

ДѢЙСТВІЕ ТРЕТЬЕ.

421

№ 18. ПОЛОВЕЦКІЙ МАРШЪ.

АКТЕ III.

DRITTER AKT.

№ 18. Marche polovtsienne.

Tempo di marcia. M. M. $\text{♩} = 120$.

№ 18. Polowezkischer Marsch.

(3A. КУПЦОВСКИЕ)
(dans les coulisses)

Cornetti in B.
Corni alti in Es.
Corni tenori in B.
Corni bassi e Tuba.
Tamburi.

Tempo di marcia.

2 Flauti piccoli.
1 Flauto.
2 Oboi.
2 Clarinetti in B.
2 Fagotti.
4 Corni in F.
2 Trombe in B.
3 Tromboni e Tuba.
Timpani G. As. C.
Tamburino.
Tamburo.
Piatti.
Cassa.

Violini I. (16 - 20)
Violini II. (14 - 18)
Viola. (10 - 12)
Violoncelli. (8 - 10)
Contrabbassi. (8 - 10)

Tempo di marcia.

This page of musical notation is for a symphony, featuring multiple staves with various instruments and dynamic markings. The notation is arranged in a system of staves, with some staves grouped together by a brace. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The dynamic markings include *p* (piano), *cresc.* (crescendo), and *poco* (poco). The notation is written in a standard musical notation style, with notes and rests on a five-line staff. The page is numbered 422 in the top left corner.

The notation is arranged in a system of staves, with some staves grouped together by a brace. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The dynamic markings include *p* (piano), *cresc.* (crescendo), and *poco* (poco). The notation is written in a standard musical notation style, with notes and rests on a five-line staff. The page is numbered 422 in the top left corner.

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Musical score for a string quartet, page 423. The score is in B-flat major and 4/4 time. It features four staves for Violin I, Violin II, Viola, and Cello/Double Bass. The music includes various dynamics such as *a poco*, *cresc.*, *mf*, *f*, and *ff*, as well as articulation marks like accents and slurs. The bottom section includes *unis. pizz.* and *arco* markings.

A

This musical score is for a string ensemble, consisting of Violins I, Violins II, Violas, Cellos, and Double Basses. The music is in 4/4 time and B-flat major. The score is divided into measures 1 through 8. The first four measures (1-4) are marked with a forte (*f*) dynamic. The last four measures (5-8) are marked with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings. The first four measures (1-4) are marked with a forte (*f*) dynamic. The last four measures (5-8) are marked with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings. The first four measures (1-4) are marked with a forte (*f*) dynamic. The last four measures (5-8) are marked with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

Violins I: *f*, *mf*, *poco*, *cresc.*

Violins II: *f*, *mf*, *poco*, *cresc.*

Violas: *f*, *mf*, *poco*, *cresc.*

Cellos: *f*, *mf*, *poco*, *cresc.*

Double Basses: *f*, *mf*, *poco*, *cresc.*

Violins I: *f*, *mf*, *poco*, *cresc.*

Violins II: *f*, *mf*, *poco*, *cresc.*

Violas: *f*, *mf*, *poco*, *cresc.*

Cellos: *f*, *mf*, *poco*, *cresc.*

Double Basses: *f*, *mf*, *poco*, *cresc.*

A

This page of a musical score, numbered 425, contains a complex arrangement of musical staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into several systems, each containing multiple staves. The notation is dense and includes various musical symbols and dynamics.

Key features of the notation include:

- Dynamic markings:** *f* (forte), *mf* (mezzo-forte), *sp* (sforzando), *p* (piano), *unif* (uniforme).
- Articulation and Performance Instructions:** *arco* (arco), *pizz.* (pizzicato), *divisi* (divisi), *unis.* (unisone).
- Rehearsal Marks:** Indicated by a double bar line and a number (e.g., 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).
- Key Signature:** The key signature is B-flat major (two flats).
- Time Signature:** The time signature is 4/4.

The score is written for a large ensemble, including strings, woodwinds, and brass. The notation is complex and includes various musical symbols and dynamics.

B

This musical score, labeled 'B', spans 12 measures. It features a complex arrangement of staves, including a large ensemble of woodwinds and strings in the upper system, and a smaller group of instruments in the lower system. The notation is dense, with many beamed notes and complex rhythmic patterns. Dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *fff* (fortissimo) are used throughout. Articulation marks like accents (>) and slurs are present. Specific performance instructions include 'arco' (bowed), 'pizz.' (pizzicato), 'mf. sinistra' (mezzo-forte left hand), and 'divisi' (divided). The key signature has three sharps (F#, C#, G#), and the time signature is 4/4. The section concludes with a large 'B' at the bottom left.

This image shows a page from a musical score, likely for a string quartet. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The key signature is D major (two sharps). The score includes several measures of music, with dynamics such as *f* (forte), *dim.* (diminuendo), *poco* (poco), and *mf* (mezzo-forte). There are also articulations like *staccato* and *pizz.* (pizzicato). The notation is complex, with many beamed notes and slurs. The page is numbered 5 in the bottom right corner.

This page of a musical score, numbered 428, contains two systems of music. The first system (top) consists of five staves. The second system (bottom) consists of ten staves. The music is written in a key with two flats (B-flat and E-flat) and a common time signature (C). The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *mf*, *cresc.*, *f*, *p*, and *arco* are used throughout. The first system ends with a 'C' time signature, and the second system also ends with a 'C' time signature. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion.

D
TRIO.

This image shows a page of a musical score, likely for a string quartet, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like 'p' and 'mf'. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes a variety of note values, rests, and dynamic markings such as 'p' (piano) and 'mf' (mezzo-forte). There are also some performance instructions like 'pizz.' (pizzicato) and 'arco' (arco). The score is arranged in a standard musical format with staves grouped together, and the notation is clear and legible.

D^PTRIO.

This page of the musical score, numbered 100, contains the following elements:

- Staff 1 (Violins I):** Features a melodic line with a crescendo leading to a forte (f) dynamic.
- Staff 2 (Violins II):** Mirrors the first staff with a similar melodic contour.
- Staff 3 (Violas):** Provides harmonic support with a sustained chordal texture.
- Staff 4 (Cellos):** Includes a melodic line with a crescendo and a forte (f) dynamic.
- Staff 5 (Double Basses):** Features a melodic line with a crescendo and a forte (f) dynamic.
- Staff 6 (Flutes):** Contains a melodic line with a crescendo and a forte (f) dynamic.
- Staff 7 (Oboes):** Includes a melodic line with a crescendo and a forte (f) dynamic.
- Staff 8 (Clarinets):** Features a melodic line with a crescendo and a forte (f) dynamic.
- Staff 9 (Bassoons):** Contains a melodic line with a crescendo and a forte (f) dynamic.
- Staff 10 (Tuba):** Includes a melodic line with a crescendo and a forte (f) dynamic.
- Staff 11 (Percussion):** Features a melodic line with a crescendo and a forte (f) dynamic.
- Staff 12 (Percussion):** Includes a melodic line with a crescendo and a forte (f) dynamic.
- Staff 13 (Percussion):** Features a melodic line with a crescendo and a forte (f) dynamic.
- Staff 14 (Percussion):** Includes a melodic line with a crescendo and a forte (f) dynamic.
- Staff 15 (Percussion):** Features a melodic line with a crescendo and a forte (f) dynamic.
- Staff 16 (Percussion):** Includes a melodic line with a crescendo and a forte (f) dynamic.
- Staff 17 (Percussion):** Features a melodic line with a crescendo and a forte (f) dynamic.
- Staff 18 (Percussion):** Includes a melodic line with a crescendo and a forte (f) dynamic.
- Staff 19 (Percussion):** Features a melodic line with a crescendo and a forte (f) dynamic.
- Staff 20 (Percussion):** Includes a melodic line with a crescendo and a forte (f) dynamic.

This page of musical notation is for a string quartet, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The notation is arranged in a system of staves, with some staves containing multiple parts. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *mf*, *p*, *pp*, *cresc.*, *tr*, *a2.*, *arco*, and *leggierimento*. The notation is arranged in a system of staves, with some staves containing multiple parts. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

mf cresc.
p cresc.
tr
a2.
mf cresc.
p cresc.
p poco cresc.
pp cresc.
arco
p cresc.
arco
p cresc.
arco
p cresc.
arco
p cresc.
leggierimento

This page of musical notation is for a string quartet, featuring four staves. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical elements such as notes, rests, and dynamic markings.

Staff 1 (Violin I): The first staff contains a series of notes, including a half note G4, a quarter note A4, and a half note B4. It features a crescendo marking (*cresc.*) and a dynamic marking of *mf* (mezzo-forte).

Staff 2 (Violin II): The second staff contains a series of notes, including a half note G4, a quarter note A4, and a half note B4. It features a crescendo marking (*cresc.*) and a dynamic marking of *p* (piano).

Staff 3 (Viola): The third staff contains a series of notes, including a half note G4, a quarter note A4, and a half note B4. It features a crescendo marking (*cresc.*) and a dynamic marking of *mf* (mezzo-forte).

Staff 4 (Cello): The fourth staff contains a series of notes, including a half note G4, a quarter note A4, and a half note B4. It features a crescendo marking (*cresc.*) and a dynamic marking of *p* (piano).

Staff 5 (Double Bass): The fifth staff contains a series of notes, including a half note G4, a quarter note A4, and a half note B4. It features a crescendo marking (*cresc.*) and a dynamic marking of *pp* (pianissimo).

Staff 6 (Violin I): The sixth staff contains a series of notes, including a half note G4, a quarter note A4, and a half note B4. It features a crescendo marking (*cresc.*) and a dynamic marking of *p* (piano).

Staff 7 (Violin II): The seventh staff contains a series of notes, including a half note G4, a quarter note A4, and a half note B4. It features a crescendo marking (*cresc.*) and a dynamic marking of *p* (piano).

Staff 8 (Viola): The eighth staff contains a series of notes, including a half note G4, a quarter note A4, and a half note B4. It features a crescendo marking (*cresc.*) and a dynamic marking of *p* (piano).

Staff 9 (Cello): The ninth staff contains a series of notes, including a half note G4, a quarter note A4, and a half note B4. It features a crescendo marking (*cresc.*) and a dynamic marking of *p* (piano).

Staff 10 (Double Bass): The tenth staff contains a series of notes, including a half note G4, a quarter note A4, and a half note B4. It features a crescendo marking (*cresc.*) and a dynamic marking of *p* (piano).

F

musical score for a large ensemble, featuring multiple staves with various instruments and dynamic markings.

Key markings and dynamics include:

- p* (piano)
- cresc.* (crescendo)
- sf* (sforzando)
- pizz.* (pizzicato)
- arco* (arco)
- Tuba.* (Tuba)
- a 2.* (a 2.)
- sul G al Segno* (sul G al Segno)

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

F

G

musical score for a symphony, page 436, rehearsal mark G. The score is in B-flat major and 4/4 time. It features multiple staves for strings, woodwinds, brass, and percussion. The music is marked with dynamics like *mf*, *f*, and *cresc.*, and includes performance instructions like *arco* and *pizz.*

Rehearsal mark G is indicated at the top of the page. The score includes various musical notations such as notes, rests, and dynamic markings. The bottom of the page also features the rehearsal mark G.

H

First system of musical notation. It includes vocal staves (soprano, alto, tenor, bass) and piano accompaniment. The key signature has two flats. The system concludes with a *cresc.* marking.

H

Second system of musical notation. It includes vocal staves and piano accompaniment. The system begins with a *ff* marking. It contains various musical notations including chords, arpeggios, and melodic lines. The system concludes with a *ff* marking.

H

Au lever du rideau, on aperçoit une partie du camp polovtsien. Les Polôvces (Bassi) arrivent de différents côtés et regardent vers la porte du fond, attendant l'arrivée de l'armée de Gsak; celle-ci parait au fond du théâtre. Des guerriers s'avancent portant des trompettes, des clairons, des tambourins; d'autres amènent des prisonniers russes et portent un riche butin. Les Polôvces saluent les guerriers qui entrent, en faisant des gestes sauvages. Vers la fin de la marche (c dur) entre à cheval sur le théâtre le khan Gsak, accompagné des soldats de sa garde (Tenori). Kontchâk va à sa rencontre pour le saluer. Le prince Igor, Vladimir Igorévitch et les prisonniers russes se tiennent à l'écart, observant tout ce qui se passe.

(Der Vorhang geht auf.) Ein Rand des polovezischen Lagers wird sichtbar. Von allen Seiten eilen Polovzen (Bassi) herbei und in die Ferne blickend, erwarten die Ankunft der Armee von Gsak. Die Bühne füllt sich nach und nach mit dem heranziehenden Heere Gsaks. Trompeten, Bläser, Tambourinschläger etc. etc. Die Krieger führen russische Kriegsgefangene herbei und tragen eine reiche Beute. Die Polovzer begrüßen die Krieger mit wilden körperlichen Bewegungen. Gegen das Ende des Marches (c dur) erscheint Chan Gsak zu Pferde auf der Bühne; ihm nach das Detachement seiner nächsten Umgebung. Kontschak eilt ihm entgegen und begrüßt ihn. Fürst Igor, Wladimir Igorewitsch und russische Gefangene halten sich zurückgezogen, Alles beobachtend.

Занавѣсъ. (Край половецкаго стана. Со всѣхъ сторонъ, сходясья половцы (басы) и, глядя въ даль, ожидаютъ прибытія отряда Гзакъ. Войско Гзакъ входитъ мало по малу на сцену съ трубами, рогами и бубнами (мѣльная музыка за кулисами). Воины ведутъ за собою русскія полонны и несутъ добычу. Половцы съ дикими тѣлодвиженіями приветствуютъ входящихъ воиновъ. Подъ конецъ шествія (c dur) появляется на конѣ ханъ Гзакъ съ отрядомъ приближенныхъ воиновъ (тенора). Кончакъ выходитъ къ нему на встрѣчу и приветствуетъ его. Князь Игорь, Владиміръ Игоревичъ и русскіе плѣнники стоятъ въ сторонѣ и наблюдаютъ.)

J

J

Tenori.

CORO. Bassi.

nos guer-riers vain-queurs Et cou-verts de gloi-re En bri-
 Path. il-let's do-moi, KATB. H. DETB. CB. HO-OB. Abl. C. La - ba-
 Un-ser kné-ger nahn, Sieg-reich, im Tri-um-pha Heil dem

sul G. *f* 3 *pizz.* *pizz.* *p*

J

Musical score for a choral and instrumental ensemble. The score is written for multiple staves, including vocal parts and piano accompaniment. The key signature is B-flat major (two flats). The tempo and style are indicated by the markings *cresc.* (crescendo), *poco* (poco), *mf* (mezzo-forte), *f* (forte), and *a2.* (second ending).

The lyrics are in Russian and French. The Russian lyrics are:

 ом-пи-те-ри! - ти! - ба-ти-хри-сто-во-е! - ба-ти-хри-сто-во-е!

 на-шей па-ти-хри-сто-во-е! - ба-ти-хри-сто-во-е!

 бра-вен-ее-ре! - ти! - ба-ти-хри-сто-во-е! - ба-ти-хри-сто-во-е!

The French lyrics are:

 om-pi-te-ri! - ti! - ba-ti-chri-ste-o-e! - ba-ti-chri-ste-o-e!

 na-shai pa-ti-chri-ste-o-e! - ba-ti-chri-ste-o-e!

 bra-ven-ee-re! - ti! - ba-ti-chri-ste-o-e! - ba-ti-chri-ste-o-e!

The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a prominent bass line with a steady rhythm. The vocal parts enter with a melodic line, and the piano accompaniment provides a harmonic foundation.

Musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 1. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. It features a piano (p) and a forte (f) part. The piano part is marked "poco cresc." and the forte part is marked "poco cresc."

[illegible]

[illegible]

L

Vocal Soloist:

Bo. ve *Gzak!* *Bo. ve* *Gzak!* *glor. a* *lon* *ar. me. ie* *Re. dor. ve. ie* *Bo. ve*
 Грозень Гзакъ! Грозень Гзакъ! Слава ра-ти нашей храброй рати! Грозень
Gro-ter Chan! Mechtger Gzak! Ruhm sei dei-ner Heerschar. un-sern Hie-ge-ni! Gro-sser

Orchestra:

arco *pizz.* *arco* *pizz.* *arco* *pizz.* *m. sinistra* *pizz.*

Performance Instructions:

arco *pizz.* *arco* *pizz.* *arco* *pizz.* *m. sinistra* *pizz.*

Dynamics:

f *p* *mf* *f* *f* *f* *f* *f*

Tempo/Character:

L

Musical score for a symphony, measures 444-450. The score is in G major and 2/4 time. It features a full orchestral arrangement with woodwinds, strings, and a vocal soloist. The vocal part has lyrics in German and Russian. The music includes various dynamics like *f*, *dim.*, *poco*, and *mf*, as well as articulations like *staccato* and *pizz.*

Lyrics:
 German: *Chor! mächtig-er Götter! Ruhm sei der - nem Käm-pen! Heil den*
 Russian: *Сла-ва па - ти на шей, Сла-ва*

Performance markings:
f, *dim.*, *poco*, *mf*, *staccato*, *pizz.*, *arco*, *divisi*, *a 2.*

[illegible]

44

non-ce leur re-tour.
намъ ро-га трубить,
schmettern gu-tel-rang.

Pour nous quel beau-jour !
губны звонко бьютъ.
Rühm-ge-sang et-hallé.

Gloire aux héros ter-ri-bles !
сла-ва гро-зъ хра-б-нымъ
Heil euch groß-ge-sen Cha-nez !

pizz.
pizz.
pizz.
pizz.
pizz.
pizz.

mf arco
mf arco
mf arco
mf arco
mf arco
mf arco

Coda.

a 2.

p

p *Tuba.*

p

pizz.

p

N Coda.

Oue de bougs drô-les par eux! Leurs es-cla-ves sont nom-breux!
 Вид - но мно-го серъ по-жгли. Въ плѣтъ кра-са-вицъ у-не-ли.
Habt viel Dör-fer wohl ver-brannt! Man-ches Weib ent-führt vom Land!

sul G al segno

p

sul G al segno

p

p

p

0

[illegible]

Glor - re! Glor - re! Die ont - d' cou - vrir des champs Das - se -
 ba, ba! ba! II y a - t - il un ho - me avec un bras - se -
 Heil euch! Heil euch! Habst be - sä - et man - ches Feld mit - der

0

The musical score is written for a large ensemble, including voices and piano. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two main systems. The first system contains instrumental and vocal parts with various dynamic markings such as *cresc.*, *ff*, *p*, and *a2.*. The second system features vocal parts with Russian lyrics.

Lyrics (Russian):
 мнѣ ко-ста мнѣ. Сла-ва, сла-ва, сла-ва! Сла-ва ханамъ
 Fein-de ho-chen. Heil euch, heil euch, Heil euch! Do-ko-vezh-schen

Dynamic Markings:
 The score includes numerous dynamic markings: *cresc.* (crescendo), *ff* (fortissimo), *p* (piano), *a2.* (second ending), *divisi* (divided), and *mf* (mezzo-forte).

Instrumentation:
 The score includes parts for piano (piano), voice (voice), and various instrumental parts (e.g., strings, woodwinds).

Air du khan Kontchâk.

Kontschâk's Arie.

Vivo. $\text{♩} = 112$.

Flauto piccolo. *ff*

Flauti. *ff* a 2.

Oboi. *ff* a 2.

Clarineti in A. *ff* a 2.

Fagotti. *ff* a 2.

Corni in F. *ff*

Trombe in B. *ff*

Tromboni e Tuba. *ff*

Timpani. *ff*

Piatti. *ff*

KONTCHÂK.
КОНЧАКЪ.
KONTSCHÂK.

Sopr. Alt. *O*

Tenori. *R*

Bassi. *C*

Violini I. (16-20) *ff* div.

Violini II. (14-16) *ff*

Viole. (10-12) *ff*

Violoncelli. (8-10) *ff*

Contrabassi. (8-10) *ff*

Vivo!

Allegro moderato, $\text{♩} = 80$.

The first system of the musical score consists of ten staves. The first four staves are in treble clef, and the last six are in bass clef. The music is written in a key signature of two sharps (F# and C#). The tempo is marked 'Allegro moderato' with a quarter note equal to 80 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings including *f* (forte), *p* (piano), and *mf* (mezzo-forte).

Allegro moderato.

The second system of the musical score features vocal lines with lyrics in French and Russian, and piano accompaniment. The tempo is marked 'Allegro moderato'. The lyrics are as follows:

French: *Je glaire en main, nos braves vain-gue-rent ces es-cla-ves! Le sort nous est pro-*

Russian: *Нашъ мечъ намъ да-тъ по-бѣ-ду, По-бѣ-ду надъ вра-га-ми, По-всю-ду сча-сть-е*

German: *Den Sieg hast du er-run-gen, du Schwer-der gro-sen Cha-ne! De Al-les uns ge-*

The third system of the musical score consists of ten staves. The first four staves are in treble clef, and the last six are in bass clef. The music is written in a key signature of two sharps (F# and C#). The tempo is marked 'Allegro moderato'. The score includes various musical notations such as notes, rests, and dynamic markings including *f* (forte), *p* (piano), and *mf* (mezzo-forte). There are also markings for *pizz.* (pizzicato) on the bass line.

A

pè-re, Le Passe en vain tou-jours es-pè-re. Aux com-bats ce glaive il-lus-tre A con-quis un nou-veau lus-tre.

сына-ми. Мы сго-ро Русь за-по-ло-нимъ. Пос-лѣ бит-вы при Ка-я-лѣ Рядъ побѣдъ нашихъ просла-вилъ:
lun-gen, be-siegt wird bald das Rus-sen-land. Nach der Schlacht an der Ka-jä-la ist das Schwert be-rühmt ge-wor-den:

A

Violins I, Violins II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons.

mf cresc., *cresc.*, *a 2.*, *pp cresc.*

Des ci-tés nous sont sou-mi-ses, Des pro-vin-ces sont con-gui-ses. Nos trou-pes vic-to-ri-eu-ses Re-vien-nent jo-yeu-

съ бою городъ Римовъ взя-ли И Путивль сожгли мы. Да-ле - ко несет-ся сла-ва По-ло - вскихъ грозныхъ ха —
die Stadt Ri-my hat er-o-bert, sie den Flam-men preis-gab. Ché-ne, euch der Ruhm ver-ker-licht, Weit er-lönt das Lob der grau - -

Soprano, Alto, Tenor, Bass.

Violins I, Violins II, Violas, Cellos, Double Basses.

arco, *p*, *cresc.*, *pp*

First system of musical notation, featuring multiple staves with complex notation, including dynamics like *f*, *ff*, and *p*, and articulation marks like accents and slurs.

ses! Tout l'u-ni-vers nous est sou-mis. Il n'est pour nous plus d'en-ne-mis!
ad lib.

по-бъ. На свѣ-тѣ намъ под-власт-но все. И на зем-лѣ нѣтъ равныхъ намъ!
sen. Ja, Al-les neigt sich un-serm Gott, und Nie-mand steht uns gleich an Macht.

Second system of musical notation, continuing the vocal and instrumental parts with lyrics in French, Russian, and German.

Гла - ва Гла - ку
Gut, Et

Гла - ва Гла - ку

Гла - ва Гла - ку
Heil den Cha-ren

Third system of musical notation, featuring complex notation and dynamics like *f*, *ff*, and *p*.

Meno mosso. ♩ = 96.

First system of musical notation, featuring multiple staves with complex rhythmic patterns and dynamic markings like *p* and *pp*. The tempo is marked *Meno mosso* with a quarter note equal to 96 beats per minute.

(на точках)
(Colla bacchetta)

Meno mosso.

Com- bien de bourgs par nous pil-lés Et brù-

He ma - ло селъ и го - родовъ мы со -
Wie vie - le Städ - te in dem land sind ver-

Second system of musical notation, including vocal lines with lyrics in Russian and French, and piano accompaniment. The tempo remains *Meno mosso*.

и Кон - ча - ку!
и Кон - ча - ку!
и Кон - ча - ку!

Third system of musical notation, continuing the vocal and piano parts. It includes dynamic markings like *p*, *pp*, and *div.* (divisi).

p Meno mosso.

pp

Ob. *mf* *p* *mf*

Cl. *mf* *p* *mf*

Fag. *mf* *p* *mf* *a 2.*

Cor. I. II. *mf* *p* *mf* *p*

les! Ces lieux, ja-dis de toits cou-verts, Sont de-serts! Et les ca-da-vres

ли, На мѣ-стѣ ихъ лишь степь теперь, степь од-на. Лю-дей не ма-ло

bräut! Dort frei-tet sich die Step-pe aus, pfad los öd: In ih-rem Schloos viel

unis.

mf pp p mf p

Fl. *a 2.*

Ob. *mf* *pp* *mf* *pp*

Cl. *mf* *p* *a 2.* *mf* *pp*

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

sont nom-breux. Les bê-tes fé-ro-ces rô-dent cri-ent.

по-лег-ло, лишь звѣ-ри по се-лямъ ры-шутъ, во-ютъ.

Men-schen ruhm. Dort spre-gen nur wil-de Thie-re, heu-le.

div.

mf pp mf pp pp p

Vivo.

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, with a key signature of three sharps (F#, C#, G#) and a time signature of 2/2. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *a 2.* (second ending). The score is arranged in a multi-system format, with staves grouped together. The page number '13' is visible in the bottom left corner.

noirs *voy - tous sur eux.*

Vivo.

тры - повъ ихъ ки - шатъ.
Thier zum Schmaus her- bei.

The image shows a page from a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano, violin, and cello. It is in the key of D major (indicated by two sharps) and 2/2 time. The tempo is marked 'Vivo.' at the bottom. The score consists of five systems of music. The piano part is on the left, the violin part is in the middle, and the cello part is on the right. The piano part features a prominent bass line with many sixteenth notes. The violin and cello parts have more melodic lines. Dynamic markings include *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *div.* (divisi). The score is written in a clear, professional style with standard musical notation.

Allegro moderato.

First system of musical notation, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like *mf* and *p*.

Allegro moderato.

Second system of musical notation, including vocal lines with lyrics in French, Russian, and German.

gle gloire en main, nos tri-ces Vain-gui-vent ces es-cla-ves. Le sort nous est pro-
 Наше меча нгадаль по-бѣ-ду, По-бѣ-ду надъ вра-га-ми, По-всю-ду счастье-е
 Den Sieg hat du er-run-gen, du Schwert der grau-sen Chi-ne! Da Al-les uns ge-

Third system of musical notation, featuring piano and bass staves with complex rhythmic patterns and dynamic markings like *f*, *p*, *mf*, and *pizz.*

Allegro moderato.

466

Fl.

Ob.

Cl.

Fag.

Cor.

Trombe

Solo

pp

pizz.

p

pp

pizz.

p

p

C

pè-re, le Russe en vain, tous jours es-pèr-e. pp Aux com-bats le glaive il-lus-tre

сь на-ми, мы кро-ро Русь за-по-ло-нимъ. Пос-те-бит-вы при Ка-я-те

lun-gen, be-siegt wird bald das Rus-sen-land. Mit der Schant an der Ka-jä-Ge

[illegible]

[illegible]

ad lib.

nous plus d'en-ne-mis.
 зѣ нѣть равныхъ намъ!
steht uns gleich an Macht.

Сла - ва Га - ку И Кон - ча - ку!
Gloire à l'Esprit et à son Roi!

Сла - ва Га - ку И Кон - ча - ку!
Gloire à l'Esprit et à son Roi!

Сла - ва Га - ку И Кон - ча - ку!

а) Речитативъ.

№ 20. Récitatif, Chœur et Scène.

а) Récitatif.

№ 20. Recitativ, Chor und Scene.

а) Recitativ.

(3А. КУЛИСАМИ.)
(dans les confidences.)

Allegro assai.

Cornetti in B.

Corni alti
in Es.

Corni tenori
in B.

Corni bassi
e Tube.

Allegro assai. $\text{♩} = 138$.

Flauto piccolo.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corn in F.

Trombe in B.

Tromboni e

Tuba.

Timpani.

Triangolo.

Tamburino.

Piatti.

KONTCHAK.
КОНЧАКЪ.
KONTSCHAK.

Son-ner! trom-pet-tes!

И - грайте тру - бы!
Trom-pe-ten, schmet-tert!

Violini I.
(16-20)

Violini II.
(11-18)

Viole.
(10-12)

Violoncelli.
(8-10)

Contrabassi.
(8-10)

Allegro assai.

This page of musical notation, numbered 470, contains three systems of staves. The first system consists of four staves, likely for strings, with various musical notations and dynamics such as *cresc.*, *mf*, and *f*. The second system consists of eight staves, including woodwinds and strings, with dynamics like *mf cresc.*, *f*, and *ff*. The third system consists of four staves, including woodwinds and strings, with dynamics like *cresc.*, *mf cresc.*, and *f*. The notation includes various musical symbols, notes, and rests, indicating a complex orchestral arrangement.

Alf lons! i - ci pour com-men-cer nos fê - tes, Par - ta-geons le Du-
cresc.

И - такъ пои-демъ дѣлать погоню, и-демъ дѣ-лать до-бы-чу. И -
So wol -- len wir jetzt thei-len un-ter uns die rei-che Beu-te! Nun

The musical score is written for a vocal and instrumental ensemble. It consists of 12 staves. The first six staves are for vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2). The last six staves are for instrumental parts (Piano, Violins I, Violins II, Violas, Cellos, Double Basses). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Alf' (Allegro). The score includes lyrics in French and Russian. The French lyrics are: 'Alf lons! i - ci pour com-men-cer nos fê - tes, Par - ta-geons le Du-'. The Russian lyrics are: 'И - такъ пои-демъ дѣлать погоню, и-демъ дѣ-лать до-бы-чу. И -'. The score also includes dynamic markings such as *mf*, *p*, and *cresc.*.

tin. *Avi-ci plai-sirs et fê-tes. Di-gne-ment cè-lè-breant nos con-quê-tes!*

демъ, Гай! Комм! Неи! До но-чи пиръ го-рой и пѣс-ни пѣть, и въ пѣсняхъ хановъ славить, и

Lasst ei nem gro-ssen Schmeis aus rich-ten, lob-ge-sän-ge last er-schal-len! Die

pizz. div. pizz. pizz. pizz.

Più tranquillo. ♩ = 100.

A

nous jo-yeux fes-tin!

Ré-veil-lez donc de leur som-meil Les beau-tés au front ver-

плѣс-кой тѣшить насъ;
Tän-zer ruft her-bei!

А плѣнницъ, что по краше, пусть при-ве-дутъ ко мнѣ въ ша-
Die schön-sten der Ge-fän-gen führt in mein Zelt her-ein Ge-

A

Più tranquillo.

Poco animato.

musical score for the first system, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like *poco marc.* and *Solo*.

musical score for the second system, including vocal lines with lyrics in Russian, French, and German, and piano accompaniment.

meil! Puis de-main, en grand con-seil, Nous dres-se-rons un plan de guer-re. Veil-lez sur

теперь. По ут-ру-жь совѣтъ держать, какъ на вра-говъ намъ вновь у-да-рутъ; да пѣнныхъ
schwind! Mor-gen früh wir hal-ten Rath, wie nu-en An-griff bald zu ma-gen. pass auf, dass

Poco animato.

Stringendo.

les cap-tifs, guer-riers, c'est votre af-faire. Ou si-non la mort! Al-f *lons!*
 крѣп-ко сто-ро-жить, не то каз-ню — сторожевыхъ! И — де-ла —
die Ge-fan-gen nicht ent-fliehn; sonst, Wäch-ter, we-ße euch! Nun kom-mt!

Stringendo. *attaca*

б) Хоръ хановъ.

Chœur des khans.

Chor der Chane.

Chor del Onale.

Allegro.

Cornetti in B.

Corni alti
in Es.

Corni tenori
in B.

Corni bassi
e Tuba.

Allegro. $\text{♩} = 100.$

Flauto piccolo.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Trombe in B.

Tromboni e
Tuba.

Timpani.

Tenori.
(14-16)

Bassi.
(12-14)

CORO.

Au grand com- sei! tous nous i-rons. Mais ven en- cor nest bien si- m. faut-il en
Идемъ за нимъ советъ держать, что дѣ- лать намъ и какъ намъ быть? Остать-ся-ль
So ei- len wir so- gleich zu Rath; wo- mög- lich schnell, zu ein- er Thst. Was? wa- gen

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Allegro.

a 2.
 ff
 a 2.
 p
 mf
 sf
 p
 a 2.
 f
 p
 mf
 mf
 p
 mf
 ff
 mf
 p
 mf
 Qui se- ra chef? Regard point
 Ид- тиль е- my, de l'ennemi
 Wer muss zu Fel- de gehen
 paix at-tendre i- ci, Ou bien pour- sui- vre l'en- ne- mi? Qui qui- de- ra l'en- ne- mi? A qui
 здесь и вы- жи- дать, Иль даль- ше на- жь впе- редь ид- ти. Ид- ти- ль те- об, и- ли е- my, и- ли ко-
 здьсь и вы- жи- дать, Иль даль- ше на- жь впе- редь ид- ти. Ид- ти- ль те- об, и- ли е- my, и- ли ко-
 wie gleich neu- en Schlag, statt ab- zu- war- ten man- chen Tag? Wie ist es? Sag! an! res-
 Как быть, Was ist es? Sag! an! res-

B

faut-il at-ta-quer?
o-der mein Kampf?

Dait on sur ki-ew ou Pol-ta-va se-lan-cek?
Ha Ki-ewъ намъ иль

Al-lons ten-ir con-seil, Il

cet-te re-com-pen-se? Vers ki-ew faut-il mar-cher, Ou sur Pol-ta-va se-lan-cek?
му иль насъ ид-ти? На Киевъ намъ иль на Чер-ниговъ, на по-семь-о-ть путь дер-жатъ?

o-der se-na Pойдемъ, Zieh'n wir gen Ki-jew o-der Pойдемъ, facher-ni-duff, neh-men die-sen pf-lich!
Идемъ за нимъ совѣтъ дер-

ter Sagt an! en-cor Nun kommt! i-ci? Sagt an! f So ei-len wir so gleich zu der-
жи, Какъ быть. Скажи. Идемъ за нимъ совѣтъ дер-
Was? Wie ist's? Zu thun?

B

faut prendre un par- ti. Rien nest pour- vous en- cor fi- ni. Faut-il res- ter, res- ter i- ci, Ou bien faut- il
 жать, Что намъ на - чать и какъ намъ быть? Кончакъ насъ ждетъ, пойдемъ къ нему. Е- го со - вѣ - та спросимъ
 Rath, wo-mög- lich schnell zu ein- er That, Kon- schäk ist da, er- war- tet uns. Gleich hö- ren wir auch sei- nen

C
Allegro assai.

Allegro assai. $\text{♩} = 138$.

il mî, mor-chen tou-jours, et sans mer-ci. Al-ler com-bat-tre l'en-ne-mi p
 мы, Тогда рѣшимъ остатъ - сѣ-ль намъ, цѣ-ль на вра-говъ у-да-ритъ вновь.

Plan, Was? na-gen wir gleich neu-en Schlag, statt ab-zu-war-ten man-chen Tag.
 мы, Тогда рѣшимъ остатъ - сѣ-ль намъ, цѣ-ль на вра-говъ у-да-ритъ вновь.

sf p cresc. non div.

**C
Allegro assai.**

This image shows a page of a musical score, likely for a string quartet, featuring four staves. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from *f* (forte) to *pp* (pianissimo), with intermediate markings like *mf* (mezzo-forte) and *p* (piano). There are also markings for *dim.* (diminuendo) and *pizz.* (pizzicato). The notation includes slurs, ties, and articulation marks. The page number '48' is visible in the top right corner.

с) Сцена.

Scène.

Scene.

Allegro moderato. $\text{♩} = 92$.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Timpani.

VLADIMIR.
ВЛАДИМИРЪ
ИГОРЕВИЧЪ.
WŁADIMIR.

IGOR.
ИГОРЬ.
IGOR.

Tenori.
(6-7)

Bassi.
(5-6)

CORO.
(русские пленные.)

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Pou-tivl ed- il pris, per-lez! Nos bourgs sont-ils par eux trè-les? Ont-ils donc fait cap-ti- ves
У- жель ханъ нашъ городъ взять, о-строгъ и села та-къ по-жогъ-де-тей и женъ въ по-ло-нъ за-
Wie? Chan Gjak nahm uns-re Stadt? Er haus-te oh-ne Schot-mung-dur? Mit sich die Hin -- der führ-te
Pou-tivl est il pris, per-lez! Nos bourgs sont-ils per
У- жель ханъ нашъ городъ взять, о-строгъ и села
Wie Chan Gjak nahm uns-re Stadt? Er haus-te oh-ne

CHOEUR DES PRISONNIERS RUSSES.
CHOR DER RUSSISCHEN KRIEGSGEFANGENEN.

Allegro moderato.

Nos fem-mes, sa-ca-gé nos ri-ves? Qui pou-tivl jou-rait cè dé da-vant les Ri-ans? Leurs

братъ, въ не-во-лю дѣвицъ онъ у-велъ, по-зорилъ ихъ, и гра-билъ городъ нашъ жес-то-кій
 er und Wei-ber, als Ge-fang-ne, zar-te Mäd-chen hat gef-ahrt, ge-plün-dert un-ser Land, der

eux ind-les? Ont-ils donc fait cap-ti-ves Fil-les, fem-mes et sa-ca-gé nos

тамъ позогъ, дѣ-тей и женъ въ по-донъ за-бралъ; а дѣ-вицъ онъ у-велъ и по-
 Scho-mung dort; hat uns-re Wei-ber dann ent-führt und uns-re zar-ten Jung-frau-en

Oui, Gsak di-sent-ils à pris pou-tivl, et mas-sa-cre ses hab-i-tants. Ils ont pris nos fem-...

Да ханъ Гыкъ нашъ городъ взять, му-женъ и братьевъ онъ из-билъ, а женъ въ по-донъ
 Ja, Han Gsak nahm un-re Stadt; ent-liess le-ten-dig Wei-nen Mann; sich als Ge-fang-ne hat

Oui, Gsak, di-sent-ils, mè-me des cap-ti-ves, Mu-jen han me-chemъ из-билъ; въ бо-ю неравномъ
 ent-liess Wei-nen Mann le-ten-dig: Ab-le fie-len

unis.

D

guer-viens tri-om-phants Au-raient ^{donc de} dim. morts cou-verts nos champs? Mon père, il faut fuir pour sau-ver

держкий ханъ, му - жей онъ не - щад-но всѣхъ ме - чемъ каз - нитъ. Бѣ - ги ты, бѣ - ги домой, спа-
gräu-se Chan; ent-liess kei-nen ^{Wenig} dim. le-ben-dig aus der Stadt. Ach, flich, Fürst, zur Ret-tung dei-net

vi- ves, Les guer-riers, des champs cou-verts de morts nos champs! font-ils de- fendre en- core? Non!
 зоритъ ихъ, му - жей казнить нещад - но дерз - кий ханъ. Че - го жъ мнѣ ждать еще? Да

frach ent-eint; ent-liess le - ben-dig Nie-mand, gräu-ser Chan Ich bleib nicht länger hier. Ja,

mes, nos fil-les, et de morts, ne-les! cou-verts nos champs. p
 всѣхъ забрать, а дѣ - вицъ ханъ у-вѣтъ, по - зоритъ ихъ. p
 er ge-führt die Wei- der ^{das} dim. der ^{das} dim. ent- Ent-
 Le-le ^{das} dim. der ^{das} dim. ent- Ent-
 Et ses guer-riers tri-om-phants De morts, ne-les! ont dû cou-vrir nos champs.
 па - ли всѣ; не - щаднограбить городъ нашъ жестокий держкий ханъ.
 un-tern Schmerz; er nous-le oh-ne Schö-nung im Pu-tivl der gräu-se Chan.

D

rit. a tempo

p dim.

p dim.

p *mf*

mf

son pa - ys, Si - non, mal - heur à la Rus - sie! rit. a tempo

dim.

сай нашъ край не то по - гиб - нетъ на - ша Русь! Знай: Ов -
Hei - mat! Flieh! Spät geht zu Grund de Rus - sen - land! Fürst, Or -

Je doit a - gir, Or l'air a - voit dé - son. pars I - gar, car la fou - dre lui a
 Не дамъ погибнуть Ру - си я, о нѣтъ! нѣтъ! Бѣ - жать должень я на Русь. Намъ
Bald zieh' ich für mein Land das He - che - schwert. Ja, uns droht die Ge - fahr auf al - len

dim.

fait fuir, ô prin - ce, la Rus - si - e. Va, sous Or l'air! toi seul peux
 ги, князь, о ги домои не дай по - гиб - нуть Ру - си! Ов - лурь! намъ другъ, до -
flieh, Fürst! Die Flucht ergoß zur Ret - tung dei - ner Hei - mat. Or l'ur ver - spricht dir

Fuis, ô prin - ce, pour la sainte pa - trie. Ah fuis!
 Князь, о ги ты въ Русь, не - дай, князь, по - гибнуть ей!
Flieh' und rett' das Land, es ist oh - ne Macht und Wehr!

mf dim.

mf dim.

mf dim.

mf dim.

p *p* *div.*

p *p*

p *p*

mf dim.

p *p*

rit. a tempo

rit. a tempo

Cl.
Fag.
Cor. I. II.

donc Or-tour. Toi seul peux vain-cres ces mau-dits.
 туръ намъ другъ, до-ста-нетъ онъ те-бѣ ко-ня.
 врагъ же-детъ. Ты же-детъ. Ты же-детъ. Ты же-детъ.
 j'aime en-co-re ces mau-dits. Nos en-mis, ces maus-mis.
 станеть онъ те-бѣ ко-ня, и самъ съ то-бой об-зидать на Русь.
 fl'n-te Nos-se tu ver-schaffest Schwing dich auf und spring da von.
 Toi seul peux en-co-re vain-cres ces maus-mis.
 до-станеть Ор-туръ те-бѣ ко-ня, об-зидать онъ!
 Or-tur wird ver-schaffest dir ein Ross, o flich!

mf dim. p pp unis. p pp rit. a tempo

rit. a tempo rit.

seul peux sau-ver no-tre Rus-sie. Va! pour marche en-cor aux en-mis!
 ги ты, об-ги до-мой, спа-сай нашъ край, не то по-гиб-нетъ на-ша Русь!
 der Heu-des Hül-fe flich, be-schü-ze uns; sonst geht zu Grund de Nos-sern.
 Fais com-pte de ta ra-che me-vo-ci, Russe, o n'et! n'et!
 да-мъ по-гиб-нуть Русь я, о нѣтъ! нѣтъ!
 dich zieh ich für mein Land das Ra-che-schwert!
 Бѣ-ги, князь, об-ги до-мой, не дай по-гиб-нуть Ру-сь!
 Ent-zieh, Fürst, zur Ret-tung des Lan-tes den Ha-mel des-
 Prin-se, songe à nous et songe à ton che-p'ist!
 князь, об-ги ты въ Русь, не дай князю по-гибнуть ей!
 zieh von dan-nen, Fürst, nach Rus-land und ret-te es!

mf dim. p pp unis. p pp rit. a tempo

E Listesso tempo.

Cornetti in B.

Corni alti
in Es.Corni tenori
in B.Corni bassi
e Tuba.

2 Flauti piccoli.

Flauto.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Trombe in B.

Tromboni e

Tuba.

Timpani.

Tamburo.
Piatti.

**CHŒUR DES POLOVZES.
CHOR DER POLOVZER.**
CORO. (Половцы.)

Soprani (11-16).
(Мальчишки.)
Alti (12-14).
Tenori (14-16).
Bassi (12-14).

Chœur de garçons.

Chor der Knaben.

(Понимается обманъ съ военной
добычей. Половцы вбѣгаютъ
тѣмъ.)

E Listesso tempo.

EDITION MUSICUS NEW YORK

Музыкальный фрагмент, включающий вокальные партии и фортепиано. Текст песни на русском языке и немецком переводе.

Русский текст:

гря - бить сколько хань! Пусть гиб - неть враг! По - лонь ве - дуть сю -
 гра бить сколько хань! Пусть гиб - неть враг! По - лонь ве - дуть сю -
 гра бить сколько хань! Пусть гиб - неть враг! По - лонь ве - дуть сю -
 ди, князь, как много хань у нас на-грабят на Руси.
 ди, князь, как много хань у нас на-грабят на Руси.
 ди, князь, как много хань у нас на-грабят на Руси.

Немецкий текст:

Wie man ont fark re-le!
Die Krieger-ge-fang-men
von der die, Fürst, die

Музыкальные обозначения: *pizz.* (pizzicato), *arco* (arco).

Музыкальный фрагмент из оперы «Иван-царевич и серый волк» (Музыка: Николай Римский-Корсаков). Фрагмент представляет собой вокальную партию с инструментальным сопровождением. Музыка написана в мажорном ладу, 2/4 такта. В фрагменте присутствуют русские, французские и немецкие тексты.

Русский текст:

ги - бель, вамъ, Ру - си князь - ямъ, смерть вра - гамъ, по -
 ги - бель, вамъ, Ру - си князь - ямъ, смерть вра - гамъ, по -
 ги намъ у - гро-зы шлють по ща - ды намъ отъ нихъ не ждать. Бѣ - ги, князь, бѣ - ги до - мой, не
 ги намъ у - гро-зы шлють по ща - ды намъ отъ нихъ не ждать. Бѣ - ги, князь, бѣ - ги до - мой, не

Французский текст:

gi - bel, vous, Ru - si kniaz - ian, mort ennemi, par -
 gi - bel, vous, Ru - si kniaz - ian, mort ennemi, par -
 gi nam u - gro-zy shlyut po sha - dy nam ot nikh ne zdat. Be - gi, kniaz, be - gi do - moi, ne

Немецкий текст:

gi nam u - gro-zy shlyut po sha - dy nam ot nikh ne zdat. Be - gi, kniaz, be - gi do - moi, ne

Музыкальные обозначения:

div. (divisi)
 non div. (non divisi)
 div.
 pian.
 arco

[illegible]

G Allegro assai.

G Allegro assai. $\text{♩} = 138.$

(Полковцы уходятъ. Русскіе скрываются въ шатры.)

(На сценѣ остается отрядъ сторожевыхъ. За сценой трубы.)

sang. *du sang!* (Les Polôvces sortent. Les prisonniers russes entrent dans leurs tentes. On voit sur le théâtre les guerriers polovtsiens qui sont en sentinelle à l'entrée des tentes. Derrière le théâtre retentit le son des trompettes.)

Голъ - нѣтъ вѣсть. (Die Polovzer ab; russische Kriegsgefangene gehen in ihre Zelte hinein. Krieger Wache stehend. Hinter der Bühne hört man Trompeten schmettern.)

G Allegro assai. *f*

This page of a musical score is divided into several systems. The top system includes staves for Fl. piccolo and 2 Flauti. The middle system contains staves for various instruments, including strings, with dynamic markings such as *f*, *dim.*, *mf*, *p*, and *pp*. The bottom system features staves for arco and pizzicato sections, with dynamic markings like *mf*, *dim.*, *p*, and *pp*. The score is written in a key signature of one flat and a common time signature.

Nº 21. Chor und Tanz.

Allegro moderato. ($\text{♩} = 100.$)

EDITION MUSICUS NEW YORK

a 2.
 a 2.
 mf
 p cresc.
 mf
 Cassa.
 Aux feux du fir-ma-ment ver-meil,
 la lune est pa-reil!
 Извѣстамъ рав-ны ха-ны все!
 Den Ster-nen sind die Cha-ne gleich.
 Aux feux du fir-ma-ment ver-meil,
 Hell o glänzt die Stern-arm
 мѣ-сяцу ханъ Гзакъ!
 Mon-de gleicht Chan Gzak.
 Извѣстамъ рав-ны ханы все!
 Den Ster-nen sind die Cha-ne gleich.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 cresc.
 div.
 f
 pizz.
 f

Musical score for "L'air de l'opéra de la Vierge" by G. Fauré. The score is in G major and 4/4 time. It features a vocal line with Russian and French lyrics, and a piano accompaniment. The lyrics are: "По-добро-му, как-же, свет-лымъ, не-бес-нымъ." and "L'air de l'opéra de la Vierge". The score includes various musical notations such as notes, rests, and dynamic markings like "dim." and "f".

A

Musical score for section A, measures 1-16. The score includes staves for strings, woodwinds, brass, and piano. Dynamics range from piano (*p*) to fortissimo (*f*). The piano part includes a "Piattl." section.

Musical score for section A, measures 17-24. This section includes vocal parts with lyrics in French, Russian, and German. The piano part continues with *arco* markings.

French	Russian	German
<i>Il faut boire, à-près a-voir cham-té,</i>	мы за нашихъ славныхъ хановъ,	<i>Das Wohlsein unsrer Chä-ne</i>
<i>Du kou-mis à leur san-té! Oui!</i>	будемъ пить кумысъ теперь,	<i>Lasst uns Ku-myss trin-ken gleich.</i>

Musical score for a large ensemble, featuring multiple staves with complex rhythmic patterns and dynamic markings like *p cresc.*

Oui! *Oui!* *Mal-heur à ceux qui se-chappent, Car nos flê-ches*
Nous se-rons en sui-te plus al-tiers, Pour gar-der nos pri-son-niers. Gai! *Go-re бѣгле - цу личому! Стрѣ-лы золо-*
Wen' dem Flüchtling, dem ver-weg-gen! Si-cher- treffen

Намъ кумысъ придасть весель-я, Гай! Плѣнникъ не уйдетъ отъ насъ, Гай!
Uns auf-he-tern wird der Ku-mys. Hei! *Wa-chen wir dann oh-ne Rast. Hei!*

Musical score for a large ensemble, featuring multiple staves with complex rhythmic patterns and dynamic markings like *p cresc. div.*

[illegible]

a 2
 dim. pp
 dim. pp
 dim. pp
 dim.
 dim. pp
 dim. pp
 mf
 dim. pp
 dim.
 chant en l'hon- neur de nos Mèns! Et ce- le- brons ces #chefs #Vail- lants! Lents! Lents!
 ха- ровъ мы пѣс- ни сла- жимъ, и бу- демъ сла- вить бѣ- гутъ- бѣ- гутъ!

Lie- der zum Rühm der Chä- re, durch ih- re Krie- ge Trach- te-

unis
 f
 dim. pp
 dim. pp
 dim. pp
 dim. pp
 dim. pp

This page of musical notation is a score for a piano piece, likely from a 19th-century manuscript. It features ten staves, with the first six staves containing musical notation and the last four staves being empty. The notation includes various musical notes, rests, and dynamic markings such as *mf*, *dim.*, *p*, and *f*. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes slurs, accents, and a 'C' time signature. The piece appears to be in a minor key, given the presence of F# and the overall mood. The notation is written in a clear, elegant hand, typical of 19th-century musical manuscripts. The page is numbered '1' in the bottom left corner.

(Ovlovir traverse le théâtre, tenant des sacs de cuir, remplis de koumiss.)
(Owvir geht durch die Bühne, Säcke mit Kumys tragend.)

(Овалуръ проходить по сценѣ, неся мѣшки съ кумысомъ.)

(Owahr geht durch die Bühne, Säcke mit Kumys tragend.)

Musical score for a scene. The score is written for five staves. The first two staves are for vocal parts (Soprano and Bass) and the last three are for piano accompaniment (Violin I, Violin II, and Cello/Double Bass). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto'. The score includes dynamic markings such as *p* (piano), *dim.* (diminuendo), and *f* (forte). The vocal parts have lyrics in Russian: (Овауръ проходитъ по сценѣ, неся мѣшки съ кумысомъ.) and (Овауръ проходитъ по сценѣ, неся мѣшки съ кумысомъ.)

Platti.

Cassa.

Gloria - Ba! *Gloria - Ba!* *Gloria - Ba!* *Gloria - Ba!*

Chä-nen! Puhm sei Chä-nen!

По-добесть
Per hel-len

mf *f* *mf* *f* *mf* *f* *mf* *f*

a 2.
sem-blable au so- leil !
 Подобенъ солнцу ханъ Кончакъ.
 Der hellen Son-ne gleich Kon- tschak.
 Et gar à la lune est pa-
 sem-blable au so- leil !
 Подобенъ мѣся - цу ханъ
 Dem lichten Mon-de gleich Chan

mf *f* *f* *f*
mf *f* *f* *f*
mf *f* *f* *f*
mf *f* *f* *f*

Et Gout à la lune est pa-reil!
 Гзакъ! Гзакъ!
 Подобенъ мѣ- сяцу ханъ Гзакъ!

Aux jeux du fir-mé-ment ver-meil
 Die Cha-ne sind den Stern gleich.
 Извѣздамъ равны ханы вѣт!
 Leur gloire au loin seir-

Извѣздамъ рав-ны ханы вѣт!
 Die Cha-ne sind den Sternen gleich.
 Вѣзмъ нашимъ ханамъ
 Den braven, mächt'-gen

mf
 ff
 mf
 p
 f
 p
 mf
 mf

Leur front bril-le, Ah! *dim.*

Unser Cha-men Ruhm!
 Сла-ва ха-нам! Гаи!
tit-le, Ah! dim.

сја - ва. Гаи!
 Cha-men Ruhm!

mf *dim.* *p* *dim.* *pizz.* *mf* *p* *dim.*

Musical score for a Presto section, featuring multiple staves for strings, woodwinds, and percussion. The score includes dynamic markings like *p*, *mf*, and *pp*, and tempo markings like *Presto*. There are also Russian and French lyrics for a vocal part.

(Сторожевые начинают плясать.)
 (Les gardes se mettent à danser.)
 (Die Wachen fangen an zu tanzen.)

Tanburo.
pp

mf dim.
ff!
 A

p
arco
p
arco
p

Presto.

This page of musical notation is for a large ensemble, featuring multiple staves with various instruments and vocal parts. The notation includes treble and bass clefs, key signatures of one sharp (F#), and dynamic markings such as *mf*, *p*, and *a 2*. The music is written in a modern style with many slurs and ties.

The first system consists of 12 staves. The top two staves are vocal parts, with the first staff having a *a 2* marking. The next four staves are for woodwinds, with the third staff having a *mf* marking. The next four staves are for strings, with the fifth staff having a *p* marking. The bottom two staves are for percussion, with the seventh staff having a *p* marking.

The second system consists of 4 staves. The top staff is a vocal part with a *mf* marking and the text "Ah!" and "A". The bottom three staves are for woodwinds, with the second staff having a *mf* marking.

The third system consists of 4 staves. The top two staves are for woodwinds, with the first staff having a *mf* marking. The bottom two staves are for strings, with the third staff having a *mf* marking.

This musical score is for a string quartet and percussion. It consists of two systems of staves. The first system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass, followed by percussion parts for Triangolo and Tamburino. The second system continues the string parts. The key signature has one sharp (F#), and the time signature is 4/4. The score features various musical notations including slurs, ties, and dynamic markings. The percussion parts are marked with 'x' for hits. The string parts include a variety of note values and rests. The score concludes with a double bar line and a final 'E' marking.

Triangolo.

Tamburino.

mf

f

div.

arco

E *f*

This page of musical notation, page 509, features a grand piano (GP) score. The notation is organized into two main systems, each containing multiple staves. The top system includes a grand staff (treble and bass clefs) and several individual staves for different instruments or voices. The bottom system also includes a grand staff and individual staves. The music is written in a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a complex arrangement of notes and rests, with some staves featuring a key signature change to one sharp. The second system continues the musical composition, with a focus on the grand staff and individual staves. The notation is clear and legible, with a professional layout.

This page contains a musical score for page 510. The score is written for a large ensemble, likely a symphony or concert band, and is organized into two main systems. The first system consists of 11 staves, and the second system consists of 10 staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation style, with treble and bass clefs used throughout. The notation is dense and complex, with many notes and rests. The first system includes a variety of musical symbols, including notes, rests, accidentals, and dynamic markings. The second system continues the musical notation, with similar symbols and a focus on the lower staves. The overall layout is clean and professional, with clear notation and a well-organized structure.

Score for a string quartet, featuring four staves (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano accompaniment section (Piano and Bass).

The score is written in F major (one sharp, F#) and 4/4 time. The key signature is F major, indicated by a sharp sign on the F line of the treble clef.

The score is divided into two systems. The first system contains measures 1 through 16. The second system contains measures 17 through 32.

Key musical elements and markings include:

- Violin I and II:** Both parts feature rapid sixteenth-note passages, often marked with accents (>) and slurs. Dynamic markings include *mf* (mezzo-forte).
- Viola:** The part includes a section marked *a 2.* (second ending) and *mf*.
- Cello/Double Bass:** The part includes a section marked *a 2.* (second ending) and *mf*. It also features a section marked *p* (piano) and *mf*.
- Piano:** The part includes a section marked *p* (piano) and *mf*.
- Bass:** The part includes a section marked *p* (piano) and *mf*.
- Other markings:** *unls.* (unlabeled), *pizz.* (pizzicato), and *non div.* (non diviso).

The score concludes with a final measure marked *F* (F major) and *mf*.

This musical score page, numbered 512, features a piano and orchestra arrangement. The piano part is written in treble and bass staves, while the orchestra is represented by multiple staves, some of which are empty. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Piano Part:

- Right Hand:** Features a melodic line with eighth-note patterns, accented notes, and a section marked *mf* (mezzo-forte) followed by a *p* (piano) section. A second ending is marked *a 2.* and *p*.
- Left Hand:** Provides harmonic support with chords and moving lines, including a section marked *p* and a *pp* (pianissimo) section.

Orchestra:

- Woodwinds:** Several staves are present, with some containing notes and others being empty.
- Strings:** Multiple staves at the bottom of the page, with some containing notes and others being empty.

The score concludes with a final measure marked *p* (piano).

G

This musical score is for a string quartet and percussion. It begins with a section marked 'G' in the key of G major. The percussion part includes a Tamburo (snare drum) with a rhythmic pattern of eighth notes, Piatto (cymbal) with a sustained chord, and Cassa (bass drum) with a rhythmic pattern of eighth notes. The string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) plays a melodic line in the right hand and a rhythmic pattern in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). The section marked 'G' ends with a double bar line and a 'G' with a 'p' (piano) marking.

Tamburo.

Piatto. *Colla bacchetta di legno*

Cassa.

p

mf

arco

p

arco

p

arco

G^p

musical score page 514, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *mf*, *p*, *pp*, and *f*. The notation includes various musical symbols and clefs, indicating a complex orchestral or chamber work. The page is divided into two systems of staves. The first system contains 10 staves, and the second system contains 10 staves. The notation is written in a standard musical notation style with a key signature of one sharp (F#) and a time signature of 4/4.

This page of musical notation, page 515, is a score for a large orchestra. The music is written in G major and 4/4 time. The score is organized into systems, with each system containing multiple staves for different instruments. The notation is complex, with many notes and rests, and some staves have additional markings like 'a2' and 'ff'. The page features various musical notations such as notes, rests, and dynamic markings like 'f', 'ff', 'mf', and 'p'. The score is written for a large orchestra, including strings, woodwinds, brass, and percussion. The notation is in G major and 4/4 time. The page features various musical notations such as notes, rests, and dynamic markings like 'f', 'ff', 'mf', and 'p'. The score is organized into systems, with each system containing multiple staves for different instruments. The notation is complex, with many notes and rests, and some staves have additional markings like 'a2' and 'ff'.

Musical score for the first system, measures 1-16. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems of eight measures each. The first system (measures 1-8) features a complex arrangement of notes and rests, with a prominent melodic line in the upper woodwinds. The second system (measures 9-16) continues the melodic development, with a strong emphasis on the brass section. The percussion section includes a Triangolo and a Tamburino, both of which play a rhythmic pattern throughout the system.

Triangolo.

Tamburino.

Musical score for the second system, measures 17-32. The score continues the musical development from the first system. The key signature remains one sharp (F#) and the time signature is 4/4. The score is divided into two systems of eight measures each. The first system (measures 17-24) features a complex arrangement of notes and rests, with a prominent melodic line in the upper woodwinds. The second system (measures 25-32) continues the melodic development, with a strong emphasis on the brass section. The percussion section includes a Triangolo and a Tamburino, both of which play a rhythmic pattern throughout the system.

H

First system of a musical score, measures 1-10. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is one sharp (F#). The first five measures show a complex texture with many notes and rests. The sixth measure has a dynamic marking of *f*. The seventh measure has a dynamic marking of *mf*. The eighth measure has a dynamic marking of *f*. The ninth measure has a dynamic marking of *f*. The tenth measure has a dynamic marking of *f*. The percussion part at the bottom shows a rhythmic pattern of eighth notes.

Second system of a musical score, measures 11-20. The score continues the complex texture from the first system. The key signature remains one sharp (F#). The first five measures of this system show a complex texture with many notes and rests. The sixth measure has a dynamic marking of *f*. The seventh measure has a dynamic marking of *mf*. The eighth measure has a dynamic marking of *mf*. The ninth measure has a dynamic marking of *f*. The tenth measure has a dynamic marking of *f*. The percussion part at the bottom shows a rhythmic pattern of eighth notes. The system ends with a double bar line and a repeat sign.

Musical score for the first system, measures 1-16. The score is written for a full orchestra. The key signature is one sharp (F#). The tempo is marked with a 'p' (piano) and a 'pizz.' (pizzicato) marking. The dynamics range from *p* to *mf*. The score includes a variety of musical notations, including eighth notes, sixteenth notes, and rests.

(Un des danseurs tombe.)
(Ein Tänzer fällt.)

(Один из танцующих падает.)

Musical score for the second system, measures 17-32. The score continues the orchestral piece. It features a more active musical theme with 'div.' (divisi) markings and 'pizz.' (pizzicato) markings. The dynamics range from *p* to *mf*. The score includes a variety of musical notations, including eighth notes, sixteenth notes, and rests.

Musical score for the first system, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The score includes staves for vocal parts and piano accompaniment. Key markings include *dim.* (diminuendo), *p* (piano), and *f* (forte). The system concludes with a *f* marking and the instruction *(Un autre tombe.)* (Der Zweite fällt.).

(Un autre tombe.)
 (Der Zweite fällt.)

(Другой падает.)

Musical score for the second system, continuing the musical notation with dynamic markings and performance instructions. The score includes staves for vocal parts and piano accompaniment. Key markings include *pizz* (pizzicato), *arco* (arco), *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo). The system concludes with a *ff* marking and the instruction *(Un autre tombe.)* (Der Zweite fällt.).

First system of musical notation, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like *p*, *dim.*, and *ff*.

Second system of musical notation, showing a transition with text in Russian and French indicating a change in tempo and mood.

(Un troisième tombe.)
(Der Dritte fällt.)

(Vers la fin de la scène il fait sombre sur le théâtre. Les gardes s'endorment.)
(Gegen das Ende des Tanzes wird es dunkel auf der Bühne. Die Wachen schlafen ein.)

Third system of musical notation, continuing the musical notation with dynamic markings like *p*, *mf*, and *dim.*

allac. Pour finir.
№ 22.

№ 22. Récitatif.

№ 22. Recitativ.

Andante. ♩ = 72.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

2 Corni in F.

OFLOUR.
ОВЛѢРЪ.
OVLR.

(Ovlurъ осторожно подкрадывается къ палату Игоря.)
(Ovlour s'approche furtivement et avec précaution de la tente d'Igor.)
(Ovlur schleicht, vorsichtig spähend, zum Zelte Igors.)

dim. dolce Prince, es tu
Князь, кро -
Schick' dich

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Andante.

prêt pour le dé-part? Les gar-des iv-res-morts, n'ont plus au-cun re-gard. Près du fleu-ve, dans l'om-bre, Sont mes cour-
рѣи сби-ран-ся въ путь. Пе-реннелъ на - роль, засну-ли сторо - жа. Коней я приго - товилъ, и у пл -
am div. zur Rei-se, führt. Be-soffen ist das Volk, die Wä-chen schliefen ein. Ge-sat-telt steht die Ros-se, jen-seit des

pp colla parte
div.
pp colla parte
div.
pp colla parte
div.
pp colla parte

unis.

A

Solo dolce

p *mf* *p* *mf*

sers, Viens je t'at-tends, la nuit est som-bre.
 ки и бу-дждать теби и кни-жича.
Dans l'ad'ic-her-wat-fendich und dei-nen Sohn.

Et quand j'au-rai suf-flé, viens vi-te!
 Когда за-тих-нетъ все, я сви-сну;
Um Mit-ter-nacht werd'ich laut prä-gen.

trem. div. a 3 *pp* *mf* *p*

A

cresc. *p* *dolce* *cresc.* *p*

A-vec ton fils ac-cours sans bruit vers moi. A tra-vers les junc-sau-vez sans ef-froi. Ain-si qu'une her-mi-ne, va
 тог-да ты съкнязичемъ бѣ-ги крѣкъ, проско-чи горностаемъ чрезъ тростникъ, на во-ду го-големъ ену-
Komm! Bei-de schleu-nigt dann zum Fluss, zu mir; ei-le Fürst, wie ein Her-mi-ne-ün zum Schilf; ins Was-ser gleit wie ein-e

div. a 2. *cresc.* *pp* *cresc.* *p* *cresc.*

B

vi-te, *Et monte a-lors sur ton cour-sier fou-gueux; Comme un feu-con tu fen-dras l'air en-sui-te,*
Ent; und wir fe-dich-auf's Yra-te, muen-ge Ross; wie Fal-ken flie-gen wir dann Bei-de 1-ge-
 ТИЦЬ; ВЕКО-ЧИ! ИА ООР-ЗА-ГО КО-НЯ, КАРЬ ВУХРЬ, И ВМЕС-ТЪ ПО-ЛЕ-ТИМЪ МЫ СО-КО-ЗА-МЪ

mf *div.* *p* *pizz.* *p*

B

a 2.
mf colla parte *pp* *p*
mf colla parte *pp* *p*
mf colla parte *pp* *p*
mf colla parte *pp* *p*

Je gui-de ta sui-te! **LE PRINCE IGOR.** *mf dim.* *pp*
 К. ИГОРЬ. FÜRST IGOR. *(Обируе уходяща.)*
 Подъ мгла - ми нощ - ны - ми. *En bas, pre-par-re vous. Ovi, je le veux!* *(Ovlour sort.)*
 hoch ü - ber den Me-bein. *И-ди, го-товъ ко-ней, мы будемъ ждать.* *(Ovlur ab.)*
So seht! Zur Rei-se schon sind wir be-reit.

senza sordini. *div.* *arco* *p*

№ 23. ТРІО.

№ 23. Trio.

Allegro appassionato. $\text{♩} = 120$.

№ 23. Trio.

rallent.

Flauto piccolo.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

I. II.

Corni in F.

III. IV.

Trombe in A.

Tromboni e

Tuba

Timpani.

KONTCHAKOVNA.
КОНЧАКОВНА.
KONTSCHAKOVNA.

VLAD. IGOR.
ВЛАДИМІРЪ
ИГОРЕВИЧЪ.
VLAD. IGOR.
LE PR. IGOR.
К. ИГОРЪ.
FÜRST IGOR.

(Кончаковна вбѣгаетъ въ странномъ волненіи и останавливается у шатра Владимира.)

(Kontschakowna entre en courant et s'arrête devant la tente de Wladimir. Elle est extrêmement agitée.)

(Kontschakowna stürzt in höchster Erregung herein und bleibt vor dem Zelte Wladimirs stehen.)

Vla-di-mir!
 Владимиръ!
Vla-di-mir!

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Allegro appassionato.

rallent.

sf

Clar. A

Fl.

Oboe

Bassoon

Horn

Trumpet

Trombone

Cymbal

Soprano

Alto

Tenor

Bass

L'Amour fut é-phé-mè-re?
 У-же-ль все э-то правда?
 Ist's mög-lich, das du fliehst?

Tu veux me fuir! J'ai tout ap-pris, hé-las!
 У-станься за-бег! О томъ мо-ро те-бя!
 Ver-läss mich nicht! O sieh mein Her-ze-leid!

Ju veux a-vec ton
 Il bee. n bee y-
 Mir ist be-kommt ja

A

a tempo

pe-rc. Au loin por-ter les pas. As-tu l'af-freux cou-ra-ge. Quand l'a-mour l'en-ga-ge. De fuir ain-
 она-ла: Бѣ - жать за - думалъ ты, Бѣ - жать съотчень на Русь. Сражи, уиель воз-мож-но: ме - ни по-
 Al-les : Ge- fâsst ist der Ent-schluss nach Rus- sem. land zu fliehn. So willst du mich ver-las-sen, die dich zum

Vcelli.

Cbassi div.

si cru-el? Sais-tu qu'en te per-dant, j'ai pour pré-sa-ge Un dé-ser-poir mor-tel? Ré-ponds, cru-
 ки-нешь, ты? Ска-жи. о ми-лый мой! О нет! не вь-дю. не вь-дю, милый мой, не можетъ
 To-sen lieb! die dein auf e-wig ist energico Ich fang's nicht an-ben. Des we-re qu'au-sen-s. Es kann nicht

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

B
 Fl.
 Ob.
 Clar.
 Fac.
 Corni
 el!
 sein!
 быть! A-dieu ma bien-ai-mé-e! Hé-las! il faut par-tir. Pour-gui me re-te-nir? Je vi-dra-ste-ne
 Прощай, прощай, ты ла-да! Сьто-бой раз-станусь я, Бь-жать мнѣ долъ ве-литъ. О го-ре
 Leß wohl! wir müs-sen schei-den! Leß wohl, mein sü-s-ses Lieb, Die Eh-re will's die pficht. O we-
 Veilli.
 l'hassi.
 unis.
 B *mf arco*

mf f mf unis. mf

[illegible]

Ob.

Fl.

Fag.

Corni

Sans et moi, li-ber-té mon cœur, mes jours, tout est à toi.

Jeux-tu de moi pour Pa-son thro-en go-mie-de-ne Scha-vin.

tant, de-jeu- f'en- tends de-ja la voix de Dieu!

meht weiss ich zu fäs-sen mich. Mein Lieb, ver-zeit!

First system of musical notation, featuring multiple staves with complex notation including triplets and various musical symbols.

Second system of musical notation, including vocal lines with lyrics in French, Russian, and German.

ton es-cla-ve? Sois mon roi, mon roi! Sois mon Dieu! Dieu!
 то-ва быть, за-счастье жить съ то-бой, — жить съ то-бой.
 bin be-reit mit dir gleich fort-zu-gehn. Nimm mich mit!

A-dieu! А-дieu!
 Прощай! Прощай!
 Leb' wohl! Leb' wohl!

Quen-tends-je,
 Вла-ди-миръ!

Third system of musical notation, continuing the instrumental and vocal parts.

Corn. *fp* *a2.*

Trombe *fp*

Tromb. *fp*

Vla-di-mir he-spi-te? L'hon-neur t'ap-pelle en-fin, Quel feu t'a-spi-ge-te? De-viens-tu

сынъ! Что значить э-то? за-чѣмъ ты здѣсь, княжна? А-ль въ по-ло-вѣ-комъ по-ло-вѣ-комъ по-ло-вѣ-комъ

sag, wass soll's be-deu-ten? Du mit der Fürstin hier? Ja, bist viel-leicht zum Feind ge-

Oh.

Clar. *a2.* *feresc.* *a2.*

Fag. *feresc.*

mf. cresc.

Corn. *fp* *fp* *f* *mf. cresc.*

Trombe *fp* *fp* *f* *mf. cresc.*

Tromb. *fp* *fp* *f* *mf. cresc.*

Timp. *fp* *f* *f* *perc.*

donc l'es-cla-ve des pa-tiens? Veux-tu tra-mer les liens? f

ну самъ По-ловцѣмъ ты сталъ. И ро-ди-ли-ся за-был? f

wor-den, zum Ver-rä-ther, Sohn? viel -- leicht zum Go-tzen -- Knecht?

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

531

di-que ma fier-té! Ab res-te. bien-ai-mé!
 я у-погъ твоихъ! О стань-ся здѣсь со мной!
Mon cœur j'ai mis, Mon cœur j'ai mis,
 Влюбилъ-ся въ-тебя, Влюбилъ-ся въ-тебя,
le ciel le veut! Par-là, l'air est fort!
 О ставь-ся го, Князь-на-во-ле!

Animato. d = 132.

Cru-el, é-cou-te ma pri-è-re!
 Возь-ми ме-ня съ со-бой, мой сын!
ni-ma-much, ni-ma-mich, ni-ma-mich, ni-ma-mich!
 сяду-не! Сяду-не! Сяду-не! Сяду-не!
Mon fils, suis-moi, fu-yons!
 Мой сын, следи-за мной!
Mein Sohn, mit uns - sen fort!
 Мой сын, со мной-иди-сильно!

Animato.

(За сценой свистъ.)

(Coups de sifflet derrière le théâtre.)
(Pfeiffen hinter der Bühne.)

(Pfeiffen hinter der Bühne.)

(За сценой свистъ.) (Pfeiffen hinter der Bühne.)

Pa - re t'aime Pa - re t'aime Pa - re t'aime
Dir hab' ich

НѢтъ га - ре ма ра - сон!
мнѣ! сп - лы у - сто - ять!
mit! Wer mag ihr wi - der - stehn?

Je - n'heur le vent, par tous!
Бѣ - жать намъ долѣе ве - лѣтъ.
Die En - re wills, die Pflicht!
Das Wohl der Hei - mat zwingt

que nous
qua - rous,
de - zu.

Musical score for "The Rose Tree" in 3/4 time. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings like *frem.*, *f*, *trem.*, and *p*. The piece concludes with a double bar line and repeat dots.

[illegible]

f

cresc. poco a poco

p

cresc. poco a poco

Ah! reste en- cor!

O - ста - - вай - ся,

Наб' Ет - бар - мен!

O

Что мит - дь - лать?

О wel - che Perra!

Is - we -

bas! C'est un si- gnal, ha- tons pas pas. Cou- rage! at- tons du cœur! Si- mon

словный. Зо - веть Ов - луръ. Но - ра бь - жать; княз - на: о - ставь е - го! Блжннь,

Wie- sen? Uns ruft Ov- lurt. Fort, fort! 'Sist Zeit! Lass, Fürstin, ab vom ihm! Fort, fort,

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

[illegible]

Tempo I.

First system of musical notation, measures 1-10. The score includes multiple staves with various musical notations, including notes, rests, and dynamic markings such as *f*, *p*, and *cresc.*.

sons!
Он! / Jetzt!
вот!
steh!

(Le Pr. Igor veut entraîner Vladimir.)
(Fürst Igor will ihn fortziehen.)

Je tra- ver-ai pour toi, La mort et
О-станься здесь со мной, я не пу-
sur e- wig schmerst dich mehr und ich bin
Ах, / lais- se- moi, / in
О - тецъ, по- стой! Поэ -
Lass, Va- ter, mich sie

Mon fils so- sons!
Он! / Jetzt!
вот!
steh!

Мой сынъ,
Lass' ab

Second system of musical notation, measures 11-20. The score continues with various musical notations and dynamic markings, including *f*, *p*, and *cresc.*.

Tempo I.

Measures 1-10 of the musical score. The piano part consists of arpeggiated chords, while the vocal part has a melodic line. Dynamics are marked as *p*, *f*, and *mf*.

sans ef-frai. Ma li-ber-té, mon cœur, mes jours, tout est à toi! Rien ne peut
 шу те-бя! Яз не ми-ла те-бя, нль ты за-быть ме-ня? А ee-ли
auch ganz dein; ja, un-auf-lös-lich dein. Ich thei-le dein Ge-schick. hat bleib dein
seul ins tant, col-mer ses pleurs et son ef-frai. Ah!
 боль ты мнѣ е-мъ об-нять въ по-сѣд-ній разъ. О
pres-sen noch an mei-ne Brust, zum let-ten Mal. O
par-tons! Oh viens! fu-yons!
 von ihr! 'Sist Zeit по-ва-жъ! zu fliehn!

Measures 11-20 of the musical score. The piano part continues with arpeggiated chords. The vocal part has a melodic line. Dynamics are marked as *p*, *f*, and *mf*.

The first system of the musical score consists of ten staves. The top two staves are vocal parts with treble clefs and a key signature of two sharps (F# and C#). The remaining eight staves are for piano accompaniment, with various clefs (treble and bass) and a key signature of two sharps. The notation includes complex rhythmic patterns, triplets, and long slurs spanning several measures.

donc vous ins-pi- rer grâ-ce pour moi? Eh bien je
 такъ, то я сей-часъ вслѣдъ ра-бо-ты, весь станъ я
 Herz bei mei-nem Schmerz; laub ist dein Ohr. Wohl denn! Ich
 vous ses lar-mes, son ef-froi! ro-pe mit!
 ro-pe mit! O ro-pe mit!
 we-ne mit! O wel-che Pein!

The second system of the musical score continues the piano accompaniment from the first system. It features a key signature of two sharps and includes tremolos (marked 'trem.') and slurs. The notation is dense with sixteenth and thirty-second notes, creating a rapid, flowing texture.

lunga

Violin I: *a2.* *ff*

Violin II: *a2.* *ff*

Viola: *a2.* *ff*

Piano: *f*

*Elle frappe plusieurs fois sur la
lame de fer suspendue.*
(Sie schlägt auf das Wachtbrett um Leute
zusammen zu rufen.)

(Кончаконна ударяетъ нѣсколько разъ въ било.)

vais donner l'a-lar-me!

на по-ги по став-лю.

we-cke auf das Lager!

ff

(Убѣраетъ.)

(Sensuyant)
(Entfliehend)

Adieu!
Pro-щай!
Leb' wohl!

Violin I: *ff*

Violin II: *ff*

Viola: *ff*

Piano: *trem.*

Piano: *trem.*

Piano: *trem.*

Piano: *ff*

Piano: *lunga*

Piano: *attacca No. 24.*

№ 24. Finale.

№ 24. Finale.

Allegro assai. $\text{♩} = 152$.

1 Flauto piccolo.

2 Flauti.

2 Oboi.

2 Clarinetti in A.

2 Fagotti.

4 Corni in F.

2 Trombe in A.

3 Tromboni e Tuba.

Timpani

Cassa.
Foi tamburo e piatti.
KONTCHAKOVNA.
КАНЧАКОВНА.
KONTSCHAKOVNA.

C O R O.
Tenori.
Bassi.

(Со всѣхъ сторонъ сбѣгаютъ Половцы.)
(Les Polovces accourent de différents côtés.)
(Von allen Seiten laufen die Pölovzer herbei.)

Violini I.
(16 - 20)

Violini II.
(14 - 18)

Viole.
(10 - 12)

Violoncelli.
(8 - 10)

Contrabassi.
(8 - 10)

Allegro assai.

EDITION MUSICUS NEW YORK

Musical score for a vocal and instrumental ensemble. The score is written for multiple staves, including vocal parts and piano accompaniment. The key signature is D major (two sharps). The tempo is marked *mf* (mezzo-forte).

The score includes the following lyrics:

f I-gor vient de s'en-fuir. Oy-lou nous a tra-his. Du prince au
 князь Игорь у-ска-калъ. Е-му Овлуръ ко-ней доста-лъ. Дер-
Fürst I-gor ist ent-flahn, mit Hül-fe des Oy-lu ent-flahn! Ach,

The score also includes dynamic markings such as *mf*, *f*, *p*, and *colla parte*.

A

trois gar-dex le fils!
жи-те княжича!
hal-let fest den Sohn!

UNE PARTIE DU CHOEUR.
HALBCHOR

Pre-mi-er, vos fle-ches et nte en set-le. Sui-vez les
(часть хора.) Ко-ней сд-лай-те, пус-кай-те стрёлы, въ по-го-ню

trem. Ко-ней сд-лай те, пус-кай-те стрёлы, въ по-го-ню
Schwingen auf Ros-se, schießt schar-fe Pfei-le, dem Flucht-ling

energico

A

Fag.
 Cor.
 Trombe.
 Trom. o Tuba.

ff

Ma-tes du prince Je-rom! Vi-te, Je-rom, vi-te! Ou cest la guerre en cor! Et qu'on au
 мчтесъ за бѣг-ле-помъ! Жи-во въсте-пи мчтесъ; а кня-жи-ча ви-жи-те тутъ-же
 sich nach mit Fat-ken-eid! heim-de, sprengt vasser, pfeilt schnell! Den von-den Fürsten a-ber hin-det
 мчтесъ за бѣг-ле-помъ! Жи-во въсте-пи мчтесъ; а кня-жи-ча ви-жи-те тутъ-же

energico

ff

Fag.
 Cor.
 Trombe.
 Trom. o Tuba.

B Poco meno mosso.

p

Oh, non je vous im-plo-re, Pi-
 О нѣтъ, е-го не тронь-те, е-
 O non, mein Herr! Ich le-be, Ich

Sans mer-ci, cru-el-le!
 стрѣ-ла-ми ост-ры-ми!

Oh, non je vous im-plo-re, Pi-
 О нѣтъ, е-го не тронь-те, е-
 O non, mein Herr! Ich le-be, Ich

Poco meno mosso.

p

div.

div.

B

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Trombe
 Trombo Tuba.
 Timp.
 Cassa

tie pour Vla-di-mir! Pour lui je veux mourir. Al-lons, pre-nex ma vi-e! De tous sur
ist auf e-wig mein! Nehmt hin mein gan-zes Blut! Last mich statt sei-ner ster-ben! Mich trifft der
A vous Rus-ses, la mort, le châ-ti-ment!
смерть всемъ русскимъ пленнымъ! по-ща-ды нѣтъ! Раз-ливъ рѣ-ки ужъ на-чалъ
Der Tod euch, al-len Rus-sen! Ha! Blut um Blut!

(Вбѣгаютъ Половцы - 1^я группа.)
 (Accourent les Polowces - 1^{er} groupe.)
 (Die Pölowzer - erste Gruppe - stürzen herein.)

p poco a poco più animato.

moi que tombe la fu-ri-e; Mais lui, Avil é-chappe à la loi, je veux sa grâ-ce! Il est à
 ни! Вмѣня ест-лѣй-те преж-де! Пус-кай я вѣстѣ съ нимъ у мру, но не от-дамъ е-го! Вамъ не от-
 Tod! Schiest mich zu-erst he-run-ter mit eu-ren Pfei-len; lässt mich gehn mit mei-nem Freund in Tod! Ich fol-ge
 (Accourent les Polowces - second groupe.)
 (Die Polowzer - zweite Gruppe - stürzen herein.)
 Les eaux se-lè-vent en gran-dant! Com-ment pour sui-vre l'en-ne-
 Во-да на при-бы-ли; те-перь мы не до-го-нимъ бѣг-ле-
 Das Was-ser steigt und traut im Don! Wie wei-ter rei-ten auf der

Musical score for a dramatic scene, featuring vocal and instrumental parts. The score includes French, Russian, and German lyrics. The music is written for multiple staves, including vocal lines and piano accompaniment. Dynamics such as *p* (piano), *f* (forte), *cresc.* (crescendo), and *mf* (mezzo-forte) are indicated throughout the score.

Музыкальный фрагмент из симфонии, включающий оркестровые партии и вокальные партии. Музыка написана в G мажоре, 2/4 такта, темп Allegro assai (♩ = 152).

Оркестровые партии:

- Долгие ноты в верхних регистрах (mf, f).
- Акценты и тремоло в нижних регистрах (f, mf).
- Тамбур (Tamb.) в конце фрагмента.

Вокальные партии:

- Соло:**
 - Итальянский текст: *dam! dam! dam!*
 - Французский текст: *moi!*
 - Немецкий текст: *Ja!*
- Тutti:**
 - Французский текст: *Les khans de ci-de-lant i-ci! Et que leur vo-lon-té soit sa-le! Pre-mis, voi-*
 - Немецкий текст: *U-nich-tye kha-nov-ve-sch-tye - da! U-nich-tye kha-nov-ve-sch-tye - da! U-nich-tye kha-nov-ve-sch-tye - da!*
 - Русский текст: *У нихъ мы спросимъ, что намъ дѣлать. Вотъ онъ! Кон-*

Музыкальные детали:

- Динамики: *mf*, *f*, *p*, *pp*.
- Артикуляция: *trem.* (тремоло), *acc.* (акцент).
- Сигналы: *fmo!*, *moi!*, *Ja!*.

Соло:

- Итальянский текст: *dam! dam! dam!*
- Французский текст: *moi!*
- Немецкий текст: *Ja!*

Тutti:

- Французский текст: *Les khans de ci-de-lant i-ci! Et que leur vo-lon-té soit sa-le! Pre-mis, voi-*
- Немецкий текст: *U-nich-tye kha-nov-ve-sch-tye - da! U-nich-tye kha-nov-ve-sch-tye - da! U-nich-tye kha-nov-ve-sch-tye - da!*
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- Динамики: *mf*, *f*, *p*, *pp*.
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- Сигналы: *fmo!*, *moi!*, *Ja!*.

Соло:

- Итальянский текст: *dam! dam! dam!*
- Французский текст: *moi!*
- Немецкий текст: *Ja!*

Тutti:

- Французский текст: *Les khans de ci-de-lant i-ci! Et que leur vo-lon-té soit sa-le! Pre-mis, voi-*
- Немецкий текст: *U-nich-tye kha-nov-ve-sch-tye - da! U-nich-tye kha-nov-ve-sch-tye - da! U-nich-tye kha-nov-ve-sch-tye - da!*
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- Динамики: *mf*, *f*, *p*, *pp*.
- Артикуляция: *trem.* (тремоло), *acc.* (акцент).
- Сигналы: *fmo!*, *moi!*, *Ja!*.

Meno mosso. $\text{♩} = 112.$

517

Tamb.
Plattl.

Ла
чакъ.

Кон-

и -
дети!

(Кончакъ и ханы входятъ.)

чакъ

и -

дети!

(Entrent Kontschak et les khans.)
(Kontschak und die Chane treten ein.)

Meno mosso.

Cor.

Trom. & Tuba.

Loain! *ov- f'our nous a tra- his;* *Tous deux, au grand ga-*

жалѣ! *ov-* дурѣ намъ из- мѣ- нилъ, *E-* му бо- нещ до-

Wais *sich auf's flin- ke* *Pass,*

жалѣ! *ov-* дурѣ намъ из- мѣ- нилъ, *E-* му бо- нещ до-

Hil- fe *des ov-*

жалѣ! *ov-* дурѣ намъ из- мѣ- нилъ, *E-* му бо- нещ до-

Fl.

Ob.

Fag.

Cor.

Trom.

Trom. & Tuba.

lois, dans l'om- bre sont par- tis! *At quel he- ros!*

сталъ и вмѣс- тѣ съ нимъ бѣ- жалъ. *Вотъ мо- лодецъ!*

und Bei- de spren- gen fort! *At, wack-ere Bruck!*

сталъ и вмѣс- тѣ съ нимъ бѣ- жалъ.

P tranquillo
Moderato.

E Poco ani-

mato.

[illegible]

Pen-der les gar- des vi- te! A Vla- di- mit gra-ce! Je! est mon ar- rêt!
 Сто- ро- же- выхъ каз- нить, а кня- жи- ча не тро- гать! Та- ко- вѣ уой при- казъ!
 Die Wa- chen führt zum Tod! Wä- di- mit a- ber le- be! Folgt rasch dem Be- fehl!

This musical score is for "The Song of the Lark" by Maurice Strakosky. It consists of five staves of music, all in 2/4 time. The key signature has one flat (B-flat). The score is marked with various dynamics and articulations:

- Staff 1 (Soprano):** Starts with a *sf* (sforzando) dynamic, followed by *mf* (mezzo-forte). It includes a *un.* (unison) marking. Dynamics change to *p* (piano) and *f* (forte) in the later measures.
- Staff 2 (Alto):** Similar to the soprano, starting with *sf* and *mf*, and including a *un.* marking. Dynamics change to *p* and *f*.
- Staff 3 (Tenor):** Starts with *sf* and *mf*, and includes a *un.* marking. Dynamics change to *p* and *f*.
- Staff 4 (Bass):** Starts with *sf* and *mf*. Dynamics change to *p* and *f*.
- Staff 5 (Bass):** Starts with *sf* and *mf*. Dynamics change to *p* and *f*.

 The score concludes with an *attacca* marking.

Allegro. $\text{♩} = 100$.

1 Flauto piccolo.

2 Flauti.

2 Oboi.

2 Clarinetti in B.

2 Fagotti.

4 Corni in F.

2 Trombe in B.

3 Tromboni
e Tuba.

Timpani.

Es. B. C. G.

*
LE KHAN KONTCHAK.
ХАНЪ КОНЧАКЪ.
CHAN KONTSCHAK.ХОРЪ (Ханы.)
CHŒUR DES KHANS.
CHOR DER KHANE.
Tenori.
Bassi.

Violini I.

Violini II.

Viola.

Violoncelli.

Contrabassi.

Allegro.

* Poi Triangolo, Tamburino, Tamburo, Piatti e Cassa.

EDITION MUSICUS NEW YORK

The musical score is written for a vocal ensemble and piano. It consists of 12 staves. The first six staves are for the vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2), and the last six staves are for the piano accompaniment (Right Hand, Left Hand, and a lower bass line). The key signature is B-flat major (two flats), and the time signature is 4/4.

Lyrics:

French:
 nous peut re- ve- nir: Il faut s'ap- per- il faut pu- nir. Вспомо- жите- со- кой- те- Le jeune si-
 га вь дѣ- лахъ вой- ны Со- вѣ- та про- симъ у те- бя. бн. Der jun- ge
 ja auch dei- nem Rath, wenn es sich han- delt um den Krieg. ja wohl,

German:
 Wenn al- ler- Fül- le steht He- r- kon- takt z- ja

Dynamic markings: *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), *f* (forte).

Performance instructions: *a2.* (second ending), *tr* (trill).

[illegible]

F

Второй раз.
 той. *Suis donc, Mon-
 зы. Повторь ты намъ и сдѣлай такъ, Вѣдь мы все-гда вѣдѣлахъ вой-ны Со-вѣ-та*
 той. *sehem! Повторь ты намъ и сдѣлай такъ, Вѣдь мы все-гда вѣдѣлахъ вой-ны Со-вѣ-та*
 той. *Folg' un-
 зы. *serm Rath und thu - e so. Wir ho-
 той. *ren ja stets auf dein Wort, wenn es sich***

F

tous, sap-pés, san- glants! Oui, pour pu-
 про - сия́ у те - би, Такъ ты те - перь по - слу - шай насъ. Не луч - шель
 hen - delt um den Krieg. Ver-schmä - he auch nicht um sein Rath. Den fre - chen

unis.
 mir le fu-ge-tifs Ex-ter-mi-
 перь по - слу - шай насъ. Не луч - шель

558

G Meno mosso. $\text{♩} = 57$.

The musical score is for a piece titled 'G Meno mosso' with a tempo of 57 beats per minute. It features a variety of instruments and vocal parts. The woodwinds (Piccolo, Flute I and II, Oboe, Clarinet, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) play a complex, rhythmic melody. The percussion includes Triangles, Tambourines, and Timpani. The vocal parts (Soprano, Alto, Tenor, Bass) sing in French and Russian. The score is divided into four measures, each with a key signature change from G major to D major and back to G major. The tempo is marked 'Meno mosso'.

Instrumentation: Picc., Fl. I., Fl. II., Ob., Cl., Fag., Cor., Trombe., Tromb. e Tuba., Timp., Triang., Tamburino., Piatti., E., da.

Lyrics:

vaot mieux te-nir le jeu-ne sau-con par l'a-mour
да - сн co - кой ко гнѣз - ду y - ле-тѣль, то мы co -
der folk' ge-flo-gen ist in sein Nest, so wal-len

Tempo: **G** Meno mosso.

p poco cresc. *mf* *p cresc. molto*

p poco cresc. *mf* *p cresc. molto*

p poco cresc. *mf* *p cresc. molto*

p poco cresc. *mf* *p cresc. molto*

p poco cresc. *mf* *p cresc. molto*

mf *mf* *mf cresc.*

mf *p cresc.* *mf cresc.*

cresc. *p cresc.*

du ne bel- le fil- le, L'a- mour au- ra rai- son! mp

ко - ю - ка о - пы - та - емъ крас - ной дѣ - ву - щей.

mit den Jun- gen mit ei- nem Mäd- chen fes- sein gleich.

p poco cresc. *mf* *p cresc. molto*

p poco cresc. *mf* *p cresc. molto*

Viens *sois* *donc* *de* *ma* *fä-* *mil-* *le.* *Je*

Вотъ. *те - бѣ* *не* *на.* *Вла - ди - мѣ!* *He*

Hier. *ist* *dei* *me* *Brant,* *Wid-* *di-* *mit!* *kein*

Hf

jeux t'u- nit a- vec ma fil- le. Dans
 врагъ ты мой. и зять же- лан- ный! На
 Feind bist du; du bist mein Schwa- ger. Und

p *mf*
f

p cresc.
p cresc.
p cresc.
p cresc.
a2.
p cresc.
mf
mf
mf
a2.
f
f
p
p
p
p cresc.
p cresc.
p cresc.
p
p cresc.
p
p cresc.

vos re -- gards l'a -- mou -- rous qui bril - le tra - hit vos
 за - втра вст. сні - май - те ве - жи! И демя на
 mor - gen waff -- net euch zum Lamp-fe! Auf, auf zum

Marchons! *Marchons!* *Nous re-vien-dons vain-queurs des trou-pes*

вѣ по-ходѣ на Русь! По-бѣмъ враговъ, возьмемъ по-лонь, до-

вѣ по-ходѣ на Русь! По-бѣмъ враговъ, возьмемъ по-лонь, до-

вѣ по-ходѣ на Русь! По-бѣмъ враговъ, возьмемъ по-лонь, до-

вѣ по-ходѣ на Русь! По-бѣмъ враговъ, возьмемъ по-лонь, до-

zum Kampf, zum Streit!

Wir kehren bald zu-rück mit der

По-бѣмъ враговъ, возьмемъ по-лонь, до-

По-бѣмъ враговъ, возьмемъ по-лонь, до-

По-бѣмъ враговъ, возьмемъ по-лонь, до-

По-бѣмъ враговъ, возьмемъ по-лонь, до-

1. 2.

Fl.

Ob.

Cl.

Fag.

trcm.

Rus - ses, Mar - chons! chons! Gloire au khan Kon - tschak! Au ter - ri - ble bat! Gloire à tous nos

бы - чу! И - демъ демъ! Славенъ гроз - ный Гзакъ! Слава ха - намъ

бы - чу! И - демъ демъ! Славенъ ханъ Кон - чакъ! Славенъ гроз - ный Гзакъ! Слава ха - намъ

Вс - ле - туъ Kampf! демъ! Славенъ ханъ Кон - чакъ! Славенъ гроз - ный Гзакъ! Слава ха - намъ

бы - чу! И - демъ демъ! Славенъ ханъ Кон - чакъ! Славенъ гроз - ный Гзакъ! Слава ха - намъ

бы - чу! И - демъ Kampf! Heil dem Chan Kon - tschak! Heil dem Gau - sen Gzaf! Heil den

sf mf *sf f* *sf ff* *sf ff* *sf ff*

Khans!
всѣмъ!

всѣмъ!
всѣмъ!
всѣмъ!
всѣмъ!

Her!!
всѣмъ!

(Занавѣсъ.)

La toile tombe.
Der Vorhang fällt.

This page of a musical score, numbered 567, contains multiple staves of musical notation. The notation includes various note values, rests, and dynamic markings. Key markings include:

- mf cresc.* (mezzo-forte crescendo) appearing in the upper left section.
- f cresc.* (forte crescendo) appearing in the middle section.
- trem.* (tremolo) markings appearing in the lower section.
- fff* (fortissimo) marking appearing in the lower right section.

The score is written in a standard musical notation style, with notes, stems, and rests clearly visible on the staves. The page is oriented horizontally, with the staves running from left to right.