

АЛЕКСАНДР НЕВСКИЙ  
КАНТАТА

ALEXANDER NEVSKY  
CANTATA

Слова В. ЛУГОВСКОГО и С. ПРОКОФЬЕВА  
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СЕРГЕЙ ПРОКОФЬЕВ  
SERGEI PROKOFIEV Op. 78  
(1891-1953)

№ 1

Русь под иггом монгольским  
Russia under the Mongolian Yoke

Molto andante  $\text{♩} = 66$

Ноты с сайта [www.notarhiv.ru](http://www.notarhiv.ru)

Ф-п.

*ten. ten. ten. ten. ten. ten.*

*f*

*f* Archi

*mf* Ob. *espr.*

*mf* Cl.b. *espr.*

нар

T-ba

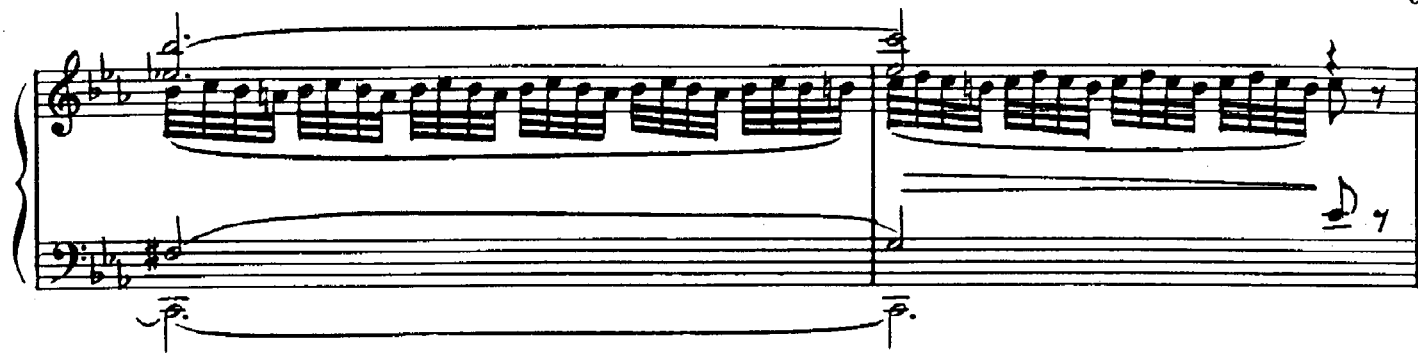
*p*

1

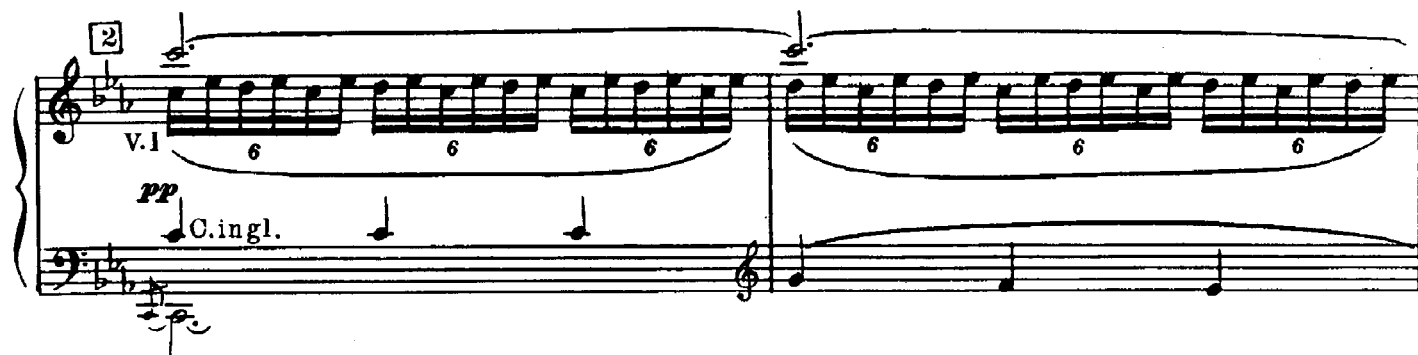
Ob.

*ff* *p* *dolce*

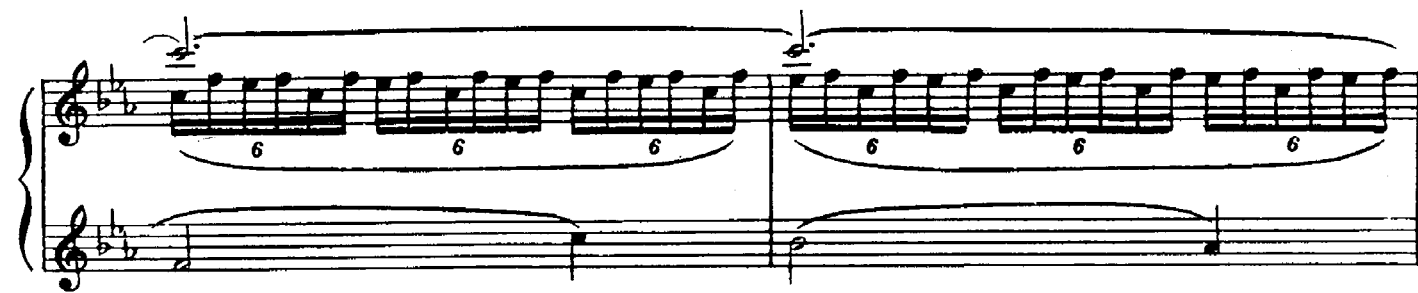
*mp* *pp* *Fag.*



First system of musical notation. The treble clef staff contains a melodic line with eighth notes, grouped by a slur. The bass clef staff contains a single note, possibly a pedal point, with a slur underneath it.



Second system of musical notation. The treble clef staff is marked with a box containing the number 2. It contains a melodic line with eighth notes, grouped by a slur. The bass clef staff contains a single note, possibly a pedal point, with a slur underneath it. The dynamic marking *pp* is present.



Third system of musical notation. The treble clef staff contains a melodic line with eighth notes, grouped by a slur. The bass clef staff contains a single note, possibly a pedal point, with a slur underneath it.



Fourth system of musical notation. The treble clef staff contains a melodic line with eighth notes, grouped by a slur. The bass clef staff contains a single note, possibly a pedal point, with a slur underneath it.



Fifth system of musical notation. The treble clef staff contains a melodic line with eighth notes, grouped by a slur. The bass clef staff contains a single note, possibly a pedal point, with a slur underneath it. The dynamic marking *pp* is present.

a tempo

ten.

ten.

ten.

Ob. *espr.**mf* Cl. b. *espr.**p**mf*

C. ingl.

Fag.

4

*mp*

6

5

*poco rit.**mf**p*

Celli

## № 2

Песня об Александре Невском  
Song about Alexander Nevsky

**6**

A.  
*p*  
А и бы - ло до - ло на Не-ве-ре - ко.  
Yea, 'twas on the Ri - ver Ne-va it oc-curred.

T.  
*p*

8.....  
Archi  
8.....  
8.....  
8.....  
8.....

**T.**

**B. mf**

На He - ve - re - ке, на бо.ль - шой во - де.  
On the Ne - va stream, on the wa - ters deep.

8.....,

8.....,

7

8.....!

7 A. *p*

Т. Там ру - би - ли мы зло - е во - ин - ство,  
There we slew our foes - pick of fight - ing men,

Б.

Т. зло - е во - ин - ство, вой - ско швед - ско - е.  
pick of fight - ing men, arm - y of the Suedes.

Б. *mf*

*rit.* *ppcc.*

8 Più mosso

Ух, как би - лись мы, как ру - би - лись мы!  
Ah, how we did fight, how we rout - ed them!

Ух! Ру - би - ли ко - рабл по  
How we smashed their ships at war, to

Legni *f* Archi *p* Arpa

*f* *mp*

*f*

На-шу кровь-ру ду не жа- ле-ли мы...  
In the fight our red blood was free-ly shed.

*mp*

до-сточ-кам.  
kindling wood.

за ве-  
For our

*mf*

*f* *p*

*respr.*  
Tuba

*rit.*

**10** *a tempo*

Где про-шел то-пор, была  
Where the broad axe swung was an

*f*

ли-ку-ю зем-лю рус-ску-ю.  
Count-ry, our glorious Rus-sian land.

Гей!  
Hey!

*rit.*

*a tempo*

Corni  
*p*

у-ли-ца,  
o-pen street,

*f*

где де-те-ло ко-пье, че-ре-у-ло-чек.  
through their ranks ran a lane where the spear was thrust.

*mf*

Fag. Celli

Bassi

Tuba

V.II

11

*f* rit.

По - ло - жи - ли мы шве - дов, нем - чи - нов, как ко -  
*We struck down the Swedes, the in - vad - ing troops just like*

*f* *p* *cresc.* *f* *ben tenuto* *rit.*  
 Archi

*p* *Lento, come primo pochiss. rit.*

- выль-тра-ву, на су-хой зем-ле.  
*fea-ther grass grown on de-sert soil.*

*p*

*Lento, come primo pochiss. rit.*

*p* *mp legato*  
 Leghi

12

*a tempo* *A. p*

He у - сту - пим мы зем. лю рус - ску -  
*We shall ne - ver yield native Rus - sian*

*T. p*

*a tempo* *pp* *8* *2* *8*  
*p* Archi



A.  
-ю.  
land.

T.

Б.  
*mf*

Кто при - дет на Русь, бу - дет  
They who march on Russ shall be

8.....

13

*p*

Под - ня - ла - ся Русь  
Rise a - gainst the foes,

*p*

на - смерть бят.  
put to death.

8.....

*pp*

8.....

8.....

су - про - тив вра - га; *Russian land a - rise,* *под - ни - мись на бой, rise, to arms a - rise,*

*f*

8.....

Corni

*f*

8.....

*rit.* *ff*

слав - ный Нов - го - под! *ff*  
*dawnit - less Nov - go - rod!*

*rit.* *ff*

Legni *ff*  
Archi

## № 3

Крестоносцы во Пскове  
The Crusaders in Pskov

**14** *Largo* ♩ = 48

*f* **Ottoni** *8....*

*mf* *m. d.*

*f* **Legni**  
**Archi** *8....*

*m. d.* *mf* *m. s.* *f*

*mf* *pp*

A. 15 Andante ♩=60

pp

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

T. pp

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

B.I.II pp

B.III pp

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

Andante ♩=60

8

Fl.

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

6

6

6

f

16

pe - re - gri - nus, ex - pec -

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

pe - re - gri - nus, ex - pec -

*f*

- ta - vi,

in cym - ba - lis,

- ta - vi,

Fl. Sax.  
Archi

*fespr.*

pe - des me - os in cym -

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

pe - des me - os in cym -

*f* Corni

Fag.  
Ol. b. Bassi  
Celli

17

*ff*

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

*ff unis.*

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

*ff*

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

*ff*

8

Fl. picc. Fl. Ob.  
Ol. V.I. II V.le

*ff ben tenuto*

6 6 6

Ol. b. Sax.  
Fag. Celli  
Bassi

A.  
T.  
B.

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



8

*f* *ff*

6 6 6 7



pe-re-gri-nus, expec-ta-vi, ex-pec-ta-vi.  
pe-re-gri-nus, expec-ta-vi, ex-pec-ta-vi.



*ff* *f*

6 6 6 6



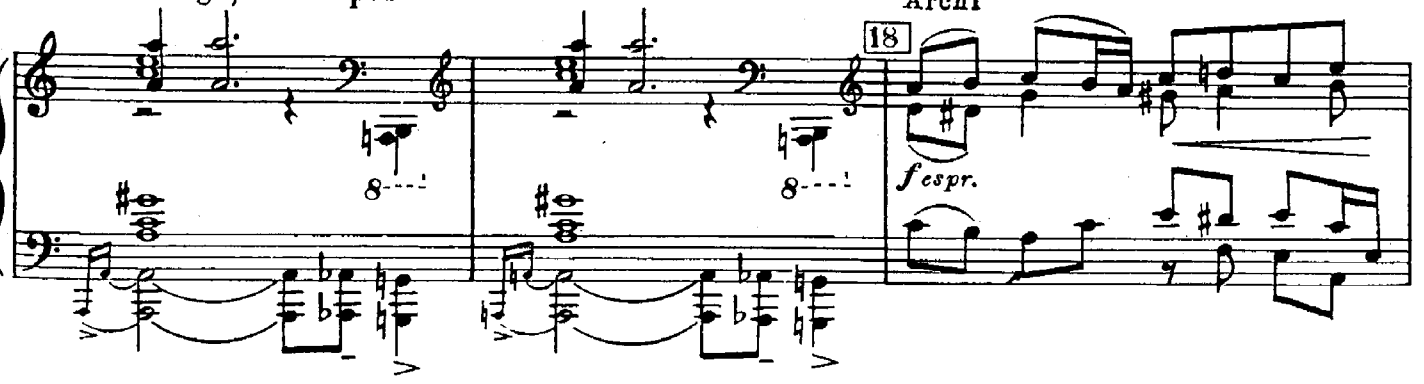
Largo, come primo

Archi

18

*f espr.*

8...



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings such as *ff* and *f*. A crescendo hairpin is visible in the middle of the system.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings such as *ff* and *f*. A crescendo hairpin is visible in the middle of the system.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings such as *ff*, *dolce*, and *f*. A crescendo hairpin is visible in the middle of the system.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings such as *ff* and *mf*. A crescendo hairpin is visible in the middle of the system. The word "Legni" is written above the staff.



19

Ottini

Fl. Archi

*ff pesante**espress. e doloroso**ff*

20

*dolce*

*ff* *mp* *ff*

*mp*

A. **21** Andante *p*

Pe - re - gri - nus, ex - pec - ta - vi, *cresc.*

T. *p*

Pe-re-grin-us, pe-re - grin-us, ex-pec - ta - vi, *cresc.*

B. I. II *p*

*cresc.*

B. III *p*

*cresc.*

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

Andante *p*

Sax. Corni *tr*

V-le, Oelli Bassi

Timp. *mf*

pe des me os

pe des me os, pe des me os

pe des me os

*f*

Timp.

in cym ba lis; pe re

in cym ba lis, in cym ba lis; pe re gri nus;

in cym ba lis; pe re

*ff*

*ff*

*ff*

*ff*

Archi

Legni

Tr-bni

*f*

First system of a musical score, measures 1-4. The score is in G major (one sharp) and 4/4 time. It features vocal parts with Latin lyrics, an arched string section (Archi), a piano accompaniment, and a trumpet part (Tr. boni). The lyrics for the vocal parts are: "-gri nus, ex pec ta vi, pe des me os" and "-gri nus, ex pec". The piano part includes a dynamic marking of *ff* (fortissimo) in measure 3. The trumpet part has a dynamic marking of *ff* in measure 3.

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

-gri nus, ex pec

Archi

*ff*

Tr. boni

Second system of a musical score, measures 5-8. The score continues in G major and 4/4 time. It features vocal parts with Latin lyrics, a piano accompaniment, and a trumpet part (Tr. be). The lyrics for the vocal parts are: "ta vi, pe des me os in cym ba lis; pe re gri nus, ex pec ta vi, ta vi, pe des me os". The piano part includes a dynamic marking of *ff* in measure 6. The trumpet part has a dynamic marking of *ff* in measure 6.

ta vi, pe des me os in cym ba lis; pe re gri nus, ex pec ta vi, ta vi, pe des me os

Tr. be

*ff*

Cor., Tr. ni

23

in cym - ba - lis.

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

in cym - ba - lis.

Tr-be

8

6

3

Tr.nl, Cor.

Largo

rit. *pp*

Peregrinus, peregrinus.

*mp* unis.

*pp*

Peregrinus, peregrinus.

*pp*

Largo

8

Ottoni

*mp*

*pp*

rit.

## № 4

# Вставайте, люди русские

## Arise, Ye Russian People

24 Allegro risoluto  $\text{♩} = 72$

C. *ff* Вста- А -

A. *ff*

T. *ff* Вста- А -

B. *ff*

Allegro risoluto  $\text{♩} = 72$

Tr. & *ff* Ottoni Archi

8... 8... 8... 8... 8... 8...

вай - те, лю - ди рус - ски - е, на слав - ный бой, на смер - тный бой, вста -  
 - rise to arms, ye Rus - sian folk, in bat - tle just, in fight to death, a -

вай - те, лю - ди рус - ски - е, на слав - ный бой, на смер - тный бой, вста -  
 - rise to arms, ye Rus - sian folk, in bat - tle just, in fight to death, a -

8... 8... 8... 8...

-вай - те, лю - ди  
*-rise, ye peo - ple*

во - ль - ны - е, за  
*free and brave, de -*

на - шу зем - лю  
*send our fair, our*

чест - ну - ю!  
*na - tive land!*

-вай - те, лю - ди  
*-rise, ye peo - ple*

во - ль - ны - е, за  
*free and brave, de -*

на - шу зем - лю  
*send our fair, our*

чест - ну - ю! Жи -  
*na - tive land! To*

25

Т.  
 -вым бойцам по  
*living war - riors*

-чет и честь, а  
*high es - teem, in*

мертвым сла - ва  
*mor - tal fame to*

веч - на - я. За  
*war - riors slain for*

Б.  
*f Legni Arpa  
Archì*

от - чий дом, за  
*na - tive home, for*

рус - ский край, вста  
*Rus - sian soil, a*

-вай - те, лю - ди  
*-rise, ye peo - ple!*

26

**Вста - вай - те, лю - ди рус - ски - е, на слав - ный бой, на**  
**A - rise to arms, ye Rus - sian folk, in bat - tle just, in**

**рус - ски - е, вста - вай - те, лю - ди рус - ски - е, на слав - ный бой, на**  
**Rus - sian folk, a - rise to arms, ye Rus - sian folk, in bat - tle just, in**

**смерт - ный бой, вста - вай - те, лю - ди во - лья - ны - е, за на - шу зем - лю**  
**fight to death. A - rise, ye peo - ple free and brave, de - fend our fair, our**

**смерт - ный бой, вста - вай - те, лю - ди во - лья - ны - е, за на - шу зем - лю**  
**fight to death. A - rise, ye peo - ple free and brave, de - fend our fair, our**



poco rit.

чест. ну. ю.  
na. tive land.

чест. ну. ю.  
na. tive land.

Corní poco rit

*f* — *mf*

8-----

27

A. *mp* a tempo

На Ру - сь род - ной, на Ру - сь боль - шой не бы -  
Nay, in Rus - sia great, in our na - tive Rus - sia no

*p espr.*  
V.le

вать вра - гу.  
Joe shall live.

*mf* Под - ни - май - ся, встань,  
*f* Rise to arms, a - rise,

*p**mf espr.*

мать род на я Русь!  
 na - tive Moth - er Russ!

*p*

**[28] Б.**

На Ру - си род ной, на Ру - си боль шой не бы -  
 Nay, in Rus - sia great, in our na - tive Rus - sia no

*mf*

Fl. Fag.

Arch.

Cl.

- вать вра гу. Под ня - май - ся,  
 foe shall live. Rise to arms, a -

*mf*

встань, мать род на я Русь!  
 - rise, na - tive Moth - er Russ!

*f*

*ff*

*mf espr.*

*p*

*ff*

29

C.

вай - те, лю - ди  
rise to arms, ye

рус - ски - е,  
Rus - sian folk,

A.

T.

*ff*

B.

*ff*

на слав - ный бой, на  
in bat - tle just, in

Ottoni  
Archl

*ff*

Вста вай - те, лю - ди  
А - rise, ye peo - ple

воль - ны - е,  
free and brave,

смерт - ный бой!  
fight to death!

за  
de -  
*ff*

30

*p*

Вра - гам на Русь не  
No foe shall march through

на - шу зем - лю чест - ну - ю!  
- fend our fair, our na - tive land!

*Silof.*

*Legni*

*Celli Bassi*

*p*

*C.*

ха - жи - вать, пол - ков на Русь не  
Rus - sian land, no for - eign troops shall

*A.*

*mp*

ва - жи - вать, пу - тей на Русь не ви - ды - вать, по -  
 raid our land, un - seen the ways to Rus - sia are. No

*mp*

*mf*

8

*C.* *ff* [81]

- лей Ру - си не тап - ты - вать. Вста - вай - те, лю - ди  
 foe shall ra - vage Rus - sian fields. A - rise to arms, ye

*A.* *ff*

*T.* *ff*

*Б.* *ff*

Вста - вай - те, лю - ди  
 A - rise to arms, ye

8

*ff*

рус - ски - е, на слав - ный бой, на смерт - ный бой, вста -  
*Rus - sian folk, in bat - tle just, in fight to death; a -*

рус - ски - е, на слав - ный бой, на смерт - ный бой, вста -  
*Rus - sian folk, in bat - tle just, in fight to death; a -*

8-----

8-----

- вай - те, лю - ди воль - ны - е, за на - шу зем - лю чест - ну - ю!  
*- rise ye peo - ple free and brave, de - fend our fair, our na - tive land!*

- вай - те, лю - ди воль - ны - е, за на - шу зем - лю чест - ну - ю!  
*- rise ye peo - ple free and brave, de - fend our fair, our na - tive land!*

*ff*

*ff*

*ff*

*ff*

8-----

8-----

# Ледовое побоище

## The Battle on Ice

32 Adagio  $\text{♩} = 48$

V-ni 6 6 6 6 *un poco pesante*

*pp*

Celli  
Bassi

V-la

$\sharp$   $\gamma$   $\sharp$   $\gamma$   $\sharp$   $\gamma$   $\sharp$   $\gamma$

*p*

T-da Cor.  
con sord.

First system of music. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes and rests. Dynamic markings include *mf* and *p*.

33

*mf* *p* *m.s.*

Second system of music. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes and rests. Dynamic markings include *mf*, *p*, and *m.s.*.

V.1

8

*pp*

Third system of music. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes and rests. Dynamic markings include *pp*.

*p*

*mf* *p* *m.s.*

Fourth system of music. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes and rests. Dynamic markings include *p*, *mf*, *p*, and *m.s.*.

(#)

*mf* *p* *m.s.*

Fifth system of music. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes and rests. Dynamic markings include *mf*, *p*, and *m.s.*.



*mp* *pp*  
C. ingl.  
Tr-ni

**34** Moderato ♩ = 92 poco accelerando  
V-le Celli (sul poticello) *pp* Bassi poco cresc. simile

**35** Allegro moderato ♩ = 112  
*mp*  
Fag-Tuda

Sax. Corno  
*pp*

*mf*

This musical score page, numbered 36, contains five systems of music. The first four systems are for piano, and the fifth system introduces the orchestra.

**System 1:** Piano, bass clef, key of D major. Measures 36-38. The right hand features a melodic line with a trill in measure 37, while the left hand plays a steady eighth-note accompaniment.

**System 2:** Piano, bass clef. Measures 39-40. Dynamics range from *p* to *mp* to *f*. The right hand includes a 7-measure phrase and a 6-measure phrase. The left hand has a 6-measure phrase.

**System 3:** Piano, bass clef. Measures 41-42. Similar to System 2, with dynamics *p*, *mp*, and *f*. The right hand features a 7-measure phrase and a 6-measure phrase. The left hand has a 6-measure phrase.

**System 4:** Piano, bass clef. Measures 43-44. Dynamics *p*, *mp*, and *f*. The right hand has a 7-measure phrase and a 6-measure phrase. The left hand has a 6-measure phrase.

**System 5:** Piano and orchestra. Measures 45-46. The piano part continues in the bass clef. The orchestra part is in the treble clef, marked *f* *energico*. The score includes parts for *Arcbi* (Archi), *Ob.* (Oboe), and *Tr-be* (Trumpet). The word *simile* is written below the piano part. The system ends with a 3-measure phrase in the piano part.

37

*mp* *f*

*mf* *f*

*mp* *f*

Cor., Tr-ni

Tr-be e pizz.

This musical score page contains measures 37 through 40. It is written for piano (grand staff) and woodwinds (two staves). The key signature is three sharps (F#, C#, G#). The piano part features complex textures with sixteenth-note runs and chords. Measures 37 and 38 include dynamic markings of *mf* and *f*. Measures 39 and 40 feature a woodwind melody with slurs and accents, with dynamics *mp* and *f*. The woodwind parts are labeled 'Cor., Tr-ni' and 'Tr-be e pizz.'.

**A. f**

**T. I** Pe - re - gri - nus, pe - re - gri - nus, ex - pec - ta - vi,

**T. II-III** Pe - re - gri - nus, ex - pec - ta - vi, pe - des me - os

**B. I-II**

**B. III**

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

**Legni**  
**Archi** *simile*

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

- ta - vi, pe - des me - os

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

- ta - vi, pe - des me - os

**V-ni I, II**

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

in cym - ba - lis, pe - re -

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

in cym - ba - lis, pe - re -

Ob.

Legni  
Arch. *espressivo*

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

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

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

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

**39**

*f* *Ottoni* *espressivo*

*mf* *f* *ff* *Tr-be, Tr-ni*

**40**

*ff* *ff* *ff* *ff* *ff*

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

Pe - re gri - nus, ex - pec -

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

Pe - re gri - nus, ex - pec -

*f* *simile*

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

- ta - vi, pe - des me - os

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

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

*V-ni*

*espressivo*  
*Corni*

41

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

in cym - ba - lis est.

pe - des me - os in cym - ba - lis est.

in cym - ba - lis est.

нар

First system of the musical score, measures 1-4. The score is for Violins (V-ni) and Piano (p). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The piano part features a melodic line in the right hand and a bass line in the left hand. The violin part has a melodic line in the right hand and a bass line in the left hand. The piano part includes dynamic markings *mp* and *f*. The violin part includes dynamic markings *f* and *sf*. The piano part includes a fermata over the final measure.

Second system of the musical score, measures 5-8. The score is for Violins (V-ni) and Piano (p). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The piano part features a melodic line in the right hand and a bass line in the left hand. The violin part has a melodic line in the right hand and a bass line in the left hand. The piano part includes dynamic markings *sf* and *f*. The violin part includes dynamic markings *f* and *sf*. The piano part includes a fermata over the final measure. The violin part includes a fermata over the final measure.

Third system of the musical score, measures 9-12. The score is for Violins (V-ni) and Piano (p). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The piano part features a melodic line in the right hand and a bass line in the left hand. The violin part has a melodic line in the right hand and a bass line in the left hand. The piano part includes dynamic markings *f* and *sf*. The violin part includes dynamic markings *f* and *sf*. The piano part includes a fermata over the final measure. The violin part includes a fermata over the final measure. The piano part includes a fermata over the final measure. The violin part includes a fermata over the final measure.

Fourth system of the musical score, measures 13-16. The score is for Violins (V-ni) and Piano (p). The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The piano part features a melodic line in the right hand and a bass line in the left hand. The violin part has a melodic line in the right hand and a bass line in the left hand. The piano part includes dynamic markings *f* and *sf*. The violin part includes dynamic markings *f* and *sf*. The piano part includes a fermata over the final measure. The violin part includes a fermata over the final measure. The piano part includes a fermata over the final measure. The violin part includes a fermata over the final measure. The piano part includes a fermata over the final measure. The violin part includes a fermata over the final measure.



Piano introduction for measure 43. The music is in 2/2 time, key of D major. It features a melody in the right hand with triplets and a bass line with chords. The measure ends with a double bar line and a repeat sign.

**43** Allegro  $\text{♩} = 80$

*A. **fff***

Vin-cant ar-ma cru-ci-fe-ra! Hos-tis pe-re-at!

*T. **fff***

Vin-cant ar-ma cru-ci-fe-ra! Hos-tis pe-re-at!

*B. **fff***

Piano accompaniment for measures 43-44. The music is in 2/2 time, key of D major. It features a melody in the right hand with triplets and a bass line with chords. The measure ends with a double bar line and a repeat sign.

**Allegro**  $\text{♩} = 80$

***fff***

*m.s.*

*Tr-be*

Vocal and piano accompaniment for measures 45-46. The music is in 2/2 time, key of D major. It features a melody in the right hand with triplets and a bass line with chords. The measure ends with a double bar line and a repeat sign.

Vin-cant ar-ma cru-ci-fe-ra! Hos-tis pe-re-

Vin-cant ar-ma cru-ci-fe-ra! Hos-tis pe-re-

Piano accompaniment for measures 47-48. The music is in 2/2 time, key of D major. It features a melody in the right hand with triplets and a bass line with chords. The measure ends with a double bar line and a repeat sign.

-at!

-at!

Tr-be

*ff*

8

8

44 *ff*

Vin\_cant ar\_ma cru\_ci - fe-ra! Hos\_tis pe-re-at!

*ff*

Vin\_cant ar\_ma cru\_ci - fe-ra! Hos\_tis pe-re-at!

*ff*

*ff*

*ff*

Tr-be

*f*

7

*con brio*

**45** Poco meno mosso


Tr-be, V-ni

Corn

*con forza*



Piano introduction. The right hand features a series of chords and eighth notes in a descending scale. The left hand has a few chords and a short melodic line.



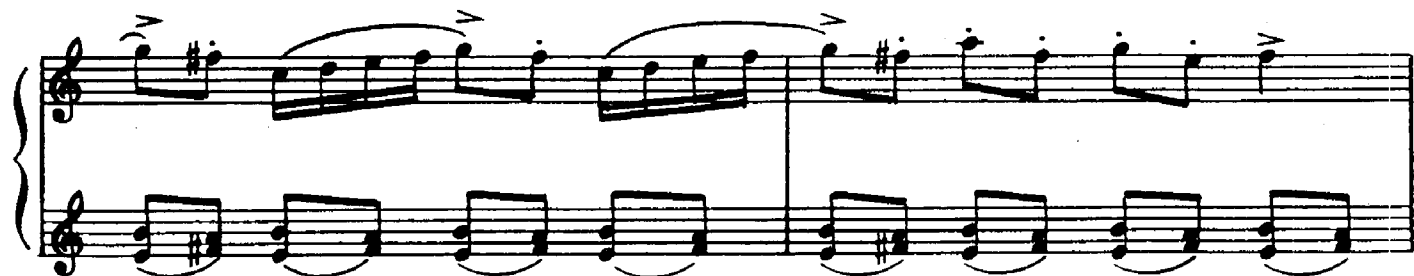
Piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. Dynamics include *mp*, *f*, *p*, and *f*.

46 Legni Tr-be

*f* Corni

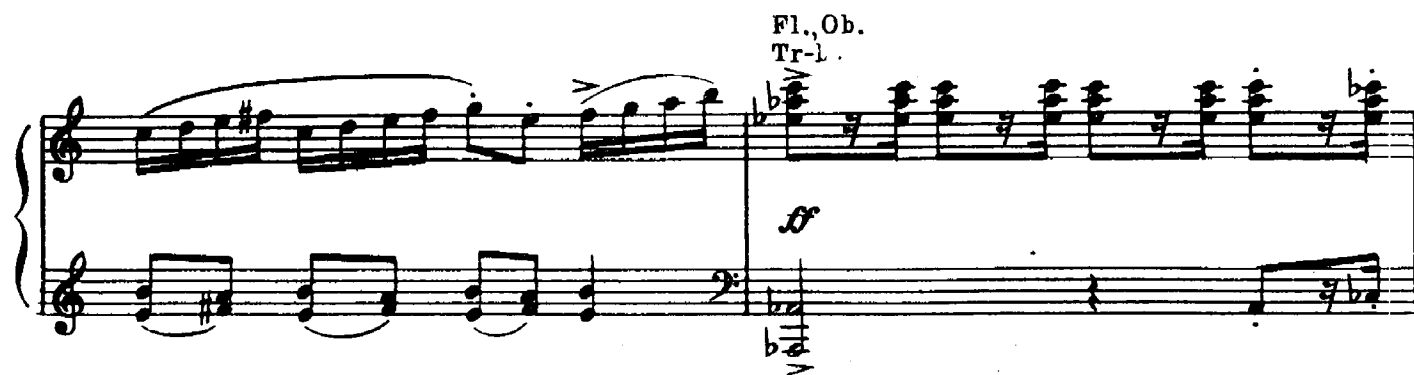


Woodwinds and Horns. The right hand (Legni) has a melodic line with slurs and accents. The left hand (Corni) has a bass line with slurs and accents.



Woodwinds and Horns. The right hand (Legni) has a melodic line with slurs and accents. The left hand (Corni) has a bass line with slurs and accents.

Fl., Ob.  
Tr-l.

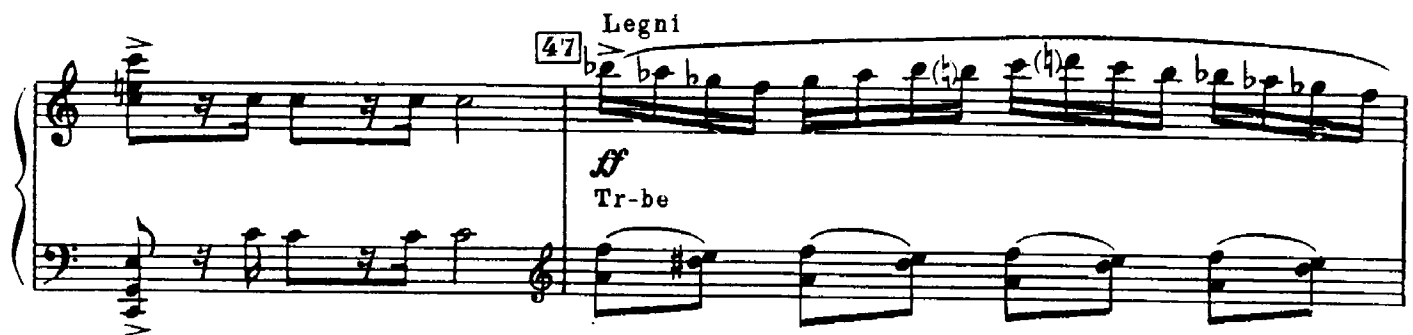


Flute and Oboe. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents.



Ob., Corni

First system of music for Ob., Corni. The staff is in G major (one sharp) and 4/4 time. The melody consists of eighth and sixteenth notes, with a key signature change to B-flat major (two flats) in the second measure. The bass staff provides a simple harmonic accompaniment with whole and half notes.



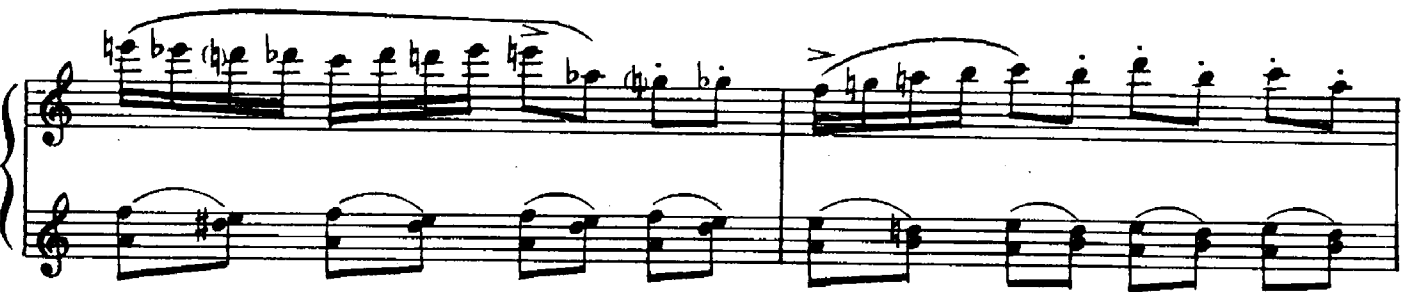
Legni

Tr-be

Second system of music. The woodwinds (Legni) enter in the second measure with a melodic line marked with a box containing the number 47. The bassoon (Tr-be) enters in the same measure with a lower melodic line. The woodwinds play a series of eighth notes with various accidentals, while the bassoon plays a more rhythmic pattern of eighth and sixteenth notes.



Third system of music. The woodwinds continue their melodic lines. The woodwinds play a series of eighth notes with various accidentals, while the bassoon plays a more rhythmic pattern of eighth and sixteenth notes.



Fourth system of music. The woodwinds continue their melodic lines. The woodwinds play a series of eighth notes with various accidentals, while the bassoon plays a more rhythmic pattern of eighth and sixteenth notes.



Fifth system of music. The woodwinds continue their melodic lines. The woodwinds play a series of eighth notes with various accidentals, while the bassoon plays a more rhythmic pattern of eighth and sixteenth notes. The system concludes with a key signature change to D major (two sharps) and a 4/4 time signature.

48 Andante ♩ = 58

C.  
A.  
T.  
B.

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

Andante ♩ = 58

8  
Legni  
Archi

*f* ben tenuto

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

*f* *ff* *f* *ff*

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

8  
*f* *ff* *f* *ff*

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

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

*f* *f*

6 6

49

ex - pec - ta - vi.

ex - pec - ta - vi.

*f* *f*

6 6

Cor.

Tuba, Fag.

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

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

The first system consists of four vocal staves and two piano staves. The vocal staves are arranged in two pairs, each with a soprano and an alto line. The piano accompaniment is in the lower staves. The music is in 4/4 time and the key signature has three sharps (F#, C#, G#). The vocal parts enter with a half note on G4, followed by a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Tr-ni con sord.

Tr-ni

The second system continues the piano accompaniment. It features a piano (p) dynamic marking and a crescendo leading to a fortissimo (ff) dynamic. The right hand has a series of sixteenth-note runs, while the left hand has a more rhythmic bass line. The system ends with a piano (p) dynamic marking.

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

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

The third system consists of four vocal staves and two piano staves. The vocal parts enter with a half note on G4, followed by a series of eighth notes. The piano accompaniment is in the lower staves. The music is in 4/4 time and the key signature has three sharps (F#, C#, G#). The vocal parts enter with a half note on G4, followed by a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.



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

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

*f* *ff*

6 6 6

Allegro  $\text{♩} = 96$

ex - pec - ta - vi est.

ex pec

ex - pec - ta - vi, ex pec

50 *ff* *ff* *ff*

Allegro  $\text{♩} = 96$

Legni  
Archi  
Corni

3 3 3 3 3 3

6 6 6

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

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

Б. *ff*

*f* Ottoni *ff*

*ff*

*f* *p*

Celli., Fag.

*ex - pec - ta - vil*

*ex - pec - ta - vil*

*cresc.*

*Listesso tempo*

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

*ff marcato e con brio*

Corni

*simile*

**[52]** Ob., Fg.  
Archi

Cl., Tr-be

Sax.  
Corni

*simile*

First system of a musical score. The upper staff is in treble clef with a key signature of two flats and a common time signature. It begins with a first ending bracket labeled (1). The lower staff is in bass clef with the same key signature and time signature. The music consists of eighth and sixteenth notes with various articulations like accents and slurs.

Second system of the musical score. The upper staff has a measure rest followed by a first ending bracket labeled (1). A box containing the number 53 is positioned above the staff. The lower staff continues the melodic line. The key signature changes to one flat and the time signature to 2/4. The lower staff has the marking *pp sub. Archi* below it. The word *simile* is written below the first few measures of the lower staff.

Third system of the musical score. The upper staff is in treble clef with a key signature of one flat and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features eighth and sixteenth notes with accents.

Fourth system of the musical score. The upper staff is in treble clef with a key signature of one flat and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The marking *pp* is written below the first measure of the lower staff. The system concludes with a double bar line.

Fifth system of the musical score. The upper staff is in treble clef with a key signature of one flat and a 2/4 time signature. A box containing the number 54 is positioned above the staff. The lower staff is in bass clef with the same key signature and time signature. The marking *p Sax. Corni* is written below the staff. The system concludes with a double bar line.

*simile*

*mf*

*cresc.*

*simile*

Tr-be *f*

Corni

Fl., Ob.

*cresc.* *tutti*

Tamburino

T. mil.

Tam-tam

**55**

Fl.

Tr-be *f*

*con brio*

Legni  
Archi

First system of musical notation for Legni and Archi. It consists of two staves. The upper staff (treble clef) contains complex rhythmic patterns with many beamed sixteenth and thirty-second notes, and some triplets. The lower staff (bass clef) contains simpler rhythmic patterns, mostly eighth and quarter notes. There are various dynamic markings like *f* and *s*, and articulation marks like accents and slurs.

Second system of musical notation. The upper staff (treble clef) contains a melodic line with eighth and quarter notes. The lower staff (bass clef) contains a bass line with eighth and quarter notes. Below the staves, there are two lines of percussion notation: "T.mil" (tom-tom) and "Tam-tam". The "T.mil" line has a few notes, while the "Tam-tam" line has a long rest followed by a few notes.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with eighth and quarter notes. The lower staff (bass clef) contains a bass line with eighth and quarter notes. Below the staves, there is a line of percussion notation labeled "Legno". The "Legno" line has a few notes. There is a measure number "56" in a box above the upper staff. There are also dynamic markings like *pizz.* (pizzicato) and *p* (piano).

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with eighth and quarter notes. The lower staff (bass clef) contains a bass line with eighth and quarter notes. There are various dynamic markings like *p* (piano) and articulation marks like accents and slurs.

pizz. cresc.

57 Legni, V-ni

58 Tr-ba  
Corni con sord. *corno 6/8  
corni 6/8  
per un...*

Platti  
T. mil.  
Tam-tam

Handwritten: *Handwritten notes and markings above the first system.*

Handwritten: *Handwritten notes and markings above the second system.*

Com brso

Handwritten: *Handwritten notes and markings above the third system.*

Handwritten: *Handwritten notes and markings above the fourth system.*

59

T. mil

Tam-tam



Tr-be

ff

T.mil.

Tam-tam

Handwritten notes in Russian: "Второй раз, когда мы слышим этот звук, это значит, что мы достигли цели."

V-ni

f con brio

pizz.

Handwritten notes in Russian: "Второй раз, когда мы слышим этот звук, это значит, что мы достигли цели."

Tr-ni

Handwritten notes in Russian: "Второй раз, когда мы слышим этот звук, это значит, что мы достигли цели."

60 B

Handwritten notes in Russian: "Второй раз, когда мы слышим этот звук, это значит, что мы достигли цели."

*Spandono come acqua in un'immensa depressione*

Tr-ba

61

Tr-ba senza sord.  
Tr-ni con sord.

First system of a musical score. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has two sharps (F# and C#). The top staff contains a melody with eighth and quarter notes. The grand staff features a complex accompaniment with many beamed sixteenth notes and chords. There are several dynamic markings, including accents (>) and a forte (f) marking.

Second system of the musical score, starting with the measure number 62 in a box. It continues with the same three-staff layout. The key signature changes to one flat (Bb). The notation includes various rhythmic patterns, including eighth and quarter notes, and rests. Dynamic markings like accents and a forte (f) marking are present.

Third system of the musical score. The notation continues across the three staves. It features a variety of rhythmic values and rests. There are several dynamic markings, including accents and a forte (f) marking.

Fourth system of the musical score. The notation continues across the three staves. It includes various rhythmic patterns and rests. Dynamic markings like accents and a forte (f) marking are present.

First system of the musical score, measures 62-63. The system includes staves for Corni, Piatti, T. mil., and Tam-tam. The key signature is B-flat major (two flats). The time signature is 2/2. The Corni part features a melodic line with many accidentals. The Piatti part has a steady eighth-note accompaniment. The T. mil. and Tam-tam parts provide a rhythmic foundation with sustained notes.

Corni  
Piatti  
T. mil.  
Tam-tam

Second system of the musical score, measures 62-63. This system introduces the Tr. bo (Trombone) part. The Corni and Piatti parts continue from the first system. The Tr. bo part enters with a melodic line. The T. mil. and Tam-tam parts continue with their respective parts.

Tr. bo  
Piatti  
T. mil.  
Tam. tam

Third system of the musical score, measures 62-63. This system features the Corni part prominently. The Piatti part continues with its eighth-note accompaniment. The T. mil. and Tam-tam parts provide a steady rhythmic base.

Corni  
Piatti  
T. mil.  
Tam-tam

Fourth system of the musical score, measures 62-63. This system features a melodic line in the upper staff, with the instruction *simile* written below it. The lower staff continues with a steady accompaniment. The key signature remains B-flat major.

*simile*

64

Tr-de

T.mil.

Tam- tan

The image shows a musical score for a piece titled 'Tr-de'. It consists of three staves. The top staff is for a piano, with a treble clef and a key signature of one flat (B-flat). The middle staff is for a tam-tam, with a bass clef and a key signature of one flat. The bottom staff is for a tam-tan, with a bass clef and a key signature of one flat. The score is divided into three measures. The first measure contains a piano melody starting on B-flat and a tam-tan accompaniment. The second measure contains a piano melody starting on B-flat and a tam-tan accompaniment. The third measure contains a piano melody starting on B-flat and a tam-tan accompaniment. The score is numbered 64 in the top left corner.

Musical score for the beginning of the "Marche des Mousquetaires" from "Les Trois Mousquetaires". The score is in 2/4 time and features four staves: Corni (Horn), Piano (P), Legno (Woodwind), and T. mil. (Timpani). The key signature has one sharp (F#) and the tempo is marked "con brio". The piano part includes a large "V" dynamic marking. The woodwind and timpani parts have "etc." markings at the end of the first measure.

[illegible]

Tr-be

*ff*

Platti

Gr. cassa

Tam-tam

*ff*

*ff*

Platti

Gr. Cassa

Tam-tam

Platti

Gr. Cassa

Tam-tam

Archi

Legni

66

*f ben tenuto**> pesante*

Archi

Legni

7

7

*cresc.*

7 7 poco rit.

67 Ottoni Archi Tutti

*ff* *espr.*

ben tenuto

68

8 persistente

*ff*

tr poco rit. a tempo

69

*ff* *mf* *mp* *dim.*



poco rit. a tempo

pp mp p mp

(b)

7

7..

7

7..

70 Ob.

p f mp

C. ing.

Sax.

7

7..

7

7..

rit.

p pp

(b)

7

7..

7

7..

*Barcarolle* *caprice* *Allegretto* *quasi doppio movimento*

71 V-le

V-ni

pp dolcissimo

8

5

5

8bassa

7

7..

7

7..

First system of musical notation, measures 68-71. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). Measure 68 is marked with a '6' above a sixteenth-note triplet in the bass staff. Measure 69 has an '8' above the treble staff. Measure 70 has a '7' above the bass staff. Measure 71 has an '8' above the treble staff. The music features a mix of eighth and sixteenth notes, with some triplets and slurs.

Second system of musical notation, measures 72-75. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has four flats. Measure 72 is marked with an '8' above the treble staff. Measure 73 has a '7' above the bass staff. Measure 74 has an '8' above the treble staff. Measure 75 has an '8' above the treble staff. The music continues with similar rhythmic patterns and slurs.

Third system of musical notation, measures 76-79. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has four flats. Measure 76 has a '7' above the bass staff. Measure 77 has a '7' above the bass staff. Measure 78 has a '7' above the bass staff. Measure 79 has a '7' above the bass staff. The music features a mix of eighth and sixteenth notes, with some triplets and slurs.

Fourth system of musical notation, measures 80-83. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has four flats. Measure 80 is marked with a '72' in a box above the treble staff. Measure 81 has a '7' above the bass staff. Measure 82 has an '8' above the treble staff. Measure 83 has an '8' above the treble staff. The music continues with similar rhythmic patterns and slurs. The system ends with a double bar line.

This page of musical notation consists of four systems, each with a single melodic staff and a grand staff (treble and bass clef) for piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4.

- System 1:** The melody begins with a quarter rest followed by eighth-note patterns. The piano accompaniment features a constant triplet eighth-note figure in the bass and chords in the treble.
- System 2:** The melody continues with eighth-note patterns. The piano accompaniment maintains the triplet figure in the bass, with a *dim.* (diminuendo) marking appearing in the treble.
- System 3:** The melody continues. The piano accompaniment features a triplet eighth-note figure in the bass and chords in the treble.
- System 4:** The melody concludes with a quarter rest. The piano accompaniment features a triplet eighth-note figure in the bass and chords in the treble, ending with a *pp* (pianissimo) marking.

Handwritten notes in the margin of the fourth system include: "piano" and "diminuendo".

## №6

Мертвое поле  
Field of the DeadAdagio  $\text{♩} = 48$ 

73

*pp* Archi con sord.

Musical score for measures 73-76. The score is in 4/4 time, marked Adagio. It features a piano (pp) introduction for the strings with mutes. The melody is in the right hand, with a piano (p) dynamic. The left hand provides harmonic support. A vocal line (V-le) and a bassoon (Cl. bas.) enter in measure 75. The tempo is marked 'rit.' (ritardando) at the end of measure 76.

74

Мено mosso

Меццо-сопрано соло

Я пой-ду по по-лю бе-ло-му,  
I shall go a-cross the snow-bound field,

по-ле-чу по по-лю  
I shall fly a-bove the

*pp* Archi

смерт - но - му,  
field of death,

по - и - шу  
I shall search

я сла - в - ных со - ко - лов,  
for va - liant warriors there,

же - ни -  
those to

- хов  
me betrothed,

мо - их,

доб - рых мо - лод - цев.  
stal - wart men and staunch.

rit.

mf

Celli

mf

**75** *Pochissimo più animato*

Кто ле - жит ме - ча - ми по - руб - лен - ный,  
One lies life - less where sab - res mang - led him,

кто ле - жит стре - ло - ю по -  
here lies one im - paled with an

p

mf

p

ра - нен - ный, на - по - ш - ли о - ни кро - вью а - до - ю  
ar - row shaft, from their wounds hot red blood like the rain washed

зем - лю чест - ну - ю, зем - лю рус - ску - ю.  
on our na - tive soil, on our Russian fields.

rit.

**76** a tempo

Кто по - гиб за Русь смерть - ю доб - ро - ю, по - це - лу - ю то - го во - чи  
He, who fell for Rus - sia in no - ble death shall be blest by my kiss on

Fl. V. I.

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

*p* *mf* *p*

F.l.

*mf* *p* *mf* *p*

*p* *mf* *p* *poco rit.* *a tempo* *poco rit.*

бу - ду вер - ной же - ной, ми - лой ла - до - ю.  
I shall be a true wife and a lov - ing friend.

Об.

*mf* *pp*

**77** (Meno mosso (come prima))

*p*

Не возь - му в мужья кра - си - во - го, - кра - со - та зем. на - я кон -  
I shall not mar - ry a hand - some man: earth - ly charm and beau - ty fast

*pp*

ча - ет - ся.      А пой - ду      я за хра - бро - го.      От - зо -  
*fade and die.*      *I shall mar -*      *ry a va - liant man.*      *Hark, ye*

ви - те - ся,      яс - ны со - ко - лы!      78  
*war - riors brave,*      *li - on - hearted men!*      *Cl. e Cl. bas.*

V.I.      Ob.      *mf*

*rit.*      *dim.*      *pp*



Въезд Александра во Псков  
Alexander's Entry in Pskov

79 Moderato ♩ = 88

**Vocal Parts:**

- Soprano (C.):** На ве-ли-кий бой вы-хо-ди-ла Русь; war, In a great cam paign Russia went to
- Alto (A.):** Вы-шла Русь; war, went to
- Tenor (T.):** На ве-ли-кий бой вы-хо-ди-ла Русь; war, In a great cam paign Russia went to
- Bass (B.):** Вы-шла Русь; war, went to

**Instrumental Parts:**

- Archi (Strings):** Moderato ♩ = 88
- Ottoni (Woodwinds):** f maestoso

6+

На род - ной зем - ле не бы - вать вра - гу.  
 In our na - tive land no foe shall live.

*maestoso* *m.d.* *ff*

Кто при - дет, бу - дет на - смерть быт.  
 Foes who come shall be put to death.

*ff*

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

Camp.

Silof.

*f* Legni, Tr-be  
Arpa, Archi

*simile*

*ff*

c. 82

Be - се - ли - ся, пой,  
Ce - le - brate and sing,

мать род - на - я Русь!  
na - tive Mo - ther Russ!

На род - ной Ру - си  
In our na - tive land

A.

не бы - вать вра - гу,      не ви - дать вра - гу      на - ших рус - ских сел.  
foes shall ne - ver live,      foes shall ne - ver see      Rus - sian towns and fields.

*sub.*      *cresc.*      *sub.*      *cresc.*

83

Кто при - дет на Русь,      бу - дет на - смерть бит!  
They who march on Russ      shall be put to death!

А.      Т.      Б.

Не ви - дать вра - гу  
Foes shall ne - ver see

*f*      *V-nl*      *f espr.*      *m. d.*

Т.  
на - ших рус - ских сел!  
*Rus - sian towns and fields!*

Б.  
Кто при - дет на Русь,  
*They who march on Russ*

*m.s.*

А.  
бу - дет на смерть бит.  
*shall be put to death.*

Т.  
На Ру - сь род - ной, на Ру -  
*On our Rus - sian plains, in our*

Б.  
На Ру - сь род - ной, на Ру -  
*On our Rus - sian plains, in our*

*m.d.*

84 **Meno mosso** ♩ = 138

- си боль - шой не быть вра - гы!  
*na tive Rus - sia no foe shall live!*

- си боль - шой не быть вра - гы!  
*na tive Rus - sia no foe shall live!*

**Meno mosso** ♩ = 138

*m.d.*

Legni  
Tr-be

First system of the musical score. The top staff is for Legni and Tr-be, and the bottom staff is for f Corni. Both staves show a melodic line with eighth and sixteenth notes, including trills and slurs. The key signature has one flat (B-flat).

Second system of the musical score. The top staff continues the melodic line for Legni and Tr-be, and the bottom staff continues the accompaniment for f Corni. The music features various rhythmic patterns and slurs.

Third system of the musical score. The top staff is for f Corni, and the bottom staff is for Fl. (Flute). The system is marked with a box containing the number 85. The bottom staff includes the instruction *p Archi pizz.* (pizzicato for strings).

Fourth system of the musical score. The top staff is for Fl. (Flute), and the bottom staff is for the piano accompaniment. The system features a long, sweeping melodic line in the flute part.

Fifth system of the musical score. The top staff is for Fl. (Flute), and the bottom staff is for the piano accompaniment. The system includes the instruction *Ob.* (Oboe) for the top staff and *p* (piano) for the bottom staff.

Fl.

Cl.

Cl.

*p*

This system contains measures 80 through 85. The Flute (Fl.) part is in the upper staff, featuring a melodic line with various accidentals and a fermata in measure 82. The Clarinet (Cl.) part is in the lower staff, providing a harmonic accompaniment with eighth and sixteenth notes. A piano (*p*) dynamic marking is present in measure 84.

[86]

Fl.

Archl

This system contains measures 86 through 91. Measure 86 is marked with a boxed number [86]. The Flute (Fl.) part continues its melodic line. The Arch (Archl) part is in the lower staff, consisting of a steady eighth-note accompaniment.

Fag.

*mf*

This system contains measures 92 through 97. The Flute (Fl.) part is in the upper staff, with a melodic line that includes a fermata in measure 94. The Bassoon (Fag.) part is in the lower staff, starting in measure 94 with a mezzo-forte (*mf*) dynamic marking.

C.ing

Ob.

*mp*

*p*

This system contains measures 98 through 103. The Clarinet in G (C.ing) part is in the upper staff, with a mezzo-piano (*mp*) dynamic marking in measure 99. The Oboe (Ob.) part is in the lower staff, with a piano (*p*) dynamic marking in measure 101.

Sax.

This system contains measures 104 through 109. The Saxophone (Sax.) part is in the upper staff, featuring a melodic line with a fermata in measure 106. The lower staff continues the accompaniment from the previous systems.

A. 87 *mf* На Py -  
On our

Б. *mf*

Fl. Cl. Sax. *p* Fg.

- сн род ной, на Py -  
Rus sian plains, in our

Fl. Cl. Ob. (b) Fg.

- сн боль шой не бы -  
на tive Rus sia no

Fl. Ob.



- БѢТѢ  
 foe

ера  
 shall

ры.  
 live.

Cl. Fl. Cl.

88

Be ce  
 Ce le

Sax. Ob.

- ли  
 brate

- ся,  
 and

пои,  
 sing,  
 mf

Fl. Fag. Cl.

мать на род tive на Мо

мать на род tive на Мо

Cl.

89

на Рущи род -  
On our Rus - sian

Русь!  
Russ!

на Рущи род -  
On our Rus - sian

Русь!  
Russ!

на Рущи род -  
On our Rus - sian

Русь!  
Russ!

Ob. Fl. Fl., Archi

на Рущи род -  
On our Rus - sian

Русь!  
Russ!

на Рущи род -  
On our Rus - sian

Русь!  
Russ!

на Рущи род -  
On our Rus - sian

Русь!  
Russ!

f spr. Corni, Cl.

- ной, на Ру - си боль - шой не бы - вать вра - гу.  
*plains, in our na - tive Rus - sia no foe shall live.*

На Ру - си...  
*In our...*

- ной, на Ру - си боль - шой не бы - вать вра - гу.  
*plains, in our na - tive Rus - sia no foe shall live.*

На Ру - си...  
*In our...*

Ве - се - ли - ся, пой, мать род - на - я Русь!  
*Ce - le - brate and sing, na - tive Mother Russ!*

Ве - се - ли - ся, пой, мать род - на - я Русь!  
*Ce - le - brate and sing, na - tive Mother Russ!*

## 90 Più largamente

Voices: *ff*  
 Ha - ve - ли - кий празд - ник  
 To a - fête in tri - umph

Piano: *ff*  
 Ha - ve - ли - кий празд - ник  
 To a - fête in tri - umph

Silof. 3

Camp.

## Più largamente

Tr-be, Corni

Celli  
Bassi

Voices: *ff*  
 со - бра - ла - ся Русь. Ве - се - ли - ся,  
 all of Rus - sia same. Ce - le - brate, re -

Piano: *ff*  
 со - бра - ла - ся Русь. Ве - се - ли - ся,  
 all of Rus - sia same. Ce - le - brate, re -

m.s.

Русь! - joice, Be - ce - ли - ся, Русь, род  
- joice, ce - le - brate and sing, our

Camp. *ff* *silof.*

нар

*ff* *Tr-n* *m.s. m.d.* *f pesante*

poco allarg. *ff*

- на Mo - а ther мать! Land!

poco allarg. *m.s. m.d.* *m.s.* *ff*