

Allegretto

The musical score is arranged in two systems. The first system includes:

- Harmonium 1: Treble clef, 2/4 time, starting with a forte (*f*) chord and moving to mezzo-piano (*mp*).
- Harmonium 2: Treble and Bass clefs, 2/4 time, starting with a forte (*f*) chord and moving to mezzo-piano (*mp*).
- Violin I: Treble clef, 2/4 time, playing a rhythmic pattern of eighth notes starting at measure 3, marked *mp* pizz.
- Violin II: Treble clef, 2/4 time, playing a rhythmic pattern of eighth notes starting at measure 3, marked *mp* pizz.
- Viola: Bass clef, 2/4 time, playing a rhythmic pattern of eighth notes starting at measure 3, marked *mp* pizz.
- Cello: Bass clef, 2/4 time, playing a rhythmic pattern of eighth notes starting at measure 3, marked *mp* pizz.
- Contrabass: Bass clef, 2/4 time, playing a rhythmic pattern of eighth notes starting at measure 3, marked *mp*.

The second system includes:

- Horn 1: Treble clef, 2/4 time, playing a melodic line starting at measure 6.
- Horn 2: Treble and Bass clefs, 2/4 time, playing a melodic line starting at measure 6.
- Violin I: Treble clef, 2/4 time, playing a rhythmic pattern of eighth notes starting at measure 6.
- Violin II: Treble clef, 2/4 time, playing a rhythmic pattern of eighth notes starting at measure 6.
- Viola: Bass clef, 2/4 time, playing a rhythmic pattern of eighth notes starting at measure 6.
- Cello: Bass clef, 2/4 time, playing a rhythmic pattern of eighth notes starting at measure 6.
- Contrabass: Bass clef, 2/4 time, playing a rhythmic pattern of eighth notes starting at measure 6.

Musical score for measures 11-15. The score includes parts for Hrmn. 1, Hrmn. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. Measure 11 starts with a double bar line and a forte dynamic marking. Hrmn. 1 plays a melodic line with eighth notes. Hrmn. 2 plays a melodic line in the upper register and a bass line with chords in the lower register. Vln. I plays a melodic line with eighth notes, marked *pizz.* (pizzicato). Vln. II plays a rhythmic accompaniment of eighth notes, marked *arco* (arco). Vla. plays a melodic line with eighth notes. Vc. plays a melodic line with eighth notes. Cb. plays a melodic line with eighth notes.

Musical score for measures 16-20. The score includes parts for Hrmn. 1, Hrmn. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. Measure 16 starts with a double bar line and a forte dynamic marking. Hrmn. 1 plays a melodic line with eighth notes. Hrmn. 2 plays a melodic line in the upper register and a bass line with chords in the lower register. Vln. I plays a melodic line with eighth notes, marked *arco* (arco). Vln. II plays a rhythmic accompaniment of eighth notes, marked *arco* (arco). Vla. plays a melodic line with eighth notes. Vc. plays a melodic line with eighth notes, marked *arco* (arco). Cb. plays a melodic line with eighth notes, marked *arco* (arco).

21

Hrmn. 1

Hrmn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

22

23

24

25

26

Detailed description: This is a page of a musical score for the piece 'Янка'. The score is arranged in a grand staff format with seven staves. The top staff is for Horn 1 (Hrmn. 1), the second for Horn 2 (Hrmn. 2), the third for Violin I (Vln. I), the fourth for Violin II (Vln. II), the fifth for Viola (Vla.), the sixth for Violoncello (Vc.), and the seventh for Contrabass (Cb.). The music is in the key of D major (two sharps) and 3/4 time. The first measure of the page is marked with a '21'. The Horn 1 part features a melodic line with eighth and sixteenth notes. The Horn 2 part provides harmonic support with chords and moving lines. The Violin I part has a rhythmic pattern of eighth notes. The Violin II, Viola, and Contrabass parts play a steady eighth-note accompaniment. The Violoncello part has a more active line with eighth and sixteenth notes. The page concludes with a double bar line at the end of measure 26.

Violin II

Янка

Белорусский народный танец
обработка Г. Беляева
оркестровка Р. Абязова

Allegretto

pizz.

2

mp

7

arco

12

17

22

Viola

Янка

Белорусский народный танец
обработка Г. Беляева
оркестровка Р. Абязова

Allegretto

2

pizz.

Musical notation for measures 1-6. The staff is in 2/4 time with a key signature of one sharp (F#). Measure 1 contains a whole rest. Measures 2-6 feature a rhythmic pattern of eighth notes: quarter rest, eighth note, quarter rest, eighth note. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. A dynamic marking of *mp* is placed below the staff.

7

Musical notation for measures 7-11. The staff continues the rhythmic pattern of eighth notes: quarter rest, eighth note, quarter rest, eighth note. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4.

12

Musical notation for measures 12-16. The staff continues the rhythmic pattern of eighth notes: quarter rest, eighth note, quarter rest, eighth note. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4.

17

arco

Musical notation for measures 17-21. The staff continues the rhythmic pattern of eighth notes: quarter rest, eighth note, quarter rest, eighth note. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. Measure 19 contains a whole rest.

22

Musical notation for measures 22-26. The staff continues the rhythmic pattern of eighth notes: quarter rest, eighth note, quarter rest, eighth note. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The piece ends with a double bar line.

Cello

Янка

Белорусский народный танец
обработка Г. Беляева
оркестровка Р. Абязова

Allegretto

pizz.

First line of musical notation for Cello, measures 1-6. The key signature is two sharps (F# and C#) and the time signature is 2/4. The piece begins with a whole rest in measure 1, followed by a sixteenth rest in measure 2. The music then consists of eighth and sixteenth notes, with a *mp* dynamic marking in measure 2.

Second line of musical notation, measures 7-11. The notation continues with eighth and sixteenth notes, ending with a sharp sign on the final note of measure 11.

Third line of musical notation, measures 12-16. The notation continues with eighth and sixteenth notes, ending with a sharp sign on the final note of measure 16.

Fourth line of musical notation, measures 17-21. The notation continues with eighth and sixteenth notes, including a *arco* marking above measure 18.

Fifth line of musical notation, measures 22-26. The notation continues with eighth and sixteenth notes, ending with a sixteenth rest in measure 26.

Contrabass

Янка

Белорусский народный танец
обработка Г. Беляева
оркестровка Р. Абязова

Allegretto

pizz.

First line of musical notation for Contrabass, measures 1-5. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes a whole rest in measure 1, followed by eighth notes in measures 2-5. A *tr* marking is placed below measure 2.

6

Second line of musical notation, measures 6-10. The notation continues with eighth notes.

11

Third line of musical notation, measures 11-15. The notation continues with eighth notes.

16

Fourth line of musical notation, measures 16-20. The notation continues with eighth notes. An *arco* marking is placed above measure 17.

21

Fifth line of musical notation, measures 21-25. The notation continues with eighth notes and ends with a double bar line.