

ЧАЙКОВСКИЙ

ПОЛНОЕ
СОБРАНИЕ СОЧИНЕНИЙ



1(Б)



МУЗГМЗ

ПЕТР ИЛЬИЧ
ЧАЙКОВСКИЙ



1840 — 1893

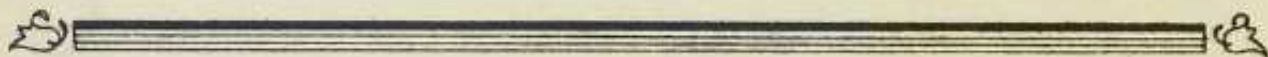


ВЪЗНЕСЕНЪЕ
СВЯТЫХЪ РАБОТЪ

ТОВАРИЩЕСТВО
СЪЗДАТЕЛЕЙ

ИЗДАТЕЛЬСТВО
СВЯТЫХЪ РАБОТЪ
1893

П. ЧАЙКОВСКИЙ



ПОЛНОЕ СОБРАНИЕ СОЧИНЕНИЙ



ОБЩАЯ РЕДАКЦИЯ

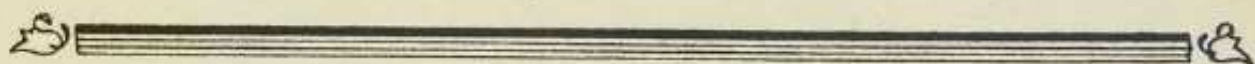
Б. В. АСАФЬЕВА

ТОМ ПЕРВЫЙ /Б/

*

*Государственное
Музыкальное Издательство
Москва • 1953*

П. ЧАЙКОВСКИЙ



ОПЕРНОЕ ТВОРЧЕСТВО

ВОЕВОДА



ПАРТИТУРА

ТОМ ПОДГОТОВЛЕН

П. ЛАММОМ



*Государственное
Музыкальное Издательство
Москва • 1953*

ВОЕНА

РЕДАКЦИОННАЯ КОМИССИЯ

АСАФЬЕВ Б. В.

ГОЛЬДЕНВЕЙЗЕР А. Б.

ЖИВЦОВ А. И.

МЯСКОВСКИЙ Н. Я.

ПРОТОПОПОВ В. В.

ХРЕННИКОВ Т. Н.

ШАПОРИН Ю. А.

ШЕБАЛИН В. Я.



ВОЕВОДА




ОПЕРА В 3-Х ДЕЙСТВИЯХ
(4-Х КАРТИНАХ)

ЛИБРЕТТО
А.Н.Островского и П.И.Чайковского

ПО ПЬЕСЕ
А.Н.Островского

С о ч . 3



[1867-1868]





ДЕЙСТВИЕ
ВТОРОЕ





КАРТИНА
ПЕРВАЯ



The musical score is arranged in systems. The first system includes Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn. o. Tb.), and Snare Drum (Tp.). The third system includes Cymbal (P.) and Gong/Cymbal (G. c.). The fourth system is for the Strings (Archi). The score is in 2/4 time with a key signature of one flat. Measure 10 is marked with a box containing the number 10. Dynamics include fortissimo (ff), pianissimo (pp), piano (p), and crescendos (cresc., p. cresc.). The Piccolo, Flute, Oboe, Clarinet, Bassoon, and Trumpet parts have a *pp* dynamic in the middle of the measure, while the Cor Anglais, Trombone, and Snare Drum parts have a *p* dynamic. The strings have a *pp* dynamic in the middle of the measure.

20

Fg.

Archi

Moderato

30

Cl.

Fg.

V. II

Vle

Ob.

Cl. I

Fg.

Cr. I, II

Archi

Picc. *p poco a poco cresc.*

Fl. ^{a2} *p poco a poco cresc.*

Ob. *p poco a poco cresc.*

Cl. ¹ *poco a poco cresc.* *mf*

Fg. *poco a poco cresc.*

Cr. *poco a poco cresc.*

Trb.

Trbn. e Tb.

Tr.

Archl *p poco a poco cresc.*

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

Picc. 

Fl. ^{a2}  *piu f*

Ob.  *piu f*

Cl.  *piu f*

Fg.  *piu f*

Cr. ^{a2}  *III*

Trb. 

Trbn. 

Tb. 

Tp. 

f p. cresc.

Archi  *piu f*

 *piu f*

 *piu f*

 *piu f*

 *piu f*

This page of a musical score, numbered 12, contains measures 49 through 54. The score is for a full orchestra and strings. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn.), Tuba (Tb.), Tympani (Tp.), Percussion (P.), Gong/Cymbal (G. c.), and Archi (Strings). The music is in a key with two flats and a 4/4 time signature. The dynamic marking *ff* (fortissimo) is present throughout. The Piccolo part has a *2* above it. The Flute part has a *2* above it. The strings are divided into Violins I and II, Viola, Violoncello, and Contrabasso. The percussion part includes Gong/Cymbal and Tympani. The score is divided into two systems. The first system contains measures 49-54, and the second system contains measures 49-54. The measure number 50 is indicated in a box at the top right of the page.

This page of a musical score, numbered 13, features a variety of instruments. The woodwind section includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section consists of Cor Anglais (Cr.), Trumpets (Trb.), Trombones (Trbn. and Tb.), and Trombones (Tp.). The percussion section includes Percussion (P.) and Gong/Cymbal (G.c.). The string section (Archi) is represented by five staves. The score is written in a key signature of two flats and a common time signature. It features dynamic markings such as *dim.* (diminuendo) and *ff* (fortissimo), along with performance instructions like *a2* (second ending) and *p cres.* (piano crescendo). The music is characterized by sustained notes and melodic lines in the woodwinds and brass, and rhythmic patterns in the strings and percussion.

Небольшие сени в доме Бастрикова

№ 1

Хор слуг

Moderato

2 Fagotti

4 Corni (F)

Х О Р

Тенора

Басы

Где-то бо.я

Moderato

Violini I

Violini II

Viola

Violoncelli

Contrabassi

10

Фаг.

Cr. I

Cr. II

...рия?

Ночь уж прохо. дит.

Арчи

20

Fl.

Ob.

Cl.

Fg.

Cr. I, II

Иль ок. гу. зял - ся

Archl

Fl.

Ob.

Cl.

Fg.

Cr. I, II

в тём. ном ле. су? По сле. ду хо. дят, по ле. су бро. дят,

Archl

Fl.
Cl.
Fg.

по-ват ку-ни-цу, ли-бо ли-су? Вол-ка ли и-щут, по по-лю ры-щут, бе-лых ле-бё-док

Archl

Fl.
Ob.
Cl.
Fg.

Cr. I, II

по те-ре-мам, *rit.* бе-лых ле-бё-док по те-ре-мам. *rit.* Вол-ка ли
бе-лых ле-бё-док по те-ре-мам.

Archl

rit.
mf
rit.

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Fg. *mf* *f*

Cr. I. II *f*

и - шут, по по-лю ры - шут, бе - лых ле - бѣ - док по те - ре.
 Вол - ка ли и шут, по по-лю ры - шут, - бе - лых ле - бѣ - док

Archl *mf* *f* *arco*

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p* *f*

Cr. I. II *p*

- мам. Знать свой бо.

Archl *p*

50

Fl. I

Cl. I

Fg. I

Arch. I

др - ский го - шт о - бы - чай; бить на до - о - ло чёр - ных ку - щид.

60

Fl.

Ob.

Cl.

Fg.

Cr. I, II

Arch. I

Знать за дру - го ю
Знать за дру - гой, за дру - го ю

Cr.III

pp *dim.*

крас. вых де. виц.

Archi

Cr.III

80

morendo *pizz.* *PPP* *pizz.* *PPP* *pizz.* *PPP* *pizz.* *PPP*

morendo *morendo*

Allegro

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti

4 Corni (F)

Вастрюков

Allegro

Входит Вастрюков, Резвый и слуги.

Violini I

Violini II

Viole

Violoncelli

Contrabassi

=

I Fl.

II Fl.

I Ob.

II Ob.

I Cl.

II Cl.

Fg.

Cr.

B.

V. ni I

ду. ша го. рит и серд. це рвется ре.

10

molto riten.

Б. *ти - во - е в мо - ей груди; мне в ру - ки сча - стье не да - ет - ся и толь - ко*

colla parte

molto riten.

Archi *f* arco *f* arco *f* arco *f* arco

a tempo

Об. *f*

Cl. *f*

Cr. *f*

Б. *го - ре вне - ре - ди.*

a tempo

Archi *p* *f*

Ob.

Cl.

Cr.

Archi

20 *L'istesso tempo*

Cl.

Fg.

Cr. III

B.

У. жель прошло и


L'istesso tempo


Archi


pizz.


pizz.

p

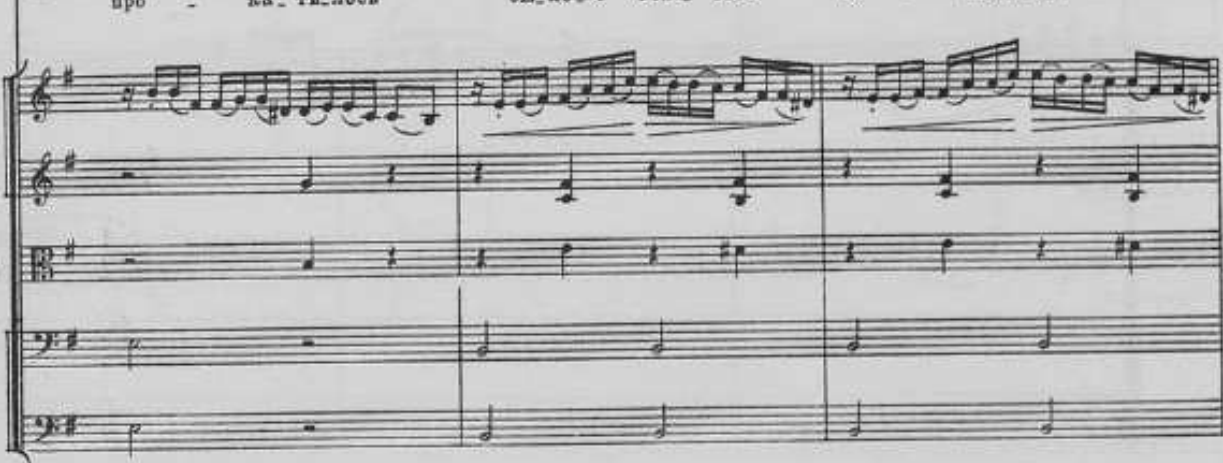
Cl. 

Fg. 

Cr. I, II 

E. 

про - ка - ти - лось бы - ло - е счи - стье на - всег - да?

Archi 


Cl.  *cresc.*

Fg.  *cresc.*

Cr. I, II  *cresc.*

E. 

Аль при - у - гас - ла, а - ка - ти - лась мо - я не -

Archi  *cresc.*

30

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.
" Tbn.

Tr.

B.

Archl

счаст.на.я звез.да? Азь при.у.гас.ла, на.ка.ти.лась

arco

arco

f

f

f

Meno mosso

Fl.

Ob.

Cl.

Fg.

Cr.

E.

мо. я звез. да? Мо. я кру. чи. на

Meno mosso

Archi

Fg. I

E.

не под си. лу, мне у. ме. реть с. ко. ей. тос. кой. Кла. ди. те в гроб ме. ня, в мо. ги. лу,

Archi

40

a tempo

I

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tb.

Trp.

a tempo

Б.

ХОР

за_крой_те_гребной_дос_кой.

За_рыть_бы_нас

За_рыть_бы_нас

a tempo

Арчи

Fl. I

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tb. III

Tr.

жи - вы ми на до, что не у - ме - ем мы слу - жать.

жи - вы ми на до, что не у - ме - ем мы слу - жать.

Archi

Cl.

Fg.

Cr.

Trbn. III

До-стать бо-л-ри-цу от-ра-ду, и-ли на све-те нам не-жить.

Archi

p cresc. *mf dim.* *p* *rit.*

Cl.

Fg.


Cr. I, II


В.


Вы, слу-ги вер-ны-е, не-ма-ло


Archi

rit.

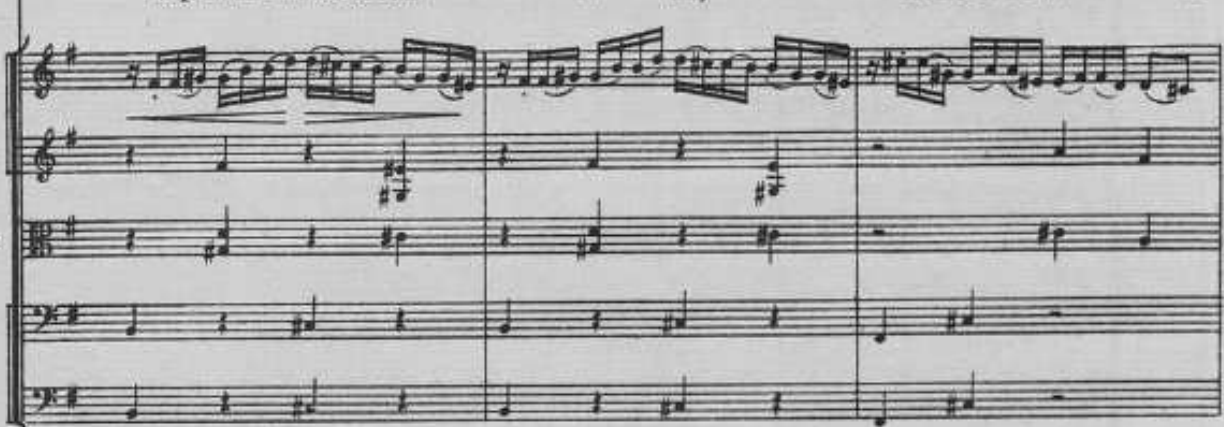
Cl. 

Fg. 

Cr. III 

E. 

кормил и жаловал я вас, теперь беда мо.

Archi 

Cl.  60

Fg.  *cresc.*

Cr. III  *cresc.*

E. 

я наста-ла: по-те-нь-те вы ме-ня хоть раз.

Archi  *cresc.*

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Tr.

B.

Дю-жо-ва дочь - мо-я от-ра-да, без ней мне счастья не ни.

Archi

arco

arco

arco

arco

arco

Detailed description of the musical score: The score is for page 31 and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn. e Tb.), Trombone (Tr.), and Bass (B.). The woodwinds and strings play a rhythmic accompaniment of eighth notes, with dynamic markings of *f* and *arco*. The vocal soloist (B.) has a melodic line with Russian lyrics: "Дю-жо-ва дочь - мо-я от-ра-да, без ней мне счастья не ни." The score is written in a key signature of one sharp (F#) and a common time signature (C).

Meno mosso

Fl. *dim.*

Ob. *dim.*

Cl. *dim.*

Fg. *dim.*

Cr. *dim.*

E. *dim.*

- дать. Мо-я кру-чи-на не под си-лу, —

Meno mosso

Archi *dim.* *p mf*

70

Fg. I *mf*

B. мне у-мереть своей тос-кой. Кла-ди-те в гроб ме-ня, в мо-ги-лу, за-крой-те гробо-вой дос-

Archi

Detailed description: This page of a musical score (page 32) features a variety of instruments and vocal lines. At the top, woodwind parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), and Cor Anglais (Cr.) are shown, all marked with a *dim.* (diminuendo) dynamic. The strings (Archi) are also marked *dim.* and later *p mf*. A vocal line (E.) has the lyrics: "- дать. Мо-я кру-чи-на не под си-лу, —". Below this, the string section continues with *mf* dynamics. A section marker "70" is placed above the Bassoon I (Fg. I) part. The vocal line resumes with the lyrics: "мне у-мереть своей тос-кой. Кла-ди-те в гроб ме-ня, в мо-ги-лу, за-крой-те гробо-вой дос-". The string section continues with *mf* dynamics. The page concludes with further string parts.

a tempo

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.
c

Tb.

Tr.

Б.

ХОР

кой.

За-речь бы нас жи-вы-ми на-до,

За-речь бы нас жи-вы-ми на-до,

a tempo

Арчи

Fl. *a2*
 Ob.
 Cl. *a2*
 Fg. *a2*
 Cr.
 Trb.
 Trbn. e
 Tb. III
 Trp.
 B.

Дю-жо-ва доч-ка -
 что не у-ме-ли мы слу-жить, - Дю-жо-ва доч-ку на -
 что не у-ме-ли мы слу-жить, - Дю-жо-ва доч-ку, брат-цы, на -

Archl.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Trb.

Tr.

B.

мо. я от. ра. да, мо. я от. ра. да.

- до, хоть у. ме. реть, и до. ста. вать. Дю. жо. ва доч. ку,

Atch.

Fl.
Ob.
Cl.
Fg.

Woodwind section score including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.).

Cr.
Trb.
Trbn.
Tb.

Brass section score including Cornet (Cr.), Trumpet (Trb.), Trombone (Trbn.), and Tuba (Tb.).

Tr.

Trombone (Tr.) part.

Н.

Soprano voice part (Н.).

Дю. жо. ва доч. ка - мо. н от. ра. да.

Дю. жо. ва доч. ку на. до, хоть у. ме реть, а до. ста. чия.

Дю. жо. ва доч. ку,

Vocal parts for Soprano and Bass.

Archl.

String section score (Archl.).

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.
e

Tb.

Tr.

B.

Arch.

Дю.жо. ва дочь мо.я от
 . вать. Дю.жо.ва доч - ку нам на.до до - ста. вать,

Fl. *ff*
 Ob. *ff*
 Cl. *ff*
 Fg. *ff*
 Cr. *ff*
 Trb. *ff*
 Trbn. *ff*
 Tb. *ff*
 Tr. *ff*
 B. *ff*
 Archl. *ff*

ра да, от ра да.
 хоть у ме ротъ, а до ста вать, а до ста вать.
unis.

Moderato 100

Cl.

Fg.

Cr.

E.

Резвый

Во - л - ри! по - ве - ли мне сло - во мол - вить.

Ну, го - во - ри.

Archl

Cl.

Fg.

Cr. I II

E.

P.

У нас от Во - е - во - ды хо - ро - нит - ся Ро - ман Дуб - ро - виц.

Во - ра

Archl

Об. I *sf*

Cl. *sf*

Fg. *sf*

Б.
во двор пус - ти - ли, во - ров - ской при - тон здесь за - ве - ли.

Archi *f*

110

Р.
Не вор Ро - ман Дуб - ро - вни. Ты по - ве - ли по - явить е - го да по - гол - нуи о

Archi *p*

Allegro non troppo

Ob.
Cl.
Fg. I

Е.
Р.

Подумав Резвый и слуги уходят
Зо - ви.
до - ло с ним.

Ob.
Cl.
Fg. I

120
riten.

Ob. I
Cl.
Fg.
Cr. I

Moderato assai

mf \rightarrow *p* *mf* \rightarrow *p* *mf* \rightarrow *p*

Е.

По - слу - ша - ем. Кро - ста - ми по - мо - ня - юсь, ко - ли по -

Arohi

Moderato assai

p *sf* *sf* *sf* *sf*

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

Più mosso 130

Fl. I

Ob.

Cl.

Fg.

Cr. I

B.

пра - вит он бе - ду мо - ю. Не - чадь - тос - ку на

Archi

Più mosso

Fl.

Ob.

Fg.

B.

ра - дость по - во - ро - тят.

Archi

140

Andante

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Tp.

Andante

Archi

Moderato assai

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti

4 Corni (F)

3 Tromboni e Tuba

Timpani

Moderato assai

Бас-треков

Дубровин

Moderato assai

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Фг.

В.

Арки

Дубровин входит и кланяется

Ты на моём дво-ре жи-вёшь, Ро-ман,

а глаз сво-их не ка-жешь?

Allegro 10

Fl. I

Ob. I

Дубровин

Как зверь лесной, я прыдусь от людей; как тать вичной, боюсь дневного

Allegro

Archi

Fl. I

Ob. I

Д.

св.та. Бо. я. риз, жил я счаст. ли. во, бо.

Moderato assai

Archi

Largamente 20

Cl. I *mf* *3* *3* *3* *3*

Д. *mf*

- га. то, с же. ной кра. са. ви. цей, - о. на ме. ни лю. би. ла.

Largamente

mf

Аrchl *mf* *mf* *mf*

Cl. I

Д. *mf*

Вот тем- то пе. ред старым Во. о. ло. дой и про. ви. нилс я. Мо. ю же. лу он

Аrchl

Allegro vivace

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *f*

Cr. *f*

Trbn. *mf*

Tb. *mf*

Tr. *f*

Д. *f*

си лой вхл к се бе н о по чи

Allegro vivace

Archl *f*

30

Fl.

Ob.

Cl.

Fg.

Cr.

Trbn.
e
Tb.

Tr.

Д.

- валь - - ю. Ме - ня он ра - зо -

Archi

Fl.

Ob.

Cl.

Fg.

Cr.

Trbn.
e
Tb.

Д.

Archl

f

Moderato assai

Д.

Я в лес ушел. С тех пор прошло два го-да.

Moderato assai

Archl

p

40 *Più mosso*
a2

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Cr. *mf* a2

Trba. e Tb.

Tr.

Д. Где я был, что делал я

Più mosso

Arch. *p*

Д.

Мне по же-ле загрузи-лось, и тай-ком про-брался я сю-да.

Archi

Ваотрюков

Ро-ман Ду-бро-вин! ты со-служи мне служ-бу: на-гражу те-бя по-цар-ски,

Archi

Е.

бе-лу-ю ле-бѣ-душ-ку мо-ю до-стань, до-стань от Во-е-во-ды.

molto ritardando

Archi

60

Moderato assai

Тр.

Музыкальная запись для Тубы (Тр.) в 2/4 такте. Начиная с *p* (piano).

Дубровин

Слушай! Завтра на бо-го-мо-лье с че-ля-дью сво-ей У-хо-дят Во-е-

Moderato assai

Арчи

Музыкальная запись для струнных инструментов (Арчи). Включает скрипки I и II, альты, виолончели и контрабасы. Динамики: *p*, *div.*, *non div.*, *fp*.

Fl. I

Ob. I

Тр.

Д.

-но-да. Но-чью в сад, с же-ной мо-ей, со-й-дет тво-я по-ве-ста. Мы вме-сте по-бе-

Арчи

Музыкальная запись для струнных инструментов (Арчи) во второй системе. Включает скрипки I и II, альты, виолончели и контрабасы.

Fl. I

Ob. I

Tr.

Вастрюков

Ду - бро - вии! Вирав - дуль то соу - дет. ся? Я

Д.

. жим ку - да гла - за гля - дят.

Archi

70

Fl.

Ob.

Fg. I

Tr.

Б.

дам те. бес. же. но. ю добра до. воль. но. Спраши. вай, что хо. чешь? что

Archi

Fl. I

Ob. I

Fg. I

Tr.

В.

хочешь!

Дубровин

Мне твоё . . . го доб . ра не нужно; птичку из клетки только об выр . . вать. Жди меня

Archi

80

Tr.

Васильков

Так ждущее . бя.

Д.

ночью. К Во . е . во . де я прове . ду те . бя тай . ном. Про .

Archi

The musical score is arranged in systems. The first system includes Flute I, Oboe I, and Bassoon I, which are mostly silent. The Trumpet part has a rhythmic pattern. The vocal part for 'В.' (Vokalist) has lyrics in Russian. The second system features a full string section (Archi) with various rhythmic patterns. The third system includes a Trumpet part with a measure rest marked '80', followed by a vocal part for 'Д.' (Dobrynya) with lyrics. The final system shows the string section continuing their accompaniment.

Cl. I
Fg.
Tr.
B.
Д.
- сти, бо. я. рин. Про - сти, про - сти!

Pro - sti, pro - sti!

Archi

90

Fl.
Ob.
Cl.
Fg.
Cr.
Tr.
Archi

plus.
plus.
plus.
p

100

Fl. I

Ob. I

Cl.

Fg.

p *morendo*

morendo

a2

morendo

Cr.

Trbn. e

Tb.

p

pp

pp *morendo*

pp

pp *morendo*

Tp.

morendo

Archi

dim.

dim.

dim.

morendo



КАРТИНА
ВТОРАЯ



№ 4

Антракт и пляска санных девушек *)

Andante comodo assai ♩ : 88

Piccolo
 2 Flauti
 2 Oboi
 2 Clarinetti (A)
 2 Fagotti
 4 Corni (F)
 2 Trombe (B)
 3 Tromboni
 e
 Tuba
 Timpani
 Triangolo
 Piatti
 Gran cassa
 Arpa

Марья Власьева лежит на авансцене в тоскливой полудремоте. Около нее Подвига, тоже дремлющая. Входят санные девушки, закрытые фатами. Сначала, разделись на группы, они тихо двигаются вокруг борышня. Движения их мало-помалу оживляются и переходят в пляску.

Andante comodo assai ♩ : 88

I
 Violini
 II
 Viole
 Violoncelli
 Contrabassi

*) В печатной партитуре значится: „Op. 3. Соч. в 1867 г.“

Fl. I *mp*

Ob. I *p cantabile*

Cl. I *mp*

Fg. I *mp*

10

con sord. *pp*

con sord. *pp*

con sord. *pp*

Archi

Ob. I *mp*

Fg. I *p vibrato assai*

Archi *pizz. p*

20

Fg. *mp* *mp* *p dolce*

Cr. II *p dolce*

Vc.

Cb.

Fl. *p ma sensibile*

Ob. *p ma sensibile*

Cl. *p ma sensibile*

V. I *pp legatissimo*

V. II *pp legatissimo*

Vlo. *pp legatissimo*

Fl. I

Ob.

Cl.

V. I

V. II

Fl. I
Ob.
Cl.
V.
II

Fl. I
Ob.
Cl. I
II
V.
II
Vlo.

Fl. I
Ob.
Cl.
V.
II

Flute I (Fl. I) and Flute II (Fl. II) parts feature sustained notes with breath marks. The Oboe (Ob.) and Clarinet (Cl.) parts also have sustained notes. The Bassoon (Fg.) part has a melodic line starting in the second measure, marked *p dolce*. The Cor Anglais (Cr. II) part has a melodic line starting in the second measure, also marked *p dolce*. The Violin I (V. I) and Violin II (V. II) parts play a rhythmic pattern of eighth notes, with the Violin II part marked *pp*. The Viola (Vle) part plays a similar rhythmic pattern, also marked *pp*.

The Bassoon (Fg.) and Cor Anglais (Cr. II) parts play a rhythmic pattern of eighth notes, with the Cor Anglais part marked *pp*. The Piano (A.) part has a melodic line starting in the second measure, marked *p*, with a measure rest of 10 measures indicated.

The Bassoon (Fg.) and Cor Anglais (Cr. II) parts play a melodic line with long notes, marked *p*. The Piano (A.) part has a melodic line starting in the second measure, marked *p*, with measure rests of 11 and 12 measures indicated.

Ob. I *p dolce*

A. *ppp*

Archl *ppp*

40 Pochissimo più mosso $\downarrow : 96$

Cl. *p espress.*

Fg. *p*

Archl *p*

pizz.

(pizz.)

Fl. *p*

Ob. *p*

Cl. I *p*

Fg. *p*

Cr. I & II *p*

Archi *p espress.*

50

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fg. *mf*

Cr. III *p*

Archi *pizz*
rosso più f
pizz
rosso più f
rosso più f
rosso più f

*) В автографе оркестровой партитуры в этом месте Чайковский делает сноску: „Если в этом месте второй гобой будет играть, то пусть лучше играет один первый“

Б. Чайковский т. I Б М. издан Г.

Tempo I

Fl. *p*

Ob. I *p*

Cl. *p*

Fg. *a2 p*

Cr. I II *p*

A. *p*

Tempo I

Archi

Fl. I

Ob. I

Cl.

Fg. *a2*

Cr. I II

A.

12 13

60

Ob. I *p espress.*

A. *PPP*

Archi *arco PPP*

Pochissimo più mosso

Fg. *p*

Archi *pizz. p*

p espress.

div. p

(pizz.) p

Fl. *pp*

Cr. III *p*

Archi *pp*

unis. *p dolce ed espress.*

arco *p dolce ed espress.*

p

70

Fl. *poco più f*

Ob. *poco più f*

Cl. *a2 poco più f*

Fr. *a2*

Cr. III

Archi *pizz. poco più f*

pizz. poco più f

pizz. poco più f

poco più f

Fl. *u2*

Ob.

Cl.

Fg. *I*

poco più f

Archi

arco

pp

p

arco

poco a poco cresc.

arco

poco a poco cresc.



Archi

arco

mp

mf

f

ff

80 Tempo I

Picc.

Fl.

Ob.

Cl.

Fg. *ff* *pmorendo*

Cr. *ff* *pmorendo*

Trb. *ff* *pmorendo*

Trbn. *ff* *pmorendo*

Tb. *ff* *pmorendo*

Tp. *ff* *pmorendo*

P.

G. o.

A.

p *morendo*

Tempo I

Archl.

Allegro non troppo e tranquillo ♩ = 96

90

Cl. I *p gracioso* *mp*

Allegro non troppo e tranquillo ♩ = 96

senza sord.

Archi *p* *p* *p* *p*

Cl. I *p*

Fg *p*

Cr. III *p*

Archi *p* *p* *p* *p*

100

Fg.

Cr. III

Archl

cresc.

dim.

110

Fl. I

Ob. I

Archl

p

pizz.

p

Fl. I
Ob. I
Cl. I
Fg. I

Archi

Cl. I

120

Archi

Musical score for measures 128-130. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet I (Cl. I), Bassoon (Fg.), Cor Anglais (Cr. I II), Trombone (Tlo), and Strings (Archi). The Flute and Oboe parts feature a melodic line with a first ending bracket and a second ending marked 'a2'. The Clarinet I part has a continuous eighth-note accompaniment. The Bassoon part has a melodic line with a first ending bracket. The Cor Anglais part has a rhythmic accompaniment. The Trombone part has a rhythmic accompaniment. The Strings part includes Violin I, Violin II, and Viola parts, with a 'dim.' marking in the Violin I part and 'ARGO' markings in the Violin II and Viola parts. The dynamic marking 'p' is used throughout.

Musical score for measures 130-133. The score includes parts for Flute (Fl.), Oboe I (Ob. I), Bassoon I (Fg. I), Cor Anglais (Cr. I II), Trombone (Tlo), Violin (Vle), Viola (Vo.), and Cello (Cb.). The Flute and Oboe I parts feature a melodic line with a first ending bracket and a second ending marked 'a2'. The Bassoon I part has a rhythmic accompaniment. The Cor Anglais part has a rhythmic accompaniment. The Trombone part has a rhythmic accompaniment. The Violin part has a melodic line with a 'cresc.' marking. The Viola part has a melodic line with a 'cresc.' marking. The Cello part has a rhythmic accompaniment. The dynamic marking 'p' is used throughout. A box containing the number '130' is located above the Flute part in measure 130.

Picc.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tb.

Tp.

Tlo

Archl

140

Fg. I

Cr.

Trb.

Archi

150

Fl.

Cl.

Archi

Fg. *pp* *poco a poco cresc.*
 Cr. I, II *pp* *poco a poco cresc.*
 V. I *pp* *arco* *poco cresc.*
 V. II *pp* *poco cresc.*
 Fg. *f*
 Cr. I, II *f*
 V. I *mp cresc.*
 V. II *mp cresc.*
 Vle *arco* *mp cresc.*

^{*)} В автографе оркестровой партитуры дальнейшие 8 тактов изложены так:

Fg. *p* *poco più f*
 Cr. I, II *p* *poco più f*
 A. *pp*
 V. I *pp* *cresc.*
 V. II *pp* *cresc.*

Возможно, что Чайковский вписал в ноты арфы партию 1-х скрипок *divisi* или партии 1-х и 2-х скрипок.

This musical score page contains measures 159 and 160 for an orchestra. The instruments are arranged as follows:

- Picc.** Piccolo flute, playing a melodic line with *ff* dynamics.
- Fl.** Flute, playing a melodic line with *ff* dynamics.
- Ob. I** Oboe I, playing a melodic line with *ff* dynamics.
- Cl.** Clarinet, playing a melodic line with *ff* dynamics.
- Fg.** Bassoon, playing a sustained chord with *mf p* dynamics.
- Gr.** Grand staff (Violin I and Violin II), playing a sustained chord with *mf p* dynamics.
- Trb.** Trumpet, playing a sustained chord with *mf p* dynamics.
- Trbn. c** Trombone, playing a sustained chord.
- Tb.** Tuba, playing a sustained chord.
- Tp.** Snare drum, playing a sustained chord.
- Archi** String section (Violin I, Violin II, Viola, and Cello/Double Bass), playing a melodic line with *f* dynamics and *arco* (arco) markings.

The score is written in a key signature of two flats and a common time signature. The dynamics range from *mf p* to *ff*. The string section is marked *arco* and *f*. The woodwinds are marked *ff*. The brass instruments are marked *mf p*. The piccolo flute and flute parts have *ff* markings. The bassoon part has *mf p* markings. The grand staff has *mf p* markings. The trumpet part has *mf p* markings. The string section has *f* and *arco* markings.

Picc.
Fl.
Ob. I
Cl.
Fg.

This section of the score contains five staves for woodwind instruments. The Piccolo (Picc.) and Flute (Fl.) parts feature rapid sixteenth-note passages with slurs. The Oboe I (Ob. I) part has a more melodic line with some rests. The Clarinet (Cl.) part also has a melodic line with slurs. The Bassoon (Fg.) part is mostly silent, with a few notes at the beginning and end of the measures.

Cr. III
Trb.
Trbn.
Tb.
Tp.

This section of the score contains five staves for brass instruments. The Cornet III (Cr. III), Trumpet (Trb.), Trombone (Trbn.), and Tuba (Tb.) parts are all silent, indicated by a horizontal line across the staff. The Trombone (Tp.) part has a few notes at the beginning and end of the measures.

Archl

This section of the score contains four staves for string instruments. The strings are playing a rhythmic pattern of eighth notes, with some slurs and accents. The parts are arranged in a standard string quartet configuration (Violin I, Violin II, Viola, and Cello/Double Bass).

This musical score page features several staves for different instruments. The woodwind section includes Piccolo (Pico.), Flute (Fl.), Oboe I (Ob. I), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Cor (Cr.), Trumpet I (Trb. I), Trombone (Trbn. c), Trombone (Tb.), and Trumpet (Tp.). The string section (Arohi) is represented by four staves. The woodwinds play melodic lines with slurs and accents, while the brass and strings provide harmonic support. The dynamic marking *fp* is used in the woodwind and brass parts.

Pico.

Fl.

Ob. I

Cl.

Fg.

fp

Cr.

fp

Trb. I

fp

Trbn. c

Tb.

Tp.

Arohi

Woodwind section:

- Picc. (Piccolo): Treble clef, playing a melodic line with slurs.
- Fl. (Flute): Treble clef, playing a melodic line with slurs.
- Ob. I (Oboe I): Treble clef, playing a melodic line with slurs.
- Cl. (Clarinet): Treble clef, playing a melodic line with slurs.
- Fg. (Bassoon): Bass clef, playing a melodic line with slurs.

Brass section:

- Cr. (Cornet): Treble clef, rests.
- Trb. (Trumpet): Treble clef, rests.
- Trbn. c (Trombone C): Bass clef, rests.
- Tb. (Trombone B): Bass clef, rests.
- Tr. (Tuba): Bass clef, rests.

String section (Archi):

- Violin I: Treble clef, playing a rhythmic pattern.
- Violin II: Treble clef, playing a rhythmic pattern.
- Viola: Bass clef, playing a rhythmic pattern.
- Cello: Bass clef, playing a rhythmic pattern.
- Double Bass: Bass clef, playing a rhythmic pattern.

This page of a musical score, page 84, contains measure 170. The score is for a large orchestra and includes the following parts:

- Pico.** Piccolo flute, playing a melodic line with eighth notes.
- Fl.** Flute, playing a rhythmic accompaniment of eighth notes.
- Ob.** Oboe, playing a melodic line with eighth notes.
- Cl.** Clarinet, playing a melodic line with eighth notes.
- Fg.** Bassoon, playing a melodic line with eighth notes.
- Cr.** Cor Anglais, playing a melodic line with eighth notes.
- Trb.** Trumpet, playing a melodic line with eighth notes.
- Trbn. c.** Trombone, playing a melodic line with eighth notes.
- Th.** Trombone, playing a melodic line with eighth notes.
- Tp.** Trumpet, playing a melodic line with eighth notes.
- Tlo.** Trombone, playing a melodic line with eighth notes.
- P.** Percussion, playing a rhythmic accompaniment of eighth notes.
- G.o.** Gong, playing a rhythmic accompaniment of eighth notes.
- Arpa** Harp, playing a melodic line with eighth notes.
- Archl.** Violins and Violas, playing a melodic line with eighth notes.

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The dynamic marking *ff* (fortissimo) is present throughout the score. The page number 84 is in the top left corner, and the measure number 170 is in a box at the top center.

Ob. *p*

Cr. III, IV *p*

Archi *pizz.* *p*

Fl. *p*

Ob. *p*

Cl. *p*

Cr. III, IV

Archi *pizz.* *p*

This musical score page contains measures 187 through 190. The instruments are arranged as follows:

- Picc.** Piccolo (Measures 187-189: rest; Measure 190: *ff* notes)
- Fl.** Flute (Measures 187-189: sixteenth-note runs; Measure 190: *ff* notes)
- Ob.** Oboe (Measures 187-189: rest; Measure 190: *ff* notes)
- Cl.** Clarinet (Measures 187-189: sixteenth-note runs; Measure 190: *ff* notes)
- Fg.** Bassoon (Measures 187-189: rest; Measure 190: *ff* notes)
- Cr.** Trumpet (Measures 187-189: rest; Measure 190: *ff* notes)
- Trb.** Trombone (Measures 187-189: rest; Measure 190: *ff* notes)
- Trbn. c.** Trombone (Measures 187-189: rest; Measure 190: *ff* notes)
- Tb.** Tuba (Measures 187-189: rest; Measure 190: *ff* notes)
- Tp.** Snare Drum (Measures 187-189: rest; Measure 190: *ff* notes)
- Tlo.** Tom-tom (Measures 187-189: rest; Measure 190: *ff* notes)
- P.** Cymbal (Measures 187-189: rest; Measure 190: *ff* notes)
- G.o.** Gong (Measures 187-189: rest; Measure 190: *ff* notes)
- Arpa** Harp (Measures 187-189: rest; Measure 190: *ff* notes)
- Archi** Strings (Measures 187-189: rhythmic pattern; Measure 190: *ff* notes, *arco* marking)

Dynamic markings include *ff* (fortissimo) and *p* (piano). The *arco* marking is present for the strings in measure 190.

This page of a musical score, numbered 87, contains the following instruments and parts:

- Picc.** Piccolo flute
- Fl.** Flute
- Ob.** Oboe
- Cl.** Clarinet
- Fg.** Bassoon
- Cr.** Cor Anglais
- Trb.** Trumpet
- Trbn. c.** Trombone (C)
- Tb.** Trombone (B)
- Tp.** Trumpet
- Tlo** Trombone (Low)
- P.** Percussion
- G.e.** Gong/Electronic
- Arpa** Harp
- Archl** Archery (Violins, Violas, Cellos, Double Basses)

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a complex orchestration with multiple staves for each instrument, showing melodic lines, harmonic support, and rhythmic patterns. The woodwinds and strings are particularly active, while the brass instruments provide a strong harmonic foundation. The percussion and harp parts add texture and color to the overall sound.

This page of a musical score, numbered 89, features a woodwind section (Flute, Oboe, Clarinet, Bassoon), a brass section (Cornet, Trumpet, Trombone, Tuba, Trombone C, Bass Trombone, Trombone), and a string section (Violin I, Violin II, Viola, Violoncello, Double Bass). The woodwinds and strings are active throughout the page, with dynamic markings such as *mf* and *pp*. The brass section is mostly silent, with some activity in the Cornet part. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The woodwind parts include first and second endings, and the string parts include *arco* markings. The page is divided into four measures, with various musical notations including notes, rests, and slurs.

This musical score page features several staves for different instruments. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.) parts, all starting with a *mf* dynamic. Below these are Horns (Cr.) and a section for the string ensemble (Archi) consisting of Violin I, Violin II, Viola, and Cello/Double Bass. The string parts are marked with *mf* and include a *p schraando* instruction. A double bar line is present between the string and woodwind sections. The bottom section includes Bassoon (Fg.), Horn III (Cr. III), and another string ensemble (Archi) section, with dynamics ranging from *mf* to *pp* and a *p schraando* instruction.

Fg. *p scherzando*

Archi *p scherzando*

330

Picc. *mf grazioso*

Fl. *mf grazioso*
Solo

Fg. *mf largamente*

Archi *mf largamente*

pizz.
p

The musical score is arranged in systems. The first system includes Flute (Fl.), Flute I (Fl. I), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The Flute I part begins with a first finger marking (I) and includes the instruction *mf largamente*. The Clarinet part has a *mf* dynamic and is marked *I solo*. The Bassoon part has a *p* dynamic. The second system includes Cor (Cr.), Trumpet (Trb.), Trombone and Euphonium (Trbn. e Tb.), Trumpet (Tp.), and Tuba (Tlo). The Cor part has a *p* dynamic. The Tuba part has a *p* dynamic. The third system includes the string section (Archi), with Violin I and II parts and a Cello/Double Bass part. The Violin I and II parts have a *mf largamente* dynamic. The Cello/Double Bass part has a *p* dynamic.

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.
c

Th.

Tp.

Tlo

P

G.o.

Archi

1

1

2

soli

p

p

p

p

arco

Fl. o.
 Fl.
 Ob.
 Cl.
 Fg.
 Cr.
 Trb.
 Trbn.
 Tb.
 Tp.
 Tlo
 Archi

*) В автографе партитуры Чайковский у всей группы струнных пометил: sul ponticello, но потом вычеркнул.

This page of a musical score, numbered 95, features a variety of orchestral parts. The woodwind section includes Piccolo, Flute (with a second octave marking 'a2'), Oboe (with a first octave marking '1'), Clarinet, and Bassoon (with a second octave marking 'a2'). The brass section consists of Horns (two staves), Trumpets (one staff), Trombones (one staff), and Tuba (one staff). The percussion section includes Tom-tom (Tp.) and Snare Drum (Tlo). The string section (Archi) is represented by four staves, with triplets and accents indicated. The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. Dynamics such as *mf* (mezzo-forte) are used throughout. The notation includes various note values, rests, and articulation marks like accents and slurs.

260

Fl. ^{a2}

Ob. I

Cl.

Fg.

Archi



270

Archi

Cr. I, II

Arohi

280

Fl.

Ob.

Cl.

Fg.

Cr.

Tlo

P.

Arohi

*) В автографе оркестровой партитуры взамен последующих двух тактов имеется один в $\frac{3}{4}$, а именно:

Arohi

This musical score page contains measures 287 through 292. The instruments and their parts are as follows:

- Picc.**: Piccolo flute, starting in measure 288 with a forte (*f*) dynamic.
- Fl.**: Flute, marked *a2* (second octave).
- Ob.**: Oboe, marked *a2*.
- Cl.**: Clarinet, marked *a2*.
- Fg.**: Bassoon.
- Cr.**: Cor Anglais.
- Trb.**: Trumpet.
- Trbn. & Tb.**: Trombone and Tuba.
- Tp.**: Trompano (Cymbal).
- Tlo**: Tom-tom.
- P.**: Percussion.
- Archl.**: Archery (Violins, Violas, Cellos, and Double Basses).

The score features a variety of musical notations including slurs, accents, and dynamic markings. The woodwinds and strings play melodic lines, while the percussion provides a rhythmic accompaniment.

Più mosso e accelerando

Picc.
 Fl.
 Ob.
 Cl.
 Fg.
 Cr.
 Trb.
 Trbn.
 e
 Tb.
 Tp.
 Tlo
 P.

a2
 f
 cresc.
 cresc.
 cresc.
 mf
 cresc.

Più mosso e accelerando

Archi

f
 cresc.
 f
 cresc.
 f
 cresc.
 f
 cresc.

This musical score page, numbered 100, is divided into three systems. The first system includes parts for Piccolo (Picco.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The Piccolo part begins with a dynamic marking of *f* and a *cresc.* instruction. The Flute and Oboe parts also feature *cresc.* markings and include *acc.* (accents) over their notes. The Bassoon part has a *acc.* marking. The second system includes parts for Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn.), and Tuba (Tb.). The Cor Anglais part has *acc.* markings. The Tuba part has a *acc.* marking. The third system is for the string section (Archi), consisting of Violin I, Violin II, Viola, and Cello/Double Bass. The strings play a rhythmic pattern of eighth notes with accents, while the Cello/Double Bass part has a few sustained notes.

Allegro molto vivace $\text{♩} = 160$

300

Picc. *ff*
 Fl. *ff*
 Ob. *ff*
 Cl. *ff*
 Fg. *ff*
 Cr. *ff*
 Trb. *ff*
 Trbn. *ff*
 Tb. *ff*
 Tp. *ff*
 Tlo. *ff*
 P. *ff*
 G. c. *ff*

Allegro molto vivace $\text{♩} = 160$

Archi *ff*

*) В автографе партитуры Allegro vivo

Picc.
Fl.
Ob.
Cl.
Fg.

Cr.
Trb.
Trbn.
Tb.
Tp.
Tlo
P.
G. o.

Archi

310

Picc.
Fl.
Ob.
Cl.
Fg.

Cr.
Trb.
Trbn.
Tb.
Tp.
Tlo.
P.
G.c.

Archi

Picc.
Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trbn.
e
Tb.
Tp.
Tlo.
P.
G. c.

This block contains the musical notation for woodwinds and brass instruments. The instruments listed are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn.), Euphonium (e), Tuba (Tb.), Trumpet (Tp.), Trombone (Tlo), Percussion (P.), and Gong/Cymbal (G. c.). The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo). The Piccolo part is in the treble clef, while the other instruments are in their respective clefs (treble or bass). The woodwinds and brass parts feature complex rhythmic patterns and melodic lines, often with slurs and accents. The percussion part consists of rhythmic patterns on a single line.

Archi

This block contains the musical notation for the string section, labeled "Archi". It includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The notation features a variety of note values, rests, and dynamic markings, including *ff*. The strings play a supporting role with rhythmic patterns and harmonic accompaniment. The Violin I and II parts have more melodic activity, while the Viola and Cello/Double Bass parts provide a solid harmonic foundation.

330

ritenuto

Picc. Fl. Ob. Cl. Fg. Cr. Trb. Trbn. Tb. Tp. Tlo. P. G.o.

ritenuto

Archl.

Tempo I

Picc. Fl. Ob. Cl. Fg. Cr. Trb. Trbn. Tb. Td. Tlo

p
poco a poco cresc.
mf
mf cresc.
mf cresc.
p
p cresc.
p
poco a poco cresc.
mf cresc.
p

Tempo I

Archl.

p
piaz.
mf
cresc.
pizz.
p cresc.

340

accelerando

Picc.

Fl.

Ob.

Cl. I

Fg.

Cr.

Trb.

Trbn.
c

Tb.

Tp.

Tlo.

accelerando

Arch.

Picc

F1.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.
c

Tb.

Tp.

Tlo

G. c.

Archi

This page of a musical score, numbered 108, contains parts for various instruments. The woodwind section includes Piccolo (Picc), Flute 1 (F1.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Cor Anglais (Cr.), Trombone (Trb.), Trumpet in C (Trbn. c), Trombone (Tb.), Trumpet (Tp.), and Trombone (Tlo). The string section (Archi) includes Violin I (G. c.) and Violin II. The score is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It consists of five measures. Dynamics range from *f* (forte) to *ff* (fortissimo). The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The Piccolo part is mostly silent, with some activity in the final measure. The Flute 1 part features a melodic line with grace notes. The Oboe, Clarinet, and Bassoon parts play similar rhythmic patterns. The Cor Anglais part has a melodic line with grace notes. The Trombone part has a melodic line with grace notes. The Trumpet in C part has a melodic line with grace notes. The Trombone part has a melodic line with grace notes. The Trumpet part has a melodic line with grace notes. The Trombone part has a melodic line with grace notes. The Violin I part has a melodic line with grace notes. The Violin II part has a melodic line with grace notes. The score is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It consists of five measures. Dynamics range from *f* (forte) to *ff* (fortissimo). The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The Piccolo part is mostly silent, with some activity in the final measure. The Flute 1 part features a melodic line with grace notes. The Oboe, Clarinet, and Bassoon parts play similar rhythmic patterns. The Cor Anglais part has a melodic line with grace notes. The Trombone part has a melodic line with grace notes. The Trumpet in C part has a melodic line with grace notes. The Trombone part has a melodic line with grace notes. The Trumpet part has a melodic line with grace notes. The Trombone part has a melodic line with grace notes. The Violin I part has a melodic line with grace notes. The Violin II part has a melodic line with grace notes.

350

This musical score page, numbered 109, contains measures 350 through 354. The score is arranged in two systems. The first system includes staves for Flute (Flc.), Flute I (Fl. I), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn. / Tb.), Trumpet (Tp.), Trombone I (Tlo), Trombone II (P.), and Cymbals (G. u.). The second system is for the string section (Archi), consisting of Violin I, Violin II, Viola, and Cello/Double Bass. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass instruments provide harmonic support. A box containing the number '350' is located at the top left of the first staff.

This musical score page, numbered 110, is arranged in two systems. The top system includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Trib.), Trombone (Trbn. e Tb.), Trumpet (Tp.), Trombone (Tlo), Percussion (P.), and Gong/Cymbal (G. c.). The bottom system is for the string section (Archi). The score is written in a key signature of two sharps (F# and C#) and a common time signature. The woodwind and string parts feature complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamic markings such as *ff* (fortissimo) and *sfz* (sforzando) are used throughout. A specific performance instruction 'a2' is noted above the Bassoon staff in the second measure of the first system. The score concludes with a final cadence in the fifth measure of the second system.

This page of a musical score, numbered 112, contains parts for various instruments. The score is organized into systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The second system includes Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn. c), and Tuba (Tb.). The third system includes Trumpet (Tp.), Flute (Fl.), Percussion (P.), and Cymbals (C.). The fourth system includes the string section (Archi), with parts for Violin I, Violin II, Viola, and Cello/Double Bass. The music is in a key with one sharp (F#) and a 2/4 time signature. The woodwinds and strings play complex rhythmic patterns, often in triplets, while the brass instruments play more rhythmic accompaniment. The percussion part features a steady pattern of eighth notes.

370

This page of a musical score, numbered 113, contains measures 370 through 373. The score is arranged in systems for various instruments. The top system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The middle system includes Cor (Cr.), Trumpet (Trb.), Trombone (Trbn. c), Trombone (Tb.), Trumpet (Tp.), Trombone (Tlo), Percussion (P.), and Gong/Cymbal (G. c.). The bottom system is for the String section (Archi). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The woodwinds and strings play active parts throughout the measures, while the brass and percussion parts are more sparse, often playing sustained notes or rhythmic patterns. The Piccolo part is mostly silent, with some activity in the later measures. The Flute, Oboe, and Bassoon parts have 'a2' markings, indicating a second octave. The Trombone and Trumpet parts have 'c' and 't' markings, indicating different parts of the section. The Percussion part includes a Gong/Cymbal (G. c.). The String section (Archi) is divided into Violins (Vln.) and Cellos/Double Basses (Vcl./Cb.).

№ 5

Moderato

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti

4 Corni (F)

Timpani

Недвигая

Да что ж за чудо, что за диво, у нас она была болтлива, а она.

Сопрано

Девушки

ХОР

Альты

Moderato

Violini

I

II

Viole

Violoncelli

Contrabassi

Ob.

Cl.

H.

Archi

мо-ла вдруг у вас. Уж нет ли тут не-добрых глаз?

L'istesso tempo

10

F.

Ob.

Cl. I

Fg.

Cr. I II

ХОР

Да вот, дивимся мы не ма-ло: стех пор как в теремкам пола-ла, е-ще ни слова не ска-за-ла.

L'istesso tempo

Archi

Н. А может вы ей на-до-е-ли? без нас ей будет ве-се-лей? Уж не про-

Arch. *p*

Об. I *p ma sensibile*

Фг. I *p ma sensibile*

20

Н. . гнать ли в самом де-ле твоих до-кучных сторо-жей? Марья Власьевна кивает в знак согласи. Не-

Arch. *pp*

p *piu*

двиг и девушки уходят.

Arch.

Andante non troppo

30

Ob.

Cl.

Марья Власьева
 Молчать-то и мол-чу, Да больно скуч-но ста-новит-ся.

Archi

Ob. I

Cl.

М. Вл.
 Сло- жу от ску-ки пе-сню. Са-ма спо-ю,

Archi

Fg.

М. Вл.
 са-ма и слушать бу-ду.

Archi

40

Cantabile

Fl. *p*

Fg. I

M. Вл. *p*

Со - ло - вушка в дуб.

Cantabile

Archi

Cl. 50 II

M. Вл.

mf

ро - вушке гром - но сви - щет, так гром - но сви - щет. А де - ви - ца в те -

Archi

con sord. arco

p

Cl. I
 Fg.
 Cr. I, II
 M. B. L.
 Archl

ня, со-ло-вуш-ка, вкру-чи-не, вкру-чи-не. При-

70

Cl. I
 Fg.
 Cr. I, II
 M. B. L.
 Archl

летай ко мне, со-ло-вуш-ка, в свет-ли-цу, ко мне в свет-ли-

Detailed description of the musical score: The page contains two systems of musical notation. The first system includes staves for Clarinet I (Cl. I), Bassoon (Fg.), Cor Anglais I and II (Cr. I, II), and a vocal line (M. B. L.). The vocal line has the lyrics: 'ня, со-ло-вуш-ка, вкру-чи-не, вкру-чи-не. При-'. The instrumental parts for Cl. I and Fg. have a dynamic marking of *p*. The Cor Anglais parts have a rhythmic pattern of eighth notes. The Archl (string) parts are shown in a grand staff with various melodic and harmonic lines. The second system begins with a rehearsal mark '70' in a box. It includes staves for Cl. I, Fg., Cr. I, II, and M. B. L. The vocal line continues with the lyrics: 'летай ко мне, со-ло-вуш-ка, в свет-ли-цу, ко мне в свет-ли-'. The Cl. I and Fg. parts have dynamic markings of *p* and *mf*. The Cr. I, II parts continue with their rhythmic pattern. The Archl parts are mostly rests in this system.

Cl. *cresc.* *mf dim.* *p dim.*

Fg. *cresc.* *mf dim.* *p dim.*

Cr. III *cresc.* *mf dim.* *p dim.*

М.Вл. - цу. Я по-ставлю те-бе клетку зо-ло-ту-ю, да,

Archi *p cresc.* *mf dim.* *p dim.*

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

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

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

Fl. 80 *p*

Cl. *pp*

Fg. *pp*

Cr. III *pp*

М.Вл. зо-ло-ту-ю. Я на-смы-лю бе-ло-я-ро-вой пше-ни-цы,

Archi *p*

plaz.

p plaz.

p

Fl. I
Cl.
Fg. I
Cr. III
M. Вл.
Arch.

ише - ни - цы, на - по - ю те - бя мо - до - во - ю сы - то - ю, сы - то

Fl. I
Ob.
Fg.
Cr. III
M. Вл.
Arch.

ю. Не ми - ла мно - мо -

pizz.
pizz.
pizz.
pizz.

90

Fl. I

Ob. I

Fg.

Cr. III

М. Вл.

до - ва - я см - ти ца, см

Archl

Fl. I

Ob. I

Fg.

Cr. III

М. Вл.

ти ца, а ми ла

Archl

Fl. I

Ob. I

Fg.

Cr. III

M. Вл.

Archl

mf

arco

p

arco

p

arco

p

arco

p

pizz.

p

100

Cl.

Fg.

Cr. III

M. Вл.

Archl

pp

pp

pp

p

pizz.

p

pizz.

p

Fl. *ff*

Ob.

Cl.

Fg.

Cr. III

М.Вл.
во - ля до - ро - га - я, мо - и во - ля до - ро - га - я.

Archi

120

Fl.

Ob.

Cl. *ff*

Fg. *ff*

Cr. III *ff*

Тр. *ff*

М.Вл.
не ми - ла мне тво - я клет - ка во - ло - та - я, а ми - ла мне мо - и во - ля

Archi *ff*

Fl. *p*

Ob.

Cl.

Fg.

Cr. III

Tr.

M. B. J.

до - ро - га - я, мо - я во - ля, во - ля, во - ля до - ро - га

senza sord. *p*

Archi

130

Fl.

Ob.

Cl.

Fg.

Cr. III

Tr.

M. B. J.

-я!

senza sord.

senza sord.

senza sord.

senza sord.

Archi

№ 6

Allegro vivo

2 Flauti

2 Oboi

2 Clarinetti (B)

2 Fagotti

4 Corni (F)

2 Trombe (B)

3 Tromboni
Tuba

Timpani

Марья
Власьевна

Олёна

Вбегает Олёна,
падая к ногам Марьи Власьевны

Го-су-да-ры-ня бо-ля- рыш-

Allegro vivo

Archi

Ob. I

Cl.

Fg.

Cr.

Ол.

- ня! есть на мной бе-да не-ма-ла-я!

Archl

Ob.

Cl.

Fg.

Cr.

Ол.

на ре-ке пла-тье мы-ла, гром-ко ко-ло-

Archl

Meno mosso

10

Fl.

Ob.

Cl.

Fg.

Cr.

M. Вл.

От ко-го?

Ол.

Быстро оглядывается

Всего-да. Восточка есть.

Всё от дружка тво-е-го.

Meno mosso

Archi

Cl.

Fg.

Cr.

Ол.

Мо-ю на во-де я пла-тьё. Вдруг, от-ку-да ни воз-мись, ста-ла же-н-ка пре-до

Fl. 20

M.Вл.

Ол.

мно-го да и шепчет: „Покло-нись ты бо-я-рыш-не...“ Да ве-ле-ля за-в-тра

Archi

Stringendo

Fl.

M.Вл.

Ол.

А не пус-тит?

всад-вы-ходить нам по-код-не-е. На-по-ят всех сто-ро-жей.

Stringendo

Archi

ritard.

ritard.

ritard.

ritard.

Moderato assai

30

VI.
Ob.
Cl.
Fg.
Cr.
Trb.
Trbn.
Tb.
Tp.

mf cresc.
mf cresc.
mf cresc.
p
p
p
p

M.Вл.

Да кто же ты? и в те-рем как по.

Moderato assai

Archi

cresc.
cresc.
cresc.
cresc.

Fl.
Ob.
Cl.
Fg.
Cr.
Trb.
Trbn.
e
Tb.
Tp.
М.Вл.
Ол.
Арки

а2

на - ла?

Ме - ня то - мит в не - во - ле Во - е .

Detailed description: This page of a musical score, numbered 133, features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn. e), and Tuba (Tb.). The brass section includes Trumpet (Tp.). The vocal soloists are represented by М.Вл. (Mezzo-soprano) and Ол. (Soprano). The string section (Арки) is shown in the bottom system. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The vocal parts have lyrics in Russian. The woodwinds and strings play sustained chords and textures, while the vocalists have melodic lines. A dynamic marking of 'f' (forte) is present in several places. A rehearsal mark 'а2' is located above the woodwind staves.

Allegro agitato

Fl. I *f molto espress.*

Cl. I *f molto espress.*

Cr. I II *mf*

М.В.Л. *f*
За - чем? За - чем?

О.Л. *взл.* Да,

Allegro agitato

f molto espress.

Archi *mf*

40

Fl. *f*

Ob.

Cl. *f*

Fg.

Cr. *mf*

О.Л. вид - но, приглянулась я ста - ро - му зло - де - ю. По - гу -

Archi

Fl.
Ob.
Cl.
Fg.
Cr.
Ол.
Archl.

бить, по - гу - бить хо - тел он му - жа.

Fl. I
Cl. I
Fg.
Cr.
Ол.
Archl.

Гнал е - го и му - чил, гнал е - го и

50

Fl. *f sempre cresc.*

Ob. *f sempre cresc.*

Cl. *f sempre cresc.*

Fg. *f sempre cresc.*

Cr. *f sempre cresc.*

Trb. *f sempre cresc.*

Trbn. *f cresc.*

Tb. *f cresc.*

Trp. *f cresc.*

Од. му - чил. Вто - рь - ме то - мил и смер - ти ждал, вто - рь -

Archl. *f sempre cresc.*

Fl. ^{a2}

Ob.

Cl.

Fg. ^{a2}

Cr.

Trb.

Trbn

u

Tb.

Tr.

Сл.

ме то - мил и смер - ти жадал, в тюрь - ме то - мил . и

Archl

Fl. *mf* *espress.*

Ob.

Cl. *mf* *espress.*

Fg.

Cr.

Trb.

Trbn e

Tb.

Tr.

Ол.

смер . ти ждал е . го . Да

Archi

Fl. I

Cl. I

Cr.

О.Л.

бог не по-пу-стил, да бог не по-пу-стил, да бог не по-пу-

Archi

Fl.

Ob.

Cl.

Fg.

Cr.

О.Л.

-стал! То - му два го - да Ро -

Archi

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fg. *mf*

Cr. *mf*

Ол. *mf*

- маи мой в лес у - шёл. С тех пор но

Archi

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fg. *mf*

Cr. *mf*

Ол. *mf*

зна - ю, с тех пор не зна - ю, где

Archi

70

a2

Fl. *sempre cresc.*

Ob. *sempre cresc.*

Cl. *a2* *sempre cresc.*

Fg. *a2*

Ct. *sempre cresc.*

Tb. *mf sempre cresc.*

Trbn. *f cresc.*

Tb. *f cresc.*

Tr.

Ол.
го - ло.ву сво.ю он буи - ну, где го - ло.ву сво.ю он буи - ну, где

f sempre cresc.

sempre cresc.

Archi *sempre cresc.*

sempre cresc.

sempre cresc.

Fl. *a2*

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn. c

Tb.

Тр.

Сл.

го - ло - ву сво - ю он бул - ну но - сит.

Арчи

Moderato

80

Cl. *p*

Fg. *p*

Cr. *p*

Од. *p*

Ах, как я то-с-ко - ва-ла, ах, как я го-ре - ва-ла! И сколь-ко слёз

Moderato

Archi

ritardando

Allegro

90

Cl. *p*

Fg. I *p*

Cr. *p*

Од. *p*

го - рю-чих про - ли - ла. Ну, так слу-шай: но-чью в сад мы с то-бо-ю вый-дем

ritardando

Allegro

Archi

Ол.  *вместе, по.возд.не.е. На.пло.ту я нароч.но у.пус.ти.ла тво.ю ба.лу.ю фа.*

Archi 

==

100

Об.  *p*

Cl.  Cl. I, II cambia in A

Cr. I, II  *p*

Ол.  *-ту, что-бы нянь.ки до.ху.сти.ли по.ви.нить.ся пред то.бой.*

Archi 

№ 7

Allegro moderato

2 Flauti
2 Oboi
2 Clarinetti(A)
2 Fagotti
4 Corni (F)

Марья Власьевна
Олёна

Ты - хо лу. на взой. дёт, всё в те. ре. му за. снёт, а мы о. чей у. ста. лых
Ты - хо лу. на взой. дёт, всё в те. ре. му за. снёт, а мы о. чей у. ста. лых

Allegro moderato

Violini I
Violini II
Viola
Violoncelli
Contrabassi

М.Вл.
Ол.

не сомк. нем. Стра. шей пол. ноч. ный час, да толь. ко не для нас.
не сомк. нем. Стра. шей пол. ноч. ный час, да толь. ко не для нас.

Арчи

Ob. *p*

Cl. *p*

Fg. *p*

М. Вл.
Тай - ком в зе - лё - ный сад с то - бой прой - дём. Там бу - дет ждать те - бя

Ол.
Тай - ком в зе - лё - ный сад с то - бой прой - дём. Там бу - дет ждать те - бя

Archi *p*

Cl. *mf* *p* **10**

М. Вл.
твой мил сердечный друг. Ах, ах, ах, ско - ро ль час при -

Ол.
твой мил сердечный друг. Ах, ах, ах, ско - ро ль час при -

Archi *p*

Сл.

М.Вл. - дёт так дол - го - ждан ный! Ах,

Ол. - дёт так дол - го - ждан ный! Ах,

Аrché

Сл. *pp*

М.Вл. ах, ах, око - ро ль час при -

Ол. ах, ах, око - ро ль час при -

Аrché

Cl. 

M. Вл.  - дёт так дол - го - ждан ный! При -

Ол.  - дёт так дол - го - ждан ный! При -

Archi 

Fl.  20 

Ob.  *p* 

Cl.  *mf* 

Fg.  *p* 

M. Вл.  - ди, при - ди ско - ре - е, друг же - лан - ный! При -

Ол.  - ди, при - ди ско - ре - е, друг же - лан - ный! При -

Archi 

Fl.

Ob.

Cl. ^{а2}

Fg.

М.Вл.

О.Л.

Аrchi

ди, при - ди око - ре - е, друг же - лан - ный! При -

ди, при - ди ско - ре - е, друг же - лан - ный! При -

М.Вл.

О.Л.

Аrchi

ди, при - ди ско - ре - е, друг, при - ди!

ди, при - ди ско - ре - е, друг же - лан - ный!

М. Вл.

Ти - хо лу - на взо - й - дёт, всё в то - ре - му за - снёт, а мы о - чей у - ста - лых

Ол.

Ти - хо лу - на взо - й - дёт, всё в то - ре - му за - снёт, а мы о - чей у - ста - лых

Archi

The first system of the score features two vocal staves (M. Vл. and Ол.) and a string section (Archi). The vocal parts are in a soprano and alto register, respectively, with lyrics in Russian. The string section consists of five staves: two for violins (treble clef), two for violas (alto clef), and one for cellos/bass (bass clef). The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "Ти - хо лу - на взо - й - дёт, всё в то - ре - му за - снёт, а мы о - чей у - ста - лых".

30

М. Вл.

не сомк - нём. Стра - шен пол - ноч - ный час, да толь - ко не для нас.

Ол.

не сомк - нём. Стра - шей пол - ноч - ный час, да толь - ко не для нас.

Archi

The second system of the score continues the vocal and string parts. The vocal parts have the lyrics: "не сомк - нём. Стра - шен пол - ноч - ный час, да толь - ко не для нас." and "не сомк - нём. Стра - шей пол - ноч - ный час, да толь - ко не для нас." The string section continues with the same instrumentation as the first system. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "не сомк - нём. Стра - шен пол - ноч - ный час, да толь - ко не для нас." and "не сомк - нём. Стра - шей пол - ноч - ный час, да толь - ко не для нас.".

Fl.

Fg. I

M. Вл.

Ол.

Archl

Тай. ком в зе. лё. ный сад сто. бой прой. дём. Там бу. дет ждать те. бя твой

Тай. ком в зе. лё. ный сад сто. бой прой. дём. Там бу. дет ждать те. бя твой

p

p

p

p

Fl.

Cl. I

Fg. I

M. Вл.

Ол.

Archl

мл сер. деч. ный друг. При. ди, при. ди ско. рей, же.

мл сер. деч. ный друг. При. ди, при. ди ско. рей, же.

p

Allegro

2 Flauti
 2 Oboi
 2 Clarinetti(A)
 2 Fagotti
 4 Corni (F)
 Марья Власьевна
 Олёна

У - жель у - ви - жу ми - ло - го,
 - чу у - ви - деть ми - ло - го, сер - доч - но - го друж -

Allegro

Violini I
 Violini II
 Viole
 Violoncelli
 Contrabassi

10

Об. I
 Cl.
 Fg.
 Cr. III
 М. Вл.
 Ол.
 Archi

сер - доч - но - го друж - ка, сер - доч - но - го друж -
 - ка, ми - ло - го друж - ка, сер - доч - но - го друж - ка, ми - ло - го друж -

Fl. *p*

Ob. *p*

Cl.

F₅ *p*

Cr. I, II *p*

М. Вл. *mf*
 . жель у . ви . жу я сер . деч . но . го друж . ка? У . ви .

Ол. *mf*
 У . жель у . ви . жу я сер . деч . но . го, сер . деч . но . го друж .

Archi *pp*

50

Fl. *sfz*

Ob. I *sfz*

Cl. *sfz*

F₅ *sfz*

Cr. I, II *sfz*

М. Вл. *sfz*
 . жу я сер . деч . но . го друж . ка, у . ви . жу я сер .

Ол. *sfz*
 . ка, сер . деч . но . го друж . ка, у . жель у . ви . жу я сер .



Archi *sfz*

70

М. Вл. 
 . лун . ной вы - да - лась, без . лун . ной вы - да - лась бы ночь. Ах, ско.

Ол. 
 . лун . ной вы - да - лась бы ночь, вы да - лась бы ночь, вы - да - лась, вы - да -

Orchestra

Fl. 
 Об. 
 Cl. 
 Fg. 
 Cr. I II 
 М. Вл. 
 . рей, ско - рей при - шла бы ночь!

Ол. 
 - лась, ско - рей при - шла бы ночь, пришла бы ночь!

Archi 

Allegro vivo

2 Flauti

2 Oboi

2 Clarinetti (A)

2 Fagotti

4 Corni (F)

2 Trombe

3 Tromboni e Tuba

Timpani

Triangolo

Allegro vivo

Марья Власьевна
Гя.ше! Идут.

Олёна
Падал на колени.
На ре - ке пла.тье мы

Недвига
Входит Недвига и девушки

Девушки хор
Сопрано
Альты

Allegro vivo

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Ob. I

Cl.

Fg.

Cr.

Ол.

ла, громко ко - то - ти - ла,

Archi

Ob.

Cl.

Fg.

Cr.

Ол.

фа - ту тво - ю бе - лу - ю и по - лу у - ро -

Archi

10

Meno mosso

Ob.

Cl.

Fg.

Cr.

Марья Власьевна

Ол.

Я не могу тебя про-стить: коль при-ня-ла ты пла-тьемь,
-ни - - - ла.

Meno mosso

Archi

Fl.

Ob.

Cl.

М. Вл.

так не во-вай по сто-ро-нам. Та-ких ра-бынь не нуж-но нам.

Archi

a tempo

20

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Tr.

О.л.

В бе - лых ру - ках бы - ло,

a tempo

Аrhoи

Detailed description of the musical score: The score is for measures 20, 21, and 22. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has a melodic line starting in measure 20, marked with a first ending bracket and a *mf* dynamic. The Cor Anglais (Cr.) plays a rhythmic pattern of eighth notes, marked with a *f* dynamic in measure 20 and *mf* in measure 21. The Trumpet (Trb.) and Trombone (Trbn.) parts are mostly rests. The Oboe (О.л.) has the vocal line with the lyrics 'В бе - лых ру - ках бы - ло,'. The string section (Аrhoи) plays a rhythmic accompaniment of eighth notes, marked with a *mf* dynamic. The tempo is marked 'a tempo' at the beginning and end of the section.

Fl.

Ob. ^I

Cl.

Fg.

Cr.

Trb.

Trbn.
e

Tb.

Tr.

Ол.
да уш - ло, у - ны - ло. Хоть каз - нишь, хоть ми -

Archi

Detailed description of the musical score: The score is for a symphonic or chamber work. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn. e), Tuba (Tb.), and Trumpet (Tr.). The vocal part (Ол.) has lyrics in Russian: "да уш - ло, у - ны - ло. Хоть каз - нишь, хоть ми -". The string part (Archi) is shown in a grand staff with violin, viola, and cello/bass staves. The score is in a key signature of one flat (B-flat) and a common time signature (C). The woodwinds and strings play sustained notes, while the Cor Anglais and strings play rhythmic patterns. The vocal part has a melodic line with lyrics. The score is divided into three measures.

Fl.

Ob.

Cl. ^{h2}

Fg. ^{h2}

Cr.

Trb.

Trbn.
c
Tb.

Tr.

О.Л.
- лу - - - emb,- я но по - та - и - - ла.

Arohi

Detailed description of the musical score: The score is for a full orchestra and vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl. in B-flat, marked h2), and Bassoon (Fg. in B-flat, marked h2). The brass section includes Cor Anglais (Cr.), Trumpet (Trb.), Trombone (Trbn. in C), and Tuba (Tb.). The string section (Arohi) consists of Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal soloist (О.Л.) has a line with Russian lyrics: '- лу - - - emb,- я но по - та - и - - ла.' The music is in a 3/4 time signature with a key signature of two flats (B-flat major or D-flat minor). The woodwinds and strings play rhythmic accompaniment, while the brass and strings provide harmonic support. The vocal line is a simple melody with lyrics.

Meno mosso
Марья Власьевна

30

А за ви-ну с. ё пай-дем мы ей ра-бо-ту по-труд-не-е:

Archi

Fl.

Ob.

Cl.

Fg.

Cr. I

М. Вл.

с. ё бе-ру я в свой те-рём; и день, и ночь я бу-дус не-ю.

Недвига

За-го-вори-ла сно-ва.

Archi

40

Fl. I

Ob.

Cl. I, II cambia in B

Fg.

Cr. I

Марья Власьевна

Вы, де-вуш-ки,

Н.

Знать про-шла о-хо-та ей мол-чать.

mf

Arch.

Fl. I

Ob. I


М.Вл.

за ней смотри-те, чтоб не ве-за-ла, не сна-ла, И за про-ви-ность на-кор-

mf

Arch.

50 Moderato

М. Вл. 
 . ми . то в . ъ с бо . я р . ско . го сто . ла .

Недвигая

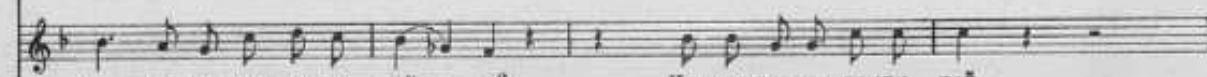

 Что ж вы де . ви . ни , не по . ё . - - те ,

Moderato

Арки 
mf *f* *mf* *p*

Об. 
p *p.*

Фг. 
p

Н. 
 хо . ро . во . дов не ве . де . те ? Шу , пля . ши , да пе . с ни по й ,

Арки 
mf *p* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p*

60

Più mosso

Fl. *a2*
 Ob.
 Cl.
 Fg.
f

Cx.
 Trb.
 Trbn.
 Tb.

Tr.
 Tlo

пе . . . сен мы даэ, но не по . ли.

Più mosso

Archi
mf (pizz.)
mf (pizz.)
mf (pizz.)
mf

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Trp.

Tlo

mf cresc.

Девушки становятся в кружок; Недвига с ними. Марья Власьевна тихо говорит с Олёной.

Archi

arco

f arco

arco

f arco

arco

arco

Allegro commodo

ХОР
 За дво-ром лу-жок зе-ле-нё-ше-лек, ай да лю-ли, зе-ле-

Арчи

Fl.

Ob.

Cl.

Фг.

Ср.

Арчи

нё-ше-лек, зе-ле-нё-ше-лек. У ле-ня дру-жок

80

Fl. *a2*

Ob.

Cl. *a2*

Fg.

Cr. III *mf*

мо - ло - - - - - до - ше - неск, ай да лю - ли, мо - - - - - ло - - - - - до -

Fl. *a2*

Ob. *mf*

Cl. *mf a2*

Fg. *mf*

Cr. III

- ше - неск. Я пой - ду в лу - жок, за - ве - ду кру - жок.

Archi

90

Fl. *a2*

Ob. I

Cl. *a2*

Fg. *a2*

Cr.

Trb.

Trbn. c

Tb.

Trp.

Ай да лю-ли, лю-ли, за-во-ду кру-жок. Ми-лый

Арки

Fl. I

Ob. I

Cl. *a2*

Fg.

Cr. *mf*

Trb.

Trbn. *c*

Tb.

Tr.

с гус - ля - ми, а л с пе - сии - ми,

Archi

Detailed description: This page of a musical score (page 176) features a variety of instruments and vocal parts. The woodwind section includes Flute I (Fl. I) with a complex, rapid melodic line, Oboe I (Ob. I), Clarinet (Cl.) with a second octave (a2) part, and Bassoon (Fg.). The brass section consists of Cornets (Cr.) playing a sustained chord, Trumpets (Trb.), Trombones (Trbn. c), and Tuba (Tb.). A Trombone (Tr.) part is also present. The vocal section features two vocal lines with the lyrics "с гус - ля - ми, а л с пе - сии - ми,". The string section (Archi) provides a harmonic accompaniment. The score is written in a key with one sharp (F#) and a common time signature.

Fl. I
Ob. I
Cl.
Fg.
Cr.
Trb.
Trbn. & Th.
Tp.

This section of the score includes staves for Flute I, Oboe I, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone and Tuba, and Trombone. The woodwinds and Cor parts feature melodic lines with slurs and dynamic markings such as *f* and *mf*. The brass instruments are mostly silent in this section.

ай да лю - ли, с тус - ли - ми, а л

The vocal line consists of two staves with lyrics written below the notes. The lyrics are: "ай да лю - ли, с тус - ли - ми, а л".

Archi

This section of the score includes staves for the string section (Archi). The strings play a harmonic accompaniment consisting of sustained chords and simple rhythmic patterns.

100

Fl. I

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.
с
Tb.

Tr.

Tlo

с не - снѣ - ма. Не при - дѣт свѣ - тор про - тив

arco

arco div.

arco

Archl

Detailed description of the musical score: The page contains a full orchestral score for measures 100 through 103. The key signature is one sharp (F#) and the time signature is common time (C). The instruments are arranged in the following order from top to bottom: Flute I (Fl. I), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (Cr.), Trumpets (Trb.), Trombones (Trbn. с Tb.), Trumpets (Tr.), and Timpani (Tlo). The vocal line is positioned between the Trombones and the first string section. The lyrics are in Russian: 'с не - снѣ - ма. Не при - дѣт свѣ - тор про - тив'. The string section is marked 'arco' and 'arco div.'.

Fl. I

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Trp.

Tlo

ба - тьи - ки. ай да лю - ли, лю - ли, про - тив ба - тьи - ки.

unis.

Archi

Detailed description of the musical score: The score is for a full orchestra and vocal soloist. It consists of 11 systems. The first system includes Flute I, Oboe, Clarinet, and Bassoon. The second system includes Cor Anglais, Trumpet, Trombone, and Trombone. The third system includes Trumpet and Trombone. The fourth system is the vocal line with Russian lyrics. The fifth system includes the String Ensemble (Archi). The music is in 2/4 time with a key signature of one sharp (F#). Dynamics include piano (p) and unison (unis.).

110

Fl. *mf* *a2*

Ob. *mf*

Cl. *mf* *a2*

Fg. *mf*

Cr. *mf*

Trb. *mf* 1

Trbn. e

Tb. *mf*

Tr. *mf*

Не при - дёт све - тор про - тив ма - гус - ки,

Archl. *mf* *arco*

Fl. *a2*

Ob.

Cl.

Fg. *a2*

Cr.

Trb. I *mf*

Trbn. e

Tb.

Tr.

ай да лю-ли, лю-ли, про-тив ма-туш-ки.

Archi

mf

f

arco

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Tr.

Tlo

ff

Не при-дёт све- кровь про- тив ма-туш-ки, ай да лю-ля, лю-ля,

ff

Archi

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.
c

Tb.

Tr.

Tlo

про - тив ма - туш - ки. ай да лю - ли, ай да лю - ли, лю - ли.

Archi

Fl. *ff* *a2*

Ob. *ff*

Cl. *ff* *a2*

Fg. *ff* *a2*

Cr. *ff*

Trb. *ff*

Trbn. e Tb. *ff* *a2*

Tp. *ff*

Tlo *ff*

Archi *ff*

Fl.

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.
e
Tb.

Tp.

Tlo

Archi

СОДЕРЖАНИЕ

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