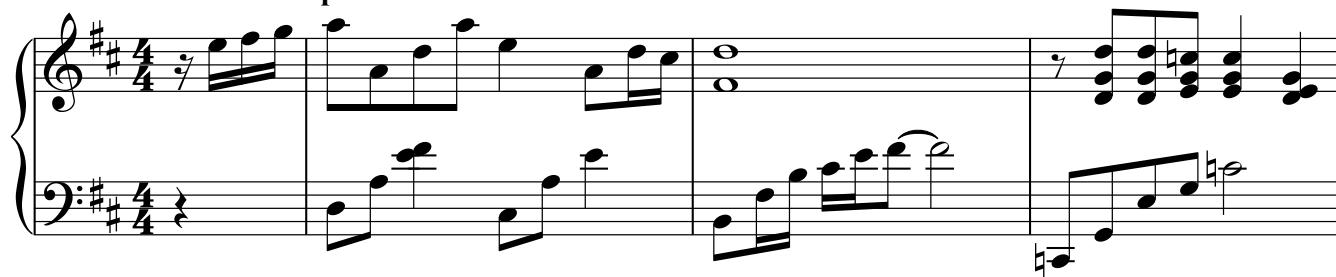


# Будем святы

пер. В. Полянской

Аранж. Бенджамин Харлан

*Andante espressivo*



4

Ца-рит Хрис-тос в вы-ши-не не бес, трон на об-ла-

The vocal line (treble staff) begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment (bass staff) features a series of eighth and sixteenth notes. The tempo is marked 'Andante espressivo'.

7

ках Е - го! Хва-лу Ца - рю Ан-ге-лы по ют, в не-бе над зем-

The vocal line (treble staff) begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment (bass staff) features a series of eighth and sixteenth notes. The tempo is marked 'Andante espressivo'.

11

Так бу-дем свя - - ты, бу-дем

лѐй Бо-га чтут! Свя - ты, свя - ты,

*mf*

15

свя - - ты! Бу-дем свя - - ты!

свя - ты, свя - ты! Свя - ты, свя - ты! Трон на об-ла-

19

ках Е - го!

24

Хрис-тос мой Царь, в сер-дца глу-би не трон Е му возд-виг, Он во

28

мне! Так пусть зву - чит сла - ва в не-бе сах и в люд ских серд

This system contains measures 28, 29, and 30. The vocal line begins with a half note 'мне!' on a whole rest, followed by a melodic phrase starting on measure 29. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

31

цах без кон - ца! Так бу-дем свя - ты, бу-дем  
Свя - ты, свя - ты,

This system contains measures 31, 32, 33, and 34. The vocal line continues the melody from measure 30, with a long note in measure 32. The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal line.

35      свя - - ты!      Бу-дем свя - - ты!

свя - ты,    свя - ты!    Свя - ты,    свя - ты! Трон на об-ла-

39      Так бу-дем      свя - - ты,      бу-дем

ках    Е - го!      Свя - ты,    свя - ты,

43

свя - - - ты! Будем свя - - -

свя - - - ты, свя - - - ты! Свя - - - ты,

46

ты!

свя - ты! в мо-ём серд-це трон Е - го!

Choir

# Будем святы

пер. В. Полианской

Аранж. Бенджамин Харлан

## Andante espressivo

*Andante espressivo*

The second system of the musical score is in 4/4 time, marked 'Andante espressivo'. It begins with a whole rest, followed by a series of eighth and quarter notes. The melody is written on a treble clef staff with a key signature of two sharps (F# and C#). The lyrics 'Ца - рит Хрис-тос в вы-ши-не не бес, трон на об-ла-ках Е - го! Хва-лу Ца-' are written below the staff.

Ца - рит Хрис-тос в вы-ши-не не бес, трон на об-ла-ках Е - го! Хва-лу Ца-

9 Так бу-дем

рю Ан - ге - лы по ют, в не - бе над зем - лёй Бо - га чтут!

13

Свя - ты, бу-дем свя - ты! Бу-дем

Свя - ты, свя - ты, свя - ты, свя - ты!

17

Свя - ты!

Свя - ты, свя - ты! Трон на об - ла - ках Е - го!

A musical score for a vocal and piano piece. The score is written on two staves, treble and bass clef, with a key signature of two sharps (F# and C#). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are in Russian: "Свя - ты!" (Holy - you!) and "Свя - ты, свя - ты! Трон на об - ла - ках Е - го!" (Holy - you, holy - you! Throne on clouds of Him!). The music features a mix of eighth and sixteenth notes, with some rests and a final sustained note in the bass line.

21

Хрис - тос мой Царь, в сер - дца глу - би не трон Е му возд-

27

виг, Он во мне! Так пусть зву-чит сла-ва в не-бе сах и в люд ских серд-цах без кон-

32

Так бу-дем свя - ты, бу-дем свя - ты! Бу-дем  
ца! Свя - ты, свя - ты, свя - ты, свя - ты!

37

свя - - ты! Так бу-дем  
Свя - ты, свя - ты! Трон на об - ла - ках Е - го!

41

свя - - ты, бу-дем свя - - ты! Бу-дем  
Свя - ты, свя - ты, свя - ты, свя - ты!

45

свя - - ты!  
Свя - ты, свя - ты! в мо - ём серд - це трон Е - го!



Piano

# Будем святы

Будем святы

пер. В. Полянской

Аранж. Бенджамин Харлан

*Andante espressivo*

Measures 1-4 of the piano arrangement. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The tempo/mood is marked 'Andante espressivo'. The notation features a mix of eighth and sixteenth notes in the right hand, often beamed together, and a more rhythmic bass line in the left hand.

Measures 5-8. The right hand continues with flowing eighth-note patterns, while the left hand provides harmonic support with chords and moving lines.

Measures 9-12. The melodic lines in both hands become more active, with the right hand featuring some sixteenth-note runs.

Measures 13-16. A mezzo-forte (*mf*) dynamic marking appears at the start of measure 13. The texture remains consistent with the previous sections.

Measures 17-20. The piece continues with its characteristic melodic and harmonic language, maintaining the 'Andante espressivo' feel.

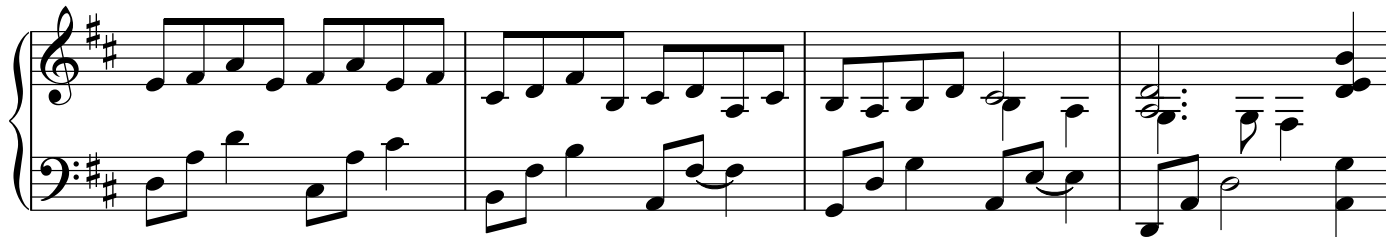
Measures 21-24. The final section of the page shows a continuation of the musical themes, ending with sustained chords in the final measures.

2

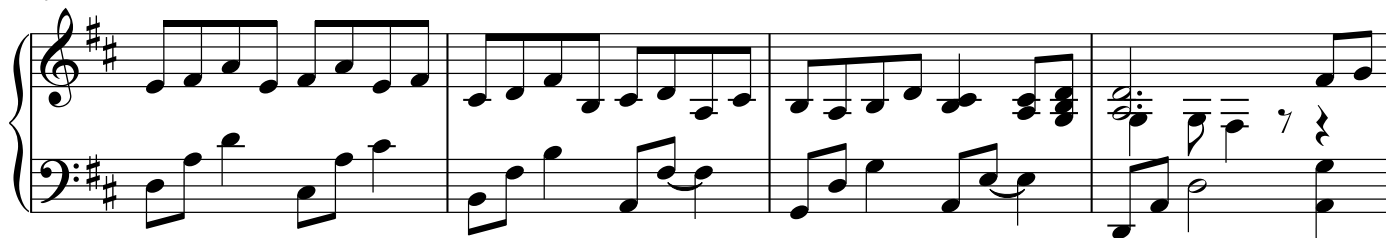
Будильники

Piano

25



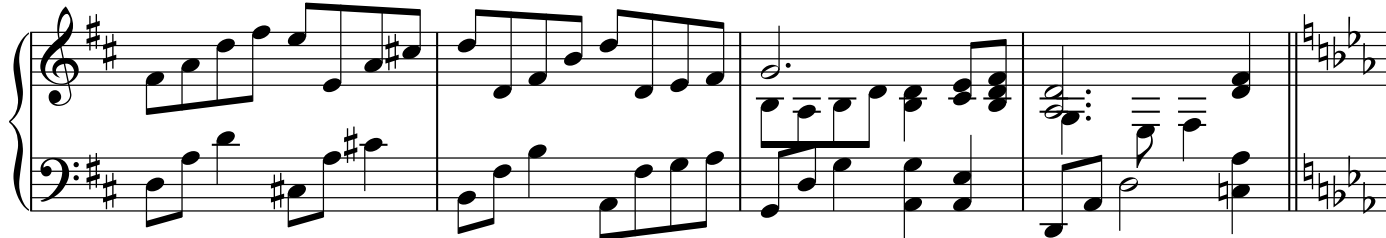
29



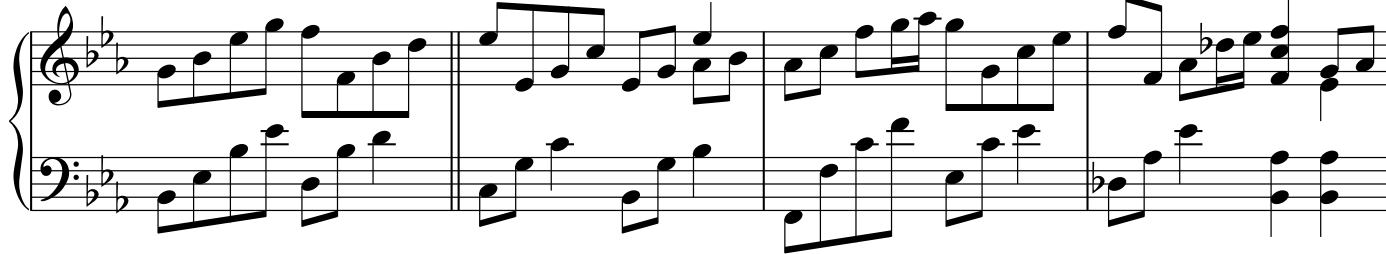
33



37



41



45

