

Sergei Prokofiev
(1891-1953)

Alexander Nevsky

Cantata op.78

Coro de la Universidad Politécnica de Madrid

2 – Piesnia ob Alexandre Nevskom

Cantar de Alexandre Vevski.

A, i bila diela na Ńevie riekie

Ah!, y fué el hecho en el Nieva río.

Na Ńevie riekie, na balshoi vodie

En el río Nieva, en las grandes aguas.

Tam rubili mi zloie voinstvo

Allí cortamos a los malos enemigos

Voisko shviedskoie

El ejército de Suecia

Uj! Kak bilis mi, kak rubilis mi!

Ah! Cómo luchamos, cómo los despedazamos!

Uj! Rubili korabli po dostochkam!

Nashu krovruđu ñe ýalieli mi

Za velikuiu ziemliu russkuiu

Jei! Gdie proshol topor, bila ulitsa

Gdie lietielo kopio pereulohek

Palayili mi shviedov ñemchikov

Kak kovil travu na sujoi ziemlie

Ñe ustupim mi ziemliu russkuiu

Kto pridiot na Rus, budiet na smiert bit

Podñalasia Rus, suprotiv vragá

Podñimis na boi, slafnii Nofgorod.

3 - Krestonostsi vo Pskove

Los cristianos en Pskov

Peregrinus expectavi

Pedes meos in cimbalis ...

4 – Fstavaitie, liudi russkie

Levántate, pueblo ruso

Fstavaitie liudi russkie

Levántate, pueblo ruso

Na slafnii boi, na smiertnii boi

Para gloriosa batalla, para mortal batalla

Fstavaitie liudi volnie

Levántate pueblo libre

Za nashu ziemliu chestnuiu

Por nuestra tierra amada

ÿivim boitsam pachiot i chest

A vivientes guerreros honor y felicidad

A miortvim slava viechnaia

A los muertos gloria inmortal

Za otchii dom, za russkii krai,

Por la paterna casa, por la rusa tierra.

Fstavaitie liudi russkie

Levántate pueblo ruso

Fstavaitie liudi russkie ...

Na Rusí radnoi, na Rusí balshoi

En la Rusia querida, en la Rusia grande,

Ñe bivat vragú

No vivirá el enemigo

¡Padnimaisia fstañ, mat radnaia Rus!

¡ Arriba levanta, madre querida Rusia!

Fstavaitie liudi russkie ...

Vragam na Rus ñe jaÿivat,

El enemigo en Rusia no entrará

Polkof na Rus ñe vaÿivat,

Extranjeros en Rusia no quedarán,

Putiei na Rus ñe vidivat,

Los caminos en Rusia no verán,

Poliei Rusí ñe taptivat.

Los campos Rusos no arrasarán.

Fstavaitie liudi russkie ...

5 – Ledovoie poboishe

Peregrinus expectavi
Pedes meos in cimbali ... est
¡Vincat arma crucifera !
¡Hostis pereat !

6 – Miortvoie polie

7 – Viedz Alexandra vo Pskov
Entrada de Alexander en Pskov

Na velikii boi vijadila Rus.
Un gran combate ha tenido Rusia.

Vorogá pobiedila Rus.
Al enemigo ha vencido Rusia

Na radnoi ziemlie ñe bivat vragú
En la querida tierra no quedan enemigos

Kto pridiot na Rus budiet na smiert bit.
Quienes invadieron Rusia tuvieron la muerte.

¡Viesielisia, poi, mat radnaia Rus!
¡ Regocíjate, canta, madre querida Rusia !

Na radnoi Rusí ñe bivat vragú
En la querida Rusia no quedan enemigos.

Ñe vidat vragú nashij russkij siol :
No verán los enemigos nuestras rusas aldeas

¡Kto pridiot na Rus, budiet na smiert bit ! (2 veces)
¡ Quienes invadieron Rusia encontraron la muerte ¡

Na Rusí radnoi, na Rusí balshoi ñe bivat vragú (2 veces)
En Rusia querida, en Rusia grande no quedan enemigos

¡Viesielisia, poi, mat radnaia Rus! (2 veces)
¡ Regocíjate, canta, madre querida Rusia !

Na velikii prazdnik sobralasia Rus
En grandes celebraciones se festeja Rusia

¡Viesielisia Rus, radnaia Mat !
¡ Regocíjate Rusia, querida Madre ¡

АЛЕКСАНДР НЕВСКИЙ ALEXANDER NEVSKY⁵

КАНТАТА

CANTATA

№ 1

РУСЬ ПОД ИГОМ МОНГОЛЬСКИМ
Russia under the Mongolian Yoke

СЕРГЕЙ ПРОКОФЬЕВ
SERGE PROKOFIEFF Op. 78
1938.

Molto andante $\text{♩} = 66$

Piano

ten. ten. ten. ten. ten. ten.

f f f f

Ob. *espress.*

Archl

mf espress.

T-ba

1

Ob.

dolce

ff

p

The first system of music shows a piano accompaniment in the lower staves and an oboe part in the upper staff. The piano part begins with a fortissimo (*ff*) dynamic, which then softens to piano (*p*). The oboe part is marked *dolce* and features a melodic line with a grace note. The system is enclosed in a large slur.

The second system continues the piano accompaniment with a series of sixteenth-note patterns in both the treble and bass staves. The piano part is marked with a piano (*p*) dynamic.

The third system features a more active piano accompaniment with continuous sixteenth-note figures in both hands. The dynamic remains piano (*p*).

The fourth system introduces a new melodic line in the upper staff, which is marked piano (*p*). The piano accompaniment continues with sixteenth-note patterns, marked mezzo-piano (*mp*). The system concludes with a piano (*pp*) dynamic and a *Fag.* (Bassoon) entry in the lower right.

The fifth system continues the piano accompaniment with sixteenth-note patterns. The dynamic is piano (*p*).

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a complex, rapid melodic line in the treble clef, with many beamed notes. The bass clef has a few notes, including a whole note chord at the end of the system. A fermata is placed over the first measure of the treble staff.

Second system of musical notation. It begins with a square box containing the number '2'. The notation includes a first violin part labeled 'V.I.' and a cello part labeled 'C. ingl.'. The dynamic marking 'pp' (pianissimo) is present. The treble clef staff has a rapid melodic line with sixteenth notes, and the bass clef has a few notes. A fermata is placed over the first measure of the V.I. staff.

Third system of musical notation. It continues the complex melodic line in the treble clef with beamed sixteenth notes. The bass clef has a few notes. A fermata is placed over the first measure of the treble staff.

Fourth system of musical notation. It continues the complex melodic line in the treble clef with beamed sixteenth notes. The bass clef has a few notes. A fermata is placed over the first measure of the treble staff.

Fifth system of musical notation. It continues the complex melodic line in the treble clef with beamed sixteenth notes. The bass clef has a few notes, including a dynamic marking 'pp' (pianissimo) in the second measure. A fermata is placed over the first measure of the treble staff.

3

a tempo
ten.

ten.

ten.

Ob. *espress.*

4

Celli

ПЕСНЯ ОБ АЛЕКСАНДРЕ НЕВСКОМ Song about Alexander Nevsky

5 Lento J. = 60

Cl.

p tenuto

Archi *pp*

6

Alti

p

CORO

Tenori

A, и бы - ло де - ло на Не - ве ре - ке.
A i bi - la die - la na Ne - vie rie - kie

Archi

Ten.

Bassi

Ha Не - ве ре - ке, на боль - шой до - де.
Na Ne - vie rie - kie na bal - shoi vo - die

7 A. *p*
 Там ду-би-ли мы зло-е во-ин-ство,
 Tam ru-bi-li mi zlo-ye vo-in-stvo

T.
 B.

7

Тен. 0' *rit.* *meno mosso*
 зло-е во-ин-ство, вой-ско швед-ско-е.
 zlo-ye vo-in-stvo vojsko shved-sko-ye

T.
 B.

8

8 Più mosso
 Ух! Как билась мы, как ду-бились мы!
 U! kak billis mi, kak ru-bilis mi

T.
 B.

8 Più mosso
 Ух! Ру-би-ли ко-рабли по
 U! Ru-bi-li ko-ra-bli po

Legal

T. на. шу кровь-ру - ду не жа ле - ли мы.
 Na shu krov-ru-du ne ya - lie-li mi

B. до. сточ. кам.
 Do-stoch-kam

9 да ве -
 za vie-

mf *f* *p* *mp* *p espress.*
 Tuba

T. rit. где про. шел то пор, бы. ла
 Gdie pro-shol to-por bila

B. ли - ку ю зем - лю рус - ску - ю.
 li - ku-ju zem-liu rus - sku-ju

10 a tempo Гей!
 i Jey!

Cornet *p*

T. у - ли ца,
 u - li tsa

B. где ле - те - ло ко. пье, пе - ре - у - ло - чек.
 Gdie lie-tie-lo kopio pe-re-u - lo - chek.

у.п.

Fag. Celli *mf*

Bassi Tuba

A.
-ю.
-iu
Т.
-iu
В.
ту

Кто при - дёт на Русь - бу - лет
Kto pri - diot na Rus, bu - diet

13

A.
Под - ня ла - ся Русь
Pod - na - la - sia Rus

Т.
В.
на смерть бит.
na smiert bit.

13

pp

A. су. про. тив вра - га; су - pro - tiv vra - ga' под - ни - мисъ на бой, pod - ni - mis na boi

T. су. про. тив вра - га; су - pro - tiv vra - ga' под - ни - мисъ на бой, pod - ni - mis na boi

B. су. про. тив вра - га; су - pro - tiv vra - ga' под - ни - мисъ на бой, pod - ni - mis na boi

Cornet

A. rit. сла. ный Нов - го род. slaf - niy Nov - go - rod.

T. сла. ный Нов - го род. slaf - niy Nov - go - rod.

B. сла. ный Нов - го род. slaf - niy Nov - go - rod.

rit. Legni Archi

№ 3

КРЕСТОНОСЦЫ . ВО ПСКОВЕ
The Crusaders in Pskov

14 *Largo* $\text{♩} = 48$

mf *m. d.*

f *Legni Archi*

m. d. *mf* *m. s.* *ff*

mp *pp*

15 Andante $\text{♩} = 60$

All

pp

Ten. Pe - re - gri - nus, ex - pec - ta - vi

Bass. Pe - re - gri - nus, pe - re - gri - nus, ex - pec - ta - vi, ex - pec - ta - vi,

Bassi III *pp*

Pe - re - gri - nus, ex - pec - ta - vi,

15 Andante $\text{♩} = 60$

Fl. 8

pp *mf*
Tr-ba III
C-f. Tuba

pe - des me - os, in cym - ba - lis,

pe - des me - os, pe - des me - os, in cym - ba - lis, in cym - ba - lis,

pe - des me - os, in cym - ba - lis,

p mf *p mf* *p mf* *Cello*

16

A. *f* pe - re gri - nus, ex - pec -

T1 *f* pe - re - gri - nus, ex - pec - ta - vi, pe - des me - os,

T2 *f* pe - re - gri - nus, ex - pec - ta - vi, pe - des me - os,

B1 *f* pe - re gri - nus, ex - pec

B2 *f* pe - re gri - nus, ex - pec

B3 *f* pe - re gri - nus, ex - pec

16

f ta - ri.

f in - oym - ba - lis.

f ta - vi.

A. ta - ri.

T1 in - oym - ba - lis.

T2 in - oym - ba - lis.

B1 ta - vi.

B2 ta - vi.

B3 ta - vi.

f Fl. Sax. Archi

f *espress*

A. pe - des me - os in cym
 T1 pe - re - gri - nus ex - pec - ta - vi pe - des me - os
 T2
 B1
 B2
 B3
 pe - des me - os in cym
 Corai
 Cl. b. Bassi
 Celli

17
 A. - ba - lis pe - re - gri - nus ex - pec - ta - vi
 T1 in cym - ba - lis pe - re - gri - nus ex - pec - ta - vi
 T2
 B1
 B2
 B3
 - ba - lis pe - re - gri - nus ex - pec - ta - vi
 Cl. b. Sax.
 Fag. Celli
 Bassi
ben tenuto

A. pe - des me - os in cym - ba - lis, pe - re - gri - nus,
 T. pe - des me - os in cym - ba - lis, pe - re - gri - nus,
 B. pe - des me - os in cym - ba - lis, pe - re - gri - nus,

A. pe - re - gri - nus ex - pec - ta - vi, ex - pec - ta - vi.
 T. pe - re - gri - nus ex - pec - ta - vi, ex - pec - ta - vi.
 B. pe - re - gri - nus ex - pec - ta - vi, ex - pec - ta - vi.

Largo, come primo

18 Archi
f espress.

The first system of musical notation consists of two staves, treble and bass clef. The key signature has one sharp (F#). The music features a melodic line in the treble clef with eighth and sixteenth notes, and a supporting bass line with chords and eighth notes. There are dynamic markings of *ff* and *f*.

The second system of musical notation continues the piece with similar melodic and harmonic textures. It includes dynamic markings of *ff* and *f*.

The third system of musical notation features a *dolce* marking above the treble staff, indicating a softer, sweeter tone. The music continues with melodic and harmonic development.

The fourth system of musical notation includes a *Legni* marking above the treble staff, indicating a woodwind-like texture. The piece concludes with a final cadence.

Fl. Archi

f pesante

espress. e doloroso

dolce

mp

mp

A. **21** Andante

A. *cresc.*

T. Pe - re - gri - nus ex - pec - ta - vi

T1

T2

B. I & II Pe - re - gri - nus pe - re - gri - nus ex - pec - ta - vi, ex - pec - ta - vi

31

32

B. III

33 *cresc.*
cresc.

Pe - re - gri - nus ex - pec - ta - vi

21 Andante

Sax. Corral

Viol. Colla Bassi

Timp.

A. pe des me os

T1 T2 pe des me os, pe des me os

B1 B2

B3 pe des me os

f

Timp.

22

A. in cym - ba - lis pe - re

T1 T2 in cym - ba - lis, in cym - ba - lis pe - re - gri - nus

B1 B2

B3 in cym - ba - lis pe - re

Arch

Legg

Tr - bal

A.

T1
T2

31
32
33

Arch

Tr-boni

- gri - nus ex - pec - ta - vi pe - des me - os

ta - vi pe - des me - os

in cym - ba - lis po - re gri - nus ex - pec - ta - vi

ta - vi pe - des me - os

Tr-bo

Cor., Tr-nt

23

in oym ba lis.

pe des me os in oym ba lis.

in oym ba lis.

Tr-bo

23

Tr-al, Cor.

Largo

ritenuto

A

T

B1

B2

B3

Pe-re-grinus, pe-re-grinus.

Pe-re-grinus, pe-re-grinus.

Largo

ritenuto

pp

№ 4

ВСТАВАЙТЕ, ЛЮДИ РУССКИЕ

Arise, Ye Russian People

24 Allegro risoluto $\text{♩} = 72$

Sopr. *Alfi*

Ten.

Bassi

Bera-
Fsta-

Bera-
Fsta-

24 Allegro risoluto $\text{♩} = 72$

Tr-bo

Ottomi
Archi

S. -вай-те, лю-ди рус-ские, на сла-вный бой, на смер-тный бой, вста-
-vai-tie lu-di rus-ski-ie na slaf-nii boi na smiert-nii boi Fsta-

A.

T. -вай-те, лю-ди рус-ские, на сла-вный бой, на смер-тный бой, вста-
-vai-tie lu-di Rus-ski-ie na slaf-nii boi na smiert-nie boi Fsta-

B.

S. - вай - те, лю - ди воль - ны - е, за на - шу зем - лю чест - ну - ю.

-vai-tie liu-di vol-ni-e za na-shu ziem-liu chest-nu-ju.

A. вай - те, лю - ди воль - ны - е, за на - шу зем - лю чест - ну - ю. Жи -

-vai-tie liu-di vol-ni-e za na-shu ziem-liu chest-nu-ju. yi-

T. вай - те, лю - ди воль - ны - е, за на - шу зем - лю чест - ну - ю. Жи -

-vai-tie liu-di vol-ni-e za na-shu ziem-liu chest-nu-ju. yi-

B. вай - те, лю - ди воль - ны - е, за на - шу зем - лю чест - ну - ю. Жи -

-vai-tie liu-di vol-ni-e za na-shu ziem-liu chest-nu-ju. yi-

T. 25

- вим бой пам по чёт и чотъ, а мёрт-вым сла - ва веч - на - я. За

-vim bai-tsam pa-chiot i chest'a miort-vim sla-va vech-na-ia za

B. вим бой пам по чёт и чотъ, а мёрт-вым сла - ва веч - на - я. За

-vim bai-tsam pa-chiot i chest'a miort-vim sla-va vech-na-ia za

T. от - чий дом, за руо - ский край, вотъ вай - те, лю - ди

ot-chii dom za rus-kii kraj vosta vai-tie liu-di

B. от - чий дом, за руо - ский край, вотъ вай - те, лю - ди

ot-chii dom za rus-kii kraj vosta vai-tie liu-di

♩ 26 >

S. Вот - вай - то, лю - ди рус - ки - е, на сла - в - ный бой, на
Fsta - vai - tie liu - di rus - ki - ie na slaf - nii boi na

A.

T. рус - ки - е. Вот - вай - те, лю - ди рус - ки - е, на сла - в - ный бой, на
rus - ki - ie Fsta - vai - tie liu - di rus - ki - ie na slaf - nii boi na

B.

S. смер - тный бой, вот - вай - те, лю - ди воля - ны - е, за на - шу зем - лю
smiert - nii boi Fsta - vai - tie liu - di vol - ni - ie za na - shu ziem - liu

A.

T. смер - тный бой, вот - вай - те, лю - ди воля - ны - е, за на - шу зем - лю
smiert - nii boi Fsta - vai - tie liu - di vol - ni - ie za na - shu ziem - liu

B.

meno rit.

S. *chest-nu-iu*

T. *chest-nu-iu*

B.

Cor. I *meno rit.*

27

Alli a tempo

A. *Na Ru-si rad-noi na Ru-si bal-shoi ne bi-*

Na Ru-si rad-noi na Ru-si bal-shoi ne bi-

p espress. V. lo

A. *-vats vra-gu Pod-ni-mai-sia fstañ*

-vats vra-gu Pod-ni-mai-sia fstañ

p *mf espress.*

A. *p*

МАТЬ РОД - НА - Я
 mat rad-na - ia

Рубь.
 Rus.

28 Bassi *mf*

На Ру - сии род - нои на Ру - сии боль - шой не бы -
 Na Ru-si rad-noi na Ru-si bal-shoi ne bi

Fl. pag. Fl. pic. Fl.

Arch. st.

3. *mf*

- ВАТЬ ВРА - ГУ. Под - ни - май - ся,
 - vat vra - gu. Rad-ni-mai-sia

Sopr.
 Alto
 Bassi

ВОТАЖЬ, МАТЬ РОД - НА - Я Рубь!
 Fstañ mat rad-na - ia ! Rus!

mf *espress.* *p* *ff*

Bora Fsta

29 S.

S. -вай-те, лю-ди русскі-е
 A. -vai-tie lu-di Rus-ski-ie
 T. *T.*
 B. *B.* на славный бой, на смертный бой.
 na slafnii boi na smiertnii boi

Vra- gam na Rus ne

29

Ottent Archl

30

S. ВОЛ-НЫ-Е,
 A. Vol-ni-ie
 T. *T.*
 B. *B.* За на-шу сч-ст-ю / честь-ю-ю.
 za na shu ziem-liu chest-ou-lu

Vra- gam na Rus ne

Xyloph.

Loyal
Celli Bass

Sopr.

S. *mp*
 хв - жи - вать, пол - ков на Русь не ва - жи - вать, пу -
 ja - yi - vat pol - kov na Rus ne va - yi - vat pu -

A. *Alli*
 ja - yi - vat ne va - yi - vat pu -

Xilof.

mp

S. *mp*
 -тей на Русь не ви - ди - вать, по - лей Ру - си не
 -tei na Rus ne vi - di - vat, po - lei Ru - si ne

A. *mp*
 -tei ne vi - di - vat po - lei ne

S. **31**

А. тап - ты - вать. вста - вай - те, лю - ди рус - ски - е, на сла - вный бой, на
 tap - ti - vat Fsta - vai - tie liu - di rus - ski - ie na slafnii boi na

Т.

В. вста - вай - те лю - ди рус - ски - е, на сла - вный бой, на
 Fsta - vai - tie liu - di rus - ski - ie na slafnii boi na

В.

S. **31**

А. смер - тный бой, вста - вай - те, лю - ди во - лья - ны - е, за на - шу зем - лю чест - ну - ю!
 Smiert - nii boi, Fsta vai tie liu - di vol - ni - ie za na - shu zem - liu ches - tu - iu

Т.

В. смер - тный бой, вста - вай - те, лю - ди во - лья - ны - е, за на - шу зем - лю чест - ну - ю!
 Smiert - nii boi, Fsta vai tie liu - di vol - ni - ie za na - shu zem - liu ches - tu - iu

В.

№ 5

ЛЕДОВОЕ ПОБОИЩЕ
The Battle on Ice

32 Adagio $\text{♩} = 45$

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The time signature is 4/4. The tempo is marked 'Adagio' with a quarter note equal to 45 beats per minute. The dynamic marking is 'pp' (pianissimo). The first measure is marked with 'V-21' and 'Cott. Bass'. The phrase 'un poco pesante' is written at the end of the system. The music features a series of eighth-note chords in the right hand and a simple bass line in the left hand.

The second system of musical notation continues the piece. It maintains the same grand staff, key signature, and time signature. The right hand continues with eighth-note chords, and the left hand has a steady bass line. The dynamics remain 'pp'.

The third system of musical notation shows a change in the right hand's texture. It features more complex chordal structures with some sixteenth-note runs. The dynamic marking is 'V-10' and '7.'. The left hand continues with a simple bass line.

The fourth system of musical notation returns to a texture similar to the first system, with eighth-note chords in the right hand and a simple bass line in the left hand. The dynamics are 'pp'.

The fifth system of musical notation concludes the piece. It features a final sequence of eighth-note chords in the right hand and a bass line in the left hand. The dynamics are 'pp'.

Tuba, Cor.
con sord.

7.

7.

7.

7.

33

mf

p m.s.

V. I

mf

p

7.

7.

7.

7.

mf > p

m.s.

mp
Cingl.
Tr-ni
pp

34 Moderato $\text{♩} = 92$ poco accelerando

ppv-le Celli (sul ponticello)
Bassi
poco cresc.
simile

35 Allegro moderato $\text{♩} = 112$

mp

Sax.
Cornò
pp

First system of musical notation, featuring a grand staff with two bass clefs. The music consists of eighth and sixteenth notes, with some slurs and accents. A dynamic marking *p* is present.

Second system of musical notation, grand staff with two bass clefs. It includes dynamic markings *p*, *mp*, and *f*. There are slurs and accents throughout the system.

Third system of musical notation, grand staff with two bass clefs. It includes dynamic markings *p*, *mp*, and *f*. The notation features slurs and accents.

Fourth system of musical notation, grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff is marked "Archi" and "f", and the lower staff is marked "f energico Tr. so" and "simile". There are slurs and accents.

Fifth system of musical notation, grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes slurs and accents.

First system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. A box containing the number '37' is located above the first measure of the upper staff. Dynamic markings include *mf* and *f*. A *mp* marking is present above the second measure of the upper staff. The music features a complex rhythmic pattern with many beamed notes.

Second system of musical notation, continuing from the first. It features similar dynamic markings and rhythmic complexity. A *mp* marking is above the second measure of the upper staff, and an *f* marking is above the third measure. The notation includes various note values and rests.

Third system of musical notation. This system is characterized by a high density of notes, many of which are beamed together. The notation includes various rhythmic values and rests. A *Cor. Tr. II* marking is visible in the lower staff.

Fourth system of musical notation. It continues the dense, rhythmic texture of the previous systems. The notation includes various note values and rests. A *Tr. cor. II* marking is visible in the lower staff.

Fifth system of musical notation, the final system on this page. It maintains the complex rhythmic and melodic patterns established in the previous systems. The notation includes various note values and rests.

A. 38

A. Pe - re - gri - nus, pe - re - gri - nus, ex - pec - ta - vi

T1 Pe - re gri nus, ex - pec

T2 Pe - re gri nus, ex - pec - ta - vi

T3 Pe - re gri nus, ex - pec - ta - vi

B1 pe - des me - os,

B2

B3 B. Pe - re gri nus, ex - pec

38

Viol. Archi simile

A. pe - des me - os, in - cym - ba - lis, pe - re - gri - nus,

T1 - ta - vi pe - des me - os,

T2 in - cym - ba - lis, pe - re - gri - nus, ex - pec - ta - vi

T3 in - cym - ba - lis, pe - re - gri - nus, ex - pec - ta - vi

B1

B2

B3

Viol. I, II

A. ex - pec - ta - vi pe - des me - os, in cym - ba - lis,

T1 in cym ba lis, pe - re

T2 T3 pe - des me - os in cym - ba - lis, pe - re - gri - nus.

31 32 33 in cym - ba - lis pe - re

Ob.

Legni *espressivo*
Archi

A. pe - re - gri - nus, ex - pec - ta - vi pe - des me - os.

1 gri - nus, ex - pec ta - vi.

2 3 ex - pec - ta - vi, pe - des me - os, in cym - ba - lis.

31 32 33 gri nus, ex - pec ta vi.

39

f Ottont *espress.*

mf *f* T-be, Tr-ni

40

A

Pe - re - gri - nus, pe - re - gri - nus ex - pec - ta - vi,

Γ1 Pe - re gri - nus, ex - pec -

2 Pe - re - gri - nus, pe - re - gri - nus pe - des me - os,

3

1 Pe - re gri - nus, ex - pec

2

3

40

f *simile*

A pe - des me - os, in cym - ba - lis, pe - re - gri -
 T1 ta - vi, pe - des me - os,
 T2
 T3 in cym - ba - lis, pe - re - gri - nus, ex - pec - ta - vi,
 B1
 B2
 B3 ta - vi, pe - des me - os,

V-ni
ff
espress.
Cori

A ex - pec - ta - vi pe - des me - os est.
 T1 in cym ba - lis est,
 T2
 T3 pe - des me - os, in cym - ba - lis est.
 B1
 B2
 B3 in cym - ba - lis est.

ff

V-ni

mp *f* *ff*

Legni
Aroli

Ob.
Tr-bo

f *ff*

42

f *ff*

Tr-bo

accelerando

f *ff*

Piano accompaniment for the first system, featuring treble and bass staves with complex rhythmic patterns and triplets.

43 Allegro $\text{♩} = 80$

A. *fff* Vin_cant_ar_ma cru_ci_fe_ral Hos_tis pe_re_at!

T. *fff* Vin_cant_ar_ma cru_ci_fe_ral Hos_tis pe_re_at!

B. *fff*

Vocal staves for Soprano (A), Tenor (T), and Bass (B) with lyrics.

43 Allegro $\text{♩} = 80$

Piano accompaniment for the second system, including a Tr. be (Trumpet) part and dynamic markings like *m.d.* and *f*.

A. *f* Vin_cant_ar_ma cru_ci_fe_ral Hos_tis pe_re

T. *f* Vin_cant_ar_ma cru_ci_fe_ral Hos_tis pe_re

B. *f*

Vocal staves for Soprano (A), Tenor (T), and Bass (B) with lyrics.

Piano accompaniment for the third system, continuing the complex rhythmic patterns.

A. *- all*
 T. *- all*
 B.

Tr-bo

44

A. ***f***
 T. ***f***
 B. ***f***

Vin. can. tar. ma. cru. ci. fe. ra! Hos. tis pe. re. at!
 Vin. can. tar. ma. cru. ci. fe. ra! Hos. tis pe. re. at!

44

Tr-bo

con brío

This system shows a piano accompaniment with two staves. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked *con brío*. The melody in the right hand features eighth-note patterns and slurs, while the left hand provides a rhythmic accompaniment with eighth notes.

45 Poco meno mosso

Tr-ba, V-ni Corai

con forza

This system is for a string quartet. The top staff is for the Violin I (V-ni) and the bottom staff is for the Violoncello (Tr-ba). The tempo is *Poco meno mosso* and the dynamic is *con forza*. The music consists of rhythmic patterns of eighth notes.

This system continues the string quartet part from the previous system, showing the continuation of the rhythmic patterns in both the Violin I and Violoncello parts.

This system continues the string quartet part, showing further development of the rhythmic accompaniment.

This system concludes the string quartet part on this page, ending with a final chord in both parts.

Musical score system 1: Piano accompaniment. Treble staff: Key signature of one flat, 2/4 time signature. Bass staff: Labeled 'Vcllo'.

Musical score system 2: Piano accompaniment. Treble staff: Dynamics markings 'mp' and 'f'. Bass staff: Dynamics markings 'p' and 'f'.

Musical score system 3: Horn part for Trombone. Measure 46 is marked. Dynamics marking 'f' is present.

Musical score system 4: Piano accompaniment. Treble staff: Slurs and accents. Bass staff: Rhythmic accompaniment.

Musical score system 5: Horn part for Flute and Oboe. Treble staff: Key signature change to two flats. Bass staff: Labeled 'Vcllo'.

S. *ff*

A. *ff* Pe - re - gri - nus,

T. *ff*

B. *ff* Pe - re - gri - nus,

48 Andante $\text{♩} = 66$

Legni
Archl

f ben tenuto *ff* *f* *ff*

Cl. b., Sax., Fg.,
Celli, Bassi

S. ex - pec - ta - vi, pe - des me - os

A. ex - pec - ta - vi, pe - des me - os

T. ex - pec - ta - vi, pe - des me - os

B. ex - pec - ta - vi, pe - des me - os

f *ff* *f* *ff*

S. in cym - ba - lis, ex - pec - ta - vi,

A.

T. in cym - ba - lis, ex - pec - ta - vi,

B.

S. ex - pec - ta - vi.

A.

T. ex - pec - ta - vi.

B.

49 Cor.

Tuba, Fag.

S. *5.*
A. Pe-des me-os, pe-des me-os pe-re gri-nus,
T. Pe-des me-os, pe-des me-os pe-re gri-nus,
B.

Tr-ol con sord.
Tr-ol

S. pe-re-gri-nus, ex-pec-ta-vi, pe-des me-os,
A. pe-re-gri-nus, ex-pec-ta-vi, pe-des me-os,
T. pe-re-gri-nus, ex-pec-ta-vi, pe-des me-os,
B.

S. in cym - ba - lis, ex - pec - ta - vi,

A. in cym - ba - lis, ex - pec - ta - vi,

T. in cym - ba - lis, ex - pec - ta - vi,

B. in cym - ba - lis, ex - pec - ta - vi,

50 Allegro $\text{♩} = 66$

S. ex - pec - ta - vi, est.

A. ex - pec -

T. ex - pec - ta - vi, ex - pec -

B. ex - pec - ta - vi, ex - pec -

50 Allegro $\text{♩} = 66$

A. *f*
 - ta - vi, ex - pec - ta -

T. *f*
 - ta - vi, ex - pec - ta -

B. *f*

f Ottoni *Vapo* *f*

A. *f*
 - vi, ex - pec - ta - vi,

T. *f*
 - vi, ex - pec - ta - vi,

B. *f*

f *p*

A. *ex - pec - ta - vil*

T. *ex - pec - ta - vil*

B. *ex - pec - ta - vil*

cresc.

[51] *Lo stesso tempo*
Fl., Cl., V-ni I

ff marcato e con brio

Coral

[52] Ob., Fg., Arch.

Cl., Tr-ba

Sax. Coral

stille

First system of musical notation, consisting of two staves. The music is in a minor key and features a complex rhythmic pattern with many sixteenth notes.

Second system of musical notation, consisting of two staves. It begins with the word *simile* in the bass staff. A box containing the number 53 is positioned above the staff. The system concludes with the instruction *subito pp Archi*.

Third system of musical notation, consisting of two staves. The music continues with a similar rhythmic texture to the previous systems.

Fourth system of musical notation, consisting of two staves. It begins with the dynamic marking *pp* in the bass staff.

Fifth system of musical notation, consisting of two staves. A box containing the number 54 is positioned above the staff. The system includes the instruction *p Sax. Corni* in the bass staff and *Cl., Tr-bo* in the upper right area.

simile

cresc.
simile

Fl. Ob.
Tr. & Corni
cresc. tutti

Tamburino
T. mil.
Tam-tam

55
con brso

Legat
Archi

T. mil.
Tam-tam

50 V. pi

Legno

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings *pizz.* and *cresc.*. The violin part is marked with *V* and *V* symbols.

57

Musical score for the second system, starting at measure 57. It includes a section for woodwinds and violas labeled *Legni, V-al*. The piano part continues with various rhythmic patterns.

Musical score for the third system, continuing the piano and woodwind parts. The piano part features complex rhythmic figures and articulation marks.

58 *Tr. cori con sord.*

Musical score for the fourth system, including piano, strings, and percussion parts. The piano part is marked with *Tr. cori con sord.*. The string parts are labeled *Piatti*, *T. mil.*, and *Tam-tam*.

First system of musical notation, featuring a grand staff with treble and bass clefs, and a piano accompaniment section below. The music includes various notes, rests, and dynamic markings.

Second system of musical notation, including the instruction "Con brio" in the left hand. The notation continues with complex rhythmic patterns and dynamic markings.

Third system of musical notation, featuring a large bracketed section in the right hand and dynamic markings such as "Vall." and "all." in the left hand.

Fourth system of musical notation, including the instruction "T. all. Vall." and "Tam-tam" in the left hand. A small box containing the number "59" is visible above the right hand staff.

Tr-be

T. mil.

Tam-tam

This system contains three staves. The top staff is for the Trumpet (Tr-be) in G major, starting with a dynamic marking of *mf*. The middle two staves are for the Piano (T. mil.), with the right hand in G major and the left hand in F major. The bottom staff is for the Tam-tam, showing a series of rhythmic pulses.

V-ni

Con brio

pizz.

This system contains two staves. The top staff is for the Violin (V-ni) in G major, featuring a melodic line with accents and slurs. The bottom staff is for the Piano, marked *Con brio* and *pizz.* (pizzicato), with a rhythmic accompaniment.

This system continues the Piano part from the previous system, showing the continuation of the rhythmic accompaniment in F major.

60

This system continues the Piano part, ending with a double bar line. A circled page number '60' is visible in the upper right corner of the system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex rhythmic patterns and dynamic markings such as *p* and *pp*. A dashed box at the top indicates a specific section of the score.

Second system of musical notation, continuing the piece. It includes dynamic markings like *p* and *pp*, and the instruction *simile* centered below the staff.

61

Third system of musical notation, featuring dynamic markings *pp* and *pp*, and the instruction *simile* at the bottom right of the system.

T-be senza sord.
T-al con sord.

Fourth system of musical notation, including dynamic markings like *mp* and *pp*.

First system of musical notation, consisting of three staves. The top staff contains a single melodic line. The middle and bottom staves are grouped together and contain a complex accompaniment with many beamed notes and dynamic markings.

Second system of musical notation, starting with a measure number '62' in a box. It features three staves with complex rhythmic patterns and dynamic markings.

Third system of musical notation, continuing the piece with three staves and intricate accompaniment.

Fourth system of musical notation, the final system on the page, showing the concluding measures of the piece.

63

Corn
ff

Piatti
 T. ml. $\frac{2}{4}$
 Tam-tam

Tr-be

Piatti
 T. ml.
 Tam-tam

Corn

simile

64

Tr-be

Musical score for the first system. It includes a Tr-be part with a *ff* dynamic. Below it is a piano part with a *ff* dynamic. At the bottom are parts for T. mil. and Tam-tam.

Musical score for the second system. It includes a Corni part with a *ff con brio* dynamic. Below it is a piano part with a *ff con brio* dynamic. At the bottom are parts for Lucio and T. mil.

Musical score for the third system, primarily consisting of piano and string parts.

Tr-be

85

Musical score system 1, measures 85-90. It features a trumpet part (Tr-be) at the top, followed by piano accompaniment (Pia.) in treble and bass clefs. Below the piano part are three percussion staves: Gr. cassa (Great Drum), Tam-tam, and a third staff with rhythmic notation. The piano part includes dynamic markings like 'V' and 'Vall'.

Musical score system 2, measures 91-96. Similar to system 1, it includes a trumpet part, piano accompaniment, and three percussion staves (Gr. Cassa, Tam-tam, and a third staff). The piano part continues with complex rhythmic patterns and dynamic markings.

Musical score system 3, measures 97-102. This system concludes the piece with a final measure marked '96'. It contains the same instrumental parts as the previous systems: trumpet, piano, and three percussion staves.

Handwritten notes

66

Adagio
Archii

Legni

First system of musical notation. The upper staff (treble clef) contains a melodic line with a slur and a fermata over the first measure. The lower staff (bass clef) contains a bass line with a slur and a fermata over the first measure. The dynamic marking *f* is present in the upper staff, and *ben tenuto* is written below the first measure of the lower staff. The word *pesante* is written below the first measure of the lower staff. The word *Legni* is written above the second measure of the upper staff.

Second system of musical notation. The upper staff (treble clef) contains a melodic line with a slur and a fermata over the first measure. The lower staff (bass clef) contains a bass line with a slur and a fermata over the first measure. The word *Archii* is written above the first measure of the upper staff. The number *7* is written above the first measure of the upper staff. The word *Legni* is written above the second measure of the upper staff.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with a slur and a fermata over the first measure. The lower staff (bass clef) contains a bass line with a slur and a fermata over the first measure. The word *Archii* is written above the first measure of the upper staff. The number *7* is written above the first measure of the upper staff. The word *Legni* is written above the second measure of the upper staff. The word *crso.* is written in the middle of the lower staff.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with a slur and a fermata over the first measure. The lower staff (bass clef) contains a bass line with a slur and a fermata over the first measure.

poco rit.

67

67

Ottoni
Archi

Tutti

ff *espress.*

ben tenuto

68

8
persistente

poco riten. 69 a tempo

poco riten. a tempo

ri - te - nu - to

71 Allegretto, quasi doppio movimento

V-la

8 bass

First system of musical notation, consisting of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with eighth and sixteenth notes. The grand staff features a bass line and a piano accompaniment with chords and arpeggiated figures. A circled number '8' is positioned above the first measure of the treble staff.

Second system of musical notation, similar to the first. It includes a treble staff and a grand staff. The piano accompaniment in the grand staff shows more complex chordal textures and arpeggios. A circled number '8' is located above the first measure of the treble staff.

Third system of musical notation, continuing the piece. It features a treble staff and a grand staff. The piano accompaniment includes a prominent arpeggiated figure in the bass line. A circled number '8' is placed above the first measure of the treble staff.

Fourth system of musical notation, the final system on the page. It consists of a treble staff and a grand staff. The piano accompaniment features a series of chords in the bass line. A circled number '8' is above the first measure of the treble staff. A box containing the number '72' is located to the left of the first measure of the grand staff. The dynamic marking 'pp' (pianissimo) is written below the first measure of the grand staff.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with chords and moving lines in both hands. A dynamic marking 'p' is visible in the piano part.

Second system of musical notation. Similar to the first system, it features a treble staff and a grand staff. The piano part includes a 'dim.' (diminuendo) marking. The melodic line continues with similar rhythmic patterns.

Third system of musical notation. This system includes a 'p' dynamic marking and an 'allegro' tempo marking. The piano accompaniment features more complex chordal textures and arpeggiated figures.

Fourth system of musical notation. It continues the melodic and piano parts from the previous systems. The piano part shows further development of the accompaniment with various textures.

№ 6. МЕРТВОЕ ПОЛЕ Field of the Dead

Adagio $\text{♩} = 48$

73

pp Archi con cord.

8

p

p

V-le

Cl. bas.

rit.

Meno mosso
Mezzo-soprano (Solo)

74

Я по-л-ю а-cross the snowe lad field, по-ле-чу по по-лю I shall fly a.bove the

pp Archi

8

смертно - му, но и ту я сла - вных со - ко - лов, же - ли -
 field of death, I shall search for va - liant war riors there, those to

ахов мо - их, доб - рых мо - лод - цев.
 me be - trothed, stal - wart men and staunch.

rit.

rit.

С. III

Pochiuto più animato

75

Кто ле - жит мо - ча - мь по - руб - лен - ный, кто ле - жит стре - ло - ю па -
 One lies qui - et where sabres mang - led him, here lies one, im - paled by an

-ра - нен - ный, на - до - и - ли о - ни кро - вью а - ло - ю
 ar - row shaft, from their wounds warm red blood like the rain was shed

зем - лю чест - ну - ю, зем - лю рус - скую.
 on our na - tive soil, on our Rus - sian fields.

rit.

76 a tempo

Кто по - гиб за Русь смертью доб - ро - ю, по - це - луй - те го - ро - во - чки
 He, who fell for Rus - sia in nob - le death shall be blest by my kiss on

a tempo

мерт - вы - е, а то - му мо - лод - цу, что о - ста - ся жить,
his dead eyes, and to him, brave lad, who remained a live

poco rit. a tempo *poco rit.*

бу - ду вер - ной же - ной, мла - дой за - до - в.
I shall be a true wife and a loving friend

poco rit. a tempo *poco rit.*

77 *Meno mosso* (come prima)

He won't be wed to a handsome man: earth - ly charm and beau - ty fast

77 *Meno mosso* (Come prima)

№ 7

ВЪЕЗД АЛЕКСАНДРА ВО ПСКОВ

Alexander's Entry in Pskov

S. **Moderato** ♩ = 88

79

S. На ве-ли-кий бой вы-хо-ди-ла Русь;
A. Na vie-li-kii boi vi-ja-di-la Rus.
T. На ве-ли-кий бой вы-хо-ди-ла Русь;
B. Na vie-li-kii boi vi-ja-di-la Rus.

Moderato ♩ = 88

79

Archi

f **maestoso** *ottoni*

Na vie-li-kii boi vi-shla Rusь;

во-ро-га по-бе-ди-ла Русь;
vo-ro-ga po-be-di-la Rusь;
vo-ro-ga po-be-di-la Rusь;

Archi

f **maestoso** *ottoni*

ча - ет - ся. А пои - ду я за храбро - го. От - зо -

fade and die. I'll be wed to the man who's brave. Hark ye

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'ча - ет - ся. А пои - ду я за храбро - го. От - зо -'. The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and a box containing the number '78'.

ВН - ТО - СЯ, СО - НЫ СО - КО - ЗЫ!

war - riors brave li - on hearted men!

Cl. e Cl. bar.

mp espress.

The second system continues the musical score. The vocal line has the lyrics 'ВН - ТО - СЯ, СО - НЫ СО - КО - ЗЫ!'. The piano accompaniment includes dynamic markings of *dim.* and *pp*, and a section marked *mp espress.* (mezzo-piano, espressivo). A clarinet and clarinet in B-flat part are indicated by 'Cl. e Cl. bar.'.

This system shows the piano accompaniment for the third system of the score, featuring intricate keyboard textures on both the treble and bass staves.

This system shows the piano accompaniment for the fourth system of the score, continuing the complex keyboard textures. It includes dynamic markings of *dim.* and *pp*, and a *rit.* (ritardando) marking.

S. на род - ной зем - ле не бы - вать вра - гу.
 A. na rad - noi ziem - le ne bit vragu.
 T. на род ной зем - ле не быть вра - гу.
 B. na rad - noi ziem - le ne bi - vat vragu.

на рад - ной зем - ле не быть вра - гу.
 мажорно m.d. (NE NE)
 (NO NO)

S. Кто при - дет бу - дет на смерть бит
 A. Kto pri - diot bu - diet na smiert bit
 Кто при - дет бу - дет на смерть бит
 kto pri - diot bu - diet na smiert bit

Музыкальная партитура для фортепиано, включающая правую и левую руки.

Allegro, ma non troppo $\text{♩} = 84$

81 Camp.

Xilof.

f Legni, Tr-ba
Arpa, Archi

simile

82

S. Во-се-ан-ся, пой, мать род-на-я Русь! На-родной Ру-си
 i Vie-sie-li-sia, poi mat radnaia Rus! Na radnoi Rusi

A. Во-се-ан-ся, пой, мать род-на-я Русь! На-родной Ру-си
 i Vie-sie-li-sia, poi mat radnaia Rus! Na radnoi Rusi

83

S. *p subito* *cresc.*
 не бы-вать вра-гу, *ne bivat vra-gú* (ojo)
 не ви-дать вра-гу *ne vi-dat vra-gú* *p subito* (ojo)
 на-ших рус-ских сѣл. *na-shij rus-skij siel.* *cresc.*

A. *p subito* *cresc.*
 не бы-вать вра-гу, *ne bivat vra-gú* (ojo)
 не ви-дать вра-гу *ne vidat vra-gú* (ojo)
 на-ших рус-ских сѣл. *na-shij rus-skij siel.* *cresc.*

p subito *cresc.*

S. **83** *URIC + URM*
 Кто при-дет на Русь *kto pri-diet na Rus.*
 бу-дет на смерть бит! *bu-diet na smiert bit!*

A. *URIC + URM*
 Кто при-дет на Русь *kto pri-diet na Rus*
 бу-дет на смерть бит! *bu-diet na smiert bit!*

T. *URIC + URM*
 Кто при-дет на Русь *kto pri-diet na Rus*
 бу-дет на смерть бит! *bu-diet na smiert bit!*

B. *URIC + URM*
 Не ви-дать вра-гу *Ne vidat vra-gú*
 Не ви-дать вра-гу *Ne vi-dat vra-gú* **83**

f espress. m. d.

T. на - ших рус-ских оён, кто вра-дет на Русь,
 B. na shij rus-skij sloi kto pri-diet na Rus.

A. На Русь род-ной, на Русь-
 T. bu-diet na smiert bit Na Rus' rad-noi na Ru-
 B. bu-diet na smiert bit Na Rus' rad-noi na Ru-

84 Meno mosso J = 110

A. Он боль-шой не брать вра-гу!
 T. -si bal-shoi ne bivat vra-gu!
 B. Он боль-шой не брать вра-гу!

84 Meno mosso J = 110

Legni
Tr-be

First system of musical notation. The upper staff is for Trombones (Legni Tr-be) and the lower staff is for Horns (Corni). Both parts feature a melodic line with eighth and sixteenth notes, including slurs and dynamic markings.

Second system of musical notation, continuing the instrumental parts from the first system.

Third system of musical notation. The upper staff is for Flutes (Fl.) and the lower staff is for Violins (Arohi pin.). A measure number '85' is visible in a box above the flute staff.

Fourth system of musical notation, featuring a long melodic phrase in the upper staff and a corresponding accompaniment in the lower staff.

Fifth system of musical notation, continuing the instrumental parts.

Fl. *p* Cl. *p* *v*

86 Fl. Archi *v*

Fag. *v*

C. (ag.) *mp* *v*

Sax. *v*

A. *All* 87 *mf*

B. Bassi

Ha Na Py - Ru -

Fl. Cl. 87 Sax. *p*

Fg.

A. -сѣ - стъ рад - ной, на Py -

B. -сі - рад - ной на Ru -

Fl. Cl. Об. (b)

Fg.

A. -сѣ - боть мой не бы -

B. -сі - бал - шой не би -

Fl. Об.

Fg.

- БѢТЬ - вѣ -
- вѣ - вѣ -
- вѣ - вѣ -

Fl.

Cl.

88

Be -
vie - sie -

88

Sax.

Ob.

- ли - - sia -
- ли - - sia -
- ли - - sia -

Fl.

Cl.

A. *mat' mat* *rod rad* *na na*

B.

Cl.

S. *ia* *Na Ru-si rod rad*

A. *ia* *Na Ru-si rod rad*

T. *ia* *RUS!*

B. *ia* *Na Ru-si rod rad*

Ob. Fl. *RUS!*

Fl., Archl.

allegro
Coral, Cl.

24!

-ной, на Ру - сь боль - шой не бы - вать вра - гу.
 - noi na Ru - sc bal - shoi ne bi - vat vra - - gu.
 на Ру - сь бал - шой не би - ват вра - - гу
 na Ru - sc bal - shoi ne bi - vat vra - - gu
 -ной, на Ру - сь боль - шой не бы - вать вра - гу.
 - noi na Ru - sc bal - shoi ne bi - vat vra - - gu
 на Ру - сь бал - шой не би - ват вра - - гу
 na Ru - sc bal - shoi ne bi - vat vra - - gu

Ве - се - ли - ся, пой, мать род - на - я Русь!
 Vie - sie - li - sia poi mat rad - na - ia RUS!
 Vie - sie - li - sia poi mat rad - na - ia RUS!
 Ве - се - ли - ся, пой, мать род - на - я Русь!
 Vie - sie - li - sia poi mat rad - na - ia RUS!
 Vie - sie - li - sia poi mat rad - na - ia RUS!

S. Русь! RUS! Be - ce - ли - ся, Русь, RUS. по - рад -

A. RUS! Rus rad -

T. Русь! RUS! Be - ce - ли - ся, Русь, RUS. по - рад -

B. Русь! RUS! Be - ce - ли - ся, Русь, RUS. по - рад -

RUS! *Cap.*

Tr - al
m. m. d. m. m. d.

Spont.

poco allarg.

S. ма - на - МАТЬ! MAT!

A. ма - на - МАТЬ! MAT!

T. ма - на - МАТЬ! MAT!

B. ма - на - МАТЬ! MAT!

poco allarg.

m. m. d. m. s.

80 Più largamente

S. *С.*
 А. *A.*
 Т. *T.*
 В. *B.*

На ве-ли-кий праз-ник
 Na vie-li - - kii pražd - - nik

На ве-ли-кий праз-ник
 Na vie-li - - kii pražd - - nik

На ве-ли-кий праз-ник
 Na vie-li - - kii pražd - - nik

На ве-ли-кий праз-ник
 Na vie-li - - kii pražd - - nik

Сам.

80 Più largamente

Tr-be, Corni

Celli Bassi

S. *С.*
 А. *A.*
 Т. *T.*
 В. *B.*

со-бра-та-ся Рус. Ве-се-ли-ся,
 so-bra-la-sia RUS. Vie-sie-li-sia

со-бра-та-ся Рус. Ве-се-ли-ся,
 so-bra-la-sia RUS. Vie-sie-li-sia

со-бра-та-ся Рус. Ве-се-ли-ся,
 so-bra-la-sia RUS. Vie-sie-li-sia

со-бра-та-ся Рус. Ве-се-ли-ся,
 so-bra-la-sia RUS. Vie-sie-li-sia