

КАВКАЗ

Кантата-симфонія

I

ПРОМЕТЕЙ

Grave appassionato (♩. 52)

m. d.
m. s.
ff
fff
f
ff
mf
f rall.
pp a tempo
p
ppp
pp
pp
p
pp
rall.
pp a tempo



Piano accompaniment for the first system. The right hand features a melodic line with a trill on the final measure, marked with a forte (*fff*) dynamic and a crescendo hairpin. The left hand provides a harmonic accompaniment with chords and moving lines.

Vocal staves for the second system. The vocal line begins with a rest, followed by the lyrics "Sa re po me". The tempo marking *a tempo* is indicated. The piano accompaniment is marked *rall.* (rallentando).

Piano accompaniment for the third system. The right hand has a melodic line with a trill, marked with a forte (*f*) dynamic and a crescendo hairpin. The left hand provides a harmonic accompaniment with chords and moving lines. The tempo marking *a tempo* is indicated.

Vocal staves for the fourth system. The vocal line continues with the lyrics "ro po, xma po so no sa ti, sa ci a si". The piano accompaniment is marked *rall.* (rallentando).

Piano accompaniment for the fifth system. The right hand features a melodic line with a trill, marked with a forte (*f*) dynamic and a crescendo hairpin. The left hand provides a harmonic accompaniment with chords and moving lines. The tempo marking *a tempo* is indicated.

ro... pen, kro... si... no... an... ri, sa... ci... si

simile

fp

ro... pen, kro... si... no... an... ri.

pp

pp

dim. e rall.

Allegro molto agitato (♩ = 132)

p

cresc. poco a poco

The first system of the score features a piano introduction with a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The melody is marked with accents and slurs, indicating a sense of forward motion.

The second system begins with a vocal entry marked *f* (forte) on a single staff, with the lyrics "Спо... кон...". Below this, the piano accompaniment continues with a dense, textured melody in the right hand and a more rhythmic accompaniment in the left hand. The piano part is marked with accents and slurs, and the key signature remains one flat.

The third system features vocal entries for four voices (Soprano, Alto, Tenor, and Bass) marked *f* (forte). The lyrics are "Спо... кон... ві... ку" for the Soprano, Alto, and Tenor, and "Спо... кон... ві... ку" for the Bass. The piano accompaniment continues with a dense, textured melody in the right hand and a more rhythmic accompaniment in the left hand. The piano part is marked with accents and slurs, and the key signature remains one flat.

The fourth system features a piano accompaniment with a dense, textured melody in the right hand and a more rhythmic accompaniment in the left hand. The piano part is marked with accents and slurs, and the key signature remains one flat.

Plù agitato

ten o - pa ka - pa - e.
- a o - pa ka - pa - e.
ten o - pa ka - pa - e.
- te - a o - pa ka - pa - e.

Plù agitato

f

cresc. poco a poco e rall.

(10)

8- *ff* *Grave* *sf* *dim.*

pp *acceler.* *Allegro* *p*

f *cresc. poco a poco* *ff*

f *f* *f*

Що день бо _ жий дов _ бе реб _ ра, що день бо _ жий
 Що день бо _ жий дов _ бе реб _ ра, що день бо _
 Що день бо _ жий дов _ бе реб _ ра, що день бо _ жий
 бо _ жий дов _ бе реб _ ра, що день бо _ жий дов _ бе,

8- *b*

Più agitato

сер — не раз — бы — ва — е.

— жай сер — не раз — бы — ва — е.

сер — не раз — бы — ва — е.

сер — не раз — бы — ва — е.

Più agitato

f

cresc. poco a poco

rall.

Grave

ff *sf* *sf* *dim.*

Allegro

pp *accelerando* *mp*

cresc.

8

f

5

С. — — — — —

А. — — — — —

Т. — — — — —

Б. — — — — —

Роз — бу — са — а,

Роз — бу — са — а,

Роз — бу — са — а,

Роз — бу — са — а,

ff

роз-би- ва- е.

роз-би- ва- е.

роз-би- ва- е.

роз-би- ва- е.

mf

ff

dim.

rall.

rall. molto

Grave

Allegro (♩ = 132)

pp

cresc. poco a poco

mf

f

pp

mp *cresc. poco a poco* *mf*

f *mf*

Та же не...

ff

p

...не... не... не...

p

Two vocal staves, Soprano and Alto, with lyrics "про..." and "al." respectively. The staves are empty of notes, showing only the vocal lines and lyrics.

Piano accompaniment for the first system. The right hand features a rapid sixteenth-note melody. The left hand has a sustained chord with a tremolo effect, marked *ff*. The system concludes with a *p* (piano) dynamic and a *cresc.* (crescendo) marking.

Piano accompaniment for the second system. The right hand continues the rapid sixteenth-note melody. The left hand features a triplet of eighth notes marked *ff*. The system concludes with a *p* (piano) dynamic.

Piano accompaniment for the third system. The right hand continues the rapid sixteenth-note melody, with a measure number "7" in a box above it. The left hand features a sustained chord with a tremolo effect, marked *f*. The system concludes with a *p* (piano) dynamic, followed by a *mf* (mezzo-forte) dynamic and a *dim.* (diminuendo) marking.

First system of musical notation. The right hand features a continuous eighth-note melody. The left hand has a bass line with some rests. The tempo marking *rit. poco a poco* is written above the right hand.

Second system of musical notation. The right hand continues the eighth-note melody with some slurs. The left hand features a series of triplets in the bass line.

Moderato cantabile (♩ = 72 - 76)

Third system of musical notation. The right hand has a melodic line with slurs and ties. The left hand has a bass line with slurs and ties. Dynamics include *m. d.*, *pp*, and *p*.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand features triplets in the bass line. Dynamics include *p*.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand features triplets in the bass line. Dynamics include *pp*.

poco rall. 8 *a tempo*

poco rall. *p a tempo*

p

Во_ но_ зно_ вы о_ жн_ ва_ е_ і_ смі_ еть_ сн_

p

і_ смі_ еть_ сн_ зно_ вы. Во_ но_ зно_ вы

Во_ но_ зно_ вы о_ жн_ ва_ е_ і_ смі_ еть_ сн_ зно_ вы.

O _ MN _ BA _ e | i chI _ etb _ ch. | i chI _ etb _ ch
 Bo _ no zho _ by

zho _ by. | O _ MN _ BA _ e | i chI _ etb _ ch
 O _ MN _ BA _ e | i chI _ etb _ ch | zho _ by.

zho _ by. | O _ MN _ BA _ e | i chI _ etb _ ch | zho _ by.

C. zho _ by. | O _ MN _ BA _ e | i chI _ etb _ ch | zho _ by.

A. bo _ no zho _ by | O _ MN _ BA _ e | i chI _ etb _ ch | ch. chI _ etb _ ch.

T. Bo _ no O _ MN _ BA _ e | i chI _ etb _ ch | zho _ by.

mp

C. *mf* *cresc. molto*
 Во_но_зю_у о_мн_ба_е. | Чи_еть_ся
 A. *mf* *cresc. molto*
 | Чи_еть_ся
 T. *mf* *cresc. molto*
 Во_но_зю_у о_мн_ба_е. | Чи_еть_ся. | Чи_еть_ся
 B. *mf* *cresc. molto*
 Во_но_о_мн_ба_е. | Чи_еть_ся. | Чи_еть_ся.

9 Allegro con fuoco (♩ = 112-120)

S. *f*
 He_мн_ра_е. | Не_мн_ра_е. | Не_мн_ра_е.

Allegro con fuoco (♩ = 112-120)

Т. *не_ см_ тнй* *не_ вн_ о_ ре* *на_ вні_ мо_ ря* *по_ ле.*

Б.

Не_ ску_ є_ ду_ ші_ жн_ во_ ті *і_ сла_ на_ жн_ во_ ро.*

Не_ во_ не_ се_ сла_ ви_ бо_ та. *се_ ли_ во_ ро_ бо_ ра.*

poco rall.

p poco rall.

f a tempo

C. He cky _ x ky _ ni _ m _ so _ i i _ cao _ na _ m _

A. *f a tempo*

T. *f a tempo*

S. *f a tempo*

simile

ff a tempo

— ro. He no _ ne _ ce cao _ m

— ro. He no _ ne _ ce cao _ m

— ro. He no _ ne _ ce cao _ m

— ro. He no _ ne _ ce cao _ m

8

simile

So - ra, se - an - so - ro

meno f *cresc.*

p *cresc.*

ra, ne no - ne - ce cae - an

ff *ff* *ff* *ff*

The image displays a musical score for a vocal and piano arrangement of "The Lord's Prayer." The score is organized into two systems. The first system contains four staves: three vocal staves (Soprano, Alto, and Tenor/Bass) and one piano accompaniment staff. The vocal parts are written in treble clef, and the piano part is in bass clef. The lyrics are written below the vocal staves. The second system contains two staves: a piano accompaniment staff in treble clef and a piano accompaniment staff in bass clef. The piano part in the second system features a more active melody in the right hand and a supporting bass line in the left hand. The lyrics are written below the vocal staves in the first system and below the piano staves in the second system. The score is marked with a piano (p) dynamic and includes various musical notations such as notes, rests, and slurs.

p

Бо- га, ве- ли- ко- го,

не по- не- се- ца- ве- бо- га,

Бо- га, ве- ли- ко- го, не по- не- се- ца- ве- ли- ко- го,

p

Musical score for "The Rose Tree" (Die Rose, die Rose, die Roselein). The score is for vocal soloists (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in English and German. The score includes dynamic markings such as *cresc.* and *f*.

Lyrics:
 The Rose, the Rose, the little Rose,
 The Rose, the Rose, the little Rose,
 The Rose, the Rose, the little Rose,
 The Rose, the Rose, the little Rose.

German Lyrics:
 Die Rose, die Rose, die Roselein,
 Die Rose, die Rose, die Roselein,
 Die Rose, die Rose, die Roselein,
 Die Rose, die Rose, die Roselein.

ve - ro so -

p

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

This musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are written in treble clef with a key signature of one flat (B-flat). They contain long, sustained notes with slurs and breath marks (v). The piano accompaniment consists of two staves (treble and bass clef). The right hand plays a complex, flowing melody with many slurs and ties. The left hand plays a steady, rhythmic accompaniment of eighth notes.

12

Alla breve ($\text{♩} = 90$)

-ra.

-ra.

-ra.

Alla breve ($\text{♩} = 90$)

ff

ff

This section of the score is marked "12" and "Alla breve ($\text{♩} = 90$)". It begins with four vocal staves, each containing a single note followed by a period and the syllable "-ra.". Below these is a piano accompaniment. The right hand of the piano part features a series of chords and single notes, some with slurs and ties, and is marked with a forte (*ff*) dynamic. The left hand plays a steady, rhythmic accompaniment of eighth notes, also marked with a forte (*ff*) dynamic.



13 L'istesso tempo (♩ = 168)

He - cey - * ay - nel - na - so - - i - i - cho - na.

The section begins with a vocal line on a single staff, marked with a forte (*f*) dynamic. Below it is a piano accompaniment consisting of two staves. The vocal line contains the lyrics: "He - cey - * ay - nel - na - so - - i - i - cho - na." The piano accompaniment provides a harmonic and rhythmic foundation for the vocal melody.

1. *meno f* *cresc.*

І с_л_о_в_а, не с_к_у_ є м_н_и_с_т_о, не с_к_у_ є м_н_и_с_т_о

f *mf*

не с_к_у_ є а_у_м_и_с_т_о і с_л_о_в_а,
с_л_о_в_а, не м_н_и_с_т_о с_л_о_в_а м_н_и_с_т_о

f *mf*

meno f *cresc.*

І с_л_о_в_а, не с_к_у_ є і с_л_о_в_а, не с_к_у_ є м_н_и_с_т_о
с_л_о_в_а, м_н_и_с_т_о с_л_о_в_а, м_н_и_с_т_о с_л_о_в_а.

meno f *cresc.*

14

A. He cky - e dy - mi jh - vo - i i

T. cno - ba. He cky - e dy - mi jh - vo -

B. He cky - e. ne po - ne - se cba - vi

f *mf* *mf*

meno f

cno - ba. i cno - ba ne cky - e jh - vo - go, ne cky -

- i i ne po - ne - se jh - vo - go cno - ba, i ne po -

bo -

meno f *cresc. poco a poco*

- e i ne po - ne - ce cba - vi. ne po - ne - ce

- ne - ce jh - vo - go cno - ba. dy - mi jh - vo - i i

- ga, dy - mi jh - vo - i i cba -

15 *f*

C. He cry _

A. CAB _ BH. HE NO _ HE _ CE CAB _ BH

T. CRY _ CAO _ BH HE CRY _ E. *mf* >

B. _ BH. CAB _ BH. He CRY _ E.

mf

E. XY _ MI _ MH _ NO _ T I CAO _ BH. I CAO _ BH.

A. XY _ MI _ MH _ NO _ T I CAO _ BH.

T. NO _ HE _ CE CAB _ BH XY _ MI _ MH _ NO _ T I CAO _ BH.

B. HE NO _ HE _ CE CAB _ BH I HE NO _ HE _ CE

не ску_ е жи_ во_ го. не ску_ е жи_ во_ го сло_ ва.

жи_ во_ го сло_ ва. жи_ во_ го сло_ ва не ску_

не ску_ е і сло_ ва. не ску_ е і сло_ ва.

сло_ ва, жи_ во_ го сло_

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are written in a single melodic line across the staves. The lyrics are in Russian, with syllables aligned under the notes. The piano accompaniment is in the right hand, with a simple harmonic structure. The bottom staff shows the piano accompaniment in the left hand, with a few notes and a fermata.

не по_ не_ се сла_ ни і сло_ ва. не ску_

жи_ во_ го

не ску_ е і не по_ не_ се сло_ ва. не

не по_ не_ се сло_ ва жи_ во_ го.

The second system continues the musical score. It features the same vocal and piano parts. The lyrics continue across the staves. The piano accompaniment in the right hand continues with a similar harmonic pattern. The bottom staff shows the piano accompaniment in the left hand, with a few notes and a fermata.

— е жн — во — го, не ску — е жн — во — го, не ску —

сво — ва, жн — во — го сво — ва, жн — во — го сво — ва,

во — не — се сво — ва бо — го i сво — ва

сво — ва, жн — во — го сво — ва

не

poco dim. i сво — ва, не ску — е жн — во — го, не ску — **16** е, не

не ску — е, i сво — ва не ску — е, жн — во — го сво — ва,

poco dim. во — не — се сво — ва жн жн — во — го сво — ва

poco dim.

mf *p*

VO _ HE _ CE. CAR _
 _ E AY _ MI ЖН _ BO _ I I CAO _ BA. I CAO _ BA.
 He VO _ HE _ CE CAR _ BA BO _
 _ BA. ЖН _ BO _ ГО CAO _

mf
p

He CXY _ E AY _ MI, HE VO _ HE _ CE CAR _
 HE CXY _ E I CAO _ BA, HE CXY _ E ЖН _ BO _ ГО CAO _ BA,
 _ BA. ЖН _ BO _ ГО CAO _ BA. AY _ MI ЖН _ BO _ I. ЖН _ BO _ ГО

cresc.
cresc.
p
cresc.
p

— жи — во — го сло — ва. жи — во — го сло — ва. жи — во — го
 не ску — е ду — ші. не ску — е ду — ші. не
 сло — ва. ду — ші жи — во — і, жи — во — го сло — ва.

cresc. poco a poco

сло — ва. ду — ші жи — во — і і сло — ва. і сло — ва,
 ску — е ду — ші. Не по — не — се сла —
 ду — ші жи — во — і і сло — ва. ду — ші жи — во — і і.
 — ва, ду — ші жи — во — і.

f

ne cky_ e ay_ ni_ kh_ no_ t i cao_ ba.

ba.

He cky_ e kh_

cao_ ba. xy_ ni_ kh_ no_ t i cao_ ba.

kh_ no_ ro_ cao_ ba. xy_ ni_ kh_ no_

ba.

p

no_ t i cao_ ba i re no_ he_ ce cao_ ba

he cky_ e kh_ no_ t i cao_ ba i re ro_

p

I ne po _ ne _ ce caa _ an , do _ ra.
 do _ ra.
 _ ne _ ce caa _ an do _ ra, i ne po _ ne _ ce.
 _ I. He no _ ne _ ce caa _ an

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "I ne po _ ne _ ce caa _ an , do _ ra." The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

ne cky _ e ky _ ul. ne cky _ e ky _ ul. ne
 dy _ mi mn _ bo _ i, mn _ bo _ go cto _ ba, dy _ mi mn _
 caa _ an ky _ uli mn _ bo _ I. mn _ bo _ go cto _
 dy _ mi mn _ bo _ I. mn _ bo _ go cto _ ba, dy _ mi mn _

The second system continues the musical piece. It features more vocal staves and piano accompaniment. The lyrics continue with "ne cky _ e ky _ ul. ne cky _ e ky _ ul. ne". The piano part includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking.

18

mf

но — не — се — ца — не,

не — ку — е — не —

— во — т, не — во — го — ца — не

не — ку — е —

— ва, ду — ш, не — во — т — ца — не,

не — ку — е —

— во — т, не — во — го — ца — не не — ку — е.

mp

но — т — ца — не — не — се — ца — не

не — ку — е — не — во — т — ца — не

не — ку — е — не — во — т — ца — не

mf

бо _ га, | не по _ не _ се | са _ ви | бо _ га.

_ не _ се | са _ ви | бо _ га, | не по _ не _ се

не | по _ не _ се | са _ ви

са _ ви | не по _ не _ се | са _ ви | бо _ га, | ви _ бо _ го

не по _ не _ се | са _ ви | бо _ га, | ви _ бо _ го

не | по _ не _ се | са _ ви | не

cresc. poco a poco

This system contains four vocal staves and two piano staves. The vocal parts have the following lyrics:

Staff 1: *скажи — им бо — га.*

Staff 2: *— иже жи — во — е, не скуп — е*

Staff 3: *жи — во — го*

Staff 4: *скажи — им бо — го*

Staff 5: *по — не — се скажи — им*

Staff 6: *и скажи — им не*

The piano accompaniment consists of two staves. The right hand features a melodic line with a *ff* dynamic marking. The left hand provides harmonic support with chords and moving lines.

This system contains four vocal staves and two piano staves. The vocal parts have the following lyrics:

Staff 1: *скажи — им бо — га.*

Staff 2: *— иже жи — во — е, не скуп — е.*

Staff 3: *жи — во — го*

Staff 4: *скажи — им бо — го*

Staff 5: *по — не — се скажи — им*

Staff 6: *и скажи — им не*

The piano accompaniment consists of two staves. The right hand features a melodic line with a *ff* dynamic marking. The left hand provides harmonic support with chords and moving lines.

He no _ ne _ ce cab _

He no _ ne _ ce

He

не ску _ е. i cao _ на не ску _ е жи _ во _ го, не ску _

cab _ ан i cao _ на, не ску _ е жи _ во _ го cao _ на,

He ску _ е жи _ во _ го, не ску _ е жи _ во _ го.

no _ ne _ ce cab _ ан i cao _ на не ску _ е жи _ во _ го,

- е жи- во- го сла- ва, не ску- е.
 не ску- е жи- во- го, не ску- е.
 не ску- е жи- во- го, не ску- е.
 не ску- е, не ску- е.

Piano accompaniment (ff):
 The piano part consists of a melody in the right hand and a supporting bass line in the left hand. The melody features eighth and sixteenth notes, with a forte (ff) dynamic marking.

20

Жи- во- го сла- ва не ску- е.
 Жи- во- го сла- ва, сла- ва не ску- е. жи- во- го
 сла- ва не ску- е жи- во- го.
 Жи- во- го сла- ва

Piano accompaniment (p):
 The piano part continues with a melody in the right hand and a supporting bass line in the left hand. It includes a piano (p) dynamic marking and a measure rest in the first vocal staff.

First system of the musical score. It consists of four vocal staves and a piano accompaniment. The vocal parts have the following lyrics:

Staff 1: I CAO _ BA HE CXY _ e.

Staff 2: HE CXY _ e I CAO _ BA HE CXY _ e.

Staff 3: HE CXY _ e. I CAO _ BA HE CXY _

Staff 4: I CAO _ BA HE CXY _ e. MHA _ BO _ GO HE CXY _ e I CAO _ BA

The piano accompaniment includes the instruction *cresc. poco a poco* and a dynamic marking *f*.

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts have the following lyrics:

Staff 1: MHA _ BO _ GO CAO _ BA HE CXY _ e.

Staff 2: I CAO _ BA HE CXY _ e.

Staff 3: e. MHA _ BO _ GO CAO _ BA HE CXY _ e.

Staff 4: HE CXY _ e MHA _ BO _ GO, HE CXY _ e.

The piano accompaniment includes dynamic markings *ff* and *p*, and the instruction *cresc. poco*.

First system of the musical score. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics in Russian. The piano part has a dynamic marking of *f* and a crescendo hairpin.

Lyrics: *He NO... HE... CE CAH...*

Second system of the musical score. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The piano part has a dynamic marking of *f* and a crescendo hairpin.

Lyrics: *a poco*

Third system of the musical score. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The piano part has a dynamic marking of *f* and a crescendo hairpin.

Lyrics: *... HE HE... NO... TO CAO... SA. HE CKY... e i CAO... SA HE CKY...*

Fourth system of the musical score. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The piano part has a dynamic marking of *f* and a crescendo hairpin.

Lyrics: *NO... HE... CE CAH... EN GO... TA i CAO... SA HE CKY...*

Музыкальный фрагмент, состоящий из пяти тактов (21-25). В нем участвуют четыре голоса и фортепиано. Динамика в начале пьесы обозначена как *mp*. В фортепиано в начале такта 21 используется динамическое обозначение *ff*, а в такте 23 — *p*.

Литературный текст (русский):

Голос 1: ...и ...

Голос 2: ...и ...

Голос 3: ...и ...

Голос 4: ...и ...

Пiano: ...и ...

Музыкальный фрагмент, состоящий из пяти тактов (26-30). В нем участвуют четыре голоса и фортепиано. Динамика в начале пьесы обозначена как *f*. В фортепиано в такте 29 используется динамическое обозначение *crec.* (crescendo), а в такте 30 — *f*.

Литературный текст (русский):

Голос 1: ...и ...

Голос 2: ...и ...

Голос 3: ...и ...

Голос 4: ...и ...

Пiano: ...и ...

CAO _ BA HE CKY _ e. CAO _ BA
 _ e. i CAO _ BA HE CKY _ e. ff
 CAO _ BA HE CKY _ e. i CAO _ BA
 _ e. i CAO _ BA HE CKY _ e. He

f sempre

HE CKY _ e. i CAO _ BA HE CKY _
 HE CKY _ e. i CAO _ BA HE CKY _
 CKY _ e. DU _ SHI. He CKY _ e. DU _

- и не ро- не- це ца- ми бо- га. не- ан-
 - и не ро- не- це ца- ми не- ан-
 - и не ро- не- це

p

cresc. poco a poco

- ко-
 - ко-

p

[illegible]

22 **Alla breve** (♩ = 90 - 100)

TR.

TR.

Alla breve (♩ = 90 - 100)

ff

8

string. poco a poco

This system shows the first two staves of a musical score. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a series of chords, many of which are beamed together and marked with a 'V' (accents). The lower staff is in bass clef and contains a series of chords, some marked with a 'V'. A dashed line with the number '8' is above the first measure of the upper staff.

Presto (♩ = 160)

This system continues the musical score. The upper staff features a long, sustained chord in the first measure, followed by other chords. The lower staff has chords, with some marked with a 'V'. A dashed line with the number '8' is above the first measure of the upper staff.

dim. poco a poco

This system continues the musical score. The upper staff has a long, sustained chord in the first measure, followed by other chords. The lower staff has chords, with some marked with a 'V'. A dashed line with the number '8' is above the first measure of the upper staff.

This system continues the musical score. The upper staff has a long, sustained chord in the first measure, followed by other chords. The lower staff has chords, with some marked with a 'V'.

p dim.

This system continues the musical score. The upper staff has a long, sustained chord in the first measure, followed by other chords. The lower staff has chords, with some marked with a 'V'. A dashed line with the number '8' is above the first measure of the upper staff.

pp cresc. subito *ff*

This system continues the musical score. The upper staff has a long, sustained chord in the first measure, followed by other chords. The lower staff has chords, with some marked with a 'V'. A dashed line with the number '8' is above the first measure of the upper staff.

II

«НЕ НАМ НА ПРЮ!..»

Lento molto. affettuoso, espressivo (♩ = 60)

The musical score is written for piano and consists of five systems of staves. The key signature has two sharps (F# and C#). The tempo is marked "Lento molto. affettuoso, espressivo" with a quarter note equal to 60 beats. The score includes various dynamics: *f*, *p*, *pp*, and *ff*, as well as *cresc.* and accents. The notation includes slurs, ties, and fingerings.

2

p *pp*

3

poco rall. *a tempo*

Не нам на проз го_бо_ю сте_ги! Не нам ді_

poco rall. *a tempo*

p

pp poco rall. *a tempo*

—ла тво_ї су_дять!

Не нам ді_ла тво_ї су_дять!

p *p*

p

First system of the musical score. It consists of four vocal staves and a piano accompaniment. The vocal parts have the following lyrics:

Top vocal staff: Нам тіаь_ ки пла_ кать, пла_ кать, пла_ кать і хліб на_ сущ_ ми

Second vocal staff: Нам тіаь_ ки пла_ кать,

Third vocal staff: Нам тіаь_ ки пла_ кать, пла_ кать, пла_ кать і хліб на_

Bottom vocal staff: Нам тіаь_ ки пла_ кать

The piano accompaniment is in the right hand, with a melody that includes a trill in the first measure. The left hand provides harmonic support with chords and moving lines.

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts have the following lyrics:

Top vocal staff: за_ ні_ сять кро_ ва_ ни по_ том і сль_ за_ ми. кро_ ва_ ни по_ том і сль_ за_ ми.

Second vocal staff: по_ том, по_ том і сль_ за_ ми.

Third vocal staff: _ сущ_ нає кро_ ва_ ни по_ том і сль_ за_ ми, і сль_ за_ ми.

Bottom vocal staff: кро_ ва_ ни по_ том і сль_ за_ ми.

The piano accompaniment continues with a more active melody in the right hand, featuring many sixteenth and thirty-second notes. The left hand remains mostly chordal.

5

mp

Ка_ти зну_ца_ ють_ся над_на_ми, а прав_да

Ка_ти зну_ца_ ють_ся, а прав_да

mp

Зну_ца_ють_ся над_на_ми, а прав_да

mp

А

p

p

ка_ца п'я_ка спить, ка_ти зну_ца_ ють_ся над_на_ми, а прав_да

на_ца п'я_ка спить,

ка_ца п'я_ка спить, ка_ти зну_ца_ ють_ся над_на_ми, а прав_да

mf

прав_да спить, ка_ти зну_ца_ ють_ся, А

mf

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have the following lyrics:
 Soprano: на _ ша п'я _ на контъ. Ко _
 Alto: на _ ша п'я _ на контъ. Ко _
 Tenor: на _ ша п'я _ на контъ. Ко _
 Bass: прав _ да п'я _ на контъ.
 The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. Performance markings include *p* (piano), *agitato poco stacc.*, and *cresc.* (crescendo). A fermata is placed over the first measure of the piano accompaniment.

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts have the following lyrics:
 Soprano: _ ли во _ на про _ ки _ нетъ _ сн? Ко _
 Alto: _ ли во _ на про _ ки _ нетъ _ сн? Ко _
 Tenor: _ ли во _ на про _ ки _ нетъ _ сн? Ко _
 Bass:
 The piano accompaniment continues with similar melodic and rhythmic patterns. Performance markings include *mf* (mezzo-forte) and *cresc.* (crescendo).

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics in Vietnamese. The piano accompaniment features a complex, fast-moving melody in the right hand and a more rhythmic bass line in the left hand.

Vocal lyrics (from top to bottom staves):

- Soprano: - AN ... OA ... NO ... NH ... TH ... AN ... NH.
- Alto: - AN ... OA ... NO ... NH ... TH ... AN ... NH.
- Tenor: - AN ... OA ... NO ... NH ... TH ... AN ... NH.
- Bass: - AN ... OA ... NO ... NH ... TH ... AN ... NH.

Piano dynamics: *f* (forte).

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts have lyrics in Vietnamese. The piano accompaniment continues with its complex melody and rhythmic bass line.

Vocal lyrics (from top to bottom staves):

- Soprano: So ... me. y - TOM - se - nhā? I NAM DA - CH
- Alto: So ... me. y - TOM - se - nhā? I NAM DA - CH
- Tenor: So ... me. y - TOM - se - nhā? I NAM DA - CH
- Bass: So ... me. y - TOM - se - nhā? I NAM DA - CH

Piano dynamics: *ff* (fortissimo), *dim.* (diminuendo), *pp* (pianissimo), *mp* (mezzo-piano).

Molto adagio, espressivo

Мн... тв?

Мн... тв?

Molto adagio, espressivo

pp

pp

7 *Religioso, cantabile*

Мн ні... ру... ем тво... іа... си... лі і... ху... ху... жи... во... му.

лу... ху.

Мн ні... ру... ем тво... іа... си... лі і... ху... ху... жи... во... му.

і... ху... ху.

Religioso, cantabile

p

mf

Вста... не прав... да!

Вста... не ро... да!

Вста... не прав... да!

Вста... не ро... да!

mf *f* *mp*

то... би од... но... му

но... мо... лять... ся

всё... я... знь... ки

но... би... ки, но...

p *cresc. poco a poco*

то... би од... но... му

но... мо... лять... ся

всё... я... знь... ки

то... би од... но... му

но... мо... лять... ся

всё... я... знь... ки

p *cresc. poco a poco*

то... би од... но... му

но... мо... лять... ся

всё... я... знь... ки

p *cresc. poco a poco*

- сі - ки. Вста - не прав - ки. вста - не
 бо - сі - ки, бо - сі - ки.
 бо - сі - ки, бо - сі - ки, вста - не
 - ки ки бо - сі - ки.

Musical notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). Dynamics include *f* (forte). The piano accompaniment features a triplet in the bass line.

бо - ки, і то - бі од - но - му по - мо - дить - ся всі я - ки - ки
 і то - бі од - но - му всі я -
 бо - ки, і то - бі од - но - му по - мо - дить - ся
 і то - бі од - но - му по - мо -

Musical notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). Dynamics include *mf* (mezzo-forte). The piano accompaniment features a triplet in the bass line.

9

VO _ si _ KH. NO _ si _ KH. NO _

_ KH _ KH NO _ si _ KH, sci s _

sci s _ KH _ KH NO _ si _ KH, NO _ NO _ ZHTE _ CH

_ ZHTE _ CH NO _ si _ KH,

_ NO _ ZHTE _ CH NO _ si _ KH,

_ KH _ KH NO _ si _ KH,

sci s _ KH _ KH NO _ si _ KH,

NO _ NO _ ZHTE _ CH NO _ si _ KH,

Musical score for the first system. It includes four vocal staves and a piano accompaniment. The vocal parts have lyrics in Russian: "по... по... есть... сь". The piano part features a melodic line with a *cresc.* (crescendo) marking and a rhythmic accompaniment. The system is divided into two measures by a vertical line.

Musical score for the second system. It continues the vocal and piano parts from the first system. The vocal parts have lyrics: "по... по... есть... сь". The piano part features a melodic line and a rhythmic accompaniment. The system is divided into two measures by a vertical line.

vocal staves (top four):
 1. *uci* *а* *за* *ни* *но* *ни* *ни* *но*
 2. *uci* *и* *за* *ни* *но*
 3. *мо* *зато* *ча* *и* *за* *ни* *но*
 4. *мо* *зато* *ча* *но* *ни*

Piano accompaniment (bottom two):
 Right hand: *cresc.*
 Left hand: *cresc.*

vocal staves (top four):
 1. *ни* *ни* *но* *мо* *зато* *ча*
 2. *ни* *ни* *но* *мо*
 3. *ни* *ни* *но* *мо*
 4. *ни* *ни* *но* *мо*

Piano accompaniment (bottom two):
 Right hand: *f*
 Left hand: *f*

[illegible]

The image shows a page of a musical score, likely for a piano and woodwind ensemble. The score is written in 3/4 time and features a key signature of one sharp (F#). The music is divided into four staves. The top three staves are for woodwinds (Flute, Oboe, and Clarinet), and the bottom staff is for the Piano. The woodwinds play a melodic line with dynamics ranging from *ff* (fortissimo) to *p* (piano). The Piano part features a rapid sixteenth-note arpeggiated figure in the right hand and a slower, more melodic line in the left hand. The score is marked with *ff* and *p* dynamics.

8-

pp p

11 Più mosso, poco agitato

p

C. A. T. B.

А ПО...ХИ МО... ТЕ... ВУТЬ ПІ... ХН. КРО... НА... СИ... І

А ПО...ХИ МО... ТЕ... ВУТЬ ПІ... ХН. КРО... НА... СИ... І

f ff

ff

Two vocal staves, likely for soprano and alto, with the lyrics "pi... nel" and "pi... nel" written below the notes. The music is in a key with two sharps (F# and C#) and a 4/4 time signature.

Piano accompaniment for the first system, marked "Appassionato". The music features a driving, rhythmic pattern in the right hand with triplets and a more melodic line in the left hand. Dynamics include *ff* (fortissimo) and *f* (forte).

Piano accompaniment for the second system. The music continues with a similar rhythmic pattern. Dynamics include *p* (piano) and *pp* (pianissimo).

Piano accompaniment for the third system. The music concludes with a slower, more expressive section marked "allarg." (allargando) and "PPP" (pianississimo). Dynamics include *p* (piano), *f* (forte), and *PPP* (pianississimo).

«ХОРТАМ, ГОНЧИМ СЛАВА!..»

Grave (♩ = 52)

Musical score for the piece «ХОРТАМ, ГОНЧИМ СЛАВА!..». The score is written for piano and features a variety of musical notations and dynamics.

The first system is marked *Grave* (♩ = 52). It begins with a piano introduction in the left hand, marked *mp* and *f*, followed by a melodic line in the right hand marked *mf*. The second system continues this melodic line with a *6* measure rest in the right hand. The third system shows a change in dynamics to *pp rit.* in the left hand and *pp* in the right hand, with a *3* measure rest in the right hand. The fourth system features a *cresc. poco a poco* marking and a *poco string.* instruction. The fifth system includes a *m. d.* (mezzo-dolce) marking in the right hand and a *m. s.* (mezzo-solenne) marking in the left hand. The sixth system is marked *Appassionato* and *ff*, featuring a *5* measure rest in the right hand and a *6* measure rest in the left hand.

1 **Tempo I (Grave)**

rall.

pp

3a re pa mi

rall.

pp

Tempo I (Grave)

dim.

p

rall.

pp

pp

ro pa, xma po io no an ti, sa ci a ni

ro pa, xpo si io no an ti, sa ci a ni

mf

pp poco rall. *a tempo*
 го — рен, кро — ви — ю по — ли — ви.
pp poco rall. *a tempo*
pp poco rall. *p a tempo* *p*
 2
p *cresc. poco a poco*
p sub. cresc.

Allegro molto, agitato (♩ = 132 - 138)

First system of piano accompaniment. The right hand features a series of chords and single notes, while the left hand plays a continuous eighth-note pattern. Dynamics include *sf*, *f*, and *p*.

Second system of piano accompaniment. The right hand continues with chords and notes, and the left hand maintains the eighth-note pattern. A *cresc.* marking is present in the left hand, and a *f* dynamic appears in the right hand.

Third system of piano accompaniment. The right hand has a *n. s.* (non sostenuto) marking and a *cresc.* marking. The left hand continues with the eighth-note pattern.

Vocal entry system. The vocal staves (Soprano and Bass) enter with the melody. The piano accompaniment is reduced. The lyrics are: "O. TEM- TO MH-JOC- TH- SI".

Fourth system of piano accompaniment. The right hand plays a series of chords and notes, and the left hand continues with the eighth-note pattern. Dynamics include *f*, *sf*, and *mf*.

C.
 A.
 T.
 B.

За_сту_ ка_ли
 ми не_ на_ го_ до_ ва_ну | го_ лу за_сту_ ка_ли
 не_ на_ го_ до_ ва_ну | го_ лу за_сту_ ка_ли сер_деш_ ну

f

За_сту_ ка_ли
 сер_деш_ ну во_ лю
 сер_деш_ ну во_ лю, за_сту_ ка_ли сер_деш_ ну во_ лю
 сер_деш_ ну во_ лю, за_сту_ ка_ли сер_деш_ ну во_ лю та й

mf

First system of a musical score. It consists of four vocal staves and a piano accompaniment. The vocal staves have lyrics in Cyrillic: "ТА Я УБЫ _ Е _ МО." and "ТА Я УБЫ _ Е _ МО." repeated across measures. The piano accompaniment features a complex rhythmic pattern with many beamed sixteenth notes and dynamic markings like *f* and *sf*.

4

Second system of the musical score, starting with a measure rest marked with a box containing the number 4. It includes vocal staves and piano accompaniment. The vocal staves have lyrics: "О ТЕМ - ТО МН_ДОС_ ТН_ БІ" and "О_ ТЕМ- ТО МН_ДОС_ ТН_ БІ МН". The piano accompaniment includes dynamic markings such as *p sub. cresc.*, *f sf*, and *p = mf*.

Музыкальный фрагмент, включающий вокальные партии и фортепиано.

Вокальные партии (сверху вниз):

- Зв_сту_ ка_ли
- ми не_на_ го_ до_ ва_ну i го_ ду за_сту_ ка_ли
- не_на_ го_ до_ ва_ну i го_ ду за_сту_ ка_ли серд_цш_ ну

Пiano (снизу):

- Р
- mp
- f

Вокальные партии (сверху вниз):

- Зв_сту_ ка_ли серд_цш_ ну во_ лю
- сер_дш_ ну во_ лю, за_сту_ ка_ли серд_цш_ ну во_ ли
- сер_дш_ ну во_ лю, за_сту_ ка_ли
- во_ ли, за_сту_ ка_ли серд_цш_ ну во_ лю та_й

Пiano (снизу):

та й цыку_ є_мо. та й цыку_ є_мо.
 та й цыку_ є_мо. та й цыку_ є_мо.
 цыку_ є_мо, та й цыку_ є_мо.
m. s. *P sub.*

та й цыку_ є_мо.
 та й цыку_ є_мо.
 та й цыку_ є_мо. та й
f *P sub.* *f*

Музыкальная партитура с вокальными партиями. Три голоса (верхний, средний, нижний) и бас. Вокальные партии содержат текст: "Та й цыку... е-мо." и "цыку... е-мо."

Музыкальная партитура для фортепиано. Включает динамические обозначения: *mf cresc.* и *pp*. Музыкальный текст: *tumultuoso marciale*. Включает аккорды и ритмические рисунки.

Музыкальная партитура с вокальными партиями. Два голоса (верхний, нижний) и бас. Вокальные партии содержат текст: "Ляг-ло кость, ни людей мучит, ро-ва-них чи-" и "Ляг-ло кость, ни лю-дей мучит, ро-ва-них чи- ма- ло."

Музыкальная партитура для фортепиано. Включает динамическое обозначение: *f*. Музыкальный текст: *f*. Включает аккорды и ритмические рисунки.

A cызъ, а кро... ал? На... но... ть асх им... не...
 ма... ло. А сьзъ, а кро... ал? На... но... ть би

mf
p

_ра... то... плъ би ста... ло, асх им... не... ра... то... плъ би
 асх им... не... ра... то... плъ би ста... ло, асх им... не... ра...
 ста... ло, асх им... не... ра... то... плъ би ста... ло, асх им... не...
 асх им... не... ра... то... плъ,

mf — *p*
cresc. *mf* *p*

cresc. *mf*

ста — ло з дѣть_ми | вы — ка_ми, что — нить!

то_ря бы ста_ ло з дѣть_ми | вы — ка_ми, что_ нить!

ра — то_ря бы ста_ ло з о_му_ка_ми, что_ нить!

cresc. *mf*

всѣмъ не_ра_во_ря что_нить, что_ нить!

cresc. *mf*

6

Ляг_ло кость_

Ляг_ло кость_ми, ах, ах, мушт_ро_ва_ми чм_

f p *f*

С. А слъз, а кро... а! На по...

А. А слъз, а кро... а! На по...

Т. ми людей музет ро... ва... нх ча... ма... ло. А слъз, а кро... а! На по...

Б. ма... ло. А слъз, а кро... а! На по...

mf

...тъ всих им... не... ра... то... рѣ бѣ. ста... ло, всих им... не...

...тъ всих им... не... ра... то... рѣ бѣ ста...

На по...тъ бѣ ста... ло, всих им... не... ра... то... рѣ бѣ

На по...тъ бѣ ста... ло, всих им... не... ра...

cresc.

mf

- ра - то - pia би ста - до з дѣл - ми i вы - ка - ми, сто - нить в сабо -
cresc. - до, всѣх им - не - ра - то - pia би ста - до з о - ну - ка - ми, сто - нить
cresc. ста - до, всѣх им - не - ра - то - pia би ста - до з о - ну - ка - ми, сто - нить в сабо -
cresc. - то - pia, всѣх им - не - ра - то - pia, сто - нить в сабо -
p *cresc.* *mf* *cresc.* *rall.*

Moderato (♩ = 66)
 - ма у - до - нѣх, в сабо -
ff *ff* *ff*
 - ма у - до - нѣх, в сабо -
 - ма, в сабо - ма у - до - нѣх,
 Moderato (♩ = 66)
ff *ff*

rall. molto
 - 12x y - ao - a'ix.
a tempo

rall. molto
a tempo

rall. molto
 - 12x y - ao - a'ix.
a tempo

ff rall. molto
a tempo
dim. poco a poco

dim. sempre
P espress.

7

First system of piano accompaniment, featuring flowing sixteenth-note patterns in both the treble and bass staves.

Second system of piano accompaniment, continuing the melodic and harmonic development with similar rhythmic motifs.

Third system of piano accompaniment, marked with a piano (*p*) dynamic. It includes a measure with a circled '8' above the staff.

Fourth system featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "А лі_ во_ чих, про_ ли_ тих". The piano accompaniment includes markings for *dim.*, *poco rall.*, and *a tempo*.

Fifth system featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "тай_ но се_ ред но_ ці, про_ ли_ тих тай_ но се_ ред но_ ці, про_ ли_ тих". The piano accompaniment is marked with a piano (*p*) dynamic.

С. *p* А ді_ во_ чих, про_ ян_ тих тай_ но се_ ред но_ ці, про_ ян_ тих
 А. тай_ но се_ ред но_ ці, про_
 Т. А ді_ во_ чих, про_ ян_ тих тай_ но се_ ред
 Б.

p

тай_ но се_ ред но_ ці, про_ ян_ тих тай_ но се_ ред но_ ці
 _ ян_ тих се_ ред но_ ці, про_ ян_ тих тай_ но, про_ ян_ тих тай_ но се_ ред но_ ці
 но_ ці, про_ ян_ тих тай_ но се_ ред но_ ці, про_ ян_ тих тай_ но се_ ред
 А ді_ во_ чих, про_ ян_ тих тай_ но се_ ред но_

dim. e rall.

9 Pochetto agitando

А ма_тернх га_ри_чх сльоз, а ма_тернх га_ри_чх сльоз,

А ма_тер_нх га_ри_чх сльоз, а ма_тер_нх га_ри_чх

но_чх!

А

Pochetto agitando

pp

а ма_тер_нх га_ри_чх сльоз,

сльоз, а ма_тер_нх га_ри_чх сльоз,

ба_ть_ко_внх, ста_рих, ста_рих, про_ва_внх, а ба_ть_ко_внх, ста_

А ба_ть_ко_внх, ста_рих, ста_рих, про_ва_внх, а ба_ть_ко_внх, ста_

mf

а ма_ тер_ ніх га_ ре_ чих са́моз не рі_ ки — мо_ ре

а ма_ тер_ ніх га_ ре_ чих са́моз, не рі_ ки — мо_

рих, ста ри́х, кро_ на_ ви́х, не рі_ ки — мо_ ре

рих, ста ри́х, кро_ на_ ви́х, не рі_ ки — мо_

P

cresc. poco a poco
роз_ ан_ лось, не рі_ ки — мо_ ре роз_ ан_ лось.

cresc. poco a poco
ре роз ан_ лось, не рі_ ки — мо_ ре роз_ ан_ лось.

cresc. poco a poco
роз_ ан_ лось, не рі_ ки — мо_ ре роз_ ан_ лось.

cresc. poco a poco
ре роз ан_ лось, не рі_ ки — мо_ ре роз_ ан_ лось.

А ма-тер-них га-ри-чих слъоз, а ма-тер-них га-ри-чих слъоз,
А ма-тер-них га-ри-чих слъоз, а ма-тер-них га-ри-чих
А

Sempre più agitando

p

а ма-тер-них га-ри-чих слъоз,
слъоз, а ма-тер-них га-ри-чих слъоз,
ба-ть-ко-вих, ста-рих, ста-рих, кро-ва-них, а ба-ть-ко-вих, ста-
А ба-ть-ко-вих, ста-рих, ста-рих, кро-ва-них, а ба-ть-ко-вих, ста-

mf

а ма-тер-ніх га-ря-чих сльоз не рі-ки-мо-
 а ма-тер-ніх га-ря-чих сльоз
 -рих, ста-рих, кро-ва-них, не рі-ки-мо-ре
 -рих, кро-ва-них,

P

cresc. poco a poco
 -ре роз-ли-лось, не рі-ки-мо-ре роз-ли-лось,
cresc. poco a poco
 роз-ли-лось, не рі-ки-мо-ре роз-ли-лось, ет-
cresc. poco a poco
 ет-

Piano introduction. The right hand features a complex arpeggiated figure with a triplet of eighth notes. The left hand plays a rhythmic pattern of eighth notes. A *ff* (fortissimo) dynamic marking is present.

Vocal entry. Four staves (Soprano, Alto, Tenor, Bass) show the vocal line with the lyrics "Ca - na!". The music is marked *ff*.

Piano accompaniment for the first vocal phrase. The right hand has arpeggiated figures and triplets. The left hand provides a harmonic foundation. A *ff* dynamic marking is present.

Vocal entry. Four staves (Soprano, Alto, Tenor, Bass) show the vocal line with the lyrics "Ca - na!". The music is marked *ff*.

Piano accompaniment for the second vocal phrase. The right hand has arpeggiated figures and triplets. The left hand provides a harmonic foundation. A *ff* dynamic marking is present.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics "Cae... sal" are written under the first three staves. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The first measure of the piano part is marked *ff* (fortissimo). The system is divided into two measures by a double bar line.

This system continues the musical piece with four vocal staves and piano accompaniment. The vocal parts continue with the lyrics "Cae... sal". The piano accompaniment maintains its complex texture, with the right hand playing rapid sixteenth-note passages and the left hand providing harmonic support. The second measure of the piano part is also marked *ff*. The system is divided into two measures by a double bar line.

Ca... na!

Ca... na!

Two vocal staves, likely for Soprano and Alto, with lyrics "Ca... na!". The first staff has a treble clef and the second has an alto clef. Both staves show a few notes in the first measure, followed by rests.

ff *p* *mf* *m. d.*

Piano accompaniment for the first system. The left hand plays a series of chords and single notes, while the right hand plays a melodic line with eighth notes. Dynamics include *ff*, *p*, and *mf*. A marking *m. d.* is present.

Ca... na!

Ca... na!

Two vocal staves, likely for Soprano and Alto, with lyrics "Ca... na!". The first staff has a treble clef and the second has an alto clef. Both staves show a few notes in the first measure, followed by rests.

Хор... тан, гол... чин, і... пса... ром,

В... ка... ти... кам... ма... ром,

Piano accompaniment for the second system. The left hand plays a series of chords and single notes, while the right hand plays a melodic line with eighth notes. Dynamics include *mf*. A marking *В...* is present.

Can... na! Can... na!

I na pa...

mf

pp cresc. molto

f

cresc. molto

f

furioso

Славься, Отечество наше свободное
 Славься, Отечество наше свободное
 Славься, Отечество наше свободное

Хор — там, гоним, на — шим ба — тую — кем — на — рям сла — ва!

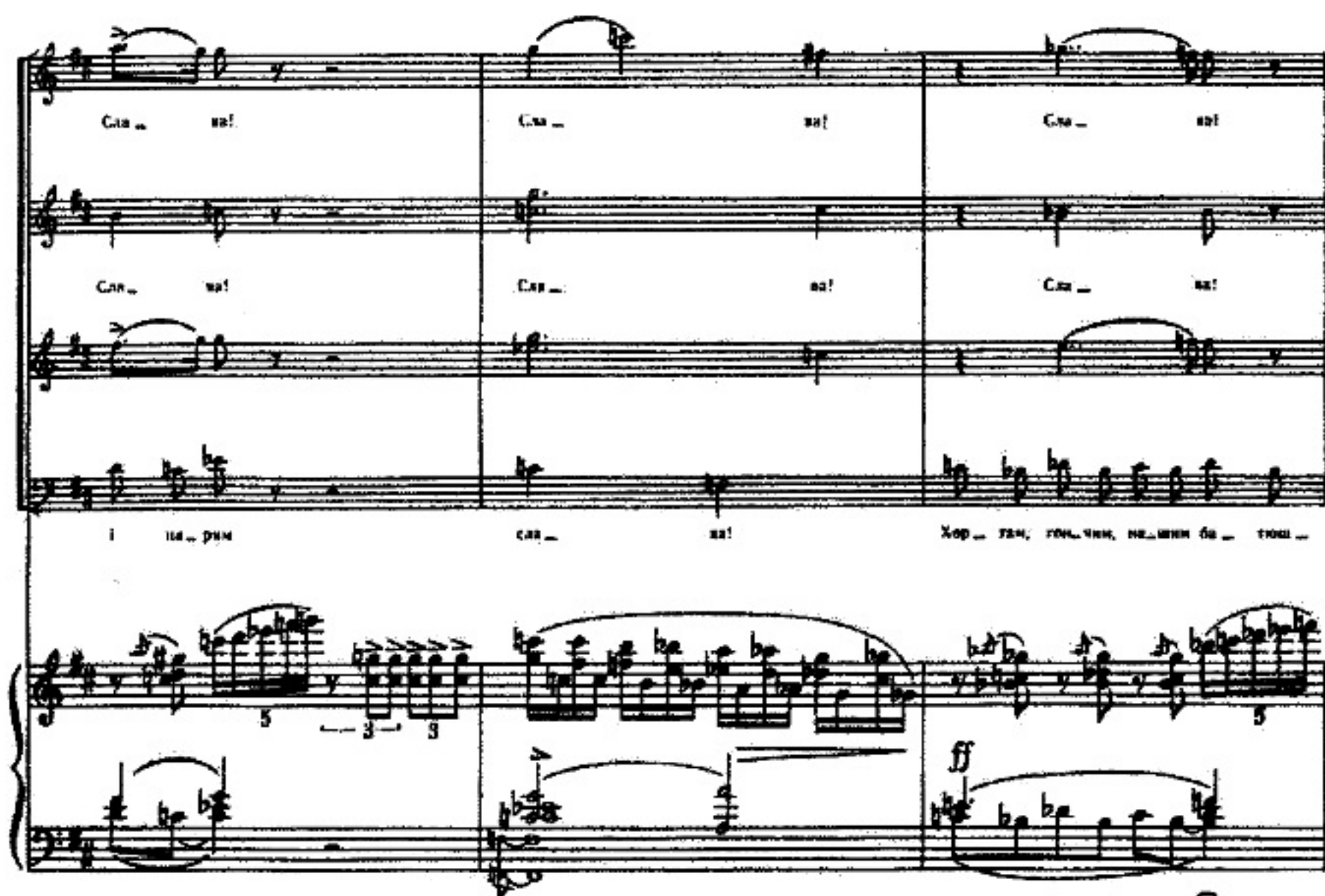
marcato

Слава — слава! Слава — слава! Слава — слава!

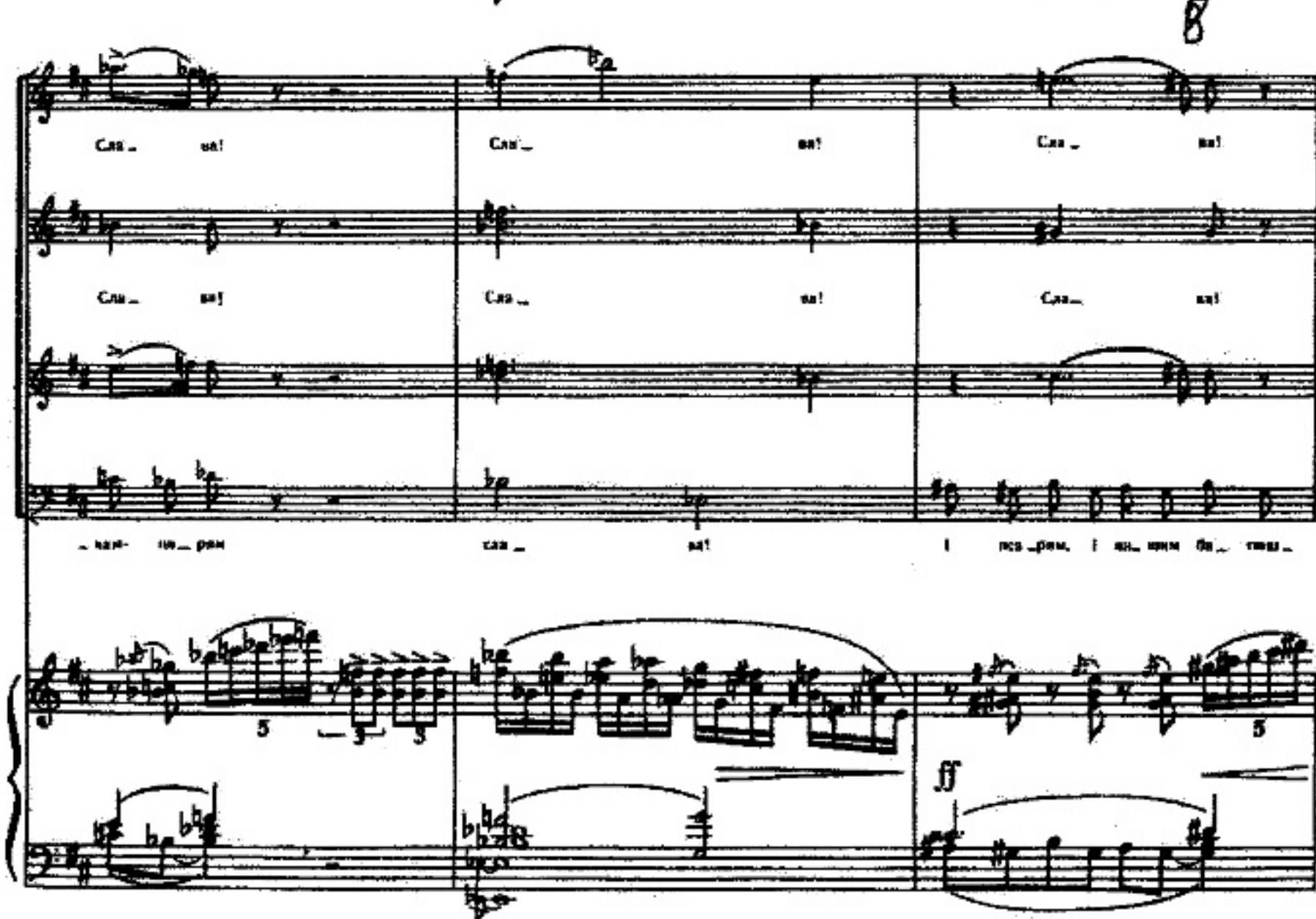
Слава — слава! Слава — слава! Слава — слава!

И все мы, и все мы славим Тебя, о Господи Боже наш!

ff marcato



Музыкальный фрагмент, состоящий из трех тактов. Вверху — вокальные партии (три системы нот), в нижнем регистре — фортепиано (две системы нот). В первом такте под первой вокальной партией — текст «Сла... ва!», под второй — «Сла... ва!», под третьей — «Сла... ва!». В третьем такте под третьей вокальной партией — текст «Хор... га!; сол... чин, не... щин бу... тии...». В фортепиано — сложные пассажи в правой руке и аккорды в левой.



Музыкальный фрагмент, состоящий из трех тактов. Вверху — вокальные партии (три системы нот), в нижнем регистре — фортепиано (две системы нот). В первом такте под первой вокальной партией — текст «Сла... ва!», под второй — «Сла... ва!», под третьей — «Сла... ва!». В третьем такте под третьей вокальной партией — текст «Сла... ва!; сол... чин, не... щин бу... тии...». В фортепиано — сложные пассажи в правой руке и аккорды в левой.

First system of a musical score. It consists of four vocal staves and a piano accompaniment. The vocal staves have lyrics: "Caa _ na!", "Caa _ na!", "Caa _ na!", and "_ nan- na _ pan". The piano accompaniment features a complex melodic line in the right hand with many beamed notes and a simpler bass line in the left hand.

Second system of a musical score. It consists of four vocal staves and a piano accompaniment. The vocal staves have lyrics: "Caa _ na!", "Caa _ na!", "Caa _ na! Caa _ na!", and "Caa _ na! Caa _ na!". The piano accompaniment features a complex melodic line in the right hand with many beamed notes and a simpler bass line in the left hand. The system ends with a double bar line.

Cra... na!

Cra... na!

ff

rall.

Grave (♩ = 63)

fp

p

attacca

IV

«БОРІТЕСЯ!»

The musical score is written for piano and voice. It consists of four systems of staves. The first three systems are for piano accompaniment, and the fourth system includes vocal parts.

System 1: Piano accompaniment. Treble and bass staves. Dynamics: *fp* (first measure), *p* (third and fourth measures).

System 2: Piano accompaniment. Treble and bass staves. Dynamics: *p* (first and second measures).

System 3: Piano accompaniment. Treble and bass staves. Dynamics: *pp* (first and fourth measures), *f* (third measure).

System 4: Vocal parts and piano accompaniment. Treble and bass staves. Dynamics: *pp* (first and second measures).

Vocal parts (Soprano and Alto): The lyrics are written below the vocal staves. The lyrics are: "І вам слава, сьні горі, кригою окути." (And to you glory, snows of mountains, covered by ice).

First ending bracket: A bracket labeled "1" is placed over the first measure of the vocal parts in the fourth system.

ten. ten. *a tempo* *pp* *f*

2 *pp*
 1. *pp*
 I nam. an. ta. pi. se. an. ni. de. rom ne sa.

pp *pp*

-by- ri. *rall.* *a tempo*
rall. *a tempo*
poco cresc. *rall.* *pp* *a tempo*

p

p *cresc. poco a poco*

ff So - pi - re - ca!

ff

ff

3 *Allegro agitato* (♩ = 132) *mf*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *m. d.* (moderato) and *stringendo*. There are also triplets and slurs.

Second system of musical notation, continuing the piece. It includes a *stringendo* marking and a triplet. The notation is complex, with many beamed notes and slurs.

Impetuoso

Third system of musical notation, marked **Impetuoso**. It features a forte (*f*) dynamic marking and a triplet. The music is more rhythmic and driving.

Fourth system of musical notation, featuring a *string.* (string) marking and a *rall.* (rallentando) marking. The music slows down towards the end of the system.

Meno mosso, feroce

Fifth system of musical notation, marked **Meno mosso, feroce**. It features a fortissimo (*ff*) dynamic marking and a triplet. The music is more dramatic and intense.

4 Grave ($\text{♩} = 63$)

rall. molto *mf*

pp

pp *cresc. poco a poco*

5 Allegro agitato, attacca ($\text{♩} = 132$)

ff *ff*

no - pi - *re - cal.*

ff *mf*

Allegro agitato, attacca ($\text{♩} = 132$)

Poco sostenuto

First system of the musical score. The right hand features a melodic line with triplets and slurs, while the left hand provides harmonic support with chords and slurs. The tempo is marked "Poco sostenuto". Dynamics include *cresc.* and *f*.

Second system of the musical score, featuring vocal entries. The lyrics "Bo-pl-re-ca!" are written below the vocal staves. The music is marked with *ff* dynamics.

Third system of the musical score. The right hand continues with complex rhythmic patterns, including triplets. The left hand has chords and slurs. Dynamics include *mf* and *f*.

Fourth system of the musical score. The right hand has a melodic line with slurs. The left hand has chords and slurs. Dynamics include *f*, *mf*, and *p sub.*

Fifth system of the musical score. The right hand has a melodic line with slurs. The left hand has chords and slurs. The tempo is marked "Poco sostenuto". Dynamics include *cresc.*

Meno mosso, sostenuto (♩ = 92)

f

So - pi - re - ca - no - so - pe - tel

f

So - pi - re - ca - no - so - pe - tel

f

f

Meno mosso, sostenuto (♩ = 92)

f

f

8 Più mosso (♩ = 138)

Più mosso (♩ = 138)

Meno mosso, sostenuto (♩ = 92)

Più mosso (♩ = 138)

Bo - pi - re - ca - no - so - pe - re!

Bo - pi - re - ca - no - so - pe - re!

Meno mosso, sostenuto (♩ = 92)

Più mosso (♩ = 138)

Meno mosso

Più mosso

Meno mosso

Più mosso

Meno mosso (sostenuto)

f *pp*

7 Più mosso (♩ = 138)



Meno mosso (sostenuto) (♩ = 108)

Più mosso (♩ = 126)



9

C. *f* Вам бог по-на-

A. *f*

T. *f* Вам бог по-на- га- е, бо-

B. *f*

-га- е, бо- pi- те-ся — по- бо- ре-те, вам бог по-на- га- е, бо-

- pi- те-ся — по- бо- ре-те, вам бог по-на- га- е, бо- pi- те-ся — по-

- pi - te - ca - no - bo - pe - to! bo - pi - te - ca!
 - bo - pe - te. vam bor no - na - ga - e. bo - pi - te - ca! 3a

energico
f

10

вас *energico* прав - да. да вас сла - ва во - да. i
 3a вас прав - да. да вас сла - ва i

T. *DO... AH... CBA... TA...* *al* *3a* *sac*

B. *3a*

p *f*

6 6 6 6

6

7

meno f *meno f*

p sub.

7 7

7

cresc. poco a poco

9 9

11

f *energico*

C. *3a* *vac* *прав* *да* *за* *вас*

A. *f* *energico*

T. *3a* *vac* *прав* *да* *за*

B. *3a* *vac* *прав* *да* *за*

V

C. *ва* *и* *во* *да* *ва* *и* *во* *да* *ва* *и*

A. *ва* *и* *во* *да* *ва* *и* *во* *да* *ва* *и*

T. *ва* *и* *во* *да* *ва* *и* *во* *да* *ва* *и*

B. *ва* *и* *во* *да* *ва* *и* *во* *да* *ва* *и*

p sub.

First system of vocal staves (Soprano, Alto, Tenor, Bass). The lyrics are: "За вас прав да за вас". The music is in a major key with a 4/4 time signature. The vocal lines are written in a simple, melodic style.

Piano accompaniment for the first system. The right hand features a melodic line with a triplet of eighth notes and a dynamic marking of *f*. The left hand provides a harmonic foundation with a triplet of eighth notes and a dynamic marking of *f*.

Second system of vocal staves. The lyrics are: "Слава тебе слава тебе слава тебе". The music continues in the same key and time signature. The vocal lines are written in a simple, melodic style.

Piano accompaniment for the second system. The right hand features a melodic line with a triplet of eighth notes and a dynamic marking of *p sub.*. The left hand provides a harmonic foundation with a triplet of eighth notes and a dynamic marking of *p sub.*.

- та, а во- ду, и во- ду че- та -
 - та, а во- ду че- та -
 во- ду и во- ду че- та -
 - та, а во- ду че- та -

ff Poco sostenuto

- (а). Бо- ги- те-ря - но- Бо- ге-те.
 - (а). Бо- ги- те-ря - но- Бо- ге-те.
 - (а). Бо- ги- те-ря - но- Бо- ге-те.
 - (а). Бо- ги- те-ря - но- Бо- ге-те.

Poco sostenuto

ff poco accel.

no - so - pe - vel

ff poco accel.

no - so - pe - vel

ff poco accel.

no - so - pe - vel

ff poco accel.

no - so - pe - vel

poco accel. meno *f* cresc. *ff*

8

7

Poco sostenuto

p

12

Meno mosso e solenne ($\text{♩} = 112$)

Risoluta *f*

3a sac non - za.

f

Meno mosso e solenne ($\text{♩} = 112$)

Risoluta

[illegible]

12

mf

Сла-вь-ся, О-те-че-ство на-ше сво-бо-д-ное

— ах — сбе — та — а. За вас пра — да.

за неч — сбе — а во — ли сбе —

— та — а.

14 Più mosso, animato (♩ = 138)

14 Più mosso, animato (♩ = 138)

15 *p*

16 *cresc. poco a poco*

17 *p*

18 *p*

15 Meno mosso (♩ = 92)

15 Meno mosso (♩ = 92)

16 *f*

17 *f*

18 *f*

19 *f*

20 *f*

21 *f*

22 *f*

23 *f*

24 *f*

25 *f*

26 *f*

27 *f*

28 *f*

29 *f*

30 *f*

31 *f*

32 *f*

33 *f*

34 *f*

35 *f*

36 *f*

37 *f*

38 *f*

39 *f*

40 *f*

41 *f*

42 *f*

43 *f*

44 *f*

45 *f*

46 *f*

47 *f*

48 *f*

49 *f*

50 *f*

51 *f*

52 *f*

53 *f*

54 *f*

55 *f*

56 *f*

57 *f*

58 *f*

59 *f*

60 *f*

61 *f*

62 *f*

63 *f*

64 *f*

65 *f*

66 *f*

67 *f*

68 *f*

69 *f*

70 *f*

71 *f*

72 *f*

73 *f*

74 *f*

75 *f*

76 *f*

77 *f*

78 *f*

79 *f*

80 *f*

81 *f*

82 *f*

83 *f*

84 *f*

85 *f*

86 *f*

87 *f*

88 *f*

89 *f*

90 *f*

91 *f*

92 *f*

93 *f*

94 *f*

95 *f*

96 *f*

97 *f*

98 *f*

99 *f*

100 *f*

101 *f*

102 *f*

103 *f*

104 *f*

105 *f*

106 *f*

107 *f*

108 *f*

109 *f*

110 *f*

111 *f*

112 *f*

113 *f*

114 *f*

115 *f*

116 *f*

117 *f*

118 *f*

119 *f*

120 *f*

121 *f*

122 *f*

123 *f*

124 *f*

125 *f*

126 *f*

127 *f*

128 *f*

129 *f*

130 *f*

131 *f*

132 *f*

133 *f*

134 *f*

135 *f*

136 *f*

137 *f*

138 *f*

139 *f*

140 *f*

141 *f*

142 *f*

143 *f*

144 *f*

145 *f*

146 *f*

147 *f*

148 *f*

149 *f*

150 *f*

151 *f*

152 *f*

153 *f*

154 *f*

155 *f*

156 *f*

157 *f*

158 *f*

159 *f*

160 *f*

161 *f*

162 *f*

163 *f*

164 *f*

165 *f*

166 *f*

167 *f*

168 *f*

169 *f*

170 *f*

171 *f*

172 *f*

173 *f*

174 *f*

175 *f*

176 *f*

177 *f*

178 *f*

179 *f*

180 *f*

181 *f*

182 *f*

183 *f*

184 *f*

185 *f*

186 *f*

187 *f*

188 *f*

189 *f*

190 *f*

191 *f*

192 *f*

193 *f*

194 *f*

195 *f*

196 *f*

197 *f*

198 *f*

199 *f*

200 *f*

Two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature has two sharps (F# and C#). The lyrics are in Russian. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Lyrics:
 3а ... вст ... сяд ... ва ... й во ... да ... сра ...

Piano accompaniment for measures 1-4. The right hand plays a continuous eighth-note melody, while the left hand provides a harmonic bass line with chords.

Two vocal staves and piano accompaniment for measures 5-8. The lyrics continue. The piano part continues with the same accompaniment pattern.

Lyrics:
 ... те ... я ... за ... вас ... прав ... да ...

Piano accompaniment for measures 5-8. The right hand continues the eighth-note melody. In measure 6, there is a dynamic marking *f* (forte) and a fermata over a chord. The left hand continues the bass line.

Vocal score for two voices (Soprano and Alto/Tenor). The lyrics are in Spanish. The music is in 4/4 time and features a key signature of one sharp (F#).

Lyrics:

Soprano: JA HAC CAR... BA A BO... JA CBR...

Alto/Tenor: JA HAC CAR... BA A BO... JA CBR...

Piano accompaniment for the first system. The right hand features a melodic line with many slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines.

16 Energico

Vocal score for two voices for the 'Energico' section. The lyrics are in Spanish. The music is in 4/4 time and features a key signature of one sharp (F#).

Lyrics:

Soprano: - TA -

Alto/Tenor: - TA -

Piano accompaniment for the 'Energico' section. The right hand features a melodic line with many slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines. The section is marked 'Energico' and includes a triplet of eighth notes.

fp *f*

mf Più mosso (♩ = 138)

Вам бог но ма ра е бо

mf Вам

mf Più mosso (♩ = 138)

mp

пи те ца

Вам бог но ма ра е бо пи те ца

бог но ма ра е бо пи те ца

Вам бог но ма

Agitato

— га — е, бо — пи — те — са!

Agitato

mf

17 *f* Вам

p *cresc.* *f* Вам бог но — ма —

С. бог но — ма — га — е, бо — пи — те — са! Вам бог но — ма —

А. Вам бог но — ма — га — е, бо — пи — те — са!

Т. — га — е, бо — пи — те — са! Вам бог но — ма — га — е, бо —

Б. Вам бог но — ма — га — е, бо — пи — те — са! Вам

First system of vocal staves (Soprano, Alto, Tenor, Bass). The lyrics are:
 - ра - е, бо - пи - те - ца!
 Вам бог по - ма - га - е, бо - пи - те - ца!
 - пи - те - ца!
 бог по - ма - га - е, бо - пи - те - ца!

Piano accompaniment for the first system, featuring arpeggiated chords in both hands.

Second system of piano accompaniment. It includes dynamic markings: *mf* and *cresc.*

Second system of vocal staves, starting at measure 18. The lyrics are:
 Вам бог по - ма - га - е, вам

Piano accompaniment for the second system, featuring arpeggiated chords in both hands.

Сoprano (C): *mp*
 Вам бог по- ма- те- с. вам прав- да. бо- ги- те- ся, вам

Alto (A): *mp*

Tenore (T):
 прав- да. бо- ги- те- ся!
 Вам прав- да, бо-

Basso (B):
 Бо- ги- те- ся — у

Piano accompaniment:
p

Сoprano (C):
 сав- ва, бо- ги- те- ся, вам во- да, по- бо- ре- те, вам

Alto (A):

Tenore (T):
 - ги- те- ся, вам сав- ва, по- бо- ре- те, вам во- да, по-
 - бо- ре- те, по- бо- ре- те, по-

Basso (B):
 бо- ги- те- ся — бо- ги- те- ся —

Piano accompaniment:
cresc. poco

прав да, бо ри те ся, вам сла ва и во ля сра та,
а во бо ре те, вам во ля, по бо ре те, бог, во ля сра та,
а во бо ре те, по бо ре те

p sub.

а во ля сра та, а во ля сра та, а во ля сра та, а во ля сра та,
а во ля сра та, а во ля сра та, а во ля сра та, а во ля сра та,
а во ля сра та, а во ля сра та, а во ля сра та, а во ля сра та,
а во ля сра та, а во ля сра та, а во ля сра та, а во ля сра та

cresc. poco a poco

[illegible]

- Го - пе - ре!
 Ho - го - пе - ре!
 - Го - пе - ре!
 Ho - го - пе - ре!

20

ff poco string

m. s.

Poco sostenuto

ff

Meno mosso, pomposo (♩ = 80)

ff

21

Con tutta la forza, marcatissimo

ff

3a

ff

3a

ff

Con tutta la forza, marcatissimo

sf ff

Two vocal staves, likely for Soprano and Alto, with Russian lyrics. The lyrics are: *пра-ва, да, за-ба-ца, ма, но-*

Piano accompaniment for the first system, featuring arpeggiated chords in both the right and left hands.

Two vocal staves with Russian lyrics and performance instructions. The lyrics are: *-а, ма-ти, а! Бо-го-ре-* and *-а, ма-ти, а! Бо-го-ре-ца-но-*. The instruction *Molto più mosso, agitando* is written above the staves, and the dynamic *mf* is marked.

Piano accompaniment for the second system, continuing the arpeggiated texture. The dynamic *mf* is marked.

(doppio movimento) $\text{♩} = 144$

— sa — no — do — pe — te, do — pi — te — sa — no — do — pe — te, do — pi — te —

— do — pe — te, do — pi — te — sa — no — do — pe — te, do — pi — te — sa, do —

(doppio movimento) $\text{♩} = 144$

cresc. poco a poco

— sa, do — pi — te — sa — no — do — pe — te! do — pi — te — sa — no —

— pi — te — sa — no — do — pe — te! do — pi — te —

f *mf*

- Go - pe - te, Go - pi - te - ca - no - Go - pe - te, Go - pi - te - ca, Go -
 - ca - no - Go - pe - te, Go - pi - te - ca - no - Go - pe - te, Go - pi - te -
cresc. poco a poco

- pi - te - ca - no - Go - pe - te! **Вам** **гор** **но - на -**
 - ca, Go - pi - te - ca - no - Go - pe - te! **ff** **ff** **22**
f *f* *f* *f*

First system of musical notation. It consists of four staves. The top two staves are vocal parts with lyrics:
 - Staff 1: _ re _ a! So _ pl _ re _ ca, Go _ pl _ re _ ca, Go _
 - Staff 2: San _ cor no _ na _ re _ a! So _ pl _ re _ ca, Go _
 The bottom two staves are piano accompaniment. The first staff has a forte (*ff*) dynamic marking. The second staff also has a forte (*ff*) dynamic marking.

Second system of musical notation, piano accompaniment. It consists of two staves. The top staff features a complex, rapid melodic line with many beamed sixteenth notes. The bottom staff provides a harmonic accompaniment with chords and moving lines.

Third system of musical notation. It consists of four staves. The top two staves are vocal parts with lyrics:
 - Staff 1: _ pl _ re _ ca _ no _ Go _ pe _ rei
 - Staff 2: _ pl _ re _ ca _ no _ Go _ pe _ rei
 The bottom two staves are piano accompaniment. The first staff has a forte (*ff*) dynamic marking. The second staff also has a forte (*ff*) dynamic marking.

Fourth system of musical notation, piano accompaniment. It consists of two staves. The top staff features a complex, rapid melodic line with many beamed sixteenth notes. The bottom staff provides a harmonic accompaniment with chords and moving lines.

Meno mosso

No. 60.

Meno mosso

cresc.

poco rall.

ff

-pe-vel

-pe-vel

* Виконувати хором за бажанням.