

# ALBUM OF MUSICAL COMPOSITIONS BY Y.U.L. SHEVCHENKO

Fascicule 1



Moscow • 2024



Music is Inferior  
to Love Alone; But Love  
is Also a Melody...

Pushkin A.S.

*Album of musical  
compositions  
by Yu.L. Shevchenko*

*Fascicule 1*



*Moscow • 2024*

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S.Yu. Zhukovsky.  
“Living Room with a Grand Piano”,  
1916–1917



*Elegy for the 150th anniversary of S.V. Rachmaninoff*  
(version I)

Yu.L. Shevchenko

Lento  $\text{♩} = 50$  poco rit.

A tempo      poco rit.      A tempo

p

5      poco rit.      A tempo      poco rit.

8      rit.

12     accel.     rit.

mf

17 A tempo

p

19 rit.

21 A tempo

p

23 rit.

A tempo

25

rit.

To Coda

A tempo

27

Lento  $\text{♩} = 45$

29

poco rit.

31

33

rit.

D.S. al Coda

$\textcircled{O}$

pp

Grave  $\text{♩} = 40$

poco rit.

accel.

36

$\text{♩} = 40$

rit.

39

rit.

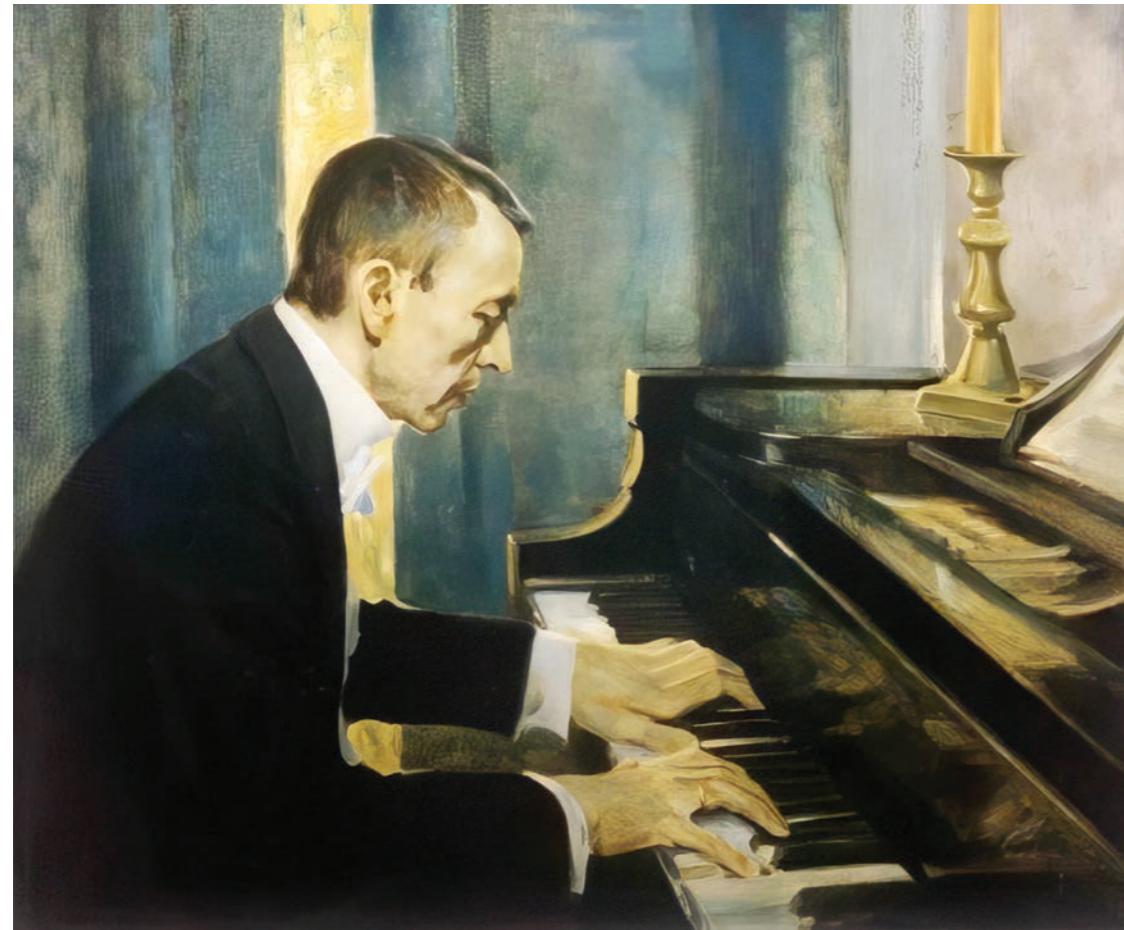
41

$\text{♩} = 40$

ppp

*Elegy for the 150th anniversary of S.V. Rachmaninoff  
(version II)*

Yu.L. Shevchenko



G.E. Chambers.  
“S.V. Rachmaninoff at the Piano”,  
1930

**J = 68 Moderato**

Sheet music for piano, featuring two staves. The top staff is treble clef and the bottom is bass clef, both in 3/4 time with a key signature of one flat. The music consists of six systems of six measures each. Measure 1 starts with a forte dynamic and includes a bass drum (Ped.) instruction. Measures 2-3 show a continuation of the rhythmic pattern with bass drum instructions. Measures 4-5 show a more complex harmonic progression with bass drum instructions. Measures 6-7 show a return to the initial rhythmic pattern. Measures 8-9 show a continuation of the pattern with bass drum instructions. Measures 10-11 show a continuation of the pattern with bass drum instructions. Measures 12-13 show a continuation of the pattern with bass drum instructions. Measures 14-15 show a continuation of the pattern with bass drum instructions.

19

22

25

28

**Più mosso**

32

**A tempo**

36

39

42



K.A. Somov.  
"Portrait of Composer  
S.V. Rachmaninoff",  
1925

## Elegy "Prayer"

Yu.L. Shevchenko

Largo  $\text{♩} = 45$

*pp* dolce

5

rit. - - - A tempo

11

*3* ~

Sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a rest followed by eighth notes. Measure 2 begins with a dynamic *pp* and a sixteenth-note pattern. Measure 5 shows a transition with a ritardando (rit.) and then returning to tempo. Measure 11 concludes with a melodic line and a dynamic *3* above the notes.

13

poco rit.

A tempo

*mp*

Reo. Reo. Reo. Reo. Reo.

21

poco rit.

A tempo

*mp*

Reo. Reo. Reo. Reo. Reo.

15

Reo. Reo. Reo. Reo.

23

Reo. Reo. Reo. Reo.

17

rit.

A tempo legato

*pp*

Reo. Reo. Reo. Reo. Reo.

25

rit.

A tempo

*p*

Reo. Reo. Reo. Reo.

19

Reo. Reo. Reo. Reo.

28

poco rit.

Reo. Reo. Reo. Reo.

A tempo

rit.

31

35

*p*

pp

39

poco rit. A tempo rit. A tempo rit.

*ppp*



K.P. Bryullov.  
*"Nuns Convent of the Sacred Heart in Rome,  
Singing at the Organ"*,  
1849

# *Memories*

*Yu.L. Shevchenko*

Lento  $\text{♩} = 60$

poco rit.

3 A tempo

6 poco rit. A tempo

8 poco rit. A tempo

11

mp

13

p

1.

15 2. poco rit. A tempo

p

17

3

19

21

24

26

28

*p*

1.

30

poco rit. - - - Lento  $\text{♩} = 52$

2.

*pp*

32

35

37

rit.

rit.

rit.

rit.

rit.

39

mp

rit.

rit.

rit.

41

p

1.

rit.

rit.

43

2.

pp

rit.

rit.

45

rit.

A tempo

rit.

rit.

47

A tempo

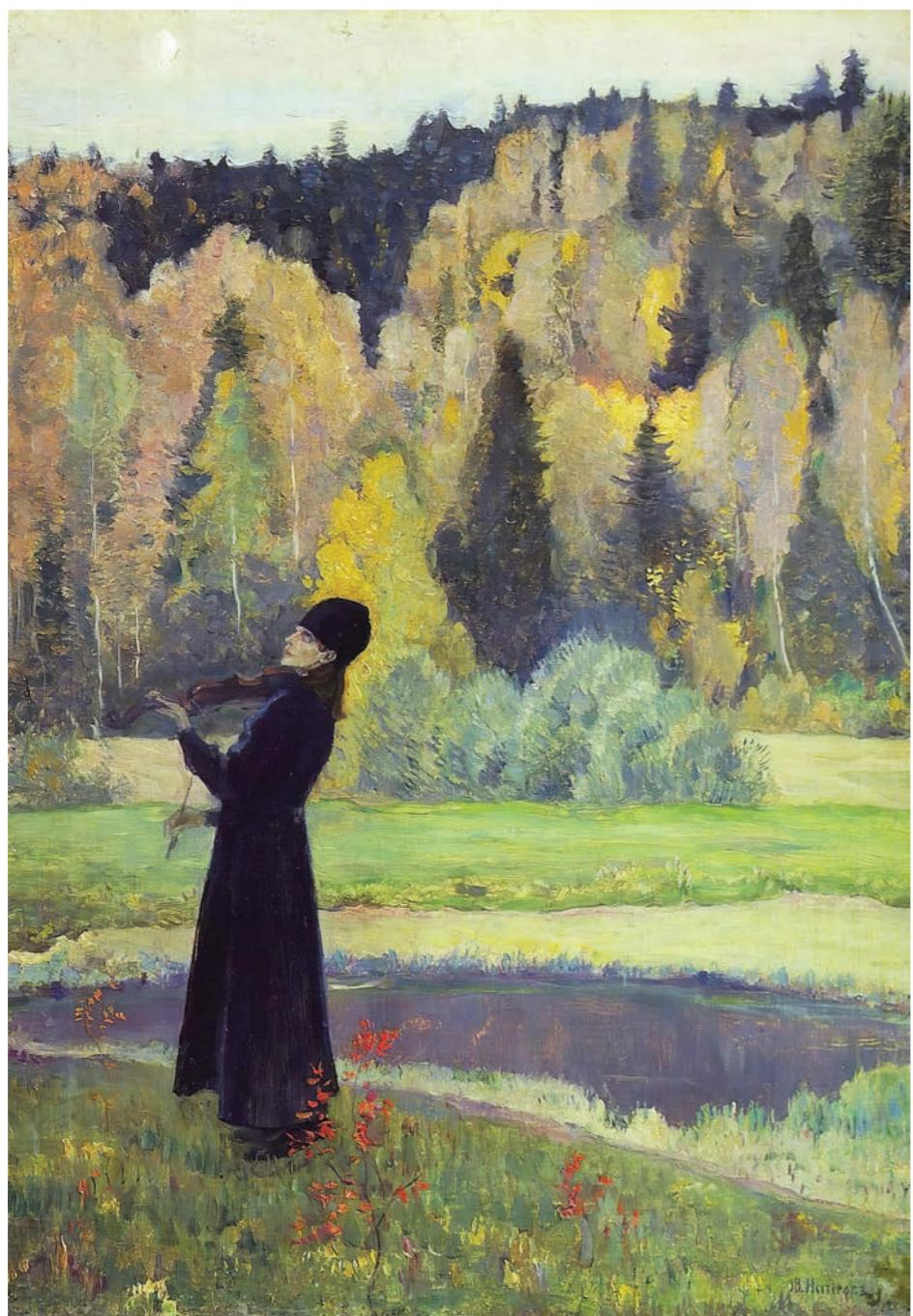
rit.

pp

pp

*Romance "Separation"*

Yu.L. Shevchenko



M.V. Nesterov.  
"Elegy (The Blind Musician)",  
1928

Lento  $\text{♩} = 50$

*pp*

5 rit. A tempo

*p*

8

*p*

10

ROMANCE "SEPARATION"

The musical score consists of four staves of piano music. Staff 1 (treble clef) starts with a melodic line over a harmonic bass. Staff 2 (bass clef) provides harmonic support. Staff 3 (treble clef) features a rhythmic pattern of eighth-note pairs. Staff 4 (bass clef) provides harmonic support. Measure numbers 1, 5, 8, and 10 are indicated above the staves. Performance instructions include dynamics (pp, p), tempo changes (Lento, A tempo), and articulations (ritardando, slurs).

13 rit.

A tempo

poco rit.

A tempo

rit.

$\text{♩} = 100$

17 rit.

A tempo  $\text{♩} = 50$

poco rit.

$\text{pp}$

20 rit.

A tempo

$\text{p}$

$\text{8va}$

(8)

31

*p*

33

*p*

*p*



Carl Spitzweg.  
"The Fiddler",  
1854

*Nocturne "Margo-Ritta"*

Yu.L. Shevchenko

Lento  $\text{♩} = 50$

13

20

23

27

p

rit.

30

3

30

rit.

33

p

rit.

36

8va

3

pp

39

3

rit.

43

A tempo

pp

3

rit.

# *The Anticipation of Spring*

Yu.L. Shevchenko



Gustav Klimt.  
"The Kiss",  
1908-1909

Lento  $\text{♩} = 40$  rit.

$p$

$\text{rit.}$

$\text{♩} = 40$

$pp$

accel.

rit.

accel.

$\text{♩} = 40$

$p$

$\text{rit.}$

$\text{♩} = 40$

$p$

THE ANTICIPATION OF SPRING

35

9

*rit.*

Reo. \*

Reo. \*

11 Andante  $\text{♩} = 50$

*p*

Reo. \* Reo. \* Reo. \* Reo. \* Reo. \* Reo. \*

14

Reo. \* Reo. \* Reo. \* Reo. \* Reo. \* Reo. \*

17

Reo. \* Reo. \* Reo. \* Reo. \* Reo. \*

19

*p*

Reo. \* Reo. \* Reo. \* Reo. \* Reo. \* Reo. \*

21

Reo. \* Reo. \* Reo. \* Reo. \* Reo. \* Reo. \*

23

Reo. \* Reo. \* Reo. \* Reo. \* Reo. \* Reo. \*

25

Reo. \* Reo. \* Reo. \* Reo. \*

26

Reo. \* Reo. \* Reo. \* Reo. \*

37

Reo. \* Reo. \* Reo. \* Reo. \* Reo. \* Reo. \*

28

Reo. \* Reo. \* Reo. \* Reo. \* Reo. \* Reo. \*

40

Reo. \* Reo. \* Reo. \* Reo. \*

31

Reo. \* Reo. \* Reo. \* Reo. \* Reo. \*

42

rit. =50 pp mp Reo. \* Reo. \* Reo. \* Reo. \*

34

Reo. \* Reo. \* Reo. \*

(8) 3

Reo. \* Reo. \* Reo. \* Reo. \*

46 (8) *rit.*

*8va*

*rit.* \* *rit.* \* *rit.* \* *rit.* \*

(8)

*rit.* \* *rit.* \* *rit.* \* *rit.* \* *rit.* \*

50 (8) *rit.*

*rit.* *pp*

*rit.* \* *rit.* \*

53 *accel.*

*rit.*

*rit.* \* *rit.* \*

55 *pp*

*8va*

*8va*

*8vb*



*Judith Jans Leyster.*  
“*The Man Playing the Cello*”,  
1636

*The Anticipation of Autumn*

Yu.L. Shevchenko

Adagio  $\text{♩} = 72$

*p*

4 *poco rit.* A tempo  $\text{♩} = 75$

*poco rit.* A tempo

$\text{♩} = 80$

*p*

12 *poco rit.* A tempo

17 *poco rit.*

A tempo  $\text{♩} = 80$

*pp*

26 *poco rit.*

30 A tempo

*p*

34

Ped. Ped. Ped. Ped.

38

poco rit. A tempo  
Ped. Ped. Ped. Ped.

42

pp  
Ped. Ped. Ped. Ped.

46

ff  
Ped. Ped. Ped. Ped.

50

poco rit. A tempo  
Ped. Ped. Ped. Ped.

55

ff  
Ped. Ped. Ped. Ped.

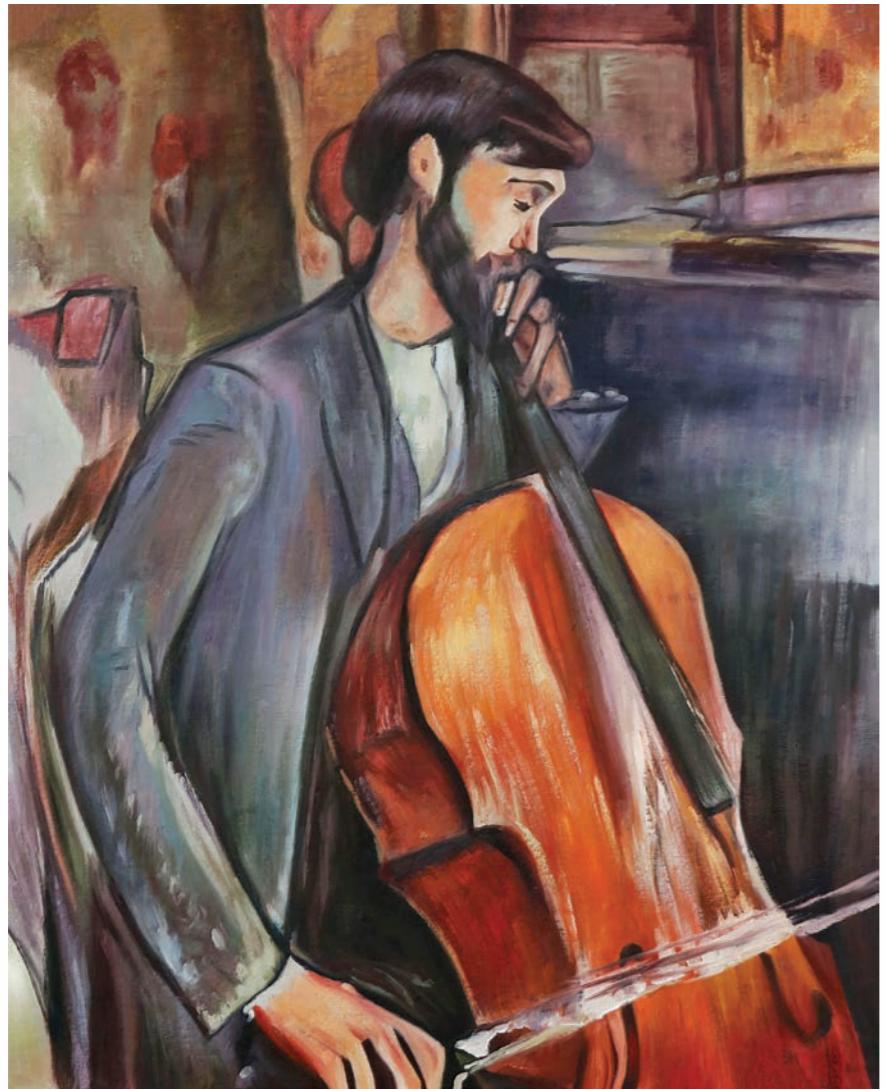
accel. poco rit. A tempo

ff  
Ped. Ped. Ped. Ped.

63

ff  
Ped. Ped. Ped. Ped.

rit.



Amedeo Modigliani.  
“The Cellist”,  
1909

## *More than Words*

Yu.L. Shevchenko

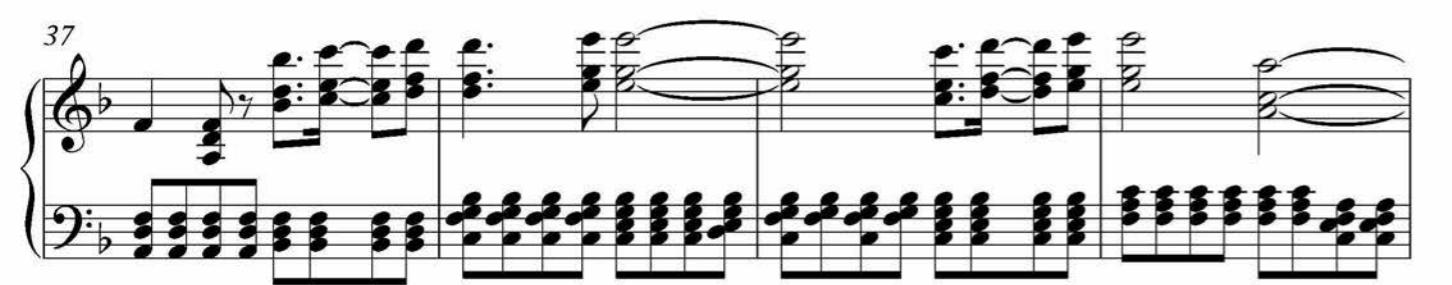
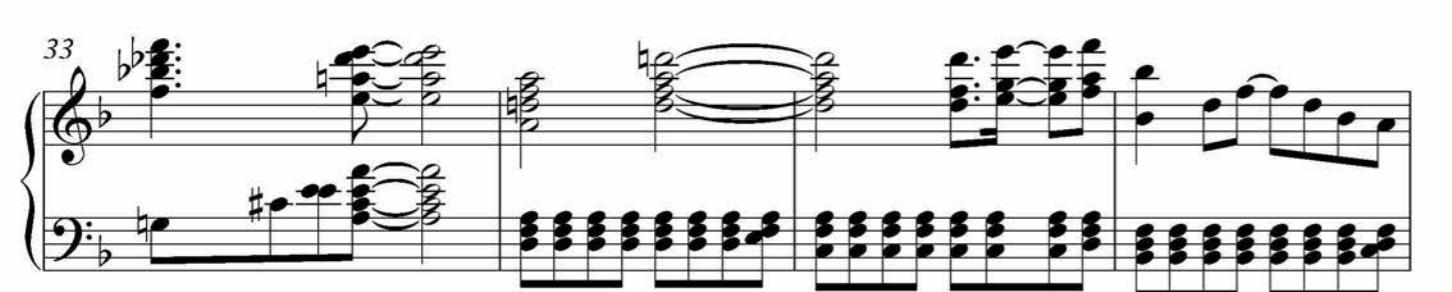
*J = 88*

6

10

14

18



4

62

65

68

71

73



Henriëtte Ronner-Knip.  
"The Musicians",  
1877

*Return to the Homeland*

Yu.L. Shevchenko

Andante  $\text{♩} = 60$

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12

*p* ♩ = 60

rit.

A tempo ♩ = 60

mp

mf

rit.

16  
17  
18  
19  
20  
21  
22  
23  
24  
25  
26  
27

mp

5

5

f 3 3

mp

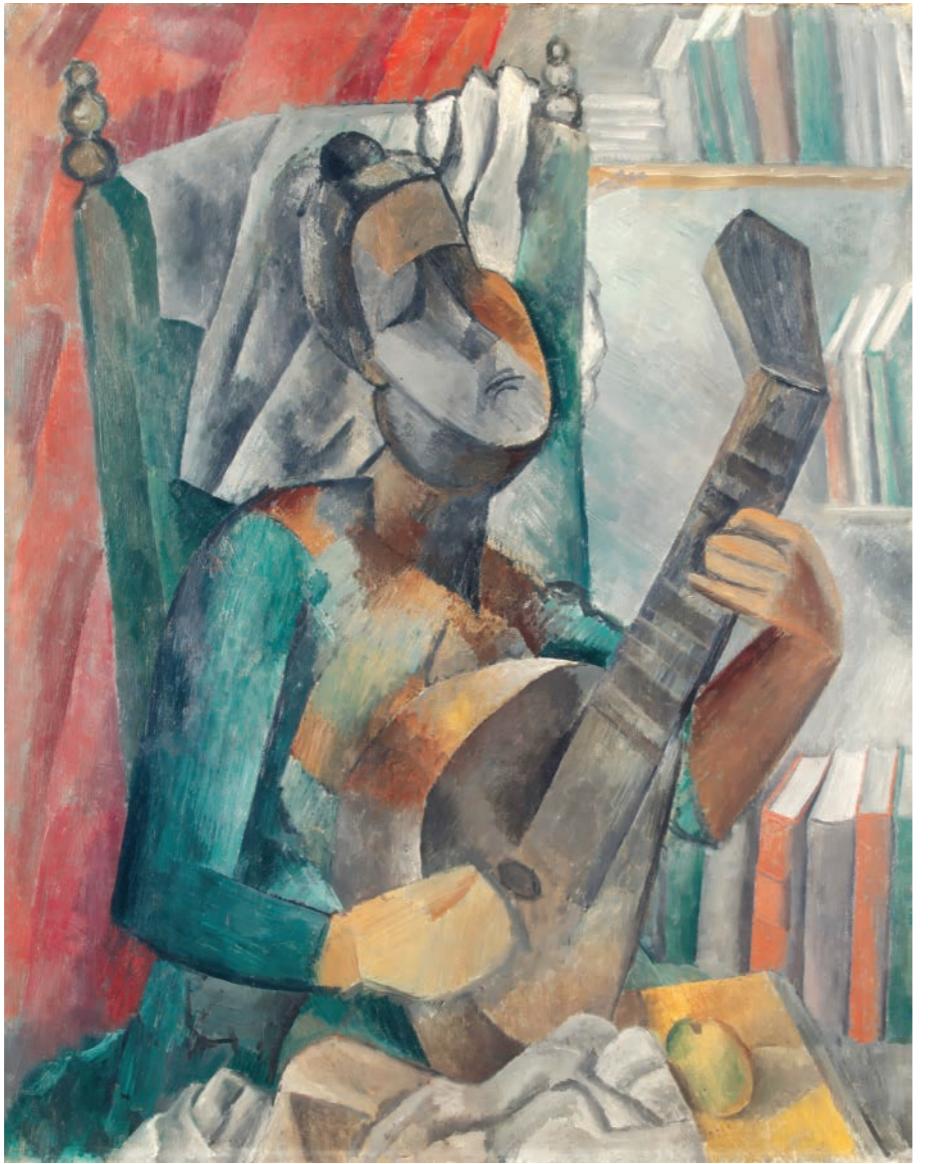
5

rit.

rit.

**31**  
*A tempo*  
*p*  
  
**35**  
  
*rit.*  
**38**  
*A tempo*  
*f*  
  
*rit.*  
**42**  
*A tempo*

**45**  
  
**48**  
  
**50**  
*rit.*  
*pp*



Pablo Picasso.  
“The Girl with a Mandolin”,  
1909

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*Meodies of love  
are the best medicine  
for both body and soul*



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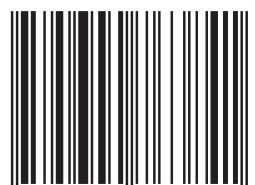


## Shevchenko Yu.L.

Academician of the Russian Academy of Sciences, Founder, President and Director of Sciences of Pirogov National Medical and Surgical Centre, Doctor of Medical Sciences, Professor, Honoured Physician of the Russian Federation, Honoured Scientist of the Russian Federation, Laureate of the State Prize of the Russian Federation, Colonel General of the Medical Service, Doctor of Theological Sciences, Archimandrite.



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