

288

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

La Fée Printemps.

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

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

2 Viol. soli.

Viol. I
Viol. II div. a 3
V.le.
V.c. pizz.
C-b.

Fl. I.

Fl. II. III.

Cor ingl.

Cl.

Fag.

La Fée Print.

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

Sopr.

Alti.

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

Arpa.

Essex ad libit.

gliss. ad libit.

2 Viol. soli.

Viol. I.

Viol. II.

V.le.

V.c. *pp*

C.b.

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

Cor. III. IV. *len assai*

3 Tr.-bni. *len assai*

Ten.

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

Bassi

Viol. I. II. unis.

V.-le.

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

Cor. III. IV.

Tr.-bni.

Ten.

Bassi. de nos — beaux na — vi — res

Viol. I. II.

V.-le.

V.c. e C-b.

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

Fl. 137

Cl.(B)

Fag.

Misguir. *mp*

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

Viol. I. II.

V.-le.

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

Fl. *p*

Cl. *p*

Fag. *p*

Misguir. *p*

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

Viol.

V.le.

V.c. e C-b.

Fl.

Cl.

Fag.

Cor. I. II. *p*

Misguir. *mf*

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

Viol. *p cresc.*

V.le. *div.*

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

mallo

Nº 29. "Antar."

Nº 29. „Antar“

[48] (Allegro risoluto.)

Picc.

Fl. *a 2*

Ob.

Cl.(A)

Fag.

Cor. *p*

Tr-bne. III e Tuba.

Timp. *p*

Triang. *pp*

Tamb-no. *pp*

Piatti. *pp*

Cassa. *pp*

Arpe. *f*

Viol. I e II unis.

V-le. pizz. *ff*

V-c. *mf*

C-b. div. *mf*

The image shows a page of a musical score for No. 29 'Antar'. The score is written for a full orchestra and includes parts for Piccolo, Flute (2), Oboe, Clarinet in A, Bassoon, Horns, Trumpets III and Tubas, Timpani, Triangle, Tambourine, Cymbals, Snare Drum, Arpeggio, Violins I and II unison, Violoncello (pizzicato), and Contrabass. The tempo is marked 'Allegro risoluto.' and the page number is 48. The score is in 2/4 time and features complex rhythmic patterns and dynamics.

Fl. *p*

Ob. *p*

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

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

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

Cor. I. III. *p*

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

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

Timp. *pp*

Arpa. *p*

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

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

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

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

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

pp *dim.*

Fl.

Ob.

Cor. ingl.

Cl.

Fag.

Cor.

Timp.

Viol.

V-le.

V-c.

C-b.

L. III. *mf*

f

mf

f

mf

f

mf

sul D

sul D

pizz.

pizz.

sul D

Fl.

Cl. *dim.*

Fag. *dim.*

Cor.

Timp.

Viol. I.

Viol. II.

V-le. *dim.* arco

V-c. *dim.*

C-b. *dim.*

p

p

mf

mf

mf

mf

mf

mf

pizz.

pizz.

sul D

223

Fl.
Ob.
Cl. (A)
Fag.

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

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

Fl.
Ob.
Cl.
Fag.
Cor.

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

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

I. Fl. II. III.

Ob.

C. ingl. bb

I. Cl. II.

Fag. bb

Cor.

Tr. bni. e Tuba.

Arpa.

Viol.

V-le.

V.c.

C-b.

8

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

Timp.

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

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

Musical score for No. 34, "The Legend of the invisible city of Kitesh." The score is in 3/4 time with a tempo of Andante tranquillo (♩ = 52). It features a woodwind section (Flute, Clarinet in B, Bassoon) and a string section (Violins I & II, Viola, Violoncello, Double Bass). The woodwinds play a simple harmonic accompaniment, while the strings provide a steady accompaniment. The dynamic marking is *pp*.

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

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

I. div. con sord.

Viol. *pp* div. con sord.

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

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

C-b. *pp* pizz.

Musical score for No. 34, "The Legend of the invisible city of Kitesh." The score is in 3/4 time with a tempo of Andante tranquillo (♩ = 52). It features a woodwind section (Flute, Oboe I, Cor Anglais, Clarinet, Bassoon) and a string section (Violins I & II, Viola, Violoncello, Double Bass). The woodwinds play a simple harmonic accompaniment, while the strings provide a steady accompaniment. The dynamic marking is *mf*.

Fl. *cresc.*

Ob. I. *cresc.*

Cor. angl. *cresc.*

Cl. *cresc.*

Fag. *pp* *cresc.*

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

Févr. *cresc.*

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

I. *mf* senza sord.

II. Viol. *mf* senza sord.

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

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

C-b. *mf*

Nº 35. "Spanish Capriccio."

Nº 35. „Capriccio Espagnol.“

D
Fl.

Cl. (A)

Viol. I e II.
cantabile

V-le.

V-c. *V*
cantabile

C-b. pizz.

Nº 36. "The Legend of Tsar Saltan."

Nº 36. „Légende du Tsar Saltan.“

216 Andante. $\text{♩} = 66.$

Fl. picc. Solo.

Ob. *dolce*

Cl. (B) *p* *dolce*

Xyloph. *p*

Viol. II. pizz. *p*

V-le. pizz. *p*

V-c. pizz. *p*

Fl. picc. Solo.

Cl. *dolcissimo*

Cor. I.

Xyloph.

Triang.

Celesta. *pp*

Viol. II. *sempre pizz.*

V.le. *p*

V.c. *sf*

Fl. picc.
e Fl. I.

Cl.

Cor. I.

Tr. ba. (B)

Triang. *pp*

Cel.

Viol. I. (2 Soli) *Solo*

Viol. II.

V.le.

V.c.

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

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

Fl. Vivo. $\text{♩} = \text{♩} = 99$.

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

Viol. II.

V.le. *pp*

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

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

Fl.picc.e 2 Fl.gr.

Ob. *a 2* *stacc.*

Ob. c-a. *stacc.*

Cl. (B) *a 2*

Cl. basso (B). *stacc.*

2 Fag. e C-fag. *mf*

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

3 Tr-bni. *ff*

Tuba. *mf*

Timp. *sf*

Arpa.

I. *leggeramente ma forte assai*

Viol. I. *pizz.*

Viol. II. div. *pizz.*

V.le. *pizz.*

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

Fl. picc. e 2 Fl. gr.

Ob.

Ob. e. a.

Cl.

Cl. basso.

2 Fag. e C. fag.

Tr. ba. c. a.

3 Tr. bni.

Tuba.

Timp.

Arpa.

I.

Viol.

II.

V. le.

V. c. e C. b.

The musical score is arranged in a system of staves. The top section includes staves for Flute piccolo and two Flutes grande, Oboe, Oboe en la, Clarinet, Bassoon, and Bassoon/Contrabassoon. The middle section includes staves for Trumpet in B-flat, C, and A, three Trumpets in B-flat, Tuba, and Timpani. The bottom section includes staves for Arpa, Violin I, Violin II, Viola, and Violoncello/Contrabasso. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom section includes a first violin part with a triplet of eighth notes in the third measure of the first system.

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

44 J. = 60.

Fl. c-alto (F).

Solo

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

Févrionia.

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

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

Fl. c-alto.

Fl. c-alto
 Cl. basso
 Fag.

Fevr.

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

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

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

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

Andantino. ♩ = 112.

Capriccioso, quasi recitando

Fag. I. Solo. *dolce ed espress.*

I. II. con sord.

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

p

Fag. I.

C-b.

Fag. I. rit. assai

C-b. ten.

A
Fl. I. II. a tempo ♩ = 112.
a 2

Ob. I. *p* Solo

Fag. I. *dolce ed espressivo assai*

Cor. I. II. *pp*

Arpa. *mf*

V-c. pizz. *pp*

Nº 41. "Snegourotchka."

Nº 41. „Sniégourotchka.“

50 Larghetto. $\text{♩} = 60$.

Ob. I. Solo
dolce

Sniég. *dolce assai*

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

Fl. *pp*

Ob. I. *col canto*

Cl. I. (B) *pp*

Sniég.

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

Fl. *pp*

Ob. I.

Cl. I.

Sniég.

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

Fl. *pp*

Ob. I.

Cl. I.

Sniég.

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

Nº 42. "The Golden Cockerel" (p. 75).

Nº 42. „Le Coq d'Or“(p.75).

Andantino. ♩ = 72.

Solo

Ob. *pp dolce*

Cl. (B) *pp*

Fag. *p*

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

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

V-c. *pizz.*

C-b. *pizz. p*

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

Nº 43. „Le Coq d'Or“(p.119).

Andantino. ♩ = 88.

Fl. I.

Ob. I. *pp*

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

I. II.

Cor. III.

Viol. II. *con sord. pizz.*

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

V-c. *con sord.*

C-b. *div. pizz. pp*

pp arco

Cl.

I. II.

Cor. III. *pp*

con sord.

Viol. II. *arco*

V-c.

C-b. *div.*

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

E $\text{♩} = 99.$

Cor. Ingl. Solo

Cl. (A) *dolce*

Cor I.

Solo *mf* (ouvert) (bouche)

Viol. *pp*

V.le. *pp*

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

Nº 45. "The Golden Cockerel."

Nº 45. „Le Coq d'Or.“

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

Fl. picc.

Fl. I.

Cor. Ingl. Solo

Cl. (B)

V.le. *div. trem.*

V.c. *pp*

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

Bonjour co-

V.le.

V.c. *pp*

Fl. picc.

Fl. I.

Cor. Ingl.

Cl.

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

-cot-te!

Que veux-tu?

V.le.

V.c.

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

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

(Allegro vivo.)

Cl. picc. (D)

mf dolce

I.

Cor. III. IV.

Tr. ba. c. alta (F)

Sola

p

V. le.

V. c.

C. b. div.

N^o 47. "Snegourotchka."

N^o 47. „Sniegourotchka!"

[243] Moderato assai. ♩. 80.

Cl. basso (B)

Misguit.

passionato

cresc.

dim.

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

Viol. I. II. le V. le.

4 V. c. soli

V. c. e C. b.

p

dim.

dim.

Cl. basso

Misg.

cresc.

f

dim.

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

4 V. c. soli

V. c. e C. b.

cresc.

cresc.

216 Maestoso.

Cl. basso (B)

Misguir.

Cl. basso (B) part of the score for 'Snegourotchka'. It features a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The music is marked 'Maestoso' and includes dynamic markings like 'p' and 'p²'. There are also some slurs and accents.

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

Vocal part of the score for 'Snegourotchka'. It features a treble clef with a key signature of two flats and a 2/4 time signature. The lyrics are written below the notes.

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

Vocal part of the score for 'Snegourotchka'. It features a treble clef with a key signature of two flats and a 2/4 time signature. The lyrics are written below the notes.

-gé de ma douleur et de ma hon-te.

Nº 49. "Vera Scheloga."

Nº 49. „La Boïarine Véra Chéloga.“

38 Andantino. *d. ss.*

Fag. I Solo

Flute I Solo part of the score for 'Vera Scheloga'. It features a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music is marked 'Andantino' and includes dynamic markings like 'pp'.

dolce
Véra.

Vocal part of the score for 'Vera Scheloga'. It features a treble clef with a key signature of three sharps and a 3/4 time signature. The lyrics are written below the notes.

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

Violin I part of the score for 'Vera Scheloga'. It features a treble clef with a key signature of three sharps and a 3/4 time signature. The music is marked 'Andantino' and includes dynamic markings like 'pp' and 'ten. assai'.

Viol. I. *pp* *ten. assai*

Violin II part of the score for 'Vera Scheloga'. It features a treble clef with a key signature of three sharps and a 3/4 time signature. The music is marked 'Andantino' and includes dynamic markings like 'pp' and 'ten. assai'.

Viol. II. *pp* *ten. assai*

Violoncello part of the score for 'Vera Scheloga'. It features a bass clef with a key signature of three sharps and a 3/4 time signature. The music is marked 'Andantino' and includes dynamic markings like 'pp'.

V. c. *pp*

Contrabasso part of the score for 'Vera Scheloga'. It features a bass clef with a key signature of three sharps and a 3/4 time signature. The music is marked 'Andantino' and includes dynamic markings like 'pp' and 'pizz.'.

C. b. *pp* *pizz.*

Fag. I.

Flute I part of the score for 'Vera Scheloga'. It features a treble clef with a key signature of three sharps and a 3/4 time signature. The music is marked 'Andantino' and includes dynamic markings like 'pp'.

Véra.

Vocal part of the score for 'Vera Scheloga'. It features a treble clef with a key signature of three sharps and a 3/4 time signature. The lyrics are written below the notes.

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

Violin I part of the score for 'Vera Scheloga'. It features a treble clef with a key signature of three sharps and a 3/4 time signature. The music is marked 'Andantino' and includes dynamic markings like 'pp' and 'ten. assai'.

Viol. I. *pp* *ten. assai*

Violin II part of the score for 'Vera Scheloga'. It features a treble clef with a key signature of three sharps and a 3/4 time signature. The music is marked 'Andantino' and includes dynamic markings like 'pp' and 'ten. assai'.

Viol. II. *pp* *ten. assai*

Violoncello part of the score for 'Vera Scheloga'. It features a bass clef with a key signature of three sharps and a 3/4 time signature. The music is marked 'Andantino' and includes dynamic markings like 'pp'.

V. c. *pp*

Contrabasso part of the score for 'Vera Scheloga'. It features a bass clef with a key signature of three sharps and a 3/4 time signature. The music is marked 'Andantino' and includes dynamic markings like 'pp' and 'pizz.'.

C. b. *pp* *pizz.*

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

N° 50 „Le Coq d'Or“ (p.330).

Fl.III. *pp*

Ob.I.

Cl.I.(A) *pp*

Fag.I.Solo

p grazioso
L'Astrelogue.

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

Celesta.

Viol.II. *mf*

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

C.b. *p*

Fl picc. *p*

Fag.I. *cresc.*

250

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

Me risquer au ma-ri - a - ge.

Camp.li. *p*

Arpa. *p*

Viol. I. *ppp*

Viol. II. *ppp*

V.le. *ppp*

V.c. *ppp*

C.b. *ppp*