8}$   $\frac{5}{4}$   $\frac{3}{4}$   $\frac{5}{4}$

I I

II

3 I

II

25

c.  $\frac{5}{4}$  con passione  $\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$

I I

II

3 I

II

26

c.  $\frac{5}{4}$   $\frac{7}{8}$   $\frac{5}{4}$   $\frac{5}{4}$

I I

II

3 I

II



27

Musical score for measure 27, V.C. part. The notation is in 5/4 time and includes triplets and accents.

Musical score for measures 27-28, T.I, I, and II parts. The notation includes dynamics such as *mf* and *f*.

28

Musical score for measure 28, V.C. part. The notation includes dynamics such as *sfz* and *fff*, and features a fermata.

Musical score for measures 28-29, T.I, T.II, B.I, and B.II parts. The notation includes dynamics such as *f*.

29

*molto rubato*

Musical score for measure 29, V.C. part. The notation includes dynamics such as *f* and *mf*, and features a fermata.

Musical score for measures 29-30, T.I, T.II, B.I, and B.II parts. The notation includes dynamics such as *mf* and *f*.

30

V.-c. *mp*

TI *p*

TII *mp* (Y)

BI *p* (Y)

BII

31

V.-c. *mp*

TI

TII *poco a poco dim.*

BI

**H** *Meno mosso*  $\text{♩} = 42$

32

V.-c. *mf*

TI

II *p*

*sosten.* *V*

33

V.-c. *p*

TI

TII

BI

BII

I

34 senza vibr.  $\frac{3}{4}$

V.-c. *pp*

T I solo *mf*

T II *pp* (M)

B I *pp* (M)

B II *p* (M)

35  $\frac{4}{4}$  flautando  $\frac{3}{4}$

V.-c. *mp*

T I tutti *p*

T II tutti *p* (M)

B I tutti *p* (M)

B II *mp* (M)

И Да Свя-тит-ся И-мя Тво-е

36  $\frac{3}{4}$   $\frac{4}{4}$

V.-c.

T I solo *mf*

T II solo *mf* (Y)

B I *p* (M)

B II

37

V.c.  $\frac{3}{4}$   $\frac{4}{4}$

tutti *mp*

TI (M) tutti *p* solo *mf* (Y)

TII (M) tutti *p* solo *mf* (Y)

VI *p* (Y)

VII (M) *mp* (M)

И Да Свя-тит-ся И-мя Тво-е.

38

V.c.  $\frac{4}{4}$  pizz. *p*

TI tutti *p* (M) tutti *p*

TII tutti *p* (M) tutti *p*

VI *p* (M)

VII *p* (M)

И Да Свя-тит-ся

39

V.c. *rit. molto* arco *pp*

TI *pp* *ppp*

TII *pp* *ppp*

VI *pp* *ppp*

VII *pp* А - - - *ppp* минь.

И - мя...

(M)

*attacco*