

BOLERO

composta e dedicata

Alla Signora Marcella Sembrich

DA

C. CUI.

Partiziono d' Orchestra.

Prezzo 2 Rbl. cop.

Proprieta dell' Editio
per tutti i Paysi.

W. BESSEL & C^{ie}



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BOLERO. БОЛЕРО.

C. CUI.

И. КЮИ. 1881.

Allegretto.

Flauti.

Oboi.

Clarineti A.

Fagotti.

I. II.
Corni F.

III. IV.

Timpani.

Allegretto.

CANTO

Arpa.

Violini.

Alti.

Celli.

Bassi.

Allegretto.

p.
 pp.

leggiero

p
 Spin-gi o ca - ro la bar - chet - ta,
 О мой ми - лый, не наг - ляд - вый,
 p
 Viens mon bien ai - mé, viens mon cœur t'ap - pel - le

arco

div.
 arco
 div.
 pp
 pp
 p
 p

vien t'af.fretta l'attende a-mor! Su noi scen-de pro-fu-ma-ta not-te a-

плы-ви ско-рѣй: лю-бовь не ждетъ! Часъ сви-данъ-я, часъ от-рад-ный намъ ночь ду-

Tendre et fi-dè-le l'a-mour l'al-tend, Viens, la nuit se-rei-ne En tombant ra-mè-ne Du ren-dezvous heu-

arco
mf

A

Ob.

Cl.

Cor. I. II.

pp

pp

pp

con colore

f

f

f

mica a nostri ar-dor. Gia par mi u-di-re la can-zo-ne, tan-to no-ta al mio co-re

ши-ста-я не-сетъ. Вда-ли на-пѣвъ зна-ко-мый льет-ся, вотъ бѣ-лѣ-етъ на-русъ на вол-нахъ

reux le doux instant! Je vois au loin sa voi-le blan-che Qui se pen-che en ca-res-sant les flots.

unis.

p

unis.

p

arco

p

arco

A^p

p *riten. a tempo*
pp *pp* *p*

riten. a tempo
pp leggiero
 Ah! si è lui, mio bel gar-zo - ne, pien di gio - ja e d'amor. Spin-gi o ca - ro
 то онъ плыветъ, то онъ не - сет - ся, съмандо - ли - но - ю въ рукахъ. О, мой ми - лый,
 C'est sa chanson lé - gère et fol - le qui s'en - vo - le dans les é - chos. Viens, mon bien ai - mé,

mf *pp* *div.*
mf *pp* *div.*
mf *pp*
mf *pp* *pizz.* *p* *pizz.*
mf *pp* *p* *riten. a tempo*

la bar. chet - ta vien t'af.fretta t'at.ten.de amor! Su noi scen.de pro.fu.ma.ta
 не - наг - ляд - ный, плы.ви ско.рый: лю.бовь не ждетъ. Часъ сви.данъ.я, часъ от.рад.ный
 . viens, mon cœur t'appelle, Tendre et fi..dè.le l'amour t'attend! Viens, la nuit se.rei.ne en tombant ra.mè.ne

mf

B

musical score for the first system, featuring vocal lines and piano accompaniment.

not - - te a - mi.ca a nostri ardor.

grazioso

mf Nel si - len - zio del - la

намъ ночь ду - шис.та - я не.сетъ.

mf Струйки мчат.ся съ тихимъ

Du rendezvous heu - reux le doux instant.

mf L'astre de la nuit ver. se

Piano accompaniment for the first system, showing chords and arpeggios.

Piano accompaniment for the second system, including detailed notation for the piano and bass.

f pizz. *p*

f pizz. *p*

div. *mf*

f pizz. *p*

f pizz. *p*

f *p*

B

riten. *a tempo*

riten. *a tempo*

not - te sen - to lon - da mor - mo - rar, e la lu - na i - nar - gen - ta de suoi
 плес - комъ, струйки шеп - чуть въ ти - ши - нѣ и ал - маз - нымъ свѣтитъ блес - комъ даль
 dans les cieux Son é - clat pur et mys - té - ri - eux! Et le doux rayon de sa pâle clarté Tremble et

div.
pizz.
uniss.

C

mf

p

pp

pp

mf

rag - gi ri va e mar Sa - vi - ci - - na il can - tor pien è il cor di spe - me!..

mf

рѣч - на - я при лу - нѣ Ближе, бли - же пѣснь слышна, ждать не ста - ло си - лы.

mf

luit sur le lac re - flé - té. De plus près se fait en - ten - - dre, La chanson douce et ten - dre.

arco uniss.

pp

mf uniss.

arco

pp

mf arco

p arco

C^p

First system of the musical score. It features a piano part with a treble and bass clef and a violin part with a treble clef. The piano part includes a 7-measure rest followed by a melodic line starting with a piano (*p*) dynamic. The violin part has a 7-measure rest followed by a melodic line also starting with a piano (*p*) dynamic. The system concludes with a piano (*p*) dynamic marking.

Quan.to è cru . . do l'in-du-giar vien, o vien mio bene. Nel si - len - zio del la
 Вотъ онъ, вотъ онъ у ок . на, не - наг - ляд - . . ный, милый! Струйки мчат . ся съ тихимъ
 Le voi - là l'a mant fi - de . . le Que mon cœur toujours ap pelle, L'astre de la nuit ver - se

Second system of the musical score. It features a piano part with a treble and bass clef and a violin part with a treble clef. The piano part includes a 7-measure rest followed by a melodic line starting with a piano (*pp*) dynamic. The violin part has a 7-measure rest followed by a melodic line also starting with a piano (*pp*) dynamic. The system concludes with a piano (*p*) dynamic marking.

riten. *a tempo*

p

riten. *a tempo*

not - te sen - to lon - - da mor - mo - rar, e la lu - na i - nar - gen - ta de suoi
 плес - комъ, струйки шеп - - чуть вътш - ши - нѣ и ал - маз - нымъ свѣтлтъ блес - комъ даль
 dans les cieux Son é - clat pur et mys - té - ri - eux! Et le doux rayon de sa pâle clarté Tremble et

div.
pizz.
uniss.

riten. *a tempo*

Piano introduction and accompaniment for the first system. The score consists of five staves. The first three staves are for the right hand, and the last two are for the left hand. The music features a melodic line in the upper register and a more rhythmic accompaniment in the lower register. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Vocal line with lyrics in Russian, French, and English. The lyrics are:

ah!

даль

Ah! bel - le nuit

Vocal line with lyrics in French and English. The lyrics are:

rag - gi ri - va e mar, ah! ri - va e il mar

рѣч.на.я при лу. нѣ даль свѣтитъ при лу. нѣ

l'ait sur le lac re - flé - té. Ah! bel.le nuit d'é - té!

Piano accompaniment for the second system. The score consists of five staves. The first two staves are for the right hand, and the last three are for the left hand. The music features a melodic line in the upper register and a more rhythmic accompaniment in the lower register. Dynamics include *mf* (mezzo-forte), *arco* (arco), *pizz.* (pizzicato), and *uniss.* (unison).

col canto

D a tempo

The first system of the musical score consists of six staves. The top two staves are treble clef, and the bottom four are bass clef. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics include *mf* and *p*. There are some markings like 'xv' and 'xvi' above the first two staves.

ad libitum

a tempo

The second system features three vocal staves and piano accompaniment. The lyrics are:

French: *Ah! Spi-ri-o ca-ro la bar-chet-ta*

Russian: *О мой ми-лый, не-наг-ляд-ный,*

Italian: *viens! Viens, mon bien ai-mé! viens, mon cœur t'appel-le,*
 The piano accompaniment includes dynamics *p* and *pp*. There are 'x' marks above the vocal lines.

The third system continues the piano accompaniment with six staves. It features several *pizz.* (pizzicato) markings in the treble clef staves, along with a *p* dynamic. The music continues in the same key and time signature.

col canto

D a tempo

vien t'affret.ta t'at.tende a.mor. Su noi scen.de pro.fu.ma.ta no.te a.

ПЛЫ.ВН СКО.РЪИ ЛЮ.БОВЬ НЕ ЖДЕТЬ. ЧАСЬ СВИ.ДАНЬ.Я, ЧАСЬ ОТ.РАД.НЫИ, НАМЪ НОЧЬ ДУ.

Tendre et fi.dè.le l'a.mour t'attend; Viens, la nuit se.rei.ne en tombant ra.mè.ne Du rendezvous heu.

pp

pp

pp

mi-ca a nostri ar.dor. Gia par mi udi-re la can-zo-ne, tan-to no-ta al mio co-re

шис-та-я не-сетъ. Вда-ли на-пѣвъ зна-комый льет-ся, вотъ бѣ-лѣ-еть па-русъ на вол-нахъ,

reux le doux instant! Oui j'a-perçois sa voi-le blan-che Qui se pen-che en ca-res-sant les flots,

pizz.

p

arco

p

arco

p

arco

p

arco

p

arco

p

a tempo

p *riten.* *pp* *p* *pp* *pp* *p*

tr. ad libitum
 A Ah!
tr. ad libitum.
 S O
tr. ad libitum.
 S Ah!

f. *riten.* *p* Ah!

Ah si, è lui, mio bel gar-zo . . ne, pien di gio - - ja e d'ar.dor.

f. *p* O

то онъ пливеть, то онъ не-сет . . ся съ маи-до-ли . . но . ю въ ру-кахъ.

f. *p* Ah!

Je re-connais sa bar.ca-rol . . le Qui s'en.vo . . le dans les é-chos!

mf *pp* *div.*
mf *pp* *div.*
mf *p* *pizz.*
mf *p* *pizz.*
mf *p* *pizz.*

riten. *a tempo*

Musical score for a piece in G major, featuring vocal lines and piano accompaniment. The score includes a vocal line with lyrics in Italian, Russian, and French, and a piano accompaniment with various dynamics and articulations.

Dynamics: *pp*, *p*, *pizz.*

Lyrics:

Italian: *Spin-gi-o ca-ro la bar-chel-ta,*
 Russian: мой ми-льй, не-чаг-ляд-ный
 French: viens, mon bien ai-mé, viens, mon bien ai-mé,

The score is written for voice and piano. The vocal line is in G major and features a melodic line with lyrics in Italian, Russian, and French. The piano accompaniment consists of a right hand with a rhythmic pattern of eighth notes and a left hand with a bass line. The score includes various dynamics and articulations, such as *pp*, *p*, and *pizz.*

Cl. *rit. a tempo*

l'at - ten - - de a - mo - - re... La bar.chet.ta si ac.cos.ta del.la bel.la

ПЛЫ.ВН, ПЛЫ.ВН СКО.РЬ. - - е И съ бал.ко.на на.кла.ня.ясь И пре.крас.на,

Mon ten.dre cœur t'ap.pel. - - le! Sur la ri.ve il ar ri.ve Elle ac.court au de.

arco *p* *arco* *pp* *p* *arco* *p* *pizz.* *pp*

rit. a tempo

Cl.

Fag.

Cor. I.II.

al bal.co.ne e gli a.man.ti a.ne.lan.ti in un es.ta.si be.a.to

И блѣд.на, при лу.нѣ, къ не.му лас.ка.ясь, страстной нѣж.нос.ти пол.на

vant de ses pas. O tend.res. - - se! folle i.vres.se! Sa maî.tres.se est dans ses bras!

pp *pp* *pp* *p* *pp* *pp* *pp* *pp* *arco* *mf* *pp* *mf* *pp*

rit. **F** *a tempo*

pp

p

p

p

p

rit. *a tempo*

o - ra scor - dan il cre - a - to. La lu - na in - ar - gen - ta l'on - - de e - sa - - la -

об - ня - ла е - го о - на... И льют - ся съне - ба свѣ - та вол - - ны, зву - чить какъ

Sa maî - tres - se est dans ses bras! Au - tour d'eux la na - tu - re entiè - - re S'emplit de brû -

div.

div.

unis.

unis.

pizz.

rit. *a tempo*

F

Musical score for the first system, featuring six staves. The top staff is a vocal line with dynamics *p*. The second and third staves are for a string ensemble, with the second staff marked *p*. The fourth staff is a bass line with dynamics *p*. The fifth and sixth staves are for a piano accompaniment, with the fifth staff marked *p*.

no pro-fu-mi i fior, ma tac-que la can-zon-gio-con-da spi-rò nel ba-cio dell' a-mor
 пре-жде шопотъ струй, за-молкла пѣнь, ус-та без-молв-ны, какъ вздохъ пронес-ся по-цѣ-луй
 lan-te lan-gueur, La nuit ray-on-ne de lu-mière Et tout sou-rit à leur bon-heur!

Empty musical staves for piano accompaniment.

Musical score for the second system, featuring six staves. The top staff is a vocal line with dynamics *p*. The second and third staves are for a string ensemble, with the second staff marked *p*. The fourth staff is a bass line with dynamics *mf*. The fifth and sixth staves are for a piano accompaniment, with the fifth staff marked *p* and the word "arco" written below it.

mf

mf

mf

mf

mf

mf

p

I spi - ro nel ba - cio dell' a -
 S какъ вздохъ про - нес - ся по - цѣ
 S O doux sou - pirs! Doux rê - ve de bon -

Ah,
 какъ вздохъ про - нес - ся по - цѣ
 O doux bai - sers! O longs sou - pirs! Heure i - nef - fa - ble du bon -

mf

mf

mf

mf

mf

mf

The first system of the musical score consists of seven staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle three staves are also treble clefs. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first two measures show a melodic line in the top staff and a bass line in the bottom staff. The third and fourth measures feature a dense, rhythmic texture with many sixteenth notes. The final two measures show a return to a more melodic style with long notes and slurs.

mf

A single musical staff containing a single note with a fermata above it.

тор.

A single musical staff containing a single note with a fermata above it.

луй!

A single musical staff containing a single note with a fermata above it.

heur!

The second system of the musical score consists of four staves. The top three staves are treble clefs, and the bottom staff is a grand staff (treble and bass clefs). The top three staves contain vocal lines with the lyrics "тор!", "луй!", and "heur!" respectively. The bottom staff is mostly empty, with some faint markings.

тор!

луй!

heur!

The third system of the musical score consists of seven staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle three staves are also treble clefs. The music is in a key with two flats and a 3/4 time signature. The first two measures show a melodic line in the top staff and a bass line in the bottom staff. The third and fourth measures feature a dense, rhythmic texture with many sixteenth notes. The final two measures show a return to a more melodic style with long notes and slurs. Dynamic markings include *div.*, *pizz.*, and *arco*.