

# Картина VI. ВСТУПЛЕНИЕ.

(Воздушное пространство. Мѣсяць и звѣзды. Рѣдкія и легкія облака.)

161 *Andante.* ♩ = 72 Занавѣсь.

PIANO. *pp*

(Звѣзды группируются въ созвѣздія. Пооче-

редно видѣются: Плеяды, Большая Медвѣдница и Орионъ.)

8 *quasi trillo*

Ped Ped

Ped Ped Ped

Ped

*quasi trillo*

Ped Ped Ped

Ped Ped

Ped

(Звѣзды собираются въ группы на облакахъ.)

162

Viol. *f*

*p*

*f*

*f*

*cresc.*

ИГРЫ И ПЛЯСКИ ЗВѢЗДЪ.

а.) Мазурка.

163

Allegro assai scherzando. ♩ = 168

Flauto solo.

*f* *pp*

*pizz.*

*sempre pianissimo e leggero*

The first system of music consists of two staves. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and some moving lines.

The second system continues the musical piece with similar complexity in both staves, maintaining the intricate melodic patterns in the treble and the supporting accompaniment in the bass.

The third system of music includes a handwritten annotation "4-22-70" in the right margin. The notation continues with dense melodic and harmonic textures.

The fourth system concludes the piece with the word "Fine." written at the end of the bass staff. The melodic lines in the treble staff reach their final notes.

164

Trio.

Glock.

The Trio section begins at measure 164. The treble staff is marked "Glock." and contains a simple, rhythmic melody. The bass staff features a steady accompaniment of chords.

The end of the Trio section includes two endings. The first ending leads back to the beginning of the Trio, and the second ending concludes the section. The notation includes first and second endings with repeat signs.

Da capo  $\oplus$  al fine  
senza ripetizione.

6.) Шествіе кометы.

165 Adagio.  $\text{♩} = 56$  *dimin.* *tr poco tr a tr poco tr tr tr tr*

Viol. *f* *ten. assai*

Corni.

Viol. solo. *pp*

*poco riten.*

в.) Хороводъ.

166 Andante non troppo.  $\text{♩} = 84$

Clar. solo. *p*

Viol. solo. *p*

First system of piano accompaniment. The right hand features a melodic line with a long slur across the first two measures. The left hand plays a rhythmic accompaniment of eighth notes.

167 Clar.

Second system of piano accompaniment, starting at measure 167. The right hand has a melodic line with a slur. The left hand continues with eighth-note accompaniment.

Fl.

Third system of piano accompaniment. The right hand has a melodic line with a slur and a dynamic marking 'v'. The left hand continues with eighth-note accompaniment.

Fourth system of piano accompaniment. The right hand has a melodic line with a slur and a dynamic marking 'v'. The left hand continues with eighth-note accompaniment.

Fifth system of piano accompaniment. The right hand has a melodic line with a slur and a dynamic marking 'v'. The left hand continues with eighth-note accompaniment.

Sixth system of piano accompaniment. The right hand has a melodic line with a slur and a dynamic marking 'v'. The left hand continues with eighth-note accompaniment. The system concludes with the instruction *poco riten.*

г.) Чардашъ и дождь падающихъ звѣздъ.

Allegro. ♩ = 152

168

First system of musical notation (measures 168-169). It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with chords and single notes. Dynamics include *f* and *p*. The word "cre -" is written above the upper staff.

Second system of musical notation (measures 168-169). It continues the grand staff from the first system. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. Dynamics include *f* and *p*. The words "scen - do poco a poco" are written above the upper staff.

Third system of musical notation (measures 168-169). It continues the grand staff from the first system. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. Dynamics include *f* and *p*.

169

First system of musical notation (measures 169-170). It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with chords and single notes. Dynamics include *pp sub.*

Second system of musical notation (measures 169-170). It continues the grand staff from the first system. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. Dynamics include *cresc.*

170

First system of musical notation (measures 170-171). It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with chords and single notes. Dynamics include *f* and *p*.

*cresc.*

*acceler.*

БЪСОВСКАЯ КОЛЯДКА.

(Набѣгаютъ тучи. Звѣзды скрываются, но сіянье мѣсяца просвѣчиваетъ сквозь облака.)

(Рои облачныхъ духовъ кружатся въ облакахъ.)

Allegro assai.  $\text{♩} = 168$

171

*f* *f dimin.* *p* *pp*

*legato assai*

*sempre legato*



*cresc.*

*cresc.*

*f*

(Пацюкъ, сидя въ горшкѣ, вѣзжаетъ, погоняя ухватомъ; за нимъ другіе вѣдуны въ горшкахъ, котлахъ и ступахъ съ вилами, сковородами,

172 ПАЦЮКЪ. *Patschisus*

Co - - -

*ff*

*f dimin.*

*p*

ухватами и пестами въ рукахъ. Слетаются вѣдмы на помелахъ, между ними Солоха.)

- - - би - рай - те - ся, кол - ду - ны,

*p*

вѣ - - ду - ны, Ко - - - ля - ду встрѣ -

*p*

СОЛОХА.

*(solista)*

173

Со-би-рай - тесь,  
 чать, ————— Ко - - - - - ля - ду пу - гать. —————

173

*pp*

вѣдь-мы кі - - ев-скі-я, со-би-рай - тесь Ов - се-ня стра -

щать, го-нять.

(Пѣніе сопровождается дикою пляскою и тѣлодвиженіями.)

ХОРЪ за сценой. \*)

*(chorus)*

Bassi.

У - ро - ди - лась Ко - ля - да

*p*

\*)Примѣч. Хористы помѣщаются въ кулисахъ, а вѣдуны и вѣдмы на сценѣ исполняются балетомъ.

*dim.*

на - ка - ну - - нъ Ро - - жде - ства..

174 Тенорі.

У - - - гу! У - ро - дил - - ся

младъ — Ов - сень въ тем - ный день ко - ро - - чу -

*dimin.*

на. У - - - гу!

175 За - пу - га - емъ

Sopr.  
Ой! Ко - - ля - ду! У - гу! У - гу!

Alti.  
За - пу - га - емъ Ко - - ля - ду! У - гу! У - гу!

Tenori.  
Ой! Ко - - ля ду! У - гу! У - гу!

Bassi.  
За - пу - га - емъ Ко - - ля - ду! У - гу! У - гу!

175

*mf*

*sf*

(Бьютъ въ сковороды и ухватъ до цифры 176.)

За - пу - га - емъ

Ой! мо - - ло - ду! У - гу! У - гу!

За - пу - га - емъ мо - - ло - ду! У - гу! У - гу!

Ой! мо - - ло - ду! У - гу! У - гу!

За - пу - га - емъ мо - - ло - ду! У - гу! У - гу!

*sf*

176

Музыкальная партитура для голоса и фортепиано. Включает вокальную партию и фортепианный аккомпанемент. Динамики: *dim.*, *f*, *mf*.

Вокальные партии:

Кю - ля - да, ко - ля - да! Ой, ов - сень!

Ой! За - пу - га - емь ов - се -

Ой! За - пу - га - емь ов - се -

Ой! За - пу - га - емь ов - се -

176

Музыкальная партитура для фортепиано. Динамики: *p*.

Фортепианный аккомпанемент:

*p*

*p*

СОЛОХА. (Soloha)

Музыкальная партитура для голоса и фортепиано. Включает вокальную партию и фортепианный аккомпанемент. Динамики: *tr*, *legato assai*, *p*.

Вокальные партии:

Ой, ов -

ня! А За - стра -

ня! А За - стра -

Фортепианный аккомпанемент:

*tr*

*legato assai*

*p*

(Solo)

сень! \_\_\_\_\_

ща - - емъ мо - лод - ца! А

ща - - емъ мо - лод - ца! А

*legato assai*

177

Soprani I. *f* Ко - - ля - дѣ бы не ѣз - жать, не ѣз -

Soprani II. *f* Ой! не ѣз -

Alti. *mf* Ко - - ля - дѣ бы не ѣз -

Tenori I. *f* Ко - - ля - дѣ бы не ѣз - жать, не ѣз -

Tenori II. *f* Ой! не ѣз -

Bassi. *mf* Ко - - ля - дѣ бы не ѣз -

177

жать Крас - - - но  
 жать Ой!  
 жать Крас - - - но  
 жать Крас - - - но  
 жать Ой!  
 жать Крас - - - но

*sf*  
*mf*

(Бьютъ въ сковороды и ухваты до цифры 178.)

солн-це вы-ру-чать, вы - - ру - чать.  
 вы - - ру - чать.  
 солн - - - це вы - - ру - чать.  
 солн-це вы-ру-чать, вы - - ру - чать.  
 вы - - ру - чать.  
 солн - - - це вы - - ру - чать.

1091

*ff*  
 Ов - - - се - - - ню бы не гу - - лять,  
 Ой! не гу - - лять,  
 Ов - - - се - - - ню бы не гу - - лять,  
 Ой! не гу - - лять,  
 Ов - - - се - - - ню бы не гу - - лять,

*F1. poco.*

Зим - - - нихъ вьюгъ не у - - ни - мать.  
 Ой! у - - ни - мать.  
 Зим - - - нихъ вьюгъ не у - - ни - мать.  
 Зим - - - нихъ вьюгъ не у - - ни - мать.  
 Ой! у - - ни - мать.  
 Зим - - - нихъ вьюгъ не у - - ни - мать.



ПАЦЮБЪ. (Указываетъ вдаль. Пляска останавливается.)

178

Фу, фу, фу, фу! Тем - на во -

*p*

Timp. etc. simile.

*pp*

ди - ца во об - ла - кахъ не - бесъ, а из - да - ле - ка ви - дитъ

о - ко: ле - титъ сю - да ди - канскій бѣсъ.

СОЛОХА. (*Werk*)

О - сѣд - лать е - го Ва - ку - ла, ви - жу, до - га - дал - ся,

*p* *staccato*

Timp. etc. simile.

для Ок - са - ны че - ре - ви - ки до - бы - вать по - мчал - - - ся.

179 Сол. (Всѣ глядятъ вдаль.) (Credo)

ПАЦЮКЪ. *Pastouk* Пре - гра - димъ до - ро - гу во - ру.  
 Не про - пу - стимъ куз - не - ца мы.

179 *pp*

Сол. (Credo)

ПАЦ. *Pastouk* Пре - гра - димъ до - ро - гу во - ру.  
 Не про - пу - - стимъ ку - зне - ца мы.

ПАЦЮКЪ. *Pastouk*

Ой, — ди - кань - скій ты по - вѣ - са, не ма -

*sempre pianissimo*

Timp. etc. simile.

люй чер-тей въпри-тво - рѣ! Не тво - ри за - кля - тій

(К. Вагула пронесется поперекъ сцены на крылатомъ конѣ, поднимъ руку съ палкой.)

ГОЛОСЪ К. ВАК. *(За сценой.)* Впе-редь, впе - редь, мой

СОЛ. *(слова)*

страшныхъ, не кла - ди крес - та на бѣ - са!

ГОЛОСЪ К. ВАК.

конь!

Soprani. *p cresc.* у! А - - ту е - го! А - -

Alti. *p cresc.*

ХОРЪ. Tenori. *p cresc.* у! А - - ту е - го! А - -

Bassi. *p cresc.*

ту е - го! А - - ту е - го! А - - ту е - го!  
 ту е - го! А - - ту е - го! А - - ту е - го!

(Бросаются за нимъ въ погоню и исчезаютъ.)

180

У-лю-лю-лю-лю-лю-лю-лю-лю-лю-лю-лю-лю!  
 у у-лю-лю-лю-лю-лю-лю-лю-лю!  
 у у-лю-лю-лю-лю-лю-лю-лю-лю-лю-лю-лю-лю-лю!  
 у лю-лю-лю-лю-лю-лю-лю!

180

*ff* *dim. assai* *sf*

Musical score system 1, measures 1-4. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with triplets and slurs. Dynamics include *mf*.

Musical score system 2, measures 5-8. Treble clef continues the melodic line. Bass clef features triplets and slurs. Dynamics include *p*.

Musical score system 3, measures 9-12. Treble clef has a melodic line with slurs. Bass clef has a bass line with slurs. Dynamics include *pp*.

Musical score system 4, measures 13-16. Treble clef has a melodic line with slurs. Bass clef has a bass line with slurs. Dynamics include *ppp* and *poco*.

(Связь ночную мглу въ глубитъ сцены виднѣтся

Musical score system 5, measures 17-20. Treble clef contains vocal lines with lyrics: *cre - - - scen - - - do*. Bass clef contains piano accompaniment. Measure 17 is marked *181*. Measure 18 is marked *Corni e Tromboni.* Measure 19 is marked *p*.

столица, освѣщенная огнями.)

Musical score system 6, measures 21-24. Treble clef contains piano accompaniment with slurs. Bass clef contains piano accompaniment with slurs.

Musical score for the first system, featuring piano accompaniment with chords and a bass line.

182 Moderato. ♩ = ♪ = 84.

Musical score for the second system, including piano accompaniment and a Cor (Cornet) part.

accelerando poco

Trombe.

Musical score for the third system, including piano accompaniment and a Trombe (Trumpets) part.

Allegro non troppo. (alla polacca) ♩ = 100.

Musical score for the fourth system, including piano accompaniment and a Trombe (Trumpets) part.

ere - scen - do

poco a poco

Musical score for the fifth system, including piano accompaniment and vocal lines with lyrics.

f Облачный занавесъ.

Musical score for the sixth system, including piano accompaniment and a vocal line.

183 *Lo stesso tempo.*

The first system of music (measures 1-3) is in 3/4 time with a key signature of two sharps (F# and C#). The right hand plays a series of chords, starting with a piano *sub.* dynamic and moving to *mf* by measure 3. The left hand features a melodic line with trills (*tr*) in measures 2 and 3.

The second system (measures 4-6) continues the piece. The right hand has a more active melodic line with trills (*tr*) in measures 4 and 6. The left hand provides harmonic support with chords and a few melodic fragments. A fermata is placed over the final chord of measure 6.

The third system (measures 7-9) begins with a mezzo-piano (*mp*) dynamic and a *cresc.* (crescendo) marking. The right hand plays a steady stream of chords, while the left hand has a more complex rhythmic pattern with some trills.

The fourth system (measures 10-13) features a series of trills (*tr*) in the right hand, with an *8<sup>va</sup>* (octave) marking above the first measure. The left hand continues with chords and some melodic movement.

The fifth system (measures 14-17) continues the trill pattern in the right hand, with an *8<sup>va</sup>* marking. The left hand has a more active role with chords and some melodic lines, including a fermata at the end of measure 17.