

Stefania Turkevych's *Heart of Oksana* (1969):

A Critical Edition of a Lost Ukrainian Opera

by

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ABSTRACT

It is no secret that the Soviet Union silenced the voices of many artists, but pieces of this history are still emerging—including the story of Ukraine's first female composer to achieve professional renown: Stefania Turkevych (1898-1977). Although the quantity and quality of Turkevych's compositional output should have established her as a major international figure, most of her work remains unpublished. Turkevych is absent from both *Grove Music* and *Die Musik in Geschichte und Gegenwart* (MGG Online). There is a clear need for English-language biographical materials about Turkevych and for publication of her works.

This document represents the first critical edition of Turkevych's three-act chamber opera, *Серце Оксани* (*The Heart of Oksana*), commissioned in 1969 for the 100th anniversary of the creation of Canada's Province of Manitoba (and its subsequent settlement by members of the Ukrainian diasporic community). The score is prefaced by brief introductions to both Turkevych and *Серце Оксани* as well as an explanation of editorial procedure and a critical report.

Lost Soviet-era voices carry particular social and political weight as present-day Ukraine reclaims an identity that moves beyond reductive “Russian vs. European” dichotomies, and solidifying that identity seems even more urgent against the backdrop of the current Donbass War (2013-present). This project represents the first step in a much longer-term effort to unearth and share Turkevych's story and overlooked contributions as a composer, teacher, and lifelong advocate of Ukraine's language and culture.

ACKNOWLEDGMENTS

Without the support of a remarkable network of fellow students, faculty mentors, and community professionals (on both the domestic and international fronts), I might never have discovered Stefania Turkevych's *Серце Оксани*, and the music of this remarkable woman—silenced over 50 years ago by the Soviet Union—might never have been given voice again. Specifically, I wish to thank the following individuals and organizations:

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The wide network of Ukrainian artists and scholars who have supported my efforts—Dr. Kushnir at the L'viv National Music Academy; Alla Kulbaba at the National Opera of Ukraine; the Ukrainian Institute of America in NYC; the Ukrainian Art Song Project in Canada; the Ukrainian-English baritone Pavlo Hunka and his wife, Larysa Hunka; Turkevych's youngest daughter, Maria Lukianowicz (who, sadly, passed away shortly before the writing of this document); Turkevych's great-nephew, Roman Metelski; Anya Bigun and her daughter, Anya Bigun Beus; and the many others who have attended my performances and lectures and helped piece together Stefania Turkevych's story.

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My ever-supportive family: My mother, Sharlee Glenn, who passed on her love of research and the arts; my father, James Glenn, who passed on his love of history and international relations; and my four younger brothers (Kedric, Patrick, Dylan, and Devin), who have helped me turn my high-flung dreams into reality since the earliest days of our childhood.

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CHAPTER 1: BACKGROUND

INTRODUCTION TO STEFANIA TURKEYVYCH

Stefania Turkevych (1898-1977) was born in L'viv, one of the cultural epicenters of Galicia. During her lifetime, Galicia was part of the Austrian Empire, then Poland, then part of the Ukrainian Soviet Socialist Republic. This region bore the marks of Austrian, Hungarian, Lithuanian, Russian, and Polish influence and would soon witness the rise of the Soviet state.

Turkevych's father and grandfather were priests, and her mother was a pianist. Turkevych herself played piano, harp, and harmonium.¹ Her prodigious talent led her to study in Vienna (1914-16; 1921-25), at the L'viv Conservatory (1918-19), and at the Prague Conservatory and the Ukrainian Free University in Prague (1930-34). Her early education was remarkably cosmopolitan.²



Figures 1 and 2 (left and middle): Turkevych, first half of the 20th century.⁴ Public domain.

Figure 3 (far right): Turkevych, latter half of the 20th century.⁵ Public domain.

¹ Stefania Pavlyshyn, *The First Ukrainian Female Composer* (L'viv: BaK, 2004), 1-18.

² "Film about Stefania Turkevych," accessed April 4, 2020, www.youtube.com/watch?v=pa_2_xdRVHY.

⁴ Roman Kravetz, "Stefania Turkewich," accessed April 23, 2019, www.ukrainiansintheuk.info.

⁵ Ukrainian Art Song Project, accessed April 21, 2019, www.ukrainianartsong.ca.

Turkevych displayed an early proclivity for composition. During her time at the L'viv Conservatory, she composed a series of liturgical works for the choir at St. George's Cathedral, the mother church of the Ukrainian Greek Catholic Church.⁶ Shortly after marrying the rising Ukrainian-German expressionist painter Robert Lisowski in 1925,⁷ Turkevych moved to Berlin and studied composition privately with Arnold Schoenberg (1874-1951) and Franz Shreker (1878-1934). Turkevych earned a PhD in Musicology from the Ukrainian Free University in Prague in 1934, becoming the first woman from Galicia to receive a doctorate. Her boldly nationalistic dissertation was entitled "Ukrainian Folklore in Russian Operas." She is now considered Ukraine's first female composer.⁸

Immediately after receiving her PhD, Turkevych returned to L'viv, where she taught at the L'viv National Music Academy (sometimes called the L'viv Conservatory). She maintained this position until 1939, when she began working as a coach and accompanist at the L'viv National Opera alongside her sister, Irina Martynec (an opera singer). It was here that the two sisters met prima ballerina Daria Nyzankiwska-Snihurowycz, who would become an important co-collaborator both in Ukraine and on Canadian soil more than 30 years later (for the premiere of Turkevych's 1969 opera-ballet, *Серце Оксани*).⁹

⁶ Pavlyshin, *The First Ukrainian Female Composer*, 10.

⁷ "Robert Lisovsky," *Encyclopedia of Ukraine* (acc. March 23, 2020).

⁸ Kravetz, "Stefania Turkewich."

⁹ Maria Pasternakova, *Ukrainian Woman in Choreography*. (Winnipeg, Edmonton, Canada: Ukrainian Women's Association of Canada, 1963).



Figure 4 (left): Daria Nyzankiwski-Snihurowycz.¹⁰ Public domain.

Figure 5 (right): Irina Martynech.¹¹ Public domain.



Figure 6 (upper left): Rendering of L'viv, circa 1880. Soviet-Era postcard. Public domain stock photo.

Figure 7 (lower left): Photo of the L'viv Opera House, late 1800s.¹² Public domain.

Figure 8 (R): St. George's Cathedral, present-day. Public domain stock photo.



¹⁰ Genia Blum, "Stefania Turkewich," accessed March 16, 2020, www.underthesunonline.com.

¹¹ Ukrainian Cultural and Education Center, accessed March 16, 2020, www.ukrainianwinnipeg.ca/oseredok

¹² Edward H Lewinski-Corwin, *The Political History of Poland*. Photograph. Rarebooksclub.com, 2010.

Turkevych remained in L’viv during World War II. In 1946, when her works were banned throughout the USSR for their failure to comply with Socialist Realism, she fled to Austria and then to Italy, and she finally settled in the UK, where she composed her largest body of work—including *Cerце Оксану* (*The Heart of Oksana*). At some point in the 1940s, she separated from her first husband and married her second husband, Narcyz Lukianowicz (a doctor and poet).¹⁴ Her family lived for five years in Brighton (where she worked as an organist and pianist) and a year in London before moving to Bristol. (It was in London that Turkevych discovered a network of Canadian Ukrainians descent who had moved to the UK.) Ten years later, Turkevych moved to Belfast in Northern Ireland. For the last four years of her life, she settled in Cambridge, where she passed away in 1977 at the age of 78. Turkevych had two daughters: Zoya (with her first husband, Robert Lisovski) and Maria (with her second husband, Narsyz Lukianowicz).

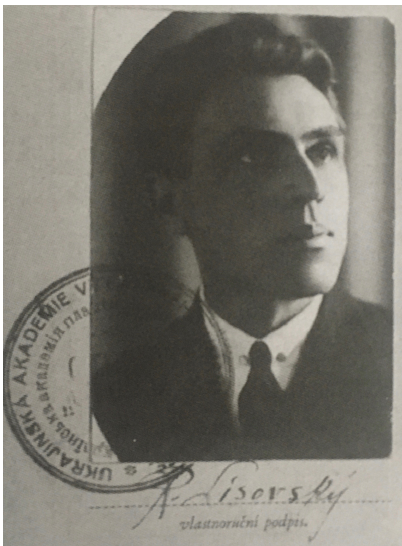


Figure 9 (left): Turkevych’s first husband, Robert, 1925.¹⁵ Used with permission of the family.



Figure 10 (right): Turkevych and her first daughter Zoya in Prague, 1932.¹⁶ Used with permission of the family.

¹⁴ “Narcyz Lukianowicz,” *Ukrainians in the United Kingdom Online Encyclopaedia*, accessed March 23, 2020, www.ukrainiansintheuk.info/eng/02/lukianowicz.htm.

¹⁵ Pavlyshin, *The First Ukrainian Female Composer*, 12.

¹⁶ Pavlyshin, *The First Ukrainian Female Composer*, 18.

Turkevych's oeuvre includes three symphonies, several symphonic suites, five ballets, four operas, five choral pieces, and a large number of chamber and piano works—many of which were compiled and edited by her second husband, Narsyz, after her death.¹⁷

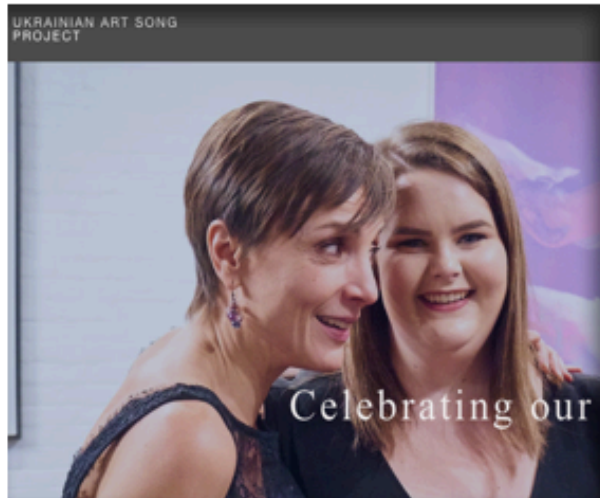


Figure 11 (left): A 2016 newspaper article announcing the performance of several of Turkevych's recently-rediscovered chamber works at the L'viv Conservatory.

Figure 12 (right, top): A still shot from a Ukrainian-language documentary about Turkevych produced in celebration of the 120th anniversary of her birth, alongside performances of her chamber works at L'viv Conservatory (top).¹⁸

Figure 13 (right, bottom): The website of the Canada-based Ukrainain Art Song Project (bottom).¹⁹ Used with permission of the creators.

¹⁷“A Composer Lives if His Music is Heard: Stefania Turkevych.” *Photographs of Old L'viv*, accessed March 23, 2019, <http://photo-lviv.in.ua>.

¹⁸“Film about Stefania Turkevych,” accessed April 4, 2020, www.youtube.com/watch?v=pa_2_xdRVHY.

¹⁹“Stefania Turkevych,” *Ukrainian Art Song Project*, accessed April 21, 2019, www.ukrainianartsong.ca.

INTRODUCTION TO *СЕРЦЕ ОКСАНИ*

The 1940s through the 1970s represent Turkevych's most prolific compositional period. Her Ukrainian-language operas from this era are particularly worthy of note—among them *Серце Оксани* (*The Heart of Oksana*), which was commissioned in 1969 by the Winnipeg division of Prosvita. This organization, founded in late nineteenth-century Ukraine to promote Ukrainian culture through literature, scholarship, and the arts, later took root in Canada.²⁰ The piece was performed by the Children's Opera of Prosvita and directed by Turkevych's sister, Irina Martynec.

Серце Оксани is one of Turkevych's last large-scale compositions and arguably her most critically recognized.²¹ At the time of its composition, she was living in Belfast, Northern Ireland.²² She composed the work for the 100th anniversary of the creation of the Province of Manitoba in Canada and its subsequent settlement by Ukrainian expatriates. The piece was originally titled *Цар Ох* ("King Okh"). Its libretto and score were based on one of Turkevych's earlier projects—a shorter, less musically-complex treatment of the same story.²³

The Canadian premiere of *Серце Оксани* reunited Turkevych with two former colleagues from the L'viv National Opera: Director Irena Martynec (Stefania's sister, an opera singer who had emigrated to Canada) and choreographer Daria Nyzankiwska-

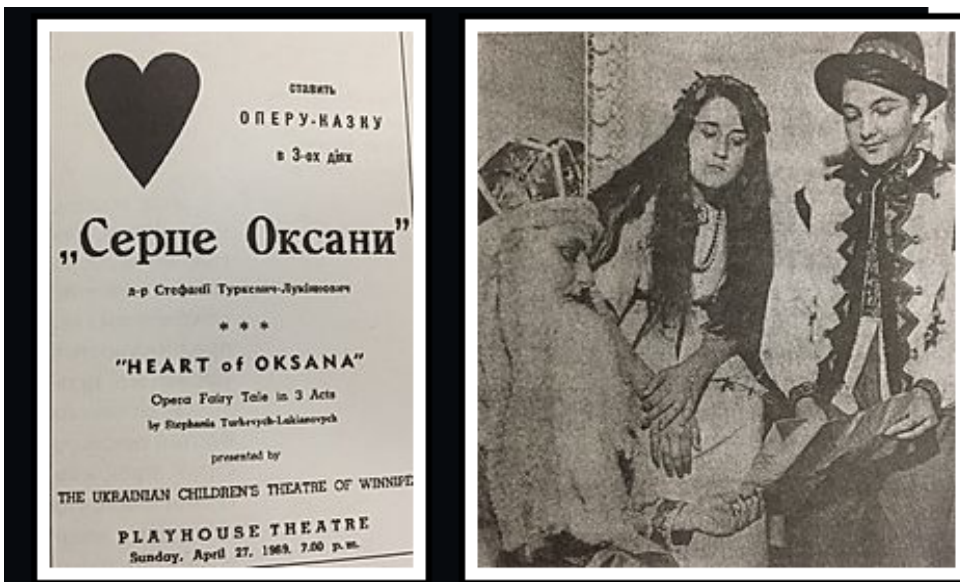
²⁰ MK Kravtsiv, Vasyl Markus, and Avhustyn Shtefan, "Prosvita," *Encyclopedia of Ukraine*, Vol 3 (1994).

²¹ "In Memory of Dariya Hijankivskoi-Snigurovich," *Культура*, January 21, 2016.

²² Maria Lukianowicz. Interview by Erica Glenn, September 26, 2019, written correspondence.

²³ Pavlyshin, *The First Ukrainian Female Composer*, 92.

Snihurowycz (a former prima ballerina and friend from the L'viv Ballet).²⁵ Irina insisted on shifting of the title of the opera from *Цар Ох (King Oh)* to *Серце Оксани (The Heart of Oksana)* during the early stages of the collaborative process to make it more female-centric and focused on Oksana's journey.²⁶ Turkevych's youngest daughter, Maria, writes, "Irina. . .decided to change the name, and somewhat reluctantly my mother went along with it."²⁷



Figures 14 and 15: Materials and a photograph from the original production of *Серце Оксани* (1969).²⁸ Used with permission of the family.

A Brief Analysis of *Серце Оксани*

The three women in this creative team conceived of *Серце Оксани* as a chamber opera-ballet for children. The opera is short (45-50 minutes) and features melodies that

²⁵ Maria Pasternakovka, *Ukrainian Woman in Choreography*. (Winnipeg, Canada: Ukrainian Women's Association of Canada 1963).

²⁶ "In Memory of Dariya Hijnankivskoi-Snigurovich," *Культура*.

²⁷ Maria Lukianowicz, Interview by Erica Glenn, September 26, 2019.

²⁸ Pavlyshin, *The First Ukrainian Female Composer*, 93-94.

are idiomatic for young voices. There are eight solo roles; three are male, but all are sung in the treble register (including King Okh). The music was meant to be accessible to a wide demographic, including non-musical members of the Ukrainian diasporic community, but it is also a clear example of Turkevych’s mature style—particularly in the instrumental scoring. *Серце Оксани* is written for a chamber ensemble consisting of flute, string quintet (two violins, viola, cello, bass), and piano. The instruments frequently imitate forest sounds (bird calls, the wind, the waking of the forest at sunrise, etc.) in a musical language that ranges from folk-like to whole-tone to atonal.

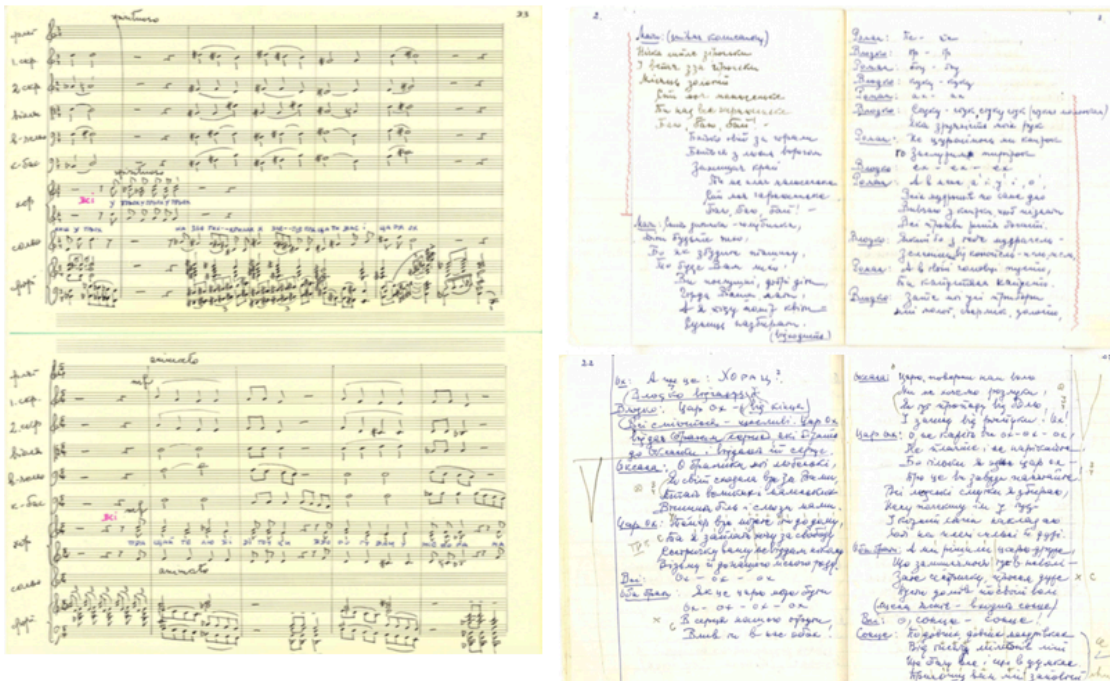


Figure 16 (right): A sample of the score featuring SSA chorus, a soloist, and all instruments but flute. Figures 17 (left): Samples of the handwritten libretto.²⁹ Printed with permission of the copyists.

As to sub-genre, it is difficult to categorize *Серце Оксани*. Throughout the opera, chorus members and dancers portray various forest creatures and natural elements. In its

²⁹ “Stefania Turkevych,” *Ukrainian Art Song Project*.

child-oriented, whimsical use of folk story and melody, the piece is reminiscent of better-known operas like Humperdinck's *Hansel and Gretel* (1893) or Janacek's *Cunning Little Vixen* (1924). As an opera-ballet, it also relies heavily on dance (with several extended balletic interludes). The storyline is loosely based on characters from Ukrainian folklore, including King Okh—an ominous figure who kidnaps children and imprisons them in his mountain palace when they lose their way in the woods.

In *Серце Оксани*, two boys from the mountainous region of Western Ukraine populated by the Hutsuls fall into the clutches of King Okh. Leaving her home and her mother, their younger sister, Oksana, ventures into the enchanted forest to find them. Ultimately, Oksana sacrifices everything she has—first her material possessions and then her heart itself—in order to reclaim her brothers. The story centers on love and generosity as the forces that will ultimately save the world.³¹ The connection to Prosvita ideals is clear in Turkevych's incorporation of folk elements (musically and textually), her use of the Ukrainian language (as opposed to the Russian language), and her nationalistic themes. (At one point, Tsar Okh forces the brothers to solve a riddle. The answer to that riddle is the word "Ukraine.")

Turkevych's compositional language is unique. Although one can hear the technical influence of Schoenberg and can detect certain expressionist tendencies, her music is generally quite lyrical, with occasional folk influence. This is typical of Turkevych's style: she walks the line between tonality and expressionism—especially in her art songs—occasionally incorporating elements of pointillism and impressionism. In

³¹ "In Memory of Dariya Hijankivskoi-Snigurovich," *Культура*.

Серце Оксани, Turkevych's solo writing is very accessible (taking into account the range and capabilities of young voices), and the SSA chorus typically sings in homorhythmic homophony with triadic harmonies (although the surrounding material isn't necessarily triadic).

Also of note is Turkevych's use of octatonicism—especially when composing folk-like melodies for the two brothers and invoking a sense of the magical and otherworldly. (Rather than integrating pre-existing Ukrainian folk melodies into her score, Turkevych seems to have generated original material that is merely folk-like.) The connection between octatonicism and a national “Slavic” sound was established long before Turkevych by composers like the Mighty Handful (Balakirev, Cui, Rimsky-Korsakov, Mussorgsky, and Borodin), Stravinsky, and Scriabin, and it even infiltrated the work of French composers like Debussy, Ravel, and Messiaen. (The reciprocal influence of these composers on Turkevych may explain why her music sounds as impressionistic as it does.) Turkevych also uses pentatonic melodies in *Серце Оксани* to signify the primitive “other”—specifically warring factions from the east.

Turkevych's chords often move in parallel, by step, with quick shifts through key areas. Instruments weave their way contrapuntally through the vocal harmonies, creating a more complex musical fabric. The piano, in particular, tends to be dense and textural—somewhat non-idiomatic and almost unplayable in sections (due to large, displaced octaves and too many internal lines for ten fingers to accommodate). It is also the most gesturally interesting part; because Stefania herself was an accomplished pianist, she may have begun by drafting the score for piano and voices and later filled in the flute and

string quintet (as these instruments tend to provide a kind of atmospheric overlay). According to Turkeyvych's youngest daughter, Maria, the score for *Серце Оксани* underwent substantial revision during the rehearsal process in Canada, but, sadly, no material documenting those revisions has survived. It is possible that Turkeyvych's piano part is actually the sketch for a full orchestral texture (although she was limited to eight instruments for the Canadian premiere).

Press response to the 1969 premiere of *Серце Оксани* in Manitoba was largely positive. In one review, the work was called "original...by its structure, style and music, a powerful sign of...bold modernism."³² Turkeyvych's Ukrainian-language biographer, Pavlyshin, notes that the opera brought Turkeyvych more acclaim than her more "serious" works (which were more typical of her usual style and harmonic language).³³



Figure 19: Newspaper clipping from June 2, 1970 advertising performances of *The Heart of Oksana* at Centennial Concert Hall.³⁴

32 "The Elegy of Life," *Meest Online*, February 2, 2012, accessed March 25, 2020.
 33 Pavlyshin, *The First Ukrainian Female Composer*, 92.
 34 *Svoboda* (June 2, 1970).

Серце Оксани after 1969

There are critical gaps at this point in the historical record. Despite its initial success, there is no current evidence that the opera was performed again; it is unclear why. For years, the manuscript lay in a chest at the home of Turkevych's youngest daughter, Maria, just outside Cambridge, England. In 2017, Larysa Hunka (a coordinator for the Ukrainian Art Song Project, or UASP) and Joao Costa (a Portuguese pianist-composer) discovered her art song manuscripts. With Maria's permission and the support of UASP, they digitized these scores. In the process of scanning the art songs, Hunka and Costa decided to digitize Turkevych's larger works as well (symphonies, ballets, operas), including *The Heart of Oksana*. UASP subsequently transcribed and performed several dozen of Turkevych's art songs, but her operas remained untouched.

The Author's Discovery of the Score

In 2019, I discovered the manuscript for *Серце Оксани*. I first ran across mention of Turkevych while perusing a list of composers from Post-Soviet spaces. She immediately captured my attention—this woman who studied with giants like Arnold Schoenberg and Franz Shreker and who was the first woman in Galicia to receive a PhD. The only source materials I could discover online were an incomplete English-language *Wikipedia* article and a brief Ukrainian-language video documentary about Turkevych's life in L'viv³⁵. The documentary had been posted to YouTube by an organization called "Photographs of Old L'viv." Hoping to discover more about Turkevych, I contacted this

³⁵ "Film about Stefania Turkevych," accessed April 4, 2020, www.youtube.com/watch?v=pa_2_xdRVHY.

group on Facebook and received an immediate response from Roman Metelski, Stefania Turkevych's great-nephew. I also made contact with the Ukrainian Art Song Project, and both Meleski and my contacts at UASP were able to quickly connect me with a worldwide network of scholars and musicians with information about Turkevych. (Piecing together Turkevych's full story has long been problematized by the fact that Turkevych lived in so many locations, and spellings of her name vary from source to source, with "Turkewich" being the preferred Russian transliteration and "Turkevych" being the preferred Ukrainian transliteration.)

UASP provided me with the digital copies of *Серце Оксани*, and I initiated a correspondence with Maria Lukianowicz, Turkevych's youngest daughter. Lukianowicz gave me permission to transcribe and produce her mother's opera, provided invaluable details relating to its composition, assisted in translation efforts, and mailed me a copy of Turkevych's Ukrainian-language biography (by Stefania Pavlyvshin). The journey towards resurrecting *Серце Оксани* had begun.

SYNOPSIS

ACT I: Evening.

In a Hutsul cottage, deep in the mountain regions of Western Ukraine, Mother serenades her baby with a lullaby about Father, who is off in battle, defending the Ukrainian border. (The date is left ambiguous.) When Mother exits to gather strawberries from the garden, her three oldest children begin to tease one another. Roman believes he is the wisest. Vlodko believes he is the most talented. Oksana expresses a desire to learn how to dance, but the boys belittle her, believing her skills and dreams to be lesser than theirs. Mother returns and sends the boys into the forest to deliver strawberries to their grandfather. Oksana asks to accompany them, but Mother makes her stay behind. Disappointed and frustrated, Oksana begins fiddling with her brothers' toys and reading their books—including a Ukrainian folktale about the terrifying Tsar Okh, who rules a vast forest kingdom. She also reads a comic story about a battle among beetles, mushrooms, and mosquitoes. Oksana drifts off to sleep while reading, and as she does, the creatures in the story come to life around her. She awakens and exits the house in search of her brothers.

ACT II: Nighttime.

Roman and Vlodko have lost their way in the forest and are becoming increasingly frightened by the noises and shadows. They bicker with each other and cry out, “oh, oh, oh!” inadvertently summoning Tsar Okh, who decides to teach them a lesson for invoking his name carelessly and not thinking before they speak. His servant

lures the boys away to Okh's kingdom in the clouds despite the efforts of the Wind, who tries to prevent the kidnapping. A few moments later, Oksana enters the forest, anxious to find her brothers. She offers the Wind her red shoes (so Wind can move about more easily) in exchange for assistance, but the Wind doesn't know where the boys were taken. As the Wind exits and Oksana weeps silently, the Stars appear. She offers the Stars ribbons from her hair, and they guide her through the forest. As Oksana ascends towards Okh's kingdom, she begs the Moon to show her the way in exchange for a lock of hair to keep the Moon warm. The Moon accepts the braid of hair and hints at secrets that it cannot reveal. The Stars disappear and the Moon sleeps; Oksana is left completely alone. In desperation, she cries out to the Sun, who appears in a blaze of glory. Oksana has nothing left to give but her heart, which the Sun accepts. The Sun leads her away towards King Okh.

ACT III: Early Morning.

The servants, courtiers, and forest creatures of Tsar Okh's kingdom perform a stately dance before his throne. Okh gathers his subjects and explains that the Sun seems to be missing (along with all light and happiness). To everyone's joy, the Sun suddenly appears with Oksana. The Sun pleads Oksana's case before King Okh, and he agrees to free the brothers in exchange for Oksana's heart. A servant returns the boys and removes their gags. The brothers immediately begin singing and dancing recklessly. They finally notice Oksana, but because she has sacrificed her heart, she can no longer feel anything, and she rejects them coldly. Tsar Okh agrees to return

Oksana's heart to her distraught brothers if they can answer two riddles (anagrams for "Ukraine" and "Tsar Okh"). The boys solve both riddles, and Okh hands them Oksana's heart, which they immediately return to her. She revives, and the siblings embrace. Tsar Okh is quick to explain, however, that there is a catch: in exchange for her heart and her brothers' freedom, Oksana must now remain with Tsar Okh forever. The boys throw themselves at Okh's feet and offer themselves as captives in place of their sister. The Sun witnesses this noble gesture and appears again to break Okh's spell and release all three children. She guides them home, where they embrace their mother and one another as the whole forest rejoices.

SOCIAL AND POLITICAL RELEVANCE

Significantly, *Серце Оксани* was produced by a team of women, was performed by treble voices, and was built around a female protagonist who rescues the males in her story. During the 1970s, this alone would have conveyed a clear feminist message (with echoes throughout the libretto as Oksana explores her role as a female against the roles of her brothers).

In the twenty-first century, the social relevance of Stefania Turkevych's music extends even further. As political tensions intensify throughout Europe, the eyes of the world seem to be locked on countries like Ukraine. Tracing lost threads in Eastern European history has never been more vital.

Ukraine is far more than a buffer between Russia and the countries of the European Union. The country's long and complicated history dates back to the earliest evidence of Slavic civilization in the first century CE. Its wide geographic span makes it the largest European country west of Russia. Its rich cultural wealth spans centuries of art. Unfortunately, Ukraine's cultural achievements have often been appropriated by powerful neighboring states.

Since war broke out with Russia in 2014, Ukrainian artists and scholars have renewed longtime efforts to revitalize the country's national identity. Classical, popular, and folk musicians have played an important role in the most recent nationalist movement, and ensembles like Koshetz and Vesnivka have garnered international praise and for their

performances and their work in digitizing hundreds of Ukrainian choral scores.^{40 41 42}

The L'viv Choral Festival brings together choirs of Ukrainian diasporic communities from all over the globe. Charitie Hyman, an expert on nationalism in Ukraine, expresses the following: "Identity is not a thing, but a process. The nation [is] a symbol that is open to multiple possibilities, redefinitions, conflict, and ambiguity. Performance reveals the potentiality of the Ukrainian nation just as it actualizes the nation."⁴³

More and more in recent years, international artists have been joining forces with Ukrainian artists and scholars in rediscovering and disseminating the stories from Ukraine's past that will challenge misinformation and help fortify the country against soft power attacks. Stefania Turkevych is one of many USSR-era musicians who gave voice to the Ukrainian narrative through their art. These rediscovered voices will continue to shape the country's future.

⁴⁰ "Koshetz Ukrainian Choir: A Living Legacy," Koshetz Choir.

⁴¹ "Vesnivka: A Tradition of Choral Excellence Since 1965," Vesnivka Canadian Ukrainian Women's Choir.

⁴² John Pidkowich, "Vesnivka Establishes E-Library of Ukrainian Choral Music," *The Ukrainian Weekly* (2016).

⁴³ Charitie V. Hyman, "From Art Fields to Urban Landscapes: Youth, Performance, and Identity in Ukraine," (PhD diss., University of Wisconsin-Madison, 2015): 3-82.

CHAPTER 2: TRANSCRIBING THE SCORE

EDITORIAL PROCEDURE

Composer: Turkevych, Stefania

Librettist: Turkevych, Stefania

Work Title: *The Heart of Oksana*: An Opera for Children (in 3 Acts)

Language: Ukrainian

Year of Composition: 1969

Year of Transcription: 2019

Manuscript Location: Cambridge, England

Manuscript Size: 42 X 59.4 cm (A2)

Pages: Score – 56 (double-sided)

Libretto – 16 (22 staves per page; 11 staves per system)

Editing *Серце Оксани* involved manually transferring Turkevych's handwritten autograph score into the Finale software program from digital photocopies, formatting the score in a way that mirrored Turkevych's original manuscript, and producing both Romanized transliterations and English subtitles. Jarron Carlson, an undergraduate in composition at the San Francisco Conservatory, assisted substantially with inputting the score into Finale. All formatting and editorial decisions were made by the author of this document.

General editorial notes:

- All expression markings and symbols are original.
- All tempo markings (Italian descriptors) are original.
- Markings in the edition that are additive or differ from markings in the original manuscript have been noted either with brackets [] or an asterisk *.

- Turkevych indicates very few dynamic and tempo markings; this has been honored in the edition.
- The score presents the parts in the same order as the original autograph (top to bottom: fl, vln I, vln II, vla, vc, db, chorus, soloists, piano).
- The original autograph does not contain measure numbers; these have been added for convenience.
- Where present in the score, Turkevych's staging directions have been included (although they were intermittent and somewhat inconsistent).
- In places where the composer only indicated one dynamic or expression marking above all the parts, these have been replicated in each part (and differentiated from original markings with brackets).
- All repeat signs are editorial. Turkevych implies repeats (via double bars and multiple verses of text) without actually notating them. The same holds true for vamps, which Turkevych likely added to create more flexibility in staging and dramatic interpretation. Where Turkevych uses double bars to indicate such vamps, the edition uses repeat signs.
- In sections where the strings play homophonically and articulation markings are absent in only one of the parts, appropriate markings have been added to ensure consistency (again, differentiated with asterisks or brackets).
- Divisions and subdivisions of beats are occasionally beamed differently.
- All staves appear in the same place on the page as they do in the original autograph (for ease of cross-referencing).

- Where Turkevych has notated multiple soloists in harmony on a single staff, the edition also places both voices on the same staff.
- Occasional missing beats in a measure have been supplied editorially. The same holds true for beats too large for the bar. These have been marked in the score with an asterisk.
- Where instruments cannot produce pitch in the range indicated, logical alterations have been made aimed at preserving melody/harmony/texture and minimizing disruption to the musical line. Changes are indicated in the critical report.

Additional notes on language:

- The original Ukrainian text is written in Cyrillic. For this edition, a Romanized transliteration was generated using a system designed for singers by Ukrainian-English baritone Pavlo Hunka, based on his experience coaching Ukrainian diction among non-Ukrainians. A copy of this guide can be found as Appendix C (reprinted with permission of the author).
- The lyrics in the score do not always match the lyrics in Turkevych's handwritten libretto. For the purposes of this edition, the lyrics in the score are treated as definitive (and assumed to represent a later text revision, since no music exists for the handwritten libretto).
- No attempt was made in this edition to include the original Cyrillic; this was deemed unnecessary for most Western performers.

- In several places in the score, Turkevych’s handwriting was particularly difficult to decipher. In such cases, two native Ukrainians were consulted (Tetyana Kravetz, a professor of Ukrainian and Russian in Kyiv, and Anya Bigun Beus, a Ukrainian musician living in America). Informed choices were made in places where words seemed to derive from an older or region-specific version of the Ukrainian language.

Performance considerations:

- Despite being scored for chamber ensemble, *Серце Оксани* is densely orchestrated and may lead to balance issues in performance—especially if younger singers are cast or if the acoustic is overly wet. Specifically, the roles of Tsar Okh and the Sun seem to require more mature voices. Placement of musicians should be intentional so that the orchestra does not overpower singers.
- Turkevych’s youngest daughter, Maria Lucianwicz, recalls her mother making frequent alterations to the score to accommodate the voices that were cast as production moved forward in Canada. In this spirit of flexibility, members of our US-premiere cast occasionally sang up the octave at moments of heightened emotion in order to give the vocal melodies a more operatic quality and to project over the ensemble.
- In the near future, the author of this document intends to generate a piano reduction of the score and a singable English translation.

CRITICAL REPORT

bar	part	notes
1	Flute	Obviously meant to be played on piccolo to imitate bird calls (range, timbre, facility in that register).
19-24	All	Repeat signs added.
36	Flute	Added an indication that the player should return to flute.
51	Strings	Added missing staccati.
67	Violin 1	Placed the flourish before the beat rather than after, in keeping with other similar moments in the score.
141	Lower 4 strings parts	Added a fermata on beat one, in keeping with the violin 1 and piano parts.
157	All parts (except piano)	Added a fermata on the final eighth note of all parts, in keeping with the fermata notated in the piano.
288	Strings	Turkevych had inadvertently shifted all of her staves up by one; vln 1 was notated on the fl line, vl 2 was on the vln 1 line, etc. This was corrected.
302	All parts (except piano)	Fermata added at the end of the measure (to match the piano part).
331	Flute	The flute appears to be written in 4/4 with the remaining parts in 3/4. A choice was made to turn two quarters into eighths (on the second beat) to give the flute 3 beats. (No other possible alteration made artistic sense.)
334	Flute	Same issue as above.

349	All parts	The triplet flourish was placed before beat 1 to ensure aligned downbeats.
350	Violin 1 and 2, Viola	Accents were added to align these parts with the lower strings (homophonic texture).
377	Flute	The notation of the tremolo was altered to allow the flute to execute this freely rather than in time with the sixteenth notes in the strings.
426	Cello	The f-natural was corrected to an f-sharp to match the harmony.
440	Flute	The low b is not playable by the flute; this was altered by creating an E-to-D tremolo rather than a B-to-C tremolo.
466	Viola	The d-flat was re-notated as a c-sharp for greater ease of playing.
486	Cello and Double Bass	The original slurring was confusing (double slurs in the cello; 3+2, overlapping in the double bass); a decision was made to slur all the notes in the cello and to slur in groups of twos in the double bass. This seemed to be most closely aligned with the composer's intentions.
529-530	Cello and Double Bass	Again, the slurring was confusing; a decision was made to extend the slur across the first tie.
531	Cello	The notated quadruple-stop pizzicato is unplayable. A decision was made to have the cello play only the outer notes of the 7 th chord.

540-542	Viola, Cello, Double Bass	The tied half notes were changed to whole notes (a more standard notation for a tremolo).
573-576	All Strings	The composer drew several dots above each note; it is unclear what she meant by this. The decision was made to add a staccato above each note.
594	Violin II	A slur was added for consistency among string parts.
638	Double Bass	A slur was added on beat 4, since the composer seems to slur all eighth-note figures in this section.
655, 665, 684	Violin 1, Violin 2, Cello	Slurs were extended so as not to begin on the held note of a tie.
728	All parts	Fermati were inserted on the final eighth note in every part to create consistency and align the music with the piano score.
740	Viola	These notes are unplayable. Moved them up an octave and added a natural before the second grace note.
926	Flute	Moved an additional eighth rest in this bar.
956	All parts (except piano)	Added a fermata on the second beat in all parts, in keeping with the fermata notated in the piano.

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APPENDIX A

PROGRAM MATERIALS FROM THE US-PREMIERE READING

Artwork and Program Design: Erica Glenn and Lindsey Murphy, 2019



Cast Members (Note: All participants gave written permission for the public reproduction of their headshots and bios in accordance with FERPA regulations.)

	<p>Melanie Holm (Oksana): "Mischievously effective" (Lincoln Journal Star). Ms. Holm was recently an Emerging Artist and Pre-Season Outreach Artist with Opera in the Ozarks and a featured performer with the 2019 OME New Music Festival. She also joined Arizona Opera as a 2018 Education Artist, singing nearly 100 performances of <i>Hansel and Gretel</i> (Gretel) to over 40,000 students. An Encouragement Award Winner at the Metropolitan Opera District Auditions and Semi-Finalist in the Phoenix Opera Southwest Vocal Competition, Melanie holds degrees from ASU (MM/Opera Performance), and the University of Nebraska-Lincoln (BM/Voice with a Dance Minor).</p>		<p>Stephanie Sadownik (King Okh) is a doctoral candidate at ASU. She has performed with Sarasota Opera and PORTopera and was a three-time Opera Fellow awardee for the Aspen Opera Center. Critically-acclaimed roles include Marcellina, Madame Flora, La Zia Principessa, Mrs. Lovett, Arnalta /L'incoronazione di Poppea, and Samira. She has performed under the batons of Marin Alsop, Michael Christie, Jane Glover, Stephen Lord, and Robert Spano. Stephanie is also co-founder and president of the Arizona Women's Collaborative, a new works initiative which has a second cycle scheduled for performance in March 2020.</p>
	<p>Taryn Cantrell (Vlodko) is honored to play Vlodko in the US Premiere reading of <i>The Heart of Oksana</i>. Taryn received her Bachelors degree in Vocal Performance from ASU in 2019. With a love for musical theatre and opera, recent roles include "Esmeralda" in <i>The Hunchback of Notre Dame</i> (Zao Theatre) & Third Lady in <i>The Magic Flute</i> (International Performing Arts Institute).</p>		<p>Emily Smith (Roman) is an undergraduate senior in a vocal performance degree at Arizona State University. She is a mezzo soprano and has sung roles in <i>The Secret Garden</i> by Simon and Norman (AriZoni recipient for Lily Craven), <i>Xerxes</i> by Handel, and is currently in <i>Suor Angelica</i> by Puccini as <i>Suor Osmina</i> at ASU. She loves art, drawing, and of course, music. She would like to thank Erica, her fellow castmates, and her husband for their support in this project.</p>



Samantha Dávalos (Mother) is a soprano from El Paso, Texas and current Master of Music candidate in Opera Performance at Arizona State University. Most recently, she was seen as Mother Abbess in ASU's production of *Suor Angelica*. Samantha received her bachelor's degree in Vocal Performance from the University of Texas at El Paso in 2019.



Haley McHardy (Sun/Sontse) is a native Arizonan. She graduated from Arizona State University with the bachelor of music degree in vocal performance in May of 2018. Her most recent credits include Mabel in Gilbert & Sullivan's *Pirates of Penzance* (Mesa Encore Theatre), Papagena in Mozart's *The Magic Flute* (ASU Music Theatre and Opera), and La Fée in Viardot's *Cendrillon* (ASU Student Lab).



Jill Khaleghi (Moon) graduated from ASU in 2018 with the MM in Vocal Performance, concentration in Pedagogy. She has worked for the past decade as a music educator in various capacities, and currently runs a growing voice studio specializing in contemporary techniques. Prior roles performed include Pitti-Sing from *The Mikado*, Jack's Mother from *Into the Woods*, and Shirley Kaplan from *Street Scene*.



Tanya Landau (Wind) is an undergraduate junior in Vocal Performance and a student of Carole FitzPatrick. She was last seen as "Novice" in ASU MTO's production of *Suor Angelica*. This past summer, she sang the role of "Brigitta" in Tchaikovsky's *Iolanta*, at the Russian Opera Workshop in Philadelphia. She was also seen last year with MTO's Lab production of *Trouble in Tahiti* as the cover for "Girl" and was a part of the chorus of Leonard Bernstein's *Mass*. She would like to thank her friends and family for their unending love and support!

Female Chorus: Catherine Baldwin, Maggie Berry, Evening Calabrese, Dhanya Chandrasekharan, Zoe Cummard, Mary DeWitt, Brooke Durborow, Jill Khaleghi, Alyssa Marks, Taryn Landis, Julia Legler, Eliana O'Brien, Sofya Pangburn, Sarah Shipley, Kiernan Steiner, Amanda Stone

Dancers: Maggie Berry, Shery Chang, Taryn Gould, Alexis Jackson, Taryn Landis, Jazmin Parker, Amy Symonds, Natasha Villegas

Orchestra:

Flute: Katelyn McClain
 Violin I: Izayah Dutcher
 Violin II: Jamie Wu
 Viola: Courtney Ferry
 Cello: Cameryn Baum
 Bass: Karl Kessler
 Piano: Aida Olarte

Director/Conductor: Erica Glenn
 Choreographer: Mikaela Wisniewski
 Chorus Master: Kiernan Steiner
 Assistant Choreographer: Maddy Cafaro
 Assistant Chorus Master: Eliana O'Brien
 Dialect Coach: Erica Glenn
 Transcriptions: Jarron Carlson
 Translation / Transliteration: Erica Glenn
 Translation Assistant: Maria Lukianowicz
 Subtitle Preparation: Lindsey Murphy

Full video recording: www.youtube.com/watch?v=Qs6aeznrttk&feature=youtu.be

APPENDIX B
ENGLISH-LANGUAGE TRANSLATION (SUBTITLES)

Note: Times stamps correspond with the video recording of the US-premiere reading at Arizona State University (November 29, 2019).

12:50 - (A mother gently rocks her baby. On a bench sit her sons, Roman and Vlodko, and her daughter, Oksana. Roman is reading a book, Vlodko is wood-working, and Oksana is embroidering.)

13:05 - Mother: The night is scattering stars and welcoming the Golden Moon from behind the hills.

13:27 - Sleep, my little one. Sleep, my lovely. Bye, bye, bye.

13:50 - Your father battles a fierce enemy far across the mountains, protecting our border.

14:12 - Don't cry, my little one. Sleep, my lovely. Bye, bye, bye.

14:40 - Sleep, my baby, my little bird. Be quiet, children! If our little bird awakens, there will be trouble for you!

14:50 - You are good, obedient children! You are the pride of your mother. I'll go out into the garden now to gather wild strawberries.

15:02 - (Mother hands the baby to Oksana and exits to gather strawberries.)

15:09 - (Roman starts sounding out words from his book. Vlodko tries to build something with his hammer.)

15:14 - Roman: Ps-ps

Vlodko: Tr-tr

Roman: Boo, boo

Vlodko: Koo-koo, koo-koo

Roman: Ah!

15:25 - Vlodko: Knock-knock. Knock-knock.
What clever hands I've got!

15:34 - Roman: Let us keep to our books. Then we'll earn cake!

15:41 - Vlodko: Ekh, ekh, ekh!

15:47 - Roman: I can pronounce a-e-i-o-u! I will master all wisdom, down to the greatest depths, from within these books and learn how to lead a rich life!

16:06 - Vlodko: What kind of wise man could be made of you? You are greener than a weed!

16:15 - Roman: And your head is empty, like the inside of a cabbage!

16:27 - Vlodko: You may be clever, but all these tools—my hammer drill, and chisel—can transform land, sea, and mountains. That is more valuable than gold.

16:48 - (The boys begin to fight.)

16:56 - Oksana: Quiet!

17:00 - Vlodko and Roman: Although we are ready to stir up trouble, one word from Mother silences us. Mother's word is law!

17:15 - Okana: And I am just as important—the mistress of the house!

17:20 - I tide, sew, cook, do laundry, and wash and care for the baby too. I sing her songs.

17:30 - And if I have the chance someday, I want to dance too!

17:36 - Vlodko and Roman: Hahaha!

17:46 – Vlodko and Roman: Do you know anything about the way people danced the Prysiudy in Cossack times?

17:43 - Vlodko: Watch those of us who know better! We're wittier, wiser. Learn from your brothers.

18:02 - (The boys dance wildly, eventually knocking each other over.)

18:13 - Oksana: Hahaha! Quiet! Quiet! Mama is coming. . .

18:22 - Children: Although we are ready to stir up trouble, one word from Mother will quiet us instantly. Mother's word is law!

18:41 - Mother: What's going on, my children?

18:38 - Are you getting restless? Go take a walk through the woods and visit your grandfather.

19:04 - Bring this basket of strawberries as a small gift. I will prepare dinner while you are gone.

19:16 - Roman and Vlodko: Yes, Mother, we will go! This will be a fun adventure for the two of us.

19:28 - Oksana: I want to come along! I'll follow you, too, along the forest paths.

19:41 - Mother: No, my daughter, stay with me. The boys will rush there and back like the wind!

19:54 - Stay here and help me instead. Come, now—don't hold them back.

20:04 - (Mother follows the boys to the door. Oksana is left alone. First she pouts, then fiddles with the hammer, then pick's up her brother's book and begins to read.)

(Tsar Okh appears in Oksana's imagination.)

20:44 - Oksana: Okh, Tsar Okh! How strange and unpleasant. I don't want to read this one.

20:57 - I'll put the book down without finishing it.

21:08 - "The Battle of the Mushrooms and Beetles." Hahaha! This one is funny:

21:21 - "The beetles arm themselves with staves where the edge of the forest meetings the mountains. . .

21:35 - ". . .out among the sheep and mushrooms in the village Kozari. . ."

21:42 - (Oksana drifts off to sleep. As she sleeps, the creatures in the story come to life around her.)

22:00 - Ballet of the Beetles and Mosquitoes

23:27 - Mother: My daughter has dozed off right here on the bench! Go ahead; it's time for you to sleep, my dear.

23:40 - Dream gentle dreams. I will go out and wait for my sons to return.

23:51 - (Mother exits to wait for Vlodko and Roman. The spirits of the night awaken Oksana. She rises and follows them out into the darkness.)

24:33 - Act 2: In the forest at dusk. Both boys enter, very tired. Roman holds the basket of strawberries.

25:13 - Vlodka: I'm tired and need to sleep! I want to shut my eyes.

25:23 - Here, I sense something frightening, something close! And over here, something moans and whistles!

25:34 - Roman: Don't be scared; I'm here! I'm brave. I'll fight! If strength is called for, I can wrestle any ghost!

25:48 - Vlodka: Oh, my brother, don't brag of such things.
Roman: You were born a coward!

25:53 - Vlodka: But everything is frightening everywhere I look. . .
Roman (mocking him): Okh, okh, okh! How do you know. . .?

26:00 - (Tsar Okh appears.)

26:08 - Tsar Okh: Who is it that summons me and keeps invoking my name?

26:22 - Where is that voice? Is it you? You? Both of you?!

26:34 - Roman: Who is this, brother? Let's run!

26:41 - Vlodka: What a beard he's got. Hahaha!

26:46 - Roman: I'm trembling all over in fear!

26:52 - Vlodka (to Tsar Okh): He was the one who summoned you, not me!

27:01 - Tsar Okh: You have trespassed the borders of my kingdom.

27:05 - Roman and Vlodka: We were only carrying strawberries to our grandfather!

27:12 - Tsar Okh: You mocked my name, so I must teach you both a lesson. There is only one Master of these woods: me, Tsar Okh! Behold, the sign and symbol of my power!

(The forces of the forest swirl around Tsar Okh.)

27:45 - Vlodka: Bow to him! Don't stand there, rigid!

27:50 - Roman: Have mercy on us, oh, Tsar—two poor brothers!

27:56 - Vlodka: Oh, Mother, this is not a happy adventure!

28:00 - Roman and Chorus: Okh, Okh, Okh!

28:06 - Tsar Okh: You are speaking my name again without reason, you foolish boys!
You will both be punished.

28:18 - I will take you with me to my palace, up in the mountains, high in the clouds.

28:31 - Vlodko and Roman: This isn't our path at all. Heaven help us.

28:54 - Tsar Okh: I will give you something too—a pair of boots to make it easier to walk.

29:01 - And here is a cap that I offer as a present. It will make you wise instead of empty-headed.

29:06 - (The cap and boots are enchanted. This was a trick!)

29:13 - Vlodko: I can't walk at all!

Roman: And I can't see where to go!

29:19 - Vlodko: Let's run from the old man!

Roman: Be careful! Look out above you!

29:25 - Vlodko: Okh! An evil force has fallen on us!

Roman: Brother, speak more quietly! Sit down.

29:34 - Tsar Okh: Where are you going, boys? I put a spell on you so you can't run off.

29:46 - You have displeased me. My servants will take you both away now. You will finally know that I am Master here--Tsar Okh!

30:02 - Hahaha!

30:11 - Ballet of the Wind and Tsar Okh's servants. The Wind tries to prevent Okh's servants from taking the brothers to his mountain palace.

31:45 - Wind: I'm the wind—that might blowing force. When I'm angry, I drive sleep from your eyes and awaken you all!

32:01 - Sometimes I sing a beautiful song among the trees. With a light rustle I roll through the hills.

32:15 - What I love best is the dance of the forest nymphs with their green braided hair and wreaths!

32:29 - Ballet of the Wind and Water Nymph

33:20 - (Oksana enters, searching for her brothers.)

33:26 - Oksana: How strange! Where should I go? I hear the brook calling, but everything I see is unfamiliar.

33:44 - (The Wind reappears.)

33:57 - Tell me, oh Wind! I'm so worried. Where can I find my brothers? Where has Fate taken them?

34:12 - Wind: I don't know. . .don't know. . .

34:19 - Oksana: My shoes are new! I'll gladly give them to you so you can move about more easily. But in return, please help me.

34:35 - (Oksana takes off her shoes and gives them to the Wind. The Wind flies away capriciously.)

34:47 - Ballet of the Stars

36:21 - Oksana: My sisters, little Stars, have you seen my brothers? I will give you each a ribbon for just a few words.

36:41 - (She offers the Stars the ribbons from her hair. Like the Wind, they leave her without offering any guidance.)

37:02 - (The Moon appears, luminous and mysterious.)

37:18 - Oksana: Oh, Moon—lovely, bright Moon, pour your moonbeams on my path. Please grant my plea to find my brothers in the forest.

37:35 - I will give you my braids to warm your uncovered head. I beg you to help me find my lost brothers.

37:51 - (Oksana hands her braid to the Moon.)

38:07 - Moon: Don't ask about your brothers. We only know the night, and all his hidden there. Even if you were to ask a hundred times, I would give this advice:

38:27 - When night sleeps and dawn awakens, bow in your need to the Sun.”

38:46 - (The stars disappear, and the Moon falls asleep.)

39:56 - Oksana: The night grows pale, the Stars disappear, and the Moon is asleep.

40:13 - Where is the golden Sun that brings joy to all? The day must be coming. . .

40:26 - (Oksana runs around, searching for the Sun. Daylight breaks.)

40:43 - Oksana: Sun! Sun! Sun!

41:07 - Sun: Who is so troubled? Who summons me from the sky? Why such a heavy heart? What do you need?

41:32 - Oksana: Oh, Sun, giver of warmth, you have a kind heart. You are good. Hear my plea!

42:02 - Lead me to my brothers! I don't know the way, and have been searching long. I am so tired!

42:22 - I will give you my heart itself! Help me; don't abandon me like the others. Send your Wind to rescue my brothers.

42:49 - (Oksana relinquishes her heart to the Sun.)

43:01 - Chorus: I will take my restless and anxious heart, beating in my palms, and carry it out of the land of tears and curses. . .

43:24 - . . .over the steppes and past linden trees along the way.

43:51 - I will pluck my heart carefully, like a delicate mimosa flower. . .

44:11 - . . .and bring it across the horizon to those worlds where tears do not exist—to worlds loving, joyful, and good.

45:03 - Sun: For the price of your heart, I grant you my Sunbeams, who will gently guide you.

45:28 - Come with me. Give me your hand, and you won't be lost while you are with me. I know the land where your brothers wait—those whom you love so deeply.

46:05 - (The Sun guides Oksana offstage as lights fade on Act II.)

46:36 - Act 3: Tsar Okh's grand mountain palace. Okh sits on a throne, wearing a crown. Below are his courtiers. He observes them dancing together with the creatures of the forest.

48:11 - Tsar Okh: Finish your dances, you—beetles and old mushrooms! And you, Wind and nymphs! And you, mosquitoes!

48:33 - Chorus: Okh, Okh, Okh!

48:44 - Tsar Okh: Where has the Sun gone? We're mourning the loss of day. Our hearts are cold because the Sun has forgotten us.

49:08 - Chorus: Okh, Okh, Okh!

19:17 - Tsar Okh: Oh, my forest children, relieve my pain! Bring the earth some joy by singing your songs!

49:46 - Chorus: We are your children from marshes and forests. We sing bright songs of youth in every field. we spread laughter when Spring arrives.

50:03 - The night will pass and the Sun will awaken new Spring, filling the earth with joy!

50:20 - (The Sun appears with Oksana.)

50:28 - Oh, Sun! Oh, Sun!

50:43 - Tsar Okh: Welcome, beloved Sun! Without you, life is dark and there can be no joy unless your light shines on us.

51:07 - Chorus: Okh, Okh, Okh!

51:17 - Sun: I bring you gifts of warmth and joy. In return, I ask one thing: Help this child.

51:43 - She is weary from searching for her brothers, and she has given her heart as a hostage, which will be yours in return for the assistance you give.

52:05 - (Tsar Okh accepts Oksana's heart.)

52:30 - Sun: I leave, now, in good faith, because I still have far to travel.

52:41 - Farewell to all, for time rushes on. You, little girl: Go, and be happy.

52:53 - Chorus: Farewell! Farewell! Farewell!

53:15 - Tsar Okh: Your brothers are being held in the forest.
Chorus: In the forest!

53:26 - Tsar Okh: In a castle where the deep lake turns blue.
Chorus: Turns blue!

53:36 - Tsar Okh: Their mouths have been bound!
Chorus: Their mouths are bound!

53:46 - Tsar Okh: Hey, servants! Retrieve both brothers.
Chorus: Both brothers!

53:54 - (The servants exit to retrieve the brothers. The creatures approach Oksana to welcome her.)

54:06 - Chorus: Oksana, Oksana, Little Star!

54:14 - Oksana: Leave me alone! I have no love for any of you. Your songs and laughter wound me.

54:29 - You are strangers to me. My soul is bitter, and my heart is dead.

54:45 - Chorus: Okh! Okh!

54:48 - (Tsar Okh's servants return with the brothers.)

55:01 - Tsar Okh: Well, my boys, I have news for you. You have finally paid for your disobedience!

55:13 - I'm giving you back your souls and letting your tongues go free.

55:25 - (Okh's servants release the brothers' gags.)

55:36 - Vlodka and Roman: Akh, akh, akh, akh! Akh!

55:40: Now that our mouths are free, let's speak quickly: oo, oo, oo, oo!
Our tongues grew weary after their long captivity: oo, oo, oo, oo!

55:57 - Once on the right, once on the left, quietly and then roughly: oo, oo, oo, oo!
In the front, in the back, sometimes thoughtless, always silly: oo, oo, oo, oo!

56:12 - The brothers see their sister and rush to her. Brothers: Oksana! Oksana!

56:21 - Oksana: Leave me alone! Stop shouting! There is no love in my breast; coldness and winter prevail because I gave my heart for you!

56:52 - Roman and Vlodko: Oh, Tsar Okh!

56:56 - Tsar Okh: I have, here, your sister's heart.
Chorus: Your sister's heart.

57:06 - Tsar Okh: Some power from a higher source still pulses through it.
Chorus: From a higher source!

57:17 - Tsar Okh: If you can answer two riddles for me. . .
Chorus: Two riddles!

57:29 - Tsar Okh: I will grant your heart's desire.
Chorus: Your heart's desire!

57:39 – (Tsar Okh presents the two riddles.)

57:55 - Tsar Okh: What does this mean: ANIARKU?

58:07 - Roman: “Ukraina!”

58:14 - Tsar Okh: And what does this mean: HORATS?

58:23 - Vlodko: “Tsar Okh!”

58:32 - (Tsar Okh returns Oksana's heart to her brothers, who immediately give it back to her. She revives and embraces them.)

58:43 - Oksana: Oh, my beloved brothers, I've searched the world for you! Now we can soothe our Mother's pain and tears by answering all her questions, large and small.

59:01 - Chorus: Okh, Okh, Okh! Okh, Okh, Okh!

59:09 - Tsar Okh: Now you may return home, boys, but first, you must pay for your freedom.

59:22 - I will never give you back your sister. I must keep her with me; she will become one of my forest people.

59:43 - Roman and Vlodko: How can this be? Okh, Okh, Okh! You have poured poison in our hearts.

59:54 Chorus: Okh, Okh, Okh!

59:59 - Tsar Okh: Stop crying, “Okh, Okh, Okh!” Don’t weep and complain. I am only Tsar Okh.

1:00:21 - Never forget this: I must be paid for each human sorrow I carry. I take these troubles on my own shoulders, and they are heavy.

1:00:42 - Roman and Vlodko: Then we have decided, both of us, to remain here as prisoners.

1:00:52 - In return, we beg you earnestly: Let our sister go free, according to your will.

1:01:02 - (The Sun appears.)

1:01:10 - Sun: Having traveled long, witnessing the passing of millennia, I perceive everything that exists in the minds of humankind, and I deliver this command:

1:01:34 - It is time! Go home, children, together, happily, all three!

Chorus: All three, all three, all three!

1:01:49 - Sun: I descended on golden wings to bid farewell to you all and to Tsar Okh.

1:02:05 - Chorus: Goodbye, beloved children! It’s time for you to be on your way. There is your path home. We wish you well.

1:02:27 - (Oksana, Vlodko, and Roman bow before Tsar Okh.)

1:02:33 - Oksana, Vlodko, Roman: To you we bow on our knees, oh King. We lower our heads in humility, offering our fullest thanks.

1:02:54 - All: Oh, Sun—you shine so brightly on the world! You are our true Master. Shine on us, gently and kindly, through the darkness.

1:03:17 - You are the greatest, most divine gift!

1:03:22 - (The Sun lights the way for Oksana and her brothers as they make their way home and embrace their mother and each other.)

1:03:38 - The End

APPENDIX C

LANGUAGE TRANSLITERATION CHART

The Cyrillic-to-Latin transliteration and pronunciation guide generated by and reprinted here with the permission of Ukrainian-British baritone Pavlo Hunka (and used by the author in the transliteration of this opera):

UKRAINIAN Imagine pronouncing all consonants as in Italian, ie. less aspiration. All vowels are pure, similar to Italian. No diphthongs.	TRANSLITERATION Examples taken from Italian or English languages
А	a (as in 'caro')
Б	b
В	v
Г	h (as in 'house')
Ґ	g (as in 'garden')
Д	d
Е	e (as in 'mezzo')
Є	je (as in 'yes')
Ж	Zh (a voiced 'sh', eg. 'vision')
З	z
И	y (as in 'sit')
І, і	i (as in 'sheet')
Ї	ji (as in 'yeast')
Й	j (as in 'yet')
К	k (unaspirated – as in Italian <u>caro</u>)

Л	L, l (see below)
М	m
Н	n
О	o (as in 'oro')
П	p (unaspirated – as in 'posso')
Р	r (rolled, like a double 'r')
С	s
Т	t (not aspirated as in 'tempo')
У	u (as in 'puro')
Ф	f (as in 'first')
Х	kh (as in Scottish 'Loch')
Ц	ts (as in 'nets')
Ч	ch
Ш	sh
Щ	shch (as in 'moisture') ie. 'sh' plus 'ch'
Ю	ju ('j' as in 'yes' plus 'u' in 'puro')
Я	ja (as in 'alleluja')
Ь	' = soft sign see below

In addition, we apply the following rules:

1. j and the apostrophe ' have similar pronunciations:

(i) 'j' is pronounced as the 'Y' in 'YES', e.g. jabluko, haj, junyj – a harder, more intense sound.

(ii) when 'j' follows a consonant, eg. ljublju, vyshnja – it is a gentler j. This happens almost automatically.

(iii) when the ' appears after a consonant, add a gentle 'j' immediately after, eg. horyt', n'i, d'ido, t'i, s'im, l'ito, z'irka, ts'i.

2. z.h compared with zh:

(i) z.h = 'z' + 'h' - 2 separate letters

(ii) zh = voiced 'sh' as in vision

3. Ukrainian 'L'

2 ways of pronouncing 'L' in Ukrainian

Before the vowels: 'a', 'e', 'y' (as in 'sit'), 'o' and 'u', 'L' is pronounced further back in the mouth eg. bottle;

If 'L' is the last letter in a word and follows any of the above 5 vowels, it is also pronounced further back in the mouth eg. zal, sel, pyl.

Before and after the vowel: 'i' (as in 'leap''feel'), pronounced forward as in English.

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The Heart of Oksana

An Opera for Children (in 3 Acts)

Stefania Turkevych

1969

Critical Edition © Erica Glenn, 2020

Typesetting by Jarron Carlson

I. Andante amabile $\text{♩} = 84$

[Piccolo:] 8^{va}

Flute

Violin I

Violin II

Viola

Cello

Double Bass

Chorus

Solo

Piano

7

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

13 *Andante, un poco piu mosso*

Fl.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

Ch.

Solo *mp* *affettuoso*

Mama:

1. Nich - ka - syp - le zi - ron' - ky i - vsta - je z - za - hi - ron' - ky mi - sjats' - zo - lo - tyj.
2. Bat' ko - tvij - ra ho - ra - my bjet' - sja ziju - tym vo - ro - hom, za - khy - sycha - je - kraj.

13 *Andante, un poco piu mosso*

Pno.

19 *

Fl.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

Ch.

Solo *p*

19

Spy, mo - je ma - nju - sen' - ke. Spy, mo - je har - nju - sen' - ke. Ba - ju, ba - ju, baj.
Ti ne plach, ma - nju - sen' - ke. Spy, mo - je har - nju - sen' - ke. Ba - ju, ba - ju, baj.

19

Pno.

25 *Con moto* ♩ = 88

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Spit', dy - tyn - ka ho - lo - byn - ka, di - ty buaf' - te ty - kho. Bo jak zhu - de - te pta - shy - nu, (1)ko buaf' - te vam ly - kho. (2)Su nytz' naz - by - ra - ti.
Vy po slush ni, do bri di ty. Hor da va sha ma ty. A ja pi du u sa do chok

25

32

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Mama exits

32

36 *Giacoso*
[Flute:]
Fl.

36
Vln. I

Vln. II

Vla.

Vc. *pizz.*

D.B. *pizz.*

36
Ch.

36 Roman: Vlodka: Roman: Vlodka: Roman:
Solo
Ps, ps. Tr, tr. Bu, bu. Ku - ku, ku - ku. Akh!

36 *Giacoso*
Pno.

42
Fl.

42
Vln. I

Vln. II

Vla.

Vc.

D.B. *arco*

42
Ch.

42 *Vlodka:* *mf* Roman:
Solo
Stu - ku stuk, stu - ku stuk. Ya ka zruch - nis' mo - jikh ruk. Ne tu - raj - mos' my kny - zhok, a za - slu - zhym pe - ri -

42
Pno.

Musical score for measures 47-52. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Chamberlain (Ch.), Soloist (Solo), and Piano (Pno.). The Soloist part includes the lyrics: "Vlodko: zhok. Ekh! Ekh! Ekh! Roman: A v me - ne a, u, i, o. Vskh mu - dro - schiv po".

Musical score for measures 53-58. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Chamberlain (Ch.), Soloist (Solo), and Piano (Pno.). The Soloist part includes the lyrics: "sa - me dno vvy - cha - ju znyzh - ky shehob pi - zna - ty vsi pro ya - vy zhy - tja bo - ha - ti".

58 *Moderato capriccioso* ♩ = 100

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo *Vlodko:*
Ja - kjj bo zte - be mu - dra - hel', mu - dra - hel' ze - le - nish vid ko - ho - pel', pel', pel'.

58 *Moderato capriccioso* ♩ = 100

Pno.

62

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo *Roman:*
A vto - jij go - lov - si pu - sto, pu - sto ty ka pus - ty na ka - pu - sto.

62

Pno.

67 *Un poco sostenuto con espressione*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Vlodko:

Za - te mo - ji u - si pry - bo ry, mo - lot, - sver - lyk, do - lo - to zmi - nja - jut' zem - lju

Pno.

72 *Agitato*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

vo - dy, ijo - ry shcho bil'sh tsin - ne yak zo - lo - to.

Pno.

Roman lightly taps Vlodko on his head with his book.
Vlodko grabs Roman's hammer by the handle.

77

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Oksana:
Ty - kshel

81 Allegretto ♩ = 120

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Both Brothers:
mp *consolante* They march.

Ch.

mp *consolante* Khoch na zhyt-ky my ho - to - vi po od-nim ma-tu - si slo - vi, vyi zhi-ga - jc-mos' na... ruz... slo-vo na-my-nam na - kaz.

Solo

Pno.

86 *Andantino Risoluto* $\text{♩} = 120$

Fl.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*
pizz.

D.B. *mf*

Ch.

Solo *Oksana:*
A ja tezh ne men' she vazh - na, vdo - mi hos - po - dy - nja. Prja - chu, shy - ju, i var - ju. Cha - som bi - lja tezh pe - ru. I dy - tyn - ky do - hja - da - ju.

Pno. *mf*

91

Fl.

Vln. I

Vln. II

Vla.

Vc. *pizz.*

D.B.

Ch. *Both Brothers:*
kha, kha, kha, kha, kha, kha, kha, kha, kha, kha!
kha, kha!

Solo
pi - son - ku jiz za spi - va - ju, a ja - ke na - ho - da, to vta - nok pi - du.

Pno.

104 *Con brio*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

104 The boys dance everywhere.

Pno.

108 *accel.*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

108 They fall. Oksana:

Kha, kha, kha, kha, kha, kha, kha! Tykh - she ma - ma jde!

Pno.

112 Allegretto $\text{♩} = 120$

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

112 All (with the chorus): They march.

Ch. Khoch na zbyt - ky my ho - to - vi po od - nim ma - tu - si slo - vi, vsi zhi - ha - jc - mos' na raz, slo - vo ma - my nam na - kaz.

Solo

112 Allegretto $\text{♩} = 120$

Pno. *mp*

116 Andante amabile

Fl. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

116

Ch.

116 Mama: *mp*

Solo Sheho, di - ton' - ky mo - ji, mo - ji? Ne

116 Andante amabile

Pno. *mp*

120

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

mud' - te - sja vy vkha - ti pro - skoch - te che - rez lis vid - vi - da - ty di - du - sja. Su - ny - tsi za - ne sit'. Za

125

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

ru - nok ne bo - ha - tyj a ja ve - che - rju vzhe va - ry - ty za - be - ru - sja.

129 *Con brio*

Fl.

Vln. I
pizz.

Vln. II
pizz.

Vla.
pizz.

Vc.
pizz.

D.B.
pizz.

129 Both Brothers:
Ma - tu - sja do - bre ma - tu - sja do - bre pi - de - mo - sej - chas pi - de - mo - sej - chas. Prav -

Solo

Pno.
Con brio

133

Fl.

Vln. I
mf

Vln. II
mf

Vla.
mf

Vc.
mf

D.B.
mf

133
dy - va ra - dist' bce bu - de dija nas.

Solo
133 Oksana: *mf*
I ja ta - kosh pi - du! O kho - che zva - my!

Pno.
f *mf*

137 *Agitato*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Ja ta-koch pi - du. Ja ta-koch-pi - du. Lis ny - my pro - ves - ty vas ste-zhech - ka - - - my.

141 *Un poco sostenuto*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Mama: *gentile*

Ni, do - nech - ko, ly - shy - sja ty zi mno - - - ju. Khlop-chyc' - ka zvi - trom - - pro - le - tja' li - sa my ty.

145

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Bud' po-mich - ny-tsja dja ma - my i ne za - der - zhuj jikh vbi - ru so - bo - ju.

149

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Mama exits the cottage with the strawberries. Oksana is alone – she weeps

Musical score for measures 153-155. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Chamberlain (Ch.), Soloist (Solo), and Piano (Pno.). The Soloist part includes the instruction "She plays with the hammer on the table". The music features complex rhythmic patterns and dynamics such as *8^{ma}* and *f*.

Musical score for measures 156-158. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Chamberlain (Ch.), Soloist (Solo), and Piano (Pno.). The tempo is marked "Andante sostenuto" with a metronome marking of 80. The Soloist part includes the instruction "She takes the book and reads" and the lyrics "Oksana: f", "Ot", "Tsar okht", and "Jak". The music features complex rhythmic patterns and dynamics such as *f*.

Musical score for measures 160-163. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Soloist (Solo). The tempo is marked 160. The Soloist part includes the lyrics: "dyv - noj ne pry - vit - no. Ne bu - du ja chy - ta - ty, po - stav - lju knyzh - ku ne - za - mit - no!" The score features a *mp* dynamic and a *pizz.* instruction for the strings.

Musical score for measures 164-167. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Piano (Pno.), and Soloist (Solo). The tempo is marked 164. The Soloist part includes the lyrics: "O, bor - ba gry - biv zshu - ka - my". The score features a *f* dynamic and an *Animato* instruction.

178

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

p

pp

Oksana drifts off to sleep.

by i ko - za - ri.

184 *Allegro ma non troppo* ♩ = 152

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

pp

She sees, through the window, beetles and mushrooms.

190

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Ballet (Battle)

196

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

mf *cresc.*

f *violento*

202 **Tempestoso**

Fl.

Vln. I ^{8^{va}}

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

207

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

diminuendo

212

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

mf

mp

218

allarg. e dim.

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

p

pp

morendo

pp

morendo

pp

morendo

pp

morendo

224 *Andante moderato* ♩ = 88 *rit.*

Fl.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B.

Ch.

Solo 224 *Mama:*
zdi - ma - las' do - nech - ko na la - vi po - ra to - bi i - ty vzhe spa - ty khaj snja - t'sja sny to - bi lja - ska - vi. A ja syn - kiv bu -

Pno. 224 *Andante moderato* ♩ = 88 *rit.*

230

Fl.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

Ch.

Solo 230 *Oksana exits.*
du shche zhda - ty.

Pno. 230 *mp*

236 *rit. e dim.*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Mama sits by the cradle

Pno.

rit. e dim.

pp

The image shows a page of a musical score for orchestra and piano. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Clarinet (Ch.), Soloist (Solo), and Piano (Pno.). The music begins at measure 236. The Flute, Violin I, Violin II, Viola, Violoncello, and Double Bass parts are currently silent, indicated by a horizontal line across the staff. The Clarinet part is also silent. The Soloist part has the lyrics "Mama sits by the cradle" written above it. The Piano part is active, starting with a melody in the right hand and accompaniment in the left hand. The piano part includes a "rit. e dim." (ritardando e diminuendo) marking and a "pp" (pianissimo) dynamic marking. The score is written in a key signature of one flat and a 3/4 time signature.

240 II. Larghetto ♩ = 60

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno. *pp*

240 II. Larghetto ♩ = 60

Detailed description: This is a page of a musical score for a chamber ensemble. It features eight staves: Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Clarinet (Ch.), and Piano (Pno.). The score is for the second movement, 'II. Larghetto', with a tempo marking of ♩ = 60 and a rehearsal mark of 240. The music is in 4/4 time. The Flute, Violin I, and Clarinet parts are mostly silent, indicated by rests. The Violin II, Viola, and Violoncello parts play a rhythmic pattern of eighth notes. The Double Bass part provides a harmonic foundation with sustained chords. The Piano part features a complex, flowing melodic line in the right hand and a rhythmic accompaniment in the left hand, starting with a piano (*pp*) dynamic. The score concludes with a double bar line.

Musical score for measures 244-247. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Clarinet (Ch.), Solo, and Piano (Pno.). The Flute part features a melodic line with triplets and slurs. The strings provide harmonic support with various rhythmic patterns and slurs. The Piano part has a steady accompaniment. The Solo part is silent.

Musical score for measures 248-251. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Clarinet (Ch.), Solo, and Piano (Pno.). The Flute part has a melodic line with slurs and a dynamic marking of *8^{va}*. The strings continue with their accompaniment. The Piano part features a complex accompaniment with slurs and dynamic markings. The Solo part is silent.

248 Both brothers enter, exhausted. Roman is carrying the basket of strawberries.

252 Moderato

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Vlodko:

la vto - myv - sja. Spa - ti xo - chut! Ta za - kryt' ne mo - zhu o - chi.

Pno.

mp pesante

256 Agitato

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Tut shchos' tri - sne a tam shchos' vlys - ne. Tut za - sto - gne a tam syys - ne.

Pno.

mf

260 *Consolante*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

260 Roman:

Ty ne bij - sja. Ja zto - bo - ju. Ja vid vaznyj j - du do bo - ju.

Pno.

260 *Consolante*

264 *Giacoso con brio*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

264 *Giacoso con brio*

lak shcho tre - ba bzhy - ju syl i vsakh du - khiv zro - blyu pyt. O mij bra - te ne khva - ty - sja! Bo ja lu - zom ty vro - dyv - sja.

Vlodko: Roman:

Pno.

264 *Giacoso con brio*

268

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Vlodko: Roman: Tsar Okh appears

Okh bo strash-no de ne glja - nesh. Okht Okht Okht Ty il' - ky zna - jesh.

272 Adagio $\text{♩} = 76$

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Tsar Okh: *ff* *maestoso*

Khto tse kly - che tuk u - se me - ne i i - nja mo - je tja - hom by - vav?

276

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Zvid - ky ho - los toj do me - ne jde chy tse ty, chy ty, chy vy o - ba?

280 *Paventato* *Giocoso*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Roman: *Paventato* *Giocoso* Vlodko:

Kho tse b - b - b - b - b - ra - te? Da - vaj vno - by! Ja - ka vno - ho bo - ro - dat Kha, kha!

284

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Roman: ja trem - ch - ch - ch - ch - u vid tri - vo - hy! To vin kly - kav ne ja.

Vlodko:

288 Adagio ♩ = 76

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Tsar Okh: Vno jo - ho tsarst - va pe - rej - shly hra - ny - ti Vshy -

Vlodko: My pl' - ky di - do - vi nes - ly su - ny - ti.

Roman:

293

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

va - ly chas - to vy mo - je i - mja i ja nav - chy - ty mu - shu vas o - bokh shcho

297

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

tykh li - siv o - dyn ja pan Tsar Okhl A tse mo - ji vid zna - ky i zna - mja!

Musical score for measures 301-302. The score includes staves for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Clarinet (Ch.), Solo, and Piano (Pno.). The Flute part has a whole note with a flat and a sharp. The Piano part features a complex rhythmic pattern with a *stretto* marking.

Musical score for measures 303-304. The score includes staves for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Clarinet (Ch.), Solo, and Piano (Pno.). The Flute part is marked *Animato* and *Lamentoso*. The Solo part includes lyrics in Russian: "Vlodko: Vilo - nys' jo - mu, ne - stij jak la - ko - lo - da. Roman: Po - my - luj tsar - ju bid - nykh nas o - bokh." The Piano part is marked *Animato* and *Lamentoso*.

307

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Vlodko: Roman (with the chorus): Tsar Okh:

O Ma - tin - ko, ne shchas - na tse pry - ho - da. Okh! Okh! Okh! Za -

311

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

te shcho vy vzhly - va - ly bez po - trib - no mo - je i - mja ne u nyk - nat' vam kar viz -

315

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

mu o-bokh ja vas te-per do se - be. U te - rem-nij vli-kakh i se - red skal.

320

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

320 Vlodko: *mp*

Roman: *mp*

Ta tse ne je nam po do - ro - zi te - per u - sja na - di - ja vbo - zi.

Musical score for measures 325-328. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Chamberlain (Ch.), and Soloist (Solo). The Soloist part includes the lyrics "Tsar Okh: To -". The piano accompaniment (Pno.) features a rhythmic pattern of eighth notes.

Musical score for measures 329-332. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Chamberlain (Ch.), Soloist (Solo), and Piano (Pno.). The tempo is marked "Andante" with a metronome marking of 88. The Soloist part includes the lyrics: "bi ja sha - pku vda - ri dam shchob buv pro - zum - nyj, ne dur - nyj a cho bo ty da - ru - ju". The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

333

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Vlodko puts on the boots and Roman puts on the hat.

tez' to - bi shchob leh - she bu - lo j'y.

337

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Vlodko: Roman: Vlodko:

ja ne ho-den i - ty. A ja ne bach - u - ku - dy! Hi -

341

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

mp

arco

mp

mp

pizz.

pizz.

Roman: Vlodka:

kaj - mo, bra - te, bid sta - ro - ho. Ta o - be - reh - no ty ne - bo - ho. Oki!

345 *stringendo*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

stringendo

p

Roman: They prepare to run.

Ne chy - sta - sy - lo pro - pa - dit. Bra - te, tykh - she ty cy - dy!

349 *Andante vigoroso*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

349 *Tsar Okh:*
A khlop-tsi vy a shy-be ny-ky zvas vno-ju ne las-ku vpa-ly vy na-raz.

349 *Andante vigoroso*

Pno.

353

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

353 [Tsar Okh] claps. The servants appear.

Hej, slu-hy vsi, vos' mit'-vy jikh o-bokh shchob zna-ly shcho tut pa-nom je lysh Tsar Okh.

353

Pno.

357

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

357 They take away the boys.
Kha, kha, kha, kha, kha, kha! Kha, Kha, Kha, Kha!

361 *decresc. e rit.*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

361 *decresc. e rit.*

365 *Andantino con moto*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

p

369 *Animato*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

mp

Wind

Ballet

Musical score for measures 373-376. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Clarinet (Ch.), Solo, and Piano (Pno.). The Flute part features a melodic line with a *sfz* dynamic marking and a fermata. The strings provide harmonic support with various articulations and dynamics.

Musical score for measures 377-380. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Clarinet (Ch.), Solo, and Piano (Pno.). The Flute part begins with a *cresc.* marking and a *mf* dynamic, followed by a *sfz* dynamic and a fermata. The strings continue with their harmonic accompaniment, including *cresc.* and *mf* markings.

Musical score for measures 381-387. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Chamberlain (Ch.), Soloist (Solo), and Piano (Pno.). The music is in 4/4 time and features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *f* and *sfz*. A fermata is present over the first measure of the flute part.

Un poco meno mosso

Musical score for measures 385-387. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Chamberlain (Ch.), Soloist (Solo), and Piano (Pno.). The music is in 4/4 time and features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *mf*. A fermata is present over the first measure of the flute part.

Viter: *mf*

1.A - ja vi - ter vi - tro - ron bo - jak - lju - tyj - ja - cha - som to - zo - chej - zha - nja - ju - son -
2.Cha som pi snju ni zhu ja ja vy hra ju na de re vakh zleh kym whu mom ko chu sja
3.Ha naj til' she lju biju ja vyr ha nok tis nykh ma vok zikh ze le no ho vo lo sja

Un poco meno mosso

Musical score for measures 388-400. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Clarinet (Ch.), Soloist (Solo), and Piano (Pno.). The Soloist part includes lyrics in Russian:
388 i - ja - ka - ja vsikh kru - hom.
388 po - lny lju - ju chukh po - lnykh.
388 ples - ty ko - sy i vi nok.
Measures 388-400 feature complex rhythmic patterns with triplets and sixteenth notes. The Soloist part has a melodic line with lyrics. The Piano part provides harmonic support with chords and arpeggios.

Musical score for measures 391-400. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Clarinet (Ch.), Soloist (Solo), and Piano (Pno.). The Soloist part includes the instruction "The nymphs appear."
391 The nymphs appear.
Measures 391-400 feature complex rhythmic patterns with triplets and sixteenth notes. The Soloist part has a melodic line with the instruction "The nymphs appear." The Piano part provides harmonic support with chords and arpeggios.

400

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Detailed description: This system of musical notation covers measures 400 to 402. It includes staves for Flute, Violin I, Violin II, Viola, Violoncello, Double Bass, Clarinet, Soloist, and Piano. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The woodwinds and strings play melodic lines with various articulations and dynamics.

403

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Detailed description: This system of musical notation covers measures 403 to 405. It includes staves for Flute, Violin I, Violin II, Viola, Violoncello, Double Bass, Clarinet, Soloist, and Piano. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The woodwinds and strings play melodic lines with various articulations and dynamics.

Musical score for measures 406-408. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Clarinet (Ch.), Soloist (Solo), and Piano (Pno.). Measures 406-408 feature complex rhythmic patterns with triplets and sixteenth notes. The Soloist part contains the text: "The Wind blows away the nymphs."

Musical score for measures 409-410. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Clarinet (Ch.), Soloist (Solo), and Piano (Pno.). Measures 409-410 feature a change in tempo and dynamics, marked with *p* and *pp*. The Soloist part contains the text: "Oksana: *p* *poventato*
Sicho tse za dy - vnyj?"

412 *Pesante*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

A vsja - dy de pi - du? Dze - myt' - me mi - ru

Pesante

416

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

chaj i ba - chu chu - zhy - nu. The wind runs away.

Pesante

420

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Oksana:
Sta -

424

Andante $\text{♩} = 88$

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

mf *lacrmando*

mf *lacrmando*

mf *lacrmando*

mf *lacrmando*

zhy vo - lo da - ru vi - triv ve - ly - ka u me - ne zhir - ba de ma - ju shu - ka - ty bra - tiv ku - dy jikh po - nes - lu sud' - ba?

Andante $\text{♩} = 88$

428 *Spia*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Viter: Ne sna - ju. Ne sna - ju.

Oksana: Mo - ji - je re - vych - ky no - ven' - ki ja dam du - zhe ra - do to - bi shehob

Detailed description: This block contains the musical score for measures 428 through 431. It features a full orchestral ensemble including Flute, Violins I and II, Viola, Violoncello, Double Bass, Clarinet, and Piano. A Soloist part is also present with lyrics in Russian. The score includes dynamic markings such as *Spia* and *mp*. The piano part shows a complex accompaniment with triplets and arpeggiated chords.

432

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Oksana takes off her boots as a gift to the Wind.

ikh - she hu - l'jat' to - bi by - lo za - te po - mo - zhy - ty me - ni

mp

Detailed description: This block contains the musical score for measures 432 through 435. It continues the orchestral and soloist parts from the previous block. The Soloist part includes the instruction "Oksana takes off her boots as a gift to the Wind." and lyrics in Russian. The piano part features a *mp* dynamic marking and continues with its complex accompaniment. The score concludes with a fermata over the final measure.

436

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

The Wind escapes with the boots.

440

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

dim.

p

pizz.

arco

dim.

pizz.

dim.

p

444

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Oksana weeps.

448

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

It grows dark. The stars disappear.

452 *Andante*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

p

pizz.

Ballet of the stars.

456

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

460

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

arco

pizz.

Detailed description: This system of musical notation covers measures 460 to 463. It includes staves for Flute, Violin I, Violin II, Viola, Violoncello, Double Bass, Clarinet, Soloist, and Piano. The Flute, Violin I, and Violin II parts feature melodic lines with slurs and accents. The Viola part is marked 'arco' and the Violoncello part is marked 'pizz.'. The Piano part provides harmonic support with chords and moving lines. The Soloist part is mostly silent.

464

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Oksana:
Mo -

Detailed description: This system of musical notation covers measures 464 to 467. The Flute part is silent. The Violin I and Violin II parts continue with melodic lines. The Viola part has a more active role with slurs and accents. The Violoncello part has some activity. The Piano part continues with harmonic support. The Soloist part has a vocal line starting with the name 'Oksana:' and the syllable 'Mo -'.

469 Adagio amabile ♩ = 72

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

ji ses - try - chky zi - ron - ky chy ba - chy - ly bra - tiv - mo - jikh? Ja ko - zhnij zvas po - stja - zhem tsi - vid - dam za kil' - ka sliv.

474

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Oksana gives her ribbon to the stars.

mp

479 Grave

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

479 Grave

f

484

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

484

Oksana: *mf*

o mi - sja - tsju lju - byj jas - kjj pro mi - njam za - ly - tyj tvy shjakh spov -

487

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

ny ty mo - ji mj - ji sny bra - tiv vid shu - ka - ty vli - sakh. A

490

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

ko - sy mo - ji dam to - bi shchob ho - lo - vu hri - ty tvo - ja za hu - ble - hym mo - jim tra - tam ja po - mich nes - ty a zho - rju.

494

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Oksana cuts off her braid and lays in on the Moon's head.

Pno.

498

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Misyats:

1. Ty ne - py - taj nas pro - bra - tiv khoch by - pro - sy - la sto - ra - zo My til' - ky nich - ku
2. Ta da du dam to bi tak ku jak niu zas ne i ra - no - kza - ci ja je vklo - ny - sja son tsja

Pno.

503

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

zna - je - mo - i taj - ny my ji ji kho va - je - mo - kho va - je - mo. je.
ty vs - vsij - zhu rbi vo no vse ba - chyt' i vse - do - bre zna je - do - bre zna - je.

509 Andante $\text{♩} = 88$

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Ballet of the Moon and Stars.

mf con finezza

pizz.

mf con finezza

mf con finezza

mf con finezza

mf

Musical score for measures 514-518. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Chamberlain (Ch.), Solo, and Piano (Pno.). The Flute part features a melodic line with slurs and accents. The Violin and Viola parts have similar melodic lines. The Violoncello and Double Bass parts provide a harmonic foundation with sustained notes. The Piano part features a complex chordal texture with slurs and accents. The Chamberlain and Solo parts are silent.

Musical score for measures 519-523. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Chamberlain (Ch.), Solo, and Piano (Pno.). The Flute part features a melodic line with slurs and accents. The Violin and Viola parts have similar melodic lines. The Violoncello and Double Bass parts provide a harmonic foundation with sustained notes. The Piano part features a complex chordal texture with slurs and accents. The Chamberlain and Solo parts are silent.

Musical score for measures 534-537. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Chamberlain (Ch.), Soloist (Solo), and Piano (Pno.). The music is in 4/4 time and features a melodic line in the flute and piano accompaniment.

Musical score for measures 538-539. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Chamberlain (Ch.), Soloist (Solo), and Piano (Pno.). The music is in 4/4 time and features a melodic line in the flute and piano accompaniment. Performance markings include *poco rit.*, *morendo*, and *pp*. A text box in the solo part reads: "The Moon and Stars drift off to sleep. It grows dark."

543

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

543 Oksana (with the chorus): *mp*

Po - bld - la nich po - ha - syly zo - ri i mi - sjats'

549

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

549 *mf*

vzhe za - snuv. De - son - tse zo - lo - te shcho ra - dist' vsim ne -

555 *Animato* *stringendo*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

se vzhe den' i - de den' i - de i - de.

Pno.

561

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

567 *Andante affettuoso* ♩ = 88 Estatico

Fl. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Ch.

Solo *Oksana: ff*
So - nich - ko, so - nich - ko! So - nich - ko!

Pno. *ff*

573 *Larghetto* ♩ = 60

Fl.

Vln. I *ff brillante*

Vln. II *ff brillante*

Vla. *ff brillante*

Vc. *ff brillante*

D.B. *ff brillante*

Ch.

Solo

Pno. *ff brillante*

577 *Andante*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

577 *Sottise: mf*

Khto tse tak su - mu - je kly - che me - ne zne - ba? Tjzsh - ki du - my

577 *Andante mf*

Pno.

582

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

582 *gentle*

smu - je? Shcho to - bi po - tre - ba?

582

Pno.

587 *Sostenuto con espressione*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Oksana:

587 *f*

O ty son - tse zhad - vo - hny - ste ser - tse vte - be na - che hran', ser - tse vte - be na - che hran', Ty la - ska - ve sylo nej

587 *Sostenuto con espressione*

Pno.

592 *Devoto*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

592

chy - ste vy slu - khaj mo - jikh bla - han'.

592 *Devoto*

Do mo - jikh... ve - dy bra - tiv bo ne zna - ju ja do rih.

Pno.

597

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

I zhy - va - ja v zhe - na - piv ta ne chu - ja mo - jikh nih.

601 *Grave allargando*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Oksana:

Ser - tse mo - je dam to - bi! Po - mo - zhy me - ni bzhur - bi! Po - mo - zhy me - ni vzhur - bi.

613

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

ke tak nih - no na - che nen' - ka pro va - dyt mo - zhe do - ra - ju

617

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Kho - dy do me - ne ruch - ku daj. Zi mno - ju ne za -

621

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

blu - dysh. Ja zna - ja de bra - tvi je kraj. Ja kykh tak shchy - ro - lja -

625

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

The Sun and Oksana exit.

Musical score for orchestra and piano, measures 630-634. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Clarinet (Ch.), Solo, and Piano (Pno.).

Measures 630-634:

- Fl.:** Measures 630-634. Measure 630 has a *p* dynamic. Measure 634 has a *pp* dynamic.
- Vln. I:** Measures 630-634. Measure 630 has a *p* dynamic. Measure 634 has a *pp* dynamic.
- Vln. II:** Measures 630-634. Measure 630 has a *p* dynamic. Measure 634 has a *pp* dynamic.
- Vla.:** Measures 630-634. Measure 630 has a *p* dynamic. Measure 634 has a *pp* dynamic.
- Vc.:** Measures 630-634. Measure 630 has a *p* dynamic. Measure 634 has a *pp* dynamic.
- D.B.:** Measures 630-634. Measure 630 has a *p* dynamic. Measure 634 has a *pp* dynamic.
- Ch.:** Measures 630-634. Rests throughout.
- Solo:** Measures 630-634. Rests throughout.
- Pno.:** Measures 630-634. Measure 630 has a *p* dynamic. Measure 634 has a *pp* dynamic.

636 III. Marciale ♩ = 116

Fl.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Ch.

Solo

Pno. *mf*

641

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

646

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

651

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

656

Fl.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

Ch.

Solo

Pno. *mp*

661

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

666

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

671

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

676 *Andante* ♩ = 88

Fl.

Vln. I *f energico*

Vln. II *f energico*

Vla. *f energico*

Vc. *f energico*

D.B. *f energico*

Ch.

Solo *Tsar Okh: f energico*
Hej! Kin - chaj - te vy tan - ky. Zhu - ky i hry - by sta - ri, i ty vi - tre

Pno. *f energico*

681

Fl.

Vln. I *mf triste*

Vln. II *mf triste*

Vla. *mf triste*

Vc. *mf triste*

D.B. *mf triste*

Chorus: *mf*
Okh! — Okh! — Okh! Okh. Okh.

Solo *mf*
i mav - ky, i to - nen' - ki ko - ma - rit!

Pno. *mf triste*

688

Fl.

Vln. I
mf *sensibile*

Vln. II
mf *sensibile*

Vla.
mf *sensibile*

Vc.
mf *sensibile*

D.B.
mf *sensibile*

Ch.

Solo
mf *sensibile*
Tsar Okh:
Dezh tse son - tse sa - ba - ry - los' Den' my na po - hu - ro ser - tse zkho - lo - dy za -

Pno.
mf *sensibile*

693

Fl.

Vln. I
triste

Vln. II
triste

Vla.
triste

Vc.
triste

D.B.
triste

Ch.
triste
Chorus:
Okh! Okh! Okh! Okh. Okh.

Solo
triste
by - los' shcho son - tse nas za - bu - lo.

Pno.
triste

699

Fl.

Vln. I
affettuoso

Vln. II
affettuoso

Vla.
affettuoso

Vc.
affettuoso

D.B.
affettuoso

Ch.

Solo
699 Tsar Okh:
Of Di - ty kvi - ty vy mo - ji! Zhur - bu i bil' ly - shit' me - ni. Poz - kyn' - te ra - dist'

Pno.

704

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.
Chorus:
1.Mj
2.Mj

Solo
704
po zem - li i za - spi - vaj - te maj pi - sni

Pno.

708 *Animato*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

di - ty - sket' sarch - moch - kiv - i - li - siv - na - vsi po - lja i ple - sa sy nikh - vod - roz
nich - poj de svi - ta nok za bja da vi shchu je - vsm shcho son tse vzhe i de - i

712

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

no - syt' - sja ve - se - luj - ju - noj - spiv i smilki - kru - hom smilki - kru - lom iz ves - nja nykh pry - hod. Jak pov - nju - jet' - sja vse.
bu dyt' sja pry no da mo lo da ta ra dis tju ra dis tju na

717 *Allegro*

Fl. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Ch. *Mus mf*

Solo

Pno. *mf*

Detailed description: This system contains three staves of music. The first staff is for Flute, starting at measure 717 with a dynamic of *mf*. The second and third staves are for Violin I and Violin II respectively, also starting at measure 717 with a dynamic of *mf*. The fourth staff is for Viola, starting at measure 717 with a dynamic of *mf*. The fifth and sixth staves are for Violoncello and Double Bass, starting at measure 717 with a dynamic of *mf*. The seventh staff is for Clarinet, starting at measure 717 with a dynamic of *Mus mf*. The eighth staff is for Solo, starting at measure 717. The ninth staff is for Piano, starting at measure 717 with a dynamic of *mf*. The music is in 3/4 time and features various articulations and dynamics.

721 *Agitato*

Fl. *Agitato*

Vln. I *Agitato*

Vln. II *Agitato*

Vla. *Agitato*

Vc. *Agitato*

D.B. *Agitato*

Ch. *Son - tse!*

Solo

Pno. *Agitato*

Detailed description: This system contains three staves of music. The first staff is for Flute, starting at measure 721 with a dynamic of *Agitato*. The second and third staves are for Violin I and Violin II respectively, starting at measure 721 with a dynamic of *Agitato*. The fourth staff is for Viola, starting at measure 721 with a dynamic of *Agitato*. The fifth and sixth staves are for Violoncello and Double Bass, starting at measure 721 with a dynamic of *Agitato*. The seventh staff is for Chorus, starting at measure 721 with the lyrics "Son - tse!". The eighth staff is for Solo, starting at measure 721. The ninth staff is for Piano, starting at measure 721 with a dynamic of *Agitato*. The music is in 3/4 time and features various articulations and dynamics.

Musical score for measures 725-728. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Chorus (Ch.), Soloist (Solo), and Piano (Pno.). The tempo is marked $\text{♩} = 120$. The music features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *f* (forte). The Soloist part includes the lyrics "Tsar Okh: vy -".

Musical score for measures 729-732, marked *Andante Maestoso*. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Chorus (Ch.), Soloist (Solo), and Piano (Pno.). The Soloist part includes the lyrics: "taj nam son - te na - she lju - be bez te - be tut zhy - tja mar - ni - lo i ra - dos - ty u nas ne by - lo azh".

745

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

te od - ne ja vas po - pro - shu dy - ty - ni tij vy po - mo - zhi! Bra -

749 *un poco più mosso*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

più mosso

un poco più mosso

tiv i ji - vo na ² shu - ka i ser - tse vza - stav vid - da - je ja -

753



Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

ke za shchy - ru po - mich - ij tvo - je - ju vla - sni sju sta - je.

757



Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

The Sun gives the Tsar Oksana's heart.

762

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

762

Everyone gathers around the Sun.

Sontse:

Zdo - vi - rjam ja vid - kho - dzhu v zhe _____ bo

Pno.

767

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

767

vne - ne sheche da - le - ka put' _____ Pra - shehaj - te vsi bo cha - si de, a ty div - cha shchas - ly - va bud' _____

Pno.

773

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

773 Chorus:
Pro-shcha - vaj! Pro-shcha - vaj! Pro-shcha - vaj!
Pro-shcha - vaj! Pro-shcha - vaj! Pro-shcha - vaj!

Solo

Pno.

778 *Allegretto ma non troppo*
un poco più mosso

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

778 Chorus: >
Se - red li - civ!

Solo

778 Tsar Okh: *generoso*
Bra - ty tvo - ji o - ba zhy but se - red li - siv. Vpa - la - ti de hly - bo - kyj

778 *Allegretto ma non troppo*
un poco più mosso

Pno.

783

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Chorus:

Ch.

Solo

Pno.

Sy - nji stav! Za vja - za - ni u - sta!

sy - nji stav. Za ka - ry vnykh za vja - za - ni u - sta. Hji.

788

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Chorus:

Ch.

Solo

Pno.

O - bkh bra - tiv!

shu - ly! Pny - ve - dit' o - bkh bra - tiv!

793

Fl.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Ch. *mf* Everyone rushes over to Oksana. Chorus: Ok - san - ko, Ok - san - ko, so - rjan - ko!

Solo *mf* Oksana: 1.

Pno. *mf*

798 *Andante risoluto*

Fl.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Ch.

Solo *mf* di' vid me - ne het', ne lju - bju vas u sikh! Ra - nyt' me - ne toj spiv

Pno. *mf*

804

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

i vash ve - se - by smikh! Da - le - ki vy me - ni baj du - zhi po - nad vse u

810

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

mp

mp

mp

mp

mp

mp

Chorus: mp

okh! okh!

810

810

hru - djakh vme - ne lid - bi ser - tse ne zhy - vet

816 *stringendo*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

The servants bring back Roman and Vlodko. Tsar Okh: *mf*

Nu.

821 *a tempo*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

sichozh vy khlop - tsi ma - ju tut no - vy? Nu, za vash ne po - shkh vy vzhe vid - slu - zhy - ly zver - ta - ju vo - lju vam u

835 Allegro scherzando $\text{♩} = 130$ *mf* *8^{va}*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

mf

1. Vše u - sta - os - vo - bo - dy - lu shchob sko - ren' - ko - ho vo - ry - ly! Ukh! Ukh! Ukh! Ukh! Ukh!
2. Raz na pra vo, raz na li vo, i spo jji no i svar ly vo! Ukh! Ukh! Ukh! Ukh! Ukh!

839 *8^{va}*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

mf

Bo - sto myv - sja na khvy - lyn - ku nash ja - zyk - vid - vid - po - chyn - ku. Ukh! Ukh! Ukh! Ukh! Ukh!
Pe red se be i po za du, ne vse mu drej ne do la du. Ukh! Ukh! Ukh! Ukh! Ukh!

843 *f* *843*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Vlodko:
Ok - san - lo! Ok - san - lo!

Oksana:
ly -

847 *Andante risoluto* $\text{♩} = 100$

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Andante risoluto $\text{♩} = 100$

djit' me - ne sa - my, ne do - bri kry - ku ny u hry - djakh vne - ne vzhel' Lju - bo - vy bil'sh ne -

854

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

mal' Pu - sty - nja til' - ky tam. Kho - lod - na ja zy - ma bo ser - tse ja za vas - vid - da - la

861

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

mp

sf

Vlodko:

0 Isar - ju Okh!

Roman:

pu - sty - ny!

868 *un poco più mosso*

Fl. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B.

Ch. Chorus: Ses - try - chky! Vid zhe - rel' vo - dych - ky!

Solo Tsar Okh: 868 *mf* tut u me - ne ser - tse vash - o i ses - try - chky. Shcho - zhy vi - she bet' - sja vid zhe - rel' vo - dych - ky! Jak

Pno. *mf*

874

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch. Chorus: Dva mo - ji py - tan - nja! Na va - she ba - zhan - nja!

Solo 874 shcho vid' - ha - daj - te dva mo - ji py - tan - nja! To vid - dam vam ser - tse na va - she ba - zhan - nja!

Pno.

880

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Tsar Okh: *p*

Shcho tse: A - NI - JAR - KU?

886

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Roman: *f*

Tsar Okh: *p*

Vlodko: *f*

U - kra - ji - na!

A shcho tse: KHO - RAIS?

Tsar OKH!

893

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

893

Solo

893 The brothers give Oksana her heart, which was given back to them by Tsar Okh.

Pno.

898 *Andante estatico*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

898

Solo

898 *Oksana:*
mf
O, brat - chy - ky mo - ji lju - ben' - ki, ja svit skho - dy - la v zhe za va - my! Py - tat' ve - ly - kykh'

Pno.

903

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Chorus: *doloroso*

Okh! Okh! Okh!

Tsar Okh: *mf*

Te -

i ma - len' - kykh vty - shy - ty bil' i sfo - zy ma - my!

909

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Andante con moto

mf

mf

mf

mf

mf

per vzhe mo - zhe - te i - ty do - do - mu, ta ja za pla - ty xo - chu za svo - b - dy se

913

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

strych - ku va - shu ne vidd - am ni - ko - mu. Viz - mu ji - ji do na - sho - ho lis - no - ho ro - du.

917

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

stringendo

932

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

Moderato $\text{♩} = 104$

1. 2. 3.

Vlodko:
Roman: A

dyn - Tsar - Okh. Pro - tse vy zav - zhdy pa - mja - taj - tet
na kla do - ju so bi na plec hi syl' ni jdu zhi.

2.Vsi

937 *con moto*

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

con moto

my ri - shy - ly. Tsar - ju, dru - zhe slocho za - ly - sha - je - mo - sja tut vne vo - li! Za -

941 Allegro

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

te ses - trych - ku pro - sym du - zhe pus - ty do - miv po svo - ij vo - lil'

945

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

The Sun draws near. Sontse: Po

948 *Andante* ♩ = 88

Fl.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Ch.

Solo

Pno. *mf*

dov - hykh, dov - hykh man - driv - kakh vid - ty - sja chu - mi ljo - niv lit shcho ba - chu vse i shcho vdam - kakh pry -

954

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

no - shu vam mij za po - vih! Po - ra vam di - ty jty do - miv ra - zom shcha - sly - vi

972

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

njat' do - do - mu ste - zech - ky. Ba - zha - jem vs'o - ho vam do - bra!

Oksana:
Vlodko:
Roman: lo -

977 Scherzando moderato $\text{♩} = 108$

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

bi my Tsar - ju do - ko - lin skta - da - je - mo nyz' - kyj po - klin. Dva ne po prav - ni

991

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

ty la - ska - vo nam i my - lo! Ty skarb naj - kra - shchjy bo zhyj dar!

ty la ska - vo nam i my - lo! Ty nash bo - zhyj dar!

995

Fl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ch.

Solo

Pno.

rit.

Bo - zhyj dar! Bo - zhyj dar!

Bo - zhyj dar! Bo - zhyj dar!

rit.