

# ДѢЙСТВІЕ ТРЕТЬЕ.

## № 18. ПОЛОВЕЦКІЙ МАРШЪ.

### АСТЕ III.

### DRITTER AKT.

#### № 18. Marche polovtsienne.

#### № 18. Polowezkischer Marsch.

Tempo di marcia. M. M.  $\text{♩} = 120$ .

(3A КУНЦАМИ)  
(dans les cuivres)

Cornetti in B.  
Corni alti in Es.  
Corni tenori in B.  
Corni bassi e Tuba.  
Tamburi.

Musical score for woodwinds and brass instruments. It includes staves for Cornetti in B, Corni alti in Es, Corni tenori in B, and Corni bassi e Tuba. The notation is mostly rests, indicating that these instruments are silent for most of the piece.

Tempo di marcia.

2 Flauti piccoli.  
1 Flauto.  
2 Oboi.  
2 Clarinetti in B.  
2 Fagotti.  
4 Corni in F.  
2 Trombe in B.  
3 Tromboni e Tuba.  
Timpani G. As. C.  
Tamburino.  
Tamburo.  
Piatti.  
Cassa.

Musical score for woodwinds and percussion. It includes staves for 2 Flauti piccoli, 1 Flauto, 2 Oboi, 2 Clarinetti in B, 2 Fagotti, 4 Corni in F, 2 Trombe in B, 3 Tromboni e Tuba, Timpani G. As. C, Tamburino, Tamburo, Piatti, and Cassa. The woodwinds and brass have rests, while the percussion instruments have rhythmic patterns.

Violini I. (16 - 20)  
Violini II. (14 - 18)  
Viola. (10 - 12)  
Violoncelli. (8 - 10)  
Contrabassi. (8 - 10)

Musical score for strings. It includes staves for Violini I, Violini II, Viola, Violoncelli, and Contrabassi. The strings play a rhythmic accompaniment with various articulations like pizz., p, mf, and arco.

Tempo di marcia.

This musical score page, numbered 422, is written in B-flat major and 3/4 time. It features a woodwind section (flutes, oboes, bassoons, and trombones) and a string section. The woodwinds play melodic lines with various dynamics including *p*, *cresc.*, and *poco*. The strings provide a rhythmic accompaniment with patterns of eighth and sixteenth notes. Performance markings such as *a||* and *sul G.* are present. The score is arranged in a standard orchestral layout with multiple staves for each instrument group.

*a poco*

*mf* *cresc.*

*cresc.*

*mf* *cresc.*

*a poco* *mf* *cresc.*

*a poco* *mf* *cresc.*

*a poco* *mf* *cresc.* *poco* *a poco*

*a poco* *unis. pizz.* *arco*

*a poco* *arco*

A

This musical score, labeled 'A', consists of 12 staves. The notation includes treble and bass clefs, a key signature of two flats, and a 4/4 time signature. The score is divided into two systems of six staves each. The first system contains the main melodic and harmonic lines, while the second system contains additional parts, likely for a second instrument or voice. Dynamics range from *p* (piano) to *mf* (mezzo-forte). Performance instructions include *pizz.* (pizzicato), *arco* (arco), and *az.* (accrescendo). The score concludes with a final *mf* dynamic marking.

A



This page of musical score is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Performance instructions like *arco*, *pizz.*, *divisi*, and *unis.* are used throughout. The dynamics range from *f* (forte) to *mf* (mezzo-forte) and *p* (piano). The score is divided into measures by vertical bar lines, and there are repeat signs and first/second endings indicated by 'a.2.'. The bottom section of the page shows the string parts with specific performance techniques like *arco*, *pizz.*, *divisi*, and *unis.* clearly marked.

B

This musical score, labeled 'B', consists of 12 staves. The top four staves are for the first violin, second violin, viola, and cello/double bass. The bottom four staves are for the first violoncello, second violoncello, double bass, and a low-frequency instrument (possibly a tuba or euphonium). The score includes various musical notations such as notes, rests, and dynamic markings. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *mf* (mezzo-forte). Performance instructions include *arco* (arco), *pizz.* (pizzicato), *mf. sinistra* (mezzo-forte sinistra), and *divisi* (divisi). The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The section begins with a *f* dynamic and a *p* dynamic, and ends with a *f* dynamic.

Violin I: *f*, *dim.*, *poco*

Violin II: *f*, *dim.*, *poco*, *mf*, *dim.*

Viola: *f*, *dim.*, *poco*

Cello/Double Bass: *staccato*, *f*, *dim.*, *poco*, *mf*, *dim.*

Violin I (lower): *mf*, *dim.*

Violin II (lower): *mf*, *dim.*

Viola (lower): *mf*, *dim.*

Cello/Double Bass (lower): *mf*, *dim.*

Violin I (upper): *arco*, *pizz.*, *arco*, *f*, *dim.*, *poco*, *pizz.*

Violin II (upper): *divisi*, *f*, *arco*, *dim.*, *poco*, *mf*, *pizz.*, *dim.*

Viola (upper): *f*, *dim.*, *poco*, *mf*, *pizz.*, *dim.*

Cello/Double Bass (upper): *f*, *dim.*, *poco*, *mf*, *pizz.*, *dim.*

C

This page of musical score, numbered 428, features a variety of instruments and dynamic markings. The woodwind section includes flutes, oboes, and bassoons, with parts marked *mf* and *cresc.*. The string section consists of violins, violas, cellos, and double basses, with parts marked *p* and *cresc.*. The brass section includes trumpets, trombones, and tubas, with parts marked *p* and *cresc.*. The score is written in a key with two flats and a 3/4 time signature. The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes. The page is marked with a 'C' at the top right and a 'C' at the bottom right.

D  
TRIO.

The musical score is arranged in a system of staves. The top staff is Violin I, followed by Violin II, Viola, Cello, and Double Bass. The bottom two staves are for the Double Bass, with the upper one marked 'Tuba.' and the lower one marked 'pizz.'. The score includes various musical notations such as dynamics (mf, p, p2), articulation (>), and performance instructions like 'pizz.', 'arco', 'divisi', and 'unis.'. The key signature has two flats and the time signature is 4/4.

D  
TRIO.

E

This musical score is for a large ensemble, likely a symphony or concert band. It is written in E-flat major (two flats) and 4/4 time. The score consists of 16 measures. The top section includes a vocal line and several instrumental staves. The bottom section includes staves for strings and a tuba. Key musical elements include:

- Measures 1-4:** Vocal line with notes G4, A4, Bb4, C5, Bb4, A4, G4. Instrumental accompaniment in the upper staves.
- Measures 5-8:** Continuation of the vocal line and instrumental accompaniment. Dynamics include *p* and *mf*.
- Measures 9-12:** The vocal line continues with notes G4, A4, Bb4, C5, Bb4, A4, G4. The tuba part enters in measure 9 with a rhythmic pattern of quarter notes.
- Measures 13-16:** The vocal line concludes with notes G4, A4, Bb4, C5, Bb4, A4, G4. The tuba part continues with its rhythmic pattern. Dynamics include *p*, *mf*, and *pizz.* (pizzicato).

The score is marked with various dynamics such as *p* (piano), *mf* (mezzo-forte), and *pizz.* (pizzicato). It also includes articulation marks like *arco* and *pizz.* for string parts.

E

This page of musical score is for a string quartet, featuring four staves for the instruments: Violin I, Violin II, Viola, and Cello/Double Bass. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The score includes various musical notations such as slurs, trills, and triplets. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). Performance instructions include *arco* (arco), *tr* (trill), *leggerimento* (lighter), and *a2.* (second ending). The score is divided into measures, with some measures containing multiple notes and rests. The overall structure is a continuous piece of music.

Violin I: *mf cresc.*, *p cresc.*, *p*, *mf*

Violin II: *mf cresc.*, *p cresc.*, *p*, *mf*

Viola: *mf cresc.*, *p cresc.*, *p*, *mf*

Cello/Double Bass: *mf cresc.*, *p cresc.*, *p*, *mf*

Violin I: *pp cresc.*, *p*

Violin II: *pp cresc.*, *p*

Viola: *pp cresc.*, *p*

Cello/Double Bass: *pp cresc.*, *p*

Violin I: *arco*, *p cresc.*, *p*, *leggerimento*

Violin II: *arco*, *p cresc.*, *p*

Viola: *arco*, *p cresc.*, *p*

Cello/Double Bass: *arco*, *p cresc.*, *p*

This page of musical score contains multiple systems of staves for a string quartet. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. Performance instructions such as *mf cresc.*, *p*, *pp cresc.*, *arco*, and *poco* are present throughout the score. The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score is divided into measures by vertical bar lines, with some measures containing complex rhythmic patterns and others featuring sustained notes or rests.





G

This musical score page, numbered 436, is titled 'G' at the top center. It contains a complex arrangement of musical staves. The top two staves are for vocal parts, with the upper staff marked 'S' and 'mf cresc.' and the lower staff marked 'mf cresc.'. Below these are several staves for string instruments, including violins, violas, cellos, and double basses, with dynamic markings such as 'mf', 'p', and 'cresc.'. A Trombone part is also present, marked 'mf'. The score includes various musical notations such as notes, rests, and articulation marks. At the bottom of the page, the letter 'G' is repeated, indicating the end of the section.

H

The first system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The music is in a key with two flats and a common time signature. The piano part features a melodic line with some grace notes and a bass line with a steady rhythm. A *cresc.* marking is present at the end of the system.

H

The second system is a large, complex arrangement consisting of ten staves. The top two staves are vocal lines. The remaining eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and several lower staves. The piano part is highly textured with many chords and moving lines. There are several *ff* (fortissimo) markings throughout. A *divisi* marking appears in the lower staves, indicating divided parts. A *unis.* (unison) marking is also present. The system concludes with a *cresc.* marking.

H

*Au lever du rideau, on aperçoit une partie du camp polotootsien. Les Polôvces (Bassi) arrivent de différents côtés et regardent vers la porte du fond, attendant l'arrivée de l'armée de Gsak; celle-ci parait au fond du théâtre. Des guerriers s'avancent portant des trompettes, des clairons, des tambourins; d'autres amènent des prisonniers russes et portent un riche butin. Les Polôvces saluent les guerriers qui entrent, en faisant des gestes sauvages. Vers la fin de la marche (c dur) entre à cheval sur le théâtre le khan Gsak, accompagné des soldats de sa garde (Tenori). Kontchâk va à sa rencontre pour le saluer. Le prince Igor, Vladimir Igorévitch et les prisonniers russes se tiennent à l'écart, observant tout ce qui se passe.*

*(Der Vorhang geht auf.) Ein Rand des polovezischen Lagers wird sichtbar. Von allen Seiten eilen Polovzen (Bassi) herbei und in die Ferne blickend, erwarten die Ankunft der Armee von Gsak. Die Bühne füllt sich nach und nach mit dem heranziehenden Heere Gsaks. Trompetenbläser, Tambourinschläger etc. etc. Die Krieger führen russische Kriegsgefangene herbei und tragen eine reiche Beute. Die Polovzer begrüßen die Krieger mit wilden körperlichen Bewegungen. Gegen das Ende des Marches (c dur) erscheint Chan Gsak zu Pferde auf der Bühne; ihm nach das Detachement seiner nächsten Umgebung. Kontschak eilt ihm entgegen und begrüßt ihn. Fürst Igor, Vladimir Igorévitch und russische Gefangene halten sich zurückgezogen, Alles beobachtend.*

The musical score consists of multiple staves. The top section includes a vocal line and several instrumental staves. The middle section features a dense orchestral arrangement with various instruments. The bottom section continues the orchestral texture. Dynamic markings such as *p cresc.* are used throughout. A central text block in Russian provides a detailed description of the scene.

*Занавѣсь. (Край половецкаго стана. Со всѣхъ сторонъ сходятся половцы (басы) и, глядя въ даль, ожидаютъ прибытія отряда Гсакъ. Войско Гсакъ входитъ мало по малу на сцену съ трубами, рогами и бубнами (мѣдная музыка за кулисами). Воины ведутъ за собою русскія полонны и несутъ добычу. Половцы съ дикими глѣдженіями пріиществуютъ входящихъ воиновъ. Подъ конецъ шествія (c dur) появляется на конѣ ханъ Гсакъ съ отрядомъ приближенныхъ воиновъ (тенора). Контчакъ выходитъ къ нему на встрѣчу и пріиществуетъ его. Князь Игорь, Владимір Игоревичъ и русскіе плѣнники стоятъ въ сторонѣ и наблюдаютъ.)*

*p cresc.* *p cresc.*

J

Musical score for the first system, featuring piano accompaniment with four staves (treble and bass clefs).

J

Musical score for the second system, including vocal parts and piano accompaniment. The piano part features a prominent triplet pattern in the bass line.

Tenori.

CORO. Bassi.

Musical score for the third system, featuring vocal parts (Tenors and Basses) and piano accompaniment. The piano part includes a "sul G." section and a "pizz. pizz." section.

Tenori.  
 CORO. Bassi.  
 nos guer-riers vain-queurs Et cov-verts de gloi-re. En bri-  
 Paix. Il est le Roi-moit. C'est la dé-tes-te-ri-ble. Heil Ba-  
 Un-sep hie-ger nahn, Sieg-reich, im Tri-um-pha dem

J



*poco cresc.*

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes various instruments and voices, with dynamic markings such as *sf p*, *p*, *mf*, and *pp*. The tempo is marked *poco cresc.*

Musical score for the second system, including vocal lines with lyrics in multiple languages and instrumental accompaniment. The lyrics are:

<i>Gloria</i>	<i>me</i>	<i>Grak</i>	<i>à</i>	<i>Non</i>
<i>Cha</i>	<i>nam!</i>	<i>vak</i>	<i>vec</i>	<i>teux</i>
	<i>nen!</i>	<i>idetz</i>	<i>ses</i>	<i>plam</i>
		<i>idetz</i>	<i>Cap</i>	<i>be</i>
		<i>idetz</i>	<i>bis</i>	<i>lonh</i>
		<i>idetz</i>		<i>ve</i>
		<i>idetz</i>		<i>chet</i>
		<i>idetz</i>		<i>chet</i>

The score includes dynamic markings such as *pp*, *p*, *mf*, *pizz.*, *arco*, and *p*. The tempo is marked *poco cresc.*





L

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *mfz* (mezzo-fortissimo). There are also accents and slurs throughout the piece.

The second system of the musical score includes vocal lines and piano accompaniment. The vocal lines are written in a single staff with lyrics in Russian and German. The piano accompaniment consists of four staves (treble and bass clefs). The lyrics are:
   
*Bo-ve* *Gzak!* *Bo-ve* *Gzak!* *Gloria* *ton* *ar-me-ic* *He-dow* *Ve-ic* *Bo-ve*
  
*Gro-zen'* *Gzak'* *staven'* *Gzak'* *Slava* *pa* *ti* *na-shej* *hrabroj* *ra-ti!* *Gro-zen'*
  
*Jag-ter* *Chan!* *Necht ger* *Gzak!* *arco* *Ruhm sei* *dei-* *ner* *Heer-dar.* *un-sern* *Kue-gen!* *Gro-sser*
  
 Performance instructions for the piano part include *arco*, *pizz.* (pizzicato), *m. sinistra* (left hand), and *divisi*. Dynamic markings include *f*, *p*, *mf*, and *fz*.





This system contains the first 12 measures of the score. It features a complex arrangement of staves, including woodwinds, brass, strings, and percussion. Dynamics such as *cresc.* and *ff* are indicated throughout. There are also markings for *a2.* and *mf*.

This system contains the second 12 measures of the score. It includes vocal lines with lyrics in Russian and German. The Russian lyrics are: "Грак! Слава хань! Слава хань! Слава хань! Слава хань! Слава хань! Слава хань! Слава хань! Слава хань! Слава хань! Слава хань! Слава хань!". The German lyrics are: "Gsak! Ruhm-voll bist! Heil dem Kaiser! Heil dem Kaiser! Heil dem Kaiser! Heil dem Kaiser! Heil dem Kaiser! Heil dem Kaiser! Heil dem Kaiser! Heil dem Kaiser! Heil dem Kaiser! Heil dem Kaiser! Heil dem Kaiser!". The instrumental parts continue with dynamics like *cresc.*, *ff*, *pizz.*, and *arco*.



N

Coda.

*Une de bougs drô-les par eux! Leurs es-cla-ves sont nom-breux!*  
 Вид - но мно-го те-рь по-жли. Въ плѣть кра-са-виць у-не-ли.  
 Hat viel Dor-fer wohl ver-brannt! Man-ches Weib ent-führt vom Land!

sul G al segno

N Coda.

0

The musical score is arranged in two systems. The first system contains ten staves: five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and five instrumental staves (Violin I, Violin II, Viola, Cello, and Double Bass). The second system contains five staves: a vocal staff with lyrics, and four instrumental staves (Violin I, Violin II, Viola, and Double Bass). The score includes various performance markings such as *p cresc.*, *mf*, *f*, *arco*, and *pizz.*. The lyrics are in French and German, with the French text appearing above the German text.

**Vocal Lyrics:**

Gloi - re! Gloi - re! Ils ont dû cou - vrir les champs D'os - se -  
 Cae - ba, cae - ba! Il y - eb - a - m ho - zia vna - se -  
 Heil - evch! Heil - evch! Habst be - sa - et man - ches Feld mit - der

P

The musical score is arranged in a system of staves. At the top, there are two staves for the vocal parts, with a 'C. Bass' label. Below these are several staves for the piano accompaniment. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *cresc.*, *ff*, *mf*, and *p*. There are also performance instructions like *a2.* and *divisi*. The lyrics are written in both German and Russian. The German lyrics include 'Heil euch!', 'Heil euch!', and 'Heil euch!'. The Russian lyrics include 'Слава вам!', 'Слава вам!', and 'Слава вам!'. The score concludes with a *P ff* marking.

ments des #sus ses *Glor-re, Glor-re, Glor-re*  
 МИ КО - ВА - МИ. Сла - ва, сла - ва, сла - ва!  
 Fein-de kno-chen. Heil euch, heil euch, Heil euch!

*Glor-re, Glor-re, Glor-re*  
 сла - ва, сла - ва, сла - ва  
 Слава вам! Слава вам! Слава вам!

divisi

P ff



Air du khan Kontchâk.

Kontschâk's Arie.

Vivo.  $\text{♩} = 112$ .

Flauto piccolo.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in F.

Trombe in B.

Tromboni e Tuba.

Timpani.

Piatti.

**KONTCHÂK.**  
**КОНЧАКЪ.**  
**KONTSCHÂK.**

Sopr. Alt. O

Tenori. R

Bassi. C

Violini I. (16-20)

Violini II. (14-18)

Viole. (10-12)

Violoncelli. (8-10)

Contrabassi. (8-10)

Vivo!

Allegro moderato,  $\text{♩} = 80$ .

The first system of the score consists of seven staves. The top two staves are vocal parts. The middle three staves are piano accompaniment. The bottom two staves are additional piano parts. Dynamics include *mf* and *f*. The key signature has three sharps (F#, C#, G#).

Allegro moderato.

The second system features vocal lines with lyrics in French and Russian. The piano accompaniment continues. Dynamics include *f* and *p*. The key signature has three sharps.

French lyrics: *Le glaive en main, nos braves vain-gue-rent ces es-cla-ves! Le sort nous est pro-*

Russian lyrics: *Нашъ мечъ намъ дать по-бѣ-ду, По-бѣ-ду надъ вра-га-ми, По-всю-ду счастье-е*

German lyrics: *Den Sieg hast du er-run-gen, du Schwert der gro-sen Cha-ne! De Al-les uns ge-*

The third system continues the piano accompaniment. It features complex rhythmic patterns and various dynamics including *f*, *p*, and *mf*. Articulations like *pizz.* (pizzicato) are used. The key signature has three sharps.

Allegro moderato.

**A**

Musical score for the first system, featuring piano and solo parts for various instruments. The score includes staves for piano, solo, and other instruments, with dynamic markings such as *p* and *pp*.

*pè-re, Le Russe en vain tou-jours es-pè-re. Aux com-bats ce glaive il-lus-tre A con-quis un nou-veau lus-tre.*

сына-ми. Мы еро - ро Русь за - по - ло - нимъ. Пос-лъ бит-вы при Ка-я - лъ Рядъ побѣтъ нашъ мечь просла-вилъ:  
*Lun-gen, be-siegt wird bald das Rus-sen-land. Nach der Schlacht an der Ka-jä-la ist das Schwert be-rühmt ge-wor-den:*

Musical score for the second system, primarily vocal lines. It includes staves for vocal parts and piano accompaniment.

Musical score for the third system, featuring piano and pizzicato parts. It includes staves for piano and pizzicato parts, with dynamic markings such as *p* and *pizz.*

mf *cresc.* *mf cresc.*  
*mf cresc.* *mf cresc.*  
 a 2. *cresc.* a 2. *cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*pp cresc.*

*Des ci-tés nous sont sou-mi-ses, Des pro-vin-ces sont con-gui-ses. Nos trou-pes vic-to-ri-eu-ses Re-vien-nent jo-yeu-*

съ бою городъ Римовъ взя-ли И Путивль сожгли мы. Да-ле - ко несет-ся сла-ва По-ло - вецкихъ грозныхъ ха -  
 die Stadt Ri-my hat er-ö-bert, sie den Flam-men preis-gab. Chä-ne, euch der Ruhm ver-ker-licht, Weit er-lönt das Lob der greu - -

arco *p cresc.*  
 arco *p cresc.*  
 arco *p cresc.*  
*cresc.*  
*cresc.*

Musical score for the first system, featuring multiple staves with complex notation, including dynamics like *f* and *ff*, and articulation marks.

*ses! Tout l'u-ni-vers nous est sou-mis. Il n'est pour nous plus d'en-ne-mis!*  
*ad lib.*

по-вь. На свѣ-тѣ намъ под-власт-но все. И на зем-лѣ нѣтъ равныхъ намъ!  
*sen. Ja. Al-les neigt sich un-serm Gott, und Nie-mand steht uns gleich an Macht.*

Musical score for the second system, including vocal lines with lyrics and piano accompaniment.

Сла - ва Га - ку  
*deus. Et*

Сла - ва Га - ку

Сла - ва Га - ку  
*Heil den Cha-ren*

Musical score for the third system, continuing the vocal and piano parts with dynamic markings like *f* and *ff*.

Meno mosso. ♩ = 96.

The first system of the score consists of ten staves. The top two staves are for the piano, with the right hand playing a melodic line and the left hand providing harmonic support. The remaining staves are for the orchestra, including strings and woodwinds. The tempo is marked 'Meno mosso' with a quarter note equal to 96 beats per minute. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The system concludes with a dynamic marking of *p* and a performance instruction: (на точкой) (Colla bacchetta).

Meno mosso.

Com-bien de bourgs par nous pil-lés Et зру-

He ma - ло селъ и го - родовъ мы со -  
Wie vie - le Städ - te in dem land sind ver-

The second system features vocal lines and piano accompaniment. The vocal parts are in Russian and French. The piano accompaniment continues with a steady rhythmic pattern. The tempo remains 'Meno mosso'. The system ends with a dynamic marking of *p*.

и Кон - ча - ку! и Кон - ча - ку!  
и Кон - ча - ку! и Кон - ча - ку!  
и Кон - ча - ку! и Кон - ча - ку!

The third system is primarily piano accompaniment, with the piano part playing a rhythmic pattern of eighth notes. The orchestra provides harmonic support. The tempo is 'Meno mosso'. The system concludes with a dynamic marking of *pp* and a performance instruction: *div.*

*p* Meno mosso.

*pp*

Ob. *mf*

Cl. *mf*

Fag. *mf*

Cor. I. II. *mf*

*Les! Ces lieux, ja-dis de toits cou-verts, Sont de-serts! Et les ca-da-vres*

*ли, На мѣ-стѣ ихъ лишь степь теперь, степь од-на. Лю-дей не ма-ло*

*brämt! Dort frei-tet sich die Step-pe aus, pfad - los öd: In ih-rem Schloos viel*

*mf pp p mf p*

Fl. *a 2.*

Ob. *mf*

Cl. *mf*

Fag. *mf*

*sont nom-breux. Les Bê-tes fé-ro-ces rô-dent cri-ent.*

*по-лег-ло, лишь зѣ-ри по се-лямъ ры-щутъ, во-ютъ.*

*Men-schen ruh. Dort spre-gen nur wil-de Thie-re, Rev-ler.*

*mf pp mf pp pp*

*div. unis. p*

*mf pp mf pp*

B

The first system of the musical score consists of ten staves. The top two staves are vocal lines. The middle four staves are for piano accompaniment. The bottom two staves are for a lower instrument, possibly a cello or double bass. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics include *mf*, *p*, and *mf*. The section is marked with a large 'B' at the beginning.

*Les mè-res sous leurs toits fu-mants, seu-les*

He ма - лодовъ и ма - терей пла - чутъ,  
*Wie vie-le Müt-ter stäh-nen auf, wei - men,*

The second system continues the musical score. It features vocal lines with the lyrics provided above. The piano accompaniment continues with various dynamics such as *mf*, *p*, and *mf*. The section is marked with a large 'B' at the beginning.

The third system of the musical score consists of five staves, primarily for piano accompaniment. It includes various musical notations such as slurs, accents, and dynamic markings like *mf*, *p*, and *mf*. The section is marked with a large 'B' at the beginning.



acceler.

f

The first system of the musical score consists of eight staves. The top two staves are vocal lines with lyrics. The remaining six staves are instrumental accompaniment. The music is in a major key with a 3/4 time signature. Dynamic markings include *mf*, *f*, *p*, and *pp*. The tempo is marked *acceler.* and the volume is marked *f*.

*mf* *pp* *p* *mf* *pp*  
 pri-ent ! Leurs fils tom-bè- rent mal- eu- reux, Aux step- pes som- bres. Dans l'air pla- ment, cri- ent Les

сто - нуть, а дѣ - ти ихъ лежатъ въ степяхъ спокой - - но, мир - но, И звѣ - ри и при - цы у  
 thau-ern. In- de- sen ruhn die Kin- der still im Schloos der Step- pe, wo Ad- ler- ge- schrei ruft die

The second system of the musical score consists of eight empty staves, indicating a section where the vocalists are silent or the instruments are not playing.

The third system of the musical score consists of eight staves. The top two staves are vocal lines with lyrics. The remaining six staves are instrumental accompaniment. The music is in a major key with a 3/4 time signature. Dynamic markings include *f*, *mf*, *p*, and *pp*. The tempo is marked *acceler.* and the volume is marked *f*.

unis.

acceler.

f

Vivo.

The first system of the score consists of ten staves. The top two staves are vocal parts with lyrics in French and Russian. The remaining staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a double bass line. The music is in 2/2 time and features a variety of dynamic markings such as *ff*, *f*, *mf*, and *mfz*. There are also markings for *a 2.* (second ending) and *div.* (divisi). The tempo is marked *Vivo.*

*nos* *jour* - *jours* *sur* *eux.*  
 три - повъ *ихъ* *ки* - *шатъ.*

*Thier zum Schmaus herbei.*

The second system continues the piano accompaniment from the first system. It features a grand staff and a double bass line. The music is characterized by intricate rhythmic patterns and dynamic markings including *f*, *ff*, *mf*, and *mfz*. A *div.* marking is present. The tempo is marked *Vivo.*

Vivo.

Allegro moderato.

Musical score for the first system, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like *mf* and *p*.

Allegro moderato.

Musical score for the second system, including vocal lines with lyrics in French and German, and piano accompaniment.

gle gloire en main, nos braves Vain-gui-vent ces es-cla-ves. Le sort nous est pros-  
 Нашъ мѣсяцъ гдаль по-бѣ-ду, По-бѣ-ду надъ вра-га-ми, По-всю-ду счастье-е  
 Den Sieg hat du er-run-gen, du Schmet der grau sen Chi-ne! Da Al-les uns ge-

Musical score for the third system, featuring piano accompaniment with detailed notation and dynamic markings such as *f*, *p*, *mf*, and *pizz*.

Allegro moderato.

Fl. *p* *SOLO*

Ob.

Cl.

Fag. *p* *SOLO*

Cor.

Trombe

*pp* *SOLO*

*pe-re, le Russe en vain, tou-jours es-per-e. Aux com-bats le glaive il-lus-tre*

*съ на-ми, мы кро-по Русь за-по-ло-нимъ. По-с-т-итъ бы-ти при Ка-я-ла*  
*lun-gen, be-siegt wird bald das Rus-sen-land. Nach der Schlacht an der Ka-ja-la*

*p* *pizz.* *p* *p*

Fl.

Ob.

Cl.

Fag.

Cor.

Trombe

*mf cresc.*

*mf cresc.*

*arco a 2.*

*cresc.*

*cresc.*

*p cresc.* *arco*

*p cresc.* *arco*

*p cresc.*

*cresc.*

*cresc.*

*A con-quis un nou-veau lustre. Des ci-tés nous sont sou-mi-ses, Des pro-vin-ces sont con-qui-ses, trans-met-ten-t par leur trait-lan-ce*

*Рядъ побѣдъ нашъ метъ просла-вить. Съ бо-ю го-ро-дъ Ри-мовъ взятъ. И Пу-ть-сь со-ж-гли мы, Да-же ко не-сет-ся ста-ва По-ло-  
 ist des Schwert be-rühmt ge-wor-den: die Stadt Rom hat er-o-bert, sie den Flam-men preis-gab. Das neue Reich der Trüm-mer über-licet*





а) Речитативъ.

№ 20. Récitatif, Chœur et Scène.

№ 20. Recitativ, Chor und Scene.

а) Récitatif.

а) Recitativ.

Allegro assai.

Allegro assai.  $\text{♩} = 138.$

(ЗА КУЛИСАМИ.)  
(dans les coulisses.)

Cornetti in B.  
Corni alti  
in Es.  
Corni tenori  
in B.  
Corni bassi  
e Tube.

Flauto piccolo.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corn in F.

Trombe in B.

Tromboni e

Tuba.

Timpani.

Triangolo.

Tamburino.

Piatti.

**KONTCHÁK.**  
**КОНЧАКЪ.**  
**KONTSCHÁK.**

Violini I.  
(16-20)

Violini II.  
(14-18)

Viola.  
(10-12)

Violoncelli.  
(8-10)

Contrabassi.  
(8-10)

*Son-ner! trom-pet-tes!*

*И - грайте тру - бы!*  
*Trom-pe-ten, schmet-tert!*

Allegro assai.

This page of a musical score, numbered 470, contains three systems of music. The first system at the top consists of four staves with various musical notations, including notes, rests, and dynamic markings such as *cresc.*, *mf cresc.*, and *f*. The second system is a large, complex arrangement of ten staves, featuring a variety of musical textures, including melodic lines, chords, and rhythmic patterns. It includes dynamic markings like *mf cresc.*, *f*, and *cresc.*, as well as articulation marks and slurs. The third system at the bottom consists of four staves, primarily featuring rhythmic patterns and melodic lines with dynamic markings such as *mf cresc.*, *f*, and *cresc.*. The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature.



Musical score for a vocal and instrumental ensemble. The score is in 4/4 time and consists of 12 measures. It features a vocal line with Russian and French lyrics, and a piano accompaniment with multiple staves. Dynamics include *mf*, *p*, and *cresc.* The key signature has one sharp (F#).

*Alf* lons! i - ci pour com-men-cer nos fê - tes, Par - ta-geons le Du-  
*cresc.*

И - ТАКЪ ПОЙ - ДЕМЪ ДѢЛИТЬ ПОЛОНЬ, И - ДЕМЪ ДѢ - ЛИТЬ ДО - БЫ - ЧУ. И -  
*So* wol -- len wir jertz thei-len un-ter uns die rei-che. *Beu-te!* Nun

*tin. Ovi!*

*demъ, Гай!*  
*Kommt! Hei!*

*Avi-ci plai-sirs et fê-tes. Di-gne-ment cè-lè-breant nos con-que-tes!*

*До но-чи пиръ го-рой и пѣ-ни пѣть, и въ пѣсняхъ хановъ славить, и*  
*Lasst ei-nem gro-ssem Schmeis aus milt-ten, lob-ge-sin-ge last er-schal-len! Die*

Più tranquillo. ♩ = 100.  
A

The first system of the musical score consists of ten staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The next two staves are for the violin, with the right hand in treble clef and the left hand in bass clef. The bottom four staves are for the cello and double bass, with the right hand in bass clef and the left hand in bass clef. The music is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'Più tranquillo' with a quarter note equal to 100 beats per minute. The section is labeled 'A'. The piano part features a melodic line with dynamic markings of *f* and *sf*. The violin part has a similar melodic line, also with *f* and *sf* markings. The cello and double bass part provides a harmonic accompaniment with sustained notes.

*nous. jo-yeux fes-tin!*

*Ré-veil-lez donc de leur som-meil Les beau-tés au front ver-*

пляс - кой тѣшить насъ;  
*Tän-zer ruft her-bei!*

А плѣнницъ, что по краше, пусть при - ве - дутъ ко мнѣ въ ша-  
*Die schön-sten der Ge-fän-gen führt in mein Zelt her-ein Ge-*

The second system of the musical score continues from the first. It features vocal lines and piano accompaniment. The vocal lines are in the bass clef. The piano accompaniment is in the bass clef. The music is in a key signature of two flats and a 3/4 time signature. The tempo is marked 'Più tranquillo'. The section is labeled 'A'. The vocal lines have lyrics in French, Russian, and German. The piano accompaniment features a melodic line with dynamic markings of *pp* and *p*. The piano part is marked 'arco'. The violin part has a similar melodic line, also with *pp* and *p* markings. The cello and double bass part provides a harmonic accompaniment with sustained notes.

A  
Più tranquillo.



Stringendo.

les cap-tifs, guer-riers, cest votre af-faire. Ou si-non la mort!

Al-f

lons!

крьи - ко сто - ро - жить, не то каз - ню — сторожевыхъ!  
die Ge-fan-gen nicht ent-fliehn; sonst, Wäch-ter, we-ße euch!

И - дежь —  
Nun kommt!

Stringendo.

attaca

б) Хоръ хановъ.

*Chœur des khans.*

Chor der Chane.

Allegro.

Cornetti in B.

Corni alti  
in Es.

Corni tenori  
in B.

Corni bassi  
e Tuba.

Allegro.  $\text{♩} = 100.$

Flauto piccolo.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Trombe in B.

Tromboni e

Tuba.

Timpani.

Tenori.  
(14-16)

Bassi.  
(12-14)

CORO.

*Al grand corn seil tous nous li-rans. Mais rien en- cor nest bien si- tu font-il en*  
Идемъ за нимъ советъ держать, что дѣ- лать намъ и какъ намъ быть? Остать-ся-ль

*So ei- len wir so- gleich zu Rath; wo- mög- lich schnell zu ein- er That. Was? wa- gen*

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Allegro.

Musical score for the first system, featuring multiple staves with musical notation and dynamic markings such as *sf*, *mf*, and *p*. The notation includes various note values, rests, and articulation marks.

*Qui se- ra chef? Rê-gret point*  
 Ид- тиль е - му, /  
*Wer muss zu Fel- de zogen?*  
 Ид- ти - ль те -  
*Wer führt die*  
 Ид- ти - ль те -

*paix at-tendre i- ci, Ou bien pour- sui- vre l'en- ne- mi?*  
 здесь и вы - жи- дать, Иль даль- ше  
 намь впередь ид- ти.

*paix at-tendre i- ci, Ou bien pour- sui- vre l'en- ne- mi?*  
 здесь и вы - жи- дать, Иль даль- ше  
 намь впередь ид- ти.

*Wie gleich neu- en Schlag, statt ab- zu- war- ten man- chen Tag?*  
 Какь быть,  
 Was ist

*Qui se- ra chef? Rê-gret point*  
 Ид- тиль е - му, /  
*Wer muss zu Fel- de zogen?*  
 Ид- ти - ль те -  
*Wer führt die*  
 Ид- ти - ль те -

*paix at-tendre i- ci, Ou bien pour- sui- vre l'en- ne- mi?*  
 здесь и вы - жи- дать, Иль даль- ше  
 намь впередь ид- ти.

*Wie gleich neu- en Schlag, statt ab- zu- war- ten man- chen Tag?*  
 Какь быть,  
 Was ist

Musical score for the second system, continuing the musical notation and including lyrics in Russian and German. The notation includes various note values, rests, and articulation marks.

B

First system of musical notation, including vocal lines and piano accompaniment. Dynamic markings include *p*, *mf*, *sf*, and *f*. The score is in a key with one flat and a 3/4 time signature.

*fait-il at-ta-quer?*  
*o-der mein kom-mis?*  
 Делит он су ки-ев ов пол-та-ва се-лан-цев?  
 На Ки-евъ намъ иль  
 Zieh'n wir gen Ki-jew und be-la-gern die-se Stadt?  
 Зиемъ ми ген Ки-jew o-der Poy-dem', be-la-gern mi-goff, vey-men die-se re-shchey!  
 Идемъ за нимъ совѣтъ дер-  
 cet-te re-com-pen-se? Vers ki-ew fait-il mar-cher, Ov sur Pol-ta-va se-lan-ter?  
 му иль насъ ид-ти? На Ки-евъ намъ иль на Чер-ниговъ, на по-семь-о-ть путь дер-зати?  
 o-der ja-na Poy-dem', Zieh'n wir gen Ki-jew o-der Poy-dem', be-la-gern mi-goff, vey-men die-se re-shchey!  
 Идемъ за нимъ совѣтъ дер-  
 ter. Sagt an! en-cor Mon kommt! i-ci? Sagt an! f So ei-len wir so gleich zu der-  
 жи, Шумъ? Какъ быть. Скажи. Идемъ за нимъ совѣтъ дер-  
 Wie ist's? Zu thun?

Second system of musical notation, continuing the vocal and piano parts. It includes dynamic markings and a fermata over a measure. The piano accompaniment features a rhythmic pattern of eighth notes.

B



The first system of the musical score consists of six staves. The top two staves are vocal lines in treble clef, with a key signature of two flats and a common time signature. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part includes a prominent triplet in the left hand.

*fait prendre un par-ti. Rien n'est pour- vous en-cor fi-mi. Fait-il res-ter, res-ter i-ci, Ou bien fait-*  
 жать, Что намъ на- чать и какъ намъ быть? Кончакъ насъ ждетъ, пойдемъ къ нему. Е-го со- вѣ- та спросимъ

ждать, Что намъ на- чать и какъ намъ быть? Кончакъ насъ ждетъ, пойдемъ къ нему. Е-го со- вѣ- та спросимъ  
*Notz, wo-mög-lich schnell zu ein-er That, komtschäk ist da, er-war-tet uns. Gleich hö-ren wir auch sei-nen*

The second system of the musical score consists of six staves, all of which are piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The piano part continues with rhythmic patterns and includes a triplet in the right hand.

**C** Allegro assai.

Musical score for the first system, featuring piano and violin parts. The piano part is in the lower register, and the violin part is in the upper register. The tempo is marked **C** Allegro assai.

Musical score for the second system, including vocal and piano parts. The tempo is marked **C** Allegro assai.  $\text{♩} = 138$ . The piano part features complex rhythmic patterns and dynamic markings such as *p*, *sf*, and *p cresc.*.

*il* *mar-chen* *tou-jours, et sans mer-ci* *Al-ler-com-bat-tre l'en-ne-mi*  
 мы, Тогда рѣшимъ, остаѣть-ся-ль намъ, цѣль на вра-говъ у-да-ритъ вновь.

*Plan* *Was? wa-gen wir gleich neu-en Schlag, statt ab-zu-war-ten man-chen Tag.*  
 мы, Тогда рѣшимъ, остаѣть-ся-ль намъ, цѣль на вра-говъ у-да-ритъ вновь.

Musical score for the third system, featuring piano and violin parts. The piano part has a dense texture with many sixteenth notes. The violin part is also highly rhythmic. Dynamic markings include *ff* and *non div.*.

**C** Allegro assai.

This page of musical notation is divided into four systems, each containing four staves (two treble and two bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features dynamics like *f dim.*, *mf dim.*, and *p*. The second system includes *f dim.*, *mf dim.*, and *p dim.*. The third system shows *f dim.*, *mf dim.*, and *p*. The fourth system contains *f dim.*, *mf dim.*, *p dim.*, and *pp*. Performance markings such as *div.* (divisi) and *pizz.* (pizzicato) are also present. The page concludes with a *dim.* marking and a *p* dynamic.

c) Сцена.

Scène.

Scene.

Allegro moderato.  $\text{♩} = 82.$

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Timpani.

VLADIMIR.  
ВЛАДИМИРЪ  
ИГОРЕВИЧЪ.  
WLADIMIR.

IGOR.  
ИГОРЬ.  
IGOR.

Tenori.  
(6-7)

Bassi.  
(5-6)

CORO.  
(русскіе пѣнники.)

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

*Pou-tivl est-il pris, par-lex! Nos biens sont-ils par eux tré-les? Ont-ils donc fait cap-ti- ves*

*У- жель ханъ нашъ городъ взять, о-строгъ и села тамъ пожогъ-дъ-тей и женъ въ полоцъ за-*  
*Wie? Chan Gjak nahm uns-re Stadt? Er tous-te oh-ne Scho-mung-dur? Mit sich die Nin -- der führ-te*

*Pou-tivl est il pris, par-lex! Nos biens sont-ils par*  
*У- жель ханъ нашъ городъ взять, о-строгъ и села*  
*Wie Chan Gjak nahm uns-re Stadt? Er tous-te oh-ne*

CHOEUR DES PRISONNIERS RUSSES.  
CHOR DER RUSSISCHEN KRIEGSGEFANGENEN.

Allegro moderato.

Musical score for the first system, featuring piano and violin parts with dynamic markings like *mf* and *f*.

*Mos* fem-mes, sa-cé-gé nos ri-ves? Qui l'ou-ti-ri pou-rait cé-dé de-vant les Chi-nans? Leurs

братъ, въ не-во-лю дѣвнцѣ онъ у-велъ, по-зорилъ ихъ, и гра-билъ городъ нашъ же-то-кий  
 er und Wei-ber, als Ge-fang-ne, zar-te Mäd-chen hat gef-ührt, ge-plün-der't un-ser Land, der

eux ind-les? Ont-ils donc fait cap-ti-ves Fil-les, fem-mes et sa-cé-gé nos  
 тамъ пожогъ, дѣ-тей и женъ въ по-донъ за-бралъ; а дѣ-вицъ онъ у-велъ и по-  
 Scho-mung dort; hat uns-re Wei-ber dann ent-führt und uns-re zar-ten Jung-frau-en

Oui, quel di-sent-ils à pris l'ou-ti-ri, et mas-sa-cre ses hab-i-tants. Ils ont pris nos fem-...  
 Да ханъ Гякъ нашъ городъ взять, му-женъ и братьевъ онъ из-билъ, а женъ дѣ-тей въ по-донъ  
 Ja, Chan Gjak nahm un-re Stadt; ent-liess le-ben-dig kei-nen Mann, sich als Ge-fang-ne hat

Oui, quel di-sent-ils, mé-me des cap-ti-ves, Mu-jen ханъ ме-чемъ избилъ; въ бо-ю неравномъ  
 ent-liess kei-nen Mann le-ben-dig: Ab-le fie-len div. unis.

Musical score for the second system, featuring piano and violin parts with dynamic markings like *mf* and *f*.









E Listesso tempo.

Cornetti in B.  
Corni alti in Es.  
Corni tenori in B.  
Corni bassi e Tube.

Musical staves for Cornetti in B, Corni alti in Es, Corni tenori in B, and Corni bassi e Tube.

2 Flauti piccoli.

Flauto.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Trombe in B.

Tromboni e

Tuba.

Timpani.

Tamburo.  
Piatti.

Musical staves for woodwinds and brass instruments including Flauti piccoli, Flauto, Oboi, Clarineti in B, Fagotti, Corni in F, Trombe in B, Tromboni e Tuba, Timpani, Tamburo, and Piatti.

CHŒUR DES POLOVZES.  
CHOR DER POLOVZER.  
CORO. (Половцы.)

Soprani (11-16).

(Мальчишки.)

Alti (12-14).

Tenori (14-16).

Bassi (12-14).

Chorus vocal staves with lyrics in Russian, German, and French.

Tenori.

(6-7)

Bassi.

(5-6)

Chorus vocal staves for Tenors and Basses with lyrics in French and German.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Musical staves for strings including Violini I, Violini II, Viole, Violoncelli, and Contrabassi.

E Listesso tempo.

F

Музыкальный фрагмент с вокальными партиями и фортепиано. Текст на русском и немецком языках.

**Русский текст:**  
 Пусть бить сколько хань! Пусть гибнет враг! По-лонь ве-дутъ сю-  
 гра бить сколько хань! Пусть гибнет враг! По-лонь ве-дутъ сю-  
 гра бить сколько хань! Пусть гибнет враг! По-лонь ве-дутъ сю-  
 ди, князь, какъ много хань у насъ на-грабятъ на Руси.  
 ди, князь, какъ много хань у насъ на-грабятъ на Руси.

**Немецкий текст:**  
 Die Feind' der blut-ge Mord-er  
 Sieh dich, Fürst, die  
 Die Feind' der blut-ge Mord-er  
 Sieh dich, Fürst, die

Музыкальные обозначения: *pizz.*, *arco*.

F

Musical score for the first system, featuring piano accompaniment with multiple staves and a vocal line. The piano part includes various chords and melodic lines across several staves. The vocal line is positioned at the top of the system.

Musical score for the second system, including vocal lines with lyrics in Russian and French. The piano accompaniment continues below the vocal lines.

Musical score for the third system, including vocal lines with lyrics in Russian, French, and German. The piano accompaniment continues below the vocal lines.

Musical score for the fourth system, including piano accompaniment with 'pizz.' and 'arco' markings. The piano part features intricate chordal textures and melodic fragments.

Музыкальный фрагмент, включающий ноты для голоса и фортепиано. Текст песни представлен на трех языках: русском, немецком и французском.

**Русский текст:**  
 ги - бель вамь, Ру - си князь - ямь, смерть вра - гамь, по -  
 ги - бель вамь, Ру - си князь - ямь, смерть вра - гамь, по -

**Немецкий текст:**  
 ги бель вамь, Ру си князь ямь, смерть вра гамь, по -  
 ги намь у - гро-зы шлють по ша - ды намь отъ нихъ не ждать. Бѣ - ги, князь, объ - ги до - мой, не

**Французский текст:**  
 ги бель вамь, Ру си князь ямь, смерть вра гамь, по -  
 ги намь у - гро-зы шлють по ша - ды намь отъ нихъ не ждать. Бѣ - ги, князь, объ - ги до - мой, не

Музыкальные обозначения: *div.*, *non div.*, *pizz.*, *arco*.

dim. mf dim. mf dim. p dim. dim. mf dim. p dim. pp dim. pp

ша - ды нѣтъ! *dim. sen - glant!*

ша - ды нѣтъ. *mf les* *mort* *aux* *chefs* *de* *la* *Rus-* *sie!*

ша - ды нѣтъ! *dim. und Blut!* По - ша - ды нѣтъ! князь - вѣрь - Ру - сии! *pp Du*

*Woh u - ber euch! Dem Für - sten Tod!*

ша - ды нѣтъ. *re - te - na ce flai de sang!* Пусть *Dem*

дай по - гибнуть Ру - сии ты. *Ces* *hor - des* *veu - lent* *no - tre* *sang!*

дай по - гибнуть Ру - сии ты. *schö - tae Russ - land vor dem Feind!* Но *Ах,* дай по - гиб - нуть Ру - сии ты. *lâssi es nicht zu Grün - de gehn!*

dim. p dim. p pp dim. p arco pp dim. p pp dim. p pp

G Allegro assai.

G Allegro assai.  $\text{♩} = 138.$

(Половцы уходят, Русские скрываются в шатры.)

(На сцену остается отряд сторожевых. За сценой трубы.)

sang. du sang!

(Les Polôvces sortent. Les prisonniers russes entrent dans leurs tentes. On voit sur le théâtre les guerriers polotoisiens qui sont en sentinelle à l'entrée des tentes. Derrière le théâtre retentit le son des trompettes.)

ГЛГО - БѢТЬ ВІСІТЬ. Fein - de Tod!

(Die Polovzer ab; russische Kriegsgefangene gehen in ihre Zelte hinein. Krieger Wache stehend. Hinter der Bühne hört man Trompeten schmettern.)

*cresc.* G Allegro assai. *f*



№ 21. ХОРЪ И ПЛЯСКА.

№ 21. Chœur et danse.

№ 21. Chor und Tanz.

Allegro moderato. (♩ = 100.)

Flauto piccolo.

2 Flauti.

2 Oboi.

2 Clarinetti in A.

2 Fagotti.

4 Corni in F.

2 Trombe.

3 Tromboni e Tuba.

Timpani.

Triangolo.

Tamburino.

Tamburo.

Piatti.

Cassa.

Tenori.  
(14 - 16)

Bassi.  
(12 - 14)

Violini I.  
(16 - 20)

Violini II.  
(14 - 18)

Viola.  
(10 - 12)

Violoncelli  
(8 - 10)

Contrabassi.  
(8 - 10)

Non-izhaki est sem-oble av so- leil! Et gost à la lune est pa- reil!  
 Подобенъ солн - цу ханъ Кон - чакъ! Подобень мѣ - сяцу ханъ Гзакъ!  
 Der hel-len Son-ne gleicht Kon-tschak. Dem-lun-den Mon-de gleicht Chan-gak. Et gost à  
 Подобенъ солн - цу ханъ Кон - чакъ! Подобень мѣ - сяцу ханъ Гзакъ!  
 Der hel-len Son-ne gleicht Kon-tschak. Dem-lun-den Mon-de gleicht Chan-gak. Et gost à

Allegro moderato.



*a 2.*

*p cresc.* *mf*

Cassa.

*mf* leur é - - clat

*cresc.* *mf* *div.*

Aux feux du fir - ma - ment ver - meil,  
 la lune est pa - rell.  
 Извѣздамъ рав - ны ха - ны все!  
 Den Ster - nen sind die Cha - ne gleich.

Иль - сяцъ ханъ Гзакъ!  
 Mon - de gleich Chan Gzak.

Иль - сяцъ ханъ Гзакъ!  
 Den Ster - nen sind die Cha - ne gleich.

*f* *pizz.* *f*



A

This section contains the instrumental accompaniment for the first part of the piece. It features multiple staves for various instruments, including strings and woodwinds. The music is characterized by a rhythmic pattern of eighth notes and sixteenth notes. Dynamics range from piano (p) to forte (f). There are several first and second endings marked 'a. 1.' and 'a. 2.'. The key signature is one sharp (F#) and the time signature is 2/4.

*Allegro!* Il faut boire, après avoir chanté, Du nou-mis à leur san-té! Oui!

Гай! Гай! Hei! мы за наших славных ханов, Гай! Hei! будем пить кумыс теперь, Гай! Hei! Auf das Wohlsein un-serer Chä-ne Hei! Lass! ons Ku-myss trin-ken gleich. Hei!

*Allegro!* Гай! Hei! *Allegro!* Гай! Hei! *Oui!* Гай! Hei!

This section contains the instrumental accompaniment following the vocal entry. It continues with the same rhythmic and melodic motifs as the first section. Dynamics include piano (p) and forte (f). An 'arco' marking is present in the lower strings. The section concludes with a final 'A' section marker.

Musical score for the first system, featuring multiple staves with piano accompaniment. The score includes dynamic markings such as *p cresc.* and *a 2.* in the bass line. The music is written in a key with one sharp (F#) and a common time signature.

*Oui!* *Oui!* *Mal-heur à ceux qui se-chappent, Car nos flê-ches*  
*Nous se-rons en sui-te plus al-tiers, Par- gar-de nos pri-son-niers. Гаї!* *Го-ре бѣгле-цу личому! Стрѣ-лы золо-*  
*Wes dem Flüchtling, dem ver-weg-zen! Si-cher-tref-fen*  
 Намъ кумысь придасть весель-я, Гаї! Пльнникъ не уйдетъ отъ насъ, Гаї!  
*Uns auf-he-tern wird der Ku-mys-Hei!* *Wa-chen wir dann oh-ne Rast. Hei!*

Musical score for the second system, continuing the piano accompaniment. It includes dynamic markings such as *p cresc. div.* and *p cresc.*. The music continues in the same key and time signature as the first system.











The first system of the musical score consists of ten staves. The top two staves are vocal lines, with the upper staff containing a '2' above a note. The middle four staves are piano accompaniment, and the bottom four staves are additional piano parts. Dynamic markings include *ff*, *mf*, and *f*. There are also markings for *v* (accents) and *tr* (trills).

*Monté est sem- blable au so- leil !*

*sem- blable au so- leil !*

Подобенъ солнцу ханъ Кончакъ.  
*Der hellen Sonne gleich Kon- tschak.*

*Et gar à la lune est pa-*

солн- пуханъ Кончакъ,  
*Son-ne gleich Kon-tschak.*

Подобенъ мѣся - пуханъ  
*Dem hellen Monde gleich Chan*

The second system continues the musical score with ten staves. It features similar notation to the first system, including vocal lines and piano accompaniment. Dynamic markings include *mf* and *f*. The bottom two staves show a consistent bass line.



D Stringendo poco a poco.

Musical score for strings and woodwinds. The score consists of ten staves. The first two staves are for Violins I and II, the next two for Violins III and IV, and the last two for Cellos and Double Basses. The music features various dynamics including *mf*, *dim.*, and *p*. There are also triplets and slurs throughout the piece.

Leur front bril-le, Ah! *dim.*

*Un-son Cha-men*  
Сла-ва ха-нам,  
til-le,

*Ruim!*  
Гай!  
*dim.*

*pp*

*pp*

сја - ва. Гай!  
*Cha-men Ruim!*

Musical score for strings and woodwinds. The score consists of ten staves. The first two staves are for Violins I and II, the next two for Violins III and IV, and the last two for Cellos and Double Basses. The music features various dynamics including *mf*, *dim.*, *p*, and *pizz.*. There are also triplets and slurs throughout the piece.

D Stringendo poco a poco.

(Сторожевые начинают плясать.)

*mf dim.*

*ff!*

A

(Les garces se mettent à danser.)  
(Die Wachen fangen an zu tanzen.)

Musical score system 1, measures 1-10. The system consists of 11 staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The next two staves are piano accompaniment in treble clef, with a key signature of one sharp and a dynamic marking of *mf*. The next two staves are piano accompaniment in bass clef, with a key signature of one sharp and a dynamic marking of *p*. The bottom three staves are piano accompaniment in bass clef, with a key signature of one sharp and a dynamic marking of *p*. The system concludes with a repeat sign and a dynamic marking of *mf*.

Musical score system 2, measures 11-12. The system consists of 2 staves. The top staff is a vocal part in treble clef with a key signature of one sharp, featuring a dynamic marking of *mf* and the text "Ah!". The bottom staff is a piano accompaniment in bass clef with a key signature of one sharp.

Musical score system 3, measures 13-16. The system consists of 5 staves. The top two staves are piano accompaniment in treble clef with a key signature of one sharp and a dynamic marking of *mf*. The next two staves are piano accompaniment in bass clef with a key signature of one sharp and a dynamic marking of *mf*. The bottom staff is a piano accompaniment in bass clef with a key signature of one sharp and a dynamic marking of *mf*. The system concludes with a dynamic marking of *mf*.

E

This system contains a complex musical score with multiple staves. The top staves feature melodic lines with various ornaments and dynamics. A section marked 'E' begins in the middle of the system. Below the main staves, there are two staves labeled 'Triangolo.' and 'Tamburino.' with rhythmic notation. The bottom of the system shows a few more staves, some of which are empty.

This system continues the melodic lines from the first system. It features a few staves with notes and rests, maintaining the musical context.

This system includes detailed notation for string instruments. It features rapid sixteenth-note passages in the upper staves, with dynamic markings such as *mf* and *f*. The lower staves show more complex rhythmic patterns and articulation, including 'div.' (divisi) and 'arco' markings.

E

This page of a musical score, numbered 509, contains a complex arrangement of music for piano. The score is organized into several systems of staves. The upper systems feature a grand staff (treble and bass clefs) and a piano part with intricate rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The lower systems include a grand staff and a piano part with a more rhythmic, repetitive pattern. The key signature consists of two sharps (F# and C#).

This page of a musical score, numbered 510, contains a complex arrangement of music across multiple systems. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The score is organized into several systems, with some staves containing repeated rhythmic patterns or chordal textures. The overall structure suggests a multi-instrument or multi-voice setting, possibly for a chamber ensemble or a small orchestra. The notation is dense and detailed, with many slurs and phrasing marks indicating the intended performance style.



**F**

*a 2.*  
*mf*

*a 2.*  
*mf*

*a 2.*  
*mf*

*a 2.*  
*mf*

*p*

*mf*

*unis.*  
*p*

*pizz.*  
*mf*

*p*

*non div.*

*p*

*pizz.*  
*mf*

*pizz.*  
*mf*

*non div.*

*p*

*pizz.*  
*mf*

**F**

This page of a musical score, numbered 512, contains two systems of music. The first system consists of seven staves. The top three staves are in treble clef, and the bottom four are in bass clef. The key signature is two sharps (F# and C#). The first staff of the first system has a dynamic marking of *p*. The second staff has *mf*. The third staff has *p*. The fourth staff has *p*. The fifth staff has *pp*. The sixth staff has *p*. The seventh staff has *pp*. The second system consists of five staves, all in bass clef. The first staff of the second system has *pp*. The second staff has *p*. The third staff has *pp*. The fourth staff has *p*. The fifth staff has *p*. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. There are also dynamic markings like *mf*, *p*, and *pp*, and articulation marks like accents and breath marks. A first ending bracket labeled 'a. 2.' is present in the third staff of the first system.

G

The musical score is arranged in a system of staves. At the top, a large 'G' indicates the section. The score includes:

- Violin I and II staves (top two).
- Viola and Cello staves (middle two).
- Bass staff (bottom of the string quartet).
- Percussion staves: Tamburo, Piatti (with instruction *Colla bacchetta di legno*), and Cassa.
- Two additional staves at the bottom, likely for double bass and/or contrabass.

Key musical elements include:

- Violin I: A melodic line starting with a grace note and a slur, followed by a series of notes.
- Violin II: A melodic line with a slur and a fermata.
- Viola: A melodic line with a slur and a fermata.
- Cello: A melodic line with a slur and a fermata.
- Bass: A melodic line with a slur and a fermata.
- Percussion: Tamburo has a rhythmic pattern of eighth notes. Piatti and Cassa have specific rhythmic patterns.
- Bottom staves: Feature arched passages with the instruction *arco* and dynamic markings like *mf* and *p*.

This musical score is arranged in a system of 12 staves. The top two staves are for vocal parts, with lyrics written below the notes. The remaining staves are for instruments, including strings and woodwinds. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. Dynamic markings such as *mf*, *p*, and *pp* are used throughout to indicate volume. The piece concludes with a double bar line and a final *mf* marking.

This page of musical notation is divided into two main systems. The upper system consists of five staves: the top two are in treble clef, and the bottom three are in bass clef. The lower system consists of five staves: the top two are in treble clef, and the bottom three are in bass clef. The music is written in a key signature of two sharps (F# and C#). The notation includes various note values, rests, slurs, and dynamic markings such as *ff*, *mf*, and *p*. There are also some performance instructions like *a2* and *mf* placed near specific notes. The piece concludes with a final chord in the lower system.

H

This system contains a complex musical score with multiple staves. At the top, there are two vocal staves with treble clefs and a key signature of one sharp (F#). Below them are several instrumental staves, including a piano part with a grand staff (treble and bass clefs) and a bass line. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *p*. A section of the score is marked with a large *sfz* (sforzando) dynamic. Below the instrumental staves, there are two percussion parts: **Triangolo.** and **Tamburino.** The Triangolo part consists of a series of rhythmic patterns, and the Tamburino part shows a similar rhythmic structure. The system concludes with a double bar line.

This system continues the musical score with several instrumental staves. It features a grand staff with treble and bass clefs, and a separate bass line. The notation is dense, with many notes and rests, and includes dynamic markings such as *f* and *p*. The system concludes with a double bar line.

H



Musical score system 1, consisting of ten staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The fifth staff is a treble clef with a key signature of one sharp. The sixth staff is a bass clef with a key signature of one sharp. The seventh staff is a bass clef with a key signature of one sharp. The eighth staff is a bass clef with a key signature of one sharp. The ninth staff is a bass clef with a key signature of one sharp. The tenth staff is a bass clef with a key signature of one sharp. The system contains various musical notations including notes, rests, and dynamic markings such as *f*, *mf*, and *pp*.



Musical score system 2, consisting of ten staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a bass clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. The sixth staff is a bass clef with a key signature of one sharp. The seventh staff is a bass clef with a key signature of one sharp. The eighth staff is a bass clef with a key signature of one sharp. The ninth staff is a bass clef with a key signature of one sharp. The tenth staff is a bass clef with a key signature of one sharp. The system contains various musical notations including notes, rests, and dynamic markings such as *f*, *mf*, and *pp*. A section marker 'A' is present above the third staff.

The first system of the musical score consists of ten staves. The top two staves are vocal parts with lyrics. The middle staves are for various instruments, including strings and woodwinds. The bottom two staves are for the piano accompaniment. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The music features a mix of eighth and sixteenth notes, with some longer note values and rests.

(Un des danseurs tombe.)  
(Ein Tänzer fällt.)

(Один из танцующих падает.)

The second system continues the musical score with ten staves. It includes the same vocal and instrumental parts as the first system. The dynamic markings remain consistent, with *p* and *mf* used throughout.

The third system of the musical score is more complex, featuring ten staves. It includes the same vocal and instrumental parts. The dynamic markings include *p* (piano), *mf* (mezzo-forte), *div.* (divisi), and *pizz.* (pizzicato). The music features a mix of eighth and sixteenth notes, with some longer note values and rests.





Музыкальный фрагмент, состоящий из нескольких систем нот. Включает фортепиано (p), динамическое убавление (dim.) и другие музыкальные символы.

Третий падает.) (Къ концу этого номера на сценѣ темнѣетъ.)  
(Der Dritte fällt.) (Gegen das Ende des Tanzes wird es dunkel auf der Bühne. Die Wachen schlafen ein.)

(Un troisième tombe.)  
(Der Dritte fällt.)

(Vers la fin de la scene il fait sombre sur le théâtre. Les gardes s'endorment.)  
(Gegen das Ende des Tanzes wird es dunkel auf der Bühne. Die Wachen schlafen ein.)

Музыкальный фрагмент с указаниями на арко (arco), пиццicato (pizz.), динамикой (mf, p) и другими музыкальными символами.

*ff f*

*dim.*

*p*

*allaca. Pour finir.*  
*Nº 22.*





**B**

*vi-te, Et monte a-lors sur ton cour-sier fou-gueux; Comme un feu-con tu fen-dras l'air en-sui-te,*  
*Ent; und wir-se dich auf's Vier-te, mach'ge Ross; wie Fal-ken flie-gen wir dann Bei-de, I-go,*  
 ТИСЬ; ВЕКО-ЧИ ИА БОР-ЗА-ГО КО-НИ, КАРЬ ВУХРЬ, И ВМЕС-ТЪ ПО-ТЕ-ТИМЪ МЫ СО-КО-ЗА-МИР

**B**

*a 2.*  
*mf colla parte pp p*  
*mf colla parte pp p*  
*mf colla parte pp p*  
*mf colla parte pp p*

*Je gui-de ta sui-te! LE PRINCE IGOR. f mf dim. (OVLUR' UHOZANT'.) pp*  
 К. ИГОРЬ. FÜRST IGOR. *En haut, pre-ter re tout. Ovi, je te veux! (Ovlour sort.)*  
 ПОДЪ МГЛА - МИ НОЧ - НЫ-МИ. И-ДУ, ГО-ТОВЬ КО-НЕИ, МЫ БУДЕМЪ ЖДАТЬ. (Ovlur ab.)  
 hoch ü - ber den Me-bern. So seht! Zur Rei-se schon sind wir be-reit.

*senza sordini. p*  
*senza sordini. p*  
*senza sordini. div. p*  
*senza sordini. arco p*  
*senza sordini. p*

# № 23. ТРІО.

## № 23. Trio.

## № 23. Trio.

Allegro appassionato.  $\text{♩} = 120.$

rallent.

Flauto piccolo.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

I. II.

Corni in F.

III. IV.

Trombe in A.

Tromboni e

Tuba

Timpani.

**КОНЧАКОВНА.**  
КОНЧАКОВНА.  
**KONTSCHAKOVNA.**

**VLAD. IGOR.**  
ВЛАДИМІРЪ  
ИГОРЕВИЧЪ.  
**VLAD. IGOR.**  
**LE PR. IGOR.**  
К. ИГОРЪ.  
**FÜRST IGOR.**

(Кончаковна вбѣгаетъ въ странномъ волненіи и останавливается у шатра Владиміра.)

(Kontschakowna entre en courant et s'arrête devant la tente de Wladimir. Elle est extrêmement agitée.)  
(Kontschakowna stürzt in höchster Erregung herein und bleibt vor dem Zelte Wladimirs stehen.)

*Wla-di-mir!*  
ВЛАДИМІРЪ!  
*Wla-di-mir!*

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Allegro appassionato.

rallent.

*sp*









D

Musical score for the first system, featuring piano accompaniment with multiple staves and dynamic markings like 'p' and 'sp'.

ton es-cla-ve? Sois mon Roi, mon Roi! Sois mon Dieu! Sois mon Dieu!  
 то - ва быть, за - сра - ть - е жить съ то - бои, — жить съ то - бои.  
 bin be-reit mit dir gleich fort - zu - gehn. Nimm mich mit! Nimm mich mit!  
 A - dieu! А - dieu!  
 Про - с - ти! Про - с - ти!  
 Leb' wohl! Leb' wohl!  
 Quen - tends - je,  
 Вла - ди - ду - мръ!  
 Вла - ди - мръ!

Musical score for the second system, continuing the piano accompaniment with dynamic markings like 'mf'.

D

Corn. *fp* *a2.*

Trombe *fp* *fp* *fp*

Tromb. *fp* *fp* *fp*

Vla-di-mir he-spi-te? L'hon-neur t'ap-pelle en-fin, Quel feu t'a-spi-ge-te? De-viens-tu

сынъ! Что значить э-то? за-чѣмъ ты здѣсь, княжна? А-ль въ по-ло-вѣ-комъ по-ло-  
*szg, wass soll's be-deu-ten?* *Do mit der Fürstin hier?* *Ja, bist viel-leicht zum Feind ge-*

Ob. *a2.*

Clar. *fresc.* *a2.*

Fag. *fresc.*

Corn. *fp* *fp* *f* *mfresc.*

Trombe *fp* *fp* *f* *mfresc.*

Tromb. *fp* *fp* *f* *mfresc.*

Timp. *fp* *f* *f* *perc.*

donc l'es-cla-ve des pa-tiens? Veux-tu tra-quer les liens? *f*

ну самъ По-ловцемъ ты сталъ, И по-ди-ну за-былъ?  
*wor-den, zum Ver-rä-ther, Sohn?* *viel -- leicht zum Go-tzen-knecht?*



di-que ma sœur-té! Ah, res-te, bien-ai-mé!  
 я у-ногъ твоихъ! О стань-си здѣсь со мной!  
 Mon cœur se mit, Mon cœur se mit  
 ду-шт-лю-бавъ, Вл-тру-ди о-гонь, и бьет-ся  
 le ciel le vent! Par-sons  
 О ставь о-го, риж-на!  
 Uns ei-len lass! Fort, fort!

Animato.  $\text{♩} = 132$ .

Cru-el, é-cou-te ma pri-è-re!  
 Возь-ми ме-ня съ со-бой, мой мн-юй.  
 сеп-те! Mon fils, suis-moi, fu-yons!  
 Мой сынъ, сл-ди за мной!  
 Mein Sohn, mit mir - sen fort!  
 О, ро-пе  
 O-we-he

Animato.

pp

pp

mf

mf

pp

f

p

f

pp

(За сценой свисть.) (Coups de sifflet derrière le théâtre.)  
 (Pfeiffen hinter der Bühne.)

Je l'âme e-  
 Pa - oit TBO -  
 Dit hab' let

pour ga - re ma vai - son!  
 мит! су - лы у - сто - ять!  
 mit! Wer mag (hr wi - der - stehn?

l'hon - neur le veut: par - tons! Songe au pa - ys, qui na que nous,  
 Бт - жать памь долгъ ве - литъ. Мы ро - ди - ну сво - ю сна - семъ;  
 Die Eh - re wills, die Pflicht! Das Wohl der Hei - mat zwingt da - zu.

trem.

frem.

f

trem.

f

p

p

p

p

Musical score for the first system, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like 'p' and 'cresc.'

(Еще разъ свистъ.) (Nouveau coup de sifflet.)  
 (Auf's neue Pfeiffen.)

*cou-te ma pri-ère!*  
 ей и вѣр-ной оу-ды!

*ganz mich hin-ge-ge-ßen!*

*lut-te su-prê-me pour mon cœur!*  
 Ву-дѣ-лю-божь-е въ-гуду-ли о-гонь!

*Es wagt die Brust! Es glüht das Blut!*

*Si mon mal-heur à tous!*  
 не то по-ги-бнетъ Русь!

*f-cou-te, Ce bruit-là*  
 Ты слышишь? То знакъ у-

*Sonst geht zu Grund' das Land! Non t'hist du? Ein fer-mes*

Musical score for the second system, continuing the musical notation with dynamic markings like 'cresc.', 'f', and 'p'.





quasitrillo

*p* cresc. poco a poco

*f*

*mf*

Où tous deux par-tens, Où, par-

ду - - ми - лый мой! Я мо - -лю те - -

leur! Bleib' mit mit! O mo- Auf mein - - Flehn gieß

pe mit! Сп - -лы нить ви - - сто - -

ne mit! wer mag i'hr wi - - der - -

si non sur tous mal-heur! Re- viens à toi, mon fils: Nous nous per- dons! Re- viens à toi,

не то про - снет-ся стан'и, То-гда все конче - но: намъ смерть гроизтъ. О - помнись, сынъ,

Sonst wärdt das La-ger auf. Ver-lo-ten sind wir dann . Und droht der Tod! Aus Thü-remen nun

*f*

*f*

*f*

*f*

First system of musical notation, including vocal lines and piano accompaniment. Dynamic markings include *p* and *f*.

*sons!*  
 Оу! / Ах! / Корот!  
 стѣм!

*Je tra- ver- ai pour toi, La mort et*  
 О-станься здѣсь со мной, я не пу-  
 Auf e- wig schmerst dich mein und ich dich

*(Le Pr. Igor veut entrainer Vladimir.)*  
 (Fürst Igor will ihn fortziehen.)

*Ах, / вѣс- се- ми, / въ*  
 О - тецъ, по- стой! Поэ -  
 Lass, Va- ter, mich sie

*Mon fils so- sum!*  
 Оу - ги со мной!  
 er- wach, mein Sohn!

*Мой сынъ,*  
 Lass' ab

Second system of musical notation, including vocal lines and piano accompaniment. Dynamic markings include *sp cresc.* and *Tempo I.*

The first system of the musical score consists of seven staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle three staves are piano staves. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. Dynamics include *ff*, *f*, *p*, and *mf*. There are various articulations such as accents and slurs throughout the system.

sans ef-frai. Ma li-ber-te, mon cœur, mes jours, tout est à toi! Rien ne peut  
 щу те-би! Яль не ми-ла те-бѣ, нѣ ты за-быть ме-ня? А ес-ли  
 auch ganz dein; ja, un-auf-lös-lich dein. Ich thei-le dein Ge-schick. hat bleibt dein  
 sent ins-tant, col-mer ses pleurs et son ef-froi. Abs!  
 во-ль ты мнѣ, е-мер оо-нить въ по-сѣд-нѣи разъ. 0  
 pres-sen mach an mei-ne Brust, zum let-zen Mal. 0

par-tous! Oh viens! fu-yons!  
 от-ста-и! По-ви-ди! бѣ-жати!  
 von ihr! 'Sist Zeit zu fliehn!

The second system of the musical score continues the piano and bass staves. It features similar dynamics and articulations as the first system, with *f*, *p*, and *mf* markings. The piano part shows a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, with the upper staff in treble clef and the lower staff in bass clef. The remaining eight staves are for the piano accompaniment, including two grand staves (treble and bass clefs) and four individual staves. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The piano part features a complex texture with many sixteenth and thirty-second notes, and several dynamic markings such as *f*, *mf*, and *pp*.

*donc vous ins-pi- rer grâ- ce pour moi ?* *Eh bien je*  
 такъ, то я сей- часъ всѣхъ разбу- жу, весь стану я  
 Herz bei mei- nem Schmerz; taub ist dein Ohr. Wohl denn! Ich  
 vous ses lar- mes, son ef- froi !  
 ro - pe mit! O ro - pe mit!  
 we- ne mit! O wel- che Pein!

The second system of the musical score continues the piano accompaniment from the first system. It consists of ten staves, with the same layout of two grand staves and four individual staves. The piano part features a complex texture with many sixteenth and thirty-second notes, and several dynamic markings such as *f*, *mf*, and *pp*. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The piano part features a complex texture with many sixteenth and thirty-second notes, and several dynamic markings such as *f*, *mf*, and *pp*. The word *trem.* (tremolo) is written above the piano part in the final measures of the system.

*lunga*

Musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings like "a2.", "ff", and "f".

*Elle frappe plusieurs fois sur la  
lame de fer suspendue.*  
(Sie schlägt auf das Wachtbrett um Leute  
zusammen zu rufen.)

(Кончакoвнa удapяeт нeскoлькo разъ въ билo.)

*vais donner l'a-larme!*

на но-ги по став-лю.  
*wecke auf das Lager!*

*ff* (Убpаeтъ.) (*Senfugant*)  
(Entfliehend)

*A-dieu!*  
Ипо-щай!  
*Leb' wohl!*

Musical score for the second system, including vocal lines and piano accompaniment with dynamic markings like "ff", "trem.", and "lunga".

*attaca N. 24.*

Allegro assai.  $\text{♩} = 152.$

1 Flauto piccolo.

2 Flauti.

2 Oboi.

2 Clarinetti in A.

2 Fagotti.

4 Corni in F.

2 Trombe in A.

3 Tromboni  
e Tuba.

Timpani

Cassa.

Foi tamburo e piatti.  
KONTCHAROVNA.  
КАНЧАКОВНА.  
KONTSCHAKOVNA.

C O R O.  
Tenori.  
Bassi.

Tenori.

Bassi.

(Les Polôvces accourent de différents côtés.)  
(Von allen Seiten laufen die Pölovzer herbei.)

Violini I.  
(16 - 20)

Violini II.  
(14 - 18)

Viola.  
(10 - 12)

Violoncelli.  
(8 - 10)

Contrabassi.  
(8 - 10)

Allegro assai.

The first system of the musical score consists of seven staves. The top two staves are vocal lines with lyrics. The middle three staves are instrumental parts, likely for strings, featuring complex rhythmic patterns and slurs. The bottom two staves are bass lines. Dynamics include *mf*, *f*, and *p*. The instruction *colla parte* is written above the third and fifth staves.

The second system continues the musical score. It features vocal lines with lyrics in French and Russian. The French lyrics are: *f* I-gor vient de sen-fuir. Oυ-lou nous a tra-his. Du prince au... The Russian lyrics are: Гнзвь Игорь у-ска-каль. Е-му Овлурь ко-ней досталь. Дер- Furst I-gor ist ent-flann, mit Hül-fe des Oυ-lu ent-flann! Ach, ... The instrumental accompaniment continues with various dynamics and articulation marks.

The third system is primarily instrumental accompaniment, consisting of five staves. It features rhythmic patterns and dynamics such as *mf* and *f*. The notation includes various note values and rests.

A

Musical score for the first system, featuring multiple staves with complex notation, including triplets and dynamic markings like 'f' and 'sf'.

*trois gar-dex le fils!*

жи - те княжича!  
*hal- tet fest den Sohn!*

**UNE PARTIE DU CHOEUR.  
 HALBCHOR**

*Pre-miè-re, vos fle-ches et vite en set-le. Sui-vez les*  
 (Часть хора.) Ко-ней съд-лай-те, пус-кай-те стрѣлы въ по-го-ню

Ко-ней съд-лай те, пус-кай-те стрѣлы, въ по-го-ню  
*Schwingt euch auf Nos-se, schießt schar-fe Pfei-le, dem Flucht-ling*

Musical score for the second system, including vocal lines with lyrics and instrumental accompaniment with 'trem.' and 'energico' markings.

A



11.

Fag.

Cor.

Trombe.

Trom. o Tuba.

*Ma-tes du pance Je- que vi-te, je- res, vi-te!*  
 мчтесь за бѣг-ле-помъ! Жи-во въсте-пи мчт-тесь; а *Ou cest la guerre en cor! Et quent au*  
 мчтесь за бѣг-ле-помъ! Жи-во въсте-пи мчт-тесь; а кня-жи-ча ви-жи-те тутъ-же

*seti nach mit Fat-ken-aid! Krum-de, sprengt vass, pfeils schnell. Den von-den Fürsten a-ber hin-del*  
 мчтесь за бѣг-ле-помъ *energico* Жи-во въсте-пи мчт-тесь; а кня-жи-ча ви-жи-те тутъ-же

*ff*

**В Poco meno mosso.**

Fag.

Cor.

*Oh, non je vous im- plo- re, Pi-*  
 О нѣтъ, е-го не тронь-те, е-  
*Oh non, mais demandez le- leur, le*  
 О нѣтъ, е-го не тронь-те, е-  
*Sans mer-ci, cru- el- le!*  
 стръ-ла-ми ост-ры-ми  
*Oh non, mais demandez le- leur, le*  
 кѣде-ре-ву, за-стрѣлимъ мы е-го стръ-ла-ми ост-ры-ми

*Poco meno mosso.*

*p div.*

*div.*



p — f — p — f — p cresc.  
 f — p — f — p cresc.  
 p — f — p — f — p cresc.  
 p cresc.  
 p cresc.  
 p cresc.  
 p cresc.

moi que tombe la fu-ri-e; Mais lui, Avil é-chappé à la loi, je veux sa grâ-ce! Il est à

ни! Вмѣня ерп - лий - те преж - де! Пуе - каи я вѣстѣ съннмъ у мру. по не от - дамъ е - го! Вамъ не от -

Tod! Schiest mich zu - erst he - run - ter mit eu - ren Pfei - len; lässt mich gehn mit mei - nem Freund in Tod! Ich fol - ge

(Accourent les Polôvces - second groupe.)  
 (Die Pölowzer - zweite Gruppe - stürzen herein.)  
 Les eaux se - lè - vent en gran - dant! Мы не до - го - нимъ бѣг - ле -

Во - та на при - бы - ли; те - перь мы не до - го - нимъ бѣг - ле -

Das Was - ser steigt und bräut im Don! Wie wei - ter rei - ten auf der

p — f — p — f — p cresc.  
 p — f — p — f — p cresc.  
 div. mf — f — p — f — p cresc.  
 non div. f — p cresc.  
 p cresc.  
 p cresc.

The score consists of several systems of staves. The top system includes staves for strings (Violins I & II, Violas, Cellos, and Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Trombones). The bottom system features vocal parts with lyrics in Russian, French, and German. The music is marked with various dynamics such as *mf*, *f*, *pp*, and *fz*, and includes performance instructions like *trem.* and *Tutti*. The tempo is *Allegro assai* with a metronome marking of ♩ = 152.

**Lyrics:**

**Russian:**  
 дашь!  
 (Там!)  
 Жаль!  
 Wein!  
 ца!  
 да!  
 да!  
 да!

**French:**  
 Les khans de ci-de-lant i-ci!  
 У нихъ мы спросимъ, что намъ дѣлать. Вотъ онъ! Кон-

**German:**  
 Auf ihr Ge- bot lasst uns jetzt hö-ren! Da kommt Kon-

**Additional text:**  
 Tutti.  
 sul G.  
 Trem.  
 Tamb.  
 p

Meno mosso.  $\text{♩} = 112.$

The first system of the score consists of ten staves. The top four staves are for string instruments (Violins I, Violins II, Violas, and Cellos/Double Basses), each marked with a forte (*ff*) dynamic. The bottom six staves are for woodwind instruments (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoons), with dynamics ranging from *mf* to *ff*. The music is written in a key with one sharp (F#) and a 2/4 time signature.

Tamb.  
Plattl.

La чакъъ Non- Kschák! (Кончакъ и ханы входятъ.)  
 II - деть!

Kschák nun selbst  
 чакъ и - деть! (Entrent Kotschák et les khans.)  
 (Kotschák und die Chane treten ein.)

The second system continues the musical score. It features vocal lines for the characters Kotschák and the Khans, with lyrics in Russian, German, and French. The instrumental accompaniment includes strings and woodwinds, with dynamics such as *ff* and *mf*. The tempo remains 'Meno mosso'.

Meno mosso.

LE KHAN KONTCHAK.  
CHAN KONTSCHAK.

First system of the musical score. It features a vocal line with lyrics in Russian and French, and piano accompaniment. The piano part includes dynamic markings such as *mf*, *p*, and *mf*. There are also performance instructions like *a2.* and *mf*.

КОНЧАКЪ.

Ten. *Pov* *ven-nen/ ces da-meuis?* *Loc, ma fille* *et tout en pleurs!*  
 что зна-читъ з тотъ шумъ? дочь мо-я, зачѣмъ ты здѣсь?  
 Ha, *welch ein Lärm? was ist's?* *Toch-ter sag,* *was machts du hier?*

Coro. Bassi. *Le Prince I-gor est*  
 Князь И - горь у - бѣ -

Князь И - горь у - бѣ -  
 Fürst I-gor ist ent.

*trem.* *non div.*  
*sf pp* *poco cresc.* *mf* *pp* *f*  
*trem.* *sf pp* *poco cresc.* *mf* *pp* *f*  
*sf* *p poco cresc.* *p poco cresc.* *mf* *pp* *f*  
*f* *p poco cresc.* *mf* *pp* *f*

Cor.

Trom. e Tuba.

*Loin!* *Av- l'our nous a tra- nis; Tous deux, au grand ga-*

жалѣ! Ов - луръ намъ из - мѣ - нилъ, Е - му бо - ной до-

*Hohn.* *Warf sich auf's flin - ke Fass,*

жалы! Ов - луръ намъ из - мѣ - нилъ, Е - му бо - ной до-

*mit Hil- fe des Ov-*

Fl.

Ob.

Fag.

Cor.

Trom.

Trom. e Tuba.

*lois, dans l'om- bre sont par- tis!* *Ах quel hé- ros!*

сталъ и вмѣс - тѣ съ нимъ объ - жалъ. *Вотъ мо- лодцы!*

*Une bord de spren- gen fait!* *He, waht-er! Zuesch!*

сталъ и вмѣс - тѣ съ нимъ объ - жалъ.





Picc. Fl. Ob. Cl. Fag. Cor. Trombe. Trom. e Tuba. Timp.

*Pen-dex les gar-des vi-te! A Vla-di-mir gra-ce! Tel est mon ar-rêt!*

*Сто-ро-же-выхъ раз-нить, а кня-жи-ча не трога-ть! Та-ровъ мой при-казъ!*  
*Die Wa-chen führt zum Tod! Wla-di-mir a-ber le-be! Folgt rasch dem Be-fehl!*

unis.

*attacca*

Allegro.  $\text{♩} = 100.$

1 Flauto piccolo.  
 2 Flauti.  
 2 Oboi.  
 2 Clarinetti in B.  
 2 Fagotti.  
 4 Corni in F.  
 2 Trombe in B.  
 3 Tromboni e Tuba.  
 Es. B.C.G.  
 Timpani.

**LE KHAN KONTCHAK.**  
 ХАНЪ КОНЧАКЪ.  
 CHAN KONTSCHÄK.

ХОРЪ (Ханы).  
 CHOEUR DES KHANS.  
 CHOR DER CHANE.  
 Tenori.  
 Bassi.

*A l'ob- te- ir cha- cun est prêt; Mais me- na- çante est cet- te suite. J- gar sur*  
 Кончакъ, поз-воль намъ рѣчь дер-жать, Послу- шай насъ, дай намъ ска- зать, Вѣдь мы все -

*Kon-tschak, lass uns Rath hal- ten! Hör auf un- ser, Wort; Ver- nün- ftig ist's. Wir fol- gen*  
 Кончакъ, поз-воль намъ рѣчь дер-жать, Послу- шай насъ, дай намъ ска- зать, Вѣдь мы все -

Violini I.  
 Violini II.  
 Viole.  
 Violoncelli.  
 Contrabassi.

Allegro.

\* Poi Triangolo, Tamburino, Tamburo, Piatti e Cassa.

*Le jeune oi -  
Der Jun - ge  
Въдъ въ сѣдѣ за*

*nous peut re - ve - nir: Il faut s'ap - per, il faut pu - voir. Вѣгнѣло боль со - койъ y - le -  
гда въ дѣ - лахъ вой - ны со - вѣ - та про - симъ у те - бя. Si le fav - con est y - le -  
ja auch dei - nem Rath, wenn es sich han - delt um den Krieg. Wenn al - ler Fäll ke Streit He - r's*

*гда въ дѣ - лахъ вой - ны со - вѣ - та про - симъ у те - бя. Кои - чакъ ja  
ja auch dei - nem Rath, wenn es sich han - delt um den Krieg. ja wahr,*

segu du feu-con prendra le che-mis! le fils d'I-gor doit tom-ber sous nos fle-ches  
 Fél-re folgt dem al-ten Fäl-ken nach. So wol-len wir He-run-ter schies-sen ihm mit  
 со-ко-ломъ со-ко-ширъ у-ле-титъ. А мы е-го стръ-лой за-стръ-лимъ зо-ло-

ven, l'enfant prendra ma-me che-mis. Que sons lar-der le fils d'I-gor. Feu-con-be sous no fle-ches  
 тьмъ. То и со-ко-ширъ у-ле-титъ. А мы с-го, по-на онъ адеъ, стръ-лой за-стръ-лимъ зо-ло-

Nest, folgt ihm der junge Fal-ke Kon-chen. He-run-ter schies-sen wol-ten den Jun-gen gleich mit god-nem  
 правъ чакъ! е-го стръ-лой за-стръ-лимъ зо-ло-

nicht, es sei! es sei! es sei! Hель-зя um ihn zu mort! ge-  
 не правъ! не правъ! не правъ! Hель-зя um ihn zu mort! ge-  
 es sei! es sei! es sei! Hель-зя um ihn zu mort! ge-

**F**

*dot. той. Heil.*  
 той. *Suis donc, Mon-arche, un bon conseil. Quand va bruler l'ar-dent soleil, Qu'ils tom-bent*  
 зи. Повѣрь ты намъ и сдѣлай такъ, Вѣдь мы все-гда вѣдѣлахъ вой-ны Со-вѣ-та  
*Heil. sehem!*  
 Повѣрь ты намъ и сдѣлай такъ, Вѣдь мы все-гда вѣдѣлахъ вой-ны Со-вѣ-та  
*Folg' un-serm Rath und thu - e so. Wir ho - ren ja stets auf dein Wort, wenn es sich*

**F**

tous *shap-pés*, *sam-* glants! *Oui*, pour *pu-* *unis.* *le fu-gi-* *Et* *ter-* *mi-*  
 про - снъ у те - би, Такъ ты те - перь по - слу - шай насъ. Не луч - шель  
 hen - delt um den Krieg. Ver-schmä - he auch nicht um sein *Patz*. Den fre - chen

Poco allargando.

mons tous nos cap-tifs, Ex-ter-mi-mons tous nos cap-tifs!  
 пльи - ныхъ намъ каз-нить, Не то по-зонь отъ насъ уй-деть.  
 Schwarm der Rus-sen lass hin-rii-ten oh-me Auf-schub, Chan!

пльи - ныхъ намъ каз-нить, Не то по-зонь отъ насъ уй-деть.  
 Schwarm der Rus-sen lass hin-rii-ten oh-me Auf-schub, Chan!

pizz.  
 pizz.  
 pizz.  
 pizz.  
 pizz.

Poco allargando.

Picc. *p poco cresc.* *mf* *p poco cresc.* *mf*

Fl. I. *mf poco cresc.* *mf* *mf poco cresc.* *mf*

Fl. II. *p poco cresc.* *mf* *p poco cresc.* *mf*

Ob. *pp poco cresc.* *mf* *pp poco cresc.* *mf*

Cl. *p poco cresc.* *mf* *p poco cresc.* *mf*

Fag. *p poco cresc.* *mf* *p poco cresc.* *mf*

Cor. *P* *mf* *p* *mf*

Trombe. *mf* *p* *mf*

Tromb. e Tuba.

Timp. *p*

Triang. *p*

Tamburino.

Piatti. *p*

*Il vaut mieux te- nir le jeu- ne, seu- con- ter l'a- mour*  
*Е - сли ко- коль ко- рибз - ду у - ле- тѣль, то мы со -*  
*da der Volk ge- flo- gen ist in sein Nest, so wal- len*

arco *p* arco *p*

*p poco cresc.* *mf* *p poco cresc.* *mf*

*p poco cresc.* *mf* *p poco cresc.* *mf*



*p poco cresc.* *mf* *p cresc. molto*

*p poco cresc.* *mf* *p cresc. molto*

*p poco cresc.* *mf* *p cresc. molto*

*p poco cresc.* *mf* *p cresc. molto*

*p poco cresc.* *mf* *p cresc. molto*

*mf* *mf cresc.* *mf cresc.*

*mf* *p cresc.* *mf cresc.*

*cresc.* *p cresc.*

*mp*

*du- ne bel- le fil- le, L'a- mour au- ra rai- son!*

*ко - жу - ка о - ны - та - емь ма - роч - ной дѣ - ву - шей.*

*mit den Jun- gen mit ei- nem Mäd- chen fes- seln gleich.*

*p poco cresc.* *mf* *p cresc. molto*

*p poco cresc.* *mf* *p cresc. molto*



The musical score is arranged in a standard format with a vocal line and piano accompaniment. The vocal line consists of a single staff with lyrics in three languages: French, Russian, and German. The piano accompaniment is divided into two systems: the upper system (treble and bass clefs) and the lower system (bass clef). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p*, *f*, and *mf*. There are also performance instructions like *a2.* and *3.* above certain notes.

**Vocal Lyrics:**

<i>l'œil</i>	<i>t'u-</i>	<i>nit</i>	<i>a-</i>	<i>vec</i>	<i>ma</i>	<i>fil-</i>	<i>le.</i>	<i>Dans</i>
взглядъ	ты	мой.	и	зять	же-	дан-	ный!	на
<i>Feind</i>	<i>bist</i>	<i>du;</i>	<i>du</i>	<i>bist</i>	<i>mein</i>	<i>Schwa-</i>	<i>ger.</i>	<i>Und</i>



I Cornetti in B.

Cor. Alti. in Es.

Cor. Tenori. in B.

Cor. Bassi e Tuba.

*coeurs.* Et nous, mar- chons, so- uons a vain- queurs!

*Straß!* *Mach* Rus- sen- land! *Schmach,* *Tad* dem *Vendit*

Русь! Въ по- ходъ на Русь! По- бьемъ вра- га!

Ten. Bassi. Въ по- ходъ на Русь! По- бьемъ вра- га!

Soprani. Въ по- ходъ на Русь! По- бьемъ вра- га

ХОРЪ. (Половцы.)

CHŒUR DES POLOVZES.

Tenori. CHOR DER POLOVZER.

Bassi. И - демъ

ХАНЫ.  
LES KHANS.  
DIE CHANÉ.

*Mär-chens!*      *Mär-chens!*      *Nous re- vien- dons vain- queurs des trou- pes*

въ по-ходъ      на Русь!      По-бьемъ враговъ, возьмемъ по-лонь, до-

въ по-ходъ      на Русь!      По-бьемъ враговъ, возьмемъ по-лонь, до-

въ по-ходъ      на Русь!      *Wir keh- ren bald zu- rück mit viel- chen*

въ по-ходъ      на Русь!      По-бьемъ враговъ, возьмемъ по-лонь, до-

*zum Kampf,*      *zum Streit!*      По-бьемъ враговъ, возьмемъ по-лонь, до-

1. 2.

Fl.

Ob.

Cl.

Fag.

*Rus - ses, Marchons!* *chons! Glorie au Khan Kon - tschak! Au ter - ri - ble bat! gloriez tous nos*

бы - чу! И - демъ демъ! Славенъ гроз - ный Гзакъ! Слава ха - намъ

бы - чу! И - демъ демъ! Славенъ ханъ Кон - чакъ! Славенъ гроз - ный Гзакъ! Слава ха - намъ

*Воз - ве - туи ханъ!* *Kampf! Heil dem Khan Kon - tschak! Heil dem Gros - sen Groß. M. Sen*

бы - чу! И - демъ демъ! Славенъ ханъ Кон - чакъ! Славенъ гроз - ный Гзакъ! Слава ха - намъ

Musical score for the first system, featuring piano and bass staves with various notes and rests.

Musical score for the second system, including vocal lines and piano accompaniment with dynamic markings like "a2." and "ff".

Musical score for the third system, primarily consisting of piano accompaniment.

Vocal lines with lyrics in Russian: "Khans! ВСЕМЪ! ВСЕМЪ! ВСЕМЪ! ВСЕМЪ!" and "(Занавѣсъ.)".

Musical score for the fourth system, including piano accompaniment and vocal lines with lyrics in French: "La toile tombe. Der Vorhang fällt."



