

# БУДРЫСЪ <sup>и</sup> ЕГО СЫНОВЬЯ

## Баллада

ДЛЯ ОДНОГО ГОЛОСА СЪ ОРКЕСТРОМЪ.

Слова А. Мицкевича

въ переводѣ А. Пушкина.

МУЗЫКА

*См.*

# Ц. КЮИ

Соч. 98.

Партитура.



1916

ИЗДАНИЕ М. П. БѢЛЯЕВА.

# TRZECH BUDRYSÓW

BALLADA

NA JEDEN GŁOS Z TOWARZYSZENIEM ORKIESTRY.

Słowa A. Mickiewicza.

MUZYKA

*W. J. Jurgenson*  
C. CUI.  
u

Op. 98.

Partytura na orkiestrę . . . . . Rb. 1.25  
Głosy " " " " " " 1.80

Do śpiewu z towarzyszeniem fortepianu (autora). Rb.—70.

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M. P. BIELAJEWA

1916.

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# Будрысь и его сыновья.

# Trzech Budrysów.

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БАЛЛАДА А. МИЦКЕВИЧА.

BALLADA A MICKIEWICZA.

Музыка Ц. КЮИ.

Op. 98.

Muzyka C. CUI.

Moderato ♩=94.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

I. II.

Corni

III.

I. II.

Tromboni

III.

Arpa.

CANTO.

ГОЛОСЪ.

Violini I.

Violini II.

Viole.

Celli.

Contrabassi.

Moderato ♩=94.

M. 3168 Б.

Cor. I. II.

*mf*

sy - nów, tę - gich jak sam Lit - wi - nów, na dzie - dzi - niec przy - zy - wa i  
 сы - на, какъ и онъ, три Лит - ви - на. Онъ при - шель тол - ко - вать съ мо - лод -

Viol. I.

Viol. II.

Viole.

Celli.

C-b. pizz.

Cor. I. II.

rze - cze: „Wy - pro - wadźcie ru - ma - ki, i na - rzą - dźcie kul - ba - ki,  
 ца - ми. „Дѣ - ти, съд - ла чи - ни - те, ло - ша - дей про - во - ди - те,

Viol. I.

Viol. II.

Viole.

Celli.

C-b. arco.

*mf*

a wy-ostrz - cie i gro - ty i mie - cze.  
 да то - чи - те ме - чи събер - ды - ша - ми.

1 Allegro non troppo ♩ = 100.

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings *mf* and a circled section. The violin part includes a dynamic marking *mf*.

Musical score for the second system, featuring piano and violin parts.

Musical score for the third system, featuring piano and violin parts.

Vocal score with lyrics in Russian and Polish:

Во мо - вю - но миwWilnie, że o - тра - ція nie.mylnie trzy wy -  
 Сиравед - ли - ва вѣсть а - та: на три сто - ро - ны свѣ-та, три за -

Musical score for the fourth system, featuring piano and violin parts. The piano part includes dynamic markings *p* and *pizz.*

1 Allegro non troppo ♩ = 100.

mf

mf

mf

*p*

pra - wy na świa - ta trzy stro - ny: Ol - gierd rus - kie po - sa - dy, Skir - giel

- мыш - ле - ны в Виль - нь по - хо - да. Паць и - детъ на По - ля - ковъ, а Оль -

mf

mf

mf

mf

mf

La - chy sa - sia - dy, a Książkiej - stut na - pad - nie Tew - to - ny. Wyś - cie  
 гердь на Прус - са - ковъ, а на Рус - скихъ Кей стутъ во - е - во - да. Лю - ди

Musical markings: *mf*, *pizz.*, *arco*.



2

*mf*

*mf*

*mf*

*mf*

krzepcy i zdrowi: jedźcie słu - żyć kra - jo - wi, niech Li - tew - skie pro - wa - dza, was

*mf*

вы мо - ло - ды - е, си - ла - чи у - да - лы - е (да хра - нять васъ Ли - тов - скі - е

2

*mf*  
*I.*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*arco*  
*mf*  
*arco*  
*mf*  
*arco*  
*arco*  
*p*  
*mf*  
*arco*  
*p*  
*mf*

*Vo-gi! Te-go ro-kunie ja.de, lecz ja-da-cynda mra.de: trzyjes-te-s-cie,*  
*Бо-ги!) Нынче самъя не ѣ-дувась я шлю на побѣ-ду, тро-е васъ,*

3

Musical score for the first system, measures 1-4. It features a piano accompaniment with a melody in the right hand and bass line in the left hand. Dynamics include *mf* and *p*.

Musical score for the second system, measures 5-8. It includes a *marcato* marking and dynamics like *mf* and *p*.

Musical score for the third system, measures 9-12. It shows a continuation of the piano accompaniment.

Vocal lines for the first two phrases. The first phrase is in Russian: *вотъ и три вамъдо - ро - ги.* The second phrase is in Polish: *Je - den z waszych biedz musi za Ol -*

Vocal lines for the second two phrases. The first is in Russian: *будетъ всеъмъ по наградъ; пусть о -* The second is in Polish: *Je - den z waszych biedz musi za Ol -*

3

The musical score is arranged in systems. The first system includes a vocal line and piano accompaniment. The piano part features a forte (*f*) dynamic and a second ending marked with a double bar line and the Roman numeral II. The vocal line begins with a melodic phrase. The second system continues the vocal line with a mezzo-forte (*mf*) dynamic. The third system shows the vocal line with lyrics. The fourth system contains the piano accompaniment for the vocal line, featuring triplet figures in the right hand and a bass line.

II

*f*

*mf*

gier-dem ku Ru-si, po nad Ji-men, pod mur No-wo-gro-du; tam so -  
 динъ въ Но-вѣ-гра-дѣ по-жи-вит-ся отъ рус-скихъ до-бы-чей. Же-ны

Musical score for the first system, consisting of five staves. The first two staves are treble clef, and the last three are bass clef. The music is in a key with two flats (B-flat and E-flat). The first two staves have a piano (*p*) dynamic, while the last three staves have a forte (*f*) dynamic. The score includes long horizontal lines indicating sustained notes or chords across measures.

Musical score for the second system, consisting of two staves. The top staff is treble clef and the bottom staff is bass clef. The instrument is labeled "Arpa" (Arpa). The music is in a key with two flats. The first two staves have a piano (*p*) dynamic, and the last two staves have a forte (*f*) dynamic.

Vocal melody with Russian lyrics. The music is in a key with two flats. The lyrics are:

бо\_ле о\_го\_ны и среб\_рзис\_те за\_сто\_ны, и у куп\_цов тамдзи\_ги як  
 их, какъ въок\_ладахъ, въдраго\_цѣнныхъ на\_ря\_дахъ, до\_мы полны, богатъ ихъ о\_

Piano accompaniment for the vocal melody, consisting of five staves. The first two staves are treble clef, and the last three are bass clef. The music is in a key with two flats. The piano (*p*) dynamic is indicated. The accompaniment features triplet patterns in the right hand and bass line.

First system of musical notation, including treble and bass staves with dynamic markings *f* and *p*.

Second system of musical notation, including treble and bass staves with dynamic markings *mf* and *p*.

Third system of musical notation, including treble and bass staves.

Fourth system of musical notation with lyrics in Polish and Russian. The Polish lyrics are: "lo\_du. Niech za - ciągnie się dru\_giwksiędzaKiejstu - ta eu\_gi, nie\_chaj". The Russian lyrics are: "бычай. А дру - гой отъ Пру\_саковъ, отъ прокля\_тыхъ крыжаковъ, можетъ".

Fifth system of musical notation, including treble and bass staves with dynamic markings *mf* and *p*, and triplets.

4

*f* *p*

*f* *p*

*mf*

*mf*

тѣ - пи Крзы - за - ки псу - бра - ты; тамбурсз - ты - нѳв як пиаску, су - кна  
мно - го до - стать до - ро - га - го: де - негъ съ цѣ - ла - го свѣ та, су - конъ

*f* *p*

4

cud-ne - goblasku i Ka-plań-skiewbri-lan - tach or - na - ty. *f* Za Skir -  
 яр - ка\_го цвѣта, ян\_та - ря что пес\_ку тамъ мор\_ска - го. *f* Тре\_тій



*mf* *mf* *f*

gieł kęmniech trzeci po za Nie-men prze-le-ci, nę-dzne znaj-dzie tam sprzęty do-  
 сь Па-цомъ на Ля-ха нусть у- да-рить безъ-страха, въ Польшѣ ма-ло бо-гат-ства и

*mf* *mf* *f*

*pizz.* *pizz.*

The musical score consists of several systems. The first system includes a vocal line and piano accompaniment. The second system continues the piano accompaniment. The third system shows the vocal line with lyrics in Polish and Russian. The fourth system continues the piano accompaniment, including a cello/contrabass part.

The lyrics are:

mo - we; a - le za to wy\_bierze do\_bre sza\_ble, pukle\_rze, i mnie  
 блес - ку; са\_бель взять тамъ не ху\_до, но ужъ вѣр\_но от\_ту\_да при ве -

Musical markings include *mf* (mezzo-forte) and *arco* (arco).

riten. 5 Andantino. ♩ = 69.

z tamąd przywiezie sy - no - wę.      Bonadwszystkiewziembranki, milsze Laszki; kochanki,

згѣонъ мнѣ на домъ не вѣстку.      Нѣтъ на свѣ - тѣ ца - ри - цы краше польской дѣви - цы;

riten. 5 Andantino. ♩ = 69.

Musical score for a vocal piece with piano accompaniment. The score is in 2/4 time and B-flat major. It features a vocal line with lyrics in Polish and Russian, and a piano accompaniment with various dynamics and textures.

Dynamics: *p* (piano), *mf* (mezzo-forte), *p* (piano).

Lyrics (Polish):  
 we-so-lut-kie jak młode ko-tecz-ki, li-ce bielsze od mle-ka,  
 we-se-la-cho ko-te-nok u-pek-ki, i-ka-k-ż ro-za ru-mi-a-na,

Lyrics (Russian):  
 ве-се-ла-что ко-те-нок у-печ-ки, и-ка-к-ь ро-за ру-мя-на,

poco rit.

Musical score for the first system, featuring piano accompaniment with dynamics 'p'.

Musical score for the second system, featuring piano accompaniment.

Musical score for the third system, featuring piano accompaniment with dynamics 'p'.

z czar - ną rzę - są po - wie - ka, o - czybłyszszą się jak dwie gwiazdeczki!

в бѣла что смета - на; о - чи свѣтятся буд - то двѣ свѣчки!

Vocal lines for the first system with lyrics in Polish and Russian.

Musical score for the fourth system, featuring piano accompaniment with dynamics 'p' and 'pp'.

p poco rit.

[6] a tempo

Stam\_tąd ja przedpołwie\_kiem, gdymbyłmłodymczłowiekiem, Lasz\_kę so\_bie przywiozłemza.  
 Быль я, дѣ\_ти, мо\_ло - же, въПольшу ъз\_диль я то - же, и от\_ту\_да привезъ се\_бѣ

*p*

[6] a tempo

Cl. I. II.  
 Fag I. II.

*p*

zo - ne; a choć o - na jużwgro\_bie, jesz - cze do\_tąd ja so - bie  
 жон - ку; вотъ и вѣкъ до\_жи\_ва - ю, а всег\_да вспо\_ми\_на - ю

*p*

*mf*

*p*

*divisi.*

poco riten.

pry - po - mi - nam      gdy spó - rzę w tę stronę.

про не - е,    какъ гля - жу въ ту      сто - рон - ку.

poco riten.

Allegro non troppo. ♩=100.

7

7 Allegro non troppo. ♩=100.



sta-wił na dro-gę; o - ni wsiedli, brońwzię - li, po - bie - gli. J-dzie

ro - gu pu - stili się, żდეць, по - ждець ихъ ста - рикъ до - мо - ви - тый. Дни за

Ob. I. II.

Ob. I. II.  
Fag. III. *mf*

je - sień i zi - ma, sy - nów nie - ma i nie - ma; Bud - rys mys - lać  
дня - ми про - во - дить, ни о - динъ не при - хо - дить; Буд - рысь ду - малъ:

Ob. III. *Ritenu*to.

8 a tempo

Ob. III.  
Fag. III. I

Cor. III. *pp*  
Tr-ni I. II. III. *pp*

że wo - ju po - le - gli. Po śnie - żys - tej za mie - ci do wsi  
ужъ вѣр - но у - би - ты. Снѣгъ на зем - лю валит - ся, сынъ до -

*p*

*Ritenu*to.

8 a tempo

zbrojny maż le-ci, a pod bur - ka wielkie - go cóś cho - wa. „Ei to  
 ro - go - юмчится, и подь бур - ко - ю но - ша боль - ша - я. „Чѣмъ те -

pizz.  
 pizz.

## Poco meno mosso.

ku\_bel, w tym ku\_ble no\_wo\_grod\_skie są ru\_ble?“ „Nie, mój oj\_cze;

бя на\_дѣ\_ли\_ли? Что там? Ге! не ру\_бли\_ли?“ „Нѣтъ, о\_тець мой,

Poco meno mosso.

Riten.

9 Tempo I.

The first system of the musical score consists of four staves. The top two staves are for piano, with dynamics *pp* and *p*. The bottom two staves are for strings, with dynamics *pp* and *p*. The music is in a 2/4 time signature and features various melodic lines and accompaniment.

The second system continues the musical score with four staves. It includes piano and string parts with dynamics *pp* and *p*. The piano part has some melodic movement, while the strings provide harmonic support.

The third system of the score consists of four staves. The piano part has a dynamic of *p*. The string parts are mostly sustained chords or simple rhythmic patterns.

Two vocal staves with lyrics in Polish and Russian. The Polish lyrics are: "to Lasz\_ka sy\_no\_wa." and "Po śnie\_żys\_tej zamie.ci do wsi". The Russian lyrics are: "Поляч\_ка мла\_да - я!" and "Снѣгъ пу\_ши\_стый валит\_ся, всадникъ". The dynamics are marked *mf*.

The fourth system of the score consists of four staves. The piano part has dynamics *mf* and *pp*. The string parts have dynamics *p*. The system concludes with a *Riten.* marking.

Riten.

9 Tempo I.

zbrojny mają le-ci, a pod bur-ka wielkie-go coś cho-wa. „Pew-nie  
 śnio-sze-ju mci-sia, czar-nej bur-koj e-e po-krzy-wa-ja. „Cto pod-

Musical score for a piece with vocal lines and piano accompaniment. The score is in B-flat major and 3/4 time. It features a vocal melody with lyrics in Polish and Russian, and a piano accompaniment with various dynamics and articulations.

Poco meno mosso.

z Nie\_miec mój, sy\_nu, wiesz ku\_bel burszty\_nu?“ „Nie, mój oj\_cze,  
 бур\_кой та\_ко\_е? Не сук\_но ли\_цвѣтно\_е?“ „Нѣтъ, о\_тець мой,

Poco meno mosso.

Riten.

10 Tempo I.

pp

p

pp

pp

p

mf

pp

p

p

p

to Lasz\_ka sy - no - wa.

Поляч\_ка мла\_да - я.

Po śnie\_żys - tej za\_mie.ci, do wsi

Снѣгъна зем\_лю ва\_лит\_ся, тре\_тій

mf

pp

pp

pp

p

pizz.

mf

Riten.

10 Tempo I.



First system of musical notation. It consists of four staves: two treble clefs (piano and right hand) and two bass clefs (bass and left hand). The music includes triplets and dynamic markings such as *mf* and *f*.

Second system of musical notation. It consists of four staves: two treble clefs and two bass clefs. The music includes dynamic markings such as *mf* and *f*.

Third system of musical notation. It consists of four staves: two treble clefs and two bass clefs. This system appears to be a continuation of the piano accompaniment.

Vocal line with lyrics in Polish and Russian. The lyrics are:
   
jedziemaż trze.ci, bur.ka peł.na, zdo.by. czy tam wie. le: lecz nim
   
сѣно - ше.ю мчит.ся, чер.ной бур. кой е. е при.кры. ва.еть. Ста.рый

Fourth system of musical notation. It consists of four staves: two treble clefs and two bass clefs. The music includes triplets and dynamic markings such as *mf* and *f*.

Musical score for a piece, likely a song or opera, featuring vocal lines and piano accompaniment. The score is in G major and 2/4 time.

The vocal lines (soprano and tenor) are written in G major. The lyrics are in Polish and Russian. The piano accompaniment includes various dynamics and articulations.

Dynamics: *f* (forte), *mf* (mezzo-forte), *arco* (arco).

Lyrics (Polish):  
 zdo-byecz po-ka-zał, sta-ry Bud-rys już ka-zał pro-sić goś-ci na

Lyrics (Russian):  
 Буд-рысь хло-почеть и спро-сить ужь не хо-четь, а го-стей на

poco rit. a tempo

First system of musical notation, including piano and violin parts. Dynamic markings include *f* and *a2*.

Second system of musical notation, including piano and violin parts. Dynamic markings include *mf* and *f*.

Third system of musical notation, including piano and violin parts.

trze - cie we - se - le.

три свадь - бы сы - ва - етъ.

Fourth system of musical notation, including piano and violin parts. Multiple *pizz.* markings are present.

poco rit. a tempo