

Suite aus der Oper

„Die Nacht vor dem Christfeste“

(Musikalische Wandelbilder)

von

N. Rimsky-Korsakow.

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I. Einleitung: Später, frostiger Weihnachtsabend in Dikanka.

II. In der Luft: Mond und Sterne. Die Sterne gruppieren sich auf den Wolken. — Spiele und Tänze der Sterne (Mazurka, Zug des Kometen, Reigen, Czardas und Sternschnuppenfall).

Wolken ziehen auf, die Sterne verbergen sich. — Ein Hexenmeister, im Grütztopf sitzend, kommt angefahren, ihn mit der Ofengabel antreibend, hinter ihm andere Hexenmeister in Kesseln, Grapen und Mörsern mit Gabeln, Pfannen und Haken in den Händen. — Hexen kommen auf Besen herbeigeflogen. — Hexenreigen. — Wakula, der Schmied, jagt auf einem Flügelrosse vorüber, der Hexenhaufe setzt ihm nach. — In dem Nachtnebel wird die erleuchtete Hauptstadt sichtbar.

III. Glänzend beleuchteter Prunksaal im Schlosse der Zarin. Polonaise. Erscheinung des Teufels. Finsternis.

IV. In der Luft, Nacht, dichte Wolken, zwischen denen der untergehende Mond sichtbar wird. — Mit den Wolken schweben Besen, Haken, Ofengabeln und Töpfe. — Wakula, der Schmied, jagt auf dem Flügelrosse in entgegengesetzter Richtung vorüber. — Die Wolken teilen sich und verschwinden, am Himmel erglänzt der Morgenstern (die Venus).

Morgendämmerung. Koljāda in der Gestalt eines jungen Mädchens im goldnen Schlitten und Ovsen*) auf einem Eber mit goldnen Borsten, kommen gezogen, begleitet von Lichtelfen. — Rosige Dämmerung; durch den Eisnebel erscheint die rote Morgensonne. — Dikanka wird sichtbar. Man hört das Läuten zur hohen Messe vom Glockenturm und Kirchengesang.

(Comp. i. J. 1894.)

*) Koljāda und Ovsen sind alt-slavische lichte Gottheiten.

Сюита изъ оперы

„Ночь передъ Рождествомъ“

(Движущіяся музыкальныя картины)

N. Римскаго-Корсакова.

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I. Вступление: Поздній морозный вечеръ въ Диканькѣ наканунѣ Рождества.

II. Воздушное пространство; мѣсяцъ и звѣзды. Звѣзды собираются въ группы на облакахъ. — Игры и пляски звѣздъ (мазурка, шествіе кометы, хороводъ, чардашъ и дождь падающихъ звѣздъ).

Набѣгаютъ тучи, звѣзды скрываются. — Кохдунъ, сидя въ горшкѣ, въѣзжаетъ, погоняя ухватомъ; за нимъ другіе вѣдуны въ котлахъ и ступахъ съ вилами, сковородами и ухватами въ рукахъ. — Слетаются вѣдьмы на помелахъ. — Бѣсовская колядка. — Кузнецъ Вакула проносится на крылатомъ конѣ; нечистая сила бросается за нимъ въ погоню. — Сквозь ночную мглу виднѣется столица, освѣщенная огнями.

III. Роскошный, ярко освѣщенный залъ во дворцѣ царицы. Польскій. Появленіе чорта. Тьма.

IV. Воздушное пространство, ночь, густыя облака, между которыми виденъ заходящій мѣсяцъ. — Вместе съ облаками плывутъ пустыя метлы, ухваты, вилы и горшки. — Кузнецъ Вакула на крылатомъ конѣ проносится въ обратную сторону. — Облака расходятся и исчезаютъ, на небѣ зажигается Утренница (Венера).

— Свѣтаеть. Коляда въ образѣ молодой дѣвушки въ золотомъ возѣ и Овсенъ*) въ образѣ молодого парня на кабанѣ съ золотой щетиной въѣзжаютъ въ сопровожденіи свѣтлыхъ духовъ. — Розовый разсвѣтъ; красное солнце показывается сквозь морозный туманъ. — Виднѣется Диканька. Доносится благовѣсть съ диканской колокольни и церковное пѣніе.

(Соч. въ 1894 г.)

*) Коляда и Овсенъ—древнія славянскія свѣтлыя божества.

Изъ третьяго дѣйствія оперы.

НОЧЬ ПЕРЕДЪ РОЖДЕСТВОМЪ.

ДѢЙСТВІЕ ПЕРВОЕ.

Die Nacht vor dem Christfeste.

Nach Gogol.

Картина I.

ВСТУПЛЕНІЕ.

„Святый вечеръ.“

La Nuit de Noël.

D'après Gogol.

П. Римскій - Корсаковъ.
1894.

Adagio. M. M. ♩ = 56.

3 Flauti.
2 Oboi.
3 Clarinetti in la♭.
2 Fagotti.
4 Corni in fa♯.
2 Trombe in la♯.
3 Tromboni e Tuba.
Timpani.
Celesta, Pianino o Glockenspiel.
Arpe.

Adagio. M. M. ♩ = 56.

Violini I.
Violini II. divisi
Viola. divise
Violoncelli.
Contrabassi.

This musical score page features seven staves for various instruments. The top staff is for Flute (Fl.), followed by Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Cor (Trumpet), Cello/Glockenspiel (Cel.o Glock.), and Arpeggiator (Arpe.). The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The Flute part begins with a dynamic marking of *> p* and includes a trill. The Oboe part starts with *> p* and later moves to *pp*. The Clarinet part consists of sustained chords. The Bassoon part has a *pp* marking. The Cor part has a *p* marking. The Cello/Glockenspiel part has a *p* marking. The Arpeggiator part has a *mf* marking. The bottom section of the score includes a piano part with a *> p* marking, a *pp* marking, and a *p dimin.* marking. The bottom two staves show a bass line with a *p* marking.

1

Musical score for the first system, featuring multiple staves with various musical notations including dynamics (*mf dim.*, *sf dim.*, *pp*), articulation (*>p*), and phrasing (trills, slurs). The score includes a treble clef and a key signature of three sharps (F#, C#, G#).

Musical score for the second system, featuring multiple staves with various musical notations including dynamics (*pp*, *pp (sempre legato)*, *>pp*), articulation (*>p*), and phrasing (trills, slurs). The score includes a treble clef and a key signature of three sharps (F#, C#, G#).

1

This page of musical notation consists of 12 staves. The top two staves are vocal lines. The middle four staves are piano accompaniment. The bottom six staves are for a string quartet. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics include *pp*, *p*, *mf*, and *dim.* There are various musical notations such as slurs, trills, and ornaments.

This musical score is for a multi-instrument ensemble, likely a string quartet or similar. It consists of 12 staves. The key signature is three sharps (F#, C#, G#), and the time signature is 7/8. The score is divided into two systems, each starting with a boxed number '2'. The first system includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. The second system includes staves for Flute, Clarinet, Bassoon, and Double Bass. The music features a variety of dynamics, including *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). There are also markings for *dim.* (diminuendo) and *tr.* (trills). The score includes complex rhythmic patterns, such as triplets and sixteenth-note runs, and uses slurs to indicate phrasing. The overall texture is dense and intricate.

The musical score on page 6 is a complex piece for piano, featuring 14 staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into two main systems, each with two staves for the right hand and two for the left hand. The top two staves of the first system are for the right hand, and the bottom two are for the left hand. The music is characterized by a dense texture with multiple voices in both hands. The right hand features a prominent trill in the upper register, while the left hand provides a dense accompaniment of sixteenth notes. Dynamics include *p* (piano) and *mf* (mezzo-forte). The score includes various musical notations such as accents, ornaments (trills), and triplets. The piece concludes with a final cadence in the key signature.

3

Fl. *f*

Ob. *f* (I)

Clar. *f* (III)

Fag. *f*

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

Tr-be. *f*

Tr-bni e Tub. *f*

Timp. *f*

Занавѣсъ. (Улица въ селѣ. На первомъ планѣ хата казака Чуба. Поздній морозный вечеръ наканунѣ Рождества. Мѣсяць и звѣзды свѣтять ярко.)

mf (sub) *cresc.*

p (sub) *pp cresc. poco*

pp (sub) *cresc. poco*

pp (sub) *cresc. poco*

pp (sub) *cresc. poco*

pizz. *p* *cresc. poco*

3

Zum Schluss.

Orchestral score for strings and woodwinds. The score includes parts for Flute (I, II), Oboe (I, II), Clarinet (I, II), Bassoon (I, II), Horn (I, II, III, IV), Trumpet (I, II, III, IV), Trombone (I, II, III), and Tuba. The music features a variety of dynamics including *mf* and *dim.* (diminuendo). The woodwinds and strings play sustained notes with long bows or breaths, while the brass instruments play rhythmic patterns. The score concludes with a double bar line and a repeat sign.

Violin and Viola sections. The Violin I (div.) part features a *quasi trillo* (quasi-trill) with a *mf cresc.* (mezzo-forte crescendo) dynamic. The Violin II and Viola parts also feature *quasi trillo* figures. The Viola part includes the instruction *arco* (arco). The Violoncello (V-c. (div.)) part features a *quasi trillo* with a *mf* dynamic. The Contrabass (C-b.) part features a *pizz.* (pizzicato) section followed by a *quasi trillo* with a *mf* dynamic. The section concludes with a double bar line and the instruction *Pour finir.*

Картина VI. ВСТУПЛЕНИЕ.

161 Andante. ♩ = 72.

3 Flauti. I. II. III. *p*

2 Oboi. *p*

3 Clarinetti in la♭. I. II. III. *p* Clar. picc. in re♭

2 Fagotti. *p*

4 Corni in fa♭. I. II. III. *p*

2 Trombe in la♭ e poi 1 Tromba in fa♭ (c-alta) *p*

3 Tromboni e Tuba. *p*

Celesta e Glockenspiel.

Arpe.

Andante. ♩ = 72.

Занавѣсъ. (Воздушное пространство. Мѣсяць и звѣзды. Рѣдкія и легкія облака.)

1. 2. P.

3. 4. P.

Violini I.

5. 6. P.

Altri.

1. 2. 3. P.

Violini II.

Altri.

1. 2. 3. P.

Viole.

Altri.

3 V-c. soli.

Violoncelli.

Altri.

Contrabassi.

161

Fl. I.

Ob. I.

Cor.

Cel. o Glock.

Arpe.

Viol. I.

Viol. II.

V. I.

V. C.

C. b.

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

The musical score is arranged in a standard orchestral layout. The top staves are for woodwinds (Flute I, Oboe I, Clarinet), followed by Glockenspiel. The middle section contains the Arpeggiator (Arpe.) with a complex rhythmic pattern. Below that are the string sections: Violin I, Violin II, Violoncello (V. I.), Violoncello (V. C.), and Contrabass (C. b.). The score includes various musical notations such as rests, notes, trills (tr), and arpeggios (Arpe.). Dynamics like *p* (piano) and *pp* (pianissimo) are indicated. The bottom staves show sustained chords for the strings, with some pizzicato (pizz.) markings. The overall texture is delicate and atmospheric, reflecting the celestial theme of the text.

This page of a musical score, numbered 14, contains the following parts and markings:

- Flute (Fl.):** Part 1, marked *p* (piano).
- Oboe (Ob.):** Part 1, marked *p*.
- Clarinets:** Clarinet in B-flat (Clar. (re♭) III.) and Clarinet in A (Clar. (la♭) I. II.), both marked *p*.
- Cor Anglais (Cor.):** Part 1, marked *p*.
- Violins:** Violin I and Violin II parts, featuring trills (tr) and slurs.
- Violas:** Part 1, marked *ppp* (pianissimo).
- Celli:** Part 1, marked *ppp*.
- Double Basses:** Part 1, marked *ppp*.

The score includes various musical notations such as slurs, trills, and dynamic markings. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The bottom section of the page shows a dense texture of string parts with many slurs and trills.

This page of a musical score, numbered 15, features a variety of instruments and parts. At the top, there are staves for Flute (Fl.) and Clarinet (Clar.), both in treble clef with a key signature of three sharps (F#, C#, G#). The Flute part includes dynamic markings such as *pp*, *ppv*, *pv*, *pv*, *pv*, *pv*, *pv*, *pv*, *pv*, and *ppv*. The Clarinet part has a similar dynamic range. Below these are several staves for strings, including a double bass line. The string parts are marked with *pp* and feature long, sweeping phrases. A prominent feature is a complex, rhythmic figure in the upper string parts, consisting of repeated eighth-note patterns with slurs and accents. The bottom section of the score contains more string parts, some with *ppp* dynamics, and a double bass line with a melodic line. The overall texture is dense and dynamic, with a focus on melodic and rhythmic interplay.

Fl.

Clar.

Fag.

Cor.

Tr-ba (lat)

Cel. o Glock.

(Звёзды собираются в группы на облаках.)

tr

arco

pizz.

arco

p sempre legato assai

p sempre legato assai

This musical score page (17) features a variety of instruments and dynamic markings. The woodwind section includes two flutes (Fl. I and II), an oboe (Ob.), and a clarinet (Cl.). The string section consists of Violins I and II, Violas (V-le.), Cellos (V-c.), and a Double Bass (C-b.). Percussion includes Timpani (Timp.) and Celesta/Glockenspiel (Cel.o Glock.).

Dynamic markings are prominent throughout the score, including *pp* (pianissimo), *cresc.* (crescendo), *pp cresc.*, *mf* (mezzo-forte), and *p* (piano). Performance instructions such as *tr* (trills), *div.* (divisi), and *arco* (arco) are also present.

The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It includes various musical notations such as slurs, ties, and articulation marks.

Fl.

Clar. (1st)

Fag.

V-le.

V-c.

The first system of the score consists of five staves. The top staff is for the Flute (Fl.), showing a melodic line with eighth and sixteenth notes. The second staff is for the Clarinet (1st) (Clar. (1st)), with a similar melodic line. The third staff is for the Bassoon (Fag.), providing a harmonic accompaniment with sustained notes. The fourth staff is for the Violin (V-le.), and the fifth staff is for the Viola (V-c.), both playing block chords in a steady rhythm.

The second system continues the musical material. The Flute and Clarinet parts feature more complex rhythmic patterns, including sixteenth-note runs. The Bassoon part continues with sustained notes. The Violin and Viola parts maintain their block chord accompaniment.

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

Fine.

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

Cor.

Cel. o Glock.

Arpe. *pp*

Viol. I. *dolce* Solo.

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

Clar. I. (in si b) Solo. *dolce*

Viol. II. *pp*

V-le. *pp*

V-c. *pp*

166

Clar. I.

Cor. *pp*

Arpe. *p*

Viol. Solo.

Viol. II.

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

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

ten. assai e sempre pp

167

Fl.

Clar. I.

Cor. *smorz.*

Arpe.

Solo.

in la b

167

Fl.

Arpe.

Viol. II

poco riten.

Viol. Solo.

Viol. II.

dolce

г. Чардашъ и дождь падающихъ звѣздъ.

168

Allegro. ♩ = 152.

Fl. I. *legato* *p*

Fl. II. *legato* *p*

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

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

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

Fag. *p*

Cor. I. II. *p*

Triang. *p*

Celesta o Glock. *mf*

Arp. *mf*

Viol. Solo.

Allegro. ♩ = 152.

pizz. *p*

pizz. *p*

pizz. *p*

pizz. *p*

V. I.

168

I.
Fl.
II.
III.
Clar.
Cor.
pizz.

legato

p

pizz.

Detailed description: This is a page of a musical score, page 24, featuring three woodwind parts: Flute (Fl.), Clarinet (Clar.), and Horns (Cor.). The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The Flute part is divided into three staves (I, II, III). The Clarinet part consists of two staves. The Horns part consists of two staves. The music is characterized by rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings include 'legato' in the Flute III and Clarinet parts, and 'p' (piano) in the Horns part. The 'pizz.' marking is located in the bass line at the bottom of the page. The score is presented in a standard musical notation format with a grand staff for each instrument.

169

This musical score page, numbered 169, contains 14 staves of music. The instruments and parts are as follows:

- Staff 1: Flute (mf)
- Staff 2: Clarinet (mf)
- Staff 3: Clarinet (mf)
- Staff 4: Oboe (ob., mf)
- Staff 5: Violin I (mf)
- Staff 6: Violin II (mf)
- Staff 7: Viola (mf)
- Staff 8: Violoncello (a2., mf)
- Staff 9: Double Bass (mf)
- Staff 10: Piano (mf)
- Staff 11: Piano (f)
- Staff 12: Violin III (mf)
- Staff 13: Violin IV (mf)
- Staff 14: Double Bass (mf)

Dynamic markings include *mf*, *f*, *pp*, and *p*. Performance instructions include *arco* and *(détaché)*. The score features various musical notations such as slurs, ties, and articulation marks.

169

170 *legato*

mf *legato*

mf *legato*

mf

mf

mf *legato*

mf

mf

mf

f

f

III.

Viol. I. *mf*

Viol. II. *mf*

arco

mf sul ponticello

(*detaché*)

This musical score is for a string quartet with woodwinds and brass. It consists of 14 staves. The top two staves are for the first and second violins, the next two for the first and second violas, and the bottom two for the first and second cellos/double basses. The woodwind section includes a flute (Fl.), a clarinet in B-flat (Cl. Bb.), a bassoon (Fg.), and a contrabassoon (Cb.). The brass section includes a trumpet (Tr.) and a trombone (Tbn.). The score is in the key of D major and 3/4 time. It features various musical markings such as *legato*, *mf*, *f*, *mp*, *con sord.*, *div.*, *div. a 2.*, and *div. a 3.* The piece concludes with a *f* dynamic marking.

Accelerando.

Musical score for the first system, featuring multiple staves with various instruments and dynamics. The score includes:

- Violin I (Tr. ba III in fa b.)
- Violin II
- Violin III
- Viola
- Violoncello (3 Tr. bni.)
- Double Bass
- Woodwinds (oboe, clarinet, bassoon)
- Brass (trumpets, trombones)
- Percussion (snare drum, cymbals)
- Piano

Dynamics include *f* (forte) and *mp* (mezzo-piano). The woodwinds are marked *mp con sord.* and *III. con sord.*. The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#).

Accelerando.

Musical score for the second system, featuring multiple staves with various instruments and dynamics. The score includes:

- Violin I
- Violin II
- Violin III
- Viola
- Violoncello
- Double Bass
- Woodwinds
- Brass
- Percussion
- Piano

Dynamics include *f* (forte) and *f* (non div.) (forte non-diviso). The woodwinds are marked *f* (non div.). The score is in 3/4 time and features a key signature of three sharps (F#, C#, G#).

БЪСОВСКАЯ КОЛЯДКА.

171

Allegro assai. ♩ = 169.

Viol. I.

Viol. II.

Fl. I.

Fl. II.

Clar. I.

Clar. II.

Bass.

Oboe.

Horn I.

Horn II.

Tr. & Tuba.

Tuba.

Timp.

Triang. tacet.

dim.

pp

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

Allegro assai. ♩ = 168.

(Рои облачныхъ духовъ кружатся въ облакахъ.)

Viol. I.

Viol. II.

Fl. I.

Fl. II.

Clar. I.

Clar. II.

Bass.

Oboe.

Horn I.

Horn II.

Tr. & Tuba.

Tuba.

Timp.

Triang.

div.

dim.

con sord.

p

sf

171

Fl.

Ob.

Clar. picc.

Clar.

Fag.

Cor.

Tr. bni.

Tuba.

Piatti.

сидя въ горшкѣ, възбѣгаетъ, погоняя ухватомъ; за нимъ другіе вѣдуны въ горшкахъ, котлахъ и ступахъ съ вилами, сковородами, ухватами и пестами

Пацюкъ.

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

Ob.

Clar. la 4.

Fag. II.

Cor.

Солоха.

въ рукахъ.)

Слетаются вѣдьмы

Со-бирайтесь,

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

V. c.

C. b.

con sord.

con sord. sempre

con sord. sempre

pp

pp

Fl. I. *Perese.*

Ob.

Clar.

Fag.

на помеллахъ, между ними Солоха.)

(Пѣнье сопровождается дикою пляскою и тѣлодвиженіями.)

вѣдмы кі - - ев-скі-и, со-бирай-тесъ Ов-сени стра-щать гонять.

Хоръ за сценой.*

У - ро - ди - лась Ко - ля -

div.

(non div.)

Vc. e C-b.

Fl. picc.

Fl. I.

Ob.

Clar. picc.

Clar.

Fag.

Cor.

Tenori.

Bassi.

174

sempre con sord.

dim.

у - ро - ди - ся

да на - ка - ну - нѣ Ро - жде - ства. у - ру!

unis. sul re

p unis.

174

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

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

175

Ob.
Clar.
Fag.
Cor.
T²one II.
(Tromboni sempre con sord.)
Pia.
(Бьютъ въ сковороды и ухватъ до цифры 176.)
За - пу - га - - емъ Ко - - ля - ду! У - гу! у - гу! За - пу - га - - емъ мо - - ло -
Ой! Ко - - ля - ду! У - гу! у - гу! Ой мо - - ло -
За - пу - га - - емъ Ко - - ля - ду! У - гу! у - гу! За - пу - га - - емъ мо - - ло -
Ой! Ко - - ля - ду! У - гу! у - гу! Ой мо - - ло -
За - пу - га - - емъ Ко - - ля - ду! У - гу! у - гу! За - пу - га - - емъ мо - - ло -

Хоръ.

175

Fl. picc.

Fl.

Ob.

Clar. picc.

Clar.

Fag.

Cor.

Tr-bone III.

Piatt.

Солоха.

Ко-ля-да, ко-ля - да! Ой, ов - сень!

ду! У - гу! У - гу! Ой! За - пу - га - емъ ов - се -

ду! У - гу! У - гу! Ой! За - пу - га - емъ ов - се -

ду! У - гу! У - гу! Ой! За - пу - га - емъ ов - се -

ду! У - гу! У - гу! Ой! За - пу - га - емъ ов - се -

Viol.

V-le.

V-c. e. C-b.

Fl. picc. *p* *mf* *p*

Fl. *p* *mf* *p*

Ob. *p*

Clar. picc. *p* *mf* *p*

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

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

Fl. picc. *p* *mf* *mf* *mf* *mf* *mf*

Fl. *p* *mf* *mf* *mf* *mf* *mf*

Ob. *mf* *mf* *mf* *mf* *mf* *mf*

Clar. picc. *p* *mf* *f* *f* *f* *f*

Clar. *p* *cresc.* *f* *sf* *f* *f*

Fag. *p* *cresc.* *f* *f* *f* *f*

Cor. *p* *cresc.* *f* *f* *f* *f*

(la t) *f* *f* *f* *f* *f* *f*

Tr-be. (fa t) *sf* (Trombe sempre con sordini.) *sf* *sf* *sf* *sf*

3 Tr-bni. *sf* *sf* *sf* *sf* *sf* *sf*

А Ко - - ля - дь бы не ъз-жать,
Ой! не ъз - жать

А Ко - - ля - дь бы не ъз - жать

А Ко - - ля - дь бы не ъз-жать,
Ой! не ъз - жать

А Ко - - ля - дь бы не ъз - жать

mf *pizz.* *arco* *f* *f* *f* *f*

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

Fl. picc. *tr.* *sf*

Fl. *tr.* *sf*

Ob. *sf*

Clar. picc. *sf*

Clar. *a2.* *sf*

Fag. *sf*

Cor. *sf*

Tr-be *sf*

3 Tr-bui *sf*

(Бьютъ въ сковороды и ухватъ до цифры 178.)

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

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

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

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

pizz. *arco* *sf*

Vc. e C-b *sf*

Fl. picc.

Fl. picc. *f legato*

Fl. *f legato*

Ob. *f legato*

Clar. picc. *f legato*

Clar. *f*

Fag. *f*

Cor. *f*

Tr-be. *f*

Tr-bni *f*

Piatti *f*

Ов - - се - - ню бы не гу - - лять,

Ой! не гу - - лять,

Ов - - се - - ню бы не гу - - лять,

Ой! не гу - - лять,

Ов - - се - - ню бы не гу - - лять,

V-c. *f*

C-b. *f*

Fl. *picc.*

Flute part (piccolo) with musical notation.

Fl.

Flute part (concert flute) with musical notation.

Ob.

Oboe part with musical notation.

Clar. *picc.*

Clarinet part (piccolo) with musical notation.

Clar.

Clarinet part (concert) with musical notation.

Fag.

Bassoon part with musical notation.

Cor.

Trumpet part with musical notation.

Tr-be.

Trumpet part (bass) with musical notation.

Tr-bui

Trumpet part (bass) with musical notation.

Platti.

Plaque part with musical notation.

Зим - - - нихъ

вьюгъ

не

у - - - ни

мать.

Ой!

Зим - - - нихъ

вьюгъ

не

у - - - ни

мать.

Ой!

Зи - - - нихъ

вьюгъ

не

у - - - ни

мать.

Lower section of the score including piano accompaniment and other instrumental parts.

178

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

Fl. #

Ob. I.

Clar. picc.

Fag. I.

Cor. III, IV.

Timp. p

pp

Пацюкъ. (Указываеть вдаль. Пляска останавливается.)

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

Viol. II.

C-b.

p

178

Ob.

Clar. (la 4)

Fag.

Cor.

Timp.

Solo. p

Солоха.

Осдлать е - го Ваку - ла,
ле - ка видитъ о - ко: ле - титъ сю - да диканьскій бѣсъ.

Viol. II.

C-b.

1. II.

Fl. III. *mf*

Ob.

Clar.

Fag. I.

Timp.

Сол. *mf* (Все глядеть вдаль.)
 вижу, до - га - дал - - ся, для Ок - са - ны че - ре - ви - ки до - бывать по - мчал - - ся.

Пац. *pp*
 Не пропу - стимъ куз - неца мы.

V-le. *pp* senza sord.

V-c. *pp* senza sord.

C-b. *pp*

Fl. *pp* *cresc.*

Clar. picc. *pp* *cresc.*

Clar. *pp* *cresc. poco*

Fag. *pp* *cresc. poco*

Timp. *pp*

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

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

Viol. *pp* senza sord.

V-le. *pp*

V-c. *pp*

C-b. *pp* pizz.

3 Fl.

Clar. picc.

Clar.

Fag.

Cor. IV.

(in si b)

3 Tr-be.
(in fa k)

Timp.

Сол.

He тво - ри за-клятиѣ

Пац.

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

Viol.

V-la.

V-c.

C-b.

Fl.
Ob.
Clar. picc.
Clar.
Fag.
Cor. IV
Tr-be.
Timp.

p (Fl. picc.)
cresc.
cresc.
mf
p
cresc.
mf
p
cresc.
p
cresc.
p
cresc.
cresc.

1. a 2.
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.
Alti.
Ten.
Bassi.

p cresc.
p cresc.
p cresc.
p cresc.

y,
y,
y,
y,

pizz.
p
cresc.
arco
cresc.
cresc.
cresc.
arco
p cresc.

Fl. picc. *tr* *sf* *tr* *sf* *trb* *trb* *trb* *trb*

Fl. *sf* *sf* *trb* *trb* *sf* *sf*

Ob. *sf* *sf* *f* *sf* *sf* *sf*

Clar. a 2 *sf* *sf* *f* *sf* *sf* *tr* *sf*

Fag. *f* *f* *f* *f* *f* *f*

Cor. a 2 *sf* *sf* *sf* *sf* *sf* *sf*

3 Trbe. *p* *sf* *sf* *f* *sf* *sf*

3 Trbni. *p* *sf* *sf* *f* *sf* *sf*

Timp. *sf* *sf* *sf* *sf* *sf* *f*

A - - ty e-ro! A - - ty e-ro! A - ty e-ro! A - ty e-ro!

A - - ty e-ro! A - - ty e-ro! A - ty e-ro! A - ty e-ro!

A - - ty e-ro! A - - ty e-ro! A - ty e-ro! A - ty e-ro!

A - - ty e-ro! A - - ty e-ro! A - ty e-ro! A - ty e-ro!

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

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

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

mf

Fl. picc.

Fl.

Ob.

Clar.

Fag.

Cor.

Tr-be

Tr-pm

Tuba

Timp.

ff

dim.

p

f

f

dim.

f

f

dim.

f

ff

ff

f

(Бросаются за нимъ въ погоню и исчезаютъ.)

ff

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!

у

ЛЮ-ЛЮ-ЛЮ-ЛЮ-ЛЮ - ЛЮ!

ff

ff

(*trem.*)

(*trem.*)

ff

ff

ff

dim.

dim.

dim.

dim.

dim.

f

f

ff

ff

dim.

f

Clar. II.

Fag. *mf*

Cor. *mf*

Viol. *mf*

V-le. *mf* *tr*

V-c. *mf* *tr*

C-b. *mf*

Fl. I. *p*

Fl. II. *p*

Clar. I. *p*

Clar. II. *p*

Fag. *p*

Cor. *p*

Viol. *p*

V-le. *p* *tr*

V-c. *p*

C-b. *p*

div. 1.3.5.P.

2.4.6.P.

div. 1.3.5.P.

pp. 4.6.P.

sul re

mf *glissando (sons harmoniques)*

pp

Fl. picc. .

Fl. I

Clar. picc.

Clar.

Fag.

Cor.

Arpa I.

1.3.5. P.

Viol. I. 2.4.6. P.

Viol. II. 2.4.6. P.

V-le

X-c.

C-b.

This page of a musical score contains ten staves. The instruments are: Piccolo Flute (Fl. picc.), Flute I (Fl. I), Piccolo Clarinet (Clar. picc.), Clarinet (Clar.), Bassoon (Fag.), Cor Anglais (Cor.), Harp I (Arpa I.), Violin I (Viol. I), Violin II (Viol. II), Viola (V-le), and Cymbals (X-c.) and Contrabass (C-b.). The score includes various musical notations such as dynamics (pp, mf), articulation (tr, glissando, gliss.), and performance instructions (1.3.5. P., 2.4.6. P., div.). The key signature changes from one sharp to two flats across the page.

181

Fl. picc.

Fl. I.

Fl. II.

Clar. picc.

Clar. I. in si b

Clar. II. in si b

Cor.

3 Tr.-bni e Tuba.

Arpa II.

Score for measures 181-184. The Flutes (Fl. I. and Fl. II.) play a melodic line with a dynamic marking of *p*. The Clarinets (Clar. I. and Clar. II., both in *si b*) play a supporting part. The Horns (Cor.) play sustained chords with a dynamic marking of *p*. The 3 Tr.-bni e Tuba. play a similar sustained texture with *senza sord.* and *p*. The Arpa II. provides a rhythmic accompaniment.

(Сквозь ночную мглу в глубинах сцены виднётся столпца, освещённая огнями.)

Viol. I.

Viol. II.

V.-le. b

V.-c.

C.-b.

Score for measures 181-184 for strings. The Violins I. and II. play a melodic line with a dynamic marking of *p*. The Violas, Violas (V.-le. b), and Cellos/Double Basses (V.-c. and C.-b.) play a rhythmic accompaniment with a dynamic marking of *p*.

181

Cor.

3 Tr.-bni e Tuba.

V.-c.

C.-b.

Score for measures 181-184 for Horns, Tr.-bni e Tuba, and Cellos/Double Basses. The Horns (Cor.) play sustained chords with a dynamic marking of *p*. The 3 Tr.-bni e Tuba. play a similar sustained texture. The Cellos/Double Basses (V.-c. and C.-b.) play a rhythmic accompaniment with a dynamic marking of *p*.

2 Fl. Moderato. ♩ = ♩ = 84.

Char. picc. (re 4)

2 Clar. in si b.

Fag. *p*

Cor. *p*

3 Tr-bni
Tuba.

Timp.

V.c. Moderato. ♩ = ♩ = 84. *p*

C-b. *p*

Cor. *mf*

Tr-be. (si b) *mf* a2. senza sord.

Tr-bni e Tuba. *mf*

Timp. *mf*

V-le. *mf*

V.c. *mf*

C-b. *mf*

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

Ob.
Clar. (in ré 4)
Fag.
Cor.
3 Tr-be.
Tr-bni e Tuba.
Timp.

f, *f*, *a 2.*, *f*, *f*, *(fa ♯)*, *senza sord.*, *(si ♭)*, *sf mf*³

The score for this section includes parts for Flute, Oboe, Clarinet (in Ré 4), Bassoon, Cor Anglais, 3 Trumpets, Trombones and Tuba, and Timpani. The flute and oboe parts feature trills and are marked *f*. The clarinet and bassoon parts have a first ending (*a 2.*) and are marked *f*. The cor anglais part is marked *f*. The trumpet part includes dynamic markings *f* and *sf mf*³. The timpani part has a *3* marking. The section concludes with a fermata over the final measure.

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

f, *pizz.*, *f*, *pizz.*, *f*, *pizz.*, *f*, *pizz.*, *f*

The string section consists of Violins I, Violins II, Violas, Cellos, and Double Basses. All parts are marked *f* and include *pizz.* (pizzicato) markings. The strings play a rhythmic accompaniment of eighth notes throughout the section.

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

Облачный занавѣсъ.

Listesso tempo.

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

The musical score on page 53 consists of several staves. The top four staves are for woodwinds, with the first two marked with trills (tr). The fifth staff is for strings, with dynamic markings *sf p* and *p cresc.*. The sixth staff is for three trumpets (3 Tr-be.), with dynamic markings *ff* and *f*. The seventh and eighth staves are for violins (Viol.), with dynamic markings *f*, *p cresc.*, and *f*. The bottom two staves are for cellos and double basses, with dynamic markings *sf p* and *p cresc.*. The score includes various musical notations such as trills, accents, and dynamic markings like *f*, *ff*, *p*, *cresc.*, and *a.2.*. The key signature is one sharp (F#).

(in la ♯.) I. II.

3 Tr-be.

(in fa ♯.) III.

Viol.

pizz.

arco

pizz.

arco

pizz.

arco

sf p

p cresc.

sf p

p cresc.

Fl. picc.

Fl.

Ob. a 2.

Clar.

Fag.

Cor.

Tr.be.

Tr-bni e Tuba.

Timp.

This page of a musical score contains ten staves. The top staff is for Piccolo Flute (Fl. picc.), followed by Flute (Fl.), Oboe (Ob. a 2.), Clarinet (Clar.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr.be.), Trumpets and Tubas (Tr-bni e Tuba), and Timpani (Timp.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwind parts feature extensive trills (tr) and repeated rhythmic patterns. The brass parts provide harmonic support with sustained notes and rhythmic patterns. The percussion part includes trills and sustained notes. The score is divided into measures by vertical bar lines, with various musical notations such as slurs, accents, and dynamic markings.

Картина VII.

ПОЛЬСКИЙ СЪ ХОРОМЪ.
Polonaise mit Chor.

184

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

Flauto piccolo. III.

2 Flauti.

2 Oboi.

Clarinetto piccolo in re ♯. (III.)

2 Clarinetti in la ♯.

2 Fagotti.

4 Corni in fa ♯.

2 Trombe in la ♯.

Tromba contralta in fa ♯. (III.)

3 Tromboni e Tuba.

Timpani.

Violini. I.

Violini. II.

Viole.

Violoncelli.

Contrabassi.

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

184 *ff*

This musical score page contains measures 185 through 189. It features a woodwind section with Flute (Fl.) and Oboe (Ob.) parts, and a string section with Violin I, Violin II, Viola, and Cello/Double Bass parts. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *cresc.*, *ff*, *f*, and *mf*, as well as performance instructions like *a. 2.* and *tr.* (trills). The Flute and Oboe parts have a melodic line with trills in measures 187-189. The string parts provide a rhythmic accompaniment with various textures, including chords and moving lines.

185

185

This page of musical notation consists of 12 staves. The first five staves are in treble clef, and the last seven are in bass clef. The music is organized into a multi-measure rest system. Dynamics include *sf*, *ff*, *f*, and *cresc.*. Trills are marked with *tr*. A section labeled "Занавѣсь." (Curtain) begins in the eighth measure. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Ob. *p*

Clar. *p*

Fag. *p*

Cor. III. IV. *p*

Sopr. *dotato*

Alt. *dolce*

Arpe. *mp*

V. le. *p*

V. c. *p*

O. b. *p*

187 *p*

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

Чу - - ю сердцемъ: по - несла - ся пѣс - - ня мирныхъ пас - - ту - ховъ, на свирѣляхъ ти - хо лья - си,

съ галунами стоять сзади.)

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

188

Fl.

Ob.

Clar.

Fag.

Cor.

Timp.

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

188

Cor.

Tr-be (la 4)

Timp.

Sopr.

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

Alti.

Ту - - - же пѣснь, зем-ле-дѣ-лецъ и бо-ецъ, ту - - - же пѣснь по-етъ.

Ten.

Ту - - - же пѣснь, ту - - - же пѣснь, ту - - - же пѣснь по-етъ.

Bassi.

Ту-же пѣснь поетъ и дѣ - - - ва, ту - - - же пѣснь, зем-ле-дѣ-лецъ и боецъ.

div.

p leggieramente

div.

p

div.

pizz.

mf

arco

p

arco

p

Ob. *dolce*

Clar. *dolce*

Fag. *mf p*

Cor. *p mf p*

Tr-be. *p mf*

Tr. Bm e Tuba. *mf*

Что же въ пѣснѣ той поет - ся? Что? Что? Пѣс - ни э - той кто творецъ?

Что же въ пѣснѣ той поет - ся? Что? Что? Пѣс - ни э - той кто творецъ?

Что же въ пѣс - нѣ? Что? Что? Пѣс - ни э - той?

Что же въ пѣс - нѣ? Что? Что? Пѣс - ни э - той?

Arpe. *f sf*

Viol. *f dim. p*

pizz. arco mf dim. p

pizz. arco

Ob. *fp* *cresc.*

Clar. *fp* *cresc.*

Fag. *p* *cresc.*

Cor. *p* *cresc.* 3 a2.

Tr-be. *mf* *p* *mf cresc.*

Tr.-bni. *mf*

mf *p* *p*

Кто? Кто? Пье - ни э-той кто творецъ? Пье - ни кто тво - -

mf *p* *p*

Кто? Кто? Пье - ни э-той кто творецъ? Пье - ни кто тво - -

mf *p* *p*

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

mf *p* *p*

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

sf (fa #, si ♯)

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

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

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

pizz. arco *sf* *p cresc.*

f *p* *p* *cresc.*

Fl.

Ob. *dolce*

Clar. *dim. dolce*

Fag. *dim. p*

Cor. *dim. p*

Tr-be. *mf dim. p*

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

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

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

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

f

div. *cantabile e dolce*

div. *cantabile e dolce*

pizz. arco p

pizz. arco p

sf p

Fl.

Ob.

Clar.

Fag.

Cor.

Tr-be.

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

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

сло-же-на на - ро - - - ломъ. Отъ Таври-ды до Ал -

сло-же-на на - ро - - - ломъ. Отъ Таври-ды до Ал -

div.

pizz.

arco

Fl.
Ob.
Clar.
Fag.
Cor.
Tr. be. a 2.

cresc.
cresc.
cresc.
cresc.
dolce
a 2.
p
cresc.
cresc.
cresc.
cresc.
unis.
div.
cresc.
cresc.
pizz.
mf
arco
p
cresc.
cresc.

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

Fl.

Ob.

Clar. picc.

Clar.

Fag.

Cor. *mf cresc.*

Tr. bc.

Tr. bni. III.

Triang.

Tamburo.

Piatti.

и до финскихъ хладныхъ волнъ.

и до финскихъ хладныхъ волнъ.

и до финскихъ хладныхъ волнъ.

и до финскихъ хладныхъ волнъ.

пѣнь - ю э - той,

пѣнь - ю э - той, пѣнь - ю

pizz.

arco

mf cresc.

pp

Fl. picc.

Fl. *ff*

Ob. *a2.*

Clar. picc. *ff*

Clar. *ff*

Fag. *a2.*

Cor.

Tr. be. *a2.*

Tr. bni e Tuba.

Timp.

Triang. *ff*

Tamb.

mf cresc.

Пѣсьнь - - ю, Пѣсьнь - - ю э - - той вся - - кій полнь.

mf cresc.

Пѣсьнь - - ю, Пѣсьнь - - ю э - - той вся - - кій полнь.

mf cresc.

Пѣсьнь - - ю, Пѣсьнь - - ю э - - той вся - - кій вся - - кій полнь,

mf cresc.

э - - той, Пѣсьнь - - ю э - - той вся - - кій вся - - кій

Musical score for percussion instruments. The score includes parts for Piatti and Cassa. The music is written in a 2/4 time signature with a key signature of one sharp (F#). The Piatti part features a rhythmic pattern of eighth notes with accents, while the Cassa part provides a steady bass accompaniment. Dynamics include *mf* and *ff*.

(Подъ конецъ шестія показывается царица, окруженная своими приближенными и садится на разукрашенное кресло.)

Vocal score with lyrics in Russian. The lyrics are:

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 - - кій 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-

Percussion accompaniment for the vocal section. It continues with the Piatti and Cassa parts, maintaining the rhythmic patterns established in the previous section. Dynamics include *ff*.

Fl. *mf* *cresc.* *ff*

Ob. *mf* *cresc.* *ff*

Clar. picc. *mf* *cresc.* *ff*

Clar. *mf* *cresc.* *ff*

Fag. *mf* a2. *cresc.* *ff* a2.

Cor. *mf* *cresc.* *ff*

Tr-be. *f* *3* *ff*

Tr-bni e Tuba. *f* *3* *mf cresc.* *ff* *ff*

Timp. *tr*

Triang. *tr*

Tamb. *tr*

Piatti. *mf*

ни-цу, славь! Ма - - терь добру - ю на - ро - да, на - шу чуд-ну-ю ца - ри-цу славь!

ни-цу, славь! Ма - - терь добру - ю на - ро - да, на - шу чуд-ну-ю ца - ри-цу славь!

ни-цу, славь! Ма - - терь добру - ю на - ро - да, на - шу чуд-ну-ю ца - ри-цу славь!

ни-цу, славь! Ма - - терь добру - ю на - ро - да, на - шу чуд-ну-ю ца - ри-цу славь!

pizz. *arco* *mf* *cresc.* *ff*

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

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

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

mf cresc. *ff*

The first system of the musical score consists of several staves. From top to bottom, they are: a grand staff (treble and bass clefs), a violin part, a cello part, and a double bass part. The music is in a key with two sharps (D major or F# minor) and a 2/4 time signature. The violin part features trills (tr) and accents (a2.). The piano part includes a 'Cassa' (Cassa) section with a dynamic marking of *mf*. The cello and double bass parts provide harmonic support with various rhythmic patterns.

The second system of the musical score is a vocal score. It features a vocal line with lyrics in Russian and a piano accompaniment. The lyrics are: "Странь ги-пер-бо-рейскихъ ди-во, раз-вѣ-вай-ся, раз-вѣ-вай-ся гор-де - ли-во, раз-вѣ-вай-ся, зна-мя сла-вно-е по-". The vocal line is written in a treble clef with a key signature of two sharps. The piano accompaniment includes a grand staff (treble and bass clefs) and a double bass part. The piano part has a dynamic marking of *f* and includes trills (tr) and accents (a2.).

Fl. a2.

Ob.

Clar. picc.

Clar.

Fag.

зна - мя сла - вно - е по - бѣдъ!

зна - мя сла - вно - е по - бѣдъ! — Раз - вѣ - вай - - - ся!

зна - мя сла - вно - е по - бѣдъ! — Раз - вѣ - вай - - - ся!

бѣдъ! — Тре - пещи е - го со - сѣдъ!

ff *sf* *ff* *f cresc.* *f cresc.*

Fl. picc. *cresc.* *ff*

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

Clar. picc. *cresc.* *ff*

Clar. *cresc.* *ff*

Fag. *cresc.* *ff*

Cor. *cresc.* *ff*

Tr-be. *mf cresc.* *ff*

Tr-bni e Tuba. *cresc.* *ff*

Timp. *cresc.* *ff*

Triang. *ff*

Tamb. *ff*

Platti. *ff*

Cassa. *ff*

ю на - ро - - да, на - шу чуд - ну - ю ца - ри - цу, на - шу чуд - ну - ю ца - ри - цу,
 ю на - ро - - да, на - шу чуд - ну - ю ца - ри - цу, на - шу чуд - ну - ю ца - ри - цу,
 ю на - ро - - да, на - шу чуд - ну - ю ца - ри - цу, на - шу чуд - ну - ю ца - ри - цу,
 ю на - ро - - да, на - шу чуд - ну - ю ца - ри - цу, на - шу чуд - ну - ю ца - ри - цу,

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

The first system of the musical score consists of ten staves. The top four staves are treble clefs, and the bottom six are bass clefs. The music is in a key with one sharp (F#) and a 4/4 time signature. The top staves feature intricate melodic lines with many slurs and accents. The lower staves provide harmonic support with chords and bass lines. A dynamic marking 'a2.' appears in the fifth and seventh staves.

The second system of the musical score includes vocal parts and piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are in Russian and describe a choir and the 'Skitz' (a type of staff or instrument).

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

Musical score for a choral and instrumental piece, page 78. The score is written in G major and 2/4 time. It features multiple staves for instruments and voices.

Instrumental Section (Top):

- Staves 1-4: Flute parts, marked *sf*.
- Staves 5-6: Violin and Viola parts, marked *f*.
- Staff 7: Violoncello part, marked *f*.
- Staff 8: Double Bass part, marked *f*.
- Staves 9-10: Piano accompaniment, marked *f* and *mf*.
- Staves 11-12: Percussion parts, marked *sf*.

Vocal Section (Bottom):

- Staff 13: Soprano part, lyrics: "взорь. Въ пѣсняхъ звучныхъ стройный хорь,"
- Staff 14: Alto part, lyrics: "взорь. Въ пѣсняхъ звучныхъ стройный хорь,"
- Staff 15: Tenor part, lyrics: "взорь. Пой пресвѣт-лу-ю ца-ри- - - цу строй- - - ный хорь,"
- Staff 16: Bass part, lyrics: "взорь. Пой пресвѣт-лу-ю ца-ри- - - цу"

Instrumental Section (Bottom):

- Staff 17: Flute part, marked *sf*.
- Staff 18: Violin part, marked *sf* and *pizz.*
- Staff 19: Viola part, marked *sf* and *pizz.*
- Staff 20: Violoncello part, marked *sf* and *pizz.*
- Staff 21: Double Bass part, marked *sf* and *f*.

Zum Schluss.

This section of the score consists of approximately 12 staves. The top two staves feature rapid sixteenth-note passages with frequent trills (tr). The lower staves provide harmonic support with sustained chords and rhythmic patterns. Dynamic markings include *ff* (fortissimo) and *f* (forte). The section concludes with a double bar line and a fermata.

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

The vocal choir section is written for four voices (Soprano, Alto, Tenor, Bass). The lyrics are in Russian. The music is in a major key and features a steady, rhythmic accompaniment. The dynamic marking *ff* is present. The section ends with a double bar line and a fermata.

This section continues the instrumental accompaniment. It features arpeggiated chords and rhythmic patterns. Dynamic markings include *ff* and *arco*. The section concludes with a double bar line and a fermata.

Pour finir.

Fl. picc.

Fl.

Ob. *a 2.* *f*

Clar. *in si b*

Fag. *a 2.* *mf* *f*

Cor. *mf* *f* *in si b*

3 Tr.-bc.

3 Tr.-bni e Tuba

Timp. *f* *p* *3*

Triang.

Tamb.

Piatti.

Cassa.

Viol. *p* *f* *sf* *tr*

Violoncelli *f* *p*

Bassi *f* *p*

204 Allegro assai.

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

Fl. a 2.

Ob.

in re \flat

Clar. in si \flat a 2.

Fag.

Cor.

3 Tr-be.

Tr-bni e Tuba.

Piatti.

Cassa.

Viol.

Allegro assai.

Fl. picc.

Fl. I. II. a 2. *f*

Ob. a 2. *f*

Clar.

Fag.

Cor.

Tr-bni. III. *mf*

Viol. *f*

p.

f

The musical score is arranged in a system of ten staves. The top two staves are for Piccolo Flute (Fl. picc.) and Flute (Fl.). The next two staves are for Oboe (Ob.) and Clarinet (Clar.). The fifth staff is for Bassoon (Fag.). The sixth staff is for Horn (Cor.). The seventh staff is for Trumpet (Tr-bni.). The eighth and ninth staves are for Violin (Viol.). The bottom-most staff is the Cello/Double Bass part, indicated by a 'p.' dynamic. The score is in 2/4 time and features various dynamics including *f* (forte), *mf* (mezzo-forte), and *p.* (piano). Performance markings include 'I. II. a 2.' for the flutes, 'a 2.' for the oboe, and 'III.' for the trumpet. Trills (tr.) and triplets (3) are used throughout the woodwind and string parts.

Fl. I *dim.* Fl. I tacet

Ob. *dim.* Ob. I tacet

Clar.

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

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

Viol. *dim.* *pp*

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

dim. *pp*

Viol. *pp*

Картина VIII.

205 Andante. $\text{♩} = 72$.

I. 3 Flauti. *pp*

II. III. *pp*

2 Oboi. *pp*

Clarinetto piccolo (re \flat) *pp*

2 Clarinetti (si \flat) *pp*

2 Fagotti. *pp*

I. II. III. 4 Corni. *pp* con sord.

IV. *pp* con sord.

I. II. 3 Trombe. (fa \flat) III. *pp* con sord.

I. 3 Tromboni. *pp* con sord.

II. III. *pp*

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

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

I. Violini. *p*

II. *p*

Viole. *pp* con sord. div.

Violoncelli. *pp* con sord.

Contrabassi. *pp*

205

Fl.

Ob.

Clar. picc.

Clar.

Fag.

I.III. Cor. IV.

Tr-be.

Tr-bni.

con sord.

p

Allegro. ♩ = 144.

206

Fl. III Fl. picc.

Ob. *p*

Clar. picc.

Clar. *p*

Fag. *mf*

I. II. III. Cor. IV.

Tr-be. *sf*

Tr-bni. *sf*

Xylophon. *p*

(Вместе съ облаками пашвуть и проносятся пустыя метлы, ухваты, вилы и горшки.)

Allegro. ♩ = 144.

col legno. div.

sempre con sord.

mf

206

Fl. picc. Fl. gr.

Fl. a2.

Ob.

Clar. picc.

Fag.

Xyl.

Fl. p.

Ob.

Clar. picc.

Fag.

Cor. I.

Tr-ba I. con sord.

Xyl.

207 Allegro assai. ♩ = 168.

Fl. I. *p*

Ob.

Clar. picc. (III) *p*

I. (sib)

Clar. II. (sib) *p*

Fag. *p*

I. *p*

Cor. II. III. IV. senza sord.

Tr-bc. *mf*

3 Tr-bni. *mf*

Xyl. *mf*

Piatti. *mf*

Allegro assai. ♩ = 168.

senza sord.

p

arco

senza sord.

senza sord.

senza sord. *p*

senza sord. *p*

senza sord. *p*

arco *p*

pizz. *pp*

I. II. 3 Fl.

Ob.

Clar. I. II.

Fag.

Cor. I. II. III. IV.

Tr-be.

3 Tr-bui.

Timp.

Piatti.

mf

p

cresc.

pp

mf

p

cresc.

pp

mf

p

cresc.

pp

p

cresc.

pp

p

cresc.

mf

pp

cresc.

mf

p

cresc.

mf

pp

cresc.

mf

p

cresc.

mf

p

cresc.

pizz.

arco

p

cresc.

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

Голосъ К-Вакулы (за сценой.)

Впередъ, впе-

p

cresc.

p

cresc.

mf

cresc.

mf

cresc.

p

cresc.

Fl. (Fl. picc.)
Ob.
Clar. I. II.
Fag.
I. II. III. Cor. IV.
Tr. bn.
Tr. bni.
Timp.
Piatti.

p cresc.
sf p
mp
poco cresc.
mf

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

редь, мой конь!

sf p
mp
mf

Fl. I. *p* *pp*

Clar. pice. *p*

Clar. II. (in la b) *pp*

Fag. *p*

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

pp *pp* *pp* *pp* *pp* *pp* *pp*

Detailed description: This musical score system contains six staves. The top staff is for Flute I (Fl. I.), starting with a first ending bracket (I.) and playing a melodic line with a dynamic of *p* that softens to *pp*. The second staff is for Clarinet pieces (Clar. pice.), playing a melodic line with a dynamic of *p*. The third staff is for Clarinet II (Clar. II.), playing a melodic line with a dynamic of *pp* and a key signature change to one flat (in la b). The fourth staff is for Bassoon (Fag.), playing a melodic line with a dynamic of *p*. The fifth staff is for Cor Anglais (Cor. IV.), playing a melodic line with a dynamic of *pp*. The sixth staff is for the strings, playing a melodic line with a dynamic of *pp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Fl. I. *pp*

Cor. *pp*

Detailed description: This musical score system contains five staves. The top staff is for Flute I (Fl. I.), playing a melodic line with a dynamic of *pp*. The second staff is for Cor Anglais (Cor.), playing a melodic line with a dynamic of *pp*. The third staff is for the strings, playing a melodic line with a dynamic of *pp*. The fourth staff is for the strings, playing a melodic line with a dynamic of *pp*. The fifth staff is for the strings, playing a melodic line with a dynamic of *pp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Moderato. ♩ = 120.

Fl. picc. *pp* *cresc.* *f dim.* *dolce*

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

Clar. picc. (rek) *pp* *cresc.* *f dim.*

I. Clar. in la *pp* *cresc.* *f dim.*

II. *pp* *cresc.* *f dim.*

Fag. I. *p*

Cor. I. *p* *cresc.* *mf dim.*

Cel. o Glock. *p*

Arpe. *mf* *cresc.* *dim.*

(На небе зажигается утренница (Венера) въ видѣ дѣвы, держащей яркій свѣточъ.)

(Облака мало по малу расходятся.)

Moderato. ♩ = 120.

2 Viol. soli. *pp* *cresc. molto* *f dim.*

Viol. I. *divisi* *pp* *cresc. molto* *f dim.*

Viol. II. *pp* *cresc. molto* *f dim.*

2 V-le. soli. *p* *cresc. molto* *f dim.*

2 V-c. soli. *p*

V-c. (altri) *pizz.* *p*

C-b. *pizz.* *p*

Fl. picc.
Fl. *cresc.*
Clar. picc. *pp cresc. f dim. pp*
Clar. *pp cresc. f dim. pp*
Fag. *p*
Cor. *pp cresc. mf dim. p > pp*
Cel. o Glock.
Arpe. *cresc. dimin. (sol b) mf*
pp cresc. f dim. pp
pp cresc. f dim. pp
pp cresc. f dim. p > pp
pizz. p
pizz. p

Detailed description of the musical score: This page contains a complex orchestral score. The woodwind section includes Piccolo Flute (Fl. picc.), Flute (Fl.), Piccolo Clarinet (Clar. picc.), Clarinet (Clar.), Bassoon (Fag.), and Cor Anglais (Cor.). The string section includes Violin I, Violin II, Viola, and Cello/Double Bass. The piano accompaniment is split between the right and left hands. The score features various dynamics such as *pp* (pianissimo), *f* (forte), *cresc.* (crescendo), *dim.* (diminuendo), *mf* (mezzo-forte), and *p* (piano). There are also performance markings like *pizz.* (pizzicato) and *(sol b)* (solus). The notation includes melodic lines, arpeggiated chords, and complex rhythmic patterns.

Fl. picc. Fl. gr.

(dolce)

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

Fl. *cresc.* *cresc.* *cresc.* *cresc.*

Clar. picc. *cresc.* *f dim.* *cresc.* *f dim.*

Clar. *cresc.* *f dim.* *cresc.* *f dim.*

Clar. *cresc.* *f dim.* *cresc.* *f dim.*

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

Cel. o Glock. *cresc.* *dim.* *cresc.* *dim.*

Arpe. *cresc.* *dim.* *cresc.* *dim.*

cresc. *f dim.* *cresc.* *f dim.*

cresc. *f dim.* *cresc.* *f dim.*

cresc. *f dim.* *cresc.* *f dim.*

Solo ten. *ten.* *dolce* *Riten. poco a poco*

Fl. I. *dolce* *p*

Fl. II. *p*

Fl. III. *p*

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

Clar. I. *p*

Clar. II. *p*

Fag. II. *poco cresc.*

Cor. I. II. *pp* *poco cresc.*

Cor. III. IV. *pp* *poco cresc.*

Arpe. *p cresc.*

Светаеть. Князя въ образѣ молодой дѣвочки въ золотыхъ волосѣхъ, задремающа въ сонныхъ мечтахъ, а Овечь въ образѣ молодого парня на кабанѣ въ золотой дѣрявѣ. Оба въ дѣревѣхъ стѣбахъ и шаблахъ, выдѣлають на стѣну въ сопровожденіи свѣтлыхъ дух-въ.

Riten. poco a poco

divisi *p* *cresc.*

divisi *p* *cresc.*

pizz. *pp* *pizz.* *pp*

210 ПОЕЗДЪ ОВСЕНЯ И КОЛЯДЫ.

Andante. ♩ = 112.

Fl. I.

dolce

I.

dolce

Clar.

II.

pp

sempre legato

Fag.

pp sub.

III.

Cor.

pp sub.

IIIIV.

pp sub.

Arpe.

Sopr. I.

Вы - ъз - жа - ла Ко - ля - да, вы - ъз - жа - ла мо - ло - да въ раз - во - ло - че -

Sopr. II.

Вы - ъз - жа - ла Ко - ля - да, вы - ъз - жа - ла мо - ло - да въ раз - во - ло - че -

Alti I.

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

Alti II.

Вы - ъз - жа - ла Ко - ля - да, мо -

Andante. ♩ = 112.

dolce

dolce

divisi

pp sub.

divisi arco

pp sub.

pp sub.

ХОРЪ (за сценой).

FL. I.

FL. II.

Clar. picc.

Clar. I.

Clar. II.

Cor. I. II.

dolce

dolce

Solo.

dolce

Arpe.

(Попадъ Кляды и Овсеня останавливается въ сере -

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

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

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

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

(non div.)

unis.

dolce assai

Fl. I.

Fl. II.

Fl. III.

Clar. picc.

I. Clar.

II. Clar.

Fag.

Cor. III.

pp

а 2

pp

Арге.

(mi)

(fa#)

динъ сцены.)

вы - ѳз-жалъ свѣтъ - мо - ло-дой, ой, на ве - прѣ на чуд - номъ со ще - тин - кой

ней Ов - - сень, вы - ѳз - жалъ, вы - ѳз -

ней Ов - - сень, вы - ѳз - жалъ, вы - ѳз -

ней Ов - - сень, вы - ѳз - жалъ, вы - ѳз -

V-c.

pp

pp

pp legato assai

(Побѣдь движется дальѣ.)

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

sempre dolce

divisi

divisi

pizz.

V. c.

C. b.

Fl. I.
Fl. II.
Fl. III.
Clar. I.
Clar. II.
Fag.
Cor. III/IV

Arpe.

Зим - ни вью - ги у - ни-мать, крас - но солн - це вы - ру - чать.
 Зим - ни вью - ги у - ни-мать, крас - но солн - це вы - ру - чать.
 Зим - ни вью - ги у - ни-мать, крас - но солн - це вы - ру - чать.
 Зим - ни вью - ги у - ни-мать, крас - но солн - це вы - ру - чать.

2 Viol. soll.
Viol. I.
Viol. II.

sempre tenuto assai

2 Fl. *p*

Ob. *p*

Clar. picc.

2 Clar. *dolce assai* *p*

Fag. *p*

I. II. *pp*

Cor. III. IV. *pp*

(Розовый рассветъ.)

sempre tenuto assai

2 Viol. *p*

Viol. I. div. *p*

Viol. II. div. *p*

V-le *p*

Fl. picc. Accelerando

Fl. picc. *p cresc.*

Fl. #2. *cresc.*

Ob. *cresc.*

Clar. picc.

Clar. *cresc.*

Fag. *cresc.*

I. II. *cresc.*

Cor. III. IV. *cresc.*

Tr-be. I. II. in la \flat

(Красное солнце показывается сквозь морозный туманъ.)

Accelerando

cresc.

cresc. unis.

cresc. unis.

unis.

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

p cresc.

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

Fl. picc. *f* *dim.*

Fl. *f* *dim.*

Ob. *f* *dim.*

Clar. picc. *f* *dim.*

Clar. *f* *dim.*

Fag. *f* *dim.*

I. II. *f* *dim.*

Cor. III. IV. *f* *dim.*

I. II. in la \flat *f* *dim.*

3 Tr. - b. e III. in fa \flat *f* *dim.*

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

Timp. *f* *dim.*

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

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

2 Viol. *f* *dim.*

Viol. I. *f* *dim.*

Viol. II. *f* *dim.*

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

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

C. - b. *f* *dim.*

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Cor. *pp* *pp ten. assai*

pp

Tr. bc *pp*

pp

Tr. hni *pp* *mor.*

e Tuba. *pp* *mor.*

Timpr.

Fl. то-ко-ль (за сценой).
(Gatrapala)

p

держки и пѣніе.)

Tenori. *p*

ХОРЪ (за сценой). На вос - то - - - кѣ свѣтъ за - сі - -

Bassi. *p*

unis. *pp*

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Cor.

p

я-ть, Божь - 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

риль - весь - миръ. За звѣз - до - ю или ца - ри

pp

divisi

pp ten. assai

divisi

pp ten. assai.

2 Fl.

Clar. picc.

2 Clar.

2 Fag.

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

This system contains the first three measures of a musical score. It features a vocal line with lyrics "НН - - - - - ЛН - - - - - СЯ." and a piano accompaniment. The piano part includes a prominent sixteenth-note pattern in the right hand and a bass line in the left hand. Dynamic markings include *pp* in the piano part.

This system contains the second three measures of the musical score. It includes parts for Flute (Fl.), Clarinet (Clar. picc. and Clar.), Bassoon (Fag.), Horns (L.II. and Cor. III.IV.), and strings. The woodwind parts are mostly rests. The string parts feature a sixteenth-note pattern in the first and second violins, with dynamic markings of *pp* and *ppp*. The text "Занавѣсь." (Curtain) is written below the string staves.

Fl.picc.

Fl.

Ob.

Clar.picc.

Clar.

Fag.

I. II.

Cor.
III. IV.

I. II.

3 Tr.-be.
III.

3 Tr.-bni
e Tuba.

Timp.