



NIKOLAI
RIMSKY-KORSAKOV

Christmas Eve

Suite

For Orchestra

Full Score

Elibron Classics

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à Monsieur Félix Blumenfeld.

Suite
de l'Opéra
„La Nuit de Noël”
d'après Gogol.

TABLEAUX MUSICAUX MOUVANTS

pour
Orchestre
(avec Chœur ad libitum)

(par)
Nicolas Rimsky-Korsakow.

Partition d'orchestre Pr. $\frac{M. 11}{R. 3. 85}$
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M. P. BELAÏEFF, LEIPZIG.

1904

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Suite aus der Oper

„Die Nacht vor dem Christfeste“

(Musikalische Wandelbilder)

von

N. Rimsky-Korsakow.

—*

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-slavisches lichte Gottheiten.

Сюита изъ оперы

„Ночь передъ Рождествомъ“

(Движущіяся музыкальныя картины)

Н. Римскаго-Корсакова.

—*

I. Вступленіе: 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. — Колдунъ, сидя въ горшкѣ, въѣзжаетъ, погоня ухватомъ; за нимъ другіе вѣдунъ въ котлахъ и ступахъ съ вилами, скородами и ухватами въ рукахъ. — Слетаются вѣдмы на помелахъ. — Бѣсовская колядка. — Кузнецъ Вакула проносится на крылатомъ конѣ; печистая 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. — Вмѣстѣ 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).

— Свѣтаетъ. Коляда въ образѣ молодой дѣвушки въ золотомъ возкѣ и Овсень*) въ образѣ молодого парня на кабанѣ съ золотой щетиной выѣзжаютъ въ сопровожденіи свѣтлыхъ духовъ. — Розовый разсвѣтъ; красное солнце показывается сквозь морозный туманъ. — Виднѣется Диканька. Доносится благовѣстъ съ диканской колокольни и церковное пѣніе.

(Соч. въ 1894 г.)

*) Коляда и Овсень — древнія славянскія свѣтлыя божества.

M. P. BELAIEFF, LEIPZIG.

Fl.

Ob.

Clar.

Fag.

Cor.

Cel. o Glock.

Arpe.

p

pp

mf

p *dimin.*

p

1

mf dim.

sf dim.

pp

p

mf dim.

pp (sempre legato)

pp (sempre legato)

pp (sempre legato)

pp (sempre legato)

pp

1

This musical score is for a piano piece, page 5. It is written in 3/4 time and features multiple staves. The key signature is three sharps (F#, C#, G#). The score includes various musical notations such as dynamics (pp, mf, p, dim.), articulation (trills, slurs), and repeat signs (2). The notation is complex, with many sixteenth and thirty-second notes, and some staves have multiple systems of notation.

The score is divided into two main sections, each marked with a '2' in a box. The first section starts at the top and ends with a repeat sign. The second section starts below the first and ends with a repeat sign. The notation is complex, with many sixteenth and thirty-second notes, and some staves have multiple systems of notation.

Key features of the score include:

- Staff 1:** Treble clef, key signature of three sharps. It starts with a repeat sign and a '2' in a box. The notation includes eighth notes and quarter notes.
- Staff 2:** Treble clef, key signature of three sharps. It starts with a repeat sign and a '2' in a box. The notation includes eighth notes and quarter notes.
- Staff 3:** Treble clef, key signature of three sharps. It starts with a repeat sign and a '2' in a box. The notation includes eighth notes and quarter notes.
- Staff 4:** Treble clef, key signature of three sharps. It starts with a repeat sign and a '2' in a box. The notation includes eighth notes and quarter notes.
- Staff 5:** Treble clef, key signature of three sharps. It starts with a repeat sign and a '2' in a box. The notation includes eighth notes and quarter notes.
- Staff 6:** Treble clef, key signature of three sharps. It starts with a repeat sign and a '2' in a box. The notation includes eighth notes and quarter notes.
- Staff 7:** Treble clef, key signature of three sharps. It starts with a repeat sign and a '2' in a box. The notation includes eighth notes and quarter notes.
- Staff 8:** Treble clef, key signature of three sharps. It starts with a repeat sign and a '2' in a box. The notation includes eighth notes and quarter notes.
- Staff 9:** Treble clef, key signature of three sharps. It starts with a repeat sign and a '2' in a box. The notation includes eighth notes and quarter notes.
- Staff 10:** Treble clef, key signature of three sharps. It starts with a repeat sign and a '2' in a box. The notation includes eighth notes and quarter notes.
- Staff 11:** Treble clef, key signature of three sharps. It starts with a repeat sign and a '2' in a box. The notation includes eighth notes and quarter notes.
- Staff 12:** Treble clef, key signature of three sharps. It starts with a repeat sign and a '2' in a box. The notation includes eighth notes and quarter notes.
- Staff 13:** Treble clef, key signature of three sharps. It starts with a repeat sign and a '2' in a box. The notation includes eighth notes and quarter notes.
- Staff 14:** Treble clef, key signature of three sharps. It starts with a repeat sign and a '2' in a box. The notation includes eighth notes and quarter notes.
- Staff 15:** Treble clef, key signature of three sharps. It starts with a repeat sign and a '2' in a box. The notation includes eighth notes and quarter notes.
- Staff 16:** Treble clef, key signature of three sharps. It starts with a repeat sign and a '2' in a box. The notation includes eighth notes and quarter notes.
- Staff 17:** Treble clef, key signature of three sharps. It starts with a repeat sign and a '2' in a box. The notation includes eighth notes and quarter notes.
- Staff 18:** Treble clef, key signature of three sharps. It starts with a repeat sign and a '2' in a box. The notation includes eighth notes and quarter notes.
- Staff 19:** Treble clef, key signature of three sharps. It starts with a repeat sign and a '2' in a box. The notation includes eighth notes and quarter notes.
- Staff 20:** Treble clef, key signature of three sharps. It starts with a repeat sign and a '2' in a box. The notation includes eighth notes and quarter notes.

This image shows a page from a musical score, likely for a symphony. The score is written for multiple instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Cor (Horn), Trumpet (Tr.) and Tuba (Tuba). The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, pp, cresc.). The instruments are arranged in a standard orchestral layout, with the Flute and Oboe in the upper staves, the Clarinet and Bassoon in the middle, and the Cor, Trumpet, and Tuba in the lower staves. The score is divided into measures by vertical bar lines, and the instruments play in unison or harmony throughout the piece.

3

Fl. *f*

Ob. *f*

Clar. *f*

Fag. *f*

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

Tr-be. *f*

Tr-bni
e Tuba. *f*

Timp. *f*

Занавѣсь. (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

This page of a musical score, likely for a symphony, features multiple staves for various instruments. The top section includes staves for woodwinds (flutes, oboes, clarinets, bassoons) and strings (violins, violas, cellos, double basses). The score is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Dynamic markings such as *mf* (mezzo-forte) and *f* (forte) are used throughout. Performance instructions like *quasi trillo* (quasi-trill) and *arco* (arco) are present. The page concludes with the instruction *Zum Schluss.* (To the end). The bottom section of the page shows staves for Violin I (div.), Violin II, Viola, Cello (div.), and Double Bass, with further performance markings like *pizz.* (pizzicato) and *arco*.

Картина VI. ВСТУПЛЕНИЕ.

161 Andante. $\text{♩} = 72$.

3 Flauti. I. II. III. p

2 Oboi. p

3 Clarinetti in la $\flat$. I. II. III. p Clar. picc. in re $\sharp$

2 Fagotti. p

4 Corni in fa $\sharp$. I. II. III. p

2 Trombe in la $\sharp$ e poi 1 Tromba in fa $\sharp$ (e-alta) p

3 Tromboni e Tuba. p

Celesta e Glockenspiel.

Arpe. p

Andante. $\text{♩} = 72$.

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 p

Fl. I.

Ob. I.

Cor.

Cel. o Glock.

Arpe.

Viol. I.

Viol. II.

V-le.

V-c.

C-b.

(Звёзды группируются в созвездия. Поочередно видны:
Плеяды, Большая Медведица и Орион.)

This image shows a page from a musical score, likely for a symphony. The score is written for multiple instruments, including Flute I (Fl. I.), Oboe I (Ob. I.), Cor Anglais (Cor.), and various string sections. The notation is complex, featuring many notes, rests, and trills. There are also dynamic markings such as "dolce" and "la 4". The score is arranged in a multi-staff format, with each instrument having its own line of music. The overall style is that of a classical musical score, with a focus on intricate melodic and harmonic development.

Ob.

Clar. (1st) I, II.

Gor.

Cel. o Glock.

Arpe.

div.

The musical score is written for a full orchestra. The top staves are for Oboe (Ob.), Clarinet (Clar. (1st) I, II.), Horn (Gor.), and Glockenspiel (Cel. o Glock.). The bottom staves are for Arpeggiator (Arpe.), Divisi (div.), and other instruments. The score is in 4/4 time and features a variety of musical notations, including dynamic markings (p, pp, ppp), articulation (trills, slurs), and a large arpeggiated section in the lower staves. The key signature is one sharp (F#).

This image shows a page from a musical score, likely for a symphony. The score is written for a full orchestra, with staves for various instruments and voices. The instruments listed include Flute I (Fl.), Oboe (Ob.), Clarinet in E-flat III (Clar. (re k) III.), Clarinet in A I & II (Clar. (la k) I. II.), Cor Anglais (Cor.), and strings (Violins I & II, Violas, Cellos, and Double Basses). The music is in 3/4 time and the key of D major, indicated by the key signature (two sharps). The score includes dynamic markings such as 'p' (piano) and 'f' (forte). The notation features various musical symbols, including notes, rests, and slurs, indicating the melodic and harmonic structure of the piece. The page is numbered '8' in the top right corner.

This musical score page, numbered 15, contains parts for Flute (Fl.), Clarinet (Clar.), and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Flute and Clarinet parts are in the upper staves, while the Piano part occupies the lower staves. The Flute part features a melodic line with many slurs and ties. The Clarinet part has a more rhythmic, eighth-note pattern. The Piano part includes a complex, fast-moving melody in the right hand and a supporting bass line in the left hand, with numerous slurs and ties. The score is written on 15 staves, with the Flute and Clarinet parts sharing the first two staves, and the Piano part occupying the remaining 13 staves. The page is marked with a large, faint watermark.

Fl.

Clar.

Fag.

Cor.

Tr-be (lak)

Cel. o Glock.

(Звёзды собираются в группы на облаках.)

tr

p

arco

pizz.

p

arco

p sempre legato assai

p sempre legato assai

I.

>pp

162

101

Fl. I. & II. *p* *cresc.*

Ob. *pp* *cresc.*

Clar. I. & II. *pp* *cresc.*

Bassoon *pp* *cresc.*

Horn I. & II. *pp* *cresc.*

Horn III. & IV. *pp* *cresc.*

Tr. bni e Tuba. *pp* *cresc.*

Timp. *pp* *cresc.*

Cel. o Glock. *pp* *cresc.*

Viol. I. unis. *pp* *cresc.*

Viol. II. *pp* *cresc.*

V-le. *pp* *cresc.*

V-c. *pp* *cresc.*

C-b. *pp* *cresc.*

ИГРЫ И ПЛЯСКИ ЗВЪЗДЪ.

а.) Мазурка.

Allegro assai. ♩ = 168.

163

schierzando Solo.
dolce
 III. Fl. picc.
sf
pp
sf mf dim.
pp

Allegro assai. ♩ = 168.

163

div. pizz.
p
sf mf dim.
p

Fl.

Clar. (1a 4)

Fag.

V-lc.

V-c.

First system of musical notation, measures 1-8. The Flute part has a melodic line with many slurs and ties. The Clarinet and Bassoon parts have sustained notes. The Violin and Viola parts have a rhythmic accompaniment of eighth notes.

Second system of musical notation, measures 9-16. The Flute part continues its melodic line. The Clarinet and Bassoon parts have sustained notes. The Violin and Viola parts have a rhythmic accompaniment of eighth notes.

Third system of musical notation, measures 17-24. The Flute part continues its melodic line. The Clarinet and Bassoon parts have sustained notes. The Violin and Viola parts have a rhythmic accompaniment of eighth notes.

Fine.

164

Trio.

Fl. picc. (III.)

164 **Trio.**
Fl. picc. (III.)

Fl.

Clar. picc. (re k)

Clar. (la k)

Fag.

f dim.

Cel. o Glock.

Arpe.

V-le. *f dim.*

V-c. *f dim.*

1. 2.

1. 2.

Da Capo ⊕ al Fine senza repetizione.

165

б.) Шестіе кометы.

Adagio. ♩ = 56.

[illegible]

165

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

Cor.

Cel. o Glock.

Arpe. *pp*

Viol. I. *Solo. dolce*

166 в.) Хороводъ.
Andante non troppo. (♩ = 84.)

Clar. I. *Solo. dolce*

Viol. II. *pp*

V-le. *pp*

V-c. *pp*

166

Clar. I.

Cor. *pp*

Arpe. *p*

Viol. Solo.

Viol. II.

V-le.

V-c. *ten. assai e sempre pp*

ten. assai e sempre pp

Fl.

Clar. I.

Cor. *smorz.*

Arpe.

Solo.

in la

167

Fl.

Arpe.

Viol. II.

poco riten.

Viol. Solo.

Viol. II.

dolce

г. Чардашъ и дождь падающихъ звѣздъ.

168

Allegro. $\text{♩} = 152.$

Fl. *legato* *p*

II. *legato* *p*

III. (re b) *legato* *p*

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

II. (la b) *legato* *p*

Fag. *p*

Cor. I. II. *p*

Triang. *p*

Celesta o Glock. *mf*

Arp. *mf*

Viol. Solo.

sempre legato

Allegro. $\text{♩} = 152.$

pizz. *p*

pizz. *p*

pizz. *p*

pizz. *p*

V. c. *p*

168

Fl. I. II. III. *legato*

Olar. *legato*

Cor. *p* *legato*

pizz.

This musical score is for a woodwind and string ensemble. It features three flutes (I, II, III), an oboe (Olar.), a cor Anglais (Cor.), and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into measures by vertical bar lines. The flute parts are written in treble clef, the oboe in treble clef, the cor Anglais in treble clef, and the piano accompaniment in bass clef. The piano part includes a 'pizz.' (pizzicato) marking. The woodwind parts include 'legato' markings. The score is marked with a large 'VMP' watermark.

[illegible]

This image shows a page of musical notation for a string quartet. The notation is written on 16 staves, arranged in four systems of four staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). The music is written in a complex, flowing style with many slurs and ties, indicating a continuous and flowing musical piece. The notation is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). The music is written in a complex, flowing style with many slurs and ties, indicating a continuous and flowing musical piece.

[illegible]

This musical score page, numbered 28, contains a complex arrangement of music across 18 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- legato* (top right)
- Tr - hni.* (middle left)
- mf IV.* (middle left)
- mp* and *con-sord.* (middle right)
- div.* (bottom right)
- div. a2.* (bottom left)
- div. a3.* (bottom right)

The score is written in a key with three sharps (F#, C#, G#) and a common time signature. The bottom section of the page features more complex rhythmic patterns, including sixteenth and thirty-second notes, and is marked with *div.* (divisi) and *div. a2.* (divisi a 2).

Accelerando.

Tr-ba III in fa b.

3 bni.

mp con sord.

III. con sord.

mf

Accelerando.

f (non div.)

f

f

f (non div.)

f

arco

f

БѢСОВСКАЯ КОЛЯДКА.

171

Allegro assai. $\bullet = 168$.

This image shows a page from a musical score, likely for a symphony. It features ten staves of music. The top four staves are for woodwinds (flutes, oboes, and bassoons), and the bottom six staves are for strings (violins, violas, cellos, and double basses). The score includes various musical notations such as notes, rests, and dynamic markings like 'dim.' (diminuendo) and 'pp' (pianissimo). The music is written in a key with one flat (B-flat) and a 4/4 time signature. The page is numbered '13' in the bottom right corner.

(Набѣгаютъ тучи. Звѣзды скрываются, но сіянье мѣсяца просвѣчиваетъ склоны облака.)

Allegro assai! ♩ = 168.

(Рои облачныхъ духовъ кружатся въ облакахъ.)

div

Viol. I.

Viol. II.

dim.

dim.

dim.

sf

sf

con sord.

con sord.

p

con sord.

p

171

Ob.

Clar.

Fag.

Cor. I, II, III.

(la 4)

con sord.

Tr.-be.

(la 4)

3. Tr.-bni.

Viol.

V-c.

172

Fl. picc.

Fl.

Ob.

Clar. picc.

Clar. (A)

Fag.

Cor.

Tr-b.

3 Tr-bni

Timp.

Piatti.

cresc.

f

sf

ten. assai

Музыкальный фрагмент из оперы «Белая уточка» (The Tale of the Little White Duck), сцена 1, номер 1. Музыка принадлежит композитору П. И. Чайковскому. Фрагмент представляет собой вокальную партию, включающую партии сопрано, альты, тенора и баса. Музыкальный язык характеризуется обилием диатонических и хроматических ходов, что придает мелодии выразительность. Динамические markings включают *cresc.*, *f* и *ff*. В конце фрагмента видна нумерованная скобка, указывающая на номер 172.

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

dim.
dim.
mf
dim.
pp

II.
p
I. II.
p

сидя въ горшкахъ, въѣзжаетъ, погоня ухватомъ; за нимъ другіе въдуны въ горшкахъ, котлахъ и ступахъ съ вилами, сковородами, ухватами и пестами
Пашукъ.

Со - - - би - рай - те - ся, кол - ду - ны, въ - ду -

dim.
dim.
dim.
sf dim.
pp

pp
p
pp
pp

Ob.
Clar. la k.
Fag. II.
Cor.
Солоха.
въ рукахъ.)
V. c.
O. b.

en harm.
p
p
p
con sord.
con sord. sempre
con sord. sempre
pp

173

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

Fl. I. *perese.*

Ob.

Clar.

Fag.

на помехахъ, между ними Солоха.) (Пение сопровождается дикимъ пляскомъ и тѣлодвиженіями.)

вѣдмы кі - - - св-скія, со-брай-теся, Ов-сены стра-щать гонять.

Хоръ за сценой. *

Passi.

У - ро - ди - лась Ко - ля -

div.

non div.

V.c. e C-b.

Fl. pice.

Fl. I.

Ob.

Clar. pice.

Clar.

Fag.

Cor.

Tenori.

Bassi.

да на - ка - ну - нь Ро - жде - ства. У - ру!

У - ро - ди - лась

un. sul re

p unis.

174

*Примѣч. Хористы помѣщаются въ кулисахъ, а вѣдуны и вѣдмы на сценѣ исполняются балетомъ.

175

175

Fl. pice. 176

Fl. *mf*

Ob. *mf*

Clar. pice. *p*

Clar. *sf* *sf* *p* a 2. *p*

Fag. *sf* *sf* *p*

Cor. *sf* *sf* *p* *stacc.*

Tr-bne III. *sf* *sf* *p*

Piatt. *sf* *sf* *p*

Солоха.

Коля-да, ко-ля - да! Ой, ов - сень!

ду! У - гу! У - гу! Ой! *dim.* *f* За - пу - га - емъ ов - се -

ду! У - гу! У - гу! Ой! *dim.* *f* За - пу - га - емъ ов - се -

ду! У - гу! У - гу! Ой! *dim.* *mf* За - пу - га - емъ ов - се -

ду! У - гу! У - гу! Ой! *dim.* *mf* За - пу - га - емъ ов - се -

Viol. *sf* *sf* *p*

V-le. *sf* *sf* *p*

V-c. e. C7b. *sf* *sf* *p*

176

Fl. picc.

Fl. *p* *mf* *p*
 Ob. *p*
 Clar. picc. *p* *mf* *p*
 Clar. *sf* *p* *cresc.* *f* *p* *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!
trb *sf* *p* *sf*
trb *sf* *p* *sf*
 V.-c. e C.-b. *p*

177

Fl. picc. *p* *mf* *mf* *a 2.*

Fl. *p* *mf* *mf* *a 2.*

Ob. *mf* *a 2.*

Clar. picc. *p* *mf* *f* *a 2.*

Clar. *p* *cresc.* *f* *a 2.*

Eag. *p* *cresc.* *f* *a 2.*

Cor. *p* *cresc.* *f* *a 2.*

(la k) *p* *cresc.* *f* *a 2.*

Tr-be. (fa k) *f* *a 2.*

3 Tr-bni. *f* *a 2.*

f (Trombe sempre consordini.)

Ко - - ля - дь бы не вз-жать,
Ой! не вз-жать

Ко - - ля - дь бы не вз-жать
Ко - - ля - дь бы не вз-жать

Ко - - ля - дь бы не вз-жать,
Ой! не вз-жать

Ко - - ля - дь бы не вз-жать

mf *pizz.* *arco*

V.c. e C-b.

177

Fl. picc. *tr* *sf*

Fl. *tr* *sf*

Ob. *sf*

Clar. picc. *sf*

Clar. *a 2.* *sf*

Fag. *sf*

Cor. *sf*

Tr-be *sf*

3 Tr-bni *sf*

(Вьють вь сквороды и ухваты до цифры 178.)

Крас - - но солн-це вы-ручать
Ой! вы - ру - чать.

Крас - - но солн - - це вы - ру - чать.
Крас - - но солн-це вы-ручать
Ой! вы - ру - чать.

Крас - - но солн - - це вы - ру - чать.

pizz. *sf* arco *sf*

V.c. e C-b. *sf*

[illegible]

The image shows a page from a musical score, likely for a symphony orchestra and vocal soloists. The score is written in G major (one sharp) and 4/4 time. It features multiple staves for various instruments and two vocal parts.

Instruments:

- Fl. (Flute I)
- Ob. (Oboe)
- Clar. bicc. (Clarinet in B-flat)
- Clar. (Clarinet)
- Fag. (Bassoon)
- Cor. (Horn)
- Tr-be. (Trumpet in B-flat)
- Tr-bni (Trombone)
- Piatti. (Piano)

Vocal Parts:

- Soprano
- Tenore

Lyrics (Russian):

Зим - нихъ вьюгъ не у - ни мать.
Ой! у - ни мать.

The score includes dynamic markings such as *f*, *sf*, and *p*. There are also some performance instructions like "in si b".

178

Fl. picc. (Fl. gr. III.)

Fl. #

Ob. I.

Clar. picc.

Fag. I.

Cor. III, IV.

Timp.

p

pp

Пацюкъ. (Указывает вдаль. Пляска останавливается.)

Фу, Фу, Фу, Фу! Темна во - ди - ца во облакахъ не-бесъ, а изда-

Viol. II.

C-b.

p

178

Ob.

Clar. (la 4)

Fag.

Cor.

Timp.

Solo.

p

Солоха

Осѣдлатъ е - го Ваку - ла,

ле - ка видитъ о - ко: ле-титъ сю - да диканьскій бѣсъ.

Viol. II.

C-b.

Fl. II.
Fl. III. *mf*
Ob.
Clar.
Fag. I.
Timp.

Сол.
вижу, до - га - дал - ся, для Ок-са - ны чере-ви - ки добывать по - мчал - ся. (Всё глядеть вдаль.)
Пап.
Не пропу-стимъ кузнеца мы.

V-le.
V-c.
C-b.

senza sord.
pp
senza sord.
pp

179 *pp*

Fl.
Clar. pice.
Clar. *pp*
Fag.
Timp.

pp
cresc.
cresc.
cresc. poco
cresc. poco

Преградимъ до - ро - гу во - ру. Пре-градимъ до - ро - гу во - ру.
Не пропу - стимъ ку - знеца мы. Ой! — ди -
senza sord.
pp
pp
pp
pp
pizz.

senza sord.
pp
pp
pp
pp
pp

3 Fl.

Clar. pice.

Clar.

Fag.

Cor. IV.

(in si b)

3 Tr-be.
(in fa #)

Timp.

Сол.

Пац.

Viol.

V-le.

V-c.

C-b.

He тво - ри за-клятиѣ

кань - скій ты по - вѣ - са, не ма - лой чертей въ при-тво - рѣ!

pp senza sord.

pp senza sord.

pp senza sord.

IV.

pp senza sord.

Fl. *p* (Fl. *pice.*) *cresc.*

Ob. *p* *cresc.*

Clar. *pice.*

Clar. *mf* *p* *cresc.*

Fag. *mf* *p* *cresc.*

Cor. IV. *p* *cresc.*

Tr-be. (Trombe *consord.*)

Timp. (Tr-bui sempre *consord.*) *cresc.*

Голосъ К. Вак. (К. Вакула проносится 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.*
y,

Alti. *p cresc.*
y,

Ten. *p cresc.*
y,

Bassi. *p cresc.*
y,

pizz. *p* *cresc.*

arco *cresc.*

arco *p cresc.*

Fl. picc. *tr*

Fl. *sf*

Ob. *sf*

Clar. a 2 *sf*

Fag. *f*

Cor. a 2. *sf*

3 Trbe. *p*

3 Trbni. *p*

Timp. *sf*

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* *f* *sf* *mf* *sf*

mf

Fl. picc.

Fl.

Ob.

Clar.

Fag.

Cor.

Tr-be

Tr-pul

Tuba

Timp.

180

(Бросаются за нлмъ въ погоню и исчезаютъ.)

У - ЛЮ-ЛЮ-ЛЮ-ЛЮ-ЛЮ - ЛЮ-ЛЮ-ЛЮ-ЛЮ-ЛЮ-ЛЮ - ЛЮ!

У

У - ЛЮ-ЛЮ-ЛЮ-ЛЮ-ЛЮ - ЛЮ!

У

У - ЛЮ-ЛЮ-ЛЮ-ЛЮ - ЛЮ-ЛЮ-ЛЮ-ЛЮ-ЛЮ-ЛЮ - ЛЮ!

У

ЛЮ-ЛЮ-ЛЮ-ЛЮ-ЛЮ - ЛЮ!

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a four-part setting (Soprano, Alto, Tenor, Bass) and includes a piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The score is marked with a tempo of "Allegretto".

The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The piano part is marked with a forte (ff) dynamic and includes a tremolo (trem.) marking. The vocal parts are marked with a forte (ff) dynamic and include a decrescendo (dim.) marking. The score concludes with a final measure marked with a forte (f) dynamic.

[illegible]

This is a page from a musical score, likely for a symphony, featuring a variety of instruments. The staves are arranged vertically, with the following instruments labeled from top to bottom: Fl. picc., Fl. I., Clar. picc., Clar., Fag., Cor., Arpa I., Viol. I., Viol. II., V-le, X-c, and C-b. The music is written in a key with one sharp (F#) and a common time signature. The score includes various musical notations such as notes, rests, trills (tr.), glissandos (gliss.), and dynamic markings like *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte). The Fl. I. part has a melodic line with trills. The Clar. picc. part has a melodic line with trills. The Clar. part has a melodic line with trills. The Fag. part has a melodic line with trills. The Cor. part has a melodic line with trills. The Arpa I. part has a glissando. The Viol. I. and Viol. II. parts have a melodic line with trills. The V-le part has a melodic line with trills. The X-c part has a melodic line with trills. The C-b part has a melodic line with trills. The score is written in a standard musical notation style, with a large, clear font for the instrument names and a smaller font for the musical notation. The page is numbered 10 in the bottom right corner.

Fl. picc. I

Fl. I.

Fl. II.

Clar. picc.

Clar. I. in si b

Clar. II. in si b

Cor.

3 Tr-bni e Tuba.

Arpa II.

senza sord.

p

(Сквозь ночную мглу въ глубинѣ сцены видяется столица,
освѣщенная огнями.)

Viol. I.

Viol. II.

V-le.

V-c.

O-b.

p

Cor.

3 Tr-bni e Tuba.

V-c.

O-b.

2 Fl. Moderato. $\text{♩} = \text{♩} = 84.$

Clar. picc. (re $\flat$)

2 Clar. in si $\flat$.

Fag.

Cor.

3 Tr-bni e Tuba.

Timp.

V.c.

O-b.

Moderato. $\text{♩} = \text{♩} = 84.$

182

Cor.

Tr-be. (si $\flat$)

Tr-bni e Tuba.

Timp.

V.le.

V.c.

O-b.

a 2. senza sord.

mf

Fl. Allegro non troppo. (alla polacca) ♩ = 100.

Ob.

(in re ♯)

Clar.

a 2.

Fag.

a 2.

Cor.

3 Tr-be.

(fa ♯)

senza sord.

(si ♭)

Tr-bni e Tuba.

Timp.

sf mf

Allegro non troppo. (alla polacca) ♩ = 100.

pizz.

pizz.

pizz.

pizz.

pizz.

183

Sheet music for page 53, featuring multiple staves with various instruments and dynamic markings. The score includes:

- Viol. (Violin) parts with *pizz.* (pizzicato) and *arco* (arco) markings, and dynamic markings *f*, *p*, *cresc.*, and *sf p*.
- 3 Tr-be. (3 Trumpets) parts with dynamic markings *ff* and *f*.
- Other staves with various musical notations, including trills (*tr*), accents (*acc.*), and dynamic markings *f*, *p*, *cresc.*, and *sf p*.

Dynamic markings include *f* (forte), *p* (piano), *cresc.* (crescendo), *sf p* (sforzando piano), and *ff* (fortissimo).

Fl. picc.

Fl.

Ob. a 2.

Clar.

Fag.

Oor.

Tr-be.

Tr-bni e Tuba.

Timp.

Картина VII.
ПОЛЬСКИЙ СЪ ХОРОМЪ.
Polonaise mit Chor.

55

184

Allegro non troppo alla polacca (*Pistesso 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.

Allegro non troppo alla polacca (*Pistesso tempo*). ♩=100.

I.
Violini.

II.
Viole.

Violoncelli.

Contrabassi.

184

[illegible]

This page of musical notation is for a symphony, featuring multiple staves with various instruments. The notation includes dynamic markings such as *f*, *cresc.*, *sf*, and *ff*, and articulation marks like *tr* (trills). The music is written in a key with one sharp (F#) and a common time signature. The page is numbered "a. 2." in the top right corner.

Fl. picc.

Woodwind and string section score for measures 186-190. The woodwinds include Flute (Fl.), Piccolo Flute (Fl. picc.), Oboe (Ob.), and Clarinet (Clar. picc.). The strings include Violins (Vln.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.). Dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The key signature has two sharps (F# and C#), and the time signature is 4/4. The woodwinds play melodic lines with various articulations, while the strings provide a rhythmic accompaniment.

(Роскошный ярко освещенный зал в дворце. Из задних дверей показывается шестые придворных дам в атласных платьях с

Tenori.

Vocal score for Tenors (Tenori) and Chorus (ХОРЪ). The Tenors sing a melodic line, while the Chorus provides a rhythmic accompaniment. The lyrics are in Russian.

ХОРЪ. Славь тру-ба, тимпанъ, цѣв - ни - ца,

по - луночныхъ странъ ден - ни - цу, славь! Ма - - терь доб - ру -

Bassi.

Continuation of the woodwind and string section score for measures 191-195. The dynamics are *ff* and *mf*. The woodwinds continue their melodic lines, and the strings provide a steady accompaniment.

[illegible]

187 Trio.

Ob. *p*

Clar. *p*

Fag. *p*

Cor. III. IV. *p*

Sopr. *dolce*

Alt. *dolce*

Arpe. *mp*

V-le. *p*

V-v. *p*

O-b. *p*

187 *p*

стоит группа запорожцев в зеленых кафтанах; между ними К. Вакула, одетый подобным же образом. Несколько придворных и лакеев

Чу - ю сердцем: по-несла - ся пѣс - ня мирных пас - ту - ховъ, на свирляхъ ти - хо - лы - ся,

съ галунами стоять сзади.)

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

(la b)

188

Fl.

Ob.

Clar.

Fag.

Cor.

Timp.

p

p

p

p

pp

a 2.

a 2.

3

3

3

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

p

p

divisi

p

pizz.

mf

p

188

Cor.

Tr-be (la 4)

Timp.

Sopr.

Alt.

Ten.

Bassi.

div.

p leggieramente

p

arco

pizz.

mf

arco

p

ты - - - же пѣснь, — зем-ле-дѣ - лецъ и — бо - ецъ, ты - - - же пѣснь по-етъ. —

Ты - - - же пѣснь, — зем-ле-дѣ - лецъ и бо - ецъ, ты - - - же пѣснь по-етъ. —

Ты - - - же пѣснь, — ты - - - же пѣснь, — ты - - - же пѣснь по-етъ. —

Ты - же пѣснь поетъ и дѣ - - - ва, ты - - - же пѣснь, — зем-ле-дѣ - лецъ и — боецъ.

Ob. *dolce*

Clar. *dolce*

Fag. *mf* *p*

Cor. *p* *mf* *p*

Trbe. *mf* *p*

Tr-bni e Tuba. *mf*

Что же въ пѣс-нѣ той по-ет - ся? Что? Что? Пѣс - ни э-той кто творецъ?

Что же въ пѣс-нѣ той по-ет - 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.* *a 2.*

Tr.bq. *mf* *p* *mf cresc.*

Tr.bni. *mf*

Кто? Кто? Пёс - ни э-той кто творец? Пёс - ни кто тво -

Кто? Кто? Пёс - ни э-той кто творец? Пёс - ни кто тво -

Кто? Кто? Пёс - ни э - - - той кто тво -

Кто? Кто? Пёс - ни э - - - той кто тво -

sf (fa#, si)

f *dim.* *p* *mf* *poco cresc.*

f *dim.* *p* *mf* *poco cresc.*

pizz. *arco* *div.* *p cresc.*

sf *mf dim.* *p* *arco* *cresc.*

pizz. *sf* *p* *cresc.*

f *p* *p* *cresc.*

Fl. *dolce*

Ob. *dim. 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*

Fl.

Ob.

Clar.

Fag.

Cor.

Tr.be.

кѣ ца-ри - цѣ и же-лаетъ мно-гихъ лѣтъ. Отъ Таври-ды до Ал-та- - - я, до Ал -

кѣ ца-ри - цѣ и же-лаетъ 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

191

Fl.

Ob.

Clar.

Fag.

Cor.

Tr-be. a2.

cresc.

cresc.

cresc.

cresc.

cresc.

dolce

a2.

p

cresc.

cresc.

cresc.

cresc.

та - - - я, до да-ле - ка-го Ки - та - - - я, до Ки - та - я и до финскихъ хладныхъ волнь,

та - - - я, до да-ле - ка-го Ки - та - - - я, до Ки - та - я и до финскихъ хладныхъ волнь,

та - - - я, до Ал - та - - - я, до да-ле - ка-го Ки - та - я и до финскихъ хладныхъ волнь,

та - - - я, до Ал - та - - - я, до да-ле - ка-го Ки - та - я и до финскихъ хладныхъ волнь,

unis.

div.

cresc.

cresc.

cresc.

pizz.

arco

mf

p

cresc.

cresc.

[illegible]

Fl. picc.

Fl.

Ob.

Clar. picc.

Clar.

Fag.

Cor.

Tr. be.

Tr. bnd
e Tuba.

Timp.

Triang.

Tamb.

mf cresc.

ПѢСНЬ - ю, ПѢСНЬ - ю Э - - той вся - - кій полнѣ.

mf cresc.

ПѢСНЬ - ю, ПѢСНЬ - ю Э - - той вся - - кій полнѣ.

mf cresc.

ПѢСНЬ - ю, ПѢСНЬ - ю Э - - той вся - - кій вся - - кій полнѣ,

mf cresc.

Э - - той, ПѢСНЬ - ю Э - - той вся - - кій вся - - кій

Platti.

Cassa.

(Подъ конецъ шествія 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 - - рій 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.

Ob.

Clar. picc.

Clar.

Fag.

Cor.

Tr. be.

Tr. bni
e Tuba.

Timp.

Triang.

Tamb.

Piatti.

mf

cresc.

ff

a 2.

f

tr

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
sf pizz. mf arco
sf pizz. mf arco
sf pizz. mf arco
sf mf
cresc. cresc. cresc. cresc.
mf cresc. ff

Странъ ги-пер-бо-рейскихъ ди-во, раз-вѣ-вай-ся, раз-вѣ-вай-ся гор-де - ли-во, раз-вѣ-вай-ся,

Странъ ги-пер-бо-рейскихъ ди-во, раз-вѣ-вай-ся, раз-вѣ-вай-ся гор-де - ли-во, раз-вѣ-вай-ся,

Странъ ги-пер-бо-рейскихъ ди-во, раз-вѣ-вай-ся, раз-вѣ-вай-ся гор-де - ли-во, раз-вѣ-вай-ся,

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-

Fl. pico.

Slav, truba, timpan, d'v - ni - ca, по - луночныхъ странъ ден - ни - цу, славь! Ма - - - - - терь добру -

Slav, truba, timpan, d'v - ni - ca, по - луночныхъ странъ ден - ни - цу, славь! Ма - - - - - терь добру -

Slav, truba, timpan, d'v - ni - ca, по - луночныхъ странъ ден - ни - цу, славь! Ма - - - - - терь добру -

Slav, truba, timpan, d'v - ni - ca, по - луночныхъ странъ ден - ни - цу, славь! Ма - - - - - терь добру -

125

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.* *f cresc.* *ff*

Tr-bni *cresc.* *ff*

e Tuba.

Timp. *cresc.* *ff*

Triang. *ff*

Tamb. *ff*

Piatti. *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*

cresc. *ff*

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

взоръ. Въ пѣсняхъ звучныхъ стройный хоръ,
 взоръ. Въ пѣсняхъ звучныхъ стройный хоръ,
 взоръ. Пой пресвѣт-лу-ю ца-ри-цу строй-ный хоръ,
 взоръ. Пой пресвѣт-лу-ю ца-ри-цу

pizz.
 pizz.
 pizz.
 pizz.

[illegible]

Fl. picc.

Fl.

Ob. a 2.

Clar. in si b

Fag. a 2:

Cor. in si b

3 Tr-be.

3 Tr-bni e Tuba

Timp.

Triang.

Tamb.

Piatti.

Cassa.

Viol.

The musical score is for page 80 of a symphony. It features a variety of instruments: Flute piccolo, Flute, Oboe (second), Clarinet in B-flat, Bassoon (second), Horns in B-flat, 3 Trumpets, 3 Trumpets and Tubas, Timpani, Triangle, Tambourine, Cymbals, and Cassa. The woodwinds and strings have complex passages with many trills and slurs. The percussion section has a steady rhythm. The score is written in a key with one sharp (F#) and a common time signature. Dynamic markings include fortissimo (f), mezzo-forte (mf), piano (p), and sforzando (sf). There are also articulation marks like accents and trills.

Fl. pice. (Fl. gr. III.)

Fl. a 2.

Ob. in re $\flat$

Clar. in si $\flat$

Fag. a 2.

Cor.

3 Tr.-be.

Tr.-bni e Tuba.

Piatti.

Cassa.

Viol.

Allegro assai.

204

Fl. pice.

Fl.

Ob.

Clar.

Fag.

Cor.

Tr-bni.

Viol.

I. II.
a 2.
f

a 2.
f

III.
mf

mf

f

f

f

f

Detailed description of the musical score: The score is for a full orchestra. The woodwind section includes Flute (piccolo), Flute, Oboe, Clarinet, Bassoon, and Cor Anglais. The brass section includes Trumpet/Bassoon. The string section includes Violin and Viola. The score is in 2/4 time. The key signature has one flat (B-flat). The music features various dynamics including *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also articulations like *tr* (trill) and *mf* (mezzo-forte). The score is divided into three systems. The first system has 4 measures. The second system has 4 measures. The third system has 4 measures. The music is written for a full orchestra.

Fl. *dim.* Fl. I tacet

Ob. *dim.* Ob. I tacet

Clar.

Fag. *p dim.*

Tr-bni. *dim.*

Viol. *dim.* *pp*

pp *div.* *pp* *div.* *pp* *pp*

dim.

The first system of the musical score covers measures 1 through 10. It features a woodwind section with Flute I (Fl. I) and Oboe I (Ob. I) both marked 'tacet' from measure 4 onwards. The Flute I part begins with a melodic line in measures 1-3, marked 'dim.'. The Oboe I part also begins with a melodic line in measures 1-3, marked 'dim.'. The Clarinet (Clar.) and Bassoon (Fag.) parts enter in measure 4 with a sustained chord, marked 'p dim.'. The Trumpet and Trombone (Tr-bni.) parts enter in measure 4 with a sustained chord, marked 'dim.'. The Violin (Viol.) and Viola parts enter in measure 4 with a sustained chord, marked 'dim.'. The Violin part has a 'pp' dynamic marking in measure 10. The Viola part has a 'pp' dynamic marking in measure 10. The Cello and Double Bass parts enter in measure 4 with a sustained chord, marked 'dim.'. The Cello part has a 'pp' dynamic marking in measure 10. The Double Bass part has a 'pp' dynamic marking in measure 10. The system ends with a double bar line.

Viol.

The second system of the musical score covers measures 11 through 14. It features the Violin (Viol.) part, which continues its melodic line from measure 10. The Viola, Cello, and Double Bass parts continue their sustained chords from measure 10. The system ends with a double bar line.

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. (si $\flat$) 3 Trombe. (fa $\flat$) III. *pp* con sord.

I. 3 Tromboni. *pp* con sord.

II. III. *pp* con sord.

Занавѣсъ. (Воздушное пространство. Ночь. Густая облака, между которыми внизу видѣнь заходящій мѣсяць.)

Andante. $\text{♩} = 72$, *legatissimo* con sord.

I. Violini. *p*

II. *p*

Viole. *con sord.* div.

Violoncelli. *con sord.*

Contrabassi. *pp*

205

Fl.

Ob.

Clar. picc.

Clar.

Fag.

I. II. III.

Cor. IV.

Tr-be.

Tr-bui.

con sord.

p

The musical score is for page 85 of a symphony. It features a variety of instruments: Flute (Fl.), Oboe (Ob.), Piccolo Clarinet (Clar. picc.), Clarinet (Clar.), Bassoon (Fag.), Horns I, II, and III (I. II. III.), Horn IV (Cor. IV.), Trumpets (Tr-be.), Trombones (Tr-bui.), and Percussion (Perc.). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The music is characterized by long, sustained notes and complex rhythmic patterns, including triplets and sixteenth notes. The percussion part includes a snare drum and a cymbal, with the cymbal marked 'con sord.' (con sordina). The dynamic marking 'p' (piano) is used in the percussion part. The score is arranged in a standard orchestral layout, with the woodwinds and strings on the left and the brass and percussion on the right.

Allegro. ♩ = 144.

206

Fl. III. Fl. *ppicc.*

Ob. *p*

Clar. *ppicc.*

Clar.

Fag. *p*

I. II. III. *mf*

Cor. IV.

Tr-ba. *p*

Tr-bnl. *p*

Xylophon. *p*

(Выбега съ облаками плывуть и проносятся пустыя метлы, ухваты, вилы и горшки.)

Allegro. ♩ = 144.

col legno.

div. *mf*

sempre con sord.

mf

mf

mf

206

Fl. picc.

Fl.

Ob.

Clar. picc.

Fag.

Xyl.

Fl. gr.

f

a 2

mf

f

mf

207 Allegro assai. $\text{♩} = 168$.

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. $\text{♩} = 168$.
senza sord.

p

arco

senza sord.

senza sord.

senza sord.

p

pizz. *pp*

arco *p*

This is a page from a musical score, likely for a symphony. The score is written for a large orchestra, with parts for the following instruments listed on the left:

- I. Fl.
- 3 Fl.
- III. Fl.
- Ob.
- 1. Clar.
- II. Clar.
- Fag.
- I. Cor.
- II, III, IV. Cor.
- Tr-be.
- 3 Tr-bui.
- Timp.
- Piatti.

The score is written in 4/4 time, with a key signature of one flat (B-flat). The music is in a major key, as indicated by the key signature. The score includes various dynamic markings, such as *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *cresc.* (crescendo). The score also includes a large, stylized watermark in the center that reads "Musical Score".

(Кузнецъ Вакула проносится въ обратную сторону на крылатомъ конѣ.)

Голосъ. К-Вакулы. (за сценой.)

The first system of the musical score consists of five staves. The top staff is a vocal line with the lyrics "Впередъ, впе-". The second staff is a piano accompaniment for the right hand, marked *p* and *cresc.*. The third staff is a piano accompaniment for the left hand, marked *p* and *cresc.*. The fourth staff is a piano accompaniment for the right hand, marked *mf* and *cresc.*. The fifth staff is a piano accompaniment for the left hand, marked *p* and *cresc.*. The system concludes with a double bar line.

Fl. (Fl. piece)

Ob.

I. Clar.

II.

Eag.

I. II. III.

Gor.

IV.

Tr. br.

Tr. bni.

Timp.

poco cresc.

Piatti.

(Облака мало по малу расходятся и исчезают. Мѣсяца не видно.)

редъ, мой конь!

sf p

sf

mp

sf p

This image shows a page from a musical score, likely for a symphony. The score is written for multiple instruments and includes various musical notations and dynamic markings.

The instruments and parts shown are:

- Fl. I. (Flute I)
- Clar. piec. (Clarinet piece)
- Clar. II. (Clarinet II)
- Fag. (Bassoon)
- Cor. I. III. (Cor Anglais I, II, III)
- Cor. IV. (Cor Anglais IV)

The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *pp* (pianissimo). There are also some performance instructions like "I. II. III." and "IV.".

Fl. I.

Cor.

Measures 1-6 of the musical score. The Fl. I. part is in treble clef with a key signature of one sharp (F#). The Cor. part is in treble clef with a key signature of two sharps (F# and C#). The Fl. I. part features a melodic line with eighth and sixteenth notes, while the Cor. part provides harmonic support with sustained chords and some moving lines. The score is divided into measures by vertical bar lines, with measure numbers 1 through 6 indicated at the bottom of each measure.

Moderato. ♩ = 120.

Fl. picc.

Fl. I.

Fl. II.

Clar. picc. (re b)

Clar. in la b I.

Clar. in la b II.

Fag.

Cor.

Cel. o Glock.

Arpe.

pp

p

cresc.

f *dim.*

pp

cresc.

f *dim.*

pp

cresc.

f *dim.*

p

cresc.

mf *dim.*

mf

cresc.

dim.

(На небѣ загорается утренняя (Венера) въ видѣ дѣвы, держащей яркій свѣточъ.)

(Облака мало по малу расходятся.)

Moderato. ♩ = 120.

2 Viol. soli.

Viol. I. divisi

Viol. II. divisi

2 V-le. soli.

2 V-c. soli.

V-c. (altri)

C-b.

pp

p

pp

cresc. molto

f *dim.*

pp

cresc. molto

f *dim.*

p

pp

cresc. molto

f *dim.*

pizz.

p

pizz.

p

Fl. picc.

Fl.

Clar. picc.

Clar.

Fag.

Cor.

Cel. o Glock.

Arpe.

pizz.

pizz.

cresc.

pp

f

dim.

pp

mf

dimin.

(sol b)

mf

cresc.

f

dim.

pp

pp cresc.

f

dim.

p

pp

pizz.

p

pizz.

p

Fl. picc.

Fl.

Clar. picc.

Clar.

Cor.

Cel. o Glock.

Arpe.

8

8va

cresc.

dim.

f

mf

p

dolce

Fl. I. Solo. *ten.* *ten.* Riten. poco a poco

Fl. II.

Fl. III.

Clar. Solo. *picc.* *ten.* *ten.* *dolce*

I. Clar.

II. Clar.

Fag.

I. II. *pp*

Cor.

III. IV. *pp*

Arpe.

poco cresc.

poco cresc.

p poco cresc.

(Свѣтаеъ. Коляда въ образѣ молодой дѣвушки въ золотомъ позѣ, запряженномъ вороньимъ конькомъ, а Осень въ образѣ молодого парня на кабанахъ съ золотой щетиной; оба въ дорогихъ шубкахъ и шапкахъ, выступаютъ на сцену въ сопровожденіи свѣтлыхъ духовъ.)*)

Riten. poco a poco

divisi *p*

V-le. tutti *p*

divisi *pizz.*

pp

pp

pp

cresc.

cresc.

pp

*) Примѣч. Коляда, Осень и свѣтлые духи — балетъ, а хоръ помѣщается въ кулисахъ.

210 ПОѢЗДЪ ОВСЕНЯ И КОЛЯДЫ.

Andante. ♩ = 112.

Fl. I.

dolce

I.

dolce

Clar.

II.

*pp**sempre legato*

Fag.

pp sub.

III.

Cor.

pp sub.

III.IV.

pp sub.

Arpe.

Sopr. I.

Вы - ѣз - жа - ла Ко - ля - да, вы - ѣз - жа - ла мо - ло - да въ раз - зо - ло че -

Sopr. II.

Вы - ѣз - жа - ла Ко - ля - да, вы - ѣз - жа - ла мо - ло - да въ раз - зо - ло че -

Alti I.

Вы - ѣз - жа - ла Ко - ля - да, вы - ѣз - жа - ла мо - ло - да

Alti II.

Вы - ѣз - жа - ла Ко - ля - да, мо -

Andante. ♩ = 112.

*dolce**dolce**divisi**pp sub.**divisi**arco**pp sub.**pp sub.*

Fl. I.

Fl. II.

Clar. picc.

Clar. II.

Cor. I. II.

Arpe.

(Попадъ Коляды п Овсень останавливается въ сѣре -

номъ - воз-гѣ, на во-ро-нень-ромъ конькѣ. Вы - ѣз-жалъ за ней Ов-сень,

номъ - воз-гѣ, мо - ло - да. Вы - ѣз - жалъ за

мо - ло - да, на во-ро-нень-ромъ конькѣ. Вы - ѣз - жалъ за

- ло - да, на во-ро-нень-ромъ конькѣ. Вы - ѣз - жалъ за

(non div.)

mais.

dolce assai

Fl. I.

Fl. II.

Fl. III.

Clar. picc.

I.

Clar.

II.

Fag.

Cor. I, II.

pp

а 2

pp

Агр. (mi)

(fa#)

для 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 is a page from a musical score, page 98. It contains staves for various instruments and vocal parts. The woodwind section includes Flutes I, II, and III; Clarinet piccolo; Clarinets I and II; Bassoon; and Cor Anglais I and II. The string section includes Agitated strings (Агр.) and Violoncello (V-c.). The vocal parts are for a male soloist and a chorus. The lyrics are in Russian. The score is in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro' (Агр.). The dynamics range from piano (p) to pianissimo (pp). The vocal parts have lyrics in Russian, including 'вы - ѣз-жалъ свѣтъ - мо - ло-дой, ой, на ве - прѣ на чуд - номъ со ще - тин - кой' and 'ней Ов - - сень, вы - ѣз - жалъ, вы - ѣз -'. The instrumental parts are written in standard musical notation with various articulations and dynamics.

pp

pp legato assai

(Походь движется dalje.)

зо - ло - той. Вы - бз - жа - ли мо - ло - ды, вы - бз - жа - ли у - да - лы

жа.ть. Вы - бз - жа - ли мо - ло - ды, вы - бз - жа - ли у - да - лы

жа.ть. Вы - бз - жа - ли мо - ло - ды, вы - бз - жа - ли у - да - лы

жа.ть. Вы - бз - жа - ли мо - ло - ды,

sempre dolce

divisi

divisi

pizz.

212

Fl. I.

Fl. II.

Fl. III.

Ob.

Clar. piccolo.

Clar. I.

Clar. II.

Bassoon.

Horn I.

Horn II.

Cor Anglais.

Arpeggiator.

Viol. I.

Viol. II.

Viola.

Violoncello.

Double Bass.

Vocal Soloist.

2 Viol. soli.

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. soli.

Viol. I.

Viol. II.

Viola.

Violoncello.

Double Bass.

212

sempre tenuto assai

101

2 Fl. *p*

Ob. *p*

Clar. picc. *p*

2 Clar. *dolce assai* *p*

Fag. *p*

I. II. *p*

Cor. III. IV. *pp*

(Розовый развѣтъ.)
sempre tenuto assai

pp

2 Viol. *p*

Viol. I. div. *p*

Viol. II. div. *p*

V-lc. *p*

Fl. picc. *Accelerando* *cresc.*

Fl. *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.

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

p cresc.

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 lab. *f* *dim.*

3 Tr. - b. e. *f* *dim.*

3 Tr. - b. e. Tuba. *f* *dim.*

Timp. *f* *dim.*

(Въ глубинѣ сцены видѣется Диканька, освѣщенная солнцемъ. Изъ трубъ валитъ дымъ. Доносится благовѣсть съ колокольни диканьской)

Più mosso. $\text{♩} = 144$ ($\text{♩} = 72$).

2 Viol. *f* *dim.*

Viol. I. *f* *dim.*

Viol. II. *f* *dim.*

V-le. *f* *dim.*

V-c. *f* *dim.*

C-b. *f* *dim.*

[illegible]

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Сор.

Слава, Богу - ей прав - - до - ю о - за -

2 Fl.

Clar. picc.

2 Clar.

2 Fag.

I. II.

Cor.

pp ten. assai

pp ten. assai

pp

pp ten. assai

ри - дь - весь - мі - рь. За звѣз - до - - ю ш - ли ца - ри

pp

divisi

pp ten. assai

divisi

pp ten. assai.

2 Fl.

Clar. picc.

2 Clar.

2 Fag.

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

First system of musical notation, measures 1-3. The system includes five staves. The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The fifth staff has a bass clef and a key signature of two flats. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Second system of musical notation, measures 4-6. The system includes five staves. The first staff is labeled "Fl." and has a treble clef. The second staff is labeled "Clar. pice." and has a treble clef. The third staff is labeled "Clar." and has a treble clef. The fourth staff is labeled "Fag." and has a bass clef. The fifth staff is labeled "I. II." and has a treble clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Занавѣсъ." (Curtain) is written below the fourth staff in measure 5. The word "unis." is written below the fifth staff in measure 6.

[illegible]

Конецъ III дѣйствія.