

Die Enthüllung des im Jahre 1862 in Nowgorod zur Erinnerung an die Jahrtausend - Feier Rußlands errichteten Denkmals gab die Veranlassung zur Komposition der symphonischen Dichtung „Russia“, welche ursprünglich unter dem Titel „1000 Jahre“ veröffentlicht wurde. Dem Werke sind drei Motive von Volksliedern aus meiner Sammlung zu Grunde gelegt, durch die ich drei Momente unserer Landesgeschichte zum Ausdruck bringen wollte: die heidnische Vorzeit, die Periode der Teifürsten, aus welchem das spätere Kosakentum hervorging und das Moskowische Reich. Der Kampf dieser Elemente und dessen Ende durch den verhängnisvollen Schlag, welchen Peters I Reformen den russisch-nationalen Bestrebungen beibrachten, bilden den Inhalt des vorliegenden instrumentalen Dramas.

In der neuen Ausgabe dieses Werkes habe ich die Instrumentierung umgearbeitet und einige Verbesserungen vorgenommen.

M. Balakirew.

Открытие въ 1862 году, въ Новгородѣ, памятника тысячелѣтія Россіи было поводомъ къ сочиненію симфонической поэмы „Русь“, которая была первоначально издана подъ названіемъ „1000 лѣтъ“. Въ основаніе сочиненія взяты мною три темы народныхъ пѣсень изъ моего сборника, которыми я желалъ охарактеризовать три элемента нашей исторіи: язычество, московскій укладъ и удѣльно-вѣчевой элементъ, переродившійся въ казачество. Борьба ихъ, завершающаяся роковымъ ударомъ, нанесеннымъ реформами Петра I-го русскимъ религиозно-национальнымъ стремлѣніямъ, и сдѣлалась содержаніемъ предлагаемой инструментальной драмы.

Издавая вновь это сочиненіе, я переоркестровалъ его и кое-что исправилъ.

М. Балакиревъ.

L'inauguration à Novgorod du monument millénaire de la Russie, en 1862, a servi de motif pour la composition du poème symphonique «Russia», qui, dans sa première édition, avait d'abord porté le titre de «1000 ans». Trois thèmes, empruntés à mon «Recueil de chants nationaux russes», ont servi de base à cette œuvre, où j'ai voulu caractériser les trois principaux éléments de notre histoire: le paganisme, l'état moscovite et le régime princier et populaire de l'ancienne Russie, transformé plus tard dans les institutions de la vie cosaque. La lutte de ces éléments, qui se termine par un coup funeste donné par les réformes de Pierre I aux tendances russes religieuses et nationales, a fourni le contenu de ce drame instrumental.

En faisant paraître ce poème symphonique en deuxième édition, j'ai trouvé nécessaire d'y introduire certaines modifications et l'ai instrumenté de nouveau.

M. Balakirew.

The Inauguration, at Novgorod, of the monument erected as a memorial of Russia's 1000th anniversary, in 1862, was the occasion of the composition of the present symphonic poem "Russia," that in the first edition bore the title: A thousand years. The work is founded on three motives borrowed from my „Book of Russian folk-songs.“ In it I attempted to express the three principal elements of our history: paganism, the period of princes and popular government, that gave birth to the cosack institutions, and the Moscovian Empire. The contest between these elements, that ended with the fatal blow struck against Russian nationalistic and religious tendencies by the reforms of Peter I, supplied the subject of this instrumental drama.

In publishing a second edition, I found it necessary to remodel the orchestration and to enumerate some passages.

M. Balakirew.

„Русь.“

Симфоническая поэма.

Secondo.

Larghetto. M. M. $\text{♩} = 60$.

соч М. Балакирева.

The musical score is divided into six systems:

- System 1:** Features Cor. (Corno) in the bass clef, Fati (Flute) in the bass clef, Vlnce. (Violin) in the bass clef, Timp. (Timpani), Bassi (Double Bass), and Arpa (Arpicoord).
- System 2:** Features Cor. (Corno) in the bass clef, Fati (Flute) in the bass clef, Vlnce. (Violin) in the bass clef, Timp. (Timpani), Bassi (Double Bass), and Arpa (Arpicoord).
- System 3:** Features Cl. (Clarinet) in the bass clef, Fag. (Bassoon) in the bass clef, and Cor. (Corno) in the bass clef.
- System 4:** Features Cl. (Clarinet) in the bass clef, Fag. (Bassoon) in the bass clef, and Cor. (Corno) in the bass clef.
- System 5:** Features Cor. (Corno) in the bass clef, Vlnce. (Violin) in the bass clef, and Vlnce. (Violin) in the bass clef.
- System 6:** Features Cor. (Corno) in the bass clef, Vlnce. (Violin) in the bass clef, and Vlnce. (Violin) in the bass clef.

„Russia.“

Poème symphonique.

Primo.

Larghetto. M. M. $\text{♩} = 60$.

Fiat.

par M. Balakirew.

Tr.

Cor.

Ft.

Cl.

Viol.

C. 1

Arpa.

Cor.

Fl.

Cl.

pp morendo

Viol.

p

sforzando (sf)

Secondo.

[2]

[3]

I.

[4]

Primo.

5

2

pp

Fati.

3

Viol.

sf *f*

Tr.

Fl.

Ob.

Viol.

Cl.

4

ff pp

pp

Cl.

Secondo.

Musical score page 6, measures 1-4. Treble and bass staves in B-flat major. Measures 1-3 show eighth-note patterns. Measure 4 starts with a bass note followed by eighth-note pairs.

Musical score page 6, measures 5-8. Bass staff shows eighth-note patterns with dynamics *sfpp*, *mf*, and *mf*. Treble staff shows eighth-note patterns.

Allegro moderato. M. M. ♩ = 96.

Musical score page 6, measures 9-12. Treble and bass staves in B-flat major. Measure 9 starts with a bass note. Measures 10-12 show eighth-note patterns with dynamics *pp*, *ppp*, and *f*.

Musical score page 6, measures 13-16. Bass staff shows eighth-note patterns. Treble staff shows eighth-note patterns.

Cl.
Fag.

Musical score page 6, measures 17-20. Treble and bass staves in G major. Bass staff has dynamic *p*. Treble staff shows eighth-note patterns.

Viol.

I.

5

Viol.

Musical score page 6, measures 21-24. Treble and bass staves in G major. Bass staff has dynamic *pp*. Treble staff shows eighth-note patterns.

Primo.

7

Musical score for the Primo section, measures 1-5. The key signature is B-flat major (two flats). The first measure shows a melodic line in the upper staff and a rhythmic pattern in the lower staff. The second measure features a clarinet (Cl.) entry. The third measure consists of eighth-note patterns. The fourth measure includes dynamic markings *p* and *morendo*. The fifth measure concludes with a dynamic *sfp*.

Continuation of the Primo section, measures 6-10. The key signature remains B-flat major. The music continues with eighth-note patterns and dynamic markings *mf*, *p morendo*, and *sfp*.

Allegro moderato. M. M. $\text{♩} = 96$.

Transition to the Allegro moderato section, measures 1-5. The key signature changes to C major (no sharps or flats). The music begins with a piano dynamic (*ppp*) followed by a forte dynamic (*f*).

Continuation of the Allegro moderato section, measures 6-10. The key signature changes to G major (one sharp). The music consists of eighth-note patterns and sustained notes.

Continuation of the Allegro moderato section, measures 11-15. The key signature changes to D major (two sharps). The music features eighth-note patterns and a dynamic marking *p*.

Continuation of the Allegro moderato section, measures 16-20. The key signature changes to A major (three sharps). The music includes a dynamic marking *sf* and a measure number 5.

Secondo.

The musical score consists of six staves:

- Piano (Treble Clef):** Starts with eighth-note patterns. Measures 1-2: eighth-note pairs. Measure 3: eighth-note pairs with a dynamic change. Measures 4-5: eighth-note pairs. Measure 6: eighth-note pairs with a dynamic change. Measures 7-8: eighth-note pairs.
- Piano (Bass Clef):** Measures 1-2: quarter notes. Measures 3-4: eighth-note pairs. Measures 5-6: eighth-note pairs. Measures 7-8: eighth-note pairs.
- Violin 1 (Treble Clef):** Measures 1-2: eighth-note pairs. Measures 3-4: eighth-note pairs. Measures 5-6: eighth-note pairs. Measures 7-8: eighth-note pairs.
- Violin 2 (Treble Clef):** Measures 1-2: eighth-note pairs. Measures 3-4: eighth-note pairs. Measures 5-6: eighth-note pairs. Measures 7-8: eighth-note pairs.
- Cello/Bass (Bass Clef):** Measures 1-2: eighth-note pairs. Measures 3-4: eighth-note pairs. Measures 5-6: eighth-note pairs. Measures 7-8: eighth-note pairs.
- Trombone (Tromb.):** Measures 1-2: eighth-note pairs. Measures 3-4: eighth-note pairs. Measures 5-6: eighth-note pairs. Measures 7-8: eighth-note pairs.
- Clarinet (Cl.):** Measures 1-2: eighth-note pairs. Measures 3-4: eighth-note pairs. Measures 5-6: eighth-note pairs. Measures 7-8: eighth-note pairs.

Performance markings include:
 - Crescendo (cresc.)
 - Mezzo-forte (mf)
 - Forte (f)
 - Trombone part (Tromb.)
 - Clarinet part (Cl.)
 - Measure numbers 6 and 7
 - Various dynamics like p, f, mf, and cresc.
 - Measure endings indicated by V and ^ symbols.

Primo.

9

Viol.
pp

cresc. - mf

f

Viol.

Cor. Tr.

Fl.

Fl. Ob.

Cl.

Secondo.

Poco più mosso.

Tromb.

ff

Fag.
7
sfp Arpa

sf

f

pp *poco a poco*
Cor. *ri - te - nu - to*

Viol.

Poco più mosso.

8.....

8.....

Fl.

Cl.

7

Cl.

poco a poco ritenuato
pp Cl. II. *espress.*

Secondo.

12

a tempo

Quart. pizz.

Violin Fag.

Cl.

8

9

Z. 4441.

a tempo

Picc. Ob. pp Cl. II

8.....

Cl. p sfp

Viol. p

H. Ob.

pp ppp

II f Cor. ff f

9

4 5 3 1 fp

ff

Secondo.

The musical score consists of six staves of music, each with a different key signature and time signature. The first two staves are in 2/4 time with a key signature of four flats. The third staff begins at measure 10, indicated by a box labeled '10', and changes to 3/4 time with a key signature of one flat. The fourth staff is in 2/4 time with a key signature of one flat. The fifth staff is in 2/4 time with a key signature of one flat. The sixth staff is in 2/4 time with a key signature of one flat. Various dynamics and performance instructions are included, such as *sforzando* (*sf*), *soft* (*sp*), *crescendo* (*cresc.*), and *mezzo-forte* (*mf*).

Primo.

15

Primo.

10

Secondo.

Musical score for Secondo, page 16, featuring six staves of music for various instruments:

- Staff 1 (Bassoon):** Bass clef, 2 flats. Dynamics: *f*, *p*.
- Staff 2 (Bassoon):** Bass clef, 2 flats.
- Staff 3 (Violin):** Treble clef, 2 flats. Measure number 11.
- Staff 4 (Piano):** Treble and Bass clefs, 2 flats.
- Staff 5 (Violin):** Treble clef, 2 flats. Dynamics: *f*, *cresc.*, *mf*, *cresc.*
- Staff 6 (Trombone):** Bass clef, 2 flats. Dynamics: *f*, *p*.
- Staff 7 (Piano):** Treble and Bass clefs, 2 flats.

Primo.

17

Viol. *f*

11 Fl. Viol.

Ob. Viol. cresc. 3 Cor.

mf cresc. 3 f Tromb.

17 Fl. p

Secondo.

I.

12

Arpa.

Viole.

Cor.

Primo.

19

Musical score for piano and orchestra. The top two staves belong to the piano (two hands). The first piano staff starts with a dynamic of *pp*. The second piano staff begins with a dynamic of *S*. Measures 1-5 show eighth-note patterns in the piano parts, with measure 5 ending with a crescendo. The third staff, labeled "Viol.", shows eighth-note chords. The fourth staff, labeled "Cl.", shows eighth-note chords. The fifth staff, labeled "II.", shows eighth-note chords.

Measures 6-10 continue the piano and orchestra parts. The piano parts show eighth-note patterns. The third staff (Viol.) shows eighth-note chords. The fourth staff (Cl.) shows eighth-note chords. The fifth staff (II.) shows eighth-note chords. Measure 10 ends with a dynamic of *f*.

12

Section 12 begins with a dynamic of *pp*. The piano parts show eighth-note patterns. The third staff (Viol.) shows eighth-note chords. The fourth staff (Cl.) shows eighth-note chords. The fifth staff (II.) shows eighth-note chords. Measure 5 ends with a dynamic of *s*.

Measures 6-10 continue the piano and orchestra parts. The piano parts show eighth-note patterns. The third staff (Viol.) shows eighth-note chords. The fourth staff (Cl.) shows eighth-note chords. The fifth staff (II.) shows eighth-note chords. Measure 10 ends with a dynamic of *s*.

Measures 11-15 continue the piano and orchestra parts. The piano parts show eighth-note patterns. The third staff (Viol.) shows eighth-note chords. The fourth staff (Cl.) shows eighth-note chords. The fifth staff (II.) shows eighth-note chords. Measure 15 ends with a dynamic of *f*.

Secondo.

13

Arpa.
sfp

sf
sf

mf
pp

mf
sf

Primo.

21

13

Cl.

fpp

p

Viol. I.

Fl.

sf

pp

Viol. II. con Sord.

pp

mf

mf

12

Viol.

sf

f

Cor.

Secondo.

[14]

ff

f

ff

pp

f

sf

14

Fl.
Ob.

Fl.
Ob.

ff

C1.

Viol.

Cor.

sf

II.

Secondo.

I.

Fag.

15

Cor. *f*

Ob. *p*

sf

sf

8

Tr. *f*

Picc. *p*

Viol.

Cor.

Secondo.

Musical score for piano, page 26, measures 15-16. The score consists of four staves. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2'). Measure 15 starts with eighth-note chords in the bass. Measure 16 begins with a dynamic of *mf*, followed by eighth-note chords and sixteenth-note patterns. The dynamic changes to *ff* at the start of measure 17, followed by *sf* and *sf*.

Musical score for piano and brass, page 26, measures 16-17. The top two staves are for the piano (common time). The piano part includes dynamics *p*, *f*, and *al*. The bottom two staves are for brass instruments (Trombone, indicated by 'Tromb.'), shown in 2/4 time. The brass part features eighth-note chords and sixteenth-note patterns.

Musical score for piano, page 27, measures 17-18. The score consists of four staves. The top two staves are in common time and the bottom two are in 2/4 time. The piano part continues with eighth-note chords and sixteenth-note patterns.

Primo.

27

16

17

Z. 4441.

Secondo.

p *poco a poco acc.*
ce - le - fran - - do *cresc. molto*
Poco più animato.
Tromb. ff
Viol.
18
p *pp*

Ancora più animato.
ff

p

poco a poco ac - ce - - le - -

II. \sharp \sharp \sharp \sharp

f ran - - do

cresc. molto

Poco più animato.

p

ff

18

p

Ancora più animato.

8

ff

p

Secondo.

19

Meno mosso, come sopra (M. M. $\text{♩} = 96$).

20

19

marcato

Vlnce.

II.

F1. Viol.

Ob.

Meno mosso, come sopra (M. M. $\text{♩} = 96$). Ob.

20

p

II.

p

F1.

Viol.

Viol.

mf

sf *poco a*

Secondo.

I.

ri - tar - - dan - do

Larghetto. (Tempo del comincio.)

poco a poco ri - tar - dan - do

poco dimin.

pp

8

8

poco a poco

pp

f

morendo

perdendosi

Larghetto (Tempo del comincio)

pp

Ob.

Fl.

sfpp

Viol.

mf

poco a poco

ri - tar

pp *dan - do*

Viol.

ppp

