

А. ГЕДИКЕ

Соч. 31

РУССКИЕ
НАРОДНЫЕ ПЕСНИ

Для одного голоса,
фортепиано, скрипки и виолончели

A. GOEDICKE

Op. 31

RUSSISCHE
VOLKSLIEDER

Für eine Singstimme,
Klavier, Violine und Cello

-
1. Поле. (Тенор)
Das Feld. (Tenor)
 - № 2. Шла тропинка. (Сопрано)
Ging ein Fussweg. (Sopran)
 - № 3. Усы, удалы молодцы. (Тенор)
Die Ussen. (Tenor)
 - № 4. У моего милого под окошком зелен сад
Der Garten
-

МУЗЫКАЛЬНЫЙ СЕКТОР
ГОСУДАРСТВЕННОГО ИЗДАТЕЛЬСТВА
МОСКВА

1926

MUSIKSEKTION
DES STAATSVERLAGES
MOSKAU

А. ГЕДИКЕ

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Поле. 1. Das Feld.

А. ГЕДИКЕ. Соч. 31. №1.
А. GOEDISCHE. Op. 31. №1.

Violoncello.

Moderato.

Uж ты по -

8 pizz. ff arco pp

1 p

pizz. p arco p

1

3

7 p pizz. p

arco 3 2 pizz. f 9

Detailed description: This is a musical score for the cello part of a piece titled 'Das Feld' (The Field). The score is written in bass clef with a key signature of two sharps (D major) and a 3/4 time signature. The tempo is marked 'Moderato'. The piece begins with a rest for 8 measures, followed by a pizzicato section marked 'ff' (fortissimo). The melody then continues with an arco section marked 'pp' (pianissimo). The score features various musical notations including slurs, accents, and dynamic markings. There are several first endings marked with a '1' in a box. The piece concludes with a final rest for 9 measures, marked 'f' (forte).

Violoncello.

The musical score for the Violoncello part consists of ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various dynamics and performance instructions:

- Staff 1: *arco*, *p*, *cresc.*
- Staff 2: *mf*, *f*, *dim.*
- Staff 3: *p*, *rit.* (with a box containing the number 3), *a tempo*
- Staff 4: *pizz.*, *arco*
- Staff 5: (No specific markings)
- Staff 6: *p*, *1* (with a box containing the number 4)
- Staff 7: *p*, *f*
- Staff 8: *dimin. poco a poco*, *p*
- Staff 9: *ralentando*

Шла тропинка. 2. Ging ein Fussweg.

Очень быстро.
(Allegro molto.)

Violoncello.

А. ГЕДИКЕ. Соч. 31. №2.
А. GOEDICKE. Op. 31. №2.

The score is written for a single cello in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. It consists of ten staves of music. The piece begins with a *pizz.* (pizzicato) section marked *f* (forte), followed by a *dimin.* (diminuendo) section marked *p* (piano). The score features various articulations and dynamics, including *arco* (arco) sections, *pizz.* sections, and *ff* (fortissimo) passages. Fingerings are indicated by numbers 1, 2, 3, 6, and 7. The piece concludes with a *poco riten.* (poco ritardando) instruction.

Усы удалы молодцы. 3. Die Ussen.

Violoncello.

А. ГЕДИКЕ Соч. 31. № 3.
A. GOEDICKE Op. 31. № 3.

Allegro non troppo.

The score is written for Cello in G major (one sharp) and 2/4 time. It begins with a *p* dynamic and an *Allegro non troppo* tempo. The first staff contains a melodic line starting with a *p* dynamic, followed by a *cresc.* and a *f* dynamic. The second staff features a *dim.* dynamic, a measure rest marked with an 8, and a *pizz.* dynamic. The third staff includes a first ending bracket (1), a *arco.* marking, and a *p* dynamic. The fourth staff is marked *pp*. The fifth staff has a first ending bracket (1), a *ff* dynamic, and a triplet of eighth notes. The sixth staff contains a *f* dynamic and a *ff* dynamic. The seventh staff starts with a *p* dynamic, followed by a *cresc.* and a *f* dynamic. The eighth staff begins with a *dim.* dynamic and a *p* dynamic, and is marked with a 2. The ninth staff is marked *mf* and includes an *arco.* marking. The tenth staff features a *f* dynamic, a *pizz.* dynamic, and a *p* dynamic, with a 4 marking at the end. The final staff starts with a *p* dynamic and ends with a *p* dynamic.

Violoncello.

3

pp *cresc.* *ff*

f *ff* *p* *cresc.*

4 8 *pizz.* *p*

dim.

Poco meno mosso.
arco.
4 *mf* *allarg.*

cresc. *f* *p*

5 *p* *cresc e poco a poco accel.*

accelerando
a tempo

ff

6 4 *cresc.* *f* *dim.*

Violoncello.

1 2 3 4 5 6 7 8 9 10

pizz. *p*

11 12 arco *p* pizz.

sf 1 *mf* arco

7 *ff* 3

p *cresc.* *f*

8 4 1 *trm* *trm* *trm* *dim.* *pp*

p pizz. arco 3 3 3 3 *cresc.*

pizz. *pp* 1

Violoncello.

4. У моего у милого под окошком зѣлен сад.

4. Der Garten.

Violoncello.

А. ГЕДИКЕ соч. 31 № 4.
А. GOEDICKE op. 31 № 4.

Andante non troppo.

4 *calando e dim.* 1 3

mf *p* *pizz.* *p*

2

arco

cresc. *pizz.* *arco* 3 *p* *pp*

3

espr. *cresc.* 4 *f* *mf*

molto espr. *mf* *dim.* *mf* *p* *pp*

Поле. I. Das Feld.

Moderato.

Violino.

А. ГЕДИКЕ. Соч. 31. № 1.
А. GOEDICKE. Op. 31. № 1.

8 *pizz.* Уж ты по-1 *arco* *ff* *pp* 3

p *trm* 3 3 3

p pizz.

2 1 *arco* *p*

7 *pp* *p*

p pizz. *arco* 3

Violino.

2 pizz. arco

ff *p*

tenuto

4 2 4 3 2 2 3 4 *p* *cresc.*

mf *f*

3 *dim. p* *rit. p a tempo*

4 *cresc.*

f *dim. poco a poco*

p *rall.*

Шла тропинка. 2. Ging ein Fussweg.

Violino.

A. ГЕДИКЕ. Соч. 31 № 2.
A. GOEDICKE. Op. 31 № 2.

Allegro molto. (очень быстро.)

The musical score is written for a violin in G minor, 2/4 time, and consists of 12 staves. The tempo is marked 'Allegro molto' (очень быстро). The score includes various dynamics such as *mf pizz.*, *dimin.*, *p*, *f arco.*, *ppizz.*, *ff*, and *arco.*. It features several first and second endings, indicated by boxed numbers 1 and 2. The piece concludes with a final cadence on the twelfth staff.

Violino.

The musical score for Violino consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The melody is marked with a '2' above the final measure. The second staff starts with the instruction *f arco.* and includes a first finger fingering '1' above a note. The third staff features a *mf* dynamic and a boxed '3' above a measure, followed by a first finger fingering '1'. The fourth staff is marked *ff* and *p*. The fifth staff continues with a *p* dynamic. The sixth staff includes fingering numbers 3, 1, 3, 4, 4, 3, 2 above the notes. The seventh staff is marked *cresc.*. The eighth staff is marked *ff*. The ninth staff is marked *poco rit.*. The piece concludes with a double bar line.

Violino.

А. ГЕДИКЕ. Соч. 31 № 3.
A. GOEDICKE. Op. 31 № 3.

Allegro non troppo

The score is written for a single violin in D major (two sharps) and 2/4 time. It begins with a *p* dynamic and a *crescendo* marking. The first staff contains a five-measure phrase ending with a fermata. The second staff features a triplet of eighth notes, a *dim.* marking, and a *p pizz.* instruction. The third staff continues with eighth-note patterns. The fourth staff is marked *p arco* and includes a triplet of eighth notes. The fifth staff starts with *pp* and ends with *ff*, featuring a first ending bracket. The sixth staff is marked *f* and *ff*. The seventh staff begins with *p* and *cresc.*, leading to a five-measure phrase. The eighth staff includes a five-measure phrase, a triplet, and a second ending bracket. The ninth staff continues with eighth-note patterns. The tenth staff features a *f* dynamic, a *sf* marking, and a *p* dynamic. The final staff concludes with a *f* dynamic, a *mf* dynamic, and a *p* dynamic, ending with a four-measure phrase.

Violino.

Violino.

The musical score for Violino consists of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various dynamics and performance instructions:

- Staff 1: *ff a tempo*
- Staff 2: *p* and *cresc.*
- Staff 3: *f*, *dimin.*, and a boxed measure number **6**.
- Staff 4: *cresc.* and *p*.
- Staff 5: *pizz. f* and a boxed measure number **1**.
- Staff 6: *arco* and *ff*, with a boxed measure number **7**.
- Staff 7: *p* and *cresc.*
- Staff 8: *f*
- Staff 9: *dimin.* and a boxed measure number **8**.

Violino.

trill
pp
pizz.
arco.
pizz.
pp
9
f arco
ff
p
cresc. molto
10
mf
11 *Poco meno mosso.*
p
cresc.
poco a poco
ff animato
p
cresc.
ed accel.
ff

4. У моего у милого под окошком зелен сад.

4. Der Garten.

A. ГЕДИКЕ. Соч. 31. №4.
A. GOEDICKE. Op. 31. № 4.

Violino.

Andante non troppo.

3 *espr.* 1 *a tempo*
mf *p calando e dim.*
4 *p* *p pizz.*
2 *pp* *arco*
espr. *pp* 3
3 2 3 6
4 *mf* 4
1
f *dim.* 3
p *pp*

Посвящается Кавлу Александровичу Ламм
Поле. 1. Das Feld.
(для тенора.) (für Tenor.)

3

(Из сб. Лопатина и Прокунина, ч. II, №№ 9 и 10.)

Deutsch von Ussow.

А. ГЕДИКЕ. Соч. 31. №1.
A. GOEDICKE. Op. 31. №1.

Moderato.

ГОЛОС.
СКРИПКА.
ВИОЛОНЧЕЛЬ.

Ф.-п.

mf *p*

rall. *a tempo*

pizz. *cresc.* *p*

poco rit. *mf a tempo* *f*

УЖ ТЫ
O, du

ПО - - ЛЕ МО - е, ПО - ЛЕ ЧИС - - ТО - е, ТЫ РАЗ -
Feld, du mein Feld, du mein wei - - tes Feld, du mein

Musical score for the first system. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature is two sharps (F# and C#). The tempo is marked with a quarter note. Dynamics include *arco*, *pp*, and *p*. There are triplets and slurs in the piano part.

- ДО - ЛЬЕ МО - е, ТЫ ШИ - РО - - КО - е ТЫ РАЗ - ДО - - ЛЬЕ МО -
son - - ni-ges Feld, öd und gren - - zen - los du mein son - - ni-ges

Musical score for the second system. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature is two sharps. Dynamics include *p* and *tr*. There are triplets and slurs in the piano part.

- е ТЫ ШИ - РО - - КО - е, НИ ЧЕ - ГО ТЫ ПО -
Feld, öd und gren - - zen - los! Was ge - barst du, mein

Musical score for the third system. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature is two sharps. Dynamics include *p*. There are slurs in the piano part.

- ле не спо - ро - ди - ло!
 Feld, was ge - barst du uns?

pizz.
p *pizz.*
p

1 *p*
 Ни че - го ты по - ле не спо -
 Was ge - barst du, mein Feld, was ge -

arco
p *arco*
p

1 *rit.*

- ро - ди - ло. Спо ро - ди - ло по - ле част ра -
 - barst du uns? Du ge - barst ei - nen Strauch, ei - nen

- ки - то в куст, спо - ро - ди - ло по - ле част ра -
wei - den - strauch, du ge - barst ei - nen Strauch, ei - nen

p

- ки то в куст, как во э - том ку -
wei - den - strauch. Und in die - sem Ge -

- сту те - ло бе - - ло - е.
- strauch liegt ein Leich - - nam bleich.

p

First system of musical notation. It includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. Performance markings include *pizz.*, *arco.*, *p*, and *poco rit. a tempo*.

Second system of musical notation. The piano accompaniment continues with a similar rhythmic texture. Performance markings include *poco rit.*, *mf a tempo*, and *cresc.*

Third system of musical notation, featuring a vocal line with lyrics. The piano accompaniment is simpler, with a few chords. Performance markings include *pizz.*, *arco.*, *p*, and *f*. A second ending bracket is present at the end of the system.

2

p

Как во э том кусту те. ло
Und in die sem Ge. sträuch liegt ein

pizz. *arco.*

f *p*

pizz. *f*

2

бе - ло - е, те - ло бе - ло - е МО - ЛО -
Leich - nam bleich liegt ein Leich - nam bleich, ei - nes

дец ко - е те - ло бе - ло - е МО - ЛО -
Kriegers Leich liegt ein Leich - nam bleich, ei - nes

mf

p cresc.

p cresc. arco.

p cresc.

дец ко - е. Во гла - вах у не -
Kriegers Leich. Ihm zu Haupt te im

f

го саб-ля во стра-я
Sand *liegt ein Sä* *bel blank.*

mf *cresc.* *f*

mf *cresc.* *f*

dim. *p*

dim. *p*

dim. *p*

Вогла-вах у не-го саб-ля во стра-
Ihm zu Haupte im Sand *liegt ein Sä* *bel.*

rit. *a tempo* *rit.* *a tempo* *pizz.* *arco.*

rit. *a tempo*

я в ре - ти - вом у - не - го пу - ля бы - - стра
blank und sein Her - ze ist tot mit'ner Ku - - gel

я. Во но - гах у - не - го саб - ля
drin, ihm zu - - Fus sen im Sand liegt

p cresc.

p cresc.

p cresc.

p cresc.

simile.

во - - стра - я в ре - ти - вом у - не
Sä - - bel blank und sein Her - ze ist

cresc.

p cresc.

cresc.

го пу - ля бы - - стра - я
 toť mit' ner Ku - - gel drin

f

dim. poco a poco.

dim. poco a poco.

dim. poco a poco

dim. poco a poco

p p

p

rit.

rit.

p

riten.

Шла тропинка.

(ДЛЯ СОПРАНО)

2.

Ging ein Fussweg.

(FÜR SOPRANO.)

Deutsch von D. Ussow.

(Из сб. Георг. О-ва. Песни русск. народа. Т. I, V, №10)

А. ГЕДИКЕ. Соч. 31 № 2.
А. GOEDICKE. Op. 31 № 2.**Allegro molto.** (Очень быстро) (очень легко)

Шла тро - пин - ка, да шла тро - пин
Ging ei Fuss - weg, es ging ein Fuss -

pizz.
mf *pizz.*
mf *p*

ка, шла тро - пи - ночка ми.мокуз.ни - цы шла тро.пиночка да ми.мокуз - ни - цы
weg, ging ein Fuss weg, es ging ein Fussweg, grad an der Schmiede, an der Schmiedegrad vor. bei.

Во куз - ни - цы, да во куз - ни - цы, во куз - ни - цы два мо -
Es schmie - den da, es schmie - den all - da, in der Schmiede, in der

arco *pizz.* *arco*
f *p* *f* *p*
arco *pizz.* *arco* *pizz.*

p

по-дых куз-не-ца, во куз-ни-це два мо-ло-дых куз-не-ца.
Schmiede schmieden Zwei jun.de zhmie ge in der Schmiede schmieden da.

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

f *f* *f* *ff*

m.g.

f *p* *f* *p*

p

1 *p*

Ку - ют зам - ки, да ку - ют зам -
Was schmie.den sie, ja was schmie - den

1 *ff* *p*

ки, ку-ют за-моч-ки на-ва-ри-ва-ют, ку-ют за-моч-ки на-ва-ри-ва-
 sie? Schmieden Schlösse lein und schla - gen drauf zu, schmie den Schlös se lein und schla - gendrauf

pizz.
p

ют Ме-ня мла-ду, да ме-ня мла-ду, ме-ня
 zu. Als ich da - - stand, ach, als ich da - - stand, als ich

pizz.
p

мла-ду под-го-ва-ри-ва-ют, ме-ня мла-ду под-го-ва-ри-ва-ют.
 da stand tra ten bei - de zu mir, als ich da stand tra ten bei - de zu mir.

arco
f arco

2

Су - лят да -
Je - der sagt

pizz
f
f pizz.

2

рят, да су - лят да - рят, су-лят да-рят два за - моч.ка со клю -
was, ach, je - der sagt was sie ver-spra-chen mir Zwei Schlüssel und ein

8

чем, сулят да-рят два за-моч-ка со клю-чем. Мне не на-
 Schloss, sie ver-spra-chen mir zwei Schlüs-sel und ein Schloss. Ich doch brauch's

leggiere ma marcato

до, да мне не на- до мне не на- до ни за-моч-ка, ни клю-
 nicht, ja ich doch brauch's nicht, ich doch brau-he we-der Schlüs-se-lein noch

cresc.

ча, только на-до мне ка-ле-на-я стре-ла.
 Schloss, ich doch brauch nur ei-nen wohl-ge-spitz-ten Pfeil.

arco
arco
m.g.

Musical score for the first system, featuring piano accompaniment. The score includes a treble clef and a bass clef. Dynamics include *p* (piano) and *m.g.* (mezzo-giochiato).

Musical score for the second system, including vocal lines and piano accompaniment. The score includes a treble clef and a bass clef. Dynamics include *mf* (mezzo-forte), *ff* (fortissimo), and *pizz.* (pizzicato).

Стрелитъ у - бить, да стрелитъ у - бить, стрелитъ
 Wen er - schlag___ ich, ach, wen er - schlag___ ich? Ich er -

Musical score for the third system, including vocal lines and piano accompaniment. The score includes a treble clef and a bass clef. Dynamics include *mf* (mezzo-forte), *f* (forte), *p* (piano), and *cresc.* (crescendo).

у - бить добра молодца, добра молодца на вороном коне. Добра молодца на
 schla - ge ei - nen Reitersmann, einen Reitersmann auf raubenschwarzem Ross. Ei - nen Rei - ters - mann auf

во - ро - ном ко - не, доб - ра мо - лод - ца на во - ро - ном ко - не, да крас - ну
ra - ben - schwar - zem Ross, ei - nen Reitersmann auf ra - ben schwarzem Ross und auch die

дев - ку во вы - со - ком те - ре - ме. Гей!
Schö - ne in dem ho - hen, fes - ten Turm, Heil

loco loco

poco rit. poco rit. poco rit.

Усы удалы молодцы.

3.

Die Ussen.*)

(Старинная волжская разбойничья песня)

(Altes Räuberlied von der Wolga)

(для тенора)

(für Tenor)

Deutsch von D. Ussow.

(Из сб. Лопатина и Прокунина, ч. II №37.)

А. ГЕДИКЕ. Соч. 31. №3.

А. GOEDICKE. Op. 31. №3.

Allegro non troppo.

Как до се - ле - ва У - сов
 War die Us - sen - schar bis - her,
 и слы - хом не слы - хать, А и слы - хом не слы - хать
 von dem Volk nicht ge - sehn, Von dem Vol - ke nicht ge - sehn,

*) Eine Räuberbande, die sich unter der Anführung des Wassjka Uss „Schnurrbart“ in der Zweiten Hälfte des XVII-n Jahrh. an der Wolga betätigt hat. Anmerk. d. Uebersetzers.

и ви - дом не ви - дать. А как но - не - ча "У - сы
noch der Mär nach ge - hört. Neu - lich mach - te sich die Schar

про - я - ви - лись на Ру - си ах, в но - вом то У - со
in dem Rus - sen - lan - de klar ach, zum Markt in Us - sol

льи у Стро - го - но - ва О - ни ще - пот - ко по го - ро -
lje bez šstro - go - no - uo Geh - en Stut - zer - haft durch Stras - sen,

p pizz.

pp

p

arco

8

sf

p

p

ду по - ха - жи - ва - ют А ко - раб - ли - ки бо - бро - вы,
Seh - en al - le sich um Tra - gen Müt - zen nur aus Bi - ber,

p arco

8 *loco*

вер - хи бар - хат - ны - е На них сму - ры - е каф - та - ны
o - ben sam - mel - ver - ziert, Tra - gen bräun - li - che Kaf - ta - ne,

со под - пу - шеч - ка - ми, со под - пу - шеч - ка - ми
fein mit Pelz - werk ver - brämt, fein mit Pelz - werk ver - brämt,

pp

p *pp*

1

со кам - ча - ты - и - ми.
fein mit Gold - stoff be - näht.

The first system of the musical score features a vocal line at the top with the lyrics "со кам - ча - ты - и - ми." and "fein mit Gold - stoff be - näht." in italics. Below the vocal line is a piano accompaniment consisting of two staves. The piano part includes a triplet of eighth notes marked with an '8' and a first ending bracket labeled '1'. Dynamic markings include *sf* and *ff*.

The second system of the musical score continues the piano accompaniment. It features two staves with various rhythmic patterns, including a triplet of eighth notes. Dynamic markings include *f* and *ff*.

The third system of the musical score continues the piano accompaniment. It features two staves with various rhythmic patterns, including a triplet of eighth notes. Dynamic markings include *p* and *cresc.*.

First system of musical notation, including vocal line and piano accompaniment. The piano part features a dynamic marking of *f* and *dim.*

Second system of musical notation, including vocal line with lyrics and piano accompaniment. The piano part features a dynamic marking of *p*.

Со - би - ра - ли - ся у - сы на ца - рев
 Da ver - sam - melt sich die schar gehn zum schank

Third system of musical notation, including vocal line with lyrics and piano accompaniment.

на ка - бак, а са - ди - лись мо - лод - цы во - е - ди - ный круг,
 auf dem Markt, setz - en al - le sich im Kreis und be - ra - ten sich.

А и Гри - шка Му - ры - шка дво - рян - ский сын.
Sprach da Grisch - ka Mu - rysch - ka, der A - dels - sohn,

Ах и Гри - шка Му - ры - шка, дво - рян - ский сын.
Sprach da Grisch - ka Mu - rysch - ka, der A - dels - sohn.

(насмешливо)
 (spöttisch)

Ах, и сам он го - во - рит, сам у - сом ше - ве - лит.
Sprach ein wohl - er - wäg - tes wort, strich den Schnur - bart sich glatt.

Aх, брат - цы У - сы, у - да - лы - е мо - ло - дцы!
 Ach, Raub - brü - der treu, ihr Ge - nos - sen frank und frei!

Allegro

А и ле - то про - хо - дит, зи - ма на ста - ет.
 Geht der Som - mer zu En - de, der Win - ter ist nah.

pp

А и на - до чем У - сам го - ло - ва кор - мить.
 Wo be - kom - men wir nun her un - ser Dach - und Brot,

pp *cresc.*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). A box containing the number '3' is placed above the first measure of the top staff. The music features a melodic line in the top staff and a more complex accompaniment in the grand staff, including triplets and slurs.

Second system of musical notation, continuing from the first system. It features the same three-staff layout. Dynamics markings include *f* (forte), *ff* (fortissimo), and *p* (piano). The music continues with melodic and accompanimental lines, including slurs and accents.

Third system of musical notation. It features the same three-staff layout. The word *cresc.* (crescendo) is written above the first measure of the top staff and below the first measure of the grand staff. The music includes triplets and slurs, with dynamics markings such as *f* and *ff*.

4 *p*

А и на до чем У сам го ло
Wo be kommen wir nun her un ser

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a measure of rest, followed by the lyrics. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings include *dim.* and *p*. A box containing the number '4' is placed above the first measure of the vocal line.

pp

ва кормить, На по латях спать и нам сы тым быть. Ах, и ну тет ко, У сы,
Dach und Brot, warm und wohl zu ruhn und auch Satt Zu Sein? Machteuch auf ihr Us sen all'

pizz.
pizz.
p

The second system continues the musical score. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature remains two sharps. The vocal line includes the lyrics and a dynamic marking of *pp*. The piano accompaniment features a pizzicato section in the right hand, marked *pizz.*, and a dynamic marking of *p* in the left hand. A box containing the number '4' is placed above the first measure of the vocal line.

за сво и про мыс лы, А ме чи те ся У сы, вы по куз ницам!
machteuch frisch an eur Werk! Machteuch al le auf den Weg, suchi die Schmie den auf!

The third system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature is two sharps. The vocal line includes the lyrics and a dynamic marking of *p*. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *p* is present in the piano accompaniment.

poco meno mosso pesante *ff allargando*

Ах,накуйте то.по.ры с подбо.ро - дыша.ми, А накуйте но - жей по три чет
Schmiedet euch der Ax.te, viel, wie's ge - hö - ret zum Kampf, Schmiedet Messer euch dann, al.le lang

arco 8 *loco*

mf poco meno mosso *allarg.*

mf *poco meno mosso* *allarg.*

pesante *allarg.*

- вер.ти Да и сделай.те берды - ши, ро.га - ти.ны. И ро.га - ти.ны и
- ge.nug Meistert Hel.le - barden auch, Schärfet Spies - se noch, Schar.fet Spies - se zum Streit,

mf *dim.*

[5] *cresc. poco a poco ed accelerando*

ГО - ТОВЬ - ТЕСЬ ВСЕ!
und seid bereit!

p cresc. poco a poco ed accel.

p cresc. poco a poco ed accel.

[5] *cresc. poco a poco ed accel.*

accelerando e cresc.

Tempo I.

The first system of the musical score consists of three staves. The top staff is a treble clef staff, likely for a violin, which is mostly empty. The middle staff is a treble clef staff for the piano, containing a melodic line with dynamic markings *accel.*, *e cresc.*, and *ff*. The bottom staff is a bass clef staff for the piano, containing a rhythmic accompaniment with dynamic markings *ff* and **Tempo I.**

The second system of the musical score consists of three staves. The top staff is a treble clef staff, mostly empty. The middle staff is a treble clef staff for the piano, containing a melodic line with dynamic markings *p* and *cresc.*. The bottom staff is a bass clef staff for the piano, containing a rhythmic accompaniment with dynamic markings *p* and *cresc.*

The third system of the musical score consists of three staves. The top staff is a treble clef staff, mostly empty. The middle staff is a treble clef staff for the piano, containing a melodic line with dynamic markings *f*, *dim.*, and fingerings *5* and *3*. The bottom staff is a bass clef staff for the piano, containing a rhythmic accompaniment with dynamic markings *f*, *dim.*, and fingerings *5* and *3*.

6 *mf*

Ах и зна - ю я кре - стья - ни - на, бо - гат доб - ре,
 Ei - nen Bau - er kenn ich lan - ge ach wie ist er reich!

6

p

А жи - вет он на го - ре да - ле - ко всто - ро - не
 Hoch am Ber - ge steht sein Haus, weit ent - fernt von dem Weg.

p pizz.

p

Хле - ба он не па - шет, да и рожь про - да - ет,
 Sel - ber pflügt kein Land - er, doch ver - kauft im - mer Korn,

cresc.

cresc.

3

3

Он и день - ги бе - рет да в ку - бы - шку кла - дет Он и пи - ва
Nimmt da - für Schwe - res Geld, das er ein - steckt und hält. Braut im Herb - ste

p

arco

p

cresc.

pp

p

не ва - рит и со се - дей не по - ит. А про - хо - жих то лю - дей
nie - mals Bier, so verzehrt ihn sei - ne Gier. Lässt die Wan - ders - leut zur Nacht

p

но - че - вать не - пу - щать А пря - мы - я до - ро -
in sein Haus nicht he - rein, Wenn sie fra - gen, wo's Dorf

pizz.

p

pp

m. g

sf

ги не ска - зы - ва - ет. Ах, на - до декрестья - ни - ну у - ме - ю -
liegt, so sagt er es nicht. Ach, müs - sen wir zum Bau - er nun in al - ler

arco
mf arco
mf
m.g.

7
 чи ит - ти.
Vor.sicht gehn

7

p *cresc.*

8 *poco meno mosso*

pp Ах на - до де крестьяни - ну у - ме - ю - чи итти
 Ach, müs - sen wir zum Bau - er nun in al - ler vor sicht gehn.

dim.

8 *poco meno mosso*

dim. *pp*

А ПО ПО ЛЮ ИТ ТИ НЕ ПО СВИ
 Dass im Feld weit und breit nie - mand pfeift

pp

pp

СТЫ - ва - ти А и по бо - ру ит - ти
o - der schreit, Dass im dunk - len Föh - ren - wald

не по каш - ли - ва - ти ко дво - ру е - го ит - ти
auch kein Hüs - teln er - schallt, Dass kein Pfort - lein nir - gends knarrt,

pp

не по - шар - ки - ва - ти ко дво - ру е - го ит - ти
dass kein Manns - schritt nicht scharrt, Dass kein Pfort - lein nir - gends knarrt,

Шепотом.
ppp Flüsternd.

pp

Не спешить.

He по - шар - жи - ва - ти: У кресть - я - ни
dass kein Mans Schritt nicht Scharrt. Bei dem Bau - er

на в до - му бор - зы - е ко - бе - ли,
Sind im Hof viel Hun - de alt und böß,

И о - гра - да креп - ка и из - буш - ка
Auch der Zaun ist so fest und die Stu - be

за - пер - та, У кресть - я - ни - на во - ро - та
 ab - ge - sperrt Rei - dem Bau - er bleibt die Pfor - te

креп - ко за - пер - ты.
 wohl Ver - ram - melt stets.

cresc.
cresc.
p cresc.
arco
f arco
ff
ff

Музыкальный фрагмент, включающий вокальную партию и фортепиано. Музыка в G-мажоре, 3/4 такта.

Вокальные партии:

Пришли о - ши о -
So kam die

ни у - сы ко крестьян - ско - му дво - ру А хва - та - лись
Us - sen - schar Zu des rei - chen Bau - ers Haus, Schwang am Zau - ne

Динамические и темповые указания:

- cresc. molto*
- p cresc. molto*
- p cresc. molto*
- ff*
- ff*
- p*
- cresc.*
- molto*
- ff*

Фигурные номера: 1, 2, 3, 4

Знаки повторения: 10, 10 ff

за за - бор, да ме - та - ли - ся на двор, Ах и кто .
sich hi nauf, Sprang hi - nü - ber auf den Hof, Die - ser rann

де во две - ри, а - та - ман в ок - но,
durch die Tür, durch ein Fen - ster der

А и тот с бор - ку и и - ной с бор - ку.
Die - ser Sprengt ein Schloss, je - ner Sprengt ein Schloss,

mf

p

cresc.

p

11 Poco meno mosso.

А и тот сбор - ку и и - ной с бор - ку
man bricht nur her - rein und man rennt he - rein,

p *poco* *a*

11 Poco meno mosso.

p pesante *poco* *a*

Уж поп - на из - буш - ка при - на - бур - ка - ла - ся,
und die Stu - be steht voll, al - le Us - sen sind da.

poco *cresc.*

poco *cresc.*

А и Гри - шка Му - ры - шка, дво - рян - ский сын
Und der Grisch - ka Mu - rysch - ka, der A - dels - sohn,

4. У моего у милого под окошком зелен сад.

4. Der Garten.

(Из сб. Георг. О-ва. Песни русск. народа. Т. I, IV, № 11.)

Deutsch von Ussow.

А. ГЕДИКЕ. Соч. 31. № 4.
А. GOEDICKE. Op. 31. № 4.

Andante non troppo.

mf espr.
mf

Andante non troppo.
mf pres.
p

Detailed description: This block contains the piano introduction. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system continues the piano accompaniment. Dynamics include *mf espr.*, *mf*, *mf pres.*, and *p*.

Эх у мо - ё - го у ми - ло
Ach, a tempo le - ner Gar - ten, den mein Schatz

p calando e dim.
a tempo

p calando e dim.
a tempo

Detailed description: This block contains the first line of the song. It features a vocal line with Russian and German lyrics. The piano accompaniment is in the bass clef. Dynamics include *p calando e dim.* and *a tempo*. There are first ending brackets marked with '1'.

- ва ПОД О - КО ШКОМ зе - лен сад.
hat, blüht so hold zur Len - zes - zeit

p
p

espr.

Detailed description: This block contains the second line of the song. It features a vocal line with Russian and German lyrics. The piano accompaniment is in the bass clef. Dynamics include *p* and *espr.*

pizz.
p
pizz.
p
p
 Ах
 Ach,

2
 зе - лен сад В ЭВ ТОМ зе - ле
 schön ist's da dort im schat - tig
pp
 2

ном са до чке со ло вей
 grü nen Gar ten schlägt so laut
arco
arco
 3
 3
 3

Музыкальный фрагмент с вокальной линией и фортепиано. Вокальные партии: *die* (немецкое), *СНИ* (русское), *Nach* (немецкое), *ti - gall.* (русское). Музыкальные обозначения: *mf*, *espr.*, *3* (триола), *arco*, **.*

Музыкальный фрагмент с фортепиано. Музыкальные обозначения: *mf*, *pizz.*, *arco*, *trm*, *3* (триола).

Музыкальный фрагмент с вокальной линией и фортепиано. Вокальные партии: *Sie* (немецкое), *schlagt.* (русское), *Doch* (немецкое), *hör* (русское), *nun* (немецкое). Музыкальные обозначения: *mf*, *p*, *pp*, *3* (триола).

ПОЙ *auf,* СО - ЛО ВЬЮ -
tr о нась ti -

The first system of the musical score consists of five staves. The top staff is the vocal line, starting with the lyrics "ПОЙ" and "СО - ЛО ВЬЮ -". Below it are two staves for the piano accompaniment, and two more for the grand piano (treble and bass clefs). The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are dynamic markings like *tr* and *tr* in the vocal line.

ШКО не поЙ воЛЬ
gall, *hör* *auf* *frei*

The second system continues the musical score with five staves. The vocal line has the lyrics "ШКО не поЙ воЛЬ" and "gall, hör auf frei". The piano accompaniment continues with similar rhythmic complexity. There are dynamic markings like *g* and *tr* in the vocal line.

ный мо - ло доЙ
es *gö* *glein* *du!*

The third system concludes the musical score with five staves. The vocal line has the lyrics "ный мо - ло доЙ" and "es gö glein du!". The piano accompaniment continues with similar rhythmic complexity. There are dynamic markings like *g* and *p* in the vocal line.

Musical score for the first system. It consists of three staves: a vocal line (top), a piano accompaniment (middle), and a bass line (bottom). The vocal line has a few notes with a fermata. The piano accompaniment features a complex rhythmic pattern with slurs and dynamic markings: *trmn*, *cresc.*, and *trmn*. The bass line has a few notes with a fermata. Performance markings include *espr.* and *cresc.*

Musical score for the second system. It consists of three staves: a vocal line (top), a piano accompaniment (middle), and a bass line (bottom). The vocal line has the lyrics "Ах" and "Ach" with a dynamic marking of *f*. The piano accompaniment features a complex rhythmic pattern with slurs and dynamic markings: *trmn* and *mf*. The bass line has a few notes with a fermata. Performance markings include *mf*.

Musical score for the third system. It consists of three staves: a vocal line (top), a piano accompaniment (middle), and a bass line (bottom). The vocal line has the lyrics: "МО - ЛО - ДОЙ ТЫ не дай ТО", "vō - glein mein, lass mein Her - ze". The piano accompaniment features a complex rhythmic pattern with slurs and dynamic markings: *mf*. The bass line has a few notes with a fermata. Performance markings include *mf*.

ски nicht на vor зо Weh лу - шки ver - gehn

знать mach сер das де Her чку ze

мо mir е nicht му. wemd.

First system of musical notation. It consists of three staves: a vocal line (top), a piano line (middle), and a bass line (bottom). The key signature has two flats. The piano part features a sixteenth-note triplet and a sixteenth-note sextuplet. Dynamics include *f* *molto espress.* and *dim.*

Second system of musical notation. It consists of three staves: a vocal line (top), a piano line (middle), and a bass line (bottom). The piano part features a triplet. Dynamics include *p* and *mf*.

Third system of musical notation. It consists of three staves: a vocal line (top), a piano line (middle), and a bass line (bottom). The piano part features a triplet and a tremolo. Dynamics include *p* and *pp*. There are handwritten annotations in the bass line: "лед." and two "*та.".