

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.

Antipow (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	—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	—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	—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	—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	—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	—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	net	6.—	3.—
Parties d'orchestre	net	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 3^{me} 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	—60
Réduction pour Piano à 4 mains: la 1 ^{re} partie par A. Glazounow, la 2 ^e partie par N. Sokolow		5.—	2.50
Cui (César). Op. 43. In modo popolari. 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	—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	—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	—60
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	—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	—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	—90
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	—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	—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	—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	net	3.—	1.50
Parties d'orchestre	net	9.—	4.50
Parties supplémentaires	à net	—60	—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	—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	—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	net	3.—	1.50
Parties d'orchestre	net	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	net	9.—	4.50
Parties d'orchestre	net	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	net	15.—	7.50
Parties d'orchestre	net	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	net	18.—	9.—
Parties d'orchestre	net	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	net	18.—	9.—
Parties d'orchestre	net	36.—	18.—
Parties supplémentaires	à net	1.80	—90
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	—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	net	7.50	3.75
Parties d'orchestre	net	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	net	6.—	3.—
Parties d'orchestre	net	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

1918

КНИЖКА

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

1738 affiliter M... 11-20

Музыкальный альбом

Сопровождено, исполнено, редакцией, хора и оркестра.

Слова К. Кривонова
Музыка Н. Глазунова



Музыка

Музыка

Коронационная Кантата. Krönungs-Cantate.

№ 1. INTRODUZIONE e CORO.

Alexander Glazounow, Op. 56.

Andante. M. M. ♩ = 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

The first system of the musical score consists of ten staves. The top two staves are for Violins I and II, with dynamic markings of *mp* and *pp*. The next two staves are for Violins I and II, with dynamic markings of *mp* and *pp*. The fifth staff is for Violins I and II, with dynamic markings of *mf* and *mp*. The sixth staff is for Violins I and II, with dynamic markings of *mp* and *mp*. The seventh staff is for Violins I and II, with dynamic markings of *mp* and *mp*. The eighth staff is for Violins I and II, with dynamic markings of *mp* and *mp*. The ninth staff is for Violins I and II, with dynamic markings of *mp* and *mp*. The tenth staff is for Violins I and II, with dynamic markings of *mp* and *mp*.

The second system of the musical score consists of two staves for piano. The top staff is for the right hand, and the bottom staff is for the left hand. Dynamic markings include *mf* and *p*.

The third system of the musical score consists of five staves. The first two staves are for Violini I, divided into two parts (I. parte and II. parte), with dynamic markings of *p* and *pp*. The third staff is for Violini II, with dynamic markings of *p* and *pp*. The fourth staff is for Violini I and II, with dynamic markings of *p* and *pp*. The fifth staff is for Violini I and II, with dynamic markings of *p* and *pp*. Performance instructions include *pizz.*, *I solo arco*, and *mf pizz.*

I.
II.
III.

p
p
pp

poco
pp sub.
pp

poco
pp sub.
pp

poco
pp sub.
pp

poco
unis.
p espress.
2 soli

poco
p arco

Poco più mosso. $\text{♩} = 66.$

1

This system contains the following parts and markings:

- Flute I:** *p*
- Flute II:** *p*
- Oboe:** *tr mf*
- Bassoon:** *tr mf*
- Clarinet:** *p*
- Piano:** *quasi trillo*
- Violins I & II:** *mf*
- Viola:** *mf*
- Cello:** *mf*
- Double Bass:** *mf*
- Tuba:** *mp*
- Timpani:** *p*, *pp*

This system contains the following parts and markings:

- Violini I:** *mf*, *un.*
- Violini II:** *mf*
- Viola:** *mf espress.*
- Double Bass:** *mf*, *un.*

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.*. The piano part is particularly detailed with articulation marks and dynamic changes.

Fl. picc. (III.)

The musical score for Flute piccolo (III.) consists of 14 staves. The first 10 staves are for the flute, with the first two staves representing the first and second endings. The bottom two staves are for the piano accompaniment. The score is in G major and 4/4 time. It features various dynamics including *pp*, *p*, *mf*, and *f*, along with crescendos and first/second endings. The piano part includes a *div.* (divisi) section. The flute part includes *tr.* (trills) and *a 2.* (second endings) markings.

This system contains the piano accompaniment for the first system of music. It includes staves for:

- Violins I and II (top two staves)
- Violas (third staff)
- Celli (fourth staff)
- Bassi (fifth staff)
- Woodwinds: Flute (sixth staff), Oboe (seventh staff), Clarinet (eighth staff), Bassoon (ninth staff)
- Percussion: Triangles (Tiang., tenth staff)

 The music is in 4/4 time with a key signature of one sharp (F#). Dynamics include *mf*, *f*, and *a 2.* (second ending).

CORO.
Soprani.

Алти.

Тенори.

Басси.

This system contains the vocal parts for the chorus. The lyrics are:

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

 (Soprano, Alto, Tenor, Bass)

This system contains the piano accompaniment for the second system of music. It includes staves for:

- Violins I and II (top two staves)
- Violas (third staff)
- Celli (fourth staff)
- Bassi (fifth staff)
- Woodwinds: Flute (sixth staff), Oboe (seventh staff), Clarinet (eighth staff), Bassoon (ninth staff)

 The music continues in 4/4 time with a key signature of one sharp. Dynamics include *f* and *unis.* (unison).

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 and dynamics, including *ff* (fortissimo) and *f* (forte). The percussion parts include a triangle, cymbals, and snare drum, with the snare drum part labeled "Cassa." and the cymbals part labeled "Piatti." The strings play a variety of rhythmic patterns, including eighth and sixteenth notes, and some parts are marked with *p* (piano) and *f* (forte).

Vocal score with lyrics. The lyrics are: "часы! День лу - че - зар - - - ный тор - жеств-ный радост-ный". The music is in 2/4 time and features a variety of rhythmic patterns and dynamics, including *ff* (fortissimo) and *f* (forte). The vocal line is written in a high register and features a variety of rhythmic patterns, including eighth and sixteenth notes. The accompaniment is written for two staves and features a variety of rhythmic patterns and dynamics, including *ff* (fortissimo) and *f* (forte).

Piano accompaniment for the vocal score. The music is in 2/4 time and features a variety of rhythmic patterns and dynamics, including *ff* (fortissimo) and *f* (forte). The piano part is written for two staves and features a variety of rhythmic patterns, including eighth and sixteenth notes. The piano part is marked with *ff* (fortissimo) and *f* (forte).

3

The first system of the score consists of ten staves. The top two staves are for the vocal line, with lyrics written below. The remaining staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and a double bass line. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout the system.

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 second system continues the piano accompaniment from the first system. It features a grand staff with intricate rhythmic patterns, including sixteenth and thirty-second notes. Dynamics such as *ff* (fortissimo) and *f* are used. The system concludes with a double bar line and a fermata over the final notes.

3

The musical score consists of approximately 18 staves. The top section includes vocal lines with lyrics in Russian: "я - - - та. Русь вся объ - я - - - та.! Русь вся объ - -". The score is annotated with various dynamic markings such as *mf cresc.*, *p cresc.*, and *f*. The bottom section features a complex instrumental arrangement with rapid sixteenth-note passages in the upper staves and a steady bass line in the lower staves.

4

This system contains the instrumental accompaniment for the first part of the piece. It includes staves for Violins I and II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, and Percussion (Triang., Piatti., Cassa.). The score features various dynamics such as *dim.*, *pp*, and *f*, and includes performance markings like *3* (triplets) and *I.* (first ending).

This system shows the Harp (Arpa) part, which consists of a continuous, flowing accompaniment pattern in the right hand and a more rhythmic pattern in the left hand.

This system contains the vocal lines for the first part of the piece. The lyrics are in Russian and are written in Cyrillic. The vocal parts include Soprano, Alto, Tenor, and Bass. Dynamics include *dim.*, *pp*, and *p*.

н - - - - та!
 я - - - - та!
 Съ зной - на - го пол - - дня, съ пол-
 Съ зной - на - го
 Съ зной - на - го пол - - дня, съ пол-но - - чи съ вос-

This system contains the instrumental accompaniment for the second part of the piece. It includes staves for Violins I and II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trumpets, Trombones, and Percussion. Dynamics include *dim.*, *pp*, *pp* *espress.*, and *p dolce*.

4 *p* 1366

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, including piano and bass staves with rhythmic patterns and dynamic markings like *cresc.*

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 with lyrics and piano accompaniment with dynamic markings like *p cresc.* and *cresc.*

Musical score for the fourth system, including piano and bass staves with dynamic markings like *cresc.*, *div. cresc.*, *2 soli*, and *Altri Vc.*

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

The first system of the score consists of ten staves of piano accompaniment. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p cresc.* and *ff* are used throughout. A first ending bracket labeled '6' spans the final two staves of this system.

The second system of the score continues the piano accompaniment with similar notation and dynamics as the first system.

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

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

род - - - ной воз - но - сит - ся гласъ!

This system features a vocal line with Russian lyrics and piano accompaniment. The lyrics are: "род - - - ной воз - но - - сит - ся гласъ! Да у - крѣ - питъ Онъ Ца -". The piano accompaniment includes dynamic markings like *mf cresc.* and *ff*.

The third system of the score continues the piano accompaniment. It includes dynamic markings such as *p cresc. unis.* and *div.* (divisi). A first ending bracket labeled '6' is present at the end of the system.

Musical score for the first system, including vocal lines and piano accompaniment. The score features multiple staves with various dynamic markings such as *ff*, *dim.*, *f*, and *p*. The piano part includes staves for *Triang.*, *Piatti.*, and *Cassa.* with dynamic markings *f* and *pp*.

Empty musical staves for the second system.

Musical score for the second system, including vocal lines and piano accompaniment. The vocal lines contain the lyrics:

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

The piano accompaniment includes dynamic markings *ff*, *dim.*, *f*, and *p*.

Musical score for the third system, primarily piano accompaniment. It features staves for piano and bass with dynamic markings *ff*, *dim.*, and *p*.

Flauti. I. II.

Flauti I: pp , p , pp , $p cresc.$

Flauti II: pp , p , pp , $p cresc.$

Piano: p , pp , $p cresc.$, $pp cresc.$

Violin I: p , $p cresc.$

Violin II: p , $p cresc.$

Viola: p , $p cresc.$

Violoncello: p , $p cresc.$

Double Bass: p , $p cresc.$

Conductor: $mf cresc.$, $p cresc.$, $mf cresc.$

Vocalist 1: Сла - - - - ву - - - - - счастье - е, Си - - - -

Vocalist 2: Сла - - - - ву - - - - - счастье - е, Си - - - -

Vocalist 3: Сла - - - - ву - - - - - счастье - е, Си - - - -

Piano: p , $p cresc.$, $mf cresc.$

Violin I: p , $p cresc.$

Violin II: p , $mf cresc.$

Violoncello: p , $p cresc.$

Double Bass: p , $p cresc.$

Conductor: $p cresc.$

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.
- Lyrics:** The Russian word "Слава" (Glory) is written across several staves, with the syllables "Сла" and "ва" appearing in different parts of the score.
- Performance Instructions:** Includes dynamic markings such as *mf*, *p*, *pp*, *ppp*, and *div.* (divisi).
- Notation:** Features complex piano textures with arpeggiated chords, rapid sixteenth-note passages, and sustained chords. The voice part includes melodic lines with some fermatas.
- Structural Markings:** First and second endings are indicated with "I." and "II. III." in the piano part.

№ 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 and a common time signature. It contains piano accompaniment with dynamics *p* and *mf*. The second staff is a bass clef with piano accompaniment and dynamics *p*. The third staff is a treble clef with piano accompaniment, including a *dolce* marking and dynamics *mf* and *p*. The fourth staff is a bass clef with piano accompaniment and dynamics *p*. The fifth and sixth staves are treble clefs, and the seventh staff is a bass clef, all containing piano accompaniment with dynamics *p*. A first ending bracket is present at the end of the system.

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 seven staves. The top staff is a treble clef with a vocal line and dynamics *mf* and *p*. The second staff is a treble clef with piano accompaniment, including a *divisi* marking and dynamics *mf* and *p*. The third staff is a bass clef with piano accompaniment and dynamics *mf* and *p*. The fourth staff is a bass clef with piano accompaniment and dynamics *mf* and *p*. The fifth and sixth staves are treble clefs, and the seventh staff is a bass clef, all containing piano accompaniment with dynamics *mf* and *p*. A first ending bracket is present at the end of the system.

Musical score for the first system, featuring five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. Dynamics include *mf*, *dolce*, and *p*.

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

Musical score for the second system, featuring five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. Dynamics include *mp* and *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

mp

div. *mf* *mp*

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* *f* *mf* *p* *p*
mf *mf* *p* *mf* *p* *mf* *p* *p*

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

rallent. a tempo

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

arco

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*

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
p
pp
p
p
p
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
pizz. p
pizz. p

