

The musical examples in this volume are taken from the composer's following works:

W. BESSEL & Co., publishers, Petrograd.

- "IVAN THE TERRIBLE", opera in 3 acts, 1894 edition.
"SNEGOUROTCHKA", opera in prologue and 4 acts (1880—1881).
"THE LEGEND OF TSAR SALTAN", opera in prologue and 4 acts (1899—1900).
"SERVILIA", opera in 5 acts (1900—1901).
"KASHTCHEI THE IMMORTAL", opera in 1 act of 3 scenes (1902).
"PAN VOYEVEDA", opera in 4 acts (1902—1903).
"VERA SCHELOGA", prologue to "IVAN THE TERRIBLE", op. 54 (1898).
"ANTAR", symphonic suite (2nd symphony), *new edition* of 1897, published in 1913.

P. JURGENSON, publisher, Moscow.

- "SADKO", symphonic poem, 1891—1892 edition.
"THE GOLDEN COCKEREL", opera in 3 acts (1906—1907).

M. P. BELAIEFF, publisher, Leipzig.

- "THE MAY NIGHT", opera in 3 acts (1878—1879).
"MLADA", opera-ballet in 4 acts (1889—1890).
"THE CHRISTMAS NIGHT", opera in 4 acts (1894—1895).
"SADKO", opera-legend in 7 scenes (1895—1896).
"THE TSAR'S BRIDE", opera in 4 acts (1898).
"THE LEGEND OF THE INVISIBLE CITY OF KITESH AND THE MAID FEVRONIA",
opera in 4 acts (1903—1905).
"SPANISH CAPRICCIO", op. 34 (1887).
"SHEHERAZADE", symphonic suite from the "THOUSAND AND ONE NIGHTS",
op. 35 (1888).
"RUSSIAN EASTER FÊTE", Overture on Russian Church Themes, op. 36 (1888).
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N^o 1. "Sheherazade," 2nd movem^{en}t.N^o 1. „Shéhérazade," 2^me mouvement.B $\text{♩} = 144.$

Cl.(A)

pp

Fag.

pp

Cor. III.

I.

Viol. *p Grazioso*

II. div. pizz.

p

V.le.

V.c. e C.b. pizz.

p

Cl.

Fag.

Cor. III.

Viol.

V.le.

V.c. e C.b.

Fl. *p*

Cl.

Fag. *p*

Cor. I. *p*

Viol. *poco più f*

Vic. *mf*

V.c. *arco p* *poco più f*

C.b. *II sempre pizz. mf*

mf

Fl. *colla parte*

Cl. *fp*

Fag. *fp*

Cor. I e II. *fp*

Viol. *arco sf* *faccell.* *rit.*

Vic. *sf*

V.c. *arco sf* *accel.* *sf* *rit.*

C.b. *arco sf* *sf* *sf* *sf* *sf*

Nº 2. "The Legend of the invisible city of Kitesh."

Nº 2. „Légende de la ville invisible de Kitéj“

Cl.(B) $\text{♩} = 66.$ 283

I. *pp*

Fag. *pp*

Cor. I.

Févronia.

-tour de moi se sont fermées, leurs co - rol - les sont pen -

Viol. I. *p dolce*

V.le. *pp*

V.c. *pp* pizz.

C.b. *pp* pizz.

Cl. *pp*

Fag. *pp*

Févr.

-chées vers moi, oom - me pour un ca - res - sant sa - lut,

I. *pp*

Viol. *pp* div.

V.le. *pp*

V.c. *pp*

C.b. *pp*

Fl. I.

Ob. I.

Cl.

Fag.

Févr.

comme pour me rendre hom - ma - ge. Ah, fleu -

pp *p*

cantabile

Viol. non div. *cresc. poco* *p espr.*

V. le. *cresc. poco* *p*

V. c. *pp arco* *cresc. poco* *p*

pp *cresc. poco* *p*

Fl. I.

Ob. I.

Cl.

Fag.

Févr.

-ret - tes ra - vis - san - - - - tes,

Viol.

V. le.

V. c.

C. b. *arco*

p

Fl. I. *soloo*
con sord.

Cor. *con sord.*

Celesta

Févr.

Vi. II.

V.le. div. pizz.

V.c.

C.b.

in - - oor - rup - ti - bles lys du pa - - ra - dis!

N^o 3. "Spanish Capriccio."
N^o 3. „Capriccio Espagnol.“

F. $\text{♩} = 88.$

Fl.

Ob.

Cl. (A)

Fag.

Cor.

I. *cantabile assai*

Viol. *div.*
II arco

(pizz.) non div.

V.le.

V.c.

C.b.

8 N^o 4. "Pan Voyevoda."
N^o 4. „Pan le Voievode“

145 Lento. ♩ = 58.

Cl.(A) *pp*

Fag. *pp*

Olesnitsky. *pp*

Com - me des - cend du ciel

Arpa. *p*

Viol. I. *p*

Viol. II. *p*

V.le. *p*

V.c. *dolce*

Cl. *p*

Fag. *p*

Olesn. *p*

l'om - bre pai - si - ble de mai.

Arpa. *p*

Viol. *p*

V.le. *p*

V.c. *p*

Nº 5. "The Golden Cockerel."
Nº 5. „Le Coq d'Or.“

193 Andantino. ♩.: 96.

V.le. *p* dolce ed espressivo

I.H.

V.c. div. a 4. *p*

III. IV.

C-b. 4 soli. *pizz.*

p

V.le. *p*

V.c.

C-b.

Nº 6. "Sadko," symphonic tableau (p. 28).
Nº 6. „Sadko," tableau symphonique (p.28).

Allegretto. ♩.: 138.

Cl. (B) *p*

Arpe. *p*

V.le. con sord. *p*

pizz.

V.c. div. *pp* arco

2 C-b. *pizz.*

pp

Fl. *a 2*
p
 Cl.
pp
 Fag.
pp
 Cor. I. II.
pp
 Arpe. *mf*
 1. *con sord.*
 Viol. II. *pp*
 V. le. *pp*
pizz.
pp
 V. c. div. *pp*
 C. b. *tutti divisi*
pp

Nº 7 "Pan Voyevoda," nocturne.

Nº 7. „Pan le Voievode," nocturne.

Lento. ♩ : 58.

Cl. (A) **134**
 Fag. *pp*
 Cor. con sord. III *pp* I. II.
 IV *pp*
 Arpa. *p*
 Viol. II. *con sord.*
pp
 V. le. *con sord.*
pp
 V. c. *pp*
 C. b.
pp
dolce ed espress.

I. II. III.
Cor. IV.

Arpa.

I.
Viol. II.

V.le.

V.c.

C-b.

delco ed espress.

Ob.

C. ingl.

Cl.

Cor.

Arpa.

Viol.

V.le.

V.c.

C-b.

№ 8. "Snegourotchka."
 № 8. „Sniégourotchka“

231 Andante maestoso e passionato. $\text{♩} = 63$.

Fl. a 2 *f*

Ob. *mf* a 2

Cl. (B) *mf* a 2

Fag. a 2 *mf*

Cor. *f* *mf* *f*

Tr-be. (B) *f*

Tr.-bni. e Tuba. *mf* *ten. assai* *f*

Timp. *mf*

Lel choisit Koupava, la conduit.

Viol. I. *f cantabile ed espressivo*

Viol. II. *f cantabile ed espressivo*

V-le. *f*

V-c. *f* divisi a 3

C-b. *f*

Fl.

Ob.

Cl. *p* Solo *espress.*

Fag.

Cor. *pp*

Tr-be.

Timp. *pp*

pp traversant toute la scène, jusqu' au tsar Béren-

Arpa.

Viol. *pizz.*

V.le. *pizz.*

V.c.I. *p*

V.c.II & C-b. *dolce cantabile ed espress.*

Cl.

Fag.

Cor. I. II.

dei et, s'approchant, *smorz.* l'embrasse

Arpa. *dim.* *smorz.*

Viol. *dim.* *smorz.*

V.le. *dim.* *smorz.*

V.c.I. *dim.* *smorz.*

V.c.II & C-b.

14 № 9. "Snegourotchka."

274 Andante. $\text{♩} = 69.$

Fl. I.

Timp.

Campanelli.

Arpa. *p* Du lac surgit le Printemps, entouré de fleurs.

2 Viol. I. Soli.

C. b.

pp

Fl. I.

Cl. (B)

Timp.

Campanelli.

Arpa.

2 Viol. I.

V. c.

C. b.

N° 10. "The Legend of the invisible city of Kitesh."

N° 10. „Légende de la ville invisible de Kitéj.“

306 $\text{♩} = 66.$

Ob. pp

C. ingl. pp

Cl. I. II. (B) pp

Cl. III. (B) pp

Fag. pp

C-fag. Solo pp *cresc. poco*

L'apparition.

Comprends bien, o bel-le fi - an-cee, et at-tache à mes pro-pos leur poids.

I. *trem.*

Viol. *trem.* pp *cresc.*

II. pp *cresc.*

V-le. *trem.* pp *cresc.*

C-b. Solo pp *cresc.*

== N° 11. "The Golden Cockerel."

N° 11. „Le Coq d'Or.“

420 (alla breve, $\text{♩} = 50$)

C-fag. f *dim.* p

Tr-ba.c.-alta (F) f *dim.* p

Tr-bni. f *dim.* p

Le roi Dodon.

O fi - mage é - pou - van - ta - bie!

C-b. f *dim.* *div.* pp

Nº 12. "Sheherazade," 3rd movement (commencement).

Nº 12. „Shéhérazade," 3me mouvement (début).

Andantino quasi allegretto. ♩ = 52.

Viol. I e II unis.

sul D

Viol. I e II unis. *p*

V-le. *pp*

V.c. div. *pp*

C-b. *pp*

sul G

pp

poco cresc.

mf

dim.

p

N^o 13. "The Golden Cockerel" (p. 87).

N^o 13. „Le Coq d'Or“ (p. 87).

(Andantino. ♩ = 88.)

Cor. III. *ppp*

Viol. I. II. unis. *ppp con sord.*

V.le. div. *pp con sord.*

V.c. *pp con sord.*

C.b. div. *ppz.*

pp arco

= N^o 14. "Sadko."
N^o 14. „Sadko.“

208

(Allegretto.)

Fl. I.

Ob. I.

Cl. I. (A)

Fag.

Cor.

Tr. be. (A)

Niéjata.

Sopra. Va vers Ve - nise, re - viens promp - te - ment!

Douda. Va et re - viens vers nous.

Sopr. Va et re - viens vers nous.

Alti. *mf* Puis reviens vers nous.

Ten. & Bassi. Va sa - lu - er l'é - glise et l'au - tel. Fais ad - mi -

Ten. & Bassi. Puis reviens vers nous.

Viol. I. II unis. sul G. Puis reviens vers nous.

V.le. *pp*

V.c. & C.b. *pp*

Fl. I.

Ob. I.

Cl.

Fag.

Cor.

Tr. be. *ten. assai*

Niejata.

Douda Tâ - che de nous rap - por - - ter des chants. Vi - ve, vi -

Sopr. Vi - ve vi - ve Ve - ni -

Alti. Gioi - re!

Ten. rer - tes ri - ches tre - sors. A Ve - ni - se tu

Bassi. Vi - ve

Viol. I. II unis.

V. le.

V. c. e C. b.

A Ve - ni - se tu

No 15 "Snegourotchka"
 No 15. „Sniegourotchka“

5

2 Fl. e Fl. picc
 ♩ = 69.

Ob.

C. ingl.

Cl. (A)

Fag.

4 Corni unis.

Timp.

I. div

Viol. I. pizz. div.

Viol. II. div.

V. le.

V. c. *mf cantabile*

C. b. div. *mf cantabile*

Ob.
C. in E.
Cl.
Fag.
4 Corni unis.
Timp.
Viol.
V.le.
V.c.
C.b.

This system contains the first two measures of the score. The woodwinds (Ob., C. in E., Cl., Fag., 4 Corni unis., Timp.) and strings (Viol., V.le., V.c., C.b.) are shown. The woodwinds have melodic lines with triplets and slurs. The strings play a rhythmic accompaniment with slurs and dynamic markings.

This system contains the next two measures of the score. The instrumentation remains the same. The woodwinds continue their melodic lines, and the strings provide a consistent rhythmic accompaniment. The score includes various musical notations such as slurs, triplets, and dynamic markings.

Ob.
C. ingl.
Cl.
Fag.
4 Corni unis.
Timp.
Viol.
V.le.
V.c.
C-b.

N^o 16. "The Golden Cockerel" (p. 88).
N^o 16. "Le Coq d'Or" (p. 88).
(Andantino. $\text{♩} = 88$.)

Ob.
Cl(B) *pp*
I. II.
Cor. III.
Viol. le II unis. pizz.
V.le. *ppp*
V.c. *p dolce*
C-b. div. pizz.
pp arco

Nº 17 "Snegourotchka."
Nº 17., "Sniegourotchka."

288 Andante. $\text{♩} = 69.$

2 Fl. e Fl. picc.

Ob.

C. ingl.

Cl. (B)

Fag. *mp*
a2
mp

4 Corni.

Timp.

Campanelli.

Arpa.

Viol. I e II unis.
mf cantabile

V.le.

V-c. pizz. arco
mf cantabile

C-b.
p

The musical score is written for a full orchestra. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horns), percussion (Timpani, Campanelli), strings (Violins, Viola, Violoncello, Contrabass), and harp (Arpa). The tempo is marked 'Andante' with a quarter note equal to 69 beats per minute. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf cantabile* (mezzo-forte cantabile). The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is divided into two measures per system, with various musical notations including triplets, slurs, and articulation marks.

2 Fl. e Fl. picc.

Ob.

C. ingl.

Cl.

Fag.

4 Cor.

Timp.

Campanelli.

Arpa.

Viol. I e II unis.

V. le.

V. c.

C. b.

Detailed description of the musical score: This page contains a full orchestral score for various instruments. The key signature is D major (two sharps) and the time signature is 3/4. The score is divided into two measures. The Flute 1 part (2 Fl. e Fl. picc.) has a melodic line with a triplet in the second measure. The Oboe part (Ob.) has a few notes in the second measure. The Clarinet in G part (C. ingl.) has a melodic line with a triplet in the second measure. The Clarinet in Bb part (Cl.) has a long note in the first measure and a shorter note in the second. The Bassoon part (Fag.) has a long note in the first measure and a shorter note in the second. The Horns part (4 Cor.) has a few notes in the second measure. The Timpani part (Timp.) has a few notes in the second measure. The Campanelli part (Campanelli) has a few notes in the second measure. The Arpa part (Arpa) has a melodic line with a triplet in the second measure. The Violin I and II parts (Viol. I e II unis.) have a melodic line with a triplet in the second measure. The Viola part (V. le.) has a melodic line with a triplet in the second measure. The Violoncello part (V. c.) has a melodic line with a triplet in the second measure. The Contrabasso part (C. b.) has a long note in the first measure and a shorter note in the second.

Fl. picc.

Fl. a 2.

Ob.

C.ingl.

Cl.

Fag.

4 Cor.

Timp.

Campanelli.

Arpa.

Viol. I e II unis.

V. le.

V. c.

C. b.

Fl. picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Timp.

Campanelli.

Arpa.

Viol. II unis.

V. le.

V. c.

C. b.

N^o 18. "The May Night," Act III.
N^o 18. „La Nuit de Mai," 3^{me} acte.

L (Allegretto quasi andantino.)

C. ingl.

Cl(A) I
Fag. *p*

Soprani. *p*

Nos chants vont charmer le jeune hom - me, nos ri - res font fuir le vieil -

Viol. I.

V.le. pizz *p*
V.c. Solo. *p*
Altri V.celli. *p*
Cb. pizz. *p*

C. ingl.

Cl. I
Fag. *p*

Sopr. 3 Soli (Coryhées)
Alti. lard — j'ai — me, j'ai — me

Nous ai - mons lé - gè - res om - bres, à jou - ers sous un ciel é - toi - lé —

Viol. I.

V.le.
V.c. Solo.
Altri V.c.
C.b.

Nº 19. "Sheherazade," 2nd movement.
Nº 19., Shéhérazade, 2^{me} mouvement.

P $\text{♩} = 152.$

Fl. picc. *f* *p* *sf*

Fl. *f* *p* *sf*

Ob. *f* *p* *sf*

Cl.(A) *f* *p* *sf*

Fag. *f* *a 2.* *p* *sf*

Cor. *f* *p* *sf*

Tr.be.(A) *f* *p* *sf*

Trbn.e Tuba. *a 2.* *f* *p* *sf*

Timp. *f* *p* *sf*

Triang. *f* *p* *sf*

Piatti. *f* *p* *sf*

I. *V* *ff* *sul G* *p* *sf*

Viol. *ff* *p* *sf*

II. *V* *ff* *p* *sf*

V.le. *V* *ff* *p* *sf*

V.c. *ff* *V* *p* *sf*

C.b. *ff* *pizz.* *arco* *p* *sf*

N^o 20. "Sadko."260 N^o 20. „Sadko“

♩ = 112.

Fl. a 2.
Ob. a 2.
Cl.(B.) a 2.
Cor. *f*
Tr. bni. e Tuba. *f*

Detailed description: This block contains the instrumental introduction for N° 20. It features five staves: Flute (a 2), Oboe (a 2), Clarinet in B (a 2), Horns (Cor., *f*), and Trumpets/Tuba (Tr. bni. e Tuba., *f*). The woodwinds play a melodic line with grace notes, while the brass provides a rhythmic accompaniment with triplets. The strings are not explicitly shown in this section.

Le Roi des Mers.

Roi re - dou - table et fort.

Viol. I.
Viol. II.
V.le. *f*
V.c. *f*
C.b. *f*

Detailed description: This block contains the string accompaniment for N° 20. It features five staves: Violin I (Viol. I.), Violin II (Viol. II.), Viola (V.le., *f*), Violoncello (V.c., *f*), and Contrabass (C.b., *f*). The strings play a rhythmic accompaniment with triplets, mirroring the brass in the previous section.

N^o 21. "The Legend of the invisible city of Kitesh."240 N^o 21. „Légende de la ville invisible de Kitej“

Fag. I.
C. fag.
Cor. *sempre coperto*
pp

Detailed description: This block contains the instrumental introduction for N° 21. It features three staves: Bassoon (Fag., I.), Bassoon in C (C. fag.), and Horns (Cor., *sempre coperto*, *pp*). The woodwinds play a melodic line with grace notes, while the horns provide a rhythmic accompaniment with triplets.

Kouterma.

Mais voi-ci dé - jà la mort pro - che. de l'en - fer les pei - nes cru - el - les!

Viol. I. *pp*
Viol. II. *pp*
V.le. *pp*
V.c. *pp*
C.b. *pp*

Detailed description: This block contains the string accompaniment for N° 21. It features five staves: Violin I (Viol. I., *pp*), Violin II (Viol. II., *pp*), Viola (V.le., *pp*), Violoncello (V.c., *pp*), and Contrabass (C.b., *pp*). The strings play a rhythmic accompaniment with triplets, mirroring the woodwinds in the previous section.

No 22. "The Tsar's Bride"

No 22. „La Fiancée du Tsar.“

166 Andante. ♩ = 68.

Fl. II.

Fl. III.

Ob. I.

Cl(A)

*Fag.

Cor.

Arpa.

Viol. I.

Viol. II.

V. le.

V. c.

C. b.

p

p

p

p

p

p

p

p

p

p

p

p

mf

pizz.

p

pizz.

p

3

a 2.

div.

3

3

No 23. "The Legend of Tsar Saltan."
No 23., "Legende du Tsar Saltan."

227

Lento. $\text{♩} = 50$.

Solo

CI(B) II, III. *pp*

Fag. *pp*

Arpa.

Viol. I. *dolce, espress. e cantabile*

Viol. II. *dolce, espress. e cantabile*

V.le. div. *pizz.*

I, II. *pp*

V.c. div. III, IV. *pp*

C-b. *pp*

CI.

Fag.

Arpa.

Viol.

V.le. div.

I, II. *pp*

V.c. div. III, IV. *pp*

C-b. *pp*

Detailed description: This is a page of a musical score for orchestra and solo instruments. The score is in G major and 3/4 time, marked 'Lento' with a tempo of 50 quarter notes per minute. The instruments are arranged in systems. The first system includes Clarinet in B-flat (II, III), Bassoon, and Arpa. The second system includes Violin I and II, Violoncello (divided), and Contrabass. The third system includes Clarinet, Bassoon, and Arpa. The fourth system includes Violin, Violoncello (divided), and Contrabass. The score features various dynamics such as *pp* (pianissimo) and *pizz.* (pizzicato). The tempo is 'Lento' and the time signature is 3/4. The page number '227' is in the top left corner, and the overall page number '29' is in the top right corner. The title is 'No 23. "The Legend of Tsar Saltan."' and 'No 23., "Legende du Tsar Saltan."'.

Fl. I e Ob. I.

Cl. *ven. assai*
 Fac. *dolce*
 Cor. I. II. *pp*
 Sopr. *p*
 Alt. Va voir la belle et grande ci - té, tâ - che de voir - le do - ge - puis -
 Ten. Va voir Ve - ni - se, bel - le - ci - té!
 Bassi. I Va voir la belle et grande ci - té, tâ - che de voir - le do - ge - puis -
 I Va voir la bel - le ci -

Viol. I
 Viol. II
 V.le. div.
 V.c.
 C-b. *pizz.* *arco*

Cl. *poco piuf*
 Fac. *p*
 Cor. I. II.
 Niejata.
 Sopr. Vi - ve! Vi - ve Ve - nise!
 Alt - sant. A Ve - ni - se tu dois al - ler, Sad - ko!
 Ten. A Ve - ni - se tu dois al - ler, Sad - ko!
 Bassi. - sant. A Ve - ni - se tu dois al - ler, Sad - ko!
 - té. A Ve - ni - se tu dois al - ler, Sad - ko!
 Arpa e Pianino.
 Viol.
 V.le.
 V.c. *pizz.*
 C-b. *pizz.*

N^o 25. "Ivan the Terrible," Act III.

N^o 25. „La Pskovitaine," 3^{me} acte.

63

Fl. I.

Moderato. (alla breve.)

Cl. (B) *pp*

I. *pp*

Cor. III, IV. *pp*

Arpa.

Viol. I. *dolce e cantabile*

Viol. II. *dolce e cantabile*

V. le. div. *p*

V. c. *pp*

C. b. *pp*

Detailed description: This system contains the first four measures of the piece. It features a woodwind section with Flute I, Clarinet in B, and Cor Anglais III and IV, all playing *pp*. The strings include Violins I and II (*dolce e cantabile*), Viola (divisi, *p*), Violoncello (*pp*), and Contrabass (*pp*). The harp has a rhythmic accompaniment. The key signature is two flats and the time signature is alla breve.

Fl. I.

Cl.

I.

Cor. III, IV. *pp*

Arpa.

Viol.

V. le.

V. c.

C. b.

Detailed description: This system contains measures 5-8. The instrumentation remains the same as in the first system. The woodwinds and strings continue their parts, with the harp providing a consistent accompaniment. The dynamics and performance instructions are consistent with the first system.

288

Fl. I
 Fl. II, III.
 Cor. ingl.
 Cl. (A)
 Fag.

pp

La Fée Printemps.

Sopr. -ceur à sa pa - ro - le, o jasmin, répandsen
 Alt. Don - ne lui ta grâce, o ro - sel

pp

Arpa. *gliss. ad libit.*
 ut#, réb, mi, fa, sol, la#, sib

pp

2 Viol. soli.
 Viol. I
 Viol. II div. a 3
 V.le.
 V.c. pizz.
 C-b. *mf*

pp

Fl. I.

Fl. II. III.

Cor ingl.

Cl.

Fag.

La Fée Print.

el - le la lan - gueur — qui trou - ble l'à - me

Sopr.

Alti.

Dans des yeux, bleu - et, ra - yon - ne! —

Arpa.

Essex ad libit.

gliss. ad libit.

2 Viol. soli.

Viol. I.

Viol. II.

V.le.

V.c. *pp*

C.b.

84 № 27. „Sadko“ (p. 296).
 № 27. „Sadko“ (p. 296).
 (Allegro alla marcia. ♩ = 132.)

Cor. III. IV. *len assai*

3 Tr.-bni. *len assai*

Ten.

Chœur Nous — met — trons de — hors les voi — les,

Bassi

Viol. I. II. unis.

V.-le.

V.c. e C-b. *pizz.*

Cor. III. IV.

Tr.-bni.

Ten.

Bassi. de nos — beaux na — vi — res

Viol. I. II.

V.-le.

V.c. e C-b.

№ 28. „Snegourotchka.”
 № 28. „Sniégourotchka. I

Fl. 137

Cl.(B)

Fag.

Misguir. *mp*

il faut des yeux bais-sés ti-mi-de-ment voi-lés sous les pau-

Viol. I. II.

V.-le.

V.c. e C-b. *arco*

Fl. *p*

Cl. *p*

Fag. *p*

Misguir. *p*

piè - res, un modeste et crain-tif re-gard. pu-di - que.

Viol.

V.le.

V.c. e C-b.

Fl.

Cl.

Fag.

Cor. I. II. *p*

Misguir. *mf*

chaste et doux. Mais toi, ja - mais tu n'as bais-sé la té-te.

Viol. *p cresc.*

V.le. *div.*

V.c. e C-b. *p*

mallo

Nº 29. "Antar."

Nº 29. „Antar“

[48] (Allegro risoluto.)

Picc.

Fl. *a* 2

Ob.

Cl.(A)

Fag.

Cor. *p*

Tr. bnc. III e Tuba.

Timp. *p*

Triang. *pp*

Tamb-no. *pp*

Piatti. *pp*

Cassa. *pp*

Arpe. *f*

Viol. I e II unis.

V-le. pizz. *ff*

V-c. *mf*

C-b. div. *mf*

The image shows a page of a musical score for No. 29 'Antar'. The score is written for a full orchestra and includes parts for Piccolo, Flute (first and second), Oboe, Clarinet in A, Bassoon, Horns, Trumpets (III and Tuba), Timpani, Triangle, Snare Drum, Cymbals, and Bass Drum. The woodwinds and strings are marked with dynamics such as *mf* and *pp*. The percussion section is marked with *pp*. The score is in a key signature of two sharps (D major) and a 2/4 time signature. The tempo is marked as 'Allegro risoluto.' The page number '36' is in the top left corner. The rehearsal mark '[48]' is in the top left of the score area.

Fl. *p*

Ob. *p*

Cor. ingl. *p* *mf* *dim.*

Cl.(B) *p* *mf* *dim.*

Fag. *pp* *mf* *dim.*

Cor. I. III. *p*

Tr-be.(B) a 2 *pp* *morendo*

Tr-bni. e Tuba. *pp* *morendo*

Timp. *pp*

Arpa. *p*

Viol. I. *p* *cantabile* *dim.*

Viol. II. *p* *cantabile* *arco dim.*

V-le. div. *mf* *pizz.* *arco dim.*

V.c. *mf* *pizz.* *arco dim.*

C-b. *p* *cantabile* *dim.*

pp *dim.*

Fl. *f*

Ob.

Cor. ingl.

Cl. *f*

Fag. *f*

Cor. *f* *L. III. mf*

Timp.

Viol. *f* *mf* *sul D*

V-le. *f* *mf* *pizz.* *sul D*

V-c. *f* *mf* *sul D*

C-b. *f* *mf*

Fl. *f*

Cl. *dim.* *p*

Fag. *dim.* *p*

Cor. *p*

Timp. 7 7 1

Viol. I. *dim.* *mf*

Viol. II. *dim.* *mf* *arco* *pizz.*

V-le. *dim.* *arco* *pizz.* *mf*

V-c. *dim.* *mf*

C-b. *dim.* *mf*

223

Fl.
Ob.
Cl. (A)
Fag.

Cor. IV.
Fevronia.
Je don-ne-rai tout le sang de mes vei - - nes vo - lon-tiers. et ma vie, o mon-bien - ai -

I.
Viol. II.
V. le. div.
V. c.
C. b.

Fl.
Ob.
Cl.
Fag.
Cor.

Fevr.
-mé, O mon cœur trop fervent, sois plus cal - me, et re -

Viol.
V. le.
V. c.
C. b.

Nº 32. "Antar."
Nº 32., "Antar"

65 Adagio.

Fl. I, II, III
Ob.
Cor. Ingl.
Cl. (B) II
Fag. 7 7
Cor. I, II, III
Tr. bni. e Tuba. *p*
Arpa. *mf*
Viol. I, II *mf*
V-le. *mf*
V-c. *mf*
C-b.

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

I. Fl. II. III.

Ob.

C. ingl. bb

I. Cl. II.

Fag. bb

Cor.

Tr. bni. e Tuba.

Arpa.

Viol.

V. le.

V. c.

C. b.

8

N^o 33. "Snegourotchka."N^o 33., "Sniégourotchka."215 Vivace. $\text{♩} = 180$.

Timp.

Musical score for No. 33, "Snegourotchka." The score is in 2/4 time with a tempo of Vivace (♩ = 180). It features a woodwind section (Flute, Clarinet in B, Bassoon) and a string section (Violins I & II, Violas, Cellos, Double Basses). The woodwinds play a rhythmic pattern of eighth notes, while the strings provide a steady accompaniment. Dynamics include *mf*.

N^o 34. "The Legend of the invisible city of Kitesh."N^o 34., "Légende de la ville invisible de Kitéj."34 Andante tranquillo. $\text{♩} = 52$.

Musical score for No. 34, "The Legend of the invisible city of Kitesh." The score is in 3/4 time with a tempo of Andante tranquillo (♩ = 52). It features a woodwind section (Flute, Clarinet in B, Bassoon) and a string section (Violins I & II, Violas, Cellos, Double Basses). The woodwinds play a simple harmonic accompaniment. The string section provides a soft, sustained accompaniment. Dynamics include *pp*.

Févronia (avec recueillement, et comme à l'église)

Jour et nuit chez nous le saint of-fice est chan-té; sans re-

I. div. con sord.

Viol. *pp* div. con sord.

V-le. *pp* div. con sord.

V-c. div. *pp* con sord.

C-b. *pp* pizz.

Musical score for No. 34, "The Legend of the invisible city of Kitesh." The score is in 3/4 time with a tempo of Andante tranquillo (♩ = 52). It features a woodwind section (Flute, Oboe I, Cor Anglais, Clarinet, Bassoon) and a string section (Violins I & II, Violas, Cellos, Double Basses). The woodwinds play a simple harmonic accompaniment. The string section provides a soft, sustained accompaniment. Dynamics include *cresc.*, *mf*, and *pp*.

Fl. *cresc.*

Ob. I. *cresc.*

Cor. angl. *mf*

Cl. *mf*

Fag. *pp* *cresc.*

Cor. I. II. III. *cresc.*

Févr. *cresc.*

-là - che Pen - cens et la ci - re brû - lent

I. *mf* senza sord.

II. Viol. *mf* senza sord.

V-le. *mf* senza sord. unis.

V-c. *mf* senza sord. unis.

C-b. *mf*

Nº 35. "Spanish Capriccio."

Nº 35. „Capriccio Espagnol.“

D
Fl.

Cl. (A)

Viol. I e II.
cantabile

V-le.

V-c. *V*
cantabile

C-b. pizz.

Nº 36. "The Legend of Tsar Saltan."

Nº 36. „Légende du Tsar Saltan.“

216 Andante. $\text{♩} = 66.$

Fl. picc. Solo.

Ob. *dolce*

Cl. (B) *p* *dolce*

Xyloph. *p*

Viol. II. pizz. *p*

V-le. pizz. *p*

V-c. pizz. *p*

Fl. picc. Solo.

Cl. *dolcissimo*

Cor. I.

Xyloph.

Triang.

Celesta. *pp*

Viol. II. *sempre pizz.*

V.le. *p*

V.c. *p*

Fl. picc. e Fl. I.

Cl.

Cor. I.

Tr. ba. (B)

Triang. *pp*

Cel.

Solo

Viol. I. (2 Soli)

Solo

Viol. I. (2 Soli)

Viol. II.

V.le.

V.c.

Nº 37. "Sheherazade," 4th movement (p. 140).

Nº 37. „Shéhérazade," 4me mouvement (p. 140).

Fl. Vivo. $\text{♩} = \text{♩} = 99.$

Fl. *a 2* *mf* *3* *3*

Viol. II.

V.le. *pp*

Nº 38. "Ivan the Terrible," Act III (p. 236).

Nº 38. „La Pskovitaine," 8me acte (p. 236).

Fl.picc.e 2 Fl.gr.

Ob. *a 2* *stacc.*

Ob. c-a. *stacc.*

Cl. (B) *a 2*

Cl. basso (B). *stacc.*

2 Fag. e C-fag. *mf*

Tr-ba.c-a.(F). *mf*

3 Tr-bni.

Tuba. *mf*

Timp. *sf*

Arpa.

I. *leggeramente ma forte assai*

Viol. I. *pizz.*

Viol. II. div. *pizz.*

V.le. *pizz.*

V.c.e C.b. *f* *p* *mf* *pizz.*

Fl. picc. e 2 Fl. gr.

Ob.

Ob. e. a.

Cl.

Cl. basso.

2 Fag. e C. fag.

Tr. ba. c. a.

3 Tr. bni.

Tuba.

Timp.

Arpa.

I.

Viol.

II.

V. le.

V. c. e C. b.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes, Oboe, Clarinets, Bassoon, Bassoon) and brass (Trumpets, Tuba, Timpani). The middle section features the Arpa (Harp). The bottom section includes strings (Violins I and II, Viola, Violoncello). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is characterized by rhythmic patterns and melodic lines across various instruments, with some instruments playing sustained notes or chords.

Nº 39. "The Legend of the invisible city of Kitesh."
 Nº 39. „Légende de la ville invisible de Kitéj“

44 J. = 60.

Fl. c-alto (F).

Solo

Fl. c-alto (F) *dolce*
 Cl. basso (A) *p.*
 Fag. *p.*

Févrionia.

De pe - - tits oi - seaux dont la dou - ce voix

V-le div. *pp*
 V. c. *pp*
 C. b. pizz. *pp*

Fl. c-alto.

Fl. c-alto
 Cl. basso
 Fag.

Févr.

chan - te dans les bois mer - veil - leu - - se - ment.

V-le div.
 V. c.
 C. b.

48 N^o 40. "Sheherazade," 2nd movement (p. 43).

N^o 40. „Shéhérazade," 2^me mouvement (p. 43).

Andantino. ♩ = 112.

Capriccioso, quasi recitando

Fag. I. Solo.

dolce ed espress.

I. II. con sord.

4 C-bassi soli
III. IV. con sord.

p

Fag. I.

C-b.

Fag. I.

C-b.

rit. assai

ten.

A

Fl. I. II. a tempo ♩ = 112.
a 2

Ob. I. *p* Solo

Fag. I. *dolce ed espressivo assai*

Cor. I. II. *pp*

Arpa. *mf*

V-c. pizz. *pp*

Nº 41. "Snegourotchka."

Nº 41. „Sniégourotchka.“

50 Larghetto. $\text{♩} = 60$.

Ob.I. Solo
dolce

Sniég. *dolce assai*

Je connais, je con - nais, ma mè - - re, tous les ___ chants -

Fl. pp

Ob.I. *col canto*

Cl.I. (B) pp

Sniég.

les plus beaux. Le chant ___ de l'a - lou - et - te,

Fl. pp

Ob.I.

Cl.I.

Sniég.

qui monte et rit au ciel d'é-té. Et le plain-tif ap-

Fl. pp

Ob.I.

Cl.I.

Sniég.

-pel du cy - gne sur Peau dor-man - te de l'é-tang.

Nº 42. "The Golden Cockerel" (p. 75).

Nº 42. „Le Coq d'Or“(p.75).

Andantino. ♩ = 72.

Solo

Ob. *pp dolce*

Cl. (B) *pp*

Fag. *p*

Le roi Dodon. Il s'étire au soleil.
Ah, so - leil! ta douce ha - lei - ne

V-le. *pizz.* *arco div.*

V-c. *pizz.*

C-b. *pizz. p*

Nº 43. "The Golden Cockerel" (p. 119).

Nº 43. „Le Coq d'Or“(p.119).

Andantino. ♩ = 88.

Fl. I. *pp*

Ob. I. *pp*

Cl. (A) *dolce* *a 2 dolce*

I. II. *pp*

Cor. III. *pp*

Viol. II. *con sord. pizz.*

V-le. *con sord. pp pizz.*

V-c. *con sord. pp*

C-b. *div. pizz. pp*

pp arco

Cl. *pp*

I. II. *pp*

Cor. III. *con sord. pp*

Viol. I. *arco*

Viol. II. *arco*

V-c. *pp*

C-b. *div. pp*

Nº 44. "Spanish Capriccio."
 Nº 44. „Capriccio Espagnol“

E $\text{♩} = 99.$

Cor. Ingl. Solo

Cl. (A) *dolce*

Cor I. *Solo*
mf (ouvert) *(bouche)*

Viol. *pp*

V. le. *pp*

V. c. e C. b. *pp*

Nº 45. "The Golden Cockerel."

Nº 45. „Le Coq d'Or.“

61 *Larghetto assai.* $\text{♩} = 54.$

Fl. picc.

Fl. I. *sf* *p*

Cor. Ingl. Solo

Cl. (B) *pp*

V. le. *div. trem.* *pp* *p*

V. c. *pp* *p*

Le roi Dodon. L'oiselier du roi apporte une perruche verte, attachée à un anneau par une chaîne.

Bonjour co-

Fl. picc.

Fl. I. *sf* *p*

Cor. Ingl.

Cl. *sf* *p*

V. le. *pp* *p*

V. c. *pp* *p*

Le roi Dodon Elle chante, fait claquer sa langue, siffle.

-cot-te! Que veux-tu?

52 N^o 46. "Mlada," Act II (p. 206).

N^o 46. "Mlada," 2^{me} acte (p. 206).

(Allegro vivo.)

Cl. picc. (D)

mf dolce

I.

Cor. III. IV.

Tr. ba. c. alta (F)

Sola

p

V. le.

V. c.

C. b. div.

N^o 47. "Snegourotchka."

N^o 47. "Sniegourotchka!"

[243] Moderato assai. ♩. so.

Cl. basso (B)

Misguit.

passionato

cresc.

dim.

Mon âme é-tait joyeuse a - vant de te connaî-tre, ma

Viol. I. II. le V. le.

4 V. c. soli

V. c. e C. b.

p

dim.

dim.

Cl. basso

Misg.

cresc.

f

dim.

vie heureuse é-tait sans lar-mes, sans angoisse et sans souf-fran - ce.

4 V. c. soli

V. c. e C. b.

cresc.

cresc.

216 **Maestoso.**

Cl. basso (B)

Misguir.

First system of musical notation for the Clarinet Bass part, showing a treble clef with a B-flat key signature and a 2/4 time signature. The melody is marked with a piano (*p*) dynamic.

Trem-ble donc, en-fant; c'est vrai, je suis ter-ri-ble. Oui, je veux pu-nir l'of-

Second system of musical notation for the Clarinet Bass part, continuing the melody.

-fen-se qui m'a fait rou-gir le front. Et me voir en-fin ven-

Third system of musical notation for the Clarinet Bass part, featuring triplet markings over the final notes.

-gé de ma douleur et de ma hon-te.

Nº 49. "Vera Scheloga."

Nº 49. „La Boïarine Véra Chéloga.“

38 **Andantino. d. ss.**

Fag. I Solo

First system of musical notation for the Flute I Solo part, showing a treble clef and a 3/4 time signature.

dolce
Véra.

First system of musical notation for the vocal part, showing a treble clef and a 3/4 time signature.

Ah, je ne puis com-pren-dre...

First system of musical notation for the Violin I part, showing a treble clef and a 3/4 time signature.

ten. assai
Viol. I. *pp*

First system of musical notation for the Violin II part, showing a treble clef and a 3/4 time signature.

pp
Viol. II. *pp*

First system of musical notation for the Violoncello part, showing a bass clef and a 3/4 time signature.

pp
V. c. *pp*

First system of musical notation for the Contrabass part, showing a bass clef and a 3/4 time signature.

pp
C. b. *pp*

Fag. I.

Second system of musical notation for the Flute I part, showing a treble clef and a 3/4 time signature.

Véra.

Second system of musical notation for the vocal part, showing a treble clef and a 3/4 time signature.

Comme en ré-ve.. J'ai cru en-ten-dre sou-dain des plain-tes

Second system of musical notation for the Violin I part, showing a treble clef and a 3/4 time signature.

pp
Viol. I. *pp*

Second system of musical notation for the Violin II part, showing a treble clef and a 3/4 time signature.

pp
Viol. II. *pp*

Second system of musical notation for the Violoncello part, showing a bass clef and a 3/4 time signature.

pp
V. c. *pp*

Second system of musical notation for the Contrabass part, showing a bass clef and a 3/4 time signature.

pp
C. b. *pp*

54 N° 50. "The Golden Cockerel" (p.330).

N° 50 „Le Coq d'Or“ (p.330).

Fl.III. *pp*

Ob.I.

Cl.I.(A) *pp*

Fag.I.Solo

p grazioso
L'Astrelogue.

Cer-tes je suis un peu vieux, Mais aussi fort seri-eux. Et je veux a - vec ou - ra - ge

Celesta.

Viol.II. *mf*

V.le. *pp* *div.* *pp* *div.*

C.b. *p*

Fl picc. *p*

Fag.I. *cresc.*

250

L'Astr. *mezzo* *(Cresc.)*

Me risquer au ma-ri - a - ge.

Camp.li. *p*

Arpa. *p*

Viol. I. *ppp*

Viol. II. *ppp*

V.le. *ppp*

V.c. *ppp*

C.b. *ppp*

Nº 51. "Mlada," Act III (p. 359).

Nº 51. „Mlada," 3^{me} acte (p. 359).

(Meno mosso.)

Solo
Fag. I.

Viol. II div. Au chant de Kachtchei, la tempête gronde. la neige fait rage, les arbres et les rocs

V-le. *p col legno*

V.c. div.
p col legno

Fl. III. 30

Fl. IV. *mf*

Fag. I.

Viol. I sont couverts de givre.

V-le.

V.c.

Fl. I.

Fl. II. *mf*

Fl. III. *mf*

Fl. IV. *mf*

2 Cl. (B) *pp stacc.*

I.

Fag. II. III. *pp stacc.*

Viol. II.

V-le.

V.c.

113 (Moderato).

Fl. e Ob. unis.

Cl. (A) *p*

Misguir *p*

Par - mi vous, ô jeu - nes fil - les, ne ca - chez vous pas ma Kou - pa - va bien - ai - mé - e?

V. le. *p*

V. c. div. *p*

C. b. *p*

Fl. e Ob. unis.

Cl.

Fag. *mf*

Cor. III e IV. *mf*

Sopr. *mf*

Coro Nous ne te don - ne - rons pas notre a - mi - e! Nous ne te don - ne - rons pas ta Kou - pa - va!

Alti. *mf*

Viol. I e II unis. *mf*

V. le. *mf* div. *mf*

V. c. unis. *mf*

C. b. *mf* pizz. *mf*

N^o 53. "The Legend of the invisible city of Kitesh" (p. 491).

N^o 53. „Légende de la ville invisible de Kitéj“ (p. 491).

(Moderato assai. ♩ = 72.)

Fl. III. a 2
Fl. III. e 2 Ob.
Cor. ingl.
Cl. III. (C) a 2
Cl. II. (B)
Fag.
Sopr.
Alti.
Le Peuple. Que son - nent vos gouss - li, que son - nent vos flû - tes!
Ten. I. Que son - nent flû - tes, gouss - li!
Ten. II.
Bassi. Que son - nent flû - tes, gouss - li!
Viol. I. e II.
V. le. *sf-p*
v. c. *mf*

≡ N^o 54. "Snegourotchka" (p. 133).

N^o 54. „Sniegourotchka“ (p. 133).

Animato.

Ob.
Cl. (A)
Misguit.
Voi - ci de l'or - pre - nez, mes bel - les fil - les. Je suis joyeux de vous pa - yer ran - gon
I. pizz.
Viol. I. *mf*
Viol. II. pizz.
V. le. pizz.
V. c. e C. b. *mf*
pizz.

58 № 55. "Snegourotchka" (p. 365).

№ 55. „Sniégourotchka“ (p. 365).

Fl. picc. (Allegro $\text{♩} = 126$).

e Fl. I

Fl. II e Ob. II.
Cl. II (B)
Fag. II.

mp

Flute I and Piccolo parts with trills (tr) and slurs. Flute II and Oboe II parts. Clarinet II (B) and Bassoon II parts. Piano and Arpa parts with tremolos.

Piano

Piano part with tremolos in both hands.

Arpa.

Arpa part with tremolos in both hands.

№ 56. "Spanish Capriccio."

№ 56. „Capriccio Espagnol“

Fl. I.
Ob. I.
Viol. I.
Viol. II.
V.c.
C. b. pizz.

pizz.

Flute I and Oboe I parts. Violin I and Violin II parts. Viola and Cello/Double Bass parts. A note: *Quasi Chitarra non div.*

No 57. "Snegourotchka" (p. 306).

No 57. „Sniégourotchka“ (p. 306).

Allegro con anima.

Fl. I.
Cor. ingl.
Cl. (B)
Fag.
ppp

p dolce e legato assai

Misguir. Le fantôme de Sniégourotchka se montre dans la forêt.

C'est toi, c'est toi, je

Arpa.
V.le.
V.c. e C.b.
pizz.
pp

Fl.
Cor. ingl.
Cl.
Fag.

Misguir.

tai re-vu e.

Arpa.

Viol. II.
V.le.
V.c. e C.b.

60 № 58. "Sheherazade," 3rd movement.
№ 58. „Shéhérazade," 3^{me} mouvement.
(d.: 68)

E

Fl. II. *f*

Fl. I. *f* *ben marcato*

Ob. *pp*

Cor. ingl. *pp*

Cl. I (B) *f*

Fag. *pp*

Triang. *ppp*

T-brino *ppp*

I. con sord. *pizz.* *pp*

Viol. II con sord. *pizz.* *pp*

V.le. con sord. *pizz.* *pp*

V.c. e C-b. *pizz.* *pp*

Fl. III. *f*

Fl. I. *f*

Ob. *f*

Cor. ingl. *f*

Cl. I. *f*

Fag. *f*

Triang. *f*

T-brino *f*

Viol. *f*

V.le. *f*

V.c. e C-b. *f*

Nº 59. "Vera Scheloga."

Nº 59. „La Boïarine Véra Chéloga.“

30 Moderato assai. $\text{♩} = 96.$

Cl.I(A)
Fag.I.
Véra.
Je ne fus pas heureuse, mais résigné-e, Ivan Semenitch ma ai-mée a la foi-e

I.
Viol. II.
V.le.
V.c.

Nº 60. "Mlada." Act III (p.389).

Nº 60. „Mlada," 3^{me} acte (p.389).

Andante quasi allegretto.

Timp-picc.
2 Fl.
Ob.
Ob.c-alto *dolce*
Cl.(B)I.
Cl.basso(B).
Fag.II.III.
Viol.II. *pizz.*
V.le.
V.c.(5.6.P.) *pizz.*
C-b. *div.*

a 2

dolce

pizz.

div.

unis.

62 № 61. "Mlada," Act II (p. 205).
№ 61. „Mlada," 2^{me} acte (p. 205).

(Allegro vivo.)

Cor. unis.

Musical staff for Cor. unis. The staff contains a melodic line with a dynamic marking of *sf marcato assai*.

Musical staves for Violins (I and II), Viola (V-le.), Violoncello (V.c.), and Contrabasso (C-b.). The staves contain rhythmic accompaniment with dynamic markings of *sf*.

32

Musical staves for Fl. picc. and Cl. picc.(D). Both parts are marked *Solo* and *mf*.

Musical staves for Cor., Tr-ba II (B), Tr-ba. c-alta (F), and Triang. The Horn parts are marked *p*.

Musical staves for Violins (I and II), Viola (V-le.), Violoncello (V.c.), and Contrabasso (C-b.). The staves contain rhythmic accompaniment with dynamic markings of *sf*.

Nº 62. "Servilia."
Nº 62. „Servilia“

168 Andante. $\text{♩} = 72$.

Fl. *f cresc.*

Ob.

Cor. ingl.

Cl. (B) *a2* *f cresc.*

Cl. basso. (B.)

Fag.

Cor. I, III con sord. senza sord.

Tr. be. (B) con sord. senza sord.

Tr. bni. e Tuba.

Timp.

Piatti. *ff* Locuste frappe sur le bouclier. *ff* La chambre s'éclaire d'une

Tam-tam. *f*

I. *ff*

Viol. II

V. le. *ff non div. trem. furioso*

V. c. *ff non div. trem. furioso*

C. b. *ff trem. furioso*

Fl. *a2* *mf* *pp* *sf*

Ob. *a2* *mf* *pp* *sf*

Cingl. *mf* *p* *sf*

Cl. *mf* *pp* *sf*

Cl. basso. *mf* *pp* *sf*

Fag. *a2* *mf* *pp* *sf*

Cor. *sf*

Tr-be. *sf*

Tr.bni. & Tuba. *sf*

Timp. *tr* *pp* *f*

leur rouge; dans un brouillard paraît le spectre d'une vieille.
Piatti.

Le Spectre. *sourdement*

Quid on m'a é-voquée ?

Viol. *sul ponticello* *pp* *f* *dim.* *pp* *f*

V-le. *sul ponticello* *p* *dim.* *pp* *f*

V-c. *sul ponticello* *p* *pp* *f* *div.* *pp* *f*

C. b. *pp* *f* *div.* *pp* *f*

Nº 63. "The Tsar's Bride."

Nº 63. „La Fiancée du Tsar“

120 Adagio. ♩ = 48.

3 Fl. e Ob. I.

Musical score for No. 63, "The Tsar's Bride." The score is in 2/4 time and marked Adagio with a tempo of ♩ = 48. The instrumentation includes 3 Flutes and Ob. I., 2 Clarinets (A), Bassoon I, Trumpet (C), Violins I and II unison, Viola, Violoncello and Contrabass. The score shows the first system with various dynamics and articulations such as *pp*, *pizz.*, and *ppp*.

Nº 64. "Spanish Capriccio" (p.57).

Nº 64. „Capriccio Espagnol“ (p.57).

Fl. picc. e 2 Fl.

Musical score for No. 64, "Spanish Capriccio." The score is in 2/4 time and marked Adagio. The instrumentation includes Flute piccolo and 2 Flutes, Oboe 2, Clarinet I (B), Clarinet II (A), Bassoon, Horn, Trumpet, Timpani, Triangle, Tambourine, and Cymbals. The score shows the first system with various dynamics and articulations such as *mf*, *p*, *pp*, *pizz.*, and *arco*. The second system includes Violins I and II, Viola, Violoncello and Contrabass, with dynamics like *mf* and articulations like *pizz.* and *arco*.

66 N° 65. "Antar," 1st version, 3rd mouvement (commencement).

N° 65. „Antar,“ première version, 3^me mouvement (début).

Allegro risoluto.

Fl. picc.

ff
a 2
ff
Ob. a 2
ff
Cl.(A) a 2
ff
Fag. a 2
ff

Musical score for the first system, featuring Flute piccolo (Fl. picc.), Flute 1 (Fl.), Oboe (Ob.), Clarinet in A (Cl.(A)), and Bassoon (Fag.). The music is in 4/4 time with a key signature of one sharp (F#). The flute parts play a melodic line with slurs and accents, while the woodwinds provide a rhythmic accompaniment of eighth notes. Dynamics include fortissimo (ff) and accents (a 2).

ff
a 2
Cor. a 2
ff
Tr-be.(F)
f
Tr-bni. e Tuba. a 2
f
Piatti.
mf
Cassa.
mf

Musical score for the second system, featuring Horn (Cor.), Trumpet in F (Tr-be.(F)), Trombone and Tuba (Tr-bni. e Tuba.), Cymbals (Piatti.), and Snare Drum (Cassa.). The horn and trumpet parts play a rhythmic accompaniment of eighth notes with accents. The trombone and tuba play a similar rhythmic pattern. The cymbals and snare drum provide a steady accompaniment. Dynamics include fortissimo (ff), forte (f), and mezzo-forte (mf).

Nº 66. "Sheherazade," 3rd movement.

Nº 66. „Shéhérazade," 3^{me} mouvement.

G ♩ = 68.

Fl. piccolo

Fl. II.

Ob.

Cingl.

Cl. (B)

Fag.

Cor. *pp*

Tr. ba. I. (B) *pp*
piano, ma marcato assai

Trbn. e Tuba *pp*

Triang. *pp*

Tamb. *p*

Tamb. *p*

Piatti. *p*

Arpa. *mf*

Viol. I. *p*

Viol. II. *pizz.*

V. le. *pizz.*

V. c. *pizz. mf*

C. b. *mf*
p

Fl. piccolo.
Fl. II.
Ob.
C. in G.
Cl.
Fag.
Cor.
Tr. ba. 3 3 3 3 3 3
Tromb. e Tuba.
Triang.
Tamb. no.
Tamb.
Piatti.
Arpa. *mf*
pizz.
Viol.
V. le.
V. c.
C. b.

Nº 67. "Spanish Capriccio" (p. 79).

Nº 67. „Capriccio Espagnol“ (p. 79).

Fl. picc. *f*

Fl. I. II. *f*

Ob. *f*

Cl. (A) *f*

Fag. *f*

Cor. I. III. II. IV. *f*

Tr-be. (A) *sf*

Tr-bni. e Tuba. *sf*

Timp. *sf*

Piatti. *mf*

Cassa. *mf*

Viol. I e II unis. *f*

V. le. *ff feroce*

V. c. e C-b. *ff feroce*

Ob.
p

Cl. (A)
p

Fag.
p

Cor. III. IV.

Sopr. *dolce*

Com - me mon - te des bergers pai - si - bles la chan - son — sans fin!

Alti. *dolce*

Arpa *pp*

V-le.

V-c. *p*

C-b. *p*

Detailed description: This system contains the first four measures of the piece. It features woodwinds (Ob., Cl. (A), Fag., Cor. III. IV.), vocal parts (Sopr. and Alti.), harp (Arpa), and strings (V-le., V-c., C-b.). The vocal parts are marked 'dolce' and sing the lyrics 'Com - me mon - te des bergers pai - si - bles la chan - son — sans fin!'. The harp and strings are marked 'pp'.

Ob.

Cl.

Fag.

Cor. III. IV.

Sopr.

Qu'elle est dou - ce, ré - pé - tée dans l'ombre é - paisse des — val - lons!

Alti.

Arpa. (1a)

V-le.

V-c.

C-b.

Detailed description: This system contains the next four measures of the piece. It continues with the same instrumentation as the first system. The vocal parts sing the lyrics 'Qu'elle est dou - ce, ré - pé - tée dans l'ombre é - paisse des — val - lons!'. The harp part has a first ending bracket labeled '(1a)'.

No 69. „Légende de la ville invisible de Kitéj.“

35

Fl. *p*

Ob. *p*

C. ingl. *p*

Cl. (B) *p*

Cl. basso (B) *pp*

Fag. *pp*

Fevronia.

V-le. arco *pp*

V.c. *pp*

C-b. pizz *pp*

Nuit et jour c'est un chant mer-veil-leux, très

doux: c'est un chant d'al-lé-gresse et de joie sans

Detailed description: This is a page of a musical score for orchestra and voice. The score is in G major and 3/4 time. It features a vocal line for 'Fevronia' and a piano accompaniment. The instruments listed are Flute, Oboe, English Horn, Clarinet in B-flat, Bass Clarinet in B-flat, Bassoon, Violin (arco), Viola, and Cello/Double Bass (pizzicato). The music is marked with dynamics such as *p* (piano) and *pp* (pianissimo). The lyrics are in French and describe a legend about an invisible city. The page is numbered 35 in a box at the top left and 71 at the top right.

65

Fl.

Ob.

C.ingl.

Cl.(B)

Cl.basso.(B)

Fag.

C-fag.

I.II.(B)

Tr. ba.
c-alta (F)

3 Tr. bni.

Tuba.

Timp.

I. pizz.

Viol. I. arco
div.

II. pizz.

V-le. pizz.

V.c.

C.b.

The musical score consists of 14 staves. The first system includes Flute, Oboe, English Horn, Clarinet in Bb, Bass Clarinet in Bb, Bassoon, and Contrabassoon. The second system includes Trumpets in Bb, Trombones in F, three Trombones, and Tuba. The third system includes Timpani, Violin I (pizzicato), Violin II (pizzicato), Viola (pizzicato), and Violoncello. The double bass part is also present. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *f* and *sf*. The key signature has one flat (Bb).

Fl. picc.

a 2

Fl.

a 2

Obb.

C. ingl.

Cl.

Cl. b.

Fag.

C. fac.

a 2

Cor.

a 2

Tr. b.

3 Tr. bni.

Tuba.

I, II

III e Tuba a 2

Timp.

Viol.

V. le.

V. c.

C. b.

ff

74 N^o 71. "Sadko."
N^o 71. „Sadko.“

342 Allegro. ♩ = 132.

Fag.

Cor. III. IV.

Tr. ba. I (B) Solo *tr*

Timp. *tr*

3 Tamb-no. *tr*

4 *tr*

Douda

O roi tout puissant, roi cru-el des mers, tu n'a-vas à toi qu'u-ne tête en bois.

Viol. II. *tr*

V-le. *sf* *tr*

V.c. e C-b. *sf* *pizz.*

Detailed description: This is a page of a musical score for No. 71, 'Sadko'. It features a variety of instruments including Flute (Fag.), Cor III and IV, Trumpet (Tr. ba. I (B) Solo), Timpani (Timp.), three and four Tambourines (Tamb-no.), Double Bass (Douda), Violin II (Viol. II.), Viola (V-le.), and Violoncello/Double Bass (V.c. e C-b.). The score includes a vocal line with the lyrics 'O roi tout puissant, roi cru-el des mers, tu n'a-vas à toi qu'u-ne tête en bois.' and various musical notations such as trills (tr), accents (sf), and pizzicato (pizz.).

N^o 72. "Snegourotchka."

N^o 72. „Sniégourotchka.“

71

Allegro. ♩ = 126.

Ob.

Cl. (B) I

Fag.

Cor.

Tr. ba. I (B) Solo

Alti.

Ten. L'errisseau murmu-re, le rucherbourdon - ne, chantons en - semble la saison nou-vel - le.

L'errisseau murmu-re, le rucherbourdon - ne, chantons en - semble la saison nou-vel - le.

Bassi.

Viol. I e II unis. *pizz.*

V-le. *pizz.*

V.c. *pizz.*

Detailed description: This is a page of a musical score for No. 72, 'Snegourotchka'. It features a variety of instruments including Oboe (Ob.), Clarinet (Cl. (B) I), Flute (Fag.), Cor, Trumpet (Tr. ba. I (B) Solo), Alto Saxophone (Alti.), Tenor Saxophone (Ten.), Bass Saxophone (Bassi.), Violin I and II (Viol. I e II unis.), Viola (V-le.), and Violoncello/Double Bass (V.c.). The score includes a vocal line with the lyrics 'L'errisseau murmu-re, le rucherbourdon - ne, chantons en - semble la saison nou-vel - le.' and various musical notations such as accents (mf) and pizzicato (pizz.).

No 73. "Antar," 3rd movement.
 No 73. „Antar," 3^{m^e} mouvement.

40 Allegro.

Fl. I. Solo.

Cl. (A) Solo *pp*

Fag. *pp*

Cor. I. Solo

Triang. *pp*

Tamb-no. *pp*

Piatti. *pp*

Cassa. *pp*

Arpe. *p*

I. div. *pp*

Viol. div. *pp*

V-le. div. *pp*

V.c. e C-b. *pp*

No 74. "Sheherazade," 2nd movement (p. 51).

No 74. „Shéhérazade," 2^{m^e} mouvement (p. 51).

Molto moderato.

ob. recit.

Cor. I. II. *f* *dim* *morendo*

Tr-be. (B) *f* (bouché) *dim*

Tr-bne. I Solo ad libit. *lunga*

I. Sola ad lib. con sord. *mf* *lunga*

I. *trem.* *con forza*

Viol. I. *f* *dim.* *trem.* *morendo*

Viol. II. *f* *dim.* *trem.* *morendo*

V-le. *f* *dim.* *pizz.* *morendo*

V.c. e C-b. *p* *pizz.* *pp*

76 No 75. "Sadko" (p. 498).
No 75. "Sadko" (p. 498).
(Allegro \downarrow -es alla breve.)

Fl. I. e Ob. I. II.

a 3

ff

3 Cl.(A) a 3

ff

Tr.-be. (A)

f

3 Tr.-bni.

ff

a 3

ff

This system contains three staves. The top staff is for Flute I and Oboe I/II, marked 'a 3' and 'ff'. The middle staff is for three Clarinets in A, also marked 'a 3' and 'ff'. The bottom staff is for three Trumpets in A, marked 'f' and 'ff', with a sub-staff for three Trombones, marked 'a 3' and 'ff'.

I.

ff

Fl. II, III. a 2

ff

Ob.

ff

C. ingl.

ff

3 Cl. b

I.

ff

Fag. a 2

II, III.

ff

Tr.-be.

ff

Tr.-bni. I e II.

a 2

ff

I. V

ff

Viol. II.

ff

V. le.

ff

ff

This system contains eight staves. The top staff is for Flute II/III, marked 'I.' and 'a 2', with 'ff' below. The second staff is for Oboe, marked 'ff'. The third staff is for Cor Anglais, marked 'ff'. The fourth staff is for three Clarinets in Bb, marked 'I.' and 'ff'. The fifth staff is for Bassoon, marked 'II, III.' and 'ff'. The sixth staff is for Trumpets, marked 'ff'. The seventh staff is for Trombones I and II, marked 'a 2' and 'ff'. The eighth staff is for Violin II, marked 'I. V' and 'ff'. The bottom staff is for Viola, marked 'ff'. A 'ff' dynamic marking is also present at the bottom right of the system.

N^o 76. "The May Night," Act III (commencement).
 N^o 76. „Le Nuit de Mai," 8^me acte (début).

F1. Molto andante.

I. *pp* >

Ob. I. *pp* >

Cl.(A) I. *pp* >

I. *p* < a 2 *p* < *mf* >

Cor.(E) IV. *p* < a 2 *mf* >

I. con sord. *pp* < >

Viol. II. con sord. *pp* < >

V-le. *pp* < > div.

V.c. div. > *pp* <

C-b. 4 C-b. > *pp* >

N^o 77. "Sheherazade," 4th movement (p. 204).
 N^o 77. „Shéhérazade," 4^{me} mouvement (p. 204).

Allegro non troppo maestoso. $\text{♩} = 60$

Fl. picc. *ff*

Fl. *ff*

Ob. *ff*

Cl.(A) *ff*

Fag. *ff*

Cor. *ff*

Tr.be.(A) *ff*

Tr.bni. e Tuba. *ff*

Timp. *ff*

Triang. *ff*

Tamb. no. 6

Tamb. picc. 6

Piatti. 6

Cassa. 6

Viol. I. *ff*

Viol. II. *ff*

V-le. *ff*

V-c. *ff*

C-b. *ff*

Fl. picc. *ff* *tr* *3*

Fl. *ff* *3*

Ob. *ff*

Cl.

Fag. a 2

Cor.

a 2 *maestoso*

Tr.-bni. *ff* *maestoso*

e Tuba. *ff*

Triang. *mf*

Piatti. *mf*

Arpa. *ff* *gliss.* *8* *simile* *8*

(f-#, h-b) (e-b)

Viol. *ff* *pizz.* *simile*

V-le.

V.c.

C-b. *3* *v* *3* *v* *3*

(Allegro non troppo.)

2 Cl.(B) *a 2*
2 Fag. a 2
2 Cor.^p (I. IV.) *a 2*
(I.) *mf*
4 Timp. (II.) *pp*
V-le. *mf*
V-c. *pp*
C-b. *pp*

Du milieu de la ronde infernale surgit Tchernobog, sous la forme d'un bouc et avec sa cour;

Ob. c.-alto. *tr*
2 Cl. *mf*
Cl. basso(B) *mf*
Fag. *pp*
(I. IV.) *cresc. poco a poco* C-fag. *p*
Cor. *mf*
Tr. bni. e Tuba. *pp legato assai*
Tuba. *p*
4 Timp. *mf*
V-le. *tr*
V-c. *stacc.*
C-b. *p*

derrière lui Kachtcheï avec ses goussli, Tcherv, Topeletz, Tchouma et Morena.

N^o 79. "Mlada," Act III (p. 370).N^o 79. „Mlada," 3^me acte (p. 370).

Sostenuto e maestoso.

2 Ob. a 2
ppp pp cresc. p cresc.

Ob. c. - alto.
ppp pp cresc. p cresc.

2 Fag.
ppp pp cresc. p cresc.

C-fag.
ppp pp cresc. p cresc.

(I.II.)
Cor. (III.) (IV.V.) ppp pp cresc. p cresc.

(VI.)
ppp pp cresc. p cresc.

Tr-be.III.(B)
a 2 ppp pp cresc. p cresc.

Tr-ba.c-alta (F)
ppp pp cresc. p cresc.

Tr-bni. (I.II.)
(IIIe Tuba.) ppp pp cresc. p cresc.

Cassa.
pp cresc.

Tam-tam.
pp p

Tchernobog (12-16 Bassi) Commandant de son sabot
p mf

Viens, ap-pa-ra-is! Sors de la nuit des temps! Toi qu'a-doraient les rois les pâtres,

Nº 80. "The May Night," Act III.
 Nº 80. „La Nuit de Mai," 8^{me} acte.

Bb (Andantino animato.)

Fl. I. *pp*

Clar. I. *pp*

Clar. II. (B) *p*

Fag. II. *pp*

Glock. *pp*

Alto *pp*
 Doux zéphyr, tu pas-ses comme un bai-ser sur les per-ven-ches

Piano *pp*
*Red. * Red. * Red. * Red. **

Arpa *p*

Viol. div. I. *pp*

Viol. div. a 2 *pp*

V. le. *pp*

V. c. *p* arco

C. b. *pizz.*

Nº 81. "Sadko."

311 Nº 81. „Sadko."
 (Andante. ♩ = 76.)

Fl. I. *pp*

Cl. (A) II. III. *pp*

La Reine des Mers.

Arpe. *p*
 Mon-te haut, ma ro-se-lière, dou-ce couche au dais d'ar-gent,

Fl. I.

Cl.

Fag.

L.R.d.Mers.

Arpe. Dors pai - si - ble, her - be ten - dre, Her - be ver - te mousse de soie

I. sul D

Viol. II. *pp*

V.le. 3 *pp*

V.c. div. *pp*

Fl. I.

Ob. I. *dolcissimo*

Cl.

Fag. I. *pp*

L.R.d.Mers.

Arpe. Tes chants on sé - duit mon cœur, Tous ils ont ra - vi - mon âme

sul D sul A sul D sul A

Viol. *dolcissimo* div. pizz.

V.le. *pp*

V.c. *pp* unis. pizz.

C-b. *pp* pizz.

Detailed description of the musical score: The page contains two systems of music. The first system features a vocal line for 'L.R.d.Mers.' with lyrics 'Dors pai - si - ble, her - be ten - dre, Her - be ver - te mousse de soie'. The vocal line is accompanied by a piano (Arpe.) and various woodwinds (Fl. I., Cl., Fag.) and strings (Viol. II., V.le. 3, V.c. div.). The second system features a vocal line for 'L.R.d.Mers.' with lyrics 'Tes chants on sé - duit mon cœur, Tous ils ont ra - vi - mon âme'. This system includes a more extensive orchestral accompaniment with Fl. I., Ob. I., Cl., Fag. I., Viol. (I and II), V.le., V.c., and C-b. The score includes dynamic markings such as *pp*, *dolcissimo*, and *unis. pizz.*, as well as performance instructions like 'sul D' and 'sul A'.

77 (Andante. ♩ = 72)

3 Fl. *f dim. 3 3 3* *p mf 3 dim. 3 3 3*

Ob. *f dim. 3 3 3* *p mf 3 dim. 3 3 3*

C.ingl. *dim.*

3 Clar.(A) *dim. 3 3 3*

Fag. e C-fag. *dim.* *p*

Cor. *mf dim.* *pp*

mf dim. *pp*

Sadko. Sur le lac nagent en bande des cygnes blancs et des canards gris.

I. *div. a 3.* Mais je vois u - ne bande - de

Viol. *II div. a 3. dim. 3 3 3* *p*

V.le. *f 3 dim. 3 3 3* *p*

3 Fl.

C.ingl.

Sadko.

cygnes

V.le. *dolce*

3 Fl.

C.ingl.

V.le.

123 Andante.

Fl. *f* *dim.* *p*

Ob. *f* *dim.* *p*

C.ingl. *dim.* *pp*

Clar. (A) *f* *dim.* *pp*

Fag. e C-fag. *f* *dim.* *pp*

Cor. *f* *dim.* *pp*

Viol. I. 1. 3. 5 P. *dim.* *p*

Viol. II. 2. 4. 6 P. *dim.* *p*

Viol. II. 1. 3. 5 P. *dim.* *p*

V-le. pizz. *f* *3* *dim.* *p*

V-c. e C-b. pizz.

simile

Fl. *simile*

C.ingl.

Chœur (cygnes blancs, dans les coulisses)

Alti. (cygnes blancs, dans les coulisses)

Cy - gnes blancs, et mou - et - tes grises, re - tournons, plongeons dans le lac!

V-le. arco

dolce

Nº 84. "The Legend of Tsar Saltan" (p. 54).

Nº 84. „Légende du Tsar Saltan“ (p. 54).

(Allegretto alla marcia. $\text{♩} = 96$.)

Fl. picc. *mf*

Fl. I. *mf*

Fl. II. *mf*

Ob. *mf* a 2

3 Cl. (B) a 3 *f*

Fag. *f*

C-fag. *mf*

Cor. I. III. a 2 *mf*

II. IV. *mf*

Tr-be. (B) *mf*

Tr-bni. e Tuba. *p*

Triang. *p*

Piatti. *p*

Cassa. *p*

I. *f*

Viol. II. *f*

V-le. *f*

V-c. div. *f*

C-b. *f*

Fl. picc.

Fl. I.

Fl. II.

Op.

3 Cl.

Fag.

C-fag.

Cor. IIIa 2

II.V. a 2

Tr.-be.

Tr.-bni.
e Tuba.

Triang.

Piatti.

Cassa.

Viol.

V.le.

V.c.

C.b.

№ 85. "Ivan the Terrible," overture (beginning).
№ 85. "La Pskovitaine," ouverture (début).

3 Fl. Maestoso. I.II.

Ob. I.II. *p* *mf* *p* *mf* *mf* *mf*

C. ingl. *p* *mf* *p* *mf* *mf* *mf*

Cl.(B) I. *p* *mf* *p* *mf* *mf* *mf*

Cl. basso (B) II. *p* *mf* *p* *mf* *mf* *mf*

Fag. I.II. *pp* *p* *mf* *p* *mf* *mf*

C. fag. *pp* *p* *mf* *p* *mf* *mf*

Cor. I.II. *pp* *pp* *pp* *pp* *sf dim.* *sf dim.* *sf dim.*

I.H.(B) IV. *pp* *p* *pp* *pp* *sf dim.* *sf dim.* *sf dim.*

Tr. be. III c. alta (F) I. *sf dim.* *sf dim.* *sf dim.*

Tr. bni. e Tuba. *ppp* *pp* *p* *pp* *sf dim.* *sf dim.* *sf dim.*

Timp. *ppp* *pp* *p* *pp* *mf* *p*

Viol. I. *pp* *p* *mf* *sf dim.* *sf dim.* *sf dim.*

Viol. II. *pp* *p* *mf* *sf dim.* *sf dim.* *sf dim.*

V. le. div. *pp* *p* *mf* *sf dim.* *sf dim.* *sf dim.*

V. c. *pp* *p* *mf* *pizz.* *mf* *pizz.*

C. b. *pp* *p* *mf* *mf* *mf* *mf*

90 № 86. "Sadko."
№ 86. „Sadko.“

3 (Largo. $\text{♩} = 44.$)

3 Fl. *f*

Ob. *f*

C. ingl. *f*

Cl. (B) *f*

Cl. basso (B). *f*

Fag. *f*

C-fag. *f*

Cor. *f*
a 2 *p*

Tr. bni. *f*
e Tuba. *p*

Timp. *f*

Cassa. *f*

Viol. I e II. unis. *f*

V.le. *f*

V.c. e C-b. *f*

No 87. "Kashtchei the Immortal."
 No 87. „Kachtchei l'Immortel."

105 *con tutta forza ed espressione e poco rubato* *calmando*

Fl. picc. *cresc.* *ff* *sf dim.*

Fl. a 2. *cresc.* *ff* *sf dim.*

Ob. I. *cresc.* *ff* *sf dim.*

C. ingl. *cresc.* *ff* *sf dim.*

Clar. (B) *cresc.* *ff* *sf dim.*

Fag. I. *cresc.* *ff* *sf dim.*

C-fag. *ff* *sf dim.*

Cor. *ff*

Tr-be. (B) *ff*

Tr-bni. *ff*

Tuba. *ff* *fff* *dim.*

Timp. *ff* *fff* *tr*

Largamente. *calmando*

I. *cresc.* *ff* *con tutta forza ed espressione e poco rubato* *sf dim.* *p*

Viol. II. *cresc.* *ff* *sf dim.* *p*

V.le. *cresc.* *ff* *sf dim.* *p*

V-c.I. *cresc.* *ff* *sf dim.* *p*

V-c.II e C-b. *cresc.* *ff* *sf dim.* *p*

ff

Nº 88. "Servilia."

Nº 88. „Servilia.“

414 Allegro.

Fl.
Ob.
Cl.
Fag.
Cor.
Viol.
V-le.
V-c.
C-b.

This system contains the first three measures of the piece. The woodwinds (Flute, Oboe, Clarinet, Bassoon, and Cor Anglais) have rests. The strings (Violin, Viola, Violoncello, and Contrabass) play a rhythmic pattern of eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4.

Fl.
Ob.
Cl.
Fag.
Cor.
Viol.
V-le. sul C e G.
V-c.
C-b.

This system contains measures 4 through 6. The woodwinds enter with melodic lines. The strings continue their rhythmic accompaniment. The Viola part is marked 'sul C e G', indicating it should be played on the C and G strings. The key signature and time signature remain the same.

Nº 89. "Servilia."
 Nº 89. „Servilia.“

Lento. $\text{♩} = 52.$

Fl. 125

Ob. *p* *mf*

C. ingl. *dolce* *mf*

I. *mf*

Cl. (A) *dolce* *mf*

II. *pp* *p*

Fag. *pp* *mf*

I. *pp*

Cor. III, IV *pp*

Arpa. *p* *mf*

I. *dolce* *div.* *mf espress.*

Viol. II. *dolce* *div.* *mf espress.*

V-le. *pizz.* *p* *arco* *mf*

V-e. div. *pizz.* *p* *tranne* *mf espress.*

C-b. *pizz.* *p* *arco* *p*

Fl.

Ob.

C. ingl.

Cl. I.

Cl. II.

Fag.

Cor. I.

Cor. III. IV.

Arpa.

Viol.

V-le.

V-c. I.

V-c. II e C-b.

unis.

unis.

Detailed description of the musical score: The score is for page 94 of a symphony. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet I (Cl. I.), Clarinet II (Cl. II.), and Bassoon (Fag.). The brass section includes Cor Anglais (I.) and Cor Anglais (III. IV.). The keyboard section consists of Arpa (Harp). The string section includes Violin (Viol.), Viola (V-le.), Violoncello I (V-c. I.), and Violoncello II and Contrabass (V-c. II e C-b.). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music is characterized by flowing melodic lines in the woodwinds and strings, with some instruments playing in unison (unis.).

N^o 90. "Sheherazade," 4th part.
N^o 90. „Shéhérazade," 4^{me} partie.

(Vivo. ♩ = 88) U
Fl. picc.

Fl. picc. U

Fl. *p*

Ob. *p*

Cl.(A) a 2 *p*

Fag. *p*

Cor. a 2 *p*

Arpa. *f*

Viol. *p*

V-le. *pizz.* *mf*

V-c. *p*

C-b. *p*

Fl. picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Viol.

V-le.

V-c.

C-b.

This page of a musical score contains ten staves. The top two staves are for Piccolo Flute (Fl. picc.) and Flute (Fl.), both playing a rapid sixteenth-note pattern. The third staff is for Oboe (Ob.), playing a melodic line with long notes and slurs. The fourth staff is for Clarinet (Cl.), playing a melodic line with slurs and an 'a 2' marking. The fifth staff is for Bassoon (Fag.), playing a melodic line with slurs and an 'a 2' marking. The sixth staff is for Horn (Cor.), playing a melodic line with slurs and an 'a 2' marking. The seventh staff is for Violin (Viol.), playing a rapid sixteenth-note pattern. The eighth staff is for Viola (V-le.), playing a melodic line with slurs. The ninth staff is for Violoncello (V-c.), playing a melodic line with slurs and an 'a 2' marking. The tenth staff is for Contrabass (C-b.), playing a melodic line with slurs. The score is in a key with three sharps (F#, C#, G#) and a common time signature.

Fl. picc.

Musical score for Fl. picc., Fl., Ob., Cl., and Fag. staves. The Fl. picc. and Fl. parts feature rapid sixteenth-note passages. The Ob., Cl., and Fag. parts have more melodic lines with some grace notes.

Cor.

Musical score for Cor. staff. The part consists of a melodic line with some grace notes and rests.

Arpa.

Musical score for Arpa. staff. The part consists of a harmonic accompaniment with chords and some grace notes.

Viol.

Musical score for Viol. staff. The part features rapid sixteenth-note passages.

V-le.

Musical score for V-le. staff. The part consists of a melodic line with some grace notes.

V-c.

Musical score for V-c. staff. The part consists of a melodic line with some grace notes.

C-b.

Musical score for C-b. staff. The part consists of a melodic line with some grace notes.

Nº 91. "The Legend of Tsar Saltan."
Nº 91. „Légende du Tsar Saltan.“

92 (Andante) animando poco a poco

Fl. pice.

Fl. *ff*

Ob. *ff*

Cl. *ff*₂

Fag. *ff*

ff

Cor. *ff*

Tr-be.(B) *ff*

Tr-bni e Tuba. *ff*

Timp. *ff*

Sopr. *ff*

Alti. *ff*

Nous pleurons, nos larmes rem - pli-ront les mers, cou-vri-ront les champs fleuris.

Ten. *ff*

Bassi. *ff*

Viol. *ff*

V-le. *ff*

V-c. e C-b. *ff*

ff

Nº 92. "The Golden Cockerel."
Nº 92. „Le Coq d'Or“

99

98 Andantino. $\text{♩} = 88$.

Fl. picc.

Fl. I. $>p$

I.
Cor. II, III, IV.
 pp
Pia. tr

Arpa I in C, Dis, Es, Fis, Ges, A, His. $gliss.$

Arpa II in Cis, Des, E, Fes, G, Ais, B. $gliss.$

V-le. p

V-c. p

C-b. pizz.

Nº 93. "Snegourotchka" (p. 269).

Nº 93. „Sniégourotchka“ (p. 269).

Cl. (B)

Fag. a 2 p

Cor. III. p

Tamb-no. p

Viol. I e II unis. p

V-le. p

V-c. pizz. p

C-b. pizz. p

Cl. 1^a
Fag. a 2
Tr. be. (B)
Tamb. no.
Viol. I e II unis.
V. le.
V. c. pizz.
C. b. pizz.

p

This system contains the first four staves of the musical score. The instruments are Clarinet 1, Bassoon 2, Trombone (B), and Snare Drum. The strings consist of Violins I and II (unison), Viola, Violoncello (pizzicato), and Contrabasso (pizzicato). The music is in 2/4 time with a key signature of one sharp (F#). The first four measures show the beginning of the piece, with various instruments playing rhythmic patterns and melodic lines.

Cl.
Fag.
Tr. be.
Tamb. no.
Viol. I e II unis.
V. le.
V. c.
C. b.

This system contains the next four staves of the musical score, continuing from the first system. The instruments are Clarinet, Bassoon, Trombone, Snare Drum, Violins I and II (unison), Viola, Violoncello, and Contrabasso. The music continues with similar rhythmic and melodic patterns, maintaining the 2/4 time and one sharp key signature.

Nº 95. "Snegourotchka."

Nº 95. „Sniégourotchka.“

325 (Allegro. $\frac{1}{4}$)

2 Fl. picc.

ff dim.
Fl. I. *ff dim.*
Ob. *ff dim.*
Cl. (B) *ff dim.*
Fag. *ff dim.* *cresc.*
ff dim.
Cor. *ff dim.* *cresc.*
Tr-b. (B) *ff dim.* *cresc.*
f dim.
Tr-b. e Tuba *p cresc.*
Timp. *dim.* *cresc.*
Triang. *dim.* *cresc.*
Piatti. *tr.*
Cassa. *tr.*
Sopr. *ff dim.*
Alt. Flam. me!
Ten. *ff dim.*
Bassi Flam. me!
tr.
Piano. *fff*
Arpa. *tr.*
un. *div.*
Viol. un. *dim.* *cresc.* *div.*
V. le. *ff dim.* *cresc.*
V. c. e C. b. *ff dim.*
ff dim.

2 Fl. picc.

Fl. *ff dim.* *ff dim.*
 Ob. *ff dim.* *ff dim.*
 Cl. *ff dim.* *ff dim.*
 Fag. *ff dim.* *cresc.* *ff dim.*
 Cor. *ff dim.* *cresc.* *ff dim.*
 Tr. *ff dim.* *cresc.* *ff dim.*
 Tr. bñ. e Tuba. *ff dim.* *p cresc.* *ff dim.*
 Timp. *dim.* *cresc.* *ff dim.*
 Triang. *dim.* *cresc.* *ff dim.*
 Piatti. *dim.* *cresc.*
 Cassa. *dim.*
 Sopr. *ff dim.* *ff*
 Alt. Flam me! nous.
 Ten. *ff dim.* *ff*
 Flam me! nous.
 Bassi. *ff dim.* *ff*
 Piano. *8va*
 Arpa. *8va*
 Viol. *unis. div. cresc.* *unis. div. dim.*
 V.le. *dim.* *cresc.* *dim.*
 V.c. e C.b. *ff dim.* *ff dim.*

Fl. (Moderato alla breve.) *allarg. poco*

Fl. c-a. (G) *f dim.* *p* *pp*

Ob. *f dim.* *p* *pp*

Ob. c-a. *f dim.*

Clar. (B) *f dim.* *a 2*

Cl. basso tenuto e pesante *mf*

Fag. *f* *a 2*

C-fag. tenuto e pesante *mf*

I. II. III. *f dim.*

Cor. IV. tenuto e pesante *f*

I. II. (B) *f*

Tr. be. *pp*

III. c-a. (F) *pp*

Tr. bni. *pp*

Tuba. tenuto e pesante *pp*

mf

Le Tsar Ivan. *allarg. poco*

Epargne, epargne au moins ma fil - - le!

I. trem. *dim. poco a poco* *p* *dim. smorz.*

Viol. *dim. poco a poco* *pizz.* *dim. smorz.*

II. trem. *dim. poco a poco* *pizz.* *dim. smorz.*

V-le. *dim. poco a poco* *pizz.* *dim. smorz.*

V-c. *pizz.* *p*

C-b. pesante *p*

f dim. poco a poco

104 № 97. "Snegourotchka."

№ 97. "Sniégourotchka."

Grave e maestoso. ♩ = 60.

471

a 2

Fl. *f*

Ob. *f*

Cl.(B) *f* a 2

Fag. *f*

Cor. *f* *p* *sf*

Tr.-be(B) *f* *p* *sf*

Tr.-bni. e Tuba. *f* *p* *sf*

Timp. *f* *p* *sf*

I. *f* *pizz.* *mf* *arco* *sf*

Viol. II. *f* *pizz.* *mf* *arco* *sf*

V-le. *f* *pizz.* *mf* *arco* *sf*

V-c. *f* *pizz.* *mf* *arco* *sf*

C-b. *f* *pizz.* *mf* *arco* *sf*

N^o 98. "The Legend of Tsar Saltan."

N^o 98. „Légende du Tsar Saltan“

(Maestoso con moto. $\text{♩} = 84$.)

Fl. picc. **135**

Fl. *ff*

Ob. *ff*

Cor. ingl. *ff*

8 Cl. (A) *ff*

Fag. *ff*

C. fag. *ff*

Cor. *ff*

3 Tr. - b. (B) *ff*

I. Tr. - bni. e Tuba. *ff*

Timp. *ff*

Cassa. (Détonations sur scène) *ff*

CORO.

Sopr. *ff*

Alti. O splendeur, o dou- ceur, nous au- rons du bon- heur, et de tout- à foi- son. On vi- *ff*

Ten. *ff*

O splendeur, o dou- ceur, nous au- rons du bon- heur, et de tout a foi- son. On vi- *ff*

Bassi. *ff*

I. Viol. *ff*

II. *ff*

V. - le. *ff*

V. - c. e C. - b. *ff*

Fl. picc.

Fl.

Ob.

Cor. ingl.

3 Cl.

Fag.

C-fag.

Cor.

3 Tr.-be.

Tr.-bni.
e Tuba.

Timp.

Cassa.

Sopr.

Alti. vra, gros et gras. heu-reux sort. En gag-nant sans ef - fort beau-coup d'or!

Ten.

-vra. gros et gras. heu-reux sort. En gag-nantsans ef - fort beau-coup d'or!

Bassi.

Viol.

V-le.

V.e.e C-b.

Nº 99. "Snegourotchka" (p. 145).

Nº 99. „Sniégourotchka“ (p. 145).

Animato assai. ♩ = 126.

Ob.
Cl. (A)
Fag.
Cor.
Koupava.
Viol. I.
Viol. II.
V-le.
V.c.e C-b.

Mal - heu - reu - se, mal - heu - reu - se! Vous tou - tes

a 2

mes com - pag - nes. ai - dez moi dans ma dé - tres - se

N^o 100. "The Christmas Night."N^o 100. „La Nuit de Noël“

161

Andante. ♩ = 72.

I. I. II. III.

3 Fl. II. III.

2 Ob.

Cl. picc. (D)

2 Cl. (A)

2 Fag.

I. II. III.

Cor.

2 Tr. b. (A)

3 Tr. b. e. Tuba.

(L'espace celeste)

Arpe.

Viol. II. 1. 2. 3. P.

V-le 1. 2. 3. P.

3 V-c. soli

altri V-c.

C-b. div. *p*

Nº 101. "The Christmas Night."

Nº 101. „La Nuit de Noël.“

210 Andante: ♩-112.

Fl. I. *dolce*

I. *dolce*

Clar. (A) II. *pp* *sempre legato*

Arpe. *p*

Sopr. I.

Sopr. II. Là s'a-van - ce Ko - lia-da, Ko - lia-da — la jeune est là

Alti I. La s'a-van - ce Ko - lia-da, Ko - lia-da — la jeune est là

Alti II. Là s'a-van - ce Ko - lia-da, Ko - lia-da — la jeune est là

Là s'a - van - ce Ko - lia - da

I. *dolce*

Viol. *dolce*

II. *dolce*

V-le. div. *pp*

V-c. div. *pp*

C-b. *pizz.* *pp*

Fl. I.

I.

Clar.

II.

Arpe.

Sopr. I.

sur un traî-neau bien pa-re. sur un traî-neau bi-gar-re!

Sopr. II.

Alti I.

sur un traî-neau bi-gar-ré, la voi-là!

Alti II.

La voi-la, sur un traî-neau bi-gar-ré

La voi-là, sur un traî-neau bi-gar-re

I.

Viol.

II.

V-le. div.

V-c. div.

C-b.

Detailed description of the musical score: The score is for page 110 and is in the key of D major (two sharps). It consists of several staves. The top section includes Flute I (Fl. I.), Clarinet I (Clar. I.), Clarinet II (Clar. II.), and Arpeggiated strings (Arpe.). The vocal section features Soprano I (Sopr. I.), Soprano II (Sopr. II.), Alto I (Alti I.), and Alto II (Alti II.). The bottom section includes Violin I (Viol. I.), Violin II (Viol. II.), Violoncello (V-le. div.), Double Bass (V-c. div.), and Double Bass (C-b.). The lyrics are in French and describe a scene on a train. The vocal parts have lyrics: Soprano I: 'sur un traî-neau bien pa-re. sur un traî-neau bi-gar-re!'; Soprano II: 'sur un traî-neau bi-gar-ré, la voi-là!'; Alto I: 'sur un traî-neau bi-gar-ré, la voi-là!'; Alto II: 'La voi-la, sur un traî-neau bi-gar-ré'; and the bottom vocal part: 'La voi-là, sur un traî-neau bi-gar-re'. The instrumental parts provide accompaniment for these vocal lines.

187 Andantino. ♩ = 66.

Fl. *mp*

Ob. *p*

Fag. *pp*

Le Tsar. *pp* *grazioso, dolce e amoroso*

Nature au-guste et douce, pou-

Viol. I. *pp* *con sord.*

Viol. II. *pp* *con sord.*

V-le. *pp* *con sord.*

V-c. solo. *pp*

altri V-c. *p espress.* *dimin.* *p*

C-b. *pp* *pizz.*

Le Tsar.

voir sa-cré, divin mystè-re, moncœur jo-yeux a-dore les

Viol.

V-le.

V-c. solo.

altri V-c.

C-b.

112 N^o 103. "The Legend of the invisible city of Kitesch."
 N^o 103. „Légende de la ville invisible de Kitéj“

8 (Larghetto. $\text{♩} = 52$)

Cl. (A)
 Févronia *cantabile*
 Ah! mer - - ci, so - li - tu - de, du fond du cœur
 V.le. div.
 V.c. div.
 pp

N^o 104. "The Golden Cockerel."
 N^o 104. „Le Coq d'Or“

4 (Lento. $\text{♩} = 60$)

Solo
 Cl. (A)
 Fag. *f a piacere*
 Viol. II. div.
 V.le. div.
 V.c. div.
 C. b.
 p
 mor.

Cl. I.
 Fag.
 V.le. div.
 V.c. div.
 C. b.
 p
 mor.

N^o 105. "The Christmas Night" (p. 247).
 N^o 105. „La Nuit de Noël“ (p. 247).

Adagio. $\text{♩} = 56$.

Fl. I.
 Cl. III (A).
 Fag.
 p Patzku mange des petits pâtés.
 Viol. I.
 p

Nº 106. "The Christmas Night," Prelude.

Nº 106. „La Nuit de Noël," Prélude.

Adagio. M.M. ♩ = 56.

3 Fl. *p*

2 Ob. *p*

3 Cl.(A) *p* *sf dim.* *pp*

2 Fag. *p* *sf dim.* *pp*

4 Cor. *p* *mf dim.*

Viol. I. *pp* *div.*

Viol. II. *pp* *div.*

V-le. *pp* *div.*

V.c. *pp*

C-b. *pp*

Detailed description: This page of a musical score is for the 'Prelude' of 'The Christmas Night' (Op. 106, No. 106). The tempo is Adagio, with a metronome marking of 56 beats per minute. The score is arranged for a full orchestra. The woodwind section includes three flutes, two oboes, three clarinets in A, and two bassoons. The string section consists of Violin I, Violin II, Viola, Violoncello, and Double Bass. The percussion part includes four horns. The score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The dynamics range from piano (p) to pianissimo (pp), with some passages marked 'sf dim.' (sforzando then decrescendo) and 'mf dim.' (mezzo-forte then decrescendo). The woodwinds and strings play a melodic line, while the horns and percussion provide harmonic support. The strings feature a prominent triplet pattern in the lower register.

N^o 107. "Snegourotchka."N^o 107. „Sniégourotchka“

197 (♩ : 96)

Fl. picc.
Fl.
Cor.
Le Tsar.
C-b. > 2 C. bassi soli. pizz.

De-main, quand pa - raî - tra la pâle au - ro - re. de -

-main, a - vec le peuple en - tier j'i - rai — a ta ren -

-con - tre, so - leil, o dieu de flam - me.

N^o 108. "Snegourotchka."N^o 108. „Sniégourotchka“

204

Fl.
Ob. I.
Cl. (A)
Cor. I.
Snieg.
mf

Et — sous la tente. et — sous la ten - te

N^o 109. "Sheherazade," 1st mouvement (p. 3).N^o 109. „Sheherazade,“ 1^{er} mouvement (p. 3).

(Largo. ♩ : 48.)

Fl.
Ob. pp
Cl. (A) pp
Fag. pp
Cor. I. pp

N^o 110. "The Legend of Tsar Saltan" (p. 197).

(Allegro. $\text{♩} = 126$)

Fl. picc.

Fl.

Ob. I.

Cl. basso (A)

Fag.

C. fag.

Cor. I.

Voix des esprits dans les airs (6-10 Ténors dans la coulisse)

Gvi - don tri - om - phe! Mal - heur a nous tous! —

Voix du magicien (6-10 Basses dans la coulisse)

Ah, je dé -

V.le. con sord.

V.c. e C.b.

pizz.

Fl.

Cl. basso

Fag.

C. fag.

Cor. I.

Voix du mag.

-fail - le! Ma for - ce n'est plus! —

Viol. I. II. unis.

V.le

V.c. e C.b.

con sord.

pp

ppp

N^o 111. "The Legend of Tsar Saltan."N^o 111. „Légende du Tsar Saltan“115 Andante. $\text{♩} = 63$.

Fl. picc. 3

Fl. *pp*

Ob. *pp*

Arpa. *p*

V.le. *pp*

V.c. *pp*

C.b. *pp*

De la mer sort l'Oiseau-cygne, qu'illuminent les rayons lunaires.

V.le. *pp*

V.c. *pp*

C.b. *pp*

= N^o 112. "Sadko," (opening of the 2nd tableau).N^o 112. „Sadko," (début du 2^{me} tableau).72 Andante. $\text{♩} = 72$.

3 Fl. *>pp*

Ob. *>pp*

I.II. *>pp*

Cl.(A) *>pp*

Fag. *>pp*

Cor. *>pp*

p dim.

p dim.

p dim.

La rive du lac Ilmen; une grande pierre blanche. Claire nuit d'été. Le croissant de la lune

Viol. II. *pp*

V.le. *pp*

V.c. *pp*

C.b. *>pp*

trem.

pp

trem.

pp

pp

Cl.
Fag.
Cor.

pp

pp

pp

This system contains three staves. The top staff is for Clarinet (Cl.), the middle for Bassoon (Fag.), and the bottom for Horns (Cor.). The music features complex rhythmic patterns with many beamed notes and rests. The dynamic marking *pp* (pianissimo) is present in the lower right of each staff.

à son déclin. Parait Sadko: il s'assoit sur une pierre, tenant à la main ses goussils.

Viol.
V.le.
V.c.e C-b.

pp

pp

pp

This system contains three staves. The top staff is for Violin (Viol.), the middle for Viola (V.le.), and the bottom for Violoncelle and Contrebasse (V.c.e C-b.). The music includes triplets and other rhythmic figures. The dynamic marking *pp* is present in the lower right of each staff.

3 Fl.
Cl.
Fag.
Cor.
Viol.
V.le.
V.c.e C-b.

pp

pp

pp

pp

pp

pp

This system contains seven staves. From top to bottom: 3 Flutes (3 Fl.), Clarinet (Cl.), Bassoon (Fag.), Horns (Cor.), Violin (Viol.), Viola (V.le.), and Violoncelle/Contrebasse (V.c.e C-b.). The music is highly rhythmic and complex. The dynamic marking *pp* is present in the lower right of each staff.

N^o 113. "The Tsar's Bride."
N^o 113. „La Fiancée du Tsar.“

126 Allegro non troppo. ♩ = 112.

Bomeli (du dedans)

Lioubaoha.

Qui frappe - ci?

Tu ver - ras si tu ouvres.

== N^o 114. "The Legend of the invisible city of Kitesh" (p. 127).
N^o 114. „Légende de la ville invisible de Kitéj“ (p. 127).
(Allegro. ♩ = 120.)

Kouterma.

Qui nous don - ne du vin doux

est un pè - re pour

Tr. - be. (B)

Kout.

nous. Qui nous don - ne du pain Est un bon sou - ve - rain.

Viol. I et II

(♩ = 92)

161

Fl. III.
Fl. c-alto (F) *f dim.*
Ob. *f dim.*
Cor. ingl. *f dim.*
Cl. (B) *f dim.*
Cl. basso (B) *f dim.*
Fag. *f dim.*
C-fag. *f dim.*
Cor. I, III.
H. IV. (B) *p*
Tr. be. *p*
Tr. bni. e Tuba. *p*
Timp. *p*

Nº 116. "The Legend of the invisible city of Kitesh."

Nº 116. „Légende de la ville invisible de Kitéj“

167

(Moderato assai. ♩ = 92)

#Cor. ingl.
Cl. (A) *p ten. assai*
Cl. basso (A) *p*
Fag. *p*
C-fag.
Chœur et solistes.
Sopr. Alti. *mp unis.*
Tenori. *p*
Bassi. *p*
Viol. I, II. *p*

No-tre sain-te pro-tec-tri-
O tou-te puis-san-te sou-ve-rai-ne des-cieux no-tre sain-te pro-tec-tri-ce sa-lut!

(♩ = 120.) *riten. poco*

Musical score for N^o 117, "The Golden Cockerel". The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl.(B)), Bassoon (Fag.), Violin II (Viol. II unis.), and Violoncello/Double Bass (V.-le.). The Flute and Bassoon parts are marked "enharm.". The Oboe, Clarinet, and Violoncello parts are marked "dim.". The Violin II part is marked "f". The score features a tempo of 120 beats per minute and a "riten. poco" marking. The key signature has one sharp (F#).

N^o 118. "Snegourotchka."N^o 118. „Sniégourotchka!“

292 (Allegro. ♩ = 76)

Musical score for N^o 118, "Snegourotchka". The score includes parts for Oboe (Ob.), Clarinet in B-flat (Cl.(B)), Bassoon (Fag.), and voice parts (Sniég. and Misg.). The Oboe, Clarinet, and Bassoon parts are marked "mp". The voice parts are marked "a piena voce". The lyrics are: "Mais non; au - près de toi l'a - mour m'é - veil - le a la vi - e Re - dis ces mots di - vins". The score features a tempo of 76 beats per minute and an "Allegro" marking. The key signature has one sharp (F#).

Musical score for N^o 118, "Snegourotchka" (continued). The score includes parts for Flute (Fl.), Oboe (ob.), Clarinet (Cl.), Bassoon (Fag.), Horn I/II (Cor. I, II), and voice parts (Sniég. and Misg.). The Flute, Oboe, Clarinet, and Bassoon parts are marked "mp". The voice parts are marked "a piena voce". The lyrics are: "Ton bras vail - lant m'é - treint, mon front s'ap - pule à ton é - paule Je n'ose en - core y croi - re." The score features a tempo of 76 beats per minute and an "Allegro" marking. The key signature has one sharp (F#).

N° 119. "Snegourotchka."
 N° 119. „Sniégourotchka“

318 (Larghetto. $\text{♩} = 52$)

Fl. *pp*

Cl.(B) *pp*

Sn. *pp dolce assai*
 O mon a-mi, je suis à toi:

Arpa. *p*

V.le. *pp*

Fl.

Cl.

Cor.III. *pp*

Timp. *pp*

Sn. *pp*
 dans ce re-gard re-çois mon à - - me.

Arpa.

V.le.

Fl.

Cl. I.

Cor. I. II.

Timp.

Sn. *pp*
 Dans ce re-gard re-çois mon à

Arpa.

V.le.

122 № 120. "Sadko"
№ 120. „Sadko“

(Andante. $\text{♩} = 52$)

49 Fl. I. *pp*

Ob. I. *pp* I. II. *pp*

Cl. (B) I. II. *pp*

Fag. *pp*

Cor. I. II. *pp* *pp*

Tr. ba. I. (B) *mf* sola

Sadko.
Et _____ part-out ou j'i-rai, dans le monde en-tier Son . . . ne-
cou sord.

I. div. *pp*

Viol. II. div. con sord. *pp*

V-le. *p*

V-c. pizz. *p*

C-b. pizz. *p*

Fl. I. II. II. III. a 2

Ob. I. II. *pp* a 2

Cl. I. II. I. *tr.* II. III. *p*

Fag. a 2

Cor. I. II. *pp*

Tr-ba. I. *pp*

Sadko.
-ra haut la gloi-re de Nov - gorod. Et vous mêmes marchands orgueilleux et

Viol. unis.

V. le. div. *p*

V. c. arco

C-b.

Fl. I. *pp cresc.*

Fl. II. III. *cresc.*

Ob. I. II. *cresc.*

Cl. I. *cresc.*

Cl. II. III. *cresc.*

Fag. *cresc.*

Cor. *cresc.*

Tr-ba. I. *p cresc.*

morendo

Sadko.

riches Vous vien-drez sa-lu-er _____ jusqu'à

Viol. *div. cresc.*

V-le. *cresc.* unis.

V-c. *div. p cresc.* unis.

C-b. *arco p cresc.*

Fl. I. *f* *dim.* *p cresc. molto* *f*

Fl. II, III. *f* *dim.* *p cresc. molto* *f*

Ob. *f* *dim.* *p cresc. molto* *f*

Cl. I. *f* *dim.* *p cresc. molto* *f*

Cl. II, III. *f* *dim.* *p cresc. molto* *f*

Fag. *f* *dim.* *p cresc. molto* *f*

Cor. *f* *dim.* *p cresc. molto* *a 2.* *f*

Tr. be. *pp* *dim.* *p cresc. molto* *f*

3 Tr. bni. e Tuba. *pp* *dim.* *p cresc. molto* *f*

Sadko. *pp* *dim.* *p cresc. molto* *f*

- ter - - re Sad - ko!

Viol. *f* *dimin.* *tr.* *unis.* *f*

V. le. *f* *dimin.* *tr.* *unis.* *f*

V. c. *f* *dimin.* *tr.* *unis.* *f*

C. b. *f* *div.* *dimin.* *p* *f*

f *dimin.* *p* *f*

144 Allegro non troppo. ♩ = 112.

Ob. I.
Cl. (B)
Fag.
Cor.
I. Viol.
II. Viol.
V-le.
V-c.
C-b.
Timp.

Fl.
Ob.
Cl.
Fag.
Cor.
Viol.
V-le.
V-c.
C-b.

N^o 122. "Sadko."N^o 122. „Sadko!“196 (Andantino. $\text{♩} = 84$.)

Ob.

Cor. ingl. *pp*

Cl. (A) *pp*

Cl. basso (B) *pp*

Cor. I. con sord. *pp*

L'Indou.

Dans un de nos si - - tes un ru - bis c -

V.celli.

Ob.

Cor. ingl.

Cl.

Cl. basso.

Cor. I.

L'Indou.

-mer - - g - un oi - seau l'ha - bi - - te

V.celli.

Ob.

Cor. ingl.

Cl.

Cl. basso.

Cor. I.

L'Indou.

Au vi - sa - ge de vier - - ge. Jour et nuit il chan -

V.le. *div.*

V.c. *pp*

Fl. I. solo.

Cl. *dolce*

Cl. basso.

Cor. I.

L'Indou.

-te D'u - ne voix ra - vis - san - - te.

V.le. *dim.*

V.c.

No 123. "Kashtchei the Immortal" (p.119).

No 123. „Kachtchei l'Immortel" (p.119).

Ob. con sord.

Fag. con sord.

La Princesse.

Do - do, - fais do - do! Do - do, - fais do - do!

V.c. con sord.

Detailed description: This musical score block contains the beginning of No 123. It features five staves. The top staff is for Oboe (Ob.) with a mute (con sord.). The second staff is for Bassoon (Fag.) with a mute. The third staff is for the voice of the Princess (La Princesse), with lyrics in French: "Do - do, - fais do - do! Do - do, - fais do - do!". The fourth staff is for Violoncello (V.c.) with a mute. The bottom staff is for the bass line. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include piano (p).

No 124. "The Legend of the invisible city of Kitesh."

No 124. „Légende de la ville invisible de Kitej."

[52] (Poco larghetto. ♩ = 66.)

Fl.

Ob. I.

Cor. ingl. *espr.*

Cl. basso (A)

Fag.

Févronia.

Et je t'in - strui - rai, - te con - seil - le - rai

le Pr. Vsevolod.

Ah dé - - li - - vre moi - de mon dé - ses - poir

Arpa.

Viol. *pespr.*

V.le. *p*

V.c. *p*

C.b. *pespr. pizz.*

Detailed description: This musical score block contains the beginning of No 124. It features ten staves. The top five staves are for woodwinds: Flute (Fl.), Oboe I (Ob. I.), Cor Anglais (Cor. ingl.) with *espr.* marking, Clarinet in A (Cl. basso (A)), and Bassoon (Fag.). The sixth staff is for the voice of Févronia, with lyrics: "Et je t'in - strui - rai, - te con - seil - le - rai". The seventh staff is for the voice of le Pr. Vsevolod, with lyrics: "Ah dé - - li - - vre moi - de mon dé - ses - poir". The eighth staff is for the Harp (Arpa.). The ninth staff is for Violin (Viol.) with *pespr.* marking. The tenth staff is for Viola (V.le.) with *p* marking. The eleventh staff is for Violoncello (V.c.) with *p* marking. The twelfth staff is for Contrabass (C.b.) with *pespr. pizz.* marking. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include piano (p).

130 № 125. "The Legend of the invisible city of Kitesh" (p.392).
 №125. „Légende de la ville invisible de Kitéj“ (p.392).

Larghetto alla breve. $\text{♩} = 52$.

Cl.(A)
pp

Cl.basso (A)
pp

Fag. II e C-fag.
pp

Viol. II.
 con sord.
pp

V.le. con sord.
pp

V.c.I. con sord.
pp

V.c.II e C-b.
 (senza sord.)
pp

№ 126. "The Legend of the invisible city of Kitesh" (p.517).
 №126. „Légende de la ville invisible de Kitéj“ (p.517).

(Moderato. $\text{♩} = 96$.)

Cor. ingl. con sord.

Solo *pp dolce espr.*
 Cl.(B)

ppp
 Fag.

ppp

Févronia.
 Fleu - ri - rons tous pa - reils au pal-mier,

Viol. I
ppp

2 V.c.pizz.
pp

Fl. I. II.

C. ingl.
C.I.

Fag. b. d.

Févr.

Lys sans ta - che au par - fum très doux —

Campanelli.

Viol. I.

V. la.
Sola. b.

2 V. c. *dolcissimo* *mor.*

356

Fl. picc.

Fl. I. II. *dolcissimo*

Ob. I. con sord.

C. ingl. *dolce*

Cl. I. II.

Fag. II.

Févr.

Com - me monte un chantharmoni - eux d'ir - réels oiseaux chanteurs du ciel —

Arpa I.

Arpa II en: ut, re, mi, fa, sol, la, si. *gliss.* *pp* *gliss.*

Viol. I.

V. c. tutti arco *pp*

2 C. b. *pizz.* *pp*

Nº 127. "The Golden Cockerel."
 Nº 127. „Le Coq d'Or.“

3 (Lento. $\text{♩} = 60$)

Fl.picc. *pp dolcissimo*

Fl.I. *pp dolcissimo*

ACLII(A) *pp dolcissimo*

Cl. basso. *ppp*

Fag. *ppp*

C-Fag. *ppp*

Piatti. *pp colla bacchetta*

Arpe. *pp glissando*

V-le. *pizz.*

V.c. *pizz.unis.*

C-b. *pp*

Detailed description: This system contains the first two measures of the score. It features a woodwind section with Flute piccolo, Flute I, and Clarinet II (A) playing a melodic line with a *pp dolcissimo* dynamic. The Clarinet Bassoon, Bassoon, and Contrabassoon are marked *ppp*. The Percussion part is marked *pp colla bacchetta*. The Piano accompaniment includes Arpeggio (*pp glissando*), Violin I, Violin II (*pizz.unis.*), and Cello/Double Bass (*pp*).

Fl.I. *pp*

Cl.I. *pp*

Cl.II. *pp*

Cl. basso. *ppp*

Fag. *ppp*

C-Fag. *ppp*

Piatti. *pp*

Arpe. (*simile*)

V-le. *pp*

V.c. *pp*

C-b. *pizz.*

pp

Detailed description: This system contains the next two measures. The woodwind parts continue with the same melodic line. The Piano accompaniment features Arpeggio (*simile*), Violin I, Violin II, and Cello/Double Bass (*pizz.*).

N^o 128. "The Golden Cockerel!"
N^o 128., "Le Coq d'Or."

156 Larghetto. (♩ = 52) animando pochissimo

Fl. picc.
Fl.
Ob.
Cl. (B)
Cor. p.
La Reine de Chemàkha.
Pour me ra - frai - chir la peau je m'as - per - ge de ro - sé - e.

Viol. I
Viol. II
V.le. div.
V.c.
C-b.

Fl. picc.
Fl.
Ob.
Cl.
Fag.
Cor.
La R.
dont les per - les i - ri - sé - es se ré - pan - dent sur mes seins.

Celesta.
Viol.
V.le.
V.c. pizz.
C-b.

Viol.
V.le.
V.c. arco
C-b.

Nº 129. "Snegourotchka" (p. 350).

Nº 129., "Sniégourotchka" (p. 350).

(Andante. ♩ = 69.)

Fl. picc.

Fl.

Ob.

Fag.

Cor.

Timp.

Camp.

Arpa.

Viol.

V-le.

V-c.

C-b.

mf

mp

pp

f

p

pp

mf

pp

f

p

pp

mf

p

pp

pp

pizz.

div.

pp

pizz.

pp

pp

Nº 130. "Sadko"
 Nº 130. „Sadko“

175 (Allegro. $\text{♩} = 66$)

Fl. picc.

Fl.

Ob.

C. ingl.

C1. picc(D)

pp *cresc. molto*

C1. (A)

pp *cresc. molto*

Cor.

pp *cresc. molto*

Triang. *tr.*

pp *cresc.*

Piano.

pp *cresc. molto*

I. *sf*

Viol. *sf*

II. *sf*

V. le. *sf*

V. c. e C. b.

cresc. molto

Le poisson pris au filet se transforme en un lingot d'or qui scintille au soleil.

Fl. picc.

f

Fl.

Ob.

Cingl.

Cl. picc.

f

Cl.

Fag.

C-Fag.

Cor.

(A)

Tr. b. o. Alta (F)

Tr. b. e. l.

Campanelli.

Triang.

P. no.

ff

Arpe.

Viol.

f

V. le.

V. c. e. C. b.

div.

cresc.

cresc.

cresc.

Nº 131. "Sadko"
Nº 131. „Sadko“

191 (Andante non troppo. ♩ = 84)

Cor.

(B) Tr-bec-alta F.

Tr-bni e Tuba.

Timp.

LeVaregue.

sf dim.

sf dim.

sf dim.

sf dim.

f cresc. sf dim.

Viol.I et II.

V.le.

Vc.e C-b.

f

sf

Cor. III IV.

a 2

Trbni. e Tuba.

LeVaregue.

mf

Va - gues en hur-lant as - siè-gent nos ri - va - ges et blan-ches de co-lère at -

a 2

Cor.

Trbni. e Tuba.

LeV.

-taquent nos rochers! Mais haut sur la mer plangent nos rocs sauvages E - coutant leurs chant sans broncher

Flpicc. *f*

2 Fl. *f* *dim.* *p*

Ob. *f* *dim.* *p*

2 Cl. *f* *dim.* *p*

Fag. *f* *dim.* *p*

Cor. *ff* *dim.* *f*

Tr. con sord. *f*

Tr. bn. con sord. *f* *dim.*

Tuba. *ff* *dim.*

Timp. *f* *tr* *tr* *tr*

Sopr. *f*
Hou-hou-hou-hou-hou-hou hou-hou-hou-hou-hou - hou!

Alti. *ff*
Hou hou-hou-hou-hou-hou-hou - hou!

Ten. *ff*
Hou hou-hou-hou-hou-hou-hou hou-hou-hou-hou-hou!

Bassi *ff*
Hou hou-hou-hou-hou-hou-hou hou-hou-hou-hou-hou!

I. *ff* *dim.*

Viol. I *ff* *dim.*

Viol. II *ff* *dim.*

V.c. e Cb. unis. *trém.* *ff* *dim.* *f*

N^o 133. "The Legend of Tsar Saltan."
 N^o 133. Légende du Tsar Saltan."

102 (Maestoso. $\text{♩} = 63$.)

Fl. picc. *ff*

Fl. a₂ *ff*

Ob. *ff* a₂

Cl. (A) *ff*

Cl. basso (A) *ff*

Fag. *ff*

C-Fag. *ff*

Cor. *ff*

Tr. he (A) *ff*

Tr. bnie Tuba. *ff*

Timp. *tr* *ff*

Viol. I e II unis. *ff*

V. le. *ff*

V. c. *ff*

C. b. *f*

Fl. picc. e 2 Fl.

Ob.

Cl.

Cl. basso.

Fag.

C-Fag.

Cor.

Tr-be.

Tr-bni.e Tuba.

Timp. *tr*

I.

Viol. div.

V. le.

V.c.e C-b.

Detailed description: This page of a musical score contains ten staves. The top four staves are for woodwinds: Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. basso), and Bassoon (Fag.). The fifth and sixth staves are for brass: Horns (Cor.) and Trumpets/Euphoniums/Tuba (Tr-be. and Tr-bni.e Tuba.). The seventh staff is for Timpani (Timp.), marked with a trill (tr). The bottom three staves are for strings: Violins I and II (Viol. div.), Viola (V. le.), and Violoncello/Double Bass (V.c.e C-b.). The score is written in a key with one sharp (F#) and a common time signature. The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass and timpani provide harmonic support and rhythmic accents.

Nº 134. "The Legend of the invisible city of Kitesh."
 Nº 134. „Légende de la ville invisible de Kitéj."

199 (Allegro. $\text{♩} = 180$)

C1(B) *ff marcato* a2
 Cor(F) *secco*
 Tr. be. *marcato* (c-alta F) *secco*
 Tr.-bni. *secco*
 Piatti.

Nº 135. "The Golden Cockerel" (p. 143).
 Nº 135. „Le Coq d'Or" (p. 143).

(Moderato. $\text{♩} = 50$)

C-Fag. *pp*
 Ccr. III.IV. *mf dim.*
 Tr.-bni. *p dim.*
 C.-b. div. *pizz.* *pp pizz.*

N^o 136. "Snegowrotchka" (p. 97).N^o 136. „Sniégourotchka“ (p. 97).

Adagio. Recit.

Fl. Solo

Ob. *colla parte* *Cadenza a piacere*

Fag. *dim.*

Cor. *pp*

Bobył. *pp*

Bon-nes gens, ve-nez et vo-yez tous cet-te mer-veil-le! (Sniégourotchka se montre)

80

Fl.

Cor.

CORO. (Tous s'approchent du tronc d'arbre)

Sopr. *Un-prin-ces-se!*

Alti. *Vi-van-te?*

in tempo

Viol.

V. le.

V. c. e C. b.

N^o 137. "Servilia."93 N^o 137. „Servilia.“

(Allegro maestoso.)

Fl.

Ob. *pp*

Cl. (B) *p*

Fag. *pp*

Cor. *p*

Tigellinus. *mf*

Haine... ou puis - san - ce...

I.

Viol. II. *pp*

V. le. *div.*

V. c. e C. b. *pp*

mf

unis.

Più lento. $\text{♩} = 168.$

I. II. *allarg.*

Fl. *cresc.*

III. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

a 2 *ff*

a 2 *ff*

a 2 *ff*

a 2 *f*

I. III. *cresc.*

II. IV. *cresc.*

Tr-bc.(B) *mf*

cresc.

3 Tr-bni. e Tuba. *mf*

Tig. *mf*

quel dé-sir?

cresc.

ff espr. assai

ff espr. assai

cresc.

ff

V.e. I. *cresc.*

ff

V.e. II e C-b. *cresc.*

ff

cresc.

ff

144 № 138. "The Legend of Tsar Saltan."
№ 138. „Légende du Tsar Saltan“

127 Moderato assai. ♩ = 84.

I. II. con sord.

8 Tr.-bni e Tuba. *pp* con sord.

Tr.-bni. III e Tuba. *pp* con sord.

I. Viol. *pp*

Viol. II. *pp*

V.le div. *pp* *div. a 3* *sempre legato assai*

V.c. *pp*

C-b. *pp*

4 Corni.

8 Tr.-bni e Tuba. III. IV. *pp* con sord.

Viol. II. *pp* *div. a 3* *sempre legato assai*

V.le. *pp*

V.c.

C-b.

4 Cor.

8 Tr.-bni e Tuba. *pp* con sord.

I. II. con sord.

Viol. *pp* *div. a 3* *sempre legato assai*

V.le. *pp*

V.c.

C-b.

Nº 139. "The Legend of the invisible city of Kitesh."
 Nº 139. „Légende de la ville invisible de Kitěj“

158 Maestoso.

Fl. I. III.
 Fl. c-alto (F).
 Ob.
 C. ingl.
 Cl. (B)
 Fag. *mf*
 Tr. bc. I. II. (B)
 Tr. ba. III. (c-alta F)
 3 Tr. bni.
 Le Fr.
 Youri.
 (For) gueil dia - bo - li - que m'a fait pen-ser:
 Viol.
 V.le. div.
 V.c.e C-b.

Nº 140. "The Legend of the invisible city of Kitesh."
 Nº 140. „Légende de la ville invisible de Kitěj“

248 (Larghetto alla breve. ♩ = 52.)

Cl. I. II. (A)
 Cl. basso (A)
 Fag. II e C-fag.
 3 Tr. bni.
 con sord.
 Viol. *pp* con sord.
 V.le. *pp* con sord.
 V.c.e C-b. (senza sord.)
pp

N^o 141. "The Tsar's Bride"
 N^o 141. „La Fiancée du Tsar“

50 Allegretto. ♩ = 112.

Ci.(B)
mf *dim.*

Fag.
mf *dim.*

Cor. *mf* *dim.*

CORO
 Sopr. Alt.
 Ten.
 Bassi.

Sur les bords du clair ruis - seau le hou - blon vert qui grim - pe.
 Sur les bords du clair ruis - seau le hou - blon vert qui grim - pe.

N^o 142. "The Tsar's Bride" (p. 247).
 N^o 142. „La Fiancée du Tsar“ (p. 247).

(Moderato. ♩ = 96.)

Ob.
f

Ci.(B)
f

Fag.
f

Cor. III. IV.
f

Tr. - be.(C)
f

3 Tr. - bri.
f

No 143. "The Christmas Night."
 No 143. „La Nuit de Noël“

165 Adagio. ♩ = 56.

Fl. I. II.

Cl. picc. (D) *f* *dim. poco a poco*

Cl. (A) *f* *dim. poco a poco* *smorz.*

Fag. *f* *dim. poco a poco* *morendo*

f *dim. poco a poco* *morendo*

Cor. *f* *dim. poco a poco*

Celesta* *f* *dim. poco a poco*

Arpe. *f* *dim. poco a poco*

Viol. I. tutti *f* *dim. poco a poco* 8 Viol.

Viol. II. pizz. *f* *dim. poco a poco* *pp*

*A défaut de clochettes: sur le célesta, jouer à l'octave inférieure, omettant la première note (N. du Red.)

Fl. picc. *pp* *dim.* *smorz.*

Fl. I. II. *pp* *smorz.*

Cor. *pp* *dim.* *smorz.*

Cel. *pp* *dim. poco a poco*

Arpe. *pp* *dim. poco a poco*

4 Viol. I. *tr* *tr* *tr* 2 Viol. *tr* *tr* *tr*

148 N^o 144. "Sadko" (p. 121; woodwind alone).

N^o 144. „Sadko“ (p. 121; instruments à vent seuls).

(Andante. ♩ = 72)

Musical score for N^o 144, "Sadko", woodwind section. The score is for instruments à vent seuls (woodwinds only). The tempo is Andante, with a metronome marking of ♩ = 72. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet in A (Tr.-be.(A)), and Trombone (Tr.-bn.). The music features long, sustained notes with a dynamic marking of *dim.* (diminuendo) across the measures.

N^o 145. "Sadko."

N^o 145. „Sadko“

242 Andantino. ♩ = 66.

Musical score for N^o 145, "Sadko", full orchestral and vocal section. The tempo is Andantino, with a metronome marking of ♩ = 66. The instruments listed include Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl.(A)), Clarinet in B-flat (Cl. basso(B)), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet in A (Tr.-be. (e-alta F)), Trombone (Tr.-bn.), Timpani (Timp.), Soprano (Sopr.), Chorus (CORO), Harp (Arpa.), Violoncello (V.c.), and Contrabass (C.-b.). The score includes dynamic markings such as *p*, *pp*, and *dim.*. There are also performance instructions: "(Sadko frappe les cordes)" and "(Au loin. comme un echo. voix de femmes)". The score is marked with a box containing the number 242.

Nº 146. "The Legend of the invisible city of Kitesh?"

Nº 146. „Légende de la ville invisible de Kitéj“

149

10 (Larghetto alla breve. ♩ = 52.)

Fl. picc.

2 Fl. *f*

Ob. *f*

C. ingl. *f*

Cl. (A) *f*

Cl. basso. (A) *f*

Fag. *f*

C. fag. *f*

Cor. *f ten. assai*

Arpe. *f*

Viol. *f cantabile assai*

V. lc. *f*

V. c. *f*

C. b. div. *f*

150 *Nº 147. "The Golden Cockerel."*
Nº 147. „Le Coq d'Or.“

233 (Allegro alla marcia. $\text{♩} = 120$)

Ob. $\text{F}\sharp$
 C. ingl.
 Cl. (B)
 Cl. basso (B)
 2 Fag. e C-fag.
 Cor.
 I. II.
 Tr. be.
 Tr. bni.
 Triang. *tr*
 Tamb. *f*
p cresc.
 Viol. *f* (*détaché*)
 V. le. *f* (*détaché*)
 V. c. e C. b.

Nº 148. "Russian Easter Fête" (p. 11).
Nº 148. „La Grande Pâque Russe" (p. 11).
 Andante lugubre. ($\text{♩} = 60$)

Ob. I.
 Cl. (C)
 Fag.
 Cor.
 Tr. be. (B)
 Tuba.
 Timp.
 Piatti.
 C. bassi.
pp
poco sf
poco sf
 I. III.
 II. IV.
poco sf
poco sf
pp
mf colla bacchetta da timpano
pp
 div.
pp

Nº 149. "The Legend of Tsar Saltan."
Nº 149. „Légende du Tsar Saltan“

151

129 (Moderato assai. ♩ = 84.)

Ob. *pp*

C.ingl. *pp*

3 Cl. *pp*

3 Tr.-be. *pp*

con sord. *mf*

La lumière augmente. Les rayons du jour perçant les brumes du matin révelent la ville de Ledenetz.

Arpa. *p*

V.c.e C.b. *pp*

Fl. *a 2*

Ob. *p*

C.ingl.

3 Cl.

3 Tr.-be.

Celesta. *mf*

Arpa.

V.c.e C.b.

Ob.
Cor. ingl.
3 Cl.
Arpa.
Viol.
V-le.
V.c. e C-b.

This block contains the first four measures of the piece. The instrumentation includes Oboe, English Horn, three Clarinets, Harp, Violin, Viola, Violoncello, and Contrabass. The music is in a key with one sharp (F#) and a 3/4 time signature. The harp and strings play a rhythmic accompaniment of eighth notes, while the woodwinds have melodic lines.

Nº 150. "The Legend of Tsar Saltan" (p. 219).

Nº 150. „Légende du Tsar Saltan" (p. 219).

Fl. picc. e Fl. I.
Ob. *p stacc.*
Cor. ingl.
3 Cl. (B)
Fag.
I. II. III. con sord.
Cor. IV. senza sord.
Triang.
Campanelli.
Celesta.
Arpa.
Viol. III. Pizz.
V.c. pizz.
C-b.
pizz.

This block contains measures 5 through 8 of the piece. The instrumentation is expanded to include Piccolo Flute, Flute I, Bassoon, Horn III, Triangle, Campanelli, Celesta, and Violin III. The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the brass instruments have melodic lines. The harp and strings play a rhythmic accompaniment of eighth notes.

Nº 151. "Antar."

Nº 151. „Antar.“

(Allegro.)

7

Fl. picc.

Fl.

Ob.

C. ingl.

Cl.(A)

Fag.

Cor.

Cassa.

pp

I. div.

Viol.

II. div.

V-le. div.

V-c. div.

C-b.

Fl. picc. e 2 Fl. gr.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Pratti.

Cassa.

colla bacchetta

unis.

Viol.

V-le.

V-c. e C-b.

mf

ff

ff dim.

pp

mf

pp

mf

pp

pp

mf

mf

mf

N^o 152. "Antar."N^o 152., "Antar."

(Adagio.)

56

Musical score for measures 56-58. The score is in G major (one sharp) and 3/4 time. The instruments and their parts are:

- Fl.**: Flute, *pp* (pianissimo), playing a sustained note.
- Cl. II(A)**: Clarinet II (A), *pp*, playing a melodic line with slurs and accents.
- Cor.**: Cor Anglais, *p* (piano), playing a sustained note.
- Arpe.**: Arpeggio, *p*, playing a rhythmic pattern of eighth notes.
- V.c.**: Violin, *p*, playing a sustained note.
- C.b.**: Cello/Bass, *mf* (mezzo-forte), playing a sustained note.

Musical score for measures 59-61. The score is in G major (one sharp) and 3/4 time. The instruments and their parts are:

- Fl.**: Flute, playing a sustained note.
- Cl. II.**: Clarinet II, playing a melodic line with slurs and accents.
- Cor.**: Cor Anglais, playing a sustained note.
- Arpe.**: Arpeggio, playing a rhythmic pattern of eighth notes.
- V.c.**: Violin, playing a melodic line with slurs and accents.
- C.b.**: Cello/Bass, playing a melodic line with slurs and accents.

No 153. "The Christmas Night" (p. 376).

No 153. „La Nuit de Noël“ (p. 376).

Andante, tenuto assai.

Fl. *p*

Ob. *p*

Cl. picc. (D) *dolce assai*

Cl. (A) *p*

Fag. *p*

Cor. *pp*

(Lumière rosée) *pp*

2 Viol. *p*

Viol. I. div. *p*

Viol. II. div. *p*

V. le. div. *p*

Accelerando.

Fl. picc. *p cresc.*

Fl. *p cresc.*

Ob. *p cresc.*

Cl. picc.

Cl. *p cresc.*

Fag. *p cresc.*

Cor. *p cresc.*

(Un soleil rouge se montre à travers les brouillards glacés)

2 Viol. *p cresc.*

Viol. I. *div. p cresc.*

Viol. II. *p cresc.*

V-le. *p cresc.*

V.c. e C-b. *p cresc.*

Piu mosso. $\text{♩} = 144. (\text{♩} = 72)$

Fl. picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

Cor.

L. II.
(A)

Tr. be. b.
(o. alta F)

Tr. bni.
Tuba.

Timp.

dim.
(Parait le village tout illuminé de soleil)

2 Viol.

Viol. I.

Viol. II.

V-le.

V-c.

C-b.

Fl. picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

Cor.

Tr-be.

Trbni.
e Tuba.

Timp.

Campana. (dans les coulisses)

Viol. I. unis.

V-le.

V-c.

C-b.

pp

pp

pp

pp

pp

p

pp

pp

pp

Nº 154. "Sadko."

338

Nº 154. „Sadko“

3 Fl. Andante maestoso. $\text{♩} = 56$.

Ob. *mf*

C. ingl. *mf*

3 cl. (B) *mf*

Fag. *mf* 2 2

Cor. *mf*

Sadko.

Gloire au bon vieil-lard, gloire à ce bien - - fai - - teur.

Arpe e Piano.

Nº 155. "Servilia."

73

Nº 155. „Servilia.“

3 Fl. $\text{♩} = 72$.

Ob. *f dim.*

Cl. (A) *f dim.*

Fag. *f dim.*

Cor. *f dim.*

3 Tr. bnie. Tuba.

Timp.

Viol. I. *pp*

Viol. II.

V-le. *pizz.*

V-c. *pizz.*

C-b. *pizz.*

arco

pp

arco

pp

No 156. "The Legend of the invisible city of Kitesh" (p.252).
No 156. „Légende de la ville invisible de Kitéj“ (p.252).

Fl. I. (Andante mistico. ♩=69)

riten. molto

Fl. e alto (F)

3 Tr. bni.

Timp. *ppp*

Le Pr. Youri.

Ri - ches - ses et gloi - re, où les cher - cher?

V-le. div. *pp* unis.

V-c. div. *pp* unis.

C-b. *pp*

tr. dim.

dim. e mor.

No 157. "Antar."
No 157. „Antar.“

Fl. Allegro. ♩=84.

mf

bb

d

30

Ob. *p*

Cl. (B) *p*

Fag. *p*

Cor. *p*

Truba (B) *p*

Cassa. *pp*

cresc.

pp cresc.

cresc.

cresc.

cresc.

I. Viol. *p* *cresc.*

II. Viol. *p* *cresc.*

V-le. *p* *cresc.*

V-c. e C-b. *p* *cresc.*

ff

33 Nº 158., "La Pskovitaine," 1^{er} acte.

Fl. Adagio.

Cor. I. II.

Tr-be. (B)

Timp.

Vlassévna

Je vous par-le-rai du preux pa-la-din Go-ri-nia, du ser-pent cru-el, Tou-

Arpa.

V.c. e C-b.

Fl. *lunga*

Ob. I.

Cl. (B)

Fag.

Cor.

Tr-be.

Timp.

mp

dim. e mor.

mp

dim. e mor.

pp poco cresc. mp

dim. e mor.

pp poco cresc. mp

dim. e mor.

pp poco cresc. mp

dim. e mor.

-ga-ri-na, Et de la rei-ne La da.

Arpa.

V.c. e C-b.

mf

f

dim.

pp

mf

lunga

N^o 159. "Snegourotchka" (p. 223).N^o 159. „Sniégourotchka“ (p. 223).

(Allegro moderato.)

Solo *p*

Fl. *p*

Cl.(B) *pp*

Tr-be(B) *pp*

Timp. *pp*

N^o 160. "Sadko" (p. 231).N^o 160. „Sadko“ (p. 231).

Fl. (Allegro non troppo.)

Fl. *p*

Tr-be(B) *pp*

Les devins (mystérieusement)

Sur la mer, sur l'o-cé-an, dans une i - - le mys - té-ri-eu-se fleu-
con sord.

I. *div.* *pp*

Viol. *pp*

II. *div.* *pp*

V.c. *pp*

Fl.

Tr-be.

Les devins.

-rit la for-ce qui ne meurt pas. la force i - né-pui-sable

Viol.

V.c.

N^o 161. "The Legend of Tsar Saltan" (p. 80).

N^o 161., "Légende du Tsar Saltan" (p. 80)

Ob. (Allegro, ♩:126)

Cl. (B)
Fag. a 2
Tr.-be(B)
Triang.
Piauti.
La cuisinière et la pâtissière éclatent de rire
V.c. pizz. Ha - ha - ha - ha - ha - ha - ha - ha - ha - ha - ha - ha - ha!

N^o 162. "The Legend of Tsar Saltan" (p. 92).

N^o 162., "Légende du Tsar Saltan" (p. 92).

Fl. (Andante, ♩:63)

Cl.(A) pp
Cor. I.II. pp
Tr.-be(A) pp
L'airiel.
V.le. Tous sont pros-ter-nés, tous sont sup-pli-ants.
V.c. e C-b. pp

N^o 163. "The Legend of the invisible city of Kitesh".

82 N^o 163., "Légende de la ville invisible de Kitéj".

Ob. Allegro, ♩:120.

Cl. (B)
Fag. a 2
Cor. a 2
Tr.-be(B)
Viol.
V.le.
V.c. e C-b.
IV.
mf
mf
ff

164 N^o 164. "The Legend of the invisible city of Kitesh" (p.400).

N^o 164. „Légende de la ville invisible de Kitěj“ (p.400).

(♩ = 92)

Ob.

Cingl.

Fag. II.

Cor. III.

Kouterma.

Ils sont de - ve - nus sol - dats du Christ, des mar - tyrs s'en - ri - chi - ra l'ar - mée.

V.c. pizz.

N^o 165. "The May Night," Act I (p.105).

N^o 165. „La Nuit de Mai," 1^{er} acte (p.105).

(Allegretto.)

Ob.

Cl. (A)

Fag.

Cor.

Tr. be. (C)

Tr. bni.

Timp.

Kalénik.

(Il frappe à la porte)

Da - me, ou - vre moi, Ou - vre!

V-ni, e Vle

V-c e C-b

N^o 166. "Snegourotchka"
N^o 166. „Sniégourotchka“

198 Maestoso. $\text{♩} = 69$.

Cor I. II. *a 2*

mf

Tr-bni.
e Tuba. *mf*

Ten. *f*

Hon - neur et gloire à toi, très puis - sant et sa - ge

Bassi. *f*

Fl. picc.

Fl. *a 2*

Ob.

Cl.(B)

Fag.

Cor. I. II.

Tr-bc.(B) *a 2*

Tr-bni.
e Tuba.

Sopr.

Alti.
Ten.

Tsar! Hon - neur et gloire à toi, très puis - sant et sa - ge Tsar!

Bassi.

205

Andante. ♩ = 72.

1. *pp*

3 Fl. *pp*

Ob. II. *pp*

Clar. picc. (D) *pp*

2 Cl. (B) *pp*

2 Fag. *pp*

4 Cor. *pp*

I. II. (B) *pp*

3 Tr-be. *pp*

c-alta (F) *pp*

I. *pp*

3. Tr-bni. *pp*

II. III. *pp*

(Dans les airs. Nuit. Nuages épais.)

Viol. I. *pp*

C-b. *pp*

legatissimo

con sord.

p

(Andantino. $\text{♩} = 66$)

248

Fl. *mf* *dim.*

Ob. *mf* *dim.*

Cl(A) a 2 *mf* *dim.*

Cl. basso(B) *mf* *dim.*

Fag. a 2 *mf* *dim.*

C-fag. *mf* *dim.*

Cor. *mf* *dim.*

Sopr. *dim.*
Qui y en - tre n'en pour - ra res - sor -

Aiti. *dim.*

Arpa. *p*

I. div. *mf* *dim.*

Viol. II. *mf* *dim.*

V-le. *mf* *dim.*

Vc. e C-b. *mf* *dim.*

mf

Detailed description: This is a page of a musical score for orchestra and voice. It contains measures 248 through 251. The score is in G major (one sharp) and 3/4 time. The tempo is Andantino, with a metronome marking of quarter note = 66. The instruments listed are Flute, Oboe, Clarinet in A (2), Clarinet in B, Bassoon (2), Contrabassoon, Cor Anglais, Soprano, Harp, Violin II, Viola, and Violoncello/Double Bass. The vocal part is for Soprano, with lyrics in French: "Qui y en - tre n'en pour - ra res - sor -". The dynamics range from mezzo-forte (mf) to piano (p), with a consistent use of decrescendo (dim.) markings across the measures. The woodwinds and strings play sustained notes with some melodic movement, while the harp provides a rhythmic accompaniment. The vocal line is a simple melody with lyrics.

3 Fl. *p cresc.*

Ob. *f dim.*

C. ingl. *p cresc.*

Cl. *p cresc.*

Cl. basso. *p cresc.*

Fag. *p cresc.*

C-fag. *p cresc.*

4 Cor. *p cresc.*

Tr-be.(A) *p cresc.*

Tr-bni.e Tuba. *mf dim.*

Timp. *mf dim.*

Sopr. *cresc.*

-tir ja - mais.

Alti. *cresc.*

2 Arpe. *p cresc.*

unis.

Viol. *p cresc.*

V-le. *p cresc.* *div. a 3*

V.c.e C-b. *p cresc.*

cresc. *f dim.* *p*

Nº 169. "Sadko" (p. 492).
Nº 169. „Sadko“ (p. 492).
(Andante. $\text{♩} = 66$.)

3 Fl. ♩

Ob.

C. In G.

Cl(B) a 2

Cl. basso(B)

Fag.

C-fag.

H. I. II. III.

H. or. IV.

H. I. II(B)

Tr. ba.

Tromba (F)

Tr. bni. e Tuba.

Sopr.

Alti.

Ten.

Bassi.

Viol. I.

Viol. II.

V. le.

V. c.

C. b.

Chan - tre te - mé - raire. pense à l'on - de bleu!

div. unis.

dim.

dim. e mor.

dim. e mor.

Fl. I. *dim.*

Ob. *dim.*

Cingl. *dim.*

2 Cl. *dim.*

Cl. basso. *dim.*

Fag. *dim.*

C-fag. *dim.*

Cor. IV. *dim.*

Tr. bni. e Tuba. *dim.*

CORO

S. A. *dim.*

T. Chante ses ha - bi - tants, dis leurs a - ven - tu - res.

B. *dim.*

Viol. *dim.*

V-le. *dim.*

V-c. *dim.*

C-b. *dim.*

mor.

mor.

mor.

Nº 170. "Sadko"

Nº 170. „Sadko“

244 (Andantino. $\text{♩} = 66$)

Fl.
Ob.
Cingl.
Cl(A)
Cl.basso(B)
Fag.
C-fag.
Cor.
Tr.bo.
Tromba (F)
Trombe Tuba.

ff

This section of the score contains staves for various woodwind and brass instruments. Each staff begins with a dynamic marking of *ff* (fortissimo). The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in G (Cingl.), Clarinet in A (Cl(A)), Bass Clarinet (Cl.basso(B)), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor.), Trumpet in B-flat (Tr.bo.), Trombone in F (Tromba (F)), and Trombones (Trombe Tuba.).

L'eau s'agite, Sadko descend dans l'abime marin.

Sadko.

ci!
Voix de la Reine des Mers.

This section contains two vocal staves. The first staff is for Sadko, with the lyrics "ci!". The second staff is for the Queen of the Sea, with the lyrics "Voix de la Reine des Mers.".

Viol.
V.le.
V.c.
C.b.

ff

This section of the score contains staves for string instruments: Violins (Viol.), Violoncello (V.le.), Viola (V.c.), and Contrabass (C.b.). The dynamic marking *ff* (fortissimo) is indicated at the beginning of the section.

172 **Nº 171. "Antar."**
 57 **Nº 171. „Antar.“**
 Fl. (Adagio.)

Ob. *cresc.*
 Coingl. *cresc.*
 Cl. II (A) *cresc.*
 Fag. II. *cresc.*
 Cor. *cresc.*
 Arpa. *pp*
 Viol. I. *espress.* *cresc.*
 Viol. II. *con sord.* *cresc.*
 V.le. *con sord.* *cresc.*
 V.c. *cresc.*
 C-b. *cresc.*

Nº 172. "The Tsar's Bride" (p. 252).

Nº 172. „La Fiancée du Tsar“ (p. 252).

ob. (Moderato. $\text{♩} = 96$.)

Fag. *p* *f dim.*
 Cor. *p* *f dim.*
 Viol. I. *p*
 Viol. II. *p*
 V.le. *p*
 V.c. *p*
 C-b. *p*

Nº 173. "Sadko" (p. 112).

Nº 173. „Sadko“ (p. 112).

(Vivace.)

Fl. picc.

Fl. picc.

Ob.

Cl. picc. (D)

Cl. (A)

Fag.

Cor. I. III.

Cor. II. IV.

Tr. (b) (A)

Tr. (b) 1. e Tuba.

Timp.

Triang.

Tamb. no.

Piatti.

Cassa.

Viol. I.

Viol. II.

V. le.

V. c.

C. b.

sf, *ff*, *a. 2*, *p cresc.*, *p*

22

Fl. picc. e 2 Fl.

Ob.

Cl. (A)

Fag.

Cor. con sord.

Tr. picc. viv. con sord.

Tr. bni. con sord.

Tr. be. con sord.

Viol. pizz.

Viola

Fl. picc. e 2 Fl.

Ob.

Cl.

Fag.

Cor.

Tr. be.

Tr. bni.

Viol. arco

Viola pizz.

N° 175.a. „La Boïarine Véra Chéloga“ (p. 49).

Ob. *p ten. assai* Lento.

Cl.(A) *ten. assai*

Fag. *p ten. assai*

Véra.

O quel mal - heur! Oi-seau, pourquoi te tai - re? Je cherche en

Véra.

vain, ne trou-ve pas ma rou-te, je ne sais plus que faire, et je mè-ga-re.

Viol. *pp*

V-le. *pp*

V-c. & C-b. *pizz.*

pp

N° 175^b Another possible orchestration.

N° 175.b. Autre orchestration possible.

Véra. Lento.

O quel mal - heur! Oi-seau, pourquoi te tai - re? Je cherche en

Viol. *ten. assai*

V-le. *ten. assai*

V-c. *ten. assai*

Cl.(A)

Fag. *pp*

Véra.

vain, ne trou-ve pas ma rou-te, je ne sais plus que faire, et je mè-ga-re.

V-c. *pizz.*

C-b. *pp pizz.*

pp

Nº 176. "Russian Easter Fête" (p.5).
176 Nº 176. „La Grande Pâque Russe“ (p.5).

(Lento mistico. $\text{♩} = 84$.)

3 Fl. *pp* *simile*

Arpa. *p*

2 Viol. soli. *p*

V-c. solo. *dolce*

3 Fl. *pp*

Arpa. *p*

2 Viol. I. *p*

V-c. solo. *p*

altri V-c. *pizz. pp*

3 Fl. *pp* *Solo.*

Cl. (C) *pp*

Fag. *pp*

Arpa. *p*

2 Viol. I. *p*

V-c. *arco*

altri V-c. *arco*

3 V-c. soli. *arco* *mf*

Fl. *pp*

Arpa. *p*

3 V-c. *pp*

Nº 177. "Russian Easter Fête" (p.9).
Nº 177. „La Grande Pâque Russe“ (p.9).
(Lento mistico. $\text{♩} = 84$.)

Fl. I. *simile*
Cl. (C) *pp* I. solo.
Arpa. *dolce*
Viol. I. $\text{♯}4$ div. a 8. *p*
V. c. *ppp* *pizz.* *pp*

Fl. I.
Cl.
Arpa.
Viol. I.
V. c.

Fl.
Cl.
Fag.
Arpa.
Viol. solo.
Viol. div. I.
Viol. II.
V. le. div.
V. c. arco.
V. c. *pp*

Cl.
Fag.
Arpa.
Viol. Solo

178 No. 178. "The Tsar's Bride" (p. 1-2).
No. 178. „La Fiancée du Tsar“ (p. 1-2).

Cl. (Allegro. $\text{♩} = 108$)

Musical score for No. 178, "The Tsar's Bride". The score is in 2/4 time with a tempo of Allegro (♩ = 108). The key signature has one flat (B-flat). The instruments and parts shown are:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet (Cl.)
- Fagotto (Fag.)
- Cor Anglais (Cor.)
- Violin (Viol.)
- Viola (V.le.)
- Violoncello (V-c.)
- Contrabasso (C-b.)

The score is marked *pp* (pianissimo) throughout. The woodwinds play a melodic line, while the strings provide harmonic support. A section marked "IV." begins in the second measure.

No. 179. "The Tsar's Bride"

No. 179. „La Fiancée du Tsar.“

1 (Allegro. $\text{♩} = 108$)

Musical score for No. 179, "The Tsar's Bride". The score is in 2/4 time with a tempo of Allegro (♩ = 108). The key signature has one flat (B-flat). The instruments and parts shown are:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet (Cl.)
- Fagotto (Fag.)
- Cor Anglais (Cor.)
- Tuba
- Timp. (Tympani)
- Violin (Viol.)
- Viola (V.le.)
- Violoncello (V-c.)
- Contrabasso (C-b.)

The score is marked *f* (forte) for the woodwinds and *mf* (mezzo-forte) for the strings. A section marked "a 2" begins in the second measure. The woodwinds play a melodic line, while the strings provide harmonic support.

Nº 180. "The Tsar's Bride."
 Nº 180. „La Fiancée du Tsar.“

2 (Allegro. $\text{♩} = 102$.)

Fl. picc.

Fl. a 2

ff

Ob. a 2

Cl. (B) a 2

ff

Fag. a 2

ff

Cór.

ff

Tr-be. (C)

f

Tr-bni. e Tuba.

f

Timp.

ff

Viol.

ff

V.le.

ff

V.c.

ff

C-b.

ff

Nº 181. "The Tsar's Bride."

180 Nº 181. „La Fiancée du Tsar“

7 (Allegro. $\text{♩} = 102$)

Fl. *picc.*
 Fl. *ff*
 Ob. *ff*
 Cl. (B) *ff*
 Fag. *ff*
 Cor. *ff*
 Tr. ba (C) *ff*
 Tr. bni. e Tuba *ff*
 Timp. *ff*
 Viol. *ff*
 V. lo. *ff*
 V. c. e C. b. *ff*

Nº 182. "The Legend of Tsar Saltan."

Nº 182. „Légende du Tsar Saltan“

14 Moderato alla marcia. $\text{♩} = 88$.

Ob. *mf*
 Cl. (B) *mf*
 Fag. *mf*
 Cor. *mf*
 Tr. ba (B) *mf*
 Tr. bni. e Tuba *mf*
 Timp. *mf*
 Tamb. *mf*
 Piatti. *mf*

Nº 183. „Légende du Tsar Saltan“

17 Moderato alla marcia. $\text{♩} = 88$.

Fl. picc.

Fl. *f* a 2

Ob. a 2

Cl. (B) *f* a 2

Fag. *f* a 2

Cor. *f* a 2

Tr. be. (B) *f* a 2

Tr. bn. e Tuba. *f*

Timp. *mf*

Tamb. $\frac{2}{4}$ *mf*

Piatti $\frac{2}{4}$ *mf*

Cassa $\frac{2}{4}$ *mf*

I. *f* pizz.

Viol. *f* pizz.

V. le. *f* pizz.

V. c. *f* pizz.

C. b. *f* pizz.

Nº 184. "The Legend of Tsar Saltan."

Nº 184. „Légende du Tsar Saltan“

26 Allegretto alla marcia. ♩ = 96.

Fl. picc.
Fl. a2
Ob. *mf*
Cl. (B) *mf*
Fag. *mf*
Cor. *mf*
3 Tr.-bni.
Tamb.
Piatti.

Nº 185. "The Legend of Tsar Saltan."

Nº 185. „Légende du Tsar Saltan“

28 Allegretto alla marcia. ♩ = 96.

Fl. picc. e 2 Fl.
2 Ob.
3 Cl.
2 Fag. e C-fag.
Cor. *mf*
Tr.-bni. e Tuba.
Timp.
Triang. *mf*
Piatti. *mf*
Cassa. *mf*
Viol. I e II unis. *marcato*
V.le. *marcato*
V.c. e C-b. *ff*

Nº 186. "The Legend of Tsar Saltan."

Nº 186. „Légende du Tsar Saltan“

34 (Allegretto alla marcia. ♩-96)

Fl. I.

2 Cl. (B)

Fag.

Cor. I. II.

Viol. I e II unis. *pizz.*

V. le. *pizz.*

V. c. e

O. b. *pizz.*

Nº 187. "The Legend of Tsar Saltan" (p. 306).

Nº 187. „Légende du Tsar Saltan“ (p. 306).

4 Cor. (Allegro tempestoso. ♩-132)

4 Cor.

Tr. ba. (B)

Timp.

Le Batelier.

qui s'en-fuit. bru - yan - te pour lais - ser sur le ri -

Viol. I e II unis.

V. le.

V. c.

C. b.

-va - ge - tren - te - trois puis - sants guer - riers -

(Allegro animato. ♩ = 144.)

Fl. picc.

2 Fl.

Ob.

C. ingl.

I II
Cl. (B)
III.

Fag. a 2

C-fag.

3 Tr.-be. (B)

Tr.-bni. e Tuba

Timp.

Cassa *tr*

Les paladins.

I - ci nous en - voie un cy - gne, pour un châ - ti - ment ter - ri - ble.

I. *Viol. ff*

II. *ff*

V. le. *ff*

V. c. e C-b. unis. *ff*

(Allegro. ♩ = 132)

Fl. picc. *ff*

2 Fl. *ff*

2 Ob. *ff*

3 Cl. *ff*

2 Fag. I. *ff*

C-fag. *ff* II.

Cor. *ff* a 2

Tr-be.(B) *ff*

Tr-bni. *ff*
e Tuba.

Timp. *ff*

Cassa. *f*

Viol. I e II. *ff*

V-le. *ff*

V-c. e C-b. *ff*

Detailed description: This is a page of a musical score for orchestra, measures 1 and 2. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo is marked 'Allegro' with a metronome marking of 132 beats per minute. The dynamics are predominantly fortissimo (ff) for the woodwinds and strings, and forte (f) for the percussion. The woodwind section includes Piccolo Flute, 2 Flutes, 2 Oboes, 3 Clarinets, and 2 Bassoons (I and II). The brass section includes 2 Cornets (a 2), Trumpets in B-flat, and Trombones/Tuba. The percussion section includes Timpani and Cymbals. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score shows the initial rhythmic patterns for each instrument, with many notes beamed together in eighth and sixteenth notes.

Fl. picc.

2 Fl. δ

2 Ob.

3 Cl.

2 Fag.

C-fag.

Cor.

Tr-be.

Tr-bni.
e Tuba.

Timp.

Cassa. ϕ

Viol. I e II.

V-le.

V-c. e C-b.

Nº 190. "Ivan the Terrible," overture.
Nº 190. „La Pskovitaine," ouverture.

187

5 (Allegro.)

Cl. I (A) Solo. *dolce*
Cl. basso (A).
Fag. *ppp*
Cor. I. *ppp*
V-le. div. *pp*
V-c. *pp*
C-b. *pp* pizz.
p

Nº 191. "Ivan the Terrible," overture.

Nº 191. „La Pskovitaine," ouverture.

(Allegro.)

Cl. basso (B). 12
Cor. I. Solo *dolce*
Cor. II. III. *ppp*
Cor. IV. *ppp*
V-le. *ppp*
V-c. *p*
C-b. *p* pizz.

V-le. *p*
V-c. *p*
C-b. *p* arco

Musical score for N° 192, "Sheherazade" (p.5). The score is for a full orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cl.(A) (Clarinet in A)
- Fag. (Bassoon)
- I. II. III. Cor. (Horn I, II, III)
- IV. Cor. (Horn IV)
- Timp. (Timpani)
- Arpa. (Harp)
- Viol. I e II unis. (Violins I and II unison)
- V.le. (Viola)
- V.c. (Violoncello)
- C-b. (Contrabasso)

The score is in 2/4 time and features dynamic markings such as *mf*, *p*, and *f*. The key signature has two sharps (F# and C#).

N° 193. „Sheherazade“ (p.8).
N° 193. „Shéhérazade“ (p.8).
(Allegro non troppo. $\text{♩} = 56$)

Musical score for N° 193, "Sheherazade" (p.8). The score is for a full orchestra and includes the following parts:

- Ob. (Oboe)
- Cl.(A) (Clarinet in A)
- Tr.-bnl. e Tuba. (Trumpet and Tuba)
- Timp. (Timpani)
- Viol. I e II unis. (Violins I and II unison)
- V.le. (Viola)
- V.c. (Violoncello)
- C-b. (Contrabasso)

The score is in 2/4 time and features dynamic markings such as *mf*, *p*, and *f*. The key signature has two sharps (F# and C#).

Nº 194. "Sheherazade" (p. 19).

Nº 194. „Shéhérazade“ (p.19).

189

E (Allegro non troppo. *d.* - 56)

Fl. picc. *ff*

Fl. a 2 *ff*

Ob. *ff*

Cl. (A) *ff*

Fug. *ff*

Cor. *ff*

Tr. ba (A) *ff*

T. ba *ff*

Tuba *ff*

Euph. *ff*

Timp. *ff*

Viol. I *ff*

Viol. II *ff*

V. la. *ff*

V. c. *ff*

C. b. *ff*

M (Allegro non troppo. *d.* = 56)

Fl. *p*

Cl. (A) *p*

Viol. I. *p*

V-c. solo.

altri V-c. *pp*

C-b. *pp*

Fl. *pp*

Cl. *pp*

Cor. *pp*

Viol. I. *pp*

V-c. solo.

altri V-c. *p*

C-b. *pp*

Fag. I. *pp*

Cor. *pp*

Viol. I. *pp*

V-c. solo.

altri V-c. *pp*

C-b. *pp*

Nº 196. "The Legend of the invisible city of Kitesh."

Nº 196. „Légende de la ville invisible de Kitéj“

55 (Poco larghetto. ♩-60)

Fl. piccolo.

2 Fl. *p*

Ob. *p*

Cl. I. II. a 2 *mf*

Cl. basso. (B) *mf*

2 Fag. *p*

C-fag. *p*

3 Tr.-bni. *mf*

Timp. *p*

Le Pr. Vsevolod.

Il est temps, a - mie, sé - pa - rous nous.

8 Bassi.

Les oi - seaux sesont tous en - vo - lés au loin

I. *p*

Viol. *p*

II. *p*

V-le. *mf*

V-c. e C-b. *pizz.* *p*

56 (Poco larghetto. ♩ = 60)

FLpicc.

2 Fl. *mf*

Ob. *mf*

C. ingl. *mf*

Cl. I. II. (B) *mf*

Cl. basso (B) *mf*

Fag. e C-fag. *mf*

Cor. III. IV. *mf*

Tr-ba. I. (B) *mf*

3 Tr-bni. *mf*

Tuba. *mf*

8 Bassi. *mf*

Mais un seul _____ des sol-dats fut plus clair-vo- yant _____

Viol. I. *mf*

Viol. II. *mf*

V-le. div. *mf*

V-c. e C-b. *mf*

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

5 5 5 5 5 5 5 5

a 2

Nº 198. "The Legend of the invisible city of Kitesh."

Nº 198. „Légende de la ville invisible de Kitéj“

193

62 (Poco larghetto. ♩-60.)

Fl. picc.

2 Fl. ^{a2} _{picc.}

Ob.

C. ingl.

Cl. I. II. (B)

Cl. basso. (B)

Cor.

Tr. be. I. II. (B)

Tr. bñ. I. II.

Timp.

Bassi.

Les ar - chers ont ti - ré - voi-ci qu'ils sont gais.

I.

Viol. ^{sf}

V. le. ^{sf} pizz. arco div.

V. c. ^{sf} pizz.

C. b. ^{sf} pizz.

Nº 199. "The Legend of the invisible city of Kitesh."

Nº 199. „Légende de la ville invisible de Kitéj“

68 (Allegro. ♩-120.)

Ob.

C. ingl. ^{ff}

3 Cl. (B)

Fag. ^{ff}

C. fag.

I. trom.

Viol. ^{ff}

V. le. ^{ff} arco

C. b. ^{ff}

N^o 200. "The Legend of the invisible city of Kitesh."N^o 200. „Légende de la ville invisible de Kitéj“70 (Allegro. $\text{♩} = 120$.)

Ob. a2
C. ingl. *ff*
3 Cl. a3
Fag. *ff*
C. fag. *f*
Cor.
Tr. ba. c-alta (F)
Tr. bni e Tuba
Viol. I. *f* *trem.*
Viol. II. *f* *trem.*
V-le. *f* *trem.*
V.c. *f*
C.b.

N^o 201. "The Legend of the invisible city of Kitesh."N^o 201. „Légende de la ville invisible de Kitéj“84 (Allegro. $\text{♩} = 120$.)

Ob. a2
C. ingl. *ff*
3 Cl. a3
Fag. *ff*
C. fag. *f*
4 Cor. *f*
Viol. I. *f* *trem.*
Viol. II. *f* *trem.*
V-le. *f* *trem.*
V.c. *f*
C.b.

f marc.
pizz.

Nº 202. "The Golden Cockerel" (p. 298-299).

Nº 202. „Le Coq d'Or“ (p. 298 - 299).

(Allegro alla marcia. ♩.120.)

Fl. picco.

2 Fl. *a 2*

Ob.

C. ingl.

Cl. (B)

Cl. basso. (B)

Fag. *a 2*

C-fag.

Cor. I. III. II. IV. *marcato*

Tr-ba. c-alta (F)

Timp.

Triang.

Tamb.

Viol. I. *pizz.*

Viol. II. *pizz.*

V-le. *pizz.*

V-c. *pizz.*

C-b. div.

Fl. picc.

2 Fl. *ff*

Ob. *ff*

C. ingl. *ff*

Cl.(B) *ff*

Cl. basso.(B) *ff*

Fag. *ff* a2

C-fag. *ff*

Cor. *ff*

I. II. (C) *ff*

Tr. ho. *ff*

c-alta (B) *ff*

Tr. bni. *ff*

e Tuba *ff*

Timp. *ff*

Triang. *ff*

Tamb. *ff*

Piatti. *ff*

Cassa. *ff*

Viol. I. *ff*

Viol. II. *ff*

V. ie. *ff*

V. c. *ff*

C. b. div. *ff*

unis.

N° 204. "Snegourotchka" (p. 267).

N° 204. „Sniégourotchka“ (p. 267).

(Vivace. ♩ = 160.)

Fl. picc.
ff

Fl.
ff

Ob.
ff

Cl.(B)
ff

Fag. a 2
ff

4 Corni.
ff

Tr.-be.(B)
ff

Tr.-bni.e Tuba.
a 2
ff

Timp.
f

Triang.
f

Piatti.
f

Cassa.
f

Viol. I e II.
ff

V-le.
ff

V-c.e C-b.
ff

173 Allegro. $\text{♩} = 66$.

Fl. picc. e 2 Fl.

Ob. *ff*

C. ingl. *ff*

Cl. picc. (D) *ff*

Cl. (A) *ff* a 2

Fag. *ff* a 2

C-fag. *ff*

Cor. I. III. *ff*

II. IV. *ff*

(A) *ff*

Tr. be. c-alta (F) *ff*

Tr. bni. e Tuba. *ff*

Timp. *ff*

Sopr. Alti unis.

Ten. Gloi - re, gloire a toi no - tre gus - lar chan - teur!

Bassi. Gloire au chan - teur gus - lar!

Viol. I. *ff*

II. *ff*

V-le. *ff*

V-c. *ff*

C-b. *ff*

Nº 206. "Sadko."

Nº 206., "Sadko."

177

Allegro. $\text{♩} = 66$.

Fl. picc. e 2 Fl.

Ob. *fff*

C. ingl. *fff*

Cl. picc. (D) *fff*

Cl. (A) *fff*

Fag. *fff*

C-fag. *fff*

4 Cor. I, III *fff*

II, IV *ff*

Tr. be. c. alta (E) *ff*

Tr. bni. e Tuba. *ff*

Timp. *ff*

Piatti. 3 *ff*

Cassa. 3 *f*

Sopr. *ff*

Gloi - re, hon - neur à toi, bien - ai - mé chan - teur!

Alti. *ff*

Hon - neur à toi, chan - teur!

Ten. *ff*

Bassi. *ff*

I. *fff*

Viol. *fff*

II. *fff*

V. le. *fff*

V. c. *fff*

C. b. *fff*

Nº 207. "The Christmas Night."

Nº 207. „La Nuit de Noël!"

184 Allegro non troppo, alla polacca.

Fl. *a 2*
ff

Ob. *ff*

Cl. picc. *ff*

Cl. (A) *a 2*
ff

Fag. *a 2*
ff

Cor. *ff*

Tr. be. (A)
c. alta (F)
ff

Tr. bni. e Tuba. *ff*

Timp. *f*

Viol. I. *ff*

Viol. II. *ff*

V-le. *ff*

V-c. *ff*

C-b. *ff*

Fl. *mf* *cresc.* *ff*

Ob. *mf* *cresc.* *ff*

Cl. picc. *mf* *cresc.* *ff*

Cl. *mf* *cresc.* *ff*

Fag. *mf* *cresc.* *ff* a 2

Cor. *mf* *cresc.* *ff*

Tr. be. *f* *ff*

Tr. bni. *f* *ff*

Timp. *mf cresc.* *ff*

Viol. *pizz. sf* *arco mf* *cresc.* *ff*

V.le. *pizz. sf* *arco mf* *cresc.* *ff*

V.c. *pizz. sf* *arco mf* *cresc.* *ff*

C.b. *mf cresc.* *ff*

No 208. "The Christmas Night."

No 208. „La Nuit de Noël“

(Allegro non troppo, alla polacca.)

186

Fl. picc. *ff* *a2*

F1. *ff* *a2*

Ob. *ff* *a2*

Cl. picc. *ff* *a2*

Cl. (A) *ff* *a2*

Fag. *ff* *a2*

Cor. *ff* *a2*

Tr. be. *ff* *a2*

Tr. bni. e Tuba *ff*

Timp. *ff*

Tenori. *ff*

Bassi. Ah. chan-tez, trom-pet - tes, flû - tes, dans la nuit où point l'au-

I. *ff*

Viol. *ff*

V-le. *ff*

V-c. *ff*

C-b. *ff*

Fl. picc.

Fl. *mf* *a2* *cresc.*

Ob. *mf* *cresc.*

Cl. picc. *f* *mf* *cresc.*

Cl. *mf* *cresc.*

Fag. *f* *mf* *cresc.*

Cor. *f* *mf* *cresc.*

Tr. ba. *f* *mf* *cresc.*

Tr. ba. e Tuba. *f* *mf* *cresc.*

Timp. *f* *mf* *cresc.*

Ten.

Bassi. *f* *mf* *cresc.*

Viol. *sf* *mf* *cresc.*

V. le. *sf* *mf* *cresc.*

V. c. *sf* *mf* *cresc.*

C. b. *sf* *mf* *cresc.*

ro - re, Gloire! cel - le qui - est no - tre mè - re

Fl. picc. *ff*

Fl. *ff*

Ob.

Cl. picc. *ff*

Cl. *ff*

Fag. *ff*

Cor. I. III.
II. IV. *ff*

Tr-be. *ff*

Tr-bni. e Tuba. *ff*

Timp. *ff*

Ten.

Bassi. no - tre reine in - com - pa - ra - ble! Gloire à no - tre reine in - com - pa - ra - ble!

Viol. *ff*

V-le. *ff*

V.c. *ff*

C-b. *ff*

ff

Andantino, allargando assai.

Fl. *a tempo* *I. Solo*

Ob.

C. ingl. *ff*

Cl(B) *ff* *I. Solo*

Fag. *ff*

Cor. *ff*

Tr.b.(B) *ff*

Tr.b. e Tuba. *f*

Timp. *f*

Piatti. *f* *dimin.*

Arpa. ut. re, mi, fa, sol, la, si ut, re, mi, fa, sol, la, si

Viol. I. *ff* *Violino solo*

Viol. II. *ff*

V-le. *ff* *div.*

V-c. *ff* *gliss.*

C-b. *ff*

Fl. I.

Ob. ten.
pp

C. ingl. ten.
pp

Cl. I.

Fag. ten.
pp

Arpa, *gliss.*

Viol. I solo.

Viol. II. *div. pizz. colla parte*

V-le. *ten.*
pp

V-c. *div.* *ten.*
pp

C-b.
pp

colla parte

11 15

10 10

Risoluto ed animato. $\text{♩} = 100$.

Fl. e Ob.

Fl. I. II.

First system of the musical score. It includes staves for Flute I & II, Clarinet in A (Cl. A), Bassoon (Fag.), Cor Anglais (I, II, III, IV), Trumpet (Tr. b.), Trombone (Tr. bni. e. Tuba), and Timpani (Timp.). The woodwinds and strings are marked with *dim.* (diminuendo). The Tenor (Ten.) and Basses (Bassi) have vocal lines with the lyrics: "Bassi: er, la fa - rou - che cla - meur de la ba - tail". The Basses are marked with *dim.* and *poco a poco*. The Violins (V.le.) and Violas/Cellists/Double Basses (V.c. e C-b.) are marked with *pizz.* (pizzicato) and *f* (forte).

Second system of the musical score. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. b.), Bassoon (Fag.), Cor Anglais (I, II, III, IV), Timpani (Timp.), Tenor (Ten.), Basses (Bassi), Violins (V.le.), and Violas/Cellists/Double Basses (V.c. e C-b.). The woodwinds and strings are marked with *mf* (mezzo-forte) and *dim.* (diminuendo). The Tenor and Basses are marked with *dim.*. The Violins and Violas/Cellists/Double Basses are marked with *dim.*. The Oboe and Clarinet in Bb are marked with *poco rit.* (poco ritardando).

(Animato.)

Fl. a. 2
ff

Ob. a. 2

Cl(A) 7
ff

Fag.
ff

Cor. a. 2
ff

Tr. - b. (B)
ff

Tr. - b. n. e. Tuba.
ff

Timp.
f

Ten. I.
dans les ar - mu - res san - glan - tes l'a - cier

Ten. II.
fer et dans les ar - mu - res tou - tesses san - glan - tes l'a - cier

Bassi.
dans les ar - mu - res san - glan - tes l'a - cier

I. e.
Viol.
ff

V. l. e.
ff

V. c. e C. b.
ff

Fl. *allargando*

Ob. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

Cor. *mf cresc.*

Tr. be. *mf cresc.*

Tr. bni. e Tuba. *mf cresc.*

Timp. *mf cresc.*

Ten. I.

Ten. II.

Bassi.

de nos glai - ve s'en - fon - - - ce.

Viol. *mf cresc.*

V. le. *mf cresc.*

V. c. e C. b. *mf cresc.*

19 Allegro moderato maestoso.

Fl. picc. e
2 Fl.

Ob.
Ob. c-a.

Cl. (B)
Cl. basso (B)

Fag.
C-Fag.

Cor.

Tr. ba. (B)
Tr. ba. c-a. (F)

Tr. bn. e Tuba.

Timp.

Sopr.
Alti.
Ten.
Bassi.

Seig - neur tout puis - sant, sois nous clé - ment, oui, sois

I.
Viol.
V-le.
V-c.
C-b.

No 213. "The Legend of the invisible city of Kitesh."
 No 213. „Légende de la ville invisible de Kitéj“

294 Andante non troppo. (♩ = 72.)

I. II. *pp*
 Fl. III *ten. assai*
 Ob. *pp*
 Cingl. *ten. assai*
 Cl. (B) *pp*
 Fag. *pp*

Du fond de la clairière marécageuse, toute fleurie, s'avance, comme sur la terre ferme, l'image du

Arpa I. *p*
 Arpa II. *p*

I. II. *pp*
 Fl. III
 Ob.
 Cingl.
 Cl. (B)
 Fag.

prince Vsevoled entourée d'une lumière dorée. Il touche à peine le sol.

Arpa I.
 Arpa II.

Fl.
 Ob.
 Cingl.
 Cl.
 Fag.
 Cor.
 Arpa I.
 Arpa II.
 I.
 Viol. II.
 V-le.
 4 V.c. soli

p
p
p
pp
 div.
 div.
 div.
 III.
 IV. *pp* *d*
pp

Musical score for page 259, featuring woodwinds (Flute, Oboe, Clarinet, Bassoon, Cor Anglais), strings (Violin II, Viola, 4 Violoncello soli), and two Harps (Arpa I and Arpa II). The score is in 4/4 time and includes dynamic markings such as *p* and *pp*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the harps play a complex arpeggiated accompaniment. The strings have a section marked "div." (divisi) with *pp* dynamics.

Fl.

Ob.

C.ingl.

Cl.

Fag.

Score for woodwinds: Flute (Fl.), Oboe (Ob.), English Horn (C.ingl.), Clarinet (Cl.), and Bassoon (Fag.). The music is in a key with four flats and a 3/4 time signature. The flute and oboe parts feature melodic lines with grace notes and slurs. The English horn and clarinet parts provide harmonic support with sustained notes and some melodic movement. The bassoon part is primarily harmonic, with some melodic fragments.

Arpa I.

Arpa II.

Score for two harp parts (Arpa I and Arpa II). The harps play a rhythmic accompaniment consisting of chords and arpeggiated figures. The music is in a key with four flats and a 3/4 time signature.

Viol.

V-le.

4 V-c. Soli

Score for strings: Violins (Viol.), Viola (V-le.), and Violoncellos (4 V-c. Soli). The strings play a melodic line with long slurs and some dynamics markings like *pp* and *ppp*. The music is in a key with four flats and a 3/4 time signature.

214 № 214. "The Legend of the invisible city of Kitesh."

№ 214. „Légende de la ville invisible de Kitěj“

312 Andante non troppo. $\text{♩} = 72$.

Fl. picc.

Fl. I.

Fl. II.

Cl. (B)

Fag.

II. III.

Cor. I.

mf

Févronia et l'apparition sortent par le marais, effleurant à peine le sol.

Arpa I.

p

Arpa II.

p

div. c

Viol. I.

Viol. II.

V-le.

V-c.

pp

pp3 3

N^o 215. "The Golden Cockerel."

N^o 215. „Le Coq d'Or.“

116 (Moderato. ♩ = 100.)

Fl. *p*

Ob. *p*

Cl.(B) *p*

Cl. basso(B) *p*

Fag. *p*

C. fag. *p*

Tr. bni. *pp*

Timp. *pp*

Piatti. *pp*

C-b. div. *pp* *pizz.*

N^o 216. "Snegourotchka" (p. 148).

N^o 216. „Sniégourotchka“ (p. 148.)

(Animato. ♩ = 126.)

Ob. I. *p*

Cl.(A) *p*

Fag. I. *p*

Sniég.

Hé bien pre - nez; si vous n'avez pas hon - te d'être enrichis par le malheur des autres!

I. *pizz.*

Viol. I. *pizz.*

Viol. II. *pizz.*

V. le. *pizz.*

V. c. *pizz.*

C. b. *pizz.*

216 N° 217. "Russian Easter Fête."
N° 217. „La Grande Pâque Russe.“

K (d - 138.)

Fl.
Cl. (C)
pp

(non arpeggiato)
Arpa.
p

(non div.)
pizz.
Viol. I
pizz. (non div.)
Viol. II
pizz.
V-le. pizz.
pp

Fl.
Cl.
Cor. I.
Triang.
Piatti. p
colla bacchetta da Timpano
pp

Arpa.
p

Viol. sempre p
V-le.
sempre p
V-c.
f pizz. p f p f p

Fl. a 2

Ob. *pp* *cresc.*

Cl. *pp* *cresc.*

Fag. *pp* *cresc.*

Cor. *pp* *cresc.*

Triang.

Piatti.

Tam-tam. (quasi Campana) *pp*

Arpa. *pp* *cresc.*

Viol. div. *cresc.* *div.*

v.le. *cresc.*

V.c. (non div.) *cresc.*

C-b. pizz. *mp* *cresc.*

N^o 218. "The May Night" (p. 140).
 218 N^o 218. „La Nuit de Mai“ (p. 140.)

Allegro vivo.

2 Fl. picc.

N^o 219. "The Legend of the invisible city of Kitesh."

N^o 219. „Légende de la ville invisible de Kitéj“

(Moderato. $\text{♩} = 92$.)

422 Fag. II e C-fag.

No. 220. "The Legend of the invisible city of Kitesh."

No. 220. „Légende de la ville invisible de Kitèj“

444 (Moderato. $\text{♩} = 92.$)

Fl. I. II. III.

Ob.

C. ingl.

3 Cl. (B)

Fag.

C-fag.

(B) a2

Tr-be.

3 Tr.-bni. e Tuba.

Sopr.

Alti.

Ten.

Bassi.

Viol.

V.le.

V.c. div.

C.-b.

Fe - dor! Vi - tel! Malheureux tardes! Ah!... mais par - le, tu ne peux tetaire.

N^o 221. "The Legend of the invisible city of Kitesh."

220 N^o 221. „Légende de la ville invisible de Kitéj“

(Moderato. ♩ = 92.)

147

3 Fl. *ff*

Ob. *ff*

Cingl. *ff*

Cl. *ff*

Fag. *ff*

C-fag. *ff*

Cor. *ff*

Tr. ba. e. *ff*

Tr. bni. e Tuba. *ff*

Timp. *ff*

Sopr. *ff*

Att. *ff*

Ten. Fe - dor! Vi - te! Malheureux, tu tardes! Ah! mais par - le. tu ne peux te tai-re.

Bassi. *ff*

Viol. *ff espr.*

V. le. *ff espr.*

V. c. *ff espr.*

C. b. *ff espr.*

N° 222. "Snegourotchka."
N° 222. „Sniégourotchka“

54 Lento. $\text{♩} = 69$.

Fl. picc.

dolcissimo

La Fée Printemps. *pp*

Snié-gourotchka, si dois être un jour dans l'an-

Violino solo. *8^o*
senza sord.

Viol. I. con sord.

Fl. picc.

Fl. i.

Cor. I Solo

La F. Pr.

-goisse et la dou-leur,

Viol. solo. *8^o*

Viol. I. *8^o*

La F. Pr.

Viens me trouver dans le val du tien Ya-

La F. Pr.

-ri lo. Ap - pel-le moi

Nº 223. "Snegourotchka."
222 Nº 223. „Sniégourotchka“

275 Adagio. Recit.

Cor.
La Fée Printemps

Violinosolo. *p* Snié-gou-rotchka, o mon enfant, qu'implo-res-

Cor. I. II. III.
La F. Pr. *pp*

-tu de moi? Dis moi quelle est ta pei-ne? Pour l'a-pai-ser un

La F. Pr.

court instant me res-te. Voi-ci le temps où ma puissance expi-re:

La F. Pr.

A-vec le jour va com-men-cer le règne

La F. Pr.

Du dieu Ya-ri-lo, de l'é-té de flamme. Pourquoi tes pleurs et que veux-

4 Corni.

N^o 224. "The Legend of the invisible city of Kitesh."
 N^o 224. „Légende de la ville invisible de Kitéj.“

310

Lento mistico. ♩ = 60.

Fl. *pp*

Ob. *pp*

C. ingl. *pp*

Cl. (B) *pp*

L'apparition.

Qui au-ra gou-té à no - - tre pain, —

Viol. solo. *dolce*

Viol. I. *pp* sul ponticello

V. le. *pp* sul ponticello div.

Fl. *pp*

Cl. *pp*

I. II. con sord. *pp*

Cor. III. con sord. *pp*

L'app.

par-ti-cipe à l'é-ter-nel bon-heur —

Viol. solo.

Viol. I. *pp*

Viol. II. div. sul ponticello

V. le. *pp*

224 № 225. „Sniégourotchka.“
 Adagio non troppo, lento e cantabile. ♩ = 72.

212

Fl. *pp*

Cl(B) *pp*

Cor. II. *pp*

Le Tsar. *pp* *dolce*

Le jour brillant dé-jà dé-cli-ne et

V.la. sola.

V.c. *pizz.* *pp*

Cor. I. *ppp*

Le Tsar. *ppp*

le so-ueil sur la col-li-ne dé - croît len - te-ment, pâ - lit et meurt.

V.la.

V.c.

№ 226. „The Golden Cockerel.“
 № 226. „Le Coq d'Or.“
 La Reine de Ch. *rit. molto* 168 *dolce* Lento non troppo.

Ah! Viens, la cal-me nuit ré-pè-te la chan-son des cœurs en

Viol. I. e II. unis. *pizz.* *p*

V.la. sola. *rit. molto*

V.c. *p* *pizz.* *pp*

Allegro moderato. ♩ = 104.

Piatti. *pp*

La Reine de Ch. *pp*

fê-te. Tiens, bois ce vin tout pé-til-lant, c'est le sang de l'O-ri-ent!

Viol. II.

V.la. sola. *p*

V.le. altre. *espr.*

V.c. *p* *arco* *p*

11 (Andante non troppo.)

Loumir.

Il a vou - lu que ses dieux on a - do - re. En ou - bli -

C-b. solo. (sostenuto)

(muta sol in fa#) dolce colla parte

Loumir.

-ant les dieux que l'on ho - no - re Il a chas - sé tes saints vau -

C-b. solo.

mp

Loumir.

-tours des ci - me - tiè - res.

C-b. solo. colla parte

p

Arpa. *mf* (con moto)

Loumir.

C-b. solo. *c*

Arpa.

V.c. div con sord. *pp*

pp

248 Andante. ♩ = 63.

Fl. *ff* *p*

Ob. *ff* *p*

C. ingl. *ff* *p*

Cl.(A) *ff* *p*

Fag. *f* *p*

Cor. *f* *p*

Tr-be(B) *f* *p*

Tr-bni.e Tuba. *pp*

Timp. *tr* *p*

Du palais sort la princesse Cygne, dont la splendeur éclipse celle du soleil. Tous protègent leurs yeux de la main.

Arpa. *f* *dim.*

Viol. I. *p* con sord.

Viol. II. *p* con sord.

V-le. *p* con sord.

V.c. e C-b. *p* con sord.

Fl. I. II. *pp*

Ob. I. *dolce*

Cl. I. II. *dolce*

Fag. *dolce*

Cor. I. II. III. *pp3* III. IV. III. IV.

La princesse Cygne.

O très grand, très sa - - ge roi

Arpa. *p*

Quartetto solo.

Viol. I. *senza sord.* *dolce*

Viol. II. *senza sord.* *dolce*

V. la. *senza sord.* *dolce*

V. c. *senza sord.* *dolce*

Altri. *dolce*

Viol. *pp*

V. c. e C-b. *pp*

pp

Detailed description of the musical score: The score is for a full orchestra and a vocal soloist. It is in 2/4 time with a key signature of two sharps (F# and C#). The woodwind section includes Flutes I and II, Oboe I, Clarinets I and II, Bassoon, and Cor Anglais I, II, III, and III, IV. The strings consist of Violins I and II, Viola, Violoncello, and Contrabass. The Arpa (Harp) is also present. The vocal soloist, 'La princesse Cygne', has a line of music with French lyrics. The score is marked with various dynamics including *pp*, *pp3*, *p*, and *dolce*. The woodwinds and strings play sustained chords and melodic lines, while the vocal soloist sings the lyrics. The harp provides a rhythmic accompaniment.

Fl. I.

Ob. I.

I.

Cl. II. III.

Fag.

Cor. III. IV.

Cyg.

Arpa.

Quartetto solo.

Viol. I.

V. la.

V. c.

Altri.

Viol. II.

V. le.

V. c. e C. b.

pp

de - - vi - ner - - - - - tout seul tu dois.

tr

tr

pp

Fl. picc.

pp dolce

Fl. I.

Cl.(A)

Cl.basso (A)

La Reine de Chemàkha

Mais mon cœur est — gros —

Celesta.

Arpa.

Viol. solo.

dolce

Viol. I. altri.

con sord. *trem.*
div. a 3

Viol. II. *trem.*

div. *ppp*

V. le.

V. c. solo.

p

V. c. altri.

C. b.

pp

Fl. I.

Cl. I.

Cl. II.

Fag.

Cor. I.

tou - jours, sans trê - ve.

Celesta.

Arpa.

Viol. I.

Viol. II.

V. le.

V. c. solo.

V. c. altri.

C. b.

pp

pp

pp

pp

No 230. "Russian Easter Fête."
No 230. „La Grande Pâque Russe“
Sostenuto e tranquillo. $\text{♩} = 128$.

231

Fl. picc. mf *simile*

Fl. mf *simile*

Ob. I. mf *simile*

Cl. (C) pp

Fag. pp

Arpa. p

2 Viol. soli sons harm. mf cantabile

Viol. I. p cantabile

Viol. II. p cantabile

V. le. p cantabile

V. c. p *dizz.*

Fl. picc.

Fl. mf *simile*

Ob. I.

Cl.

Fag. d

Arpa.

2 Viol. soli.

Viol. I.

Viol. II.

V. le.

V. c.

297

(Andante. $\text{♩} = 48$)

Fl. picc. e Fl. I.

Fl. picc. e Fl. I. *pp*
 Cl. (B) *pp*
 Cor. III. *pp*
 Févronia.
 Spectre, tu parais por-ter les traits de Vsé-vo-lod le che-va-
 Arpa I. *pp* 8
 Arpa II. *pp* 8
 Viol. I. *pp* div.
 Viol. II. *pp*
 V.le. *pp*
 V.c. div. *pp*
 C-b. *pp*

Detailed description of the musical score: The score is for a symphonic work in D major, 3/4 time, marked Andante (♩ = 48). It features a vocal line for Févronia and a full orchestral accompaniment. The vocal line begins with the lyrics "Spectre, tu parais por-ter les traits de Vsé-vo-lod le che-va-". The orchestration includes Flute piccolo and Flute I, Clarinet in B, Cor Anglais III, Arpa I and II, Violin I and II, Viola, Violoncello (divided), and Contrabass. The score is marked *pp* (pianissimo) throughout. The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal line is in a soprano range. The instrumental parts are arranged in a standard symphonic layout, with strings at the bottom and woodwinds at the top.

Fl. picc. *dolce assai*

cresc. poco

Fl. II. *dolce assai*
cresc. poco

mf

Ob. I. II. *mf*

p cresc. poco

Cl. *cresc. poco*

Fag. *cresc. poco*

p cresc. poco

mf

Cor. III. *cresc. poco*

cresc. poco

Févr. *mf*

lier har-di!

Le Spectre.

Arp. I. ma fi - an - - cée, ré - jou - is toi, ré - jou - is toi!

Arp. II.

2 Viol. soli. *p cantabile ed espress. cresc. poco*

mf

Viol. I. *p cantabile ed espress. cresc. poco*

mf

Viol. II. *p cantabile ed espress. cresc. poco*

mf

V.le. *cresc. poco* divi.

mf

V.c. *cresc. poco*

mf

C.b. *cresc. poco* pizz.

mf

cresc. poco

p

mf

234 N^o 232. "The Golden Cockerel" (p. 282).

N^o 232. „Le Coq d'Or“ (p. 282).

(Allegro assai. $\text{♩} = 132$.)

Fl. picc.

Fl. a 2
Cl. (A) a 2
Fag.
C-fag.

p

con sord.

Tr. bni.
con sord.

pp

Viol. I.
Viol. II.
V.le.

p

N^o 233. "The Golden Cockerel" (p. 141).

N^o 233. „Le Coq d'Or“ (p. 141).

Moderato (alla breve). $\text{♩} = 50$.

2 Fl. picc.

Fl. I.
Ob. I.
Cl. (B)
Fag.
Viol. I.
V.le.

f

p

f

sf

N^o 234. "Sheherazade" (p.61)

N^o 234. „Shéhérazade“ (p.61).

(Vivace, scherzando. ♩. 132.)

2 Fl. picc.

Fl. I.

Ob. I.

Cl. I (A)

Fag. I.

Cor. I.

Timp.

Triang.

Piatti.

Viol. div.

Vle.

V.c.

N^o 235. "Snegourotchka" (p.307).

N^o 235. „Sniegourotchka“ (p.307).

Moderato. ♩. 76.

Fl. picc.

Fl. I.

Cor. I.

Tuba.

Campan.

Cassa.

Arpa.

La vision disparaît: à sa place on voit un tronc d'arbre sur lequel deux vers luisants c. b. brillent comme une paire d'yeux.

N^o 236. "Snegourotchka."N^o 236. „Sniégourotchka.“

(Larghetto. ♩. 52)

Fl. *pp* *smorz.*

Ob. *pp* *ppp*

Cl. I (B) *pp*

Cor. I. II. *pp* *ppp*

Timp. *pp*

Sniégourotchka.
Mer - ci — du fond du cœur pour - tant, — d'ar - dent à - mour —

Arpa. *p* *pp*

Viol. I solo. *pp*

Viol. II *div. arco* *trem.* *p*

V. le. *pp*

V. c. *pizz.* *p* *pp*

2 C-b. soli. *p* *dim.*

Detailed description of the musical score: The score is for a full orchestra and a vocal soloist. It is in the key of D major and 2/4 time. The tempo is Larghetto, with a metronome marking of 52. The score is divided into four measures. The vocal line, titled 'Sniégourotchka.', has the lyrics 'Mer - ci — du fond du cœur pour - tant, — d'ar - dent à - mour —'. The instrumental parts include Flute (pp, smorz.), Oboe (pp, ppp), Clarinet in B (pp), Cor Anglais I and II (pp, ppp), Timpani (pp), Harp (p, pp), Violin I solo (pp), Violin II (div. arco, trem., p), Viola (pp), Violoncello (pizz., p, pp), and 2 Contrabass soli (p, dim.).

Nº 237. "The Christmas Night" (p.312).
Nº 237. „La Nuit de Noël“ (p.312).

237

Fl. I. 181

Fl. II.

Fag.

Cor.

Tr. bari. e Tuba.

Org. II.

Viol. I.

Viol. II.

V. le. p.

V. c.

C. b.

Nº 238. "The Golden Cockerel" (p. 19).

Nº 238. „Le Coq d'Or“ (p.19).

(Andante. ♩ = 72)

Fl. picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor. & Tr.

Viol. II div.

V. le.

V. c. e C. b.

N^o 239. "Ivan the Terrible," Act II.N^o 239. „La Pskovitaine," 2^{me} acte.

29

F. Moderato e maestoso.

Ob.

Ob.c.a.

Cl.(A)

Fag.

Tr.be(B)

Tr.ba.c.a.
(F)

Tr.bni.

Le Pr. Tokmakov.

Tsar tout puis - sant — de grâ - ce.

Viol. II.

V.le.

V.c.

C.b.

= N^o 240. "The Tsar's Bride."N^o 240. „La Fiancée du Tsar."

123

Ob. (Allegro moderato. ♩ = 112.)

Ob.

Cl.ingl.

Cl.(B)

Fag.

Cor.I.

Lioubacha.

Oui... elle est belle... rose et blanche de teint...

Nº 241. "The Tsar's Bride" (p. 210).

Nº 241. „La Fiancée du Tsar“ (p. 210).

(Allegro moderato. ♩ = 112.)

Fl. *pp* *pp*

Ob. *mf* *mf*

C. ingl. *mf* *mf*

Cl. (B) *mf* *mf*

Fag. *pp* *pp*

Cor. *mf* *pp* *pp*

Lioubacha. *pp* *f* *pp*

Ah! — lissent deux la - bas!

Viol. trem. *pp*

V. le. trem. *pp*

Nº 242. "The Tsar's Bride."

Nº 242. „La Fiancée du Tsar.“

178 Lento. ♩ = 55.

Fag. *p* *p*

Cor. I. II. *p* *p*

Tr. ba. (C) *f* *f*

3 Tr. bni. *f* *f*

Viol. *p* *p*

V. le. *p* *p*

V. c. e C. b. *p* *p*

Nº 243. "The Tsar's Bride."

Nº 243. La Fiancée du Tsar.

179 (Lento.)

Ob. *fff* *fff*

Cl. (B) *fff* *fff*

Fag. *fff* *fff*

Cor. I. II. *p* *p*

Tr. ba. I. (C) *f* *f*

Tr. bni. I. II. *f* *f*

Viol. *p* *p*

V. le. *p* *p*

V. c. e C. b. *p* *p*

N^o 244. "Snegourotchka."

N^o 244. „Sniégourotchka.“

140 Andante, molto sostenuto. ♩. 68.

Fl. *a 2*
 Ob.
 Cl. (B)
 Cor. I.
 Timp.

Koupava.

Vous, a - beil - les aux ai - les d'or

Viol. II.
 V-le.

Fl.
 Ob.
 Cl.
 Fag.

Cor.
 Tr-be(B)
 Tr-bni.e Tuba.
 Timp.

Koupava.

Quittez pour moi vos ru-ches.

Viol. II.
 V-le.
 V.c. e C-b.

Nº 245. "Snegourotchka"

Nº 245. „Sniegourotchka“

(Andante. J. 69.)

313

Fl. picc.

Fl. *ff* *a2* *dim.* *pp* *ff* *dim.* *pp*

Ob. *ff* *a2* *dim.* *pp* *ff* *dim.* *pp*

Cl.(B) *ff* *a2* *dim.* *pp* *ff* *dim.* *pp*

Fag. *ff* *a2* *dim.* *pp* *ff* *dim.* *pp*

Cor. I. III. *ff* *dim.* *pp* *ff* *dim.* *pp*

II. IV. *f* *ff* *dim.* *f* *ff* *dim.*

Tr-be.(B) *f* *ff* *dim.* *f* *ff* *dim.*

Tr-bnie e Tuba. *ff dim.* *ff dim.*

Timp. *f* *f*

Camp. *f* *f*

Triang. *p* *p*

Un rayon brillant perce les brume matinale et tombe sur Sniegourotchka.

Arpa. *ff* *dim.* *ff* *dim.*

Viol. *fff* *dim.* *fff* *dim.*

V-le. *fff* *dim.* *fff* *dim.*

V.c.e C.b. *fff* *pizz.* *fff* *arco* *pizz.* *p* *fff* *arco* *pizz.* *p*

242 N^o 246. "Servilia."
N^o 246. „Servilia.“

228 (Lento. ♩. 60.)

3 Fl. *ppp*

Ob. concord *dim.*

Cl (A) *dim.* *ad lib.*

Cl. basso B *dim.*

Fag. concord *dim.*

III. III. Cor. *dim.*

IV. Tr. ba (B) *dim.*

Tr. bni. I. II.

Timb.

dim. assai perd Servilia. *tres bas*

Par-don-ne moi, pardon-ne moi. o ten-tateur des â-mes.

I. Viol. *sf* *ppp*

II. *div.* *ppp*

V. le. *ppp*

V. c. *sf* *pizz.* *pp*

C. b. *dim. assai* *pp*

f dim. assai

Fl. I. II. *ppp*

Ob. *pp* *smorz.*

Cl. *pp* *smorz.*

Fag. *pp* *smorz.*

pp *smorz.*

Serv. car je pardonne à mon pire en-ne-mi... *sul G*

Viol. *div.* *ppp smorz.*

V. le. *pp* *smorz.*

V. c. *pp* *arco* *div.* *ppp smorz.*

pp smorz.

No 247. "The Tsar's Bride"
 No 247. „La Fiancée du Tsar.“
 (Adagio.)

205

Musical score for No 247, "The Tsar's Bride". The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B (Clar. (B)), Bassoon (Fag.), Arpa (Arpa), Violin I (Viol. I. div. con sord.), Violin II (Viol. II. div. con sord.), Viola (V-le.), and Violoncello (V-c.). The dynamics range from *pp* to *ppp*, with *pp dim.* markings. The tempo is marked as Adagio.

No 248. "Russian Easter Fête"
 No 248. „La Grande Pâque Russe.“

(Andante lugubre. $\text{♩} = 60$.)

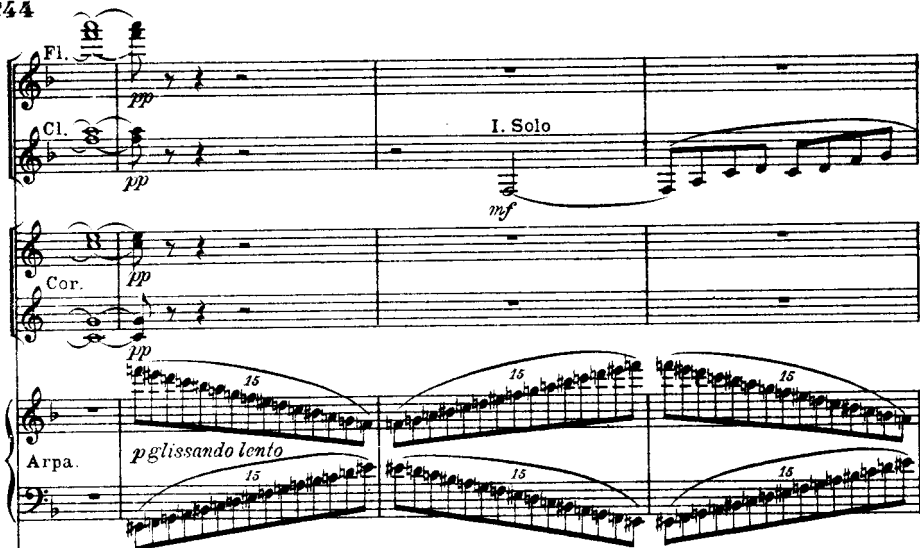
Musical score for No 248, "Russian Easter Fête". The score includes parts for Flute (Fl.), Clarinet in C (Cl. (C)), Cor Anglais (Cor.), Trumpet in B (Tr-be.(B)), 3 Trumpets in B-flat (3 Tr.-bni.), Tuba, Violin I (Viol. I. div.), Violin II (Viol. II. div.), Viola (V-le. div.), and Violoncello (V-c. div. a 3). The dynamics range from *pp* to *f*, with *pp cresc.*, *f dim.*, and *cresc. molto* markings. The tempo is marked as Andante lugubre with a quarter note equal to 60 beats per minute.

Fl. *pp*

Cl. *pp* I. Solo *mf*

Cor. *pp*

Arpa. *pp* *glissando lento* 15 15 15



I. div. 8 *pp* trem.

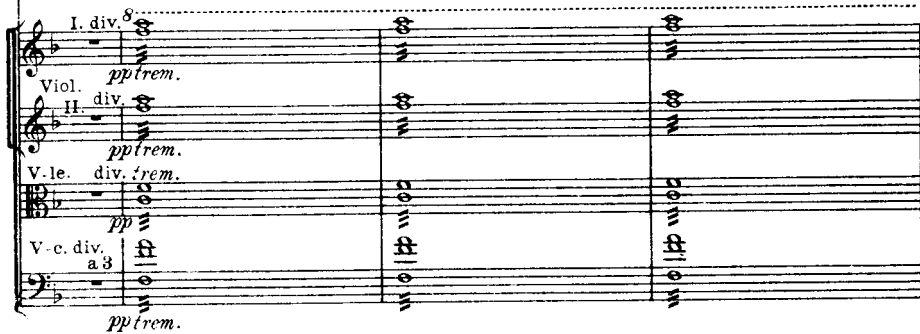
Viol. *pp* trem.

II. div. 8 *pp* trem.

V. le. div. 8 trem.

V. c. div. a 3 *pp*

pp trem.



Cl. poco acceler.

Arpa. 15 15 15



Viol. 8

V. le.

V. c.



Nº 249. "The Legend of the invisible city of Kitesh."

Nº 249. „Légende de la ville invisible de Kitéj“

♩ (Larghetto alla breve. $\frac{1}{2}$) = 52.)

Cl. I. II. (A)
Cl. basso (A)
2 Fag.
C-fag.
4 Corni (F)
Hr. IV.
3 Tr.-bn. e Tub. m.
Timp.

Arpa.
Viol.
V.le.
V.c.
C-b.

Cl. I. II. (A)
Cl. basso (A)
2 Fag.
C-fag.
Timp.

Arpa.
Viol.
V.le.
V.c.

No 250. "The Legend of the invisible city of Kitesh"

246 No 250. „Légende de la ville invisible de Kitéj“

Allegro. $\text{♩} = 198.$

162

Fl. *dim.* *pp*

Ob. *dim.* *pp*

Cl. (B) *dim.* *pp*

Fag. *dim.* *pp*

C-fag. *ff*

Cor. *pp* *dim.* *mor.*

(B) *con sord.* *pp* *dim.*

Tr.-be. *con sord.*

Timp.

3 Platti. *colla bacchetta*

L'adolescent. *pp*

Com - me monte au ciel le tour-bil- Ion! La pou - siè - re voi - le le so - leil.

Viol. *dim.* *pp*

V.-la. *dim.* *pp*

V.-c. e C.-b. *ff* *pp*

No 251. "Spanish Capriccio?"

No 251. „Capriccio Espagnol!“

S $\text{♩} = 66.$

delcissimo

Fl. I. *p*

Ob. I.

Triang. *pp*

Arpa. *mf*

Violino solo. *mf*

V.-c. pizz. *mf*

Flage. *p*

264 (Allegro non troppo. ♩ = 112.)

Ob. I. Solo, 3

Cl. (A)

8 Tr. (dans les coulisses)
con cord.

I. (B) 3

Timp.

Viol.

Viol. II.

V-le.

V-c. e C-b.

pp

f

trem.

pp

trem.

p

pp

trem.

pp

p

ppp

Ob.

C. ingl.

Cl.

Tr. ba. II. (B)

Tr. ba. c-alta (F)

Timp.

Solo

dim.

f

Viol.

V-le.

V-c. e C-b.

pp

p

pp

p

pp

pp

248 *No 253. "The Legend of the invisible city of Kitesh."*
No 253. „Légende de la ville invisible de Kitéj“

Ob. I.

Solo

Cl. II. (B) Solo

Fag.

C-fag.

Cor. I

Tuba.

Timp.

Févronia.

L'her-be, nous devons la ré - ool - ter, — Nous creu-sons la terre pour ses fruits.

Viol. I.

Viol. II.

V.le. trem.

V.c.

C.b. pizz.

p, *sf*, *mf*, *p*, *cresc.*, *mf*, *cresc.*, *mf*, *cresc.*, *mf*, *cresc.*, *mf*, *pizz.*, *arco*, *sf*, *arco*, *sf*

No 254. "The Tsar's Bride" (p. 246-247).

No 254. „La Fiancée du Tsar“ (p. 246-247).

(Moderato. ♩ = 96.)

Fl.

Ob.

Cl. (B)

Fag.

Cor. I, III.

Tr-ba. I (C)

Tr-bni. I, II.

Arpa.

Viol. I.

Viol. II.

V.le.

V.c.

f, *sf*, *ff*, *a 2*, *6*

N^o 255. "Sheherazade," 2nd movement.

N^o 255. „Shéhérazade," 2^{me} mouvement.

C (Andantino, poco animato.)

N^o 256. "The Tsar's Bride."

N^o 256. „La Fiancée du Tsar."

102 Molto andante. ♩ = 60.

Nº 258. „Mlada,” Act III.
 Nº 258. „Mlada,” 8^{me} acte.

12 Moderato, poco acceler.

Fl. picc.

Fl. II.

Fl. c-alto (G)

Cl. II. (A)

Cl. III. (A)

Fag. III.

pp

pp

pp

pp

pp dolcissimo

(non staccato)

pp

16 Viol. I div.

(non staccato)

pp

(non stacc.)

pp

16 Viol. II div.

(non stacc.)

pp poco cresc.

pp

12 V-c. div.

pizz.

p

8 C-b. div.

arco

pp

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

Fl. picc. *cresc. poco* *molto cresc.*

Fl. I. *pp* *molto cresc.*

Fl. II. *cresc. poco* *molto cresc.*

Fl. c-altu. *cresc. poco* *molto cresc.*

Cl. I. (A) *pp* *molto cresc.*

Cl. II. *cresc. poco* *molto cresc.*

Cl. III. *cresc. poco* *molto cresc.*

Fag. I. *mp cresc.*

Fag. II. *mp cresc.*

Fag. III. *mp cresc.*

3 Cor. (E) *pp cresc. poco* *pp* *cresc. molto*

Tr-ba. picc. (D) *pp cresc.*

Tr-ba. c-alta (E) *pp cresc.*

Tuba. *pp cresc.*

Viol. I. *cresc.* *stacc.* *pp* *cresc.* *stacc.* *pp* *cresc.* *stacc.*

Viol. II. *cresc.* *stacc.* *pp* *cresc.* *stacc.*

12 Vle div. *cresc.* *stacc.* *f cresc. molto*

V.c. *cresc.* *stacc.*

C-b. *cresc.* *stacc.*

Con moto.

Fl. picc.

Fl. I. II.

Fl. c-alto

Ob.

Ob. c-alto

Cl. I.

Cl. II.

Cl. III.

Cl. basso (A)

3 Fag.

6 Cor. (E)

Tr. ba. picc.

Tr. ba. II (A)

Tr. ba. c-alta.

3 Tr. bnie Tuba

Camp.

Triang.

Piatti.

3 Arpe unis.

I.

Viol. II.

V-le.

V-c. div.

C-b. unis.

ff

ma dolce assai

ma dolce assai

ma dolce assai

ma dolce assai

ma dolce assai

ma dolce assai

ma dolce assai

ma dolce assai

ma dolce assai

ma dolce assai

ma dolce assai

ma dolce assai

ma dolce assai

ma dolce assai

ma dolce assai

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ma dolce assai

ma dolce assai

ma dolce assai

ma dolce assai

ma dolce assai

ma dolce assai

ma dolce assai

ma dolce assai

ma dolce assai

ma dolce assai

ma dolce assai

ff glissando

(in do, re, mi, fa, sol, la, si)

div. a 3

N^o 259. "Mlada," Act III.
N^o 259. „Mlada“ 3^{me} acte.

19 Andante.

Fl. I.

Fl. II.

Fl. c-alto (G)

Ob. I.

Ob. II.

Ob. c-alto.

3 Clar. (B)

3 Fag.

3 Cor. (F)
con sord.

Tr-ba. picc. (Es)

Tr-ba. II (B)

Tr-ba. c-alta (F)

L'ombre de Mlada (mimique) ..Ce sont les voix prophétiques des esprits; écoute-les!"
Voix des esprits lumineux (derrière la scène)
Coro. 12 - 16 Soprani.

O Ya-ro - mir! Pour toi bien - tôt — son - ne - ra l'heu - re...

Poco acceler.

Fl. picc.

Fl. I. *dim. assai.*

Fl. II.

Cl. I.

Cl. II. *dim. smorz.*

Cl. III. *dim. smorz.*

Cl. basso (B) *mf dim. assai.*

I. *dim. poco a poco*

Fag. *dim. smorz.*

II. *dim. smorz.*

3 Cor.

II. *p dim. smorz.*

III. *p smorz.*

Tr. ba. picc. *mf dim. smorz.*

Tr. ba. II. *mf dim. smorz.*

Tr. ba. c. alta. *mf dim. smorz.*

(stacc.)

Viol. I. div. *(stacc.) poco dim.*

Viol. II. *(stacc.) poco dim.*

V. leb. *(stacc.) poco dim.*

1 e 2 P. *f poco dim.*

V. c. pizz. *dim. poco a poco*

3. 4. 5. e 6 P. *f dim. poco a poco*

C. b. div. (8) *f dim. poco a poco*

Fl. picc.

Fl. I. *smorz.*
dim. *smorz.*

Fl. II. *dim.* *smorz.*

Fl. c-alto. *smorz.*

Cl. III. *mf dim.* *smorz.*

Cl. basso. *smorz.*

Viol. I. *mf non stacc. dim. assai* *pp*

Viol. II. *mf non stacc. dim. assai* *pp*

Viol. III. *mf non stacc. dim. assai* *pp*

Viol. IV. *mf non stacc. dim. assai* *pp*

Viol. V. *mf non stacc. dim. assai* *pp*

Viol. VI. *mf non stacc. dim. assai* *pp*

V-le. *non stacc. dim. assai* *pp*

V-c 1. 2. P. *pp*

3. 4. P.

C-b. (4) *pp*

Nº 260. "Sadko."

Nº 260. „Sadko“

Andantino. $\text{♩} = 66$.

105

3 Fl. *ppp*

2 Ob. *ppp*

3 Cl.(A) *ppp*

2 Tr.be.(A) *ppp*

Piatti *pp*

La Reine des Mers.

Vol - - kho - va, - ain - si l'on m'appel - le. Je suis la prin - ces - se, la fil - le du roi de la

Arpe. *pp gliss.*

Viol. I. 1. 3. 5. P. *pp*
div.

Viol. II. 2. 4. 6. P. *pp*
div.

V. le. con sord. *pp*

V. c. con sord. *pp*

Moderato. $\text{♩} = 96$

119

Fl. *pp* *cresc.*

Ob. *pp* *cresc.*

Cor. ingl. *pp* *cresc.*

Cl(A) *pp* *cresc.*

Fag. *pp* *cresc.*

C. fag. *pp* *cresc.*

Cor. *pp* *cresc.*

Tr. be. *pp* *cresc.*

Tr. bni. *pp* *cresc.*

Tuba *pp* *cresc.*

Timp. *pp* *cresc.*

Piatti e Tam-tam *pp* *cresc.*

div. *pp*

I. *pp* *cresc.*

Viol. *pp* *cresc.*

V. div. *sf pp* *cresc.*

V. c. *pp* *cresc.*

C. b. *pp* *cresc.*

Les eaux du lac s'agitent; des profondeurs surgit le Roi des Mers.

unis *ff*

pp *ff*

Nº 262. "Antar."

Nº 262. „Antar“

52

(Allegro risoluto.)

Fl.picc.

Fl. I. II. *ff*
Ob. *ff*
Cl(A) *ff*
Fag. *ff* a 2

Cor. *ff*
Tr-be.(A) *ff*
Tr-bui. *ff*
e Tuba. *ff*

Timp. *ff*
Triang. *ff*
Tamb-no. *ff*
Piatti *ff*
Cassa. *ff*

Viol. I. *sf*
Viol. II. *sf*
V.le. *sf*
V.c. *sf*
C-b. *sf*

(Allegro.)

Fl. *cresc.*

Ob. a 2 *cresc.*

Cl.(A) *cresc.*

Fag. *cresc.*

Cor. *p cresc.*

Tr.-bni.

Polkân

Nous ne som - - mes pas en nom - bre!

I. *cresc. molto*

Viol. *cresc. molto*

II. *cresc. molto*

V. le. *cresc. molto*

V. c. *cresc. molto*

C. b. *cresc. molto*

Nº 264. "Pan Voyevoda," introduction (p. 3).

Nº 264. „Pan le Voievode," introduction (p. 3).

(Allegretto. $\text{♩} = 52$.)

con sord.

Cor. *pp ten. assai*

pp

V. le. div.

pp sempre legato assai

V. c. div.

pp

4

Cor. ingl.

con sord.

Cl. I (A)
 Pae.
 Cor.
 V.le.
 V.c.

Ob. con sord.

pp ten. assai
Cor. ingl.

Cl.
 Pae.
 Cor. I. II.
 Viol. II. *ten assai*
div.
 V.le. *pp sempre legato assai*
 V.c.

Fl. I.

Ob.
Cor. ingl.

Cl.
 Cor.
 Viol. II.
 V.le.
 V.c.

pp

Nº 265. "The Legend of Tsar Saltan."
Nº 265. „Légende du Tsar Saltan."

103

(♩ = 63)

Fl.

Cl. A *pp*

Cl. basso (A) *pp*

Fag. *pp*

Cor. IV. *pp*

Viol. I. *p*

Viol. II. *p*

V. le. *p* 3

V. c. *p* 3

C. b. *p*

p

The musical score is arranged in a system of staves. The top section includes Flute (Fl.), Clarinet in A (Cl. A), Clarinet in Bass (Cl. basso), Bassoon (Fag.), and Cor IV. The middle section includes Violin I (Viol. I), Violin II (Viol. II), Viola (V. le.), Violoncello (V. c.), and Contrabass (C. b.). The bottom section shows the continuation of the strings. The score is marked with dynamics such as *pp* and *p*, and includes articulation like slurs and accents. The tempo is indicated as quarter note = 63.

Nº 266. "The Legend of Tsar Saltan."

Nº 266. „Légende du Tsar Saltan.“

263

128 (Moderato assai. $\text{♩} = 84$.)

Fl. piccolo.
Fl.
Ob.
Cor. ingl.
Cl. (B)
Fag.
C. fag.
Viol. I.
Viol. II.
V-le.
V.c.
C-b.

Nº 267. "The Legend of the invisible city of Kitesh" (p. 488).

Nº 267. „Légende de la ville invisible de Kitéj“ (p. 488).

(Moderato. $\text{♩} = 88$.)

Fl.
Cl. (B)
Arpa I.
Arpa II.
3 Viol. I.
3 V.c.

264 N° 268. "Kashtcheï the Immortal."

N° 268. „Kachtchéï Immortel“

33 (Allegretto mosso. ♩: 126.)

Cor. ingl.

Cor. I. II. III.
con sord.

ppp

Alti. Coro (dans les coulisses) La tempête commence.
Gronde et souff-le, tour-bil-lon, cou-vre de tes blancs flo-cons.

Arpa (harpes éoliennes)

Viol. I. II.

V. le.

C. b.

Cor. ingl.

Cl. I. b.

Cl. II. (A)

Cor. I. II. III.

Alti.

Tous les ché-nes, les sa-pins.

Arpa.

Viol.

V. le.

C. b.

N^o 269. "Kashtcheï the Immortal"
N^o 269. „Kachtchéï Immortel“

43 (Allegretto mosso. $\text{♩} = 126.$)

Fl. picc.

Fl. a²
Ob. a²
Cl. I. (B)
Cl. II. (A)
Fag. a²

Cor. f
Tr. be. (B) mf
Tr. bni. e Tuba. f
Timp. tr mf

Arpa (harpe éolienne)

(La scène découvre de nuages furieuse tempête: nuit.)

Viol. I. f
Viol. II. f
V. le. f
V. c. f
C. b. f

Fl. picc.

Fl. a 2

Ob.

Cl. I. (B)

Cl. II. (A)

This section of the score contains five staves. The top staff is for Fl. picc. (Piccolo Flute). The second staff is for Fl. a 2 (Flute in A). The third staff is for Ob. (Oboe). The fourth staff is for Cl. I. (B) (Clarinet in B). The fifth staff is for Cl. II. (A) (Clarinet in A). The music is in 2/4 time and features a variety of rhythmic patterns and melodic lines.

Cor.

Cor. a 2

Tr. be. (B)

Tr. bni. e Tuba.

Timp. *b*

This section of the score contains four staves. The top staff is for Cor. a 2 (Coronet in A). The second staff is for Tr. be. (B) (Trumpet in B). The third staff is for Tr. bni. e Tuba. (Trumpets and Tubas). The fourth staff is for Timp. b (Timpani in B). The music is in 2/4 time and features a variety of rhythmic patterns and melodic lines.

Arpa.

Arpa.

This section of the score contains one staff for Arpa. (Harp). The music is in 2/4 time and features a variety of rhythmic patterns and melodic lines.

Viol.

Viol.

V.le.

V.c.

C.b.

This section of the score contains four staves. The top staff is for Viol. (Violin). The second staff is for V.le. (Viola). The third staff is for V.c. (Violoncello). The fourth staff is for C.b. (Contrabasso). The music is in 2/4 time and features a variety of rhythmic patterns and melodic lines.

Nº 270. "Mlada" (p. 166).

Nº 270. „Mlada“ (p.166).

3 Fl. *tr.*
Ob. *mf*
Ob. c. - alto.
Cl. I. II. *a2*
Cl. III. *f*
Cl. basso (B)
Fag. *f*
C. fag. *f*
Cor. *p*
dim. e smorz.
Triang. *tr.*
p *dim. e smorz.*
Alti.
Ten. Gloire à Ya-ro-mir, no-tre prin-ce su-bli-me!
I. *pizz.*
Viol. II. *f pizz.*
V. le. *pizz.*
V. c. *pizz.*
C. b. *pizz.*
mf

268 **Nº 271. "The Golden Cockerel."**
Nº 271. „Le Coq d'Or.“

125 (Moderato. ♩:100.)

Ob.
 Cl. (A)
 Fag.
 Cor. I.
 V. le divise a 4.
 V. c. divisi a 4.
 C. b.

Nº 272. "The Legend of Tsar Saltan" (p. 179).

Nº 272. „Légende du Tsar Saltan“ (p. 179).

(Maestoso. ♩: 83.)

Fl. picc.
 Fl.
 Ob. I.
 Cl. (A)
 Cor. I. II.
 Viol.
 V. le. div.
 V. c. pizz.
 C. b.

(Moderato assai. $\frac{3}{4}$.)

Fl. picc. *sv.*

Fl. *sv.*

Ob. *sv.*

Cor. ingl. *sv.*

Cl. (B) *sv.*

Cl. basso (B) *sv.*

Fag. *sv.*

Cor. I. II. III. IV. *sv.*

Tr. bni. II. III. e Tuba. *sv.*

Timp. *sv.*

I. *sv.*

Viol. *sv.*

II. *sv.*

V. le. *sv.*

V. c. *sv.*

C. b. *sv.*

The musical score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Piccolo Flute, Flute, Oboe, English Horn, Clarinet in B-flat, Bass Clarinet in B-flat, Bassoon, and Cor Anglais. The brass section includes Trumpets I-IV, Trumpets II, III, and Tuba, and Timpani. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is marked with a dynamic of *sv.* (sforzando) and a tempo of Moderato assai in 3/4 time. The notation includes various rhythmic values, slurs, and articulation marks.

Nº 274. "The Legend of Tsar Saltan."
Nº 274. „Légende du Tsar Saltan."

165 (Moderato assai. $\frac{3}{4}$: 63.)

Fl. *ff stacc.*

Ob. *ff stacc.*

Cor. ingl. *ff*

Cl.(B) *ff*

Cl.basso(B)

Fag. *ff*
a 2

Cor. I.II. *ff*

III.IV *ff*

Tr.be.(B)

Tr.bni.e Tuba.

Timp. *f*

Viol. *f* *div.* *sempre stacc.*

V.le. *f*

V.c. *f*

C.b. *f*

N^o 275. "Pan Voyevoda."
N^o 275. „Pan le Voievode“

128 (Larghetto. J. = 76.)

Fl. I.

Ob. I.

Cor.

Camp.

Yadviga.

Arpa.

Viol. I.

p cresc.

p cresc.

ten. assai

mf *cresc.*

mf *cresc.*

p cresc.

Par les vi-traux ruis-sel-le la lu-miè-re

cresc. (h-b)

cresc.

Fl. I.

Ob. I.

Fag.

Cor.

Camp.

Yadviga.

Arpa.

Viol. I.

mf *cresc.*

f *cresc.*

cresc.

En ut. re. mi. fa. sol. la. si b

C'est une é-gli-se,

quasi trillo

2 Fl. picc. *ff*

Fl. I. *ff*

Ob. *ff*

Cl. (A) *ff*

Fag. *ff*

Cor. *ff*

3 Tr. bni. *ff*

Camp. *f*

Triang. *f* *tr*

Arpa. *ff* *gliss.*

I. *ff*

Viol. II. *f*

V.le. *f*

V.c. C.b. *ff*

N° 276. "The Christmas Night" (p. 310).

N° 276. „La Nuit de Noël“ (p. 310).

(Allegro assai. ♩ : 188.)

Fl. I. *p*

Cl. (A) *pp* *tr*

Fag. *pp*

Cor. I. II. *pp*

I. *pp* *div.*

Viol. II. *pp* *div.*

V. le. *pp*

V. c. *mf* *glissando (sons harmoniques)* *sul D*

C. b. *pp*

Detailed description: This is a page of a musical score for a concert band or orchestra. It features ten staves of music. The top staff is for Flute I (Fl. I.), marked *p*. The second staff is for Clarinet in A (Cl. (A)), marked *pp* and includes trills (*tr*). The third staff is for Bassoon (Fag.), marked *pp*. The fourth staff is for Cor Anglais I and II (Cor. I. II.), marked *pp*. The fifth staff is for Violin I (I.), marked *pp* and includes divisi (*div.*) markings. The sixth staff is for Violin II (Viol. II.), marked *pp* and includes divisi (*div.*) markings. The seventh staff is for Viola (V. le.), marked *pp*. The eighth staff is for Violoncello (V. c.), marked *mf* and includes *glissando (sons harmoniques)* and *sul D* markings. The ninth staff is for Contrabass (C. b.), marked *pp*. The music is in 2/4 time and consists of four measures. The key signature has one sharp (F#).

N^o 277. "Snegourotchka!"N^o 277. „Sniégourotchka!“

45 Adagio. ♩ = 50.

Cor. I.

Sniég.

soir, le soir je chante - rai - Je chante-rai pour é-gay-er la so-li - tude

I.

Viol. II. *pp*

V-le. *pp*

V-c. *pp*

C-b. *pp*

C-b. *pizz.*

Poco più animato.

Fl. I. *poco rit.*

dolce

Cor. I.

Sniég.

les plus gais de mes re - frains. Le beau Lel me les ap - pren - dra.

Viol. *pp*

V-le. *pp*

V-c. *pp*

C-b. *pizz.*

Nº 278. "Sadko"
 Nº 278. „Sadko“

143 Adagio. $\text{♩} = 56.$

Fl. *pp*

Ob. *pp*

Cl.(B)

Fag. *pp*

Cor. II. *pp*

Loubava. *p*

V.c.e C-b. *pizz.*

pp

Ai - de - moi, Sei - gneur qui es au

Fl. *poco cresc.*

Ob. *pp poco cresc.*

Cl. *poco cresc.*

Fag. *poco cresc.*

Cor. I. *pp poco cresc.*

Timp. *pp*

Loubava. *poco cresc.*

ciel! O pre - serve in - tac - te sa tè - te fol -

Viol. I. *pp*

Viol. II. *pp*

V.le. *pp*

V.c.e C-b. *arco*

pp

poco cresc.

N^o 279. "Snegourotchka."
 N^o 279. „Sniégourotchka.“

(Allegretto capriccioso.)

string.

Fl. I.

Cor. I.

Sniég. *pp*

Voi-là mon rêve et mon bon-heur, je ne puis vi-vre sans chan-sons.

Viol. *pp* *pizz.* *arco*

V-le. *pp* *pizz.* *arco*

V-c. *pp* *pizz.* *arco*

pp

48

Fl. I.

Cl. A. *p* *f* *ppresc.*

Fag.

Cor. I.

Sniég.

Chan-ter, voi-là mon seul bonheur, ma joi - e!

Viol. *p* *pizz.* *arco*

V-le. *p* *pizz.* *arco*

V-c. *p* *pizz.* *arco*

C-b. *p* *pizz.* *arco*

N^o 280. "The Tsar's Bride."
 N^o 280. „La Fiancée du Tsar."
 (Larghetto assai. ♩=60)

206

Fl. *pp*

Ob. *pp* dolce

Cl. (B) *pp*

Fag. *pp*

Marfa. *pp* *espr. assai*

La - bas dans les pa - ys loin - tains, I.

Arpa. *pp*

Viol. II. *pp*

V-le. *pp*

V-c. I. *p* pizz. *s*

V-c. II e C-b. *p* pizz. *s*

Fl. *pp*

Ob. *pp* *più f*

Cl. *mp*

Fag. *pp* *più f*

Marfa. *pp* *più f* *a piena voce*

ciel est - il si - beaux qui - ci? Mais vois bril -

Arpa. *pp*

Viol. *pp*

V-le. *pp*

V-c. I. *poco più f*

V-c. II e C-b. *poco più f* arco

espr.

Fl.

Ob.

Cl.

Fag.

Marfa.

-ler là - bas ce grand nu -

Arpa.

Viol.

V.le.

V.c. I.

V.c. II e C-b.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

Fl.

Ob.

Cl.

Fag.

Cor.

Marfa.

-age pa - reil a deux cou - ron - nes

Arpa.

Viol.

V.le.

V.c. I.

V.c. II e C-b.

N° 281. "Sadko" (p. 516).

N° 281. „Sadko“ (p. 516).

(Passionato. ♩ = 126.)

279

Fl. II. III.

p *poco cresc.* *poco cresc.*

C. ingl.

Cl. II. III. (A)

Fag. I.

p *poco cresc.* *poco cresc.*

La Pr. des Mers.

Et sous les ri - ves es - carpées je dor - mi - rai près de l'ai - mé. Fi - dèle à mon a - mour jus - qu'

p *poco cresc.* *poco cresc.*

I. div. *poco cresc.*

Viol. I.

p *poco cresc.*

V. le. div.

p *poco cresc.*

V. c.

p *poco cresc.*

Allargando.

314

Fl.

f *dim.*

C. ingl.

f *dim.*

Cl.

f *dim.*

Fag. I.

f *dim.*

Cor. I. II.

f *dim.*

Tr. bni.

f *dim.*

La Pr. d. M.

à la fin des temps. Oh! tes chants di - vins ont sé - duit mon cœur, ra - vi mon âme.

f *dim.*

Viol.

f *dim.*

V. le.

f *dim.*

V. c.

f *dim.*

V. o. e. C. b.

f *dim.*

280 № 282. "The Tsar's Bride" (p.361).
 № 282. „La Fiancée du Tsar“ (p.361).
 (Larghetto assai.)

Cl.(B)

Fag. I. *pp*

Cor. II. *pp*

Marfa. *pp*

Arpa. *p*

V-le. *pp*

V-c. *pizz.*

C-b. *pp*

Re - viens de -

Fl. *pp*

Ob. I *pp*

Cl. *pp*

Fag. I. *pp*

Cor. *pp*

Marfa. *pp*

-main, mon Va - nia

Arpa. *p*

V-le. *pp*

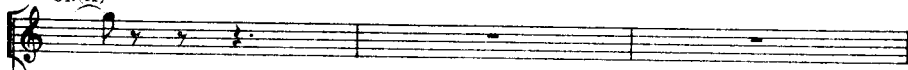
V-c. *pizz.*

C-b. *pizz.*

N^o 283. "The Tsar's Bride."
 N^o 283. „La Fiancée du Tsar.“

169 (Larghetto. ♩ = 92)

Cl.(A)



Cor. I. II.



Marfa.



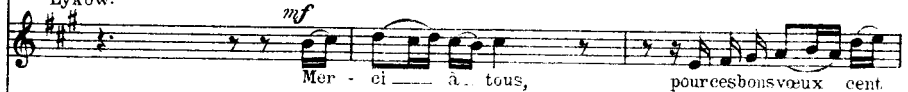
Domna Sabourova.



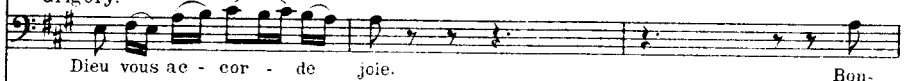
Douniacha.



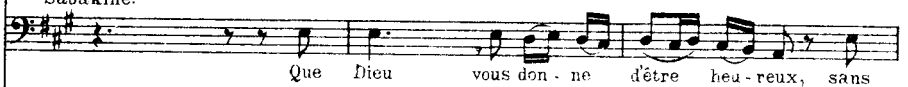
Lykow.



Grigory.



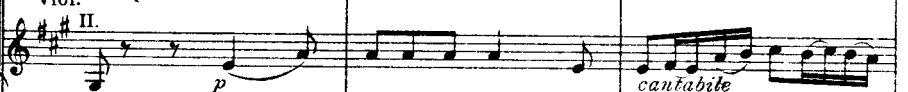
Sabakine.



I.



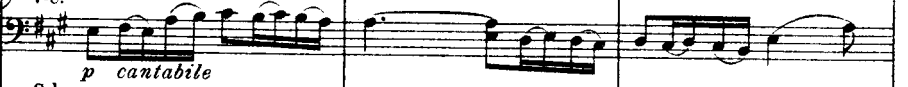
Viol.



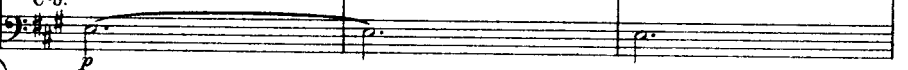
Vle.



V-c.



C-b.



Ob.

Cl.(A)

Fag.

Cor. I. II.

M.

S.

D.

L.

Gr.

S.

Viol.

V-le.

V-c.

C-b.

p dolce

pp

p dolce

pp

p dolce

-ci a tous!

Bon-heur aux a mants!

joie! So-yez heu-reux. toujours u-nis.

fois mer-ci.

-heur aux a-mants! Soyez heureux, que Dieu vous

tre - - ve. Dieu vous ac-cor-de bon-heur et san-té,

div.

div.

Fl. II.

Ob.

Cl. (A)

Fag.

Cor.

I-III

II-IV

Triang.

M.

D. Mer-ci, mer - ci pour ces vœux bien - veillants!

L. soyez heu-reux. vi-vez bien vieux!

Gr. mer-ci a tous!

S. don - - ne de - vi-vre très vieux!

Coro.

Sopr. e Alti.

so - yez heu - reux!

Noble I-van Serghieievitch bonheur à

Arpa.

Viol.

V-le.

V-c.

C-b.

cresc.

Fl. picc.

Fl. I.

Fl. II.

Ob.

Cl(A)

Fag.

Cor. III

IV

Tr-be(C)

Triang.

Arpa.

Viol.

V-le.

V-c.e C-b.

toi bonheur à toi a ta belle. Toujours a mou-reux, sans aucun sou-ci,

Fl. picc.

Fl. I.

Fl. II.

Ob.

Cl. (A)

Fag.

Cor. III. #

Cor. IV. #

Tr. be. (C)

Tr. bni. e Tuba.

Triang.

Sabakine.

Coro.

Arpa.

Viol.

V-le.

V. c. e C-b.

que les jours heu - reux soient pour vous nom - breux!

Que

sf *p* *sf* *p* *sf* *p* *sf* *p*

Fl. II.

Ob.

Cl./A.

Fag.

Cor. III.

II. IV.

M.

Sob.

D.

L.

Gr.

S.

Viol.

V-le.

V.c.e.C-b.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

Bon - - - - - heur!

Joie - san - - - - - té!

Dieu vous gar - - - - - de!

Dieu vous bé - - - - - ni - - - - - ra!

Dieu vous don - ne joie, - - - - - san - té!

Dieu vous don - ne joie, san - - - - - té!

p

cresc.

p

cresc.

p

cresc.

N^o 284. "The Tsar's Bride."

N^o 284 „La Fiancée du Tsar.

108

Ob. (Adagio. $\text{♩} = 44$) Solo

Marfa. *dolcissimo*

dolcissimo

Ah quels jours heu-reux. que nous é - tions gais. quand chaque

Viol. II. *con sord.*

V. le. *pp* *con sord.*

V. c. solo. *pp* (*senza sord.*)

altri V. c. *dolce* *con sord.*

pp

M.

ar - bris-seau s'in-cli-nait vers nous — quand les chè - nes verts

M.

sem - blaient nous bé-nir tu - té - lai - res pro - tec - teurs.

135 (Andantino. $\text{♩} = 76$.)

Cor. ingl.

pp

Cl. basso (A)

pp

Fag.

Tamburo

ppp

Tamb. no.

La Reine de Chemakha. *dolce*

Vient-on l'attendre à la fe-nê-tre. Toei at-ten-tif, le courtrem-

Arpa. pp

I. pizz.

Viol.

V.le. pizz.

V-c.

C-b. pizz.

pp

pp

dolcissimo

Fl. I. *pp*

Ob. I. *pp* *dolcissimo*

C. ingl.

Cl. (A) *pp*

Cl. basso (A) *pp*

Fag.

Tamburo.

Tamb-no.

L.R.d.Chem.

-blant? A pei-ne l'a-ton vu pa-rai-tre, sait-on charmer l'heureux a-mant?

Arpa.

Viol. *pizz. div.*

V-le.

V-c.

C.b.

290 N° 286. "The Tsar's Bride."

N° 286. „La Fiancée du Tsar“

(Lento. ♩ = 63.)

81 I. *acceler. poco a poco* a 2

Fl. I. *mf espress. assai* *f ten. assai* *cresc.*

Ob. I. *mf espress. assai* *f ten. assai* *cresc.*

Cl. (B) *mf* *f* *cresc.*

Fag. *mf* *f* *cresc.*

Cor. I. *mf* *f ten. assai* *cresc.*

III. IV. *mf* *cresc.*

Tr. be. (C) *mf* *cresc.*

Tr. bni. *mf* *cresc.*

Lioubacha. (Elle pleure)

Ah! tout pour toi. oui, tout pour toi!

I. div. *mf espress. assai* *f largamente* *cresc.*

II Viol. *mf* (non div.) *cresc.*

V. le. *mf* *f* *cresc.*

V. c. I. *mf* *f* *cresc.*

V. c. II e C. b. *mf* *f* *cresc.*

Fl. *riten. poco a poco*

Ob. *ff*

Cl. *ff*

Fag. *ff* *p dim.* *ppp*

Cor. *ff*

Tr-be. *f*

Tr-bni. *f*

Lioub. *p*

A - lors, je suis tra-hi - e?

Viol. *ff* *p div.* *ppp*

V.le. *ff* *dim.* *p dim.* *ppp*

V.c.I. *ff* *dim.* *p dim.* *ppp*

V.c.II e C-b. *ff* *dim.* *p dim.* *ppp*

292 N^o 287. "Snegourotchka."

N^o 287. „Sniégourotchka“

16 (Allegro moderato.)

Cl. (A)

Fag. I.

pp

Le Printemps.

Dans ces fo-rêts où l'ombre est é-ter-nel-le, au plus pro-fond des

V.-c. e C.-b. pizz.

pp

Cl.

Fag. I.

Le Pr.

bois toujours gla-cés, le père en son pa-lais re-tient ma fil-le; je la voudrais heu-

colla parte

Viol. *sf* *pp*

V.-le. *sf* *pp*

V.-c. e C.-b. *sf* *arco* *pp*

Le Pr.

-reuse et je l'a-do-re, il faut pour l'amour d'el-le me sou-mettre au

Viol. *f*

V.-le. *f*

V.-c. e C.-b. *f*

Le Pr.

-vieux bon - homme Hi - ver, ty - ran mo - ro - se de ce pa -

Viol.

V.le.

V.c.e C-b.

Detailed description: This system contains the vocal line and the first three staves of the string section. The vocal line is in a single staff with lyrics. The string section consists of Violin (Viol.), Viola (V.le.), and Violoncello/Contrabasso (V.c.e C-b.) parts. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The string accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *sf* (sforzando) and *p* (piano).

Fl. I.

Gb. I.

Cl. I.

Detailed description: This system contains the first three staves of the woodwind section: Flute I (Fl. I.), Clarinet in B-flat I (Cb. I.), and Clarinet in C I (Cl. I.). Each part has a melodic line with some grace notes and slurs. The dynamics are marked *sf* (sforzando).

Le Pr.

-ys et de moi-mê - me; il ne veut pas au doux Printemps cé - der la pla - ce

Viol.

V.le.

V.c.e C-b.

Detailed description: This system contains the vocal line and the first three staves of the string section. The vocal line continues with lyrics. The string accompaniment remains consistent with the first system, featuring a steady eighth-note pattern. Dynamics include *sf* (sforzando) and *p* (piano).

Fl. I.

Ob.

Cl. (B)

Fag. *pp*

Cor. *pp*

Lioub.

Ah, qu'elle est belle! Mes sens me trompent-ils? Ah!

cresc.

I. II. III.

f

mf

mf

Viol. *p*

V.le. *p*

V.c. C-b. *p*

cresc. molto

f

cresc. molto

f

cresc. molto

f

cresc. molto

f

Fl. I.

Ob.

Cl.

Fag. *p*

Lioub.

125

mf

mf

cresc. p

mf cresc.

jà bien vu! Mer ve-ile de beauté... des yeux super-bes. cer-tes il l'a-

Viol. *p*

V.le. *p*

V.c. *p*

C-b. *p*

f

f

f

f

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fag. *mf*

Cor. *mf*

Tr. be. (C) *mf*

Tr. bni. *mf*

Licub. *mf*

dim.

a 2

I. II.

prec.

-do - re. Mais ma fu - reur ne lé - par - gne - ra pas!

Viol. *mf*

V. le. *mf*

V. c. *mf*

C. b. *mf*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fag. *mf*

Cor. *mf*

Tr. be. (C) *mf*

Tr. bni. *mf*

Timp. *mf*

Licub. *mf*

sp

f

Ah, j'ai - la tête en feu! Où est cet homme? (Elle heurte à la porte de Boméli)

Viol. *f*

V. le. *f*

V. c. *f*

C. b. *f*

cresc.

ff

N^o 289. "Sadko"
 N^o 289. „Sadko“

99 Larghetto. ♩. = 56.

Cl. (B) *pp*
 Sadko *dolce*
 Tes longs che-veux blonds ruis-
 V.le.
 V.c. *pp*
dolce (colla voce)

C. ingl.
 Cl.
 La Pr. des Mers. *dolce (colla voce)*
 Sadko. *dolce*
 Com - me l'or ré-
 -sel - lent com-me la ro - sée pu - re ri-
 V.le.
 V.c.

C. ingl.
 Cl.
 Cor. I.
 La Pr.
 Sadk - son - nent les cordes a - gi - les sous tes doigts. *pp*
 -vié - re de per - les bril - lantes. *div.*
 V.le.
 V.c.

N^o 290. "Sadko" (p. 150).
 N^o 290. „Sadko“ (p. 150.)
 (Larghetto. ♩. = 56.)

C. ingl. *dolce (colla voce)*
 Cl. (B) *pp*
 La Pr.
 Par la pen - sé - e tu pla - nestreshautdansles cieux.
 V.le.
 V.c. *pp*

C.ingl.
Cl.
La Pr.
Sadko. Ton chant lé-ger va sé-pandre sur les flots.
dolce
Plei-ne dé-toiles ta cein-ture é-blou-it dans la nuit.
V.le.
V.c.
dolce (colla voce)

Fl.
dolcissimo
Op.
dolcissimo
C.ingl.
dolcissimo
Cl.
dolcissimo
Fag.
pp
Cor.
ppp
La Pr. *ppp*
Sadko. O mon bien-ai-mé. mon fi-an-cé, mon beau prédesti-
Oh. dis, ma mie qui es-tu donc, ma prin-
I.
Viol. II.
dolcissimo
dolcissimo
V.le.
pp
V.c.
dolcissimo
C.b.
pp

Nº 291. "Sadko"
 Nº 291. „Sadko“

307

(Allegro. $\text{♩} = 66$)

Fl.
 Ob.
 Cingl.
 Cl. (A)
 Fag.
 e C. fag.
 Cor.
 T. mi.
 e Tuba.
 Timp.

La Pr. des Mers.

Sadko.

Voix derrière le rideau.

Mon fi - au - cé dé - si - ré!

O prin - cesse a - do - ree!

Viol. I.
 V. le.
 V. c.
 C. b.

C. ingl.

Cl. H. III.

Fag.

La Pr.

Sadko Tes chants ont sé - duit mon cœur, comme ils ont ra - vi mon âme, oh
 Ta beau - té sé - duit mon cœur, ta beau - té ra - vit mon âme, oh

V. le.

V. c.

C. b.

dolce

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

Fl. *mf* *ff* *a 2*

Ob. *ff*

C.ingl. *mf* *ff*

Cl. *mf* *ff* *a 2*

Fag. I. *ff* II. e C-fag. *ff*

Cor. *mf* *ff*

Tr.-bui. e Tuba. *ff*

Timp. *ff*

La Pr. *ff* *ten.*

bien - ai - mé!

Sadko. *ff* *ten.*

bien - ai - mé!

I. *ff*

Viol. II. *ff*

V.le. *ff*

V.c. *ff*

C-b. *ff*

N^o 292. "Sadko"

N^o 292. „Sadko“

a 318 Andantino. ♩ = 104.

Cl. basso (B)

Lioubacha *p dim.* *pp*

Pau-vre veu-ve, je suis par les vents bat-tue et noy-

-é-e par tou-tes les pluies du ciel. Oh, je suis la ri-sée de

tout chré-tien, la ri-sée de tous les gens de bien.

b 320

Lioubacha

Vous chan-teurs des fo-rêts, ros-sig-no-lets. o cher-chez-le par-

Viol. *p* *pizz.* *pp* *pizz.* *pp*

V.le. *p* *pp*

V.c. e C-b. *p* *pp*

-mi vous; il est des vôtres. Sad-ko, mon ma-ri, le beau-gous-lar!

Viol. I. *pizz.* *pp*

V.le. *pp*

V.c. e C-b. *pp*

302 № 293. "The Tsar's Bride" (p. 169).
 № 293. „La Fiancée du Tsar“ (p. 169).
 (Allegro. ♩ = 120-132.)

Cl. (B) a 2
 Fag. p a 2
 Alti. p
 Bassi. So-yons pru-dents a - vant toute au-tre cho - se,
 Viol. I e II.
 V.le. p
 V.c. p

Cl. (B)
 Fag.
 Cor. I. III. II. IV. #p
 Alti. Sopr. e Alti unis. cresc.
 Bassi. Sig - nons nous tous, c'est un sor - cier!
 Viol. I e II.
 V.le. cresc. molto
 V.c. cresc. molto
 C. b. p cresc. molto

N^o 294. "Ivan the Terrible," Act I (p.111).

N^o 294. „La Pskovitaine," 1^{er} acte (p.111).

303

(Allegro.)

Ob.c.a.
Fag. *mf*
Cor. *mf*
Sopr. Alti *mf*
Ten. *mf*
Bassi. Hoi, hoi, son - nez les
Viol. I. *mf*
Viol. II *div. mf*
V.e. *mf*
V.c. e C-b. *mf*
clo - ches! Ah! la - ven - ture est bon-ne!
dim.

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is in G major (one sharp) and 2/4 time. It features a variety of instruments including Oboe Clarinet in A, Bassoon, Cor Anglais, Soprano and Alto voices, Tenor, Basses, Violins I and II, Viola, and Violoncello/Double Bass. The vocal parts have lyrics in French. The music is marked 'Allegro' and includes dynamic markings such as *mf* (mezzo-forte) and *dim.* (diminuendo). The score is divided into two systems, with the vocal entry occurring in the second system.

304 N° 295. "Sadko."

N° 295. „Sadko.“

(Allegro. $\text{♩} = 126$.)

Sadko. 219

Cé-lébrons les hautes voï - tes du fir - ma - ment. Cé-lébrons les a - bi - mes de l'O - cé -

Ten. I.

Ten. II.

Bassi. Cé-lébrons les hautes voï - tes du fir - ma - ment. Cé-lébrons les a - bi - mes de l'O - cé -

Viol. I. *pizz.*

V. le. *pp* *pizz.*

V. c. *pp* *pizz.*

Fl. picc.

Fl. I. *pp*

Cl. picc. (D) *pp*

Cl. (A) *pp*

Sadko.

an, l'homme est li - bre dans le vaste ni - vers, li - bre quand il tra - ver - se terre et

Ten. I.

Ten. II.

Bassi. an, l'homme est li - bre dans le vaste ni - vers, li - bre quand il tra - ver - se terre et

Arpe. *p*

Viol. I. *pizz.*

Viol. II. *pp* *pizz.*

V. le. *pp* *pizz.*

V. c. *pp* *pizz.*

Piu animato. ♩ = 144.

Fl. picc. **220**

cresc.

Fl. *f*

Ob. *cresc.*

C. ingl. *f*

Cl. picc. *f*

Cl. *cresc.*

Fag. *f*

Cor. *f*

Timp. *f*

Ten. et Sadko.

Chœur I.
Bassi mer

Sopr. Alt.

Chœur II. Cé-lé-brons les hautes voûtes du fir-mament. Cé-lé-brons les a-bî-mes de l'O-cé-an!

Ten. Bassi.

Arpe. & *f*

Viol. I e II unis.

V-le. *f*

V-c. *f*

C-b. *div. pizz.* *f*

N^o 296. "Ivan the Terrible," Act II.N^o 296. „La Pskovitaine," 2^{me} acte.

(Allegro.)

37

Fl.

Ob. *p* *cresc.*

Cor. I. II. *p* *cresc.*

Stiocha. *p* *mf*

Le Tsar. Aux mo - ril - les, aux mo -

Pà - té de Pskov? Hein, quoi?

Sopr. I div. *poco cresc.*

Sopr. II div. Mais vo - yez: vers nous sur un fier coursier vient un no - ble preux

Mais vo - yez: vers nous sur un fier coursier vient un no - ble preux vé - tu

Fl.

Ob. *mf*

Cl. I. (A) *mf*

Fag. *mf*

Cor. *mf*

Stiocha.

-ril - les puissant Tsar, unis. chez nous, Pé - té, a -

Sopr. I. *pp*

vé - tu d'or bril - lant. d'or brillant marche un no - ble preux vé - tu d'or brillant, é - clai -

Sopr. II. *pp*

Alti. d'or bril - lant sur un fier coursier vient un no - ble preux vé - tu d'or brillant, é - clai -

sur un fier coursier vient un no - ble preux vé tu d'or brillant, é - clai -

I. *pizz.*

Viol. II. *p* *pizz.*

V. le. *p* *pizz.*

V. c. *p* *pizz.*

p

Fl. 38 *ten.*

Ob. *mf* *ten.*

Cl. I. *mf* *ten.*

Fag. *mf* *ten.*

Cor. II. *mf*

Stiocha.

Ts. IV. bon - dent les mo - ril - les. Et nos hô - tes bien sou - vent les di - sent bon - nes!

Sopr. Gail.

Alti. rant le ciel com - me l'astre en feu du prin - temps nou - veau.

E - clai -

Viol. *p* *arco*

V. le. *p* *arco*

V. c. *p* *arco*

G. b. *p* *arco*

Fag.

Cor. II. *ten. assai*

Ts. IV

Sopr. lar - de! Et fort bel - le; doc les fil - les i - ci, pou - sent com - me les mo - rilles? Chez

Alti. Mais vo

-rant le ciel mu - a - geux et noir; mais il a fron - cé ses sour - cils é - pais

Viol. *p* *pizz.*

V. le. *p* *pizz.*

V. c. e C. b. *mf* V. c. *pizz.*

Cor. I. II.

a 2

Ts. Iv.
 nous on est moins bien ser - vi tu men - tends?
 Sopr. I.
 Sopr. II.
 -yez mar - cher par les champs en fleurs sa fi - dèle ar - mée! Gloi - re,
 Altii.
 Viol.
 V. le.
 V. c.
 arco
 p
 p

Fl. picc.
 Fl.
 Ob.
 Ob. c. a.
 Cl.
 Fag.
 Poco allarg.
 mf
 mf
 mf
 mf
 mf
 mf

Cor.
 Sticocha.
 Cer - tes j'en - tends : Et servi de mau - vais gré?
 Ts. Iv.
 Sopr. I.
 Sopr. II.
 gloire à lui, au hé - ros vail - lant, vê - tu d'or bril - lant, gloire au
 Altii.
 Viol.
 V. le.
 V. c.
 arco
 p
 p
 p
 mf

Cor.
 Sticocha.
 Cer - tes j'en - tends : Et servi de mau - vais gré?
 Ts. Iv.
 Sopr. I.
 Sopr. II.
 gloire à lui, au hé - ros vail - lant, vê - tu d'or bril - lant, gloire au
 Altii.
 Viol.
 V. le.
 V. c.
 arco
 p
 p
 p
 mf
 p
 p
 mf
 mf

Fl. picc.

Fl. *ten.*

Ob. *ten.*

Ob. c-a. *ten.*

Cl. *ten.*

Fag.

Cor.

Ts. Iv.

gré, ma foi qui importe? Fais nous vi - si - te, et tu ver - ras bien

Sopr. I.

Sopr. II.

clair so - leil, qui sur nous flamboie, gloire à l'em - pe - reur, à ter - ri - ble Tsar!

Alti.

Viol.

V. le.

V. c.

Detailed description of the musical score: The score is for a full orchestra and vocal soloists. It consists of 13 staves. The top five staves are for woodwinds: Flute piccolo, Flute (tutti), Oboe (tutti), Oboe clarinet (tutti), and Clarinet (tutti). The sixth staff is for Bassoon. The seventh staff is for Horns. The eighth staff is for Trombones. The ninth staff is for the first Soprano. The tenth staff is for the second Soprano. The eleventh staff is for the Alto. The twelfth staff is for Violins. The thirteenth staff is for the Violoncello. The lyrics are in French and are placed between the vocal staves. The music is in a major key with a 4/4 time signature.

(Allegro non troppo. $\text{♩} = 112$.)

Fag. I.

Sopr. *dolce*

Alti. *dolce*

Cygnes blancs dans les buis - sons en fleur, dis - persez vous dé - plo - yez vos ailes

I.

Viol. I. *p*

Viol. II. *p*

V-le. *p*

V.c. e C-b. *p*

Ob. I.

pour cueil - lir de l'au - bé - pi - ne blanche, par fu - mée au souf - fle prin - ta - nier.

dis - - per - sez - vous tous. dé - - plo - yez vos ailes

dis - per - sez - vous tous, dé - plo - yez vos ailes

Fl. Solo
dolce

C. ingl. *dolce*

Cl. I (A) Solo
dolce

La R.
O mon bien ai-mé! — O mon pré-des-ti-né! —

Sadko.
Vier - ge - qui es - tu donc? Qui es - tu, ma beauté?

Sopr.
Ho - la! — Ho - la! *dim.*

Alti.
pour cuei - lir de l'au - bé - pi - ne blanche, par - fu - mée au souf - fle prin - ta - nier.

Viol. *dolce*

V. le.

V. c. I. *dolce*

V. c. II e C - b.

Nº 298. "Snegourotchka."
Nº 298. „Sniegourotchka.“

[143]

Fag. I. (Lento. ♩ = 52.)

Cor. IV. *pp*

Timp. *pp*

Koupava. *pp*

Ten. *pp*

Et te: ri - vière aux flots gla-cés et cal - mes,
Son dé-ses-poir... a tous nous fait pei - ne; o noir for-fait, tra-hi-son sans pa-reil - le!

Viol. I. *pp*

Viol. II. *pp*

V-le. *pp*

V.c.e Ch. *pp*

Ob. I.

Cl. (B) *dolce*

Fag. *pp*

Cor. *pp*

Timp.

Koup. *pp*

Alt. *pp*

Ten. *pp*

ri - vière a - mie, aux eaux pro - fon - des, en
son dé-ses-poir a tous nous fait pei - ne; o noir for-fait, tra-hi-son sans pa-reil - le
Dans nos de-meures païsi-bles, nos fil - les ig - no - rent la hon - - te l'a-f-

Viol.

V-le.

V.c.e Ch.

C. B. *poco cresc.*
 Fag. *poco cresc.*
 Cor III. IV.
 Timp. *poco cresc.*
 Koup.
 Sopr. dors, en - dors ma honte et ma dou - leur mor -
 Alti. son dé - ses - poir à tous nous fait pei - ne, o noir for - fait, tra - hi - son sans pa - reil - le
 Ten. dans nos de - meur - es pai - si - bles. nos fil - les ig - no - rent la bon - te
 front et le par - ju - re, et le par - ju - re, et le par - ju - re
 Viol. *cresc. poco*
 V.le. *cresc. poco*
 V.c. & C.b. *cresc. poco*

Ob. *poco acceler.*
 Cl.
 Fag. *mf cresc.*
 Cor III. IV. *cresc.*
 Timp. *mf cresc.*
 Koup.
 Sopr. Alti. telle! Ri - vière, en ton meu - vant lin -
 Ten. o noir for - fait, tra - hi - son sans pa - reil - le!
 Bassi. *cresc.*
 son dé - ses - poir à tous nous fait pei - ne, son dé - ses - poir à tous nous fait pei - ne.
 Viol. *cresc.*
 V.le. *mf cresc.*
 V.c. & C.b. *mf cresc.*
mf cresc.

N^o 299. "Miada," Act III.
N^o 299. „Miada," 8^{me} acte.

37

Andante.

2 Fl. *p*

Cl. I. (B) *p un poco stacc.*

Cl. basso. (B) *p un poco stacc.*

Fag. *p un poco stacc.*

Cor. I. (As) con sord. *pp*

3 Cor. (F) *pp*

2 Cor. (F) *pp*

Arpa I. *p*

Arpa II. *p*

Viol. II. div. *p*

4 Vle. div. *p*

4 V-c. *pp*

C-b. div. *pp*

Detailed description: This is a page of a musical score for Act III, No. 299 of the opera 'Miada'. The tempo is marked 'Andante'. The score is for measures 37-39. The instruments and their parts are: 2 Flutes (p), Clarinet I in B-flat (p un poco staccato), Clarinet Bass in B-flat (p un poco staccato), Bassoon (p un poco staccato), Horn I in A-flat with mutes (pp), 3 Horns in F (pp), 2 Horns in F (pp), Arpa I (p), Arpa II (p), Violin II divided (p), 4 Violins divided (p), 4 Violas (pp), and Cello/Bass divided (pp). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The flute part has a long note with a fermata. The woodwinds and strings play rhythmic patterns, while the brass and harp provide harmonic support.

(sur scène)

Solo *brillante*

Cl. picc. (Es.)

2 Fl.

Cl. I.

Cl. basso.

Fag.

Cor. I.

3 Cor.

2 Cor.

Arpa I.

Arpa II.

Viol. II.

4 V-le.

4 V-c.

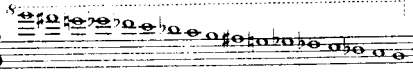
C-b.

(lento) (acceler.)

Detailed description of the musical score: The score is for page 315 of a musical work. It features a variety of instruments. The Piccolo Clarinet (Cl. picc. (Es.)) has a solo part marked 'Solo brillante' with trills and slurs, and a tempo change to '(lento) (acceler.)'. The Flutes (2 Fl.) play sustained notes. The Clarinets (Cl. I. and Cl. basso.) and Bassoon (Fag.) play rhythmic patterns. The Cor Anglais (Cor. I.) and Horns (3 Cor. and 2 Cor.) play sustained notes. The Harps (Arpa I. and Arpa II.) play rhythmic patterns. The Violins (4 V-le. and 4 V-c.) and Cello (C-b.) play sustained notes. The score is written in a key with two flats and a 3/4 time signature.

N° 300. "Miada."
N° 300. „Miada.“

L'accord des
flûtes de Pan est



39

Sur la scène.

I. *gliss.*

2 Fl. del Pan

II. *gliss.*

Fl. picc. *f*

Cl. picc. (Es) *f*

Cl. picc. (D) *f*

10-8 Lyre *glissando* *(simile)*

Piatti. *mf* (colla bacchetta)

2 Fl.

Cl. II (B) *f*

Cl. basso (B) *f*

Fag. *f*

Cor. I. (As) *f*

3 Cor. (E) *mf*

2 Cor. (F) *f*

Arpa I. *f*

Arpa II. *f*

Viol. II. *f*

V.le. *f*

V.c. *f*

C-b. *f*

N^o 301. "The Legend of the invisible city of Kitesh."

181

N^o 301. „Légende de la ville invisible de Kitéj."

Cl. I. II. (B)

pp Campan. (bagues à tête d'éponge)

pp Les cloches de l'église tintent d'elles-mêmes, doucement.

Arpa I. *pp*

Arpa II. *pp*

V.le. sul ponticello *>pp*

Fl. I.

Cl. I. II.

Piatti. *pp*

Camp. *pp*

Sopr. Alt. *pp*

Oh! les sain - tes

Arpa I. *p*

Arpa II. *p*

I. con sord. *pp*

Viol. II. div. *pp*

V.le. *pp*

Fl. I. *pp*

Cl. *pp*

Piatti. *pp*

S. A. clo - - ches del - - les mê-mes son - - nent.

Arpa I. *p*

Arpa II. *p*

Viol. II. *pp*

299 N^o 302. „Sadko.“
(Largo maestoso. $\text{♩} = 52.$)

Ob.
Cl.(B)
Fag.

L'apparition, a piena voce

Roi des mers tu as choi-si mal ton temps pour dan-ser! Vois la-mer-est sens des-

ORGANO.

Man.
Pedale.

Viol. *>pp*
pp

*) Les passages en petites notes ne se jouent que faute d'un orgue.

Ob.
Cl.(B)
Fag.

L'app.

-sus- dessous. Elle ren-ver-se les plus forts vaisseaux. Ce jour mé-me la prin-

Org. *legato assai*

Viol. *cresc.*
C. e C-b. *cresc.*

Ob.

Cl.

Fag.

L'app.

Org.

Viol.

V.c. e C-b.

-ces - se ta fille i - ra à Novgo-rod pour y de ve-nir un fleuve limpide. Toi des cends tout au

Fl.

Ob.

Cl.

Fag.

C-fag.

L'app.

Org.

Clav.

II. Clav.

Viol.

Vle.

V.c.

300

fond des mers. Ton pou-voir sur l'O-cé-an prend fin. O Sad-ko, mongous-

dim. pp

dim. pp

dim. pp

trem.

pp

Fl.
Ob.
Cl.
Fag.
C-fag.

Lapp.
Org.
Vcl.
V.c. e C-b.

-lar - pense à ton hon - neur! Ne pro - fane pas ton chant dans ce

Viol.
V.le.
V.c. e C-b.

pp *div.* *unis.*

Fl.
Ob.
Cl.
Fag.
C-fag.

a 2 *p* *p* *p*

Lapp.
Org.
Vcl.
V.c. e C-b.

gouf - fre noir. Va chan - ter en l'hon - neur de tes Nov - go-ro-diens.

Viol.
V.le.
V.c. e C-b.

div. *ten. assai* *cresc.* *cresc.* *cresc.* *cresc.*

Andante non troppo. $\text{♩} = 88$.

Fl. I.
Ob. I.
Cl. (B) *dolce*
Fag.
Sadko.
O par-tez. par-tez, mes fi-dè-les ser-vi-teurs -
Viol. I.
Viol. II.
V.le.
V.c.

Fl. I.
Ob. I.
Cl. (B) *p espress.*
Fag.
Cor. I. II.
Sadko.
De ma veuve a-ban-don-née es-su-yez les pleurs -
Viol. *p espress.*
V.le.
V.c.
C-b.

Fl. I.

Ob. I.

Cl. I.

Fag.

Cor. I, II

Tr. be. (B)

Sadko.

dolce

pp *dim.* *pp*

p

pp

Et peut-être au ciel Dieu au - ra pi-tié de nous; —

Viol.

V. le.

V. c.

C. b.

p

Fl.

Ob.

Cl. I.

Fag.

Cor. III

Tr. be.

Sadko.

espress.

p

p

espress.

ra-me-nant à l'é - plo-rée son heu-reux é - poux —

Viol.

V. le.

V. c.

Nº 304. „Sadko.“
Nº 304. „Sadko.“

83 (Allegretto. $\text{♩} = 72.$)

Fl. *pp*

Ob. *pp*

Cl. (B) *pp*

Fag. *pp*

Cor. *pp*

La.R. des M. *pp*

Sopr. *pp*

Alti. Et re - cou - vrezvous d'un nu - a - ge noir

I. *pp* pizz. *pp*

Viol. II. *pp* pizz. *pp*

V.le. *pp* pizz. *pp*

V.c. *pp* pizz. *pp*

C-b. *pp* pizz. *pp*

I. *mf* cresc. *pp* cresc.

I. *pp* cresc. *mf* cresc. *pp* cresc.

cresc.

arco

pp cresc. *arco*

pp cresc. *arco*

pp cresc. *arco*

pp cresc.

Fl. *p*

Ob. *p*

Cl. I. *p*

Cl. II. *p*

Fag. *p*

La.R. d.M. *p*

Sopr. *p*

Alti. So - yez en - - tou - rés

dolce

p

p

p

341 (Moderato e maestoso. $\text{♩} = 60.$)

Ob.

C. ingl. *p*

Fag. *p*

L'adolescent.

Vo-yez les cha-su-bles blan-ches, neige aux ra-yons du so-
Le Pr. Vsevolod.

Poiarok.

Vo-yez les cha-su-bles blan-ches, neige aux ra-yons du so-
Le Pr. Youri.

Arpe.

leil d'A-vril, qui d'a-mè-res lar-mes sont — baignees, de tor-rents de pleurs, de

leil d'A - vril, qui d'a - mè-res lar-mes sont baignées, de tor-rents de pleurs, de

342

Fl. *mf*
 Ob. *p*
 C. ingl.
 Cl. (A) *mf*
 Fag. *p*
 Loiseau Sirinn. *p*
 Loiseau Alkonost. *p* Pa-reils sont les blancs vê-te-ments
 L'adol. *p* Tels sont les blancs vê-te-ments
 Le Pr.Vs. pleurs brû-lants: *p* Tels sont les blancs vê-
 pleurs brû-lants. Pa-reils sont les blancs vê-te-
 Le Pr.Y. *p* pleurs brû-lants. Tels sont les
 pleurs brû-lants: De tor-rents de
 Arpe. *p*
 Viol. I. *p*
 Viol. II. *p*
 V-le. *p*
 V-c. *pizz.*
 C-b. *div. arco*
pizz.

Fl.

Cl.

Fag.

Cor.

Sir.

Alk. - de paix, qui sont pré-pa-rés en ce lieu pour toi.

Adol. de paix, qui sont pré-pa-rés en ce lieu pour toi.

Le Pr. Vs. te ments qui sont pré-pa-rés en ce lieu pour toi.

P. ments qui sont pré - pa - rés i - ci pour toi.

Le Pr. Y. pleurs qui sont pré - pa - rés i - ci pour toi.

pleurs a - mers, brû - lants.

Viol.

V-le. pizz.

V-c.

C-b.

N^o 306. "The Golden Cockerel" (p.351).

N^o 306. „Le Coq d'Or“ (p.351).

(Andantino. ♩ = 96.)

2 Fl.

2 Ob.

C. ingl.

2 Cl. (B)

Cl. basso.

2 Fag.

C. fag.

Cor.

Tr. bni.

Tuba. *p*

Sopr. I. *f*
A
II. *a*
No-tre so-leil!

Alt. *a*
No-tre prin- ce sans pa-reil

Ten. *a*
un so-leil
No-tre seig-neur sans pa-reil, qui bril-lait comme un so-leil!

Bassi. I. *f*
II. *a*
Prin- ce, prin- ce sans pa-reil

Viol. II. *fespr.*

V. le. *fespr.*

V. c. *f*

C. b. *fespr.*

N^o 307. "Sadko" (p. 210).N^o 307. „Sadko“ (p. 210).

(Allegro non troppo. ♩ = 112.)

Ob. I.

Cl. (B)

Fag.

Cor. *p*

Tr. be. (B)

Tr. bni. e Tuba.

Timp.

Sopr. Alti.

Mais re - gar - dez doue

Ten. Bassi.

Viol. I e II.

V-le. *mf*

V.c. *mf*

C-b. *mf*

N^o 308. "Sadko" (p. 226).N^o 308. „Sadko“ (p. 226).

Fl. picc. *tr*

Ob. I.

Cl. picc. (Es)

Cl. (B)

Fag.

Cor. *sf*

Sopr.

Alti.

Mais re - gar - dez donc, a mes bons a - mis

Ten. Ha - ha - ha - ha - ha - ha - ha - ha -

Bassi.

Re - gar -

Viol. *sf* *pizz.*

V-le. *sf* *p*

V.c. *sf* *p*

C-b. *sf* *p*

N^o 309. "Ivan the Terrible" (p.116).

N^o 309. "La Pskovitaine" (p.115).

(Andante sostenuto.)

77

Fl. I. III. a 2

Ob.

Ob. e-a.

Cl. (B)

Cl. basso. (B)

Fag.

C. fag.

I. II. III.

Cor.

IV.

Sopr.

Alti.

Ten.

Bassi.

Or-donne, o mai-tre, et tous tes or-dres se-ront sui-vis

Or-donne, o mai-tre, et tous tes or-dres se-ront sui-vis

I.

Viol.

II.

V-le.

V. e C-b.

sfp

N° 310. "Ivan the Terrible" (p. 117).

N° 310. „La Pskovitaine“ (p. 117).

Fl. I, III. a^2

Ob.

Ob. c-a.

Cl. (B) a^2

Cl. basso. (B)

Fag.

C. fag.

(B)
Tr. be.
(c-a. F)

Sopr. Alti.

Ten.

Bassi.

I.
Viol. sf

II. sf

V. le.

V. c. e C. b. sf

Nous som - mes fai - bles, nous vou - lons ê - tre gui - dés par toi.

3 Fl. (Allegro assai. ♩=168.)

C. ingl. *mf*
 Cl. (A) *mf*
 H. III. *mf*
 Fag. *mf*
 Cor. I. II. *mf*
 Sopr. *mf*
 Alti. *mf*
 Viol. I. *mf*
 Viol. II. *mf*
 V. le. *mf*
 V. c. *mf*

U - ne lot - te 'ou - te pe - ti - te na - geait, s'a - mu - sant à tra -

Ai - lio - li lio - li
 - cer un sil - lage é - cu - mant lio - - li; la - - do
 pizz.

N^o 312. "Ivan the Terrible," Act III (the end).N^o 312. „La Pskovitaine," 3^{me} acte (fin).

[69]

(Andante maestoso.)

Fl. Fl. c-a. (G.) *p*

Ob. c-a. *p*

Cl. (B) *p*

Cl. basso. (B) *p*

Fag. *p*

C. fag. *p*

Cor. *p* a 2 *p*

Sopr. *p* a

Alti. *p* tou jours

Ten. *p* oui et dure a

Bassi. *p* jours

I. *p* *mf* *cresc.*

Viol. II. *p* *mf* *cresc.*

V-le. *p* *cresc.*

V-c.e C-b. *p* *pp*

Fl.

Fl. c.a.

Ob.

Ob. c.a.

Cl.

Cl. basso.

Fag.

C. fag.

Cor.

Tr. bo. (c.a. F)

Tr. bni. e Tuba.

Timp.

Sopr. ja - mais!

Alti. ja - mais!

Ten. ja - mais!

Bassi. ja - mais!

ja - mais!

Viol. *f*uris. *cresc.* *sf*

V. le. *cresc.* unis. *cresc.* *sf*

V. c. div. unis. *cresc.* *sf*

C. b. *cresc.* *sf*

cresc. *sf*

Appendix. Single tutti chords. ¹

Appendice. Accords isolés en tutti.

1. Fl. picc. 2. Fl. 3. Ob. 4. Cl. (B) 5. Fag. 6. Cor. (F) 7. Tr. be. (C) 8. 3 Tr. bn. & Tuba 9. Timp. 10. Viol. I & II 11. V.le. 12. v.c. 13. C.b.

The May Night,
p. 325.

The Tsar's
Bride,
p. 246.

The Tsar's
Bride,
p. 299.

The Tsar's
Bride,
p. 301.

The Tsar's
Bride,
the end.

Snegourotchka,
p. 295.

The Legend of the
invisible city of Kitesh,
p. 375.

La Nuit de Mai.
p. 325.

La Fian-
cée du
Tsar, p. 245.

La Fian-
cée du
Tsar, p. 299.

La Fian-
cée du
Tsar, p. 301.

La Fiancée
du Tsar,
fin.

Sniégourotch-
ka, p. 295.

Légende de la
ville invisible
de Kitéj, p. 375.

NOTE. These diagrams are given in semibreves. They do not include percussion instruments of indeterminate sound or the human voice.

NOTA. Ces exemples sont donnés sous forme demi-schématique, en rondes. Ils ne comportent ni les instruments de percussion à sons indéterminés, ni les voix humaines.

II

8.	9.	10.	11.	12.	13.
			(Fl. picc.)	(Fl. picc.)	(Fl. gr.)
Fl. a2	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>pp</i>
Ob.	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>pp</i>
Cor. ingl.	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>pp</i>
Cl. (A)	I. (A) <i>ff</i>	I. II. (B) <i>ff</i>	<i>ff</i>	I. II. (B) <i>ff</i>	I. II. (B) <i>pp</i>
Cl. basso (A)	II. III. (A) <i>ff</i>	<i>ff</i>	II. III. (B) <i>ff</i>	III. (B) <i>ff</i>	Cl. basso. (B) <i>pp</i>
Fag.	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>pp</i>
C. fag.	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	Fag. III. <i>pp</i>
Cor. II.	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	I. II. <i>pp</i>
Cor. III.	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	III. <i>pp</i>
Tr. be. (c. alta F)	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	IV. <i>pp</i>
Tr. bn. e Tuba.	<i>ff</i>	III. <i>ff</i>	III. <i>ff</i>	<i>ff</i>	V. <i>pp</i>
Timp.	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	VI. <i>pp</i>
Viol. I.	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	(B) <i>pp</i>
Viol. II.	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	(B) <i>pp</i>
V. c.	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	(B) <i>pp</i>
C. b.	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	(c. alta F) <i>pp</i>

Ioan the Terrible, p. 207.
La Pskovitaine p. 207.

Sadko, p. 185.
Sadko p. 185.

Sadko, p. 208.
Sadko p. 208

The Legend of Tsar Saltan, p. 347.
Légende du Tsar Saltan, p. 347.

The Legend of Tsar Saltan, p. 387.
Légende du Tsar Saltan, p. 387.

Mlada, p. 119.
Mlada, p. 119.

III

14.	15.	16.	17.	18.	19.	20.
Fl. picc.			<i>pp</i>	<i>fff</i>		<i>ff</i>
Fl.	<i>pp</i>	<i>pp</i>	<i>fff</i>	<i>ff</i>	<i>fff</i>	<i>ff</i>
Ob.	<i>f dim.</i>	<i>pp</i>	<i>fff</i>	<i>ff</i>	<i>fff</i>	<i>ff</i>
Cor. ingl.	<i>f dim.</i>	<i>pp</i>	<i>fff</i>	<i>ff</i>	<i>fff</i>	<i>ff</i>
(A)	(B)	(Cl. picc. D)	(B)	(B)	(A) ^{a 2}	(B) ^{1 2}
Cl.	<i>pp</i>	<i>pp</i>	<i>fff</i>	<i>ff</i>	<i>fff</i>	<i>ff</i>
Fag.	<i>f dim.</i>	(A) ^{b 2}	<i>fff</i>	<i>ff</i>	<i>fff</i>	<i>ff</i>
C. fag.	<i>f dim.</i>	<i>pp</i>	<i>fff</i>	<i>ff</i>	<i>fff</i>	<i>ff</i>
Cor.	<i>pp</i>	<i>pp</i>	<i>fff</i>	<i>ff</i>	<i>fff</i>	<i>ff</i>
Tr.-be.	<i>f dim.</i>	(A) ^{b 2}	<i>fff</i>	(B)	(A)	(B) ^{b 2}
Tr.-bni. e Tuba.	<i>pp</i>	(c-alta F)	<i>fff</i>	(c-alta F)	<i>fff</i>	<i>ff</i>
Timp.	<i>pp</i>	<i>pp</i>	<i>fff</i>	<i>ff</i>	<i>fff</i>	<i>ff</i>
Arpa.						
Piano.						
Sopr.						
Alti.						
Ten.						
Bass.						
I.				div.		
Viol.				div.	div.	
V. le.						
V. c.						
C. b.						

*The Tsar's
Bride,
end of overture.*

*The Legend of
the invisible
city of Kitch,
the end.*

*The Christmas
Night,
p. 381.*

*Snegourochka,
the end.*

*Sadko,
the end.*

*The Legend of
Tsar Saltan,
p. 117.*

*Servilia,
the end.*

*La Fiancée
du Tsar,
fin de l'ouver-
ture.*

*Légende de
la ville invi-
sible de Ki-
téj, fin.*

*La Nuit
de Noël,
p. 381.*

*Sniegourochka,
fin.*

*Sadko,
fin.*

*Légende du
Tsar Saltan,
p. 117.*

*Servilia,
fin.*