

ДѢЙСТВІЕ ВТОРОЕ.

№ 7. ХОРЪ ПОЛОВЕЦКПХЪ ДЪВУШЕКЪ.

ACTE II.

ZWEITER AKT.

Nº 7. Chœur de jeunes filles polovtsiennes.

Nº 7. Chor der polovezkischen Mädchen.

Andantino con moto. M. M. $\text{♩} = 92$.

Andantino con moto. M. M. ♩ = 92.

Flauti.

Corno inglese.

Clarineti in B.

Fagotti.

Triangolo.

This musical score shows measures 10 through 13 of a piece. The tempo is 'Andantino con moto' with a metronome marking of ♩ = 92. The woodwind section includes Flutes (Flauti), English Horn (Corno inglese), B-flat Clarinets (Clarineti in B.), Bassoons (Fagotti), and a Triangle (Triangolo). The Flute part has dynamics of *mf* and *dim.* in measures 11 and 12. The English Horn part has dynamics of *mp* and *dim.* in measures 11 and 12. The B-flat Clarinet part has dynamics of *mf* and *dim.* in measures 11 and 12. The Bassoon part has a dynamic of *mf* in measure 11. The Triangle part has a dynamic of *mf* in measure 11. The string parts (Violini, Violoncelli, and Contrabbassi) are not shown in this excerpt.

Andantino con moto.

Une jeune fille polovtsienne.
ПОЛОВЧАНКА.
Ein polovezkisches Mädchen.

fille polonoise.
 ПОЛОНКА.
 polonaises Mädchen.

CORO.
 Soprani.
 (14-16)
 Alti.
 (12-14)

Arpa.

Violini I. (16-20)

Violini II. (14-18)

Viole. (10-12)

Violoncelli. (8-10)

(Senza C-Bussi)

Andantino con moto

Andantino con moto.

Cl.
p
Fag.
p
dolce

На без - во - ды, зне - на со - ли - цѣ, ви - нетъ цвѣ - тикъ, сох нетъ бѣд - ный;
O fleur ja - ne -- e fleur ti - mi -- de, Dé-jà tu tom - bes vers le sol a - ri - de,
Son -- men - glot ver - durt dich, Blum - chen, dich er - frucht kein Tro - pfen Was - ser,

Ара.
p
mf

p

a piacere
lento *acceler.* *rit.* *a tempo*

cresc. poco *dim.*

А! Онъ взем - лѣ склонилъ го - лов - ку, листь - я груст, но о пус - ка - я.
Al - te - ree est la co - rol - le; Nul zé - phir dans l'air ne vo - le.
Und du nei - gest tief zur Er - de weimvolls - voll die wel - ken Blätt - chen.

2 V - Celli.
mf

mf

pp Fag. Trg.

a piacere lento *acceler.* *rit.* *a tempo dolce* *dim.*

Sop. *A!* *A!*

Alt.

Ся-детъ солн-це-ночь на - ста - нетъ, зной пройдетъ, ро-са па-детъ,
Mais des nuits la fraîcheur. Ici - ne Va sur nous bien tôt pas-ser,

Ся-детъ солн-це-ночь на - ста - нетъ, зной пройдетъ, ро-са па-детъ,
Doch wenn Nacht dir Hül-lung zu - weht, wenn der Thau sich nie - der lässt,

Mais des nuits la fraîcheur. Ici - ne
 Ся - детъ солн - це - ночь на - ста - нетъ,
Doch wenn Nacht dir Hül - lung zu - weht,

dolce sempre pizz.

A *pp* Tutti V-Celli.

dim. *ppp cresc.* *poco*

dim. *ppp cresc.* *poco*

dim. *pp cresc.* *poco*

зем-лю вла-гой на-пи-та-етъ и цвѣ-токъ во-дой по-льетъ, подъ ету-де-но-ю ро-со-ю цвѣт-никъ сно-ва о-жи-
Et les Ro - ses de la plai - ne He - ce. vront, s'ondoux, bai - ser d'infin par - fum, ô ro - se re - ne dans l'é - ther, re - na -

зем-лю вла-гой на-пи-та-етъ и цвѣ-токъ во-дой по-льетъ, подъ ету-де-но-ю ро-со-ю цвѣт-никъ сно-ва о-жи-
hebt du froh em - por dein Haupt - cheer, wird ganz frisch dein Blü - then - kleid. Und, vom Thau be - reit, be - steht sich der - sel - ber, den du - ber -

Sur nous va pas - ser *pp* *cresc.* *poco*
 и ро-са па-летъ, и *pp* *cresc.* *poco*
 Thau sich nie - der - lässt, *pp* *cresc.* *poco*
 и *pp* *cresc.* *poco*
 wirst du auch *pp* *cresc.* *poco*
 во-дой *pp* *cresc.* *poco*
 да- *pp* *cresc.* *poco*
 von *pp* *cresc.* *poco*
 по- *pp* *cresc.* *poco*

dim. *pp cresc.* *poco*

dim. *pp cresc.* *poco*

CL.

Fag.

pp

pp

a piacere
lento 3 3 3 3
acceler. rit.
Ah! cresc. dim.
A!

Arp.

p

pp

Voix dans la tristesse L'âme attend la fraîche aurore se.
ви - нетъ, нѣ - пы - ва - етъ, жа - ен - нѣ - ной о жи - ва - я.
Schmach - tet nach der Lie - be, nach dem sü - ssen Mo - sungs - wor - te.

Cl.

Fag.

Trg.

p *pp*

douce

Sop. Си-детъ солн-це-ночь на - ста - нетъ, на сви-тан-и - е другъ при-детъ, всерд-цу бѣд - но-му съ со-бо - ю
Mais la nuit da-sur pa-re- e, Mes-sa-ge-re de l'a-mour, Va-le dire, ô bien ai-me - e

Alt. Си-детъ солн-це-ночь на - ста - нетъ, на сви-тан-и - е другъ при-детъ, серд-цу бѣд - но-му съ со-бо - ю
pp Doch die Nacht kommt, dieß wünsch - ta, bei-der See - len-freund mit ihr. Al-les was das Herz be-küm-mert

Тен. Mais la nuit nous rend l'a-mour, Et l'ê-cho char-mant
 Он детъ солн-це, другъ при-детъ, и съ со-бо-ю серд-це
 Doch die Nacht kommt mit dem Freund. Al-les was das Herz

douce

pp

[illegible]

№ 8. ПЛЯСКА ПОЛОВЕЦКИХЪ ДѢВУШЕКЪ

№ 8. Danse de jeunes filles polovtsiennes. № 8. Tanz der polovezkischen Mädchen.

Presto. $\text{♩} = 100.$

Flauto piccolo.

Flauti.

Oboi.

Clarineti in B.

I. II.

Fagotti.

Corni in F.

I. II. III. IV.

Timpani in F. C.

Triangolo.

Tamburino.

Piatti.

Presto.

Violini I. (16-20)

Violini II. (14-18)

Viole. (10-12)

Violoncelli. (8-10)

Contrabassi. (8-10)

dim.

f

dim.

f

mf

pizz.

ff

pizz.

ff

spiccato assai

dim.

pizz.

ff

dim.

pizz.

ff

dim.

mf

SOLO.

brillante

p

p

sempre pizz.

p

mf

First system of a musical score. It consists of ten staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat, featuring a melodic line with slurs and a dynamic marking of *p* (piano). The third staff is a treble clef with a key signature of one flat, featuring a melodic line with slurs. The fourth staff is a treble clef with a key signature of one flat, featuring a melodic line with slurs. The fifth staff is a treble clef with a key signature of one flat, featuring a melodic line with slurs and a dynamic marking of *p* (piano). The sixth staff is a bass clef with a key signature of one flat, featuring a melodic line with slurs. The seventh staff is a treble clef with a key signature of one flat, featuring a melodic line with slurs. The eighth staff is a treble clef with a key signature of one flat, featuring a melodic line with slurs. The ninth staff is a bass clef with a key signature of one flat, featuring a melodic line with slurs. The tenth staff is a bass clef with a key signature of one flat, featuring a melodic line with slurs.

Second system of a musical score. It consists of five staves. The top staff is a treble clef with a key signature of one flat, featuring a melodic line with slurs and a dynamic marking of *div.* (divisi). The second staff is a treble clef with a key signature of one flat, featuring a melodic line with slurs. The third staff is a bass clef with a key signature of one flat, featuring a melodic line with slurs. The fourth staff is a bass clef with a key signature of one flat, featuring a melodic line with slurs. The fifth staff is a bass clef with a key signature of one flat, featuring a melodic line with slurs.

A

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part consists of a right-hand melody and a left-hand accompaniment. The right-hand melody is written in a treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. It features a series of eighth-note runs and chords. The left-hand accompaniment is written in a bass clef and consists of a simple, steady eighth-note pattern. The voice part is written in a treble clef with a key signature of one flat and a time signature of 4/4. It features a series of eighth-note runs and chords. The score is marked with dynamics such as *mf* (mezzo-forte) and *p* (piano). The title "The Rose Tree" is written at the top of the page.

A

musical score for a string quartet, page 223. The score consists of two systems of staves. The first system has five staves, and the second system has five staves. The music is written in various clefs and includes dynamic markings such as 'cresc.', 'f', 'ff', and 'sf'.

System 1:

- Staff 1: Treble clef, key signature of one flat. Contains a melodic line with many beamed sixteenth notes. Dynamic markings: *cresc.*, *f*.
- Staff 2: Treble clef, key signature of one flat. Contains a melodic line with many beamed sixteenth notes. Dynamic markings: *f*.
- Staff 3: Treble clef, key signature of two sharps. Contains a melodic line with many beamed sixteenth notes. Dynamic markings: *cresc.*, *ff*.
- Staff 4: Treble clef, key signature of two sharps. Contains a melodic line with many beamed sixteenth notes. Dynamic markings: *cresc.*.
- Staff 5: Bass clef, key signature of one flat. Contains a melodic line with many beamed sixteenth notes. Dynamic markings: *cresc.*.

System 2:

- Staff 1: Treble clef, key signature of one flat. Contains a melodic line with many beamed sixteenth notes. Dynamic markings: *cresc.*.
- Staff 2: Treble clef, key signature of one flat. Contains a melodic line with many beamed sixteenth notes. Dynamic markings: *cresc.*.
- Staff 3: Bass clef, key signature of one flat. Contains a melodic line with many beamed sixteenth notes. Dynamic markings: *cresc.*.
- Staff 4: Bass clef, key signature of one flat. Contains a melodic line with many beamed sixteenth notes. Dynamic markings: *cresc.*.
- Staff 5: Bass clef, key signature of one flat. Contains a melodic line with many beamed sixteenth notes. Dynamic markings: *cresc.*.

System 3:

- Staff 1: Treble clef, key signature of one flat. Contains a melodic line with many beamed sixteenth notes. Dynamic markings: *cresc.*, *sf*.
- Staff 2: Treble clef, key signature of one flat. Contains a melodic line with many beamed sixteenth notes. Dynamic markings: *sf*.
- Staff 3: Bass clef, key signature of one flat. Contains a melodic line with many beamed sixteenth notes. Dynamic markings: *sf*.
- Staff 4: Bass clef, key signature of one flat. Contains a melodic line with many beamed sixteenth notes. Dynamic markings: *sf*.
- Staff 5: Bass clef, key signature of one flat. Contains a melodic line with many beamed sixteenth notes. Dynamic markings: *sf*.

System 4:

- Staff 1: Treble clef, key signature of one flat. Contains a melodic line with many beamed sixteenth notes. Dynamic markings: *cresc.*, *sf*.
- Staff 2: Treble clef, key signature of one flat. Contains a melodic line with many beamed sixteenth notes. Dynamic markings: *cresc.*, *sf*.
- Staff 3: Bass clef, key signature of one flat. Contains a melodic line with many beamed sixteenth notes. Dynamic markings: *cresc.*, *sf*.
- Staff 4: Bass clef, key signature of one flat. Contains a melodic line with many beamed sixteenth notes. Dynamic markings: *cresc.*, *sf*.
- Staff 5: Bass clef, key signature of one flat. Contains a melodic line with many beamed sixteenth notes. Dynamic markings: *cresc.*, *sf*.

Fl. *f* **B** *a 2.* *mf*

Ob.

Cl. I.

Cl. II.

Timp. *p* *mf* *pp*

Trg.

Tamb.

f *arco* *pp* *div.* *pizz.* *pp* *arco* *p* *pizz.* *f*

B

Fl.

Cl. II.

Trg.

f *arco* *p*

[illegible][illegible]

This musical score is for a piano and orchestra. It consists of two systems of staves. The first system includes a piano part (treble and bass clefs) and an orchestra part (multiple staves). The piano part features a melody with various dynamics and articulation. The orchestra part includes woodwinds, strings, and percussion. The second system continues the musical material, with similar notation and dynamics. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked as 'Andante'. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics include *cresc.*, *poco*, *a*, *f*, *ff*, *p*, and *mf*. Articulation includes accents and slurs. Performance instructions include *cresc.*, *poco*, and *a*.

cresc. *poco* *a* *poco*

cresc. *poco* *a* *poco*

f *ff*

f *ff*

cresc. *poco* *a* *poco*

cresc. *poco* *a* *poco*

p *mf*

cresc. *poco* *a* *poco*

cresc. *poco* *a* *poco*

cresc. *poco* *a* *poco*

cresc. *poco* *a* *poco*

D

f marcato

a 2.

f marcato

poco f

spiccato assai

sempre f

arco

f marcato

sempre f

D

SOLO.

con forza

p

p

p

pizz.

p

pizz.

p

pizz.

p

p dolce

p cresc. *cresc.* *cresc.* *f* *a 2.* *f* *a 2.* *f* *a 2.* *f* *a 2.* *f*

p cresc. poco

arco *cresc.* *f* *arco* *cresc.* *f* *arco* *cresc.* *f* *cresc.*

E

SOLO.

ppp

pp

ppp

pp

ppp

pp

E

musical score for a piano piece, page 231. The score is in F major, 2/4 time, and consists of two systems of staves. The first system has 8 measures, and the second system has 8 measures. The piece features a variety of musical textures, including arpeggiated chords, sixteenth-note runs, and sustained bass lines. Dynamics include *mf*, *p*, and *p>*.

System 1 (Measures 1-8):

- Measures 1-4: Treble clef, F major key signature. The right hand plays arpeggiated chords. The left hand plays a steady eighth-note bass line.
- Measures 5-8: Treble clef, F major key signature. The right hand plays sixteenth-note runs. The left hand plays a steady eighth-note bass line.

System 2 (Measures 9-16):

- Measures 9-12: Treble clef, F major key signature. The right hand plays arpeggiated chords. The left hand plays a steady eighth-note bass line.
- Measures 13-16: Treble clef, F major key signature. The right hand plays sixteenth-note runs. The left hand plays a steady eighth-note bass line.

mf cre - - scen - - do poco
a 2.
mf cre - - scen - - do poco
marcato assai
mf marcato assai
mf marcato assai
mf
3/8
pp

This image shows a page of musical notation for a piano score. The score is written on multiple staves, including treble and bass clefs. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *cresc.*, *poco*, and *a* are visible across the staves. The page is divided into measures by vertical bar lines. The overall style is that of a classical or romantic-era piano composition.

This image shows a page from a musical score, likely for a symphony. The score is written for multiple instruments, with staves arranged in two systems. The notation is complex, featuring various musical symbols, including notes, rests, and dynamic markings. The dynamics include 'poco', 'ff' (fortissimo), 'marcatissimo', and 'a 2.' (allegretto). The score is written in a key signature of one sharp (F#) and a time signature of 8/8. The page is numbered '34' in the top left corner. The notation is dense, with many notes and rests, and the overall style is characteristic of 19th-century musical notation. The page is divided into two systems, with the first system containing staves 1 through 8 and the second system containing staves 9 through 16. The staves are numbered 1 through 16 on the right side. The page is titled '34' in the top left corner. The notation is complex, featuring various musical symbols, including notes, rests, and dynamic markings. The dynamics include 'poco', 'ff' (fortissimo), 'marcatissimo', and 'a 2.' (allegretto). The score is written in a key signature of one sharp (F#) and a time signature of 8/8. The page is numbered '34' in the top left corner. The notation is dense, with many notes and rests, and the overall style is characteristic of 19th-century musical notation.

This page of musical notation is divided into two systems, each containing five staves. The notation is for a string quartet, with the first two staves in each system representing the Violin I and Violin II parts, the next two representing the Viola and Violoncello parts, and the fifth staff representing a double bass part. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes a variety of note values, rests, and dynamic markings such as *sf* (sforzando) and *f* (forte). The first system concludes with a double bar line. The second system begins with a key signature change to two flats (B-flat and E-flat) and includes the instruction *div. pizz.* (divisi pizzicato) for the Violin I and II parts. The notation continues with complex rhythmic patterns and dynamic markings, ending with a final double bar line.

Violin I and Violin II score. The score begins with a 'H' marking. The Violin I part features a melodic line with a 'dolce' marking and a 'p' (piano) dynamic. The Violin II part features a more rhythmic line with a 'p' dynamic. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'dolce'.

Musical score for "The Rose Tree" featuring a piano and violin. The score is in 2/4 time, key of B-flat major. It includes a piano introduction, a vocal melody, and a violin accompaniment. The piano part features a rhythmic bass line and a melodic line with triplets and slurs. The violin part features a melodic line with slurs and a rhythmic line. The score is divided into two systems, each with a key signature change from B-flat major to B major.

This page of musical notation is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical elements such as dynamics, articulation, and performance instructions.

Violin I and Violin II: Both parts begin with a first ending marked "a 2." and a dynamic of *mf*. They feature rapid sixteenth-note passages. The Violin I part includes a *marcato* section with a dynamic of *f*. Both parts include *cresc.* (crescendo) and *molto* markings.

Viola: The Viola part begins with a *marcato* section and a dynamic of *f*. It includes *cresc.* and *molto* markings. The dynamic increases to *ff* (fortissimo) in the latter half of the page.

Cello/Double Bass: The Cello/Double Bass part begins with a *cresc.* and *molto* marking. It includes a *f* (forte) dynamic and a first ending marked "a 2." with a *ff* dynamic.

Lower Staves: Below the main staves, there are additional staves for a piano accompaniment. The piano part includes a *p* (piano) dynamic and a *cresc.* marking. The lower staves also include *cresc.* and *molto* markings.

Performance Instructions: The notation includes various performance instructions such as *pizz.* (pizzicato), *arco* (arco), and *sf* (sforzando).

Ob. *p*

Clar. *SOLO a piacere*

Fag. *pp rit. p dim.*

Arpa

ночь свой покровъ раз-сти-ла-етъ.
Nacht de la nuit sont les vi-les.
Nacht drei-let aus ch-ven Schleier.

rit. *ten. ten. mf ten. p ten. mf ten. div. p*

TUTTI Vcel. *pizz. mf p*

riten. **A** A tempo

Clar. *pp*

Fag. *pp*

Arpa *amoroso*

ночь, спус-ка-ет-ся кро-вня-я тьма-я на-дъ-то-ю, ме-ня, тьма-я
Nacht, der-berst dich schnell rich- in dein-er Hand mit dein-er Sch- der-

div. *pp*

div. arco *pp pizz. arco div. pp pizz.*

SOLO arco

pizz. altri Violoncelli unis

pizz.

SOLI
 SOLI
 SOLO *dolce*
 O nuit, O bel- le nuit: Le doux rê- ve en chan-
 ма - помъу - крой, о днь. Часть сви - дань - я на - ста -
 ne - bel - flor - gän und - - - seucht. Ach, die Stun - de schlägt, wo
 Le doux rê- ve te ksuit, Bel- le
 Спо - ро ночь, не да - лекъ часъ люб -
 Nacht brich ein, und es ncht sel' ge
 Doux mo - ment, bel- le
 Не - да - лекъ часъ люб -
 Und es ncht sel' ge
 pizz.
 pp
 pizz.
 pp
 dolciss.
 dolciss.
 pp
 p

Poco piu animato.

SOLO dolce

a 2.

p

Poco piu animato.

a piena voce

tant te suit. Mon bien ai-mé, re-viens, le coeur tap-pel-le -, Mon-tends pas ar l'en-tan ma voix fi-de-le?
 етъ для насъ. Придетъ ли мнѣ-люймоу-желъ не чу-еть онъ что я дав-но, дав-но, е-го здѣсь жду!
 wir uns sehen. O. komm, mein hal-der-Freund! Ich will nicht dein Herz, dass ich dein her-re lan-ge, dass ich späh nach dir?

mut, bel-le mut! le
 ви, слад-кинъ часъ!
 Stum-de des glücks.

mut, bel-le mut! le
 ви, слад-кинъ часъ!

arco
p

arco
p

p

uhis pizz.
p

p

B Poco piu animato.

[illegible][illegible]

Fl. *pp*

Cl. *pp*

Fag. *pp*

dolce
SOLO

ment, je
schlägt das
vais
сталь,
seh -- gen Glücks.
le vent
на-сталь
O
счасть - я
toi
mon
chac, de
bon - heur,
c'est - l'heure
ma joie et
de, wo ich

Arpa *p*

a tempo
pizz.
pp
pizz.
dolciss.
pp
div. arco
p pizz.
div. arco
p pizz.

C a tempo

rit. *a tempo* **D**

mf dim. *pp*

rit. *mf dim.* *a tempo* *pp*

mon
сталь,
dein
plus
на-
und
cher
сталь
wo
es
для
на-
сталь
moi!
mein!
O
Nuit des
Ночь, спус-
Nacht, o
cendres des
кап-ся
cielux bleus
сво-пти,
Re-fois, o
твой o
dein

rit. *a tempo* **D**

mf *ten.* *p*

mf *ten.* *p*

mf *unis* *pizz.* *div. arco* *pp*

pizz. *div. arco* *pizz.*

rit. *a tempo* **D**

SOLI:
dolcedolce
SOLI.

p

nuit, les vœux Des cœurs ré- vant dans ton ombre, heu- reux / Doux i-ns-
 ry - tii me - nia, mi - toii ty - ma - nom'v kroii, o dnyi! Nach' svi -
 Flor - hüß mich ein, in den Tie - bel - glor grau und feucht! Ach, die
 dolce

Dans tes
 Cko - po
 Nacht brennt

pizz.

pp

pizz.

pp

dolce

SOLO arco

unis

arco

pizz.

pizz.

p

[illegible]

The musical score is for "The Song of the Bells" (Песня о Звонках) by M. I. Glinka. It is a vocal and piano work in E-flat major, 2/4 time. The score is written for a vocal line and a piano accompaniment. The vocal line includes Russian lyrics and musical markings such as *pp*, *ppp*, *div*, and *perdendosi*. The piano accompaniment includes markings such as *SOLO*, *dolce*, *pp*, *p*, and *divis*. The score is divided into two systems, each with five staves. The first system contains the vocal line and the piano accompaniment. The second system contains the vocal line and the piano accompaniment. The score is written in a standard musical notation with a key signature of two flats and a time signature of 2/4.

№10. СЦЕНА И ХОРЪ.

№10. Scène et Chœur.

№10. Scene und Chor.

Moderato assai. ♩ = 69.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in F.

KONTCHAROVNA.
КОНЧАКОВНА.
KONTCHAKOVNA.

(Показываются русские пленники, идущие с работы под стражей.)

(Paraissent les prisonniers russes, revenant des travaux; ils sont escortés de gardes.)

(Russische Kriegsgefangene, die von der Arbeit zurückkehren, erscheinen im Hintergrunde unter Wache.)

CORO
(Русские пленники.)
Alti.
(12-14)
Tenori.
(14-16)
Bassi.
(12-14)CHŒUR DE
PRISONNIERS RUSSES.CHOR DER
RUSSISCHEN KRIEGSGEFANGENENViolini I.
(16-20)Violini II.
(14-18)Viole.
(10-12)Violoncelli.
(8-10)Contrabassi.
(8-10)

Moderato assai.

A a tempo

Ob. *f dim.* *p*

Clar. *f dim.* *p*

Fag. *f dim.* *p*

Recitativo *Recit.*

g-ci, mes chères sœurs, les vôtres vont pas-ser: Qu'ils aient à boi-re, et pour les con-so-Ler,
 По-дру-ги дѣ-ви-цы, на-пой-те пѣн-ни-ковъ питьемъ прохладнымъ, и пѣн-но-го лѣ-ко-вои
 Ihr, hot-den Freu-din-nen, gebt den Ge-fan-ge-nen zu trin-ken kumys

A a tempo

B

Ob. *p*

Clar. *mf* *p*

Fag. *p*

Cor. *p*

Vous sa-vrez leur par-ler.
 УТѢШИТЕ ОЛДЫ-РОВЪ.
 mit süßen Ho-sings-word.

(Половѣдкія дѣвушки привѣтствуютъ пѣнниковъ и угощаютъ ихъ.)

(Les jeunes filles poloviennes saluent les prisonniers et leur offrent à manger et à boire.)
 (Die polovezkischen Mädchen begrüßen die Gefangenen und bieten ihnen Trank und Speise.)

pizz. div. *pp*
arco

pizz. div. *pp*
arco

B *pp*

Fl. Tranquillo.

1.

Clar.

Fag.

Alt. *Dieu donne aux bel-les fuy-les, De l'amas jours heu-reux, pour prix de leur bon-té. Grâce à vous sont mains ter-*

Тен. Дай Господь здоро-вья, крас-ны-я дѣ-ви-цы, вамъ, за лас-ку за при-вѣтъ. Хлѣбъ-а ду не-се-те.

Aux ché-ri-mes fuy-les, De l'amas jours heu-reux, pour prix de leur bon-té. Grâce à vous sont mains ter-

Басс. Дай Господь здо-ровья, крас-ны-я дѣ-ви-цы, вамъ, за лас-ку за при-вѣтъ. Хлѣбъ-а ду не-се-те.

Don't schen-ke euch Ge-sund-heit, schmucke Mäd-chen, für das Herz-lich ge-lie-bte Wort.

сul D.

сul G.

сul D.

pizz.

Tranquillo.

Fl.

Clar.

Fag.

Cor.

Alt. *ables Les souf-fran-ces de no-tre cap-ti-vi-té. Vous fûtes d'ou-ly, pro- lo- nu ne- зна-емъ.*

Тен. ку-мы-сомъ про-хладнымъ насъ по-и-те въ зной- ный день. Мы отъ-вась-о-би-ды въ по-ло-ну не-зна-емъ,

ables best no-tre cap-ti-vi-té. Vous fûtes d'ou-ly, pro- lo- nu ne- зна-емъ.

Басс. Хлѣ-бъ-а ду не-се-те, насъ по-и-те въ зной- ный день. Мы отъ-вась-о-би-ды въ по-ло-ну не-зна-емъ,

Stil-let mit Rumys wir - sein Durst. Den je-jang-nen Hie-ge-n wa-ret ihr stets ged-dig.

сul G.

сul G.

сul G.

arco

p poco cresc.

pri - son - niers; Ave Dieu vous gar - de et vous bé - nisse, O bel - les sœurs, O bel - les sœurs,
 ми - лость, яс - ку, ми - лость, яс - ку, даи Гос - подь здо - ровь - я
 habt his jetzt uns nicht ein mal be - lei - digt. Herr Gott schen - ke euch Ge -
 aux cap - tifs pro - pi - ces; Dieu vous gar - de et vous bé - nisse, O no - bles
 ви - димъ, яс - ку, ми - лость, яс - ку, даи Гос - подь здо - ровь - я
 wa - ret ihr stets freund - lich; habt uns nie lei - digt. Herr Gott schen - ke
 riers, Aux pris - on - niers; Ave Dieu vous gar - de et qu'il vous be - nis - se!
 ви - димъ, яс - ку, ми - лость, яс - ку, даи Гос - подь здо - ровь - я
 freund - lich habt ihr uns be - han - delt, habt uns nicht ein - mal be - lei - digt. Herr Gott schen - ke euch Ge -
 non divisi sul D.

dolce

dolce

pp

pp

qui pas-ser com-me des an- ges dans nos durs sen-tiers. Et sur toi gué le ciel veille, O fil-le de l'air, te do-main
 крас-ны-я дѣ-ви-цы ваятъ, за-ла-с-ку за при-вѣтъ. А-ло-му цвѣ-точ-ку, ханс-кой доч-кѣ крас-ной,
 sund-heit, schmucke Mäd-chen, für das Herz-lich gu-te Wort. Und die pur-pur-ro-the Ro-se, Cha-mes Toch-ter

fil-les, an- ges de nos durs sen-tiers. O prin-ces-se, se,
 ровь - - - ваятъ, за-ла-с-ку за при-вѣтъ. Ханс-кой доч-кѣ,
 euch Ge-sund-heit für das gu-te Wort. Cha-mes Toch-ter

qui pas-ser com-me des an- ges dans nos durs sen-tiers. O prin-ces-se,
 крас-ны-я дѣ-ви-цы ваятъ, за-ла-с-ку за при-вѣтъ. Ханс-кой доч-кѣ,
 sund-heit, schmucke Mäd-chen, für das Herz-lich gu-te Wort. Cha-mes Toch-ter

sul G.

sul G.

sul D.

sul D.

sul D.

pp

(Плѣнники кланяются дѣвушкамъ и Контшакѣ и проходятъ за сцену.)
 (Les prisonniers font un salut d'adieu aux jeunes filles et à Kontchakova, traversent le théâtre et sortent.)
 Die Kriegsgefangenen grüssen die Mädchen und Kontschaköva und entfernen sich hinter die Bühne.

fleur-ver-meil-le!
 мно-ги дѣ-та!

soll hoch le-ben!
 даи Господь!
 le-be hoch!

sur toi que Dieu veil-le!
 мно-ги дѣ-та даи Господь!
 soll hoch le-ben, le-be hoch!

sul G.
 sul G.

На сценѣ показывается половецкій дозоръ, обходящій станъ. Кончаковна и дѣвушки уходятъ. Къ концу хора сцена совершенно пустѣетъ. Ночь. Овлуръ одинъ стоитъ на стражѣ въ глубинѣ сцены.

Entre la patrouille polovtsienne qui fait le tour du camp. Kontschakowna et les jeunes filles sortent. Vers la fin du chœur, le théâtre reste tout-à-fait vide. Il fait nuit. On ne voit qu'Ovlour qui monte la garde au fond du théâtre.

Auf der Bühne erscheint die polovezkische Patrouille, welche die Runde macht. Kontschakowna und ihre Mädchen gehen ab. Gegen das Ende des Chors wird die Bühne ganz leer. Die Nacht bricht ein. Im Hintergrunde wird nur Ovlur sichtbar, der Wache hält.

Allegro moderato. ♩ = 120.

Fl. piccolo.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in F.

Trombe in A.

Timpani in E.

Tamburo.

Piatti.

p (палочкой)
(colla bacchetta)

CHOR
(Половецкій дозоръ)

Tenori.
(14-16)

Bassi.
(12-14)

CHOEUR DES SOLDATS DE LA PATROUILLE POLOVTSIENNE.
CHOR DER POLOVEZKISCHEN STREIFWÄCHTER.

Av som-met des
СОЛ-те за ро-

Av som-met des mout's le so-lail passe et s'éc.
СОЛ-те за ро-у хо-дитъ на по-роу.

Hin-ter Ber-ge's
Hin-ter Ber-ge's haupt ver-birgt die Son-ne sich.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

divisi
p

Allegro moderato.

dim. *dim.* *dim.* *dim.* *dim.* *dim.* *p*

mûrisse le so- leil passe et s'agit.
по-и-хо-дять на по-кой.
Haupt ver-birgt die Son-ne sich.

ses feux sont éteints, voici la nuit.
Светъ дневной - по-у-во-дять за со-бой.
geht zur Ruh; mit ihr das Tag-es-licht er-lischt.

ses feux sont éteints, voici la nuit.
Светъ дневной - по-у-во-дять за со-бой.
geht zur Ruh; mit ihr das Tag-es-licht er-lischt.

First system of the musical score. It includes vocal staves (Soprano, Alto, Tenor/Bass) and piano accompaniment. The piano part features a prominent bass line with a *con sordino* marking and a *pp* (pianissimo) dynamic. The vocal parts have various dynamics including *mf* (mezzo-forte) and *pp*. The system concludes with a double bar line.

*L'om-bre vient sur nous je-ter ses voi-les. Seuls nous veil-le-ront, Et nous mar-che-ront,
 Him-mel schickt den Mond in blau-e Fer-me. Wan-delt dann der Mond und am Him-mel thron't;
 Не-бо на ночь мѣ-сяцъ вы-сы-ла-етъ по не-бу хо-дить, не-бо сто-ро-жить,*

Second system of the musical score, continuing the vocal and piano parts. It includes lyrics in French, German, and Russian. The piano accompaniment continues with a *con sordini* marking and *mf* dynamics. The vocal parts have lyrics in French, German, and Russian. The system concludes with a double bar line.

*Et le ciel fait lui-re ses é-toi-les. Seuls nous veil-le-ront, Et nous mar-che-ront,
 Him-mel schickt den Mond in blau-e Fer-me. Wan-delt dann der Mond und am Him-mel thron't;
 Не-бо на ночь звѣз-ды за-жиг-а-етъ, по не-бу хо-дить, не-бо сто-ро-жить,*

*Sous ses voi-les nous veil-
 Un-der der Stern-ne an*

con sordini
mf
con sordini
mf
mf
Imo
mf
Im
(2 c. Bassi)
mf

[illegible][illegible]

First system of musical notation, featuring piano and violin parts. The piano part includes a melody with a trill and a triplet, while the violin part has a rhythmic accompaniment. Dynamics include *p* and *a 2.* marking.

Au som-met des mnts le so- leil passe et fuit.

Second system of musical notation, featuring vocal and piano parts. The vocal part includes lyrics in French, Russian, and German. The piano part has a melody with a trill and a triplet. Dynamics include *p* and *con sord.* marking.

monts le so- leil passe et fuit.
 Со-лн - це за го - роу у - хо-дитъ на по - кой.
 Hin - ter Ber-ge- wand ver-birgt die Son-ne sich. *Ses feux sont é- teints, voici la fraî- che*

роу у - хо-дитъ на по - кой.
 haupt ver-birgt die Son-ne sich,
 Свѣтъ дневной о - но у - во-дитъ за со-
 get zur Ruh; mit ihr das Täg-es-licht er-

Third system of musical notation, featuring piano and violin parts. The piano part has a melody with a trill and a triplet. Dynamics include *p* and *con sord.* marking.

[illegible]

№ 11. РЕЧИТАТИВЪ И КАВАТИНА ВЛАДИМИРА.

№ 11. Récitatif et Cavatine de Vladîmir.

№ 11. Recitativ und Cavatine Wladîmirs

Andante. $\text{♩} = 58$.

Flauti.

Clarineti in B.

Fagotti.

Cori in F. I. II.

ВЛАДИМІРЪ ИГОРЕВИЧЪ.

VLADIMIR IGOREVITCH.

Andante.

Медленно день у-га-саль, солнце за тѣсомъ са-дитосъ, зо-ри вечер-ні-я
 L'en-te-ment dis-sa le jour, Sur la fo-rêt té-mé-rieu-se, L'om-bre va mys-té-ri-
 Tag-es-ucht lang-sam er-lischt, Son-nen-hall steht hin-ter'm Wal-de, Abend-roth's Schat-ten ver-

Arpa.

Violini I. (10-12) senza sordini

Violini II. (8-10) senza sordini

Viole. (6-8) senza sordini

Violoncelli. (4-6)

Contrabassi. (4-6)

Andante.

Cl. rallent.

Fag. cresc. poco.

a piena voce

меркли, ночь на-двигалась на землю, тѣ-ни но-ч-ны-я чернымъ по-кровомъ стѣ-жи-ли-ла-ли; те-пла-я юж-на-я ночь!
 eu-se E-voit l'écho d'a-mour. Echo d'a-vres-se, Chant de ten-dres-se, Qui nous ca-res-se! Tie-de nuit d'amour Ah!
 glü-hen. Schwar-ze Nacht heu-ter auf Er-den; nicht-li-che Schat-ten hül-ten die Strep-pe in schwar-zen Schlei-er. O, wie sie sind li-che Nacht!

pp cresc. poco

cresc. poco

pp cresc. poco

pp cresc. poco

pp cresc. poco

pp cresc. poco

pp cresc. poco

rallent.

a tempo

Fl. *a 2.* **A** *a 2.*

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

Fag. *mf* *p*

Cor. *mf* *p*

dolce 3

Грезы люб-ви навь-ва-я, раз-ли-ва-я, нѣгу въ кро-ви, ванитъ въ свиданъ-ю.
Malgré l'ai-deur de ta flam-me, Tu m'es doux, ô rêve et la so- ré- té. dit mon â- me!
du, steht uns zu Lie- des- trü- me; in dem Bu- den Wan-ne er- regst und lachst zu- be.

Ждешь ли ты ме- ня, мой ми-ла-я?
Ché- re bien-â- mée, m'es- toi- le lui!
Hai- rest du mein o Thal- de Her- zens- Meid?

pp cresc. mf > p dim.

pp cresc. mf > p pizz. mf

a tempo *cresc. mf* **A**

p *espressivo* *SOLO. pp*

Ждешь ли?
An- ge!
Hai- rest du?

Чую сердцемъ что ждешь ты ме- ня!
tu m'ai- tends et mon cœur me le dit!
wahl mein Herz ah- red es sagt es mit.

Ахъ!
Ah!
Sprich!

p arco p arco p

Cl. 1. *p* *a 2.* *p* *cantabile* *p* *mp*

Еас. *p*

Cor. *p*

скѣ, грудь го-рить, я жду, стра- тво жду я те- бы, любви тво- ей! Больше
 мой est ma y- e toi - tou-jours tendre a- mie! En-tends ma voix! Viens, a
 lie-be leid mein Herz durchgluht? Heiss für dich gü-he ich, mein Her-zen, lieb! Gai-ze

mf *pizz.* *arco* *p*

cantabile *div.* *pizz.* *arco* *p*

Fl. *rallent. C a tempo* *dolce e cantabile*

Cl. *mf* *pp*

Cor. *p*

жизни я люблю те-бя!
 viens, e- toi - le de mon ciel!
 gen mein Le-ben für dich nin!

Чтож ты ме-дишь, другъ мой? Встань, при-ди, ко мнѣ!
 Ma bien - ai - me - e Dis - se - toi que-cher.
 Was za-gerst du Lieb? Et le don her-brä

mp

con sordini *p dolce e cantabile*

con sordini *div.* *p*

div. *pp* *pizz.* *arco* *pp*

rallent. C a tempo

Fl. *dolce*
Cl. *p*
Fag. I *p*
Cor. *p* *dim.*

Не бойся, всё за-во-ла-но за-чи-ти, вьются все ерпья - - tout спитъ, все мирно, ти- - - no-
 Ave çain dre dans l'ombre em-bou-mé: e' tout dort en paix, tout dort, sous un ciel de - - sa-
 Ham-mo-ne Furcht die gan-ze Welt ruht, ver-sun-ken in den > Schlaf, ruht in dem > Schoos > der

div. *p* *dim.*
div. *p* *dim.*

Cor. *pp* **D**

спитъ. *pp*
 Ah! viens, ah! viens! Or - so -
 > Nacht. > Sprich: wo bist du? Re: ponds en-
 lass nicht

pp *uniso.* *senza sord.* *pp*
 divisi *pizz.* *pp* *senza sord.* *pp*
 arco **D**

2486

SOLO.
dulce.

Cor.

pp *mf*

вись на зовъ люб-ви. Ахъ, до-ждусь ли, дождусь я, яс-ки нѣжной твоей? Ты при-ди, кро-
 сѣи а мой ар-пел. Ah! pour moi, oui pour moi le dou-ce se-rait trop cru-el! Ah! ve-ponds! ge-
 ant- wort-los mein Ruf! Wann um-schlingst du mich schmeichelnd, zärt-lich, ho-send um-schlingst? Nimm zu mir ge-

cantabile
p
cantabile
 div.

Fl.

Cl.

Fag.

dolce espressivo

p

p

p

pp

pp

pp

pizz.

arco

p

E

руй, на зовъ любви от-зо-вись! Приди подъ бро-вомъ тем - ной ро - чы, когда и дѣль и во - ды
 toi ce cœur brû-lant d'a-mour! La nuit d'é-te, sous ses longs voi - les Pour moi a-n-non-ce son re-
 schwind. mein Herz ruft dich, Hol-de maid! O kommen in! - schwe-re Nacht ge-bil - let, wann Al-le-welt und Teu-me

[illegible]

Musical score for "L'Espresso" by Maurice Strakosky. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. It features a vocal line with lyrics in Russian, French, and Italian, and a piano accompaniment. The piano part includes a solo section in measures 13-16. The score is marked with various dynamics including *pp*, *dim.*, and *mf*.

№ 12. Duo.

№ 12. ДУЭТЪ.

№ 12. Duett.

Allegro agitato. $\text{♩} = 72$.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

KONTCHAKOVNA.
КОНЧАКОВНА.
KONTSCHAKOWNA.VLAD. IGOR.
ВЛАДИМИРЪ
ИГОРЕВИЧЪ.
VLAD. IGOR.

Arpa.

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

Allegro agitato.

EDITION MUSICUS NEW YORK

SOLO.

f

ob. riten. assai. Allegro moderato. $\text{♩} = 63$.

Cl. *dolce*

Fag. *a 2.*

C'est toi qu'en-sin je vois, S'en-tends ta chè-re voix. Mon cœur sou-dain char-mé, Sé-veil-le ra-ni-mé, Prés de toi

Ты ли, Вла-димиръ мой, ты ли, о милый мой, ты-ль не-на-глядный мой, ты ли, же-ланый мой? О, какъ жа-
Bist du es, Her-zen-freund? Bist du's Ge-lieb-ter mein, dem ich mein Herz ge-schenkt? Du bist er-wünschter Freund, o wie ich

riten. assai. Allegro moderato.

Poco a poco stringendo e più animato. *a 2.* *lunga*

Fl. *p cresc.* *mf cresc.* *f*

Ob. *p cresc.* *mf cresc.* *f*

Cl. *p cresc.* *mf cresc.* *f*

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

mon bien-ai-mé!
ла и те - бя!
dei-ner ge-harrt!

lunga

Poco a poco stringendo e più animato. *lunga*

Cl. Lento. $\text{♩} = 76$. *a 2.*

Fag. *p*

Je suis à toi. Toi seul as ma foi. Et tu m'enpeux dou-ter. Oui, je l'ai de-ja veu!
Лю-блю ли я, Люблю ли те - бя? Люблю ли я те - бя? Du mei-ne Preu-de!

Moi-mes-tu? Est-ce bien vrai? Ah! parle ton cœur!
Лю-бишь-ли? Любишь ли ты? Любишь ме-ня? Sag' es noch, Lieb!

pizz. *pizz.*

Lento.

A
Allegro passionato. ♩ = 112.

p
pizz.

A
Allegro passionato.

p
pizz.

Quel amour é-gale i-ci bas cet amour puis-sant,
 Да, лю-блю я те-бя, те-бя, всей страстью, всей
 Ja, ich lie-be dich, Freund von gan-zem Her-zen, heiss

mf
p

mp
p
pizz.

I. II. (1-2) arco
 Violoncelli divisi a 4. (1-2)
 III. IV. (1-2) arco
 (Altri V. Celli)
 p
 pizz.

A
Allegro passionato.

dolce

dolce

dolce

dolce

qui me jette en tes bras? Quel amour vieilles? Ici
 чи - мой ду - ши мо - ло - той; те - бя, о ми - лый мой, лю -
glüht mei-ne flam-men-de Seel' für dich, o Hol - der Freund; nur

unis.

p
p
p
p
p

Je *po-tre* *loi* *fa-tale* *Et je t'ai-mé* *rai* *jus-qu'au* *tré-pas.*
 блю я те-бя веѣмъ серд-цемъ, мнѣ безъ те-бя весь свѣтъ по-стытъ.
dir *will* *mein* *Herr* *ge-hö-ren* *Du bist* *mir* *Al-les* *in* *der* *Welt.*

B

The musical score is divided into two systems, each marked with a bold 'B' at the beginning. The first system consists of five staves. The top two staves are vocal staves in treble and bass clef, with lyrics in French, Russian, and German. The bottom three staves are piano accompaniment staves in treble, bass, and a lower bass clef. The piano part features a prominent arpeggiated figure in the right hand and sustained chords in the left hand. The second system also consists of five staves, with the vocal staves continuing the melody and the piano accompaniment providing harmonic support. The lyrics are written in three languages: French, Russian, and German, with some words in italics. The piano part continues with the same arpeggiated figure and sustained chords.

System 1:

Vocal 1 (French): *Al- lors dis- moi: sois mon e- poux! Sois mon*
 Vocal 2 (Russian): *Ско- ро - ли ты бу - дешь мо - ей? Ско - ро - ли*
 Vocal 3 (German): *Wann schlie- ssen wir' den E- he- bund? Wird's Bald*

System 2:

Vocal 1 (French): *Le dire en- fin*
 Vocal 2 (Russian): *Ско- ро - ли я*
 Vocal 3 (German): *Wann wer- de ich*

System 3:

Vocal 1 (French): *Al- lors dis- moi: sois mon e- poux! Sois mon*
 Vocal 2 (Russian): *Ско- ро - ли ты бу - дешь мо - ей? Ско - ро - ли*
 Vocal 3 (German): *Wann schlie- ssen wir' den E- he- bund? Wird's Bald*

pp cresc.
pp cresc.
pp
pp cresc.
pp cresc.
con sordini
pp cresc.
con sordini
pp cresc.
pizz. 3
p
arco

mots si-mo - doux. di's mol ces mots, ces mots si
 ой - мо - ей, за - доу - мо - ей, мо - ей ме -
 Mei - ne sein? Wann nenn ich dich mein süs - ses

The image shows a page of a musical score, likely for a piano and voice. The score is written in French and Russian. The piano part is on the left, and the voice part is on the right. The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The voice part has lyrics in both French and Russian. The score is marked with 'pp' (pianissimo) and 'cresc.' (crescendo).

French Lyrics:
 mon doux! Ah! Ah!
 c'est si doux! par- le! Dans la
 Ah! Ja! cro- po-ly die sel' 30 ge
 Wänn schlägt die

Russian Lyrics:
 мой, же- мой.
 твой? Weib. Ach!
 Weib? Ja! kro- po-ly die sel' 30 ge

[illegible]

1. SOLO.

mp *dim.* *rit. assai*

1. SOLO.

mf *mp* *dim.* *SOLO.* *f* *dim.* *smorz.*

p *dim.* *smorz.*

p *dim.* *smorz.*

rit. assai

mf *dim.* *smorz.*

dim. *smorz.*

pizz. *p* *dim.* *smorz.*

unis. *p* *dim.* *smorz.* *rit. assai*

CAllegro assai. $\text{♩} = 84$.

stringendo

Ob. *mf* *cresc.*

Cl. *mf* *cresc.*

Fag. *mf* *cresc.*

Viole arco *mf* *cresc.*

V. Celli arco *mf* *cresc.*

C. B. *mf* *cresc.*

Allegro assai. *stringendo*

Allegro assai.

C

stringendo

Fl. *f* *cresc.* *a 2.* *lunga*

Ob. *f* *cresc.* *a 2.* *lunga*

Cl. *f* *cresc.* *a 2.* *lunga*

Fag. *f* *cresc.* *a 2.* *lunga*

Cor. *f* *cresc.* *a 2.* *lunga*

lunga

Meno mosso. Appassionato. ♩ = 96.

Flauti. *mf*
 Oboi. *mf*
 Clar in B. *p*
 Fagotti. *p*
 Corni in F.
 Trombe.
 Tromboni.
 Tuba.
 Viol. I. *pp*
 Viol. II. *pp*
 Violenze.
 V. Celli. *pizz.*
 C. Bassi. *pizz.*

Mon bonheur, c'est toi! Je suis à toi!
Her-zens-freund! Mein sü-ses Glück! Du Hol-der-Freund!
 Милый мой! Радость мо-я! Счастье мо-е!
Où, tu vas, où, tu vas, mal-gré ta loi, à moi ton cœur, la foi. Ah! parle en-co-re!
 О, повто-ри сло-ва люб-ви, дай вновь у-слышать ихъ, о мо-я ла-да!
Ach, wie-der-hol' dies Ho-sungs-wort! Es klingt so süß, so schön! Du, theu-res Herz-lieb!

smorz.
smorz.

Meno mosso. Appassionato. ♩ = 96.

D Allegro appassionato (come prima)

dolce

*quel amour é-gale i-ci-bas Cet amour puis-sant,
Да, Лю-бю и-то-бя, те-бя всей стра-стью, всей
Ja, ich lie-be dich, Freund, mit gem-zer Gluth mei-ner*

*Sois mon é-pouse en-fin; sans toi mon cœur
Лю-бю би-ме-ня, да-да, другъ мой, все-ю
Ach, lie-be mich wie-der, en-mig, zärt-lich,*

*V. Celli
divisi a 4.*

pizz.

D ^pAllegro appassionato (come prima)

dolce

dolce

dolce

p

qui me jette en tes bras, Quel amour pie- ge- le?
 en - loй ду - ши мо - ло - дой, те - бя о му - - лый
 jun - gen Seel, mit zärt-lich rei - net Glut, o du, - lый mein

lan-guit, né-las! Qu'est pour nous ta loi fa-
 ве - ю стра - тью, о, лю - би ме - - ня другъ
 Lieu- res Mäd-chen, lie- be e- wig dei - nen

con sordini

p
con sordini

unis.

[illegible]

[illegible]

Vivo.

Woodwinds: Flute, Oboe, Clarinet, Bassoon, and Contrabassoon parts with various melodic and harmonic lines.

Strings: Violins I & II, Violas, Cellos, and Double Basses providing harmonic support and rhythmic patterns.

Vocal Soloists: Two vocal parts with French lyrics. The lyrics are:

 en e- Les des!

 e- me ne non?

 e- wig ne Deine?

 dans les des!

 e- me ne non?

 e- wig ne Mein?

Dynamic Markings: *ff* (fortissimo), *ff subito* (fortissimo subito), *un.* (unison), *un. pizz.* (unison pizzicato).

Tempo: *Vivo.* (Allegro vivace).

musical score for page 287, featuring piano, violin, viola, cello, and bass staves.

The score includes the following parts and markings:

- Piano (P):** Four staves (treble and bass clef). The first two staves have a forte (*f*) dynamic and a *dim.* (diminuendo) marking. The third staff has a *f* dynamic and a *dim.* marking. The fourth staff has a *dim.* marking.
- Violin (Viol.):** Two staves (Viol. I and Viol. II).
- Viola (Viole.):** One staff.
- Cello (V. Celli.):** One staff.
- Bass (C. Bassi.):** One staff.

The piano part includes a section marked *ad libitum glissando* and *ff* (fortissimo), featuring rapid chromatic runs in both hands.

[illegible]

Recit. Allegro. $\text{♩} = 126$.

Flauto (I).
Oboi.
Clarinetto (I) in B.
Fagotti.
Corni (III. IV) in F.

KONTCH.
КОНЧАКОВНА.
KONTSCH.
VLAD. IGOR.
ВЛАДИМИРЪ
ИГОРЕВИЧЪ.
WLAD. IGOR.

*Que dit ton pè-re? Est-il donc tou-jours sou-da-ta de - é-ré?
Ну чтожъ о - тецъ твой? Да - етъ ли онъ солд - а - т - е на свадьбѣ?
Was sagt ein Va-ter? Ach, wider seg-nen un-ser Band, Ge-lieb-ter?
Нѣтъ, нѣтъ!
O, arco nein!*

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

arco
pizz.
p
mf
pizz.
f
arco
p
mf
pizz.
f
arco
p
mf
pizz.
f
arco
p
mf
pizz.
f
arco

Recit. Allegro.

*Je no-se lui par-ler. mais li-bres il faut nous deux nous en-dre.
По-ка мы съ нимъ въ нѣ- ну, о свадь-бѣ и ду-мать не ве-лѣтъ онъ.
Mein Va-ter wirds nicht thun. bis wir Bei-de ganz frei werden, Lie-be.*

*f-ger ment pas on pè-re
Нотъ какъ! Нѣтъ, мой о-тецъ до-
Scha-dei, dass er dem Stau-sinn*

*ten-dre. Mon père à moi dit: «Viens par-der-
 ой-е; мени сей-часъ ойъ выдѣть на те-бѣ.
 bleib. Mein Va-ter wünscht dich ja so gleich zum Sohn.*

*On nous é-pi-e, en-tend-tes pas.
 Уй-ди от-сю-да, сю-да и-дуть.
 Ein pi-tis Grä-wach dort, Horra! Ge-mach'schewt.*

pizz. div. p pizz. p pizz. p

*Pre-te, par-tons plus bas!
 dolce Полно, ни-кто нейдетъ.
 Uns hält kein Lauscher hier.*

*De grâ-ce, ah!
 Не-бой-ся, о-с-
 Ach, bleib' mal ver-*

*Non! mon pé-re, crois-moi, vient en ce lieu.
 Нѣтъ, я слышу ша-ги; то мой о-тецъ.
 Doch! wir werden ge-stört mein Va-ter ist's!*

p p dim. p dim. p dim. p

Музыкальный фрагмент из оперы «Итальянка в Алжире» (L'italiana in Algeri) Гаетано Каппи, 1827 г. Это фрагмент из 2-го действия, 1-й акт. Музыка в G-мажоре, 2/4 такта. Темп «Più mosso». Динамика варьируется от piano (p) до fortissimo (ff). В фрагменте присутствуют вокальные партии (сопрано, альт, тенор, бас) и фортепиано. Включены итальянские, французские и русские тексты. Русские тексты: «тань-ся, другъ. А-диу! Да гдѣ-ли ты уи-дѣшь? А-диу! (Расходятся въ разныя стороны.)» и «Про-сти! А-диу! (Исходятъ каждый днъ сѣ.) (Sie gehen nach verschiedenen Seiten auseinander.)».

Più mosso. A tempo
 Meno mosso.

Cadenza ad lib. *rit.* *ten.*

f *p* *pizz.* *p*

attacca N° 19.

№ 13. АРІЯ КНЯЗЯ ИГОРЯ.

№ 13. Air du prince Igor.

№ 13. Arie des Fürsten Igor.

Andante. $\text{♩} = 66$.

Flauti.

1 Oboe.

1 Corno inglese.

Clarineti in B.

Clarinetto basso in B.

Fagotti.

Corni in F.

Trombe in B.

Tromboni.

Timpani in B. F.

LE PRIN. IGOR.
КНЯЗЬ ИГОРЬ.
FÜRST IGOR.

(Князь Игорь выходит на аван-сцену.)
(Igor s'arrêtant sur le devant du théâtre.)
(Fürst Igor in den Vordergrund tretend.)

*He-là! mon
Hu cha, au
Um. sonst nach*

Violini I.

Violini II.

Viole.

Violoncello.

Contrabasso.

Andante. $\text{♩} = 66$

Musical score for the first system, featuring multiple staves with musical notation and dynamic markings. The notation includes various notes, rests, and dynamic markings such as *p*, *cresc.*, *sf*, and *dim.*. The staves are arranged in a multi-system format, with some staves containing rests.

Musical score for the second system, featuring multiple staves with musical notation and dynamic markings. The notation includes various notes, rests, and dynamic markings such as *p*, *cresc.*, *sf*, and *dim.*. The staves are arranged in a multi-system format, with some staves containing rests.

The lyrics for the second system are:

âme est triste / Je-dieu le doux re-pos! En proie à mon cha-gin pro-fond, je veil-le; Le temps pas-sé re-naît, quand je som-
 от-дыха из-мученной ду-шѣ... Мнѣ ночь не шлетъ от-ра-ды и заб-вѣнья, все про-шло-е я вновь пере-жи-
 Du be-sucht das trü-be, Schme-te Her-z. Er-güt-kend sü-s-ser Schlaf-schliesst mich die Au-gen. Du bist in der Er-rin-ner-ung Va-

Musical score for the third system, featuring multiple staves with musical notation and dynamic markings. The notation includes various notes, rests, and dynamic markings such as *p*, *cresc.*, *sf*, and *dim.*. The staves are arranged in a multi-system format, with some staves containing rests.

A Più animato.
Risoluto.

puis je vois dans un mi-ra-ge, fe-tes vic-toi-res de ja-dis! Les Jours de gloire, hé-las! sont bien fi-
 бранной славы пуръ ве-се-лый, мо-ю по-бѣ-ду надъ вра-гомъ, и бранной сла-вы го-рестный ко-
 mit' taucht auf das Bild des Ruh-mes, er-rung'net Sie-ge ü-ber Feind. Mach' jām-met vol-lem En-de mei-mes

A *f* Risoluto.
Più animato.

Più lento.

Musical score for the first system, featuring multiple staves with musical notation and dynamics. The notation includes various notes, rests, and dynamic markings such as *f*, *mf*, and *p*. The score is written in a key signature of two flats and a common time signature.

p Più lento.

mf *je suis vain-cu, blessé, cap-tif,* *Dans l'om-bre passe un di-blem-tif. Né-ge* *ma brave ar-mée*
 нецъ, по-громъ, и ра-ну, и мой плънъ, и гибель всѣхъ моихъ полковъ, честно за ро-дину
führt, *kommt die ge-für-genschaft, die Smack.* *Die Brust voll kampf-lust, sie let ihr, Nie-ger,* *im Schlachtgewühl*

Musical score for the second system, featuring multiple staves with musical notation and dynamics. The notation includes various notes, rests, and dynamic markings such as *f*, *mf*, and *pizz.*. The score is written in a key signature of two flats and a common time signature.

Più lento.

B Tempo I.

mf

1.

mf

dim.

dim.

dim.

Fut ex-ter-mi-née!
 го-ло-вы е.го - жившихъ.
 für die Hei-mats Eh-re,

I- gor lah-guit cap-tif! Je toul per-du, gloire, hon-neur, pa-té-e!
 По - гиб - ло все, и честь мо-я, и слава; по - зо-ромъ стать я земли род-
 Ge-schän. det sind mein Ruhm und mei-ne Eh-re; die trau-te Hei-mat flucht ih-rem

p

pizz.

p

pizz.

arco

p

arco

p

B *p* Tempo I.

Moi dans l'in-jas-ti-cie! On! quel mi-se-ra-ble sort! Pour moi bien mieux vaut la
 ной! Пленъ, постыдный пленъ. вотъ у-дѣлъ от-ны-нѣ мой, да мысля, что все винять ме-
 Fürst Schimpf und Schande, als und der Schmerz der Fes-sel noch! und der Ver-ächt-ung preis-ge.

poco string. Più animato.

mort! Que like en-fin je sois en-co-re, Et je sau-rai trou-ver des bras ven-geurs. Pour mon pays lui-
 ня. О, дай-те, дай-те мне сво-бо-ду, и мой по-зоръ сгу-млю ис-ру-нить, спасу я честь сво-
 ge-ber. O, geht mit mei-ne Frei-heit wie-der, und ich wasch weg die Schmach mit Blut im Kämpf. Ich ret-te mei-ne

poco string. Più animato.

Lyrics:
 я (ав-ро-ре, *Je s'ap-pe-lai ses ap-pres-seurs!*
 я Русь отъ недруга сна - су!
 Für-ster-er-re, *von gier-gen Feind mein Hei-mat-land!*

Performance markings:
mf, *p cresc.*, *f*, *dim.*, *pizz.*, *arco*, *div.*, *arco*, *pizz.*, *mf*, *C f*

rallent.

Meno mosso.

pp

dim.

pp

dolce

div.

dim.

ppp *pizz.*

pp *pizz.*

pp *pizz.*

dim.

div. *pp* *arco*

dim.

pp

rallent.

Meno mosso.

Tendre e - pou-se bien-ai-me e Comme à toi va ma pen-se e.
 Ты од-на, ты од-на вы-ить не станешь,
 Du al-lei, mein hol-des Täu-chen, wirst ver-zeihn dem ar-men Dul-der,

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

sur ma som-bre des-ir-mé-e, toi, tu pleu-re-ras.
 серд-цемъ чут-кимъ все пой-мень ты, все ты мнѣ про-стишь.
 füh-len wirst mit dei-nem Her-zen was nicht kränkt und drückt.

arco *ppp* *mf amoroso e dolce* *p* *mf* *p* *mf* *p* *Dmf* *p*

First system of musical notation, measures 1-8. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a vocal line. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal line enters in measure 7 with the lyrics "And te - de - us". The instrumental parts feature various dynamics including *pp*, *mf*, *p*, and *ppp*, along with articulation marks like accents and slurs. The Cello/Double Bass part has a long, sustained note in measure 8.

Second system of musical notation, measures 9-16. The vocal line continues with the lyrics "And te - de - us". The instrumental parts continue with various dynamics and articulation marks. The Viola part has a long, sustained note in measure 16. The Cello/Double Bass part has a long, sustained note in measure 16. The score concludes with a final measure in measure 16.

[illegible]

E
Pocchissimo string. Tempo I. ma poco più animato.

Les.
льещь.
weinst

Comp. muni sur un rien-core a ma de-fai-te? La non pa-ys qui com pa-te sur mon bras!
жест.и день за днемъ влечить въ истину безплодно и звать, что врагъ терза-етъ Русь?
Wie? Schmeiden in ge-fan. gen-schäft und wissen, das unser Feind be-dängt das Land, uns plagt,

Les.
Врагъ,
guilt

Ces klammernau.
что дютыи
mit gien-ger

arco
unis. pizz.
pizz.
arco
arco

E
Pocchissimo string. Tempo I. ma poco più animato.

Poco string. **F** Più animato.

The musical score is written for a string ensemble, consisting of 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in three languages: Russian, French, and German, corresponding to the vocal lines. The score is divided into two systems, each ending with the instruction "Poco string. **F** Più animato."

Lyrics:

Russian:
 сто-нетъ Гусь въ когтяхъ могучихъ и въ томъ винитъ она ме-ня.
 Un term grau-sen hoch der Klei-den stöhnt jetzt der Rossenland, mit!

French:
 sous leurs grif-fes ont ma té-te. I-gor cap-tif demeure, hé-las!
 O, nais, O li-berte che-ri-e,
 O, дай-те, дай-те мнѣ свобо-ду,
 O, geht mir meine Frei-heit wie-der,

German:
 Wut! Sucht

Dynamic markings: *f*, *mf*, *dim.*, *p*, *pizz.*, *arco*.

poco rit. Tempo I.

Musical score for the first system, featuring multiple staves with vocal and instrumental parts. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked "poco rit." and "Tempo I.". Dynamics include *p*, *dim.*, and *cresc.* across various staves.

poco rit.

Et je sau-rai te ven-ger, ô pa-tri-e, Ou je mour-rai dans les com-bats!
 я свой по-зоръ съ-мъ-ю нску-пить, я Русь отъ не-дру-га спа-су!
 und ich was-ſen-weg die Sch-macht mit Kampf, vom Fein-de rett' das Hei-mat-Land!
 Blut im

Musical score for the second system, continuing the vocal and instrumental parts. Dynamics include *p dim.*, *mf*, and *cresc.*. The tempo marking "poco rit." and "Tempo I." is repeated at the bottom.

The image displays a page from a musical score for the opera 'L'assommoir' by Georges Bizet. The score is written for voice and piano. The vocal line is in French, with Russian and German translations provided below. The piano accompaniment includes a variety of textures, from simple harmonic support to more complex, flowing passages. The score is marked with dynamic indications such as *p* (piano), *cresc.* (crescendo), *sf* (sforzando), and *mf* (mezzo-forte). The tempo is marked 'Allegretto'.

Vocal Line (French):
Ne las! mon âme est brisée! A Dieu le doux re-pos. En proie à mon cha-grin pro-fond, je veil-le, le

Vocal Line (Russian):
 Ни сна, ни от-дыха на-му-ченной ду-ши; мнѣ ночь не шлетъ на-дежды на спа-се-нье, лишь

Vocal Line (German):
 Um sonst nach Ru-he sucht das mü-de, schwe-re Herz. Er-qui-ckend sü-sser Schlaf schließt mich die Au-gen. Du

Piano Line:
 The piano accompaniment features a variety of textures, including simple harmonic support and more complex, flowing passages. The score is marked with dynamic indications such as *p* (piano), *cresc.* (crescendo), *sf* (sforzando), and *mf* (mezzo-forte).

p dim. *cresc.* *f*

p dim. *cresc.* *f*

p dim. *cresc.* *f*

p dim. *cresc.* *f*

p dim. *cresc.* *f*

p dim. *cresc.* *f*

p dim. *cresc.* *f*

poco sf p *poco sf p* *sf p* *sf mf* *sf p*

pp *pp* *p* *mf*

temps passé re-naît, quand je sou-met-le. *Oh! jours heu-reux et beaux, j'ai pèlle et nul n'en-tend!*
 прошлое я вновь пережи-ва-ю, о-динъ въ ти-ши но-чей, и нѣтъ не-хо-да мнѣ...
 bist in der Er-kin-ne-rung ver-lo-ren, vom Glan-ze-walt-er-geist! kein Aus-gang stellt sich dar!

div.

p dim. *cresc.* *f*

p dim. *poco sf p* *sf p* *sf p* *sf p* *sf p*

p dim. *poco sf p* *sf p* *sf p* *sf p* *sf p*

p dim. *cresc.* *f*

p dim. *cresc.* *f*

Clar. in B. *G*

Clar. basso. *f* *assai poco sf* *poco sf*

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

Trombe. *Solo.* *f* *dim.* *poco a poco*

Timp. *pp* *f* *dim.* *poco a poco*

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

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

Viole. *f* *dim.* *poco a poco*

V.C. *f* *dim.* *poco a poco*

C. B. *f* *dim.* *poco a poco*

mf *mf* *dim.* *poco a poco*

Hei! Hei! Hei! Hei! Hei! Hei!
der - ro! der - ro! der - ro! der - ro! der - ro! der - ro!
der - ro! der - ro! der - ro! der - ro! der - ro! der - ro!

G

Clar. in B. II.

Clar. basso. *pp*

Fag. *pp*

Trombe. *pp*

Tromboni. *pp*

Timp. *ppp*

sotto voce

Viol. I. *pp* *dim.* *poco a poco*

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

Viole. *pp* *dim.* *poco a poco*

V.C. *div. pizz.* *pp* *dim.* *poco a poco*

C. B. *p* *dim.* *poco a poco*

Hei! Hei! Hei! Hei! Hei! Hei!
der - ro! der - ro! der - ro! der - ro! der - ro! der - ro!
der - ro! der - ro! der - ro! der - ro! der - ro! der - ro!

G

№14. Scène. Igor et Ovlouïr.

№14. Scene. Igor und Owlur.

Moderato. $\text{♩} = 98.$

Flauti. *pp* *dolce* I Solo.

Oboi. *pp* I Solo. *dolce*

Clarineti in A. *pp* *dolce*

Fagotti. *pp*

Corni in F. *pp*

Trombe in A.

Tromboni.

OVLÔÛR.
ОВЛУРЪ.
OWLUR. *dolce*

LE PRIN. IGOR.
КНЯЗЬ ИГОРЬ.
FÜRST IGOR. *dolce*

(Ovlouïr s'approche du prince Igor. Les lueurs de l'aurore commencent à paraître. Vers la fin de la scène il fait tout à fait clair.)

(Owlur nähert sich dem Fürsten Igor. Das Morgenroth erglänzt. Gegen das Ende des Gesprächs wird es ganz hell.)

Violini I. (10-12) *pp* *div.*

Violini II. (8-10) *pp* *div.*

Viole. (6-8) *pp*

Violoncelli. (4-6) *pp*

Contrabassi. (4-6) *pp*

Moderato.

Poco più lento. ♩ = 69.

1. Solo

don com-seil.
затъ тебѣ.
на-ге ісѣ.

Ces re-flets d'or en l'es-pa-ce, Du jour splendide an-non-cent le ré-veil. Pour la Pas-
Князь, ілі-ди: во-стокъ а-тъ-еѣ, и свѣтъ за-рѣ разгонитъ ночи мракъ, и для те-
gl'it-rotz flammt der Ost auf, sich da, und sei-ner Strah-len Glanz ver-schönt die Nacht. Das Frühroth
die

Que veux-tu?
что тебѣ?
Was ist denn?

dolce

Poco più lento.

Tempo I.

A Solo.

dolce

Solo.
dolce

sie et pour les tiens l'au-ro-re bril-le: Je vous bri-ser tes fers, ô prin-ce. Un fier coursier l'at-tend, sel-
 бы, и для Ру-си за-ря на-станет. А средство есть, я средство зна-ю. Коней лихихъ тебѣ до-
 flammt für dich bald auf und für die Hei-mat Ich wer-de dir zur Flucht ver-hel-fer. Ver-schaf-fen will ich dir ein

*Toi?
Ты?...
Du?*

p

p

p

A Tempo I.

Poco a poco più animato.

First system of the musical score, measures 1-8. The score is written for piano. The upper staves contain a melodic line, and the lower staves contain a bass line. Dynamics include *p*, *cresc.*, and *mf*.

Vocal entry with lyrics in French, Russian, and German. The lyrics describe a quick horse and a prince's flight.

le par moi, si, fend l'air, son re-gard pé-tit - le.
 стану я, бегу изъ плѣна ты по - тай-но.
flinkes Ross.. Schwindlich rasch d'rauf und Zied von dannen.

Moi? Fuyez? Non-te! C'est vil. in-di-gne d'un prin-ce! Fuyez moi?
 Что?... Мнѣ, князю, бѣжать изъ плѣна, потайно? Мнѣ?... нѣтъ?..
Ich? Flieh'n! Heim-lich die Flucht er-grei-fen? Das wä-re nicht bier.

Second system of the musical score, measures 9-16. The score continues the piano introduction. Dynamics include *sf*, *p*, *cresc.*, and *poco*.

Poco a poco più animato.

Allargando

Poco più lento.

The musical score is written for a vocal part and piano accompaniment. It consists of two systems of staves. The first system includes a vocal line and five piano staves. The second system includes a vocal line and four piano staves. The tempo markings are "Allargando" and "Poco più lento." The key signature is one sharp (F#).

Lyrics:

Non vrai-ment *del-que men-ten-dre, Car le con-seil* *me vient* *boudrait qu'*
 князь, про-сти на емь.ломъ словъ, по-ду-май ты о томъ, что я кра-
 Ach, ver-gieß mir mei-ne Fiech-heit; ver-schmähe nicht den Rath, den ich der

La sui-te *c'est le dés-hon-neur!*
 подумай, что ты гово-ришь?
 He, bist du wohl bei Sin-nen, Freund?

Poco string.

Poco string.

Cœur. Ovi, tu dois fuir, et mon cœur-sier il faut le prendre. Songe à ta gloire, a ton pa-ri! Salue ton
за-тъ; не для се-бя, а для Ру-си бѣжать ты долженъ; вѣдь ты спа-са-ешь свой край родной, вѣру, на-
gab. Doch must fûr dich, fûr Rus-sen-land musst du jetzt glûck-ten; du kamst ja ret-ten da durch dein Volk, glûck-ten, dein

Poco string.

B Poco più lento. $\text{♩} = 69$.

Poco più lento.

peu-ple. Va-re-jez- chis!
родъ свой. Поду-май, князь.
En-re. Ver-schmäh es nicht!

Bi-len-co!
Довольно!

Schweig'still nun!

(Въ сторону.) *p*

(A part.) *p*
(Für sich.) *p*

Peut-être est-il rai-son?
Онъ ить быть можетъ правъ,
Et hat viel leicht auch recht.

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

B Poco più lento.

Oh. *p*

Clar.

Fag. *p*

Corni I. II. *p*

Mon pre-ple lair map-pel-le. L'oc-ca-si-on est pel-le Mais fruit est

спаси свой край я долженъ, а средства нѣтъ дру-гаго. Быть мо- жетъ
Ich muss die Heimat ret-ten. Ich weiss kein and-ers Mit-tel. Viet s'leicht... ver-

div. *pp*

pizz. *p*

Fl. *pp*

Clar. *pp*

Fag. *pp*

Corni I. II. *pp*

d'un fe- lon! Pour- tant, de ce fier ra- zon, l'es-ve des Rus-ses peut-ê- tre e- bin-celle A l'im-mense ho-ri- zon?

hun- dert mi' das Fro-rod, des best er- wach, des jün- gen Mor-tes Göt- ze, die stum- me für mich der Rus- sen Hei- mat- land.

то- дѣ- ся- ря раз- свѣ- та, и для ме- ня, и для Ру- си проглотитъ снова солнца радостна-го свѣтъ.

pizz. *pp*

div.

pizz. *pp*

Fl. *C Recit.*

Ob.

Clar.

Fag.

Corni in F.

Tromba in A.

Tromboni.

Recit.

Ma fui-te se-rai-ti non-mi-e: A ma pa-ro-le on si fi-e....
Въ жать намъ... да развѣ можно? Вѣдь и у ха-на на по-рукахъ...
Wie! Fluchten! Doch wä-re's schändlich den Chén zu lö-sen den für mich bürgt.

C Recit.

Tempo I.

I. Solo.

dolce

I. Solo.

dolce

dim. sub.

dim. sub.

Tempo I.

Au Khan tu n'as au-cun ser-ment pré-té, Et sur la croix ta main n'a pas ju-ré!
 Вѣдь кля-твойсь ханомъ ты не свизанъ, князь; креста на томъ не цѣло-валъ ты, князь.
 Dich bist der ja kein heil'ger Eidschwur, Fürst. Dich knüpft Keinschwur jaanden Chan bis jetzt.

Va, lais-se-moi!
 оставь меня!
 Geh fort, geh fort!

Ah, lais-se-moi!
 оставь меня;
 Geh fort, geh fort!

p

p

p

p

Tempo I.

poco rit.

Solo.
p

Solo.
p

Solo.
p

I Solo.
lamentoso
p

p

(Owlurъ, печальный, отходить отъ Игора.)
(Owlur geht ab mit trauriger Miene.)

Merci pour le ser-vi-ce, l'hon-neur de-fend de fuir.
спасибо за у-слугу, бѣжать я не мо-гу.
Hab' Dank für dei-nen Dienst. Doch flüch-ten kann ich nicht.
Fremd,

p

p

p

p

poco rit.

№ 15. АРІЯ КОНЧАКА.

№ 15. Air de Kontchâk.

№ 15. Kontschaks Arie.

Allegro moderato. ♩ = 112.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Trombe in B.

Tromboni.

Timpani.
B. F.

Tamburo.

Piatti.

LE PR. IGOR.
КНЯЗЬ ИГОРЬ.
FÜRST IGOR.

KONTCHAK.
КОНЧАКЪ.
KONTSCHAK.

Sa-lut à toi!
Зло-роути, князь?
Wie gehies, Fürst?

Ave le ciel te de-nis-se!
Что при-у-нылъ ты гость мой?
Wess-hu bist du so chav-ig?

Qui te
Что ты
Est ge.

Violini I.
(16-20)

Violini II.
(14-18)

Viole.
(10-12)

Violoncelli.
(8-10)

Contrabassi.
(8-10)

Allegro moderato. ♩ = 112.

Più animato.

Fl. *mf*

Corn. *dim.*

Trombe.

d'ou-ne joie et plai-sir. *p* *Mais te voi-là rê-veur? Dis tes vau-tours, trop doux, Prends-*
 такъ при-за-ду-ма-ли-ся? Аль е-ти по-р-ва-лись? Аль я-е-тре-бы не злы и
scheim dir ein Unglück, Fürst? *Was? Faut-il dire un mot? Was? Sind sie Sper-ber mild? Et-*

Più animato.

Fl. *mf*

Ob. *mf*

Clar. *mf*

Fag. *f*

Trombe. *pp*

2- tre font-ils tris-te chas-se? Prends les miens, tous! *Oh non, kom- te-nak, ils son- de no-ble ja- ce. Mais*
 И съ-тъ крып-ка, и я-е-тре-бы на-деж-ны, да
Es fehlt nicht daran. Die Sper-ber sind voll Häß-gien. Doch
 съ-ле-ту пти-цу не взби-ва-ють? Возь-ми мо-ихъ!
legen nicht die Bru-te pfel-schell. Die mein-gen nimm.

mf pizz. *arco p poco cresc.*

mf pizz. *arco p poco cresc.*

mf pizz. *arco p poco cresc.*

mf pizz. *arco p poco cresc.*

mf pizz. *arco p poco cresc.*

mf *Tempo 1.*

Trombe.

p un fau-con cap-tif lon-guit en ca-ge.

Во-ко-лу-вн-е-во-л-е не жи-вет-ся.
Гу-а-и-де-ге-я-н-е-ка-к-у-то-де.

En prison-ci cha-cun te rend hom-a-ge. J'ai fait du fier cap-tif mon

Все-пл-н-и-и-ком-ь-се-бя ты зд-сь счи-та-ешь? Но раз-в-ь ты жи-вешь как-ь

In mei-nem Lan-de bist du kein Ge-fang-ner. Du bist mein theu-er-er Gäst. Mein'

[illegible]

poco - - - d - - - poco
 p mf

brave ar-mée un jour. Ta cau-se fut per-du-e. I-gor, cha-cun son tour. A
 взять съдру-жи-ной въ плѣнь, мнѣ от-данъ на по-ру-ки, а у ме-ня ты гость. Те-
 fan-gen wurdest du. Für dich bin ich jetzt Bür-ge. Du bist mein theu-er-er Gast. Man

poco - - - a - - - poco
 poco - - - a - - - poco
 poco - - - a - - - poco
 poco - - - a - - - poco
 poco - - - a - - - poco

mf

p poco cresc.

moi *li-vré,* *tu fus* *mon hô - te.* *Suis -- je un jour, un*
бы *у насъ* *по - чегъ,* *какъ* *ха - ну,* *Бее* *мо - е* *къ тво -*
ehrt *dies hier* *wie ei -* *men Chan,* *Fürst* *Al -* *les stent* *zu*

arco *pizz.* *arco* *pizz.* *arco*

B

Musical score for "L'Espresso" by Franz Schubert, Op. 18, No. 14. The score is in B-flat major, 3/4 time, and consists of 13 measures. It features a piano (p) and a mezzo-forte (mf) section. The piano section includes a "poco a poco cresc." marking. The mezzo-forte section includes a "cresc." marking. The score is arranged for piano and voice, with the piano part on the left and the voice part on the right.

seul, en fav- te? Tes guer- riers, ton fils tien -- tou -- rent;

имѣ - у - сѣю - гдѣ: сынъ съ то - бой, дру - жи - на то - же,
dei - nen Dien - sten. Selbst dein Sohn, und dei - ne krie - ger.

[illegible]

B

Comme un (a) Khan, Tu peux vivre ain-si que dans ton camp.

ты какъ ханъ здѣсь жи-вешь, жи-вешь ты такъ, какъ я.
 Du lebst wie ein Chan, Du lebst hier wie ich selbst.

[illegible]

Andantino. ♩ = 78.

Andantino.

a. tempo

Ob. *poco rit.* *a tempo* *cantabile* *p*

Cl.

Fag.

Cor. *pp*

poco rit. *a tempo* *pp* *Tu vi vu ta force aux com-bats Qui !*

fi-me ton cœur, ton cou-raige aux com-bats. Tu sais braver le té-né-ment, Qui !
 ва-гу тво-ю, да-же в-да-ль в-бою; я в-ва-жа-ю те-бя, князь, ты лю-бь, мнѣ бы-ть все-гда, знай.

Muth in dem Kampf, deine Ta-pfer-keit, Fürst. Hal-te dich theuer und lieb. ga, dich schätz ich im-mer hoch. O,

poco rit. *a tempo*

riten.

Et je veux être pour toi Com-me l'hôte d'un roi. Par-le donc sans re-gret, Et dis-moi ton se-cret. Que peux-tu dési-er? Dis-

riten. *Да, я не врагъ те-бѣ, князь, а хо-зя-инъ я твой, ты мнѣ гость до-ро-гой; такъ по-вѣ-дай же мнѣ, чѣмъ же ху-до те-*
hält mich nicht für dei-nen Feind. Mein, dein freundlicher Wirth bin ich jetzt, Lie-be-ster. So er-zäh-le doch mit, was sa-trü-be dich

arco *p*

arco *p*

unis. arco *p*

riten.

C Pochissimo più mosso. $\bullet = 96$.

[illegible]

riten.

[illegible]

me- e, large il fit la ,trou-é-e, Et se- ma par- tout l'ef-froi, la mort! riten.

про - ли.ть,
goss-es,

не раз въ бо-яхъ кро-ва-выхъ. у - жасть смер - ти съ - ятъ мой бу - лять.
sein Blin-ken, Tod-des-leuch-ten. und wo es er-scheint, weicht Al-les scheu.

[illegible]

D
Tempo I.

Tempo I.

Tamb. *ppp*

Piatti. *ppp*

Tempo I.

Le Khan, vous-tu, Commande et regne en maître.

Да, князь, все здесь, все ха - ну здесь под-власт - но;

Am Macht, Stärke, ist der Chan un-er-mess-lich,

pizz. *pp*

pizz. *pp*

pizz. *pp*

I. *pp*

Vcl. divisi. *pp*

II. *pp*

arco *pp*

pizz. *pp*

D
Tempo I.

riten. a tempo

musical score for the first system, measures 1-6. The score includes a vocal line and a piano accompaniment. The piano part features a prominent tremolo in the right hand and a steady bass line. Dynamics include *p* (piano) and *pp* (pianissimo).

muta in G. C.

A ma voix s'incline en trem-blant. Je suis vaill-ant,

я гро-зо-ю для всехъ — быть все-гда. Я храбръ, я смѣлъ,
Al- les zéi-tert vor mir rings um-her. Ich bin tap-fer,

musical score for the second system, measures 7-12. The score continues the vocal and piano parts. The piano part includes arpeggiated figures and tremolos. Dynamics include *arco* (arco), *p* (piano), *pp* (pianissimo), and *pizz.* (pizzicato).

riten. *pp* a tempo

Ter-ri- ble pour son traî- tre, J'as- ser- vis à mon joug qui pré- tend me tra-ver.

стра - ха я не зна - ю, всё бо - ят-ся ме-ня, все тре - пе-щеть кру-гомъ,
up-er-schrocken furcht - los, mei- nem noch neigtsich All mei- nem furcht-da-rem noch.

pizz.

muta G in F.

стра - ха я не зна - ю, всё бо - ят-ся ме-ня, все тре - пе-щеть кру-гомъ,
up-er-schrocken furcht - los, mei- nem noch neigtsich All mei- nem furcht-da-rem noch.

pizz.

3

3

3

Ob. *ritén.* *ritén.*

Clar.

Fag.

Cor.

Timp.

ritén. *de toi for-ce maî-tre, Rien ne peut te domp-ter, Et..* *ritén.* *e je vou-rais, par-moi, Mal-li-*

mis toi, ме - ня не бо - ял - ся, по-ща - ды ты не проси-лись. Ахъ, не вра - го-мъ бы твои-мъ со-
Doch hast du nie-mals ge-zeu-get dein stol-zes Haupt vor mir, Fürst. Ach wie gern möch-te ich sein stehen

ritén. *ritén.*

pizz.

Clar.

Fag.

Cor. I. II.

er a-vec toi. Nous se-ri-ons tous les deux Bons a- mis très heu-reux, Car bien - tôt tu sau-ras me con-nai-tre!

юз-ни-комъ вѣр-нымъ, а дру-гомъ на-деж-нымъ, а бра-томъ тво-имъ мнѣ-хо-ть - ло-ся бы-ть, ты по-вѣрь мнѣ.
Bra-des-ge-noss und dein lie-ben-de Brude-r und Freund nicht dein Feind. Ja, mein

77. nig-ster Wunsch ist es, glau-b' mir!

p *arco* *dim.*

p *arco* *dim.*

p *unis. arco* *dim.*

p *unis. arco* *dim.*

p *dim.*

Clar. *p*

Fag. *p*

Cor.

T'ai pour toi, si tu veux, Es-clave aux doux yeux, Fil-le, nou-vel-le-ment ve-nue en ces lieux D'ou-tre-mer! Tu n'as gra-me
doice

Хо-чешь-ли плен-ни-цу сь-мо-ри даль-ня-го, ча-гу, не-воль-ни-цу изъ-за Кас-пи-я? Ес-ли хо-чешь, ска-жи толь-ко

Willst du gleich kriegen, Furst, schön-ste, Sla-vin-nen neu-litz vom Kas-pi-meer sind se her-ge-führt. Was? ver-langt dir's noch Sla-vin-nen?

Vel. div. *p*
pizz.

Allegro moderato.

poco rit. E a tempo

dire un mot: Tu l'au-ras aus-si-tôt. poco rit. a tempo Et puis dans mon ha-rem il est des beau-tés Aux lon-gues tres-ses, aux

сло-во мнѣ, я те-бѣ по-да-рю. У ме-ня есть кра-са-ви-цы чуд-ны-я, ко-сы какъ змѣ-и на

Mim da von was dein Herz nur be-gehrt Vie-le prächt-vo-le Schön-heit-er ha-be ich Im schmar-zen Flan-ten wallt

divisi
arco
div.
div. arco
poco rit. E pizz. a tempo

Poco più vivo. $\text{♩} = 60$.

$\text{a 2.} >$
 f
 $\text{a 2.} >$
 f
 $\text{a 2.} >$
 f
 $\text{a 2.} >$
 f
 mf
 Timpani in E B.
 p
 f
 mf
 mf

ten-dre ou re-gards de feu!

 бу - ю, изъ нихъ вы - бу - рай.
 Schönste der Schla-vin-nen, Fürst!

pizz.
 f
 pizz.
 f
 pizz.
 f
 pizz.
 f
 pizz.
 f

Poco più vivo.

Musical score for a piano piece, page 343. The score is written for a grand piano (88 keys) and consists of two systems of staves. The first system has 10 staves, and the second system has 6 staves. The music is in 4/4 time and features a variety of musical notations including eighth notes, quarter notes, half notes, and full notes. There are also triplets and sixteenth notes. The score includes dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo). The piece concludes with a final chord marked *ff*.

№ 16. РЕЧИТАТИВЪ.

№ 16. Récitatif.

№ 16. Recitativ.

Allegro moderato. ♩ = 112.

Allegro vivo. ♩ = 160.

Tempo I.

Flauti.

Oboi.

Clarinetti in B.

Fagotti.

Corni in F.

Trombe in B.

Tromboni.

LE PRINCE IGOR.

КНЯЗЬ ИГОРЬ.

FÜRST IGOR.

KONTCHAK.

КОНЧАКЪ.

KONTSCHAK.

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

Allegro moderato.

Allegro vivo.

Tempo I.

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A
 Ob.
 Clar.
 Fag.
 Cor. I. II.
 ci ! je sais qu'avec no-bles-se, O kran, tu veux ou-bli-er ma-de-tres-se. Puis se je un jour en fère au tant pour toi.
 (Жмать руку Кончану.)
 dank dir Cham für dei-ne Güt-te, du hast mich stets sehr gütlich be-handelt, ich möchte gern auch dir viel Gutes thun (Il lai presse la main.)
 си-бо, ханъ, на до-бромъ сло-вѣ, я на те-бѣ о-би-ды здѣсь по яна-ю, и радъ бы самъ я вамъ темъ же от-пла-тити.
 (Er drückt ihm die Hand.)

Hé-las! le sort est con-tre moi. Cap-tif i-ci, sombre est ma vi-e. *mf*
 А все-жъ въ не-во-лѣ не жить - е; ты плѣнь ког-да то самъ изъ вѣ-дать. *mf*
 Doch wird das Leben mir zum Tod in der Gefangen-schaft, die drückt mich. *mf*
 Cou-ка-ge! Sois li-bre! I-He - bo - жи!... Der Dä-m ist's ob Hei-mat! He - bo - жи!... He - bo - жи!... He - bo - жи!...

[illegible]

II. Solo.

Cor. I, II.

Non! par-su-re je se-rai! Mon âme est fran-che, oui, tu peux bien croi-re. Un tel ser-
mons l'a-mi sin-cè-re. Нить, не-го-же кня-зю лгать! Ска-жу те-бѣ я при-мо безъ у-тай-ки: та-ко-го
Mein, ich bin ein Mann von Wort, und des-halb geh's nicht. Ich ge-stei' dir of-fen, dass ich nicht
ро-гу не за-сту-пить. nie den Weg ver-le-gen.

ment je-mais, je-mais! Si, je suis li-bre pour ma gloi-re. Je ne vien-drai sur vous plus fort.
слю-ба я не дамъ! Лишь толь-ко дай ты мнѣ сво-бо-ду, по-бѣ-да сло-ва со-бе-ду, и на те-
hiel- te sol-ben Schick. So wis-se, Chen: ich wur-de kâ-m-pfen mit dir auf Le-ben und auf Tod. Ein-fach-ten

Largamente.

Je com-bat-

colla parte.

The first system of the musical score consists of eight staves. The top four staves (treble and bass clefs) contain complex melodic and harmonic lines with various dynamics including *p* (piano) and *f* (forte). The bottom four staves are mostly empty, with some notes appearing in the fifth and sixth staves. The key signature is B-flat major, and the time signature is 4/4.

trai jus-qua la mort! Pour vous bar-rier la route en-fin, Ah, je vou-drais ta-ri-er le Don avec mon cas-que!

би у-да-рю вновь, те-бѣ до-ро-гу за-ступ-лю! Ис-пить ше-ло-мъ до-на сно-ва по-пы-та-юсь!
 würd ich in dein Land, ver-le-gen würd'ich dir den Weg. Ich will mit mei-nen Hel-me Was-ser aus dem Don schöpfen.

C'est

Люб-wohl

The second system of the musical score continues the composition with eight staves. It features similar melodic and harmonic structures to the first system, with dynamics of *p* and *f*. The bottom four staves show more active accompaniment. The key signature remains B-flat major.

colla parte.

[illegible][illegible]

Fl.

Ob.

Clar. in A.

Fag.

Cor. I. II.

ter-res, A- lors tous deux nous se- rions tout fri- son- ner. Mal- heur à l'hom- me qui

ва - лиеъ, и все бы въ стра хѣ дер - жа - ли подъ пя - той: чуть что, такъ на коѣхъ, пѣть

trân-ken Wohl Al- les neig- te sich um- seern grü- sen sich. Weiß dem, der trotzt' uns! Er-

[illegible]

№ 17. ПОЛОВЕЦКАЯ ПЛЯСКА СЪ ХОРОМЪ.

№ 17. Danse polovce avec chœur.

№ 17. Polovezkischer Tanz mit dem Chor.

Introduzione.

Andantino. $\text{♩} = 84.$

Flauti. *p*

Oboe. *dolce*

Corno inglese.

Clarineti in A. *dolce*

Fagotti.

Corni in F. *pp*

Triangolo.

C O R O.
Soprani.
(tutti)

(Входить половецкіе девчонки и исповницы (чаги), нѣкоторые изъ нихъ съ бубнами и другими музыкальными инструментами; за ними свита и приближенные Контчакъ.)

Alti.
(tutti)

Arpa. *p*

Violini I.
(16-20)

Violini II.
(14-18)

Viole.
(10-12)

Violoncelli.
(8-10) *pizz.* *pp*

Contrabassi.
(8-10)

Andantino.

Entrent les esclaves polovces, hommes et femmes; quelques-uns d'entre eux sont munis de tambourins et d'autres instruments de musique; puis viennent les personnes de la suite de Kontchak.

Polovezkische Sklaven und Sklavinnen treten ein. Einige von ihnen sind mit Tamburinen und anderen musikalischen Instrumenten versehen. Nach diesen schreiten die Männer des Gefolges Kontschaks.

Fl.

Ob.

Cor. ingl.

Cl.

Corni

Arpa

pp

pp

pp

pp

pp

pp

3. Soli

2. Soli

3. Soli

A

Ob. *con espress. e dolce*

Cor. ingl.

Cl.

Fag.

sempre legato e dolce

va sur Pa-ri-te des deux ie-ri- en-ne, va, cham-son, et vo-le, Vers le pa-ys ma-tal- où vont mes

у-летай на крыльяхъ въ-тра ты въ край род-ной, род-на-я пѣс-ни на-ша, туда, гдѣ мы те-бѣ сво-бод-но

Auf den Flö-gehn hin-den Je-phyez -de, beau-tes Lied singt' fort-zum Hei-mat-land-ale, -da-hin, wo hei-mat-lich- die Tö-me

(Пляска дѣвушекъ - пляска) (Danse de jeunes filles aux mouvements ondulants.) (Fließender Tanz der Mädchen.)

Tutti

pizz.

A

Ob.

Cor. ingl.

Cl.

Fag.

p cantabile espressivo

sov-pirs, Où ma jeune â-me suit la bri-se fol-le.

пѣ-ли, гдѣ бы-ло такъ при-вол-но намъ съ то-бо-ю.

Klang-en - so lieb, so süß dem Ohr - der frei-en Mäd-chen.

L'air est plein d'i-vres-se

Тамъ полъ зной - нымъ не-бомъ

wo die Luft voll war - ne

sul A
al segno

pp

pp

Cor. ingl.

Cl.

Fag.

Ette-cho ca- res - se; Et les monts som-meil - lent au mur-mu-re de la mer,

нѣрой водъ духъ по-донъ, тамъ полъ го-воръ му-ры дремлютъ го-ры влобля-кахъ:

wo die Wellen ent-ge-gen, wo ein Wal-der sein - mein - der ge-hört von Meer ge- weigt.

B

Fl. a2 *mf*

Ob. *mf*

Cor. angl. *mf*

Cl. a2. *mf*

Fag. *mf*

Corn. *p*

Triang. *pp*

f *Le so- leil du sud in- non- de Les monts du beau pays per- Le du mon- de. Dans ses val- lons la ro- se nait ver-*
mu dolce
Wo die schen- gen- nen son- ge mit lü- den berg- gen glüh- von zier- liche Son- ne in üppiger Mäch- die Ro- se blüht und
 Тамъ такъ яр- ко сол- це свѣ- титъ, род- ны-и горы свѣ- томъ зали- ва- и, въ до- линахъ пышно ро- за разцвѣ-
fle so- - leil ray - - on - - - ne, La ro - -
 Тамъ такъ яр- ко сол- це, Тамъ ро - -

f *cantabile*
pizz.
pizz.
 I. arco
 Vel. *cantabile e vibrato*
 II. *pizz.*
pizz.

B

First system of musical notation, featuring five staves. The top four staves are in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *dim.* and *p*.

Second system of musical notation, including vocal lines and piano accompaniment. The vocal lines are in French, German, and Russian. The piano accompaniment is in bass clef with a key signature of two sharps. The lyrics are as follows:

meil-le, Dans ses for-êts, doux chant par-tout se-veil-le!
Im Laub der Wälder wo die Vö-gel sin-gen
Та-етъ, и со-ло-вои поютъ въ лѣ-сахъ зе-ле-ныхъ,

se fleu - rit. Le doux rai-sin mû-rit là. Bas
ро - за се цвѣ - тётъ. No sü-ße Beeren rei - fen sich.

dim.

Third system of musical notation, featuring piano and bass staves. The piano part is in treble clef with a key signature of two sharps. The bass part is in bass clef with the same key signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *dim.*

dolce

p dolce

p

p

in B.

ppp

les chan-sons pas-sent dans l'é-tér,

Tamъ те-бѣ при-вольный, пѣ-ня,

Swing dich, Lied, zu je-mem Land.

Vers le bord bleu de la mer! dim.

ты ту-да и у-ле-тай!

Swing dich, Lied, zu je-mem Land.

arco

pp

p s. m. p.

arco

p

pp

p

Allegro vivo. ♩ = 152

Flauto piccolo.

Flauto.

Oboe.

Corno inglese.

Clarineti in B.

Fagotti.

Corni in F.

Trombe in B.

Tromboni e Tuba.

Timpani.
in F.C.

Tamburino.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

1. Solo.

mf

p

(Плеска мужицкая. (Danse des hommes Sauvage.) (Tanz der Männer Wild.)

Allegro vivo.

Cl.

Fag.

Timp.

Solo
Fl. pic. *mf*

Solo
Fl. *mf*

Ob.

Cor. ingl.

Cl. a2. *marc.*

Fag. a2. *marc.*

Timp. *marc.*

p

mf

arco *mf*

p arco

a2. *mf*

C

tr. pic. *f*

Fl. *f*

Ob. *f*

Cor. ingl. *f*

Cl. *f*

Fag. *f*

Cor. *f*

Treb. *f*

Tromb. *pp*
Tuba sola

Timp. *mf*

Tamb. *p*

f arco

f

f

f

f

C

This page of musical notation is for a large ensemble, featuring multiple staves with various instruments and vocal parts. The notation includes complex rhythmic patterns, dynamic markings, and performance instructions.

Dynamic Markings: *ff* (fortissimo) is used frequently throughout the score, indicating a very loud volume. *f* (forte) is also present. *f marc.* (forte marcato) appears in the lower right section, indicating a strong, accented sound. *ff* (fortissimo) is also used in the lower right section.

Performance Instructions: *sempre non divisi* (always not divided) is written in the lower right section, indicating that the parts should be played together.

Instrumentation: The score includes staves for various instruments, including woodwinds (flutes, oboes, clarinets, bassoons), strings (violins, violas, cellos, double basses), and a large brass section (trumpets, trombones, tubas, euphoniums). There are also staves for vocal parts.

Key Signature: The key signature is B-flat major (two flats).

Time Signature: The time signature is 4/4.

Tempo: The tempo is not explicitly marked, but the notation suggests a fast, energetic piece.

This page of musical notation, page 361, contains a complex arrangement of music across 16 staves. The notation is organized into four systems of four staves each. The first system (staves 1-4) features a treble clef with a key signature of one flat (B-flat). The first three staves of this system contain dense, rapid sixteenth-note passages, while the fourth staff has a more sparse, rhythmic pattern. The second system (staves 5-8) continues the dense sixteenth-note passages in the first three staves, while the fourth staff (staff 8) has a key signature change to two flats (B-flat and E-flat). The third system (staves 9-12) shows a continuation of the dense sixteenth-note passages in the first three staves, while the fourth staff (staff 12) has a key signature change to three flats (B-flat, E-flat, and A-flat). The fourth system (staves 13-16) continues the dense sixteenth-note passages in the first three staves, while the fourth staff (staff 16) has a key signature change to four flats (B-flat, E-flat, A-flat, and D-flat). The notation is highly detailed, with many slurs, ties, and dynamic markings.

This image shows a page of musical notation for a piano piece. The score is written for multiple staves, likely representing different instruments or voices. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* (mezzo-forte) and *dim.* (diminuendo). The piece is in the key of D major, as indicated by the 'D' at the top right. The notation is complex, with many beamed notes and intricate rhythmic patterns. The page is numbered '1' in the bottom right corner.

Fl.pic. Accelerando

Fl. pic. Accelerando

Fl.

Ob.

Cor. ingl.

Fag.

pp cresc.

Cor. pp cresc. poco a poco

Trb.

p cresc. poco a poco

Tromb.

Tamb.

ppp cresc. poco a poco

p cresc. poco a poco

p cresc. poco a poco

pp cresc. poco a poco

pp cresc. poco a poco

pp cresc. poco a poco

pp cresc. poco a poco

Accelerando

Allegro. $\text{♩} = 69$.

Flauto piccolo.

Flauti.

Oboe.

Clarineti in A.

Fagotti.

Corni in F.

Trombe in A.

Tromboni
e Tuba.Timpani.
in D.A.
Campanelli.
(Glockenspiel)

Triangolo:

Tamburo.
Piatti.

Cassa.

Soprani.
(tutti)Alti.
(tutti)Tenori.
(tutti)Bassi.
(tutti)

Arpa.

Violini I.

Violini II.

Viola.

Violoncelli.

Contrabassi.

Allegro.

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tr

vibrando

ff *dim.*

Славьте *qu'il soit* *ail-lant* доблесть *tou-jours* ха-на. *plus grand!* *ff An!* Славь! *dim.*

Славьте *ail-lant* *ail-lant* доблесть ха-на. *ff* Славь! *dim.*

Славьте *ail-lant* *ail-lant* доблесть ха-на. *ff* Славь! *dim.*

Славьте *lo-ret, pre-set* *set-ne* ха-на. *lo-ret* Славь! *dim.*

tr

[illegible]

The page contains a musical score for a large ensemble. The top section consists of 12 staves of orchestral music, including strings, woodwinds, and brass. The bottom section features a vocal part with lyrics in Russian and German. The Russian lyrics are: "солнцу равенъ Ханъ! Нѣ-ту равныхъ славою ха-ну!" and "солнцу равенъ Ханъ! Нѣ-ту равныхъ славою ха-ну!". The German lyrics are: "gleich ja sei-ne Macht! Sei-nes gleich-chen gleich-tes nir-gends". The score includes various musical notations such as notes, rests, and dynamic markings like *dim.* and *ff*.

vibrando

dim.

ff

солнцу равенъ Ханъ! Нѣ-ту равныхъ славою ха-ну!

солнцу равенъ Ханъ! Нѣ-ту равныхъ славою ха-ну!

солнцу равенъ Ханъ! Нѣ-ту равныхъ славою ха-ну!

солнцу равенъ Ханъ! Нѣ-ту равныхъ славою ха-ну!

gleich ja sei-ne Macht! Sei-nes gleich-chen gleich-tes nir-gends

[illegible]

371

Музыкальный текст (Russian lyrics):

пѣс-ни славы ха-ну. Пой! Славьте щедрость, славь-те
пѣс-ни славы ха-ну. Пой! Славьте щедрость, славь-те
пѣс-ни славы ха-ну. Пой! Славьте щедрость, славь-те
пѣс-ни славы ха-ну. Пой! Славьте щедрость, славь-те

Музыкальный текст (French subtitles):

du chef put-sent ha-nc Poy! Slavez che-dre-tye, slav-ye-tye
prei-sen un-sen ha-nc Poy! Slavez che-dre-tye, slav-ye-tye
prei-sen un-sen ha-nc Poy! Slavez che-dre-tye, slav-ye-tye
prei-sen un-sen ha-nc Poy! Slavez che-dre-tye, slav-ye-tye

(Общая пляска) (Danse générale.) (Allgemeiner Tanz.)

[illegible]

[illegible]

[illegible]

1. *p* *H* *11th Solo*

Fag.

Corn.

Arpa

p *pp*

div. *Sul G.*

H

in B.

pp *pp*

div. *pp*

I

Presto. $\text{♩} = 100.$

Flauto piccolo.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Trombe in A.

Tromboni
e Tuba.

Timpani.

Tamburino.

Tamburo.
Piatti.
Cassa.

C O R O Tenori.

C Bassi.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

*(Danse de petits garçons.)**(Пляска мальчишья, до буквы К, оживленная.)**(Tanz der Knaben.)**leggerissimo**sallando**sallando**pizz.**pizz.**ff*

I Presto.

Fl. pic.
Fl.
Ob.
Cl.
Fag.
Tamb.
Viol.

1.
p

1.
p

1.
p

378

K

(Dance d'hommes.)
(Tanz der Männer.)

Сла - вои дь -
gleich - der An -

pizz.
mf cresc.

arco
cresc.

arco
non div.

The musical score is arranged in two systems. The first system consists of 12 staves. The top four staves (1-4) are vocal parts with complex, rapid melodic lines. The next four staves (5-8) are instrumental parts, including a piano (P) and a cello/contrabass (C). The bottom four staves (9-12) are additional instrumental parts. The second system (13-16 staves) features vocal parts with lyrics in Russian. The lyrics are: *le ses di - eux* (Russian: *дамъ ра - венъ ханъ*). The piano part (P) has the lyrics: *nen list du rilt -* (Russian: *- дамъ ра - венъ ханъ*). The cello/contrabass part (C) has the lyrics: *- дамъ ра - венъ ханъ*. The bottom four staves (13-16) are instrumental parts, including a piano (P) and a cello/contrabass (C).

en gloire, en gran - -

нашъ. Хашъ. Ашъ. Кош -

нашъ. Хашъ. Ашъ. Кош -

vald, gross - m'ent ger

нашъ. Хашъ. Ашъ. Кош -

L

The musical score is arranged in a system of staves. The top section includes staves for various instruments, with dynamic markings such as *sf* (sforzando) and *f* (forte). A vocal line is introduced with the lyrics:

deux Il e- - ga - -
 чары! Cia бой дт -
 Chan Gleich- den Ah - -
 чары!

The bottom section continues with instrumental parts, including a bass line marked *saltando* and a string section with *pizz.* (pizzicato) and *f* (forte) markings. The score concludes with a *mf* (mezzo-forte) marking.

Musical score for a vocal and instrumental ensemble. The score is written for a vocal line (soprano/tenor) and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4.

Vocal Line:

- Lyrics in French: *le ses ai eux*
- Lyrics in Russian: *дамы па- венъ онъ,*
- Lyrics in German: *nen hist du gross,*

Piano Accompaniment:

- Measures 1-4: *mf* (mezzo-forte)
- Measures 5-8: *f* (forte)
- Measures 9-12: *sf* (sforzando)
- Measures 13-16: *f* (forte)
- Measures 17-20: *f* (forte)
- Measures 21-24: *f* (forte)
- Measures 25-28: *f* (forte)
- Measures 29-32: *f* (forte)
- Measures 33-36: *f* (forte)
- Measures 37-40: *f* (forte)
- Measures 41-44: *f* (forte)
- Measures 45-48: *f* (forte)
- Measures 49-52: *f* (forte)
- Measures 53-56: *f* (forte)
- Measures 57-60: *f* (forte)
- Measures 61-64: *f* (forte)
- Measures 65-68: *f* (forte)
- Measures 69-72: *f* (forte)
- Measures 73-76: *f* (forte)
- Measures 77-80: *f* (forte)
- Measures 81-84: *f* (forte)
- Measures 85-88: *f* (forte)
- Measures 89-92: *f* (forte)
- Measures 93-96: *f* (forte)
- Measures 97-100: *f* (forte)

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The vocal line features a mix of half notes, quarter notes, and eighth notes. The piano accompaniment includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Fl. pic.
Fl.
Ob.
Cl.
Fag.
Corn.
Trb.

en va leur! en va leur!
mach-ty stark gran-ser Chan
гроз-ныи хань кон-чакъ!

M (Пляска мальчиковъ.) (*Danse de petits garçons.*) (*Tanz der Knaben.*)

Ob.
Fag.
Corn.
Timp.
pizz.
mf

p
In E con sord. (coperti)
dem.

Flg.

Timp.

Viol.

p

con sord.

p

[illegible]

Fl. pic.

Fl.

Ob.

Cl.

Fag.

Corn.

Trb.

Tromb.

Timp.

Tamb.

Tamburo.

Plat.

Cass.

av *grand* *tran* *kon -* *tschak!* *Hohe*

венъ ханъ, ханъ кон - чакъ! Сла - - -

dem *Chan,* *Kuhn* *und* *Preis!* *Heil*

венъ ханъ ханъ кон - чакъ! Сла - - -

senza sord.

[illegible]

zu und Kon - - - - - hier! Preis! sang!

0 Moderato alla breve. $\text{♩} = \text{♩} = 100$.

Flauto piccolo.

Flauti.

Oboe.

Corno inglese.

Clarineti in A.

Fagotti.

Corni in F.

Campanelli.
(Glockenspiel.)

Triangolo.

Tamburo.

(Danse de jeunes filles aux mouvements ondulants.)
(Песня девушек, плавная) (Tanz der Mädchen. Fließend.)

Soprani.
(Tutti.)

Alti.
(Tutti.)

Tenori.
(14-16)

Bassi.
(12-14)

Arpa.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

0 Moderato alla breve.

dolce e cantab.

[illegible]

Violin I

Violin II

Viola

Cello/Double Bass

pizz.

p

cantabile

[illegible]

P

dim.

mf cantabile

a 2.

dim.

Camp. celi.

Le so- leil du sud in - non-de

Lent au mur-mu- re de la mer.

Tamъ Tamъ яр - ко солн-це свѣ- титъ,

No die heim- schen grü- nen Ber- ge

ри при-емлютъ го ды въ обла- кахъ. вь- ле- житъ.

ры въ об- ла- кахъ. такъ. такъ яр-

ram Meer ge- wiegt. wo die Son-

pe de la mer. kaXb. die Son-

ры въ об- ла- кахъ. такъ. такъ яр-

(Дѣлущи продолжаютъ пляску съ прежнимъ ритмомъ, а мальчишки пляшутъ ожив-)

div.

mf cantabile assai

p sempre pizz.

saltando

P (*Danse lente de jeunes filles et danse rapide de petits garçons.*)
(Langsamer Tanz der Mädchen und schneller Tanz der Knaben.)

lons la ro - se naît ver - mei - le, Dans ces fo - rêts, doux chant

пыш - но ро - за раз - цви - та - етъ, И со - ло - выи по - ютъ

ро - за тамъ въ са - дахъ

о - за даю jak тамъ den въ са - дахъ

wo die Ro - se se blüht

ро - за тамъ въ са - дахъ

par-tout s'at-veil-le. Et tout s'lev-

всѣмъ - сажъ се - ле - нымъ. по - гру - мен

ti - gal-len sin-gen. Et tout

mon - - - - - de! Et tout

цѣл - - - - - тетъ, сталъ ииъ ви - но - градъ pac -

цѣл - - - - - тетъ, l. unis. No de su-sse bee

mon - - - - - de! On tout Je s'lev-

цѣл - - - - - тетъ, Tbl. Fliegst fort - Je de-

p saltando

div. *pizz.*

10

This musical score is for a symphony orchestra and vocal soloists. The score is written in G major (one sharp) and 4/4 time. The orchestration includes Oboe (Ob.), Cor Anglais (Cor. angl.), Flute (Fl.), Cor Anglais (Cor.), Tamburo, Violins I and II, Violas, Cellos, and Double Basses. The vocal soloists are Soprano, Alto, Tenor, and Bass. The score is divided into two systems. The first system contains measures 1 through 16. The second system contains measures 17 through 24. The vocal soloists enter in measure 1 with the lyrics: "Vers le bord bleu de la mer." The instrumental parts feature a variety of textures, including melodic lines, harmonic support, and rhythmic patterns. The score includes dynamic markings such as *dolce*, *dim.*, *uniss*, and *pizz.*. The tempo is marked *Allegretto*. The score is written for a full orchestra and vocal soloists.

Ob.

Cor. angl.

Fl.

Cor.

Tamburo

Vers le bord bleu de la mer.

dim.

THY TY - LA II Y - JE - TAIL!

dim.

Schwung dich Lied zu je- nem Lan- de.

uniss

pizz.

♩ Presto. $\text{♩} = 100.$

Flauto piccolo. $\text{♩} = 100.$

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Trombe in A.

Tromboni e Tuba.

Timpani. *in D.B. senza sord.*

Tamburino.

Tamburo. *pp*

Piatti.

Cassa.

C O R O

Tenori. (TUTTI)

Bassi. (TUTTI)

Violini I.

Violini II.

Viole. *pizz.*

Violoncelli.

Contrabassi.

♩ Presto.

(Danse de petits garçons.)
(Tanz der Knaben.)

f

a 2.

p

a 2.

ff

pizz.

Ob.
Cl.
Fag.
Cor.
Tambourin

1.
p
1.
p
a 2.
p

This system contains measures 1 through 16 of a musical score. The instruments listed are Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), and Tambourin. The Oboe and Clarinet parts feature melodic lines with first endings (1.) and a piano (p) dynamic marking. The Bassoon part has a first ending (1.) and a piano (p) dynamic marking. The Cor Anglais part has a second ending (a 2.) and a piano (p) dynamic marking. The Tambourin part has a piano (p) dynamic marking. The percussion section, including the Tambourin, plays a rhythmic pattern of eighth notes. The woodwinds and strings play a melodic line with eighth notes.

Pic.
Fl.
Ob.
Cl.
Fag.
Cor.
Tr.

a 2.
p
p
p

This system contains measures 17 through 32 of a musical score. The instruments listed are Piccolo (Pic.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), and Trumpet (Tr.). The Piccolo part has a first ending (1.) and a piano (p) dynamic marking. The Flute part has a first ending (1.) and a piano (p) dynamic marking. The Oboe part has a first ending (1.) and a piano (p) dynamic marking. The Clarinet part has a first ending (1.) and a piano (p) dynamic marking. The Bassoon part has a first ending (1.) and a piano (p) dynamic marking. The Cor Anglais part has a second ending (a 2.) and a piano (p) dynamic marking. The Trumpet part has a piano (p) dynamic marking. The percussion section, including the Tambourin, plays a rhythmic pattern of eighth notes. The woodwinds and strings play a melodic line with eighth notes.

R

Musical score for a symphony orchestra, featuring multiple staves with various instruments including strings, woodwinds, and brass. The score includes dynamic markings such as *cresc.*, *cresc. molto*, *ff*, *f*, *p*, and *mf*. It also features tempo and performance instructions like *a 2.*, *p cresc.*, *ff arco*, and *non divisi*. The title *(Danse des hommes.) (Танец мужчин.) (Tanz der Männer.)* is present. The page is numbered 399 in the top right corner.

де-вои да-мъ па-де-нь ханъ

den Ah - men ist er rohm

S

2.

gran -- den des
нашъ, ханъ, ханъ
roll gross, mach

S

The image shows a page of a musical score, likely for a symphony orchestra and a vocal soloist. The score is written in Russian and features complex orchestration. The top section includes staves for woodwinds (flutes, oboes, clarinets, bassoons) and strings (violins, violas, cellos, double basses). The bottom section includes a vocal line and a piano accompaniment. The music is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings. The vocal line is in Russian and includes the lyrics "ai koi", "chakly", and "gleich".

Measures 1-8 of the first system. The vocal line has a melodic phrase starting in measure 5. The piano accompaniment features sustained chords and a rhythmic bass line. The key signature has one sharp (F#).

Measures 9-16 of the second system. The vocal line includes Russian lyrics. The piano accompaniment continues with sustained chords and a rhythmic bass line.

bre вой ден
 kren дъ An -
 e дамъ nen
 ga pa ist
 le венъ er
 is онъ, gross

Measures 17-24 of the third system. The vocal line has a melodic phrase starting in measure 17. The piano accompaniment features sustained chords and a rhythmic bass line. The key signature has one sharp (F#).

Musical score for a song, featuring vocal lines and piano accompaniment. The score is written in Russian and French. The top system includes vocal staves and piano accompaniment. The bottom system includes vocal staves and piano accompaniment. The lyrics are in Russian and French.

The score is written in Russian and French. The lyrics are:

Russian: *ва - лев - дес - grands - ai - eux*
 гроз - ный хавъ, хавъ, кон - чакъ!
 ун - set Chan, grav- ser Chan

The score is written in Russian and French. The lyrics are:

Russian: *ва - лев - дес - grands - ai - eux*
 гроз - ный хавъ, хавъ, кон - чакъ!
 ун - set Chan, grav- ser Chan

T

Musical score for the first system, measures 1-10. The score is written for piano. The upper staves contain a melodic line with various ornaments and trills. The lower staves provide a rhythmic accompaniment using chords and eighth notes. A dynamic marking *p* (piano) is present in measure 3. The key signature has one sharp (F#).

con sorlino

(Данска мальчишья.)

(Danse de petits garçons.)
(Tanz der Knaben.)*dim.*

Musical score for the second system, measures 11-20. The score continues the piece with more complex rhythmic patterns. The key signature changes to two sharps (F# and C#). Dynamics include *f* (forte) and *mf* (mezzo-forte). A *pizz.* (pizzicato) marking is present in the lower staves.

T

[illegible]

U

Musical score for a large ensemble, including strings, woodwinds, brass, and percussion. The score is in 2/4 time and features a variety of musical notations including dynamics (*f*, *ff*, *a 2.*), articulation (accents, slurs), and phrasing. A Tamburino part is indicated at the bottom left.

 (Пляска мужчинъ.) (*Danse d'hommes.*) (Tanz der Männer.)

Musical score for vocal soloists and a large ensemble. The vocal parts have lyrics in Russian and French. The ensemble part includes woodwinds, brass, and strings. The score features dynamics (*f*, *ff*, *arco*), articulation (accents, slurs), and phrasing. A "U" with a "f" is at the bottom center.

f *Gloire* *au* *grand*
 сла - венъ ханъ.
f *Heil* *dem* *Chant*

senza sord. *ff*

arco *f* *arco*

U *f*

This page contains musical notation for a piece in 3/4 time. It includes a piano introduction and a vocal melody. The notation is written on a grand staff with piano accompaniment and a vocal line. The piano part features a repeating eighth-note pattern in the right hand and a bass line with eighth notes. The vocal line consists of a single melody line with lyrics in Chinese characters.

A musical score for the song 'The Rose Tree'. The score is written for five parts: Soprano, Alto, Tenor, Bass, and Piano. The key signature is one flat (B-flat), and the time signature is 4/4. The Soprano and Alto parts have lyrics. The Piano part includes a 'P' (Piano) dynamic marking. The score is divided into two systems, each containing five measures. The first system shows the beginning of the song, with the Soprano and Alto parts starting on the second measure. The second system shows the continuation of the song, with the Soprano and Alto parts starting on the first measure. The Piano part provides a continuous accompaniment throughout the piece.

in A.

dim.

gländ
радъ,

Nhan
хуиъ

Nori
лои

СОНА!
чакъ!

Preis!

Lobt

den

Чан!

f

Flauto piccolo.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in F.

Trombe in A.

Tromboni

e Tuba.

Timpani in E.A.

Triangolo.

Tamburino.

Tamburo.

Piatti

Cassa.

. Sopraui.

R Alti.

☉ Tenori.

C Bassi.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

V

Allegro con spirito.

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Musical score for a choral and instrumental piece, page 411. The score is in G major (one sharp) and 4/4 time. It features a complex instrumental introduction with multiple staves, followed by vocal entries with Russian and French lyrics. The bottom section includes piano accompaniment for the vocal parts.

The score is divided into two main sections. The top section consists of an instrumental introduction with multiple staves, including a vocal line with lyrics: *а оуа оу*. The bottom section features vocal entries with lyrics in Russian and French:

Russian lyrics: *ГѢШЬ - те ха - на.*
 French lyrics: *et vos chants*
 Russian lyrics: *ГѢШЬ - те ха - на.*
 French lyrics: *neit des Cha nes*

The bottom section includes piano accompaniment for the vocal parts, with a final measure marked with a double bar line and a repeat sign.

First System:

- Staff 1: *ff* (Violin I)
- Staff 2: *ff* (Violin II)
- Staff 3: *ff* (Viola)
- Staff 4: *ff* (Cello)
- Staff 5: *ff* (Double Bass)
- Staff 6: *ff* (Flute)
- Staff 7: *ff* (Clarinet)
- Staff 8: *ff* (Bassoon)
- Staff 9: *ff* (Trumpet)
- Staff 10: *ff* (Trombone)

Second System:

- Staff 11: *mf* (Vocal Soloist)
- Staff 12: *mf* (Vocal Soloist)
- Staff 13: *mf* (Vocal Soloist)
- Staff 14: *mf* (Vocal Soloist)
- Staff 15: *mf* (Vocal Soloist)
- Staff 16: *mf* (Vocal Soloist)
- Staff 17: *mf* (Vocal Soloist)
- Staff 18: *mf* (Vocal Soloist)
- Staff 19: *mf* (Vocal Soloist)
- Staff 20: *mf* (Vocal Soloist)

Vocal Soloist Lyrics:

Staff	Lyrics
11	Пляс - кой
12	Вд - шей
13	Пляс - кой
14	Вд - шей
15	Пляс - кой
16	Вд - шей
17	Пляс - кой
18	Вд - шей
19	Пляс - кой
20	Вд - шей

Third System:

- Staff 21: *ff* (Violin I)
- Staff 22: *ff* (Violin II)
- Staff 23: *ff* (Viola)
- Staff 24: *ff* (Cello)
- Staff 25: *ff* (Double Bass)
- Staff 26: *ff* (Flute)
- Staff 27: *ff* (Clarinet)
- Staff 28: *ff* (Bassoon)
- Staff 29: *ff* (Trumpet)
- Staff 30: *ff* (Trombone)

The first system of the piano accompaniment consists of 11 staves. The top four staves (treble and bass clef) feature complex, rapid sixteenth-note patterns. The middle four staves (treble and bass clef) play a steady eighth-note accompaniment. The bottom three staves (treble and bass clef) provide a harmonic foundation with sustained chords and moving lines. The key signature is two sharps (F# and C#), and the time signature is 2/4.

The vocal section consists of four staves. The first staff is for the Soprano, the second for the Alto, the third for the Tenor, and the fourth for the Bass. The lyrics are written in Russian, French, and German. The Russian lyrics are: "тѣшь - те ха - на. Пляс-кой тѣшь-те". The French lyrics are: "chefs tri' om phants Pleux soit la". The German lyrics are: "sin get. spiel set. zu der Lust des". The key signature is two sharps (F# and C#), and the time signature is 2/4.

The second system of the piano accompaniment consists of 11 staves. The top four staves (treble and bass clef) continue the complex, rapid sixteenth-note patterns. The middle four staves (treble and bass clef) play a steady eighth-note accompaniment. The bottom three staves (treble and bass clef) provide a harmonic foundation with sustained chords and moving lines. The key signature is two sharps (F# and C#), and the time signature is 2/4.

[illegible]

[illegible]

cresc.

a2.

cresc.

a2.

cresc.

a2.

cresc.

a2.

mf cresc.

a2.

mf cresc.

a2.

cresc.

mf

mf cresc.

pour charmer le Khan, le grand Khan non-

Viens charmer le maître, cha-gi, ha-ha, cho-e-go, cho-e-

Plus-roy tysh-te ha-ha, cha-gi, ha-ha, cho-e-go, cho-e-

cha-gi, ha-ha, cho-e-go, cho-e-

tant sur l'air des Cha-nés, schmo-cho Mid-chen, und per-gätri it-ten

Plus-roy tysh-te ha-ha, cha-gi, ha-ha, cho-e-go, cho-e-

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

First system of musical notation, measures 1-6. The score includes multiple staves with complex rhythmic patterns, including triplets and slurs. Dynamic markings such as *a2* are present.

Second system of musical notation, measures 7-12. This system includes vocal lines with Russian lyrics and instrumental accompaniment.

Lyrics (Russian):

тѣшь - - - те ха - - - на. Пляс - - - кой
 yo - - - *lee* *chant,* *char* - - - *tex* *no* - - -
 тѣшь - - - те ха - - - на. Пляс - - - кой
 тѣшь - - - те ха - - - на. Пляс - - - кой
heit *des* *Cha* - - - *nes* *tan* - - - *zet*
 тѣшь - - - те ха - - - на. Пляс - - - кой

Musical score for a vocal and instrumental ensemble. The score is written in G major (one sharp) and 2/4 time. It features multiple staves, including vocal parts and piano accompaniment. The music is characterized by complex rhythmic patterns, including triplets and slurs, and dynamic markings such as *ff* (fortissimo) and *divisi* (divided). The score includes a vocal line with lyrics in Russian and a piano accompaniment. The lyrics are:

тѣшь - - - те! Нашъ ханъ Кон - - - чакъ!
 тѣшь - - - те! Нашъ ханъ Кон - - - чакъ!
 тѣшь - - - те! Нашъ ханъ Кон - - - чакъ!
 тѣшь - - - те! Нашъ ханъ Кон - - - чакъ!

The score is marked with *ff* (fortissimo) and *divisi* (divided) throughout. The tempo is marked *And.* (Andante). The score is divided into two systems, with a double bar line and a repeat sign at the end of the first system.

1. 2.

(Занавѣсъ.) (La toile tombe.)
(Der Vorhang fällt.)

Нашъ ханъ Кон - чакъ!
Notre à Kon-tchak!

Нашъ ханъ Кон - чакъ!
Notre Kon und Preist!