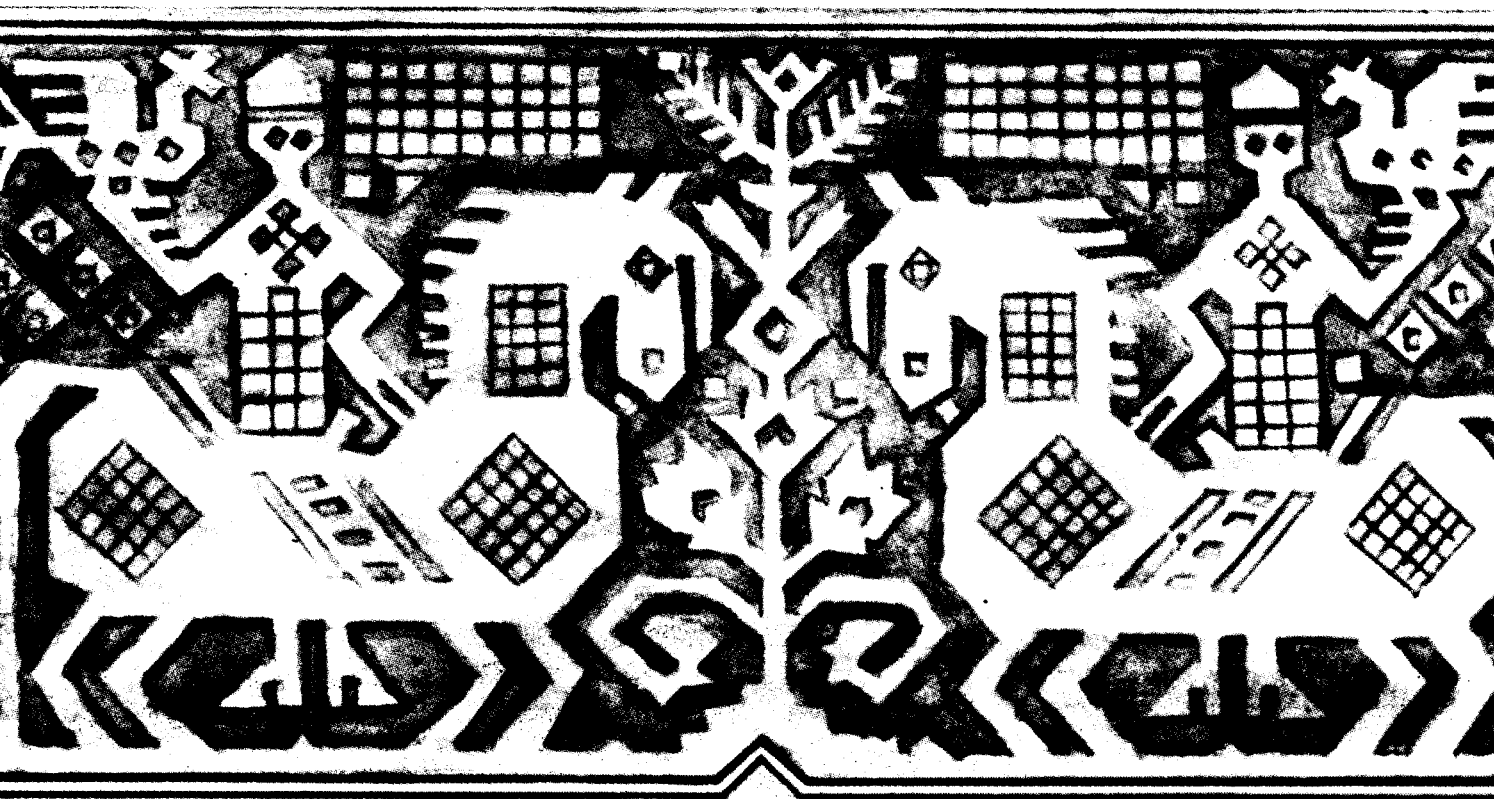


КИРИЛЛ ВОЛКОВ

# Русские народные песни



## НОЧКИ ТЕМНЫ...\*)

Солдатская протяжная

Кирилл ВОЛКОВ

*Lento, poco con moto* *tr*

Голос

Ой да но - чки тем - ны, бы - ли туч - ки

гро - з - ны, эх... Ой да ли по под -

- не... по под - не - бе - сам плы - вут.

Ф - п. *tr* *r* *mf*

\*) Мелодия записана в Енисейском крае.

Ой да на\_ши храб - ры... храб - ры - е сол -

The first system of the musical score features a vocal line in 4/4 time. The lyrics are "Ой да на\_ши храб - ры... храб - ры - е сол -". The piano accompaniment consists of two staves: the right hand plays a melodic line with eighth and sixteenth notes, and the left hand provides a steady bass line with quarter notes.

- да - ты, эх... ой да ли со у -

The second system continues the vocal line with the lyrics "- да - ты, эх... ой да ли со у -". The piano accompaniment includes dynamic markings such as *mf* and *f*. The right hand features more complex rhythmic patterns, including triplets and sixteenth notes.

- че... со у - чень и -

The third system has the lyrics "- че... со у - чень и -". The piano accompaniment continues with a consistent bass line and a more active right hand. The system concludes with a fermata over the final note of the vocal line.

- ца и дут.

The fourth system contains the lyrics "- ца и дут." and ends with a double bar line. The piano accompaniment features a *tr* (trill) marking in the right hand. The time signature changes from 4/4 to 3/4 in the final measure.

# АЙ КОСИ, МОЯ КОСА...\*)

Moderato con moto

*pp*

Ай ко-си, мо-я ко-са, по-куль на тра-вух -

*pp*

*p*

- ке ро-са. Роса-стра вух-ки до-лой, а

*p*

я с по-ко-си-ка до-мой.

*p*

\*) Мелодия записана в Красноярском крае.

*tr*

Я ко - си - ла, ко - си - ла, ко -

- су на ка - мень бро - си - ла. Ли

*mf*

- то - воч - ку под е - лоч - ку, са -

*mf*

- ма пош - ла к ми - ле - ноч - ку. Травуш - ка - му -

*(rit.)*, *con moto*

*marcato* *f*

ра - вуш - ка, не

*ten.*

*sf*

я ли те - бя ко - си - ла, да

*con moto*

не гор - дись, ми - ле - но - чек, не

*Meno mosso* *Sostenuto*

я ли те - бя бро - си - ла!

*tr* *pp* *ten.* *rall.*

# УЖ ТЫ САД, ТЫ МОЙ САД...\*)

Lento, poco con moto

Уж ты

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Lento, poco con moto'. The vocal line begins with a rest, followed by the lyrics 'Уж ты' (Uzh ty) on a note. The piano accompaniment features a melodic line in the right hand with slurs and accents, and a bass line with chords and moving lines. Dynamics include *sf* (sforzando).

сад, ты мой сад, сад зе - ле - нень - кий, не во -

The second system of the musical score. The vocal line continues with the lyrics 'сад, ты мой сад, сад зе - ле - нень - кий, не во -'. The piano accompaniment continues with similar melodic and harmonic patterns, including slurs and accents. Dynamics include *sf*.

- вре - мя сад цве - тешь, о - сы - па - ешь - ся. Не во -

The third system of the musical score. The vocal line continues with the lyrics '- вре - мя сад цве - тешь, о - сы - па - ешь - ся. Не во -'. The piano accompaniment continues with similar melodic and harmonic patterns, including slurs and accents. Dynamics include *p* (piano).

- вре - мя сад цве - тешь, о - сы - па - ешь - ся... Ты ку -

The fourth system of the musical score. The vocal line continues with the lyrics '- вре - мя сад цве - тешь, о - сы - па - ешь - ся... Ты ку -'. The piano accompaniment continues with similar melodic and harmonic patterns, including slurs and accents. Dynamics include *p*.

\*) Мелодия записана в Красноярском крае.

тен.  
 - да ж, милый мой, со-би-ра-ешь-ся? Ты ку-

- да же, милый мой, со-би-ра-ешь-

- ся, а-ли в ход, во по-

- ход, в путь-до-ро-жень-ку.



# ШЕЛ ВАНЮШКА...\*)

Vivo



*f marcato energico*

Introduction for piano, 4/4 time, key of B-flat major. The music is marked *f marcato energico*. It features a rhythmic melody in the right hand and a supporting bass line in the left hand.



Пiano accompaniment for the first system, 4/4 time, key of B-flat major. The music is marked *f marcato energico*. It features a rhythmic melody in the right hand and a supporting bass line in the left hand.



Ванюшка до - ро... (h) до рож - кой, до - рож - кой Ва - ня столбо - вой.

Vocal melody and piano accompaniment for the second system, 4/4 time, key of B-flat major. The music is marked *f marcato energico*. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff.



До - рож - кой Ва - ня столбо - вой.

Vocal melody and piano accompaniment for the third system, 4/4 time, key of B-flat major. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff.

\*) Мелодия записана в Орловской области.

portamento

А... я заним сле... (й), сле доч - ком, сле -

*tr*

доч - ком за ним бе - гу.

Сле -

*sub p*  
*sf*  
non fad.

дом, сле доч - ком за

*sf*

ним я бе - гу, пла - точ - ком е - му ма - шу.

Ой все ма - шу, все ма - шу.

Tempo sostenuto

Что ж ты, а - лый цве - тик, ра - но о - пал? Что ж ты, мил дру - жок, лю -

a tempo

- бить ме - ня пе - ре - стал?

# РУССКИЕ НАРОДНЫЕ ПЕСНИ

Концертные обработки для меццо-сопрано и фортепиано

## I. На горе

(вечерняя)

Кирилл ВОЛКОВ

**Allegretto scherzando**

*rosso marcato*

*mp*

Голос

Ф-п.

The first system of the musical score consists of two staves. The top staff is for the voice (Голос) and the bottom staff is for the piano (Ф-п.). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegretto scherzando'. The piano part begins with a dynamic marking of *mf*. The vocal part starts with a rest, followed by the lyrics 'Ой, на го-' with a fermata over the 'о' and a slur over 'на го-'. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

The second system continues the musical score. The vocal part has lyrics '- ре, го - ре, ой, на го - ре, го - ре,' with slurs and fermatas over the 'о' and 'ре' in the second and third phrases. The piano part continues with a dynamic marking of *p* and concludes with the instruction *simile*. The piano accompaniment maintains the rhythmic pattern from the first system.

The third system concludes the musical score. The vocal part has lyrics 'на вы - со кой на го -' with slurs and fermatas over 'со кой' and 'на го -'. The piano part continues with the same rhythmic pattern and concludes with a fermata over the final chord. The piano accompaniment features a consistent rhythmic accompaniment throughout.

- ре.

*p sub.*

Ой, да сто - ял

но - вый чел - но чек.

*f*

Ред.

\*

Сто - ял но - вый, да, чел - нок, сто - ял но - вый

*p sub.*

чел - но - чек, де - вя но - сто

*sf*

пять ря - дов.

*sf*

*mf*

Да, на том

чел - ноч - ке, ра дость - де - ви - ца,

у - лест - ны е сло - ве -

6

росо rit. a tempo

- са, у - лест - ны - е да за -

- бав - ны - е, раз - го - вор - чи - вы -

- е. А -

*f* *mp*

rit. \*

(1965)



# 2. Полоса ль, моя полостычка...

*Andantino*

*mp*

*p*

По - ло - са ль, мо - я по - ло - стыч - ка,

*pp*

ред. \*

по - ло - саль мо - я не па - ха - на, да, не па - ха - на, не ско.

*pp*

*mf*

-рѣ - же - на.

*mp*

*mf*

*mp*

За - рос - ла ль мо - я по - ло - стыч - ка, эх, ча - стым

*p*

8

ель - нич - ком, бе - рез - нич. ком, мо - ло - дым горь.

- КИМ О - СИН - НИЧ - КОМ.

**Roso più mosso**

*cresc.*

*rosso a roso*

Я по бе - реж - ку по - ха - жи - ва - ла, чер - но -

*Ped.*

\* *Ped.*

\* *Ped.* \* *Ped.*

\*

- был - тра - ву за - лам - ли - ва - ла,

*mf*

те - гу се - ру - ю за - га - ни - ва -

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics "те - гу се - ру - ю за - га - ни - ва -". The piano accompaniment is in the same key and features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand. The piano part includes dynamic markings like *mf* and *f*.

- ла. Те га,

The second system continues the musical score. The vocal line has lyrics "- ла. Те га,". The piano accompaniment continues with similar rhythmic patterns and includes a dynamic marking of *f*. The system concludes with a fermata over the final notes.

гу си, те - га, се - ры - е, до -

The third system of the musical score features the vocal line with lyrics "гу си, те - га, се - ры - е, до -". The piano accompaniment continues with the established rhythmic and harmonic structure. A dynamic marking of *f* is present. The system ends with a fermata over the final notes.

мой. Не по - ра ли вам на - пла - вать - ся,

8

*ff*

*ff*

*p*

*più tranquillo*

*Red.*

а и мне, мла - дой, всё на - пла - кать -

-ся...

## 3. Ой, при звезде, при луне\*

Con moto

mf

4/4 3/4 4/4

(b)

6/8 4/4 3/4 4/4

mp

Ой, при зве - зде, при лу -

p

secco (quasi pizz)

5/8 4/4 4/4 4/4 4/4 4/4 4/4 4/4

- не е - хал ка - зак (ы) на ко -

2/4 4/4 4/4 4/4 4/4 4/4 4/4 4/4

(b)

\*) Обработка казачьей песни

V

- не. Ой, да не в по -

- ле, да... не в зе - ле - ной дуб -

- ро - вуш - ке да... Ой,

да не близь, эх, о - па - сно - (ё)й,

*sf*

ка - зак, пе - ре - пра - вы. Ка -

*Venergico*

*sf*

*Con anima*

- зак на се - вер дер - жит путь, ка -

*V*

*sf*



- зак не хо - чет от -дох - нуть.

Ой, да не спо - ты(к) -

- кай - ся, да те - перь, конь ре -

- ти - (и) - (а) - вой. Ой, да

он бе - жит, эх, раз - ма - хи -

(sempre in tempo)

- ва - я сво - ей гри - (а) - вой.

# 4. На реченьке

*Allegretto*

The piano introduction consists of four measures. The right hand features a melody of eighth notes with a slur, while the left hand provides a harmonic accompaniment of chords. The tempo is marked *Allegretto* and the dynamics are *p* (piano).

*poco staccato*

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "На ре - чень - ке тон - ка жер - доч - ка ле - жа - ла,". The piano accompaniment includes slurs and dynamic markings.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "ой, лё - ли, ля - ли лей, я - ли ле - жа - ла." The piano accompaniment includes slurs and dynamic markings.

На жер - доч - ке

*f* *p*

Е - ле - нуш - ка сто - я - ла, ой, лё - ли,

*p* *mp*

ру - ба - шень - ку у - мы - ва - ла.

*f* *p* Ped. \*

meno rit.

По

бе - реж - ку И - ван - су - дарь, ой, гу -

- ля - ет, гу - ля - ет, ой, лё - ли, Е - ле - нуш - ку

он при-ве-ча-ет. Ой,

8-  
8-  
8-

*f marcato*

12/16 12/16 12/16

ку-да ж мо-я Е-ле-нуш-ка хо-ро-ша!

8-  
8-  
8-

*sf sf sf*

12/16 12/16 12/16

*f sempre*

7/16 2/4 7/16

8-:

(1966 г.)