

Посвящается Н.Н Куроу.

N.N. Kuroff gewidmet.

**M. Багриновский**

Изъ русскихъ сказокъ

фантатическія миніатюры  
для Оркестра

**M. Bagrinoffsky**

Aus russischen Märchen

Miniatures fantastiques  
für Orchester

**OP. 1.**

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Авторъ предлагаемыхъ миниатюръ преслѣдоваль цѣль--въ небольшой, эскизной формѣ передать все то характерное, что присуще взятымъ общепрѣвестнымъ типамъ русской сказки.

Мягкими, неторопливыми шагами бродитъ „Домовой“ и, замѣтивъ дремлющую старуху, грезящую какими-то обрывками сказокъ, подкрадывается къ ней: любимая его забава сбивать шлыки со старухъ. Неуклюжими прыжками подскакиваетъ онъ и сбиваетъ шлыкъ. „Господи помилуй“ бормочетъ испуганная старуха, а „Домовой“ ужъ далеко--, гдѣ-то за печкой чуть слышна его поступь.....

„Баба-Яга“ вышла изъ дома, сѣла въ ступу, свистнула и понеслась. Шумъ, трескъ, гомонъ слѣдомъ за ней по лѣсу. А она летитъ себѣ чрезъ рѣки, горы и лѣса, помеломъ подгоняетъ, злится старая да шумливая.....

„Русалка“ въ туманѣ поетъ свою обманную пѣсню, и каплями росы да шопотомъ листьевъ повитъ неясный ея наигрышъ, теряющійся въ ночной волшебной полутьмѣ.....

Ночью въ дремучемъ лѣсу хохочеть „Лѣшій“, и бѣжитъ отъ него испуганный мужиченко. Все сильнѣе шумитъ „лѣсовой“ до самой опушки гонится за бѣднягой --- тамъ успокоится довольною собою--только напугать хотѣлъ онъ.....

Der Autor vorliegender Miniaturen beabsichtigte in kurzer Skizzenform alles Charakteristische, den allgemein bekannten russischen Marchentypen Ureigene wiederzugeben.

Leisen,gemachlichen Schrittes streift der Domowoj-Hauskobold umher, und irgend ein schlafriges in verworrene Marchentrume versunkenes altes Weib gewahrend, schleicht er sich an dieses heran: sein liebstes Vergnugen ist das Herunterhauen der Kopftucher alter Weiber.Tolpelhaft herzuhupfend, streift er der Alten das Kopftuch ab. „Gott schutze und behute“ murmelt diese jah auffahrend, jedoch der Kobold ist schon weit,— irgendwo hinter dem Ofen hort man in poltern.

Die [unter dem Namen], „Baba-Jaga“ [bekannte Hexe] pflegt vors Haus zu treten, sich in einen Morser [Stampftrog] zu setzen und mit schrillem Pfiff davonzujagen. Larm, Gekrache, Getose hallt ihr vom Walde nach. Sie aber schwingt sich unbekummert uber Flusse, Berge und Wlder, einen Ofenbesen zum antreiben benutzend, die wtende Alte, die Krakelerin....

Die Russalka — Wassernymphe singt im Nebel verborgen ihr Truglied.Tautropfen und Laubgefuster dampfen ihren ohnehin undeutlichen, sich in nachtlich-zauberischem Halbdunkel verliegenden Vortrag....

Nachts lt der Ljeschij — Waldteufel sein lautes Gelchter im Walddickicht vernehmen, da das erschreckte Bauerlein davor Reis aus nimmt. Immer starker rumort der Waldgeist, den Armenstien bis zum Waldrande verfolgend--- hier erst halt er selbstgefllig inne--- ihm Furcht einzujagen war blo seine Absicht gewesen.....

Посвящается Н.Н. Куркову.

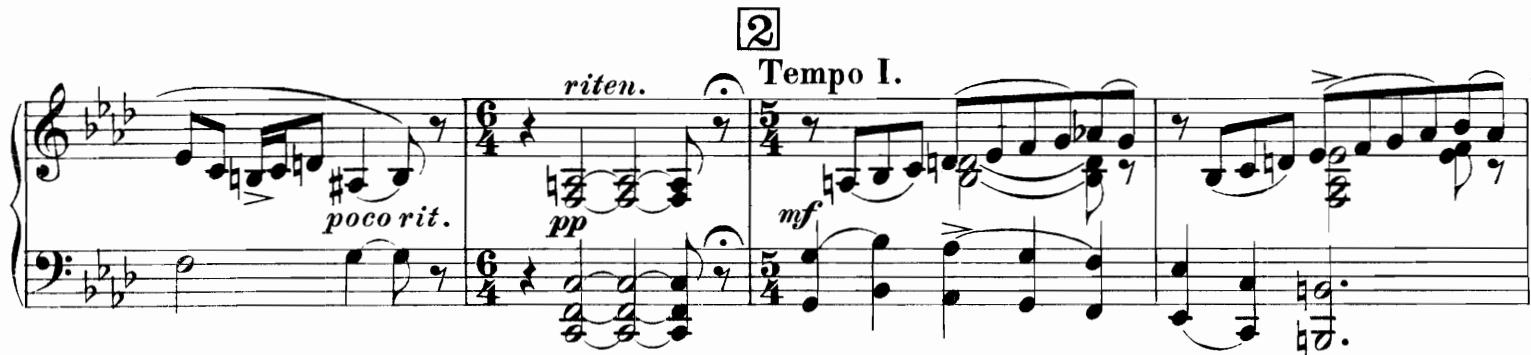
N. N. Kuroff gewidmet.

Nº 1.

„Домовой“

„Poltergeist“

Secondo.

Andantino  $\text{d} = 72$ .М. Багриновский, Соч. 1.  
M. Bagrinoffsky, Op. 1.

Nº 1.

„Домовой“

„Poltergeist“

Primo.

M. Bagrinovskij, Соч. 1.  
M. Bagrinoffsky, Op. 1.Andantino  $\text{♩} = 72$ .

1  
2

3  
4

Poco più mosso  $\text{♩} = 80$ .

5  
6

2

Tempo I.

7  
8

9  
10

## Secondo.

*poco a poco accel.*

[3] Poco più (come primo).

[4]

Allegretto  $\text{d} = 152$ .

*poco rit.*

*riten.*

*pp*

*p poco a poco string.*

8.....

[5] Lento  $\text{d} = 80$ .

*pp*

*fp*

*ri - tar - dando*

A musical score for piano in 2/4 time, 2 flats key signature, and common time. The score consists of two staves. The top staff shows a treble clef, a key signature of two flats, and a tempo marking of *poco a poco accel.*. The bottom staff shows a treble clef and a dynamic marking of *p*. Measures 11-12 show eighth-note patterns with grace notes. Measure 13 begins with a sixteenth-note pattern. Measures 14-15 continue with eighth-note patterns, with measure 15 concluding with a final cadence.

### **3** Poco più (come primo).

Musical score for piano, page 3, measures 11-12. The score consists of two staves. The top staff shows a melodic line with dynamic markings *ff* and *poco rit.*. The bottom staff provides harmonic support. Measure 11 ends with a repeat sign and a 6/4 time signature. Measure 12 begins with a 6/4 time signature.

4

**Allegretto** ♩ = 152.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in B-flat major (two flats) and common time. Measure 1 starts with a rest followed by a eighth-note followed by a sixteenth-note. Measure 2 starts with a eighth-note followed by a sixteenth-note. Measures 1 and 2 end with a repeat sign and a double bar line.

Musical score for piano, page 8, measures 1-2. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses an alto clef. The key signature is three sharps. Measure 1 starts with a dotted half note followed by a sixteenth-note pattern. Measure 2 begins with a sixteenth-note pattern followed by eighth notes. The dynamic ff (fortissimo) is indicated above the second measure. The word "lunga" is written at the end of the second measure.

**5** Lento ♩ = 80.

Music score for piano and voice, page 100, showing measures 1-10. The score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of two flats, and a common time signature. The bottom staff is for the voice, featuring a soprano clef, a key signature of one flat, and a common time signature. The vocal line begins with eighth-note chords, followed by a dynamic marking *p*, a sixteenth-note pattern, a dynamic marking *f*, and the lyrics "pri - tar - - dando". The piano accompaniment provides harmonic support throughout the measures.

Secondo.

Nº 2.

„Баба-яга“

„Alte Hexe.“

Allegro  $\text{d} = 80-84.$ М. Багриновский, Соч. 1.  
M. Bagrinoffsky, Op. 1.

Primo.

7

Nº 2.

„Баба-яга“

„Alte Hexe“

Allegro  $\text{d} = 80-84$ .

М. Багриновский, Соч. 1.  
M. Bagrinoffsky, Op. 1.



1 Più mosso  $\text{d} = 88-96$ .



## Secondo.

3

Furioso  $\text{d} = 104$ .

poco rit.

2 lunga

## 4 Tempo I.

**4**

## Poco meno.

p cresc.

ff

8

3

Primo.

8.....

*ff*

Furioso  $d = 104$ .

*poco rit.*

*pri - tar - dando lunga*

4

Tempo I.

*f*

*ff*

8.....

*ff*

8.....

*ff*

*p*

*f*

Poco meno.

5

2

*ff*

8.....

Secondo.

Nº 3.

## „Русалка“ „Nixe“

Andante dolce ♩ = 76 (a 9).

Primo.



М. Багриновский, Соч. 1.

M. Bagrinoffsky, Op. 1.

1 Poco più mosso ♩ = 56 (a 3).



2 Tempo I (a 9).



Poco più mosso (come primo a 3).



## Nº 3.

„Русалка“ „Nixe“

Andante dolce  $\text{♩} = 76$  (a 9).М. Багриновский, Соч. 1.  
M. Bagrinoffsky, Op. 1.

Poco più mosso  $\text{♩} = 50$  (a 3).

Tempo I (a 9).

Poco più mosso (come primo a 3).

**Molto cantabile e largamente.**

## Secondo.

Primo

Musical score for piano showing measures 1-5 of the Primo section. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a dynamic of *p*. Measures 2 and 3 show eighth-note patterns with slurs and dynamics of *f* and *ff*. Measure 4 is a rest. Measure 5 shows another eighth-note pattern with a dynamic of *f*.

*poco a poco rit.*

## 4 Dolce cantabile.

*pp*

6

6

6

6

6

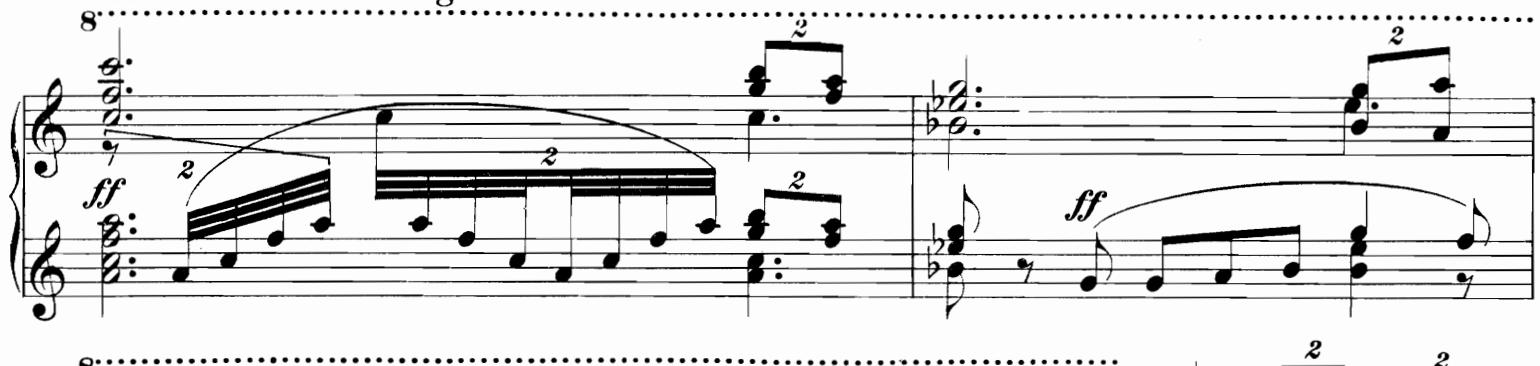
*lunga* **5** Andante come primo(a 9).

Più lento.

Molto cantabile e largamente.

Primo.

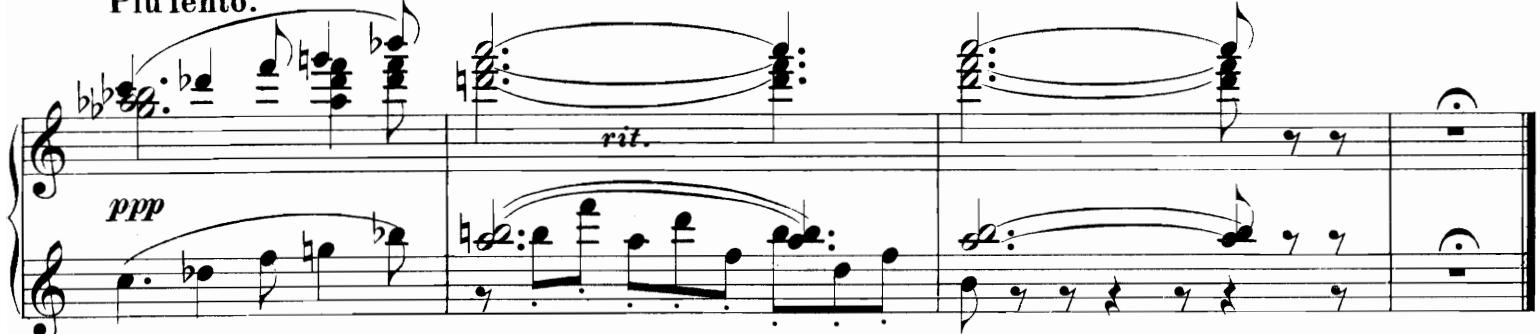
13



Andante come primo (a 9).



Più lento.



Nº 4.

„Лъшій.“

„Waldteufel.“

**Allegro** ♩ = 138.

**М. Багриновскій Соч. 1.**  
M. Bagrinoffsky, Op.1.

Musical score for piano, five staves:

- Staff 1 (Top): Treble clef, 3/4 time, key signature of one sharp. Dynamics: *p*, *dim.*
- Staff 2: Bass clef, 3/4 time, key signature of one sharp.
- Staff 3: Treble clef, 3/4 time, key signature of one sharp.
- Staff 4: Bass clef, 3/4 time, key signature of one sharp.
- Staff 5: Treble clef, 3/4 time, key signature of one sharp. Measure 1 is labeled with a box containing the number 1.
- Staff 6 (Bottom): Bass clef, 3/4 time, key signature of one sharp. Dynamics: *dim.*

Nº 4.

„Лъшпій.“

„Waldteufel.“

Allegro  $\text{♩} = 138$ .

Secondo.

М. Багриновскій Соч. 1.  
M. Bagrinoffsky, Op. 1.

Musical score page 1. It shows two staves of music in 3/4 time with a key signature of one sharp. The top staff is for the Primo part, and the bottom staff is for the Secondo part. The music consists of eighth-note chords. Measure 1 starts with a piano dynamic (p). Measures 2 and 3 show sustained notes with grace notes. Measure 4 begins with a forte dynamic (f).

Musical score page 2. It continues the musical piece. The top staff (Primo) has a dynamic of forte (f). The bottom staff (Secondo) has a dynamic of piano (p). The music consists of eighth-note chords.

Musical score page 3. It continues the musical piece. The top staff (Primo) has a dynamic of forte (f). The bottom staff (Secondo) has a dynamic of piano (p). The music consists of eighth-note chords.

Musical score page 4. It continues the musical piece. The top staff (Primo) has a dynamic of forte (f). The bottom staff (Secondo) has a dynamic of piano (p). The music consists of eighth-note chords. A measure number '1' is indicated in the top left corner of the Primo staff.

## Secondo.

*dim.*

**2** Più mosso  $\text{d} = 196$ .

*p* cresc. *ff*

*pp* stacc. leggiero

**3** Tempo I.

*p*

## Primo.

17

Musical score for the Primo section, featuring two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 1 starts with a dynamic *bP.* Measures 2 and 3 are rests. Measure 4 begins with a sixteenth-note pattern: B, A, G, F#; C, B, A, G; D, C, B, A; E, D, C, B. Measures 5-8 continue this pattern.

Continuation of the musical score for the Primo section, measures 5 through 8. The patterns from the previous measures continue, with measure 8 concluding with a dynamic *ff*.

**2** Più mosso  $\text{♩} = 196$ .

Musical score for the Più mosso section, measures 1 and 2. The time signature is  $7/4$  (indicated by  $(4+3)$ ). The first measure shows eighth-note patterns with dynamics *pp*, *stacc.*, and *leggiero*. The second measure continues the pattern.

Continuation of the musical score for the Più mosso section, measures 3 and 4. The patterns from the previous measures continue.

Continuation of the musical score for the Più mosso section, measures 5 and 6. The patterns from the previous measures continue.

**3** Tempo I.

Musical score for the Tempo I section, measures 1 through 4. The time signature is  $3/4$ . The first staff shows a continuous eighth-note pattern. The second staff shows a continuous eighth-note pattern with a bass line. The text "Secondo." appears between the two staves.

## Secondo.

*dim.*

18

19

20

21

22

23

24

25

**4** Più mosso.

*pp stacc. leggiero*

26

27

28

29

30

31

32

33

34

## Primo.

19

Musical score for the Primo section, measures 1 through 4. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 1 starts with a dynamic 'f' and includes slurs and grace notes. Measures 2 and 3 show eighth-note patterns with slurs. Measure 4 ends with a measure repeat sign ('8') and a dynamic 'ff'.

## 4 Più mosso.

Musical score for the Più mosso section, measures 1 through 4. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 1 starts with a dynamic 'pp' and a marking 'stacc. leggiero'. Measures 2 and 3 show eighth-note patterns with slurs. Measure 4 ends with a measure repeat sign ('8').

## Secondo.

Musical score for the Secondo section, measures 1-4. The score consists of two staves. The top staff uses a bass clef and a key signature of one sharp. The bottom staff also uses a bass clef. Measure 1 starts with a dynamic of *pp*. Measures 2 and 3 show a transition with dynamics *ff* and *pp*. Measure 4 concludes with a dynamic of *ff*.

Musical score for the Secondo section, measures 5-8. The staves remain the same. Measure 5 begins with a dynamic of *pp*. Measures 6 and 7 continue with sustained notes. Measure 8 concludes with a dynamic of *mf*.

Musical score for the Secondo section, measures 9-12. The staves remain the same. Measure 9 starts with a dynamic of *ff*. Measures 10 and 11 continue with sustained notes. Measure 12 concludes with a dynamic of *mf*.

**5**Allegretto  $\text{♩} = 112$ .

Musical score for the Allegretto section, measures 1-4. The staves remain the same. Measure 1 starts with a dynamic of *ff*. Measures 2 and 3 continue with sustained notes. Measure 4 concludes with a dynamic of *mf*.

Allegro come primo (Più mosso).

Musical score for the Allegro come primo section, measures 1-7. The staves remain the same. Measure 1 starts with a dynamic of *cresc.* Measures 2 and 3 continue with sustained notes. Measure 4 starts with a dynamic of *ff*. Measure 5 is labeled "lunga". Measures 6 and 7 conclude with a dynamic of *pp*. The section ends with a "Fine." at measure 7.

## Primo.

21

Musical score for the first section, showing two staves of music in G major. The top staff consists of two measures of rests. The bottom staff has eighth-note chords with dynamic markings: *v*, *v*, *v*, *v*.

Continuation of the musical score. The top staff shows eighth-note chords with dynamic markings: *ff*, *mf*, *mf*. The bottom staff shows eighth-note chords with dynamic markings: *bassoon*, *bassoon*, *bassoon*, *bassoon*.

5

Allegretto  $\text{d} = 112$ .

Allegretto section starting with a dynamic *p*. The top staff has eighth-note chords with dynamic markings: *#*, *#*, *#*, *#*. The bottom staff has eighth-note chords with dynamic markings: *v*, *v*, *v*, *v*.

Repeating eighth-note patterns in both staves. The top staff has eighth-note chords with dynamic markings: *#*, *#*, *#*, *#*. The bottom staff has eighth-note chords with dynamic markings: *#*, *#*, *#*, *#*.

Allegro come primo (Più mosso).

Allegro come primo section. The top staff starts with a dynamic *ff*. The bottom staff starts with a dynamic *v*. The section includes a measure with a dynamic *lunga*, a measure with a dynamic *pp*, and concludes with a dynamic *Fine.*

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