



Dubinushka

Russian Song

NIKOLAI RIMSKY-KORSAKOV
Arranged by VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

1 Conductor	1 1st B $\flat$ Trumpet	1 Percussion I (Snare Drum, Bass Drum)
2 1st Flute/Piccolo	1 2nd B $\flat$ Trumpet	2 Percussion II (Crash Cymbals, Triangle/ Tambourine)
1 2nd Flute	1 3rd B $\flat$ Trumpet	1 Piano
2 Oboe	1 1st Trombone	8 1st Violin
1 1st B $\flat$ Clarinet	1 2nd Trombone	8 2nd Violin
1 2nd B $\flat$ Clarinet	1 3rd Trombone	5 Viola
1 B $\flat$ Bass Clarinet	1 Tuba	5 Cello
2 Bassoon	1 Mallet Percussion (Bells/Xylophone)	5 String Bass
1 1st F Horn	1 Timpani (G-D)	
1 2nd F Horn		
1 3rd F Horn		
1 4th F Horn		

PROGRAM NOTES

Dubinushka (The Little Oak Stick), composed 1905–06, is a tone poem originally written for orchestra and chorus. It is based on a traditional Russian folk song, which was sung by workers doing hard manual labor, helping them to keep the rhythm of their collective efforts. The original work begins as a lively march, with brass and winds dominating the texture. The composer creates a contrasting section by reworking the melody for other instruments, recasting it more lyrically before gradually bringing back other instruments and building to a climactic close for the full ensemble.

NOTES TO THE CONDUCTOR

A full orchestra transcription of this brilliant Russian tone poem that features a new introduction and simplifications, yet maintains the feel of the original. *Dubinushka* is a march-like composition written in duple meter at a slower tempo in a non-traditional march form. The main melody, which is repeated from beginning to end, is simple in nature. The phrases vary throughout but are generally six measures long. The beginning section is intended to sound full and brassy. The strings are highlighted in the middle section, which is a contrasting section utilizing softer dynamics and reworking the melody. Besides the use of woodwinds and strings, various combinations of instruments are used in the middle section to emphasize important fragments of the melody. Starting at rehearsal number 47, the strings and woodwinds are highlighted with the full ensemble joining gradually for the finale. In this piece, there are frequent key changes which add interest. Extensive cross-cueing has been utilized for solos and all other exposed parts. This work is a brilliant Russian showpiece for orchestra that will inspire your ensemble's best efforts. Perfect for contest or festival.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

Dubinushka

CONDUCTOR SCORE

Russian Song

Nikolai Rimsky-Korsakov

Arranged by Victor López (ASCAP)

Duration - 4:15

Stately (♩ = 92)

Flutes I, II

Oboe

B♭ Clarinets I, II

B♭ Bass Clarinet

Bassoon

Horns in F I, II, III, IV

B♭ Trumpets I, II, III

Trombones I, II, III

Tuba

Mallet Percussion (Bells/Xylophone)

Timpani (G-D)

Percussion I (Snare Drum, Bass Drum)

Percussion II (Crash Cymbals, Triangle/Tambourine)

Piano

Violins I, II

Viola

Cello

String Bass

Stately (♩ = 92)

1 2 3 4 5 6 7

8

Fls. I II

Ob.

Cls. I II (Hns. III & IV)

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

8

Vlns. I II (Tpt. I) (Tpt. II) (Hns. III & IV)

Vla.

Cello pizz. mp pizz.

Str. Bass p

8 9 10 11 12 13 14 15

Fls. I *mf*

Fls. II *mf*

Ob. *mf*

Cls. I *mf*

Cls. II *mf* Play

B. Cl. *mf*

Bsn. *mf*

Hns. I *mf*

Hns. II *mf*

Hns. III *mf*

Hns. IV *mf*

Tpts. I *mf*

Tpts. II *mf*

Tpts. III *mf*

Tbns. I *mf*

Tbns. II *mf*

Tbns. III *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mp*

Perc. I *mp*

Perc. II *mp*

Pno. *mf*

Vlns. I *mf* Play pizz.

Vlns. II *mf* Play pizz.

Vla. *mf* Play pizz.

Cello *mf*

Str. Bass *mf*

16 17 18 19 20 21 22 23

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlms. I II

Vla.

Cello

Str. Bass

24 25 26 27 28 29 30 31

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cresc. *f* *mf* *arco* *div.* *3*

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

34

32 33 34 35 36 37 38 39

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Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

40 41 42 43 44 45 46

div. -1

sf

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

Change: G to A $\flat$ and D to E $\flat$

Bells

Div.

Pizz.

Arco

(V)

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59 -Picc.

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

56 57 58 59 60 61 62 63

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75

+Picc. (One Player)

Fls. I *mf* *p*

Fls. II *mf* *p*

Ob. *mf* *p*

Cls. I *mf* *p*

Cls. II *mf* *p*

B. Cl. *mf* *p*

Bsn. *mf* *p*

Hns. I *p*

Hns. II *p*

Hns. III *p*

Hns. IV *p*

Tpts. I

Tpts. II

Tpts. III

Tbns. I *p*

Tbns. II *p*

Tbns. III *mf* *p*

Tuba *mf* *p*

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno. *mf* *p*

75

Vlins. I *f*

Vlins. II *f*

Vla. *pizz.* *mf* *arco* *p*

Cello *pizz.* *mf* *arco* *p*

Str. Bass *mf* *p*

72 73 74 75 76 77 78 79

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[illegible]

Fls. I II

Ob.

Clas. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

102

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96 97 98 99 100 101 102 103

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110

+Picc. (Lower Notes)

a2

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

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110

Vlms. I II

Vla.

Cello

Str. Bass

104 105 106 107 108 109 110 111

mf cresc. div. -2 arco pizz. arco

ff

Fls. I II

Ob.

Clas. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

(Hns. II & IV)

div.

112 113 114 115 116 117 118 119

Fls. I II

Ob.

Cls. I (Tpt. Solo) *mf* II

B. Cl.

Bsn. *mf*

Hns. I II III IV

Tpts. I *f* II III Play

Tbns. I *mf* II *mf* III *mf*

Tuba

Mlt. Perc.

Timp.

Perc. I *mf*

Perc. II *mf*

Pno. *mf*

Vlins. I (Tpt. I) *mf* II (Tpt. II)

Vla. (Tbns. I & II) *mf*

Cello (Tbn. III) *mf*

Str. Bass

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202

201

202

203

204

205

206

207

128 135

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

128 135

Vlns. I II

Vla.

Cello

Str. Bass

128 129 130 131 132 133 134 135

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140

+Picc. (One Player)

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

136 137 138 139 140 141 142

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149

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc. Xyl.

Timp.

Perc. I

Perc. II Tri.

Cr. Cyms

Pno.

158

Vlns. I II

Vla.

Cello

Str. Bass

158 159 160 161 162 163 164

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165

+Picc. (One Player) -Picc. +Picc. (Lower Notes) All

Fls. I II

Ob.

Cl. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

165

-1 -3

170

Vlns. I II

Vla.

Cello

Str. Bass

165 166 167 168 169 170 171 172

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Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Measures 173-180 are shown. The score includes parts for Flutes (I, II), Oboe, Clarinets (I, II), Bass Clarinet, Bassoon, Horns (I, II, III, IV), Trumpets (I, II, III), Trombones (I, II, III), Tuba, Mallet Percussion, Timpani, Percussion I and II, and Piano. The key signature is three flats (B-flat, E-flat, A-flat). Measure 176 has a first ending bracket labeled '176' above it. Measure 177 has a first ending bracket labeled 'a2' above it. Measure 178 has a first ending bracket labeled 'a2' above it. Measure 179 has a first ending bracket labeled 'a2' above it. Measure 180 has a first ending bracket labeled 'a2' above it.

Vlins. I II

Vla.

Cello

Str. Bass

Measures 173-180 are shown. The score includes parts for Violins (I, II), Viola, Cello, and String Bass. The key signature is three flats (B-flat, E-flat, A-flat). Measure 176 has a first ending bracket labeled '176' above it. Measure 177 has a first ending bracket labeled 'a2' above it. Measure 178 has a first ending bracket labeled 'a2' above it. Measure 179 has a first ending bracket labeled 'a2' above it. Measure 180 has a first ending bracket labeled 'a2' above it.

Picc. (Lower Notes)

185

All

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

B. Cl.

Bsn.

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

181 182 183 184 185 186 187 188

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26

Fls.

Ob.

Cls.

B. Cl.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlms.

Vla.

Cello

Str. Bass

189 190 191 192 193 194 195 196

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