

# Песнь Преподобному Сергию Радонежскому

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**Adagio // ♩ = 65**

Flauto Piccolo  
2 Fluti  
2 Oboi  
2 Clarinetti in B  
2 Fagotti

I. solo  
*mf*

5

Flauto Piccolo  
2 Fluti  
2 Oboi  
2 Clarinetti in B  
2 Fagotti

I. II.  
4 Corni in F  
III. IV.  
2 Trombe in B  
3 Tromboni  
Tuba

**Adagio // ♩ = 65**

Timpani  
Vibrafono  
Arpa  
S.  
C. A.  
O.  
R.  
T.  
B.

**Adagio // ♩ = 65**

Violini I  
Violini II  
Viole  
Violoncelli  
Contrabassi

Flauto Piccolo  
2 Fluti  
2 Oboi  
2 Clarinetti in B  
2 Fagotti

I. solo  
*mf*

Flauto Piccolo  
2 Fluti  
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I. II.  
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Timpani  
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**Adagio // ♩ = 65**

Violini I  
Violini II  
Viole  
Violoncelli  
Contrabassi

Musical score page 10-15. The score consists of multiple staves for different instruments. Measure 10 starts with a dynamic *p*. The first staff (top) has a solo part labeled "I. solo" with dynamics *mf* and *f*. Measures 11-12 show a rhythmic pattern of eighth notes with a "3" above them. Measures 13-14 feature sustained notes with dynamics *f* and *f*. Measures 15-16 show a fast sixteenth-note pattern with dynamics *f subito*, *pp*, *f subito*, *p*, and *f subito*. Measures 17-18 are blank. Measure 19 begins with a dynamic *p* and a "div." instruction. It includes a melodic line with grace notes and sixteenth-note patterns. Measures 20-21 continue this style with dynamics *f* and *f*. Measures 22-23 are blank.



Musical score page 30-35. The score consists of ten staves across five systems. System 1 (measures 30-31) features woodwind entries with dynamic markings *p*, *mf*, and *mp*. System 2 (measures 32-33) shows a transition with *I.* and *I. solo* parts. System 3 (measures 34-35) includes dynamic *p* and *f*. System 4 (measures 36-37) introduces *II.* and *I.* parts with dynamics *p*, *f*, and *ff*. System 5 (measures 38-39) concludes with *f* and *ff* dynamics. The score concludes with a final system (measures 40-41) featuring dynamics *p*, *unis.*, *mf*, *p*, *div.*, *unis.*, *f*, and *ff*.

A detailed musical score page, numbered 40 at the top center. The page features ten staves of music for multiple instruments. The staves include various clefs (G, C, B-flat) and time signatures. Dynamics such as ff (fortissimo), f (forte), mf (mezzo-forte), p (pianissimo), and sforzando (sf) are indicated throughout. The music consists of complex patterns of eighth and sixteenth notes, with some measures featuring grace notes and slurs. Measure numbers 1 through 10 are placed above the staves to mark specific points in the piece.





65

70

75

*p*

*p*

*p*

I.

*p*

- луй мя, Го-спо- ди...

*p* По- ми - луй мя, Го-спо- ди...

*pp* По-ми-луй мя...

- луй мя, Го-спо- ди...

*p* По- ми - луй мя, Го-спо- ди...

*pp* По-ми-луй мя...

- луй мя, Го-спо- ди...

*p* По- ми - луй мя, Го-спо- ди...

*p*

*p* arco

*pp*

*f > p*

*p*

*p*

*p*

80 Con moto, ma non troppo, pesante //  $\text{♩} = 112$  //  $\text{♩.} = 37$ 

85

Musical score page 80-85. The score consists of six staves. Measures 80-84 feature multiple melodic lines with dynamics such as *mf* and *I.*. Measure 85 begins with a single melodic line.

Con moto, ma non troppo, pesante //  $\text{♩} = 112$  //  $\text{♩.} = 37$ 

Musical score page 86-91. The score consists of six staves. The vocal parts begin with lyrics "Гре-шна-го!" and "Ночью ти-хой". The vocal parts continue with lyrics "По-ми-луй мя..." and "Гре-шна-го!". Dynamics include *f*, *pizz.*, *ppp*, and *mf*.

Con moto, ma non troppo, pesante //  $\text{♩} = 112$  //  $\text{♩.} = 37$ 

Musical score page 92-97. The score consists of six staves. The vocal parts continue with lyrics "По-ми-луй мя..." and "Гре-шна-го!". The vocal parts continue with lyrics "По-ми-луй мя..." and "Гре-шна-го!". Dynamics include *pizz.*, *arco*, *ppp*, and *mf*.

90

The musical score page 90 consists of six systems of music. The top system features vocal parts I, II, III, and IV, each with melodic lines and dynamic markings like *mf*, *f*, and *p*. The basso continuo part is at the bottom. The middle section contains lyrics in Russian: "со спле-за - ми чуд-ный ста - рец о - дин" repeated twice, followed by "На ко - ле -" and "На ко - ле - нах". The score concludes with a final system of music.

95

100

нях пред и - ко - ной, пред Пре-чис - тым Об - ра - зом ста - рец див - ный Бо - гу мо - лит -  
 нях пред и - ко - ной, пред Пре-чис - тым Об - ра - зом ста - рец див - ный Бо - гу мо - лит -  
 пред и - ко - ной пред Пре-чис - тым Об - ра - зом ста - рец див - ный мо - лит -  
 нях пред и - ко - ной пред Пре-чис - тым Об - ра - зом ста - рец див - ный Бо - гу мо - лит -

12







120

3 3 3 3

би - - тель див - на - я, храм трёх - гла - вый по - за - ди.

би - - тель див - на - я, храм трёх - гла - вый по - за - ди.

би - - тель див - на - я, храм трёх - гла - вый по - за - ди.

3 3 3 3

div. *unis.*

125

130

*I.*

*mf*

*mf*

*p*

*mp*

*f*

*p*

*p*

*pp*

Ан - ге - лы со -  
Ан - ге - лы е - му со -  
А вок - руг всё све - том пол - нит - ся,  
ан-гэ-лы е-му со

div.

*mf* unis.

*p*

*p*

unis.

*mf* unis.

*p*

*p*

div. *mf*

div. *mf*

*p*

*p*

*mf*

*mf* unis.

*mf*

*mf*

[135] [140]

I.

*mf*

*mf*

*mf*

*mf*

I.

*mf*

слу - жат...

слу - жат...

слу - жат...

*mf dolce*

и ус-та не у - мог-ка - ют,

*p*

*mf*

*mf*

*div.*

*mf*

*p*

*mf*

*p*

145

150

I. solo

I. solo

*p*

воз - но - ся      хва - лу      Твор - цу.

*p*

воз - но - ся      хва - лу      Твор - цу.

*p*

воз - но - ся      хва - лу      Твор - цу.

*p*

воз - но - ся      хва - лу      Твор - цу.

*mf*

*mf*

*mf*

*mf*

*mf*

Moderato //  $\text{♩} = 100$

155 160 165

I.

*mf*

I.

*mf*

Moderato //  $\text{♩} = 100$

*mf*

O, Пре-по - доб - не

*mf*

O, Пре-по-

Moderato //  $\text{♩} = 100$

*p subito*

*p subito*

*p subito*

*mf*

*mf*

*mf*

*mf*

170

170

*mf*

*mf*

*mf*

*mf*

*mf*

I.

*mf*

*mf*

*mf*

*mf*

*mf*

Чу - до - твор - че Сер - ги - е, зем - ли Рос - сий - ской доб - рый за - ступ - ни - че,  
доб - не Чу - до - твор - че Сер - ги - е, зем - ли Рос - сий - ской доб - рый за - ступ - ни - че,  
доб - рый за - ступ - ни - че,  
доб - рый за - ступ - ни - че,

*mf*

*mf*

175

The musical score consists of several staves of music. The top section includes staves for voices and instruments, with dynamics like *mf*, *f*, and *a 2*. The middle section features a bass line with a dynamic of *f*. The bottom section contains lyrics in Russian, such as "доб - ро - де - те - лей по - движ - ник, и - стин - ный Хри - ста Бо - га во - ин," repeated twice, followed by "Чу - до - тво - рец Сер - гий!" and "Чу - до - тво - рец Сер - гий! и - стин - ный Хри - ста Бо - га во - ин," also repeated twice. The score concludes with a final section labeled "div. a 4" and "unis." with a dynamic of *f*.

180

The musical score consists of several staves of music. The top section starts with a treble clef staff, followed by a bass clef staff, and then another treble clef staff. The middle section begins with a treble clef staff containing two melodic entries labeled 'I.' and 'II.' with 'mf' dynamics. Below these are two bass clef staves. The bottom section features a treble clef staff with lyrics in Russian, followed by a bass clef staff, and finally a bass clef staff at the bottom. The score includes various dynamics like 'mf', 'f', and 'div.', and articulations such as 'a 2' and 'unis.'. The lyrics in the bottom section are:

ве - ро - ю и лю - бо - ви - ю мо - лит - вен - ник ве - ли - кий Сер - ги - е, не - - - у - то - ми - мый,

ве - ро - ю и лю - бо - ви - ю мо - лит - вен - ник ве - ли - кий Сер - ги - е, не - - - у - то - ми - мый,

не - у - то - ми - мый,

не - у - то - ми - мый,

div. unis.

div. f

f

f

rit.

A tempo //  $\text{♩} = 100$

185

I.

не - у - га - си - мый све - тиль - ник Хрис - тов! Ра - дуй - ся, и - бо из - бран от на - ча - ла,

не - у - га - си - мый све тиль ник Хрис - тов! Ра - дуй - ся, и - бо из - бран от на - ча - ла,

не - у - га - си - мый Ра - дуй - ся,

не - у - га - си - мый Ра - дуй - ся,

rit.

A tempo //  $\text{♩} = 100$

unis.

div.  $\text{♩}$



195

I.

*и о нас, греш - ных, мо - ля - щий - ся ны - не*

*и о нас, греш - ных, мо - ля - щий - ся ны - не*

*Ра - дуй - ся,*

*Ра - дуй - ся,*

(200)

The musical score consists of several staves:

- Top Staves:** Four staves in common time. The first three staves are in G clef, and the fourth is in F clef. They feature sixteenth-note patterns with dynamic markings: **ff**, **a 2**, **ff**, **a 2**, **ff**, **a 2**, **ff**, **f**, **f**.
- Middle Staves:** Two staves in common time, both in G clef. The first staff has a dynamic of **ff**. The second staff has a dynamic of **ff** followed by a sustained note.
- Vocal Part:** A single staff in common time, G clef, featuring lyrics "Ра - дуй-ся," repeated in a melodic line with a dynamic of **fff**.
- Piano Part:** A single staff in common time, F clef, featuring sustained notes with dynamics of **ff** and **fff**.
- Bottom Staves:** Three staves in common time. The first two are in G clef, and the third is in F clef. They show sixteenth-note patterns with dynamics of **ff** and **fff**.
- Final Measure:** A single staff in common time, G clef, featuring a dynamic of **ff** followed by a sustained note.

**Text:**

Ра - дуй-ся, Ра - дуй-ся, Ра - - - дуй-ся, Ра - дуй-ся, Ра -  
**fff**  
 Ра - дуй-ся, Ра - дуй-ся, Ра - - - дуй-ся, Ра - дуй-ся, Ра -  
**fff**  
 Ра - дуй-ся, Ра - дуй-ся, Ра - - - дуй-ся, Ра - дуй-ся, Ра -  
**fff**  
 Ра - дуй-ся, Ра - дуй-ся, Ра - - - дуй-ся, Ра - дуй-ся, Ра -

**Performance Instructions:**

div.

[205] [210]

дуйся, Ра - дуй-ся, Ра - дуй-ся...

*mf*                    *p*

*mf*                    *p*

*mf*                    *p*

*mf*                    *p*

*mf*                    *p*

*mf*                    *p*

*mf*                    *pizz.*

*mf*

215

I.

*mf*

*ff*

*mf*

*mf*

*mf*

Крот - кий, сми - рен - ный, ра - дуй- ся, от - рок, про -

*mf*

Крот - кий, сми - рен - ный, ра - дуй- ся, от - рок, про -

*mf*

*mf*

*mf*



225

Sheet music for orchestra and choir, page 30, system 225.

The score consists of ten staves:

- Staff 1 (Treble clef): Dynamics:  $f$ ,  $a^2$ ,  $f$ ,  $a^2$ ,  $f$ ,  $a^2$ .
- Staff 2 (Treble clef): Dynamics:  $f$ ,  $a^2$ ,  $f$ ,  $a^2$ .
- Staff 3 (Treble clef): Dynamics:  $f$ ,  $a^2$ .
- Staff 4 (Bass clef): Dynamics:  $f$ .
- Staff 5 (Treble clef): Dynamics:  $f$ ,  $f$ ,  $f$ .
- Staff 6 (Treble clef): Dynamics:  $f$ ,  $I.$ ,  $mf$ ,  $I.$ ,  $mf$ .
- Staff 7 (Bass clef): Dynamics:  $f$ .
- Staff 8 (Bass clef): Dynamics:  $f$ ,  $mf$ .
- Staff 9 (Treble clef): Dynamics:  $f$ .
- Staff 10 (Bass clef): Dynamics:  $f$ .

Below the staff lines, lyrics are provided for the vocal parts:

gra - mo - ты дар ис - про - си - вший у Bo - ga, ve - ro - ю и лю - bo - vi - ю, я - же к Bo - gu, и чи - то - то - ю e - щё на зем - ли во o -

gra - mo - ты дар ис - про - си - вший у Bo - ga, ve - ro - ю и лю - bo - vi - ю, я - же к Bo - gu, и чи - то - то - ю e - щё на зем - ли во o -

gra - mo - ты дар ис - про - си - вший у Bo - ga,

gra - mo - ты дар ис - про - си - вший у Bo - ga,

unis. Dynamics:  $f$ ,  $mf$ ,  $f$ ,  $mf$ ,  $f$ ,  $mf$ .





[250]

I. solo

*mf*

I. solo

*p*

*pp*

мо - ли Свя - ту - ю Тро - и - цу

Сер - ги - е,

Сер - ги - е,

мо - ли Свя - ту - ю Тро - и - цу

Сер - ги - е,

мо - ли Свя - ту - ю Тро - и - цу

*p*

*p*

*mf*

*p*

*p*

*p*

*p*

255

260

265

I. solo

p

спа - сти      ду - ши на - - ша...

спа - сти      ду - ши на - - ша...

спа - сти      ду - ши на - - ша...

спа - сти      ду - ши на - - ша...

p

pp

ppp

pp

ppp