

Nº 51. "Mlada," Act III (p. 359).

Nº 51. „Mlada," 3<sup>me</sup> acte (p. 359).

(Meno mosso.)

Solo  
Fag. I.

Viol. II div. Au chant de Kachtchei, la tempête gronde. la neige fait rage, les arbres et les rocs

V-le. *p col legno*

V.c. div.  
*p col legno*

Fl. III. 30

Fl. IV. *mf*

Fag. I.

Viol. I sont couverts de givre.

V-le.

V.c.

Fl. I.

Fl. II. *mf*

Fl. III. *mf*

Fl. IV. *mf*

2 Cl. (B) *pp stacc.*

I.

Fag. II. III. *pp stacc.*

Viol. II.

V-le.

V.c.

113 (Moderato).

Fl. e Ob. unis.

Cl. (A) *p*

Misgair *p*

Par - mi vous, ô jeu - nes fil - les, ne ca - chez vous pas ma Kou - pa - va bien - ai - mé - e?

V. le. *p*

V. c. div. *p*

C. b. *p*

Fl. e Ob. unis.

Cl.

Fag. *mf*

Cor. III e IV. *mf*

Sopr. *mf*

Coro Nous ne te don - ne - rons pas notre a - mi - e! Nous ne te don - ne - rons pas ta Kou - pa - va!

Alti. *mf*

Viol. I e II unis. *mf*

V. le. *mf* div.

V. c. unis. *mf*

C. b. *mf* pizz. *mf*

Nº 53. "The Legend of the invisible city of Kitesh" (p. 491).

Nº 53. „Légende de la ville invisible de Kitéj“ (p. 491).

(Moderato assai.  $\text{♩} = 72$ .)

Fl. III. a 2  
Fl. III. e 2 Ob.  
Cor. ingl.  
Cl. III. (C) a 2  
Cl. II. (B)  
Fag.  
Sopr.  
Alti.  
Le Peuple. Que son - nent vos gouss - li, que son - nent vos flû - tes!  
Ten. I. Que son - nent flû - tes, gouss - li!  
Ten. II.  
Bassi. Que son - nent flû - tes, gouss - li!  
Viol. I. e II.  
V. le.  $\text{sf} - \text{p}$   
v. c.  $\text{mf}$

== Nº 54. "Snegourotchka" (p. 133).

Nº 54. „Sniégourotchka“ (p. 133).

Animato.

Ob.  
Cl. (A)  
Misgür.  
Voi - ci de l'or - pre - nez, mes bel - les fil - les. Je suis joyeux de vous pa - yer ran - gon  
I. pizz.  
Viol. II. pizz.  
V. le. pizz.  
V. c. e C. b.  $\text{mf}$   
pizz.

58 № 55. "Snegourotchka" (p. 365).

№ 55. „Sniégourotchka“ (p. 365).

Fl. picc. (Allegro  $\text{♩} = 126$ ).

e Fl. I

Fl. II e Ob. II.  
Cl. II (B)  
Fag. II.

*mp*

Flute I and Piccolo parts with trills (tr) and slurs. Flute II and Oboe II, Clarinet II (B), and Bassoon II parts with slurs and accents.

Piano

Right and left hand parts for the piano, featuring a rhythmic accompaniment with slurs and accents.

Arpa.

Arpa part with a rhythmic accompaniment similar to the piano part, featuring slurs and accents.

№ 56. "Spanish Capriccio."

№ 56. „Capriccio Espagnol“

Fl. I.  
Ob. I.  
Viol. I.  
Viol. II.  
V.c.  
C. b. pizz.

*pizz.*

Flute I, Oboe I, Violin I, Violin II, Viola, and Cello/Double Bass parts. The string parts are marked *pizz.* (pizzicato). A tempo marking *Quasi Chacabranon div.* is written vertically on the left side of the string staves.

No 57. "Snegourotchka" (p. 306).

No 57. „Sniégourotchka“ (p. 306).

Allegro con anima.

Fl. I. *p dolce e legato assai*

Cor. ingl. *p dolce e legato assai*

Cl. (B) *ppp*

Fag. *ppp*

Misguir. Le fantôme de Sniégourotchka se montre dans la forêt.

C'est toi, c'est toi, je

Arpa. *pp*

V.le. *pp*

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

Fl. I.

Cor. ingl.

Cl.

Fag.

Misguir.

tai re-vu e.

Arpa.

Viol. II. *p*

V.le. *p*

V.c. e C.b.

60 № 58. "Sheherazade," 3rd movement.  
№ 58. „Shéhérazade," 3<sup>me</sup> mouvement.  
(d.: 68)

**E**

Fl. II. *f*

Fl. I. *f*

Ob. *f* *ben marcato*

Cor. ingl. *pp*

Cl. I (B) *f*

Fag. *pp*

Triang. *ppp*

T-brino *ppp*

I. con sord. *pizz.* *pp*

Viol. II con sord. *pizz.* *pp*

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

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

Fl. III. *f*

Fl. I. *f*

Ob. *f*

Cor. ingl. *f*

Cl. I. *f*

Fag. *f*

Triang. *f*

T-brino *f*

Viol. *f*

V.le. *f*

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

Nº 59. "Vera Scheloga."

Nº 59. „La Boïarine Véra Chéloga.“

30 Moderato assai.  $\text{♩} = 96$ .

Cl.I(A)  
Fag.I.  
Véra.  
Je ne fus pas heureuse, mais résigné-e, Ivan Semenitch ma ai-mée a la foi-e

I.  
Viol. II.  
V.le.  
V.c.

Nº 60. "Mlada." Act III (p. 389).

Nº 60. „Mlada," 3<sup>me</sup> acte (p. 389).

Andante quasi allegretto.

Timp-picc.  
2 Fl.  
Ob.  
Ob.c-alto *dolce*  
Cl.(B) I.  
Cl.basso(B).  
Fag. II. III.  
Viol. II. *pizz.*  
V.le.  
V.c.(5.6.P.) *pizz.*  
C. b. *div.*

a 2

*dolce*

*pizz.*

*div.*

*unis.*

62 № 61. "Mlada," Act II (p. 205).  
№ 61. „Mlada," 2<sup>me</sup> acte (p. 205).

(Allegro vivo.)

Cor. unis.

Musical staff for Cor. unis. The staff contains a melodic line with a dynamic marking of *sf marcato assai*.

Musical staves for Violins (Viol.), Violas (V-le.), and Cellos (V.c.). The Violin I part is marked with a first ending bracket (I.). The strings play a rhythmic accompaniment with a dynamic marking of *sf*.

Musical staves for Fl. picc. and Cl. picc.(D). Both instruments have a **32** measure rest and then enter with a *Solo* part. The dynamic marking is *mf*.

Musical staves for Cor., Tr-ba II (B), Tr-ba. c-alta (F), and Triang. The Horns play a melodic line with a dynamic marking of *p*. The Triangle part consists of rhythmic patterns.

Musical staves for Violins (Viol.), Violas (V-le.), and Cellos (V.c.). The strings continue their rhythmic accompaniment with a dynamic marking of *sf*.



Nº 62. "Servilia."

Nº 62. „Servilia“

168 Andante.  $\text{♩} = 72$ .

Fl. *f cresc.*

Ob.

Cor. ingl.

Cl. (B) *a2* *f cresc.*

Cl. basso. (B.)

Fag.

Cor. I, III. con sord. senza sord.

Tr. be. (B) con sord. senza sord.

Tr. bnf. e Tuba.

Timp.

Piatti. *ff* Locuste frappe sur le bouclier. *ff* La chambre s'éclaire d'une

Tam-tam. *f*

I. *ff*

Viol. II

V. le. *ff non div. trem. furioso*

V. c. *ff non div. trem. furioso*

C. b. *ff trem. furioso*

Fl. *a2* *mf* *pp* *sf*

Ob. *a2* *mf* *pp* *sf*

Cingl. *mf* *p* *sf*

Cl. *mf* *pp* *sf*

Cl. basso. *mf* *pp* *sf*

Fag. *a2* *mf* *pp* *sf*

Cor. *sf*

Tr-be. *sf*

Tr.bni. & Tuba. *sf*

Timp. *tr* *pp* *f*

leur rouge; dans un brouillard paraît le spectre d'une vieille.  
Piatti.

Le Spectre. *sourdement*

Quid on m'a é-voquée ?

Viol. *sul ponticello* *pp* *dim.* *pp* *f*

V-le. *sul ponticello* *p* *dim.* *pp* *f*

V-c. *sul ponticello* *p* *pp* *f*

C. b. *pp* *f*

div. *pp* *f*

div. *pp* *f*

Nº 63. "The Tsar's Bride."

Nº 63. „La Fiancée du Tsar“

120 Adagio. ♩ = 48.

3 Fl. e Ob. I.

Musical score for No. 63, "The Tsar's Bride". The score is in 2/4 time and marked Adagio with a tempo of ♩ = 48. The instrumentation includes 3 Flutes and Ob. I., 2 Clarinets (A), Bassoon I, Trumpet (C), Violins I and II unison, Viola, Violoncello and Contrabass. The score shows the first system of music, with various dynamics such as *pp* and *pizz.* (pizzicato) indicated.

Nº 64. "Spanish Capriccio" (p.57).

Nº 64. „Capriccio Espagnol“ (p.57).

Fl. picc. e 2 Fl.

Musical score for No. 64, "Spanish Capriccio". The score is in 2/4 time and marked Adagio. The instrumentation includes Flute piccolo and 2 Flutes, Oboe 2, Clarinet I (B), Clarinet II (A), Bassoon, Horn, Trumpet, Timpani, Triangle, Tambourine, and Cymbals. The score shows the first system of music, with various dynamics such as *mf* and *pp* indicated. The second system includes Violin I and II, Viola, Violoncello and Contrabass, with dynamics like *mf*, *pizz.*, and *arco* (arco) indicated.

66 N° 65. "Antar," 1<sup>st</sup> version, 3<sup>rd</sup> mouvement (commencement).

N° 65. „Antar,“ première version, 3<sup>m</sup>e mouvement (début).

Allegro risoluto.

Fl. picc.

ff  
a 2  
ff  
Ob. a 2  
ff  
Cl.(A) a 2  
ff  
Fag. a 2  
ff

Musical score for the first system, featuring five staves: Flute piccolo (Fl. picc.), Flute 1 (Fl.), Oboe (Ob.), Clarinet in A (Cl.(A)), and Bassoon (Fag.). The music is in 4/4 time with a key signature of one sharp (F#). The first staff (Fl. picc.) starts with a dynamic of *ff* and a marking of *a 2*. The second staff (Fl.) also starts with *ff* and *a 2*. The Oboe (Ob.), Clarinet (Cl.(A)), and Bassoon (Fag.) parts all begin with *ff* and *a 2*. The notation includes eighth and sixteenth notes, often beamed together, and rests.

ff  
a 2  
Cor. a 2  
ff  
Tr-be.(F)  
f  
Tr-bni. e Tuba. a 2  
f  
Piatti.  
mf  
Cassa.  
mf

Musical score for the second system, featuring five staves: Horn (Cor.), Trumpet in F (Tr-be.(F)), Trombone and Tuba (Tr-bni. e Tuba.), Cymbals (Piatti.), and Snare Drum (Cassa.). The Horn (Cor.) part starts with *ff* and *a 2*. The Trumpet (Tr-be.(F)) part starts with *f*. The Trombone and Tuba (Tr-bni. e Tuba.) part starts with *f* and *a 2*. The Cymbals (Piatti.) part starts with *mf*. The Snare Drum (Cassa.) part starts with *mf*. The notation includes quarter notes, eighth notes, and rests.

*mf*

Nº 66. "Sheherazade," 3rd movement.

Nº 66. „Shéhérazade," 3<sup>me</sup> mouvement.

G  $\text{♩} = 68.$

Fl. piccolo

Fl. II.

Ob.

Cingl.

Cl. (B)

Fag.

Cor. *pp*

Tr. ba. I. (B) *pp*  
*piano, ma marcato assai*

Trbn. e Tuba *pp*

Triang. *pp*

Tamb. *p*

Tamb. *p*

Piatti. *p*

Arpa *mf*

Viol. I. *p*

Viol. II *pizz.*

V. le. *pizz.*

V. c. *pizz. mf*

C. b. *mf* *pizz.*  
*p*

Fl. piccolo.  
Fl. II.  
Ob.  
C. in G.  
Cl.  
Fag.  
Cor.  
Tr. ba. 3 3 3 3 3 3  
Tromb. e Tuba.  
Triang.  
Tamb. no.  
Tamb.  
Piatti.  
Arpa. *mf*  
pizz.  
Viol.  
V. le.  
V. c.  
C. b.

Nº 67. "Spanish Capriccio" (p. 79).

Nº 67. „Capriccio Espagnol“ (p. 79).

Fl. picc. *t*

Fl. I. II. *f*

Ob. *f*

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

Fag. *ff*

Cor. I. III. H. IV. *sf*

Tr-be. (A) *sf*

Tr-bni. e Tuba. *sf*

Timp. *sf*

Piatti. *mf*

Cassa. *mf*

Viol. I e II unis. *f*

V.le. *ff feroce*

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

Ob.  
p

Cl. (A)  
p

Fag.  
p

Cor. III. IV.

Sopr.  
*dolce*

Com - me mon - te des bergers pai - si - bles la chan - son — sans fin!

Alti.  
*dolce*

Arpa  
*pp*

V-le.  
p

V-c.  
p

C-b.  
p

Ob.

Cl.

Fag.

Cor. III. IV.

Sopr.

Qu'elle est dou - ce, ré - pé - tée dans l'ombre é - paisse des — val - lons!

Alti.

Arpa.  
(1a)

V-le.

V-c.

C-b.



No 69. "The Legend of the invisible city of Kitesh."

No 69. „Légende de la ville invisible de Kitjé.“

35

Fl. *p*

Ob. *p*

C. ingl. *p*

Cl. (B) *p*

Cl. basso (B.) *pp*

Fag. *pp*

Fevronia.

V-le. arco *pp*

V.c. *pp*

C-b. pizz. *pp*

Nuit et jour c'est un chant mer-veil-leux, très

doux: c'est un chant d'al-lé-gresse et de joie sans

65

Fl.

Ob.

C.ingl.

Cl.(B)

Cl.basso.(B)

Fag.

C-fag.

I.II.(B)

Tr. ba.  
c-alta (F)

3 Tr. bni.

Tuba.

Timp.

I. pizz.

Viol. I. arco  
div. arco

II. pizz.

V-le. pizz.

V.c.

C.b.

The musical score consists of 15 staves. The first system includes Flute, Oboe, English Horn, Clarinet in B, Bass Clarinet in B, Bassoon, and Contrabassoon. The second system includes Trumpets in B, Trombones in F, three Trombones, and Tuba. The third system includes Timpani, Violin I (pizzicato), Violin II (pizzicato), Viola (pizzicato), and Violoncello. The double bass part is also present. The score features complex rhythmic patterns with triplets and sixteenth notes, and dynamic markings such as *f* and *sf*. The key signature has one flat, and the time signature is 3/4.



74 N<sup>o</sup> 71. "Sadko."  
N<sup>o</sup> 71. „Sadko.“

342 Allegro. ♩ = 132.

Fag.

Cor. III. IV.

Tr. ba. I (B) Solo *tr*

Timp. *tr*

3 Tamb-no. *tr*

4 *tr*

Douda

O roi tout puissant, roi cru-el des mers, tu n'a-vas à toi qu'u-ne tête en bois.

Viol. II. *tr*

V-le. *sf* *tr*

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

Detailed description: This is a page of a musical score for No. 71, 'Sadko'. It features a variety of instruments including Flute (Fag.), Cor III and IV, Trumpet (Tr. ba. I (B) Solo), Timpani (Timp.), three and four Tambourines (Tamb-no.), Double Bass (Douda), Violin II (Viol. II.), Viola (V-le.), and Violoncello/Double Bass (V.c. e C-b.). The score includes a vocal line with the lyrics 'O roi tout puissant, roi cru-el des mers, tu n'a-vas à toi qu'u-ne tête en bois.' and various musical notations such as trills (tr), accents (sf), and pizzicato (pizz.).

N<sup>o</sup> 72. "Snegourotchka."

N<sup>o</sup> 72. „Sniégourotchka.“

71 Allegro. ♩ = 126.

Ob.

Cl. (B) I

Fag.

Cor.

Tr. ba. I (B) Solo

Alti.

Ten. L'errisseau murmu-re, le rucherbourdon - ne, chantons en - semble la saison nou-vel - le.

L'errisseau murmu-re, le rucherbourdon - ne, chantons en - semble la saison nou-vel - le.

Bassi.

Viol. I e II unis. *pizz.*

V-le. *pizz.*

V.c. *pizz.*

Detailed description: This is a page of a musical score for No. 72, 'Snegourotchka'. It features a variety of instruments including Oboe (Ob.), Clarinet (Cl. (B) I), Flute (Fag.), Cor, Trumpet (Tr. ba. I (B) Solo), Alto Saxophone (Alti.), Tenor Saxophone (Ten.), Bass Saxophone (Bassi.), Violin I and II (Viol. I e II unis.), Viola (V-le.), and Violoncello/Double Bass (V.c.). The score includes a vocal line with the lyrics 'L'errisseau murmu-re, le rucherbourdon - ne, chantons en - semble la saison nou-vel - le.' and various musical notations such as accents (mf) and pizzicato (pizz.).

No 73. "Antar," 3<sup>rd</sup> movement.  
No 73. „Antar," 3<sup>m<sup>e</sup></sup> mouvement.

40 Allegro.

Fl. I. Solo.

Cl. (A) Solo

Fag. pp

Cor. I. Solo

Triang. pp

Tamb-no. pp

Piatti. pp

Cassa. pp

Arpe. p

I. div. pizz

Viol. div. pizz

V-le. div. pizz

V.c. e C-b. pp

No 74. "Sheherazade," 2<sup>nd</sup> movement (p. 51).

No 74. „Shéhérazade," 2<sup>m<sup>e</sup></sup> mouvement (p. 51).

Molto moderato.

ob. recit.

Cor. I. II. *f* *dim* *morendo*

Tr-be. (B) *f* (bouché) *dim*

Tr-bne. I Solo ad libit. *lunga*

I. Solo ad lib. con sord. *mf* *lunga*

I. *trem.* *con forza*

Viol. I. *f* *dim.* *trem.* *morendo*

Viol. II. *f* *dim.* *trem.* *morendo*

V-le. *f* *dim.* *pizz.* *morendo*

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

76 No 75. "Sadko" (p. 498).  
No 75. "Sadko" (p. 498).  
(Allegro  $\downarrow$ -es alla breve.)

Fl. I. e Ob. I. II.

a 3

ff

3 Cl.(A) a 3

ff

Tr.-be. (A)

f

3 Tr.-bni.

ff

a 3

ff

This system contains three staves. The top staff is for Flute I and Oboe I/II, marked 'a 3' and 'ff'. The middle staff is for three Clarinets in A, also marked 'a 3' and 'ff'. The bottom staff is for three Trumpets in A, marked 'ff', and three Trombones, marked 'f' and 'a 3'.

I.

ff

Fl. II, III. a 2

ff

Ob.

ff

C. ingl.

ff

3 Cl. b

I.

ff

Fag. a 2

II, III.

ff

Tr.-be.

ff

Tr.-bni. I e II.

a 2

ff

I.

ff

Viol. II.

V

ff

V. le.

ff

ff

This system contains eight staves. The top staff is for Flute II/III, marked 'I.' and 'a 2', and 'ff'. The second staff is for Oboe, marked 'ff'. The third staff is for Cor Anglais, marked 'ff'. The fourth staff is for three Clarinets in B, marked 'ff'. The fifth staff is for Bassoon, marked 'I.' and 'II, III.', and 'ff'. The sixth staff is for Trumpets, marked 'ff'. The seventh staff is for Trombones I and II, marked 'a 2' and 'ff'. The eighth staff is for Violin II, marked 'I.', 'V', and 'ff'. The bottom staff is for Viola, marked 'V. le.' and 'ff'. A double bar line is present at the beginning of the system.