

# Родина-мать зовёт!

Домра малая 1

П. Крылов

The musical score is written for a domra in 3/4 time, B-flat major. It begins with a *mf* dynamic. The first staff contains the initial melody. The second staff continues the melody with a *f* dynamic. The third staff is marked with a circled 'A' and contains a section with a crescendo and decrescendo. The fourth staff continues with a *f* dynamic. The fifth staff has a first ending marked with a circled '1' and a repeat sign. The sixth staff has a first ending marked with a circled '2' and a *p* dynamic. The seventh staff has a first ending marked with a circled '3'. The eighth staff has a first ending marked with a circled '4' and a *mf* dynamic. The ninth staff has a first ending marked with a circled '5' and a *p* dynamic. The tenth staff has a first ending marked with a circled '6' and a *mf* dynamic. The eleventh staff has a first ending marked with a circled '7' and a *mp* dynamic. The twelfth staff has a *p* dynamic and a *mf* dynamic. The thirteenth staff contains three first endings: 1., 2., and 3., with a *mf* dynamic.

8

Musical notation for measures 8 and 9. Measure 8 starts with a dynamic marking of *f*. Measure 9 ends with a *rit* (ritardando) marking. The notation includes treble clef, a key signature of one flat, and various note values including half notes and quarter notes, some with slurs.

9

Musical notation for measure 9, continuing from the previous system. It features a treble clef, a key signature of one flat, and notes with slurs.

10 *pp*

Musical notation for measure 10, starting with a dynamic marking of *pp* (pianissimo). The notation includes a treble clef, a key signature of one flat, and notes with slurs.

11

Musical notation for measure 11, starting with a dynamic marking of *mp* (mezzo-piano). The notation includes a treble clef, a key signature of one flat, and notes with slurs.

12

Musical notation for measure 12, starting with a dynamic marking of *mf* (mezzo-forte). The notation includes a treble clef, a key signature of one flat, and notes with slurs.

13

Musical notation for measure 13, starting with a dynamic marking of *f* (forte). The notation includes a treble clef, a key signature of one flat, and notes with slurs.

14

Musical notation for measure 14, starting with a dynamic marking of *mf* (mezzo-forte). The notation includes a treble clef, a key signature of one flat, and notes with slurs.

15

Musical notation for measure 15, starting with a dynamic marking of *f* (forte). It includes a first ending bracket labeled "1." and a repeat sign at the end of the measure.

Musical notation for the second ending of measure 15, labeled "2.". It includes a dynamic marking of *f* (forte) and notes with slurs.

Musical notation for the final measure of the piece, starting with a dynamic marking of *f* (forte). It includes a treble clef, a key signature of one flat, and notes with slurs, ending with a double bar line.

# Родина-мать зовёт!

Домра малая 2

П. Крылов

The musical score is written for Domra Malaya 2 in a 3/4 time signature and a key signature of one flat (B-flat). The piece begins with a *mf* (mezzo-forte) dynamic marking. The melody is characterized by a mix of eighth and quarter notes, often beamed together. A first ending bracket is placed over the first two staves. A circled letter 'A' is placed above the third staff. The dynamic marking changes to *f* (forte) at the start of the fourth staff. A first ending bracket is placed over the fourth and fifth staves, with a circled number '1' and a repeat sign above the fifth staff. The second ending bracket is placed over the sixth and seventh staves, with a circled number '2' above the sixth staff. The third ending bracket is placed over the eighth and ninth staves, with a circled number '3' above the eighth staff. The fourth ending bracket is placed over the tenth and eleventh staves, with a circled number '4' above the tenth staff. The fifth ending bracket is placed over the twelfth and thirteenth staves, with a circled number '5' above the twelfth staff. The sixth ending bracket is placed over the fourteenth and fifteenth staves, with a circled number '6' above the fourteenth staff. The seventh ending bracket is placed over the sixteenth and seventeenth staves, with a circled number '7' above the sixteenth staff. The final section consists of three first endings, labeled '1.', '2.', and '3.', each with a repeat sign above it.

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14

15

1.

2.

# Родина-мать зовёт!

Домра альтовая 1

П. Крылов

The musical score is written for Alto Domra 1 in a 3/4 time signature and a key signature of one flat (B-flat). It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The music starts with a *mf* (mezzo-forte) dynamic. The second staff continues the melody with a *mf* dynamic. The third staff is marked with a circled 'A' and features a crescendo hairpin. The fourth staff is marked with a *f* (forte) dynamic. The fifth staff contains a circled '1' and a fermata over a whole note. The sixth staff contains a circled '2'. The seventh staff contains a circled '3'. The eighth staff contains a circled '4'. The ninth staff contains a circled '5'. The tenth staff contains a circled '6' and a repeat sign. The eleventh staff contains a circled '7'. The twelfth staff contains three first endings, labeled '1.', '2.', and '3.', each with a repeat sign.

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1.

2.

# Родина-мать зовёт!

Домра альтовая 2

П. Крылов

The musical score is written for Alto Domra 2 in a 3/4 time signature with a key signature of one flat (B-flat). It begins with a dynamic marking of *mf*. The main melody consists of several phrases, some with slurs and ornaments. A section marked with a circled 'A' and a double bar line with repeat dots is followed by a series of numbered exercises (1-7) and three alternative endings (1., 2., 3.).

1. *f*

2

3

4

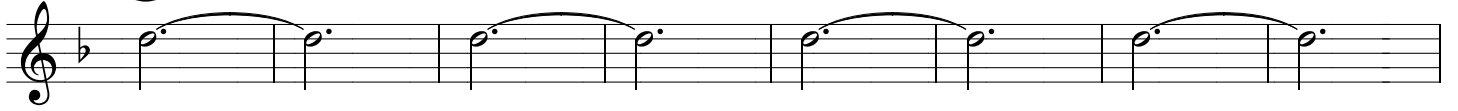
5

6

7

1. 2. 3.

8



9



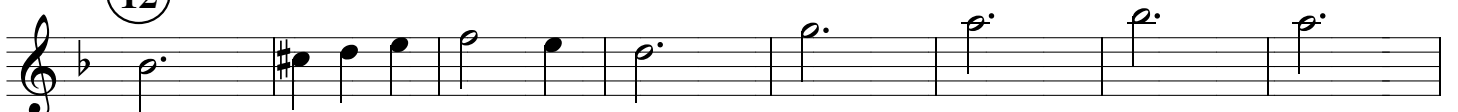
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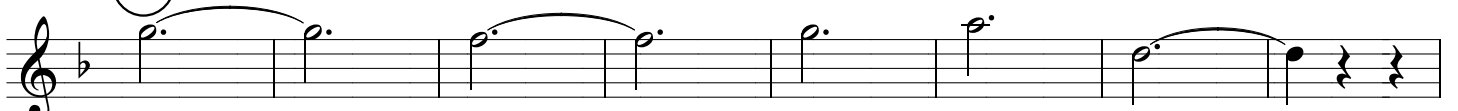
11



12



13



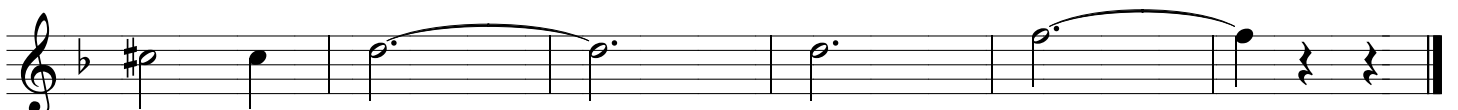
14



15



2.





# Родина-мать зовёт!

Домра басовая

П. Крылов

The musical score is written for a bass domra in 3/4 time with a key signature of one flat (B-flat). It consists of 14 staves of music. The notation includes quarter notes, eighth notes, and rests. A circled letter 'A' is placed below the second staff, with a hairpin symbol indicating a dynamic change. The first staff of the eighth system is marked with a forte 'f' dynamic. The score features several first endings, numbered 1 through 7, and a final section with three endings, numbered 1, 2, and 3. The piece concludes with a double bar line and repeat dots.

8

Exercise 8: Two staves of bass clef music in B-flat major. The first staff contains eight measures of eighth-note patterns. The second staff contains eight measures, with the last four measures being whole notes.

9

Exercise 9: One staff of bass clef music in B-flat major. It contains eight measures of eighth-note patterns, with a sharp sign appearing in the fifth measure.

10

Exercise 10: One staff of bass clef music in B-flat major. It contains eight measures of eighth-note patterns, with a sharp sign appearing in the fifth measure.

11

Exercise 11: One staff of bass clef music in B-flat major. It contains eight measures of eighth-note patterns.

12

Exercise 12: One staff of bass clef music in B-flat major. It contains eight measures of eighth-note patterns.

13

Exercise 13: One staff of bass clef music in B-flat major. It contains eight measures of eighth-note patterns.

14

Exercise 14: One staff of bass clef music in B-flat major. It contains eight measures of eighth-note patterns, starting with a repeat sign.

15

Exercise 15: One staff of bass clef music in B-flat major. It contains eight measures of eighth-note patterns, ending with a repeat sign. A first ending bracket labeled "1." covers the last two measures.

2.

Exercise 15 (continued): One staff of bass clef music in B-flat major. It contains eight measures of eighth-note patterns, starting with a first ending bracket labeled "2." covering the first two measures.

Exercise 15 (continued): One staff of bass clef music in B-flat major. It contains eight measures of eighth-note patterns, ending with a double bar line.

# Родина-мать зовёт!

Баян 1

П. Крылов

*mf*

*mf*

**A**

*f*

1

2

3

4

5

6

7

1.

2.

3.

8

Musical notation for measures 8 and 9. Measure 8 consists of two staves of chords. Measure 9 consists of two staves, with the first staff containing chords and the second staff containing a melodic line with slurs.

9

Musical notation for measure 9, showing a staff with rests followed by a staff with chords.

10

Musical notation for measure 10, showing a staff with rests followed by a staff with chords.

11

Musical notation for measure 11, showing a staff with rests.

12

Musical notation for measure 12, showing a staff with a melodic line.

13

Musical notation for measure 13, showing a staff with a melodic line.

14

Musical notation for measure 14, showing a staff with chords and a melodic line.

15

Musical notation for measure 15, showing a staff with chords and a melodic line, including a first ending bracket.

Musical notation for measure 15, showing a staff with a melodic line, including a second ending bracket.

Musical notation for measure 15, showing a staff with chords.

# Родина-мать зовёт!

Баян 2

П. Крылов

The musical score is written for Bajan 2 in 3/4 time and B-flat major. It begins with a *mf* dynamic marking. The first staff contains a series of chords, with some notes tied across measures. The second staff introduces a melodic line starting with a circled 'A'. The third staff continues the melodic line and includes a circled '1' with a repeat sign. The fourth staff is marked *f* and continues the melodic line. The fifth staff contains a circled '2' and a repeat sign. The sixth staff contains a circled '3' and a repeat sign. The seventh staff contains a circled '4' and a repeat sign. The eighth staff contains a circled '5' and a repeat sign. The ninth staff contains a circled '6' and a repeat sign. The tenth staff contains a circled '7' and a repeat sign. The eleventh staff contains a circled '1.' and a repeat sign. The twelfth staff contains a circled '2.' and a repeat sign.

This musical score is written for a single melodic line in B-flat major. It consists of 15 numbered measures across 13 staves. The notation includes various rhythmic values, slurs, and dynamic markings. A triplet of eighth notes is indicated at the beginning of the first measure. Measures 8, 9, 10, 11, 12, 13, 14, and 15 are circled. A first ending bracket labeled '1.' spans measures 14 and 15, with a second ending labeled '2.' starting at the end of measure 15. The score concludes with a double bar line and repeat signs.

# Родина-мать зовёт!

Ударные

П. Крылов

The musical score is written for a drum set in 3/4 time. It consists of 11 staves. The first staff begins with a treble clef, a 3/4 time signature, and a dynamic marking of *mf*. Above the first staff, there are eight downward-pointing stems with an 'x' at the end, indicating specific drum hits. The score includes several section markers: a circled 'A' at the start of the second staff, circled numbers 1 through 7 marking specific measures, and circled numbers 1, 2, and 3 marking different endings. The piece ends with a double bar line and a flourish.

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# Родина-мать зовёт!

Гусли

П. Крылов

The musical score is written for Gusli in 3/4 time, featuring a variety of textures and dynamics. It begins with a *mf* dynamic and a crescendo. The score includes several systems of chords and textures, with a section marked *f* starting at measure 10. A section of rests is marked with circled numbers 1 through 7. The piece concludes with three distinct endings, the third of which is marked with a fermata.

*mf*

*f*

1

2

3

4

5

6

7

1.

2.

3.

8

9

10

11

12

13

14

15

# Родина-мать зовёт!

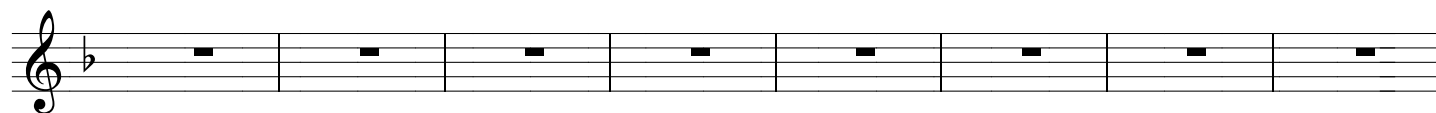
Голос

П. Крылов

Музыкальное произведение в нотной записи. Оно состоит из девяти систем нот, каждая из которых имеет свои текстовые подстрочки. В начале нотной записи указаны ключ (бемоль) и ритм (3/4). В первой системе нот находится метр 'А'. В начале второй системы нот находится метр '1' с символом тремоло. В начале третьей системы нот находится метр '2'. В начале четвертой системы нот находится метр '3'. В начале пятой системы нот находится метр '4'. В начале шестой системы нот находится метр '5'. В начале седьмой системы нот находится метр '6'. В начале восьмой системы нот находится метр '7'. В начале девятой системы нот находятся метры '1.', '2.' и '3.'.

Вре - ме - ни бег, у - вы, уп - ряж, но не за - быть вой -  
ны. И на Ма - ма - ев, на кур - ган мол - ча вос - хо - дим  
мы. Здесь под - виг де - дов и от - цов за - пе - чат - лён вгра -  
нит. Под стра - жей ка - мен - ных бой - цов го - род спо - кой - но  
спит. Под стра - жей ка - мен - ных бой - цов го - род спо - кой - но  
спит. Ты по - слу - шай, сы - нок, мир от - сто - ять  
Сла - вы на - ших по - бед, па - мя - ти тех  
про - бил твой срок, на - сту - пил твой че - рёд. Ро - ди - на - мать зо -  
доб - лест - ных лет будь дос - то - ин на - род. Ро - ди - на - мать зо -

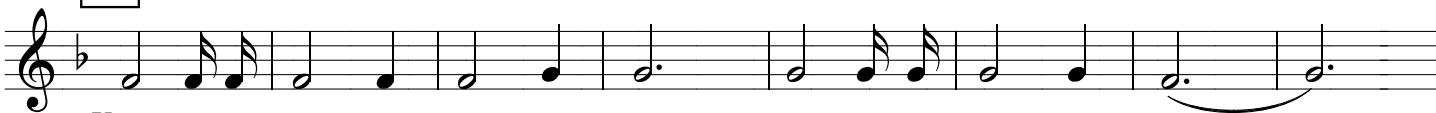
1. вёт!  
вёт!  
2. вёт!  
вёт!  
3. вёт!  
вёт!



8

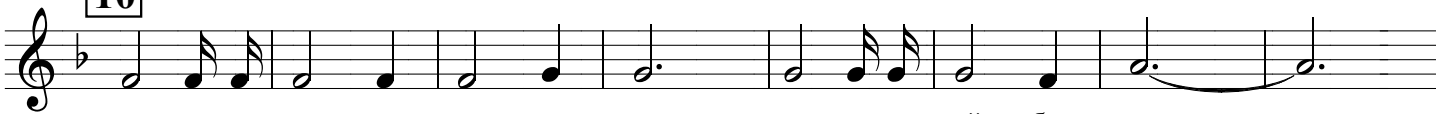


9



Хоть и рас- та - ял в тех но - чих гроз - ных по - жа - рищ дым,

10



но и те-перь вдо - ма сту - чат зна - ки ли - хой бе - ды.

11



Плач ма те - рин - ский не у - молк, бо - ли серд - ца пол - ны...

12



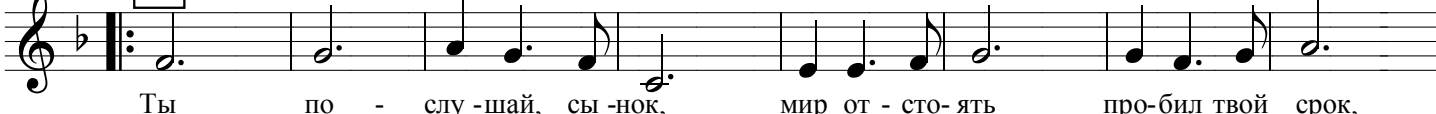
Наш пе-ред Ро - ди - но - ю долг - не до-пус - тить вой - ны!

13



Наш пе-ред Ро - ди - но - ю долг - не до-пус - тить вой - ны!

14



Ты по - слу - шай, сы - нок, мир от - сто - ять про-бил твой срок,  
Сла- вы на - ших по - бед, па - мя - ти тех доб-лест-ных лет

15



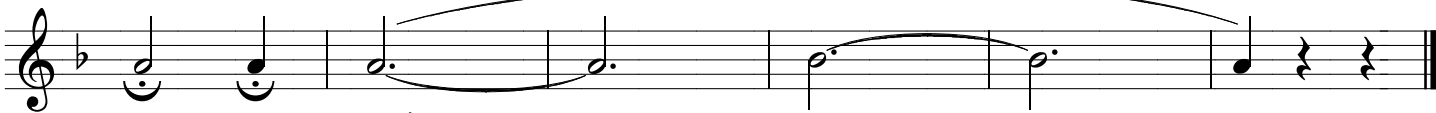
на - сту - пил твой че - рёд. Ро - ди - на - мать зо - вёт!  
будь дос - то - ин, на - род! Ро - ди - на - мать зо - вёт!

1.



вёт! Будь дос - то - ин, на - род! Ро - ди - на -  
вёт!

мать зо - вёт!



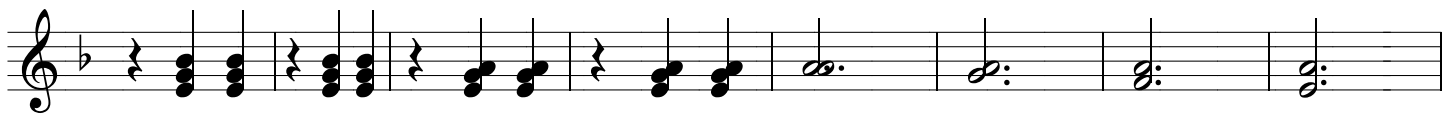
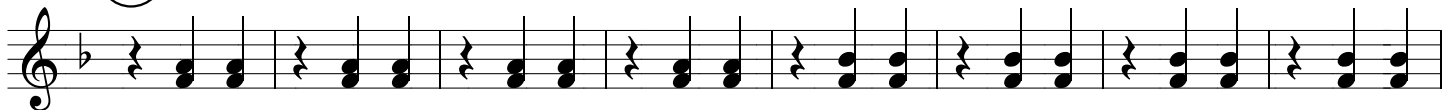
# Родина-мать зовёт!

Балалайка прима

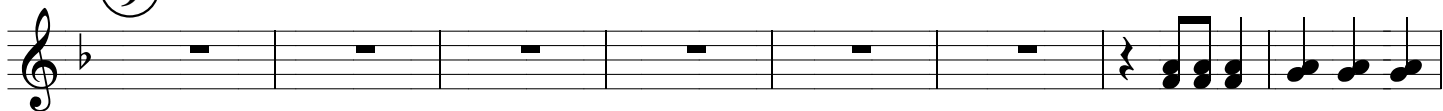
П. Крылов

The musical score is written for Balalaika Prima in 3/4 time, key of B-flat major. It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The music is marked *mf*. The second staff continues the melody. The third staff is marked with a circled 'A' and features a crescendo hairpin. The fourth staff is marked *f*. The fifth staff contains a circled '1' followed by a repeat sign. The sixth staff contains a circled '2'. The seventh staff contains a circled '3' and features a slur over two notes. The eighth staff contains a circled '4'. The ninth staff contains a circled '5'. The tenth staff contains a circled '6'. The eleventh staff contains a circled '7'. The twelfth staff contains three first endings, labeled '1.', '2.', and '3.', each with a repeat sign.

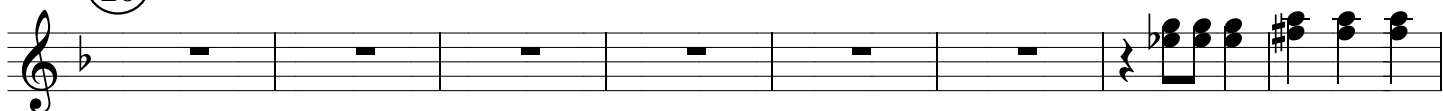
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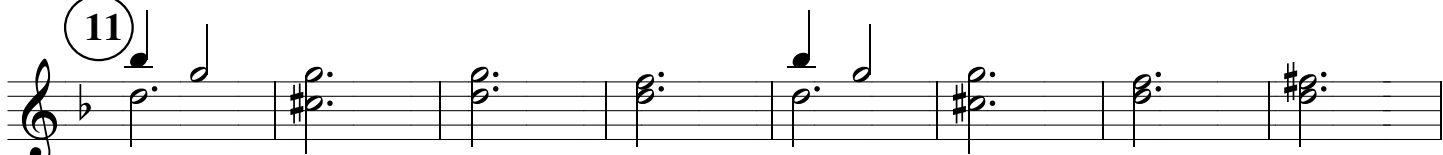
9



10



11



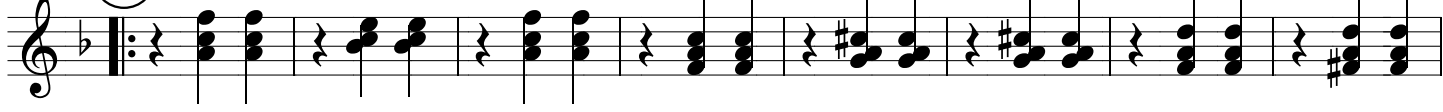
12



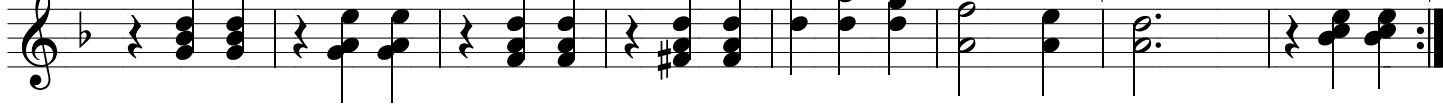
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14



15



1.



2.



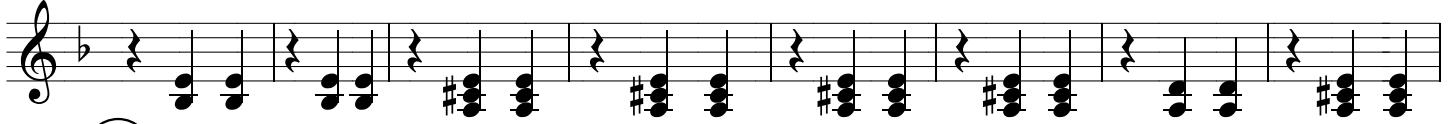
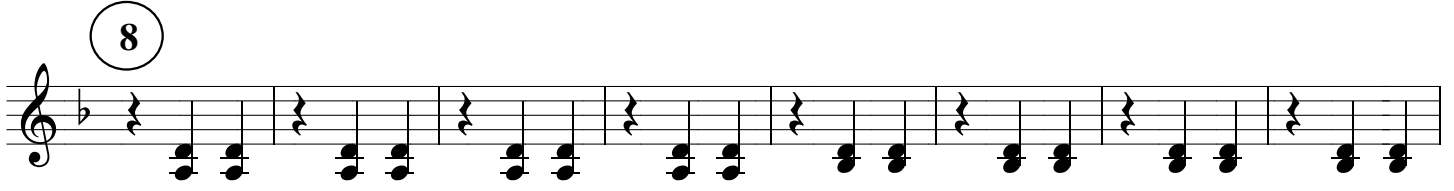
# Родина-мать зовёт!

Балалайка секунда

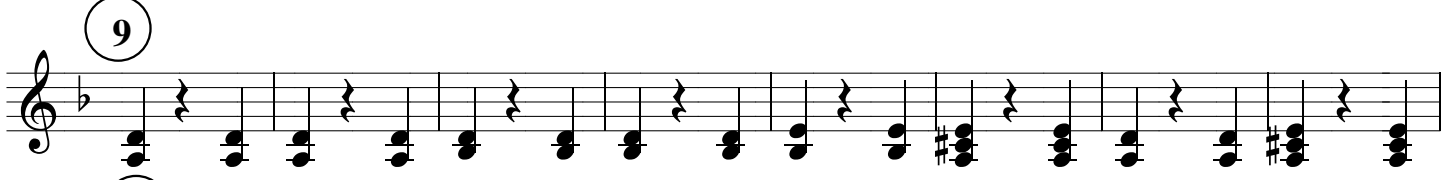
П. Крылов

The musical score is written for balalaika in 3/4 time, featuring a sequence of chords and a final section with three endings. The key signature has one flat (B-flat). The score consists of 13 staves. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The music is composed of a series of chords, many of which are beamed together. A circled letter 'A' is placed below the second staff. The first ending is marked with a circled '1' and a repeat sign. The second ending is marked with a circled '2'. The third ending is marked with a circled '3'. The fourth ending is marked with a circled '4'. The fifth ending is marked with a circled '5'. The sixth ending is marked with a circled '6'. The seventh ending is marked with a circled '7'. The final section consists of three endings, labeled 1., 2., and 3., with a repeat sign under the second ending.

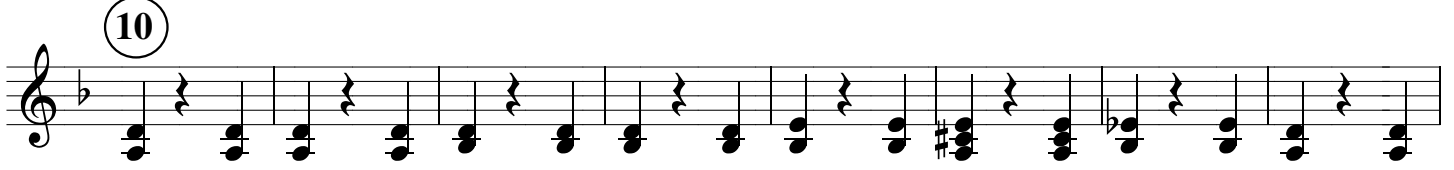
8



9



10



11



12



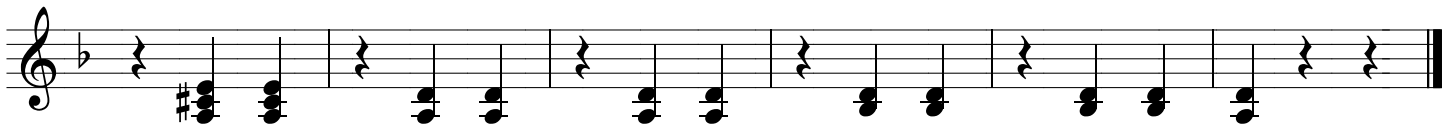
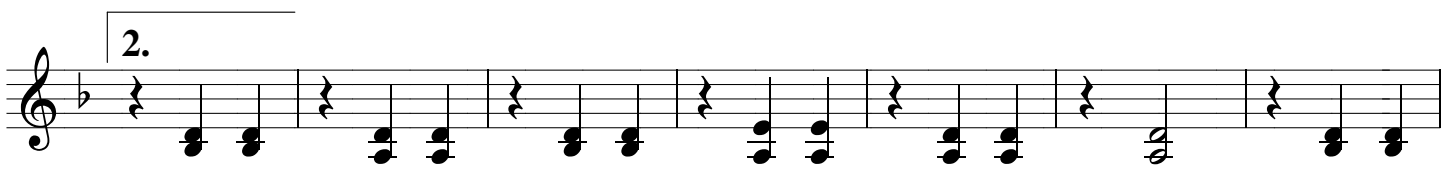
13



14



15





# Родина-мать зовёт!

Балалайка альт

П. Крылов

The musical score is written for Balalaika Alto in 3/4 time, featuring a key signature of one flat (B-flat). The piece is composed of ten staves of music. The first two staves begin with a *mf* dynamic and include a hairpin crescendo. The third staff is marked with a circled 'A' and a hairpin crescendo. The fourth staff begins with a *f* dynamic and contains a circled '1' above a fermata. The fifth staff contains circled numbers '2' through '7' above specific notes. The sixth staff contains a circled '4' above a note. The seventh staff contains a circled '5' above a note. The eighth staff contains a circled '6' above a note. The ninth staff contains a circled '7' above a note. The final staff contains three endings, labeled '1.', '2.', and '3.', each with a repeat sign and a double bar line.

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1.

2.

# Родина-мать зовёт!

Балалайка контрабас

П. Крылов

The musical score is written for Balalaika and Contrabass in a 3/4 time signature with a key signature of one flat (B-flat). The piece begins with a *mf* dynamic marking. The first two staves show a rhythmic pattern of quarter notes with rests. The third staff is marked with a circled 'A' and a hairpin symbol indicating a crescendo. The fourth staff begins with a *f* dynamic marking and contains a circled '1' followed by a double bar line and a repeat sign. The fifth staff contains a circled '2', the sixth a circled '3', the seventh a circled '4', the eighth a circled '5', and the ninth a circled '6'. The tenth staff contains a circled '7' and a double bar line. The final staff shows three first endings: the first ending is a quarter note followed by a double bar line and repeat sign; the second ending is a quarter note followed by a double bar line and repeat sign; the third ending is a quarter note followed by a double bar line, a repeat sign, and a fermata.

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1.

2.

Времени бег, увы, упрям,  
Но не забыть войны,  
И на Мамаев, на курган  
Молча восходим мы.  
Здесь подвиг дедов и отцов  
Запечатлён в гранит,  
Под стражей каменных бойцов  
Город спокойно спит.

*Привеv:*

Ты послушай, сынок,  
Мир отстоять пробил твой срок,  
Наступил твой черед:  
Родина – мать зовёт!  
Славы наших побед,  
Памяти тех доблестных лет  
Будь достоин, народ,  
Родина – мать зовёт!

Сколько бесчисленных дорог,  
Горечи и разлук,  
Но закалялся, как клинок,  
Воинский русский дух!  
Славного подвига бойцов  
Варварам не понять,  
Ни лагерями, ни свинцом  
Родины не отнять.

*Привеv.*

Хоть и растаял в тех ночах  
Грозных пожаращ дым,  
Но и теперь в дома стучат  
Знаки лихой беды.  
Плач материнский не умолк,  
Боли сердца полны...  
Наш перед Родиною долг –  
Не допустить войны!

*Привеv.*