

Nº 252. "Sadko."
Nº 252. „Sadko“

264 (Allegro non troppo. ♩ = 112.)

Ob. I. Solo ₃ II. Solo ₃

Cl. (A) *pp*

3 Tr. (dans les coulisses) *con cord.* I. (B) ₃

Timp. *ppp*

Viol. *trem.* *pp* *p*

H. *trem.* *p*

V-le. *p* *pp trem.* *p*

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

Ob.

C. ingl. Solo *dim.*

Cl.

Tr-ba. II. (B)

Tr-ba. c-alta (F)

Timp. *f*

Viol. *pp* *p* *pp*

V-le. *pp* *p* *pp*

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

248 *No 253. "The Legend of the invisible city of Kitesh."*
No 253. „Légende de la ville invisible de Kitéj“

Ob. I.

Solo

Cl. II. (B) Solo *p*

Fag. *p* *cresc.*

C-fag. *p* *cresc.*

Cor. *p*

Tuba. *p*

Timp. *mf*

Févronia.
 L'her-be, nous devons la ré - ool - ter, — Nous creu-sons la terre pour ses fruits.

Viol. *p* *cresc.*

V. le. *trém.* *p* *cresc.*

V. c. *pizz.* *arco* *p* *cresc.*

C. b. *pizz.* *arco* *sf*

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

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

(Moderato. ♩ = 96.)

Ob. *f*

Cl. (B) *f*

Fag. *f*

Cor. I, III. *ff*

Tr. ba. I (C) *ff*

Tr. bni. I, II. *ff*

Arpa. *ff*

Viol. *f*

V. le. *f*

V. c. *f*

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

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

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

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

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

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

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

Fag. I. *mp cresc.*

Fag. II. *mp cresc.*

Fag. III. *mp cresc.*

3 Cor. (E) *pp cresc. poco* *pp* *cresc. molto*

Tr-ba. picc. (D) *pp cresc.*

Tr-ba. c-alta (E) *pp cresc.*

Tuba. *pp cresc.*

Viol. I. *cresc.* *stacc.* *pp* *cresc.* *stacc.* *pp* *cresc.* *stacc.*

Viol. II. *cresc.* *stacc.* *pp* *cresc.* *stacc.*

12 Vle div. *cresc.* *stacc.* *f cresc. molto*

V.c. *cresc.* *stacc.*

C-b. *cresc.* *stacc.*

Con moto.

Fl. picc.

Fl. I. II.

Fl. c-alto

Ob.

Ob. c-alto

Cl. I.

Cl. II.

Cl. III.

Cl. basso (A)

3 Fag.

6 Cor. (E)

Tr. ba. picc.

Tr. ba. II (A)

Tr. ba. c-alta.

3 Tr. bnie Tuba

Camp.

Triang.

Piatti.

3 Arpe unis.

I.

Viol. II.

V-le.

V-c. div.

C-b. unis.

ff

ff

ff

ff

Musical score for various instruments. The score is written in G major (one sharp) and 2/4 time. The tempo is marked "Con moto". The instruments listed are: Fl. picc., Fl. I. II., Fl. c-alto, Ob., Ob. c-alto, Cl. I., Cl. II., Cl. III., Cl. basso (A), 3 Fag., 6 Cor. (E), Tr. ba. picc., Tr. ba. II (A), Tr. ba. c-alta., 3 Tr. bnie Tuba, Camp., Triang., Piatti., 3 Arpe unis., Viol. II., V-le., V-c. div., and C-b. unis. The score includes dynamic markings such as *f*, *ma dolce assai*, *ff*, and *glissando*. There are also performance instructions like "a 2" and "div. a 3". The bottom of the page features a large *ff* marking.

N^o 259. "Mlada," Act III.
N^o 259. „Mlada“ 3^{me} acte.

19 Andante.

Fl. I.

Fl. II.

Fl. c-alto (G)

Ob. I.

Ob. II.

Ob. c-alto.

3 Clar. (B)

3 Fag.

3 Cor. (F)
con sord.

Tr-ba. picc. (Es)

Tr-ba. II (B)

Tr-ba. c-alta (F)

L'ombre de Mlada (mimique) ..Ce sont les voix prophétiques des esprits; écoute-les!"
Voix des esprits lumineux (derrière la scène)
Coro. 12 - 16 Soprani.

O Ya-ro - mir! Pour toi bien - tôt - son - ne - ra l'heu - re...

Poco acceler.

Fl. picc.

Fl. I. *dim. assai.*

Fl. II.

Cl. I.

Cl. II. *dim. smorz.*

Cl. III. *dim. smorz.*

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

I. *dim. poco a poco*

Fag. *dim. smorz.*

II. *dim. smorz.*

3 Cor.

II. *p dim. smorz.*

III. *p smorz.*

Tr. ba. picc. *mf dim. smorz.*

Tr. ba. II. *mf dim. smorz.*

Tr. ba. c. alta. *mf dim. smorz.*

(stacc.)

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

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

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

1 e 2 P. *f poco dim.*

V. c. pizz. *dim. poco a poco*

3. 4. 5. e 6 P. *f dim. poco a poco*

C. b. div. (8) *f dim. poco a poco*

f dim. poco a poco

Fl. picc.

Fl. I. *smorz.*
dim. *smorz.*

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

Fl. c-alto. *smorz.*

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

Cl. basso. *smorz.*

Viol. I. *mf non stacc. dim. assai* *pp*

Viol. II. *mf non stacc. dim. assai* *pp*

Viol. III. *mf non stacc. dim. assai* *pp*

Viol. IV. *mf non stacc. dim. assai* *pp*

Viol. V. *mf non stacc. dim. assai* *pp*

Viol. VI. *mf non stacc. dim. assai* *pp*

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

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

3. 4. P. *pp*

C-b. (4) *pp*

Nº 260. "Sadko."

Nº 260. „Sadko“

Andantino. J. - 66.

105

3 Fl. *ppp*

2 Ob. *ppp*

3 Cl.(A) *ppp*

2 Tr.be.(A) *ppp*

Piatti *pp*

La Reine des Mers.

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

Arpe. *pp gliss.*

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

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

V. le. con sord. *pp*

V. c. con sord. *pp*

Moderato. $\text{♩} = 96$

119

Fl. *pp* *cresc.*

Ob. *pp* *cresc.*

Cor. ingl. *pp* *cresc.*

Cl(A) *pp* *cresc.*

Fag. *pp* *cresc.*

C. fag. *pp* *cresc.*

Cor. *pp* *cresc.*

Tr. be. *pp* *cresc.*

Tr. bni. *pp* *cresc.*

Tuba *pp* *cresc.*

Timp. *pp* *cresc.*

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

div. *pp*

I. *pp* *cresc.*

Viol. *pp* *cresc.*

V. div. *sf pp* *cresc.*

V. c. *pp* *cresc.*

C. b. *pp* *cresc.*

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

unis *ff*

pp *cresc.* *ff*

52

(Allegro risoluto.)

Fl.picc.

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

Cor. *ff*
Tr-be.(A) *ff*
Tr-bui. *ff*
e Tuba. *ff*

Timp. *ff*
Triang. *ff*
Tamb-no. *ff*
Piatti *ff*
Cassa. *ff*

Viol. I. *sf*
Viol. II. *sf*
V.le. *sf*
V.c. *sf*
C-b. *sf*

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

(Allegro.)

Fl. *cresc.*
 Ob. a 2 *cresc.*
 Cl.(A) *cresc.*
 Fag. *cresc.*
 Cor. *p cresc.*
 Tr.-bni.
 Polkán

Nous ne som - - mes pas en nom - bre!

I. *cresc. molto*
 II. *cresc. molto*
 V. le. *cresc. molto*
 V. c. *cresc. molto*
 C. b. *cresc. molto*
 sf

Nº 264. "Pan Voyevoda," introduction (p. 3).

Nº 264. „Pan le Voievode," introduction (p. 3).

(Allegretto. $\text{♩} = 52$.)

con sord.
 Cor. *pp ten. assai*
 V. le. div.
 V. c. div. *pp sempre legato assai*
 pp

4

Cor. ingl.

con sord.

Cl. I (A)
 Pae.
 Cor.
 V.le.
 V.c.

Ob. con sord.

pp ten. assai
Cor. ingl.

Cl.
 Pae.
 Cor. I. II.
 Viol. II. *ten assai*
div.
 V.le. *pp sempre legato assai*
 V.c.

Fl. I.

Ob.
Cor. ingl.

Cl.
 Cor.
 Viol. II.
 V.le.
 V.c.

pp

Nº 265. "The Legend of Tsar Saltan."
Nº 265. „Légende du Tsar Saltan.“

103

(♩ = 6a)

Fl.

Cl. A *pp*

Cl. basso (A) *pp*

Fag. *pp*

Cor. IV. *pp*

Viol. I. *p*

Viol. II. *p*

V. le. *p* 3

V. c. *p* 3

C. b. *p*

p

The musical score is arranged in a system of staves. The top staff is for Flute (Fl.), followed by Clarinet in A (Cl. A) and Clarinet in Bass A (Cl. basso (A)). Below these are Bassoon (Fag.) and Cor Anglais (Cor. IV.). The string section includes Violin I (Viol. I.), Violin II (Viol. II.), Viola (V. le.), Violoncello (V. c.), and Contrabass (C. b.). The score features various musical notations such as dynamics (pp, p), articulation (accents), and fingerings (3, 6). The bottom section of the score shows a continuation of the instrumental parts with similar notation.

Nº 266. "The Legend of Tsar Saltan."

Nº 266. „Légende du Tsar Saltan.“

263

128 (Moderato assai. $\text{♩} = 84$.)

Fl. piccolo. *pp*

Fl. *pp*

Ob. *pp*

Cor. ingl. *pp*

I. *pp*

Cl. (B) II, III. *pp*

Fag. *pp*

C. fag. *pp*

Viol. I. *pp*

Viol. II. *pp*

V-le. *pp*

V. c. *pp*

C. b. *pp*

Detailed description: This is a page of a musical score for orchestra. It contains two systems of staves. The first system includes parts for Fl. piccolo, Fl., Ob., Cor. ingl., I., Cl. (B) II, III., Fag., and C. fag., all marked *pp*. The second system includes parts for Viol. I., Viol. II., V-le., V. c., and C. b., also marked *pp*. The music is in a key with two sharps (D major) and a 3/4 time signature. The tempo is 'Moderato assai' with a metronome marking of 84 quarter notes per minute. The score shows various rhythmic patterns, including eighth and sixteenth notes, and rests.

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

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

(Moderato. $\text{♩} = 88$.)

Fl. *pp*

Cl. (B) *pp*

Arpa I. *pp*

Arpa II. *pp*

3 Viol. I. *pp*

3 V. c. *pp*

Detailed description: This is a page of a musical score for orchestra. It contains two systems of staves. The first system includes parts for Fl., Cl. (B), Arpa I., and Arpa II., all marked *pp*. The second system includes parts for 3 Viol. I. and 3 V. c., also marked *pp*. The music is in a key with two sharps (D major) and a 3/4 time signature. The tempo is 'Moderato' with a metronome marking of 88 quarter notes per minute. The score shows various rhythmic patterns, including eighth and sixteenth notes, and rests.

264 N° 268. "Kashtcheï the Immortal."

N° 268. „Kachtchéï Immortel“

33 (Allegretto mosso. ♩: 126.)

Cor. ingl.

Cor. I. II. III.
con sord.

ppp

Alti. Coro (dans les coulisses) La tempête commence.
Gronde et souf- fle, tour- bil- lon, cou- vre de tes blancs flo-cons.

Arpa (harpes éoliennes)

Viol. I. II.

V. le.

C. b.

Cor. ingl.

Cl. I. b.

Cl. II. (A)

Cor. I. II. III.

Alti.

Tous les ché- nes, les sa- pins.

Arpa.

Viol.

V. le.

C. b.

N^o 269. "Kashtcheï the Immortal"
N^o 269. „Kachtchéï Immortel“

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

Fl. picc.

Fl. a²
Ob. a²
Cl. I. (B)
Cl. II. (A)
Fag. a²

Cor. f
Tr. be. (B) mf
Tr. bni. e Tuba. f
Timp. tr mf

Arpa (harpe éolienne)

(La scène découvre de nuages furieuse tempête: nuit.)

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

Fl. picc.

Fl. a 2

Ob.

Cl. I. (B)

Cl. II. (A)

This section of the score contains five staves. The top staff is for Fl. picc. (Piccolo Flute). The second staff is for Fl. a 2 (Flute in A). The third staff is for Ob. (Oboe). The fourth staff is for Cl. I. (B) (Clarinet in B). The fifth staff is for Cl. II. (A) (Clarinet in A). The music is in 2/4 time and features a key signature of one sharp (F#). The Fl. a 2 part has a melodic line with many slurs and accents. The Ob. part has a similar melodic line. The Cl. I. (B) and Cl. II. (A) parts have a more rhythmic, eighth-note pattern.

Cor.

Cor. a 2

Tr. be. (B)

Tr. bni. e Tuba.

Timp. *tr*

Arpa.

This section of the score contains five staves. The top staff is for Cor. a 2 (Coronet in A). The second staff is for Tr. be. (B) (Trumpet in B). The third staff is for Tr. bni. e Tuba. (Trumpets and Tubas). The fourth staff is for Timp. b. (Timpani). The fifth staff is for Arpa. (Harp). The music is in 2/4 time and features a key signature of one sharp (F#). The Cor. a 2, Tr. be. (B), and Tr. bni. e Tuba. parts have a simple, sustained harmonic accompaniment. The Timp. b. part has a rhythmic pattern of eighth notes with a trill (tr) above each note. The Arpa. part has a simple, sustained harmonic accompaniment.

Viol.

Viol.

V.le.

V.c.-

C.b.

This section of the score contains four staves. The top staff is for Viol. (Violin). The second staff is for V.le. (Viola). The third staff is for V.c.- (Violoncello). The fourth staff is for C.b. (Contrabasso). The music is in 2/4 time and features a key signature of one sharp (F#). The Viol. part has a melodic line with many slurs and accents. The V.le. part has a similar melodic line. The V.c.- part has a rhythmic, eighth-note pattern. The C.b. part has a simple, sustained harmonic accompaniment.

Nº 270. "Mlada" (p. 166).

Nº 270. „Mlada“ (p.166).

3 Fl. *tr.*
Ob. *mf*
Ob. c. - alto.
Cl. I. II. *a2*
Cl. III. *f*
Cl. basso (B)
Fag. *f*
C. fag. *f*
Cor. *p*
dim. e smorz.
Triang. *tr.*
p *dim. e smorz.*
Alti.
Ten. Gloire à Ya-ro-mir, no-tre prin-ce su-bli-me!
I. *pizz.*
Viol. II. *f pizz.*
V. le. *pizz.*
V. c. *pizz.*
C. b. *pizz.*
mf

268 **Nº 271. "The Golden Cockerel."**
Nº 271. „Le Coq d'Or.“

125 (Moderato. ♩:100.)

Ob.
 Cl. (A)
 Fag.
 Cor. I.
 V. le divise a 4.
 V. c. divisi a 4.
 C. b.

Nº 272. "The Legend of Tsar Saltan" (p. 179).

Nº 272. „Légende du Tsar Saltan“ (p. 179).

(Maestoso. ♩: 83.)

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

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

Fl. picc. *sv.*

Fl. *sv.*

Ob. *sv.*

Cor. ingl. *sv.*

Cl. (B) *sv.*

Cl. basso (B) *sv.*

Fag. *sv.*

Cor. I. II. III. IV. *sv.*

Tr. bni. II. III. e Tuba. *sv.*

Timp. *sv.*

I. *sv.*

Viol. *sv.*

V. le. *sv.*

V. c. *sv.*

C. b. *sv.*

The musical score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Piccolo Flute, Flute, Oboe, English Horn, Clarinet in B-flat, Bass Clarinet in B-flat, Bassoon, and Cor Anglais. The brass section includes Trumpets I-IV, Trombones II-III and Tuba, and Timpani. The string section includes Violins I, Violins II, Viola, Violoncello, and Contrabass. The score is marked with a dynamic of *sv.* (sforzando) and a tempo of Moderato assai in 3/4 time. The notation includes various rhythmic values, slurs, and articulation marks.

Nº 274. "The Legend of Tsar Saltan."
Nº 274. „Légende du Tsar Saltan.“

165 (Moderato assai. $\frac{3}{4}$: 63.)

Fl. *ff stacc.*

Ob. *ff stacc.*

Cor. ingl. *ff*

Cl.(B) *ff*

Cl.basso(B)

Fag. *ff*
a 2

Cor. I.II. *ff*

III.IV

Tr.be.(B)

Tr.bni.e Tuba.

Timp. *f*

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

V.le. *f*

V.c. *f*

C.b. *f*

N^o 275. "Pan Voyevoda."
N^o 275. „Pan le Voievode“

271

128 (Larghetto. J. = 76.)

Fl. I.

Ob. I.

Cor.

Camp.

Yadviga.

Arpa.

Viol. I.

p cresc.

p cresc.

ten. assai

mf *cresc.*

mf *cresc.*

p cresc.

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

cresc. (h-b)

cresc.

Fl. I.

Ob. I.

Fag.

Cor.

Camp.

Yadviga.

Arpa.

Viol. I.

mf *cresc.*

f *cresc.*

cresc.

En ut. re. mi. fa. sol. la. si. b

C'est une é-gli-se,

quasi trillo

2 Fl. picc. *ff*

Fl. I. *ff*

Ob. *ff*

Cl. (A) *ff*

Fag. *ff*

Cor. *ff*

3 Tr. bni. *ff*

Camp. *f*

Triang. *f* *tr*

Arpa. *ff* *gliss.*

I. *ff*

Viol. II. *f*

V.le. *f*

V.c. C.b. *ff*