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Н. С. МОРОЗОВУ.

КАНТАТА
«ВЕСНА»

НА ТЕКСТЪ Н. А. НЕКРАСОВА
ДЛЯ БАРИТОНА, ХОРА
И ОРКЕСТРА

С. РАХМАНИНОВА
СОЧ. 20.

ОРКЕСТРОВАЯ ПАРТИТУРА
OPK. ГОЛОСА

КЛАВИРЪ
ХОРОВ. ГОЛОСА

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A. GUTHIEL

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MOSCOW - BRUXELLES - LONDRES - NEW-YORK - BARCELONA - MADRID

Berlin - BREITKOPF & HÄRTEL - Leipzig.

S.A. DES GRANDES EDITIONS MUSICALES, 22, RUE D'ANJOU, PARIS.

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EDITION GUTHIEL

„Весна“.

Хоръ.

Идетъ гудеть Зеленый шумъ,
Зеленый шумъ, весенний шумъ!
Играючи расходится
Вдругъ вѣтеръ верховой:
Качаетъ кусты ольховые,
Подниметъ пыль цветочную,
Какъ облако; все зелено,
И воздухъ, и вода!
Идетъ гудеть Зеленый шумъ,
Зеленый шумъ, весенний шумъ!

Соло.

Скромна моя хозяюшка
Наталья Патрикьевна,
Воды не замутить! —
Да съ ней бѣда случилася,
Какъ лѣто жилье я въ городѣ . . .
Сама сказала, глупая!
Въ избѣ самъ другъ съ обманщицей
Зима насы заперла, —
Въ мои глаза суровые
Глядѣть, молчать жена . . .
Молчу . . . а дума лютая
Покоя не даетъ:
Убить . . . такъ жаль сердечную!
Стерпѣть . . . такъ силы нетъ!
А тутъ зима косматая
Реветь и день, и ночь:
»Убей, убей измѣнницу!
»Злодѣя изведи!
»Не то весна вѣкъ промаешься,
»Ни днемъ, ни долгой ноченькой
»Покоя не найдешь!«
Подъ пѣсню выгую зимнюю
Окрылья дума лютая —
Припась я вострый ножъ . . .
Да вдругъ-весна подкрадалася . . .

Хоръ.

Идетъ гудеть Зеленый шумъ,
Идетъ гудеть весенний шумъ!
Какъ молокомъ облитые,
Стоять сады вишневые,
Тихохонъко шумятъ;
Пригрѣты теплымъ солнышкомъ,
Шумятъ повеселѣлые
Сосновые лѣса,
А рядомъ новой зелени
Лепечутъ пѣсни новую
И лица блѣдно-блѣстяя,
И бѣлая березонька
Съ зеленою косой!
Шумятъ тростинка малая,
Шумятъ высокій кленъ . . .
Шумятъ они по новому,
По новому, весеннему . . .
Идетъ гудеть Зеленый шумъ,
Зеленый шумъ, Весенний шумъ!

Соло.

Слабѣеть дума лютая,
Ножъ валится изъ рукъ,
И все мѣѣ пѣсня слышится
Одна въ лѣсу, въ лугу:

Соло и Хоръ.

»Люби, покуда любится,
»Терпи, покуда терпится,
»Прощай, пока прощается,
»И Богъ тебѣ судья.«

И. А. Некрасовъ.

„Der Frühling“

(nach N. Nekrassow).

Chor.

Der Frühling kommt, der Frühling naht,
Der grüne Frühling jubelnd rauscht!
Und spielend durch die Lüfte streicht
Der kecke, frische Wind.
Er giebt den Erlen einen Stoss
Und wirbelt auf den Blütenstaub,
Wie ein Gewölk; ist alles grün,
Das Wasser und die Luft!
Der Frühling kommt, der Frühling naht,
Der grüne Frühling jubelnd rauscht!

Solo.

So schlicht und schüchtern ist mein Weib,
So klar und rein wie 'n Bach!
Und doch verführt' der Böse sie,
Als Sommers in der Stadt ich war . . .
Sie selbst, die Dumme, sagt' es mir.
Im Haus, mit der Betrügerin,
Der Winter schloss uns ein.
In meine bösen Augen schaut
Mir stumm und bang das Weib.
Ich schweige . . . doch der finstre Plan,
Er lässt mir keine Ruh':
Das Beil . . . sie ist mir doch zu lieb!
Und dulden — kann ich's nicht!
Der böse Winter aber heult
Mir Tag und Nacht in's Ohr:
»Erschlag', erschlag' das schlimme Weib,
»Die Ehebrecherin!
»Du quälst dich sonst dein Leben lang
»Und findest weder Tags noch Nachts
»Den Frieden und die Ruh'.
Und bei dem bösen Winterlied
Erstartk in mir der grausne Plan —
Das Beil liegt schon bereit,
Da kommt der Frühling aber nun . . .

Chor.

Der Frühling kommt, der Frühling naht,
Der grüne Frühling jubelnd rauscht!
Voll Blüten, wie mit Milch besprengt
Ums Haus die weissen Kirschen steh'n
Und rauschen leise, leis';
Es rauscht im warmen Sonnenglanz
Zu jungem Leben neu erwacht,
Der greise Fichtenwald,
Und nebenan, im frischen Laub,
Die Linde säuselt träumerisch,
Die Birke mit dem weissen Stamm
Und mit dem grünen Lockenkopf
Wieg sich im Winde sanft . . .
Es rauscht am Bach das schwante Rohr,
Es rauscht der starke Baum . . .
Sie rauschen all' ihr neues Lied,
Ihr neues Lied, ihr Frühlingslied . . .
Der Frühling kommt, der Frühling naht,
Der grüne Frühling jubelnd rauscht!

Solo.

Es weicht von mir der finstre Plan,
Das Beil entfällt der Hand,
Und immer tönt das eine Lied
Aus Fluren und aus Wald:

Solo und Chor.

»O, lieb', so lang du lieben kannst,
»O, duld', so lang du dulden kannst,
»Vergieb, so lange du es magst,
»Und Gott sei Richter dir!«

Wladimir Czumikow.

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„BECHA“ | „Der Frühling“
KAHTATA. Kantate.

C. Рахманинова, Соч. 20.
S. Rachmaninoff, Op. 20.

Allegro moderato. (♩ = 88.)

Flauto I.II.
Flauto III
e poi Flauto piccolo.
2 Oboi.
Corno inglese.
2 Clarinetti in A.
Clarinetto basso in B.
2 Fagotti.
I. II.
4 Corni in E.
III. IV.
I. II.
3 Trombe in A.
III.
Tromboni I.III.
Trombone III e Tuba.
Timpani in E.G.A.
Triangolo.
Piatti e Cassa.
Tamtam.
Soprani.
Alti.
Tenori.
Bassi.
C O R O .
Baryton-Solo.
Arpa.
Violini I.
Violini II.
Viole.
Violoncelli.
Contrabassi.

con sordini
dix.
pp

Allegro moderato. (♩ = 88.)

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4

dim. *pp*

dim. *pp*

dim. *pp*

pp *dolce*

p *dim.* *pp*

div. *p* *dim.* *pp* *unis.* *pp* *div.* *p* *dim.* *pp* *unis.* *pp* *div.* *p* *pp* *dolce* *pp*

This page contains two systems of musical notation. The top system consists of ten staves, primarily featuring violins and cellos, with most notes being eighth-note pairs or sixteenth-note pairs. Dynamics include 'dim.' and 'pp'. The bottom system also has ten staves, with dynamics such as 'p', 'dim.', 'pp', 'unis.', and 'dolce'. The notation includes various rests, sixteenth-note patterns, and some eighth-note patterns.

Musical score page 6, measures 1-12. The score consists of 12 staves, each with a key signature of 4 sharps (F major). Measure 1: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measure 2: Bassoon 1 and Bassoon 2 continue their patterns. Measure 3: Bassoon 1 and Bassoon 2 continue. Measure 4: Bassoon 1 and Bassoon 2 continue. Measures 5-12: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 13-14: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 15-16: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 17-18: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 19-20: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 21-22: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 23-24: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 25-26: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 27-28: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 29-30: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 31-32: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 33-34: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 35-36: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 37-38: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 39-40: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 41-42: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 43-44: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 45-46: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 47-48: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 49-50: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 51-52: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 53-54: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 55-56: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 57-58: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 59-60: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 61-62: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 63-64: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 65-66: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 67-68: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 69-70: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 71-72: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 73-74: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 75-76: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 77-78: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 79-80: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 81-82: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 83-84: Bassoon 1 and Bassoon 2 play eighth-note patterns. Measures 85-86: Bassoon 1 and Bassoon 2 play eighth-note patterns.

7

ff

f

ffz

sf

p

unis.

arco

pizz.

div. in tre pizz.

div. 12

unis. 12

div.

sf

p

ff

un poco rit.

7

Sole. *legg.* *dim. q.* *pp*

un poco rit.

p *pp* *mf* *dim.* *unis. 6*

[3] a tempo*pp leggiere**p dolce**p dolce pp leggiere**pp**pp**mf**div.**p**p**p**p***[3]** a tempo

Musical score page 10, measures 11-12. The score consists of 10 staves. Measures 11 (left column) show various rhythmic patterns: woodwind entries, sustained notes, and eighth-note chords. Measures 12 (right column) feature sustained notes and eighth-note chords. Measure 12 includes dynamic markings such as *p*, *mf*, and *div. pizz. s.*. The score concludes with a repeat sign and the instruction "unis." followed by six measures of eighth-note chords.

Musical score for orchestra, page 11. The score consists of several staves:

- Top Staff:** Violin I (stave 1), Violin II (stave 2), Viola (stave 3), Cello (stave 4). Dynamics: *mf*, *p*, *pp*. Performance instruction: *div. pizz.*
- Second Section:** Violin I (stave 1), Violin II (stave 2), Viola (stave 3), Cello (stave 4). Dynamics: *mf*, *p*.
- Third Section:** Violin I (stave 1), Violin II (stave 2), Viola (stave 3), Cello (stave 4). Dynamics: *mf*, *p*.
- Fourth Section:** Violin I (stave 1), Violin II (stave 2), Viola (stave 3), Cello (stave 4). Dynamics: *mf*, *p*.
- Fifth Section:** Violin I (stave 1), Violin II (stave 2), Viola (stave 3), Cello (stave 4). Dynamics: *mf*, *p*.
- Sixth Section:** Violin I (stave 1), Violin II (stave 2), Viola (stave 3), Cello (stave 4). Dynamics: *mf*, *p*.
- Seventh Section:** Violin I (stave 1), Violin II (stave 2), Viola (stave 3), Cello (stave 4). Dynamics: *mf*, *p*.
- Bottom Staff:** Double Bass (stave 1).
- Bottom Section:** Double Bass (stave 1).
- Final Measures:** Double Bass (stave 1). Dynamics: *p*, *pp*. Performance instruction: *div. pizz.*, *arco*, *div. pizz.*, *arco*, *div.*

Musical score page 12, measures 1-10. The score includes parts for Flute II (I & II), Flute III, Bassoon, Trombones, and Percussion. The instrumentation is as follows:

- Flute II (I & II):** Playing eighth-note patterns, dynamic *cresc.*
- Flute III:** Playing eighth-note patterns, dynamic *mf*.
- Bassoon:** Playing eighth-note patterns, dynamic *p*, with *cresc.* markings.
- Trombones:** Playing eighth-note patterns, dynamic *p*, with *cresc.* markings.
- Percussion:** Playing eighth-note patterns, dynamic *p*, with *cresc.* markings.

The vocal parts sing "И - лотъ гу -" (Der Frühling) in measures 7-10, with dynamics *p* and *cresc.*. The vocal entries are aligned with the instrumental crescendos.

6

mf

Ze - le - ный
Der grü - ne

шумъ,
Früh

се - сен - ний
ling ju - belnd

шумъ!
rauscht!

шумъ!
naht!

Ze - ле - ный
Der grü - ne

шумъ,
Früh

се - сен - ний
ling ju - belnd

шумъ!
rauscht!

Ze - ле - ный
Der grü - ne

шумъ!
naht!

p

unis. *f* *dim.*

div. s

unis. *p*

p

pp leggiere

шумъ, ве . сен . хий шумъ!
Früh - ling ju . belnd rausch!

и . деть гу - деть, и . деть гу - деть гу -
Der Frühling naht, der grü - le Früh - - - ling

dim.

unis. pp

dim. pp

pp

div.

5

un poco rit. Meno mosso. ($\text{♩} = 72$)

5
un poco rit. Meno mosso. ($\text{♩} = 72$)

dim. *pp*

детъ!
rauscht!

Ве. ден.ний шумъ!
Der Frühling kommt!

un poco rit. *div.* *senza sordini* *nais.* *div.* *div.* *div.* *div.* *div.* *div.* *dim.* *dim.*

Più vivo. (Tempo I.)

2. 3.

dim.

Играючи расходит ся Вдругъ
Und spielend durch die Lüfte streicht der

senza sord.
senza sord.
dim. dim. div. unis.

pizz.
pizz.
unis. Dizz.
unis. Dizz.
pizz.

Più vivo. (Tempo I.)

18

The musical score consists of three systems of music, each with multiple staves for different instruments and voices. The instrumentation includes strings, woodwinds, brass, and percussion. The vocal parts are written in Russian, with lyrics provided below the staff.

System 1:

- Top staff: Crescendo markings ($>^3$) and dynamic f .
- Middle staff: Crescendo markings ($>^3$) and dynamic p .
- Bottom staff: Crescendo markings ($>^3$) and dynamic mf .

System 2:

- Top staff: Crescendo markings ($>^3$) and dynamic p .
- Middle staff: Crescendo markings ($>^3$) and dynamic p .
- Bottom staff: Crescendo markings ($>^3$) and dynamic p .

System 3:

- Top staff: Crescendo markings ($>^3$) and dynamic p .
- Middle staff: Crescendo markings ($>^3$) and dynamic p .
- Bottom staff: Crescendo markings ($>^3$) and dynamic p .

Vocal Parts (Lyrics):

- Top Staff:** Бѣ - теръ, Бѣ - хо - вой: (Bie - ter, Bie - xo - voy)
- Middle Staff:** fri - sche Wind. (fri - sche Wind.)
- Bottom Staff:** Кац - нетъ, Кус - (Kat - net, Kus -)
- Bottom Staff (Continuation):** Er giebt den (Er giebt den)

Technical Instructions:

- Arco div. (Arco division) markings appear in the middle and bottom staves of System 2.
- div. in tre (Division in three) markings appear in the middle and bottom staves of System 3.
- 6 markings indicate sixteenth-note patterns in the bottom staff of System 3.

ты оль хо - вм - е, Под ни - - меть пыль из
Er - len ei - nen Stoss und wir - - belt auf den

unis. a
arc
arc

[6] Meno mosso. (♩ = 66.)

22

espress. dim. pp

pp mfd. dim. pp
mfd. dim. pp

dim. pp

dim. pp

3e - ле . Но, И воз - АУХъ и dim. во - хе!
al - les grün, das Was - zer und dim. die Luft!
3e - ле . Но, И воз - АУХъ и dim. во - да!
al - les grün, das Was - zer und die Luft!

div. b(1) b(2)
div. b(1) b(2)

div. dim. pp
div. pp

Moderato. ($\text{♩} = 58$)

sempre espress.

mf *mf* *dim.*

pp

p *pp*

con sord. *div.* *div. in tre*

pp

pp

pp

pp

unis. pizz.

p *unis. pizz.*

p *pizz.*

Moderato. ($\text{♩} = 58$)

Allegro risoluto. ($\downarrow = 152$.)

8

Moderato. ($\text{J} = 58$)

Приготовить мал. фл. Vorbereiten: Kl. Fl.

Solo.

un poco rit.

Скромна моих хо . зя юш ка,
So schlicht und schüchtern ist mein Weib,На талья Патри кв ен на, Во ды не за му титъ!
so klar und rein wie'n Bach!

8

Moderato. ($\text{J} = 58$)

Allegro risoluto.

9

въ го родѣ... Са - ма ска.за - ла, глу. па. я!
wag. Sie selbst, die Dum. me, sagt' es mir.

upis. arco cresc.
arco s. div. cresc.
arco s. m. cresc.
arco s. dim. p. cresc.
arco s. dim. p. cresc.

Allegro risoluto. dim. 9

un poco sfors.

L'istesso tempo. (d-d)

un poco sfors.

mf

L'istesso tempo. (d-d)

un poco sfors.

mf

dim.

pp

dim.

pp

dim.

pp

за - пер - да, —
schloss uns ein. —

Въ мон гла - за - су -
In mein bö - sen

mf

unis.

div.

pp

pizz.

pizz.

p

L'istesso tempo. (d-d)

10

(d = d)

a 2.

marcato

ро . вы . е Гля - дить , — мол . чить же на ...

Au . gen schaut mir stum t und bang das Weib .

Мол . чу ... а ху - ма лю - та - я По-

Ich schweige ... Doch der finstre Plan , — er

10

RO - я не да - етъ: У . битъ... такъ жаль сердеч . ну - ю! Стерпѣть...
 lässt mir keine Ruh... Das Beil... sie ist mir doch zu lieb! Und dulden -

div. 3 unis.

p cresc. sf p cresc. sf p cresc. sf p cresc. sf

p Flauto piccolo.
f marcato
f marcato
f marcato
p *cresc.* *dim.* *f marcato*
a.2. *f marcato*
p *cresc.* *f dim.* *p*
p *cresc.* *f dim.* *p*
p *cresc.* *f dim.* *p*
p *cresc.* *f*

mf

ta - къ си - лы вѣтъ!
kann ich's nicht!
A тутъ зи - ма - кос.
Der bö - se Win - ter

div. 3 *unis.* *p* *cresc.* *f* *pizz.*
div. 3 *unis.* *p* *cresc.* *f* *pizz.*
s *p* *pizz.*

34

dim.

dim.

dim.

p

f \Rightarrow *p* dim. *pp*

cresc. *f*

f

Ma - ta - я Pe - веть
a - ber heult mir Tag

и день, Nacht

и in's

ночь: „У - бей,
Ohr: „Erschlag,
у - бей
er - schlag' из -
даe

div. in tre

div. in tre dim.

p unis.

pp

arcu

arcu

pp

Meno mosso. (♩ = 50.)

11 Alla breve.

(Съ закрытымъ ртомъ.)
(Mit geschlossenem Munde.)

мънину!
schlimme Weid.У. сей!
Erschlag'злодѣ - я из - ве -
die E - he - bre - che -

pizz.

Solo

arco

f sforzando

pp

legato

div.

mf

div.

p

mf

div.

(Cъ закрытымъ ртомъ.)
(Mit geschlossenem Munde.)11 Meno mosso. (♩ = 50.)
Alla breve.

cresc.

pp

mf

cresc.

mf un poco marc.

ad libitum

ди!
rin!

изве - ди!
Er - schlag'

Не то весь вѣкъ про ма ешь . ся,
Du quälst dich sonst dein Le - ben lang

Ни днемъ, ни дол - гой
und fin - dest we - der

Палочкой.
Mit Paukenschlägel.
 tags noch nachts
 По ко я не найдешь!
den Frieden und die Ruh".

Dynamics and markings visible in the score include:
 - Crescendo (cresc.) and decrescendo (decresc.) markings.
 - Fortissimo (ff), piano (pp), mezzo-forte (mf), and mezzo-piano (mp) dynamics.
 - Diminuendo (dim.) markings.
 - Specific dynamic markings like "b.p." (bassoon dynamic) and "b.d." (bassoon dynamic).
 - Articulation marks such as dots and dashes under notes.
 - Measure numbers and rehearsal marks (e.g., 8, 9, 10) appearing above certain measures.
 - Fingerings indicated by small numbers above or below specific notes.
 - Various clefs (G, F, C) and key signatures throughout the score.

A page of musical notation for orchestra, featuring ten staves of music. The notation includes various instruments such as strings, woodwinds, and brass. The music is written in common time, with a key signature of three sharps. Dynamic markings like 'dim.', 'p', and 'un poco marc.' are present. The score is divided into measures by vertical bar lines.

12 Tempo precedente. ($\text{♩} = 132$)

12 Tempo precedente. ($\text{♩} = 132$)

(Съ открытым ртомъ)
(Mit offenem Munde.)

Подъ пѣс - - - - ню. вью. гу
Und bei - - - - dem bö - sen

зим - - - - ню - ю
Win - - - - ter - lied

Ок - - - - рѣн - - -
er - - - starkt

Tutti pp cresc.

13

12 Tempo precedente. ($\text{♩} = 132$)

ritard.

у . бей из . мэн . ни . ну!
erschlag' das schlim . meWeib!"
у . бей из . мэн . ни . ну!
erschlag' das schlim . meWeib!"

ла Ау - ма лю . та . я -
in mir der grau . se Plan.

Припась я вост . рый
Das Beil liegt schon be -

unis. dim. unis. dim.
unis. dim. unis. dim.

ritard.

Moderato. ($\text{♩} = \text{♩}$)

Moderato. ($\text{d} = \text{d}$)

pp
p
dim.
pp
p
dim.
muta Fis in E.

можь...
реи...
Да
вдругъ
коммт
весна
на der Frühling a-ber
пода

Moderato. ($\text{d} = \text{d}$)

13

legato

*и . ятъ гу . деть - зе . ле . ный
Der Frühling kommt, der Frühling*

*и . ятъ гу . деть - зе . ле . ный
Der Frühling kommt, der Frühling*

кра . ла . ся ...
тил ...
о

ppp

44

*Un poco più vivo.**Più mosso.*

Какъ молокомъ об.
 Voll Blüten wie mit
 Какъ молокомъ об.
 Voll Blüten wie mit

*Un poco più vivo.**Più mosso.*

14

Musical score page 14, featuring a vocal part and an orchestra. The vocal part includes lyrics in Russian and German. The orchestra consists of multiple staves with various instruments. The score is in 2/4 time, with dynamic markings such as *p*, *pp*, *f*, *ff*, and *sf*. The vocal part starts with "ли - ты - е Сто - ять" and continues with "Milch be - sprengt um's Haus". The orchestra accompaniment includes woodwind and brass sections.

ли - ты - е Сто - ять са - ды виш - не - вы - е, Ги - хо - хонь - ко шу -
Milch be - sprengt um's Haus die wei - ssen Kir - schen steh'n und rau - schen lei - se

ли - ты - е Сто - ять са - ды виш - не - вы - е, Ги - хо - хонь - ко шу -
Milch be - sprengt um's Haus die wei - ssen Kir - schen steh'n und rau - schen lei - se

div.

14

Più mosso.

Musical score page 46, featuring a vocal part and an orchestra. The vocal part includes lyrics in Russian and German. The orchestra consists of multiple staves for various instruments, including woodwind, brass, and strings. The score is in 12/8 time, with dynamic markings such as *p*, *mf*, and *mp*. The vocal part begins with "мять;" and "При грѣ ты теп лымъ" (in Russian), followed by "Es rauscht im war men" (in German). The vocal line continues with "мять;" and "При грѣ ты теп лымъ" again. The vocal part concludes with "сол нышикомъ, Шу" and "Son nenglang, zu". The orchestra accompaniment features sustained notes and rhythmic patterns. The score is written on multiple staves, with some staves having two or three voices per staff.

мять;

При грѣ ты теп лымъ

сол нышикомъ, Шу.

leis.

Es rauscht im war men

son nenglang, zu

мять;

При грѣ ты теп лымъ

сол нышикомъ, Шу.

leis.

Es rauscht im war men

son nenglang, zu

unis.

p

div.

p

f

f

f

f

Più mosso.

MAT' по - ве - ся.
jun - - - - gem Le - ben
MAT' по - ве - ся.
jun - - - - gem Le - ben

но - ве - ся.
new erwacht der grae - se Fich - ten - wald.

unis. pizz. arco
pizz. arco

Solo. *nff*

dim.

dim.

dim.

3 dim.

dim.

pp

A ря - домъ но - вой зе . . . лень - ю Ле . . . не . . . чутъ пъс - ню
Und ne - ben.an, im fri - schen Laub die Lin - de sau - seit

pp

A ря - домъ но - вой зе . . . лень - ю Ле . . . не . . . чутъ пъс - ню
Und ne - ben.an, im fri - schen Laub die Lin - de sau - seit

ff cl hb

div.

dolce

div.

dolce

pizz.

dim.

dim.

dim.

pp

The musical score page 12 features a complex arrangement of multiple staves. At the top, there are six staves, likely for a large ensemble or orchestra, with various dynamics like *p*, *f*, and *mf*. Below these, a soprano vocal part begins with a melodic line. A 'Solo' section is indicated with a bracket, featuring a melodic line above a harmonic bed. The lyrics are written in both Russian and German, appearing in pairs of lines. The vocal parts continue with more melodic lines and harmonic support. The bottom half of the page contains four staves, possibly for a piano or harpsichord, with bass clefs and various dynamic markings such as *p*, *f*, and *ff*. The page is filled with musical notation, including note heads, stems, and rests, typical of a classical music score.

Più mosso. (♩ = 84.)

, accel. -

accel.

22.

ff *sempre marcato*

Кленъ... Шу-мять о ни по но - бо - му, По но - бо - му, Be -
Baum... Ste rau - schen all' ihr neu - es Lied, ihr neu - es Lied, ihr
Кленъ... Шу-мять о ни по но - бо - му, По но - бо - му, Be -
Baum... Sie rau - schen all' ihr neu - es Lied, ihr neu - es Lied, ihr

ff accel.

[16] Allegro con fuoco. ($\text{♩} = 120$)

Tr. I. II.

Tr. III.

детъ гу.деть зе . ле.ный шумъ! И - детъ, и - детъ гу - детъ, И - детъ гудеть зе . ле.ный
grü - ne Frühling jubelnd rauscht! Der Früh - ling kommt, der Früh - ling naht, der grü.ne Frühling

детъ гу.деть зе . ле.ный шумъ! И - детъ, и - детъ гу - детъ, И - детъ гудеть зе . ле.ный
grü - ne Frühling jubelnd rauscht! Der Früh - ling kommt, der Früh - ling naht, der grü.ne Frühling

sempre marcato

шумъ! Гудеть ве.сен.ний шумъ! И.деть гу - детъ, И.деть гу - детъ зе .зе - ный
kommt, der grü.ne Frühling naht. Der Früh - ling kommt, der Früh - ling naht, der Früh - ling
шумъ! Гудеть ве.сен.ний шумъ! И.деть гу - детъ, И.деть гу - детъ зе .зе - ный
Der Früh - ling kommt, der Früh - ling naht, der Früh - ling
kommt, der grü.ne Frühling naht. Гу - детъ - и - детъ гу - детъ, Гу - детъ, Гу - детъ
Der grü - ne Früh - ling kommt, der Früh - ling naht.

A musical score page from a vocal work, likely a choral piece. The top half consists of ten staves of instrumental or harmonic notation, primarily in G major and C major, with dynamic markings like "dim." appearing frequently. The bottom half features three vocal parts: Bass (Bass), Tenor (Tenor), and Soprano (Soprano). The lyrics are in Russian and German, with some words underlined. The vocal parts enter at different times, with the Bass and Tenor singing in octaves at one point. The vocal entries are as follows:

1. Bass: "шумъ, ве-сен-ний шумъ!"
2. Tenor: "И. детъ па-на-тъ"
3. Bass: "гу-де-тъ,"
4. Tenor: "гу-де-тъ,"
5. Soprano: "И. детъ па-на-тъ"
6. Bass: "гу-де-тъ,"
7. Tenor: "гу-де-тъ,"
8. Soprano: "И. детъ па-на-тъ"
9. Bass: "гу-де-тъ,"
10. Tenor: "гу-де-тъ,"
11. Soprano: "И. детъ па-на-тъ"

The lyrics are repeated in German below the Russian ones. The vocal parts continue to sing in octaves at certain points, such as the second and fourth entries.

17

Moderato. ($\text{d} = 68$)

ritard.

дети...

папы...

дети, папы, И-дети ег комт, гу-дети!

дети, папы, И-дети ег комт, гу-папы...

ritard.

17 Moderato. ($\text{d} = 68$)

Musical score page 58, featuring two systems of music. The top system is in G major (three sharps) and the bottom system is in A major (two sharps). Both systems begin with a dynamic of p .

The top system consists of ten staves. It features woodwind entries (oboe, bassoon, flute) with sustained notes and grace notes. The strings provide harmonic support with sustained notes and eighth-note patterns. The bassoon has a prominent role with sustained notes and grace notes.

The bottom system begins with a dynamic of f . It features woodwind entries (oboe, bassoon, flute) with sixteenth-note patterns and grace notes. The strings provide harmonic support with sustained notes and eighth-note patterns. The bassoon has a prominent role with sustained notes and grace notes.

ritard.

10

ritard.

pp

mf

f

div.

dim.

arco

div. in tre

ritard.

L'istesso tempo.

Сла . бѣ . етъ ду . ма .
 Es wicht von mir der
 лю . та . я ,
 fin . stre Plan ,
 Ножъ ва . лит . ся изъ ру къ ,
 das Beil entfällt der Hand ,

unis. div.
 pp
 marcato
 pp
 pp
 Listesso tempo.

И все ми^н п^{ес} - на слышится Од - на
und im - mer tönt - das ei - ne Lied

въ т^ь - су, aus Flur, въ лу -
aus

ten.

dim.

unis.

p dim.
p dim.
p dim.
p dim.
p dim.

18 Meno mosso. ($\text{d} = 54$)

ГУ:
Wald:

„Лю - би, по - ку - да“
„O lieb', so lang' du“

„лю - бит - ся, Тер - пи, по - ку - да“
„lieb' benkannst, o duld', so lang' du“

div. dolce 3
pp pp dolce

div. pp dolce

div. pp dolce

[18] Meno mosso. ($\text{d} = 54$)

ter - пит - ся, Про - шай, по - ка про - ща - ет - ся, И Богъ те - бъ судъ -
dul - den kannst, ver - gieh, so lan - ge du es magst, und Gott sei Rich - ter.

The musical score consists of two main sections. The upper section contains six staves of instrumental music, primarily strings, with dynamics such as *p*, *pp*, *dolce*, and *un poco cresc.*. The lower section features vocal parts in Russian and German, with lyrics including "Любя, но куда любятся, Тер...", "lieb; so lang' du lieben kannst," and "Любя, но куда...". The vocal parts are supported by a cello line with *pizz.* markings. The score is set in 2/4 time and includes rehearsal marks 19 and 20.

111

пи, по - ку - да тер - пит - ся, Про -
duld', so lang du dul - den kannst, Ver -
лю - бит - ся, Тер - пи, по - ку - да
lie - ben kannst, Oh dul', so lang du

шай по - ка про -
gieb', so lan - ge
тер - пит - ся, Про -
dul - den kannst, Ver -

dim.

ше-ст-ся, И Богъ те-бъ судь-я,
du es magst, und Gott sei Rich-ter
шай, по-ка про-ша-е-тъ ся, И Богъ те-бъ судь-я
gied, so lan-ges du es magst, und Gott sei Rich-ter

A detailed musical score page from a symphony or oratorio. The top half features a dense arrangement for orchestra, with multiple staves for strings, woodwinds, brass, and percussion. Dynamic markings like 'mf', 'cresc.', and 'dim.' are placed above specific measures. The bottom half shows a vocal part for 'GOTT' (Gott) with lyrics in Russian ('Богъ', 'тебе', 'Господи') and German ('Gott', 'dir'), followed by a piano part with dynamic markings like 'cresc.' and 'dim.'

20 Un poco più mosso. ($d = 66$)20 Un poco più mosso. ($d = 66$)

mf pp
mf pp dim.
mf pp
pp dim. ppp
pp dim. ppp

p div.

mf pp dim. pp unis. pizz.
mf pp pizz. ppp

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