

ДѢИСТВІЕ ВТОРОЕ.

№ 7. ХОРЪ ПОЛОВЕЦКІХЪ ДѢВУШЕКЪ.

АКТЕ II.

ZWEITER AKT.

№ 7. Chœur de jeunes filles polovtsiennes.

№ 7. Chor der polovezkischen Mädchen.

Andantino con moto. м. м. ♩=92.

Flauti.

Corno inglese.

Clarineti in B.

Fagotti.

Triangolo.

Andantino con moto.

Une jeune fille polovtsienne.
ПОЛОВЦАНКА.
Ein polovezkisches Mädchen.

C O R O.

Soprani.
(14-16)

Alti.
(12-14)

Arpa.

Violini I.
(16-20)

Violini II.
(14-18)

Viole.
(10-12)

Violoncelli.
(8-10)

(Senza C-Bassi)

Andantino con moto.

Cl.
p
Fag.
p
dolce

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

Ара.
p
mf

p

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

A *cresc. poco* *dim.*

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

2 V-Celli.
mf

mf

Cl.

A

Fac. *pp*

Trg. *p pp*

a piacere
lento

acceler.

rit.
3

a tempo
dolce

dim.

Sop. *Al!*

Alt.

Ся-деть солн-це-ночь на - ста - неть, зной пройдет, ро-са па-деть,
Mais des nuits la fraîcheur - lei - me - vent, Va sur nous bien tôt pas-ser.

Ся-деть солн-це-ночь на - ста - неть, зной пройдет, ро-са па-деть,
Doch wenn Nacht dir Hüb-lung zu - weht, wenn der Thau sich nie - der lässt,

pp Mais des nuits la fraîcheur ha - lei - me
 Ся - деть солн - це - ночь на - ста - неть, зной пройдет, ро - са па - деть,
pp Doch wenn Nacht dir Hüb - lung zu - weht,
 Ся - деть солн - це - ночь на - ста - неть, зной пройдет, ро - са па - деть,
pp Doch wenn Nacht dir Hüb - lung zu - weht,

dolce
sempre pizz.

A *p* Tutti V-Celli.

dim. *ppp cresc.* *poco*

dim. *ppp cresc.* *poco*

dim. *pp cresc.* *poco*

зем-лю вла-гой на-пи-та-еть и цвет-токъ во-дой по-лететь, подь ету-де-но-ю ро-со-ю цветить сно-ва о-жи-
Et les ro - ses de la plai - me re - ce - vront, sont doux, bai - ser d'un air par - fumé, ô ro - se re - ce - ve dans, l'é - ther des re - ve -

зем-лю вла-гой на-пи-та-еть и цвет-токъ во-дой по-лететь, подь ету-де-но-ю ро-со-ю цветить сно-ва о-жи-
hebet du fröh - en - por dein Hüb - stek, wird ganz frisch dein Blü - then - kleid. Und, vom Thau be - netzt be - feuch - net sich der - sel - ber, den du - ber -

SUR nous va pas - ser
 II ро - ца па - леть,
Thau sich nie - der - lässt,

ap *pp* *cresc.* *poco*

ap *pp* *cresc.* *poco*

ap *pp* *cresc.* *poco*

dim. *pp cresc.* *poco*

dim. *pp cresc.* *poco*

Cor. ingl. SOLO. *dolce*

a piacere
lento *acceler. rit.*

esce. *dim.*

B

Cl.
Fag.

Вет'ь.
вет'ь.
Schmuck.
вет'ь.
вет'ь.
Arpa.

mf *p*

a tempo
a piena voce
rit.

Слов - но
Слов - но
Слов - но

div. *pp* *p* *pizz.* **Bp**

Fl. SOLO. *p*

Cor.

Cl.
Fag.

espressivo

3

no = e, a toi pa - reil - le, Notre âme es - cla - ve hé - los som - meil - le!

Сохнетъ
Com - me
Sperdus

Вѣтъ - тиль, на дем без - во - дѣхъ, седи - не на херъ не на без - во - дѣхъ
Blum - chen, dem ver - der, welch - es Herz var Leid im No - th glück
но - се ивѣ херъ тиль глѣхъ седи - не на херъ не на соуп - на - фре. ивѣ чен.

dim. pp cresc. poco

dim. pp cresc. poco

свѣтъ и да достъ при-не-сетъ; слов-но цвѣ-тникъ полъ до-со-ю, се-ри-це сно-ва о-жи-
Ton à tant est de re-tour. dim. Et de Mais, dans la ro-pp cresc. cho chant poco en-cor l'a-

свѣтъ и да достъ при-не-сетъ; слов-но цвѣ-тникъ полъ до-со-ю, се-ри-це сно-ва о-жи-
scheucht er fort im Au-gen-blick gleich vom Than be-netz-tem Blum-stein wird das Blatt ganz mun-ter.

Chan
чу
be-

ste
ра
rum

ра
достъ
mert,

Jus
при
schencht

gou
er

dim. pp cresc. poco

Cor. ingl. SOLO. dolce rit. a piacere

pp ppp poco cresc. dim.

ветъ.
mour!

ветъ.
frisch.

3 jour!
ветъ.
fort.

Argp.

p pp attacca

№ 8. ПЛЯСКА ПОЛОВЕЦКИХЪ ДЪВУШЕКЪ

№ 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) pizz. ff

Violini II. (14-18) pizz. ff

Viole. (10-12) spiccato assai ff dim. p

Violoncelli. (8-10) pizz. ff dim. mf

Contrabassi. (8-10) pizz. ff

Presto.



Musical score system 1, consisting of ten staves. The top staff is a treble clef with a key signature of one flat. The second staff has a treble clef and a key signature of one flat, with a *p* dynamic marking. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one sharp, with a *p* dynamic marking. The fifth staff is a bass clef with a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff is a treble clef with a key signature of one flat. The eighth staff is a bass clef with a key signature of one flat. The ninth staff has a treble clef and a key signature of one flat. The tenth staff has a treble clef and a key signature of one flat.



Musical score system 2, consisting of four staves. The top staff is a treble clef with a key signature of one flat, with a *div.* marking. The second staff is a bass clef with a key signature of one flat, featuring a dense rhythmic pattern of eighth notes. The third staff is a bass clef with a key signature of one flat, featuring a rhythmic pattern of eighth notes. The fourth staff is a bass clef with a key signature of one flat.

A

The first system of the musical score consists of 16 measures. It features five staves: two treble clefs, two bass clefs, and a grand staff. The first two staves (treble clefs) play a melodic line with sixteenth-note runs, marked *mf*. The third staff (bass clef) plays a rhythmic accompaniment of eighth notes, also marked *mf*. The fourth staff (treble clef) plays a melodic line with sixteenth-note runs, marked *mf*. The fifth staff (bass clef) plays a rhythmic accompaniment of eighth notes, marked *p*. A first ending bracket labeled "1." spans measures 1-16. A "SOLO" instruction is placed above the first staff in measure 14. The key signature has one flat, and the time signature is 4/4.

The second system of the musical score consists of 16 measures. It features five staves: two treble clefs, two bass clefs, and a grand staff. The first two staves (treble clefs) play a melodic line with eighth-note patterns, marked *mf*. The third staff (bass clef) plays a rhythmic accompaniment of eighth notes, marked *mf*. The fourth staff (treble clef) plays a melodic line with eighth-note patterns, marked *mf*. The fifth staff (bass clef) plays a rhythmic accompaniment of eighth notes, marked *mf*. A first ending bracket labeled "1." spans measures 17-32. A "pizz." instruction is placed above the first staff in measure 17. A "divisi" instruction is placed above the first staff in measure 29. The key signature has one flat, and the time signature is 4/4.

A



Musical score system 1, featuring five staves. The top two staves are in G major (one sharp) and contain dense sixteenth-note passages with *cresc.* markings. The third staff is in D major (two sharps) and contains a melodic line with *cresc.* markings. The fourth staff is in D major and contains a bass line with *cresc.* markings. The fifth staff is in D major and contains a rhythmic pattern of eighth notes with *cresc.* markings. The system concludes with a *sf* dynamic marking.



Musical score system 2, featuring five staves. The top two staves are in G major and contain sixteenth-note passages with *cresc.* markings. The third staff is in G major and contains a melodic line with *cresc.* markings. The fourth staff is in G major and contains a bass line with *cresc.* markings. The fifth staff is in G major and contains a rhythmic pattern of eighth notes with *cresc.* markings. The system concludes with a *sf* dynamic marking, a *div.* marking, and a *pizz.* marking.

B

Fl. *f*

Ob. *mf*

Cl. I.

Cl. II.

Timp. *p*

Trg. *mf*

Tamb.

a 2.

arco

pp

div.

pizz.

pp

arco

p

pizz.

B

Fl.

Cl. II.

Trg.

arco

p

Musical score for the first system, measures 1-16. The score includes parts for Flute I (Fl.), Oboe (Ob.), Clarinet I (Cl. I.), Bassoon (Fag.), Horn I (Cor. I. II.), Trumpet (Trg.), and strings. The key signature is one flat (B-flat), and the time signature is 2/4. The first measure starts with a treble clef and a common time signature 'C'. Dynamics include *mf*, *p*, and *p arco*. The string parts feature a rhythmic pattern of eighth notes and quarter notes. The woodwind parts have various melodic lines and rests.

Musical score for the second system, measures 17-32. The score includes parts for Piccolo Flute (Fl. pic.), Flute I (Fl.), Oboe (Ob.), Clarinet I (Cl. I.), Clarinet II (Cl. II.), Bassoon (Fag.), Horn I (Cor. I. II.), Trumpet (Trg.), and Tambourine (Tamb.). The key signature remains one flat. The time signature changes to 5/8 at measure 17. Dynamics include *mf*, *a2. marcato*, and *mf marcato*. The woodwind parts feature more complex rhythmic patterns, including sixteenth and thirty-second notes. The string parts continue with their rhythmic accompaniment. The Tambourine part is marked with a 5/8 time signature.

The first system of the musical score consists of eight staves. The top two staves are piano parts, both in treble clef with a key signature of one flat. They feature a melodic line of eighth notes with slurs and dynamic markings: *cresc.*, *poco*, *a*, and *poco*. The third and fourth staves are bass parts, both in bass clef with a key signature of one flat. They feature a melodic line of eighth notes with slurs and dynamic markings: *f* and *ff*. The fifth and sixth staves are bass parts, both in bass clef with a key signature of one flat. They feature a melodic line of eighth notes with slurs and dynamic markings: *f* and *ff*. The seventh and eighth staves are bass parts, both in bass clef with a key signature of one flat. They feature a melodic line of eighth notes with slurs and dynamic markings: *cresc.*, *poco*, *a*, and *poco*.

The second system of the musical score consists of eight staves. The top two staves are piano parts, both in treble clef with a key signature of one flat. They feature a melodic line of eighth notes with slurs and dynamic markings: *cresc.*, *poco*, *a*, and *poco*. The third and fourth staves are bass parts, both in bass clef with a key signature of one flat. They feature a melodic line of eighth notes with slurs and dynamic markings: *cresc.*, *poco*, *a*, and *poco*. The fifth and sixth staves are bass parts, both in bass clef with a key signature of one flat. They feature a melodic line of eighth notes with slurs and dynamic markings: *cresc.*, *poco*, *a*, and *poco*. The seventh and eighth staves are bass parts, both in bass clef with a key signature of one flat. They feature a melodic line of eighth notes with slurs and dynamic markings: *cresc.*, *poco*, *a*, and *poco*.

SOLO.
con forza
p
p

This system contains a complex arrangement of musical staves. The top two staves are mostly empty. The third staff features a melodic line with accents and a 'SOLO.' marking. The fourth staff has a melodic line with a 'p' dynamic. The fifth staff has a bass line with a 'p' dynamic. The bottom three staves consist of rhythmic patterns, with the lowest staff having a 'p' dynamic.

pizz.
p
pizz.
p
pizz.
p
p dolce

This system continues the musical arrangement. The top staff has a rapid sixteenth-note passage marked 'pizz.' and 'p'. The second staff has a melodic line marked 'pizz.' and 'p'. The third staff has a melodic line marked 'pizz.' and 'p'. The fourth staff has a bass line marked 'p dolce'. The bottom two staves have rhythmic patterns.

mf
a 2.
f

p cresc.
f
a 2.

cresc.
f

cresc.
f

cresc.
f
a 2.

p cresc.
f
a 2.
f

f
a 2.
f

p cresc. poco

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

E

Musical score for the first system, measures 1-8. The score consists of seven staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are treble clefs. The fourth and fifth staves are treble clefs with a key signature change to one sharp (F#). The sixth and seventh staves are bass clefs. Dynamics include *sf*, *p*, and *mf*. A *SOLO.* marking is present in the fourth staff, measure 7. There are also *p>* markings in the fifth staff, measures 5-8.

Musical score for the second system, measures 9-16. The score consists of seven staves. The top staff is a grand staff. The second and third staves are treble clefs. The fourth and fifth staves are bass clefs. Dynamics include *f*, *ppp*, *pizz.*, *mf*, *arco*, and *pp*. There are *ppp* markings in the second and third staves, measures 10-12. There are *pizz.* markings in the fourth and fifth staves, measures 10-12. There is an *arco* marking in the fifth staff, measure 13. There is a *pp* marking in the sixth staff, measure 13.

E

This musical score is arranged in two systems. The first system consists of ten staves. The top staff is a grand staff (treble and bass clefs). The second staff is a treble clef staff. The third staff is a treble clef staff with a melodic line. The fourth staff is a treble clef staff with a rhythmic accompaniment. The fifth staff is a bass clef staff with a rhythmic accompaniment. The sixth staff is a treble clef staff. The seventh staff is a treble clef staff. The eighth staff is a bass clef staff. The ninth staff is a bass clef staff. The tenth staff is a bass clef staff. The second system consists of five staves. The top staff is a grand staff. The second staff is a treble clef staff. The third staff is a bass clef staff. The fourth staff is a bass clef staff. The fifth staff is a bass clef staff. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics include *mf* (mezzo-forte) and *p* (piano). A section marked 'F' (Forte) begins at the start of the second system and continues through the end of the page.

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

The musical score is arranged in two systems. The first system contains vocal lines and piano accompaniment for strings and woodwinds. The vocal lines feature lyrics in Italian: "cre - - scen - - do poco". The piano accompaniment includes a woodwind part with a "a 2." marking and a string part with a "pp" marking. The second system continues the piano accompaniment with a woodwind part and a string part. The score is written in a key signature of one flat and a common time signature.

The musical score is arranged in two systems. The first system contains ten staves, and the second system contains six staves. The notation includes various rhythmic values such as sixteenth and thirty-second notes, often beamed together. The key signature is one flat (B-flat). The score includes dynamic markings such as *mf*, *f*, *cresc.*, *poco*, and *a*. The first system shows a progression from *mf* to *f* in the piano part, with corresponding dynamics in the other parts. The second system continues this progression, with *cresc.* and *poco* markings appearing in several staves, leading to a final *a* marking.

This musical score is arranged in two systems. The first system consists of 11 staves. The top two staves are marked *poco*. The third and fourth staves are marked *marcatissimo* and *ff*. The fifth staff is marked *ff*. The sixth staff is marked *poco*. The seventh staff is marked *f*. The eighth staff is marked *ff*. The ninth staff is marked *mf*. The tenth staff is marked *f*. The eleventh staff is marked *ff*. The second system consists of 11 staves. The top two staves are marked *poco*. The third staff is marked *poco*. The fourth staff is marked *poco*. The fifth staff is marked *ff*. The sixth staff is marked *ff*. The seventh staff is marked *ff*. The eighth staff is marked *ff*. The ninth staff is marked *ff*. The tenth staff is marked *ff*. The eleventh staff is marked *ff*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is one sharp (F#) and the time signature is 8/8. The score concludes with a double bar line and the letter 'G'.



Musical score system 1, consisting of 11 staves. The top five staves are in treble clef, and the bottom six are in bass clef. The music features complex rhythmic patterns, including sixteenth-note runs and chords. Dynamic markings such as *sf* (sforzando) are present throughout the system.



Musical score system 2, consisting of 11 staves. The top five staves are in treble clef, and the bottom six are in bass clef. This system includes performance instructions such as *div. pizz.* (divisi pizzicato) and *f* (forte). The musical notation continues with intricate rhythmic and melodic lines.

H

The first system of the musical score consists of ten measures. It features a grand staff with five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is in a key with one flat (B-flat) and a 3/4 time signature. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *p*. The fifth measure has a dynamic marking of *p*. The sixth measure has a dynamic marking of *p*. The seventh measure has a dynamic marking of *p*. The eighth measure has a dynamic marking of *p*. The ninth measure has a dynamic marking of *p*. The tenth measure has a dynamic marking of *p*. The word *dolce* is written above the fifth measure. The word *I.* is written above the first measure of the second system.

The second system of the musical score consists of ten measures. It features a grand staff with five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is in a key with one flat (B-flat) and a 3/4 time signature. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *p*. The fifth measure has a dynamic marking of *p*. The sixth measure has a dynamic marking of *p*. The seventh measure has a dynamic marking of *p*. The eighth measure has a dynamic marking of *p*. The ninth measure has a dynamic marking of *p*. The tenth measure has a dynamic marking of *p*. The word *pizz.* is written above the fourth measure. The word *arco* is written above the sixth measure. The word *arco spiccato assai* is written above the seventh measure. The word *pizz.* is written above the eighth measure. The word *arco* is written above the ninth measure. The word *pizz.* is written above the tenth measure.

H^p

This musical score is for a string quartet, page 237. It is written in 2/4 time and consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system continues with similar staves, featuring a prominent melodic line with trills and triplets in the upper staves, and a bass line with a steady eighth-note pattern. The third system introduces dynamics such as *mf* and *f*, and articulation like *pizz.* and *arco*. The fourth system shows a change in the bass line's rhythmic pattern. The fifth system features a *p* dynamic marking. The sixth system includes a *mf* dynamic and a *pizz.* marking. The seventh system continues with *mf* dynamics and *pizz.* markings. The eighth system features a *pizz.* marking and a *mf* dynamic. The ninth system includes a *pizz.* marking and a *mf* dynamic. The tenth system features a *pizz.* marking and a *mf* dynamic. The eleventh system includes a *pizz.* marking and a *mf* dynamic. The twelfth system features a *pizz.* marking and a *mf* dynamic. The thirteenth system includes a *pizz.* marking and a *mf* dynamic. The fourteenth system features a *pizz.* marking and a *mf* dynamic. The fifteenth system includes a *pizz.* marking and a *mf* dynamic. The sixteenth system features a *pizz.* marking and a *mf* dynamic. The seventeenth system includes a *pizz.* marking and a *mf* dynamic. The eighteenth system features a *pizz.* marking and a *mf* dynamic. The nineteenth system includes a *pizz.* marking and a *mf* dynamic. The twentieth system features a *pizz.* marking and a *mf* dynamic. The score concludes with a *p* dynamic marking.

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 signature of two flats (B-flat and E-flat) and a 6/8 time signature. The score is divided into two systems, each containing four staves. The first system begins with a first ending bracket labeled 'a 2.' above the first two staves. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). Performance markings include *cresc.* (crescendo), *molto* (moderato), and *marcato* (marked). The second system includes specific performance instructions for the strings: *pizz.* (pizzicato) and *arco* (arco). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The page concludes with a final dynamic of *sf* (sforzando).

№ 9. КАВАТИНА КОНЧАКОВНЫ.

№ 9. Cavatine de Kontchakôvna.

№ 9. Cavatine Kontschakôvna's.

Largo. ♩ = 48.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corno (I) in F.

KONTCHAKOVNA.
КОНЧАКОВНА.
KONTSCHAKOVNA.

À ces sons les chœurs *Et ne-tans nos jeux* *Le jour meurt!* *Et sur*
Меркнетъ свѣтъ дневной; Пѣ-ші пѣть, пѣснѣ, кончимъ мнѣ. Тем-на
Tä-ges-licht erlischt En-det den Gesang, und den Tanz! Schwärze

Soprani.
(14-16)

Alti.
(12-14)

Arpa.

Violini I.
(10-12)

Violini II.
(8-10)

Viole.
(6-8)

Violoncelli.
(4-6)

Contrabassi.
(4-6)

Largo.

Fl. *pp*
 Ob. *p*
 Clar. **SOLO**
a piacere
 Fag. *pp rit.*
pdim.

ночь свой покровъ раз-сти-ла-етъ.
 nous de la nuit sont les voi-les.
 Nacht drei-let aus ih-ren Schlei-er.

Arpa
 rit. *pp* *mf* *ten.*
ten. *mf* *ten.* *pp*
 TOTTI Vcel. *pizz. mf* *p*
pizz.

Clar. *pp*
 Fag. *pp*
amoroso

Ночь, спус-ка-ет-ся с-ро-вн-ной да-ле-ко, на тай-ме-ря, м-ной
 Nacht, so drei-acht schneel ze-ht in dein-er Hand, für hül- mit dem
 Arpa *p*
 div. *pp*
pp pizz. *arco* *pp pizz.*
pizz. altri Violoncelli unis
pizz.

SOLI

SOLI

SOLo dolce

O nuit, O Bel-le nuit: Le doux rê-ve en chan-
 ма - помьу - крой, о днь. Часъ сви - дань-я на.. ста -
 Ne - bel-flor- - graw und - - - seucht. Ach, die Stun-de schlegt, wo
 Le doux rê-ve te ksuit, Bel- le
 Ско ро ночь, не да лекъ часъ люб -
 Nacht brich ein, und es nacht sel' ge
 Doux mo- ment, Bel- le
 Не да да лекъ часъ люб -
 Und es nacht sel' ge'

pizz.

pp

pizz.

pp

dolciss.

dolciss.

pp

p

B

Poco piu animato.

SOLO dolce

a 2.

p

Poco piu animato.

a piena voce

tant te *suit. Mon bien ai-me, re-viens ce coeur tap-pel-le -, Men-tends pas a ton-tan ma voix si-de-le?*
 етъ для насъ. Придетъ ли мн-льи мону-жель не чу-еть онъ что я дав-но, дав-но, е-го здѣсь жду!
 wir uns seh'n . O. komm, mein Jul-der-Freund lahm nicht dein Herz, dass ich dein her-re lan-ge, dass ich späh'n nach dir?

nuit, bel- le nuit!
 ви, слад - кий часть.
 Stun-de des quicks.

nuit, bel- le nuit!
 ви, слад - кий часть.

arco

p

arco

p

uhis pizz.

p

B Poco piu animato.

Ca tempo

Fl. *pp*

Cl. *pp*

Fag. *pp*

dolce
SOLO

Arpa *p*

ment, je *vais* *te voir* *O* *bonne* *mon* *bon-heur,* *ma joie et*
schägt *des* *stahl,* *set* *gen Glücks.* *Sie* *ist* *de,* *de,* *de, wo ich*

a tempo

pizz.
pp

dolciss.
pp

div. arco

p pizz.

div. arco

p pizz.

Ca tempo

rit. *a tempo* **D**

mf dim. *pp*

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

mon *plus* *es* *point!* *O* *nuît des* *ceux des* *cieux bleus,* *Re-fois, ô*
stahl, *dein* *und* *wo* *du* *mein!* *Nacht,* *o* *bei-chen* *schnell ein,* *in* *dein*

rit. *a tempo* *ten.* *ten.*

mf *p*

mf *p*

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

p *div. arco* *pizz.*

pizz.

rit. a tempo D pizz.

SOLI:
dolce

Musical score for vocal soloists and piano accompaniment. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The key signature is three flats (B-flat major/D minor) and the time signature is 4/4. The vocal parts feature long, sustained notes with some melodic movement. The piano accompaniment consists of chords and moving lines.

nuit, les vœux Des cœurs ré - vant dans ton ombre, heu - reux! Doux ins -
 ry - tui me - ni, mi toi ty - ma - nom'by kroh, o dny! Nach' svi -
 Flor - trill mich ein, in den Te - bel - glor grau und feucht! Ach, die
 dolce

Dans les
 Cko - po
 Nacht brennt

Piano accompaniment for the first system, showing the left and right hand parts. The music is in a harmonic style with chords and some melodic fragments.

Piano accompaniment for the second system. It includes performance instructions such as *pizz.*, *pp*, *SOLO arco*, *unis*, and *p*. The music continues with chords and melodic lines.

dolce

tant да-нь-я, *doix* с-лад-кий, *tant d'a-* бл-зо-ръ -- *mout* часъ, *On* бе- мѣ
Stun-de schlägt wo wir uns seh'n. Sie ist nah!

voiles, н-очъ, не да- *nuit, A* лекъ часъ *nos* л-юб- *yeux lui* в-и, с-лад- *l'a-* *mout!* часъ.
est une да- *est* нѣтъ с- *ge* в-и, с-лад- *Stun-de* к-ий *des* г-лѣчъ.
dolce

Doux mo- He да- *ment!* лекъ *C'est l'a-* *mout!* *mout!*
 Die *Stunde* нѣтъ *est* с-лад- *gen* часъ.
 Die *Stunde* нѣтъ *est* с-лад- *gen* г-лѣчъ.

arco
p

arco
p

arco
p

arco
p

arco
p

arco
p

arco
p

arco
p

arco
p

№10. СЦЕНА И ХОРЪ.

№10. Scène et Chœur.

№10. Scene und Chor.

Moderato assai. ♩ = 69.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in F.

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.)

СОРО
(Русские пленники.)
Алти.
(12-14)
Тенори.
(14-16)
Баси.
(12-14)

CHŒUR DE
PRISONNIERS RUSSES.

CHOR DER
RUSSISCHEN KRIEGSGEFANGENEN

senza sordini

Violini I.
(16-20)

senza sordini

Violini II.
(14-18)

senza sordini

Viole.
(10-12)

Violoncelli.
(8-10)

Contrabassi.
(8-10)

Moderato assai.

a tempo

A

Ob. *f dim.*

Clar. *f dim.*

Fag. *f dim.*

p

Recitativo

Recit.

g-ci, mes chères sœurs, les vases vont pas-ser: Qu'ils aient à toi-ter, et pour les con-so-Ler,
 По-дру-ги дѣ-ви-цы, на-пой-те пѣнни-ковъ питьемъ прохладнымъ, и рѣмь-во яс-ко-вой
Ihr, hot-ten Freu-din-nen, gebt den Ge-fan-ge-nen zu trin-ken kumyss und lin-dert ih-ren Schmerz

A

a tempo

B

Ob.

Clar. *mf*

Fag. *p*

Cor. *p*

Vous sau-vez leur par-ler. УТѢШИТЕ ОНѢ ДѢВУШКИ СЛОВОМЪ СВОИМЪ.
mit süßen Ho-sangs-wort.

(Половецкія 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.

pizz. div.

pp

pp

pp

pp

B

pp

Fl. Tranquillo.

Clar. *p*

Fag. *p*

All. Ave Dieu donne aux bel-les fil-les, De beaux jours heu-reux, pour prix de leur don-té. Grâce à vous sont mains ter-
 Ten. Дай Господь здоро-вья, крас-ны-я дѣ-ви-цы, вамъ, за лас-ку за при-вѣтъ. Хлѣбъ-а ду-не-се-те.
 Bass. Дай Господь здо-ровья, крас-ны-я де-вуш-ки, за лас-ку за при-вѣтъ. Хлѣбъ-а ду-не-се-те.
 Ten. Дай Gott schen-ke Euch Ge-sund-heit, schmucke Mäd-chen, für das Herz-lich gu-tes Wort.
 Bass. Дай Gott schen-ke Euch Ge-sund-heit, schmucke Mäd-chen, für das Herz-lich gu-tes Wort.
 Fl. *p* *pizz.*

Tranquillo.

Fl. *p*

Clar. *p*

Fag. *p*

Cor. *poco cresc.*

All. Les souf-fran-ces de no-tre cap-ti-vi-té. Мы отъ васъ о-би-ды въ по-ло-ну не-зна-емъ,
 Ten. ку-мысь про-хладнымъ насъ по-и-те въ зной-ный день. Мы отъ васъ о-би-ды въ по-ло-ну не-зна-емъ,
 Bass. X.J.J.d. - нымъ насъ по-и-те въ зной-ный день. Мы отъ васъ о-би-ды въ по-ло-ну не-зна-емъ,
 Ten. Ich uns und mit kühl-tem Num-ys still-let un-tern Durst. Den ge-fäng-nen hier-ge-n wa-ret ihr stets groß-dig;
 Bass. Ich uns und mit kühl-tem Num-ys still-let un-tern Durst. Den ge-fäng-nen hier-ge-n wa-ret ihr stets groß-dig;
 Fl. *poco cresc.*
 Clar. *poco cresc.*
 Fag. *poco cresc.*
 Cor. *poco cresc.*
 Fl. *arco poco cresc.*
 Clar. *poco cresc.*
 Fag. *poco cresc.*
 Cor. *poco cresc.*
 Fl. *poco cresc.*

p poco cresc.

dolce

dolce

IV.

pp

qui pas-ser com-me des an-ges dans nos durs sen-tiers. Et sur tout gué le ciel veille, O fil-lette de Khan, Ханс-кой доч-кѣ крас-ной,

крас-ны-я дѣ-ви-цы вамъ, за яс-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-nes Toch-ter

fil-les, an-ges de nos durs sen-tiers. O prin-ces-se, Ханс-кой доч-кѣ крас-ной,

евѣ-ге-санд-heit für das gu-te Wort. Cha-nes Toch-ter

0 sul G.

0 sul D.

0 sul D.

0 sul D.

pp

Musical score for the first system, consisting of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature is one sharp (F#). Dynamics include *p* (piano) and *f* (forte). The music features melodic lines with slurs and rhythmic patterns.

(Дѣвочки машутъ дѣвушкамъ и Кочкавовѣ и проходятъ за сцену.)

Musical score with lyrics in three languages. The lyrics are:

<i>seur- ver- meil- le!</i>	(<i>Les prisonniers font un salut d'adieu aux jeunes filles et à Koutchakówna, traversent le théâtre et sortent.</i>)
мно- ги дѣ- та!	(<i>Die Kriegsgefangenen grüssen die Mädchen und Kutschakówna und entfernen sich hinter die Bühne.</i>)
<i>soll hoch le- ben!</i>	
<i>à princes- se seur- ver- meil- le!</i>	
мно- ги дѣ- та дай Господь!	
<i>soll hoch le- ben</i>	
<i>sur toi que Dieu veil- le!</i>	
мно- ги дѣ- та дай Господь!	
<i>soll hoch le- ben, le- be hoch!</i>	

Musical score for the second system, consisting of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature is one sharp (F#). The music includes piano accompaniment and melodic lines. The word *sul G.* is written above the first two staves.

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. Kontchakówna et les jeunes filles sortent. Vers la fin du choeur, 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)

С О Р О
(Половецкій дозоръ)

Tenori. (14-16)

Bassi. (12-14)

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

Av som-met des
СОЛ-ще за го-ру в-хо-дитъ на по-сѣхъ.
Hin-ter Ber-ges-kaupt ver-birgt die Son-ne sich.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Allegro moderato.

dim. *p*

muhis le so- leil passe et suit.
 рой у - хо - дить на по - кой.
 Haupt ver- dingt die Sonne sich.

ses feux sont é- teints voi-ci la nuit.
 СВѢТЪДНЕВНОЙ О - но у - во - дить за со - бой.
 geht zur Ruh; mit ihr das Tag-es-licht er- lischet.

ses feux sont é- teints voi-ci la nuit.
 СВѢТЪДНЕВНОЙ О - но у - во - дить за со - бой.
 geht zur Ruh; mit ihr das Tag-es-licht er- lischet.

f

The first system of the musical score consists of seven staves. The top two staves are vocal lines in treble clef. The middle three staves are piano accompaniment in treble clef, with a *mf* dynamic marking. The bottom two staves are piano accompaniment in bass clef, with a *pp* dynamic marking and the instruction *con sordino*.

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

The second system features vocal lines with lyrics in French, German, and Russian. The piano accompaniment continues with *mf* dynamics and *con sordino* instruction.

*Et le ciel fait lui-re ses é-toi-les. Seuls nous veil-le-ront, Et nous mar-cher-ont,
 L'ün-der an der Him-mel sei-ne Sier-ne, Wan-derl dann der Mond, und am Him-mel t'ront;
 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-
 l'ün-det Sier-ne an der Sier-ne
 Sier-ne
 Sier-ne*

The third system continues the musical score with vocal lines and piano accompaniment. It includes *mf* dynamics and *con sordino* instruction. The piano accompaniment features a *1^m* marking and *(2 c. Bassi)* instruction.

First system of musical notation. It consists of seven staves. The top three staves (treble clef) feature complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *f* and *mf*. The bottom three staves (bass clef) provide a harmonic and bass line, with dynamic markings such as *f dim.* and *mf*. The key signature has two flats (B-flat and E-flat).

Second system of musical notation, including vocal lines and piano accompaniment. The vocal lines are in French, Russian, and German. The piano accompaniment continues with complex rhythmic patterns.

Vocal Lyrics:

<i>Ovi</i> mit Hert - und	<i>seuls!</i> CHUB' Luch den	<i>Ah!</i> HAM'B. Sinschle. Niemand
<i>Seuls nous veil le nous</i> bey-ju o-cabnaty, nac-to-oc-peraty, und be-leuch-zei Au	<i>Paris!</i> Et nous m'ach-roni, f'ant sus dem Er-den-Dall	<i>Ah!</i> nacht. Tachts.
ter	ons!	Ah! HAM'B. Mord.

Final Line:
Au som-met des
 Со-ш-ше за го-
 rin-ter Ber-ges

Composer: (L. O. Bruni)

2.
p

p

Au som-met des munts le so-leil passe et suit.

munts le so-leil passe et suit.

Солн - це за го - рой у - хо-дитъ на по - кой.

Les feux sont é-teints, voici la fraî-che

Hin - ter Ber-ges - hand ver-birgt die Son-ne sich.

рой у - хо-дитъ на по - кой.

Светъ дневной о - но у - во-дитъ за со-

Haupt ver-birgt die Son-ne sich.

get zur Ruh; mit ihr das Täg-es-licht er-

p

con sord.

con sord.

1. *p*

p

p

a 2.
mf

a 2.
mf

pp

poco

cresc.

poco

cresc.

(За сценой)
(Derrière le théâtre)
(Hinter der Bühne)

Ses feux sont éteints, voi-ci la fraî-che nuit!

Свѣтъ дневной - но у-во-дитъ за со-бой,
nuist zu Ruh: mit ihr das Ta-ges-licht er-lischt.

Bien *lon-gue* *sois, fraî-che*
il *veux* *pa* *na* *po-*
'Sist *Zeit* *zu* *ge-hen* *zur*

бой. (Дозоръ уходитъ за сцену.) (*La patrouille s'éloigne derrière le théâtre.*) и всѣмъ по-ра на по-
lischt. (*Die Patrouille entfernt sich hinter die Bühne.*)

pp

cresc.

poco

pp cresc.

poco

senza sord.
pizz.

pizz.
p

poco cresc.

poco cresc.

poco cresc.

poco cresc.

riten.

dim.

p dim.

dim.

p dim.

dim.

pp

pp

p dim.

morendo

pp

rit!

КОН.

Rit!

КОН.

a

poco

mf dim.

pp

a

poco

mf dim.

pp

p cresc.

mf dim.

pp

pp

pp unis pizz.

pp unis pizz.

pp

riten.

№ 11. РЕЧИТАТИВЪ И КАВАТИНА ВЛАДИМИРА.

№ 11. Récitatif et Cavatine de Vladîmir.

№ 11. Recitativ und Cavatine Wladimirs

Andante. $\text{♩} = 58.$

Flauti.

Clarineti in B.

Fagotti.

Cori in F. I.II.

ВЛАДИМІРЪ ИГОРЕВИЧЪ.

VLADIMIR IGOREVITCH.

Медленно день у - га - саль, солнце за лѣсомъ са - дилось, со-ун вечер-ни-и
 L'en-te-ment pais-sa le jour, Sur la fo-rêt té-mé-rieu-se; L'om-bre va mys-té-ri-
 Tag-es-zeit lang-sam er-lischt, Son-nen-ball steht hin-ter'm Wal-de, Abend-rauch schü-len 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. Fag. cresc. poco.

rallent.

a piena voce

меркли, ночь на-двигалась на землю, тѣ-ни но-ч-ны-и чернымъ по-кровомъ степь за-сти-ла-ли; теп-ла-я юж-на-я но-ч!
 eu-se E-voit-ler l'echo d'a-mour. Echo d'i-vres-se, Chant de ter-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-len die Ste-p-pe in schwar-zen Sack-ten. O, la-ge-e sind Li-che Nacht!

pp cresc. poco

cresc. poco

pp cresc. poco

pp cresc. poco

pp cresc. poco

pp cresc. poco

pp cresc. poco

pp cresc. poco

rallent.

a tempo

Fl. I
Fl. II
Fag.
Cor.

dolce 3

Грезы люб-ви навь-ва-я, разли-ва-я нѣгу въ кро-ви, чашгьль свидань-ю.
Malgré l'ar-deur de ta flam-me, Tu m'es doux ô rêve et la soe rem. pit mon â-me!
 qui veut uns zu Lie-des-trü-me; indem Bu-ach Wan-ne er-regst und lachst zur
 lip-be.

Ждешьли ты ме-ня, мой мила-и?
Che-re bien-ai-mée, uné-toi le lui!
 Hat-est du mein o Thal-de-Her-zen-Maid?

pp cresc. mf > p dim.

a tempo

pp espressivo SOLO. pp

Ждешьли?
An-ge!
 Hast du?
 Чую сердцемъ что ждешь ты ме-ня,
tu mal-tends et mon cœur me le dit!
 wohl mein Herz ah-ndet es sagt es mit.

Ахъ!
 Ah?
 Sprich

arco p arco p

B

SOLO.
dolce

Sempre cantabile, dolce ed espressivo

Где ты, где? От-зо-вись на зовъ люб-ви. Ахъ! — скороль-ско-роли я в-ви-жу те-бя?
 Viens, ah! viens! Viens re-ponds au tendre ap-pel, O chère à-ma-n-te, le doute, hé-las! est cru-el!
 wo bist du? Lass mein Ruf nicht ant-wart-los! Mit hei-sser In-ge-duld harich dein, Tol-des Lieb.

B

Fag.
Cor.

Ты при-ди ско-рѣй! Ско-рѣй! На зовъ люб-ви от-зо-вись! Вспомни: я вѣто-
 Viens re-ponds! à mon ap-pel! Dou-ter d'un cœur est cru-el! Viens! Ton à-
 Komm zu mir? O, komm ge-schwind! Mein Herz ruft dich, hol-de Maid! Fühlst du, dass der-

pp *cresc.* *mf* *dim.* *p* *pp*

Cl. *p* *a 2.*

Cor. *mf cantabile* *p*

mp

скѣ, грудь го- рить, я жду, стра- сно жду я те- бя, любви тво- ей! Больше
 мой est ma vie, e A toi tou-jours tendre a- mie! En-tends ma voix! Viens a
 lie-be leid mein Herz durch-glüht? Heiss für dich die-he ich, mein Her-zen. Lieb! Gā-ze

mf *pizz.* *arco* *p*

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

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

Cl. *mf*

Cor. *p*

pp

жизни я. люблю те-бя! Чтож ты ме- длишь, другъ мой? Встань, при-ди ко мнѣ!
 viens, e. toi - le de mon ciel! e ma bien - ai - me - e bis - se - toi sie - chis.
 gen mein Le - ben für dich nin! Was zä-gerst du Lieb? Et - le doch her - bei

mp

con sordini *p dolce e cantabile*

con sordini div. *pp* *pizz.* *arco*

rallent. C a tempo

SOLO.
douce

visь на зовъ люб-ви. Ахъ, до-ждусь ли, дождусь я, яс-ки нѣжной твоей? Ты при-ди, ско-
 1^{er} a mon ap-pel. Ah! pour toi, oui pour toi! Le dou-te se-rait trop cru-el! Ah! re-ponds! A
 ant-wort-los mein Ruf! Wann um-schlingst du mich schmeichelnd, zärt-lich, ho-send um-schlingst? Komm zu mir ge-

cantabile

Fl.
Cl.
Fag.

E

dolce espressivo

p

pizz.
arco

E

рѣй, на зовъ любви от-зо-вись! Приди подь бро-вомъ тем-ной зо-чи, когда и лѣтъ и во-ды
 1^{er} ce coeur brû-lant de-tout! La nuit d'é-te, sous ses longs voi-les Pour moi an-non-ce son re-
 1^{er} mein Herz ruft dich, hol-de maid! O komm in schwe-ze Nacht ge-hül-let, wann die le-rnt und Teu-me

Fl.
Cl.
Fag.
Cor.

спить, когда лишь звёзды, неба о-чи, одни на насъ съто-бой бляють. Кривошь все мид-но, ту-хо
Je n'est-ils que les étoiles, Ces yeux du ciel tout pleins d'étoiles. Mais des beaux soirs le doux sa-

спить, крики ко спить. У-и-и-и!
Schreit im Wald schreas. U-ii-ii-ii! viens!

Nº 12. Duo. **№ 12. ДУЭТЪ.** Nº 12. Duett.

Allegro agitato. $\text{♩} = 72$.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Musical score for woodwinds and brass instruments. The score includes staves for Flauti, Oboi, Clarineti in B, Fagotti, and Corni in F. The Flauti, Oboi, and Clarineti in B parts begin with a forte (*f*) dynamic. The Fagotti part begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and then a forte (*f*) dynamic. The Corni in F part begins with a forte (*f*) dynamic. The tempo is marked *Allegro agitato* with a quarter note equal to 72 beats per minute.

Allegro agitato.

КОНЧАКОВНА.
КОНЧАКОВНА.
KONTSCHAKOWNA.

VLAD. IGOR.
ВЛАДИМИРЪ
ИГОРЕВИЧЪ.
WLAD. IGOR.

Musical score for vocal soloists. The score includes staves for the vocal soloists, with the tempo marked *Allegro agitato*.

Arpa.

Musical score for the harp. The score includes staves for the harp.

Violini I.
(16 - 20)

Violini II.
(14 - 18)

Viola.
(10 - 12)

Violoncelli.
(8 - 10)

Contrabassi
(8 - 10)

Musical score for strings. The score includes staves for Violini I, Violini II, Viola, Violoncelli, and Contrabassi. The Violini I and II parts begin with a forte (*f*) dynamic. The Viola part begins with a forte (*f*) dynamic and includes a *div. 3* marking. The Violoncelli and Contrabassi parts begin with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and then a forte (*f*) dynamic. The tempo is marked *Allegro agitato*.

Allegro agitato.

SOLO.

SOLO.

This system contains a complex arrangement of musical staves. The top four staves are grouped together, with the third staff from the top marked 'SOLO.' and containing a treble clef. The bottom two staves of this group are bass clefs. Below this, there are two more staves, with the top one marked 'SOLO.' and containing a treble clef. The bottom staff of this second group is a bass clef. The music includes various notes, rests, and dynamic markings like 'f'.

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

Cl. dolce

Fag. *p*

a2:

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-димирь мой, ты ли, о милый мой, ты-ль не-на-глядный мой, ты ли, же-ланый мой? О, как же жа-
Bist du es, He-zem-stund? Bist du's Ge-lieb-ter mein, dem ich mein Herz ge-schenkt? Du nig er-wünschet Freund, o wie ich

riten. assai. Allegro moderato.

This system features a vocal line with lyrics in French and Russian. The French lyrics are: "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". The Russian lyrics are: "Ты ли, Вла-димирь мой, ты ли, о милый мой, ты-ль не-на-глядный мой, ты ли, же-ланый мой? О, как же жа- Bist du es, He-zem-stund? Bist du's Ge-lieb-ter mein, dem ich mein Herz ge-schenkt? Du nig er-wünschet Freund, o wie ich". The score includes staves for Clarinet (Cl.), Bassoon (Fag.), and other instruments, with dynamic markings like 'dolce' and 'p'.

Poco a poco stringendo e più animato. ^{a 2.}

lunga

Fl.
Ob.
Cl.
Fag.

p cresc.
mf cresc.
f

p cresc.
a 2.
p cresc.
f

mon bien-ai-mé!

ла и те-бя!
dei-ner ge-harrt!

lunga

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

Poco a poco stringendo e più animato.

lunga

Cl. Lento. $\text{♩} = 76.$

^{a 2.}

Cl.
Fag.

p
p

pizz.
pizz.
p

Lento.

Je suis à toi.
Лю-блю ли я,
Herz in-nig-lich

Toi seul as ma foi.
лю-блю ли те-бя?
O, in-nig und treu.

Et tu n'en peux dou-ter.
Лю-блю ли я те-бя?
Voll Liebe ist mein Herz.

Où je ne suis pas.
мо-е сча-стье!
Du mei-ne Freu-de!

Moi-mes-tre?
Лю-бишь ли ты?
Liedt du mich?

Est-ce bien vrai?
Лю-бишь ты?
Liedt du mich treu?

Ah! parle en car!
Лю-бишь ме-ня?
Sag' es noch, Lieb!

A
Allegro passionato. ♩ = 112.

First system of the musical score. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal parts are mostly rests, with some initial notes in the Soprano and Alto parts. The piano accompaniment begins with a *p* dynamic and includes some arpeggiated figures.

A
Allegro passionato.

Second system of the musical score, featuring vocal lines with lyrics. The lyrics are in French, Russian, and German. The French lyrics are: "Ouel à-mour é-gale i-ci das cel à-mour 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". The piano accompaniment continues with a *mf* dynamic.

Third system of the musical score, primarily piano accompaniment. It features a complex rhythmic pattern in the right hand with a *mf* dynamic, and a simpler bass line in the left hand.

Fourth system of the musical score, including string parts and piano accompaniment. It features a double bass staff with a *mp* dynamic, and two violin parts (I and II) with *arco* and *pizz.* markings. The piano accompaniment continues with a *p* dynamic.

Allegro passionato.
A

dolce

dolce

dolce

dolce

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

unis.

Musical score for the first system, featuring five staves. The first four staves are marked with a piano (*p*) dynamic. The notation includes various rhythmic values and rests.

Vocal line with lyrics in French, Russian, and German. The lyrics are:

<i>Je</i>	<i>po-</i>	<i>tre</i>	<i>loi</i>	<i>fa-</i>	<i>taie.</i>	<i>Et je t'ai-</i>	<i>me-</i>	<i>rai</i>	<i>jus-</i>	<i>-qu'au</i>	<i>no-</i>	<i>tre.</i>	<i>Es</i>	<i>pas.</i>
блю	я	те	-	бя	всѣмъ	сѣрд-	-	цѣмъ,	мнѣ	безъ	те	-	бя	весь
<i>dit</i>	<i>will</i>	<i>mein</i>	<i>Herr,</i>	<i>ge-</i>	<i>Hö-</i>	<i>ren.</i>	<i>Du</i>	<i>bist</i>	<i>mir</i>	<i>Al-</i>	<i>les</i>	<i>in</i>	<i>der</i>	<i>Weit.</i>

Piano accompaniment for the second system. The right hand features a complex, rhythmic pattern with many sixteenth notes, while the left hand has a simpler, more melodic line.

Musical score for the third system, featuring multiple staves. The notation includes various rhythmic values and rests. The piano part continues with complex textures.

B

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, both marked with a piano (*p*) dynamic. The vocal line is currently silent.

Musical score for the second system, including vocal line with lyrics and piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand, marked with a piano (*p*) dynamic.

Al- lors dis- moi: Sois mon e- poux! Sois mon
 Кро - по - ли ты бу - дешь мо - ей! Кро - по - ли я
 Wann schlie- ssen wir den E- he- bund? Wird's Bald

Musical score for the third system, including vocal line and piano accompaniment. The piano part features a melodic line in the right hand, marked *pizz.* (pizzicato), and a bass line in the left hand, marked *ten.* (tenuto). The vocal line is currently silent.

B

First system of musical notation. It consists of five staves. The top two staves are vocal lines (Soprano and Alto). The middle two staves are piano accompaniment (Right and Left Hand). The bottom staff is a single bass line. The music is in a minor key and 4/4 time. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

Second system of musical notation. It includes lyrics for the vocal lines and piano accompaniment. The lyrics are in French, German, and Russian. The piano part continues with the same melodic and rhythmic patterns as the first system.

me se-rait doux!
 dy - ay tbo - eñ?
 die Dei- ne sein?

ge - - - - -
 ge - - - - -
 ge - - - - -

roux?
 роль?
 schön?

toi
 Да,
 Wann

l'ange
 ero
 wirst

ai - me, dis moi donc ces
 роль я на - зо - ву те -
 du, Her-zen's Maid, ganz die

Third system of musical notation. It consists of five staves. The top two staves are vocal lines. The middle two staves are piano accompaniment (Right and Left Hand). The bottom staff is a single bass line. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *arco*, *crese.*, *dim.*, *len.*, *p*, *mf*, and *dim.*

The musical score consists of several systems. The top system features vocal lines with lyrics in French, Russian, and German. The piano accompaniment includes staves for violin, viola, and cello/bass. Dynamic markings such as *pp*, *cresc.*, *pizz.*, and *arco* are present throughout the score.

Vocal Lyrics:

<i>mots</i>	<i>si-</i>	<i>doux.</i>	<i>Di's</i>	<i>moi ces</i>	<i>mots, ces</i>	<i>mots</i>	<i>si</i>
<i>ou</i>	<i>mo -</i>	<i>eu.</i>	<i>za -</i>	<i>doi -</i>	<i>mo -</i>	<i>eu -</i>	<i>me -</i>
<i>Mei -</i>	<i>ne</i>	<i>sein?</i>	<i>Wann</i>	<i>nenn</i>	<i>ich</i>	<i>dich</i>	<i>mein</i>
						<i>süs</i>	<i>ses</i>

Performance Instructions:

- pp cresc.* (pianissimo, crescendo)
- con sordini* (with mutes)
- pizz. p* (pizzicato, piano)
- arco* (arco)

The musical score is arranged in a standard orchestral format. It features a vocal soloist part at the top, followed by the first and second violins, violas, cellos, and double basses. The piano part is divided into two systems, each with a grand staff (treble and bass clefs). The score includes various musical notations such as dynamics (p, pp, mf, f, cresc.), articulation (accents, slurs), and performance instructions (a 2., arco, pizz.).

Vocal Soloist:
The vocal line begins with a piano (*p*) dynamic and a *cresc.* marking. The lyrics are in French, German, and Russian. The French lyrics are: "Ah! le raye est trop doux / nuit et mons nous!" and "BY de H te des ba? Glücks?". The German lyrics are: "mög' es bald ge - schen". The Russian lyrics are: "дои тво - еи, же хои?".

Orchestra:
The piano part features a variety of textures. The first system includes a *pp cresc.* marking. The second system includes a *p* marking and an *a 2.* instruction. The third system includes a *p* marking and an *a 2.* instruction. The fourth system includes a *p* marking and an *a 2.* instruction. The fifth system includes a *pp cresc.* marking. The sixth system includes a *pp cresc.* marking. The seventh system includes a *p* marking and an *arco* instruction. The eighth system includes a *p cresc.* marking and a *pizz.* instruction. The ninth system includes a *p* marking. The tenth system includes a *mf* marking.

1. SOLO.
mp *dim.* *rit. assai*

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

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

p *dim.* *smorz.*

rit. assai

mf *dim.*

dim. *smorz.*

dim. *smorz.*

pizz. *p* *dim.*

p *dim.*

unis. *p* *dim.*

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

C
Allegro assai. $\text{♩} = 84$.

stringendo

Ob. *mf* *cresc.*

Cl. *mf* *cresc.*

Fag. *mf* *cresc.*

senza sord. *mf* *cresc.*

senza sord. *mf* *cresc.*

Viole arco *mf* *cresc.*

V. Celli arco *mf* *cresc.*

C. B. *mf* *cresc.*

un. *cresc.*

Allegro assai.

stringendo

C

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*

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

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

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

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

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

lunga

Meno mosso. Appassionato. ♩ = 96.

Flauti. *mf*

Oboi. *mf*

Clar in B. *p* *smorz.*

Fagotti. *mf*

Corni in F.

Mon bonheur, crais-le cest toi!
 Her-zens-freund! Mein süs-ses Glück!
Je suis à toi!
 Du Hol-der Freund!

Милый мой! Радость мо-я! Счастье мо-е!

Où, du des ad. *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 süs, so schön!* *Du, theu-res Herz-lieb!*

Arpa.

Viol. I. *pp* *smorz.*

Viol. II. *pp* *smorz.*

Viole.

V. Celli. *pizz.*

C. Bassi. *pizz.*

Meno mosso. Appassionato. ♩ = 96.

D Allegro appassionato (come prima)

The musical score is written for voice and piano. It consists of two systems of staves. The top system includes vocal staves with lyrics in French and Russian, and piano accompaniment. The bottom system includes piano accompaniment for the strings and woodwinds.

Vocal Lyrics:

dolce

Quel amour é-gale i-ci bas Cet amour puis-sant,
 Да, Лю-блю я те-бя, те-бя Все-й стра-стью, все-й
 Ich lie-be dich, Freund, mit gan-zer Gluth mei-ner
 Sois mon é-pouse en-fin; sans toi mon coeur
 Лю-блю - - - - - бы ме-ня, ла-да, друг-а мой, все-ю
 Ach, lie-be mich wie-der in-nig, zärt-lich,

Piano Accompaniment:

The piano accompaniment features a prominent arpeggiated figure in the right hand, marked *mf*. The left hand provides a steady bass line. The string section is marked *p* and includes *arco* and *pizz.* markings.

D Allegro appassionato (come prima)

dolce

dolce

dolce

p

qui me jette en tes bras, Quel amour pieux se le?
 en - - лои ду - - ши мо - - ло - - дой, те - - бя о му - - лыи
 jun - gen Seel, mit zärt - lich rei - net Glut, o du, mein

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

con sordini

p
con sordini

p

unis.

6 *5*

poco a poco

p cresc.

pp cresc.
pp cresc.
pp cresc.
pp cresc.
pp cresc.
pp cresc.

quasi *cre-* *pas.* *La* *mour*
 বেশ *me-* *je - - -* *hoi,* *ma. pelle*
 ganz *die* *Die-* *ne* *sein?* *und auf*

pour *moi,* *le don-* *neur* *cher ange, est*
 te - *бя* *на -* *зо* *бу* *же* *hoi mo*
 du *denn* *ganz* *die* *Mei* *me sein? auf*

p
p

divisi

> pp cresc.
pp cresc.
divise pizz.
p cresc.
p cresc.
p cresc.
p cresc.

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

Vivo.

The musical score consists of several systems of staves. The top system includes vocal staves with lyrics in French and German. The middle system features piano accompaniment with various dynamics and articulations. The bottom system includes woodwind and string parts with specific performance instructions.

Vocal Lyrics:
 en e- e- e- dans e- e- e-
 Les me wig - les me wig -
 Dies! HOH? Mein?
 Dies! HOH? Mein?

Performance Instructions:
 a 2.
 ff
 f
 p.
 ff subito
 unis.
 unis. piz.
 ff

Vivo.

The musical score on page 287 consists of several staves. At the top, there are five staves for piano: two grand staves (treble and bass clef) and three single staves (treble, bass, and treble clef). The piano part begins with a forte (*f*) dynamic and a *dim.* (diminuendo) instruction. The first three piano staves are held by long, sweeping lines that taper from left to right. Below these are three empty staves. The next section features a piano introduction marked *ad libitum glissando* and *ff* (fortissimo), with a large slur over a series of rapid, ascending and descending notes in both hands. This is followed by three empty staves. The bottom section of the page contains five staves for the orchestra, labeled from top to bottom: Viol. I., Viol. II., Viole. (Viola), V. Celli. (Violoncelli), and C. Bassi. (Contrabassi). Each of these staves contains a single whole note at the beginning of the page.

Tempo I.

ritenuto colla parte

a 2.

pp
mf
f
sf
mf

ten. ad libitum

a piacere. amoroso

Sois à moi!
Sch bin Dein.

ten. ad libitum

f-do-let de ma vie, enfin, sois donc à moi!
 O, mi-lai-ii, zhe-lai-hai-ii, da, ty mo-ai!
 O, hol-de Maid, o, sü-sse Lieb! Auf e-wig Mein.

senza trem.
sordini

senza trem.
sordini

trem.

div.

divisi
à 3.

pizz.

mf
f
mf
mf
mf
mf
mf
mf
mf
mf

ritenuto colla parte

Tempo I.

I. Solo.

ff *f* *dim.* *pp* *p*

I. Solo.

ff *f* *dim.* *pp* *p*

dim. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

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

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

pizz. *mf* *dim.* *pp*

a 2. *mf* *dim.* *pp*

dim. *poco a poco* *pp*

Recit. Allegro. ♩ = 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-dai-ze - é - ré?
 Ну чтожъ, о-тець твой? Да-еть ли онъ со-да-е-е на сва-дьбу?
Was sagt ein Va-ter? Ach, wird er seg-nen un-ser Band, Ge-lieb-ter?

Non! non! НѢТЬ, нѢТЬ!
O, arco mein!

Violini I. *arco p* *pizz. mf*
 Violini II. *arco p* *pizz. mf*
 Viole. *arco p* *pizz. f*
 Violoncelli. *arco p* *pizz. f*
 Contrabassi. *arco p* *pizz. f*

Recit. Allegro.

Je ne se lui par-ler. mais li-dres il fait tous deux nous en-dre.
 По-ка мы съ нимъ въ нѣ-ну, о сва-дь-бѣ и ду-мать не ве-ли-тъ онъ.
Mein Va-ter wird nicht thun. bis wir Frei-de ganz frei werden, Lie-be

J-gor n'est pas un pè-re Вотъ какъ! НѢТЬ, мой о-тець до- Schä-der! dass er dem Stat-sim

ten-dre. Mon père à moi d'ici au sein pa-der.
 от-е; мени сей-часъ отъ вѣдѣть на те-бѣ.
bleibt. Mein Va-ter wünscht dich so gleich zum Sohn.

On nous é-pi-e, en-tend ses pas.
 Уи-ди от-сю-да, сю-да и-дуть.
Ein pitzes Geräusch dort, Horch! Gemacht Schritt.

dim.
pizz.
p

Pres-te, par-tons plus bas!
 dolce
 Полно, ни-кто неидеть.
Uns hört kein Lau-cher hier.

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

De grâ-ce, ah!
 Не-бой-ся, о-
Ach, bleib' mich ver-

dim.
p
dim.
p
dim.
p

№ 13. АРІЯ КНЯЗЯ ИГОРЯ.

№ 13. Air du prince Igor.

№ 13. Arie des Fürsten Igor.

Andante. ♩ = 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-lás! mon
Hu cha, hu
Um. sonst nach*

Violini I.

Violini II.

Viole.

Violoneello.

Contrabasso.

Andante. ♩ = 66

p *cresc.* *sf* *p dim.*
p *cresc.* *sf* *p dim.*
mf cresc. *p dim.*
mf *p dim.*
cresc. *p dim.*

Âme est triste /-dieu /e doux re - pos! En proie à mon cha - grin pro - fond, je veil - le; Le temps pas - sé ve - naît, quand je som -
от - дыха на - мученой ду - шѣ... Мнѣ ночь не шлетъ от - ра - ды и заб - венья, все про - шло - с я вновь пере - жи -
Fr - he sucht das trü - be, Schme - te Herz. Er - qui - ckend sü - sser Schlaf - schliesst nicht die Au - gen. Du bist in der Er - rin - ne - rung Va -

arco *p* *cresc.* *sf* *p dim.*
arco *p* *cresc.* *sf* *p dim.*
p *cresc.* *ditise* *p dim.*
p *cresc.* *p dim.*
p *cresc.* *p dim.*

A Più animato.
Risoluto.

The first system of the musical score consists of ten staves. The top four staves are in treble clef, and the bottom six staves are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a forte (*f*) dynamic. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third staff has a melodic line with some rests. The fourth staff has a melodic line with some rests. The fifth staff has a bass line with quarter and eighth notes. The sixth staff has a bass line with quarter and eighth notes. The seventh staff has a bass line with quarter and eighth notes. The eighth staff has a bass line with quarter and eighth notes. The ninth staff has a bass line with quarter and eighth notes. The tenth staff has a bass line with quarter and eighth notes. The dynamics *f* and *mf* are indicated.

puis je vois dans un mi-ra-ge, fe-tés vic-toi-res de ja-dis! Les jours de gloire, hé-las! sont bien fi-
 бранной славы пуръ ве-се-лый, мо-ю по-бъ-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

The second system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three staves are in bass clef. The key signature has three flats. The music begins with a forte (*f*) dynamic. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a melodic line with eighth and sixteenth notes. The third staff has a bass line with quarter and eighth notes. The fourth staff has a bass line with quarter and eighth notes. The fifth staff has a bass line with quarter and eighth notes. The dynamics *f* and *arco* are indicated.

A *f* Risoluto.
Più animato.

Più lento.

The first system of the musical score consists of ten staves. The top two staves are vocal lines with long, flowing melodic lines. The lower staves provide harmonic support with chords and moving lines. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo). The tempo is marked *Più lento.*

p *Più lento.*

<i>mis.</i>	<i>Je suis vain - cu, blessé, cap - tif,</i>	<i>Dans l'om - bre basse d'un cy - plain tif.</i>	<i>На - ге - та brave ar - mee</i>
нець,	по - громъ, и ра - ну, и мой плънь,	и гибель всѣхъ моихъ полковъ,	за ро - дину
<i>Polms,</i>	<i>kommt die Ge - fahr - geschicht, die Smaçh.</i>	<i>Die Brust voll Kampf - lust, sie let ihr, Nie - ger,</i>	<i>im Schlachtgewühl</i>

The second system continues the musical score with piano accompaniment and vocal lines. The piano part features *pizz.* (pizzicato) markings in the lower staves. The vocal lines continue with the lyrics from the previous system. The tempo remains *Più lento.*

Più lento.

B Tempo I.

Musical score for the first system, featuring multiple staves for strings and woodwinds. The score includes dynamic markings such as *mf* and *p*.

Fut ex-ter-mi-nae!
 го-ло-вы е.ю - жившихъ.
 für die Heimal's Eh-re,

I- gor lah-guit kap-tis! Sei laut per-du, gloir, hon-neur, pa-tet-e! *I-gor gle-*
 По - губ - ло все, и честь мо-я, и слава; по - зо-ромъ сталья земли род-
 Ge-schän. det sind mein Ruhm und mee-ne Eh-re; die trau-te Hei-mal'sucht iz-rem

Musical score for the second system, featuring multiple staves for strings and woodwinds. The score includes dynamic markings such as *p*, *pizz.*, and *arco*.

B *p* Tempo I.

poco string. Più animato.

Musical score for strings, measures 1-10. The score includes staves for Violin I, Violin II, Viola, and Cello/Bass. The key signature is three flats (B-flat major or D-flat minor). The tempo is 'poco string. Più animato.' Dynamics include *p*, *f*, and *pp*.

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-зорь сьу-мь-ю ис-ру-чить, спасу я честь сво-
ge-ber. O, gebt mir mei-ne Frei-heit wie-der, und ich wasch weg die Schmach mit Blut im Kampf. Ich ret-te mei-ne

Musical score for strings, measures 11-20. The score includes staves for Violin I, Violin II, Viola, and Cello/Bass. Dynamics include *p*, *f*, and *arco*.

poco string. Più animato.

C^{a 2.}

на Гау-ро-ре, Je Hap-re-hai ses op-pres-seurs!
 ю ии С.та-вв, я Русь отъ недруга ена - су!
 Für-sten-er-ré, vom gier-gen Feind mein Hei-mat-Land!

rallent.

Meno mosso.

The first system of the musical score consists of ten staves. The top staff is a vocal line with lyrics in French, Russian, and German. The second staff is a piano accompaniment. The third staff is a cello/bass line. The fourth staff is a violin line. The fifth staff is a viola line. The sixth staff is a double bass line. The seventh staff is a flute line. The eighth staff is a clarinet line. The ninth staff is a bassoon line. The tenth staff is a contrabass line. Dynamics include *pp* and *dim.*

dolce

Tendre e - pou-se bien-ai-me e Comme à toi *ты од-на бу-дешь не станешь,*
ты од-на, го-лов-ка-ла-да, ты од-на бу-дешь не станешь,
Du al-lein, mein hol-des Täu-chen, wirst ver-zeihn dem ar-men Dul-der,

The second system continues the musical score. It features the same ten staves as the first system. The vocal line includes the lyrics from the previous system. The piano accompaniment includes dynamics like *dim.*, *ppp*, and *pizz.*. The cello/bass line includes *pp* and *pizz.*. The violin line includes *pp* and *pizz.*. The double bass line includes *dim.*, *pp*, and *arco*. The flute, clarinet, and bassoon lines include *dim.*. The contrabass line includes *dim.* and *pp*. Dynamics include *dim.*, *ppp*, *pizz.*, *pp*, *arco*, and *pp*. Performance instructions include *div.* and *arco*.

rallent.

Meno mosso.

Musical score for the first system, featuring multiple staves with various musical notations and dynamics. The score includes a key signature of two flats (B-flat and E-flat) and a time signature of 3/4. The dynamics range from *ppp* to *mf*. A section marked *D* begins in the middle of the system.

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

Musical score for the second system, including vocal lines and instrumental accompaniment with lyrics. The score continues with the key signature of two flats and a time signature of 3/4. Dynamics include *mf*, *amoroso e dolce*, and *p*. The instrumental parts feature *arco* markings and *ppp* dynamics. A section marked *Dmf* is indicated at the bottom.

The first system of the musical score consists of ten staves. The top two staves are for vocal parts, with lyrics written below them. The remaining eight staves are for instrumental parts, including strings and woodwinds. The music is in a key with two flats and a 3/4 time signature. Dynamics include *pp*, *mf*, *p*, and *ppp*. There are also markings for *6* and *7* fingerings.

The second system continues the musical score. It features vocal lyrics: *Adi du hod de* / *Be te pe ny tbo* / *Und in on - nuz*. The music includes performance instructions such as *Con tutta anima*, *f*, *div.*, *pizz.*, *poco cresc.*, *pp*, *mf*, *pp*, *div. arco*, and *arco*. The dynamics range from *mf* to *pp*. The instrumental parts continue with various rhythmic patterns and articulations.

The first system of the musical score consists of seven staves. The top staff is a treble clef piano part with a melodic line of eighth notes and chords. The second and third staves are empty. The fourth staff is a bass clef piano part with a rhythmic accompaniment of eighth notes. The fifth, sixth, and seventh staves are empty vocal staves.

The second system of the musical score includes lyrics in three languages: French, Russian, and German. The lyrics are: *la ter - ras - se. Tes yeux cher - chent dans l'es - ce, / емъ бы - рас - со - ромъ въ даль гла - за - ты про - га - ли - стъ, / vol - lem sin - ne spa'h - est du dem weg ent - lang Lieb,*. The musical notation continues with piano accompaniment and vocal staves.

poco cresc.
 vibrato
 dimin.
 dolce con anima
 poco cresc.
 dimin.
 Clar. I.
 Clar. II. poco cresc.
 Clar. basso poco cresc.
 pp
 poco cresc.
 dimin.
 poco cresc.
 dimin.

Et - toi seule à ma dis - po - si - tion, Toi par don - ne -
 ты одна лишь ты для меня, Ты по - да - е -
 Tag und Nacht ins Land hin - aus Und bit - te Thra - nen
 poco cresc.
 div.
 poco cresc.
 poco cresc.
 poco cresc.
 poco cresc.
 poco cresc.
 poco cresc.
 poco cresc.
 dimin.
 dimin.
 dimin.
 dimin.
 dimin.
 dimin.
 dimin.

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

Clar. in B.

Clar. basso

Les
льешь.

Comp. nous survivre en core a ma de-fa-ite? La non-pa-ys qui com. te sur mon bras!
- жели день за днелъ влалить въ илну бэллоду и зналтъ, что врагъ герза - егъ Русь?

La
Врагъ,

Ces Klans mau
что лютий

weinst
Wie? Schmeiden ia ge-fan. gen-schajt und wissen, das unser Land be-dangt das Land, uns plagt, qualt 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 consists of multiple staves for strings and a vocal line. The tempo and dynamics are marked as **Poco string. f Più animato.** The score includes various musical notations such as *mf*, *dim.*, *p*, *f*, *pizz.*, and *arco*.

Lyrics:

dits!
барсь;
Wuth!

sous leurs grif-fes ont ma té-te. I-gor cap-tif demeure, hé-las!
сто-нетъ Гусь въ когтяхъ могучихъ и въ томъ винитъ она ме-ня.

Un term grau-sen Loch der Klei-den stöhnt jetzt der Rossenland, mir!
Sucht

Ne fais, ô liberté che-ri-e,
О, дай-те, дай-те мнѣ свобо-ду,

O, gedi mir meine Freiheit wie-der,

Poco string. **f Più animato.**

poco rit. Tempo I.

Musical score for the first system, featuring multiple staves with piano and dynamic markings. The score includes various instruments and vocal parts. Dynamic markings include *p*, *dim.*, *cresc.*, and *pp*. The tempo is marked *poco rit.* and *Tempo I.*

poco rit.

Et je sau-rai te venger, ô pa-tri-e,
 я свой по-зорь съу-мь-ю неку-питьь,
 und ich was'weg die Schmach mit Kampf
 Blut im

Ou' je mour-rai dans les combats!
 я Русь отъ не-дру-га спа-су!
 vom Fein-de rett' das Hei-mat-Land!

Musical score for the second system, including lyrics in French, Russian, and German. The score continues with piano and dynamic markings. Dynamic markings include *p dim.*, *mf*, *pp*, and *cresc.*. The tempo is marked *poco rit.* and *Tempo I.*

Musical score for the first system. It includes vocal lines and piano accompaniment. Dynamic markings include *p*, *cresc.*, *sf*, and *mf*. The score is written in a key with two flats and a 4/4 time signature.

Où l'as! mon âme est bête à-dieu le doux re-pos. En proie à mon cha-grin pro-fond je veit le, le
 Ни сна, ни от-дыха из-му-ченной ду-ши; маф ночь не илетъ на-дежды на спа-сенье, лишь
Um-sonst nach Ru-he sucht das mü-de, schwere Herz. Et qui-chernd sü-sset Schlaf schließt mich Au-gen. Du

Musical score for the second system. It continues the vocal and piano parts. Dynamic markings include *p*, *cresc.*, *sf*, and *mf*. There are also markings for *div.* (divisi). The score is written in the same key and time signature as the first system.

p dim.
p dim.
p dim.
p dim.
p dim.
cresc.
cresc.
cresc.
cresc.
f
f
f
f
f
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. *Un! jours heu-reux et beaux, j'ap-pelle 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 Et-im-ne-rung ver-lo-ren, vom Jam-um-wäl-ter Geist! kein Aus-gang stellt sich dar!
 div.

p dim.
p dim.
p dim.
p dim.
poco sf p *sf p* *sf p* *sf p* *sf p*
poco sf p *sf p* *sf p* *sf p* *sf p*
cresc.
cresc.
f
f

№14. Scène. Igor et Ovlouïr.

№14. Scene. Igor und Owlur.

Moderato. $\text{♩} = 96.$

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.

OVLOUR.
ОВЛУРЪ.
OWLUR. *dolce*

LE PRIN. IGOR.
КНЯЗЬ ИГОРЪ.
FÜRST IGOR.

(Ovlour 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.

Tempo I.

A Solo.

The first system of the musical score consists of seven staves. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (F# and C#). It begins with a rest and then enters with a melodic line marked 'Solo.' and 'dolce'. The piano accompaniment is spread across the remaining six staves, including a grand staff (treble and bass clefs) and three additional staves. The piano part features a steady accompaniment with some triplet figures in the right hand.

sie et pour les tiens l'au-ro-ve 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-schaffen will ich dir ein
 То? Ты?... Du?

The second system continues the musical score with seven staves. The vocal line continues with the lyrics, marked with accents and dynamic markings like 'p'. The piano accompaniment continues with similar rhythmic patterns, including triplet figures and sustained chords.

A Tempo I.

Poco a poco più animato.

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

le par moi, Si, tend l'air son re-gard pé-tit - le.
 стайу я, бѣги изъ пѣна ты по - тай-но.
flinkes Ross.. Schwinglich rasch d'rauf und Zied von dannen.

Moi? Fier? Non-te! C'est vil. in-di-gne d'un prin-ce! Fuir? Moi?
 Что?... Мнѣ, князю; бѣжать изъ пѣна, потайно? Мнѣ?... мнѣ?..
Ich? Flied'n! Heim-lich die Flucht er-grei-fen? Das wä-re nicht brav.

sf *p* *cresc.* *poco* *a* *poco*
sf *p* *cresc.* *poco* *a* *poco*
sf *p* *cresc.* *poco* *a* *poco*
sf *p* *cresc.* *poco* *a* *poco*

Poco a poco più animato.

Allargando

Poco più lento.

Musical score for the first system, featuring piano and bass staves with various musical notations and dynamics.

f dim. subito

f dim. subito

cantabile

Non vrai-ment *dé-que men-ten-dre, Car le con-seil* *me vient* *voudroit qu'*
 князь, про-сти на смѣломъ словѣ, по-ду-май ты о томъ, что я ска-
 Ахъ, ver-gieb' mir mei-ne Fecht-zeit; 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?

Allargando

Poco più lento.

Musical score for the second system, featuring piano and bass staves with various musical notations and dynamics.

Poco string.

Poco string.

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

Poco string.

Ob. *p*

Clar.

Fag. *p*

Corni I. II. *p*

Mon pre-ple lair mar-ge-le. *L'oc-ca-si-on est bel-le Mais fait est*

спаси свой край я должень, а средства нѣтъ дру-гаго. Быть мо- жеть *pp*

Sch muss die Heimat ret-ten. *Sch weiss kein and- res Mit- tel. Viet s' leicht... ver-*

div. *pp*

pizz.

div. *p*

Fl. *pp*

Clar. *pp*

Fag. *pp*

Corni I. II. *pp*

d'un fé- lon! Pour- tant, dans ce fier ra- zon, L'es- ve des Pus- ses peut- être é- tin- celle A l'im- mense ho- ri- zon?

ко- дѣл са- ря раз- свѣ- та, и для ме- ня, и для Ру- си проглотитъ снова солнца радостна- го свѣтъ.

pp

pizz.

div. *pp*

pizz.

pp

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 связанъ, князь; креста на томъ не цѣло-валъ ты, князь.
 Dich bin-dest ja kein Heil'ges Eidschwur, Fürst. Dich knüpft keinschwur jaanden Chan bis jetzt.

Va, lais-se-moi!
оставь меня!
Get fort, get fort!

Ah, lais-se-moi!
Оставь меня;
Get fort, get fort!

p

p

Tempo I.

№ 15. АРІЯ КОНЧАКА.

№ 15. Air de Kontchâk.

№ 15. Kontschaks Arie.

Allegro moderato. ♩ = 112.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Cori 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! *Que le ciel te bé-nis-se!* *Au! te*

Зло-роуьти, князь? *Что при-у-нял ты гость мой?* *Что ты*
Wie gehst, Fürst? *Wess-hil bist du so thau-ig?* *Ist ge.*

Violini I.
(16-20)

Violini II.
(14-18)

Viola.
(10-12)

Violoncelli.
(8-10)

Contrabassi.
(8-10)

Allegro moderato. ♩ = 112.

Trombe.

p un feu con cap-tif lan-guit en ca-ge.

СО-КО-ЛУ ВЪ НЕ-ВО-ЛѢ НЕ ЖИ-ВЕТ-СИ. *En prime i-ci cha-cun te rend hom-a-ge. J'ai fait du fier cap-tif mort*
quält sich den ge-fang-ne Falk zu To-de. Все-пѣн-ни-комъ се-бя ты здѣсь счи-та-ешь? Но раз-вѣ ты жи-вешь какъ
In mei-nem Län-de bist du kein Ge-fang-ner. Du bist mein theu-er-er Gast. Mein

mf *arco* *mf* *p* *mf* *p* *mf* *p*

A Allegro ♩ = 132.

Fl.

Ob.

Clar.

Fag.

Cor.

Timp.

hôte. Va, cou-ra-ge! *A la Kai-a-la fut bat-tu-e*

ПІЙН-НИКЪ, а не гость мой? *der* *win* *nonz* *въ битвѣ при Ка-я-лѣ,* *и ge-*
lieb dich, schätze und ehrt dich *det an dem Fluss Ka-jä-la*

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

A Allegro ♩ = 132.

Музыкальный фрагмент, состоящий из нескольких стaves. Включает вокальную партию и фортепиано. Динамики: *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

Музыкальный фрагмент, состоящий из нескольких стaves. Включает вокальную партию и фортепиано. Динамики: *poco*, *a*, *poco*, *poco*, *a*, *poco*, *poco*, *a*, *poco*, *mf*.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *p poco cresc.*

ma! *li-vré,* *tu fus* *mon hō - te.* *Suis -- je un jour, un*
2. *2.*

бѣ
ent *у насѣ* *по - чѣтъ,* *какъ ха - ну,* *Все мо - е кѣ тво -*
dieu hier *wie ei - men Chān, Fürst* *Al - les stent zu*

Musical score for the second system, including vocal lines with lyrics in French, Russian, and German, and instrumental accompaniment. The score includes dynamic markings like *f*, *arco*, and *pizz.*

B

p poco a poco cresc. -
mf cresc.
p poco a poco cresc. -
cresc.
mf cresc.
p
cresc.
p
mf
mf
mf
mf

seul, en fau- te? Tes guer-riers, ton fils t'en -- tou -- rent;

имъ у - слу - гамъ: сынъ съ то - бой, дру - жи - на то - же,
 dei - nen Dien-sten. Selbst dein Sohn, und dei - ne Kre- ~~ge.~~

pp cresc.
pp cresc.
pizz.
p cresc.
pizz.

B

The first system of the musical score consists of ten staves. The top three staves (treble clef) feature a dense, rhythmic accompaniment with many sixteenth and thirty-second notes. The fourth staff (bass clef) has a more melodic line with some rests. The fifth and sixth staves (treble clef) are mostly empty, with some notes appearing later in the system. The seventh and eighth staves (bass clef) contain a steady, rhythmic accompaniment. The ninth and tenth staves (bass clef) continue the accompaniment with some melodic elements. Dynamic markings include *mf* and *f*.

Comme un 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.

The second system of the musical score includes vocal lines and instrumental accompaniment. The top staff (bass clef) contains the vocal line with the lyrics. The second staff (treble clef) has a vocal line with a melodic accompaniment. The third staff (treble clef) has a vocal line with a melodic accompaniment. The fourth staff (bass clef) has a vocal line with a melodic accompaniment. The fifth staff (bass clef) has a vocal line with a melodic accompaniment. The sixth staff (bass clef) has a vocal line with a melodic accompaniment. The seventh staff (bass clef) has a vocal line with a melodic accompaniment. The eighth staff (bass clef) has a vocal line with a melodic accompaniment. The ninth staff (bass clef) has a vocal line with a melodic accompaniment. The tenth staff (bass clef) has a vocal line with a melodic accompaniment. Dynamic markings include *p cresc.*, *arco.*, *mf*, and *f*.

Meno mosso.

rall.

Musical score for the first system, featuring multiple staves with piano and string parts. Dynamics include *mf cresc.*, *sf*, *p*, *dim.*, and *ppp*. Performance markings include *a 2.* and *Meno mosso.*

La chaî-ne n'est pas lour de à mon fi-è-re.

Cer-tes !

Созна-йся: раз-вѣ плѣн-ни-ки такъ жи-вуть?
ge-fang'ne le-ben mi gend'sso, wie du hier!

такъ-ли?
Nicht-zig ?

Musical score for the second system, including vocal lines and piano accompaniment. Dynamics include *sf*, *p*, and *ppp*. Performance markings include *pizz.*, *arco*, and *Meno mosso.*

Meno mosso.

rall.

Ob. poco rit. a tempo cantabile

Cl.

Fag.

Cor. pp

poco rit. a tempo pp

Tu vi ta force aux com-bats Qui !

Ti-me ton cœur, ton cou-rage aux com-bats. Tu sais braver le té-né-ment, Qui !
 ва-гу тво-ро, да за-в-да-ть в-лю-бо-ю; я в-ва-жа-ю те-бя, князь;
Muth in dem Kampf, de-ine Tä-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-rer? Dis-riten.

Да, я не враг-те-бь, князь, а хо-зя-инь и твой, ты мнѣ гость до-ро-гой; так по-вѣ-дай же мнѣ, чѣм же ху-до те-hält mich nicht für dei-nen Feind. Mein, dein freundlicher Wirth bin ich jetzt. Nie be-darf So er-zäh-le doch mit, was sa-trü-be dich

arco p

arco p

unis. arco p

riten. p

riten.

1. *ppp* *a 2.* *pp* *dim.*

ppp *ppp* *ppp*

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

про - дить, не разъ въ бо-дъ хъ кро-ва-выхъ у - жасть смер - ти ст - ять мой бу - лять.
goss- es, sein Blin-ten, Tod-als-leuch-ten. und wo es er-scheint, weicht Al- les scheu.

ppp *un. arco* *pp* *un. arco* *p* *dim.*

ppp *p* *dim.* *riten.*

D Tempo I.

Musical score for the first system. It features a vocal line with lyrics in French and Russian. The French lyrics are: "Le Khan, vois-tu, Commande et regne en maître." The Russian lyrics are: "Да, князь, все здесь, все ха-ну здесь под-власт-но; Am Macht Stärke ist der Chan un-er-mess-lich,". The score includes staves for vocal parts, piano accompaniment, and specific instruments: Tambourine (Tamb.) and Piatti. The Tambourine part consists of rhythmic patterns marked *ppp*. The Piatti part consists of dotted notes marked *ppp*.

Tempo I.

Le Khan, vois-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,

Musical score for the second system. It continues the vocal line and instrumental accompaniment. The vocal line includes the lyrics from the previous system. The instrumental parts include Violins (Vcl. divisi) and Basses. The Violin parts are marked *pizz.* and *pp*. The Bass parts include a first part (I.) marked *pp* and a second part (II.) marked *pizz.* and *pp*. There are also parts for *arco* and *pizz.* in the lower staves.

D Tempo I.

riten. a tempo

The first system of the musical score consists of several staves. The vocal line is in the upper part, with lyrics in French and Russian. The piano accompaniment includes a right-hand part with melodic lines and a left-hand part with chords and rhythmic patterns. The score is in a key with two flats and a 3/4 time signature.

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

я гро - зо-ю для всёхъ — быть все - гда. И храбрь, и смѣль,
Al- les zé-tert vor mir rings um- het. Ich bin tapfer,

The second system continues the musical score. It features the vocal line with lyrics and the piano accompaniment. The piano part includes markings for 'arco' and 'pizz.' (pizzicato). The score concludes with tempo markings 'riten.' and 'pp a tempo'.

riten. pp a tempo

The first system of the musical score consists of six staves. The top staff is the vocal line, followed by two staves of piano accompaniment (treble and bass clefs). Below these are three more staves, likely for a second instrument or a different arrangement. The music is in a minor key, indicated by the key signature of two flats. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line.

muta G in F.

Ter-ri-ble pour son traï-tre, J'as-sez-vis sa main joug qui pré-tend me tra-ver.

стра-ха я не зна-ю, всё бо-ят-ся ме-ня, все тре-пететь кру-гомъ, ме-нем furcht-da-rem Gosa.

pizz.

pizz.

The second system of the musical score continues the vocal line and piano accompaniment. It features the same six-staff layout as the first system. The piano accompaniment includes triplets in the bass line and chords in the treble line. The vocal line has lyrics in both French and Russian. The music maintains the same minor key and tempo as the first system.

Ob. ritén. ritén.

Clar.

Fag.

Cor.

Timp.

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

mis toi, me - ni ne бо - ял - ся, по - ши - ды ты не просишь нязь. Ахъ, не вра - гоу бы троичья со-
Doch hast du nie-mals ge-beu-get dein stol-zes Haupt vor mir, Fürst. Ach wie gern möch-te ich sein stehen

ritén. ritén.

Clar.

Fag.

Cor. I. II.

et a-vec toi. Nous se-ri-ous tous les deux Bons a- mis très heu-reux, Car bien- tôt tu sa-vas me con-nai-tre!

юз-ни-комъ вѣр-нымъ, а дру-гомъ на-деж-нымъ, а бра-томъ тво-имъ мнѣ бы хо- тѣ - ло-ся быть, ты по- вѣрь мнѣ.
Bra-des-ge-ross und dein lie-ber-der Bruder und Freund nicht dein Feind. Ja, mein nig-ster Wunsch ist es, glück' mit!

arco *dim.* *pp.*

Clar. *p*

Fag. *p*

Cor.

doice
J'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 mas gra me.

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 хочешь, ска-жи толь-ко
Willst du gleich kriegen, Eerst, schön-ste, Sla-vin-nen men-lich vom Kas-pi-meer sind se her-ge-führt. Was? ver-langt dir's nach Sla-vin-nen?

Vel. div. *p*
pizz.

Allegro moderato.

poco rit. a tempo

p

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
Mimm da von was dein Herz nur be-gieret. Wie-le prächt-vel-le Schön-heit-en ha-be ich. Im schwar-zen Fla-ten wält

divisi *p*
arco
div.

div. arco

p *poco rit. a tempo* *pizz.*

Poco più vivo. $\text{♩} = 60.$

Violins I: *f*, *a 2.*, *v*

Violins II: *f*, *a 2.*, *v*

Violas: *f*, *a 2.*, *v*

Cellos/Double Basses: *f*, *a 2.*, *v*

Timpani in E.B.: *p*, *f*, *mf*

ten-dre ou re-gards de feu!

бу - ю изъ нихъ вы - би - рай.
Schönste der Scla-vinnen, Fürst!

Violins I: *f*, *pizz.*

Violins II: *f*, *pizz.*

Violas: *f*, *pizz.*

Cellos/Double Basses: *f*, *pizz.*

f Poco più vivo.

The first system of the musical score consists of six staves. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth and fifth staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The sixth staff is for the double bass. The music is in 4/4 time and features a key signature of two flats. The first five measures show the vocal lines and piano accompaniment. The sixth measure is a full orchestral tutti, marked with a forte *f* dynamic. The piano accompaniment includes a prominent sixteenth-note pattern in the right hand.

The second system of the musical score consists of six staves. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth and fifth staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The sixth staff is for the double bass. The music continues in 4/4 time with the same key signature. The first five measures of this system show the vocal lines and piano accompaniment. The sixth measure is a full orchestral tutti, marked with a fortissimo *ff* dynamic. The piano accompaniment continues with the sixteenth-note pattern.

№ 16. РЕЧИТАТИВЪ.

№ 16. Récitatif.

№ 16. Recitativ.

Allegro moderato. ♩ = 112.

Allegro vivo. ♩ = 160.

Tempo I.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Trombe in B.

Tromboni.

LE PRINCE IGOR.
КНЯЗЬ ИГОРЬ.
FÜRST IGOR.

KONTCHAK.
КОНЧАКЪ.
KONTSCHAK.

Violini I.
(10-20)

Violini II.
(14-18)

Viole.
(10-12)

Violoncelli.
(8-10)

Contrabassi.
(8-10)

Allegro moderato.

Allegro vivo.

Tempo I.

Ob. *p*

Clar. *p*

Cor. I. II. *p*

Tromboni. *p*

mer- cia-

dan-ser i-ci qu'on s'embrasse. Al-lons chan-ter! Il faut chas-ser no-tre bis-les-se!
 Пусть о-нъ пѣ-ня-ми, да пил-ской по-тъ-шатъ насъ и ду-мы мрач-ны-я раз-сѣ-яты!

Mühsenig tanzten Lieder singen zu unsrer Lust und zur Ergötzlichkeit des Fürsten.

arco *p*

trém. sfp trém. sfp trém. sfp trém. sfp

A

Ob. *a 2.*

Clar. *p mf*

Fag. *mf dim.*

Cor. I. II. *mf marcato*

ci! Je sais que avec no-bles-se, O Khan, tu veux ou-bli-er ma-de-tres-se. Puis se je un jour en fero au-tant pour toi!
 dank' dir Khan Für die-ne Gü-te, du hast mich stets sehr gnädig be-handelt, ich möchte gern dich mal Oblet's Ehen (Il tai presse la main.)
 си-бо, ханъ, на до-бромъ сло-вѣ, и на те-бѣ о-би-ды здѣсь не яна-ю, и радъ бы самъ вавъ тѣмъ же от-пла-тити. (Er drückt ihm die Hand.)

A

II. Solo.

Cor. I, II.

p

Non! par-ju-re je se-rai! Mon âme est fran-che, oui, tu peux m'en croi-re. Un tel ser-
mons la-mi sin-cè-re. Нить, не-го-же кня-зю лгать! Ска-жу те-бь 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-sterb' dii of-fen. dass ich nicht

po-ri не за-сту-пишь.
nie den Weg ver-le-gen.

mf

pizz.

arco

cresc.

mf

p

f

a2

f **Largamente.**

Je com-bat-
ment ja-mais, ja-mais! Si je suis li-bre pour ma gloi-re, je ve-vien-drai sur vous plus fort.
сло-ва я не дамъ! Лишь толь-ко дай ты мнѣ сво-бо-ду, по-т-ки я сно-ва со-бе-ду, и на те-
hiet-te sol-ben Schut; So wis-se, Chon: ich wur-de kâmp-fen mit dii auf Le-ben und auf Tod. Ein-sat-len

p

f

B₂

colla parte.

Musical score for the first system, featuring multiple staves with piano (*p*) and forte (*f*) dynamics. The score includes a vocal line and several instrumental parts.

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

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

C'est

Люб-wohl

Musical score for the second system, continuing the piece with piano (*p*) and forte (*f*) dynamics. The score includes a vocal line and several instrumental parts.

colla parte.

C Fl. Recit.

rallent.

a tempo

Ob.
Cor. I. II.

Recit.
 bien, c'est franc! Ta lan-gue rien ne mas-gue! C'est *com-me moi!*
 Ah! si nous é-tions ven-dé-li-és et d'a-mes frè-res,
 лю! ты смѣлъ и прав-ды не бо-ишь-ся. Я самъ ты-ровъ!
 Эхъ! ког-дабъ со-юз-ни-ки-ми мы съ-то-бо-ю бы-ли:
 Wie derb sagst du die rei-ne Wahr-heit, ganz so wie ich!
 Wenn wir Bunds-ge-nos-sen wä-ren, Krieg zu-sam-men fäh-ren!

pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

rallent. *f* *p* a tempo

Fl.
Ob.
Cor. I. II.
Trombe.
Tromboni. I. II.

Bri-lant se-rail no-tre des-tin. *In vin-ti-ci-les, com-me doux pan-tê-re-res, par nos ar-mes ra-vé-geant les*
 за-по-до-ни-ли бы всю Русь! Какъ два бар-са рыс-ка-ли бы вмѣ-стѣ, кровь-ю вра-жьей вмѣ-стѣ у-пи-
 Wie mach-ten Ab-les un-ter- than. Wie zwei Ti-ger jäg-ten wir zu-sam-men und in gier-gem, wil-dem Feind Blut

pizz. p pizz. p pizz. p arco p pizz. p pizz. p

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
 вв - шибь, и все бы въ стра хъ дер - жа - ли подъ пя - той: чуть что, такъ на колъ, шль
 trän-ken. Wohl Al- les neig- te sich im- seem gräv sen Joch. Weß dem, der trotzt' uns! Er-

Cor.

Trombe.

Tromboni.

rallent.

nous > vou- drait brä-ver! Cer- tes! Ha, ha, ha, ha! Pres de moi viens i- ci, a- mi!
 го - ло - ву до-люй! arco pizz. Такъ-ли? ха, ха, ха, ха! rallent. Да не сго - вор - чивъ ты! Са-дись,
 wä - le tadt im Nu. Pich- tig? ha, ha, ha, ha! arco Dsch wie gast du dich nach? Nimm Platz!

arco pizz. p arco p arco p arco p arco p pizz. >

p rallent. p attacca № 17.

№ 17. ПОЛОВЕЦКАЯ ПЛЯСКА СЪ ХОРОМЪ.

№ 17. Danse polovce avec chœur.

№ 17. Polovezkischer Tanz mit dem Chor.

Introduzione.

Andantino.

♩ = 84.

Flauti.

Oboe.

Corno inglese.

Clarineti in A.

Fagotti.

Corni in F.

Triangolo.

C O R O.
Soprani.
(auti)

Alti.
(auti)

Arpa.

Violini I.
(16-20)

Violini II.
(14-18)

Viola.
(10-12)

Violoncelli.
(8-10)

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 Kotschak.

Polovezkische Slaven und Slavinnen treten ein. Einige von ihnen sind mit Tamburinen und anderen musikalischen Instrumenten versehen. Nach diesem schreiten die Männer des Gefolges Kotschaks.

Fl. *pp*

Ob. *pp*

Cor. incl. *pp*

Cl. *p dolce* *pp*

Corni *pp*

Arpa

3. Soli *pp*

2. Soli *pp*

3. Soli *pp*

A

Ob. *con espress. e dolce*

Cor. incl.

Cl. *p*

Fag. *p*

sempre legato e dolce
va sur Pa-ri-ze des doux zé-phis, A-é-ri-en-ne, va, Cham-son, et vo-le, Vers le pa-ys ma-tal où vont mes
 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 Flü-geln hin-den Ze-phyrs - de, beau-tes Lied singt' fort - zum Hei-mat-land-e, -da-hin, wo hei-mat-lich -e Tä-ner

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

Tutti *pizz.*

Ob.

Cor. incl.

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-волн-но намъ съ то-бо-ю. l'air est plein d'i-vres-se

Klangen - so lieb, so süß dem Ohr - der frei-en Mädchen.

Тамъ поль зной - нямъ не-бомъ

no die Luft - voll von - ne

sul A al segno

pp

pp

Cor. incl.

Cl.

Fag.

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

и гроу вода духъ по-донъ, тамъ поль го-воуъ му-ры дремлютъ го-ры влобля-кахъ:

und die Luft ent-gegen, wo ein Wal-ken schum-meln über die Hügel von Meer ge-wege.

B

Fl. a2 *mf*

Ob. *mf*

Cor. angl. *mf*

Cl. a2. *mf*

Fag. *mf*

Corni *p*

Triang. *pp*

f *mu dolce*
 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-
 Wo die schen- gen- nen Ber- ge mit Lieb- den Berg- gen die Son- ne in Up- plet nach die Ro- se blüht und
 Тамъ такъ яр- ко солн- це свѣ- титъ, род- ны-и горы свѣ- томъ залл- ва- и, въ долинѣхъ пышно ро- за разцвѣ-
 gle so- leil ray -- on -- -- ne, La ro --
 Тамъ такъ яр- ко солн- це, Тамъ ро-

f *cantabile*

pizz.

f *pizz.*

I. arco

Vel. *cantabile e vibrato*

II. *pizz.*

f *pizz.*

B

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is in G major and 4/4 time. It consists of five staves: two vocal staves (Soprano and Alto/Tenor) and three piano staves (Right Hand, Left Hand, and Bass). The piano accompaniment includes chords and arpeggiated figures. The vocal lines are melodic and expressive.

meil-le, Dans ses for-êts, doux chant par-tout se-veil-le! *mp* Des ros-si-gnols

Bruf-fer, Im Laub der Wälder wo die Vö-gel sin-gen *im gru-nen Laub.*

та-еть, и со-ло-вьи поютъ въ лѣ-сахъ зе-ле-ныхъ, по-ютъ въ лѣ-сахъ.

se fleu-rit. Le doux rai-sin mû-rit là. *bas dim*

ро-за цвѣ-тетъ и сладкій виноградъ рос-тетъ.

Musical score for the second system, featuring vocal lines and piano accompaniment. It includes French, German, and Russian lyrics. The piano accompaniment continues with chords and arpeggiated figures. The vocal lines are melodic and expressive.

Sul G

Musical score for the third system, featuring piano accompaniment. The score is in G major and 4/4 time. It consists of five staves: two piano staves (Right Hand and Left Hand) and three vocal staves (Soprano, Alto/Tenor, and Bass). The piano accompaniment includes chords and arpeggiated figures. The vocal lines are melodic and expressive.

dolce

p dolce

p

p

in B.

arco

arco

ppp

p

les chan-sons pas-sent dans l'é-tier,
 Тамъ те-бѣ при-вольный, пѣ-ня.
 # *Songdiel, Lied, zu je-tern Land.*

vers le bord bleu de la mer! dim.
 ты ту-да и у-ле-тай!
 # *Songdiel, Lied, zu je-tern Land.*

p

arco

pp

p s. m. r.

arco

p

pp

p

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

p

p

(Пляска мужицька. (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

f *ripic.*
f Fl.
f Ob.
f Cor. ingl.
f Cl.
f Fag.
f Tr.
Tromb.
Tuba sola
pp
Timp.
mf Tumb.
f arco
f
f
f
f
f
C

This page of musical score, numbered 360, is arranged for a string quartet. It consists of 14 staves. The top two staves are for Violin I and Violin II, both in treble clef. The next two staves are for Viola and Violoncello, both in bass clef. The bottom four staves are for Double Bass, with the first two in bass clef and the last two in alto clef. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. It features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note figures, and dotted rhythms. Dynamic markings such as *ff* (fortissimo) and *f marc.* (f marcato) are used throughout. The piece concludes with a *ff* marking and the instruction *(sempre non divisi)* in the bottom right corner.

This page of musical notation consists of 18 staves, organized into two systems of nine staves each. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as accents (>) and hairpins ($\hat{>$). The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation is dense, with many notes beamed together, particularly in the upper staves. The lower staves feature more spaced-out notes and rests, providing a rhythmic and harmonic foundation for the more complex passages above.

D

This musical score is for a piece in D major, indicated by the 'D' at the top and bottom. The score consists of 15 staves. The first 14 staves are arranged in pairs, with the top staff of each pair in treble clef and the bottom staff in bass clef. The 15th staff is a single bass clef staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *mf* (mezzo-forte) and *dim.* (diminuendo) are used throughout. A specific instruction 'muta in D. A.' is written in the 14th staff. The score concludes with a final 'D' at the bottom center.

The first system of the score consists of ten staves. The top four staves are for the right hand, and the bottom six are for the left hand. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. It features intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent trills (tr) throughout. The texture is dense and highly technical.

The second system features vocal lines and piano accompaniment. The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The lyrics are provided in three languages: Russian, French, and German. The music includes dynamic markings such as *ff* (fortissimo) and *dim.* (diminuendo). The tempo and mood are indicated by the lyrics and performance instructions.

Славьте	си-ду	доблесть	ха-на.	Славь!
<i>Qu'il soit</i>	<i>vaif lent</i>	<i>lou-jours</i>	<i>plus grand!</i>	<i>ff An!</i>
Славьте	си-ду	доблесть	ха-на.	Славь!
Славьте	си-ду	доблесть	ха-на.	Славь!
Славьте	си-ду	доблесть	ха-на.	Славь!
<i>Lo-bet,</i>	<i>prei-set</i>	<i>sei-ne</i>	<i>Tha-ten</i>	<i>Lobt!</i>

The third system continues the piano accompaniment from the first system. It maintains the same key signature and time signature, with complex rhythmic patterns and trills. The texture remains dense and technically demanding, with frequent trills and intricate note groupings.

The first system of the musical score consists of ten staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics in Russian. The next four staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The music features complex rhythmic patterns and dynamic markings such as *tr* (trills) and *vibrando*.

The second system of the musical score features vocal lines with lyrics in three languages: Russian, French, and German. The Russian lyrics are: "солнцу равенъ Хань! Нѣ-ту равныхъ славои ха-ну!". The French lyrics are: "au chef puis-je n'ai-je pas plus grand!". The German lyrics are: "gleich ja sei-ge gleiches nirgends". The system includes dynamic markings like *ff* (fortissimo) and *dim.* (diminuendo), and a *dim.* marking above the vocal lines.

The third system of the musical score continues the vocal and piano parts. It features the same instrumental textures as the first system, with complex rhythmic figures and dynamic markings. The vocal lines are not present in this system, as they conclude in the previous system.

musical score for the first system, including vocal lines and piano accompaniment. The score features multiple staves with complex rhythmic patterns and dynamic markings such as *p*, *creso.*, and *ff*.

mot, sei-gneur, Choi-sis donc, prends la blonde que p-par-te la mer, Ou la bru-ne qui semble en lu-tin de l'enfer.

vor-ge-bracht *Sag mir, welche du mei-sten ge-willt die fünf Gluck-wunderchen das Maiknecht-ly die ge-walt-*
 Кас-пи-я! О, скажи, другъ, скажи только словомъ, хочешь ли-бую изъ нихъ я тебѣ веда-рю.

musical score for the second system, featuring vocal lines with lyrics in French, Russian, and German. The lyrics include: *jours la bo-... du... Ma-... te, sei-gneur!* and *Пойте*.

musical score for the third system, primarily piano accompaniment. It includes dynamic markings such as *p*, *creso.*, and *ff*.

musical score for the fourth system, including vocal lines and piano accompaniment. It features dynamic markings such as *p non div.*, *creso.*, and *ff*.

ritrondo

ff *dim.* *ff*

dim. *ff* *dim.*

dim.

пѣ-ни славы ха-ну. Пой! Славыте щедрость, славы-те
 пѣ-ни славы ха-ну. Пой! Славыте щедрость, славы-те
 пѣ-ни славы ха-ну. Пой! Славыте щедрость, славы-те
 пѣ-ни славы ха-ну. Пой! Славыте щедрость, славы-те

prez-zet *un-zen* *Ho-zen!* *Lobt!* *ko-zen,* *riid-met* *sec-pe*

(Общая танска) (*Danse générale*) (Allgemeiner Tanz.)

Vc.
 С.В.

The first system of the musical score consists of ten staves. The top four staves are for instruments: Violin I, Violin II, Viola, and Cello/Double Bass. The bottom six staves are for voices: Soprano, Alto, Tenor, Bass, and two additional parts. The music is in a key with one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *dim.*

ханъ нашъ! Кто же славою равенъ ха-ну. Кто?
ff *glor* -- *rei* *ff* *dim.*
 ханъ нашъ! Кто же славою равенъ ха-ну. Кто?
ff *glor* *par-tout* *par-tout* *les rois.* *ff* *dim.*
 онъ, ханъ нашъ! Кто же славою равенъ ха-ну, кто?
ff *dim.*
 онъ, ханъ нашъ! Кто же славою равенъ ха-ну, кто?
ff *dim.*

The second system of the musical score continues the instrumental and vocal parts from the first system. It features the same ten staves. The vocal parts have lyrics in Russian, French, and German. The music includes dynamic markings such as *ff* and *dim.*

The first system of the musical score consists of ten staves. The top four staves are melodic lines with frequent trills (tr) and slurs. The middle four staves are accompaniment for a piano, featuring chords and arpeggiated figures. The bottom two staves are a bass line with a steady rhythmic pattern. The key signature has two sharps (F# and C#), and the time signature is 4/4.

This section contains the vocal parts for the first system. It includes four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics in Russian and German. The lyrics are:

Russian: Блескомъ славы солнцу равенъ онъ!

German: *Blanz* *glanz* *sonne* *gleich* *er* *ist*

The music features dynamic markings such as *ff* (fortissimo) and *dim.* (diminuendo). The vocal lines are accompanied by piano accompaniment.

The second system continues the musical score. It features the same instrumental parts as the first system, with complex rhythmic patterns and trills. The vocal parts continue with the same lyrics and dynamic markings. The piano accompaniment includes a *pizz.* (pizzicato) marking. The system concludes with a *G* time signature change.

I Presto. $\text{♩} = 100.$

Flauto piccolo.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Trombe in A.

Tromboni e Tuba.

Timpani. *in D.*

Tamburino.

Tamburo. *pp*

Piatti.

Cassa.

(Шляска мальчицовой, до буквы К, оживленная.) (Danse de petits garçons.) (Tanz der Knaben.)

O R O Tenori.

C Bassi.

Violini I. *leggierissimo saltando p*

Violini II. *saltando p*

Viola. *pizz. p*

Violoncelli. *pizz. ff*

Contrabassi.

I Presto.

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

1. *p*

1. *p*

1. *p*

K

Musical score for a symphony, page 378. The score includes multiple staves for strings, woodwinds, and brass. It features dynamic markings such as *p*, *cresc.*, *mollo*, *f*, and *sf*. There are also performance instructions like *arco* and *pizz.*. A vocal line with lyrics in Russian and French is present in the lower section. The score is marked with a 'K' at the top and bottom.

(Danse d'hommes.)
 (Танец мужчинъ.) (Tanz der Männer.)

Ста - вой - те -
 Ста - вой - те -

Gleich - der An -
 Ста - вой - те -

sf non div.

The musical score consists of several systems of staves. The top system includes five staves: four treble clefs and one bass clef, featuring intricate rhythmic patterns with many sixteenth and thirty-second notes. The second system continues this instrumental texture. The third system introduces a vocal line in the upper treble clef, with lyrics in Russian: "ле - ses аи - еух", "дамъ ра - венъ ханъ", and "пенъ ра - венъ ханъ". The lower systems continue with instrumental accompaniment, including a bass line and a piano accompaniment section with chords and arpeggios.

The first system of the musical score consists of ten staves. The top two staves are for violins, the next two for violas, and the bottom two for cellos and double basses. The woodwind section includes flutes, oboes, and bassoons, with their parts written on the remaining staves. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, often grouped in beams.

en gloire, en gran - -

нашъ. Хайъ. нашъ. Кои - -

vold, *gross -* *maestri* *ger*

нашъ. Хайъ. нашъ. Кои - -

The second system features a vocal line with lyrics in Russian and French. The Russian lyrics are "нашъ. Хайъ. нашъ. Кои - -" and the French lyrics are "en gloire, en gran - -". Below the vocal line, there are performance instructions: *vold,* *gross -*, *maestri*, and *ger*. The musical notation includes a vocal line with a treble clef and a bass line with a bass clef.

The second system continues the instrumental parts from the first system. It includes staves for strings and woodwinds, maintaining the rhythmic and melodic patterns established in the first system. The woodwind parts are particularly active, with many notes beamed together.

The musical score consists of several systems of staves. The upper systems are for string instruments, showing rhythmic patterns and dynamic markings such as *sf* (sforzando) and *f* (forte). The lower systems include a vocal line with lyrics in three languages: French ("deux", "Il e... ga..."), Russian ("двѣ", "Сла", "вои", "дѣ"), and German ("Gleich-", "den", "An"). Below the vocal line are staves for woodwinds and basses, with dynamic markings like *mf* (mezzo-forte) and *ff* (fortissimo). Performance instructions include "marc. assai" (markedly), "pizz." (pizzicato), "arco" (arco), and "saltando" (saltando).

This musical score page, numbered 382, features a complex arrangement of instruments and a vocal soloist. The score is organized into several systems. The upper systems include staves for woodwinds (flutes, oboes, clarinets, bassoons) and strings (violins, violas, cellos, double basses). The lower system is dominated by a vocal soloist, with lyrics in both French and Russian. The French lyrics are: "le ses ai eux" and "mea hist du gross". The Russian lyrics are: "ламя па вень онъ" and "мя ист ду грасс". The score includes various musical notations such as dynamics (e.g., *mf*, *f*, *div.*), articulation (accents, slurs), and performance instructions (e.g., *tr.*, *sp*). The vocal line is written in a grand staff (treble and bass clefs). The instrumental parts are also written in grand staves. The overall style is classical, with a focus on melodic and harmonic development.

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

en va leur! *en va leur!*
mash-ty, stark, gran-see Chan
 гроз-ный, хань, кон-чарь!

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

Ob.
Fag.
Corn.
Timp. in E (con sord. coperti)

pizz.
mf
dim.

Fl. pic.

Fl. *a2*

Ob.

Cl.

Fag.

Corni

Trb.

Tromb.

Timp.

Tamb.

Tamburo.

Piat.

Cass.

su *grand* *Khan* *Kon - tschak!* *Hohe*

венъ ханъ, ханъ Кон - чакъ! Сла - - -

dem *Khan,* *Kahn* *und* *Preis!* *Heil*

венъ ханъ. ханъ Кон - чакъ! Сла - - -

senza sord.

av grand chan non- tchak! Gloire
 вѣтъ ханъ ханъ Кон- чакъ, Хапъ.
 ba. ba. ba. ba. ba.
dem Chan, Rühm und Preis!
 вѣтъ ханъ ханъ Кон- чакъ.

The musical score is arranged in a system of 14 staves. The top two staves are for vocal parts, with lyrics in German. The remaining 12 staves are for instrumental parts, including piano, violin, and cello/bass. The score is in 2/2 time and features a complex rhythmic structure with many sixteenth and thirty-second notes. The key signature is one sharp (F#).

zu
und
Kon -

haben!
Preis!
gaben!

0 Moderato alla breve. $\frac{2}{4}$ = 100.

Flauto piccolo.
 Flauti.
 Oboe. *dolce*
 Corno inglese.
 Clarinetti in A.
 Fagotti.
 Corni in F.
 Campanelli.
 (Glockenspiel.)
 Triangolo.
 Tamburo.

(Danse de jeunes filles aux mouvements ondulants.)

Soprani. (Tutti.)
 Alti. (Tutti.)
 Tenori. (14-16)
 Bassi. (12-14)

Сиренка (птичка) (птишечка), плава (плавает) (Tanz der Mädchen. Fließend.)
 le des doux le-phis. А-е-и- en-ne, ve, chamon, et vo-le vers le pa-
 je-tai на крыльях ветра ты в край родной родна я пт-ня на-ща. туга-ль
 My den-ku geln kly-yaх вет-ра ty v kraj rod-noj rod-na y pt-ny na-sha. tu-ga-ly
 Ave le doux se- phir yem- por slye
 Flie- je- ge- fait на крыльях вет-ра

Arpa.
 Violini I. *pizz.*
 Violini II. *pizz.*
 Viole. *dolce e cantabile*
 Violoncelli. *pizz.*
 Contrabassi. *pizz.*

0 Moderato alla breve.

musical score for the first system, featuring vocal lines and piano accompaniment.

ys na-lal oÿ vont mes sou-pirs, Oÿ ma jeune â-me suit la tri-se fol-le.

мы те-би сво-божно пѣ-ли, гдѣ было такъ приволь - нонамъ съто бо-ю. *L'air est plein*

Lied die heim-schen Tô-ne *Klan-gen* *dem Ohr der frei-en Mäd-chen die dich sün-gen*

sur *ses* *l'éd-* *les,* *en* *Schan -* *sen* *l'air est*

на - ша тѣз пѣс - на въ край пол - ной. въ край тотъ гдѣ пользой

beau - *tes* *Lied -* *chen* *flieg'* *de -* *hin.* *l'air est* *plaisir-vien*

I. Soli dolcissimo

so *te*

въ край, гдѣ

no *die*

musical score for the third system, featuring piano accompaniment.

Les monts du beau pa-ys, per-le du mon-de, Dan ses val-
 ро-и-я го-ды свѣ- томъ о-за- ри-и; въ до-ли-нахъ
 mit l'ich-ten Strei-fen glüh' um-zieht die Son-ne, in t'ap-ger
 -ro sol- dent - ce l'in - - - свѣ- - - тить,
 -ro ne ist so - - - glüh - - - end,
 -ro sol- dent - ce свѣ- - - тить,
 ленную, какъ прежде.) ist so - - - свѣ- - - тить,
 end,

par-tout se-veil-le. Et tout slev-

всѣмъ сахъ се-ле-нынъ. по-гру-мен
 ti-gal-len. sin-gen. ютъ въ-тъ.

mon - - - de! Et tout
 цвѣ- - - тѣть, сла-дк-ий ви-но-градъ pac-

цвѣ- - - тѣть. l. unis. Wo die sü-sser Bee - - - re
 mon - - - de! On tout Je - - - fleu-

цвѣ- - - тѣть, Flieg fort - - - de-

p saltando

div. pizz.

Ob.

Cor. ingl.

dolce

FC.

Cor.

Tamburo

Vers le bord bleu de la mer.

Ты ты - ла и я - же - таи!

Schwing dich Lied zu je - nem Lan - de.

dim.

dim.

The piano accompaniment for the first system consists of several staves. The top two staves are for woodwinds (flute and clarinet), showing melodic lines with slurs and dynamics. The bottom two staves are for strings, providing harmonic support with chords and rhythmic patterns. The music is in a major key with a 2/4 time signature.

The piano accompaniment for the second system continues the musical texture. It features similar woodwind and string parts. The woodwinds play melodic fragments, while the strings provide a steady harmonic foundation. The system concludes with a double bar line and repeat signs.

uniss

pizz.

///

Presto. $\text{♩} = 100.$

Flauto piccolo.

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.

Viola. *pizz.*

Violoncelli.

Contrabassi.

Presto.

a 2.

f

a 2.

p

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

ff

Ob.
Cl.
Fag.
Cor.
Tambourin

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

R

Musical score for the first system, featuring multiple staves with various musical notations including dynamics like *cresc.*, *cresc. molto*, and *ff*, and performance markings like *a 2.*

(Danse des hommes.)
 (Шко́ла му́жчинъ) (Tanz der Männer.)

Musical score for the second system, including a section for Clarinet (Cl.) and Bassoon (Fag.) with dynamics like *no*, *p*, and *ff*.

Musical score for the third system, featuring woodwind and string parts with dynamics like *cresc.*, *mf*, and *ff*.

R (non divisi)

S

The first system of the musical score consists of ten staves. The top two staves are treble clefs with complex, rapid melodic lines. The next two staves are also treble clefs, with the second staff containing a '2.' marking above a measure. The fourth staff is a bass clef with a steady eighth-note accompaniment. The fifth and sixth staves are treble clefs with a more active melodic line. The seventh and eighth staves are bass clefs with a simple accompaniment. The ninth and tenth staves are bass clefs with a rhythmic accompaniment of eighth notes.

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

The second system continues the musical score with ten staves. It features similar instrumental parts to the first system, including treble and bass clefs with various rhythmic and melodic patterns. The vocal line is not present in this system.

S

The first system of the musical score consists of ten staves. The top five staves are treble clefs, and the bottom five are bass clefs. The music is highly rhythmic, with many sixteenth and thirty-second notes. There are several dynamic markings, including *f* (forte) and *ff* (fortissimo). The score includes various musical notations such as slurs, ties, and accidentals.

The second system of the musical score features vocal lines and piano accompaniment. The top staff is a vocal line with lyrics in German: "die Köh - - - - - von - - - - -". The bottom staff is a piano accompaniment with lyrics: "die - - - - - stark". There are dynamic markings such as *f* and *ff*. The score includes various musical notations such as slurs, ties, and accidentals.

The third system of the musical score consists of ten staves. The top five staves are treble clefs, and the bottom five are bass clefs. The music is highly rhythmic, with many sixteenth and thirty-second notes. There are several dynamic markings, including *pizz.* (pizzicato), *arco* (arco), *ff* (fortissimo), and *fp* (fortissimo piano). The score includes various musical notations such as slurs, ties, and accidentals.

The first system of the musical score consists of eight staves. The top two staves are vocal lines in treble clef. The next two staves are piano accompaniment in treble clef, featuring sustained chords and melodic lines. The bottom two staves are piano accompaniment in bass clef, providing a rhythmic foundation. The music is in a key with one sharp (F#) and a 2/4 time signature. The vocal lines contain lyrics in Russian, which are partially obscured by the musical notation.

bre вой ден
 kron d'z An -
 e dam' men
 ga pa - ist
 le ven' er
 is on' gross.

The second system of the musical score consists of six staves. The top two staves are piano accompaniment in treble clef, featuring sustained chords and melodic lines. The next two staves are piano accompaniment in bass clef, providing a rhythmic foundation. The bottom two staves are vocal lines in bass clef, containing lyrics in Russian. The music is in a key with one sharp (F#) and a 2/4 time signature. The vocal lines contain lyrics in Russian, which are partially obscured by the musical notation.

Musical score for a vocal and instrumental piece, page 404. The score includes vocal lines with lyrics in Russian and French, and instrumental accompaniment for piano and bass.

The score is written in 3/4 time and features a key signature of one flat (B-flat). The vocal line is in Russian and French. The instrumental parts include piano accompaniment and a bass line.

The lyrics are:

<i>va</i>	<i>leve</i>	<i>des</i>	<i>grands</i>	<i>ai</i>	<i>eux</i>
гроз -	ный	хавъ,	хавъ	кон -	чакъ!
из-	сет	Чан	грав-	сет	Чан

The score includes a piano introduction and a bass line. The piano part features a rhythmic pattern of eighth notes and sixteenth notes. The bass line is a simple accompaniment.

T

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

(Данса мальчиговъ.)

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

dim.

Musical score for the second system, showing a melodic line with a 'dim.' marking and a bass line.

Musical score for the third system, including piano and bass staves with dynamic markings such as 'pizz.', 'mf', 'f', and 'arco'.

T

U

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

f *Gloire* *à* *grand*
 Сла - - венъ ханъ.
f *Hon* *dem* *Chant*

senza sord. *ff*

arco *f*

arco *f*

The first system of the musical score consists of ten staves. The top two staves are vocal lines with complex rhythmic patterns. The third staff is a piano accompaniment with dense sixteenth-note chords. The fourth staff is a bass line with a steady eighth-note rhythm. The fifth and sixth staves are vocal lines with lyrics in Russian. The seventh and eighth staves are piano accompaniment with a consistent eighth-note bass line. The ninth and tenth staves are vocal lines with lyrics in German.

ханъ кон - чахъ! сла - су ханъ! сла - су
 ханъ кон - чакъ! сла - венъ ханъ! ханъ кон -
 Ruhm und Preis! Heil dem Chan, Ruhm und

The second system of the musical score continues the vocal and piano parts from the first system. It features the same vocal lines and piano accompaniment, maintaining the complex rhythmic and melodic structure established in the first system.

The first system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef. The next two staves are piano accompaniment in bass clef, with the right hand playing chords and the left hand playing a bass line. The bottom four staves are further piano accompaniment, including a double bass line and a right-hand piano part. The music is in a minor key and features complex rhythmic patterns.

gland
славъ,
Preis!

Нан
ханъ
Лобт

Non
lou
den

СНАЯ!
чакъ!
Чан!

dim.

The second system of the musical score consists of six staves. The top two staves are vocal lines in treble clef. The bottom four staves are piano accompaniment in bass clef, with the right hand playing chords and the left hand playing a bass line. The music is in a minor key and features complex rhythmic patterns.

V Allegro con spirito. ♩ = 152.

Flauto piccolo
 Flauti.
 Oboi.
 Clarinetti in A.
 Fagotti.
 Corni in E.
 Trombe in A.
 Tromboni
 e Tuba.
 Timpani in E.A.
 Triangolo.
 Tamburino.
 Tamburo.
 Piatti.
 Cassa.

Soprani.
 Alt.
 Tenori.
 Bassi.

Пляс - - - кой ва - - - шей
mf Paz vos dan - - - ses
 Пляс - - - кой Ва - - - шей
zur Бл - - - готх - - - lich - - -

(общая пляска.) (Danse générale.)
 pizz. (Allgemeiner Tanz.)
 Violini I.
 Violini II.
 Violen.
 Violoncelli.
 Contrabassi.

V Allegro con spirito.

The first system of the musical score consists of six staves. The top three staves are vocal parts: the first two are soprano and alto parts with melodic lines and lyrics 'a o va o v' written below them; the third is a bass line. The bottom three staves are piano accompaniment, including a treble clef staff with chords and a bass clef staff with a simple harmonic line.

The second system of the musical score features vocal lines with lyrics and piano accompaniment. The top two staves are vocal parts with lyrics: 'ГЪШЬ et ГЪШЬ leit - te vos leit - ха - chants Cha - на. на. mes'. The bottom two staves are piano accompaniment, consisting of a treble clef staff with chords and a bass clef staff with a simple harmonic line.

The third system of the musical score consists of four staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef, showing a complex harmonic texture with various chords and melodic fragments.

ff

ff

a 2. ff

ff

ff

ff

ff

f

f

mf

mf

mf

Пляс - кой Ва - - - шей

mf/aut пляс - - - - - *me* - - - - - *nos*

Пляс - кой Ва - - - - - шей

mf пляс - - - - - *ret* - - - - - *cho*

Пляс - кой Ва - - - - - шей

mf пляс - кой Ва - - - - - шей

arzo

ff

ff

ff

ff marcato assai

ff

The first system of the musical score consists of ten staves. The top four staves (treble and bass clefs) contain intricate rhythmic patterns with many sixteenth and thirty-second notes. The bottom six staves (treble and bass clefs) feature simpler rhythmic accompaniment, including chords and single notes. Dynamic markings include *p* (piano) and *a 2.* (second ending).

тѣшь - - - те ха - - - на. *chefs* *tri* *om* *chants* *Pour eux soit la*
тѣшь - - - те ха - - - на. Пляс-кой тѣшь-те
sim *get.* *spirit* *let.* *Zu der Lust des*
тѣшь - - - те ха - - - на. Пляс-кой тѣшь-те *p*

The second system continues the instrumental and vocal parts. The instrumental staves show more complex rhythmic patterns. The vocal line continues with the same lyrics. Dynamic markings include *pizz.* (pizzicato), *mf* (mezzo-forte), and *mfz.* (mezzo-fortissimo).

X

grand hon- teur. Пляс-кой тышь-те ха-на, ча-ги, пляс-кой тышь-те ха-на, ча-ги, сво-е-го. Мхан Мон- теуак сво-е-го. ча-ги, сво-е-го. Пляс-кой тышь-те ха-на, ча-ги, пляс-кой тышь-те ха-на, ча-ги, Tam- set, schmu-cke Mä-d-chen prä-licht, tout zur lust des Chä-nes prä-licht, ча-ги.

Tamburo. *mf*
 Piatti. *mf*

arco *mf*

X

cresc.

cresc.

cresc.

cresc.

cresc.

mf cresc.

mf cresc.

cresc.

mf cresc.

pour charmer le Khan, le grand Khan kon-

Viens charmer le maître, cha-gi, ha-na svo-e-go, svo-e-

ПИС-КОЙ ТЫШЬ-ТЕ ха-на. ча-ги, ха-на сво-е-го. сво-е-

tant que luit des Char-nes, schmo-cke Mied-chen, und Per-gätri it-ten

ПИС-КОЙ ТЫШЬ-ТЕ ха-на, ча-ги, ха-на сво-е-го, сво-е-

cresc.

cresc.

cresc.

cresc.

cresc.

У

Musical score for the first system, featuring piano and bass staves with complex rhythmic patterns and dynamic markings like *ff* and *a2*.

lehäk!

- го! *lehäk!* - го! *Herren.* - го!

Плис - - - кой *Plis vos* ва - - - шей *dan ses*

Плис - - - кой ва - - - шей

Плис - - - кой ва - - - шей

Плис - - - кой *Plis* ва - - - шей *gäty lich*

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. Dynamic markings include *mf cresc.* and *ff*.

У

The first system of the musical score consists of seven staves. The top three staves are for the piano accompaniment, featuring intricate rhythmic patterns with frequent triplets and sixteenth-note runs. The bottom four staves are for the vocal line, showing a melodic line with some rests and a bass line with a steady rhythmic accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

тѣшь - - - те ха - - - на. Пляс - - - кой
yo - - - tee chant, char - - - mex 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

The second system continues the musical score with vocal lines and piano accompaniment. It includes the lyrics in Russian and French. The piano accompaniment continues with similar rhythmic complexity as the first system. The vocal lines are arranged in four staves, with the top two staves for the vocal melody and the bottom two for the bass line. The lyrics are: "тѣшь - - - те ха - - - на. Пляс - - - кой" and "тѣшь - - - те ха - - - на. Пляс - - - кой". The French lyrics are: "yo - - - tee chant, char - - - mex no - - -", "heit des Cha - - - nes tan - - - zet", and "тѣшь - - - те ха - - - на. Пляс - - - кой".

The first system of the musical score consists of seven staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle three staves are also treble clefs. The music is highly rhythmic, with many sixteenth and thirty-second notes. Dynamic markings include *ff* (fortissimo) and *a2* (second ending). There are also some slurs and accents throughout the system.

The vocal line is written on a single staff with lyrics in Russian and German. The Russian lyrics are: "тѣшь - - - те! Нашъ ханъ Кон - - - чакъ!". The German lyrics are: "t̄esh - - - te! Nash̄ h̄an̄ Kon - - - chak̄!". Dynamic markings include *ff* and *1mo*. There are also some slurs and accents.

The second system of the musical score continues the complex rhythmic patterns from the first system. It features seven staves, with the same clef arrangement as the first system. Dynamic markings include *ff* and *divisi*. There are also some slurs and accents.

The first system of the musical score consists of seven staves. The top two staves are vocal lines in G major, with the upper voice part containing a melodic line and the lower voice part providing a harmonic accompaniment. The piano accompaniment is spread across the bottom five staves, including a bass line and several inner voices. The music is in a 4/4 time signature and features various musical notations such as slurs, accents, and dynamic markings.

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

The second system of the musical score features vocal lines with lyrics and piano accompaniment. The lyrics are in Russian and include a handwritten correction. The piano accompaniment continues with a steady bass line and harmonic support.

Нашъ ханъ Кон - чакъ!
сделай а Кон-чакъ!

Нашъ ханъ Кон - чакъ!
Нашъ ханъ Кон - чакъ!

Нашъ ханъ Кон - чакъ!
Нашъ ханъ Кон - чакъ!

The third system of the musical score continues the vocal and piano parts. The vocal lines are more active, with the piano accompaniment providing a rhythmic and harmonic foundation. The system concludes with a final cadence.