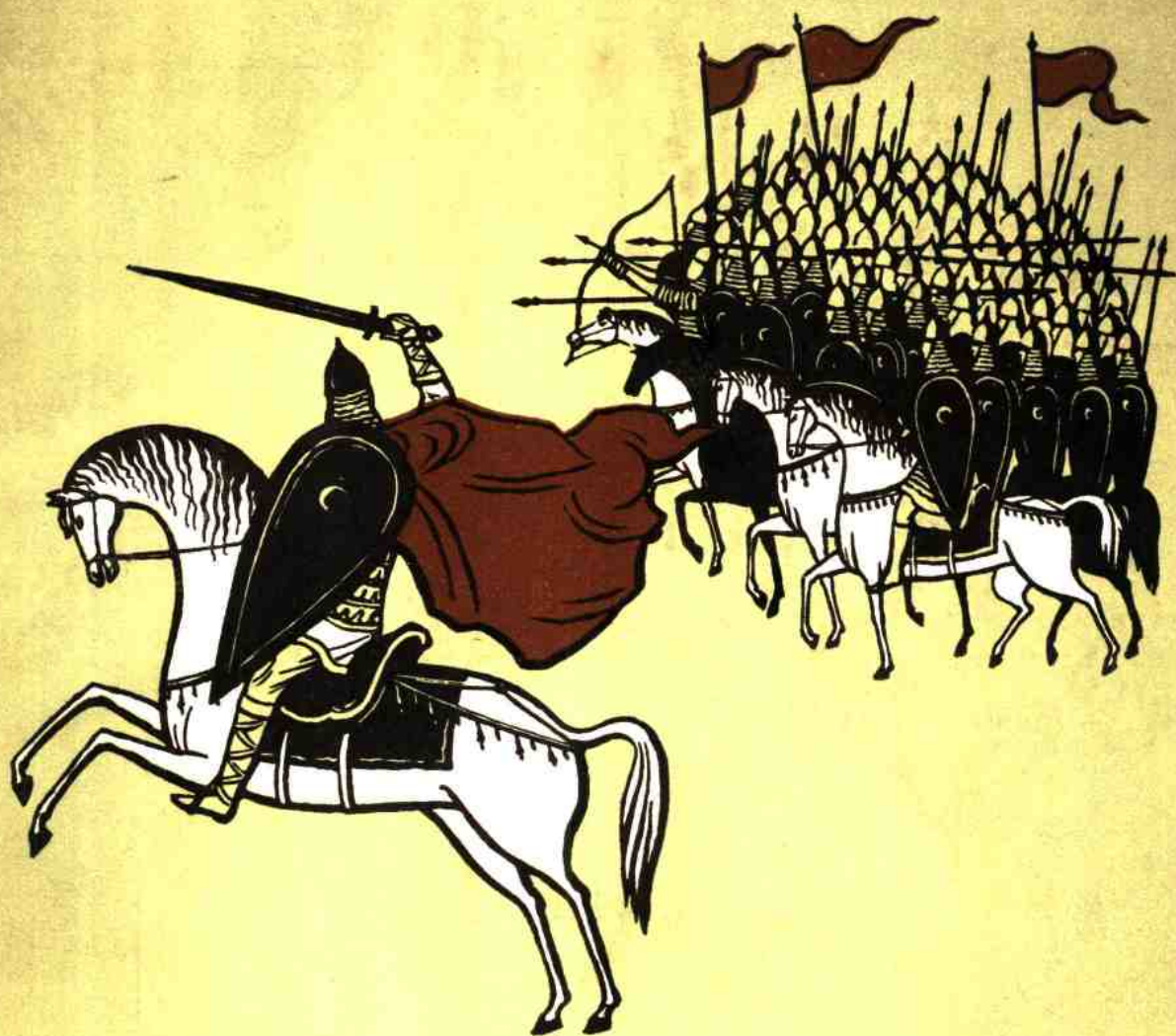




C. 普罗科菲耶夫

# 亚历山大·涅夫斯基

(大合唱)

B. 鲁戈夫斯基 C. 普罗科菲耶夫作词

竹 漪 译 配

音 乐 出 版 社

大 合 唱  
亞 历 山 大 · 涅 夫 斯 基

〔苏〕B. 魯 戈 夫 斯 基 作 詞  
C. 普 罗 科 菲 耶 夫  
〔苏〕C. 普 罗 科 菲 耶 夫 作 曲  
竹 漪 譯 配

〔鋼琴伴奏譜〕

音 乐 出 版 社  
北 京

КАНТАТА  
АЛЕКСАНДР. НЕВСКИЙ  
(Op. 78)

Сергей Сергеевич Прокофьев

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亚历山大·涅夫斯基

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大 合 唱  
亞 历 山 大 · 涅 夫 斯 基

АЛЕКСАНДР НЕВСКИЙ  
КАНТАТА

### 1.在蒙古人压迫下的俄罗斯

# РУСЬ ПОД ИГОМ МОНГОЛЬСКИМ

普罗科菲耶夫作曲  
СЕРГЕЙ ПРОКОФЬЕВ  
(1891—1953)  
作品第78号

**Molto andante**  $\text{♩} = 66$

鋼琴

鋼琴 *ten. ten. ten. ten. ten. ten.*  
*f* *f* *f* *f* *f* *f*  
 Ob. *espress.*  
 Archi  
 Cl. b. *espress.* *mf*

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth notes and quarter notes, with a prominent trill in the right hand. The piano part is marked with a mezzo-forte (mf) dynamic. The score includes a vocal line and a piano accompaniment. The piano part has a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth notes and quarter notes, with a prominent trill in the right hand. The piano part is marked with a mezzo-forte (mf) dynamic.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff provides a simple accompaniment with quarter and eighth notes. The score is divided into two measures by a double bar line. The first measure contains the main melody and accompaniment, and the second measure contains a continuation of the melody and accompaniment.

A musical score for a piece titled "T-ba". The score is written for a piano (p) and a vocal part (T-ba). The piano part is in the bass clef, and the vocal part is in the treble clef. The key signature has one flat (B-flat). The piano part features a series of eighth notes in the right hand and a series of eighth notes in the left hand, with a dynamic marking of *p*. The vocal part has a single note in the first measure, followed by a series of eighth notes in the second measure, and a final note in the third measure. The score is divided into three measures by vertical bar lines.

1

*Ob.*  
*dolce*  
*p*

*mp*  
*pp*  
*Fag.*

The musical score is written for piano and woodwinds. It consists of five systems of staves. The first system includes a piano (p) and an oboe (Ob.) part. The piano part has a complex texture with many sixteenth notes. The oboe part is marked 'dolce' and 'p'. The second system continues the piano part. The third system shows the piano part with a 'p' dynamic and a woodwind part with a 'p' dynamic. The fourth system shows the piano part with a 'mp' dynamic and a woodwind part with a 'pp' dynamic. The fifth system shows the piano part with a 'pp' dynamic and a woodwind part with a 'Fag.' dynamic.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style with eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment with a few notes. The score is divided into two measures by a double bar line. The first measure contains the main melody and accompaniment. The second measure shows the melody continuing, with a final note and a fermata. The bass staff has a few notes and a fermata. The score is written in a clear, legible font.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat). The time signature is 2/4. The score begins with a '2' in a box, indicating a second ending. The melody is played by the right hand (V.I.) and the accompaniment by the left hand (C.ingl.). The melody consists of eighth notes, and the accompaniment consists of sixteenth notes. The score is marked with 'pp' (pianissimo) and 'C.ingl.' (C.ingl.). The score is divided into two measures by a double bar line. The first measure contains the first ending, and the second measure contains the second ending. The second ending is marked with a '2' in a box. The score ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. The melody is a simple, folk-like tune. The score is divided into two systems, each with a repeat sign at the beginning and end. The first system contains the first two lines of the melody, and the second system contains the next two lines. The piano accompaniment is continuous throughout.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is divided into two measures by a bar line, with a fermata over the first measure of the second system.

Musical score for "The Rose Tree" in G-flat major (three flats). The score is written for piano and voice. The piano part consists of two staves. The right hand plays a melody of eighth notes, mostly on the treble clef, with a long slur over the first two measures. The left hand plays a simple bass line, mostly on the bass clef, with a few chords. The voice part is written on a single staff with a treble clef. The lyrics are written below the voice staff. The tempo is marked "Allegretto". The dynamics are marked "pp" (pianissimo) at the end of the piano part.

a tempo

8

ten. ten. ten. *espress.* Ob. *mf espress.* Cl. b.

*p* *mf*

C. ingl. Fag.

4 *mp* 6 5

*mf* *p* poco rit. Celli



## 2. 亚历山大·涅夫斯基之歌

ПЕСНЯ ОБ АЛЕКСАНДРЕ НЕВСКОМ

**[5] Lento  $\text{♩} = 40$**   
**Cl.**  
*Pienuto*  
**Archi**  
*pp*

**A.**  
**CORO**  
**T.**  
*p*  
**[6]**

А н бы - ло де - ло на Не - ве - ре - ко.  
 涅 瓦 河 上 的 故 事 到 处 传 扬。

**Archi**  
**[6]**

**T.**  
**B.**  
*mf*  
 На Не - ве - ре - ко, яа боль - шой во - де.  
 在 涅 瓦 河 上, 河 水 深 又 长。

**[6]**

7 A. *p*

Там ру - бн - ли мы зло - о во - ни ство,  
我 們 在 这 里 杀 敌 打 了 牌 仗,

7

8

8

8

T. *rit.* *poco*

В. зло - о во - ни ство, вои - ско швед - ско о.  
残 暴 的 瑞 典 軍, 不 敢 来 逞 凶 狂。

8

8

8

*rit.* *poco*

*m.d.* *mp*

8 Più mosso

Ух, как би - лись мы, как ру - би - лись мы!  
嘿, 看 我 們 作 战 勇 猛 势 难 挡!

Ух! Ру - би - ли ко - раб - ли по  
看! 我 們 把 敌 人 舰 队

8 Più mosso

*f* *Legal* *Archi* *Arpa* *p* *f* *mp*

9

На-шу кровь ру-ду не жа-ло-ли мы.  
我们不怕牺牲, 不怕流血汗。

до-сто-и-кам.  
齐 扫 荡。

за не-  
为了

*mp*

*mf*

*f*

*p*

*Respress.*  
*Tuba*

rit.

10 *a tempo*

Где про-шёл то-пор, бы-ла  
在那大街上, 斧头

ли-ку-ю зем-лю рус-ску-ю.  
保 卫 俄 罗 斯 好 江 山。

Гей!  
看!

rit.

10 *a tempo*

*Corn*  
*p*

*f*

*p*

у-ли-ца,  
显 锋 芒,

где ло-то-ло-ко-пье, - пе-ре-у-ло-чек.  
在 那 偏 僻 小 巷, 人 们 动 刀 枪。

V.II

*Fag. Celli*  
*mf*

*Bassi*

*Tuba*

11 rit.

По-ло-жи-ли мы шве-доу, нем-цы вое, как ко-  
 敌人想逃 跑, 全被 消 灭 光, 好 比

*p* *cresc.* *f* *ben tenuto* *Archi*

Lento, come primo pochiss. rit.

виль-тра-ву, на су-хой зем-ле.  
 羽 茅 草, 枯 萎 原 野 上。

*p* *mp legato* *Legni*

Lento, come primo pochiss. rit.

12 a tempo

А. *p*  
 Не у-сту-пим мы зем-лю рус-ску-  
 俄 罗 斯 祖 国, 寸 土 不 能

*p* *pp*

12 a tempo

*p* *Archi* *pp* *8*

А.  
ю.  
註。

Г.  
В.

Кто при - дёт на Русь, бу - дет  
惟 敢 来 侵 犯, 注 定

12

Под-ня-ла-ся Русь  
俄 罗 斯 祖 国,

на - смерть быт.  
要 灭 亡。

13

8

pp

су. про. тив вра. га; под. ным мес. сь не бой,   
 起来抵抗. 光荣的 诺夫 哥 罗德,

This system contains the vocal melody for the first four measures. The music is in 2/4 time with a key signature of one flat. The lyrics are in Russian and Chinese. The vocal line is written on a single staff with a treble clef. The accompaniment consists of two staves: a piano part on the left and a cornet part on the right. The piano part features a descending eighth-note scale in the right hand and a simple bass line in the left hand. The cornet part has a melodic line that mirrors the vocal melody.

This system shows the piano and cornet accompaniment for the first four measures. The piano part is written on two staves (treble and bass clef). It features a descending eighth-note scale in the right hand and a simple bass line in the left hand. The cornet part is written on a single staff with a treble clef. It has a melodic line that mirrors the vocal melody. The lyrics are in Russian and Chinese.

ста. ным Но. го. ром!   
 快 奋 起 作 战!

This system contains the vocal melody for the next four measures. The music is in 2/4 time with a key signature of one flat. The lyrics are in Russian and Chinese. The vocal line is written on a single staff with a treble clef. The accompaniment consists of two staves: a piano part on the left and a cornet part on the right. The piano part features a descending eighth-note scale in the right hand and a simple bass line in the left hand. The cornet part has a melodic line that mirrors the vocal melody.

This system shows the piano and cornet accompaniment for the next four measures. The piano part is written on two staves (treble and bass clef). It features a descending eighth-note scale in the right hand and a simple bass line in the left hand. The cornet part is written on a single staff with a treble clef. It has a melodic line that mirrors the vocal melody. The lyrics are in Russian and Chinese.

## 3. 十字軍占領普斯科夫城

КРЕСТОВОСЦЫ ВО ПСКОВЕ

**Largo**  $\text{♩} = 48$

**24**

*f* **Ottosi**

*mf p* *m. d.*

*f* **Legni Archi**

*m. d.* *mf p* *m. s.* *f*

*mf* *pp*

注：第三、五乐章的拉丁文歌詞是入侵者的唱詞，內容描写十字軍妄圖消灭俄罗斯人的野心。——編者

A. 15 Andante  $\text{♩} = 60$

*pp*

T.I. II Pe - re - gri - nus, ex - pec - ta - vi,

B.I. II Pe - re - gri - nus, pe - re - gri - nus, ex - pec - ta - vi, ex - pec - ta - vi,

B.III *pp*

Pe - re - gri - nus, ex - pec - ta - vi,

15 Andante  $\text{♩} = 60$

Fl.  $\text{♩}$

*pp* *mf*

Tr. ba III  
C-f. Tuba

pe - des me - os, in cym - ba - lis,

pe - des me - os, pe - des me - os in cym - ba - lis in cym - ba - lis,

pe - des me - os in cym - ba - lis,

*p* *mf* *p* *mf* *p* *mf*

Cello



16

pe - re gri - nus, ex - pec -

pe - re - gri - nus, ex - pec - ta - vi, pe - des me - os

pe - re - gri - nus, ex - pec -

16

- ta - vi,

in cym - ba - lis,

- ta - vi,

Fl. Sax.  
Archl.

*f* *espress.*