



# Весёлая полька

В. Оякяэр  
оркестровка Р. Абязова

Tempo di Polka

Musical score for Trombone, Violini I, Violini II, Viole, Celli, and Contrabassi. The score is in 2/4 time and B-flat major. It features a polka tempo. The Trombone part starts with a rest followed by a triplet of eighth notes. The Violini I, II, and Viole parts have a similar triplet pattern. The Celli and Contrabassi parts play a rhythmic accompaniment of eighth notes. Dynamics include *f*, *sf*, *p*, and *mf*. There are also markings for *pizz.* (pizzicato) and *V* (accents).

Musical score for Tibn., Violini I, Violini II, Vle, Vc, and Cb. The score continues from the previous page. The Tibn. part has a melodic line with dynamics *f*, *mf*, and *f*. The Violini I, II, Vle, Vc, and Cb parts have a rhythmic accompaniment. Dynamics include *f*, *mf*, and *f*. There are also markings for *V* (accents) and *1.* (first ending).

20

Trbn. *p* *mp*

I *p* *f* *mp*

II *p* *f* *mp*

Vle *p* *f* *mp*

Vc *p* *f* *mp*

Cb *p* *f* *mp*

31

Trbn. *mf* *mp* *mf*

I *mf* *mp* *mf*

II *mf* *mp* *mf*

Vle *mf* *mp* *mf*

Vc *mf* *mp* *mf*

Cb *mf* *mp* *mf*

Весёлая полька

42

Trbn.

I

II

Vle

Vc

Cb

*mf* *f* *mf* *f* *mf*

*mf* *f* *mf* *f* *mf*

*mf* *f* *mf* *f* *mf*

*mf* *f* *mf* *f* *mf*

*mf* *f* *mf* *f* *mf*

*mf* *f* *mf* *f* *mf*

52

Trbn.

I

II

Vle

Vc

Cb

*f*

*mp* *p* *mf* *f*

*mp* *p* *mf* *f*

*p* *mf* *f*

*p* *mf* *f*

*p* *mf* *f*

*p* *mf* *f*

Весёлая полька

63

Trbn.

63

I

II

Vle

Vc

Cb

Unis.

*mf*

*mf*

*mf*

*mf*

75

Trbn.

75

I

II

Vle

Vc

Cb

*f*

Div.

*piu f*

*f*

Div.

84

Trbn.

84

I

II

Vle

Vc

Cb

*mf* Unis.

*mf*

*mf*

Unis.

*mf*

*mf*

Весёлая полька

93

Trbn. *f* *mf*  $\oplus$  Coda

I *f* *mf*

II *f* *mf*

Vle *f* *mf*

Vc *f* *mf* arco

Cb *f* *mf*

D.C. al  $\oplus$  e poi la Coda

101 *rubato* *f* *a tempo*

Trbn. *f*

I *f*

II *f*

Vle *f*

Vc *f*

Cb *f*

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Tempo di Polka

3

*sf* *p* *mf* *f*

10

*mf* *f* *mf*

17

1. *p* *f* 2.

24

*sf* *mp*

31

*mf* *mp*

38

*mf* *sf* *mf*

45

*f* *mf* *f* *mf*

Весёлая полька

52 *mp*

59 *p* *mf* *f*

Div. 6 Unis.

71 *mf* *f*

3

80

87 *mf*

1. V

94 *f* *mf*

2. V

⊕ Coda

D.C. al ⊕ e poi la Coda

100 *f* *a tempo*

2

# Весёлая полька

В. Оякяэр  
оркестровка Р. Абязова

Tempo di Polka

The musical score is written for Violin II in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). It begins with a 3-measure rest followed by a series of eighth notes. The score is divided into systems, with measure numbers 10, 17, 24, 31, 38, and 45 marking the start of new lines. Dynamics include sf, p, mf, and f, with hairpins indicating crescendos and decrescendos. There are first and second endings at measures 17-20. The piece concludes with a fermata at measure 45.



52 *mp*

59 *p* *mf* *f*

66

73 *mf* *piu. f* Div. 11

90 *mf* *f* Div. 1. 2. *D.C. al Coda e poi la Coda*

*Coda* 97 *mf* *f* *rubato*

103 *a tempo* *f*

Viola

# Весёлая полька

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Tempo di Polka

3

*sf* *p* *mf* *f*

10

*mf* *f* *mf*

17

1. *p* *f* 2.

24

*sf* *mp*

31

*mf* *mp*

38

*mf* *sf* *mf*

45

*f* *mf* *f* *mf*

52

59

*p* *mf* *f*

66

73

*mf* *f*

80

87

*mf*

94

*f* *mf*  $\oplus$  Coda

D.C. al  $\oplus$  e poi la Coda

100

*f* *rubato* 4

Cello

# Весёлая полька

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Tempo di Polka

*f* *sf* *p* *mf*

8 *f* *mf* *f*

15 *mf* *p*

22 *f* *sf* *mp*

29 *mf* *mp*

36 *mf* *sf*

43 *mf* *f* *mf* *f*

50  $\Phi$  *mf*

57 *p* *mf* *f*

64 *f*

71 *mf*

78 Div. *f*

85 Unis. *mf*

92 1. 2.  $\Phi$  Coda *f* *mf*  
D.C. al  $\Phi$  e poi la Coda

99 *rubato* *f* 3 4

Contrabass

# Весёлая полька

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оркестровка Р. Абязова

Tempo di Polka

The musical score is written for Contrabass in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece is marked 'Tempo di Polka'. The score consists of eight staves of music, with measure numbers 7, 13, 19, 25, 31, 37, and 43 indicated at the beginning of their respective staves. The dynamics range from *f* (forte) to *sf* (sforzando) and *p* (piano). The score includes various musical notations such as slurs, accents, and a 'pizz.' (pizzicato) marking. The piece concludes with a double bar line and repeat dots.

49  $\Phi$

*f* *mf*

55

*p*

61

*mf* *f*

67

73

*mf*

79 **11**

*mf* *f*

$\Phi$  Coda

95 **2.** arco

D.C. al  $\Phi$  e poi la Coda *mf*

100 *rubato*

*f* **4**