

Suite aus der Oper

# „Die Nacht vor dem Christfeste“

(Musikalische Wandelbilder)

von

N. Rimsky-Korsakow.

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I. Einleitung: Später, frostiger Weihnachtsabend in Dikanka.

II. In der Luft: Mond und Sterne. Die Sterne gruppieren sich auf den Wolken. — Spiele und Tänze der Sterne (Mazurka, Zug des Kometen, Reigen, Czardas und Sternschnuppenfall).

Wolken ziehen auf, die Sterne verbergen sich. — Ein Hexenmeister, im Grütztopf sitzend, kommt angefahren, ihn mit der Ofengabel antreibend, hinter ihm andere Hexenmeister in Kesseln, Grapen und Mörsern mit Gabeln, Pfannen und Haken in den Händen. — Hexen kommen auf Besen herbeigeflogen. — Hexenreigen. — Wakula, der Schmied, jagt auf einem Flügelrosse vorüber, der Hexenhaufe setzt ihm nach. — In dem Nachtnebel wird die erleuchtete Hauptstadt sichtbar.

III. Glänzend beleuchteter Prunksaal im Schlosse der Zarin. Polonaise. Erscheinung des Teufels. Finsternis.

IV. In der Luft, Nacht, dichte Wolken, zwischen denen der untergehende Mond sichtbar wird. — Mit den Wolken schweben Besen, Haken, Ofengabeln und Töpfe. — Wakula, der Schmied, jagt auf dem Flügelrosse in entgegengesetzter Richtung vorüber. — Die Wolken teilen sich und verschwinden, am Himmel erglänzt der Morgenstern (die Venus).

Morgendämmerung. Koljāda in der Gestalt eines jungen Mädchens im goldnen Schlitten und Ovsen\*) auf einem Eber mit goldnen Borsten, kommen gezogen, begleitet von Lichtelfen. — Rosige Dämmerung; durch den Eisnebel erscheint die rote Morgensonne. — Dikanka wird sichtbar. Man hört das Läuten zur hohen Messe vom Glockenturm und Kirchengesang.

(Comp. i. J. 1894.)

\*) Koljāda und Ovsen sind alt-slavische lichte Gottheiten.

Сюита изъ оперы

# „Ночь передъ Рождествомъ“

(Движущіяся музыкальныя картины)

N. Римскаго-Корсакова.

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I. Вступление: Поздній морозный вечеръ въ Диканькѣ наканунѣ Рождества.

II. Воздушное пространство; мѣсяцъ и звѣзды. Звѣзды собираются въ группы на облакахъ. — Игры и пляски звѣздъ (мазурка, шествіе кометы, хороводъ, чардашъ и дождь падающихъ звѣздъ).

Набѣгаютъ тучи, звѣзды скрываются. — Кохдунъ, сидя въ горшкѣ, въѣзжаетъ, погоняя ухватомъ; за нимъ другіе вѣдуны въ котлахъ и ступахъ съ вилами, сковородами и ухватами въ рукахъ. — Слетаются вѣдьмы на помелахъ. — Бѣсовская колядка. — Кузнецъ Вакула проносится на крылатомъ конѣ; нечистая сила бросается за нимъ въ погоню. — Сквозь ночную мглу виднѣется столица, освѣщенная огнями.

III. Роскошный, ярко освѣщенный залъ во дворцѣ царицы. Польскій. Появленіе чорта. Тьма.

IV. Воздушное пространство, ночь, густыя облака, между которыми виденъ заходящій мѣсяцъ. — Вместе съ облаками плывутъ пустыя метлы, ухваты, вилы и горшки. — Кузнецъ Вакула на крылатомъ конѣ проносится въ обратную сторону. — Облака расходятся и исчезаютъ, на небѣ зажигается Утренница (Венера).

— Свѣтаеть. Коляда въ образѣ молодой дѣвушки въ золотомъ возѣ и Овсенъ\*) въ образѣ молодого парня на кабанѣ съ золотой щетиной въѣзжаютъ въ сопровожденіи свѣтлыхъ духовъ. — Розовый разсвѣтъ; красное солнце показывается сквозь морозный туманъ. — Виднѣется Диканька. Доносится благовѣсть съ диканской колокольни и церковное пѣніе.

(Соч. въ 1894 г.)

\*) Коляда и Овсенъ—древнія славянскія свѣтлыя божества.

# НОЧЬ ПЕРЕДЪ РОЖДЕСТВОМЪ.

## ДѢЙСТВІЕ ПЕРВОЕ.

Die Nacht vor dem Christfeste.

Nach Gogol.

Картина I.

ВСТУПЛЕНІЕ.

„Святый вечеръ.“

La Nuit de Noël.

D'après Gogol.

П. Римскій - Корсаковъ.  
1894.

Adagio. M. M. ♩ = 56.

3 Flauti.  
2 Oboi.  
3 Clarinetti in la♭.  
2 Fagotti.  
4 Corni in fa♯.  
2 Trombe in la♯.  
3 Tromboni e Tuba.  
Timpani.  
Celesta, Pianino o Glockenspiel.  
Arpe.

Adagio. M. M. ♩ = 56.

Violini I.  
Violini II. divisi  
Viola. divise  
Violoncelli.  
Contrabassi.

This musical score page features seven staves for various instruments. The top staff is for Flute (Fl.), followed by Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Cor, Cello/Glockenspiel (Cel.o Glock.), and Arpeggiator (Arpe.). The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The Flute part begins with a dynamic marking of *> p* and includes a trill. The Oboe part starts with *> p* and *pp*. The Clarinet part features long, sustained notes. The Bassoon part has a *pp* marking. The Cor part has a *p* marking. The Cello/Glockenspiel part has a *p* marking. The Arpeggiator part has a *mf* marking. The bottom section of the score includes a piano part with a *pp* marking and a *p dimin.* marking. The bottom two staves show a bass line with a *p* marking.

1

Musical score for the first system, measures 1-5. The score includes a piano accompaniment and a vocal line. The piano accompaniment features a melodic line with triplets and a rhythmic accompaniment of sixteenth notes. The vocal line has a melodic phrase with triplets. Dynamics include *mf dim.*, *sf dim.*, *pp*, and *p*.

Musical score for the second system, measures 6-10. The piano accompaniment continues with sixteenth-note patterns. The vocal line has a melodic phrase with triplets. Dynamics include *pp (sempre legato)* and *>pp*.

1

This musical score consists of 12 staves. The top two staves are in treble clef with a key signature of three sharps (F#, C#, G#). The middle two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of three sharps (F#, C#, G#). The score includes various musical notations such as slurs, trills, and dynamic markings. Dynamics include *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *dim.* (diminuendo). Articulation includes trills (*tr.*) and slurs. The bottom two staves feature a complex rhythmic pattern of sixteenth notes.

This musical score is for a multi-instrument ensemble, likely a string quartet or similar. It consists of 12 staves. The key signature is three sharps (F#, C#, G#), and the time signature is 7/8. The score is divided into two systems, each starting with a boxed number '2'. The first system includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The second system includes staves for Flute, Clarinet, Bassoon, and Double Bass. The music features a variety of dynamics, including *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). There are also markings for *dim.* (diminuendo) and *tr.* (trills). The score includes complex rhythmic patterns, such as triplets and sixteenth-note runs, and uses slurs and ties to connect notes across measures.

2

2

The musical score on page 6 is a complex piece for piano, featuring 14 staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into two main systems, each with two staves for the right hand and two for the left hand. The top two staves of the first system are for the right hand, and the bottom two are for the left hand. The music is characterized by a variety of textures and dynamics. The right hand often plays melodic lines with ornaments (trills) and slurs, while the left hand provides a dense accompaniment of sixteenth notes. Dynamics range from piano (*p*) to mezzo-forte (*mf*). The score includes numerous musical notations such as accents, slurs, and trills, indicating a technically demanding piece. The overall structure is intricate, with multiple voices in both hands.





3

Fl. *f*

Ob. *f* (I)

Clar. *f* (III)

Fag. *f*

Cor. *p* (sub)  
*p* (sub)

Tr-be. *f*

Tr-bni e Tuba. *f*

Timp. *f*

Занавѣсъ. (Улица въ селѣ. На первомъ планѣ хата казака Чуба. Поздній морозный вечеръ наканунѣ Рождества. Мѣсяць и звѣзды свѣтять ярко.)

*mf* (sub)

*cresc.*

*p* (sub)

*pp* (sub)

*pp* (sub)

*pp* (sub)

*pizz.*

*p*

*pp* *cresc. poco*

*cresc. poco*

*cresc. poco*

*cresc. poco*

*cresc. poco*

*cresc. poco*

3



# Картина VI. ВСТУПЛЕНИЕ.

161 Andante. ♩ = 72.

3 Flauti. I. II. III. *p*

2 Oboi. *p*

3 Clarinetti in la♭. I. II. III. *p* Clar. picc. in re♭

2 Fagotti. *p*

4 Corni in fa♯. I. II. III. *p*

2 Trombe in la♯ e poi 1 Tromba in fa♯ (c-alta) *p*

3 Tromboni e Tuba. *p*

Celesta e Glockenspiel.

Arpe.

Andante. ♩ = 72.

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

1. 2. P.

3. 4. P.

Violini I.

5. 6. P.

Altri.

1. 2. 3. P.

Violini II.

Altri.

1. 2. 3. P.

Viole.

Altri.

3 V-c. soli.

Violoncelli.

Altri.

Contrabassi.

161

Fl. I.

Ob. I.

Cor.

Cel. o Glock.

Arpe.

Viol. I.

Viol. II.

V. I.

V. C.

C. b.

(Звѣзды группируются въ созвѣдія. Поочередно видѣются; Плеяды, Большая Медвѣдѣца и Орионъ.)

The musical score is arranged in a system of staves. The top section includes Flute I (Fl. I.), Oboe I (Ob. I.), Horn (Cor.), and Cello/Glockenspiel (Cel. o Glock.). The middle section features an Arpeggio (Arpe.) with a rhythmic pattern of eighth notes. The bottom section includes Violin I (Viol. I.), Violin II (Viol. II.), Viola (V. I.), and Cello/Bass (V. C. and C. b.). The score is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. Dynamics include piano (p), pianissimo (pp), and fortissimo (fff). Trills (tr) and trills with accents (tr=) are used in the string parts. The Cello/Bass part features a prominent melodic line with long, sweeping phrases.

Fl. I.

Ob. I.

Cor.

*dolce*

*la*

This page of a musical score features three main staves: Flute I (Fl. I.), Oboe I (Ob. I.), and Cor Anglais (Cor.). The Flute I part is marked with *dolce* and includes a trill in the final measure. The Oboe I part also features a trill. The Cor Anglais part consists of sustained notes with dynamic markings such as *pp*, *ppp*, and *ppp*. The score is written in a key signature of three sharps (F#, C#, G#) and includes various musical notations such as slurs, trills, and dynamic markings. The bottom section of the page shows a piano accompaniment with a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand.

Ob.

Clar. (la $\flat$ ) I. II.

Cor.

Cel. o Glock.

Arpe.

tr.

div.

This musical score page contains ten staves. The top three staves are for woodwinds: Oboe (Ob.), Clarinet in A (Clar. (la $\flat$ ) I. II.), and Cor Anglais (Cor.). The fourth staff is for Cello and Gong (Cel. o Glock.). The fifth staff is for Arpeggiated Piano (Arpe.). The remaining six staves are for strings, with the first two staves in the group featuring trills (tr.) and a divisi (div.) instruction. The score is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics include *p*, *pp*, and *ppp*. The music is characterized by sustained notes, trills, and arpeggiated patterns.

This page of a musical score, numbered 14, contains the following parts and markings:

- Flute (Fl.):** Part 1, marked *p* (piano).
- Oboe (Ob.):** Part 1, marked *p*.
- Clarinets:** Clarinet in B-flat (III), Clarinet in A (I & II), both marked *p*.
- Cor Anglais (Cor.):** Part 1, marked *p*.
- Violins:** Violin I and Violin II parts, featuring trills (*tr*) and slurs.
- Violas:** Part 1, featuring trills and slurs.
- Celli:** Part 1, featuring trills and slurs.
- Double Basses:** Part 1, featuring trills and slurs.

The score includes various musical notations such as slurs, trills, and dynamic markings. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The bottom section of the page shows a dense arrangement of string parts with trills and slurs.

This page of a musical score, numbered 15, features a complex arrangement of instruments. At the top, the Flute (Fl.) and Clarinet (Clar.) parts are written in treble clef with a key signature of three sharps (F#, C#, G#). The Flute part includes dynamic markings such as *pp*, *ppp*, and *ppp*. The Clarinet part has a similar dynamic range. Below these are several staves for strings, including a double bass line. The string parts are characterized by long, sweeping lines and sustained notes, with dynamic markings like *ppp* and *ppp*. A prominent feature is a series of sixteenth-note patterns in the upper string staves, which are repeated across several measures. The overall texture is dense and expressive, typical of a late Romantic or early 20th-century orchestral work.



Fl.

Clar.

Fag.

Cor.

Tr-ba (lat)

Cel. o Glock.

(Звёзды собираются в группы на облаках.)

tr

arco

pizz.

arco

*p sempre legato assai*

*p sempre legato assai*

This page of a musical score (page 17) features the following parts and markings:

- Flute:** *pp*, *cresc.*
- Oboe:** *pp*, *cresc.*
- Clarinet:** *pp*, *cresc.*
- Bassoon:** *pp*, *cresc.*
- Trumpets:** *pp*, *cresc.*
- Trombones:** *pp*, *cresc.*
- Tuba:** *pp*, *cresc.*
- Timpani:** *pp*, *cresc.*
- Glockenspiel:** *tr*, *pp*, *cresc.*
- Violins I & II:** *mf*, *cresc.*
- Viola:** *pp poco cresc.*, *div.*, *arco*
- Violoncello:** *pp poco cresc.*, *div.*
- Violoncello:** *pp poco cresc.*, *div. a 3.*
- Double Bass:** *pp poco cresc.*

Additional markings include *>pp*, *pp*, *mf*, *cresc.*, *div.*, and *arco*.

ИГРЫ И ПЛЯСКИ ЗВЪЗДЪ.

а.) Мазурка.

Allegro assai. ♩ = 168.

163

*scherzando*  
Solo.

*dolce*

III. Fl. picc.

Musical score for the first system, measures 163-168. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). It features a piano solo for the third flute (piccolo) and a piano accompaniment. The piano part includes dynamic markings such as *sf*, *mf*, *dim.*, and *pp*. The flute part is marked *dolce* and *scherzando*. The score is divided into two systems by a double bar line.

Allegro assai. ♩ = 168.

*div.*  
*pizz.*

*p*

*div.*  
*pizz.*

*sf* *mf* *dim.*

*p*

163



Musical score for the second system, measures 163-168. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). It features a piano solo for the third flute (piccolo) and a piano accompaniment. The piano part includes dynamic markings such as *sf*, *mf*, *dim.*, and *p*. The flute part is marked *div. pizz.* and *p*. The score is divided into two systems by a double bar line.

Fl.

Clar. (1st)

Fag.

V-le.

V-c.

This system contains five staves of music. The Flute part (Fl.) is in the top staff, playing a melodic line with eighth and sixteenth notes. The Clarinet (1st) part (Clar. (1st)) is in the second staff, playing a sustained harmonic line. The Bassoon part (Fag.) is in the third staff, also playing a sustained harmonic line. The Violin part (V-le.) is in the fourth staff, playing a rhythmic accompaniment of eighth notes. The Viola part (V-c.) is in the fifth staff, playing a rhythmic accompaniment of eighth notes. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

This system contains five staves of music. The Flute part (Fl.) is in the top staff, playing a melodic line with eighth and sixteenth notes. The Clarinet (1st) part (Clar. (1st)) is in the second staff, playing a sustained harmonic line. The Bassoon part (Fag.) is in the third staff, also playing a sustained harmonic line. The Violin part (V-le.) is in the fourth staff, playing a rhythmic accompaniment of eighth notes. The Viola part (V-c.) is in the fifth staff, playing a rhythmic accompaniment of eighth notes. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

This system contains five staves of music. The Flute part (Fl.) is in the top staff, playing a melodic line with eighth and sixteenth notes. The Clarinet (1st) part (Clar. (1st)) is in the second staff, playing a sustained harmonic line. The Bassoon part (Fag.) is in the third staff, also playing a sustained harmonic line. The Violin part (V-le.) is in the fourth staff, playing a rhythmic accompaniment of eighth notes. The Viola part (V-c.) is in the fifth staff, playing a rhythmic accompaniment of eighth notes. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

*Fine.*

20 **164** Trio.

Fl. picc. (III.)

Fl. I. V.

Clar. picc. (re b)

Clar. (la b)

Fag. *ten. assai*

Cel. o Glock.

Arpe.

V-le. *f dim.*

V-c. *f dim.*

**164** *f dim.* *p*

1. 2.

*Da Capo al Fine senza ripetizione.*

**165** 6.) Шестые кометы.  
Adagio. ♩ = 56.

Fl. I. II.

Clar.

Fag.

Cor.

Cel. o Glock.

Arpe.

Viol. I. *Adagio. ♩ = 56.*

Tutti Viol.

Viol. II. *pizz.*

8 Viol.

4 Viol.

2 Viol.

Fl. picc.

*pp*

*smorz.*

*I in sib*

*morendo*

*morendo*

*dim.* *poco a poco*

*dim.* *poco a poco*

*dim.* *poco a poco*

*dim.* *poco a poco*

*dim.* *poco a poco*

*dim.* *poco a poco*

*dim.* *poco a poco*

*pp*

**165**

Fl. picc. *smorz.* Fl. gr. *poco riten.*

Cor.

Cel. o Glock.

Arpe. *pp*

Viol. I. *dolce* Solo.

**166** в.) Хороводъ.  
Andante non troppo. (♩ = 84.)

Clar. I. (in si b) Solo. *dolce*

Viol. II. *pp*

V-le. *pp*

V-c. *pp*

**166**

Clar. I.

Cor. *pp*

Arpe. *p*

Viol. Solo.

Viol. II.

V-le. *ten. assai e sempre pp*

V-c. *ten. assai e sempre pp*

*ten. assai e sempre pp*

167

Fl.

Clar. I.

Cor. *smorz.*

Arpe.

Solo.

*in la b*

167

Fl.

Arpe.

Viol. II

*poco riten.*

Viol. Solo.

Viol. II.

*dolce*

г. Чардашь и дождь падающих звёздъ.

168

Allegro. ♩ = 152.

Fl. I. *legato* *p*

Fl. II. *legato* *p*

Fl. III. (re<sup>b</sup>) *legato* *p*

Clar. I. (la<sup>b</sup>) *legato* *p*

Clar. II. (la<sup>b</sup>) *legato* *p*

Fag. *p*

Cor. I. II. *p*

Triang. *p*

Celesta o Glock. *mf*

Arp. *mf*

Viol. Solo.

Allegro. ♩ = 152.

V. I. *pizz.* *p*

V. II. *pizz.* *p*

V. III. *pizz.* *p*

V. IV. *pizz.* *p*

V. V. *pizz.* *p*

168



I.  
Fl.  
II.  
III.  
Clar.  
Cor.  
pizz.

*legato*  
*legato*  
*p*  
*p*  
*pizz.*

Detailed description: This is a page of a musical score, page 24, featuring three woodwind parts: Flute (Fl.), Clarinet (Clar.), and Horns (Cor.). The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The Flute part is divided into three staves (I, II, III). The Clarinet part consists of two staves. The Horns part consists of two staves. The bottom of the page shows the beginning of a piano accompaniment with two staves. Performance markings include 'legato' in the Flute III and Clarinet parts, and 'p' (piano) in the Horns part. The 'pizz.' marking is in the piano accompaniment. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

169

This musical score page, numbered 169, contains 14 staves of music. The instruments and parts are as follows:

- Staff 1: Flute (mf)
- Staff 2: Clarinet (mf)
- Staff 3: Clarinet (mf)
- Staff 4: Oboe (mf)
- Staff 5: Violin I (mf)
- Staff 6: Violin II (mf)
- Staff 7: Viola (mf)
- Staff 8: Cello (mf)
- Staff 9: Double Bass (mf)
- Staff 10: Piano (mf)
- Staff 11: Percussion (mf)
- Staff 12: Harp (mf)
- Staff 13: Violoncello (mf)
- Staff 14: Contrabass (mf)

Dynamic markings include *mf*, *pp*, *f*, and *p*. Performance instructions include *arco*, *(détaché)*, and *pizz.*. The score features various musical notations such as slurs, ties, and articulation marks.

169

Violin I

Violin II

Viola

Cello I

Cello II

Violin III

Violin IV

Cello I

Cello II

Dynamics: *p*, *mf*, *f*

Articulation: accents, slurs

Performance instructions: *arco (détaché)*



This musical score is for a string ensemble with woodwinds and brass. It consists of 14 staves. The top two staves are for Violins I and II, the next two for Violas, and the bottom two for Cellos and Double Basses. The woodwind section includes Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 and 2), Bassoons (1 and 2), and a Bassoon III. The brass section includes Trumpets (1 and 2), Trombones (1, 2, and 3), and a Trombone III. The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#). The music is characterized by rhythmic patterns, often in eighth or sixteenth notes, and includes various dynamics and articulations. Key markings include *legato*, *mf*, *f*, *mp*, *con sord.*, *div.*, *div. a 2.*, and *div. a 3.*

Accelerando.

Musical score for the first system, featuring multiple staves with various instruments and dynamics. The score includes:
 

- Violin I and II parts with melodic lines.
- Viola and Cello parts with harmonic support.
- Bassoon (Tr. ba III in fa b.) and three Trumpets (3 Tr. bni.) parts.
- Woodwinds (Flute, Clarinet, Saxophone) with rhythmic patterns.
- String ensemble with a driving rhythmic accompaniment.

 Dynamics include *f* (forte) and *mp* (mezzo-piano). The tempo is marked *Accelerando.*

Accelerando.

Musical score for the second system, featuring dense rhythmic patterns and dynamic markings. The score includes:
 

- Violin I and II parts with rapid sixteenth-note passages.
- Viola and Cello parts with dense chordal textures.
- Bassoon (Tr. ba III in fa b.) and three Trumpets (3 Tr. bni.) parts.
- Woodwinds (Flute, Clarinet, Saxophone) with rhythmic accompaniment.
- String ensemble with a driving rhythmic accompaniment.

 Dynamics include *f* (forte) and *f* (non div.) (forte, non-diviso). The tempo is marked *Accelerando.*

БЪСОВСКАЯ КОЛЯДКА.

171

Allegro assai. ♩ = 169.

Viol. I.

Viol. II.

Fl. I.

Fl. II.

Clar. I.

Clar. II.

Bass.

Oboe.

Horn I.

Horn II.

Trumpet.

Trombone.

Tuba.

Triang. *tacet.* *dim.*

*dim.*

*pp*

*pp*

(Набгаютъ тучи. Звѣзды скрываются, но сиянье мѣсяца просвѣчиваетъ сквозь облака.)

Allegro assai. ♩ = 168.

(Рои облачныхъ духовъ кружатся въ облакахъ.)

Viol. I.

Viol. II.

Fl. I.

Fl. II.

Clar. I.

Clar. II.

Bass.

Oboe.

Horn I.

Horn II.

Trumpet.

Trombone.

Tuba.

*div.*

*dim.*

*sf*

*con sord.*

*con sord.*

*p*

*p*

*f*

171





Fl.  
Ob.  
Clar. *picc.*  
Clar.  
Fag.  
Cor.  
Tr. bni.  
Tuba.  
Piatti.

*dim.*  
*dim.*  
*dim.*  
*sf dim.*  
*pp*

II.  
*p*  
I. II.  
*p*  
*pp*

сидя въ горшкахъ, възбѣгается, погоняя ухватомъ; за нимъ другіе вѣдуны въ горшкахъ, котлахъ и ступахъ съ вилами, сковородами, ухватами и пестами

Пацюкъ.

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

*dim.*  
*dim.*  
*dim.*  
*sf dim.*  
*pp*

Ob.  
Clar. *la 4.*  
Fag. II.  
Cor.  
Солоха.  
V. c.  
C. b.

enharm.  
*p*  
*p*  
*p*  
*pp*  
*pp*

(Слетаются вѣдьмы  
въ рукахъ.)  
Со-бирайтесь,  
ны, Ко - - - ля - ду встрѣ-чать, Ко - - - ля - ду пу-гать.

con sord.  
con sord. sempre  
con sord. sempre  
*pp*  
*pp*

173

173

Fl. I. *Perese.*

Ob.

Clar.

Fag.

на помелахъ, между ними Солоха.)

(Пѣнье сопровождается дикою пляскою и тѣлодвиженіями.)

вѣдьмы кі - - ев-скі-и, со-бирай-тесъ Ов - сени стра-щать гонять.

Хоръ за сценой. \*)

U - ро - ди - лась Ко - ля -

U - ро - ди - лась Ко - ля -

div.

(non div.)

Vc. e C-b.

Fl. picc.

Fl. I.

Ob.

Clar. picc.

Clar.

Fag.

Cor.

Tenori.

Bassi.

174

sempre con sord.

III.

у - ро - ди - ся

да на - ка - ну - нѣ Ро - жде - ства. у - ру!

unis. sul re

p unis.

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

Fl. pic.  
Fl.  
Ob.  
Clar. picc.  
Clar.  
Fag.  
Cor.  
младъ Ов-сень въ тем-ный день ко-ро-чу-на. У-гу!

175

Ob.  
Clar.  
Fag.  
Cor.  
T<sup>2</sup> Trombe II.  
(Tromboni sempre con sord.)  
Pia.  
(Бьютъ въ сковороды и ухватъ до цифры 176.)  
За - пу - га - - емъ Ко - - ля - ду! У - гу! у - гу! За - пу - га - - емъ мо - - ло -  
Ой! Ко - - ля - ду! У - гу! у - гу! Ой мо - - ло -  
За - пу - га - - емъ Ко - - ля - ду! У - гу! у - гу! За - пу - га - - емъ мо - - ло -  
Ой! Ко - - ля - ду! У - гу! у - гу! Ой мо - - ло -  
За - пу - га - - емъ Ко - - ля - ду! У - гу! у - гу! За - пу - га - - емъ мо - - ло -

Хоръ.

175

Fl. picc.

Fl.

Ob.

Clar. picc.

Clar.

Fag.

Cor.

Tr-bone III.

Piatt.

Солоха.

Ко-ля-да, ко-ля - да! Ой, ов - сень!

ду! У - гу! У - гу! Ой! За - пу - га - емъ ов - се -

ду! У - гу! У - гу! Ой! За - пу - га - емъ ов - се -

ду! У - гу! У - гу! Ой! За - пу - га - емъ ов - се -

ду! У - гу! У - гу! Ой! За - пу - га - емъ ов - се -

Viol.

V-le.

V-c. e. C-b.

Fl. picc. *p* *mf* *tr* *tr* *tr* *p*

Fl. *p* *mf* *p*

Ob. *p*

Clar. picc. *p* *mf* *tr* *tr* *tr* *p*

Clar. *sf* *p* *cresc.* *f* *a 2.* *p* *tr* *sf*

Fag. *p* *cresc.* *f*

Cor. *sf* *p* *cresc.* *f* *p* *sf*

*sf* *p* *cresc.* *f* *p* *sf*

Солоха.

Ой, \_\_\_\_\_ ов - сень! \_\_\_\_\_

ня! А За - стра - ща - емъ мо - лод - ца!

ня! А За - стра - ща - емъ мо - лод - ца!

ня! А За - стра - ща - емъ мо - лод - ца!

ня! А За - стра - ща - емъ мо - лод - ца!

*tr* *sf* *p* *sf*

*sf* *p* *sf*

*sf* *p* *sf*

V-c. e C-b. *p*

Fl. picc. *p* *mf* *mf* *mf* *mf* *mf*

Fl. *p* *mf* *mf* *mf* *mf* *mf*

Ob. *mf* *mf* *mf* *mf* *mf* *mf*

Clar. picc. *p* *mf* *f* *f* *f* *f*

Clar. *p* *cresc.* *f* *sf* *f* *f*

Fag. *p* *cresc.* *f* *f* *f* *f*

Cor. *p* *cresc.* *f* *f* *f* *f*

(la t) *f* *f* *f* *f* *f* *f*

Tr-be. (fa t) *sf* (Trombe sempre con sordini.) *sf* *sf* *sf* *sf*

3 Tr-bni. *sf* *sf* *sf* *sf* *sf* *sf*

А Ко - - ля - дь бы не ъз-жать, Ой! не ъз - жать

А Ко - - ля - дь бы не ъз - жать

А Ко - - ля - дь бы не ъз-жать, Ой! не ъз - жать

А Ко - - ля - дь бы не ъз - жать

*mf* *pizz.* *arco* *f* *f* *f* *f*

V.c. e C-b. *f* *f* *f* *f* *f* *f*

Fl. picc. *tr* *sf*

Fl. *tr* *sf*

Ob. *sf*

Clar. picc. *sf*

Clar. *a2.* *sf*

Fag. *sf*

Cor. *sf*

Tr-be *sf*

3 Tr-bui *sf*

(Бьютъ въ сковороды и ухватъ до цифры 178.)

Крас - - но солн-це вы-ручатъ  
Ой! вы - ру - чать.

Крас - - но солн - - це вы - ру - чать.

Крас - - но солн-це вы-ручатъ  
Ой! вы - ру - чать.

Крас - - но солн - - це вы - ру - чать.

*pizz.* *arco* *sf*

Vc. e C-b *sf*

Fl. picc.

Fl. picc. *f legato*

Fl. *f legato*

Ob. *f legato*

Clar. picc. *f legato*

Clar. *f*

Fag. *f*

Cor. *f*

Tr-be. *f*

Tr-bni *f*

Piatti *f*

Ов - - - се - - - ню бы не - - - гу - - - лять,

Ой! *ff*

Ов - - - се - - - ню бы не - - - гу - - - лять,

Ой! *ff*

Ов - - - се - - - ню бы не - - - гу - - - лять,

Ов - - - се - - - ню бы не - - - гу - - - лять,

V-c. *f*

C-b. *f*



Fl. *picc.*

Fl.

Ob.

Clar. *picc.*

Clar.

Fag.

Cor.

Tr-be.

Tr-bni

Platti.

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

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

Ой! у - - - ни мать.

Зи - - - нихъ вьюгъ не у - - - ни мать.

178

Fl. picc. # (Fl. gr. III.)

Fl. #

Ob. I.

Clar. picc.

Fag. I.

Cor. III, IV.

Timp. p

pp

Пацюкъ. (Указываеть вдаль. Пляска останавливается.)

Фу, Фу, Фу, Фу! Темна во - ди - ца во облакахъ не-бесъ, а изда -

Viol. II.

C-b.

p

178

Ob.

Clar. (la 4)

Fag.

Cor.

Timp.

Solo. p

Солоха.

Осдлать е - го Ваку - ла,  
ле - ка видитъ о - ко: ле - титъ сю - да диканьскій бѣсъ.

Viol. II.

C-b.

1. II.

Fl. III. *mf*

Ob. *pp*

Clar. *pp*

Fag. I. *pp*

Timp. *pp*

Сол. (Все глядеть вдаль.)  
 вижу, до - га - дал - - ся, для Ок - са - ны че - ре - ви - ки до - бывать по - мчал - - ся.

Пац.  
 Не пропу - стимъ куз - неца мы.

V-le. *pp* senza sord.

V-c. *pp* senza sord.

C-b. *pp*

Fl. *pp* *cresc.* *f*

Clar. picc. *pp* *cresc.*

Clar. *pp* *cresc. poco*

Fag. *pp* *cresc. poco*

Timp. *pp*

Преградимъ до - ро - гу во - ру. Пре - градимъ до - ро - гу во - ру.

Не пропу - стимъ ку - знеца мы. Ой! — ди - *leggieramente*

Viol. *pp* senza sord.

V-le. *pp*

V-c. *pp*

C-b. *pp* pizz.

3 Fl.

Clar. picc.

Clar.

Fag.

Cor. IV.

(in si b)

3 Tr-be.  
(in fa k)

Timp.

Сол.

He тво - ри за-клятиѣ

Пац.

кань - скій ты по - вѣ - са, не ма - лой чертей въ при-тво - рѣ!

Viol.

V-la.

V-c.

C-b.

Fl. *p* (Fl. picc.) *p* *cresc.*

Ob. *p* *cresc.*

Clar. picc. *p* *cresc.*

Clar. *mf* *p* *cresc.*

Fag. *mf* *p* *cresc.*

Cor. IV *p* *cresc.*

Tr-be. *p* *cresc.*

Timp. *cresc.*

Голосъ К. Вак.

(К. Вакула пронисится поперекъ сцены на крылатомъ конѣ, поднявъ руку съ плеткой.)  
(за сценой.)

Впередъ, впе-редъ, мой конь!

Сол.

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

Sopr.

*p cresc.*

Alti.

*p cresc.*

Ten.

*p cresc.*

Bassi.

*p cresc.*

*pizz.* *p* *cresc.*

*arco* *cresc.*

*p* *cresc.*

*arco* *p cresc.*

Fl. picc. *tr* *sf* *tr* *sf* *trb* *trb* *trb* *trb*

Fl. *sf* *sf* *trb* *trb* *sf* *sf*

Ob. *sf* *sf* *f* *sf* *sf*

Clar. a 2 *sf* *sf* *f* *sf* *sf* *tr*

Fag. *f* *f* *f* *f* *f*

Cor. a 2 *sf* *sf* *sf* *sf* *sf* *sf*

3 Trbe. *p* *sf* *sf* *f* *sf* *sf*

3 Trbni. *p* *sf* *sf* *f* *sf* *sf*

Timp. *sf* *sf* *f* *sf* *f*

A - - ty e-ro! A - - ty e-ro! A - ty e-ro! A - ty e-ro!

A - - ty e-ro! A - - ty e-ro! A - ty e-ro! A - ty e-ro!

A - - ty e-ro! A - - ty e-ro! A - ty e-ro! A - ty e-ro!

A - - ty e-ro! A - - ty e-ro! A - ty e-ro! A - ty e-ro!

*mf* *sf* *sf* *f* *sf* *mf* *sf*

*mf* *sf* *sf* *f* *sf* *mf* *sf*

*mf* *sf* *sf* *f* *sf* *mf* *sf*

*mf*



Clar. II.

Fag. *mf*

Cor. *mf*

Viol. *mf*

V-le. *mf* *tr*

V-c. *mf* *tr*

C-b. *mf*

Fl. I. *p*

Fl. II. *p*

Clar. I. *p*

Clar. II. *p*

Fag. *p*

Cor. *p*

Viol. *p*

V-le. *p* *tr*

V-c. *p*

C-b. *p*

*div. 1.3.5.P.*

*2.4.6.P.*

*div. 1.3.5.P.*

*pp. 4.6.P.*

*sul re*

*mf* *glissando (sons harmoniques)*

*pp*



Fl. picc. .

Fl. I

Clar. picc.

Clar.

Fag.

Cor.

Arpa I.

1.3.5. P.

Viol. I. 2.4.6. P.

Viol. II. 2.4.6. P.

V-le

X-c.

C-b.

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Fl. picc. .**: Piccolo flute, starting with a *pp* dynamic and playing a melodic line.
- Fl. I**: First flute, playing a rhythmic pattern.
- Clar. picc.**: Piccolo clarinet, playing a melodic line with trills (*tr*).
- Clar.**: Clarinet, playing a melodic line with trills (*tr*).
- Fag.**: Bassoon, playing a melodic line with trills (*tr*).
- Cor.**: Horn, playing a melodic line with trills (*tr*).
- Arpa I.**: Harp, playing glissando passages (*glissando*, *gliss.*) with a *mf* dynamic.
- Viol. I. 2.4.6. P.**: Violin I, playing a melodic line with fingerings 1.3.5. P.
- Viol. II. 2.4.6. P.**: Violin II, playing a melodic line with fingerings 2.4.6. P.
- V-le**: Viola, playing a melodic line with fingerings 1.3.5. P.
- X-c.**: Xylophone, playing a rhythmic pattern.
- C-b.**: Cymbal, playing a melodic line with fingerings 2.4.6. P.

Fl. picc.

Fl. I.

Fl. II.

Clar. picc.

Clar. I. in si b

Clar. II. in si b

Cor.

3 Tr.-bni e Tuba.

Arpa II.

senza sord.

This section of the score covers measures 181 through 185. It features a variety of woodwind and brass instruments. The Flute parts (Fl. picc., Fl. I., Fl. II.) and Clarinet parts (Clar. picc., Clar. I. in si b, Clar. II. in si b) have melodic lines with some dynamics like *p*. The Cor Anglais (Cor.) and 3 Tr.-bni e Tuba parts play sustained chords, with the tubas marked *senza sord.* (without mutes). The Arpa II (harp) part has a simple accompaniment.

(Сквозь ночную мглу в глубинѣ сцены видѣется столпца, освѣщенная огнями.)

Viol. I.

Viol. II.

V.-lc. b

V.-c.

C.-b.

This section of the score covers measures 181 through 185, focusing on the string ensemble. Violin I (Viol. I.) and Violin II (Viol. II.) play melodic lines with some dynamics like *p*. The Viola (V.-lc. b) and Violoncello (V.-c.) parts have accompaniment. The Contrabass (C.-b.) part plays a low, sustained line.

Cor.

3 Tr.-bni e Tuba.

V.-c.

C.-b.

This section of the score covers measures 181 through 185, featuring brass and string parts. The Cor Anglais (Cor.) and 3 Tr.-bni e Tuba parts play sustained chords. The Violoncello (V.-c.) and Contrabass (C.-b.) parts have accompaniment.

2 Fl. Moderato. ♩ = ♩ = 84.

Char. picc. (re 4)  
2 Clar. in si b.  
Fag. *p*  
Cor. *p*  
3 Tr-bni  
Tuba.  
Timp. *p*  
V.c. Moderato. ♩ = ♩ = 84. *p*  
C-b. *p*

Cor. *mf*  
Tr-be. (si b) *mf* a2. senza sord.  
Tr-bni e Tuba. *mf*  
Timp. *mf*  
V.le. *mf*  
V.c. *mf*  
C-b. *mf*

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

Ob.

(in ré ♯)

Clar. a 2.

Fag.

Cor. a 2.

3 Tr-be. (fa ♯) senza sord.

Tr-bni e Tuba.

Timp. sf mf 3

Detailed description: This block contains the first system of the musical score. It features ten staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Clar. a 2.), Bassoon (Fag.), Cor Anglais (Cor. a 2.), Trumpets (3 Tr-be.), Trombones and Tubas (Tr-bni e Tuba), and Timpani (Timp.). The Flute and Oboe parts are marked with a forte (f) dynamic and include trills (tr). The Clarinet part is marked with a 2nd ending (a 2.) and includes trills. The Bassoon part is marked with a forte (f) dynamic. The Cor Anglais part is marked with a 2nd ending (a 2.) and a forte (f) dynamic. The Trumpets part is marked with a forte (f) dynamic and includes the instruction 'senza sord.' (without mutes). The Trombones and Tubas part is marked with a forte (f) dynamic. The Timpani part is marked with a forte (sf) dynamic and includes a triplet (3).

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

pizz. f

pizz. f

pizz. f

Detailed description: This block contains the second system of the musical score, which is for the string section. It features four staves for Violins I, Violins II, Violas, and Cellos/Double Basses. All parts are marked with a forte (f) dynamic and include the instruction 'pizz.' (pizzicato).

a 2.  
 sf p  
 sf p  
 in la 4.  
 a 2.  
 p  
 a 2.  
 Cor.  
 Tr-be I. II.  
 Tr-bni e Tuba.  
 p

Облачный занавѣсъ.

Listesso tempo.

arco  
 arco  
 arco  
 arco  
 arco  
 pizz.  
 pizz.  
 arco  
 arco  
 sf  
 mf

This page of a musical score contains ten staves of music. The top four staves are for woodwinds, with the first two marked with trills (tr). The fifth staff is for strings, with dynamic markings *sf p* and *p cresc.*. The sixth staff is for three trumpets (3 Tr-be.), with dynamic markings *ff* and *f*. The seventh and eighth staves are for violins (Viol.), with dynamic markings *f*, *p cresc.*, and *f*. The ninth and tenth staves are for cellos and double basses, with dynamic markings *sf p* and *p cresc.*. The score includes various musical notations such as trills, accents, and dynamic markings like *f*, *ff*, *p*, *cresc.*, and *sf p*. A section marked *a.2.* begins in the second measure of the top staves. The key signature is one sharp (F#).

(in la ♯.) I. II.

3 Tr-be.

(in fa ♯.) III.

Viol.

pizz.

arco

pizz.

arco

pizz.

arco

*sf p*

*p cresc.*

*sf p*

*p cresc.*

Fl. picc.

Fl.

Ob. a 2.

Clar.

Fag. a 2.

Cor. a 2.

Tr.be. a 2.

Tr-bni e Tuba.

Timp.

This page of a musical score contains 14 staves. The top staff is for Piccolo Flute (Fl. picc.), followed by Flute (Fl.), Oboe (Ob. a 2.), Clarinet (Clar.), Bassoon (Fag. a 2.), Cor Anglais (Cor. a 2.), Trumpet (Tr.be. a 2.), Trumpets and Tubas (Tr-bni e Tuba), and Timpani (Timp.). The woodwind and flute parts feature extensive trill passages, while the brass and percussion parts provide harmonic support and rhythmic patterns. The score is written in a key with one sharp (F#) and a common time signature.

## Картина VII.

ПОЛЬСКИЙ СЪ ХОРОМЪ.  
Polonaise mit Chor.

184

Allegro non troppo alla polacca (*l'istesso tempo*). ♩=100.

Flauto piccolo. III.

2 Flauti.

2 Oboi.

Clarinetto piccolo in re ♯. (III.)

2 Clarinetti in la ♯.

2 Fagotti.

4 Corni in fa ♯.

2 Trombe in la ♯.

Tromba contralta in fa ♯. (III.)

3 Tromboni e Tuba.

Timpani.

Allegro non troppo alla polacca (*l'istesso tempo*). ♩=100.

I. Violini.

II. Violini.

Viole.

Violoncelli.

Contrabassi.

184 *ff*



This musical score page contains measures 185 through 189. It features a woodwind section with Flute (Fl.) and Oboe (Ob.) parts, and a string section with Violin I, Violin II, Viola, and Cello/Double Bass parts. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *cresc.*, *ff*, *f*, and *mf*, as well as performance markings like *a. 2.* and *tr.* (trills). The Flute and Oboe parts have a melodic line with trills in measures 187-189. The string parts provide a rhythmic accompaniment with some melodic movement in the upper staves.

185

185

This musical score page, numbered 57, contains 12 staves of music. The notation is complex, featuring a grand staff (treble and bass clefs) and two systems of piano parts. The score includes various dynamic markings such as *sf*, *ff*, *f*, and *cresc.*, as well as trills and repeat signs. A section marker "a2." is present in the upper right and middle staves. The Russian text "Занавѣсь." (Curtain) is written at the bottom of the page.

Fl. picc.

Fl.

Ob.

Clar. picc.

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

ff

mf

(Роскошный ярко освещенный залъ во дворцѣ. Изъ заднихъ дверейъ показывается шестые придворныхъ дамъ въ атласныхъ платьяхъ съ

Tenori.

ХОРЪ. Славъ тру-ба, тимпанъ, цѣв-ни-ца, по-луночныхъ странъ ден-ни-цу, славъ! Ма-теръ доб-ру-

Bassi.



Ob. *p*

Clar. *p*

Fag. *p*

Cor. III. IV. *p*

Стоят группа запорожцев в зеленых кафтанах; между ними К. Вакула, одетый подобным же образом. Несколько придворных и лакеевъ

Sopr. *dolce*

Alt. *dolce*

Чу - - ю сердцемъ: по - несла - ся пѣс - - ня мирныхъ пас - - ту - ховъ, на свирѣляхъ ти - хо лья - си,

Arpe. *mp*

V. le. *p*

V. c. *p*

O. b. *p*

187 *p*

съ галунами стоять сзади.)

съзе - - ле - нѣ - ю - щихъ лу - говъ. Чу - - ю сердцемъ: по - несла - ся пѣс - - ня мирныхъ пас - - ту - ховъ,

188

Fl.

Ob.

Clar.

Fag.

Cor.

Timp.

на сви-рляхъ ти-хо лья-ся, съ во- - ле-нью-щихъ луговъ. Ту-же пѣсьноеть и дѣ- - ва,

188

Cor.

Tr-be (la 4)

Timp.

Sopr.

ты - - - же пѣснь, зем-ле-дѣ-лецъ и бо-ецъ, ту - - - же пѣснь по-етъ.

Alti.

Ту - - - же пѣснь, зем-ле-дѣ-лецъ и бо-ецъ, ту - - - же пѣснь по-етъ.

Ten.

Ту - - - же пѣснь, ту - - - же пѣснь, ту - - - же пѣснь по-етъ.

Bassi.

Ту-же пѣснь поетъ и дѣ - - - ва, ту - - - же пѣснь, зем-ле-дѣ-лецъ и боецъ.

div.

*p leggieramente*

div.

*p*

div.

arco

*p*

pizz.

*mf*

arco

*p*

Ob. *dolce*

Clar. *dolce*

Fag. *mf p*

Cor. *p mf p*

Tr-be. *p mf*

Tr. Bm e Tuba. *mf*

Что же въ пѣснѣ той поет - ся? Что? Что? Пѣс - ни э - той кто творецъ?

Что же въ пѣснѣ той поет - ся? Что? Что? Пѣс - ни э - той кто творецъ?

Что же въ пѣс - нѣ? Что? Что? Пѣс - ни э - той?

Что же въ пѣс - нѣ? Что? Что? Пѣс - ни э - той?

Arpe. *f sf*

Viol. *f dim. p*

*pizz. arco mf dim. p*



Ob. *fp* *cresc.*

Clar. *fp* *cresc.*

Fag. *p* *cresc.*

Cor. *p* *cresc.* 3 a2.

Tr-be. *mf* *p* *mf cresc.*

Tr-bni. *mf*

*mf* *p* *p*

Кто? Кто? Пье - ни э-той кто творецъ? Пье - ни кто тво - -

*mf* *p* *p*

Кто? Кто? Пье - ни э-той кто творецъ? Пье - ни кто тво - -

*mf* *p* *p*

Кто? Кто? Пье - ни э - - - той кто тво - -

*mf* *p* *p*

Кто? Кто? Пье - ни э - - - той кто тво - -

*sf* (fa #, si ♯)

*f* *dim.* *p* *mf* *poco cresc.*

*f* *dim.* *p* *mf* *poco cresc.*

*pizz.* *arco* *div.* *p cresc.*

*sf* *mf dim.* *p* *arco* *p cresc.*

*pizz.* *arco* *p* *cresc.*

*f* *p* *p* *cresc.*

Fl.

Ob. *dolce*

Clar. *dim. dolce*

Fag. *dim. p*

Cor. *dim. p*

Tr-be. *mf dim. p*

рець? Пѣ - ня сложе - на на - ро - домъ, въ ней сер - дечный свой — при - вѣтъ шлетъ онъ матуш -

рець? Пѣ - ня сложе - на на - ро - домъ, въ ней сер - дечный свой — при - вѣтъ онъ матуш -

рець? Пѣ - ня сложе - на на - ро - домъ, пѣ - ня

рець? Пѣ - ня сложе - на на - ро - домъ, пѣ - ня

*f*

div. *cantabile e dolce*

div. *cantabile e dolce*

*sf* *pizz.* *arco p*

*sf* *pizz.* *arco p*

*sf* *p*

*sf* *p*

Fl.

Ob.

Clar.

Fag.

Cor.

Tr-be.

кѣ ца-ри - цѣ и же-лаеть мно - гихъ лѣтъ. Отъ Таври-ды до Ал - та - - - я, до Ал -

кѣ ца-ри - цѣ и же-лаеть мно - гихъ лѣтъ. Отъ Таври-ды до Ал - та - - - я, до Ал -

сло-же-на на - ро - - - ломъ. Отъ Таври-ды до Ал -

сло-же-на на - ро - - - ломъ. Отъ Таври-ды до Ал -

div.

pizz.

arco

Fl.  
Ob.  
Clar.  
Fag.  
Cor.  
Tr. be. a 2.

та - - - я, до да-ле - ка-го Ки - та - - я, до Ки - та - я и до финских хладных волнь,  
 та - - - я, до да-ле - ка-го Ки - та - - я, до Ки - та - я и до финских хладных волнь,  
 та - - - я, до Ал - та - - я, до да-ле - ка-го Ки - та - я и до финских хладных волнь,  
 та - - - я, до Ал - та - - я, до да-ле - ка-го Ки - та - я и до финских хладных волнь,

unis.  
div.  
pizz. mf  
arco p

Fl.

Ob.

Clar. picc.

Clar.

Fag.

Cor. *mf cresc.*

Tr. bc.

Tr. bni. III.

Triang.

Tamburo.

Piatti.

и до финскихъ хладныхъ волнъ.

и до финскихъ хладныхъ волнъ.

и до финскихъ хладныхъ волнъ.

и до финскихъ хладныхъ волнъ.

пѣнь - ю э - той,

пѣнь - ю э - той, пѣнь - ю

pizz.

arco

*f*

*pp*

*cresc.*

*arco*

*f*

*pp*

*cresc.*

*arco*

*f*

*pp*

*cresc.*

*arco*

*f*

*pp*

*cresc.*

*arco*

*f*

*pp*

*cresc.*

*arco*

*f*

Fl. picc.

Fl. *ff*

Ob. *a2.*

Clar. picc. *ff*

Clar. *ff*

Fag. *a2.*

Cor.

Tr. be. *a2.*

Tr. bni e Tuba.

Timp.

Triang. *ff*

Tamb.

*mf cresc.*

Пѣсьнь - - ю, Пѣсьнь - - ю э - - той вся - - кій полнь.

*mf cresc.*

Пѣсьнь - - ю, Пѣсьнь - - ю э - - той вся - - кій полнь.

*mf cresc.*

Пѣсьнь - - ю, Пѣсьнь - - ю э - - той вся - - кій вся - - кій полнь,

*mf cresc.*

э - - той, Пѣсьнь - - ю э - - той вся - - кій вся - - кій

Piatti.  
Cassa.

*mf*

(Подъ конецъ шестия показывается царица, окруженная своими приближенными и садится на разукрашенное кресло.)

Славь, славь. Славь, тру-ба, тимпанъ, цѣв - ни - ца, по - лу ночныхъ странъ ден -

Славь, славь. Славь, тру-ба, тимпанъ, цѣв - ни - ца; по - лу ночныхъ странъ ден -

вся - - кий полнь. Славь, тру-ба, тимпанъ, цѣв - ни - ца, по - лу ночныхъ странъ ден -

полнь. Славь, тру-ба, тимпанъ, цѣв - ни - ца, по - лу ночныхъ странъ ден -

Fl. *mf* *cresc.* *ff*

Ob. *mf* *cresc.* *ff*

Clar. picc. *mf* *cresc.* *ff*

Clar. *mf* *cresc.* *ff*

Fag. *mf* a2. *cresc.* *ff* a2.

Cor. *mf* *cresc.* *ff*

Tr-be. *f* *3* *ff*

Tr-bni e Tuba. *f* *3* *mf cresc.* *ff* *ff*

Timp. *tr*

Triang. *tr*

Tamb. *tr*

Piatti. *mf*

ни-цу, славь! Ма - - терь добру - ю на - ро - да, на - шу чуд-ну - ю ца - ри-цу славь!

ни-цу, славь! Ма - - терь добру - ю на - ро - да, на - шу чуд-ну - ю ца - ри-цу славь!

ни-цу, славь! Ма - - терь добру - ю на - ро - да, на - шу чуд-ну - ю ца - ри-цу славь!

ни-цу, славь! Ма - - терь добру - ю на - ро - да, на - шу чуд-ну - ю ца - ри-цу славь!

*pizz.* *arco* *mf* *cresc.* *ff*

*sf pizz.* *arco* *mf* *cresc.* *ff*

*sf pizz.* *arco* *mf* *cresc.* *ff*

*sf pizz.* *arco* *mf* *cresc.* *ff*

*mf cresc.* *ff*



The first system of the musical score consists of several staves. From top to bottom, they are: a grand staff (treble and bass clefs), a violin part, a cello part, and a double bass part. The music is in a key with two sharps (D major or F# minor) and a 2/4 time signature. The violin part features trills and slurs. The piano part includes dynamic markings such as *a2.* and *f*. The double bass part has a *Cassa* marking and a *mf* dynamic.

The second system of the musical score features a vocal line with lyrics and piano accompaniment. The lyrics are: "Странъ ги-пер-бо-рейскихъ ди-во, раз-вѣ-вай-ся, раз-вѣ-вай-ся гор-де - ли-во, раз-вѣ-вай-ся, зна-мя сла-вно-е по-". The vocal line is written in a single staff with a treble clef. The piano accompaniment includes a grand staff (treble and bass clefs) and a double bass part. The piano part includes dynamic markings such as *f* and *sf*.





Fl. picc. *cresc.* *ff*

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

Clar. picc. *cresc.* *ff*

Clar. *cresc.* *ff*

Fag. *cresc.* *ff*

Cor. *cresc.* *ff*

Tr-be. *mf cresc.* *ff*

Tr-bni e Tuba. *cresc.* *ff*

Timp. *cresc.* *ff*

Triang. *ff*

Tamb. *ff*

Platti. *ff*

Cassa. *ff*

ю на - ро - - да, на - шу чуд - ну - ю ца - ри - цу, на - шу чуд - ну - ю ца - ри - цу,  
 ю на - ро - - да, на - шу чуд - ну - ю ца - ри - цу, на - шу чуд - ну - ю ца - ри - цу,  
 ю на - ро - - да, на - шу чуд - ну - ю ца - ри - цу, на - шу чуд - ну - ю ца - ри - цу,  
 ю на - ро - - да, на - шу чуд - ну - ю ца - ри - цу, на - шу чуд - ну - ю ца - ри - цу,

*cresc.* *ff*

*cresc.* *ff*

*cresc.* *ff*

*cresc.* *ff*

*cresc.* *ff*



Instrumental introduction section with multiple staves. The score includes piano markings such as *a2.* and various rhythmic patterns across several systems.

сла - - - во - ю сі - я - - - - еть, лас - кой свѣ-титъ лаской свѣтитъ, свѣтитъ дивный  
 стройный хоръ! Скиптръ твой сла - во - ю сі - я - - еть, лас - кой свѣ-титъ лаской свѣтитъ, свѣтитъ дивный  
 Скиптръ твой сла - - во - - ю сі - я - - еть, лас - кой свѣ - титъ див - - - - ный  
 Скиптръ твой сла - - во - - ю сі - я - - еть, лас - кой свѣ - титъ див - - - - ный

Vocal entry section with lyrics and piano accompaniment. The lyrics are: "сла - - - во - ю сі - я - - - - еть, лас - кой свѣ-титъ лаской свѣтитъ, свѣтитъ дивный стройный хоръ! Скиптръ твой сла - во - ю сі - я - - еть, лас - кой свѣ-титъ лаской свѣтитъ, свѣтитъ дивный Скиптръ твой сла - - во - - ю сі - я - - еть, лас - кой свѣ - титъ див - - - - ный Скиптръ твой сла - - во - - ю сі - я - - еть, лас - кой свѣ - титъ див - - - - ный".



Zum Schluss.

This section of the score consists of approximately 12 staves. The top two staves feature a complex rhythmic pattern with frequent trills (tr) and slurs. The lower staves provide harmonic support with various rhythmic figures. Dynamic markings include *ff* (fortissimo) and *f* (forte). The section concludes with a double bar line and a fermata.

вьпѣсняхъ звучныхъ стройный хоръ!  
 вьпѣсняхъ звучныхъ стройный хоръ!  
 строй - - ный хоръ!  
 строй - - ный хоръ!  
 arco

The vocal choir section is written for four voices (Soprano, Alto, Tenor, Bass). The lyrics are in Russian. The music is marked *ff* and includes the instruction *arco*. The section ends with a double bar line and a fermata.

This section continues the instrumental accompaniment. It features arpeggiated patterns in the upper staves and rhythmic accompaniment in the lower staves. Dynamic markings include *ff* and *arco*. The section concludes with a double bar line and a fermata.

Pour finir.





Fl. picc.

Musical staves for Fl. picc. and Fl. (Flute).

Ob.

Musical staff for Ob. (Oboe).

Clar.

Musical staff for Clar. (Clarinet) with annotation "in si b".

Fag.

Musical staff for Fag. (Bassoon) with annotation "a 2:".

Cor.

Musical staff for Cor. (Cor Anglais) with annotation "in si b".

3 Tr.-bc.

Musical staff for 3 Tr.-bc. (Trumpets).

3 Tr.-bni e Tuba

Musical staff for 3 Tr.-bni e Tuba (Trumpets and Tuba).

Timp.

Musical staff for Timp. (Timpani).

Triang.

Musical staff for Triang. (Triangle).

Tamb.

Musical staff for Tamb. (Tambourine).

Piatti.

Musical staff for Piatti. (Cymbals).

Cassa.

Musical staff for Cassa. (Drum).

Viol.

Musical staff for Viol. (Violin).

Musical staff for Viola.

Musical staff for Cello and Double Bass.

204 Allegro assai.

Fl. picc. (Fl. gr. III.)

Fl. a 2.

Ob.

in re $\flat$

Clar. in si $\flat$  a 2.

Fag.

Cor.

3 Tr-be.

Tr-bni e Tuba.

Piatti.

Cassa.

Viol.

Allegro assai.





## Картина VIII.

205 Andante.  $\text{♩} = 72$ .

I. 3 Flauti. *pp*

II. III. *pp*

2 Oboi. *pp*

Clarinetto piccolo. (re  $\flat$ ) *pp*

2 Clarinetti. (si  $\flat$ ) *pp*

2 Fagotti. *pp*

I. II. III. 4 Corni. *pp* con sord.

IV. *pp* con sord.

I. II. 3 Trombe. (fa  $\flat$ ) *pp* con sord.

III. *pp* con sord.

I. 3 Tromboni. *pp* con sord.

II. III. *pp* con sord.

Занавѣсъ. (Воздушное пространство. Ночь. Густыя облака, между которыми внизу видѣнь заходящій мѣсяць.)

Andante.  $\text{♩} = 72$ . *legatissimo* con sord.

I. Violini. *p*

II. *p*

Viole. *pp* con sord. div.

Violoncelli. *pp* con sord.

Contrabassi. *pp*

205

Fl.

Ob.

Clar. picc.

Clar.

Fag.

I.H.III.  
Cor.  
IV.

Tr-be.

Tr-bni.

con sord.  
p

Allegro. ♩ = 144.

206

Fl. III Fl. picc.

Ob. *p*

Clar. picc.

Clar. *p*

Fag. *mf*

I. II. III. Cor. IV.

Tr-be. *sf*

Tr-bni. *sf*

Xylophon. *p*

(Вместе съ облаками пашвуть и проносятся пустыя метлы, ухваты, вилы и горшки.)

Allegro. ♩ = 144.

*sempre con sord.*

*col legno. div.*

*mf*

*mf*

*mf*

206

Fl. picc. Fl. gr.

Fl. a 2.

Ob.

Clar. picc.

Fag.

Xyl.

Fl. p.

Ob.

Clar. picc.

Fag.

Cor. I.

Tr-ba I. con sord.

Xyl.



207 Allegro assai. ♩ = 168.

Fl. I. *p*

Ob.

Clar. picc. (III) *p*

I. (sib)

Clar. II. (sib) *p*

Fag. *p*

I. *p*

Cor. II. III. IV. senza sord.

Tr-bc. *mf*

3 Tr-bni. *mf*

Xyl. *mf*

Piatti. *mf*

Allegro assai. ♩ = 168.

senza sord.

*p* arco

senza sord. *p* tr

senza sord. *p* tr

senza sord. *p* tr

*pp* pizz. arco *p*

I. II. 3 Fl. III. *mf* *p* *cresc.*

Ob. *mf* *p* *cresc.*

I. Clar. II. *pp* *mf* *cresc.*

Fag. *pp* *mf* *cresc.*

I. Cor. II. III. IV. *p* *cresc.*

Tr-be. *mf* *senza sord.*

3 Tr-bui. *mf* *senza sord.*

Timp. *p* *pp*

Piatti. *mf*

(Кузнецъ Вакула проносится въ обратную сторону на крылатомъ конѣ.)

Голосъ К-Вакулы (за сценой)

Voice: *Впередь, впе-*

Violin I: *p* *cresc.*

Violin II: *p* *p cresc.*

Viola: *p* *mf* *cresc.*

Cello: *p* *mf* *cresc.*

Double Bass: *pizz.* *p* *arco* *p* *cresc.*

Fl. (Fl. picc.)  
Ob.  
Clar. I. II.  
Fag.  
I. II. III. Cor. IV.  
Tr. ba.  
Tr. bni.  
Timp.  
Piatti.

*p cresc.*  
*sf p*  
*mp*  
*poco cresc.*  
*mf*

(Облака мало по малу расходятся и исчезают. Мѣсяца не видно.)

редь, мой конь!

*sf p*  
*mp*  
*mf*

Fl. I. *p* *pp*

Clar. pice. *p*

Clar. I. II. (in la b)

Fag. *p*

I. II. III. Cor. IV. *pp*

Fl. I.

Cor.

Moderato. ♩ = 120.

Fl. picc.

I.

Fl. II.

Clar. picc. (rek)

I.

Clar. in la

II.

Fag.

Cor.

Cel. o Glock.

Arpe.

*pp*

*p*

*cresc.*

*f* *dim.*

*pp*

*pp*

*pp*

*p*

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

*p*

*cresc.*

*mf* *dim.*

*p*

*cresc.*

*dim.*

*mf*

(На небѣ зажигается утренница (Венера) въ видѣ дѣвы, держащей яркій свѣточъ.)

(Облака мало по малу расходятся.)

Moderato. ♩ = 120.

2 Viol. soli.

Viol. I. *divisi*

Viol. II. *pp* *div.*

2 V-le. soli.

2 V-c. soli.

V-c. (altri) *pizz.*

C-b. *pizz.*

*pp*

*p*

*cresc.*

*f*

*cresc. molto*

*f* *dim.*

*cresc. molto*

*f* *dim.*

*pp*

*cresc. molto*

*f* *dim.*

*p*

*pizz.*

*p*

*pizz.*

*p*

Fl. picc.

Fl. *cresc.* *p*

Clar. picc. *pp cresc.* *f dim.* *pp*

Clar. *pp cresc.* *f dim.* *pp*

Fag. *p*

Cor. *pp cresc.* *mf dim.* *p* *> pp*

Cel. o Glock. *p* *> pp*

Arpe. *cresc.* *dimin.* (sol b) *mf*

*cresc.* *f* *p*

*cresc.* *f dim.* *pp*

*cresc.* *f dim.* *pp*

*pp cresc.* *f dim.* *p* *> pp*

*pizz.* *p*

*pizz.* *p*

Fl. picc. (dolce)

Fl. *cresc.*

Clar. picc. *cresc.* *f dim.* *cresc.* *f dim.*

Clar. *cresc.* *f dim.* *cresc.* *f dim.*

Cor. *cresc.* *mf dim.* *p cresc.* *mf dim.*

Cel. o Glock. *cresc.* *dim.* *cresc.* *dim.*

Arpe. *cresc.* *f dim.* *cresc.* *f dim.*

*cresc.* *f dim.* *cresc.* *f dim.*

*cresc.* *f dim.* *cresc.* *f dim.*

*cresc.* *f dim.* *cresc.* *f dim.*

Fl. gr.

Detailed description: This is a page of a musical score, page 94, featuring a woodwind section and a string/percussion section. The woodwind section includes Piccolo Flute (Fl. picc.), Flute (Fl.), Piccolo Clarinet (Clar. picc.), Clarinet (Clar.), and Cor Anglais (Cor.). The string section includes Arpeggiated strings (Arpe.) and Cymbals/Glockenspiel (Cel. o Glock.). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The woodwind parts feature melodic lines with various dynamics such as *cresc.* (crescendo), *f dim.* (fortissimo decrescendo), *mf dim.* (mezzo-forte decrescendo), and *p cresc.* (piano crescendo). The Piccolo Flute part is marked *(dolce)*. The string parts consist of arpeggiated chords, with dynamics ranging from *cresc.* to *f dim.*. The percussion part features rhythmic patterns with *cresc.* and *dim.* markings. The score is divided into four measures, with a repeat sign at the end of the fourth measure.

*Solo ten.* *ten.* *dolce* *Riten. poco a poco*

Fl. I. *dolce* *p*

Fl. II. *p*

Fl. III. *p*

Clar. Solo. *picc. ten. ten. dolce* *p*

I. Clar. *p*

II. Clar. *p*

Fag. *II. poco cresc.*

I. II. Cor. *pp poco cresc.*

III. IV. Cor. *pp poco cresc.*

Arpe. *p cresc.*

Светаеть. Князя въ образѣ молодой дѣвочки въ золотыхъ волосѣхъ, задремающа въ сонныхъ мечтахъ, а Овечь въ образѣ молодого парня на кабанѣ въ золотой дѣрявѣ. Оба въ дѣржавѣ шубахъ и шапкахъ, сидѣть на стѣнѣ въ сопровожденіи свѣтлыхъ дух-въ.

*Riten. poco a poco*

*divisi* *p* *cresc.*

*divisi* *p* *cresc.*

*pp* *pizz.* *pp*



210 ПОЕЗДЪ ОВСЕНЯ И КОЛЯДЫ.

Andante. ♩ = 112.

Fl. I.

*dolce*

I.

*dolce*

Clar.

II.

*pp*

*sempre legato*

Fag.

*pp sub.*

III.

Cor.

*pp sub.*

IIIIV.

*pp sub.*

Arpe.

Sopr. I.

Вы - ъз - жа - ла Ко - ля - да, вы - ъз - жа - ла мо - ло - да въ раз - во - ло - че -

Sopr. II.

Вы - ъз - жа - ла Ко - ля - да, вы - ъз - жа - ла мо - ло - да въ раз - во - ло - че -

Alti I.

Вы - ъз - жа - ла Ко - ля - да, вы - ъз - жа - ла мо - ло - да

Alti II.

Вы - ъз - жа - ла Ко - ля - да, мо -

Andante. ♩ = 112.

*dolce*

*dolce*

*divisi*

*pp sub.*

*divisi*

*arco*

*pp sub.*

*pp sub.*

ХОРЪ (за сценой).

Fl. I.  
Fl. II.  
Clar. picc.  
Clar. I.  
Clar. II.  
Cor. I. II.

*dolce*  
*dolce*  
*Solo.*  
*dolce*

Arpe.

(Попадъ Кляды и Овсеня останавливается въ сере -  
номъ - воз-кѣ, на во-ро - нень - комъ конькѣ. Вы - ѣз-жалъ за ней Ов-сень,  
номъ - воз-кѣ, мо - ло - да. Вы - ѣз - жалъ за  
мо - ло - да, на во-ро - нень - комъ конькѣ. Вы - ѣз - жалъ за  
- ло - да, на во-ро - нень - комъ конькѣ. Вы - ѣз - жалъ за

(non div.)  
unis  
*dolce assai*

Fl. I.

Fl. II.

Fl. III.

Clar. picc.

I. Clar.

II. Clar.

Fag.

Cor. III. *pp* *a 2* *pp*

Арге. (mi) (fa#)

динъ сцены.)  
 вы - ѣз-жалъ свѣтъ - мо - ло-дой, ой, на ве - прѣ на чуд - номъ со ще - тин - кой  
 ней Ов - - сень, вы - ѣз - жалъ, вы - ѣз -  
 ней Ов - - сень, вы - ѣз - жалъ, вы - ѣз -  
 ней Ов - - сень, вы - ѣз - жалъ, вы - ѣз -

V-c.

Detailed description: This page of a musical score contains ten staves. The top seven staves are for woodwinds: Flute I, II, and III; Clarinet piccolo; Clarinet I and II; and Bassoon. The eighth staff is for the Horn III, marked *pp* and *a 2*. The ninth staff is for the Arpeggiator (Арге.), with specific fingering or articulation markings (mi) and (fa#). The tenth staff is for the Violoncello (V-c.). The bottom section of the page features three vocal staves with Russian lyrics. The lyrics describe a scene on a stage, mentioning a young man who has traveled to a wonderland and a woman who has seen him. The music includes various dynamics like *pp* and *p*, and includes a key signature of two sharps (D major or F# minor).

pp

pp

pp legato assai

(Побѣда движется дальѣ.)

зо - ло - той. Вы - ѣз - жа - ли мо - ло - ды, вы - ѣз - жа - ли у - да - лы

жалъ. Вы - ѣз - жа - ли мо - ло - ды, вы - ѣз - жа - ли у - да - лы

жалъ. Вы - ѣз - жа - ли мо - ло - ды, вы - ѣз - жа - ли у - да - лы

жалъ. Вы - ѣз - жа - ли мо - ло - ды,

sempre dolce

divisi

divisi

pizz.

V. c.

C. b.

Fl. I.  
Fl. II.  
Fl. III.  
Clar. I.  
Clar. II.  
Fag.  
Cor. III/IV

Arpe.

Зим - ни вью - ги у - ни-мать, крас - но солн - це вы - ру - чать.  
 Зим - ни вью - ги у - ни-мать, крас - но солн - це вы - ру - чать.  
 Зим - ни вью - ги у - ни-мать, крас - но солн - це вы - ру - чать.  
 Зим - ни вью - ги у - ни-мать, крас - но солн - це вы - ру - чать.

2 Viol. soll.  
Viol. I.  
Viol. II.

sempre tenuto assai

2 Fl. *p*

Ob. *p*

Clar. picc.

2 Clar. *dolce assai* *p*

Fag. *p*

I. II. *pp*

Cor. III. IV. *pp*

(Розовый рассветъ.)  
sempre tenuto assai

2 Viol. *p*

Viol. I. div. *p*

Viol. II. div. *p*

V. la *p*

Fl. picc. **Accelerando**

*p cresc.*

Fl. #2: *cresc.*

Ob. *cresc.*

Clar. picc.

Clar. *cresc.*

Fag. *cresc.*

I. II. *cresc.*

Cor. III. IV. *cresc.*

Tr-be. I. II. in la *cresc.*

(Красное солнце показывается сквозь морозный туманъ.)

**Accelerando**

*cresc.*

*cresc. unis.*

*cresc. unis.*

*unis.*

V.-c. C-b. *cresc.*

*p cresc.*

Più mosso.  $\text{♩} = 144$  ( $\text{♩} = 72$ ).

Fl. picc. *f* *dim.*

Fl. *f* *dim.*

Ob. *f* *dim.*

Clar. picc. *f* *dim.*

Clar. *f* *dim.*

Fag. *f* *dim.*

I. II. *f* *dim.*

Cor. III. IV. *f* *dim.*

I. II. in la $\flat$  *f* *dim.*

3 Tr. - b. e III. in fa $\flat$  *f* *dim.*

3 Tr. - b. ni e Tuba. *f* *dim.*

Timp. *f* *dim.*

(Въ глубинѣ сены видѣется Диканька, освѣщенная солнцемъ. Изъ трубъ валитъ дымъ. Дносится благовѣсть съ колокольни диканьской)

Più mosso.  $\text{♩} = 144$  ( $\text{♩} = 72$ ).

2 Viol. *f* *dim.*

Viol. I. *f* *dim.*

Viol. II. *f* *dim.*

V-le. *f* *dim.*

V-c. *f* *dim.*

C-b. *f* *dim.*

213

Cor. *pp* *pp ten. assai*

*pp*

Tr. bc *pp*

*pp*

Tr. hni *pp* *mor.*

e' Tuba. *pp* *mor.*

Timpr. *pp* *mor.*

Fl. alto (за сценой).  
(G. strapa)

*p*

держки и пѣніе.)

Tenori. *p*

ХОРЪ (за сценой). На вос - то - - - кѣ свѣтъ за - сі - -

Bassi. *p*

unis. *pp*

213

Cor.

*p*

я.тъ, Божь - ей прав - - - до - ю о - за - -



2 Fl.  
 Clar. picc.  
 2 Clar.  
 2 Fag.  
 I. II.  
 Cor.  
 III. IV.

*pp ten. assai*  
*pp ten. assai*  
*pp*  
*pp ten. assai*

риль - весь - миръ. За звѣз - до - ю или ца - ри

*pp*  
*divisi*  
*pp ten. assai*  
*divisi*  
*pp ten. assai.*

2 Fl.  
 Clar. picc.  
 2 Clar.  
 2 Fag.

муд - ры е, свѣ - ту не - ти ны по - кло -

This system contains the first three measures of a musical score. It features a vocal line with lyrics "НН - - - - - ЛН - - - - - СЯ." and a piano accompaniment. The piano part includes a prominent sixteenth-note figure in the right hand. Dynamic markings include *pp* in the piano part and *f* in the vocal line.

This system contains the next three measures of the score. It includes parts for Flute (Fl.), Clarinet (Clar. piece.), Clarinet (Clar.), Bassoon (Fag.), Horns (L.II., Cor. III, IV), and strings. The woodwind parts are mostly rests. The string parts feature a sixteenth-note figure in the right hand. Dynamic markings include *pp* for the strings and *f* for the woodwinds. The instruction "Занавѣсь." (Curtain) is written below the string parts.

Fl.picc.  
Fl.  
Ob.  
Clar.picc.  
Clar.  
Fag.  
I. II.  
Cor.  
III. IV.  
I. II.  
3 Tr.-be.  
III.  
3 Tr.-bni  
e Tuba.  
Timp.

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

a 2.

7 8 9 10