

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	net 9.—	4.50
Parties d'orchestre	net 12.—	6.—
Parties supplémentaires	à net —.90	—4.45
Réduction pour Piano à 4 mains par l'auteur	4.—	2.—
Artcboucheff (Nicolas). Op. 4. Polka caractéristique pour Orchestre.		
Partition d'orchestre	net 3.—	1.50
Parties d'orchestre	net 6.—	3.—
Parties supplémentaires	à net —.60	—3.30
Réduction pour Piano à 4 mains par l'auteur	2.—	1.—
Blumenfeld (Félix). Op. 10. Mazurka pour Orchestre.		
Partition d'orchestre	net 6.—	3.—
Parties d'orchestre	net 12.—	6.—
Parties supplémentaires	à net —.60	—3.30
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	net 4.50	2.25
Parties d'orchestre	net 9.—	4.50
Parties supplémentaires	à net —.60	—3.30
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	net 6.—	3.—
Parties d'orchestre	net 12.—	6.—
Parties supplémentaires	à net —.90	—4.45
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	net 12.—	6.—
Parties d'orchestre	net 24.—	12.—
Parties supplémentaires	à net 1.50	—7.50
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	net 6.—	3.—
Parties d'orchestre	net 12.—	6.—
Parties supplémentaires	à net —.60	—3.30
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	—1.15
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	net 9.—	4.50
Parties d'orchestre	net 18.—	9.—
Parties supplémentaires	à net 1.20	—6.00
Réduction pour Piano à 4 mains: la I ^{re} partie par A. Glazounow, la II ^{me} 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	net 4.50	2.25
Parties d'orchestre	net 9.—	4.50
Parties supplémentaires	à net —.90	—4.45
Réduction pour Piano à 4 mains par l'auteur	4.—	2.—

No. 1a.

Compositions pour Orchestre.

Glazounow (Alexandre). Op. 3. 1^{re} 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	net 6.—	3.—
Parties d'orchestre	net 15.—	7.50
Parties supplémentaires	à net —.90	—4.45
Réduction pour Piano à 4 mains par l'auteur	4.—	2.—
— Op. 5. 1^{re} Symphonie (MI majeur) pour grand Orchestre.		
Partition d'orchestre	net 18.—	9.—
Parties d'orchestre	net 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. 2^{me} Ouverture sur des thèmes grecs pour grand Orchestre.		
Partition d'orchestre	net 9.—	4.50
Parties d'orchestre	net 18.—	9.—
Parties supplémentaires	à net 1.20	—6.00
Réduction pour Piano à 4 mains par l'auteur	5.—	2.50
— Op. 7. Sérénade pour Orchestre.		
Partition d'orchestre	net 3.—	1.50
Parties d'orchestre	net 6.—	3.—
Parties supplémentaires	à net —.60	—3.30
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	net 3.—	1.50
Parties d'orchestre	net 6.—	3.—
Parties supplémentaires	à net —.60	—3.30
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	net 12.—	6.—
Parties d'orchestre	net 30.—	15.—
Parties supplémentaires	à net 1.80	—9.00
Réduction pour Piano à 4 mains par l'auteur	9.—	4.50
— Op. 11. 2^{me} Sérénade pour petit Orchestre.		
Partition d'orchestre	net 3.—	1.50
Parties d'orchestre	net 4.50	2.25
Parties supplémentaires	à net —.30	—1.15
Réduction pour Piano à 4 mains par l'auteur	2.—	1.—
— Op. 12. Poème lyrique. Andantino pour grand Orchestre.		
Partition d'orchestre	net 4.50	2.25
Parties d'orchestre	net 9.—	4.50
Parties supplémentaires	à net —.30	—1.15
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	net 9.—	4.50
Parties d'orchestre	net 15.—	7.50
Parties supplémentaires	à net 1.20	—6.00
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	net 3.—	1.50
Parties d'orchestre	net 9.—	4.50
Parties supplémentaires	à net —.60	—3.30
Réduction pour Piano à 4 mains par l'auteur	3.—	1.50
— Op. 16. 2^{me} Symphonie en FA dièse mi- neur pour grand Orchestre. (A la mé- moire de François Liszt.)		
Partition d'orchestre	net 18.—	9.—
Parties d'orchestre	net 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	net 6.—	3.—
Parties d'orchestre	net 15.—	7.50
Parties supplémentaires	à net —.90	—4.45
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	net 12.—	6.—
Parties d'orchestre	net 18.—	9.—
Parties supplémentaires	à net 1.20	—6.00
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	net 3.—	1.50
Parties d'orchestre	net 9.—	4.50
Parties supplémentaires	à net —.60	—3.30
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	net 9.—	4.50
Parties d'orchestre	net 15.—	7.50
Parties supplémentaires	à net —.90	—4.45
Réduction pour Piano à 4 mains par N. Sokolow	4.—	2.—
— Op. 28. La Mer. Fantaisie pour grand Orchestre.		
Partition d'orchestre	net 15.—	7.50
Parties d'orchestre	net 30.—	15.—
Parties supplémentaires	à net 1.50	—7.50
Réduction pour 2 Pianos à 8 mains par l'auteur	9.—	4.50
— Op. 29. Rhapsodie orientale pour grand Orchestre.		
Partition d'orchestre	net 18.—	9.—
Parties d'orchestre	net 30.—	15.—
Parties supplémentaires	à net 1.80	—9.00
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	net 18.—	9.—
Parties d'orchestre	net 36.—	18.—
Parties supplémentaires	à net 1.80	—9.00
Réduction pour Piano à 4 mains par l'auteur	8.—	4.—
— Op. 33. 3^{me} Symphonie en RE majeur pour Orchestre.		
Partition d'orchestre	net 24.—	12.—
Parties d'orchestre	net 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	net 6.—	3.—
Parties d'orchestre	net 12.—	6.—
Parties supplémentaires	à net —.90	—4.45
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	—3.00
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	net 7.50	3.75
Parties d'orchestre	net 15.—	7.50
Parties supplémentaires	à net 1.20	—6.00
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	net 6.—	3.—
Parties d'orchestre	net 18.—	9.—
Parties supplémentaires	à net 1.20	—6.00
Séparément.		
I. Polonaise, Fr. Chopin, Op. 40 No. 1.		
Partition d'orchestre	net 1.50	—7.50
Parties d'orchestre	net 6.—	3.—
Parties supplémentaires	à net —.30	—1.15

1918



КНИЖКА

Исполненная в Москвѣ в Грановитой палатѣ при торжественной трапезѣ в день священнаго коронованія Ихъ Императорскихъ Величествъ.

1738 affiliter M... 11-20

Музыкальный альбом

Сопрово. оркестромъ, хоромъ и соулъ.

Слова К. Кривонова
Музыка Н. Глазунова



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.

17/28
O. G. M. S. P. # 11.20

This system contains the first five staves of the score. The top staff is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *mp*. The second staff is in alto clef with a dynamic marking of *mp*. The third staff is in treble clef with a dynamic marking of *mp*. The fourth staff is in bass clef with a dynamic marking of *mf*. The fifth staff is in bass clef with a dynamic marking of *mp*. The sixth staff is in bass clef with a dynamic marking of *mp*. The seventh staff is in bass clef with a dynamic marking of *mp*. The eighth staff is in bass clef with a dynamic marking of *mp*. The ninth staff is in bass clef with a dynamic marking of *mp*. The tenth staff is in bass clef with a dynamic marking of *mp*. The eleventh staff is in bass clef with a dynamic marking of *mp*. The twelfth staff is in bass clef with a dynamic marking of *mp*. The thirteenth staff is in bass clef with a dynamic marking of *mp*. The fourteenth staff is in bass clef with a dynamic marking of *mp*. The fifteenth staff is in bass clef with a dynamic marking of *mp*. The sixteenth staff is in bass clef with a dynamic marking of *mp*. The seventeenth staff is in bass clef with a dynamic marking of *mp*. The eighteenth staff is in bass clef with a dynamic marking of *mp*. The nineteenth staff is in bass clef with a dynamic marking of *mp*. The twentieth staff is in bass clef with a dynamic marking of *mp*.

This system contains the piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamics, including *mf* and *p*.

This system contains the violin parts and piano accompaniment for the third system. It includes staves for Violini I (divisi), Violini II, and a solo arco part. The piano accompaniment continues with various dynamics and articulations.

I parte
 Violini I divisi.
 II parte
 Violini II.
 I solo arco
mf pizz.

Dynamics and articulations include *p*, *pp*, *div.*, *arco*, *pizz.*, and *mf*.

I.
II.
III.

p
p
pp

poco
pp sub.
pp
poco
pp sub.
pp
poco
pp sub.
pp
unis.
p espress.
2 soli
p arco

Poco più mosso. $\text{♩} = 66.$

1

Musical score for strings and tuba, measures 1-4. The score includes staves for Violins I and II, Violas, Cellos, Double Basses, and Tuba. Dynamics include *p*, *mf*, *mp*, and *pp*. Performance markings include *tr*, *a 2.*, and *quasi trillo*. The key signature is two sharps (F# and C#).

Musical score for Violini I and II, measures 1-4. The score includes staves for Violini I and II, Viola, and Double Bass. Dynamics include *mf*, *mp*, and *mf*. Performance markings include *unis.*, *mf espress.*, and *3*. The key signature is two sharps (F# and C#).

1

Musical score for a multi-instrument ensemble, including strings, woodwinds, brass, and piano. The score is divided into four measures. It features various dynamics such as *mf*, *f*, *mp*, and *dim.*, and includes performance instructions like *Cantabile molto.* and *a 2.*

Measure 1:

- Violins I: *mf*
- Violins II: *mf*
- Violas: *mf*
- Celli: *mf*
- Bassi: *mf*
- Flutes: *mf*
- Oboes: *mf*
- Clarinets: *mf*
- Bassoons: *mf*
- Trumpets: *mf*
- Trombones: *mf*
- Piano: *mp*

Measure 2:

- Violins I: *f*
- Violins II: *f*
- Violas: *f*
- Celli: *f*
- Bassi: *f*
- Flutes: *f*
- Oboes: *f*
- Clarinets: *f*
- Bassoons: *f*
- Trumpets: *f*
- Trombones: *f*
- Piano: *mp*

Measure 3:

- Violins I: *f*
- Violins II: *f*
- Violas: *f*
- Celli: *f*
- Bassi: *f*
- Flutes: *f*
- Oboes: *f*
- Clarinets: *f*
- Bassoons: *f*
- Trumpets: *f*
- Trombones: *f*
- Piano: *mf*

Measure 4:

- Violins I: *dim.*
- Violins II: *dim.*
- Violas: *dim.*
- Celli: *dim.*
- Bassi: *dim.*
- Flutes: *dim.*
- Oboes: *dim.*
- Clarinets: *dim.*
- Bassoons: *dim.*
- Trumpets: *dim.*
- Trombones: *dim.*
- Piano: *mp dim.*

Additional markings include *a 2.* for the woodwinds and *Cantabile molto.* for the strings in the final measure.

Fl. picc. (III.)

The musical score for Flute piccolo (III.) consists of 14 staves. The first seven staves are for the flute, with the first staff containing first and second endings. The eighth staff is for the bassoon, and the ninth staff is for the double bass. The bottom four staves are for the piano. The score includes various dynamics such as *pp*, *p*, *mf*, and *f*, along with performance instructions like *cresc.*, *div.*, and *a 2.*. The key signature is one sharp (F#) and the time signature is 4/4.

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 is written for two violins, two violas, two cellos, two double basses, triangle, cymbals, and snare drum. The music is in 2/4 time and features a variety of rhythmic patterns, including sustained notes, slurs, and dynamic markings such as *ff* and *f*. The percussion parts include a triangle, cymbals, and snare drum, with dynamic markings of *f*.

Vocal score with lyrics. The lyrics are: "часы! День лу - че - зар - - - ный тор - жеств-ный радост-ный". The score is written for two vocal parts, likely soprano and tenor, and includes dynamic markings such as *ff* and *f*.

Piano accompaniment. The score is written for the right and left hands of the piano. It features a complex rhythmic pattern with many sixteenth notes and slurs. Dynamic markings include *ff* and *f*.

3

A complex musical score for a large ensemble, including strings, woodwinds, brass, and percussion. The score is written in D major and 3/4 time. It features multiple staves with various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'.

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 -

A musical score for a large ensemble, including strings, woodwinds, brass, and percussion. The score is written in D major and 3/4 time. It features multiple staves with various musical notations such as notes, rests, and dynamic markings like 'ff' and 'f'.

3

This system contains the instrumental accompaniment for the first part of the piece. It includes staves for:

- Violins I and II
- Violas
- Celli
- Bassi
- Flutes
- Oboes
- Clarinets
- Bassoons
- Trumpets
- Trombones
- Timpani
- Triangle (Triang.)
- Plate (Piatti)
- Cymbals (Cassa)

 The score features various dynamics such as *dim.*, *pp*, and *f*, and includes performance markings like *3* (triplets) and *I.* (first ending).

This section shows the harp (Arpa) accompaniment, consisting of a grand staff with treble and bass clefs. The music is characterized by flowing, arpeggiated patterns.

This section contains the vocal parts with Russian lyrics. The lyrics are:

 н - - - - та!

 II.

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

 я - - - - та!

 Съ зной - на - го

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

This system continues the instrumental accompaniment. It includes staves for:

- Violins I and II
- Violas
- Celli
- Bassi
- Flutes
- Oboes
- Clarinets
- Bassoons
- Trumpets
- Trombones
- Timpani
- Triangle (Triang.)
- Plate (Piatti)
- Cymbals (Cassa)

 The score features various dynamics such as *dim.*, *pp*, *pp espress.*, and *p dolce*.

Musical score for the first system, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like *p cresc.* and *cresc.*

Musical score for the second system, showing piano accompaniment with rhythmic patterns and dynamic markings like *cresc.*

Vocal line with lyrics in Russian, including dynamic markings like *p cresc.* and *mf*.

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 piano accompaniment and dynamic markings like *2 soli*, *Altri Vc.*, and *cresc.*

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 staff has a trill marking (*tr*) and a dynamic marking of *p cresc.*. The second staff has a second ending marking (*a 2.*) and a dynamic marking of *p cresc.*. The remaining staves also feature *p cresc.* markings. The music is written in a key with one sharp (F#) and a 4/4 time signature.

This section contains the piano accompaniment for the second system, consisting of ten staves. It continues the musical notation and dynamic markings from the first system, with *p cresc.* markings appearing on several staves.

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: "род - - - ной воз - но - - сит - ся гласъ! Да у - крѣ - питъ Онъ Ца -". The piano accompaniment consists of two staves below the vocal line. Dynamic markings include *mf cresc.* and *ff*.

This section contains the piano accompaniment for the fourth system, consisting of four staves. It features complex rhythmic patterns and dynamic markings such as *p cresc. unis.* and *div.*. The music continues in the same key and time signature.

Triang.

Piatti.

Cassa.

ff *dim.* *pp*

ря мо-ло-до-го Дер-жа - - ву Да ниспо - шлетъ е-му счастье-е и си-лу, и

ря мо-ло-до-го Дер-жа - - ву Да ниспо - шлетъ е-му счастье-е и си-лу, и

ря мо-ло-до-го Дер-жа - - ву Да ниспо - шлетъ е-му счастье-е и си-лу, и

ff *dim.* *pp*

Flauti.

I.

II.

pp

p

pp

p cresc.

p cresc.

p cresc.

p cresc.

pp

pp

pp cresc.

p cresc.

mf cresc.

Сла - - - - - ву - - - - - счастье - е, Си - - - - -

poco *mf cresc.*

Сла - - - - - ву - - - - - счастье - е, Си - - - - -

poco *mf cresc.*

Сла - - - - - ву - - - - - счастье - е, Си - - - - -

poco *mf cresc.*

p

p cresc.

mf cresc.

p cresc.

p cresc.

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 accents. Dynamics include *mf*, *p*, and *pp*.
- Staff 2 (Piano Left Hand):** Features complex rhythmic patterns with slurs and accents. Dynamics include *mf*, *p*, and *pp*.
- Staff 3 (Piano Right Hand):** Features complex rhythmic patterns with slurs and accents. Dynamics include *mf*, *p*, and *pp*.
- Staff 4 (Piano Left Hand):** Features complex rhythmic patterns with slurs and accents. Dynamics include *mf*, *p*, and *pp*.
- Staff 5 (Piano Right Hand):** Features complex rhythmic patterns with slurs and accents. Dynamics include *mf*, *p*, and *pp*.
- Staff 6 (Piano Left Hand):** Features complex rhythmic patterns with slurs and accents. Dynamics include *mf*, *p*, and *pp*.
- Staff 7 (Piano Right Hand):** Features complex rhythmic patterns with slurs and accents. Dynamics include *mf*, *p*, and *pp*.
- Staff 8 (Piano Left Hand):** Features complex rhythmic patterns with slurs and accents. Dynamics include *mf*, *p*, and *pp*.
- Staff 9 (Triangles):** Features rhythmic patterns with slurs and accents. Dynamics include *p* and *pp*.
- Staff 10 (Voice):** Contains the lyrics "Сла - - - - - ву." with a melodic line. Dynamics include *mf* and *p*.
- Staff 11 (Piano Right Hand):** Features complex rhythmic patterns with slurs and accents. Dynamics include *mf*, *p*, and *pp*.
- Staff 12 (Piano Left Hand):** Features complex rhythmic patterns with slurs and accents. Dynamics include *mf*, *p*, and *pp*.
- Staff 13 (Piano Right Hand):** Features complex rhythmic patterns with slurs and accents. Dynamics include *mf*, *p*, and *pp*.
- Staff 14 (Piano Left Hand):** Features complex rhythmic patterns with slurs and accents. Dynamics include *mf*, *p*, and *pp*.
- Staff 15 (Piano Right Hand):** Features complex rhythmic patterns with slurs and accents. Dynamics include *mf*, *p*, and *pp*.
- Staff 16 (Piano Left Hand):** Features complex rhythmic patterns with slurs and accents. Dynamics include *mf*, *p*, and *pp*.

№ 2. ЮГЪ.

Aria.

Moderato. $\text{♩} = 92$ riten. poco a tempo

2 Flauti. *mp*

2 Oboi.

2 Clarinetti in B.

2 Fagotti. *mp*

4 Corni in F. *p* *mp*

2 Trombe in B.

Timpani.

Canto.
Mezzo-Soprano. *dolce*
Теп - лый югъ, до - ли - ны Кры - ма,

Moderato. riten. poco a tempo

Violini I. *pp* *mp* *pp* *p*

Violini II. *pp* *mp* *pp* *p*

Viole. *pp* *mp* *divisi* *p*

Violoncelli. *pp* *mp* *p*

Contrabassi.

The first system of the musical score consists of seven staves. The top two staves are for the right hand of the piano, and the bottom three are for the left hand. The music is in a minor key, indicated by two flats in the key signature. The first ending is marked with a '1' in a box at the top right. Dynamics include *p* (piano), *mf* (mezzo-forte), and *dolce* (sweetly).

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

The second system continues the musical score with vocal lines and piano accompaniment. It features a vocal line with lyrics and a piano accompaniment with various dynamics and performance instructions. Dynamics include *mf* (mezzo-forte) and *p* (piano). Performance instructions include *divisi* (divided) and *tr* (trills). The first ending is marked with a '1' in a box at the bottom right.

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.* *p* *mf* *mp*

mf *p* *mf*

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 mp p mf f mf p p p

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

rallent. a tempo

mp p mp p mf p p pp p p p arco pizz. pizz. p

3

riten. Tempo I.

f *mf* *p* *p*

mf *mf* *pp*

f *mf* *p* *p*

f *mf* *p* *p*

mf *p*

p

титъ 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

The first system of the musical score consists of five staves. The top four staves are for the string quartet, and the fifth is for the cello and double bass. Dynamics include *cresc.*, *mf*, and *mp*. The key signature has one flat, and the time signature is 4/4.

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

The second system includes vocal lines and string accompaniment. The vocal line is on a single staff with lyrics. The string accompaniment consists of four staves. Dynamics include *mf*, *pizz.*, *arco*, and *div. arco*. The tempo marking *Poco più mosso.* is repeated above the first staff of this system.

4

rallentando a tempo

mf mp pp

mf p f mf mf

mf 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* *div.* *p* *mf* *unis.* *mf* *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.

pp.
p
p
pp
pp
p
p
p
p
p
p
p
pp
p
p
pp
p
p
pp

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
pp
pizz.
p
pizz.
p

