

# ЕХАЛ Я ИЗ БЕРЛИНА

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Музыка И. ДУНАЕВСКОГО

Живо. Ритмично



*mf* *dim.*

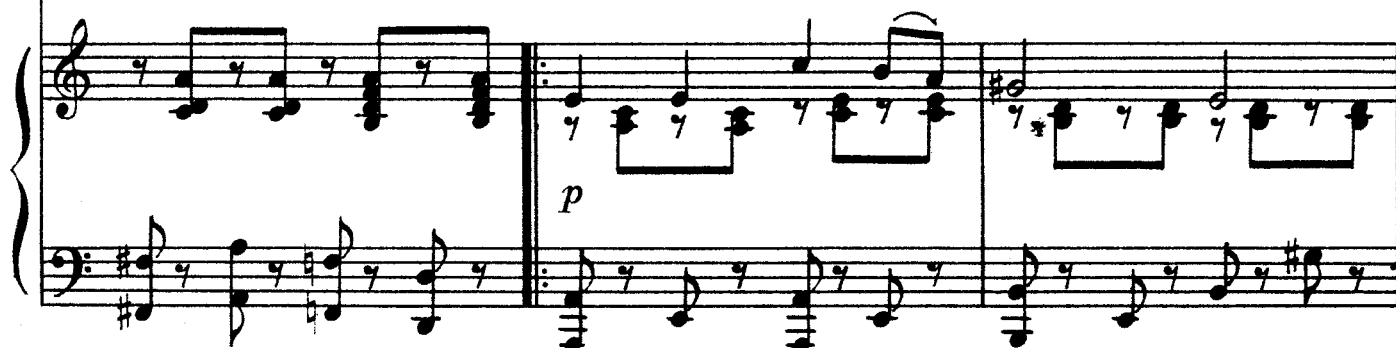
The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line with eighth notes. The piece begins with a mezzo-forte (*mf*) dynamic and concludes with a decrescendo (*dim.*) over the final two measures.

Голос



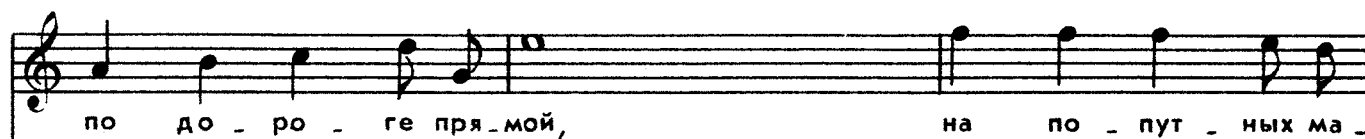
Е - хал я из Бер - ли - на

The vocal line is written on a single staff in treble clef. It begins with a whole rest, followed by a repeat sign. The melody consists of quarter and eighth notes, ending on a half note. The lyrics are aligned under the notes.



*p*

The piano accompaniment for the first vocal phrase spans two staves. It features a rhythmic accompaniment similar to the introduction, with chords in the right hand and a bass line in the left hand. The dynamic is piano (*p*).



по до - ро - ге пря - мой, на по - пут - ных ма -

The vocal line continues on a single staff. It features a melody of quarter and eighth notes with lyrics underneath. The phrase ends with a long note.



The piano accompaniment for the second vocal phrase spans two staves. It continues the rhythmic accompaniment from the previous section, with chords in the right hand and a bass line in the left hand.

- ши - нах е - хал сфрон - та до - мой.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, with a grand staff bracket on the left. The music is in a 7/8 time signature. The vocal line has a melodic line with some rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

*f* > > > *rit.*  
Е - хал ми - мо Вар - ша - вы, е - хал ми - мо Ор -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic and includes accents (>) over the notes. It ends with a *rit.* (ritardando) marking. The piano accompaniment continues with the same rhythmic pattern.

Для 1<sup>го</sup> и 2<sup>го</sup> куплетов *a tempo*  
- ла, там, где рус - ска - я сла - ва все тро -

The third system of the musical score is marked "Для 1<sup>го</sup> и 2<sup>го</sup> куплетов *a tempo*". The vocal line continues with the lyrics "- ла, там, где рус - ска - я сла - ва все тро -". The piano accompaniment includes a *tr* (trill) marking in the bass line.

Для 3<sup>го</sup> куплета  
- я. А - ах!

The fourth system of the musical score is marked "Для 3<sup>го</sup> куплета". The vocal line has a long note with a fermata over it, followed by "А - ах!". The piano accompaniment is marked *p* (piano) and features a long note with a fermata.

пин - ки про - шла.

*f*  
Эй, встре - чай, с по - бе - дой позд - рав -

- ляй, бе - лы - ми ру - ка - ми по -

- креп - че об - ни - май.

дор

*f*

Эй, встре - чай, с по - бе - дой по - здрав - ляй,

*f*

Для повторения

бе - лы - ми ру - ка - ми по - креп - че об - ни -

- май.

Для окончания

Хор

креп - че об - ни - май!

Ехал я из Берлина  
 По дороге прямой,  
 На попутных машинах  
 Ехал с фронта домой.  
 Ехал мимо Варшавы,  
 Ехал мимо Орла,  
 Там, где русская слава  
 Все тропинки прошла.

Эй, встречай,  
 С победой поздравляй,  
 Белыми руками  
 Покрепче обнимай.

Очень дальние дали  
 Мы с друзьями прошли,  
 Но нигде не видали  
 Лучше нашей земли.  
 Наше солнышко краше,  
 И скажу, не тая,  
 Лучше девушек наших  
 Нет на свете, друзья.

Эй, встречай,  
 С победой поздравляй,  
 Белыми руками  
 Покрепче обнимай.

За весенние ночи,  
 За родную страну  
 Да за карие очи  
 Я ходил на войну.  
 Вы цветите пышнее,  
 Золотые края,  
 Ты целуй горячее,  
 Дорогая моя.

Эй, встречай,  
 С победой поздравляй,  
 Белыми руками  
 Покрепче обнимай.