

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 возкѣ и Овсень*) 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 Овсень—древнія славянскія свѣтлыя божества.

Изъ третьяго дѣйствія оперы.

This musical score page contains the following parts and markings:

- Fl. (Flute):** Features a melodic line with a dynamic marking of *> p* and a slur over the first two measures.
- Ob. (Oboe):** Features a melodic line with a dynamic marking of *> p* and *pp* later in the piece.
- Clar. (Clarinet):** Features a melodic line with a slur over the first two measures.
- Fag. (Bassoon):** Features a melodic line with a dynamic marking of *pp* in the final measure.
- Cor. (Cor Anglais):** Features a melodic line with a slur over the first two measures.
- Cel. o Glock. (Cello/Glockenspiel):** Features a rhythmic accompaniment with a dynamic marking of *p*.
- Arpe. (Arpeggiator):** Features a rhythmic accompaniment with a dynamic marking of *mf*.
- Bottom Section:** Includes a piano part with a dynamic marking of *pp* and *p dimin.* in the final measure, and a bass line with a dynamic marking of *p*.

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. The vocal line has a melodic phrase with triplets. Dynamics include *mf dim.*, *sf dim.*, *pp*, and *p*. There are also accents and slurs.

Musical score for the second system, measures 6-10. The score includes a piano accompaniment and a vocal line. The piano accompaniment features a melodic line with triplets and a rhythmic accompaniment. The vocal line has a melodic phrase with triplets. Dynamics include *pp (sempre legato)* and *>pp*. There are also accents and slurs.

1

This musical score consists of 12 staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are a mix of treble and bass clefs. The key signature is three sharps (F#, C#, G#). The score includes various musical notations such as dynamics (pp, p, mf, dim.), articulation (trills), and phrasing. The piece is divided into measures by vertical bar lines.

Key features of the score include:

- Staff 1:** Treble clef, starting with a half note followed by a quarter note.
- Staff 2:** Treble clef, mostly rests.
- Staff 3:** Treble clef, starting with a *pp* dynamic and a series of eighth notes.
- Staff 4:** Treble clef, featuring a melodic line with a *mf* dynamic and a *dim.* marking.
- Staff 5:** Treble clef, featuring a melodic line with a *pp* dynamic.
- Staff 6:** Bass clef, featuring a melodic line with a *pp* dynamic.
- Staff 7:** Treble clef, mostly rests.
- Staff 8:** Treble clef, mostly rests.
- Staff 9:** Treble clef, featuring a melodic line with a *p* dynamic.
- Staff 10:** Treble clef, featuring a melodic line with a *mf* dynamic.
- Staff 11:** Treble clef, featuring a melodic line with a *pp* dynamic and trills.
- Staff 12:** Treble clef, featuring a melodic line with a *p* dynamic and trills.
- Staff 13:** Treble clef, featuring a melodic line with a *p* dynamic and trills.
- Staff 14:** Treble clef, featuring a melodic line with a *p* dynamic and trills.
- Staff 15:** Bass clef, featuring a melodic line with a *p* dynamic.
- Staff 16:** Bass clef, featuring a melodic line with a *p* dynamic.

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 *dim.* (diminuendo). There are also markings for *p* (piano) 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.

The musical score on page 6 is a complex piece for piano, featuring 14 staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in 3/4 time and the key signature has three sharps (F#, C#, G#). The score includes various musical notations such as dynamics (*p*, *mf*), articulation (accents), and ornaments (trills). The piece features a complex texture with multiple voices in both hands, including a prominent trill in the right hand and a dense sixteenth-note accompaniment in the left hand.

3

Fl.

Ob.

Clar.

Fag.

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

Tr-be.

Tr-bni
e Tuba.

Timp.

Занавѣсъ. (Улица въ селѣ. На первомъ планѣ хата казака Чуба. Поздній морозный вечеръ наканунѣ Рождества. Мѣсяцъ 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. *p*

3. 4. P. *p*

Violini I. *p*

5. 6. P. *p*

Altri. *p*

1. 2. 3. P. *p*

Violini II. *p*

Altri. *p*

1. 2. 3. P. *p*

Viole. *p*

Altri. *p*

3 V-c. soli. *p*

Violoncelli. *p*

Altri. *p*

Contrabassi. *p*

161

Fl. I.

Ob. I.

Cor.

Cel. o Glock.

Arpe.

Viol. I.

Viol. II.

V. c.

V. c.

C. b.

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

The musical score is arranged in a standard orchestral layout. The top staves are for woodwinds (Flute I, Oboe I, Horn), followed by Cello/Glockenspiel. The middle section contains the Arpeggio part, which consists of a rhythmic pattern of eighth and sixteenth notes. Below this are the string staves: Violin I, Violin II, Violoncello, and Contrabass. The woodwinds and strings play sustained notes with some trills and dynamic markings like *p* and *pp*. The Arpeggio part has a consistent rhythmic accompaniment throughout the page.

Fl. I.

Ob. I.

Cor.

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 (Clar. (re b) III.) and Clarinet in A (Clar. (la b) 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, marked *ppp* (pianissimo).
- Celli:** Part 1, marked *ppp*.
- Double Basses:** Part 1, marked *ppp*.

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 texture of string parts with many slurs and trills.

This musical score page, 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 includes a *tr* (trill) marking. Below these are two systems of string parts, each consisting of five staves (Violins I, Violins II, Violas, Cellos, and Double Basses). The string parts are written in treble and bass clefs with a key signature of three sharps. The lower systems include dynamic markings like *ppp* and *ppp*. The score is divided into measures by vertical bar lines, with some measures containing slurs and ties. The overall layout is dense and detailed, typical of a professional orchestral score.

Fl.

Clar.

Fag.

Cor.

Tr-ba (lat)

Cel. o Gluck.

(Звёзды собираются в группы на облаках.)

tr

arco

pizz.

arco

p sempre legato assai

p sempre legato assai

Flute I. *>pp*

Flute II. *pp*

Oboe I. *pp*

Oboe II. *pp*

Clarinet I. *pp*

Clarinet II. *pp*

Bassoon I. *pp*

Bassoon II. *pp*

Trumpets I & II. *pp*

Trombones I & II. *pp*

Tuba. *pp*

Timpani. *pp*

Cel. o Glock. *p*

Viol. I. unis. *mf*

Viol. II. *mf*

V-le. *pp poco cresc.*

V-c. *pp poco cresc.*

C-b. *pp poco cresc.*

Dynamic markings: *>pp*, *pp*, *mf*, *cresc.*, *pp poco cresc.*, *div.*, *arco*, *div. a 3.*

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 and G major. 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 and G major. 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.

The first system of the musical score consists of five staves. The top staff is for the Flute (Fl.), the second for the Clarinet (1st) (Clar. (1st)), the third for the Bassoon (Fag.), the fourth for the Violin (V-le.), and the fifth for the Viola (V-c.). The music is in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The Flute part features a complex, melodic line with many slurs and ties. The Clarinet and Bassoon parts have long, sustained notes with some grace notes. The Violin and Viola parts provide a harmonic accompaniment with chords and moving lines.

The second system continues the musical score with the same five staves. The Flute part continues its intricate melodic line. The Clarinet and Bassoon parts maintain their sustained notes with some rhythmic variation. The Violin and Viola parts continue their harmonic support with chords and moving lines.

The third system concludes the musical score. The Flute part ends with a final melodic flourish. The Clarinet and Bassoon parts end with sustained notes. The Violin and Viola parts end with chords. The word "Fine." is written at the bottom right of the page.

Fine.

20 **164** Trio.

Fl. picc. (III.)

Fl. I. V. *p*

Clar. picc. (re b) *p*

Clar. (la b)

Fag. *ten. assai* *p*

Cel. o Glock. *f dim.* *p*

Arpe. *mf*

V-le. *f dim.* *p*

V-c. *f dim.* *p*

164 *f dim.* *p*

1. 2.

Da Capo al Fine senza ripetizione.

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

Fl. I. II. *pp* *dim.* *poco a poco* *pp* *smorz.* *dim.*

Clar. *f* *dim.* *poco a poco* *smorz.* I in sib

Fag. *f* *dim.* *poco a poco* *morendo*

Cor. *f* *dim.* *poco a poco* *morendo*

Cel. o Glock. *f* *dim.* *poco a poco*

Arpe.

Viol. I. *Adagio.* ♩ = 56. *dim.* *poco a poco* *pp*

Tutti Viol. 8 Viol. 4 Viol. 2 Viol.

Viol. II. *f* *dim.* *poco a poco* *pp*

165 *f* *dim.* *poco a poco* *pp*

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

Cor.

Cel. o Glockl.

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^b) *legato* *p*

Clar. I. (la^b) *legato* *p*

Clar. II. (la^b) *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

This musical score page, numbered 24, features a complex arrangement for woodwinds. It includes parts for three Flutes (Fl. I, II, III), 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 parts are highly active, with Flute I and II playing rapid sixteenth-note passages, while Flute III has a more melodic line starting with a *legato* marking. The Clarinet part consists of a steady eighth-note accompaniment. The Horns play a rhythmic pattern of eighth notes, with a *p* (piano) dynamic marking. The bottom section of the page shows the piano accompaniment, with the bass line marked *pizz.* (pizzicato). The score is divided into measures by vertical bar lines, and various musical notations such as slurs, accents, and dynamic markings are used throughout.

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: Piano (mf)
- Staff 12: Piano (mf)
- Staff 13: Piano (mf)
- Staff 14: Piano (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. A boxed page number '169' is located at the top right and bottom center of the page.

169

170 *legato*

mf *legato*

mf *legato*

mf

mf *legato*

mf

mf

mf

f

f

III.

Viol. I. *mf*

Viol. II. *mf*

arco *mf* sul ponticello

(*detaché*)

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 Contrabassoon. The brass section includes Trumpets (1-3), Trombones (1-3), and a Trombone III. The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#). Performance markings include *legato*, *mf*, *f*, *mp*, *con sord.*, *div.*, *div. a 2.*, and *div. a 3.*

БЪСОВСКАЯ КОЛЯДКА.

171

Allegro assai. ♩ = 169.

Viol. I.
Viol. II.
Fl. I.
Fl. II.
Clar. I.
Clar. II.
Bassoon.
Oboe.
Horn I.
Horn II.
Trumpet I.
Trumpet II.
Trombone I.
Trombone II.
Tuba.
Timp.
Triang. *tacet.*

dim.
pp
dim.
pp
dim.
pp
dim.

(Набгугють тучи. Звѣзды скрываются, но сиянье мѣсяца просвѣтливаетъ сквозь облака.)

Allegro assai. ♩ = 168.

(Рои облачныхъ духовъ кружатся въ облакахъ.)

Viol. I.
Viol. II.
Fl. I.
Fl. II.
Clar. I.
Clar. II.
Bassoon.
Oboe.
Horn I.
Horn II.
Trumpet I.
Trumpet II.
Trombone I.
Trombone II.
Tuba.
Timp.
Triang.

div.
dim.
dim.
dim.
con sord.
con sord.
con sord.
con sord.
p
p
p

171

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

сидя въ горшкѣ, възбѣгаетъ, 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 -

Ob.
Clar. la 4.
Fag. II.
Cor.
Солоха.
въ рукахъ.)

(Слетаются вѣдьмы

Со-бирайтесь,

ны, — Ко - - - ля - ду встрѣ - чать, — Ко - - - ля - ду пу - гать.

V. c.
C. b.

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

dim. sf

175

Ob.
Clar.
Fag.
Cor.
T^{re}bn. 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 -

sf

175

Хоръ.

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*

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-bui.

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. *p*

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.

Clar.

Fag. I.

Timp.

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. *senza sord.*

V-c. *senza sord.*

C-b. *pp*

Fl. *pp*

Clar. picc.

Clar. *pp*

Fag.

Timp.

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

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

Viol. *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.

Не тво - ри за-клятіи

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. (Trombe concord.)

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.*

cresc.

cresc.

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

mf

Clar. II.

Fag. *mf*

Cor. *mf*

Viol. *mf*

V-le. *mf*

V-c. *mf*

C-b. *mf*

Fl. I. *p*

Fl. II. *p*

Clar. I. *p*

Clar. II. *p*

Fag. *pp*

Cor. *p*

Viol. *p*

V-le. *p*

V-c. *p*

C-b. *p*

mf *pp* *pp* *pp* *pp*

div. 1.3.5.P.

2.4.6.P.

div. 1.3.5.P.

pp. 4.6.P.

sul re

glissando (sons harmoniques)

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 on page 48 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 I, playing glissandos (*gliss.*) with a *mf* dynamic.
- Viol. I. 2.4.6. P.**: Violin I, playing a melodic line with a *1.3.5. P.* fingering.
- Viol. II. 2.4.6. P.**: Violin II, playing a melodic line with a *1.3.5. P.* fingering.
- V-le**: Viola, playing a melodic line with a *1.3.5. P.* fingering.
- X-c.**: Xylophone, playing a rhythmic pattern.
- C-b.**: Cymbal, playing a melodic line with a *1.3.5. P.* fingering.

2 Fl. Moderato. ♩ = ♩ = 84.

Char. picc. (re 4)

2 Clar. in si b.

Fag. *p*

Cor. *p*

3 Tr-bni
Tuba.

Timp.

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*

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

Облачный занавѣсъ.

Listesso tempo.

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

The musical score on page 53 consists of several staves. 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 bottom two 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 ten staves for various instruments. 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 score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwind parts feature extensive trills (tr) and triplets. The percussion parts include rhythmic patterns for the timpani and a melodic line for the tuba. The bottom two staves show the bass line and a lower woodwind part, possibly Bassoon or Clarinet.

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.

Violini. I.

Violini. II.

Viole.

Violoncelli.

Contrabassi.

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

184 *ff*

This musical score page contains two systems of music, both labeled with the measure number 185. The top system includes parts for Flute (Fl.), Oboe (Ob.), and strings. The Flute and Oboe parts feature a dynamic marking of *cresc.* followed by *ff*. The string parts include various dynamics such as *mf*, *cresc.*, *ff*, and *f*. The bottom system continues the orchestration with additional string parts and woodwind entries, maintaining the *ff* dynamic. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes complex rhythmic patterns, trills, and accents.

185

185

This page of musical notation, page 57, contains 14 staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various dynamics such as *sf*, *ff*, *f*, and *cresc.* (crescendo). Trills and accents are also present throughout the score. The word "Занавѣсь." (Curtain) is written in the lower right section of the page.

Ob. *p*

Clar. *p*

Fag. *p*

Cor. III. IV. *p*

стоит 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*

съ галунами стоять сзади.)

Sopr. *dolce*

Alt. *dolce*

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

Arpe. *mp*

V. le. *p*

V. c. *p*

O. b. *p*

188

Fl.

Ob.

Clar.

Fag.

Cor.

Timp.

на сви-рѣляхъ ти-хо лѣ-ся, съ во- - ле-нѣ-ю - щихъ — луговъ. Ту- же пѣсьнь поетъ и дѣ- - ва,

divisi

pizz.

mf

188

Woodwind and Percussion section including Cor., Tr-be (la 4), and Timp. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *p* and *a 2.*

Vocal staves for Soprano (Sopr.), Alto (Alti.), Tenor (Ten.), and Basses (Bassi). The lyrics are in Russian: "ты - - - же пѣснь, зем-ле-дѣ-лецъ и бо-ецъ, ты - - - же пѣснь по-еть." and "Ты - - - же пѣснь, ту - - - же пѣснь, ту - - - же пѣснь по-еть." and "Ты - же пѣснь поеть и дѣ - - - ва, ту - - - же пѣснь, зем-ле-дѣ-лецъ и боецъ."

String section score for Violins and Cellos/Double Basses. It includes markings for *div.*, *p*, *leggeramente*, *pizz.*, *mf*, and *arco*.

Ob. *dolce*

Clar. *dolce*

Fag. *mf p*

Cor. *p mf p*

Tr-be. *p mf*

Tr. Bn 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

pizz. arco

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 *sf* *mf dim.* *p* *div.* *p cresc.*

pizz. arco *sf* *p cresc.*

f *p* *p* *cresc.*

Fl.

Ob. *dolce*

Clar. *dim. dolce*

Fag. *dim. p*

Cor. *dim. p*

Tr-be. *mf dim. p*

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

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

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

рецъ? 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. 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

sf

p cresc.

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 (tr) and accents (a2.). The piano part includes a 'Cassa' (Cassa) section with a dynamic marking of *mf*. The double bass part has a dynamic marking of *mf* at the end of the system.

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 treble clef with a key signature of two sharps. The piano accompaniment includes a grand staff (treble and bass clefs) and a double bass part. The piano part has a dynamic marking of *f* at the beginning and *sf* at the end. The double bass part also has a dynamic marking of *sf* at the end.

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*

CODA.

The musical score for the CODA section consists of several systems. The first system includes five staves: four treble clefs and one bass clef. The first two treble staves are marked 'a2.' and the third is marked 'ff'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system continues the piano accompaniment. The third system introduces a vocal line with the lyrics: 'Пой пресвѣт-лу-ю ца-ри-цу въ пѣсняхъ звучныхъ, въ пѣсняхъ звучныхъ стройный хорь! — Скрипть твой'. The vocal line is followed by two more systems of piano accompaniment. The final system includes a grand staff with piano accompaniment and a vocal line with the lyrics: 'Пой пресвѣт-лу-ю ца-ри- - - - - цу въ пѣс- - - - - няхъ строй- ный хорь!'. The piano accompaniment in the final system includes triplets and is marked 'ff'.

The instrumental introduction consists of several staves. The top four staves feature a complex rhythmic pattern with frequent accents (accents) and slurs. The bottom two staves provide a harmonic accompaniment, with dynamic markings such as *a2.* (piano) and *mf* (mezzo-forte). The key signature is one sharp (F#) and the time signature is 4/4.

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

The vocal entry features a vocal line with lyrics and an instrumental accompaniment. The lyrics are: "сла - - - во - ю си - я - - - - еть, лас - кой свѣ-титъ лаской свѣтитъ, свѣтитъ дивный стройный хоръ! Скиптръ твой сла - во - ю си - я - - еть, лас - кой свѣ-титъ лаской свѣтитъ, свѣтитъ дивный Скиптръ твой сла - - во - - ю си - я - - еть, лас - кой свѣ - титъ див - - - - ный". The accompaniment includes a piano part with a steady rhythmic pattern and a bass line.

Zum Schluss.

The first system of the musical score consists of ten staves. The top two staves feature a complex rhythmic pattern with frequent trills (tr) and accents. The middle staves show a variety of rhythmic figures, including eighth and sixteenth notes, often with slurs. The bottom staves provide a steady bass line. Dynamic markings include *ff* (fortissimo) and *f* (forte). The system concludes with a double bar line and the instruction "Zum Schluss."

ff
 вьпѣсняхъ звучныхъ стройный хорь!
 вьпѣсняхъ звучныхъ стройный хорь!
 строй - - ный хорь!
 строй - - ный хорь!
arco

The second system features vocal lines and piano accompaniment. The vocal parts are marked with *ff* and include the Russian lyrics: "вьпѣсняхъ звучныхъ стройный хорь!". The piano accompaniment includes the instruction *arco*. The system ends with a double bar line.

The third system continues the piano accompaniment. It features several staves with rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *ff* and *arco*. The system concludes with a double bar line.

Pour finir.



Fl. picc.

Musical notation for Fl. picc. and Fl. parts.

Ob.

Musical notation for Oboe part.

Clar.

in si b

Musical notation for Clarinet part.

Fag.

a 2:

Musical notation for Bassoon part.

Cor.

mf

in si b

Musical notation for Horn part.

3 Tr.-be.

Musical notation for Trumpets part.

3 Tr.-bni e Tuba

Musical notation for Trombones and Tuba part.

Timp.

f p 3

Musical notation for Timpani part.

Triang.

Musical notation for Triangle part.

Tamb.

Musical notation for Tambourine part.

Piatti.

Musical notation for Cymbals part.

Cassa.

Musical notation for Drum part.

Viol.

p

Musical notation for Violin part.

p

Musical notation for Violin part.

f p

Musical notation for Violin part.

f p

Musical notation for Violin part.

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.

Fl. I *dim.* Fl. I tacet

Ob. *dim.* Ob. I tacet

Clar.

Fag. *p dim.* I. *p dim.*

Tr-bni. *dim.* *dim.*

Viol. *dim.* *pp*

pp *div.*

pp *div.*

pp

pp

Viol.

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

This page of a musical score, numbered 85, contains the following parts and markings:

- Fl.** (Flute): Part of the woodwind section.
- Ob.** (Oboe): Part of the woodwind section.
- Clar. picc.** (Clarinet piccolo): Part of the woodwind section.
- Clar.** (Clarinet): Part of the woodwind section.
- Fag.** (Bassoon): Part of the woodwind section.
- I.H.III.** (Horn I, II, III): Part of the brass section.
- Cor. IV.** (Horn IV): Part of the brass section.
- Tr-be.** (Trumpet): Part of the brass section.
- Tr-bui.** (Trombone): Part of the brass section.
- con sord.** (con sordina): A marking for the percussion section, indicating that the cymbals should be played with a mallet.
- p** (piano): A dynamic marking indicating a soft volume.

The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It features extensive use of slurs, triplets, and dynamic markings throughout the various parts.

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.

col legno. div.

sempre con sord.

mf

206

Fl. picc. Fl. gr.

Fl.

Ob.

Clar. picc.

Fag.

Xyl.

f *a2.* *f* *a2.*

Fl.

Ob.

Clar. picc.

Fag.

Cor. I.

Tr-ba I.

Xyl.

mf *con sord.* *mf* *p* *f*

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*

senza sord. *p*

senza sord. *p*

pizz. *pp*

arco *p*

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. picc. *p*

Clar. I. II. (in la b)

Fag. *p*

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

Detailed description of the first system: This system contains the first five staves of the score. The Flute I part (top staff) begins with a first ending bracket labeled 'I.' and a dynamic marking of *p*. The Clarinet piccolo part (second staff) also starts with a first ending bracket and a dynamic marking of *p*. The Clarinets I and II parts (third and fourth staves) are marked '(in la b)'. The Bassoon part (fifth staff) begins with a dynamic marking of *p*. The Cor Anglais parts (sixth and seventh staves) are marked 'I. II. III.' and 'IV.' respectively, with a dynamic marking of *pp*. The eighth and ninth staves show the beginning of a woodwind ensemble section with various dynamics like *p* and *pp*.

Fl. I.

Cor.

Detailed description of the second system: This system contains the sixth and seventh staves of the score. The Flute I part (top staff) is marked 'Fl. I.'. The Cor Anglais part (second staff) is marked 'Cor.'. The eighth and ninth staves continue the woodwind ensemble section with various dynamics like *p* and *pp*.

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.

mf *dim.*

p

cresc.

mf

cresc.

dim.

(На небе 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. molto

f *dim.*

pp

cresc. molto

f *dim.*

pp

cresc. molto

f *dim.*

p

p

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.

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*

Detailed description of the musical score: The score is for page 93 and features a variety of instruments. The woodwind section includes Piccolo Flute (Fl. picc.), Flute (Fl.), Piccolo Clarinet (Clar. picc.), Clarinet (Clar.), Bassoon (Fag.), and Cor Anglais (Cor.). The string section includes Violin I, Violin II, Viola, and Cello/Double Bass. The piano accompaniment (Arpe.) is also present. The score is written in a key signature of two flats (B-flat major or E-flat minor) and a 4/4 time signature. Dynamics range from pianissimo (pp) to fortissimo (f). Articulations include crescendos, decrescendos, and accents. The piano part includes pizzicato (pizz.) markings. The score is divided into four measures per system, with various musical notations such as slurs, ties, and accidentals.

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.

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 волнѣхъ моря, а Овечь въ образѣ молодого парня на кабарѣ въ золотой дѣтячкѣ. Оба въ дѣтскихъ шаблахъ и шапкахъ, сидѣть на скамьѣ въ сопровожденіи свѣтлыхъ дух-въ.

Riten. poco a poco

divisi *p* *cresc.*

divisi *p* *cresc.*

pizz. *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

а 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 (page 98) features a variety of instruments and vocal parts. The woodwind section includes three flutes (Fl. I, II, III), a piccolo clarinet (Clar. picc.), two clarinets (I and II), a bassoon (Fag.), and a third cor (Cor. III). The string section includes an arpeggiator (Арге.) and a cello (V-c.). The vocal parts consist of three voices, each with Russian lyrics. The score is written in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics describe a scene on a stage, with characters expressing concern and surprise. The music includes various dynamics such as piano (p) and pianissimo (pp), and articulation like accents (mi, fa#). The vocal lines are accompanied by a complex string and woodwind texture.

pp

pp

pp

pp legato assai

(Побѣдь 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.

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. *p*

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-le *p*

Fl. picc. Accelerando

Fl. #2: *cresc.*

Ob. *cresc.*

Clar. picc. *cresc.*

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.

cresc. unis.

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

p cresc.

Più mosso. ♩ = 144 (♩ = 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^b *f* *dim.*

3 Tr. - b. e III. in fa^b *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. ♩ = 144 (♩ = 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.

Fl. TO. КОЛЪ (за сценой).
(Gatrapana)

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.

Detailed description: This system contains the first five staves of the score. The woodwind section (Flutes, Piccolo Clarinet, Clarinets, Bassoons, and Cor Anglais) is marked *pp ten. assai*. The string section (Violins I, Violins II, Violas, Cellos, and Double Basses) is marked *pp*. The vocal line includes the lyrics "риль - весь - миръ. За звѣз - до - ю или ца - ри". The piano accompaniment features a complex rhythmic pattern in the right hand, marked *pp*, and a *divisi* section in the left hand.

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

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

Detailed description: This system contains the next five staves of the score. The woodwind section (Flutes, Piccolo Clarinet, Clarinets, and Bassoons) is marked *pp ten. assai*. The string section (Violins I, Violins II, Violas, Cellos, and Double Basses) is marked *pp*. The vocal line includes the lyrics "муд - - ры - е, свѣ - ту не - - ти - ны по - кло - -". The piano accompaniment continues with a complex rhythmic pattern in the right hand and a *divisi* section in the left hand.

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, Clar.), Bassoon (Fag.), Horns (H. I, II, 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 woodwind staves.

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.