

Павел Рукавицын

# Perpetual Holiday

*квартет для двух скрипок, альты и виолончели*

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$\text{♩} = 120$

Павел Рукавицын

Violino I

Violino II

Viola

Violoncello

*p* *leggero*

*p* *leggero*

*p* *leggero*

V-no I

V-no II

V-la

V-c

*espressivo*

*espressivo*

*espressivo*

1

V-no I

V-no II

V-la

V-c

*p* *leggero*

*p* *leggero*

*p* *leggero*

*p* *tranquillo e leggero*

*V gliss.*

V-no I

V-no II

V-la

V-c

Measures 1-4. V-no I: 5/4, 4/4, 5/4, 4/4. V-no II: 5/4, 4/4, 5/4, 4/4. V-la: 5/4, 4/4, 5/4, 4/4. V-c: 5/4, 4/4, 5/4, 4/4. V-no I has a gliss. in measure 4.

V-no I

V-no II

V-la

V-c

Measures 5-8. V-no I: 4/4, 3/4, 6/8, 7/8. V-no II: 4/4, 3/4, 6/8, 7/8. V-la: 4/4, 3/4, 6/8, 7/8. V-c: 4/4, 3/4, 6/8, 7/8.

V-no I

V-no II

V-la

V-c

Measures 9-12. V-no I: 7/8, 3/4, 7/8, 4/4. V-no II: 7/8, 3/4, 7/8, 4/4. V-la: 7/8, 3/4, 7/8, 4/4. V-c: 7/8, 3/4, 7/8, 4/4. Dynamics: mf, f, sf. V-no I has a gliss. in measure 12.

2

sul tasto

*pp* delicato

sul tasto

*pp* delicato

sul tasto

*pp* delicato

non legato

*p*

non legato

V-no I

V-no II

V-la

V-c

3

ord.

ord.

ord.

V-no I

V-no II

V-la

V-c

V-no I

V-no II

V-la

V-c

V-no I

V-no II

V-la

V-c

*mp*

*mp*

*mp*

*mp*

V-no I

V-no II

V-la

V-c

V-no I

V-no II

V-la

V-c

4

*p sub.*

*pp*

*p sub.*

*pp*

*sfpp*

*p*

*gliss.*

*sf*

*p*

V-no I

*p* *pp* *p* *pp*

V-no II

*p* *pp* *p* *pp*

V-la

*pp* *p* *pp* *p*

V-c

*p*

V-no I

*p* *pp* *p* *pp*

V-no II

*p* *pp* *p* *pp*

V-la

*pp* *p* *pp* *p*

V-c

non legato

**5**

V-no I

*f* *pp sub.* *cresc. poco á poco*

V-no II

*f* *pp sub.* *cresc. poco á poco*

V-la

*f* *p sub.* *cresc. poco á poco*

V-c

*f* *pp sub.* *cresc. poco á poco*

V-no I

V-no II

V-la

V-c

12/8

V-no I

V-no II

V-la

V-c

12/8

V-no I

V-no II

V-la

V-c

12/8

V-no I

V-no II

V-la

V-c

V-no I

V-no II

V-la

V-c

6 sul tasto

V-no I

V-no II

V-la

V-c

*pp sub.*

*pp sub.*

*tr*

*tr*

*tr*

*sfpp*

*sfpp*

*sfpp*

*pp sub.*

ord. pieno voce      sul tasto      ord. pieno voce

V-no I

ord. pieno voce      sul tasto      ord. pieno voce

V-no II

tr  
sfpp

V-la

ord. pieno voce      sul tasto      ord. pieno voce

V-c

*f*      *p*      *f*

7

sul tasto      ord.      tr  
*p*      *f*      *ff brusco*

V-no I

sul tasto      ord.      tr~  
*p*      *f*      *ff brusco*      *p sub.*

V-no II

sul tasto      ord.      tr  
*p*      *f*      *ff brusco*      *p sub. leggero*

V-la

sul tasto      ord.      tr  
*p*      *f*      *ff brusco*

V-c

V-no I *p sub. leggero*

V-no II *leggero*

V-la

V-c *mp*

V-no I *mf non legato*

V-no II *mf non legato*

V-la *mf non legato*

V-c *mf non legato*

8

V-no I *mp sub. dolce*

V-no II *p sub. dolce*

V-la *p sub. dolce*

V-c *p sub. dolce*

V-no I

V-no II

V-la

V-c

V-no I

V-no II

V-la

V-c

non legato

9

*mp*

*p*

*f*

*mp*

*mp*

*f*

*p sub.*

*p*

*mp*

*f*

*p sub. leggero*

*p*

*p*

*f*

V-no I *p sub. leggero*

V-no II *leggero*

V-la *mf*

V-c *p sub. leggero* *mf*

V-no I

V-no II

V-la

V-c

V-no I *ppp*

V-no II *pp*

V-la *pp*

V-c *pp*

First system of musical notation (measures 1-3) for V-no I, V-no II, V-la, and V-c.

**V-no I:** Treble clef, 6/8 time. Measure 1: *mp* (mezzo-piano), quarter note G4, quarter note A4, quarter note B4. Measure 2: *mp*, quarter note C5, quarter note B4, quarter note A4. Measure 3: *ppp* (pianissimo), half note G4.

**V-no II:** Treble clef, 6/8 time. Measure 1: *mp*, quarter note G4, quarter note A4, quarter note B4. Measure 2: *mp*, quarter note C5, quarter note B4, quarter note A4. Measure 3: *pp* (pianissimo), quarter note G4, quarter note A4, quarter note B4.

**V-la:** Bass clef, 6/8 time. Measure 1: *mp*, quarter note G3, quarter note A3, quarter note B3. Measure 2: *mp*, quarter note C4, quarter note B3, quarter note A3. Measure 3: *pp*, quarter note G3, quarter note A3, quarter note B3.

**V-c:** Bass clef, 6/8 time. Measure 1: *mp*, quarter note G3, quarter note A3, quarter note B3. Measure 2: *mp*, quarter note C4, quarter note B3, quarter note A3. Measure 3: *pp*, quarter note G3, quarter note A3, quarter note B3.

Second system of musical notation (measures 4-6) for V-no I, V-no II, V-la, and V-c. Measure 4 is marked with a box containing the number 10.

**V-no I:** Treble clef, 6/8 time. Measure 4: *8va* (octave up), quarter note G4, quarter note A4, quarter note B4. Measure 5: *8va*, quarter note C5, quarter note B4, quarter note A4. Measure 6: *p* (piano), quarter note G4, quarter note A4, quarter note B4.

**V-no II:** Treble clef, 6/8 time. Measure 4: *8va*, quarter note G4, quarter note A4, quarter note B4. Measure 5: *8va*, quarter note C5, quarter note B4, quarter note A4. Measure 6: *p*, quarter note G4, quarter note A4, quarter note B4.

**V-la:** Bass clef, 6/8 time. Measure 4: *8va*, quarter note G3, quarter note A3, quarter note B3. Measure 5: *8va*, quarter note C4, quarter note B3, quarter note A3. Measure 6: *p*, quarter note G3, quarter note A3, quarter note B3.

**V-c:** Bass clef, 6/8 time. Measure 4: *8va*, quarter note G3, quarter note A3, quarter note B3. Measure 5: *8va*, quarter note C4, quarter note B3, quarter note A3. Measure 6: *p*, quarter note G3, quarter note A3, quarter note B3.

Third system of musical notation (measures 7-9) for V-no I, V-no II, V-la, and V-c.

**V-no I:** Treble clef, 6/8 time. Measure 7: *mp*, quarter note G4, quarter note A4, quarter note B4. Measure 8: *mp*, quarter note C5, quarter note B4, quarter note A4. Measure 9: *mp*, quarter note G4, quarter note A4, quarter note B4.

**V-no II:** Treble clef, 6/8 time. Measure 7: *mp*, quarter note G4, quarter note A4, quarter note B4. Measure 8: *mp*, quarter note C5, quarter note B4, quarter note A4. Measure 9: *mp*, quarter note G4, quarter note A4, quarter note B4.

**V-la:** Bass clef, 6/8 time. Measure 7: *mp*, quarter note G3, quarter note A3, quarter note B3. Measure 8: *mp*, quarter note C4, quarter note B3, quarter note A3. Measure 9: *mp*, quarter note G3, quarter note A3, quarter note B3.

**V-c:** Bass clef, 6/8 time. Measure 7: *mp*, quarter note G3, quarter note A3, quarter note B3. Measure 8: *mp*, quarter note C4, quarter note B3, quarter note A3. Measure 9: *mp*, quarter note G3, quarter note A3, quarter note B3.

11

V-no I

V-no II

V-la

V-c

*sf* *mf*

*sf*

*sf*

*sf*

V-no I

V-no II

V-la

V-c

*sf* *mf*

*sf*

*mp*

*mp*

*sf*

12

V-no I

V-no II

V-la

V-c

*mf*

*mp*

*mp*

*mf*

V-no I

V-no II

V-la

V-c

*mp*

*gliss.*

*mp*

*gliss.*

*mp*

V-no I

V-no II

V-la

V-c

*p*

*p*

*gliss.*

*mf*

*gliss.*

V-no I

V-no II

V-la

V-c

*mf*

*mf*

*gliss.*

*mf*

*mp*  $\triangleleft$  *mf*

13

V-no I *f* *f festivo*

V-no II *f* *f festivo*

V-la *f* *f festivo*

V-c *f* *f festivo* *tr*

V-no I *mp*

V-no II *mf dolce e espressivo*

V-la *mf dolce e espressivo*

V-c *mp*

V-no I

V-no II

V-la

V-c

V-no I

V-no II

V-la

V-c



This system contains four staves. V-no I (treble clef) plays a continuous sixteenth-note pattern. V-no II (treble clef) has a melodic line with slurs. V-la (bass clef) has a melodic line with slurs. V-c (bass clef) plays a complex sixteenth-note accompaniment.

V-no I

V-no II

V-la

V-c



This system continues the musical score. V-no I maintains its sixteenth-note pattern. V-no II and V-la have more pronounced melodic phrases with slurs. V-c continues its intricate sixteenth-note accompaniment.

V-no I

V-no II

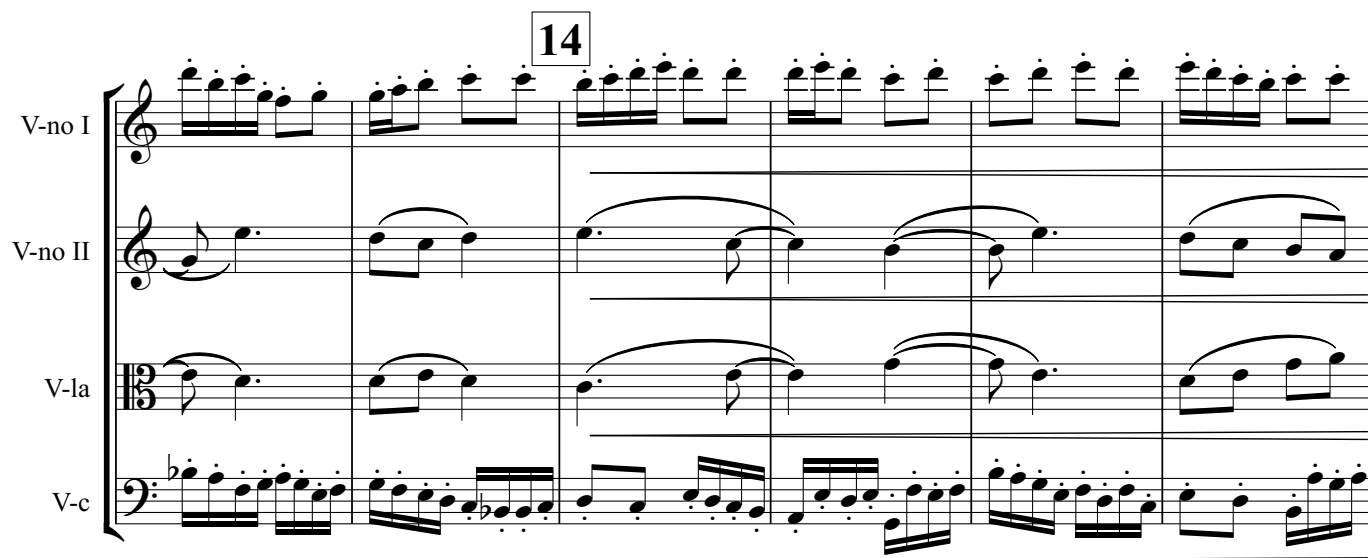
V-la

V-c



This system concludes the musical score. V-no I continues its sixteenth-note pattern. V-no II and V-la have final melodic phrases. V-c provides a complex sixteenth-note accompaniment throughout.

14



14

V-no I

V-no II

V-la

V-c

This system contains measures 14 through 18. The first violin (V-no I) plays a continuous sixteenth-note pattern. The second violin (V-no II) and viola (V-la) play a melodic line with a half-note rest in measure 14, followed by a half-note in measure 15, and then a half-note with a slur in measures 16-18. The cello (V-c) plays a continuous sixteenth-note pattern.



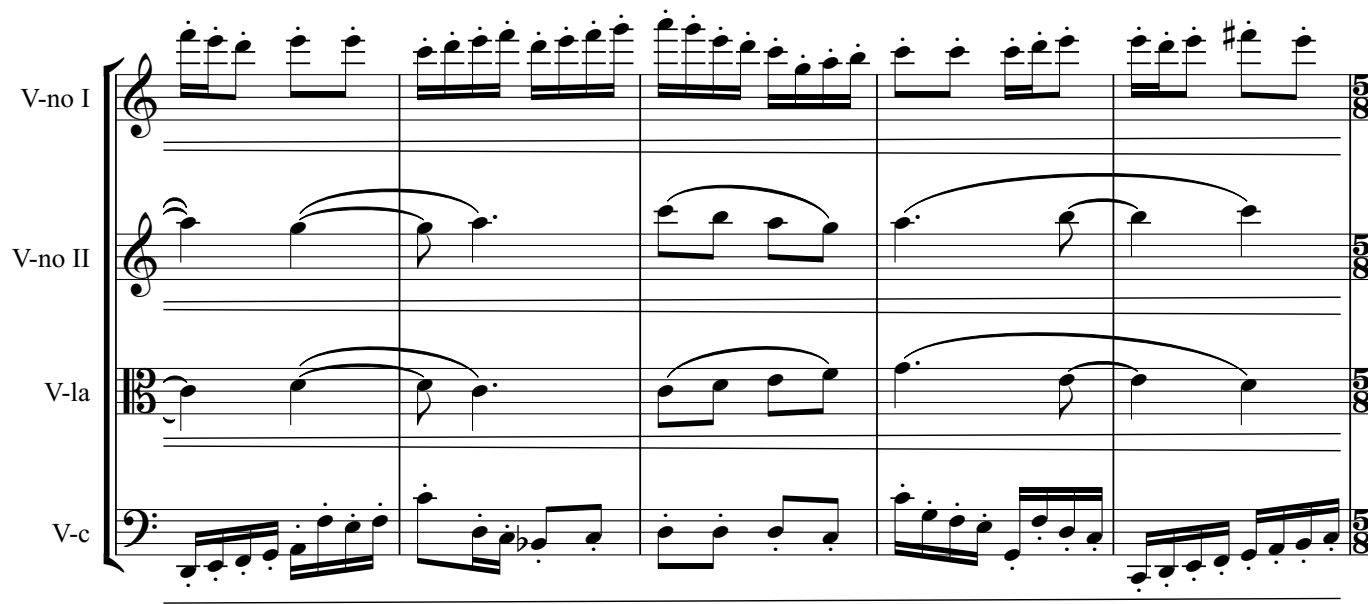
V-no I

V-no II

V-la

V-c

This system contains measures 19 through 23. The first violin (V-no I) continues the sixteenth-note pattern. The second violin (V-no II) and viola (V-la) play a melodic line with a half-note rest in measure 19, followed by a half-note in measure 20, and then a half-note with a slur in measures 21-23. The cello (V-c) continues the sixteenth-note pattern.



V-no I

V-no II

V-la

V-c

This system contains measures 24 through 28. The first violin (V-no I) continues the sixteenth-note pattern. The second violin (V-no II) and viola (V-la) play a melodic line with a half-note rest in measure 24, followed by a half-note in measure 25, and then a half-note with a slur in measures 26-28. The cello (V-c) continues the sixteenth-note pattern.

15

V-no I

*f* festivo

V-no II

*f* festivo

V-la

*f* festivo

V-c

*f* festivo

tr

tr

tr

tr

V-no I

*pp* sub.

V-no II

*pp* sub.

V-la

*pp* sub.

V-c

*pp* sub.

tr

tr

tr

16

V-no I *f festivo*

V-no II *f festivo*

V-la *f festivo*

V-c *f festivo*

17

V-no I *sf* *f*

V-no II *sf* *f*

V-la *sf* *f*

V-c *sf* *f*

V-no I *sf*

V-no II *sf*

V-la *sf*

V-c *sf*

18

V-no I

V-no II

V-la

V-c

*ff sff* *ff sff* *ff sff ff sff* *ff sff ff* *pp*

*ff sff* *ff sff* *ff sff ff sff* *ff sff ff* *pp*

*ff sff* *ff sff* *ff sff ff sff* *ff sff ff* *pp*

*ff sff* *ff sff* *ff sff ff sff* *ff sff ff* *pp*

V-no I

V-no II

V-la

V-c

V-no I

V-no II

V-la

V-c

String section (V-no I, V-no II, V-la, V-c) playing a continuous melodic line with slurs and ties. The notation is in treble and bass clefs, with a key signature of one sharp (F#).

String section (V-no I, V-no II, V-la, V-c) starting at measure 19. The notation includes the instruction "sul ponticello" and dynamic markings *p* and *pp*. The key signature is one sharp (F#).

String section (V-no I, V-no II, V-la, V-c) showing a transition to a new section. The notation includes dynamic markings *f*, *mf*, and *ff*, and a key signature change to one flat (Bb). The notation is in treble and bass clefs.

20

V-no I *f feroce* *gliss.*

V-no II *f feroce* *gliss.*

V-la *f* *f feroce* *gliss.*

V-c *f* *f feroce* *gliss.*

V-no I *gliss.*

V-no II *gliss.*

V-la *gliss.* *gliss.* *siempre f*

V-c *gliss.* *siempre f*

V-no I

V-no II *sempre f brusco*

V-la *brusco*

V-c *brusco* *f brusco cresc. molto*

V-no I *gliss.* *gliss. b*  
*p sub.* *mf* *mf di nuovo*  
 V-no II *p sub.* *mf* *mf di nuovo*  
 V-la *mf*  
 V-c

V-no I *f* *gliss.* *gliss.* *gliss.* *ff* *fff*  
 V-no II *f* *ff* *fff*  
 V-la *f* *ff* *fff*  
 V-c *f* *ff* *fff con tutta forza*

21

con tutta forza

ord. *p* molto espressivo

*mp* molto espressivo

sul G

port.

*p* molto espressivo

ord. *mf*

*mp* *mf*

*mp*

*mp*

22

V-no I

V-no II

V-la

V-c

V-no I

V-no II

V-la

V-c

23

V-no I

V-no II

V-la

V-c

24

V-no I non legato *f* *mp* molto espressivo

V-no II non legato *f* *mp* molto espressivo

V-la non legato *f* *mf* molto espressivo

V-c non legato *f* *mf* molto espressivo

V-no I

V-no II

V-la

V-c

25

V-no I

V-no II

V-la

V-c

The musical score for 'The Rose Tree' is presented in a four-staff format. The staves are labeled V-no I, V-no II, V-la, and V-c. The key signature is one flat (B-flat), and the time signature is 12/8. The V-no I and V-no II staves use treble clefs, while the V-la and V-c staves use bass clefs. The V-la staff has a 12/8 time signature. The V-c staff has a 12/8 time signature. The V-no I and V-no II staves feature a melody with eighth and sixteenth notes, often beamed together. The V-la and V-c staves feature a bass line with eighth and sixteenth notes, often beamed together. The V-la staff also includes a 12/8 time signature. The V-c staff includes a 12/8 time signature. The V-no I and V-no II staves include a 12/8 time signature. The V-la and V-c staves include a 12/8 time signature. The V-no I and V-no II staves include a 12/8 time signature. The V-la and V-c staves include a 12/8 time signature.

The musical score for 'The Rose Tree' is presented in a four-staff format. The staves are labeled V-no I, V-no II, V-la, and V-c. The key signature is one flat (B-flat), and the time signature is 2/4. The V-no I and V-no II staves are in treble clef, while the V-la and V-c staves are in bass clef. The V-la and V-c staves are marked with a 12/8 time signature, indicating a triplet feel. The V-no I and V-no II staves feature a melody with eighth and sixteenth notes, while the V-la and V-c staves provide a harmonic accompaniment with eighth and sixteenth notes. The V-la and V-c staves also include a 12/8 time signature, suggesting a triplet feel. The V-no I and V-no II staves are marked with a 2/4 time signature, indicating a standard quarter-note feel. The V-la and V-c staves are marked with a 12/8 time signature, indicating a triplet feel. The V-no I and V-no II staves are marked with a 2/4 time signature, indicating a standard quarter-note feel. The V-la and V-c staves are marked with a 12/8 time signature, indicating a triplet feel. The V-no I and V-no II staves are marked with a 2/4 time signature, indicating a standard quarter-note feel. The V-la and V-c staves are marked with a 12/8 time signature, indicating a triplet feel.

27

V-no I  
 V-no II  
 V-la  
 V-c

*f*

V-no I  
 V-no II  
 V-la  
 V-c

*mp* *cresc. molto*

V-no I  
 V-no II  
 V-la  
 V-c

*mf* *f con forza non legato*

28

V-no I

V-no II

V-la

V-c

*ppp*

*sf*

*sf*

*sf*

V-no I

V-no II

V-la

V-c

*grazioso*

*gliss.*

29

V-no I

V-no II

V-la

V-c

*tr*

*ppp*

*grazioso*

*gliss.*

First system of musical notation, measures 1-5. The staves are labeled V-no I, V-no II, V-la, and V-c. The key signature has one sharp (F#). The time signature changes from 7/8 to 5/8 and back to 7/8. V-no I and V-no II play melodic lines with trills (tr) in measures 2 and 3. V-la and V-c are silent.

Second system of musical notation, measures 6-10. A box with the number 30 is above measure 6. The staves are labeled V-no I, V-no II, V-la, and V-c. The key signature has one sharp (F#). The time signature changes from 6/8 to 4/8. V-no I and V-no II play melodic lines with *ppp* dynamics. V-la and V-c play a rhythmic pattern of eighth notes with *f* dynamics.

Third system of musical notation, measures 11-15. The staves are labeled V-no I, V-no II, V-la, and V-c. The key signature has one sharp (F#). The time signature is 4/8. V-no I and V-no II play melodic lines with *ppp* dynamics. V-la and V-c are silent.

31 non legato

*pp* *f* robusto non legato *gliss.*

V-no I

V-no II

V-la

V-c

*f* robusto non legato *gliss.*

*mp* sub. dolce *p* *mp*

V-no I

V-no II

V-la

V-c

*p* sub. dolce *mp* *mp*

*p* sub. dolce

V-no I

V-no II

V-la

V-c

*mp*

V-no I *mp* *p* *dim.*  
 V-no II *mp* *mp* *p dim.*  
 V-la *p* *mp* *p dim.*  
 V-c *p* *p* *mp*

32  
 V-no I *p molto espressivo*  
 V-no II *p molto espressivo*  
 V-la *p*  
 V-c *p* *port.* *mp molto espressivo*

sul C

V-no I *mp*  
 V-no II *mp*  
 V-la *mf*  
 V-c *mf* *ord.*

First system of musical notation, measures 1-6. The system includes staves for V-no I, V-no II, V-la, and V-c. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. The V-la and V-c parts include slurs and ties.

Second system of musical notation, measures 7-11. The system includes staves for V-no I, V-no II, V-la, and V-c. The notation continues with various rhythmic patterns and rests. The V-la and V-c parts include slurs and ties.

Third system of musical notation, measures 12-16. The system includes staves for V-no I, V-no II, V-la, and V-c. The notation continues with various rhythmic patterns and rests. The V-la and V-c parts include slurs and ties. A box containing the number 33 is positioned above the first measure of this system.

V-no I  
 V-no II  
 V-la  
 V-c

34

V-no I  
 V-no II  
 V-la  
 V-c

V-no I  
 V-no II  
 V-la  
 V-c

35

V-no I

V-no II

V-la

V-c

*f* *ben ritmato*

*f* *ben ritmato*

*f* *ben ritmato*

*f* *ben ritmato*

V-no I

V-no II

V-la

V-c

*ff*

*p sub.*

*ff*

*p sub.*

*ff*

*ff*

*p sub.*

*ff*

*ff*

*p sub.*

*ff*

36

V-no I

V-no II

V-la

V-c

pizz.

*p sub.*

pizz.

*p sub.*

pizz.

*p sub.*

pizz.

*p sub.*

arco con sord.

*pp*

V-no I

V-no II

V-la

V-c

V-no I

V-no II

V-la

V-c

*delicatissimo*

V-no I

V-no II

V-la

V-c

*gliss.*

*senza sord.*

arco sul ponticello

*f*

arco sul ponticello

*f*

arco sul ponticello

*f*

sul ponticello

37

V-no I

*f*

*ff*

V-no II

*ord.*

*p leggero*

V-la

*ff*

*p*

V-c

*ff*

V-no I

V-no II

*ord.*

V-la

*leggero*

*ord.*

V-c

*p leggero*

V-no I

V-no II

*espressivo*

*p leggero*

V-la

*espressivo*

*p leggero*

V-c

*espressivo*

*p leggero*

38

V-no I *p* *leggero* *cresc.*  
 V-no II *cresc.*  
 V-la *cresc.*  
 V-c *cresc.*

39

V-no I *poco* *á* *poco* *f cresc. sempre*  
 V-no II *poco* *á* *poco* *f cresc. sempre*  
 V-la *poco* *á* *poco* *f cresc. sempre*  
 V-c *poco* *á* *poco* *f cresc. sempre*

V-no I *ff* *sul ponticello*  
 V-no II *ff* *sul ponticello*  
 V-la *ff* *sul ponticello*  
 V-c *ff* *sul ponticello*

Score for four vocal parts (V-no I, V-no II, V-la, V-c) across three measures. The notation includes dynamic markings and lyrics.

**Measure 1:** *con tutta forza*

**Measure 2:** *fff e più, e più*

**Measure 3:** *ffff*