

# “Tchaissova Vola”



Poème symphonique  
pour  
grand orchestre  
par

S. Liapounow  
op. 37.

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Jul. Heinr. Zimmermann

Leipzig-S<sup>t</sup>Petersburg-Moskau-Riga-London

# Mili Balakirew.

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86805

„**Zelazowa  
Wola**”

Poema symfoniczna  
dla wielkiej orkiestry

przez

**Sergjusza Lapunowa**

Utw. 37.



Jul. Heinr. Zimmermann

Leipzig-S<sup>t</sup>Petersburg-Moskau-Riga-London



19 June '20, 9. Schumann, 4.95

Pamięci  
Fryderyka Chopina  
hołd czci autora.

A la mémoire vénérée de  
Frédéric Chopin  
hommage respectueux de l'auteur.



„Żelazowa Wola“ jest to polska wioska, której nazwa stała się nazawsze pamiętną w historii muzyki, jako miejsce, gdzie urodził się i spędził lata dzieciinne Fryderyk Chopin.

Takim tytułem swego utworu autor chciał wyrazić tę narodową muzyczną atmosferę, w której urodził się i otrzymał pierwsze wrażenia wielki kompozytor. W wyobraźni jego powstawała polska wieś w swej pierwotnej prostocie: fujarka pastucha z jutrzeńką, pieśń wieśniaka nad rzeczką „Utratą“, wesole zabawy i tańce ludowe.

I wśród takiego to otoczenia rozlega się pierwszy płacz genialnego nowonarodzonego... Piosnka nad kołobką, przy której dźwiękach dziecię zasypia... Życie dokoła idzie zwykłym trybem, nikt jeszcze nie odgaduje doniosłości tego, co się stało.

Materyałem do przedstawienia polskiego narodowego życia muzycznego posłużyły dla autora dwie pieśni ludowe ze zbioru Oskara Kolberga<sup>\*)</sup> a także niektóre sposoby harmonizacji samego Chopina. Jako epizod do utworu wchodzi główna treść jego „Berceuse“

S. Lapunow.

<sup>\*)</sup> Wyd. 1857. Str. 36 „U zimnego zdroju“ Str. 49 „Jasio konie poił“

„Jélasova Vola“ est un petit village polonais dont le nom est resté à jamais mémorable dans l'histoire de la musique, comme nom de l'endroit où naquit et passa son enfance Frédéric Chopin.

En donnant ce titre à sa composition, l'auteur avait l'intention de peindre l'atmosphère musicale et populaire qui avait entouré l'enfance du grand musicien et lui avait donné ses premières impressions. L'imagination de l'auteur évoque d'abord un hameau en Pologne dans toute sa simplicité primitive, le chalumeau du pâtre à l'aube, le chant du paysan sur les bords de l'„Outrata“; les danses joyeuses et les jeux des villageois.

Tout d'un coup le premier cri du génie nouveau-né se fait entendre sur ce fond paisible... Une berceuse calme et endort l'enfant... Rien ne change autour de lui, la vie va son train, et personne ne se doute de la grandeur de l'évènement qui vient de se produire.

Pour représenter l'élément populaire, l'auteur s'est servi de deux chants polonais tirés du recueil d'Oscar Kolberg<sup>\*)</sup> ainsi que de certains modes d'harmonisation de Chopin lui-même. L'essentiel de sa „Berceuse“ figure aussi comme épisode dans la composition de l'auteur.

S. Liapounow.

<sup>\*)</sup> Ed. 1857. Pag. 36 „U zimnego zdroju“ Pag. 49 „Jasio konie poił“

# „Jélasova Vola“

Poème symphonique.

S. Liapounow, Op.37.

Secondo.

Andantino.

C. ingl.

First system of musical notation. The upper staff is for the right hand, and the lower staff is for the left hand. The key signature is two sharps (F# and C#) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The right hand plays a melodic line with some triplets, while the left hand provides harmonic support. An arpa (harp) part is indicated on the right side of the system.

Second system of musical notation. The upper staff continues the melodic line from the first system, marked with *pp* (pianissimo) and *p* (piano). The lower staff continues the harmonic accompaniment.

Third system of musical notation. It begins with a first ending bracket labeled '1'. The upper staff features a melodic line with a *pp* dynamic and a *p* dynamic. The lower staff continues the accompaniment. An arpa part is also present, marked with *pp*.

Fourth system of musical notation. It begins with a second ending bracket labeled '2'. The upper staff features a melodic line with a *mf* (mezzo-forte) dynamic. The lower staff continues the accompaniment.

Fifth system of musical notation. The upper staff features a melodic line with a *p* dynamic. The lower staff continues the accompaniment. A Cl. basso (bassoon) part is indicated on the right side of the system.



# Żelazowa Wola

Poema symfoniczna.

Primo.

S. Lapunowa, Utw. 37.

Andantino.

The musical score is written for piano and includes parts for several instruments. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into five systems. The first system shows the piano accompaniment with a second ending (II.) and a trill in the right hand. The second system features the Flute (Fl.), Clarinet (Cl.), and Oboe (Ob.) parts, with a piano (p) dynamic marking. The third system includes a first ending (1) and piano accompaniment with a piano (pp) dynamic. The fourth system features the Arpa (harp) and Violin (Viol.) parts, with a piano (pp) dynamic for the harp and a mezzo-forte (mf) dynamic for the violin. The fifth system features the Oboe (Ob.) part with a piano (p) dynamic and piano accompaniment with a piano (pp) dynamic.

Secondo.

First system of musical notation, featuring a grand staff with two bass clefs. The right-hand part contains a melodic line with slurs and a dynamic marking of *pp* (pianissimo).

Second system of musical notation, featuring a grand staff with two bass clefs. It includes a triplet of eighth notes in the right hand, marked with a '3' in a box. Dynamic markings *mf* and *p* are present.

Third system of musical notation, featuring a grand staff with two bass clefs. It includes a measure with a '4' in a box and the instruction 'Viole' (Violin). Dynamic markings *mf* and *p* are present.

Fourth system of musical notation, featuring a grand staff with two bass clefs. The right-hand part has a melodic line with slurs. A dynamic marking of *mf* is present.

Fifth system of musical notation, featuring a grand staff with two bass clefs. It includes a measure with a '5' in a box. Dynamic markings *p* and *pp* are present.

Sixth system of musical notation, featuring a grand staff with two bass clefs. It includes a measure with a '6' in a box and the instruction 'Tromb.' (Trombone). A dynamic marking of *p* is present.

II.

Fl. Ob. Viol. **3**  
*p* *mf* *p* *mf*

Viol. *p* *p*

**4**

Fl. Ob. **5** Fl. *mf* *p* *dolce* *pp*  
C. ingl. Cl. Viol.

Ob. **6** *dolce* *p* *pp* Tromb.

Secondo.

*poco a poco più animato*

*poco a poco cresc. - - - - - f*

*poco a poco cresc. - - - - - f*

**Allegro.**

**Allegro scherzando.**

*ff sf p*

*ff sf p*

*ff sf p*

*p*

*poco a poco cresc.*  
Cor.

*poco a poco più animato*  
Viol.  
*f*  
Cor.

*Allegro.*  
Tr.  
*ff*

*Allegro scherzando.*  
*sf*  
II.  
*scherzando*  
Ob.  
*p*

Flauti

*p*  
Viol.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *mf* and *p*.

Second system of musical notation, continuing the piece with dynamic markings *p* and *mf*.

Third system of musical notation, featuring dynamic markings *p* and *mf*.

Fourth system of musical notation, including dynamic markings *p* and *mf*.

Fifth system of musical notation, featuring dynamic markings *f* and *ff*, and a circled number 8.

Sixth system of musical notation, concluding the page with a dynamic marking of *p*.

Fl. Ob.

mf p mf p

This system contains the first two staves of music. The top staff is for Flute (Fl.) and the bottom staff is for Oboe (Ob.). Both parts feature melodic lines with various dynamics: mezzo-forte (mf) and piano (p). The music is in a key with two sharps (F# and C#).

mf p mf

This system continues the music for the Flute and Oboe. The dynamics are mezzo-forte (mf) and piano (p). The melodic lines are more active, with some slurs and accents.

p mf

This system continues the music for the Flute and Oboe. The dynamics are piano (p) and mezzo-forte (mf). The music features some chromatic movement and slurs.

8 f ff

This system continues the music for the Flute and Oboe. A circled number '8' is placed above the staff. The dynamics are forte (f) and fortissimo (ff). The music becomes more intense with some slurs and accents.

II. p

This system concludes the music for the Flute and Oboe. It features a second ending (II.) and ends with a piano (p) dynamic. The music is in a key with two sharps (F# and C#).

Secondo.

sf mf ff sf

9 Cl. b. sf p sf p

poco marcato

sempre dim.

poco a poco ritard. pp

Sostenuto assai. Cor.



Musical score for the first system, featuring piano and violin parts. The piano part has dynamic markings *sf*, *mf*, *ff*, and *sf*. The violin part has dynamic markings *sf* and *sf*.

Musical score for the second system, featuring piano and violin parts. The piano part has dynamic markings *sf*, *sf*, *sf*, *p*, and *sf p*. The violin part has dynamic markings *sf* and *sf p*. A circled number 9 is present above the piano part.

Musical score for the third system, featuring piano and violin parts. The piano part has dynamic markings *p* and *sf*. The violin part has dynamic markings *p* and *sf*. Measures 1-7 are numbered above the piano part.

Musical score for the fourth system, featuring piano and violin parts. The piano part has dynamic markings *pp* and *p*. The violin part has dynamic markings *pp* and *p*. Labels *Viol.* and *Fl.* are present above the violin part.

Musical score for the fifth system, featuring piano and violin parts. The piano part has dynamic markings *p* and *sf*. The violin part has dynamic markings *p* and *sf*. Label *Ob.* is present above the violin part.

Musical score for the sixth system, featuring piano and violin parts. The piano part has dynamic markings *sempre dim.* and *pp*. The violin part has dynamic markings *pp* and *pp*. Label *poco a poco ritard.* is present above the piano part.

Musical score for the seventh system, featuring piano and violin parts. The piano part has dynamic markings *p* and *sf*. The violin part has dynamic markings *p* and *sf*. Label *Sostenuto assai. Cor.* is present above the piano part.

Secondo.

Andante.

First system of the piano score. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment with chords and eighth notes. Dynamics change from *f* to *mf* and then to *p* across the system.

Second system of the score, including woodwind parts. The piano part continues on two staves. Above the piano staves, there are parts for Clarinet (Cl.) and Clarinet Bass (Cl. bas.). The tempo marking *poco rit.* is placed above the woodwind staves. The piano part continues with its accompaniment. The woodwind parts have melodic lines with slurs. The dynamic *pp* is indicated for the piano part in this system. The tempo marking *a tempo* appears at the end of the system.

Third system of the piano score, consisting of two staves. The piano part continues with a consistent accompaniment of chords and eighth notes. The dynamics remain consistent with the previous systems.

Fourth system of the piano score, consisting of two staves. A box containing the number "10" is positioned above the first measure of the upper staff. The piano part continues with its accompaniment.

Fifth system of the piano score, consisting of two staves. The piano part continues with its accompaniment. The dynamic *f* is indicated at the end of the system.

Sixth system of the score, including a Flute (Fl.) part. The piano part continues on two staves. The Flute part is written on a single staff with a treble clef. The dynamic *pp* is indicated for the Flute part. The piano part continues with its accompaniment.

Andante.

Fl. *f* *f* *f* *mf*

*p* *poco rit.* *a tempo*

Cl. *p dolcissimo* Ob. *dolcissimo*

10 Fl. Cor.

Cl. Viol. *f*

*f* *f* *pp*

Secondo.

Viol.

*dolcissimo*

11

Cl.

*sfp* Ob.

*sfp*

*sfp*

*sfp*

12

*sfp*

*pp*

*sfp*

*sfpp*

*pp*

*pp*

II.

II.

Allegro scherzando.

The musical score consists of six systems of piano and bassoon parts. The piano part is written in the left hand, and the bassoon part is written in the right hand. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The score includes dynamic markings such as *pp*, *marcato*, *f*, *sf*, and *p*. Measure numbers 13, 14, and 15 are indicated in boxes. The bassoon part includes a *Cl.* marking in measure 14 and a *Fag.* marking in measure 15. The piano part features intricate rhythmic patterns, including sixteenth-note runs and chords. The bassoon part has a more melodic and rhythmic character, often playing in a higher register.

Allegro scherzando.

Musical score for the first system. The piano part (left) features a rhythmic accompaniment with a 'II.' marking. The clarinet part (right) is marked 'Cl.' and 'p'.

Musical score for the second system. The piano part (left) continues the accompaniment. The violin part (right) is marked 'Viol.' and '13', with a 'p dolce' dynamic marking.

Musical score for the third system. The piano part (left) continues the accompaniment. The violin part (right) continues its melodic line.

Musical score for the fourth system. The piano part (left) continues the accompaniment. The trumpet part (right) is marked 'Tr.' and '14', with a 'marcato' dynamic marking.

Musical score for the fifth system. The piano part (left) continues the accompaniment. The violin part (right) is marked 'Vlno' and 'p'. The clarinet part (right) is marked 'ppCl.'.

Musical score for the sixth system. The piano part (left) continues the accompaniment. The clarinet part (right) is marked 'Cl.' and '15', with a 'p' dynamic marking.

Secondo.

The first system of the piano part consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, often beamed together. The lower staff provides a harmonic accompaniment with chords and single notes.

The second system continues the melodic and harmonic development. The upper staff features more complex rhythmic patterns, including slurs and ties. The lower staff maintains a steady accompaniment.

The third system includes measure 16, which is marked with a box containing the number '16'. The dynamic marking *mf* (mezzo-forte) is placed below the staff. The melodic line shows a change in phrasing.

The fourth system concludes the section with a final melodic flourish in the upper staff and a sustained chord in the lower staff.

The fifth system begins with the instruction *poco stringendo* above the staff. It features a change in tempo and dynamics, with a *f* (forte) marking. The upper staff has a more active melodic line, and the lower staff has a more rhythmic accompaniment.

The sixth system continues the *poco stringendo* section. The upper staff has a melodic line with slurs, and the lower staff has a rhythmic accompaniment with chords.



Viol.

Viol.  
C. ingl.

16  
mf  
Cor.

*poco stringendo*

Tempo I. (Andantino).

Secondo.

Musical score for piano, measures 15-16. The score is in bass clef with a key signature of two sharps (F# and C#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *mf* and *p*.

Musical score for piano, measures 17-18. Measure 17 is marked with a box containing the number 17. The right hand has a more active melodic line with slurs. The left hand continues with a steady accompaniment. Dynamics include *poco riten.*

Pochissimo meno mosso.

Musical score for piano, measures 19-20. The right hand features a melodic line with slurs and accents. The left hand plays a simple accompaniment. Dynamics include *pp*.

Musical score for piano and violin, measures 21-22. Measure 21 is marked with a box containing the number 18. The piano part is in bass clef, and the violin part is in treble clef. Dynamics include *pp* and *Vlnc.*

Musical score for piano, measures 23-24. The right hand has a melodic line with slurs. The left hand plays a simple accompaniment. Dynamics include *poco rit.* and *pp*.

Musical score for piano and horn, measures 25-26. The piano part is in bass clef, and the horn part is in treble clef. Dynamics include *pp* and *Cor.*

Musical score for piano, measures 1-16. The music is in G major and 3/4 time. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with eighth notes. A dynamic marking of *mf* is present in the right hand.

Musical score for piano, measures 17-32. Measure 17 is boxed. The right hand has a melodic line with a dynamic marking of *p*. The left hand continues with eighth-note accompaniment. Instrument labels include Fl. and C. ingl.

Pochissimo meno mosso.

Musical score for piano, measures 33-48. The tempo is *poco riten.*. The right hand has a melodic line with a dynamic marking of *pp*. The left hand has a more active accompaniment. Instrument labels include Viol., Ob., and Fl.

Musical score for piano, measures 49-64. Measure 18 is boxed. The right hand has a melodic line with a dynamic marking of *pp*. The left hand has a more active accompaniment. Instrument labels include Fl., Cl., and Viol.

Musical score for piano, measures 65-80. The right hand has a melodic line with a dynamic marking of *poco rit.*. The left hand has a more active accompaniment. Instrument labels include Fl., Viol., and Fl.

Musical score for piano, measures 81-96. The right hand has a melodic line with a dynamic marking of *pp*. The left hand has a more active accompaniment. Instrument labels include Fl., Viol., and Fl.



# S. Liapounow.

## Für Klavier 2 händig.

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