

# LIUENTENANT KIJÉ

Suite Symphonique

Serge Prokofieff

## ПОРУЧИК КИЖЕ

Симфоническая сюита для оркестра с пением или без пения  
ор. 60

I. Рождение Кижэ. II. Романс. III. Свадьба Кижэ. IV. Тройка. V. Похороны Кижэ.

Эта сюита может исполняться как с участием певца (баритона), так и без него. Вокальная партия находится в №№ 2 и 4; если же сюита исполняется без певца, следует играть вместо них №№ 2-бис и 4-бис.

Соответственно с этим и в партиях имеются №№ 2 и 2-бис, №№ 4 и 4-бис. В тех же партиях, где в обоих случаях инструмент играет то же самое, поставлено: „№ 2 & 2-bis“, „№ 4 & 4-bis“.

Дирижер обратит внимание, что в № 4 при исполнении с певцом следует играть аккомпанемент несколько слабее, а без певца - сильнее.

В партитуре все инструменты написаны in C, т. е. так, как они звучат. В партиях кларнеты, теноровый саксофон, корнет-а-пистон и трубы написаны in B, а валторны in F.

В случае отсутствия корнет-а-пистона, его может заместить I-ая труба, в партию которой он внесен в виде реплики. Таким же образом, отсутствующий саксофон может быть замещен I-ым фаготом, но не тогда, когда сюита исполняется без певца (иначе говоря, должен быть или певец, или саксофон).

Фортепиано и челеста написаны в одной партии и могут исполняться одним музыкантом. В случае отсутствия челесты, ее партию лучше всего исполнять на колокольчиках (глокеншпиль), но можно также и на ф.-п., причем правая рука должна играть на октаву выше чем написано, а левая - на месте.

Под названием sonagli имеется ввиду хомут с бубенцами. Ударные расписаны на три партии: 1) большой барабан и треугольник, 2) малый барабан, тарелки и бубен, 3) хомут с бубенцами - в соответствии с чем требуются три музыканта для всех ударных. В 4-ой части кружок над нотой у бубна означает удар кулаком, тогда как на нотах без кружка надо встряхивать.

Корнет-а-пистон в начале и в конце I-ой и 5-ой частей играет издали (in distanza), а в остальных местах в оркестре.

## Orchestra

Flauto Piccolo	Gran Cassa
2 Flauti	Triangolo
2 Oboi	Tamburo Militare
2 Clarinetti	Tamburino
Saxofono Tenore	Piatti
2 Fagotti	Sonagli
Cornetto a pistone	Arpa
2 Trombe	Celesta
4 Corni	Piano
2 Tromboni Tenori	Violini I
Trombone Basso	Violini II
Tuba	Viola
	Violoncelli
	Contrabassi

*Duration · Durée d'exécution*

*18 minutes*

## LIEUTENANT KIJE

Symphonic Suite For Orchestra With or Without Solo Voice

Op. 60

I. The Birth of Kijé II. Romance III. The Wedding of Kijé IV. Troika V. Interment of Kijé

This Suite can be performed either with a solo voice (Baritone) or without. The vocal part is to be found in Nos. 2 and 4; if the Suite is performed without solo voice, these two movements should be replaced by the Nos. 2 bis and 4 bis. The orchestral parts contain both Nos. 2 and 2 bis and 4 and 4 bis. Parts which remain the same in both cases are marked "No. 2 and 2 bis" and "No. 4 and 4 bis". The Conductor should be careful that in No. 4, that is the version with solo voice, the orchestra should play the accompaniment rather softly.

In the score, all the instruments are noted in C, that is as they sound. However, in the parts, clarinets, tenor saxophone, cornet and trumpets are written in B $\flat$  and the horns in F. If necessary, the cornet can be replaced by the first trumpet and this part is cued in the first trumpet part. The part of the saxophone can be taken by the first bassoon but only if the Suite is performed with solo voice (in other words, either a saxophone or a solo voice is required). The piano and the celesta are printed in one part and can be played by the same musician. In the absence of a celesta, a xylophone may be used but a piano is suitable as well, provided that the right hand plays one octave higher and the left as written.

"Sonagli" signifies a set of little bells. The percussion consists of three parts:— (1) side drum and triangle (2) drum, cymbals and tambourine (3) bells. Consequently, three players are required for the percussion. In the part of the tambourine (No. 4) the sign "O" above the note means a blow with the fist, while notes without "O" mean shakes. At the beginning and at the end of Nos. 1 and 5, the cornet plays off-stage, otherwise in the orchestra.

## LIEUTENANT KIJE

Suite symphonique pour orchestre avec ou sans chant

op. 60

I. Naissance de Kijé. II. Romance. III. Noces de Kijé. IV. Troïka. V. Enterrement de Kijé

Cette suite peut être exécutée avec le concours d'un chanteur (baryton), ou sans chanteur. La partie vocale se trouve dans les Nos 2 et 4; si la suite est exécutée sans chanteur, ces deux morceaux doivent être remplacés par les Nos 2-bis et 4-bis. Par conséquent, les parties séparées contiennent également des Nos 2 et 2-bis, 4 et 4-bis. Dans les parties où, dans les deux cas, l'instrument joue la même chose, les numéros sont indiqués comme suit: „No 2 & 2-bis“, „No 4 & 4-bis“. Le chef d'orchestre devra noter qu'à l'exécution du No 4, c'est-à-dire version avec chanteur, la sonorité de l'orchestre devra être réduite à celle d'accompagnement.

Dans la partition, tous les instruments sont notés en Ut, c'est-à-dire ainsi qu'ils sonnent. Or, dans les parties séparées les clarinettes, le saxophone ténor, le cornet-à-piston et les trompettes sont écrits en Si $\flat$  et les cors en Fa.

A défaut de cornet-à-piston, cet instrument peut être remplacé par la 1<sup>re</sup> trompette, dans la partie de laquelle il est noté en répliques. De même, la partie de saxophone peut être tenue par le 1<sup>er</sup> basson, mais non lorsque la suite est donnée sans chanteur (autrement dit, il faut avoir soit un chanteur, soit un saxophone).

Le piano et le célesta sont réunis dans une seule partie et peuvent être exécutés par le même musicien. A défaut de célesta, il peut être remplacé par un jeu de timbres, mais le piano reste également possible, auquel cas la main droite doit jouer à l'octave au-dessus, et la main gauche sur place.

Sous le nom de «sonagli» on désigne un jeu de grelots. La batterie comprend trois parties: 1) grosse caisse et triangle, 2) tambour militaire, cymbales et tambour de basque, 3) grelots - par conséquent, trois musiciens sont nécessaires pour toute la batterie. Dans la partie du tambour de basque (No 4) le signe o sur la note signifie un coup de poing, tandis qu'aux notes sans o il faut secouer.

Au début et à la fin des Nos I et 5, le cornet-à-piston joue dans la coulisse (in distanza), ailleurs à l'orchestre.



# ПОРУЧИК КИЖЕ - LIEUTENANT KIJÉ

## Suite symphonique

### I

## РОЖДЕНИЕ КИЖЕ - NAISSANCE DE KIJÉ

Сергей Прокофьев, } op. 60  
Serge Prokofieff, }  
1933 - 1934

Andante assai  $\text{♩} = 60$  *rit.* **1** Doppio movimento  $\text{♩} = 120$

Cornetto a pist. (in distanza) *Solo* *p*

Tamb. mil.  $\frac{4}{4}$  *p* *smorz.* *Solo*  $\frac{2}{4}$  *pp*

Pic. *Solo* *p*

Tamb. mil. *p*

Pic. *p*

Fl. I *Solo* *p*

Tamb. mil. *pp*

**2**

I. II. III. Cor. *ppp*

IV. *ppp*

Tr-ne I *ppp*

Tuba *ppp*

G.C. *ppp*

Pic. *p*

Fl. I *p*

Ob. I *Solo* *mf*

Tamb. mil. *pp*

V-ni I *pizz.* *p*

Ob. I  
Cl. I. II  
Tr-ba I  
V-ni I  
V-ni II  
V-le  
Celli  
C.B.

3

Solo  
mf  
mp  
pp  
arco  
mf  
pizz.  
mf  
pizz.  
mf

Pic.  
Fl. I  
Ob. I  
Cl. I. II  
Tr-ba I  
Tamb.mil.  
V-ni I  
V-ni II  
V-le  
Celli  
C.B.

4

Solo  
p  
Solo  
p  
p  
mp  
p  
pp  
pp  
mp  
pp  
pizz.  
p

Pic.

Fl. I

Tamb. mil.

V-ni I

V-ni II

V-le

Celli

C. B.

arco

mf

mf

mf

(pizz.)

mf

(pizz.)

mf

5 Poco più animato  $\text{♩} = 128-132$

Fl. I. II

Ob. I. II

Fag. I. II

*a2*

*p*

*cresc.*

*f*

*p*

*cresc.*

*p*

*cresc.*

*mf*

*mp*

*cresc.*

5 Poco più animato  $\text{♩} = 128-132$

I. II

Cor.

III. IV

I. II

Tr-ni

III

Tuba

*con brio*

*p*

*cresc.*

*con brio*

*p*

*cresc.*

*p*

*p*

*p*

*p*

Ob. I. II  
Fag. I. II  
Tr-be I II  
Cor. I. II III. IV  
Tr-ni I II III  
Tuba  
G.C.

ff ten. ten. ff ten. ten. ff con brio ff con brio f f f f

ff

Pic.  
Fl. I II  
Ob. I II  
Cl. I II  
Fag. I II  
Tr-be I II  
Cor. I. II III. IV  
G.C.

6

ff ff ff ff ff ff ff ff

6

ff Solo (Colpi di cannone) fff



Pic.

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Fag. I

Fag. II

Tr-be I

Tr-be II

Cor. I. II

Cor. III. IV

Tr-ni I. II

Tr-ni III

Tuba

G.C.

V-ni I

V-ni II

V-le

Celli

C.B.

*ff*

*ten.*

*ff furioso*

*arco*

*ff furioso*

This page of a musical score contains the following parts and staves:

- Pic.** Piccolo
- Fl.** Flutes I and II
- Ob.** Oboes I and II
- Cl.** Clarinets I and II
- Fag.** Bassoons I and II
- Tr-be** Trumpets I and II
- Cor.** Horns I, II, III, and IV
- Tr-ni** Trombones I, II, and III
- Tuba**
- G.C.** Gong/Cymbal
- V-ni I** Violins I
- V-ni II** Violins II
- V-le** Viola
- Celli** Cellos
- C.B.** Double Bass

The score includes various musical notations such as slurs, accents, and dynamic markings. A **Sola** marking is present above the Gong/Cymbal staff, and a **fff** (fortissimo) marking is located below it. A **ff** (fortissimo) marking is also present at the bottom of the page, below the Double Bass staff.

Pic. *ff*  
 I  
 Fl. *ff*  
 II  
 Ob. *ff*  
 I  
 II  
 Cl. *ff*  
 I  
 II  
 Fag. *ff*  
 I  
 II  
 Tr-be *ff* **8** *Sola*  
 I *f con brio*  
 II *Sola*  
 I, II *f con brio*  
 Cor. *ff*  
 III, IV *mf*  
 I, II *p*  
 Tr-ni *f*  
 III *p*  
 G.C. *mf*  
 Tamb.mil. *mf*  
 V-ni I **8**  
 V-ni II  
 V-le  
 Celli  
 C.B.

9

Tr-be I *f* *ff* *ten.*

Tr-be II *f* *ff* *ten.*

Cor. I. II *ff con brio*

Cor. III. IV *ff con brio*

Tr-ni I. II *p* *ff*

Tr-ni III *p* *ff*

Tuba *ff*

G.C. *ff*

Tamb. mil. *ff*

9

V-ni I

V-ni II *ff furioso*

V-le *ff furioso*

Celli *ff furioso*

C.B. *ff furioso*

Pic. *ff*

I *ff*

Fl. II *ff*

I *ff*

Ob. II *ff*

I *ff*

Cl. II *ff*

I *ff*

Fag. II *ff*

I *ff*

Tr-be II *ff*

I.II *ff*

Cor. III.IV *ff*

I.II *ff*

Tr-ni III *ff*

Tuba *ff*

G.C. *ff* *Sola*

V-ni I *ff furioso*

V-ni II *ff furioso*

V-le *ff furioso*

Celli *ff furioso*

C.B. *ff furioso*

The musical score on page 10 is arranged in a standard orchestral format. It includes the following parts and markings:

- Flutes (Fl.):** I and II parts, marked *p*.
- Oboes (Ob.):** I and II parts, marked *p*.
- Clarinets (Cl.):** I and II parts, marked *p*.
- Bassoons (Fag.):** I and II parts, marked *p*.
- Trumpets (Tr-be):** I and II parts, marked *ten.* and *pp*.
- Horns (Cor.):** I, II, III, and IV parts, marked *pp*.
- Trombones (Tr-ni):** I and II parts, marked *pp*.
- Tubas (Tuba):** III part, marked *pp*.
- Violins (V-ni):** I and II parts, marked *pp*.
- Viola (V-le):** marked *p*.
- Celli (Celli):** marked *p*.
- Double Bass (C.B.):** marked *p*.

Performance instructions include *rit.* (ritardando) and *smorz.* (smorzando) in several measures. Dynamics range from *p* (piano) to *pp* (pianissimo) and *ten.* (tutti).

10 Andante  $\text{♩} = 80$

Fl. I *p dolce*

Sax.-Ten. *p dolce*

Fag. I *Solo p tranquillo*

Tr-be I *con sord. p con sord. p*

Tr-be II *p*

V-ni I *pp*

V-ni II *pp*

V-le *pp*

Celli

C.B. *p*

11 *tranquillo I Solo p*

Fl. I II

Ob. I

Cl. I

Fag. I

Tr-be I II *(con sord.) mf*

Cor. I *Solo p dolce*

V-ni I *sf*

V-ni II

V-le

Celli

C.B.

12

Ob. I *mf dolce* *p*

Cl. I. II *a2* *p*

Sax-Ten. *mf dolce* *mp* *p*

Fag. I. II *mf dolce* *a2* *p*

12

Tr-be I *(con sord.)* *p*

Tr-be II *(con sord.)* *p*

Cor I. II *p*

Cor III. IV *p*

Tuba *p*

G.C.  $\frac{2}{4}$   $\frac{4}{4}$  *p*

12

V-ni I

V-ni II *poco cresc.* *mf* *p*

V-le *poco cresc.* *mf* *p*

Celli

C.B. *pizz.* *p*



Allegro, come prima ♩=120

13 Solo

Pic. *p*

Fl. I *p*

Tamb. mil. *pp*

V-ni I *pizz.* *p*

V-ni II

V-le

Celli

C. B.

Allegro, come prima ♩=120

13

Pic. *p*

Fl. I *p*

Fl. II *p*

Tamb. mil. *pp*

V-ni I *p*

V-ni II

V-le

Celli

C. B.

Andante assai ♩=60

14 Solo con sord.

Cornetto a pist. (in distanza) *p*

Tamb. mil. *pp*

V-le *con sord.* *pp*

C. B. *arco* *p*

*rit.* *pp* *smorz.*

## II РОМАНС - ROMANCE

**15** Andante  $\text{♩} = 68$

Fl. I. II *p*

Cl. I *pp*

Arpa *Sol-magg, sib*  
*p non arpeggiato*

Canto

Сто-нет си - зий го - лу - бо - тек, сто - - - нет  
 Ma so - lombe aux blan - ches ai - les pleure et  
 My gray dove is full of sor - row, moan - - - ing  
 Mei - ne schö - ne - grau - e Tau - be weint voll

**15** Andante  $\text{♩} = 68$   
*senza sord.*

V-le *p*

Celli *pp*

C.B. *div.*  
*pp*

Fl. I. II

Cl. I

Arpa

Canto

он и день и ночь. Э - го ми - лень - мой дру - жо - тек от - - - ле - тел да - ле - но про - ть.  
 souffre nuit et jour. Où est - il l'a - mi fi - de - le, quand se - ra - t-il de re - tour?  
 is she day and night, for her dear com - pan - ion left her, hav - - - ing van - ished out of sight.  
 Kummer Tag und Nacht. Ha - ben ja - den Freund ins Wei - te sei - - - ne Flü - gel weg - gebracht.

V-le

Celli

C.B.

16

Fl. I. II *f*

Cl. I *mf*

Sax.-Ten. *f espress.*

Fag. I. II *f espress.*

Cor. I *f espress.*

G.C. *p*

Arpa *mf* *sil* *p* *do#*

V-le *mf*

Celli *mf* *non div.* *div.* *p*

C.B. *mf* *p*

17

Fl. I. II *Solo* *pp*

Cl. I *pp*

Celesta *p Solo*

Arpa *Re b magg.* *p*

Canto

17

V-ni I *con sord.* *arco* *pp*

V-le *p*

Celli *pp unis.*

C.B. *pp*

Он уж — боль-ше не вор-  
 Elle est — tris-te, el-le  
 Al - - ways sad-der is she  
 Und man — hört nicht mehr die

Fl. I. II

Cl. I

Sax. Ten. *mp espress.*

Celesta *Sola p*

Arpa

Canto

ку - - - ет, Все — — — то - - - ску - - - ет и то - - - ску - - - ет.  
 pleu - - - re, Ma — — — co - - - lom - - - be so - - - li - - - tai - - - re.  
 grow - - - ing, Ne'er — — — stops moan - - - ing ne'er stops groan - - - ing.  
 Tau - - - be, lu - - - stig gir - - - ren in dem Lau - - - be.

V-ni I

Celli

C. B.

Fl. I. II

Cl. I

Celesta

Arpa

Canto

Снеж - - - мой вет - - - ки на дру -  
 Et — — — pas - - - sant de branche en  
 From — — — one branch on - - - to an  
 So — — — von ei - - - nem Zweig zum

V-ni I

Celli

C. B.

Fl. I, II  
Cl. I  
Fag. I  
Arpa  
Canto  
V-ni I  
V-ni II  
V-le  
Celli  
C.B.

*mp espress.*

ly - - so    Ne - - pe - nap - xu - ba - em on  
bran - - che,    Re - - gar - dant tou - jours au loin,  
oth - - er    Keeps - - she flut - ter - ing a - round,  
an - - dern    fliegt \_\_\_\_\_ und hüpf-t sie hin und her,

18 Solo  
Fl. I  
Fl. II  
Fag. I  
Canto  
V-ni I  
V-ni II  
V-le  
Celli  
C.B.

*mp*  
*p*  
*p*  
*pizz.*  
*p*  
*pizz.*  
*pizz.*  
*pizz.*  
*p*  
*arco*  
*arco*

18  
И по - друж - му до - - ро - ту - ю    ждет \_\_\_\_\_ все - бе со всех сто - рон.  
El - le vo - le, puis s'ar - rête,    cherche, \_\_\_\_\_ at - tend, ap - pelle en vain.  
18 Look - ing for her dear com - pan - ion    and \_\_\_\_\_ at - ten - tive to each sound.  
sieht sich um nach al - - len Sei - ten,    hofft \_\_\_\_\_ auf sei - ne Wie - der - kehr.

19 Allegretto (Poco meno del doppio movimento) ♩ = 104

Fag. I

Canto

*p*

Пол - но, серд - це, ус - но - жой - ся, пол - но да - бот -  
 Cal - me, toi, ton cœur pal - pi - te, tel un pa - pil -  
 To my heart I say: don't flut - ter, don't be like a -  
 Du, mein Herz, solst ru - hig blei - ben, wie ein Schmet - ter -

19 Allegretto (Poco meno del doppio movimento) ♩ = 104

V-ni I

V-ni II

V-le

Celli

C.B.

*p*

arco

div. arco

div.

unis.

unis.

Cl. I. II

Fag. I

Canto

кой ле - тать! — пол - но да - бот - кой ле - тать.  
 lon lé - ger, — tel un pa - pil - lon lé - ger.  
 but - ter - fly, — don't be like a - but - ter - fly!  
 ling - bist - du, — wie ein Schmet - ter - ling bist du.

V-ni I

V-ni II

V-le

Celli

C.B.

div.

Ob. I *Solo* *p* 3 20

Fag. I *p* 5

Canto

*20*

V-ni I

V-ni II

V-le *p*

Celli *p* div. unis.

C.B. unis.

*20*

Ми по - про - бу и не бои - ся у - то - лок дру -  
 Ne crains rien et cher - che vi - te où se - ca - che -  
 Do not fear to seek luck else - where, tell me why would  
 Su - che neu - e Ru - he - stel - len: was man wagt, ja -

Ob. I *Solo* *p* 3

Cl. I. II

Fag. I *p* 5

Canto

зоў до - стась. Сярд - це на - та - ло ус - хась. -  
 ton bon - heur. Cher - che, cher - che ton bon - heur. -  
 you not try? Go and look for luck else - where. -  
 das ge - lingt. Wag und such, und dir ge - lingt's. -

V-ni I

V-ni II

V-le

Celli div. unis.

C.B. unis.

**21** Appena più mosso Calando . . .

Cl. I. II a2 b

Fag. I. II f

**21** Appena più mosso Calando : . . .

I. II mp

Cor. mp

III mp

Tr-ne III mp

Tuba mf

G.C. mp

Arpa mp reb sol b

Canto

*Пол - но, серд - це, ус - по - кой - ся, пол - но, пол - но ба - ба - ной ле - тать.*  
*Cal - me toi, ton cœur pal - pi - te. Ces - se d'être un pa - pil - lon lé - ger.*  
*Heart, be calm and do not flut - ter, don't keep fly - ing like a but - ter - fly.*  
*Du, mein Herz, sollst ru - hig blei - ben, flatt - re wie ein Schmet - ter - ling doch nicht.*

**21** Appena più mosso senza sord. Calando . . .

V-ni I f

V-ni II f

V-le f

Celli f

C.B. mf pizz. arco



22 Tempo I ♩=104

Cl. I. II

Fag. I. II

Tuba

Canto

Как же, серд - це, ты ре - ши - ло, Где мы бу - дем  
 Et ton cœur, que veut-il fai - re? Pen - se - t - il qu'il  
 Well, what has my heart de - ci - ded? Where will we in -  
 Was hat denn das Herz be - schlos - sen? Wo - hin - geht's im -

22 Tempo I ♩=104

V-ni I

V-ni II

V-le

Celli

C. B.

Ob. I

Cl. I. II

Fag. I

Arpa

Canto

ле - том жить? Где мы ле - том бу - дем жить?  
 faut par - tir? Pen - se - t - il qu'il faut par - tir?  
 sum - mer rest? Where will we in - sum - mer rest?  
 Som - mer nun? Wo - hin geht's im - Som - mer nun?

V-ni I

V-ni II

V-le

Celli

C. B.



Fl. I

Cl. I. II

Arpa

Canto

OH и день и ночь. Э - то ми - лень - -  
 souf - fre nuit et jour. Ou est il - la - -  
 is she day and night, for her dear - com - -  
 Kum - mer Tag und Nacht, ha - ben ja - den - -

V-ni II

V-le

Celli

C.B.

Fl. I

Cl. I. II

I. II

Cor.

Arpa

Canto

кой дру - зья - те от - - - - - ле -  
 mi fi - de - le, quand - - - - - se -  
 ran - - - - - ion left her, hav - - - - - ing  
 Freund - - - - - ins Wei - te sei - - - - - ne

V-ni II

V-le

Celli

C.B.

*mp un poco espress. unis.*

*mp un poco espress.*



# II bis

## РОМАНС - ROMANCE (вариант без пения) - (variante sans chant)

15 Andante  $\text{♩} = 68$

Fl. I. II *p*

Cl. I *pp* Sol magg. sib.

Arpa *p non arpeggiato*

V-ni I

V-ni II *senza sord.*

V-le *p*

Celli *pp*

Solo *con sord.* Solo *mf*

C.B. *div.*

altri *pp*

---

Fl. I. II

Cl. I

Arpa

V-ni I

V-ni II

Solo *con sord.* Solo *mf* *senza sord.*

V-le *mf* *p*

altri

Celli

Solo *mf* *mf* *senza sord.*

C.B. *mf*

altri

The image shows a page of a musical score for a concert band or orchestra. It is titled 'II bis ROMANCE' and is a 'variante sans chant' (instrumental version). The tempo is 'Andante' with a metronome marking of 68 quarter notes per minute. The score is arranged in systems. The first system includes Flutes I & II, Clarinet I, Arpa (Harp), Violins I & II, Viola, Cello, Solo Contrabass, and other Contrabasses. The second system includes Flutes I & II, Clarinet I, Arpa, Violins I & II, Solo Viola, other Violas, Cello, Solo Contrabass, and other Contrabasses. The score contains various musical notations such as dynamics (pp, p, mf), articulation (div.), and performance instructions (senza sord., con sord., Solo).

16

Fl. I. II *f* *p* Solo

Cl. I *mf* *p*

Sax-Ten. *f* *espress.*

Fag. I. II *f* *espress.*

Cor. I *f* *espress.*

G. C. *p*

Arpa *mf* *sib.* *p* *dot.*

16

V-ni I. II *tutti*

V-la *mf* *p*

Celli *mf* *tutti* *div.* *p*

C. B. *mf* *non div.* *p*

17

Fl. I. II *pp*

Cl. I *pp*

Celesta *p* Solo

Arpa *Reb magg.* *p*

17 con arco sord.

V-ni I *pp*

V-ni II

V-la

Solo Celli *Solo* *mp* *espress.*

altri *pp*

C. B. *pp* *unis.*

Fl. I. II

Cl. I

Sax. Ten. *Solo*  
*mp espress.*

Celesta *p Solo*

Arpa

V-ni I

V-ni II

V-le

Solo  
Celli  
altri

C.B.

Fl. I. II

Cl. I

Celesta *p*

Arpa

V-ni I

V-ni II

V-le

Solo  
Celli  
altri *mf espress.*

C.B.

Fl. I. II  
Cl. I  
Fag. I  
Arpa  
V-ni I.  
V-ni II  
V-le  
Solo  
Celli  
altri  
C.B.

Solo  
mp espress.

18 Solo  
Fl. I  
Fl. II  
Sax-Ten.  
Fag. I  
18  
V-ni I  
V-ni II  
V-le  
Celli  
C.B.

mp  
p  
Solo  
mf  
p  
pizz.  
p  
pizz.  
futi p  
pizz.  
p  
pizz.  
arco  
arco



Allegretto (Poco meno del doppio movimento)  $\text{♩} = 104$

19

Sax-Ten. *mp*

Fag. I *p*

Allegretto (Poco meno del doppio movimento)  $\text{♩} = 104$

19

V-ni I arco

V-ni II *p* arco div.

V-le *p*

Celli *p* div. unis.

C.B. *p* div. unis. div.

20

Fl. I *p*

Ob. I Solo *p*

Cl. I. II *p*

Sax-Ten. Solo *mf*

Fag. I *p*

Arpa *p* Re b magg., re $\flat$

20

V-ni I

V-ni II *p*

V-le *p*

Celli *p* div.

C.B. *p*

Fl. I  
 Cl. I. II  
 Sax.-Ten.  
 Fag. I  
 Arpa  
 V-ni I  
 V-ni II  
 V-le  
 Celli  
 C.B.

Ob. I  
 Cl. I. II  
 Fag. I. II  
 Cor. I. II  
 Tr-ne I  
 Tr-ne III  
 Tuba  
 G.C.  
 Arpa

Solo 3  
**21** Appena più mosso  
 a2  
 mp  
 mp  
 mf  
 mp  
 mp  
 sol  
 mf

V-ni I  
 V-ni II  
 V-le  
 Celli  
 C.B.

**21** Appena più mosso  
 f  
 unis. pizz.  
 mf

22

Calando  
a2

Tempo I ♩=104

Cl. I. II  
Sax-Ten.  
Fag. I. II  
Tuba

22

Calando  
senza sord.

Tempo I ♩=104

V-ni I  
V-ni II  
V-le  
Celli  
C.B.

Fl. I  
Ob. I  
Cl. I. II  
Sax-Ten.  
Fag. I  
Arpa  
V-ni I  
V-ni II  
V-le  
Celli  
C.B.

23 Appena p mosso

Cl. I. II  
 Fag. I. II  
 Cor. I. II  
 Tr-ne I  
 Tr-ne III  
 Tuba  
 G.C.  
 Arpa

23 Appena p mosso

mf  
 f  
 mf  
 mp  
 mf  
 sol II

23 Appena più mosso

V-ni I  
 V-ni II  
 V-le  
 Celli  
 C.B.

23 Appena più mosso

f  
 pizz.  
 unis.  
 mf  
 f  
 pizz.  
 unis.  
 f

Andante, come prima

24 Solo

Fl. I  
 Cl. I. II  
 Fag. I  
 Arpa

24 Solo

p  
 p  
 mp  
 p

24 Andante, come prima

V-ni I  
 V-ni II  
 V-le  
 Celli  
 Solo  
 C.B.  
 altri

24 Andante, come prima

arco  
 pp  
 arco  
 p  
 Solo pp  
 arco con sord.  
 mp  
 arco  
 div.  
 pp

Fl. I

Cl. I. II

Fag. I

Arpa

V-ni I

V-ni II

V-le

Celli

Solo C.B. altri

Fl. I

Cl. I. II

Sax-Ten.

Fag. I

I. II Cor.

III

Arpa

V-ni I

V-ni II

V-le

Celli

Solo C.B. altri

25

Solo  
mf espress.

mp

mp

V-ni I

V-ni II

V-le

Celli

Solo C.B. altri

25

senza sord.  
mp un poco espress.

mp un poco espress.

rit. **Meno mosso** Solo

Fl. I. II

Ob. I. II *f* *espress.*

Cl. I. II

Sax-Ten. *f*

Fag. I. II *mp* *f* *p < mf*

Cor. I. II *un poco marcato* *mp* *p*

**Meno mosso**

V-ni I rit. arco con sord. *p* molto *espress.* *pp* senza sord.

V-ni II con sord. *p* molto *espress.* *pp* senza sord.

Solo V-le con sord. *p* molto *espress.* Solo *mp* senza sord.

altri con sord. *p* molto *espress.* *pizz.* senza sord. *p*

Solo Celli *f* *p* Solo con sord. *mp* senza sord.

altri *f* *p* *mp* *pp* *pizz.* *p*

Pult I 2 Bassi con sord. Solo senza sord. *mp*

C.B. *f* *p* *mp* *pp* *pizz.* *p*

altri *f* *p* *mp* *p*

# III

## СВАДЪБА КИЖЕ - NOCES DE KIJE

**26** Allegro fastoso  $\text{♩} = 84$

This block contains the musical score for measures 26 through 31. It features six staves for woodwinds: Piccolo (Pic.), Flute I and II (Fl. I. II), Oboe I and II (Ob. I. II), Clarinet I and II (Cl. I. II), and Bassoon I and II (Fag. I. II). The Piccolo and Flute I parts have dynamics of *p* and *f*. The Flute II, Oboe, and Clarinet parts have dynamics of *f*. The Bassoon part has dynamics of *f* and *o2*. The strings (Tr. -be I. II, Cor. I. II, Cor. III. IV, Tr. -ne III, Tuba, G.C., and Piatti) are marked with *f* and *pesante*. The woodwinds have various markings including *vallo*, *ten.*, and *v*. The score is in 2/2 time and B-flat major.

**27** Più animato  $\text{♩} = 104$

This block contains the musical score for measures 27 through 31. It features four staves for brass: Cornetto a pist., Horn I and II (Cor. I. II), Horn III, and Tuba. The Cornetto part is marked *Solo* and *p con grazia*. The Horn I and II parts have dynamics of *p*. The Horn III part has dynamics of *p*. The Tuba part has dynamics of *mf* and *p*. The score is in 2/2 time and B-flat major.

Cornetto a pist. *p*

I. II  
Cor. *p*

III *p*

Tuba *p*

G. C. *mp*

28

Fl. I. II

Cl. I *Solo p dolce*

Cornetto a pist. *mp* *p*

I. II *p*

Cor. *p*

III *p*

Tuba *p*

G. C. *mp*

Fl. I. II *a2* *p*

Cl. I

Cornetto a pist. *p* *mp*

I. II *p*

Cor. *p*

III *p*

Tuba *p*

G. C. *mp* *mp*



29

Fl. I  
Fl. II  
Cl. I  
Cl. II  
Cornetto a pist.  
Cor. I II  
Cor. III  
Tuba  
G.C.

Fl. I  
Fl. II  
Ob. I  
Cl. I  
Cl. II  
Fag. I II  
Cornetto a pist.  
Cor. I II  
Cor. III  
Tr-ne III  
Tuba  
G.C.

30

Ob. I

Sax-Ten. *Solo*  
*mf espress.*

Fag. I. II

Tr-ne III *mp*

Tuba *mp*

G. C. *mp* *p* *p*

V-ni I *pizz.* *p*

V-ni II *pizz.* *p*

V-le *pizz.* *p*

Celli *pizz.* *mp* *p*

C. B. *pizz.* *mp* *p*

31

Sax-Ten. *mf espress.*

Tr-ne III *mf*

G. C. *mf* *p*

31

V-ni I *p*

V-ni II *p*

V-le *p*

Celli *div. >* *a3* *mp* *3* *div. a2* *mp*

C. B. *mf* *p*

Fl. I. II *a2*  
Sax-Ten.  
Fag. I. II *f*  
Tr-ne III *mp*  
G.C. *p* *mp*  
V-ni I *p* *arco* *pp*  
V-ni II *p*  
V-le *p*  
Celli *unis.* *arco*  
C.B. *p* *mf*

32  
Fl. I. II *a2* *p*  
Cl. I *p dolce*  
Cornetto a pist. *Solo* *p con grazia* *p*  
I. II Cor. *p*  
III *p*  
Tuba *p*  
G.C. *mp*

32  
V-ni I  
V-ni II  
V-le  
Celli  
C.B.

Fl. I. II

Cornetto a pist.

Cor. I. II

III

Tuba

G. C.

V-ni I

V-ni II

V-le

Celli

C. B.

33

*a2*

*b<sub>2</sub>*

*pp*

*pp*

*pp*

*mp*

33

con sord.

*pp*

con sord. arco

*pp*

Cornetto a pist.

Cor. I. II

III

Tuba

G. C.

V-ni I

V-ni II

V-le

Celli

C. B.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

34 *Meno mosso, come prima*  $\text{♩} = 84$

Fl. I. II  
 Ob. I. II  
 Cl. I. II  
 Fag. I. II  
 Cornetto a pist.  
 Tr-be I. II  
 I. II  
 Cor.  
 III. IV  
 Tr-ne III  
 Tuba  
 G.C.  
 Piatti  
 V-ni I  
 V-le

34 *Meno mosso, come prima*  $\text{♩} = 84$

35 *Poco più mosso della prima volta*  $\text{♩} = 116$

Pic.  
 Fl. I. II  
 Ob. I. II  
 Cl. I. II  
 Fag. I. II  
 Tr-be I. II  
 I. II  
 Cor.  
 III. IV  
 Tr-ne III  
 Tuba  
 G.C.  
 Piatti

*Solo*  
*p con grazia.*

Cornetto a pist.  
I. II  
Cor.  
III  
Tuba  
G. C.  
V-ni I  
V-ni II  
V-le  
Celli  
C. B.

Detailed description: This system of musical notation includes staves for Cornetto a pist., two parts of Cor. (I and II), Tuba, G. C., V-ni I, V-ni II, V-le, Celli, and C. B. The Cornetto part is marked 'Solo' and 'p con grazia.' with a long melodic line. The Cor. and Tuba parts provide harmonic support with rhythmic patterns. The V-ni and V-le parts have specific markings: 'senza sord.' and 'arco' for the violins, and 'senza sord.' for the violas. Dynamics include 'p' and 'mp'.

Cornetto a pist.  
I. II  
Cor.  
III  
Tuba  
G. C.  
V-ni I  
V-ni II  
V-le  
Celli  
C. B.

Detailed description: This system continues the musical notation from the first system. The Cornetto part continues its solo line, with dynamics ranging from 'p' to 'mp'. The Cor. and Tuba parts maintain their rhythmic accompaniment. The V-ni and V-le parts continue their melodic lines, with 'p' dynamics. The G. C. part has a few notes at the end of the system. Dynamics include 'p' and 'mp'.

36

Fl. I *pp*

Fl. II *pp*

Cl. I *pp*

Cl. II *pp*

Cornetto a pist. *pp*

G.C. *p*

V-ni I

V-ni II *pizz.*

V-le *p pizz.*

Celli *p pizz.*

C.B. *pizz.*

Fl. I *pp*

Fl. II *pp*

Cl. I *pp*

Cl. II *pp*

Cornetto a pist. *pp*

G.C. *mp*

V-ni I

V-ni II

V-le

Celli

C.B.

37

Cornetto a pist. *f subito*

I. II Cor. *f*

III *f*

Tuba *f*

G.C. *mf*

V-ni I *f*

V-ni II *f* arco

V-le *f* arco

Celli *f*

C.B. *f*

Fl. I. II *mp*

Ci. I. II *mp*

Cornetto a pist. *p*

I. II Cor. *p*

III *p*

Tuba *p*

V-ni I *p*

V-ni II *p*

V-le *p*

Celli *p*

C.B. *p*



**38** *Meno mosso, come prima*  $\text{♩} = 84$

*Pic.*

*Fl. I. II*

*Ob. I. II*

*Cl. I. II*

*Fag. I. II*

**38** *Meno mosso, come prima*  $\text{♩} = 84$

*Tr-be I. II*

*Cor. I. II*

*III. IV*

*Tr-ne III*

*Tuba*

*G.C.*

*Piatti*

**38** *Meno mosso, come prima*  $\text{♩} = 84$

*V-ni I*

*V-ni II*

*V-le*

*Celli*

*C.B.*

# IV

## ТРОЙКА - ТРОЙКА

39 Moderato  $\text{♩} = 104$

Pic. *f*

Fl. I. II *f*

Ob. I. II *f*

Cl. I. II *f*

Fag. I. II *f*

Cornetto a pist. *f* *mf* *f*

Tr-ba II *f*

I. II *f*

Cor. III. IV *f*

Tr-ni I. II *f*

Tr-ne III Tuba *f*

V-ni I *f* *pizz.* *arco*

V-ni II *f* *pizz.* *arco*

V-le *pizz.* *arco*

Celli *pizz.* *arco* *pizz.* *arco*

C. B. *pizz.* *arco* *pizz.* *arco*

Pic. **40** *Meno mosso*

Fl. I. II *f*

Ob. I. II *f*

Cl. I. II *f*

Fag. I. II *f*

Cornetto a pist. **40** *Meno mosso*

Tr-ba II *f*

I. II *f*

Cor. III. IV *f*

Tr-ni I. II *f*

Tr-ne III *f*

Tuba *f pesante*

G. C. *mf*

V-ni I **40** *Meno mosso*

V-ni II *pizz.* *arco*

V-le *pizz.* *arco*

Celli *f* *pizz.* *arco*

C. B. *f* *pizz.* *arco*

41 Allegro con brio ♩=152

Tmbrno  
 Triang.  
 Sonagli  
 Arpa  
 Piano  
 Canto

*mf*  
*f*  
 Re-magg., do li, si b  
*ff*  
*molto energico*  
*ff*  
*f con brio*

41 Allegro con brio ♩=152

V-ni I  
 V-ni II  
 V-le  
 Tmbrno  
 Triang.  
 Sonagli  
 Arpa  
 Piano  
 Canto

*ff*  
*ff*  
*ff*  
*mf*  
*mp*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

Cœur de woman's heart  
 est, is ist  
 jour like im  
 et an mer  
 nuit, inn: frei:  
 L'au All Da

Cœur de woman's heart  
 est, is ist  
 jour like im  
 et an mer  
 nuit, inn: frei:  
 L'au All Da

Cœur de woman's heart  
 est, is ist  
 jour like im  
 et an mer  
 nuit, inn: frei:  
 L'au All Da

Tmbrno  
 Triang.  
 Sonagli  
 Arpa  
 Piano  
 Canto

хо - жих це - лый мир. От - ут - ра  
 berge à prix re - duit. De - l'au - be  
 those who wish go in. And they who  
 kommt ein je - der rein. Her - ein, her

V-ni I  
 V-ni II  
 V-le

Tmbrno  
 Triang.  
 Sonagli  
 Arpa  
 Piano  
 Canto

до - ут - ра, Кто на двор, кто - со дво - ра.  
 jus - qu'au soir, l'un ar - rive et - l'au - tre part.  
 roam a - bout, day and night go - in and out.  
 aus - es - geht, wie im Gast - haus - früh und spät.

V-ni I  
 V-ni II  
 V-le

42

Timbrno  
Triang.  
Sonagli  
Arpa  
Piano  
Canto

42

V-ni I  
V-ni II  
V-le  
Celli

42

Timbrno  
Triang.  
Sonagli  
Arpa  
Piano  
Canto

42

V-ni I  
V-ni II  
V-le  
Celli

Ито на  
L'un ar-  
And so  
Stän-dig

43

Canto

двор, кто со дво - ра, и так от ут - ра до ут - ра, кто на двор, кто со дво - ра, и так от  
 rive et l'au - tre part, ain - si de l'au - be jus - qu'au soir, l'un ar - rive et l'au - tre part, ain - si de  
 those who roam a - bout, from morn till eve go in and out, and so those who roam a - bout, from morn till  
 rein und raus es geht, wie in dem Gast - haus, früh und spät, rein und raus es stän - dig geht, es geht so

V-ni I

V-ni II

V-le

Celli div.

*mf p*

*f*

*mf staccatissimo e con brio*

*mf staccatissimo e con brio*

44

Tr-ne III

Trbrno

Triang.

Sonagli

Arpa

Piano

Canto

ут - ра до ут - ра. Серд - ца - у - жен - щин как трак - тир: про -  
 l'au - be jus - qu'au soir. Tout cœur de - femme est, jour et nuit, l'au -  
 eve go in and out. A wo - man's heart is like an inn: all  
 stän - dig früh und spät. Ein Frau - en - herz ist im - mer frei: da

44

V-ni I

V-ni II

V-le

Celli div.

*mf p*

*f*

*arco pizz.*

*f*

*arco pizz.*

*mf*

*f*

Tmbrno  
 Triang.  
 Sonagli  
 Arpa  
 Piano  
 Canto  
 V-ni I  
 V-ni II  
 V-le

со - жих це - лый мир. От - ум - ра  
 berge à prix ré - duit. De l'au - be  
 those who wish go in. And they who  
 kommt ein je - der rein. Her ein, her

Tmbrno  
 Triang.  
 Sonagli  
 Arpa  
 Piano  
 Canto  
 V-ni I  
 V-ni II  
 V-le

до - ум - ра кто на двор, кто со до - ра.  
 jus - qu'au soir l'un ar - rive et l'au - tre part.  
 room a - bout day and night go in and out.  
 aus es - geht, wie im Gast - haus, früh und spät.



45

Tmbrno  
Triang.  
Sonagli

Arpa

Piano

Canto

V-ni I  
V-ni II  
V-le  
Celli

Tmbrno  
Triang.  
Sonagli

Arpa

Piano

Canto

V-ni I  
V-ni II  
V-le  
Celli

*Acc,  
Ah,  
Come  
Ach,*

**Canto**

подь сю-ды, да подь сю-ды, Не бойсь со мною бе-ды, не бойсь со мною бе-ды и подь сю-  
 viens i - ci, viens par i - ci, ne crains rien a - vec moi. Ne crains rien a - vec moi et viens i -  
 here I say, come here I say, and have no fear with me, and have no fear with me. Come here I  
 komm doch her, komm schnell hier-her, mit mir ge-schieht dir nichts, mit mir ge-schieht dir nichts. Ja komm hier-

**V-ni I**

**V-ni II**

**V-le**

**Celli**

**C.B.**

**Canto**

ды, да подь сю-ды. Кто хо-лост или не хо-лост, У-ли хо-лост или же-нат, кто  
 ci et viens par là. Ma riés ou non, qu'im-por - te! Vieux gar çons ou gens ma-riés, co -  
 say, I say come here. Who's mar-ried or un-mar-ried, be you bach - e - lor or not, I  
 her, komm schnell hier - her. Bist du ein - Jung - ge - sel - le, bist du le - dig o - der nicht, bist

**V-ni I**

**V-ni II**

**V-le**

**Celli**

**C.B.**

**Canto**

ро-бок или не ро-бок, и-ли ро-бок и-ли хват, Ах, подь сю-ды, да подь сю-ды, не  
 gnez tous à la por - te, vous pour - rez tou - jours en - trer. Ah, - viens i - ci, viens par i - ci, ne  
 call you all to come here, be you shy or be you bold. Do come I say, come here, I say and  
 schüchtern o - der mu - tig, bist du schüch-tern o - der frech. Komm schnell hier - her, komm schnell hier - her, mit

**V-ni I**

**V-ni II**

**V-le**

**Celli div.**

**C.B.**

47

Tr-ni II

Tr-ni III

Tmbrno

Triang.

Sonagli

Arpa

Piano

Canto

*con brio*

бойсь со мной бе - ди. Кто хо - лост и - ли кто же - латт, кто  
 crains rien a - vec moi. Vous tous, ma - riés et non ma - riés, al -  
 have no fear with me. Be you - a - bach - e - lor or not and  
 mir ge - schieht dir nichts. Bist du - ver - mählt, bist du es nicht, bist

V-ni I div.

V-ni II

V-le

Celli div.

C. B.

*Trmbrno*  
*Triang.*  
*Sonagli*  
*Arpa*  
*Piano*  
*Canto*  
 po - bok u - lu - xbat, Ah, podb cю - dь, da  
 lez - tou - jours, en - trez. Ah, viens i - ci, viens  
 be - you shy or bold, I say to you: come  
 schüch - tern o - der frech. Ach, komm hier - her, komm  
  
*V-ni I div.*  
*V-ni II*  
*V-le*  
  
*Trmbrno*  
*Triang.*  
*Sonagli*  
*Arpa*  
*Piano*  
*Canto*  
 podb - cю - dь, ne - бойсь со - мноу бе - дь.  
 par - i - ci, ne - crains rien - a - vec moi.  
 here, come here and have no fear with me.  
 schnell hier - her mit - mir ge - schieht dir nichts.  
  
*V-ni I div.*  
*V-ni II*  
*V-le*  
 tutti pizz.

48

Tmbrno. *f*

Triang. *f*

Sonagli *f*

Arpa

Piano

Canto

*p*

*f*

Üü!  
Eh!  
Eh!  
Eh!

48

V-ni I

V-ni II

V-le

Celli *pizz.*

*f*

Tmbrno

Triang.

Sonagli

Arpa

Piano

Canto

*f*

Üü!  
Eh!  
Eh!  
Eh!

Üü!  
Eh!  
Eh!  
Eh!

Üü!  
Eh!  
Eh!  
Eh!

Max om  
C'est de  
So all  
Tag und

V-ni I

V-ni II

V-le

Celli *arco*

*f*

49

Canto

*у-т-ра до у-т-ра, да кто на двор, кто со дво-ра, кто на двор, кто со дво-ра, и так от*  
*l'au-be jus-qu'au soir, que l'un ar-rive et l'au-tre part. L'un ar-rive et l'au-tre part et cest de*  
*those who are a-bout keep go-ing in and com-ing out, go-ing in and com-ing out, and night and*  
*Nacht von früh bis spät, der ei-ne kommt, der an-dre geht, im-mer so von früh bis spät, der ei-ne*

V-ni I

V-ni II

V-le

Celli div.

*mf staccatissimo e con brio*

50

Canto

*у-т-ра до у-т-ра. Ах, - подь сю-ды, да подь сю-ды, не бойсь со мной бе-ды. Не-*  
*l'au-be jus-qu'au soir. Ah, - viens i-ci, viens par i-ci, ne crains rien a-vec moi. Ne-*  
*day they roam a-bout. Come here I say, come here I say and have no fear with me. And-*  
*kommt, der an-dre geht. Ach, komm doch her, komm schnell hier-her, mit mir ge-schieht dir nichts. Mit-*

V-ni I

V-ni II

V-le

Celli

C. B.

*arco*  
*p gettando l'arco*  
*arco*  
*p gettando l'arco*  
*non div.*  
*p gettando l'arco*

Canto

*бойсь со мной бе-ды, и подь сю-ды, да подь сю-ды. Кто хо-лост или не хо-лост, и - ли*  
*crains rien a-vec moi, et viens i-ci et viens par là. Ma- riés ou non, qu'impor-te, vieux gar-*  
*have no fear with me. Come here I say, I say come here. Be- mar-ried or un-mar-ried, be a-*  
*mir ge-schieht dir nichts. Ja komm hier-her, komm schnell hier-her. Bist du ein Jung-ge-sel-le, bist du*

V-ni I

V-ni II

V-le

Celli

C. B.

*mp*  
*mp*  
*mp*  
*mp*

Canto *cresc.*

холост или женат, кто ро-боқ или не ро-боқ, и - ли ро - боқ и - ли ачат, Ах, подь сю - ды, да подь сю - ды, не  
 cons et gens mariés, co - gnez tous à la por - te, vous pour - rez toujours en - trer. Ah, viens i - ci, viens par i - ci, ne  
 bach-e-lor or not, I call you all to come here, be you shy or be you bold. Do come 9 say, come here 9 say, and  
 le - dig o - der nicht, bist schüchtern o - der mu - tig, bist du schüch - tern o - der frech, ach komm hier - her, komm schnell hier - her, mit

V-ni I

V-ni II *pizz.*

V-le *mf* *pizz.*

Celli div. *mf* *con brio*

C. B. *mf* *con brio*

Pic. *Solo* **51**

Tr-ni II. III *mf*

Trmbno *f* *mf*

Triang. *mf* *mp*

Sonagli *f* *mf*

Arpa *f* *mf*

Piano *f* *mf*

Canto *con brio*

бойсь со мною бе - ды. Серд - ца у жен - щин как трап - тир: про -  
 crains rien a - vec moi. Tout cœur de femme est, jour et nuit, l'au -  
 have no fear with me. A wo - man's heart is like an inn: All  
 mir ge - schieht dir nichts. Ein Frau - en - herz ist im - mer frei: Da

V-ni I div. **51**

V-ni II *arco* *pizz.* *mf*

V-le *arco* *pizz.* *f* *mf*

Celli div. *f* *pizz.*

C. B. *f* *pizz.*

Pic.

Tmbrno

Triang.

Sonagli

Arpa

Piano

Canto

хо - жих це - лый мир. От - ут - ра  
 berge à prix ré - duit. De - l'au - be  
 those who want go in. And they who  
 kommt ein je - der rein. Her - ein, her

V-ni I div.

V-ni II

V-le

Celli

C.B.



Pic.

Ob. I. II

Cl. I. II

Fag. I. II

I. II  
Cor.

III. IV

Tmbrno

Triang.

Sonagli

Arpa

Piano

Canto

do — ym — ra ητο να δβορ, ητο σο δβο — ra. \_\_\_\_\_  
 jus — qu'au soir, l'un ar — rive et — l'au — tre part. \_\_\_\_\_  
 roam a — bout, day and night go — in and out. \_\_\_\_\_  
 raus es — geht, wie im Gast — haus, früh und spät. \_\_\_\_\_

V-ni I div.

V-ni II

V-le

Celli

C. B.

te nu to al

Moderato, come prima

52

Pic.

Fl. I. II

Ob. I. II

Cl. I. II

Fag. I. II

Cornetto a pist.

Tr-ba II

I. II

Cor.

III. IV

Tr-ni I. II

Tr-ne III

Tuba

G. C.

te nu to al

Moderato, come prima

52

V-ni I

V-ni II

V-le

Celli

C. B.

# IV bis

## ТРОЙКА — ТРОЇКА

(вариант без пения) — (variante sans chant)

Moderato  $\text{♩} = 104$

39

Pic.

Fl. I. II

Ob. I. II

Cl. I. II

Fag. I. II

Cornetto a pist.

Tr-bo II

I. II

Cor.

III. IV

Tr-ni I. II

Tr-ne III

Tuba

39 Moderato  $\text{♩} = 104$

V-ni I

V-ni II

V-lé

Celli

C. B.

Musical score for orchestral instruments. The score is divided into three systems, each starting with a measure number '40' in a box. The tempo is marked 'Meno mosso'.  
- System 1: Piccolo (Pic.), Flutes I & II (Fl. I. II), Oboes I & II (Ob. I. II), Clarinets I & II (Cl. I. II), Bassoon I & II (Fag. I. II), Cor Anglais (Cornetto à pist.), Trumpets II (Tr-ba II), Horns I & II (I. II), Horns III & IV (III. IV), Trombones I & II (Tr-ni I. II), Trombone III (Tr-ne III), Tuba (Tuba), and Gong/Cymbal (G.C.).  
- System 2: Violins I & II (V-ni I, V-ni II), Viola (V-le), Celli (Celli), and Contrabass (C. B.).  
- Dynamics and markings include *f*, *ff*, *mf*, *spesante*, *pizz.*, and *arco*.  
- The strings (V-ni, V-le, Celli, C. B.) have *pizz.* markings in measures 40-42 and *arco* markings in measures 43-45.

41 Allegro con brio  $\text{♩} = 152$

Sax.

Fag. I. II

Timbrno

Triang.

Sonagli

Arpa

Piano

*Re-magg., do ♭, sib*

*mf*

*ff*

*molto energico*

41 Allegro con brio  $\text{♩} = 152$

V-ni I

V-ni II

V-le

Celli

*pizz.*

*ff*

*f*

Sax.

Fag. I. II

Timbrno

Triang.

Sonagli

Arpa

Piano

V-ni I

V-ni II

V-le

Celli

*mf*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

This page of a musical score contains ten staves of music. The instruments are labeled on the left as follows: Sax., Fag. I. II, Tmbrno, Triang., Sonagli, Arpa, Piano, V-ni I, V-ni II, V-le, Celli, and C. B. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The Saxophone and Bassoon parts feature melodic lines with slurs and accents. The Trombone part has a steady eighth-note rhythm. The Triangle and Gong parts provide rhythmic accompaniment. The Harp and Piano parts play arpeggiated chords. The Violin I and II parts play sixteenth-note patterns, while the Viola part plays a similar but more complex rhythmic pattern. The Cello and Double Bass parts provide a low-frequency accompaniment.

42

Sax. *v*

Fag. I. II *a2*

Cor. I

Trmbrno *v*

Triang. *v*

Sonagli *v*

Arpa

Piano

V-ni I *f*

V-ni II *f*

V-le *f*

Celli *f*

42

Trmbrno *v*

Triang. *v*

Sonagli *v*

Arpa

Piano

V-ni I *f*

V-ni II *f*

V-le *f*

Celli *f*

Musical score for measures 42 and 43. The score includes parts for Truba II, Tr-ni I. II, Tmbrno, Triang., Sonagli, Arpa, Piano, V-ni I, V-ni II, V-le, and Celli div. Measure 43 features a **Soli** section for the Trumpets II and a **arco** section for the Violins I and Cellos. Dynamics include *mf*, *f*, *mf p*, and *f*. Performance instructions include *mf staccatissimo e con brio*.

Musical score for measures 44 and 45. The score includes parts for Truba II, Tr-ni I. II, V-ni I, V-ni II, V-le, and Celli div. Dynamics include *mf p* and *f*.



44

Sax. *f*

Fag. I. II *a2* *f*

Tr-ba II

Cor. I *f*

Tr-ni I. II *mf*

Tr-ne III *mf*

Tmbrno *f* *mf*

Triang. *mf* *mp*

Sonagli *f* *mp*

Arpa *f* *mf*

Piano *f* *mf*

V-ni I *mf* *p* *f* *pizz.* *mf*

V-ni II *f* *arco* *pizz.* *mf*

V-le *f* *arco* *pizz.* *mf*

Celli div. *f*

This page of a musical score contains the following parts and staves:

- Sax.**: Saxophone part with melodic lines and slurs.
- Fag. I. II**: Bassoon part, including a *2* marking above the first measure.
- Cor. I**: First Cor Anglais part.
- Tmbrno**: Trombone part with *v* (vibrato) markings.
- Triang.**: Triangle part with rhythmic patterns.
- Sonagli**: Cymbal part with rhythmic patterns.
- Arpa**: Harp part with arpeggiated chords.
- Piano**: Piano accompaniment with a dense texture of chords and moving lines.
- V-ni I**: First Violin part.
- V-ni II**: Second Violin part.
- V-le**: Viola part.
- Celli**: Cello part.
- C.B.**: Double Bass part.

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

- Sax.**: Saxophone part with dynamic markings *f* and *pv*.
- Fag. I. II**: Flute part with dynamic markings *f* and *pv*.
- Cor. I**: Cor Anglais part with dynamic markings *f* and *pv*.
- Tmbrno**: Trombone part with dynamic marking *f*.
- Triang.**: Triangle part.
- Sonagli**: Gong part.
- Arpa**: Arpa (Harp) part with dynamic marking *f*.
- Piano**: Piano part with dynamic marking *f*.
- V-ni I**: Violin I part with dynamic marking *f*.
- V-ni II**: Violin II part with dynamic marking *f*.
- V-le**: Viola part with dynamic marking *f*.
- Celli**: Cello part with dynamic markings *f* and *pv*.
- C. B.**: Double Bass part.

45

Sax. *p*

Fag. I II *a2* *p*

Cor. I

Tmbrno *f* *>*

Triang. *f*

Sonagli *f*

Arpa

Piano

45

V-ni I

V-ni II

V-le

Celli *pizz.*

C. B.

Detailed description: This page of a musical score contains measures 45 through 48. The score is for a large ensemble including woodwinds, brass, percussion, strings, and keyboard instruments. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. Measures 45 and 46 are marked with a dynamic of *p* (piano). Measures 47 and 48 are marked with a dynamic of *f* (forte). The percussion parts (Tmbrno, Triang., Sonagli) feature rhythmic patterns with accents and dynamic markings. The string parts (V-ni I, V-ni II, V-le, Celli, C. B.) play a consistent rhythmic accompaniment, with the Celli part including a *pizz.* (pizzicato) marking. The woodwind and brass parts (Sax., Fag. I II, Cor. I) are mostly silent in these measures. The score is divided into four measures, with measure numbers 45, 46, 47, and 48 indicated at the end of each measure's staff.

This musical score page, numbered 73, is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Sax.:** Saxophone part, mostly silent with a few notes in the final measure.
- Fag. I. II:** Flute parts, also mostly silent with a few notes in the final measure.
- Tmbrno:** Trombone part, playing a rhythmic pattern of quarter notes.
- Triang.:** Triangle part, playing a rhythmic pattern of eighth notes.
- Sonagli:** Snare drum part, playing a rhythmic pattern of quarter notes.
- Arpa:** Harp part, playing a complex, flowing melodic line.
- Piano:** Piano part, playing a complex, flowing melodic line.
- V-ni I:** Violin I part, playing a rhythmic pattern of quarter notes.
- V-ni II:** Violin II part, playing a rhythmic pattern of quarter notes.
- V-le:** Viola part, playing a rhythmic pattern of quarter notes.
- Celli:** Cello part, playing a rhythmic pattern of quarter notes.
- C. B.:** Double Bass part, playing a rhythmic pattern of quarter notes.

The score is written in 4/4 time and includes various musical notations such as dynamics (p, f), accents (>), and articulation marks (v). The key signature is one sharp (F#).

46

Sax.

Fag. I. II

V-ni I

V-ni II

V-le

Celli

C.B.

arco

*p* gettando l'arco

*mf*

*mp*

*p*

*sf*

*sf*

*sf*

Sax.

Fag. I. II

Tr-ni I. II

V-ni I

V-ni II

V-le

Celli div.

C.B.

*f*

*f*

Soli

pizz.

pizz.

*f* con brio

*f* con brio

*mf*

*mf*

*mf*

47

Sax.

Fag. I. II

Cor. I. II

I. II

Tr-ni

III

Tmbrno

Triang.

Sonagli

Arpa

Piano

47

V-ni I div.

V-ni II

V-le

Celli div.

C. B.

This musical score page features the following instruments and parts:

- Sax.**: Saxophone part with melodic lines and slurs.
- Fag. I. II**: Bassoon parts with melodic lines and slurs.
- Cor. I. II**: Horn parts with melodic lines and slurs.
- Tmbrno**: Trombone part with notes and accents.
- Triang.**: Triangle part with rhythmic patterns.
- Sonagli**: Cymbals part with rhythmic patterns.
- Arpa**: Harp part with arpeggiated chords.
- Piano**: Piano part with a steady rhythmic accompaniment.
- V-ni I div.**: Violin I part with a melodic line and *mf* dynamic.
- V-ni II**: Violin II part with a rhythmic accompaniment.
- V-le**: Viola part with a rhythmic accompaniment.
- Celli**: Cello part with melodic lines and slurs.
- C. B.**: Double Bass part with a simple bass line.



Sax.

Fag. I. II

Cor. I. II

Tmbrno

Triang.

Sonagli

Arpa

Piano

V-ni I div.

V-ni II

V-le

Celli

C. B.

The musical score is arranged in a standard orchestral format. The woodwinds (Saxophone, Clarinet, Horns) and strings (Violins, Viola, Cellos, Double Bass) play melodic and harmonic lines. The percussion (Trombone, Triangle, Cymbals) provides rhythmic support. The keyboard instruments (Harp and Piano) play accompaniment. The score includes various dynamic markings and performance instructions such as *tutti pizz.* for the violins.

48

Sax. *p*

Fag. I. II *a2 p*

Cor. I. II *a2*

Tmbrno *f>*

Triang. *f*

Sonagli *f>*

Arpa

Piano

48

V-ni I

V-ni II

V-le

Celli *pizz. f*

C. B.

A detailed musical score for orchestra and solo instruments. The score is written in 4/4 time with a key signature of one sharp (F#). The instruments and parts are as follows:

- Cor:** Horns I & II (top two staves), Horns III & IV (third staff). Dynamics include *f* and *mf*. There are markings for *a2* (second octave).
- Tr-ni:** Trumpets I & II (fourth staff), Trumpet III (fifth staff). Dynamics include *f*. There are markings for *Solo* and *mf*.
- Tmbrno:** Trombone (sixth staff).
- Triang.:** Triangle (seventh staff).
- Sonagli:** Snare drum (eighth staff).
- Arpa:** Harp (ninth and tenth staves).
- Piano:** Piano (eleventh and twelfth staves).
- V-ni I:** Violin I (thirteenth staff).
- V-ni II:** Violin II (fourteenth staff).
- V-le:** Viola (fifteenth staff).
- Celli:** Cello (sixteenth staff). Dynamics include *f*. There is a marking for *arco* (arco).
- C. B.:** Double Bass (seventeenth staff).

The score consists of three measures. The first measure features a *Solo* for the trumpets. The second measure has a dynamic of *f*. The third measure has a dynamic of *f* and includes a *Solo* for the trumpets. Various articulation marks like accents (*>*) and breath marks (*v*) are present throughout the score.

49

Tr-ba II

Tr-ni I II

Solo

V-ni I

V-ni II

V-le

Celli div.

C.B.

arco

mf p

mf p

mf p

f

f

mf staccatissimo e con brio

mf staccatissimo e con brio

50

Sax.

Fag. I II

Tr-ba II

Tr-ni I II

V-ni I

V-ni II

V-le

Celli div.

C.B.

arco

p

o2

p

mf p

mf p

mf p

f

f

arco

p gettando l'arco

arco

p gettando l'arco

arco

non div.

p gettando l'arco

p gettando l'arco

p

Sax.

Fag. I. II

V-ni I

V-ni II

V-le

Celli

C. B.

*sf* *sf* *sf* *sf* *sf* *mp* *mf*

Sax.

Fag. I. II

Tr-ni I. II

V-ni I div.

V-ni II

V-le

Celli div.

C. B.

*f* *f* *Soli mf* *mf* *pizz.* *f* *f con brio* *f con brio* *sf* *mf*

*Solo* **51**

Pic. *f*

Sax. *f*

Fag. I II *f*

Cor. I II III IV *f*

Tr-ni I II III *f*

Tmbrno *f* *mf*

Triang. *mf*

Sonagli *f* *mf*

Arpa *f* *mf*

Piano *f* *mf*

V-ni I div. *arco* *f* *mf*

V-ni II *arco* *f* *pizz.* *mf*

V-le *arco* *f* *pizz.* *mf*

Celli div. *f* *pizz.* *mf*

C. B. *f* *pizz.*

Pic.  
 Sax.  
 Fag. I. II  
 Cor. I. II  
 III. IV  
 Tr-ni I. II  
 Tmbrno  
 Triang.  
 Sonagli  
 Arpa  
 Piano  
 V-ni I  
 div.  
 V-ni II  
 V-le  
 Celli  
 C. B.

The score is for page 83. It features a woodwind section with Piccolo, Saxophone, and Bassoon (I & II). The brass section includes Horns (I & II, III & IV), Trumpets (I & II), Trombone, Triangle, and Cymbals. The strings section includes Harp, Piano, Violins (I & II), Viola, Cello, and Double Bass. The score includes various musical notations such as dynamics (mf), articulation (accents), and performance instructions (e.g., *a 2*, *a 4*).

Pic.

Ob. I. II

Cl. I. II

Sax.

Fag. I. II

I. II

Cor.

III. IV

Tr-ni I. II

Tmbrno

Triang.

Sonagli

Arpa

Piano

V-ni I. div.

V-ni II

V-le

Celli

C. B.

musical notation including notes, rests, dynamics (f, mf, a2), and articulation (v, tr, arco)



te - nu - to al Moderato, come prima  $\text{♩} = 104$

52

Pic.

Fl. I. II

Ob. I. II

Cl. I. II

Fag. I. II

Cornetto a pist.

Tr-ba II

I. II

Cor.

III. IV

Tr-ni I. II

Tr-ne III

Tuba

G.C.

52 te - nu - to al Moderato, come prima  $\text{♩} = 104$

V-ni I

V-ni II

V-le

Celli

C. B.



55

Cl. I. II *a2* *mf* *espr.*

Tr-ba II *mp*

Cor. I. II *p*

Tr-ni I. II *pp*

Tr-ne III  
Tuba

G.C. *p*

Tamb. mil. *p*

55

V-ni I *mp*

V-ni II *pizz.* *p*

V-le

Celli *(pizz.)* *p*

C.B. *(pizz.)* *p*

Cl. I. II *a2*

Sax.-Ten. *Solo* *mf* *espress.*

V-ni I *mp* *mp*

V-ni II

V-le *mf* *div.* *3*

Celli

C.B.

56

Sax-Ten.

G.C.

56

V-ni I

V-ni II

V-le

Celli

C.B.

arco pizz.

mf p

con sord.

pp

con sord. unis.

pp

a2

Fl. I II

Cl. I II

Sax-Ten.

V-ni I

V-ni II

V-le

Celli

C.B.

mp

pp

smorz.

mp

pp

smorz.

arco

mf

57 Meno mosso  $\text{♩} = 72$

Fl. I. II *pp*

Fag. I

Cor. I *Solo p ten. mp espress. ten.*

Arpa *p*

Piano *pp*

Celli *arco p*

C. B. *pp*

58

Pic.

Fl. I *p*

Fl. II *p*

Fag. I. II

Cor. I *mf ten.*

Arpa *mf*

Piano *mp*

V-ni I *(sempre con sord.) mf espress.*

V-ni II *(sempre con sord.) con sord. arco p*

V-le *(sempre con sord.) p*

Celli *mf*

C. B. *mf*

Pic.

I

Fl.

II

Fag. I. II

Cor. I

Arpa

Piano

V-ni I

V-ni II

V-le

Celli

C.B.

*ten.*

*s*

*#p*

Detailed description: This page of a musical score features ten staves. The Piccolo (Pic.) and Flute I (Fl. I) parts play a rhythmic pattern of eighth notes. Flute II (Fl. II) plays a similar pattern. Bassoon I and II (Fag. I. II) play a simple harmonic accompaniment. Horn I (Cor. I) has a melodic line with a 'ten.' (tension) marking. The Arpa (harp) part consists of chords. The Piano part features a complex, flowing accompaniment. Violin I (V-ni I) has a melodic line with a 's' (sforzando) marking. Violin II (V-ni II) and Viola (V-le) parts play rhythmic patterns. The Cello (Celli) and Double Bass (C.B.) parts provide a steady bass line. Dynamics include *p* (piano) and *#p* (piano plus).

59 Poco meno mosso d = 64

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Pic.** Piccolo
- I** Flute I
- Fl. II** Flute II
- Cl. I. II** Clarinet I and II
- Fag. I. II** Bassoon I and II
- Cor. I** Horn I
- Tuba** Tuba
- Arpa** Harp
- Piano** Grand Piano
- V-ni I** Violin I
- V-ni II** Violin II
- V-le** Viola
- Celli** Cello
- C. B.** Double Bass

Key performance markings include:

- Flutes I & II:** *p leggiero*
- Clarinet I & II:** *p leggiero*
- Bassoon I & II:** *mf* (with a slur over the first two measures)
- Horn I:** *Sola ten.* (Solo tenore)
- Tuba:** *mf espress.*
- Violin I:** *pizz.* (pizzicato) starting at measure 60.
- Violin II:** *mf*
- Viola:** *mf*
- Cello:** *mf* (with a slur over the first two measures)
- Double Bass:** *mf* (with a slur over the first two measures), *div.* (divisi) at measure 61, and *unis.* (unison) at measure 62.

Musical score for Flutes (Fl. I, II), Clarinet (Cl. I, II), Bassoon (Fag. I, II), Tuba, Violins (V-ni I, II), Viola (V-le), Cello (Celli), and Double Bass (C.B.). The score includes dynamic markings such as *mp dolce*, *I Solo*, *mp Soli*, *p*, and *p tranquillo*. It also features performance instructions like *senza sord.* and *div. unis.*

Musical score for Violins (V-ni I, II), Viola (V-le), Cello (Celli), and Double Bass (C.B.). It begins with a tempo change to *60* and the instruction *Ancora un poco più lento arco*. Dynamic markings include *p espress.* and *p*.



61 Solo

Cornetto a pist.

I. II

Cor.

III

Tuba

Tamb. mil.

61

V-ni I

V-ni II

V-le

Celli

C. B.

Cornetto a pist.

I. II

Cor.

III

Tuba

Tamb. mil.

V-ni I

V-ni II

V-le

Celli

C. B.

62

Pic. *mp espress.*

Fl. I. II *mp espress.*

Ob. I. II *mf espress.*

Cl. I. II *mf espress.*

Tr-ba II *consord. Solo*

I. II Cor. *p*

III Cor. *p*

Tuba *p*

V-le *p*

Celli *p*

C.B. *p*

62

Pic.

Fl. I. II *a2*

Ob. I. II *a2*

Cl. I. II *a2*

Cornetto *Solo*

a pist. *p*

I. II Cor. *p*

III Cor. *p*

Tuba *p*

Tamb. mil. *pp*

V-le

Celli

C.B.

63

Ob. I. II *a2* *mp*

Cl. I. II *a2* *mp*

V-ni I *pp*

V-ni II *p*

V-la *pp*

Celli *div.* *p*

C. B. *p*

64

Ob. I. II

Cl. I. II

V-ni I *pp*

V-ni II *p*

V-la *pp*

Celli *p*

C. B. *pizz.* *p*

Fl. I. II *a2* *p*

V-ni I *pizz.*

V-ni II *pizz.* *pp*

V-la *pizz.* *pp*

Celli *unis.* *pizz.* *p*

C. B. *p*

65

Ob. I. II *a2* *mp*

Cl. I. II *mp* *a2*

Sax-Ten. *mp*

V-ni II *arco*

V-le *arco* *p*

Celli *arco*

C. B. *arco* *p*

66

Cl. I. II *a2* *pp* *mp*

Sax-Ten. *pp* *mp*

G. C. *mp*

V-ni II *pp* *p*

V-le *pp* *p*

Celli *mp*

C. B. *mf* *p*

66

Fl. I. II *mp con precisione*

Cl. I. II *a2* *pp*

Sax-Ten. *pp*

V-ni II *pp*

V-le *pp*

Celli *mp*

C. B. *mp*

67 Solo *p*

68 *Sola ten. mp espress. p*

Fl. I

Tr-ba I

Cor. I. II

Tuba

67 *p*

68 *mf con brio p*

V-ni I div.

V-ni II

V-le

Celli

C. B.

*pizz. p*

*arco V V V V*

*pizz. p*

*arco V V V V*

*pizz. p*

*arco p*

*mf p*

Tr-ba I

Cor. I. II

Tuba

V-ni I div.

V-ni II

V-le

Celli

C. B.

Tr-ba I *ten.*

Cor. I. II

Tuba

V-ni I div.

V-ni II

V-le

Celli

C. B.

Ob. I. II

Cl. I. II

Tr-ba I

I. II

Cor.

III

Tuba

V-ni I div.

V-ni II

V-le

Celli

C. B.

69

*mp*

*pp*

*pp*

*pp*

*pp*

70

Ob. I. II *a2*

Cl. I. II *a2*

I. II

Cor. III

Tuba

V-ni I *pp*

V-ni II

V-le *pp*

Celli

C. B. *pizz.* *p*

71

Fl. I *Solo* *p dolce*

Ob. I *Solo* *pp*

V-ni I

V-ni II *pizz.* *p*

V-le *pizz.* *p*

Celli *pizz.* *p*

C. B. *p*

72

Fl. I

Fl. II

V-ni I

V-ni II

V-le

Celli

C. B.

72

Fl. I

Fl. II

Ob. I

V-ni I

V-ni II

V-le

Celli

C. B.

73 Andante assai  $\text{♩} = 60$

Cornetto a pist. (in distanza)

Tamb. mil.

V-le

C. B.