

PROLOGUE

Картина первая

Двор Новодевичьего монастыря под Москвою. Ближе к зрителям - выходные ворота в монастырской стене с башенкою. Народ.

1 Andante $\text{♩} = 72$

Piccolo (= Flauto III)

2 Flauti

Oboe

Corno inglese (= Oboe II)

3 Clarinetti (A)

2 Fagotti

4 Corni (F)

2 Trombe (B)

Tromba alta (F)

3 Tromboni e Tuba

Timpani

1 Andante $\text{♩} = 72$

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Ob. *solo*
p

Cl. I II III a 2
p

Fag. I
p

Cor. I

V-le *p*

V-c. *pizz.*
p

C-b. *p*

Picc. *p* *poco cresc.*

Ob. *poco cresc.*

Cl. I a 2
poco cresc.

Fag. II
poco cresc.

Cor. I III *pp* *ten. assai* *poco cresc.*
pp *ten. assai* *poco cresc.*

V-le *poco cresc.*

V-c. *p* *poco cresc.*

This page of a musical score features the following parts and markings:

- Ficc.**: Piccolo part, starting with a melodic line.
- Fl.**: Flute I, marked *cresc. molto* and *f*.
- Ob.**: Oboe, marked *cresc. molto* and *f*.
- C. ingl.**: English Horn, marked *f*.
- Cl.**: Clarinet, marked *p*, *cresc. molto*, and *f*.
- Fag.**: Bassoon II, marked *f*.
- Cor.**: Cor Anglais (a 2), marked *cresc. molto* and *f*.
- Archi**: String section, marked *p*, *cresc.*, and *f*, with *arco* markings.

The score is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It consists of three measures. The woodwinds and strings all show a dynamic increase from *p* to *f* over the course of the measures.

Fl.

Ob.

C. ingl.

Cl. *a. 2*

Fag.

Cor.

Tuba

Archi

mf

mf

mf

mf

Detailed description: This page of a musical score, numbered 4, features a woodwind and string ensemble. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in A (Cl. a. 2), and Bassoon (Fag.). The brass section consists of Cor Anglais (Cor.), Trumpets (Tuba), and Trombones. The strings (Archi) are represented by five staves. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The woodwinds and strings play melodic lines with various articulations and dynamics. The brass instruments play sustained chords, with a dynamic marking of *mf* (mezzo-forte) appearing in the third measure of the Cor, Tuba, and Trombone parts. The string section includes a prominent sixteenth-note tremolo in the first staff.

2

Picc. *f*

Fl. *sf* *f* *mf cantabile*

Ob. *sf* *f* *mf cantabile*

C.ingl. *sf* *f* *mf cantabile*

Cl. *sf* *f* *mf cantabile*

Fag. *sf* *f* *mf*

Cor. *sf* *f* *mf cantabile*

Tuba *sf* *mf* *sf*

smorz.

2

ЗАНАВЕС (Народ толчётся на месте. Движения вялы)

spiccato assai

Archi *sf* *pp* *f* *sf* *pp* *mf*

mf cantabile

div. *spiccato assai* *f* *sf* *pp* *mf*

div. *f* *sf*

Picc. *f sf*

Fl. *f sf mf cresc.* a 2

Ob. *f sf mf cresc.*

C.ingl. *f sf mf cresc.*

Cl. *f sf mf cresc.*

Fag. *f sf mf cresc.*

Cor. *f sf mf cresc.* a 2

Tuba *mf sf mf cresc.*

Archi *f sf pp mf f unis. cresc. unis. mf cresc.*

3 Allegro moderato ♩ = 108

Fl. *ff*

Ob. *f*

C. ingl. Cor. ingl. muta in Ob. II *f*

Cl. *f* Cl. I-II-III muta in B

Fag. *ff* *sf* *a 2*

Cor. *f*

Tr-ba III *sf*

Tr-ni e Tuba Tuba III *sf*

Timp. *f*

(Входит пристав)

3 Allegro moderato ♩ = 108

Archi *ff* *sf* *f* *sf*

Fag. *sf*

Cor. *sf*

Tr-ba III *f* *sf*

Tr-ni e Tuba III *f* *sf*

Timp. *sf* *sf* Cis muta in C

Archi *sf* *sf* *sf* *dim.*

Detailed description: This page of a musical score features six staves. The top five staves are for woodwinds and percussion: Flute (Fag.), Cor Anglais (Cor.), Trumpet (Tr-ba), Trombone (Tr-ni e Tuba), and Timpani (Timp.). The Flute, Cor, and Trombone parts begin with a rest in the first measure, followed by a series of notes in the second and third measures, marked with *sf*. The Trumpet part starts with a rest, then plays a note marked *f* in the second measure, followed by notes marked *sf*. The Trombone part also starts with a rest, then plays a note marked *f* in the second measure, followed by notes marked *sf*. The Timpani part has a rhythmic pattern of eighth notes, with accents marked *sf* in the second and third measures. A text instruction "Cis muta in C" is placed above the Timpani staff in the third measure. The bottom section consists of five staves for the string ensemble (Archi), including Violin I, Violin II, Viola, Cello, and Double Bass. All string parts play a continuous eighth-note accompaniment. The Violin I and II parts are marked *sf* and *dim.* in the third and fourth measures. The Viola, Cello, and Double Bass parts are marked *sf* throughout.

4

Ob. *a 2*
sf

Cor. I
sf

Cor. III
sf

Tr-ni
 e
 Tuba II
sf *p*

Tr-ni
 e
 Tuba III
sf *p*

ПРИСТАВ (К народу)

Ну, что ж вы? что ж вы и - до - ла - ми ста - ли? Жи - во! на ко -

4

Archi

p *sf* *cresc.*

p *sf* *cresc.*

f

f

Ob. *a 2*

Fag.

Cor.

Tr-ba *III*

Tr-ni e Tuba

ПРИСТ. (Грозит дубинкой)

- ле-ни! Ну же! Да ну!

Archi

Ob.

Fag.

Cor.

Tr-be

Timp.

ПРИСТ.

Э - ко чор - то - во от - ро - дье!

Arch.

Arch.

Arch.

Arch.

5 Poco meno mosso (Moderato) ♩ = 92

Cl.(B) I. II a 2

Fag.

Cor.

ХОР

С. (Народ на коленях)

А. На ко - го ты нас по - ки - да - ешь, о - тец наш! Ах,

Т. Ах,

Аrchі

Cl. I. II

Fag.

Cor.

ХОР

на ко - го - то ты о - став - ля - ешь, ро - ди - мый!

на ко - го - то ты о - став - ля - ешь, ро - ди - мый!

6

Ob. *p* *mf*

Cl. *a.2 p p sub.*

Fag. *p p sub.*

Cor. *p p sub. mf*

ХОР

С. *mf*

А. *mf*

Т. *mf*

Б. *mf*

Мы да все тво - и си - ро - ты Ах, да мы те - бя - то
 без - за - щит - ны - е.

6

Арчи *p p p sub. mf*

Ob. I *p* *f* a 2

Cl. I, II *p* *f* a 2

Fag. *p* *f*

Cor. *mf* a 2

Tr-be *mf*

XOP *p* *f*

Archi *p* *f*

про - сим, мо - лим со сле - за - ми со го - рю - чи - ми:

про - сим, мо - лим со сле - за - ми со го - рю - чи - ми:

Detailed description of the musical score: The score is for page 14 of a piece. It features a woodwind section with Oboe (I), Clarinet (I, II), and Bassoon. The brass section includes Cor Anglais and Trumpet. A choir (XOP) is present with vocal lines and a basso continuo line. The string section (Archi) includes Violin I, Violin II, Viola, and Cello/Double Bass. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. Dynamics include piano (p), mezzo-forte (mf), and fortissimo (f). There are also markings for 'a 2' (second ending) and 'I, II' (first and second endings). The choir parts have Russian lyrics: 'про - сим, мо - лим со сле - за - ми со го - рю - чи - ми:'.

7

Ob. *a 2*
f

Cl. *a 2*
f

Fag. *a 2*
f

Cor. *f*

Tuba *mf*

ff

Сми - луй.ся!

Сми - луй.ся, бо - я - рин ба - тюш.ка!

Сми - луй.ся!

Сми - луй.ся, бо - я - рин ба - тюш.ка!

Сми - луй.ся!

Сми - луй.ся!

7

Arch. *f*

8 Poco animando

Fl.

Ob. *a 2*
mf *cresc.* *ff*

Cl. *mf* *cresc.* *ff*

Fag. *a 2*
mf *cresc.* *ff*

Cor. *ten. assai*
mf *cresc.* *ff*

Tuba *p* *cresc.* *ff*

XOP
 О - тец наш! Бо - я - рин, сми - луй.ся!
 Ты, кор - ми - лец, сми - луй.ся!
 (Пристав уходит)

8 Poco animando

Archi *mf* *cresc.* *ff* *div.*

mf *cresc.* *ff* *div.*

mf *cresc.* *ff*

Fl. *sf*

Ob. *sf*

Cl. *sf* *a 2* *ff* Clarinetto III B muta in A

Fag. *a 2* *f dim.*

Cor. *sf* *ff* *sf* *f dim.*

Tr-ba *sf* *ff* *sf* *f dim.*

Tr-ni e Tuba *sf* *ff* *sf* *f dim.*

Timp. *f dim.*

Archi *sf* *ff* *unis.* *mf dim.* *dim.* *f dim.*

9 **Listesso tempo** (*Allegro moderato*) ♩ = 108

Ob. *a 2*

Fag. *II solo p>*

Бас (Народ остаётся на коленях)
(ОТДЕЛЬНЫЕ ГОЛОСА ИЗ ХОРА) *1^й КРЕСТЬЯНИН (Митюха)* *p>*

XOP Басы *II* Во на, по -
Ми тюх, а Ми тюх, че - во о - рём?

Archi *p dim. pp pizz. arco*

Ob. *a 2 sf*

Cl. *I. II sf*

Fag. *II a 2 sf*

Cor. *sf dim. p sf*

Сопрано *1^я БАБА sf*
(ОТД. ГОЛ.) Ой, ли хонь ко! Со -
1^й КРЕСТЬЯНИН
... чём я зна ю!

XOP Басы *I* Ца - ря на Ру - си хо - тим по - ста - вить.

V-ni I *sf dim. pp simile*

V-ni II *sf dim. pp simile*

V-le *sf dim. pp pizz.*

V-c. *sf dim. pp p*

Fl. *p*

Ob. *p* *mf* *p* *p*

Cl. *p* I *p*

Fag. *p* *mf* *p* I *p*

Cor. I. II

(ОТД. ГОЛ.)
С.
1^я БАБА
всем о-хрип-ла. Го-луб-ка со-се-душ-ка, не при-пас-ла ль во-ди-цы?

Альт 2^я БАБА *f*
Бишь бо-

Archi

Ob.

Cl.

Fag.

Cor.

Tr-be

2^я БАБА

ХОР

Archi

я - ры - ня ка - ка - я!

О - ра - ла пу - ще всех, са - ма б и при - па - са - ла.

10

Fl. *mf* a 2

Ob. *p cresc.* *p* *mf* a 2

Cl. *p cresc.* *p* *sfp cresc.* *mf* *cresc.*

Fag. I *p cresc.* *p* *p cresc.* *p (sub.)* *mf cresc.*

2Й КРЕСТЬЯНИН

Т.

Ну вы, ба-бы, не гу-торить!

С.

ХОР

Вишь пристав на-вязал-ся!

А.

А ты что за у-казчик?

10

sfp cresc. *sf* *p* *sfp cresc.* *mf* *cresc.*

sfp cresc. *sf* *p* *sfp cresc.* *mf* *cresc.*

Archi *sf p cresc.* *p* *cresc.* *p (sub.)* *mf cresc.*

sf p cresc. *p* *cresc.* *p (sub.)* *mf cresc.*

1)

Ob. *mf* a 2

Cl. *f marcato* *mf* a 2

Fag. *f marcato assai* *sf* *mf* a 2

Cor. *sf* *mf* *sf*

Б. 1^й КРЕСТЬЯНИН *sf*

Ой вы, ведь - мы, не бу - шуй - те!

ХОР

С. *f*

Т. *f*

Б. *f*

Ах, пост - рел ты о - ка - ян - ный!
Ха, ха, ха, ха, ха, ха, ха!

Не по - пра - ви -

Archi *f* *sf* *pizz.* *mf* *pizz.* *mf*

1) In the printed full score, "Poco meno mosso"; no such indication in the printed vocal score.

Ob. *(stacc.)*

Cl.

Fag. *(stacc.)*

Cor. I

Cor. III

С. *f* Вот - то не - христь о - ты - скал - ся!

ХОР *f* Э - ко, дья - вол, при - вя - зал - ся!

Т. Ха, ха, ха, ха, ха, ха, ха

Б. *b* - ла - - ся клич - - ка, вид - - но со - - ло - -

А. *f*

Арчи

Ob. *a 2*
cresc. molto

Cl. *a 2*
cresc. molto

Fag. *a 2*
cresc. molto

Cor. I
III

(Пориподнимаются с колен)

ХОР
Ой, уй - дём - те лу - чше, ба - бы,
Про - сти гос - по - ди, бес - стыд - ник!
Ха, ха, ха, ха, ха, ха, ха!
- но при - - шла - - ся, не в у - - го - - ду,

Archi *cresc.* *arco*

Ob. *ff*

Cl. *ff (stacc.)*

Fag. *ff*

Cor. I *f*

Cor. III *f*

ХОР

f

по - доб - ру да по - здо - ро - ву, от бе - ды да от на - пас - ти!

От бе - ды уй - ти по - даль - ше, по - доб - ру да по - здо - ро - ву.

Ведь - - мы в путь уж со - бра - ли - - - -

не по - - - вку - - - су.

Archi

f

arco

f

Ob. *sf*

Cl. *sf*

Fag. *sf*

Cor. I
III

Tr-be

Tr-ni
e
Tuba

Timp.

T.
XOP
Б.-ся, ха, ха, ха, ха, ха, ха, ха...

Ха, ха, ха, ха, ха, ха, ха, ха...

(Появляется пристав)

ten. assai

ff

ten. assai

III

ff

ten. assai

a 2

ff

ten. assai

III

ff

ff

sempre fortissimo

sempre fortissimo

pizz. *ff*

1) In the printed full score, "Tempo I"; no such indication in the printed vocal score.

11 **Lo stesso tempo** (*Allegro moderato*) ♩ = 108

Tr-ba III *f*

Tr-ni e Tuba III *f*

Timp. *p*

(Бабы опускаются на колени)

(Прежняя неподвижность толпы)

Archi *pp* *f* *arco f*

Fag. *f*

Cor. *f*

Tr-ba III *f*

Tr-ni e Tuba III *f* *p* *sf*

Timp. *f* *p* *sf*

ПРИСТАВ *mf* (Толпе)

Что ж вы?

что ж смолк-ли?

Archi *p* *sf*

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ni
e
Tuba

III

ПРИСТ.

(Грозится дубинкою)

Аль глоток жал. ко? Вот я вас! Аль дав. но по спи. нам

Arch.

The musical score is arranged in systems. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Coronet, Trumpet and Tuba) play a rhythmic pattern of eighth notes, often with accents and dynamic markings like *f* and *sf*. The strings play a similar rhythmic pattern. The voice part (Priest) enters in the third measure with the lyrics "Аль глоток жал. ко? Вот я вас! Аль дав. но по спи. нам". The score includes dynamic markings such as *f*, *sf*, and *mf*, and articulation like accents and slurs. The woodwinds and strings have first and second endings marked with "I".

Ob. *I* *sf*

Cl.

Fag. *I* *sf*

Cor.

Tr-ni e Tuba *III* *sf*

Timp.

ПРИСТ. (Наступая)

плёт.ка не гу - ля - ла? Про - у - - чу вас я

Archi *sf* *f*

12

Ob. *sf* *mf* a 2

Cl. *sf* *mf*

Fag. *sf* *mf* a 2

Cor. *sf*

Tr-ni
e
Tuba III *sf*

Timp.

ПРИСТ. жи - во!

ХОР С. *mf* Не сер-чай, Ми-ки-тич, не сер-чай, ро-ди-мый!

Т. *f* Толь-ко по-от-дох-нём,

12

Арчи *sf dim.* *mf*

Ob. *p* *cresc.*

Cl. *p* *cresc.*

Fag. *p* *cresc.*

Tr-ba III *p cresc. molto*

Tr-ni e Tuba III *p cresc. molto*

ПРИСТ. *f*
Ну-ко!

ХОР
А. *p*
И вздох-нуть не даст, про-кля-тый.
Т. за-о-рём мы сно-ва.
Б. *p*
И вздох-нуть не даст, про-кля-тый.

Archi *p* *cresc. molto*

Fl.

Ob.

Cl. I. II B muta in A

Fag.

Cor.

Tr-ba III

Tr-ni III

Tuba III

Timp.

ПРИСТ

толь - ко гла - ток не жа - леть! Ну!

ХОР Т. Лад - но!

Archi

L'istesso tempo (Allegro moderato)

13

a. 2

Ob. *f*

Cl. *f* III

Fag. *f*

Tr-ni e Tuba *f*

Timp.

(Во всю мочь)

C. *ff*

A. *ff* На ко - го

XOP T. *ff*

B. *ff* На ко - го

L'istesso tempo (Allegro moderato)

13

Arch. *ff*

This musical score page features several staves for different instruments and vocal parts. At the top, the woodwind section includes Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). Below them is the Tuba section, labeled 'Труба' and 'Tuba'. The vocal section consists of a soloist and a choir (ХОР). The string section (Арчи) is at the bottom. The key signature has three sharps (F#, C#, G#), and the time signature is 3/4. The score includes dynamic markings like 'a2' and 'III'. The vocal parts have Russian lyrics: 'ты нас по-ки-да-ешь, о-тец наш! Ах,'.

Ob. a2

Cl. III

Fag.

Труба Tuba a2

ХОР

ты нас по - ки - да - ешь, о - тец наш! Ах,

ты нас по - ки - да - ешь, о - тец наш! Ах,

Арчи

This musical score page, numbered 35, is arranged in a standard orchestral format. It includes parts for woodwinds (Ob., Cl., Fag.), brass (Tr-ni e Tuba), a choir (ХОР), and strings (Archi). The woodwinds and choir parts feature a triplet of eighth notes in the first measure of each system. The strings play a rhythmic accompaniment of eighth notes. The choir part includes Russian lyrics: "на ко - го - то ты о - став - ля - ешь, ро -".

Ob.

Cl.

Fag.

Tr-ni e Tuba

ХОР

Archi

на ко - го - то ты о - став - ля - ешь, ро -

на ко - го - то ты о - став - ля - ешь, ро -

14

Ob. *a2*

Cl. I *mf*

Cl. II. III *mf ten. assai*

Fag. *mf ten. assai*

Cor. *ten. assai*

Tr-ni *mf ten. assai*

e Tuba *mf*

ХОР

- ди - - - мый! Мы те - бя, си - ро - ты,

- ди - - - мый! Мы те - бя, си - ро - ты,

14

Арчи

Ob. *I*

Cl. *I*

Fag. *a2*

Cor. *a2*

ХОР

про - - сим, мо - - лим со сле - за - - ми

про - - сим, мо - - лим со сле - за - - ми

Archi

Ob.
Cl.
Fag.

Cor.

XOP

со го - рю - - чи - ми.

Archi

15 Poco animando¹⁾

Fl. *f* *a2*

Ob. *f* *a2*

Cl. *f* *a2*

Fag. *f* *a2*

Cor. *mf* *cresc.*

Tr-ba *mf* *cresc.*

Tr-ni e Tuba *mf* *cresc.*

Timp. *f*

ХОР *f*

Сми - - - луй - ся,

Сми - - - луй - ся!

Сми - - - луй - ся,

Сми - - - луй - ся!

15 Poco animando

Арки *f*

1) This indication, lacking in the printed full score, is added here on the basis of the printed vocal score.

Fl. *a 2*

Ob. *a 2*

Cl. *I*

Fag. *a 2*

Cor.

Tr-ba

Tr-ni
e
Tuba

Timp.

XOP

Аrch

The musical score is arranged in systems. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a rhythmic eighth-note pattern. The brass section (Coronet, Trumpet, Trombone, Trumpet and Tuba) provides harmonic support with sustained notes. The timpani part has a simple rhythmic pattern. The choir (XOP) sings the lyrics "бо - я - рин - ба - - тю - шка!". The string section (Arch) plays a steady eighth-note accompaniment.

бо - я - рин - ба - - тю - шка!

бо - я - рин - ба - - тю - шка!

16 Poco animando

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *f*

Tuba *mf*

Timp.

(После угрозы пристава)

XOP


тец наш!

тец наш!

16 Poco animando

Archi *f*

Fl. *a2*
cresc.
 Ob. *a2*
cresc.
 Cl. *I*
cresc.
a2
cresc.
 Fag. *a2*
cresc.
 Cor. *cresc.*
 Tuba *cresc.*
 Timp.
 ХОР
cresc.
 Кор - - - ми - - - лец!
cresc.
cresc.
 Кор - - - ми - - - лец!
cresc.
 1)
 Archi *cresc.*
cresc.
cresc.
cresc.
cresc.
cresc.

1) In the printed full score: Б.  ; corrected here on the basis of the printed vocal score.

Allegro ♩ = 120

Piccolo muta in Fl. III

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *ff*

Tr-ba *ff*

Tr-ni e Tuba *ff*

Timp. *f*

XOP *ff* (Показывается Щелкалов)

Allegro ♩ = 120

(широким смычком)

Archi *ff* (широким смычком)

Recit.
(Meno mosso)

Cl. I. II. III muta in B

Cl. I

Fag. a 2

Cor. III

Tr. be III

ПРИСТАВ (Завидя Щелкалова, машет народу)

Нишкни!

Вставайте! Дьяк думный го-во-рит.

(Толпа приподнимается)

Recit.
(Meno mosso)

Archi

17 Andante $\text{♩} = 72$

Ob.

Fag.

Tr-ni e Tuba

Timp.

ЩЕЛКАЛОВ (Выходит к народу, снимает шапку и отдаёт поклон)

Пра-во - слав-ные! Не-у - мо -

17 Andante $\text{♩} = 72$

Archi

Moderato ♩ = 92

Ob. *a 2 sf*

Cl. (B) III *sf*

Fag. *a 2 sf*

Tr-be III *sf*

Tr-ni III *sf*

Tuba III *mf*

mf

p

ЩЕЛК. *лим бо я рин! На скорбный зов бо я рской ду мы и па три ар ха*

Moderato ♩ = 92

Archi *sf*

p

unis.

p

Ob. *a 2 sf* *I mf cresc.* *sf*

Cl. *III sf* *mf cresc.* *sf*

Fag. *a 2 sf* *sf*

Tr-ba *III mf*

Tr-ni e Tuba *p* *sf* *p*

ЩЕЛК. *ff*

и слы-шать не хо-тел о тро-не цар-ском. Пе-чаль на Ру-си... пе.

Archi *sf* *mf* *mf dim.* *sf*

p *mf dim.*

ХОР КАЛИК ПЕРЕХОЖИХ

Сцена освещается красноватым отблеском заходящего солнца. Доносится пение калик переходжих.
(Хор певчих, сопрано и альты - мальчики).

20 **Moderato** (*L'istesso tempo*) $\text{♩} = 92$
ten. assai

Fl. *pp*
III *ten. assai*

Cl. *pp*
III *ten. assai*

C.
pp

ХОР
(КАЛИКИ
ПЕРЕХОЖИЕ)
А.
Т.
pp

Сла - ва те - бе, твор - цу все - выш - не - му на зем - ле, сла - ва си - лам тво - им не -
Сла - - ва

V-ni I *sempre pp*

V-ni II *sempre pp*

Fl. III *mf* *pp* G.P.

Cl. III *mf* *pp* G.P.

ХОР
те - - бе все - - выш - не - му, сла - ва!
- бес - ны - им и всем у - год - ни - кам сла - ва на Ру - си!
G.P.

V-ni I G.P.

V-ni II G.P.

21

Cl. *a 2*

Fag. *a 2*

Tr-ni
e
Tuba III *p*

(Народ шопотом: „божьи люди!“)

ХОР Б. *p*

Ан - гел гос - по - день ми - ру рек: под - ни - май - тесь, ту - чи гроз - - ны -

V-le *ten. assai*

V-c. *ten. assai*

Cl. *a 2*

Fag. *a 2*

Tr-be I, II *p*

Tr-ni
e
Tuba III *p*

(Калики перехожие с поводырями, опираясь на их плечи, выходят на сцену)

Т. *p*

ХОР Б. *p*

не - - си - - тесь на зем - лю рус - ску - ю.

Вы не - си.тесь по под - не - бе - сью, за - сти - лай - те зем - лю рус - ску - ю.

не - - си - - тесь на зем - лю рус - ску - ю.

V-le

V-c.

- си.тесь по под - не - бе - сью, за - сти -

1) In the printed full score: Б. ; corrected here on the basis of the printed vocal score.

не - - си - - тесь

56

Fl. *fff* III *p* *mf*

Cl. *fff* III *p* *mf*

Fag. *fff* *p* *mf* I

Cor. *fff*

Tuba *ff*

XOP *mf* *mf*

Archi *ff* *ff* *ff* *ff*

- слав - ны - им, да во спа - - се - нье.

- слав - ны - им, да во спа - - се - нье.

23

Cor. *p*

ХОР *f*
 (Раздают народу ладонки)
 О - бле - кай - тесь в ри - зы свет - лы - е, под - ни - май - те и - ко - ны вла - ды - чи - цы,

V-le *p*

V-c. *p*

Cl. I. II *p*

Fag. *p*

Cor.

Tr-be I. II *p*

Tr-ni III *p*

Tuba *p*

ХОР *f*
 А. и со Дон - ской и со Вла - ди - мир - ской гря - ди - те ца - рю во сре - те - нье.
 Т. *f*
 Б. и со Дон - ской и со Вла - ди - мир - ской гря - ди - те ца - рю во сре - те - нье.

V-le

V-c.

24

Cl.

III

Fag.

f

f

Cor.

I. II

Tr-be

III

f

Tr-ni

f

e

Tuba

mf

(Уходят к монастырю. Пение замирает мало-помалу)

ХОР

p

Вос - пой - те сла - ву бо - жью, сла - ву сил свя - тых не -

p

Вос - пой - те сла - ву, сла - ву сил свя - тых не -

p

Вос - пой - те сла - ву, сла - ву сил свя - тых не -

pp

24

Archi

f

pp

pp

pp

div.

pp

unis.

pp

ХОР

- цу на зем - ли!

- цу на зем - ли! От - цу не - бес - но -

ppp Сла - ва от - цу не - бес - но -

Арчи

pp

unis.

div.

div.

Cor.

III. IV

p

ХОР

Б. - му!

- му!

V.le

unis. pizz.

p

div. arco

unis.

V.c.

pp pizz.

p

C-b.

pp

ЗАНАВЕС (Опускается медленно)

V.le

div.

unis. *pp* pizz.

V.c.

ppp

C-b.

pizz.

ppp

Картина вторая

Площадь в Кремле Московском. Прямо перед зрителями, в отдалении, Красное крыльцо царских теремов. Справа, ближе к авансцене, народ на коленях занимает место между Успенским и Архангельским соборами (паперты соборов видны).

25 Moderato ♩ = 92

Piccolo

2 Flauti

2 Oboi

3 Clarinetti (B)

2 Fagotti

4 Corni (F)

2 Trombe (B)

Tromba alta (F)

3 Tromboni e Tuba

Timpani

Triangolo

Piatti

Cassa

Tam-tam

Campanelli

Arpa

Piano

25 Moderato ♩ = 92

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Fl. *a 2*

Ob.

Cl. *III*

Fag.

Cor. *III*

Triang.

Piatti

T-tam

Arpa

P-no

Archi

sempre stacc.

sf

sf

sempre stacc.

p

p

This page of a musical score, numbered 63, features a variety of instruments. The Flute (Fl.) part is the most active, playing a melodic line with frequent trills and slurs. The Oboe (Ob.) and Bassoon (Fag.) parts are mostly sustained notes with long slurs. The Clarinet (Cl.) part has a melodic line with trills and slurs. The Horns (Cor.) part consists of sustained notes with accents. The Percussion (Triang., Piatti, T-tam) part has a simple rhythmic pattern. The Harp (Arpa) part has a simple harmonic accompaniment. The Piano (P-no) part has a complex rhythmic pattern with many trills and slurs. The Strings (Archi) part has a simple rhythmic pattern with many trills and slurs.

The score is written for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Fag. (Bassoon)
- Cor. (Horn)
- Triang. (Triangle)
- Piatti (Cymbal)
- T-tam (Tom-tom)
- Arpa (Harp)
- P-no (Piano)
- Archi (Strings)

This musical score page, numbered 64, features a variety of instruments. The Flute (Fl.) part begins with a dynamic marking of *a2* and includes a key signature change from two flats to one flat and one sharp. The Oboe (Ob.) part is marked with a first finger fingering (*I*). The Clarinet (Cl.) part is marked with a third finger fingering (*III*) and includes a key signature change to one flat and one sharp. The Bassoon (Fag.) part is marked with a third finger fingering (*III*). The Cor Anglais (Cor.) part is marked with a third finger fingering (*III*) and includes a key signature change to one flat and one sharp. The Triangle (Triang.), Cymbals (Piatti), and Tom-tom (T-tam) parts are marked with a first finger fingering (*I*). The Harp (Arpa) part is marked with a first finger fingering (*I*) and includes a dynamic marking of *sf*. The Piano (P-no) part is marked with a first finger fingering (*I*) and includes a key signature change from two flats to one flat and one sharp. The Strings (Archi) part is marked with a first finger fingering (*I*) and includes a key signature change from two flats to one flat and one sharp.

This page of a musical score, numbered 65, contains the following parts and their musical content:

- Fl. (Flute):** Features a melodic line with various accidentals (flats and sharps) and dynamic markings such as *mf* and *f*. A second staff for the flute is marked with a Roman numeral **II** and includes a first ending bracket labeled **I**.
- Ob. (Oboe):** Provides a sustained harmonic accompaniment.
- Cl. (Clarinet):** Includes a melodic line with dynamic markings like *mf* and *f*, and features a crescendo hairpin.
- Fag. (Bassoon):** Provides a low-frequency accompaniment.
- Cor. (Cor Anglais):** Features a melodic line with dynamic markings like *mf* and *f*.
- Triang. (Triangle):** Plays a rhythmic pattern of eighth notes.
- Piatti (Cymbals):** Plays a rhythmic pattern of eighth notes.
- T-tam (Tom-tom):** Plays a rhythmic pattern of eighth notes.
- Arpa (Harp):** Provides a harmonic accompaniment with various chords and accidentals.
- P-no (Piano):** Features a complex melodic and harmonic texture with many accidentals and dynamic markings.
- Archi (Strings):** Includes a first staff with a melodic line and a second staff with a harmonic accompaniment. The word *div.* (divisi) is written above the first staff.

Fl. *a2* *cresc.*

Ob. *p* *cresc.*

Cl. III *cresc.* *sf smorz.* *f*

Fag. *cresc.* *sf smorz.* *f*

Cor. III *cresc.* *p*

Tr-be *p*

Tr-ni e Tuba *sf* *sfz.*

Triang. *cresc.* *p*

Piatti *cresc.*

T-tam *cresc.* *p*

Camp. *sf*

Arpa *f* *cresc.* *3* *sf*

P-no *cresc.* *sf*

Arch. *unis.* *cresc.* *div.* *sf* *f* *mf*

div. (sonore) *sf* *f* *mf*

26 ЗАНАВЕС (Великий)

Fl. *a2*

Ob. *f* *a2*

Cl. *f* *a2*

Fag. *f*

Cor. *sf*

Tr-be

Tr-ni
e
Tuba *sfp*

Triang.

Piatti

T-tam

Camp. *f*

Arpa *sf*

P-no *f*

колокольный звон на сцене. Шествие бояр в собор)

Archi *f* *unis.*

This page of a musical score, numbered 68, contains the following parts and markings:

- Fl.** (Flute): Part with various key signatures and dynamics.
- Ob.** (Oboe): Part with *stacc.* markings.
- Cl.** (Clarinet): Part with *stacc.* markings.
- Fag.** (Bassoon): Part with *stacc.* markings.
- Cor.** (Cor Anglais): Part with various key signatures and dynamics.
- Tr-be** (Trumpet): Part with various key signatures and dynamics.
- Tr-ni e Tuba** (Trumpet and Tuba): Part with various key signatures and dynamics.
- Triang.** (Triangle): Part with various key signatures and dynamics.
- Piatti** (Cymbals): Part with various key signatures and dynamics.
- T-tam** (Tom-tom): Part with various key signatures and dynamics.
- Camp.** (Cymbal): Part with various key signatures and dynamics.
- Arpa** (Arpeggio): Part with various key signatures and dynamics.
- P-no** (Piano): Part with various key signatures and dynamics.
- Archi** (Archi): Part with various key signatures and dynamics.

The score includes various musical notations such as clefs, key signatures, dynamics, and articulation marks like *stacc.* and *sf*.

This page of a musical score, numbered 69, contains the following parts and staves:

- Fl.** (Flute): Three staves with complex melodic lines.
- Ob.** (Oboe): Three staves with melodic lines.
- Cl.** (Clarinet): Three staves with melodic lines.
- Fag.** (Bassoon): Three staves with a low, sustained melodic line.
- Cor.** (Cor Anglais): Two staves with sustained notes and dynamic markings.
- Tr-be** (Trumpet): Two staves with sustained notes.
- Tr-ni e Tuba** (Trumpet and Tuba): Two staves with sustained notes.
- Triang.** (Triangle): One staff with rhythmic patterns.
- Piatti** (Cymbals): One staff with rhythmic patterns.
- T-tam** (Tom-tom): One staff with rhythmic patterns.
- Camp.** (Cymbal): One staff with rhythmic patterns.
- Arpa** (Harp): Two staves with arpeggiated chords.
- P-no** (Piano): Two staves with complex accompaniment.
- Archi** (Strings): Four staves (Violins I, Violins II, Violas, Cellos/Double Basses) with sustained notes and rhythmic patterns.

This page of a musical score, numbered 70, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The brass section consists of Horns (Cor.), Trumpets (Tr-ni), Trombones (Tr-be), and Tuba (Tuba). The percussion section includes Triangle (Triang.), Cymbals (Piatti), Tom-toms (T-tam), and Campana (Camp.). The keyboard section includes Arpa (Harp) and Piano (P-no). The string section (Archi) is represented by a grand staff. The score is written in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The Piccolo part begins with a forte (f) dynamic. The Flute and Oboe parts are marked with a second octave (a2). The Clarinet part is marked with a first octave (I). The Horns and Trombones parts are marked with a first octave (I) and a third octave (III). The Percussion parts include specific rhythmic patterns for the Triangle, Cymbals, and Tom-toms. The Arpa part features a complex harmonic accompaniment. The Piano part features a complex harmonic accompaniment. The string section features a complex harmonic accompaniment.

Picc. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

Cor. *cresc.* *sf smorz.*

Tr-be *p cresc.* *p cresc.* *sf smorz.*

Tr-ni e Tuba *cresc.*

Triang.

Piatti

T.tam

Camp. *cresc.*

Arpa *cresc.*

P-no *cresc.* *loco sf (sonore)*

Archi *arco p cresc.* *arco p cresc.* *arco p cresc.* *arco p cresc.* *arco p cresc.* *arco p cresc.*

Allegro ♩ = 120

27

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *ff*

Tr-be *ff*

Tr-ni e Tuba *ff*

Timp. *f*

КН. ШУЙСКИЙ (На паперти Успенского собора)

(Народ приподнимается)

Да здрав-ству-ет царь Бо-рис Фе-о-до-ро-вич!

Allegro ♩ = 120

27

Archi *ff* *dim.*

Picc. *dim.* *ff*

Fl. *dim.* *ff*

Ob. *dim.* *ff*

Cl. *dim.* *ff*

Fag. *dim.* *ff*

Cor. *dim.* *ff*

Tr-be *ff*

Tr-ni e Tuba *dim.* *ff*

Timp. *dim.*

Triang. *f*

Piatti *f*

T-tam *f*

ШУЙСК.

С. *ff*

А. *ff* Жи-ви и здрав-ствуй, царь наш ба-тюш-ка!

ХОР Т. *ff* Жи-ви и здрав-ствуй, царь наш ба-тюш-ка!

Б. *ff*

Славьте!

Archi *dim.* *ff*

28 Allegro moderato ♩ = 108

Picc. *sfp* *mf*

Fl. *sfp*

Ob. *mf* a.2

Cl. *mf* *f*

Fag. *mf* *f*

Cor. *sfp* *f*

Triang. *f*

XOP

Уж как на не-бе солн-цу крас-но-му сла-ва, сла-ва! Уж и

Уж как на не-бе солн-цу крас-но-му сла-ва, сла-ва! Уж и

28 Allegro moderato ♩ = 108

Arch. *sfp* *f*

unis. *sfp* *f*

Arch. *sfp* *f*

29

Picc. *tr*

Ob. *a2 tr*

Cl.

Fag. *p*

Cor. *f* *p*

Timp.

Triang. *tr* *ff pp*

(Торжественное царское шествие)

XOP

сла - ва на Ру.си ца - рю Бо - ри - су, сла - ва!

сла - ва на Ру.си ца - рю Бо - ри - су, сла - ва!

29

Archi

p

III solo

Cl.

Fag. I

Cor. II *p*

Timp.

из собора. Пристава ставят народ шпалерами)

XOP


p Жи - ви и здрав - ствуй!

Царь наш ба - тюш - ка, царь

p Жи - ви и

Царь наш ба - тюш - ка, царь

Arch.

1) In the printed full score: Б.  ; corrected here on the basis of the printed vocal score.
- ви и

Fl. *a 2*

Ob. *II solo*

Cl. *III*

Fag. *(I)*

Cor.

Timp.

XOP

Arch.

p *mf* *f* *cresc.* *mf* *mf* *mf* *cresc.* *cresc.*

Царь наш ба - тюш - ка, ба - тюш - ка наш! Царь ты
 здрав - ствуй! Царь наш ба - тюш - ка, ба - тюш - ка царь! Царь ты
 - ка жи - ви, царь наш ба - тюш - ка наш жи - ви! Царь наш ба - тюш - ка! Царь наш
 наш! Царь наш ба - тюш - ка, жи - ви. Царь наш

1) In the printed vocal score: A. ; we retain the text of the printed full score.

2) In the printed vocal score: C. ; we retain the text of the printed full score.
 царь ты,

Fl. 30

Ob. *a 2*

Cl. *III*

Fag. *I* *a 2*

Cor.

Tuba *p*

Timp.

ХОР

ба - тьюш - ка наш, жи - ви и здрав - ствуй! Ра - дуй - ся,

ба - тьюш - ка, жи - ви и здрав - ствуй! Ра - дуй - ся,

Archi 30

f *mf*

Fl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Ob. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Cl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ I. II *p*

Fag. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *p*

Cor. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *p dolce* *p*

Timp. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *pp*

XOP $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *p* *p*

Arch. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *p* *p* *div.* *p*

люд! Пра - во - - сла - в - ный люд! Ве - ли -

люд! Пра - во - - сла - в - ный люд!

Ob. *p cresc.*

Cl. *cresc.*

Fag. *cresc.*

Cor. I. II *cresc.*

Tr-be I. II *f*

Timp. *cresc.*

БОЛРЕ (с паперти)
(8 басов) *b*
Да

XOP *cresc.*
- чай ца - - ря Бо - - ри - са и

Archi *cresc.* *mf cresc.*

cresc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Тимп.

БОЯРЕ

адрaв - ству-ет царь Бо-рис Фе - о - до-ро-вич!

ХОР

(Кланяются)

славь!

Да здрав-ству-ет!

Да здрав-ству-ет!

Арки

non div.

non div.

31 Allegro moderato ♩ = 108

Cl. *p cresc.*

Fag. *p cresc.*

Cor. I. II *p cresc.*

Tr-be I. II *f*

БОЯРЕ *f*

Да здрав - ству-ет царь Бо-рис Фе -

XOP

31 Allegro moderato ♩ = 108

div. p cresc.

div. p cresc.

Archiv *p cresc.*

p cresc.

Fl. *f*

Ob. *f*

Cl. *f* III

Fag. *f*

Cor. *f* a²

Tr. be *f*

БОЯРЕ

- о - до - рович!

Сла - ва! сла - ва, сла - ва, сла - ва, сла - ва,

ХОР

Уж как на не - бе солн - - цу крас - но - му сла - - ва!

Сла - ва! сла - ва!

Arch. *f* unis. sul G

Detailed description of the musical score: The score is for a symphonic work, page 84. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon), brass section (Coronet, Trumpet), vocal soloists (Bojars), a choir, and a string section. The woodwinds and brass play a rhythmic, repetitive pattern of eighth notes, often beamed together. The vocal soloists and choir sing in Russian. The lyrics are: 'о - до - рович!', 'Сла - ва! сла - ва, сла - ва, сла - ва, сла - ва,', 'Уж как на не - бе солн - - цу крас - но - му сла - - ва!', and 'Сла - ва! сла - ва!'. The string section provides a harmonic accompaniment, with the first two staves marked 'unis. sul G' and 'f'. The overall mood is heroic and celebratory.

(sempre stacc.)

Picc. *f*

Fl. *f* *(sempre stacc.)*

Ob. *f* *(sempre stacc.)*

Cl. *f* *(sempre stacc.)*

Fag. *f* *(sempre stacc.)*

Cor. *f* *dim.* *pp*

Tr.be *p*

Tr.ni e Tuba *f* *mf* *II*

Triang. *mf*

Piatti *mf* *colla bacch.*

T.tam *p*

Camp. *f*

Arpa *f* *p*

P.no *f* *p*

XOP *ff* *ff* *ff* *f*

Слава! Слава! Слава! Слава!

Царь ты

Archi *f* *pizz.* *p* *arco* *f* *p*

Fl. ^{a.2}

Ob.

Cl.

Fag.

Cor.

Tr.be

Tr.ni

Triang.

Piatti

T-tam

Arpa

P-no

XOP

Archi

pp

mf

f

Царь ты ба - тюш-ка наш!

Царь ты ба - тюш-ка наш!

Царь ты ба - тюш-ка наш!

p

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.be I. II

Tr.ni I. II

Triang.

Piatti

T.tam

Arpa

P.no

XOP

Archi

ба - тьюш - ка наш! Царь ты, Царь ты наш, Царь ты наш! Царь

Picc.

Fl. *a2*

Ob. *a2*

Cl.

Fag.

Cor.

Tr.be

Tr.ni e Tuba

Triang.

Piatti

T.tam

Camp.

Arpa

P-no

ХОР

Царь ты наш!
 царь наш!
 царь наш!
 ты наш!

Archi

pizz.

arco

arco

arco

arco

Fl. *p cresc.*

Ob. *p cresc.*

Cl. *p cresc.*

Fag. *p cresc.*

Cor. *p cresc.*

Tr. ba *p cresc.* *f*

Tr. ni

e

Tuba

Timp. *p cresc.*

Triang. $\frac{3}{4}$

Piatti $\frac{3}{4}$

T. tam $\frac{3}{4}$

Camp.

Arpa

P. no

БОЯРЕ (8 басов)

Да здрав - ству - ет царь Бо - рис Фе -

div. *p cresc.*

div. *p cresc.*

Archi *p cresc.*

p cresc.

p cresc.

p cresc.

Picc. *ff*

Fl. *a2 ff*

Ob. *ff*

Cl. *ff*

Fag. *a2 ff*

Cor. *ff*

Tr.be *ff*

Tr-ni e Tuba *f sf ff*

Timp. *ff*

Triang. *f*

Piatti *f*

T-tam *f*

БОЯРЕ

ХОР

о - - до - ро - вич!

Да здрав - ству - ет!

Уж как

Arch. *ff unis.*

Picc.
Fl.
Ob.
Cl.
Fag. *a2*

Cor.
Tr.be
Tr-ni
e
Tuba

ХОР

на не - бе солн - - - цу крас - но - му
на не - бе солн - - - цу крас - но - му

Archi

Picc. *a2*

Fl.

Ob.

Cl.

Fag. *a2*

Cor.

Tr-be

Tr-ni e Tuba

XOP

сла - - ва, сла - - ва! Уж как

сла - - ва, сла - - ва! Уж как

Archi

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr.be

Tr.ni
e
Tuba

ХОР

на Ру - си ца - - рю Бо - - ри - - су

на Ру - си ца - - рю Бо - - ри - - су

Archi

This musical score page, numbered 94, is divided into several systems of staves. The top system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The second system features Horns (Cor.), Trumpets (Tr-be), and Trombones (Tr-ni e Tuba). The third system is for the Choir (XOP), with vocal lines and piano accompaniment. The bottom system is for the String section (Archi). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and choir provide harmonic support. The choir sings the lyrics "сла - ва, сла - ва ца - рю,".

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

XOP

Archi

а2

а2 *f*

p.

сла - ва, сла - ва ца - рю,

сла - ва, сла - ва ца - рю,

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

Triang.

Piatti

Cassa

XOP

сла - ва!
сла - ва!
Сла - ва,
сла - ва,
Сла - ва,

Archi

pizz.

pizz.

f

f

32 Andante ♩ = 72

Cl. *p poco cresc.*

Fag. *p poco cresc.*

Cor. *p poco cresc. poco sf*

Tr-ba *p poco sf*

Tr-ni *p*

e *p*

Tuba *p*

БОРИС (С паперти)

Скор-бит ду - ша! Ка-кой-то страх не - воль - ный зло -

Archi *p*

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. *p*

БОР. - ве-щим пред-чув-стви-ем ско-вал мне серд-це. О,пра-вед-ник, о, мой о-тец, дер-жав-ный! Воз -

V-ni I *pp smorz. non div.*

V-ni II *pp smorz. pp*

V-le *pp smorz. pp*

V-c. *pp dim.*

Fl.

Ob.

Cl. I. II *pp poco cresc.* *p*

Fag. *pp poco cresc.* *p* *sf* *pp*

Cor. III *dolce* *dolce*

БОР. *pp poco cresc.* *p* *sf* *pp*

Cor. III *dolce* *dolce*

БОР. *pp poco cresc.* *p* *sf* *pp*

В-ни I

В-ни II

В-ле *pp poco cresc.* *p* *sf* *pp* *unis.* *p*

Cl. I *p*

Fag. *p*

Cor. *ppp*

Tr-be I. II *ppp* *ppp*

Tr-nie *ppp*

Tuba *ppp*

БОР. *ppp*

БОР. *ppp*

non div. *p unis.* *p*

Archi *p* *pizz.* *p*

зри с небес на слёзы верных слуг и ниспосли ты мне священное на власть благословенные;

да буду благ и праведен, как ты, да в славе правлю свой народ...

33

Cl.

Fag.

Cor.

Tr-be

Tr-ni

БОР.

(С царственным величием)

Те-перь по-кло-ним-ся по-чи-ю-щим вла-сти-те-лям Ру-си-и, а там сы-

33

V-ni I

V-ni II

V-le

1 pult

2 pult

8 V-c. div.

3 pult

4 pult

C-b.

arco 2. C-bassi

Tutti

Fl.

Ob.

Cl. I. II

Fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

БОР.

- вать на-род на пир, всех, от бо - яр до - ни - ще - го слеп - ца, всем воль-ный

Archi

34 Allegro ♩ = 120

Picc. *sf* *tr* *sf*

Fl. *a 2 sf* *tr* *sf*

Ob. *f* *a 2 sf* *tr* *sf*

Cl. I *f* *tr* *sf*

Cl. II *f* *a 2 sf* *tr* *sf*

Fag. *f* *tr* *sf*

Cor. I. II *f* *tr* *sf*

(Колокольный звон на сцене)
(Продолжается шествие к Архангельскому собору)

ВОХД, все гос-ти до-ро-ги-е.

ХОР

C. *ff* Сла-ва! Сла-ва, сла-ва!

A. *ff* Сла-ва! Сла-ва, сла-ва!

T. *ff* Сла-ва! Сла-ва, сла-ва!

B. *ff* Сла-ва! Сла-ва, сла-ва!

34 Allegro ♩ = 120

non div. *f* *sf* *mf* *sf* *sempre forte* *sf*

unis. *f* *sf* *mf* *sf* *sempre forte* *sf*

Archi *f* *sf* *mf* *sf* *sempre forte* *sf*

Picc. *ff* *dim.* *ff* *G.P.*
 Fl. *ff* *dim.* *ff*
 Ob. *ff* *dim.* *ff*
 Cl. *ff* *dim.* *ff*
 Fag. *ff* *dim.* *ff*
 Cor. *ff* *dim.* *ff* *G.P.*
 Tr-be *ff*
 Tr-ni *ff*
 e Tuba *ff*
 Timp. *f* *dim.* *ff* *G.P.*
 Triang. *ff*
 Piatti *ff*
 Cassa *ff*
 XOP *ff* (Народ ломится к Архангельскому собору) *G.P.*
 Жи. ви и здрав. ствуй, царь наш ба. тьюш. ка!
 Жи. ви и здрав. ствуй, царь наш ба. тьюш. ка!
 Archi *ff* *dim.* *ff* *G.P.*

1) In the printed full score: Б. ; corrected here on the basis of the printed vocal score.

Fl. *p cresc.*

Ob. *p cresc.*

Cl. *p cresc.*
III

Fag. *p cresc.*
a 2

Cor. *p cresc.*

Tr-be *f*
III

Tr-ni
e
Tuba *f*

Timp. *p cresc.*
3

Triang. *f*
3/4

Piatti *f*
3/4

T-tam *f*
3/4

Camp.

Arpa

P-no

БОЯРЕ
Да здрав - ству - ет царь Бо - рис Фе - о - до - ро - вич!

XOP *ff*
Да

Archi *p cresc.*
div.

Picc.

Fl. a 2

Ob.

Cl.

Fag. a 2 tr

Cor.

Tr-be

Tr-ni

Tuba

Timp.

XOP

Arch.

крас - но - му сла - ва, сла - ва!

крас - но - му сла - ва, сла - ва!

Ob.
Cl. *a 2*
Fag. *III*
Cor.
Tr-be
Tr-ni
Timp.

Detailed description: This section of the score covers the woodwind and brass instruments. The Oboe (Ob.) part features a melodic line with some grace notes. The Clarinet (Cl.) and Bassoon (Fag.) parts play a rhythmic eighth-note pattern, with the Bassoon part marked with a 'III' and a '3' (triple). The Horns (Cor.), Trumpets (Tr-be), and Trombones (Tr-ni) provide harmonic support with block chords and some melodic movement. The Timpani (Timp.) part consists of four accented eighth notes.

ХОР

Уж как на Ру-си ца - - рю Бо - - ри - - - су

Уж как на Ру-си ца - - рю Бо - - ри - - - су

Detailed description: This section is the vocal part for the Chorus (ХОР). It consists of two staves of vocal lines and a bass line. The lyrics are: "Уж как на Ру-си ца - - рю Бо - - ри - - - су". The vocal lines are in a homophonic setting, with the bass line providing a harmonic foundation.

Арчи

Detailed description: This section is the string ensemble (Арчи) part. It includes three staves for Violins (top two) and one for the Violoncello/Double Bass (bottom). The strings play a rhythmic eighth-note pattern, with the Violoncello/Double Bass part marked with a '3' (triple). The Violin parts feature some melodic movement and grace notes.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni e Tuba

Timp.

Triang.

Piatti

Camp.

Arpa

P-no

XOP

Archi

ff marc. assai

mf colla bacch.

mf

ff

f

cresc.

сѣ - - ва, сѣ - - ва н мнѡ - га - я ле - - та!

сѣ - - ва, сѣ - - ва н мнѡ - га - я ле - - та!

pizz.

36

Picc. *ff* *tr.*

Fl. *ff* *a 2* *tr.*

Ob. *ff* *tr.*

Cl. *ff* *tr.*

Fag. *ff* *a 2*

Cor. *ff*

Tr-be *ff* *III*

Tr-ni
e
Tuba *ff*

Timp. *sf*

Triang. *sf*

Piatti
Cassa *sf*

Camp. *sf*

Arpa *ff*

P-no *ff*

(Суматоха. Борьба приставов с народом)

XOP
Сла - ва! *f* Сла - - ва,
Сла - ва! *f* Сла - - ва,

36

Archi *arco* *ff*

Picc. Fl. Ob. Cl. Fag. Cor. Tr-be Tr-nie Tuba Timp. Triang. Piatti Cassa Camp. Arpa P-no

XOP

Archi

Picc. *p.*
 Fl. *a 2* *p.*
 Ob. *p.*
 Cl. III *p.*
 Fag. *a 2*
 Cor. *ff*
 Tr-be III *ff*
 Tr-nie *ff*
 Tuba *ff* *a 2*
 Timp. *ff*
 Triang. *ff*
 Piatti *sf*
 Cassa *sf*
 Camp.
 Arpa
 P-no
 XOP
 сла - ва! *ff* Сла - ва! Сла - ва, сла - ва,
 сла - ва! *ff* Сла - ва! Сла - ва, сла - ва,
 Archi *sf*

(Борис показывается из)

Picc.

Fl. ^{a 2}

Ob.

Cl. ^{III}

Fag. ^{a 2}

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

Triang.

Piatti

Cassa

Архангельского собора и направляется к теремам)

XOP

сла . ва, сла . ва! Сла - ва, сла . ва!

сла . ва, сла . ва! Сла - ва, сла . ва!

ЗАНАВЕС

Archi