

Изданія М. П. БѢЛЯЕВА въ Лейпцигѣ

А. ГЛАЗУНОВЪ

КОРОНАЦІОННАЯ КАНТАТА

СОЧ. 56

A. GLAZOUNOW

KRÖNUNGS-CANTATE

OP. 56

| | | | |
|---|-----|----------------|---------|
| Partitur..... | Pr. | M. 12.— | R. 4.20 |
| Orchesterstimmen | Pr. | M. 30.— netto. | R. 15.— |
| Duplirstimmen..... | je | M. 1.80 netto. | R. .90 |
| Chorstimmen (Sopran, Alt, Tenor, Bass je 25 Kop.) | Pr. | M. 2.— | R. 1.— |
| Clavierauszug..... | Pr. | M. 8.— | R. 4.— |

1897

1366 - 1369

Edition M. P. BELAÏEFF, Leipzig

Edition M. P. Belaieff à Leipzig.

Compositions pour Orchestre.

| | | |
|---|-----------|-----------|
| Antipov (C.). Op. 7. Allegro symphonique pour Orchestre. | <i>M.</i> | <i>R.</i> |
| Partition d'orchestre | 9.— | 4.50 |
| Parties d'orchestre | 12.— | 6.— |
| Parties supplémentaires | à net | —90 —45 |
| Réduction pour Piano à 4 mains par l'auteur | 4.— | 2.— |
| Artcboucheff (Nicolas). Op. 4. Polka caractéristique pour Orchestre. | | |
| Partition d'orchestre | 3.— | 1.50 |
| Parties d'orchestre | 6.— | 3.— |
| Parties supplémentaires | à net | —60 —30 |
| Réduction pour Piano à 4 mains par l'auteur | 2.— | 1.— |
| Blumenfeld (Félix). Op. 10. Mazurka pour Orchestre. | | |
| Partition d'orchestre | 6.— | 3.— |
| Parties d'orchestre | 12.— | 6.— |
| Parties supplémentaires | à net | —60 —30 |
| Réduction pour Piano à 4 mains par l'auteur | 4.— | 2.— |
| Borodine (Alexandre). Finale de l'Opéra-Ballet inachevé „Mlada“, orchestré par N. Rimsky-Korsakow. | | |
| Partition d'orchestre | 4.50 | 2.25 |
| Parties d'orchestre | 9.— | 4.50 |
| Parties supplémentaires | à net | —60 —30 |
| Réduction pour Piano à 4 mains par N. Sokolow | 3.— | 1.50 |
| — Ouverture, Danses et Marche pour grand Orchestre, tirées de l'Opéra „Le Prince Igor“. | | |
| 1. Ouverture. | | |
| Partition d'orchestre | 6.— | 3.— |
| Parties d'orchestre | 12.— | 6.— |
| Parties supplémentaires | à net | —90 —45 |
| Réduction pour Piano à 4 mains par N. Sokolow | 4.— | 2.— |
| Réduction pour Piano à 2 mains par F. Blumenfeld | 3.— | 1.50 |
| 2. Danses No. 8 (Danse des jeunes filles polovtsiennes) et No. 17 (Danse polovtsienne). | | |
| Partition d'orchestre | 12.— | 6.— |
| Parties d'orchestre | 24.— | 12.— |
| Parties supplémentaires | à net | 1.50 —75 |
| Réduction pour Piano à 4 mains par N. Sokolow | 6.— | 3.— |
| Réduction pour Piano à 2 mains par F. Blumenfeld | 4.— | 2.— |
| 3. Marche polovtsienne. | | |
| Partition d'orchestre | 6.— | 3.— |
| Parties d'orchestre | 12.— | 6.— |
| Parties supplémentaires | à net | —60 —30 |
| Réduction pour Piano à 4 mains par N. Sokolow | 3.— | 1.50 |
| Réduction pour Piano à 2 mains par F. Blumenfeld | 2.— | 1.— |
| — Eine Steppenskizze aus Mittelasien, für Orchester. | | |
| Partitur | netto | 3.— 1.50 |
| Orchesterstimmen | netto | 6.— 3.— |
| Duplirstimmen | je netto | —30 —15 |
| Arrangement für Pianoforte zu 4 Händ- den vom Componisten | 3.— | 1.50 |
| Transcrite pour Piano par Théodore Jadoul | 2.— | 1.— |
| — 2 Parties de la 3me Symphonie inachevée en LA mineur. Terminée et instrumentée par A. Glazounow. | | |
| Partition d'orchestre | 9.— | 4.50 |
| Parties d'orchestre | 18.— | 9.— |
| Parties supplémentaires | à net | 1.20 —60 |
| Réduction pour Piano à 4 mains: la Ire partie par A. Glazounow, la IIe partie par N. Sokolow | 5.— | 2.50 |
| Cui (César). Op. 43. In modo populari. Petite Suite (No. 3) pour Orchestre. (I. Allegro moderato. II. Moderato. III. Vivace. IV. Moderato. V. Allegretto. VI. Vivace ma non troppo.) | | |
| Partition d'orchestre | 4.50 | 2.25 |
| Parties d'orchestre | 9.— | 4.50 |
| Parties supplémentaires | à net | —90 —45 |
| Réduction pour Piano à 4 mains par l'auteur | 4.— | 2.— |

No. 1a.

Compositions pour Orchestre.

| | | |
|--|-----------|-----------|
| Glazounow (Alexandre). Op. 3. 1re Ouver- ture sur trois thèmes grecs pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur. | <i>M.</i> | <i>R.</i> |
| Partition d'orchestre | 6.— | 3.— |
| Parties d'orchestre | 15.— | 7.50 |
| Parties supplémentaires | à net | —90 —45 |
| Réduction pour Piano à 4 mains par l'auteur | 4.— | 2.— |
| — Op. 5. 1re Symphonie (MI majeur) pour grand Orchestre. | | |
| Partition d'orchestre | 18.— | 9.— |
| Parties d'orchestre | 36.— | 18.— |
| Parties supplémentaires | à net | 2.40 1.20 |
| Réduction pour Piano à 4 mains par Mme. Nadejda Rimsky-Kor- sakow | 10.— | 5.— |
| — Op. 6. 2me Ouverture sur des thèmes grecs pour grand Orchestre. | | |
| Partition d'orchestre | 9.— | 4.50 |
| Parties d'orchestre | 18.— | 9.— |
| Parties supplémentaires | à net | 1.20 —60 |
| Réduction pour Piano à 4 mains par l'auteur | 5.— | 2.50 |
| — Op. 7. Sérénade pour Orchestre. | | |
| Partition d'orchestre | 3.— | 1.50 |
| Parties d'orchestre | 6.— | 3.— |
| Parties supplémentaires | à net | —60 —30 |
| Réduction pour Piano à 4 mains par l'auteur | 2.— | 1.— |
| — Op. 8. A la mémoire d'un héros. Elégie pour grand Orchestre. | | |
| Partition d'orchestre | 3.— | 1.50 |
| Parties d'orchestre | 6.— | 3.— |
| Parties supplémentaires | à net | —60 —30 |
| Réduction pour Piano à 4 mains par l'auteur | 2.— | 1.— |
| — Op. 9. Suite caractéristique pour grand Orchestre. (I. a. Introduction. b. Danse rustique. II. Intermezzo scherzando. III. Carnaval. IV. Pastorale. V. Danse orientale. VI. a. Elégie. b. Cortège.) | | |
| Partition d'orchestre | 12.— | 6.— |
| Parties d'orchestre | 30.— | 15.— |
| Parties supplémentaires | à net | 1.80 —90 |
| Réduction pour Piano à 4 mains par l'auteur | 9.— | 4.50 |
| — Op. 11. 2me Sérénade pour petit Orchestre. | | |
| Partition d'orchestre | 3.— | 1.50 |
| Parties d'orchestre | 4.50 | 2.25 |
| Parties supplémentaires | à net | —30 —15 |
| Réduction pour Piano à 4 mains par l'auteur | 2.— | 1.— |
| — Op. 12. Poème lyrique. Andantino pour grand Orchestre. | | |
| Partition d'orchestre | 4.50 | 2.25 |
| Parties d'orchestre | 9.— | 4.50 |
| Parties supplémentaires | à net | —30 —15 |
| Réduction pour Piano à 4 mains par l'auteur | 3.— | 1.50 |
| — Op. 13. „Stenka Rasine“. Poème sym- phonique pour grand Orchestre. (A la mémoire d'Alexandre Borodine.) | | |
| Partition d'orchestre | 9.— | 4.50 |
| Parties d'orchestre | 15.— | 7.50 |
| Parties supplémentaires | à net | 1.20 —60 |
| Réduction pour Piano à 4 mains par l'auteur | 5.— | 2.50 |
| — Op. 14. 2 Morceaux pour Orchestre. (No. 1. Idylle. No. 2. Rêverie orientale.) | | |
| Partition d'orchestre | 3.— | 1.50 |
| Parties d'orchestre | 9.— | 4.50 |
| Parties supplémentaires | à net | —60 —30 |
| Réduction pour Piano à 4 mains par l'auteur | 3.— | 1.50 |
| — Op. 16. 2me Symphonie en FA dièse mi- neur pour grand Orchestre. (A la mé- moire de François Liszt.) | | |
| Partition d'orchestre | 18.— | 9.— |
| Parties d'orchestre | 36.— | 18.— |
| Parties supplémentaires | à net | 2.40 1.20 |
| Réduction pour Piano à 4 mains par l'auteur | 12.— | 6.— |
| — Op. 18. Mazurka pour Orchestre. | | |
| Partition d'orchestre | 6.— | 3.— |
| Parties d'orchestre | 15.— | 7.50 |
| Parties supplémentaires | à net | —90 —45 |
| Réduction pour Piano à 4 mains par l'auteur | 4.— | 2.— |

Compositions pour Orchestre.

| | | |
|---|-----------|-----------|
| Glazounow (Alexandre). Op. 19. La Forêt. Fantaisie pour grand Orchestre. | <i>M.</i> | <i>R.</i> |
| Partition d'orchestre | 12.— | 6.— |
| Parties d'orchestre | 18.— | 9.— |
| Parties supplémentaires | à net | 1.20 —60 |
| Réduction pour Piano à 4 mains de l'auteur | 5.— | 2.50 |
| Réduction pour 2 Pianos à 8 mains par C. Tschernoff | 8.— | 4.— |
| — Op. 21. Marche de Noces pour grand Or- chestre. | | |
| Partition d'orchestre | 3.— | 1.50 |
| Parties d'orchestre | 9.— | 4.50 |
| Parties supplémentaires | à net | —60 —30 |
| Réduction pour Piano à 4 mains de l'auteur | 2.— | 1.— |
| — Une Fête slave, tirée du Quatuor slave, Op. 26. Esquisse symphonique pour grand Orchestre. | | |
| Partition d'orchestre | 9.— | 4.50 |
| Parties d'orchestre | 15.— | 7.50 |
| Parties supplémentaires | à net | —90 —45 |
| Réduction pour Piano à 4 mains par N. Sokolow | 4.— | 2.— |
| — Op. 28. La Mer. Fantaisie pour grand Orchestre. | | |
| Partition d'orchestre | 15.— | 7.50 |
| Parties d'orchestre | 30.— | 15.— |
| Parties supplémentaires | à net | 1.50 —75 |
| Réduction pour 2 Pianos à 8 mains par l'auteur | 9.— | 4.50 |
| — Op. 29. Rhapsodie orientale pour grand Orchestre. | | |
| Partition d'orchestre | 18.— | 9.— |
| Parties d'orchestre | 30.— | 15.— |
| Parties supplémentaires | à net | 1.80 —90 |
| Réduction pour Piano à 4 mains par l'auteur | 8.— | 4.— |
| — Op. 30. Le Kremlin. Tableau sympho- nique en 3 parties pour grand Orchestre. | | |
| Partition d'orchestre | 18.— | 9.— |
| Parties d'orchestre | 36.— | 18.— |
| Parties supplémentaires | à net | 1.80 —90 |
| Réduction pour Piano à 4 mains par l'auteur | 8.— | 4.— |
| — Op. 33. 3me Symphonie en RE majeur pour Orchestre. | | |
| Partition d'orchestre | 24.— | 12.— |
| Parties d'orchestre | 48.— | 24.— |
| Parties supplémentaires | à net | 3.60 1.80 |
| Réduction pour Piano à 4 mains par l'auteur | 15.— | 7.50 |
| — Op. 34. Le Printemps. Tableau musi- cal pour Orchestre. | | |
| Partition d'orchestre | 6.— | 3.— |
| Parties d'orchestre | 12.— | 6.— |
| Parties supplémentaires | à net | —90 —45 |
| Réduction pour Piano à 4 mains de l'auteur | 3.— | 1.50 |
| — Op. 40. Triumphant March on the occasion of the Worlds Columbian Exposition in Chicago 1893, composed for a grand Or- chestra with Chorus (ad libitum). | | |
| Full score | net | 6.— 3.— |
| Orchestral parts | net | 15.— 7.50 |
| Supplementary parts | each net | —60 —30 |
| Arrangement as a Duet for the Piano- forte (by the composer) | 3.— | 1.50 |
| — Op. 45. Carnaval. Ouverture pour grand Orchestre avec Orgue ad libitum. | | |
| Partition d'orchestre | 7.50 | 3.75 |
| Parties d'orchestre | 15.— | 7.50 |
| Parties supplémentaires | à net | 1.20 —60 |
| Réduction pour Piano à 4 mains par l'auteur | 4.— | 2.— |
| — Op. 46. Chopiniana. Suite pour grand Orchestre composée de I) Polonaise, Op. 40; II) Nocturne, Op. 15; III) Ma- zurka, Op. 50; IV) Tarentelle, Op. 43, de Fr. Chopin, instrumentée par Alexandre Glazounow. Complet. | | |
| Partition d'orchestre | 6.— | 3.— |
| Parties d'orchestre | 18.— | 9.— |
| Parties supplémentaires | à net | 1.20 —60 |
| Séparément. | | |
| I. Polonaise, Fr. Chopin, Op. 40 No. 1. | | |
| Partition d'orchestre | net | 1.50 —75 |
| Parties d'orchestre | net | 6.— 3.— |
| Parties supplémentaires | à net | —30 —15 |

Коронационная Кантата. Krönungs-Cantate.

№ 1. INTRODUZIONE e CORO.

Alexander Glazounow, Op. 56.

Andante. M. M. $\text{♩} = 52$.

3 Flauti.
poi Fl. picc. (III).

2 Oboi.

3 Clarinetti in A.

2 Fagotti.

4 Corni in F.

3 Trombe in A.

3 Tromboni
e Tuba.

Timpani.

Triangolo.

Piatti.

Cassa.

Arpa.

Poi CORO (Soprani, Alti, Tenori e Bassi).

Andante.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

17/29
O. G. M. S. P. # 11.20

Musical score for the first system, featuring multiple staves with various musical notations and dynamics. The score includes:

- Violin I (top staff): *mp*, *pp*
- Violin II (second staff): *mp*, *pp*
- Violin III (third staff): *mp*
- Violin IV (fourth staff): *mf*, *mp*
- Viola (fifth staff): *mp*
- Violoncello (sixth staff): *mp*
- Double Bass (seventh staff): *mp*
- Conductor's part (eighth staff): *mp*

Piano accompaniment for the first system, showing chordal textures and melodic lines. Dynamics include *mf* and *p*.

Musical score for the second system, including parts for Violini I, Violini II, and a solo arco section. The score includes:

- Violini I (I parte): *p*, *pp*, *div.*
- Violini I (II parte): *p*, *pp*, *div.*
- Violini II: *pizz.*, *p*, *pp*, *div.*
- I solo arco: *mf pizz.*, *p*, *pp*, *div.*
- Double Bass: *pizz.*, *p*, *pp*

Musical score for the first system, consisting of ten staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The first staff has a first ending bracket labeled 'I.' and a second ending bracket labeled 'II.'. The second staff has a third ending bracket labeled 'III.'. The third staff has a first ending bracket labeled 'I.'. The fourth staff has a first ending bracket labeled 'I.'. The fifth staff has a first ending bracket labeled 'I.'. The sixth staff has a first ending bracket labeled 'I.'. The seventh staff has a first ending bracket labeled 'I.'. The eighth staff has a first ending bracket labeled 'I.'. The ninth staff has a first ending bracket labeled 'I.'. The tenth staff has a first ending bracket labeled 'I.'. Dynamics include *p* and *pp*.

Musical score for the second system, consisting of ten staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The first staff has a first ending bracket labeled 'I.'. The second staff has a first ending bracket labeled 'I.'. The third staff has a first ending bracket labeled 'I.'. The fourth staff has a first ending bracket labeled 'I.'. The fifth staff has a first ending bracket labeled 'I.'. The sixth staff has a first ending bracket labeled 'I.'. The seventh staff has a first ending bracket labeled 'I.'. The eighth staff has a first ending bracket labeled 'I.'. The ninth staff has a first ending bracket labeled 'I.'. The tenth staff has a first ending bracket labeled 'I.'. Dynamics include *poco*, *pp sub.*, *pp*, *unis.*, *p espress.*, *2 soli*, and *p arco*.

Poco più mosso. $\text{♩} = 66.$

1

II. III.

p

mf

tr

mf

p

tr

mf

p

quasi trillo

a 2.

mf

mf

p

mf

mp

mp

p

pp

p

pp

f

mf

unis.

Poco più mosso.

Violini. I.

II.

mf

mf

mf espress.

unis.

mf

mf

mp

mf

1

Musical score for a multi-instrument ensemble, featuring woodwinds, strings, and piano. The score is divided into two systems. The first system includes parts for Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, and String quartet. The second system includes parts for Violin I, Violin II, Viola, and Cello/Double Bass. The music is in 3/4 time with a key signature of one sharp (F#). It features various dynamics such as *mf*, *f*, and *dim.*, and includes performance markings like *Cantabile molto* and *a 2.*

Fl. picc. (III.)

The musical score for Fl. picc. (III.) consists of multiple staves. The top staff features a first ending marked 'I. II.' and a second ending marked 'a 2.'. The score includes various dynamics such as *mf cresc.*, *p cresc.*, *pp cresc.*, *pp*, *p*, *mf*, and *f*. There are also markings for *tr* (trills) and *div.* (divisi). The bottom section of the score shows a piano accompaniment with a melodic line in the right hand and a bass line in the left hand, both marked with *p cresc.* and *mf cresc.*. The piano part concludes with a *f* dynamic.

Triang.

CORO.
Soprani.
Alti.
Tenori.
Bassi.

День лу - че - зар - - ный, тор - жес-вен-ный ра - достный
 День лу - че - зар - - ный, тор - жес-вен-ный ра - достный
 День лу - че - зар - ный

unis.

Orchestral score for strings and percussion. The score includes staves for Violins I, Violins II, Violas, Cellos, Double Basses, Triangle, Cymbals, and Cassa. Dynamics include *ff*, *f*, and *p*. The percussion parts are marked with *f* and *p*.

Vocal score with lyrics. The lyrics are: *часы! День лу - че - зар - - - ный тор - жеств-ный радост-ный*. The score includes staves for Soprano and Bass. Dynamics include *ff*, *f*, and *p*.

Piano accompaniment. The score includes staves for the right and left hands. Dynamics include *ff*, *f*, and *p*.

3

The first system of the score consists of ten staves. From top to bottom, they are: Violin I, Violin II, Viola, Violoncello, Contrabasso, Flute I, Flute II, Clarinet in B-flat, Bassoon, and Double Bass. The music is in 3/4 time with a key signature of one sharp (F#). The first measure of the system contains a measure rest for all instruments. The second measure begins with a forte (f) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

часъ! Пла - - ме - немъ чувст-ва е - ди-на-го Русь вся объ -
 часъ! Пла - - ме - немъ чувст-ва е - ди-на-го Русь вся объ -

The vocal score for the first system consists of three staves: a vocal line in a soprano clef, a piano accompaniment in a soprano clef, and a piano accompaniment in a bass clef. The lyrics are in Russian. The vocal line begins with a forte (ff) dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

The second system of the score consists of ten staves, identical in instrumentation to the first system. The music continues with a forte (f) dynamic. The piano accompaniment features a prominent eighth-note pattern in the right hand. The system concludes with a measure rest for all instruments.

3

4

Violin I
Violin II
Viola
Violoncello
Contrabbasso
Triang.
Piatti.
Cassa.

Arpa.

и - - - та!

Съ зной - на - го пол - - дня, съ пол-

и - - - та!

Съ зной - на - го пол - - дня, съ пол - но - - чи съ вос-

Violin I
Violin II
Viola
Violoncello
Contrabbasso

4 p 1366

Musical score for the first system, featuring multiple staves with various musical notations and dynamics. The score includes treble and bass clefs, key signatures, and dynamic markings such as *p cresc.* and *cresc.*.

Musical score for the second system, showing piano accompaniment with a steady rhythmic pattern. The score includes treble and bass clefs and a *cresc.* marking.

Съ зной - на - го пол - - дня Съ зной - на - го пол - - дня, съ пол - но - - - чи, съ вос -
 но - - чи, съ вос - хо - - да Съ зной - на - го пол - - дня, съ пол - но - - - чи, съ вос -
 Съ зной - на - го пол - - дня, съ пол - но - - - чи, съ вос - хо - - - -
 пол - - дня, съ пол - но - - - чи, съ вос - хо - - - да, съ за - ка - - та, къ Бо - - гу мо -
 хо - - да, съ за - ка - - - - та къ Бо - - - - гу мо - -

Musical score for the third system, including vocal lines and piano accompaniment with lyrics. The score includes treble and bass clefs, key signatures, and dynamic markings such as *p cresc.* and *cresc.*.

Musical score for the fourth system, featuring piano accompaniment and dynamic markings. The score includes treble and bass clefs, key signatures, and dynamic markings such as *cresc.*, *div. cresc.*, and *2 soli*.

5

хо - да, съ за - ка - та къ Бо - гу мо - лит - вы на -

да, съ за - ка - та къ Бо - гу мо - лит - вы на -

лит - вы

лит - вы на - род - ной воз - но - сит - ся гласъ, мо - лит - вы на -

unis.

5

This section contains the piano accompaniment for the first system. It consists of ten staves. The top two staves are for the right hand, and the bottom two are for the left hand. The remaining six staves are for various instruments, likely strings and woodwinds. The music is in a key with one sharp (F#) and a 4/4 time signature. Dynamic markings include *p cresc.* (piano crescendo) and *ff* (fortissimo). There are also some markings like *mf* and *f*.

This section contains the piano accompaniment for the second system, consisting of ten staves. It continues the musical notation and dynamics from the first system.

род - - - ной воз - но - - сит - ся гласъ! — Да у - крѣ - питъ — Онъ Ца -

This section contains the vocal line and piano accompaniment for the third system. The vocal line is on the top staff, with Russian lyrics underneath. The piano accompaniment is on the bottom two staves. The lyrics are: "род - - - ной воз - но - - сит - ся гласъ! — Да у - крѣ - питъ — Онъ Ца -". Dynamic markings include *mf cresc.* and *ff*.

This section contains the piano accompaniment for the fourth system, consisting of ten staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *p cresc.*, *ff*, *mf cresc.*, *div.* (divisi), and *unis.* (unison).

Piccolo.

Fl. I. II.

I. II.

III.

Triang.

Platti.

Cassa.

Му, Сла - - - - - ву, Сла - - - - - ву,

Му, Сла - - - - - ву, Сла - - - - - ву,

This musical score page contains the following elements:

- Instrumentation:** Piano (multiple staves), Triangles, and Voice.
- Staff 1 (Piano Right Hand):** Features complex rhythmic patterns with slurs and dynamics ranging from *mf* to *pp*.
- Staff 2 (Piano Left Hand):** Provides harmonic support with chords and moving lines, including first and second endings (I. and II. III.).
- Staff 3 (Triangles):** Plays a rhythmic pattern, marked with *p* and *pp*.
- Staff 4 (Voice):** Contains the lyrics "Сла - - - - - ву." with a melodic line.
- Staff 5 (Piano Right Hand):** Continues the piano accompaniment with various dynamics and articulation.
- Staff 6 (Piano Left Hand):** Continues the piano accompaniment.
- Staff 7 (Voice):** Continues the vocal line with the lyrics "Сла - - - - - ву.".
- Staff 8 (Piano Right Hand):** Features a more active piano part with slurs and dynamics, including a *div.* (diviso) marking.
- Staff 9 (Piano Left Hand):** Continues the piano accompaniment.
- Staff 10 (Voice):** Continues the vocal line.

№ 2. ЮГЪ.

Aria.

Moderato. ♩=92 riten. poco a tempo

2 Flauti.

2 Oboi.

2 Clarinetti in B.

2 Fagotti.

4 Corni in F.

2 Trombe in B.

Timpani.

Canto.
Mezzo-Soprano.

dolce

Теп - лый югъ, до - ли - ны Кры - ма,

Moderato. riten. poco a tempo

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

The first system of the musical score consists of seven staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic. The second staff continues the piano accompaniment. The third staff features a melodic line starting with a *dolce* marking, followed by a *mf* dynamic. The fourth staff is a bass clef. The fifth staff is a treble clef. The sixth and seventh staves are also treble clefs. The system concludes with a first ending bracket labeled '1'.

Го - - ры див-ны-я Кав - ка - за, кликомъ ра - дости пол - ны. _____ Въ бе - ре - гахъ вол -

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of two flats. It contains a vocal line with a *mf* dynamic. The second staff is a treble clef with a key signature of two flats, containing piano accompaniment with a *mf* dynamic and a *divisi* marking. The third staff is a bass clef with a key signature of two flats, containing piano accompaniment with a *mf* dynamic. The fourth staff is a bass clef with a key signature of two flats, containing piano accompaniment with a *p* dynamic and *tr tr* markings. The fifth staff is a bass clef with a key signature of two flats, containing piano accompaniment with a *p* dynamic. The system concludes with a first ending bracket labeled '1'.

mf

dolce

dolce

p

p

mf

p

mf

на — бу - шу - етъ Слов - но про - ситъ даль - ше даль - ше пе - ре - дать — привѣтъ о - на.

mp

mp

mp

mf

mf

2 Poco più mosso. $\text{♩} = 120$
dolce

p *mf* *mp*

p *mf* *p*

p *mf* *mp*

p *mf* *mp*

p *mf*

p

ten.

И ле-титъ привѣтъ мо - гучій Отъ стра-ны, гдѣ рдѣ-етъ соч-ный, пло - до-

Poco più mosso.

mp

mf *div.* *mf* *mp*

mf *div.* *mf* *mp*

mf *p* *mf* *mp*

mf *p* *mf*

2

agitato

p *poco mp* *p* *poco mf*

dolce *pp* *poco*

p *poco mp* *p* *poco mf* *pp* *poco*

p *poco mp* *p* *poco mf* *pp* *poco*

p *poco mp* *p* *poco mf*

ten. *agitato*

ви-тый ви - но-градъ, Гдѣ чер-нѣ - ютъ ки-на - ри-сы, Гдѣ маг - но-лі-я бѣ - лѣ-етъ Отъ по - лей, гдѣ ко-ло-

dolce *p* *poco mp* *p* *poco mf* *p* *poco*

dolce *p* *poco mp* *p* *poco mf* *p* *poco*

p *poco mp* *p* *p* *poco*

p *poco mp* *p* *poco mf* *p* *poco*

unif. *p* *poco mf* *p* *poco*

pizz. *p* *poco*

3

rallent. a tempo

mp p f mf p p

mp p mf mf p p

mp p mf p p

p mf p p

mf p

сит - ся Рожь, кор - ми - - ли - ца род - на - - - я. Онъ ле -

rallent. a tempo

mp p mf p p

mp p mf p pp

mp mf p p

mp p arco mf p pizz. p

mf p pizz. p

3

riten. Tempo I.

f *mf* *p* *p*

mf *mf* *pp*

f *mf* *p* *p*

f *mf* *p* *p*

mf *p*

p

тиль при-вѣтъ мо - гу-чій Отъ У - ра - ла и отъ Вол-ги, Отъ Во-льни и отъ До - на, По сте-пямъ родной У -

riten. Tempo I.

mf *p* *pp dolce*

pp dolce

f *colla parte* *unis.* *p* *p*

div. *arco* *div.* *unis.* *p*

4 Poco più mosso. ♩ = 120

This system contains five staves of music. The first four staves are in treble clef, and the fifth is in bass clef. Dynamics include *cresc.*, *mf*, and *mp*. The music features melodic lines with slurs and chords.

край - ны. По по-лямъ Ве - ли - кой Ру - си, Гдѣ гла - вы сво-и сло - жи - ли на-ши пред - ки, из - го -

This system includes vocal lines and instrumental accompaniment. The vocal line is in treble clef with lyrics. The instrumental parts are in treble and bass clefs. Dynamics include *mf*, *pizz.*, *arco*, and *div. arco*. The tempo marking *Poco più mosso.* is repeated above the first staff.

4

rallentando a tempo

mf mp pp

mf p f mf

mf p

p mf p

mf

ня-я зло та-тар-ска-го по-гро-ма. Изъ от-чизны до-ро-гой.

rallentando a tempo

poco mf dolce p mf mp div. p

poco mf p mf mp div. p

poco mf p mf mp unis. div. p

poco mf p mf mp non div. mp

poco mf p mf mp

№ 3. СЪВЕРЪ.

Aria.

Andante. $\text{♩} = 66.$

3 Flauti.

2 Oboi.

3 Clarinetti in B.

2 Fagotti.

4 Corni in F.

3 Trombe in B.

3 Tromboni e Tuba.

Timpani. poi Piatti e Cassa.

Arpa.

Canto. (Basso.)

Сі-янь-емъ съ-вер-нымъ зардѣся Не-о-бо-зримый

Andante.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Viol. I. *p*

Viol. II. *p*

Viola. *p*

Cello. *p*

Double Bass. *p* *trem.* *pp*

1

mp 3

не - бо - склонъ _____

На мо - рѣ глы-бы ло-дя-ны - я

Viol. I. divisi a 3

Flag. *p*

Flag. *p*

Flag. *p*

pp

pizz. *p*

pizz. *p*

1

pp
pp
mp
p
p
p
p
p
pp

I.
II.
I.
II.
I.
II.
III.
IV.

3
3
3
3
3

При-подня-лись со все-х сто-ронъ И какъ гро-мад-ны-е ал-ма-зы Какъ

Flag. $\frac{b}{8}$
Flag. $\frac{p}{8}$
Flag. $\frac{p}{8}$
p

1.
b.c.

ей про-зрач-ной на-го-ть. Го-ро-на-ста-е-

arco
dolce
div. arco
p
div. arco
arco
div. arco
dolce
arco
pizz.

Animato. $\text{♩} = 84.$

a 2.

The first system of the musical score consists of several staves. At the top right, it is marked "Animato. $\text{♩} = 84.$ " and "a 2.". The vocal line is written in a high register. The piano accompaniment includes a grand staff with treble and bass clefs, and a section for three strings (I, II, III) with a *p* dynamic marking.

The second system shows the piano accompaniment for the vocal line, featuring intricate sixteenth-note patterns in both the treble and bass clefs.

вой Пор-фи - рой По - кровърас - ки - нуть снѣ - го - вой... И ди - рій звѣрь вос-пря - нуть

The second system of the musical score continues the vocal line and piano accompaniment. It is marked "Animato." and includes dynamics such as *p*, *tr*, *unis.*, and *energico*. The piano part features a prominent arpeggiated figure in the bass line.

riten. poco

Maestoso e tranquillo.

♩ = 100.

The first system of the musical score consists of ten staves. The top staff is the vocal line, starting with a *p* dynamic and moving to *mf*. It includes a first ending bracket with a '3' and a second ending bracket with a '3'. The piano accompaniment includes a grand staff (treble and bass clefs) and a cello/bass line. Dynamics range from *mf* to *ppp*. There are various articulations like slurs and accents. A '3' in a box is placed above the vocal line in the third measure.

чут - ко Въ гла - ши ска - лис - той и лѣс ной.

Все за-мол-

riten. poco

Maestoso e tranquillo.

The second system of the musical score consists of five staves, primarily piano accompaniment. The top staff has a *mf* dynamic. The piano part includes a grand staff and a cello/bass line. Dynamics range from *p* to *ppp*. There are various articulations like slurs, accents, and pizzicato markings. A '3' in a box is placed below the piano part in the third measure.

I.
 II. *p* *raso* *mp* *mp*
 III. *mp*

ка-етъ, зами - раетъ.

Въ бла-го-го-вѣ-ні-и нѣ-момъ

Предъ ве-ли - ча - вымъ, ве-ли - ча-вымъ торжест-вомъ.

riten. poco. **4** a tempo a 2.

Musical score for the first system, featuring multiple staves for strings and woodwinds. The score includes dynamic markings such as *mf*, *ff*, *f*, *p*, and *sfz*. The tempo is marked *riten. poco.* and *a tempo*. A measure number **4** is indicated. The score includes parts for various instruments, with some staves showing *a 2.* (second ending) and *ff* (fortissimo) markings.

Piatti.

Cassa.

Bass line for the first system with lyrics: Предъ ве-ли - ча-вымъ тор-жест- вомъ.

Musical score for the second system, featuring multiple staves for strings and woodwinds. The score includes dynamic markings such as *ff*, *sfz*, and *div*. The tempo is marked *riten. poco.* and *a tempo*. A measure number **4** is indicated. The score includes parts for various instruments, with some staves showing *ff* (fortissimo) markings.

4

№ 4. ВОСТОКЪ и ЗАПАДЪ.

Duetto e Coro.

Andantino. $\text{♩} = 132$

3 Flauti.
(poi piccolo III.)

1 Oboe.

1 Corno Inglese.
(poi Oboi II.)

3 Clarinetti in A.

2 Fagotti.

4 Corni in F.

Poi Trombe, Tromboni, Timpani, Arpa e Coro Soprani, Alti.

Soprano.

Mezzo-Soprano.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

И на сон - - номъ вос - то - къ, Гдѣ Русь про - буж - да - етъ на - ро - ды

dolce
И на

Andantino.

pizz.
p

pizz.
p

Detailed description of the musical score: The score is for a symphonic work in 6/8 time, marked 'Andantino' with a tempo of 132. It features a large orchestral ensemble including 3 flutes, 1 oboe, 1 English horn, 3 clarinets in A, 2 bassoons, 4 horns in F, and a section of trumpets, trombones, timpani, and harp. The vocal parts include Soprano and Mezzo-Soprano. The instrumental parts for Violins I and II, Viola, and Violoncello/Double Bass are also present. The score includes dynamic markings such as 'p' (piano) and 'dolce' (dolce). The lyrics are in Russian: 'И на сон - - номъ вос - то - къ, Гдѣ Русь про - буж - да - етъ на - ро - ды'.

Ца - ритъ ли - ко - ванъ - е Ца - ритъ ли - ко -
 за - па - дѣ свѣтломъ, От - ку - да къ намъ шло просвѣ - щень - е Ца - ритъ ли - ко - ванъ - е по - всю - ду Ца

pizz.
p
pizz.
p
div. arco
div. arco
p
div. pizz.

1

First system of the musical score. It features a vocal line and piano accompaniment. The piano part includes a prominent arpeggiated figure in the right hand. Dynamics include *p* (piano) and *mf* (mezzo-forte). The system concludes with first and second endings, both marked *mf*.

вань - е по-всю - ду. Кам-ча-далъ, и калмыкъ, и сар-матъ, По-ки-да-ютъ жи-ли-ща у - бо-гѣ-я, И на-встрѣ -
 ритъ ли - ко - вань - е по-всю - ду.

Vocal line with Russian lyrics. The piano accompaniment continues with a rhythmic pattern. Dynamics include *f* (forte) and *mf*.

Second system of the musical score, primarily piano accompaniment. It features a pizzicato (*pizz.*) arpeggiated figure in the right hand. Dynamics include *mf* (mezzo-forte).

1

I. solo

p

pp

pp

II. III.

pp

pp

p

- чу смяг-ча - - ю-щимъ нра - - вамъ къ ми-ло-сер-ді-ю, къ ти - хо-му счастью Про -

arco div. *trem.*

p

arco solo

p

pizz.

The first system of the musical score consists of eight staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with a *ff* dynamic marking and a wavy hairpin. The second staff is in treble clef and contains rests. The third and fourth staves are in treble clef with a key signature of two sharps (F# and C#) and contain rests. The fifth staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with a *p* dynamic marking. The sixth staff is in bass clef with a key signature of one sharp (F#) and contains a melodic line with a *p* dynamic marking. The seventh and eighth staves are in bass clef and contain rests.

- сти - ра-ютъ объ-ять-я, Объ - ять - я сы - нов - ні - я.

The second system of the musical score consists of eight staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with dynamic markings of *mf*, *p*, and *ff*. The second staff is in treble clef with a key signature of one sharp (F#) and contains rests. The third and fourth staves are in treble clef with a key signature of two sharps (F# and C#) and contain piano accompaniment with a *p* dynamic marking. The fifth staff is in bass clef with a key signature of one sharp (F#) and contains piano accompaniment with a *p* dynamic marking. The sixth staff is in bass clef with a key signature of one sharp (F#) and contains piano accompaniment with a *pizz.* marking. The seventh and eighth staves are in bass clef with a key signature of one sharp (F#) and contain piano accompaniment with a *tutti pizz.* marking.

2

Poco più mosso. ♩ = 66

The first system of the musical score consists of five staves. The top four staves are for the strings: Violin I, Violin II, Violin III, and Cello/Double Bass. The Violin I and II parts feature a melodic line with slurs and accents, marked with a piano (*p*) dynamic. The Violin III and Cello/Double Bass parts provide harmonic support with sustained notes and some rhythmic patterns. The bottom staff is for the piano accompaniment, featuring a melodic line with slurs and accents, also marked with a piano (*p*) dynamic.

The vocal line is written on a single staff. It begins with a rest, followed by the lyrics: "И Рос - сі - я въ со - зна - ні - и си - лы О - бра - ща - ет - ся къ за - пад - нымъ". The tempo marking "Poco più mosso." is positioned above the staff. The word "dolce" is written above the first few notes of the vocal line.

The second system of the musical score consists of four staves. The top two staves are for the strings: Violin I and Violin II. The Violin I part is marked "div. arco" and "p", featuring a melodic line with slurs and accents. The Violin II part is also marked "div. arco" and "p", featuring a melodic line with slurs and accents. The bottom two staves are for the piano accompaniment: Cello/Double Bass and Bass. The Cello/Double Bass part is marked "pizz." and "p", featuring a rhythmic pattern. The Bass part is marked "p" and features a melodic line with slurs and accents.

2

rit.

Musical score for the first system, including piano and bass staves. The piano part features a melodic line with dynamics *cresc. poco* and *mf*. The bass part includes a low register line with dynamics *pp cresc. poco* and *mp*.

Vocal line with lyrics: *cresc.* братъ - - ямъ Вы дѣ-ли-лись на - у - ко - ю съна - ми *f* И за э - то спа - си - - бо вамъ

rit.

Musical score for the second system, including piano and bass staves. The piano part features a melodic line with dynamics *cresc. poco* and *mf*. The bass part includes a low register line with dynamics *cresc. poco* and *mf*.

4

The first system of the musical score consists of eight staves. The top two staves are for the vocal line, with lyrics underneath. The middle four staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. Dynamics include *p* (piano) and *tr* (trill). The key signature is one sharp (F#).

И тамъ гдѣ вос - хо - дитъ русс-ко - е сол - - - ныш-ко И тамъ - -
 тамъ гдѣ вос - хо - дитъ русс-ко-е сол-ныш-ко Ра-дост-но, ра - дост-но И тамъ, гдѣ са - дит - -

The second system of the musical score consists of eight staves. The top two staves are for the vocal line, with lyrics underneath. The middle four staves are for the piano accompaniment, including a grand staff and two additional staves. Dynamics include *pp* (pianissimo) and *p* (piano). Performance instructions include *arco* (arco), *pizz.* (pizzicato), *unis.* (unison), and *div.* (divisi). The key signature is one sharp (F#).

4

dolce

riten. poco

Oboe II.

solo

dolce

p

senza sord.

p

p

arco

p.

pizz.

div.

pizz.

pizz.

pizz.

- гдѣ са - дит - ся о - но. о - - но.

- ся, са - дит - ся о - но, гдѣ са - дит - ся о - но о - - но.

riten. poco

dolce

pizz.

div.

pizz.

pizz.

pizz.

Più mosso. Allegretto. ♩. = 66

I. II. Fl. *p*

III. Oboi. *p*

I. II. Clar. *p*

Fag. *p*

Cor. *p*

Arpa. *mf*

Sopr. *dolce*

Сью - - га и сь - ве - ра, сь вос - то - - ка и за - па - да Тя - - нут - ся

Coro.

Alti. *dolce*

Сью - - га и сь - ве - ра, сь вос - то - - ка и за - па - да Тя - - нут - ся

Più mosso. Allegretto.

pp

pp

Viole I. II. arco

div. a 3. *p*

Viole III. arco

p

unis. *p*

p

6

Musical score for strings and woodwinds, measures 1-5. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. Dynamics range from *mf* to *pp*. The key signature has two flats and the time signature is 4/4.

Musical score for piano accompaniment, measures 1-5. The score includes parts for the right and left hands. Dynamics range from *f* to *p*. The key signature has two flats and the time signature is 4/4.

Soli.

Vocal line for the Soloist, measures 1-5. The lyrics are: "Съ ю - - - га и". Dynamics include *dolce*.

Coro.

Vocal line for the Chorus, measures 1-5. The lyrics are: "слов-но лу-чи взо-ры на-деж-ды и ра - - дос - ти Взо - - - ры на - -". Dynamics include *p*.

Musical score for strings and woodwinds, measures 6-10. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. Dynamics range from *mf* to *pp*. The key signature has two flats and the time signature is 4/4.

6

Музыкальный фрагмент, включающий вокальную партию и фортепиано. Музыка написана в тональности D-dur (два диэза) и ритме 4/4. В начале фрагмента динамикой обозначено *mp*. В вокальной партии используются длинные ноты, подчеркивающие ритмический рисунок. В фортепиано присутствуют триоли и длинные ноты. Динамика фортепиано варьируется от *mf* до *p*. В конце фрагмента динамикой обозначено *p*.

сѣ - - - ве - ра Ты - - - нут - ся взо - ры на - деж - ды и
то - - ка и за - па - да Ты - - нут - ся слов - - но лу - чи, взо - ры
деж - - - ды Взо - - - ры на - - деж - - ды и

7

pp p mf p mf mp tr

ра - - дос - ти Взо - - ры, сы - новъ Рос-сі-янь

ра - - дос - ти Взо - ры, взо - - ры сы - новъ Рос-сі -

ра - дос-ти Взо - - ры сы - новъ Рос-сі-янь

pp pp mp pp div. pp pizz. p pizz. pp mp

7

Fl. III muta in Piccolo.

p

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

mp *mp*

p *mf* *p*

Къ серд - цу о - те - чест - ва

янь Къ серд - цу, къ серд - цу о - те - - чест - ва

p *mf* *p*

Къ серд - - цу о - те - чест - ва Къ дров - - пей сто -

pp *mp* *pp* *p*

pp *mp* *pp* *p*

p *pp* *pizz.* *p*

pp *mp* *p* *pizz.* *p*

pp *mp* *p*

pp *mp* *p*

8

Piccolo.

Fl. I. II.

mp cresc.

f

a 2.

ff

mf

mf

mp cresc.

mf

mf

mp cresc.

mf

mf

mp cresc.

mf

Tr-ne III. mf

mf

ff

mf

Timp.

f

p

mf

mf cresc.

ff

f

Къ древней сто - ли - - цѣ

Къ древней сто - ли - - цѣ

Гдѣ со - вер - ша - ет - ся

ли - - цѣ

Гдѣ со - вер - ша - - - ет - ся

Царс - - ко - - е

mf

cresc.

ff

mf

mf

p

p cresc.

f

mf

mf

mp cresc.

ff

mf

mf

mp cresc.

ff

mf

8

9

Più mosso. $\text{♩} = 96$

Musical score for the first system, featuring multiple staves with various dynamics and markings. The score includes:

- Staff 1: *f* ^{a2.}
- Staff 2: *f*
- Staff 3: *f*
- Staff 4: *f*
- Staff 5: *f*
- Staff 6: *f*
- Staff 7: *f*
- Staff 8: *f*
- Staff 9: *f*
- Staff 10: *f*
- Staff 11: *f*
- Staff 12: *f*
- Staff 13: *f*
- Staff 14: *f*
- Staff 15: *f*
- Staff 16: *f*
- Staff 17: *f*
- Staff 18: *f*
- Staff 19: *f*
- Staff 20: *f*
- Staff 21: *f*
- Staff 22: *f*
- Staff 23: *f*
- Staff 24: *f*
- Staff 25: *f*
- Staff 26: *f*
- Staff 27: *f*
- Staff 28: *f*
- Staff 29: *f*
- Staff 30: *f*
- Staff 31: *f*
- Staff 32: *f*
- Staff 33: *f*
- Staff 34: *f*
- Staff 35: *f*
- Staff 36: *f*
- Staff 37: *f*
- Staff 38: *f*
- Staff 39: *f*
- Staff 40: *f*
- Staff 41: *f*
- Staff 42: *f*
- Staff 43: *f*
- Staff 44: *f*
- Staff 45: *f*
- Staff 46: *f*
- Staff 47: *f*
- Staff 48: *f*
- Staff 49: *f*
- Staff 50: *f*
- Staff 51: *f*
- Staff 52: *f*
- Staff 53: *f*
- Staff 54: *f*
- Staff 55: *f*
- Staff 56: *f*
- Staff 57: *f*
- Staff 58: *f*
- Staff 59: *f*
- Staff 60: *f*
- Staff 61: *f*
- Staff 62: *f*
- Staff 63: *f*
- Staff 64: *f*
- Staff 65: *f*
- Staff 66: *f*
- Staff 67: *f*
- Staff 68: *f*
- Staff 69: *f*
- Staff 70: *f*
- Staff 71: *f*
- Staff 72: *f*
- Staff 73: *f*
- Staff 74: *f*
- Staff 75: *f*
- Staff 76: *f*
- Staff 77: *f*
- Staff 78: *f*
- Staff 79: *f*
- Staff 80: *f*
- Staff 81: *f*
- Staff 82: *f*
- Staff 83: *f*
- Staff 84: *f*
- Staff 85: *f*
- Staff 86: *f*
- Staff 87: *f*
- Staff 88: *f*
- Staff 89: *f*
- Staff 90: *f*
- Staff 91: *f*
- Staff 92: *f*
- Staff 93: *f*
- Staff 94: *f*
- Staff 95: *f*
- Staff 96: *f*
- Staff 97: *f*
- Staff 98: *f*
- Staff 99: *f*
- Staff 100: *f*

Vocal lines with lyrics:

 Ba - - - hi - - e Царь - - - ко - - е

 Ba - - - hi - - e Царь - - - ко - - е

 Царь - - - ко - - е ко - - по - - но - - ба - - hi - - e

Più mosso.

Musical score for the second system, featuring multiple staves with various dynamics and markings. The score includes:

- Staff 1: *f*
- Staff 2: *f*
- Staff 3: *f* unis.
- Staff 4: *f* unis.
- Staff 5: *f* non div.
- Staff 6: *f*
- Staff 7: *f*
- Staff 8: *f*
- Staff 9: *f*
- Staff 10: *f*
- Staff 11: *f*
- Staff 12: *f*
- Staff 13: *f*
- Staff 14: *f*
- Staff 15: *f*
- Staff 16: *f*
- Staff 17: *f*
- Staff 18: *f*
- Staff 19: *f*
- Staff 20: *f*
- Staff 21: *f*
- Staff 22: *f*
- Staff 23: *f*
- Staff 24: *f*
- Staff 25: *f*
- Staff 26: *f*
- Staff 27: *f*
- Staff 28: *f*
- Staff 29: *f*
- Staff 30: *f*
- Staff 31: *f*
- Staff 32: *f*
- Staff 33: *f*
- Staff 34: *f*
- Staff 35: *f*
- Staff 36: *f*
- Staff 37: *f*
- Staff 38: *f*
- Staff 39: *f*
- Staff 40: *f*
- Staff 41: *f*
- Staff 42: *f*
- Staff 43: *f*
- Staff 44: *f*
- Staff 45: *f*
- Staff 46: *f*
- Staff 47: *f*
- Staff 48: *f*
- Staff 49: *f*
- Staff 50: *f*
- Staff 51: *f*
- Staff 52: *f*
- Staff 53: *f*
- Staff 54: *f*
- Staff 55: *f*
- Staff 56: *f*
- Staff 57: *f*
- Staff 58: *f*
- Staff 59: *f*
- Staff 60: *f*
- Staff 61: *f*
- Staff 62: *f*
- Staff 63: *f*
- Staff 64: *f*
- Staff 65: *f*
- Staff 66: *f*
- Staff 67: *f*
- Staff 68: *f*
- Staff 69: *f*
- Staff 70: *f*
- Staff 71: *f*
- Staff 72: *f*
- Staff 73: *f*
- Staff 74: *f*
- Staff 75: *f*
- Staff 76: *f*
- Staff 77: *f*
- Staff 78: *f*
- Staff 79: *f*
- Staff 80: *f*
- Staff 81: *f*
- Staff 82: *f*
- Staff 83: *f*
- Staff 84: *f*
- Staff 85: *f*
- Staff 86: *f*
- Staff 87: *f*
- Staff 88: *f*
- Staff 89: *f*
- Staff 90: *f*
- Staff 91: *f*
- Staff 92: *f*
- Staff 93: *f*
- Staff 94: *f*
- Staff 95: *f*
- Staff 96: *f*
- Staff 97: *f*
- Staff 98: *f*
- Staff 99: *f*
- Staff 100: *f*

9

№ 5. МОЛИТВА.

Aria.

Adagio. M.M. ♩ = 60.

Flauto piccolo.

2 Flauti.

2 Oboi.

3 Clarinetti in A.

2 Fagotti.

4 Corni in F.

3 Trombe in A.

3 Tromboni

e
Tuba.

Timpani.

Piatti.

Canto.
Tenore.

dolce
Вла-ды-ко ми-ра, Бо-же пра-вый, Ты наши вѣ — да-ешь тру-

Adagio.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

1

The first system of the musical score consists of seven staves. The top two staves are in treble clef with a key signature of one sharp (F#). The third and fourth staves are in bass clef with a key signature of two flats (Bb). The fifth staff is in bass clef with a key signature of one sharp (F#). The sixth and seventh staves are in bass clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. Dynamics include *pp* (pianissimo) and *p* (piano). The instruction *cresc. poco a poco* (crescendo poco a poco) is written above several staves. A first ending bracket labeled '1' spans the final two measures of the system.

ды за - щит-никъ сла - - быхъ у-гне-тенныхъ, Ка - ра-тель зло-бы и враж- ды! По - шли от-цу от-чиз-ны

The second system of the musical score consists of seven staves. The top two staves are in treble clef with a key signature of one sharp (F#). The third and fourth staves are in bass clef with a key signature of two flats (Bb). The fifth staff is in bass clef with a key signature of one sharp (F#). The sixth and seventh staves are in bass clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. Dynamics include *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). The instruction *cresc. poco a poco* (crescendo poco a poco) is written above several staves. A first ending bracket labeled '1' spans the final two measures of the system.

The first system of the musical score consists of six staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom four staves are in bass clef with a key signature of one flat (Bb). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *pp*, *cresc.*, *f*, and *p*.

на-шей Въ стрем-леньи пра - вед-номъ у-спѣхъ, По-шли помощниковъ на - деж - ныхъ, И Царство мирно-е для

The second system of the musical score includes a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of four staves: two in treble clef and two in bass clef, with a key signature of one flat (Bb). The piano part features dense chordal textures and rhythmic accompaniment. Dynamic markings include *mf*, *p*, and *cresc.*.