

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

Nº 153. „La Nuit de Noël“ (p. 376).

Andante, tenuto assai.

The musical score is arranged in systems. The first system includes:

- Fl.**: Flute part, marked *p*.
- Ob.**: Oboe part, marked *p*.
- Cl. picc. (D)**: Piccolo Clarinet part, marked *dolce assai*.
- Cl. (A)**: Clarinet in A part, marked *p*.
- Fag.**: Bassoon part, marked *p*.

The second system includes:

- Cor.**: Horn part, marked *pp*. Below the staff is the instruction *(Lumière rosée)*.

The third system includes:

- 2 Viol.**: Violin I and II parts, marked *p*.
- Viol. I. div.**: Divided Violin I part, marked *p*.
- Viol. II. div.**: Divided Violin II part, marked *p*.
- V-Ie. div.**: Viola part, marked *p*.

The score features various musical notations including slurs, ties, and dynamic markings.

Accelerando.

Fl. picc. *p cresc.*

Fl. *p cresc.*

Ob. *p cresc.*

Cl. picc.

Cl. *p cresc.*

Fag. *p cresc.*

Gor. *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.*

The image shows a page of a musical score for an orchestra. The instruments listed are Fl. picc., Fl., Ob., Cl. picc., Cl., Fag., Gor., 2 Viol., Viol. I. div., Viol. II., V-le., and V.c. e C-b. The score is marked 'Accelerando.' and 'p cresc.' (piano crescendo). The music is in 4/4 time. The woodwinds and brass play sustained notes, while the strings play a rhythmic pattern. The French text '(Un soleil rouge se montre à travers les brouillards glacés)' is written below the woodwind and brass staves.

The musical score features the following instruments and parts:

- Fl. picc.**: Piccolo flute, notation on a single staff with a treble clef and one sharp.
- Fl.**: Flute, notation on a single staff with a treble clef and one sharp.
- Ob.**: Oboe, notation on a single staff with a treble clef and one sharp.
- Cl. picc.**: Piccolo clarinet, notation on a single staff with a treble clef and one sharp.
- Cl.**: Clarinet, notation on a single staff with a treble clef and one sharp.
- Fag.**: Bassoon, notation on a single staff with a bass clef and two flats.
- Cor.**: Horns, notation on two staves (treble and bass clefs).
- Tr-be.**: Trumpets, notation on two staves (treble clefs).
- Trbni. e Tuba.**: Trombones and Tuba, notation on two staves (treble and bass clefs).
- Timp.**: Timpani, notation on a single staff with a bass clef.
- Campana. (dans les coulisses)**: Bell, notation on a single staff with a bass clef.
- Viol. I. unis.**: Violin I, notation on a single staff with a treble clef.
- V-le.**: Violoncello, notation on a single staff with a bass clef.
- V-c.**: Viola, notation on a single staff with a bass clef.
- C-b.**: Double Bass, notation on a single staff with a bass clef.

Dynamic markings include *pp* (pianissimo) for the horns, trumpets, and strings in the final measure, and *p* (piano) for the bell.

N^o 154. "Sadko."

338 N^o 154. „Sadko“

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

Ob. *mf*

C. ingl. *mf*

3 Cl. (B) *mf*

Fag. *mf*
a 2

Cor. *mf*

Sadko.

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

Arpe e Piano

N^o 155. "Servilia."

73 N^o 155. „Servilia“

3 Fl. $\text{♩} = 72.$

Ob. *f dim.*

Cl. (A) *f dim.*

Fag. *f dim.*

Cor. *f dim.*

3 Tr. bni. e Tuba.

Timp.

Viol. I. *pp*

Viol. II. *pp*

V. le. *pizz.*

V. c. *pizz.*

C. b. *pizz.*

arco

arco

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

Fl. I. III. (Andante mistico. $\text{♩} = 69$) *riten. molto*

Fl. c. alto (F)

3 Tr. bni.

Timp. *ppp* *tr. dim.*

Le Pr. Youri. *dim. e mor.*

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

V. le. div. *pp* unis.

V. c. div. *pp* unis.

C. b. *pp*

№ 157. "Antar."
 № 157. „Antar.“

Fl. Allegro. $\text{♩} = 84$. *mf* *mf* *mf* **30**

Ob. *p* *cresc.*

Cl. (B) *p* *cresc.*

Fag. *p* *cresc.*

Cor. I, II, III, IV *pp* *cresc.*

Tr. be. (B) *p* *cresc.*

Cassa. *pp* *cresc.*

Viol. I. *p* *cresc.*

Viol. II. *p* *cresc.*

V. le. *p* *cresc.*

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

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

33 Fl. Adagio.

Fl. I.II. *p*

Tr-be.(B) *pp*

Timp. *tr* *pp*

Vlassévna

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

Arpa. *pp*

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

Fl. *lunga* *mp*

Ob. I. *dim. e mor.*

Cl.(B) *dim. e mor.*

Fag. *pp* *poco cresc.* *mp* *dim. e mor.*

Cor. *pp* *poco cresc.* *mp* *dim. e mor.*

Tr-be. *pp* *poco cresc.* *mp* *dim. e mor.*

Timp. *tr*

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

Arpa. *mf* *f* *dim.* *pp*

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

162 № 159. "Snegourotchka" (p. 223).

№ 159., „Sniégourotchka“ (p. 223).

(Allegro moderato.)

Musical score for No. 159, "Snegourotchka". The score is for a woodwind ensemble and includes parts for Flute (Fl.), Clarinet in B-flat (Cl.(B)), Trumpet in B-flat (Tr-be(B)), and Timpani (Timp.). The Flute part is marked "Solo" and "p". The Clarinet and Trumpet parts are marked "pp". The Timpani part is marked "pp". The music is in 3/4 time and features a melodic line in the flute and a rhythmic accompaniment in the timpani.

№ 160. "Sadko" (p. 231).

№ 160., „Sadko“ (p. 231).

Fl. (Allegro non troppo.)

Musical score for No. 160, "Sadko". The score includes parts for Flute (Fl.) and Trumpet in B-flat (Tr-be(B)). The Flute part is marked "p". The Trumpet part is marked "pp". The music is in 3/4 time and features a melodic line in the flute and a rhythmic accompaniment in the trumpet.

Les devins (mystérieusement)

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

Musical score for No. 160, "Sadko". The score includes parts for Violin (Viol.), Viola (V.c.), and Flute (Fl.). The Violin part is marked "I. div." and "pp". The Viola part is marked "II. con sord." and "pp". The Flute part is marked "pp". The music is in 3/4 time and features a melodic line in the violin and a rhythmic accompaniment in the viola and flute.

Fl.

Musical score for No. 160, "Sadko". The score includes parts for Flute (Fl.) and Trumpet in B-flat (Tr-be.). The Flute part is marked "pp". The Trumpet part is marked "pp". The music is in 3/4 time and features a melodic line in the flute and a rhythmic accompaniment in the trumpet.

Les devins.

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

Musical score for No. 160, "Sadko". The score includes parts for Violin (Viol.) and Viola (V.c.). The Violin part is marked "pp". The Viola part is marked "pp". The music is in 3/4 time and features a melodic line in the violin and a rhythmic accompaniment in the viola.

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. *mf*
Piatti. *p*

La cuisinière et la pâtissière éclatent de rire
Ha - ha - ha - ha - ha - ha - ha - ha - ha - ha - ha - ha!

V-c. pizz.

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'aieul.
Tous sont pros-ter-nés, tous sont sup-pli-ants.
V-le. *pp*
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.

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

mf
mf
mf
IV.
p
mf
mf

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

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

(♩ = 92.)



Ob. *mf*

C.ingl. *mf*

Fag. II. *mf*

Cor. III. *mf*

Kouterma. *mf*

V.c. pizz. *mf*

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

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

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

(Allegretto.)



Ob. *sf*

Cl.(A) *sf*

Fag. *sf*

Cor. III.IV.(D) *f* I.II.(F) *ff*

Tr-be.(C) *f*

Tr-bni. *sf*

Timp. *sf*

Kalénik. (Il frappe à la porte) *f*

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

V.ni.e Vlc

V.e e C-b *sf*

Nº 166. "Snegourotchka."
Nº 166. „Sniégourotchka“

498 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. *ff*

Fl. a 2 *ff*

Ob. *ff*

Cl.(B) *ff*

Fag. *ff*

Cor. I. II. *ff*

Tr.-bc.(B) a 2 *ff*

Tr.-bni. e Tuba. *ff*

Sopr. *f*

Alti. Ten. *f*

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

Bassi. *f*

166 N^o 167. "The Christmas Night."
N^o 167. „La Nuit de Noël.“

205 Andante. ♩ = 72.

I.
3 Fl. *pp*

II, III. *pp*

Ob. II. *pp*

Clar. picc. (D) *pp*

2 Cl. (B) *pp*

2 Fag. *pp*

4 Cor. *pp*

I. II. (B) con sord. *pp*

3 Tr-be. con sord. *pp*

I. con sord. *pp*

3. Tr-bni. II, III. con sord. *pp*

(Dans les airs. Nuit. Nuages epais.)

Viol. I. con sord. *legatissimo* *p*

C-b. *pp*

Nº 168. "Sadko."

Nº 168. „Sadko“

(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 -

Alti. *dim.*

Arpa. *p*

I. div. *mf* *dim.*

Viol. II. *mf* *dim.*

V-le. *mf* *dim.*

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

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 unis. cresc.*

Viol. *p cresc.*

V-le. *p cresc.*

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

div. a 3

f dim.

f dim.

f dim.

f dim.

Nº 169. "Sadko" (p. 492).

Nº 169. „Sadko“ (p. 492).

(Andante. $\text{♩} = 66$.)

3 Fl. ff

Ob. ff

C. ingl. ff

Cl(B) a 2 ff

Cl. basso(B) ff

Fag. ff

C-fag. ff

H. I, II, III ff

or. IV ff

H. II (B) ff

Tr-b. ff

Tr. e. alta (F) ff

Tr. e. Tuba. ff

Sopr. ff

Alt. ff

Ten. ff

Bassi. ff

I. ff

Viol. ff

II. ff

V-le. ff

V-c. ff

C-b. ff

Chau - tre te - mé - raire. pense a l'on - de bleue!

div. unis.

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 na - 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. $\text{♩} = 66$)

Musical score for woodwinds and brass instruments. The instruments listed are Flute (Fl.), Oboe (Ob.), Cor Anglais (C.ingl.), Clarinet in A (Cl.(A)), Clarinet in Bass (Cl.basso(B)), Bassoon (Fag.), Bassoon in C (C-fag.), Horn (Cor.), Trumpet in A (Tr.be. (A)), Trumpet in F (Tr.be. (F)), and Trombone (Tr.bone Tuba.). The score is written in treble and bass clefs with a dynamic marking of *ff* (fortissimo).

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

ei!
Voix de la Reine des Mers.

Musical score for strings. The instruments listed are Violin (Viol.), Viola (V.le.), Violoncello (V.c.), and Contrabass (C-b.). The score is written in treble and bass clefs with a dynamic marking of *ff* (fortissimo).

172 N^o 171. "Antar."

57

N^o 171. „Antar.“

Fl. (Adagio.)

Musical score for N° 171 "Antar". The score is in G major and 3/4 time, marked Adagio. It features a woodwind section (Flute, Oboe, Clarinet II, Bassoon, Horns), a string section (Violins I & II, Viola, Violoncello, Contrabass), and an Arpa (Harp). The flute part is the primary melodic line, starting with a *p* dynamic and marked *cresc.*. The strings provide harmonic support, with the first violin marked *espress.* and *cresc.*. The harp plays a rhythmic accompaniment of eighth notes. The score spans 12 measures.

N^o 172. "The Tsar's Bride" (p. 252).

N^o 172. „La Fiancée du Tsar“ (p. 252).

op. (Moderato. ♩ = 96.)

Musical score for N° 172 "The Tsar's Bride". The score is in B-flat major and 3/4 time, marked Moderato. It features a woodwind section (Bassoon, Horns), a string section (Violins I & II, Viola, Violoncello, Contrabass), and a Cor (Trumpet). The bassoon and horn parts are the primary melodic lines, starting with a *p* dynamic and marked *f dim.*. The strings provide harmonic support, with the first violin marked *p*. The score spans 12 measures.

Nº 173. "Sadko" (p. 112).

Nº 173. „Sadko“ (p. 112).

(Vivace.)

Fl. picc.

Fl. *ff* a 2

Ob. *f* *f* *ff*

Cl. picc. (D) *f* *f* *ff*

Cl. (A) *f* *f* *ff* a 2

Fag. *f* *f* *ff*

Cor. I. III. *f* *f* *ff*

Cor. II. IV. *f* *f* *ff*

Tr. ba. Al. *p cresc.* *f* *f* *ff* b 2

Tr. ba. Tuba. *p* *f* *f* *ff*

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

Triang. *f* *f* *f* *ff* tr

Tambo. *f* *f* *f* *ff*

Piatti. *f* *f* *f* *ff*

Cassa. *f* *f* *f* *ff*

Viol. I. *f* *f* *f* *ff*

Viol. II. *f* *f* *f* *ff*

V-le. *f* *f* *f* *ff*

V-c. *f* *f* *f* *ff*

C-b. *f* *f* *f* *ff*

174 N° 174. "The Christmas Night."
N° 174. „La Nuit de Noël.“

22

Fl. picc. e 2 Fl.

Ob.

Cl. (A)

Fag.

con sord.

Cor. con sord.

Tr. (A)

con sord.

Tr. (B)

con sord.

Tr. (C)

con sord.

Viol.

div.

pizz.

Viola

Cello

Fl. picc. e 2 Fl.

Ob.

Cl.

Fag.

Cor.

Tr. (A)

Tr. (B)

Tr. (C)

Viol.

arco

pizz.

Viola

Cello

N^o 175^a "Vera Scheloga" (p.49).

N^o 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 m'é-ga-re.

Viol. I. *pp*

Viol. II. *pp*

V.le. *pp*

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

N^o 175^b Another possible orchestration.

N^o 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 m'é-ga-re.

V-c. *pizz.*

C-b. *pp pizz.*

176 № 176. „Russian Easter Fête“ (p.5).

(Lento mistico. ♩ = 84)

3 Fl. *pp* *simile*

Arpa. *p*

2 Viol. soli.

V-c. solo. *dolce*

3 Fl.

Arpa.

2 Viol. I.

V-c. solo.

altri V-c. *pizz.* *fp*

3 Fl. *Solo.*

Cl. (Cl.) *pp*

Fag.

Arpa.

2 Viol. I.

V-c. *arco*

altri V-c. *mf*

3 V-c. soli. *arco*

Fl.

Arpa.

3 V-c.

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

Fl. I. *pp* *simile*
Cl. (C) *pp* *I. solo.*
Arpa. *dolce*
Viol. I. *div. a 3.* *p*
V.c. *ppp* *pizz.* *pp*

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

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

Cl.
Fag.
Arpa. *pp*
Viol. Solo

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

Cl. (Allegro. $\text{♩} = 108.$)

Fl. *pp*

Cl. *pp*

Fag. *pp*

Cor. *pp*

Viol. *pp*

V. le. *pp*

V. c. *pp*

C. b. *pp*

No 179. "The Tsar's Bride"
No 179. „La Fiancée du Tsar.“

1 (Allegro. $\text{♩} = 108.$)

Fl. *f*

Ob. *f*

Cl. *f*

Fag. *f*

Cor. *mf*

Tuba. *mf*

Timp. *mf*

Viol. *f*

V. le. *f*

V. c. *f*

C. b. *f*

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
ff

Cl. (Ba) a. 2
ff

Fag. a. 2
ff

Cór.
ff

Tr-be. (C)
f

Tr-bni. e Tuba.
f

Timp.
f

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 Fl. *picc.* Allegro. $\text{♩} = 102$

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

Nº 182. "The Legend of Tsar Saltan."

Nº 182. „Légende du Tsar Saltan“

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

Ob.
 Cl. (B)
 Fag.
 Cor.
 Tr. (B)
 Tr. (B) e Tuba.
 Timp.
 Tamb.
 Piatti.

Nº 183. "The Legend of Tsar Saltan."

Nº 183. „Légende du Tsar Saltan.“

17 Moderato alla marcia. ♩ = 88.

Fl. picc.

Fl.

Ob. a 2

Cl. (B)

Fag. a 2

Cor. a 2

Tr. be. (B) a 2

Tr. bni. e Tuba.

Timp. *mf*

Tamb. *mf*

Piatti *mf*

Cassa *mf*

I. *sf* pizz.

Viol. *sf*

II. *sf* pizz.

V-le. *sf* pizz.

V-c. *sf* pizz.

C-b. *sf* pizz.

Nº 184. "The Legend of Tsar Saltan."

182 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 Cb. *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.
V. le. pizz.
V. c. e.
C. b. pizz.

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

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

(Allegro tempestoso. ♩ = 132)

4 Cor.
Tr. be. (B)
Timp.
Le Batelier.
Viol. I e II unis.
V. le.
V. c.
C. b.

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

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

184 № 188. "The Legend of Tsar Saltan" (p. 416).

№ 188. „Légende du Tsar Saltan“ (p. 416).

(Allegro animato. ♩-144.)

Fl. picc.

2 Fl.

Ob.

C. ingl.

I. II.

Cl.(B) III.

Fag a 2

C-fag.

a 2

3 Tr.-be.(B)

a 2

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.

Viol. *fff*

II.

V.le.

V-c.e C-b. unis.

Nº 189. "The Legend of Tsar Salian" (p. 367).

Nº 189. „Légende du Tsar Saltan“ (p.367)

(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. *f*

Cassa. *f*

Viol. I e II. *ff*

V-le. *ff*

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

Fl. picc.

2 Fl. ⁸

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.

Detailed description: This page of a musical score contains ten systems of staves. The first system includes woodwinds: Piccolo Flute, 2 Flutes (with an 8-measure rest), 2 Oboes, 3 Clarinets, 2 Bassoons, and a Contrabassoon. The second system includes brass: Cor Anglais, Trumpets, Trombones and Tubas, and Timpani. The third system includes strings: Violins I and II, Viola, and Violoncello/Double Bass. The score is written in a key signature of two flats (B-flat and E-flat) 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 190. "Ivan the Terrible," overture.

Nº 190. „La Pskovitaine," ouverture.

5 (Allegro.)

Cl. I (A) Solo. *dolce*
Cl. basso (A).
Fag. *ppp*
Cor. I. *ppp*
V-le. div. 3 3 6 6
V-c. *pp*
C-b. *pp* pizz.
p

Nº 191. "Ivan the Terrible," overture.

Nº 191. „La Pskovitaine," ouverture.

(Allegro.)

Cl. basso (B).

12

Cl. I Solo
dolce
Cor. II. III.
Cor. IV. *ppp*
V-le. *p*
V-c. *p*
C-b. *p* pizz.

arco
p

188 N^o 192. "Sheherazade" (p.5).
N^o 192. „Shéhérazade“ (p.5).
(Allegro non troppo. d.-56)

Musical score for N° 192, "Sheherazade" (p.5). The score is in 6/4 time and consists of the following parts:

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

N^o 193. "Sheherazade" (p.8).
N^o 193. „Shéhérazade“ (p.8).
A (Allegro non troppo. d.-56)

Musical score for N° 193, "Sheherazade" (p.8). The score is in 6/4 time and consists of the following parts:

- Ob. (Oboe): *mf*
- Cl.(A) (Clarinet in A): *mf*
- Tr-bni. e Tuba. (Trumpets and Tuba): *p*
- Timp. (Timpani): *p*
- Viol. I e II unis. (Violins I and II): *f*
- V-le. (Viola): *f*
- V-c. (Violoncello): *f*
- C-b. (Contrabasso): *f*

Nº 194. "Sheherazade" (p. 19).
Nº 194. „Shéhérazade“ (p. 19).

E (Allegro non troppo. $\text{♩} = 56$)

The image displays a page of a musical score for the piece "Sheherazade" (p. 19). The score is written for a full orchestra and includes the following parts:

- Fl. picc. (Piccolo Flute)
- Fl. a 2 (Flute II)
- Ob. (Oboe)
- Cl. (A) (Clarinet in A)
- Fag. (Bassoon)
- Cor. (Trumpet)
- Tr. ba. (A) (Trombone in A)
- Tr. ba. (B) (Trombone in B)
- Tr. ba. (C) (Trombone in C)
- Timpani (Timp.)
- Viol. I (Violin I)
- Viol. II (Violin II)
- V. cl. (Viola)
- V. c. (Violoncello)
- C. b. (Contrabasso)

The score is in the key of D major (indicated by two sharps) and 2/4 time. The tempo is marked "Allegro non troppo" with a quarter note equal to 56 beats per minute. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamic markings are primarily *ff* (fortissimo). The score is divided into measures by vertical bar lines, and the page number 189 is located in the top right corner.

Nº 195. "Sheherazade" (p. 38-39).

Nº 195. „Shéhérazade“ (p. 38 - 39).

M (Allegro non troppo. $\text{♩} = 56$)

Fl. *p*

Cl.(A) *p*

Viol. I. *p*

V-c. solo. *p*

altri V-c. *pp*

C-b. *pp*

Fl. *p*

Cl. *p*

Cor. *pp*

Viol. I. *pp*

V-c. solo. *p*

altri V-c. *pp*

C-b. *pp*

Fag. I. *pp*

Cor. *pp*

Viol. I. *pp*

V-c. solo. *p*

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“

191

55 (Poco larghetto. ♩-60)

Fl. picc.

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 - rons nous.

8 Bassi.
 Les oi - seaux — se sont tous — en - vo - lés au loin —

I. *p*

Viol. *p*

II. *p*

V-le. *mf*

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

Nº 197. "The Legend of the invisible city of Kitesh."

Nº 197. „Légende de la ville invisible de Kitéj“

56 (Poco larghetto. ♩=60)

Fl.picc. *f*

2 Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

C. ingl. *mf* *f*

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

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

Fag. e C-fag. *mf* *f* *mf*

Cor. III. IV. *f* *a 2*

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

3 Tr-bni. *mf*

Tuba. *mf*

8 Bassi. *mf*

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

Viol. I. *mf* *f*

Viol. II. *mf* *f*

V-le. div. *mf* *f*

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

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

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

62 (Poco larghetto. ♩ = 60.)

Fl. picc.

2 Fl. ^{a2}

Ob.

C. ingl.

Cl. I. II. (B)

Cl. basso (B)

Cor.

Tr. be. I. II. (B)

Tr. bni. I. II.

Timp.

Bassi.

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

I.

Viol. I. *sf*

Viol. II. *sf*

V. le. *sf*

V. c. *sf*

C. b. *sf*

pizz.

arco div.

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

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

68 (Allegro. ♩ = 120.)

Ob. ^{a2}

C. ingl. *ff*

3 Cl. (B) *sf*

Fag. *ff*

C. fag.

Viol. I. *tr.rom.*

Viol. II. *tr.rom.*

V. le. *tr.rom.*

C. b. *tr.rom.*

Nº 200. "The Legend of the invisible city of Kitesh."

194

Nº 200. „Légende de la ville invisible de Kitéj“

70 (Allegro. ♩ = 120.)

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

Nº 201. "The Legend of the invisible city of Kitesh."

Nº 201. „Légende de la ville invisible de Kitéj“

84 (Allegro. ♩ = 120.)

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

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

Nº 202. „Le Coq d'Or“ (p. 298-299).

(Allegro alla marcia. ♩=120.)

Fl. picc. *sf*

2 Fl. *f* a2

Ob. *f*

C. ingl. *f*

Cl. (B) *f*

Cl. basso (B) *f*

Fag. a 2 *f*

C-fag. *f*

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

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

Timp. *mf*

Triang. *tr*

Tamb. *mf*

Viol. I. *f* pizz.

Viol. II. *f* pizz.

V-le. *f* pizz.

V-c. *f* pizz.

C-b. div. *f*

196 N° 203. "The Golden Cockerel" (p. 309-310).

N° 203. „Le Coq d'Or“ (p. 309-310).

Fl. picc. *ff*

2 Fl. *ff*

Ob. *ff*

C. ingl. *ff*

Cl. (B) *ff*

Cl. basso. (B) *ff*

Fag. *ff* a2

C-fag. *ff*

Cor. *ff*

a2

a2

I. II. (C) *ff*

Tr. be. *ff*

c-alta (F) *ff*

Tr. bni. *ff*

e Tuba. *ff*

Timp. *ff*

Triang. *f*

Tamb. *f*

Piatti. *f*

Cassa. *f*

I. *ff*

Viol. *ff*

II. *ff*

V. le. *ff*

V. c. *ff*

C-b. div. *ff*

unis.

Nº 204. "Snegourotchka" (p. 267).

Nº 204. „Sniégourotchka“ (p. 267).

(Vivace. ♩ = 160)

Fl. picc. *ff*

Fl. *ff*

Ob. *ff*

Cl.(B) *ff*

Fag. a.2 *ff*

4 Corni. *ff*

Tr.-bc.(B) *ff*

Tr.-bui.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*

Detailed description of the musical score: This page contains the orchestral score for the first system of the piece. It features 14 staves. The woodwinds (Flutes, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Cello/Double Bass) play melodic and rhythmic lines. The brass section (Horns, Trumpets, Trombones) provides harmonic support with sustained chords and rhythmic patterns. The percussion section (Timpani, Triangle, Cymbals, Snare) maintains a steady pulse. The dynamic markings are consistently forte (f) or fortissimo (ff). The tempo is marked as Vivace with a metronome marking of 160 beats per minute.

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. Gloire, gloire a toi no-tre gus-lar chan-teur!

Gloire au chan-teur gus-lar!

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*

Cl. 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 (F) *ff*

Tr. bni. e Tuba. *ff*

Timp. *ff*

Piatti. 3 *ff*

Cassa. 3 *f*

Sopr. *ff*

Alti. *ff*

Ten. *ff*

Bassi. *ff*

I. *fff*

Viol. II. *fff*

V. le. *fff*

V. c. *fff*

C. b. *fff*

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

Hon - neur à toi, chan - teur!

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. *ff*

Cor. *ff*

Tr. bc. *ff*
C. alta (F)

Tr. bni. *ff*
e Tuba.

Timp. *ff*

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* *mf cresc.* *ff*

Timp. *f*

Viol. *pizz.* *arco* *mf* *cresc.* *ff*

V. le. *pizz.* *arco* *mf* *cresc.* *ff*

V. c. *pizz.* *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*

Fl. *ff*

Ob. *ff* *a2*

Cl. picc. *ff*

Cl. (A) *ff* *a2*

Fag. *ff* *a2*

Cor. *ff* *a2*

Tr. be. *ff* *a2*

Tr. bni. e Tub. *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-be. *f* *mf* *cresc.* *a2*

Tr-bni. e Tuba. *f* *mf* *cresc.*

Timp. *f* *mf* *cresc.*

Ten. *f* *mf* *cresc.*

Bassi. *f* *mf* *cresc.*

Viol. *f* *mf* *cresc.*

V.le. *f* *mf* *cresc.*

V.c. *f* *mf* *cresc.*

C-b. *f* *mf* *cresc.*

ro - re, Gloire! cel - le qui - est no - tre mè - re

Fl. picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. picc. *ff*

Cl. *ff*

Fag. *ff*

Cor. I. III. *ff*

II. IV. *ff*

Tr. he. *ff*

Tr. bni. e Tuba. *ff*

Timp. *ff*

Ten. *ff*

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-be(B) *ff*

Tr-bn e Tuba. *f*

Timp. *f*

Piatti. *f* *dimin.*

Arpa. ut, re \sharp , mi \flat , fa \sharp , sol \flat , la \sharp , si \sharp ut, re \sharp , mi \flat , fa, sol \flat , la \flat , si \sharp

Viol. I. *ff* Violino solo

Viol. II. *ff*

V-le. *ff* div.

V-c. *ff* gliss.

C-b. *ff*

Fl. I. *pp* 11 15

Ob. *ten. pp*

C. ingl. *ten. pp*

Cl. I. 11 15

Fag. *ten. pp*

Arpa, *gliss.* 10 10

Viol. I solo.

Viol. II. *div. pizz. colla parte*

V-le. *pp ten.*

V-c. *div. pp ten.*

C-b. *pp colla parte*

Risoluto ed animato. $\text{♩} = 100.$

Fl. e Ob.

Fl. I. II.

Fl. I. II. *dimin.*

Ob. *dimin.*

Cl. (A) *dimin.*

Fag. *dim.*

Cor. I. III. II. IV. *dim.*

Tr. be. (B) *f*

Tr. bni. e. Tuba *f*

Timp. *f*

Ten. *poco a poco dim.*

Bassi. *dim.*

V. le. *pizz. f*

V. c. e C. b.

Fl. *poco rit.*

Ob. *poco rit.*

Cl. *mf dim.*

Fag. *mf dim.*

Cor. *mf dim.*

Timp. *mf dim.*

Ten. *mf dim.*

Bassi. *mf dim.*

V. le. *mf dim.*

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

Nº 211. "Snegourotchka" (p. 179-180).

Nº 211. „Sniégourotchka“ (p. 179-180).

(Animato.)

Fl. a 2

Ob. a 2

Cl(A) 7

Fag.

Cor. a 2

Tr.-bc.(B)

Tr.-bni. e Tuba.

Timp.

Ten. I.

dans les ar - mu - res san - glan - tes l'a - cier

Ten. II.

fer et dans les ar - mu-res tou - tessan - glan - tes l'a - cier

Bassi.

dans les ar - mu - res san - glan - tes l'a - cier

I.

Viol.

V.le.

V.c. e C-b.

ff

allargando

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

Cor. *mf cresc.*

Tr.be. *mf cresc.*

Tr.bni. e Tuba. *mf cresc.*

Timp. *mf cresc.*

Ten.I.
clair du glai - ve s'en - fon - - - ce.

Ten.II.
clair du glai - ve s'en - fon - - - ce.

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.

Musical score for woodwinds. The Fl. picc. e part features a complex rhythmic pattern with triplets. The Oboe (Ob.) and Clarinet in B (Cl. (B)) parts have melodic lines. The Bassoon (Fag.) and Contrabassoon (C-Fag.) parts provide harmonic support.

Musical score for brass instruments. The Horns (Cor.) play a melodic line. The Trumpets (Tr. ba. (B) and Tr. ba. c. a. (F)) and Trombones (Tr. bni. e Tuba) provide harmonic support. The Timpani (Timp.) part has a simple rhythmic pattern.

Vocal score for Soprano (Sopr.), Alto (Alt.), Tenor (Ten.), and Bass (Bass). The lyrics are: "Seigneur tout puissant, sois nous clément, oui, sois".

Musical score for strings. The Violins (I and II) play a rhythmic pattern with triplets. The Viola (V-le.), Violoncello (V-c.), and Contrabasso (C-b.) parts provide harmonic support.

No 213. "The Legend of the invisible city of Kitesh."
 No 213. „Légende de la ville invisible de Kitej“

294 Andante non troppo. (♩ = 72.)

Woodwind and string staves for the first system. The score includes parts for Flute I & II (Fl. I, II), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet in Bb (Cl. B), and Bassoon (Fag.). The woodwinds play a melodic line with triplets and accents, while the strings provide a harmonic accompaniment. Dynamics include *pp* and *ten. assai*.

Du fond de la clairière marécageuse, toute fleurie, s'avance, comme sur la terre ferme, l'image du

Two harp staves (Arpa I. and Arpa II.) for the second system. Both parts play a rhythmic accompaniment of chords and triplets. The dynamics are marked *p*.

Woodwind and string staves for the third system. The woodwinds continue their melodic line, and the strings provide accompaniment. Dynamics include *pp*.

prince Vsevolod entourée d'une lumière dorée. Il touche à peine le sol.

Two harp staves (Arpa I. and Arpa II.) for the fourth system. Both parts continue their rhythmic accompaniment. The dynamics are marked *p*.

Fl.

Ob.

Cl. in G.

Fag.

Cor.

Arpa I.

Arpa II.

I. Viol. II.

V-le.

4 V.c. soli

div. *pp*

div. *pp*

div. *pp*

III. *pp*

IV. *pp*

Fl.

Ob.

C. ingl.

Cl.

Fag.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

V-le.

4 V-c. Soli

pp

pp

214 N^o 214. "The Legend of the invisible city of Kitesh."

N^o 214. „Légende de la ville invisible de Kitéj“

312 Andante non troppo. $\text{♩} = 72$.

Fl. picc.

Fl. I.

Fl. II.

Cl. (B)

Fag.

Cor. I.

Févronia et l'apparition sortent par le marais, effleurant à peine le sol.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

V.le.

V.c.

No 215. "The Golden Cockerel."

No 215. „Le Coq d'Or.“

416 (Moderato. $\text{♩} = 100.$)

Fl.
Ob.
Cl.(B)
Cl.basso(B)
Fag.
C-fag.
Tr.-bni.
Timp.
Piatti.
C-b. div.

No 216. "Snegourotchka" (p.148).

No 216. „Sniégourotchka“ (p.148.)

(Animato. $\text{♩} = 126.$)

Ob.I.
Cl.(A)
Fag.I.
Sniég.
I. pizz.
Viol. I
II pizz.
V.le. pizz.
V-c. pizz.
C-b.

Hé bien pre - nez, si vous n'avez pas hon-te d'être enrichis par le malheur des autres!

216 No 217. "Russian Easter Fête."
 No 217. „La Grande Pâque Russe.“

K (♩ = 138.)
 Fl.
 Cl. (C)
 Arpa.
 Viol. I.
 Viol. II.
 V-le. pizz.
 Fl.
 Cl.
 Cor. I.
 Triang.
 Piatti. *p* colla bacchetta da Timpano
 Arpa.
 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* *pp* *cresc.* *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.*

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.

Musical score for No. 218, "The May Night". The score is in 2/4 time and features the following parts:

- Ob. *mf cresc.*
- Cl. (C) *mf cresc.*
- Fag. *mf cresc.*
- 2 Fl. picc. *mf cresc.*
- I. II. (F) Cor. *mf cresc.*
- III. IV. (E) Tr-be (C) *mf cresc.*
- 3 Tr-bni.
- Timp.
- Triang.
- Tamburino.
- Piatti.
- Viol. I e II pizz. unis.
- V-le. arco
- V-c. pizz.
- C-b. *mf*

The score includes dynamic markings such as *mf cresc.*, *mf*, and *ff*, and performance instructions like *arco* and *pizz.*.

N^o 219. "The Legend of the invisible city of Kitesh."

N^o 219. „Légende de la ville invisible de Kitéj“

(Moderato. $\text{♩} = 92.$)

Fag. II e C-fag.

Musical score for No. 219, "The Legend of the invisible city of Kitesh". The score is in 2/4 time and features the following parts:

- 4 Corni.
- Tr-be. (B)
- 3 Tr-bni.
- Timp.
- Ten.
- Bassi.
- Viol. I e II unis.
- V-le.
- V-c.
- C-b.

The score includes dynamic markings such as *sfz* and *cresc.*, and performance instructions like *tr* (trill).

Lyrics for the vocal parts:

Fe - dor, vi - tel! Malheureux tu tardes! Ah mais par - le: quel est ce pro-di-ge?

Nº 220. "The Legend of the invisible city of Kitesh."
Nº 220. „Légende de la ville invisible de Kitéj“

219

144 (Moderato. $\text{♩} = 92.$)

I. II. a 2

Fl. III. *f*

Ob. *f*

C. ingl. *f*

3 Cl. (B) *f*

Fag. *f*

C-fag. *f*

(B) a 2

Tr-be. *f*

3 Tr-bni. e Tuba. *f*

Sopr.

Alti.

Ten. Fe - dor! Vi - te! Malheureux, tu tardes! Ah! - mais par - le, tu ne peux tetaire.

Bassi. *f*

Viol. *f*

V-le. *f*

V-c. div. *f*

C-b. *f*

Nº 221. "The Legend of the invisible city of Kitesh."

220 Nº 221. „Légende de la ville invisible de Kitéj“

(Moderato. ♩ = 92.)

147

3 Fl. *ff*

Ob. *ff*

Cingl. *ff*

a. 2
Cl. *ff*

a. 2
Fag. *ff*

C-fag. *ff*

Cor. *ff*

Tr. ba. e. a. *ff*

Tr. bni. e Tuba. *ff*

Timp. *ff*

Sopr. *ff*

Alti. *ff*

Ten. *ff*

Bassi. *ff*

Viol. *ff espr.*

V. le. *ff espr.*

V. c. *ff espr.*

C. b. *ff espr.*

Fe - dor! Vi - tel Malheureux, tutardes! Ah! mais par - le, tu ne peux te tai-re..

N° 222. "Snegourotchka."

54 Lento. $\text{♩} = 69$.

Fl. picc.

dolcissimo

La Fée Printemps. *pp*

pp

Violino solo. *s^o*
senza sord.

Snié-gourotchka,

s^o

si tudois être un jour dans lan-

Viol. I. con sord.

Fl. picc.

Fl. I.

Cor. I

Solo

La F. Pr.

-goisse et la dou-leur,

Viol. solo. *s^o*

Viol. I.

La F. Pr.

Viens me trouver

dans le val du dieu Ya-

La F. Pr.

-ri lo.

Ap - pel-le moi

N° 223. "Snegourotchka."
 222 N° 223. „Sniégourotchka.“

275 Adagio. Recit.

Cor.
pp
 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.

Detailed description: This is a page of a musical score for the opera 'Snegourotchka'. It contains six systems of music. The first system features a Cor. (Coronet) part with a piano (*pp*) dynamic and a Violinosolo (Violin solo) part with a piano (*p*) dynamic. The vocal line begins with 'La Fée Printemps' and 'Snié-gou-rotchka, o mon enfant, qu'implo-res-'. The second system continues the vocal line with 'Cor. I. II. III.' and 'La F. Pr. pp', with lyrics '-tu de moi? Dis moi quelle est ta pei-ne? Pour l'a-pai-ser un'. The third system continues with 'La F. Pr.' and lyrics 'court instant me res-te. Voi-ci le temps où ma puissance expi-re:'. The fourth system continues with 'La F. Pr.' and lyrics 'A-vec le jour va com-men-cer le règne'. The fifth system continues with 'La F. Pr.' and lyrics 'Du dieu Ya-ri-lo, de l'é-té de flamme. Pourquoi tes pleurs et que veux-'. The sixth system features '4 Corni.' (4 Cornets) and continues the instrumental accompaniment. The score includes various musical notations such as dynamics, articulation marks, and slurs.

Nº 224. "The Legend of the invisible city of Kitesh."

Nº 224. „Légende de la ville invisible de Kitéj“

Lento mistico. ♩ = 60.

3 0
Fl.
Ob.
C. ingl.
Cl. (B)

L'apparition.

Qui au-ra goûté à no - - tre pain, —

Viol. solo.
Viol. I. sul ponticello
V. le. sul ponticello div.

Fl.
Cl.
I. II. con sord.
Cor. III. con sord.

L'app.

par - ti - cipe à l'é - ter - nel bon - heur —

Viol. solo.
Viol. I.
Viol. II. div. sul ponticello
V. le.

N^o 225. "Snegourotchka."
 224 N^o 225. „Sniégourotchka.“

212

Adagio non troppo, lento e cantabile. $\text{♩} = 72$.

Fl.
 Cl.(B)
 Cor.III. *pp*

Le Tsar. *pp* *dolce*
 Le jour brillant dé-jà dé-cli-ne et

V.la. sola.
 V.c. *pizz.* *pp*

Cor.I.
 Le Tsar. *ppp*
 le so-leil sur la col-li-ne dé-croît len-te-ment, pâ-lit et meurt

V.la.
 V.c.

N^o 226. "The Golden Cockerel."

N^o 226. „Le Coq d'Or.“

La Reine de Ch.

rit. molto 163 *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. $\text{♩} = 104$.

Piatti.
 La Reine de Ch. *pp*
 fê-te. Tiens, bois ce vin tout pé-ti-lant, c'est le sang de l'O-ri-ent!

Viol. I. e II.
 V.la. sola. *p*
 V.le. altre. *espr.*
 V.c. *p* *arco* *p*

Nº 227. "Mlada," Act II.
Nº 227. „Mlada," 2^{me} acte.

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. p colla parte

Arpa. mf (con moto)

Loumir.

C-b. solo.

Arpa. sf

V.c. div con sord. pp

248

Andante. $\text{♩} = 63.$

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. *f* *pp*

Timp. *tr* *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.*

I. *con sord.*

Viol. II. *p* *con sord.*

V.le. *p* *con sord.*

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

Fl. III. *dolce*

Ob. I. *dolce*

Cl. I. II. *dolce*

Fag. *dolce*

Cor. I. II. III. *pp3* II. 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*

Viol. II. *pp*

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

Fl. I.

Ob. I.

I.

Cl. II-III.

Fag.

Cor. III-IV.

Cyg.

Arpa.

Quartetto solo.

Viol. I.

Viol. II.

V. la.

V. c.

Altri.

Viol. III.

V. le.

V. c. e C. b.

pp

de - vi - ner tout seul tu dois.

Nº 229. "The Golden Cockerel" (p. 227).

Nº 229. „Le Coq d'Or“ (p.227.)

Fl. picc.

pp dolce

Fl. I.

Cl. (A)

Cl. basso (A)

pp

La Reine de Chemâkha

Mais mon cœur est — gros —

Celesta.

Arpa.

Viol. solo.

dolce

Viol. I. altri.

con sord. *trem.*
div. a 3

Viol. II. *trem.*
div. a 3

ppp

V. le.

ppp

V. c. solo.

p

V. c. altri.

C. b. o.

pp

Fl. I.
 Cl. I.
 Cl. II.
 Fag.
 Cor. I.
 Celesta.
 Arpa.
 Viol. I.
 Viol. II.
 V.le.
 V.c. solo.
 V.c. altri.
 C-b.

tou - jours, sans trê - - - - - ve.

pp
pp
p
pp

Musical score for page 230, featuring various instruments and a vocal line with lyrics. The score includes parts for Flute I, Clarinet I and II, Bassoon, Horn I, Celesta, Harp, Violin I and II, Viola, Violoncello solo and tutti, and Contrabass. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line has the lyrics "tou - jours, sans trê - - - - - ve." and is marked with *pp*. The instrumental parts include various textures, including triplets and sustained notes.

Nº 230. "Russian Easter Fête."
Nº 230. „La Grande Pâque Russe.“
Sostenuto e tranquillo. $\text{♩} = 138$.

Fl. picc. mf *simile*

Fl. mf *simile*

Ob. I. mf *simile*

Cl. (C) pp

Fag. pp

Arpa. p

2 Viol. soli sans harm. mf cantabile

Viol. I. mf cantabile

Viol. II. p cantabile

V. le. p cantabile

V. c. p pizz.

Detailed description: This system contains the first five staves of the score. The Piccolo Flute (Fl. picc.) and Flute (Fl.) parts feature a melodic line with triplets and a dynamic marking of mf and *simile*. The Oboe I (Ob. I.) part also has a melodic line with a mf dynamic and *simile* instruction. The Clarinet in C (Cl. (C)) and Bassoon (Fag.) parts play a rhythmic accompaniment of eighth notes with a pp dynamic. The Harp (Arpa.) part provides a harmonic accompaniment with chords and a p dynamic. The Violin I (Viol. I.) part has a melodic line with a mf cantabile dynamic. The Violin II (Viol. II.) and Viola (V. le.) parts have a similar melodic line with a p cantabile dynamic. The Violoncello (V. c.) part has a bass line with a p dynamic and a *pizz.* instruction.

Fl. picc.

Fl. mf *simile*

Ob. I.

Cl.

Fag.

Arpa.

2 Viol. soli.

Viol. I.

Viol. II.

V. le.

V. c.

Detailed description: This system contains the second five staves of the score. The Piccolo Flute (Fl. picc.) part continues with a melodic line. The Flute (Fl.) part has a melodic line with a mf dynamic and *simile* instruction. The Oboe I (Ob. I.) part has a melodic line. The Clarinet (Cl.) part has a rhythmic accompaniment with triplets. The Bassoon (Fag.) part has a rhythmic accompaniment. The Harp (Arpa.) part has a harmonic accompaniment with a mf dynamic. The Violin I (Viol. I.) part has a melodic line. The Violin II (Viol. II.) part has a melodic line. The Viola (V. le.) part has a melodic line. The Violoncello (V. c.) part has a bass line.

297 (Andante. $\text{♩} = 48$.)

Fl. picc. e Fl. I.

pp

Cl. (B) pp

pp

Cor. pp

III. pp

Fevronia.

Spectre, tu parais por-ter les traits de Vsé-vo-lod le che-va-

Arpa I. pp

8-----

Arpa II. pp

8-----

I. div. pp

Viol. pp

II. pp

V.le. pp

V.c. div. pp

C-b. pp

Fl. picc. *dolce assai*

Fl. III. *dolce assai*
cresc. poco

Ob. I. II. *mf*

Cl. *cresc. poco*

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

Cor. III. *cresc. poco*
mf

Févr.
lier har-di!
Le Spectre.

Arpa I.
Arpa 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* *unis.*

V.c. *cresc. poco* *mf*

C-b. *cresc. poco* *pizz.* *p* *mf*

234 N^o 232. "The Golden Cockerel" (p. 282).

N^o 232. „Le Coq d'Or“ (p. 282).

(Allegro assai. ♩: 132.)

Fl. picc.

Fl. a 2
Cl. (A)
Fag.
C-fag.

p

con sord.

Tr. bni.

con sord.

pp

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). ♩: 50.

2 Fl. picc.

Fl. I.
Ob. I.
Cl. (B)
Fag.
Viol. I.
V. le.

f

sf

Nº 234. "Sheherazade" (p.61).

Nº 234. „Shéhérazade“ (p.61).

(Vivace, scherzando. ♩ = 132.)

2 Fl. picc.

p

Fl. I.

pp

Ob. I.

pp

Cl. I(A)

pp

Fagl.

tr

Cor. I.

Solo

mf

Timp.

cresc.

Triang.

Piatti.

mf

Viol. div.

pp

cresc.

Vle. tr

pp

pizz.

cresc.

V.c.

pizz.

p

cresc.

Nº 235. "Snegourotchka" (p. 307).

Nº 235. „Sniégourotchka“ (p.307).

Moderato. ♩ = 76.

Fl. picc.

pp

Fl.

pp

Cor. ingl.

pp

Tuba.

pp

Campan.

pp

Cassa.

pp

Arpa.

pp

La vision disparaît : a sa place on voit un tronc d'arbre sur lequel deux vers lumineux
c. brillent comme une paire d'yeux.

pp

N^o 236. "Snegourotchka."N^o 236. „Sniégourotchka.“(Larghetto. $\text{♩} = 52$)

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 a - mour —

Arpa. *p* *pp*

Viol. I solo. *pp*

Viol. II *pp* *div. arco* *trem.* *p*

V. le. *pp*

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

2 C. b. soli. *p* *dim.*

181

Fl. I.
Fl. II.
Fag.
Cor.
Tr. b. et Tuba.
Arpa II.
Viol. I.
Viol. II.
V. le. b.
V. c.
C. b.

No 238. "The Golden Cockerel" (p. 19).

No 238. „Le Coq d'Or“ (p.19).

(Andante. $\text{♩} = 72$)

Fl. picc.
Fl. 1.
Fl. 2.
Ob.
Cl. (B)
Fag.
4 Cor.
Viol. II div.
V. le.
V. c. e C. b.

238 N^o 239. "Ivan the Terrible," Act II.
 N^o 239. „La Pskovitaine," 2^{me} acte.

29

Fi. Moderato e maestoso.

N^o 240. "The Tsar's Bride"

N^o 240. „La Fiancée du Tsar."

123

(Allegro moderato. ♩.112.)

Nº 241. "The Tsar's Bride" (p. 210).

Nº 241. „La Fiancée du Tsar“ (p. 210).

(Allegro moderato. ♩. 112)

Fl. *pp*

Ob. *pp*

C. ingl. *mf*

Cl. (B) *mf*

Fag. *pp*

Cor. *pp*

Lioubacha. *pp*

Ah! — l'issent deux là - bas!

I. trem.

Viol. *pp*

V. le. *pp*

Nº 242. "The Tsar's Bride."

Nº 242. „La Fiancée du Tsar.“

178 Lento. ♩. 58.

Fag. *p*

Cor. I. II. *a 2*

Tr. ba. (C) *f*

3 Tr. bni. *f*

Viol. *p*

V. le. *div.*

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

Nº 243. "The Tsar's Bride."

Nº 243. La Fiancée du Tsar.

179 (Lento.)

Ob. *fff*

Cl. (B) *fff*

Fag. *fff*

Cor. I. II. *p*

Tr. ba. I (C) *f*

Tr. bni. I. II. *f*

Viol. *p*

V. le. *div.*

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

Nº 244. "Snegourotchka."

Nº 244. „Sniégourotchka“

140 Andante, molto sostenuto. ♩. 69.

Fl. *p*

Ob. *p*

Cl.(B) *p*

Cor.I. *f*

Timp. *mf*

Koupava.

Vous, a - beil - les aux ai - les d'or

Viol. II. *p* *sf*

V.le. *p* *sf*

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. *p*

Tr.be(B) *p* *cresc.* *molto* *f* *sf*

Tr.bn.e Tuba. *p* *cresc.* *molto* *f* *sf*

Timp. *sf*

Koupava.

Quittez pour moi vos ru-ches.

Viol. II. *p* *mf* *cresc.*

V.le. *p* *mf* *cresc.* *sf*

V.c.e Cb. *p* *mf* *sf*

Nº 245. "Snegourotchka."

Nº 245. „Sniegourotchka.“

(Andante. $\text{♩} = 69$.)

313

Fl. picc.

Fl. ff a_2 *dim.* ff *dim.*

Ob. ff a_2 *dim.* pp ff *dim.* pp

Cl.(B) ff a_2 *dim.* ff *dim.*

Fag. ff a_2 *dim.* pp ff *dim.* pp

Cor. I. III. ff *dim.* ff *dim.*

II. IV. ff *dim.* f ff *dim.*

Tr.-be.(B) ff *dim.* f ff *dim.*

Tr.-bnie Tuba. ff dim. ff dim.

Timp. ff dim. ff dim.

Camp. f f

Triang. 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.* pizz. fff arco pizz.

V.c.e C.b. ff pizz. p ff arco p pizz. p

228 (Lento. ♩ = 60.)

3 Fl. *ppp*

Ob. con sord. *dim.*

Cl. (A) *dim.* *dolce*

Cl. basso (B) *dim.*

Fag. con sord. *dim.*

III. III. Cor. *dim.*

IV. *dim.*

Tr. (F) (B) *dim.*

Tr. bni. I. II.

Tim. & Tr. *dim. assai perd*

Servilia. *très bas*
 Par-don-ne moi, pardon-ne moi, o ten-tateur des â - mes.

I. Viol. *ppp* *div.*

II. *ppp*

V. le. *ppp*

V. c. *pizz.* *pp*

C. b. *dim. assai* *pp*

f dim. assai

Fl. I. II. *ppp*

Ob. *pp* *smorz.*

Cl. *pp* *smorz.*

Fag. *pp* *smorz.*

Serv. *pp* *smorz.*

ear je par-donne à mon pire en-ne - mi...
 sul G *ppp smorz.*

Viol. *ppp smorz.* *div.*

V. le. *pp smorz.*

V. c. *ppp smorz.* *arco* *div.*

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 is for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. (B)), Bassoon (Fag.), Arpa (Arpa), Violin I (Viol. I) and Violin II (Viol. II) both marked "div. con sord.", Viola (V-le.), and Violoncello (V-c.). The music is in 3/4 time and features a melodic line in the woodwinds and strings, with dynamic markings such as *pp*, *pp dim.*, and *ppp*. The Arpa part is marked *pp*.

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 is for a full orchestra and includes the following parts: Flute (Fl.), Clarinet in C (Cl. (C)), Cor Anglais (Cor.), Trumpet in B-flat (Tr-be. (B)), 3 Trumpets in B-flat (3 Tr.-bni.), Tuba, Violin I (Viol. I) and Violin II (Viol. II) both marked "div.", Viola (V-le.), and Violoncello (V-c.). The music is in 3/4 time and features a complex texture with many sixteenth notes in the strings and woodwinds. Dynamic markings include *pp cresc.*, *pp*, *ppp*, *f dim.*, *f*, and *cresc. molto*. The score includes rehearsal marks 6, 12, and 13.

Fl. *pp*

Cl. *pp* I. Solo *mf*

Cor. *pp*

Arpa. *pp* *glissando lento* 15 15 15

I. div. 8

Viol. *pp trem.*

H. div. 8 *pp trem.*

V. le. div. 8 *trem.*

V. c. div. a 3 *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.“

245

5 (Larghetto alla breve. $\frac{3}{4}$) = 52.)

Cl. I. II. (A)

Cl. basso (A) *dim.*

2 Fag. *dim.*

C. fag. *dim.*

4 Corni (F) *dim.*

H. IV. *mf dim.*

3 Tr. bni e Tuba *mf dim.*

Timp. *mf dim.*

Arpa. *f dim.*

Viol. *f dim.*

V. le. *f dim.*

V. c. *f dim.*

C. b. *f dim.*

Cl. I. II. (A)

Cl. basso (A) *mor.*

2 Fag. *mcr.*

C. fag. *mcr.*

Timp. *mcr.*

Arpa. *mcr.*

Viol. *pp con sord. 6*

V. le. *pp con sord. 6*

V. c. *pp con sord. 6*

pp div.

Nº 250. "The Legend of the invisible city of Kitesh."
 246 Nº 250. „Légende de la ville invisible de Kitéj“

Allegro. $\text{♩} = 138.$

162

Fl. *pp* *dim.* *pp*

Ob. *pp* *dim.* *pp*

Cl. (B) *pp* *dim.* *pp*

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

C-fag. *ff*

Cor. *pp* *dim.* *mor.*

(B) con sord. *pp* *dim.*

Tr. be. con sord.

Timp. *tr*

3 Piaatti. *colla bacchetta*

L'adolescent. *pp*

Com - me monte au ciel le tour-bil-lon! La pous - si - re voi - le le so - leil.

Viol. *pp* *dim.* *pp*

V. la. *pp* *dim.* *pp*

V. c. e. *pp*

C. b. *pp*

Nº 251. "Spanish Capriccio?"
 Nº 251. „Capriccio Espagnol“

S $\text{♩} = 66.$ *deceissimo*

Fl. picc.

Fl. *p*

Ob. I.

Triang. *pp*

Arpa. *mf*

Violino solo. *mf* *Flag.*

V. c. pizz. *mf*

f *p*

Nº 252. "Sadko."
Nº 252. „Sadko“

264 (Allegro non troppo. ♩ = 112.)

Ob. I. Solo ³

Cl. (A)

pp

3 Tr. (dans les coulisses)
con sord.

I. (B) ³

f

Timp.

tr

ppp

I.

trem.

pp

Viol.

II.

trem.

p

V-le.

p

pp trem.

V-c. e C-b.

pp

p

Ob.

C. ingl.

Solo

dim.

Cl.

Tr.ba. II (B)

Tr.ba.c-alta (F)

Timp.

f

tr

Viol.

pp

p

pp

V-le.

pp

p

V-c. e C-b.

pp

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, II, III
Tuba.
Timp.

Févrionia.

L'herbe, nous devons la ré - col - ter, — Nous creusons la terre pour ses fruits.

I. trem.
Viol. I.
Viol. II.
V-le. trem.
V-c.
C-b. pizz.

No 254. "The Tsar's Bride" (p. 246-247).

No 254. „La Fiancée du Tsar“ (p. 246-247.)

(Moderato. ♩ = 96.)

Fl. a 2
Ob.
Cl. (B)
Fag.
Cor. I, III
II, IV
Tr-ba. I (C)
Tr-bni. I, II.
Arpa.
Viol. I.
Viol. II.
V-le.
V-c.

No 255. "Sheherazade," 2nd movement.
 No 255. „Shéhérazade," 2me mouvement.

(Andantino, poco animato.)

No 256. "The Tsar's Bride."
 No 256. „La Fiancée du Tsar."

102 Molto andante. ♩ = 60.

Marfa.
 A Nov-gorod, dans un jardin su-per-be, sous les om-brages nous vi-vions, en-semble

250 **Nº 257. „The Tsar's Bride“ (p.186).**
Nº 257. „La Fiancée du Tsar“ (p.186).

(Andante. $\text{♩} = 92$.)
stringendo poco a poco

Fl.
 Ob. *pp*
 Cl. (A) *pp*
 Fag. *pp*
 Cor. III. IV. *pp*
 I. *pp*
 Viol. *pp*
 V.le. *pp*
 Solo *pp*
 V.c. altri *pp*
 C.b. *pp*

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

p *p* *p* *p* *p* *p* *p* *p* *p* *p*

a 2 *a* *a* *a* *a* *a* *a* *a* *a* *a*

Fl. picc.
 Fl. *mf*
 I. tt.
 Ob. *mf*
 Cl. *mf*
 Fag. *mf*
 Cor. I. *mf*
 3 Tr. bni. *p*
 Viol. *poco*
 V.le. 6 *poco*
 Solo *poco*
 V.c. altri 6 *poco*
 C.b. *poco*

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

a 2 *a* *a* *a* *a* *a* *a* *a* *a* *a*

poco *poco* *poco* *poco* *poco* *poco* *poco* *poco* *poco* *poco*

N^o 258. "Mlada," Act III.N^o 258. „Mlada," 8^{me} acte.

12 Moderato, poco acceler.

Fl. picc.

Fl. II. *pp*

Fl. c-alto (G) *pp*

Cl. II. (A) *pp*

Cl. III. (A) *pp*

Fag. III. *pp dolcissimo*

(non staccato) *pp* *poco cresc.*

16 Viol. I div. (non staccato) *pp* *poco cresc.*

(non stacc.) *pp* *poco cresc.*

16 Viol. II div. (non stacc.) *pp poco cresc.*

12 V-c. div. *pp* *pizz.* *poco cresc.*

p *poco cresc.*

8 C-b. div. arco *pp* *poco cresc.*

Fl. picc. *cresc. poco* *molto cresc.*

Fl. I. *pp* *molto cresc.*

Fl. II. *cresc. poco* *molto cresc.*

Fl. c-alto *cresc. poco* *molto cresc.*

Cl. I. (A) *pp* *molto cresc.*

Cl. II. *cresc. poco* *molto cresc.*

Cl. III. *cresc. poco* *molto cresc.*

Fag. I. *pp* *molto 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.*

8 *stacc.*

Viol. I. *p cresc.* *stacc.*

Viol. II. *p cresc.* *stacc.*

12 V.le div. *p cresc.* *stacc.*

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

C-b. *p cresc.*

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. bn. e Tuba.

Camp.

Triang.

Piatti.

8 Arpe unis.

Viol. I.

Viol. II.

V. le.

V. c. div.

C. b. unis.

ff

f ma dolce assai

f ma dolce assai

f ma dolce assai

f ma dolce assai

f ma dolce assai

f ma dolce assai

f ma dolce assai

tr.

mf

ff glissando
(in do#, re#, mi b, fa#, sol b, la b, si b)

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. *mf*

Cl. I. *mf*

Cl. II. *dim. smorz.*

Cl. III. *dim. smorz.*

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

I. *dim. poco a poco*

Fag. I. *dim. smorz.*

Fag. II. *dim. smorz.*

3 Cor. I. *dim. smorz.*

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.*

Viol. I. div. *f (stacc.) poco dim.*

Viol. II. *f (stacc.) poco dim.*

V. leb. *f (stacc.) poco dim.*

1 e 2 P. *f poco dim.*

V. c. pizz. *f 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.*

Fl. II. *dim.* *smorz.*

Fl. c-alto. *smorz.*

Cl. III. *mf dim.* *smorz.*

Cl. basso. *smorz.*

8

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. 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*

V-le. *non stacc. dim. assai* *pp*

V-c. 1. 2. P. *pp*

V-c. 3. 4. P.

C-b. *pp*

Nº 260. "Sadko."

Nº 260. „Sadko.“

Andantino. $\text{♩} = 66.$

105

ppp
3 Fl.

ppp
2 Ob.

ppp
3 Cl.(A)

ppp
2 Tr.be.(A)

Piatti: pp
tr

La Reine des Mers.

Vol - kho - va, - ain - si l'on m'appelle. Je suis la prin - ces - se, la fil - le du roi de la

Arpe. pp gliss.

pp
Viol. I. 1. 3. 5. P.
div.

pp
2. 4. 6. P.

pp
1. 3. 5. P.
div.

pp
Viol. II. 2. 4. 6. P.

V-le. con sord.

V.c. pp con sord.

pp

Nº 261. "Sadko."
258 Nº 261. „Sadko.“

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.*

Piattini e Tam-tam. *pp* *cresc.*

div. I. *pp* *cresc.*

Viol. II. *pp* *cresc.*

div. V.lei. *pp* *cresc.*

V.c. *pp* *cresc.*

C-b. *pp* *cresc.*

Les eaux du lac s'agitent; des profondeurs surgit le Roi des Mers.

pp *cresc.* *ff*

Nº 262. "Antar."

Nº 262. „Antar!“

52

(Allegro risoluto.)

Fl. picc. *ff*

Fl. I. II. *ff*

Ob. *ff*

Cl(A) *ff*

Fag. *ff* a 2

Cor. *ff*

Tr. be.(A) *ff*

Tr. bni. *ff*
e Tuba.

Timp. *ff*

Triang. *f*

Tamb-no. *f*

Piatti. *f*

Cassa. *f*

Viol. I. *sf*

Viol. II. *sf*

V-le. *sf*

V-c. *sf*

C-b. *sf*

Nº 263. "The Golden Cockerel."
Nº 263. „Le Coq d'Or."

(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 Voïevode," introduction (p. 3).
(Allegretto. ♩ = 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)
Fag.
Cor.
V.le.
V.c.

p
pp
p
p

Ob. con sord.

pp ten. *assai*

Cor. ingl.

Cl.

Fag.

Cor. I. II.

Viol. II. *ten* *assai*
div.

V.le. *pp* *sempre legato* *assai*

V.c.

pp
p
p
p
pp
p

Fl. I.

Ob.
Cor. ingl.

Cl.
Cor.

Viol. II.

V.le.

V.c.

p
pp
p
pp
pp
pp

(♩ = 63)

Fl.

Cl.(A) *pp*

pp σ .

Cl.basse (A)

pp σ .

Fag.

pp σ .

Cor.IV.

pp σ .

pp σ .

Viol. I.

p

Viol. II.

p

V-le. *p* 3

V-c. *p* 3

C-b. *p*

p

Nº 266. "The Legend of Tsar Saltan."

Nº 266. „Légende du Tsar Saltan.“

128

Moderato assai. ♩ = 84.)

Fl. picc. *pp*

Fl. *pp*

Ob. *pp*

Cor. ingl. *pp*

I. Cl. (B) *pp*

II, III. *pp*

Fag. *pp*

C. fag. *pp*

Viol. I. *pp*

Viol. II. *pp*

V-le. *pp*

V-c. *pp*

C-b. *pp*

Detailed description: This is a page of a musical score for orchestra. It features ten staves. The top five staves are for woodwinds: Piccolo Flute, Flute, Oboe, English Horn, and Clarinet in B-flat. The bottom five staves are for strings: Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature. The tempo is 'Moderato assai' with a metronome marking of 84. The dynamic marking is 'pp' (pianissimo) throughout. The score shows a complex rhythmic pattern with many sixteenth and thirty-second notes, particularly in the string parts.

Nº 267. "The Legend of the invisible city of Kitesh" (p. 488).

Nº 267. „Légende de la ville invisible de Kitéj“ (p. 488).

(Moderato. ♩ = 88.)

Fl. *pp*

Cl. (B) *pp*

Arpa I. *p*

Arpa II. *p*

3 Viol. I. *pp*

3 V-c. *pp*

Detailed description: This is a page of a musical score for orchestra. It features six staves. The top two staves are for Flute and Clarinet in B-flat. The next two staves are for two Arpas (Harp). The bottom two staves are for Violin I and Violoncello. The music is in a key with two sharps and a 3/4 time signature. The tempo is 'Moderato' with a metronome marking of 88. The dynamic marking is 'pp' (pianissimo) for the woodwinds and 'p' (piano) for the harps and strings. The score shows a complex rhythmic pattern with many sixteenth and thirty-second notes, particularly in the string parts.

264 N^o 268. "Kashtcheï the Immortal."

N^o 268. „Kachtchéï Immortel.“

33 (Allegretto mosso. ♩ = 126.)

Cor. ingl.

Musical staff for English Horn (Cor. ingl.) with a dynamic marking of *mf*.

Cor. I. II. III.
con sord.

Musical staff for Horns (Cor. I. II. III. con sord.) with a dynamic marking of *pp*.

Alti. Coro (dans les coulisses) La tempête commence.

Gronde et souf - fle, tour - bil - lon, cou - vre de tes blancs flo-cons.

Musical staff for Alto (Alti. Coro) with lyrics: Gronde et souf - fle, tour - bil - lon, cou - vre de tes blancs flo-cons.

Arpa (harpes éoliennes)

Musical staff for Arpa (harpes éoliennes) with a dynamic marking of *mf*.

Musical staff for Violins I (Viol. I.) with a dynamic marking of *mf*.

Viol. I.

Viol. II.

div.

Musical staff for Violins II (Viol. II. div.) with a dynamic marking of *mf*.

V-le.

div.

C-b.

Musical staff for Violas (V-le. div.) with a dynamic marking of *mf*.

Musical staff for Cellos (C-b.) with a dynamic marking of *mf*.

Cor. ingl.

Musical staff for English Horn (Cor. ingl.) with a dynamic marking of *f*.

Cl. b.

(B)

Cl. II. (A)

Musical staff for Clarinets (Cl. b. (B), Cl. II. (A)) with a dynamic marking of *f*.

Cor. I. II. III.

Musical staff for Horns (Cor. I. II. III.) with a dynamic marking of *f*.

Alti.

Tous les chô - nes, les sa - - pins. —

Musical staff for Alto (Alti.) with lyrics: Tous les chô - nes, les sa - - pins. —

Arpa.

Musical staff for Arpa.

Musical staff for Violins I (Viol. I.) with a dynamic marking of *f*.

Viol. I.

Viol. II.

div.

Musical staff for Violins II (Viol. II. div.) with a dynamic marking of *f*.

V-le.

div.

C-b.

Musical staff for Violas (V-le. div.) with a dynamic marking of *f*.

Musical staff for Cellos (C-b.) with a dynamic marking of *f*.

N^o 269. "Kashtcheï the Immortal"

N^o 269. „Kachtchéï Immortel!“

43 (Allegretto mosso. $\text{♩} = 126.$)

Fl. picc.

Fl. a 2
Ob. a 2
Cl. I. (B)
Cl. II. (A)
Fag. a 2

f

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.)

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)

Cor. a 2

Tr. be. (B)

Tr. bni. e Tuba.

Timp. tr

Arpa.

Viol.

V.le.

V.c.

C.b.

Detailed description: This page of a musical score contains 14 staves for various instruments. The top section (staves 1-5) features woodwinds: Piccolo Flute (Fl. picc.), Flute in A (Fl. a 2), Oboe (Ob.), Clarinet in B-flat (Cl. I. (B)), and Clarinet in A (Cl. II. (A)). The middle section (staves 6-8) features brass: Cor Anglais (Cor. a 2), Trumpet in B-flat (Tr. be. (B)), and Trombone/Euphonium/Tuba (Tr. bni. e Tuba.). The percussion section (staves 9-10) includes Timpani (Timp. tr) with trills and Arpa (Arpa.) with a tremolo effect. The bottom section (staves 11-14) features strings: Violin (Viol.), Viola (V.le.), Violoncello (V.c.), and Contrabass (C.b.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play melodic lines with various articulations, while the brass and percussion provide harmonic support.

Nº 270. "Mlada" (p.166).

Nº 270. „Mlada“ (p.166).

3 Fl. *tr* *a.* *tr* *a.* *tr* *a.* *tr* *a.*

Ob. *mf*

Ob. c.-alto.

Cl. I. II. *a2*

Cl. III. *f*

Cl. basso. (B) *f*

Fag. *f*

C.-fag. *mf*

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. $\text{♩} = 100$)

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. $\text{♩} = 68$.)

Fl. picc.
Fl.
Ob. I.
Cl. (A)
Cor. I. II.
Viol. I.
Viol. II.
V. le. div.
V. p. pizz.
C. b.

(Moderato assai. $\frac{3}{4}$: 68.)

Fl. picc. *pv*

Fl. *all. ov*

Ob. *ip. ov*

Cor. ingl. *ip. ov*

Cl. (B) *ip. ov*

Cl. basso (B) *ip. ov*

Fag. *f*

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

Tr. bni. II, III, e Tuba. *f*

Timp. *f*

Viol. I, II *ip. ov*

V-le. *ip. ov*

V-c. *f*

C-b. *f*

N^o 274. "The Legend of Tsar Saltan."
 N^o 274. „Légende du Tsar Saltan.“

165 (Moderato assai. $\frac{d}{d} = 63$.)

Fl. *ff stacc.*

Ob. *ff stacc.*

Cor. ingl. *ff*

Cl.(B) *ff*

Cl.basso(B) *ff*

Fag. *ff*
a 2

Cor. I. II. *ff*

III. IV. *ff*

Tr.-bc.(B) *f*

Tr.-bn.e Tuba. *f*

Timp. *f*

Viol. *f* *div.* *sempre stacc.*

V.le. *f*

V.c. *f*

C.-b. *f*

Nº 275. "Pan Voyevoda."
 Nº 275. „Pan le Voïevode.“

128 (Larghetto. ♩. = 76.)

Fl. I. *p cresc.*

Ob. I. *p cresc.*

Cor. *mf* *cresc.*

Camp. *p cresc.*

Yadviga. *mf* *cresc.*

Arpa. *cresc.* (h-b)

Viol. I. *cresc.*

Par les vi-traux ruis - sel - le la lu-miè - re

Fl. I.

Ob. I.

Fag. *mf* *cresc.* *f cresc.*

Cor.

Camp.

Yadviga.

Arpa.

Viol. I.

C'est une é - gli - se,
 En ut b, reb, mib, fa#, sol b, la, sib

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.*

oui.

Arpa. *ff* *gliss.*

I. *ff*

Viol. II. *f*

V.le. *f*

V.c. C.b. *ff*

N^o 276. "The Christmas Night" (p. 310).N^o 276. „La Nuit de Noël“ (p. 310).

(Allegro assai. ♩ : 168.)

Fl. I. *p*

Cl. (A) *pp*

Fag. *pp*

Cor. I. II. *pp*

div. I. *pp*

Viol. II, div. *pp*

V. le. *pp*

V. c. sul D *mf* *glissando (sans harmoniques)*

C. b. *pp*

Detailed description: This is a page of a musical score for a symphony. It features ten staves of music. The top staff is for Flute I (Fl. I.), playing a rapid, ascending melodic line starting with a piano (*p*) dynamic. The second staff is for Clarinet in A (Cl. (A)), playing a melodic line with trills (*tr*) and a pianissimo (*pp*) dynamic. The third staff is for Bassoon (Fag.), also playing a melodic line with trills and a pianissimo (*pp*) dynamic. The fourth staff is for Cor Anglais I and II (Cor. I. II.), playing a sustained, low melodic line with a pianissimo (*pp*) dynamic. The fifth staff is for Violin I (V. I.), playing a sustained, low melodic line with a pianissimo (*pp*) dynamic. The sixth staff is for Violin II (Viol. II), playing a sustained, low melodic line with a pianissimo (*pp*) dynamic. The seventh staff is for Viola (V. le.), playing a sustained, low melodic line with a pianissimo (*pp*) dynamic. The eighth staff is for Violoncello (V. c.), playing a sustained, low melodic line with a mezzo-forte (*mf*) dynamic, marked *glissando (sans harmoniques)* and *sul D*. The ninth staff is for Contrabass (C. b.), playing a sustained, low melodic line with a pianissimo (*pp*) dynamic. The score is in 3/4 time and the key signature has one sharp (F#).

N^o 277. "Snegourotchka."N^o 277. „Sniegourotchka.“

45 Adagio. ♩ = 50.

Cor. I.

Sniég. *pp*

soir, le soir je chante - rai - Je chante-rai pour é-gay-er la so-li - tude

I. *pp*

Viol. II. *pp*

V-le. *pp*

V-c. *pp*

C-b. *pizz.* *pp*

Poco più animato.

Fl. I. *poco rit.* *dolce*

Cor. I.

Sniég.

les plus gais de mes - re - frains. Le beau Lel me les ap - pre - dra.

Viol. *pp*

V-le. *pp*

V-c. *pp* *pizz.*

C-b.

Nº 278. "Sadko"
Nº 278. „Sadko“

143 Adagio. ♩ = 56.

Fl.
Ob. *pp*
Cl.(B)
Fag. *pp*
Cor. II. *pp*
Loubava. *p*
V-c. e C-b. Ai - de - moi, Sei - gneur qui es au
pizz.
pp

Fl. *poco cresc.*
Ob. *poco cresc.*
Cl. *pppoco cresc.*
Fag. *poco cresc.*
Cor. I. *pp poco cresc.*
Timp. *ppp*
Loubava. *poco cresc.*
ciel! O pre - serve in - tac - te sa tê - te fol -
Viol. I. *pp*
Viol. II. *pp*
V-le. *pp*
V-c. e C-b. *arco*
pp
poco cresc.

(Allegretto capriccioso.)

string.

Fl. I.

Cor. I.

Sniég. *pp*

Voi - là mon rêve et mon bon-heur, je ne puis vi - vresans chan-sons.

I. *pizz.* *arco*

Viol. *pp* *pizz.* *arco*

V-le. *pp* *pizz.* *arco*

V-c. *pp* *pizz.* *arco*

pp

48

Fl. I.

Cl(A) *p*

Fag.

Cor. I.

Sniég.

Chan-ter, voi - là mon seul bon-heur, ma joi - - e!

Vivo.

f *ppresc.* *f* *a2* *sf*

p *f* *a2* *sf*

pizz. *arco*

Viol. *p* *pizz.* *arco* *sf* *f* *sf*

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

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

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

N^o 280. "The Tsar's Bride."
 N^o 280. „La Fiancée du Tsar."
 (Larghetto assai. ♩=60)

206

Fl. I.

Ob. *dolce*

Cl. (B) *pp*

Fag. *pp*

Marfa. *pp*

Là - bas dans les pa - ys loin - tains, lo -

Arpa. *pp*

Viol. II. *mp espress.*

V-le. *mp espress.*

V-c. I. *p* *pizz.*

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

Fl. *più f*

Ob. *più f*

Cl. *mp* *espr.*

Fag. *più f*

Marfa. *più f* *a piena voce*

ciel est - il si beaux qui - ci? Mais vois bril -

Arpa. *mf*

Viol. *p*

V-le. *p*

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.

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.

Nº 281. "Sadko" (p. 516).

Nº 281. „Sadko“ (p.516).

(Passionato. ♩ = 126.)

Fl. II. III.

C. ingl.

Cl. II. III. (A)

Fag. I.

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 jusqu'

Allargando.

314

Fl. I.

C. ingl.

Cl.

Fag. I.

Fag. II.

Cor. I. II.

Tr. bni.

La Pr. des Mers.

à la fin des temps. Oh! tes chants di - vins ont sé-duit mon cœur, ra - vi mon âme.

Viol.

V. le.

V. c. e C. b.

Nº 282. "The Tsar's Bride" (p.361).

Nº 282. „La Fiancée du Tsar“ (p.361).

(Larghetto assai.)

Cl.(B)

Fag. *pp*
 Cor. II.
 Marfa. *pp*
 Arpa. *p*
 V-le. *pp*
 V-c. *pizz.*
 C-b. *pp*
 I. *pp*
 Re - viens de -
 dolce

Fl. *pp*
 Ob. I *pp*
 Cl. *pp*
 Fag. I. *pp*
 Cor. *pp*
 Marfa. *pp*
 -main, mon Va - nia
 Arpa.
 V-le.
 V-c. *pizz.*
 C-b. *pizz.*
pp

N^o 283. "The Tsar's Bride."N^o 283. „La Fiancée du Tsar.“

169 (Larghetto. ♩ = 92.)

Cl.(A)

Cor. I. II.
p

Marfa. *mf*
Pour ces bons vœux cent fois — mer-ci, mer-

Domna Sabourova. *p*
Bon - heur aux a - mants!

Douniacha. *mf*
Que Dieu vous ac - cor - de

Lykow. *mf*
Mer - ci — à — tous, pour ces bons vœux cent

Grigory.
Dieu vous ac - cor - de joie. Bon-

Sabakine.
Que Dieu vous don - ne d'être heu - reux, sans

I.
Viol. *p cantabile*

II.
p cantabile

Vle. *p cantabile*

V.c. *p cantabile*

C-b. *p*

Ob. *p dolce*

Cl.(A) *p dolce* *pp*

Fag. *pp* *p dolce*

Cor. I. II.

M.

S. -ci a tous!

D. Bon-heur aux a mants!

L. joie! So-yez heu-reux. toujours u-nis.

fois mer-ci.

Gr. -heurs a - mants! Soyez heureux, que Dieu vous

S. trè - - ve. Dieuvous ae - cor-de bon-heur et san-té,

Viol. *div.*

V-le. *div.*

V-c.

C-b.

Detailed description of the musical score: The score is for a full orchestra and vocal soloists. It is in the key of D major (two sharps) and 3/4 time. The woodwind section includes Oboe (Ob.), Clarinet in A (Cl.(A)), Bassoon (Fag.), and Cor Anglais (Cor. I. II.). The string section includes Violin (Viol.), Viola (V-le.), Violoncello (V-c.), and Contrabass (C-b.). The vocal parts are for Soprano (S.), Alto (D.), Tenor (L.), and Bass (Gr.). The lyrics are in French and describe a scene of joy and happiness for lovers. The music features various dynamics such as *p dolce*, *pp*, and *div.* (diviso).

Ob.

Cl(A)

Fag.

Cor.

I-III

II-IV

Triang.

cresc.

cresc.

cresc.

f

f

f

f

f

f

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 tresvieux!

Coro.
Sopr. e Alti.

so - yez heu - reux!

Noble I-van Serghieïevitch bonheur à

Arpa.

ff

Viol.

V-le.

V-c.

C-b.

cresc.

f marcato

cresc.

cresc.

cresc.

Fl. picc.

Fl. I.

Fl. II.

Ob.

Cl. (A)

Fag.

Cor. I, II, III

Tr. bc. (C)

Triang.

Coro.

Arpa.

Viol.

V-le.

V-c.e C-b.

Fl. picc. *sf*

Fl. I. *sf*

Fl. II.

Ob.

Cl. (A) *sf*

Fag. *f* *p*

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

Tr. - be. (C) *f*

Tr. - bni. e Tuba. *f*

Triang. *f*

Sabakine. *f*

Coro. *f*

Arpa. *sf*

Viol. *sf*

V. - le. *sf*

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

Que
que les jours heu - reux soient pour vous nom - breux!

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.

p

cresc.

p

cresc.

Bon - - - - - heur!

Joie. - - - - - te!

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.

p

cresc.

N° 284. "The Tsar's Bride."

N° 284 „La Fiancée du Tsar.

108 (Adagio. $\text{♩} = 44$)

Solo

Ob. *dolcissimo*

Marfa. *dolcissimo*

Viol. II. *con sord.*

V. le. *pp con sord.*

V. c. solo. *pp (senza sord.)*

altri V. c. *dolce con sord. pp*

Ah quels jours heu-reux. que nous é - tions gais. quand chaque

M.

ar - bris-seau s'in-cli-nait vers nous — quand les ché - nes verts

M.

sem - blaient nous bé-nir tu - té - lai - res pro - tec - teurs.

288 N° 285. "The Golden Cockerel."
N° 285. „Le Coq d'Or“

135 (Andantino. $\text{♩} = 76$.)

Cor. ingl.

pp

Cl. basso (A)

pp

Fag.

pp

Tamburo

ppp

Tamb. no.

La Reine de Chemakha. *dolce*

Vient-on l'attendre à la fe-nê-tre, l'oeil at-ten-tif, le cœur trem-

Arpa. pp

I. pizz.

Viol.

V-le. pizz.

V-c.

C-b. pizz.

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-t-on vu pa-rai-tre, sait-on charmer l'heureux a-mant?

Arpa.

Viol. *pizz. div.*

V-le.

V-c.

C. b.

290 N^o 286. "The Tsar's Bride."
 N^o 286. „La Fiancée du Tsar.“
 (Lento. ♩ = 63.)

81 I. *acceler. poco a poco* a 2

Fl. I. *mf espress. assai* *ff ten. assai* *cresc.*

Ob. I. *mf espress. assai* *ff ten. assai* *cresc.*

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

Fag. *mf* *f* *cresc.*

Cor. I. *mf* *ff ten. assai* *cresc.*

Cor. III. IV. *mf* *mf* *cresc.*

Tr. ba. (C) *mf* *mf* *cresc.*

Tr. bni. *mf* *mf* *cresc.*

Lioubacha. (Elle pleure)

Ah! tout pour toi. oui, tout pour toi!

I. div. *mf espress. assai* *ff largamente* *cresc.*
 (non div.)

II Viol. div. *mf* *f* *cresc.*

V. le. *mf* *f* *cresc.*

V. c. I. *mf* *f* *cresc.*

V. c. II e C. b. *mf* *f* *cresc.*

riten. poco a poco

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff* *p dim.* *ppp*

Cor. *ff*

Tr-be. *f*

Tr-bui. *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° 287. "Snegourotchka."

N° 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 for 'Le Pr.' and the first three staves of the string section. The vocal line is in treble clef with a key signature of one flat. The lyrics are '-vieux bon - homme Hi - ver, ty - ran mo - ro - se de ce pa-'. The string section includes Violin (Viol.), Viola (V.le.), and Violoncello/Double Bass (V.c.e C-b.). Dynamics include *sf* and *p*.

Fl. I.

Ob. I.

Cl. I.

Detailed description: This system contains the first three staves of the woodwind section: Flute I (Fl. I.), Oboe I (Ob. I.), and Clarinet I (Cl. I.). Each staff shows melodic lines with dynamics of *sf*.

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 for 'Le Pr.' and the string section. The vocal line continues with the lyrics '-ys et de moi-mê - me; il ne veut pas au doux Printemps cé - der la pla - ce'. The string section includes Violin (Viol.), Viola (V.le.), and Violoncello/Double Bass (V.c.e C-b.). Dynamics include *p*.

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

124 Agitato. ♩ = 126.

#Ob.
 Cor. ingl.
 Fag. *p*
 Cor. *p* *cresc.*
 Lioubacha.
 Quiva là? Oui, — c'est bien el - le,
 Viol. *p* *cresc.*
 V. le. *p* *cresc.*
 V. c. e C. b. *cresc.* *pizz.* *f* *arco*
p *cresc.*

Fag.
 Cor.
 Lioub.
 La fourbe de Liou-ba-cha, aux cheveux noirs et lourds aux sourcils som - bres.
 Viol. *dim.* *p*
 V. le. *dim.* *p*
 V. c. e C. b. *dim.* *p*

Viol. *dim.* *p*
 V. le. *dim.* *p*
 V. c. e C. b. *dim.* *p*

Fl. I.

Ob.

Cl. (B)

Fag. *pp*

Cor. *pp*

I. II. III. *p*

Lioub.

Ah, qu'elle est belle! Mes sens me trompent ils? Ah!

Viol. *p* *cresc. molto* *f*

V-le. *p* *cresc. molto* *f*

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

125

Fl. I.

Ob.

Cl.

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

Lioub.

j'ai bien vu! Mer veüle de beauté... des yeux super-bes, cer-tes il l'a-

Viol. *p* *f*

V-le. *p* *f*

V.c. *p* *f*

C-b. *p* *f*

Fl. *mf*
 Ob. *mf*
 Cl. *mf*
 Fag. *mf*
 Cor. *mf*
 Tr. be. (C) *mf*
 Tr. bni. *mf*
 Lioub. *mf*
 -do - re. Mais ma fu - reur — ne l'é - par - gne - ra pas!
 Viol. *mf*
 V-le. *f*
 V-c. *f*
 C-b. *f*

Fl. *mf*
 Ob. *mf*
 Cl. *mf*
 Fag. *mf*
 Cor. *f*
 Tr. be. (C) *f*
 Tr. bni. *f*
 Timp. *f*
 Lioub. *f*
 Ah, j'ai - la tête en feu! Ou est cet homme? (Elle heurte à la porte de Bonéli)
 Viol. *sf*
 V-le. *f*
 V-c. *f*
 C-b. *f*
cresc. *ff*

Nº 289. "Sadko."
 Nº 289. „Sadko.“

99 Larghetto. $\text{♩} = 56.$

Cl.(B) *pp*
 Sadko. *dolce*
 Tes longs che-veux blonds ruis-
 V.le.
 V.c. *pp*
dolce (colla voce)

C.ingl.
 Cl. *dolce (colla voce)*
 La Pr. des Mers. *dolce*
 Sadko. Com - me l'or ré-
 -sel - lent com-me la ro - sée pu - re ré-
 V.le.
 V.c.

C.ingl.
 Cl.
 Cor. I. *pp*
 La Pr.
 Sadk - son - nent les cordes a - gi - les sous tes doigts.
 -vie - re de per - les bril - lantes. *div.*
 V.le.
 V.c.

Nº 290. "Sadko" (p. 150).

Nº 290. „Sadko“ (p.150.)

(Larghetto. $\text{♩} = 56.$)

C.ingl. *dolce (colla voce)*
 Cl.(B) *pp*
 La Pr.
 Par la pen - sé - e tu pla-nestreshautdansles cieux. —
 V.le.
pp

C.ingl.
Cl.
La Pr.
Sadko. Ton chant lé-ger va s'é-pandre sur les flots.—
dolce
Plei-ne d'é-toiles ta cein-ture é-blou-it dans la nuit.—
V.le. *div.*
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. *dolcissimo*
Viol. II. *dolcissimo*
V.le.
V.c. *pp*
C.b. *dolcissimo*
pp

Fl.
Ob.
Cingl.
Cl. (A)
Fag. e C-fag.
Cor.
Tromb. e Tuba.

ff *pp* *pp*

dolce *p*

Timp.

La Pr. des Mers.

Sadko. Voix derrière le rideau. Mon fi - an - cé dé - si - ré!
O prin - cesse a - do - rée!

Viol. I.
Vie.
V.-c.
C.-b.

ff *p* *p*

C. ingl.

Cl. 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 - te - ra - vit - mon âme, oh

Cl. III
Fag.
Vie.
V.-c.
C.-b.

dolce *p* *pp* *pp* *pp*

poco cresc. *poco cresc.* *poco cresc.* *div.* *poco cresc.* *poco cresc.*

Fl. *mf* *ff* *a 2*

Ob. *ff* *a 2*

C. ingl. *mf* *ff*

Cl. *mf* *ff* *a 2*

Fag. I. *ff* *a 2*
II. e C-fag. *ff*

Cor. *mf* *ff*

Tr. bni. e Tuba. *ff*

Timp. *ff*

La Pr. *ff* *ten.*
bien - ai - mé!

Sadko. *ff* *ten.*
bien - ai - mé!

Viol. I. *ff*

Viol. II. *ff*

V. le. *ff*

V. c. *ff*

C. b. *ff*

Nº 292. "Sadko."

Nº 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 piz-z.

I. *p* *pp* *pizz.* *pp*

Viol. *p* *pp* *pizz.* *pp*

V.le. *p* *pp* *pizz.* *pp*

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

-mi vous; il est des vôtres. Sad-ko, mon ma-ri, le beau gous-lar!

Viol. I. *p* *pp* *pizz.* *pp*

V.le. *p* *pp* *pizz.* *pp*

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

302 N^o 293. "The Tsar's Bride" (p.169).

N^o 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).

(Allegro.)

Ob. c. a. *mf*

Fag. *mf*

Cor. *mf*

Sopr. Alti. *mf*

Ten. *mf*

Bassi. Hoi. *mf*

Viol. I. *mf*

Viol. II div. *mf*

V. cl. *mf*

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

hoi, son - nez les

clo - ches! Ah! l'a - ven - ture est bon - ne!

dim.

304 N° 295. "Sadko"

N° 295. „Sadko“

(Allegro. $\text{♩} = 126$.)

Sadko.

219

Cé-lébrons les hautes voi - tes du fir - ma - ment. Cé-lébrons les a - bi - mes de l'O - cé -

Ten. I.

Ten. II.

Bassi. Cé-lébrons les hautes voi - tes du fir - ma - ment. Cé-lébrons les a - bi - mes de l'O - cé -

Viol. I.

V.le.

V.c.

pizz.

pp

pp

pp

Fl. picc.

Fl. I.

Cl. picc. (D)

Cl. (A)

pp

pp

pp

Sadko.

an, l'homme est li - bre dans le vaste uni - vers, libre quand il tra - ver - se terre et

Ten. I.

Ten. II.

Bassi. an, l'homme est li - bre dans le vaste uni - vers, libre quand il tra - ver - se terre et

pp

Arpe.

Viol. I.

Viol. II.

V.le.

V.c.

p

pizz.

pp

Più animato. ♩ = 144.

220

Fl. picc. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

C. ingl. *f*

Cl. picc. *f*

Cl. *cresc.*

Fag. *f*

Cor. *f*

Timp. *f*

Ten. et Sdko.

Chœur I.
Bassi mer

Sopr. Alti.

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. 8. *f*

Viol. I e II unis.

V.le. *f*

V.c. *f*

C-b. *div. pizz.*

N^o 296. "Ivan the Terrible," Act II.

N^o 296. „La Pskovitaine," 2^{me} acte.

(Allegro.)

37

Fl. *p*

Ob. *p* *cresc.*

Cor. I II. *cresc.*

Stiocha. *p* *mf*

LeTsar. Aux mo - ril - les, aux mo -

Pâ - 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. *mf*

Ob. *mf*

Cl. I (A) *mf*

Fag. *mf*

Cor. *mf*

Stiocha.

Sopr. I. - ril - les puissant Tsar, unis. *pp* chez nous, Pé - té, a -

vê - tu d'or bril - lant. d'or brillant marche un no - ble preux vé - tu d'or brillant, é - clai -

Sopr. II. *f* *pp*

Alti. dor 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

38 *ten.*

Fl.

Ob. *mf* *ten.*

Cl. I. *mf* *ten.*

Fag. *mf* *ten.*

Cor. I II.

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. *p*

Viol. *arco* *p*

V. le. *arco* *p*

V. c. *arco* *p*

C. b. *arco* *p*

Fag.

Cor. I II. *ten. assai*

Ts. Iv.

Sopr. *p*

Alti. *p*

-lar - de! Et fort bel - le; doc les fil - les i - ci, pous - sent com - me les mo - rilles? *p* Chez

-raut le ciel nu - a - geux et noir; mais il a fron - cé ses sour - cils é - pais *p* Mais vo

Viol. *pizz.* *p*

V. le. *pizz.* *p*

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

Cor. I. II.
a 2

Ts. Iv.
nous on est moins bien ser - vi tu mèn - tends?

Sopr. I.
Sopr. II.
-yez mar - cher par les champs en fleurs sa fi - dèle ar - mée! Gloi - re,

Viol.
V.le.
V.c.
arco
arco
arco
p

Fl. picc.
Fl.
Ob.
Ob. c.a.
Cl.
Fag.
Cor.
Poco allarg.
mf
mf
mf
mf
mf
mf
poco f
mf

Stiocha.
Cer - tes j'en - tends: Etservi de mau - vais gré?

Ts. Iv.
Sopr. I.
Sopr. II.
Seig - neur, pé - re!
gloire à lui, au hé - ros vail - lant, vê - tu d'or bril - lant, gloire au

Viol.
V.le.
V.c.
arco
pizz.
pizz.
mf pizz.
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, au ter-ri - ble Tsar!

Alti.

Viol.

V-le.

V-c.

Detailed description of the musical score: The score is arranged in systems. The first system includes Fl. picc., Fl. (tenor), Ob. (tenor), Ob. c-a. (tenor), Cl. (tenor), and Fag. The second system includes Cor. and Ts. Iv. The third system includes Sopr. I., Sopr. II., and Alti. The fourth system includes Viol., V-le., and V-c. The lyrics are written below the vocal staves. The music is in 2/4 time and features various dynamics and articulations.

310 N° 297. "Sadko" (p. 157).

N° 297. „Sadko“ (p. 157).

(Allegro non troppo. $\text{♩} = 112$.)

Fag. I.

p

Sopr. *dolce*

Alti. Cygnes blancs dans les buis - sons en fleur, dis - persez vous dé - plo - yez vos ailes

dolce

I.

Viol. *p*

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 souffle 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.
pourcui-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.

N^o 298. "Snegourotchka."
N^o 298. „Sniégourotchka.“

143

Fag. I. (Lento. ♩ = 52.)

pp

Cor. IV.

Timp. pp

Koupava.

Ten. pp Et toi - 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 C-b. pp

Ob. I.

Cl. (B) dolce

Fag. pp

Cor. pp1.

Timp.

Koup.

Alt. pp ri - vière a - mie, aux eaux pro - fon - des, en
Ten. 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 paisi - bles, nos fil - les ig - no - rent la hon - - te l'a f-

Viol.

V-le.

V.c.e C-b.

Ob. I.

Cl.(B) *poco cresc.*

Fag. *poco cresc.*

Cor. III. IV. *poco cresc.*

Timp. *p*

Koup.

Sopr. *mp* 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 - meu-res pai-si - bles, nos fil - les ig - no - rent la hon - 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. e C.b. *cresc. poco*

cresc. poco

Ob. *poco acceler.*

Cl. *mf cresc.*

Fag. *mf cresc.*

Cor. III. IV. *mf cresc.*

Timp. *mf cresc.*

Koup.

Sopr. Alti. *mf cresc.* tellol Ri - viere, en ton meu-vant lin -

Ten. o noir for-fait, tra - hi - son sans pa - reil - le!

Bassi. *mf cresc.* son dé-ses-poir à tous nous fait pei - ne, son dé-ses-poir à tous nous fait pei - ne.

Viol. *mf cresc.*

V.le. *mf cresc.*

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

mf cresc.

Nº 299. "Mlada," Act III.
Nº 299. „Mlada," 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 V-le. div. *p*

4 V-c. *pp*

C.-b. div. *pp*

(sur scène)

Cl. picc. (Es). Solo *brillante*

12 12

(lento) (acceler.)

2 Fl.

Cl. I.

Cl. basso.

Fag.

Cor. I.

3 Cor.

2 Cor.

Arpa I.

Arpa II.

Viol. II.

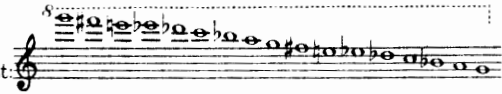
4 V.le.

4 V.c.

C-b.

Nº 300. "Mlada."
Nº 300. „Mlada.“

L'accord des
flûtes de Pan est:



39

Sur la scène.

I.
2 Fl. del Pan **II.**
Fl. picc.
Cl. picc. (Es)
Cl. picc. (D)
10-8 Lyre
Piatti. (colla bacchetta)

2 Fl.
Cl. I (B)
Cl. basso (B)
Fag.
Cor. I. (As)
3 Cor. (F)
2 Cor. (F)

Arpa I.
Arpa II.

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

Nº 301. "The Legend of the invisible city of Kitesh."

Nº 301. „Légende de la ville invisible de Kitéj“

181

Cl. I. II. (B)

pp
Camp. (baguettes à tête d'éponge)
pp Les cloches de l'église tintent d'elles-mêmes, doucement.
Arpa I.
Arpa II.
V.le. sul ponticello
>pp

Fl. I.
I. II.
Cl. (B)
III.
Piatti.
Camp.
Sopr. Alt.
Oh! les sain - tes
Arpa I.
Arpa II.
I. con sord.
Viol. II. div.
V.le.
pp

Fl. I.
Cl.
Piatti.
S. A.
clo - - ches d'el - - les mê-mes son - - nent.
Arpa I.
Arpa II.
Viol. II.

318 N° 302. "Sadko"

299 N° 302. „Sadko“

*) Op. (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*

*) 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 mê-me la prin-

Org.

legato assai

Viol.
Vc. e C-b.

cresc.

cresc.

Ob.

Cl.

Fag.

L'app.

-ces - se ta fille i - ra à Novgo - rod pour y de ve - nir un fleuve limpide. Toi descends tout au

Org.

Viol.

Vc. e C-b.

Fl.

Op.

Cl.

Fag.

C-fag.

L'app.

300

fond des mers. Ton pou-voir sur l'O - cé - an prend fin. O Sad - ko, mongous-

Org.

I. Clav.

II. Clav.

Viol.

V.le.

V.c.

dim. *pp*

dim. *pp*

dim. *pp*

trem.

pp

Fl.
Ob.
Cl.
Fag.
C-fag.
L'app.
Org.
Viol.
V.le.
V.c. e C-b.

lar - pense a ton hon - neur! Ne pro-fane paston chant dans ce

pp div. unis.

Fl.
Ob.
Cl.
Fag.
C-fag.
L'app.
Org.
Viol. div.
V.le.
V.c. e C-b.

gouf - fre noir. Va chan - ter en l'hon - neur de tes Nov - go-ro-diens.

a 2
p
p
p
p
p
ten. assai
ten. assai
cresc.
cresc.
cresc.
cresc.

Fl. I. *Andante non troppo.* $\text{♩} = 88$.

Ob. I.

Cl. (B) *dolce*

Fag.

Sadko.

O par-tez, par - tez, mes fi - dè - les ser - vi - teurs -

Viol. I. *p*

Viol. II. *p*

V-le. *p*

V-c. *p*

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. *p*

V-c. *p*

C-b. *p*

Fl. I.

Ob. I.

Cl. I.

Fag.

Cor. III.

Tr-be. (B)

Sadko.

dolce

dim.

pp

p

pp

p

pp

Et peut-être au ciel Dieu au - ra pi-tié de nous: —

Viol.

V.le.

V.c.

C-b.

p

p

p

p

p

p

Fl.

Ob.

Cl. I.

Fag.

Cor. III.

Tr-be.

Sadko.

espress.

p

p

p

p

p

p

ra-me-nant à l'é - plo-rée son heu-reux é - poux —

Viol.

V.le.

V.c.

espress.

p

p

p

p

p

Nº 304. "Sadko"
Nº 304. „Sadko“

83 (Allegretto. $\text{♩} = 72$.)

Fl. *pp* *mf cresc.*

Ob. *pp cresc.*

Cl. (B) *pp* *mf cresc.*

Fag. *pp cresc.*

Cor. *pp* *cresc.*

La.R.des.M. *pp* *cresc.*

Sopr. A *pp* A

Alti. Et re - cou - vrezvous d'un nu - a - ge noir

I. *pizz.* *pp* *arco* *pp cresc.*

Viol. II. *pizz.* *pp* *arco* *pp cresc.*

V.le. *pizz.* *pp* *arco* *pp cresc.*

V.c. *pizz.* *pp* *arco* *pp cresc.*

C-b. *pizz.* *pp* *pp cresc.*

pp

Fl. *p*

Ob. *p*

Cl. I. *p*

Cl. II. *p*

Fag. *p*

La.R.d.M. *p*

Sopr. A A

Alti. So - yez en - tou - rés

Viol. *dolce* *p*

V.le. *p*

V.c. *p*

324 N^o 305. "The Legend of the invisible city of Kitesh."

N^o 305. „Légende de la ville invisible de Kitèj:"

341 (Moderato e maestoso. ♩=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.
Poïarok.
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 baignées, 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* *p*

Ob. *p*

C. ingl.

Cl. (A) *mf* *p*

Fag. *p*

L'oiseau Sirinn.

L'oiseau Alkonost. Pa-reils sont les blancs vê-te-ments

L'adol. Tels sont les blancs vê-te-ments

Le Pr.Vs. pleurs brû-lants: Tels sont les blancs vê-

P. pleurs brû-lants. Pa-reils sont les blancs vê-te-

Le Pr.Y. pleurs brû-lants. Tels sont les

pleurs brû-lants: De tor-rents de

Arpe. *p*

I. Viol. *p*

II. 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.

L'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.

V-c.

C-b.

pizz.

(Andantino. ♩ = 96.)

2 Fl. *f*

2 Ob. *f*

C. ingl. *f*

2 Cl. (B) *f*

Cl. basso. *f*

2 Fag. *f*

C. fag. *f*

Cor. *f*

Tr. bni. *f*

Tuba. *p*

Sopr. *f*
I. *f*
A a a No-tre so-leil!

II. *f*
No - tre prin - ce sans pa-reil

Alti. *f*
A a a un so-leil

Ten. *f*
No - tre seig-neur sans pa-reil, qui bril-lait comme un so-leil!

Bassi. *f*
I. *f*
II. *f*
Prin - ce, prin - ce sans pa-reil

Viol. *f* *espr.*
I. *f* *espr.*
II. *f* *espr.*

V. le. *f* *espr.*

V. c. *f*

C. b. *f* *espr.*

Nº 307. "Sadko" (p. 210).

Nº 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 donc

Ten. Bassi.

Viol. I e II.

V. le. *mf*

V. c. *mf*

C. b. *mf*

Nº 308. "Sadko" (p. 226).

Nº 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-ha-ha-ha-

Bassi.

Re - gar -

Viol. *pizz.*

V. le.

V. c.

C. b.

N^o 310. "Ivan the Terrible" (p.117).N^o 310. „La Pskovitaine“ (p.117).

Fl. I. III. *a²*

Ob.

Ob. c-a.

Cl. (B) *a²*

Cl. basso. (B)

Fag.

C. fag.

(B)
Tr. be.
(c-a. F)

Sopr. Alti.

Ten.

Bassi.

I.
Viol.

II.
V. le.

V. c. e C. b.

Nous som - mes fai - bles, nous vou - lons ê - tre gui - dés par toi.

Nº 311. "Sadko" (p. 441).

Nº 311. „Sadko“ (p. 441).

(Allegro assai. ♩=168.)

3 Fl. *a 3*

C. ingl. *mf*

Cl. (A) *mf*

Fag. *mf*

Cor. I. II. *mf*

Sopr. *mf*

Alti. U - ne lot - te tou - te pe - ti - te na - geait, s'a - mu - sant à tra -

Viol. I. *mf*

Viol. II. *mf*

V. le. *mf*

V. c. *mf*

p

pizz.

Ai lio - li lio - li

-cer un sil - lage é - cu - mant lio - - li; la - - do

N^o 312. "Ivan the Terrible," Act III (the end).N^o 312. „La Pskovitaine," 3^{me} acte (fin).

69

(Andante maestoso.)

Fl. (Andante maestoso.)

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

Sopr. *p* a

Alti. *p* tou jours

Ten. *p* oui tou jours. *p* et dure a

Bassi. *p* jours *p* a

I. *p*

Viol. II. *p* div. *mf*

V-le. *p* div. *p* *cresc.* *mf*

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

Fl.

Fl. c-a.

Ob.

Ob. c-a.

Cl.

Cl. basso.

Fag.

C. fag.

Cor.

(B)

Tr. ba.
(c-a.F)

Tr. bni. e Tuba.

Timp.

Sopr. ja - mais!

Alti. ja - mais!

Ten. ja - mais!

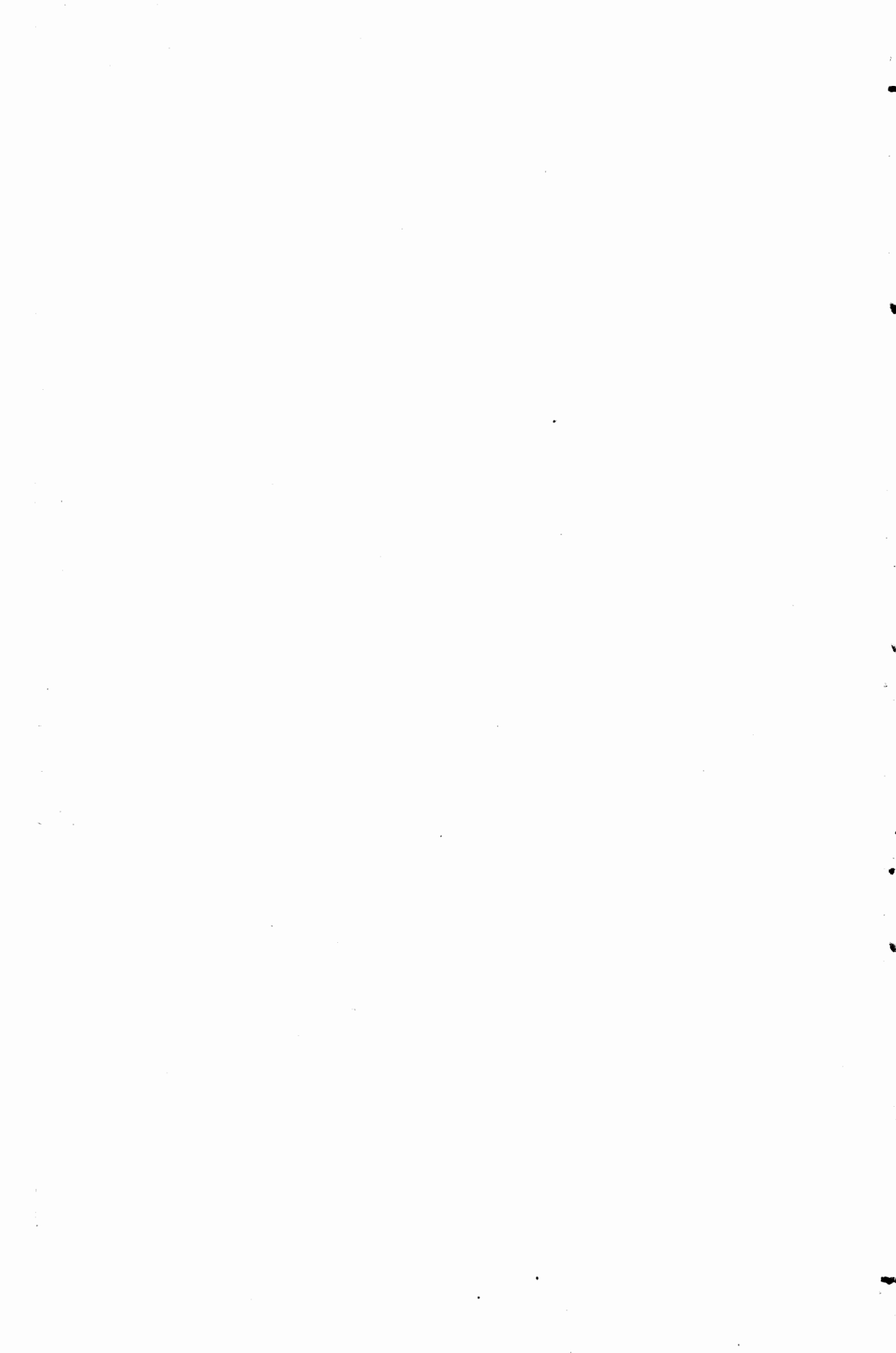
Bassi. ja - mais!
ja - mais!

Viol. *f* unis. *cresc.* *sf*

V. le. *cresc.* unis. *cresc.* *sf*

V. c. div. unis. *cresc.* *sf*

C. b. *f* *cresc.* *sf*



Appendix. Single tutti chords. ^I
Appendice. Accords isolés en tutti.

1.	2.	3.	4.	5.	6.	7.
Fl. picc.						
Fl.	a2			a2		
Ob.			a2	a2		
Cl. (B)	(A)	(A)	(A)a2	(B)		
Fag.						(C-fag.)
Cor. (F)			a2			
Tr-be. (C)				a2		
3 Tr-bn. & Tuba					III.	
Timp.	tr	tr	tr	tr		
Viol. I.			div.			
Viol. II.						
V-le.						
V-c.						
C-b.						

- | | | | | | | |
|-----------------------------------|--|--|--|---|--------------------------------------|---|
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Bride,</i>
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Bride,</i>
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the end.</i> | <i>Snegourotchka,</i>
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| <i>La Nuit de Mai.</i>
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Tsar,</i> p. 245. | <i>La Fian-
cée du
Tsar,</i> p. 298. | <i>La Fian-
cée du
Tsar,</i> p. 301. | <i>La Fiancée
du Tsar,
fin.</i> | <i>Sniégourotch-
ka,</i> p. 295. | <i>Légende de la
ville invisible
de Kitéj,</i> 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

II

8.	9.	10.	11. (Fl. picc.)	12. (Fl. picc.)	13. (Fl. gr.)
Fl. a2 <i>ff</i>	<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>ff</i>	<i>pp</i>
Cor. ingl. <i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>pp</i>
Cl. (A) <i>ff</i>	I. (A) <i>ff</i>	I. II. (B) <i>ff</i>	<i>ff</i>	I. II. (B) <i>ff</i>	I. II. (B) <i>ff</i>
Cl. basso (A) <i>ff</i>	Cl. II. III. (A) <i>ff</i>	<i>ff</i>	II. III. (B) <i>ff</i>	III. (B) <i>ff</i>	Cl. basso. (B) <i>ff</i>
Fag. <i>ff</i>	<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>	<i>ff</i>	Fag. III. <i>pp</i>
Cor. <i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	I. II. (B) <i>pp</i>
(A) <i>ff</i>	(A) <i>ff</i>	(B) <i>ff</i>	(B) <i>ff</i>	(B) <i>ff</i>	III. <i>pp</i>
Tr. be. (c. alta F) <i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	IV. <i>pp</i>
Tr. bn. e Tuba. <i>ff</i>	<i>ff</i>	III. <i>ff</i>	III. <i>ff</i>	<i>ff</i>	V. VI. <i>pp</i>
Timp. tr. <i>ff</i>	<i>f</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>pp</i>
I. Viol. <i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>pp</i>
II. Viol. <i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>pp</i>
V. le. <i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>pp</i>
V. c. f. <i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>pp</i>
C. b. <i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>ff</i>	<i>pp</i>

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III

*The Tsar's
Bride,
end of overture.*

*The Legend of
the invisible
city of Kitesh,
the end.*

*The Christmas
Night,
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*Snegourotchka,
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*Sadko,
the end.*

*The Legend of
Tsar Saltan,
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*Servilia,
the end.*

*La Fiancée
du Tsar;
fin de l'ouverture.*

*Légende de
la ville invi-
sible de Ki-
téch; fin.*

*La Nuit
de Noël,
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*Sniegourotchka;
fin.*

*Sadko,
fin.*

*Légende du
Tsar Saltan,
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*Servilia.
fin.*

