

ДѢЙСТВІЕ ТРЕТЬЕ.

№ 18. ПОЛОВЕЦКІЙ МАРШЪ.

АСТЕ III.

DRITTER AKT.

№ 18. Marche polovtsienne.

№ 18. Polowezkischer Marsch.

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

(3A КУНЦАМИ)
(dans les cuivres)

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)
Contrabassi. (8 - 10)

Tempo di marcia.

422

a|| a|| a|| a|| a|| a|| a|| a|| a||

cresc. poco

Tromb. p cresc. poco

sul G. p cresc. poco

cresc. poco

cresc. poco

a poco

cresc.

cresc.

cresc.

cresc.

mf cresc.

a poco

a poco

a poco

a poco

mf cresc.

cresc.

poco a poco

a poco

unis. pizz.

arco

arco

a poco

A

This musical score, labeled 'A', consists of 12 staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *p*, *mf*, *pp*, *fz.*, *poco*, and *cresc.*. Performance instructions like *pizz.* and *arco* are also present. The score is organized into measures, with some measures containing multiple notes and rests. The overall structure is a complex orchestral or chamber music arrangement.

A

This page of musical score is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Performance instructions like *arco*, *pizz.*, *divisi*, and *unis.* are used throughout. The dynamics range from *f* (forte) to *mf* (mezzo-forte) and *p* (piano). There are also markings for *sp* (sforzando) and *mf* (mezzo-forte). The score is divided into measures, with some measures containing multiple notes and rests. The overall structure is a complex, multi-measure piece.

B

This musical score, labeled 'B', consists of multiple staves for various instruments. The notation includes a variety of rhythmic patterns, dynamic markings such as *f*, *p*, and *mf*, and performance instructions including *arco*, *pizz.*, *divisi*, and *mf sinistra*. The score is organized into measures across several systems, with some measures containing rests or specific articulation marks like accents and slurs.

B

Violin I: *f*, *dim.*, *poco*

Violin II: *f*, *dim.*, *poco*, *mf*, *dim.*

Viola: *f*, *dim.*, *poco*

Cello/Double Bass: *staccato*, *f*, *dim.*, *poco*, *mf*, *dim.*

Violin I (bottom): *arco*, *pizz.*, *arco*, *f*, *dim.*, *poco*, *pizz.*

Violin II (bottom): *divisi*, *f*, *arco*, *dim.*, *poco*, *mf*, *pizz.*, *dim.*

Viola (bottom): *f*, *dim.*, *poco*, *mf*, *dim.*

Cello/Double Bass (bottom): *f*, *dim.*, *poco*, *mf*, *pizz.*, *dim.*

C

This page of a musical score, numbered 428, features section C. It contains multiple staves for various instruments, including strings, woodwinds, brass, and percussion. The notation includes complex rhythmic patterns, such as triplets and sixteenth-note runs, and dynamic markings like *mf*, *cresc.*, *p*, and *f*. Performance instructions such as *arco* and *a 2.* are also present. The score is written in a key signature of two flats and a common time signature. A large 'C' is positioned at the top right and bottom right of the page.

E

This musical score is for a large ensemble, likely a symphony or concert band. It is written in E-flat major (two flats) and 4/4 time. The score consists of 16 measures. The top section includes a vocal line and several instrumental staves. The bottom section includes staves for strings and a tuba. Dynamics range from piano (p) to mezzo-forte (mf). Performance instructions include *pizz.* (pizzicato) and *arco* (arco). The section is marked with a large 'E' at the top right and bottom right.

This page of musical score is for a string quartet, featuring four staves for the instruments: Violin I, Violin II, Viola, and Cello/Double Bass. The music is written in a key signature of two flats (B-flat major or D-flat minor) and a 3/4 time signature. The score includes various musical notations such as slurs, trills, and triplets. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). Performance instructions include *arco* (arco), *tr* (trill), *leggerimento* (lighter), and *a2.* (second ending). The score is divided into measures, with some measures containing multiple notes and rests. The overall structure is a continuous piece of music.

mf *cresc.*
p *cresc.*
mf
a2.
tr
mf *cresc.*
p *cresc.*
p
mf
p *meno cresc.*
mf
mf
pp *cresc.*
p
p
mf
p
arco
p *cresc.*
p
leggerimento
arco
p *cresc.*
p
arco
p *cresc.*
arco
p *cresc.*
arco
p *cresc.*
p
p
p

This page of musical score is for a string quartet, consisting of four staves for each instrument: Violin I, Violin II, Viola, and Cello/Double Bass. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The music is divided into measures, with various musical notations including notes, rests, slurs, and ornaments. Dynamics are indicated throughout, such as *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), and *poco* (poco). Performance instructions include *arco* (arco) and *pp cresc.* (pianissimo crescendo). The score includes several measures of rests for some instruments, particularly in the lower staves. The overall structure is a continuous piece of music with varying dynamics and textures.

F

Musical score for page 435, featuring multiple staves with musical notation, dynamics, and performance instructions. The score includes:

- Staff 1: Treble clef, key signature of two flats, dynamic *p*.
- Staff 2: Treble clef, key signature of two flats, dynamic *p*.
- Staff 3: Treble clef, key signature of two flats, dynamic *p*.
- Staff 4: Treble clef, key signature of two flats, dynamic *p*, with a *cresc.* marking.
- Staff 5: Bass clef, key signature of two flats, dynamic *p*, with a *cresc.* marking.
- Staff 6: Treble clef, key signature of two flats, dynamic *p*, with a *cresc.* marking.
- Staff 7: Treble clef, key signature of two flats, dynamic *p*.
- Staff 8: Bass clef, key signature of two flats, dynamic *p*, labeled "Tuba".
- Staff 9: Bass clef, key signature of two flats, dynamic *p*.
- Staff 10: Treble clef, key signature of two flats, dynamic *p*, with a *cresc.* marking.
- Staff 11: Treble clef, key signature of two flats, dynamic *p*, with a *cresc.* marking.
- Staff 12: Bass clef, key signature of two flats, dynamic *mf*, with a *cresc.* marking.
- Staff 13: Bass clef, key signature of two flats, dynamic *p*, with a *cresc.* marking.
- Staff 14: Bass clef, key signature of two flats, dynamic *p*, with a *cresc.* marking.

Performance instructions include:

- "a2." above the fourth staff.
- "sul G al Segno" above the tenth and eleventh staves.
- "pizz." (pizzicato) markings above the eleventh, twelfth, and thirteenth staves.
- "arco" (arco) marking above the thirteenth staff.

F

G

This page of a musical score, page 436, is titled 'G'. It features a complex arrangement of staves for various instruments. The top section includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons). The middle section includes staves for brass (Trumpets, Trombones) and percussion (Timpani, Snare Drum, Cymbals). The bottom section includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. Dynamics include *mf*, *mf cresc.*, *p*, *p cresc.*, *arco*, and *pizz.*. The score is marked with a 'G' at the top and bottom. The page number '436' is in the top left corner.

H

The first system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The music is in a key with two flats and a common time signature. The piano part features a melodic line with some grace notes and a bass line with a steady rhythm. A *cresc.* marking is present in the piano part.

H

The second system of the musical score is more complex, consisting of ten staves. It includes vocal lines, piano accompaniment, and a basso continuo line. The piano part is highly textured with many chords and moving lines. Performance markings include *ff* (fortissimo), *divisi* (divided), *unis.* (unison), and *cresc.* (crescendo). There are also dynamic markings like *f* and *mf*. The basso continuo line is marked with *vo* (voce) and *ov* (organo).

H

Au lever du rideau, on aperçoit une partie du camp polovtsien. Les Polovces (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 Polovces 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). Kontchak 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. Trompetenbläser, 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 сходятся половцы (басы) и, глядя въ даль, ожидаютъ прибытія отряда Гсакъ. Войско Гсакъ входитъ мало по малу на сцену съ трубами, рогами и бубнами (мѣдная музыка за кулисами). Воины ведутъ за собою русскія полонны и несутъ добычу. Половцы съ дикими глѣдженіями пріиществуютъ входящихъ воиновъ. Подъ конецъ шествія (c dur) появляется на конѣ ханъ Гсакъ съ отрядомъ приближенныхъ воиновъ (тенора). Контчакъ выходитъ къ нему на встрѣчу и пріиществуетъ его. Князь Игорь, Владимиръ Игоревичъ и русскіе плѣнники стоятъ въ сторонѣ и наблюдаютъ.)

J

Musical score for the first system, featuring piano accompaniment with four staves (treble and bass clefs).

J

Musical score for the second system, including vocal lines and piano accompaniment. The piano part features triplets and dynamic markings like "mf" and "p".

Tenori.

CORO. Bassi.

Musical score for the third system, featuring vocal parts (Tenors and Basses) and piano accompaniment. Includes lyrics in French and Russian.

nos guerriers vaincus
Побиты вои́ны на́ши,
Um-ser hie-ge-er nahh,

Et cov-verts de gloi-re,
и де́тъсь ебъ но́бъ - яи.
Sieg-reich, im Tri-um - phe

*En bri-
 ta-
 dem*

su G.
divisi
arco
pizz.
pizz.

J

The score consists of two systems of music. The first system features a vocal line with lyrics in Russian and German, and instrumental parts for strings and woodwinds. The second system continues the instrumental parts.

System 1:

- Vocal Line:** *Om-ni-um* на-шей pa-ри-ти! *Спа-си-ти Xpa-ста* бo-гoу! *A-ni-ma* нo-с-и-те-ль *Св-я-то-го Духа* и-же со-зд-а-е-т ми-ръ и-же со-д-е-р-жит вселен-ную и-же со-д-е-р-жит ми-ръ и-же со-д-е-р-жит ми-ръ
- Lyrics:** на-шей па-ри-ти! Спа-си-ти Xpa-ста бo-гoу! A-nи-ма нo-с-и-те-ль Св-я-то-го Духа и-же со-зд-а-е-т ми-ръ и-же со-д-е-р-жит вселен-ную и-же со-д-е-р-жит ми-ръ и-же со-д-е-р-жит ми-ръ
- Instrumental Parts:** Violin I, Violin II, Viola, Violoncello, Double Bass, Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Trumpet I, Trumpet II, Trumpet III, Trombone I, Trombone II, Trombone III, Tuba, Snare Drum, Cymbals, Tom-toms, Bass Drum, Harp, Piano.

System 2:

- Instrumental Parts:** Violin I, Violin II, Viola, Violoncello, Double Bass, Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Trumpet I, Trumpet II, Trumpet III, Trombone I, Trombone II, Trombone III, Tuba, Snare Drum, Cymbals, Tom-toms, Bass Drum, Harp, Piano.

poco cresc.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes various instruments and vocal parts. Dynamic markings include *sf p*, *p*, *mf*, and *pp*. Performance instructions include *pizz.*, *arco*, and *tr.*. The system concludes with *poco cresc.*

Musical score for the second system, including lyrics in multiple languages and dynamic markings. The lyrics are:

<i>glo-</i> <i>ria</i> <i>cha</i>	<i>re-</i> <i>nam!</i> <i>men!</i>	<i>Grak</i> <i>ven</i> <i>en</i> <i>tri-</i> <i>om-</i> <i>phé</i> Гракъ идетъ съ победы, <i>Grak</i> <i>kommt</i> <i>an</i> <i>als</i> <i>Sieger.</i>	<i>a-</i> <i>vec</i> <i>ses</i> <i>Cap-</i> <i>bis,</i> ратъ подогъ ве - деть <i>Chanen</i> <i>Kam-pen</i> <i>ziehn</i>	<i>Non-</i> <i>teux</i> <i>plam-</i> по-лонъ ве - <i>mit</i> <i>rei-</i> <i>cher.</i>
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Musical score for the second system, including lyrics in multiple languages and dynamic markings. The score includes various instruments and vocal parts. Dynamic markings include *mf*, *p*, *pp*, and *ppp*. Performance instructions include *pizz.*, *arco*, and *tr.*. The system concludes with *poco cresc.*

Musical score for strings and woodwinds, measures 1-16. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. Dynamics include *f*, *mf*, *sfz*, and *p*. Performance instructions include *a2.*, *trb*, and *v*.

Musical score for strings and woodwinds, measures 17-24. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. Dynamics include *ff*, *f*, *mf*, and *p*. Performance instructions include *arco*, *divisi*, and *pizz.*. The vocal line includes the following lyrics:

ff *Bevi!*
Gloire aux trons! oui! Gloi - re!
Сла - ва по - знямъ ха - мам!
Heil dem glau - sen Cha - ren!

L

The first system of the musical score consists of ten staves. The top staff is the vocal line, starting with a forte (*f*) dynamic and a tempo marking of *L*. The following staves are for various instruments, including strings and woodwinds, with dynamic markings ranging from *p* (piano) to *mfz* (mezzo-forte zingando). The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various rhythmic values, slurs, and accents.

The second system of the musical score includes vocal lyrics in Russian and German. The Russian lyrics are: "Во-ве грозень / Грозень / Во-ве ставень / Грозень / Слава / тон ар-ме-е / Не-дав-зе-е / Во-ве / Грозень / Грозень / Чап! / Чап! / Чап! / Чап! / Чап! / Чап! / Чап! / Чап! / Чап! / Чап!". The German lyrics are: "Gro-ße / Gro-ße / Gro-ße / Gro-ße / Ruhm sei / der / der / der / der / der / der / der / der / der / der". The score continues with instrumental parts, including a section marked *m. sinistra* (left hand). Dynamic markings include *arco*, *pizz.*, *mf*, *f*, and *mfz*.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes various instruments and vocal parts. Dynamic markings include *f*, *dim.*, *poco*, *mf*, and *mf dim.*. A second ending is marked "a 2.".

Musical score for the second system, including vocal lines with lyrics in German, Russian, and French, and piano accompaniment. The lyrics are:

<i>brav!</i> Ehrlich Chau!	<i>Brave</i> CARRELL mächtiger pizz.	<i>glori!</i> ХАЙЛ! Isak! arco	<i>glorie</i> Сла-ва Ruhm sei	<i>in</i> па- dei - nem	<i>ak-me-ri</i> - ту нащей, käm-pen!	<i>glorie</i> Сла-ва Heil den
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The piano accompaniment includes dynamic markings such as *f*, *divisi*, *f*, *arco*, *f*, *dim.*, *poco*, *mf*, *dim.*, and *pizz.*

mf cresc. *M*

a 2. mf cresc. *M*
 p Tubu cresc. *f*
 p cresc.

con si-me-e *He-dou-be-je* *Bez-* *ra* *tsak!* *Shi-ve*
 tu Храброй *pa-ti* *na-shei.* *Гро-* *зень* *Гварь!* *Грозьгь*
 tap-ten Krieger, *Krieger!* *Gräu -- sen* *Chem!* *Krieger*

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

M

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings such as "cresc." and "ff". The score includes various musical notations like beams, slurs, and accents.

Musical score for the second system, including vocal lines with lyrics in Russian and German, and instrumental accompaniment with markings like "pizz." and "arco".

Gsak! Gsak! *Glorie a toi, Glorie aux en-fer-ri-les!* *La trompette en*
Gsak! Gsak! *Ruhm-voll bist!* *Heil dem Erz-ven Chä-me!* *Die Trom-peten*
Гзак! Гзак! *Славень ханъ! Слава ха-ну Ер-ку!* *Вотъ побѣду*

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and dynamic instructions such as *mf*, *f*, and *a2.* (accents).

non-ce leur re-tour. Pour nous quel beau-jour! Gloire aux dans ter- ri- bles,
 нам, по-га трубить, ОУНЫ ЗВОНКО ОБОУТЬ. Ста - ва гроз - нымъ ха - нымъ
 schmer-tern, su-bel-lang. Ruhm-ge-sang er-hält. Heil, euch graü - sen Cha - - - nern!

Musical score for the second system, including vocal lines with lyrics in French, German, and Russian, and piano accompaniment. The piano part includes dynamic markings such as *pizz.* (pizzicato), *mf arco*, and *f*.

N

Coda.

Musical score for the first system. It features a vocal line in G major with a key signature of one sharp (F#) and a common time signature. The vocal line begins with a fermata and then enters with the lyrics. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a similar pattern. Dynamics include *p* and *az.*

Une de bourgs drô-les par eux! Leurs es-cla-ves sont nom-breux!
 Вид - но мно - го те-рь по - жли. въ плѣть кра - са - виць у - не - ли.
Habt viel Dor-fer wohl ver-brannt! Man - ches Weib ent-führt vom Land!

sul G al segno

Musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The piano accompaniment includes a *pizz.* marking in the left hand. Dynamics include *p*.

N Coda.

0

Musical score for strings and woodwinds, measures 1-16. The score is written for multiple staves, including woodwinds and strings. It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *p*, *cresc.*, *mf*, and *f*. Performance markings like *a2.* and *mf* are present.

Glor - re! Glor - re! Ils ont dû cou - vrir les champs D'os - se -
Ciel - ba, Ciel - ba! Il y - eb - ra - m ho - za vrahъ - n -
Heil - evch! Heil - evch! Häst be - sä - et man - ches Feld mit - der

Musical score for voices and strings, measures 17-32. It includes vocal lines with lyrics in French and Russian. The string accompaniment is marked with *p*, *cresc.*, *pizz.*, and *arco*.

0

P

The musical score is arranged in a system of staves. At the top, there are two staves for the vocal parts, with a 'C. Bass' label. Below these are several staves for the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.*, *ff*, and *mf*. There are also performance instructions like *a2.* and *divisi*. The lyrics are written in both German and Russian. The German lyrics include 'Heil euch!', 'Heil euch!', and 'Heil euch!'. The Russian lyrics include 'Слава вам!', 'Слава вам!', and 'Слава вам!'. The score concludes with a *P ff* marking.

ments des #sus ses *Glor-re, Glor-re, Glor-re*
 МИ КО - ВА - МИ. Сла - ва, сла - ва, сла - ва!
 Fein-de kno-chen. Heil euch, heil euch, Heil euch!
 2. mit Lobes/ruhm
 Слава вам! слава вам!
 До-ло-ужь-ско-го

Glor-re, Glor-re, Glor-re
 Сла - ва, сла - ва!
 Heil euch! Heil euch!
 Сла - ва, сла - ва!
 2. mit Lobes/ruhm
 Слава вам! слава вам!
 До-ло-ужь-ско-го

Air du khan Kontchâk.

Kontschâk's Arie.

Vivo. $\text{♩} = 112$.

Flauto piccolo.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in F.

Trombe in B.

Tromboni e Tuba.

Timpani.

Piatti.

KONTCHÂK.
КОНЧАКЪ.
KONTSCHÂK.

Sopr. Alt. O

Tenori. R

Bassi. C

Violini I. (16 - 20)

Violini II. (14 - 18)

Viole. (10 - 12)

Violoncelli. (8 - 10)

Contrabassi. (8 - 10)

Vivo!

Allegro moderato, $\text{♩} = 80$.

The first system of the musical score consists of seven staves. The top two staves are vocal lines. The middle three staves are for piano accompaniment, with dynamics ranging from *mf* to *f*. The bottom two staves are for a string ensemble, with dynamics including *f* and *p*. The music is in a key with three sharps and a 2/4 time signature.

Allegro moderato.

The second system features vocal lines with lyrics in French and Russian. The French lyrics are: "Ile glaire en main, nos braves vain-gue-rent ces es-cla-ves! Le sort nous est pro-". The Russian lyrics are: "Нашъ мечъ намъ дать по-бѣ-ду, По-бѣ-ду надъ вра-га-ми, По-всю-ду счастье-е". Below the Russian lyrics is the German translation: "Den Sieg hast du er-run-gen, du Schwert der gro-sen Cha-ne! De Al-les uns ge-". The piano accompaniment continues with dynamics like *f* and *mf*.

The third system continues the piano accompaniment. It includes various dynamics such as *f*, *p*, and *mf*, along with articulation marks like *pizz.* (pizzicato). The music is in the same key and time signature as the previous systems.

Allegro moderato.

A

Musical score for the first system, featuring piano and solo parts for various instruments. The score includes staves for piano, solo, and other instruments, with dynamic markings such as *p* and *pp*.

pè-re, Le Russe 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 еро-ро Русь за-по-ло-нимъ. Пос-лъ бит-вы при Ка-я-лъ Рядъ побѣтъ нашъ мечь 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:

Musical score for the second system, primarily vocal lines. It includes staves for vocal parts and piano accompaniment.

Musical score for the third system, featuring piano and pizzicato parts. It includes staves for piano and pizzicato parts, with dynamic markings such as *p* and *pizz.*

mf *cresc.* *mf cresc.*
mf cresc. *mf cresc.*
 a 2. *cresc.* a 2. *cresc.*
cresc.
cresc.
cresc.
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 - вецкихъ грозныхъ ха -
 die Stadt Ri-my hat er- o- bert, sie den Flam-men preis-gab. Chä-ne, euch der Ruhm ver-ker-licht, Weit er-lönt das Lob der greu - -

arco *p cresc.*
 arco *p cresc.*
 arco *p cresc.*
cresc.
cresc.

Musical score for the first system, featuring multiple staves with complex notation, including dynamics like *f* and *ff*, and articulation marks.

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

по-вь. 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.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment.

Сла - ва Га - ку
deus. Et

Сла - ва Га - ку

Сла - ва Га - ку
Heil den Cha-ren

Musical score for the third system, continuing the complex notation and dynamics from the previous systems.

Meno mosso. ♩ = 96.

The first system of the score consists of nine staves. The top three staves are for the first violin, second violin, and viola. The next three staves are for the first and second violas and the cello. The bottom three staves are for the double bass, the vocal line, and the basso continuo. The music is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Meno mosso' with a quarter note equal to 96 beats per minute. The dynamic markings include *p* (piano) and *pp* (pianissimo). There is a performance instruction '(на точной) (Colla bacchetta)' at the end of the system.

Meno mosso.

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

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

The second system continues the musical score with three staves. The top staff is for the vocal line, with lyrics in Russian and French. The middle staff is for the first violin, and the bottom staff is for the double bass. The Russian lyrics are 'и Кон - ча - ку!' and 'и Кон - ча - ку!'. The French lyrics are 'Com-bien de bourgs par nous pil-lés Et зру-' and 'Wie vie - le Städ - te in dem land sind ver-'. The dynamic markings include *p* and *pp*.

и Кон - ча - ку!
и Кон - ча - ку!

The third system consists of five staves. The top two staves are for the first and second violins. The next two staves are for the first and second violas and the cello. The bottom staff is for the double bass and basso continuo. The music continues with dynamic markings of *p* and *pp*. A performance instruction 'div.' (divisi) is present at the end of the system.

Meno mosso.

pp

B

The first system of the musical score consists of ten staves. The top two staves are vocal lines with lyrics. The middle four staves are piano accompaniment. The bottom four staves are additional piano parts. Dynamics include *mf*, *p*, and *mf*. The key signature has three sharps (F#, C#, G#).

Les mè-res sous leurs toits fo-mants, seu-les

He ма - лодовъ и ма - терей пла - чутъ,
Wie vie-le Müt-ter stäh-nen auf, wei - men,

The second system of the musical score consists of ten staves, most of which are empty, indicating a gap in the score or a section where the music is not present.

The third system of the musical score consists of ten staves, primarily piano accompaniment. Dynamics include *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, and *p*. The key signature has three sharps (F#, C#, G#).

B

acceler.

f

The first system of the musical score consists of ten staves. The top two staves are vocal lines with lyrics in French and Russian. The remaining staves are instrumental accompaniment, including piano and bass parts. The music is in a major key with a complex, rhythmic texture. Dynamic markings include *mf*, *f*, and *p*. A first ending bracket labeled "a 2." spans the final two measures of the system.

mf *pp* *p* *mf* *pp*
 pri-ent ! Leurs jûs tom-bé-vent val-eu-veux, Aux step-pes som-bres. Dans l'air pla-ment, cri-ent Les
 сто - нуть, а дѣ - ти ихъ лежатъ въ степяхъ спокой - но, мир - но, И звѣ - рии при - цы у
 thau-ern. In-de-sen ruhn die Kin-der still im Schloos der Step-pe, wo Ad-ler-ge-schrei ruft die

The second system of the musical score consists of ten staves, all of which are empty, indicating a section where the music is not written or is a placeholder.

The third system of the musical score consists of ten staves. The top two staves are vocal lines with lyrics in French and Russian. The remaining staves are instrumental accompaniment, including piano and bass parts. The music is in a major key with a complex, rhythmic texture. Dynamic markings include *f*, *mf*, and *p*. The system concludes with the instruction "acceler." and a final dynamic marking of *f*.

Vivo.

The first system of the score consists of ten staves. The top two staves are vocal lines with lyrics in French and Russian. The remaining staves are instrumental, including piano and bass parts. The music is in 2/2 time and features a variety of dynamic markings such as *ff*, *f*, and *mf*. There are also markings for *a 2.* (second ending) and *div.* (divisi).

leurs *jour -* *jours* *sur* *eux.*
 три - повъ *ихъ* *ки -* *шатъ.*

Thier zum Schmaus her - bei.

The second system continues the musical composition with ten staves. It features intricate instrumental textures and vocal lines. Dynamic markings include *f*, *ff*, and *mf*. The tempo marking *Vivo.* is repeated at the bottom of the system.

Vivo.

Allegro moderato.

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

Allegro moderato.

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

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

Musical score for the third system, featuring piano accompaniment with detailed notation and dynamic markings such as *f*, *p*, *mf*, and *pizz*.

Allegro moderato.

Fl.

Ob.

Cl.

Fag.

Cor.

Trombe

p SOLO

SOLO

Fl. Solo

pè-re, le Russe en vain, tou-jours es-per-e. PP Aux com-bats le glaive il-lus-tre

съ на-ми, мы кро-по Рубь за-по-ю-нимъ. Пок-итъ ГИТ-БЫ ОДИ Ка-я-ятъ
 Lun-gen, be-siegt wird bald das Rus-sen-land. Nach. der Schlacht an der Ka-ja-la

p

pizz.

pizz.

p

p

C

Fl.

Ob.

Cl.

Fag.

Cor.

Trombe

mf cresc.

mf cresc.

cresc. a 2.

cresc.

cresc.

A con-quis un nou-veau lustre. Des ci-tés nous sont sou-mi-ses, Des pro-vin-ces sont con-qui-ses. *cresc.* trans-met par leur trait-lan-ce

Рядъ побѣдъ нашъ мечь прославить съ бою городъ Рѣмовъ възяли И Путирь сожгли мы. Да-ле ко не-сет-ся сла-ва По-ло-
 ist des Schwert be-rühmt ge-wor-den: die Stadt Remy hat er-o-ber-t, sie den Flam-men preis-gab. Che *arco* *arco* *arco* *arco* *arco* *arco*
 each de *arco* *arco* *arco* *arco* *arco* *arco*

p cresc.

arco

p cresc.

arco

p cresc.

cresc.

cresc.

cresc.

mf *rit.* **f**

mf *rit.* **f**

f **f** **f**

f **f** **f**

f **f** **f**

f **f** **f**

Scel - lē Pal - li - en - ce. Tout l'u - ni - vers nous est sou - mis. Il n'est pour

rit.

всѣхъ грозныхъхъ новъ. На свѣ - тѣ на чѣ под - власт - но все И на зем -

tant das Lob der Gro - ßen. ja, Al - les beugt sich un - serm Joch, und Nie - mand

f **f** **f**

f **f** **f**

f **f** **f**

f **f** **f**

f **f** **f**

f **f** **f**

f **f** **f**

f **f** **f**

f **f** **f**

f **f** **f**

f **f** **f**

f **f** **f**

ad lib.
no
us plus d'en-ne-mis.
ль нить равныхъ намъ!
steht uns gleich an Macht.

Сла - ва Га - ку И Кон - ча - ку!
Gloire à Göt Et vi - ve Non - cessat!

ff *Herl - den Cha - ren Göt und Non - cessat!*
 Сла - ва Га - ку И Кон - ча - ку!

а) Речитативъ.

№ 20. Récitatif, Chœur et Scène.

№ 20. Recitativ, Chor und Scene.

а) Récitatif.

а) Recitativ.

Allegro assai.

Allegro assai. $\text{♩} = 138$.

(ЗА КУЛИСАМИ.)
(dans les coulisses.)

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

Flauto piccolo.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corn in F.

Trombe in B.

Tromboni e

Tuba.

Timpani.

Triangolo.

Tamburino.

Piatti.

KONTCHÁK.
КОНЧАКЪ.
KONTSCHÁK.

Violini I.
(16-20)

Violini II.
(14-18)

Viole.
(10-12)

Violoncelli.
(8-10)

Contrabassi.
(8-10)

Son-ner! trom-pet-tes!

И - грайте тру - бы!
Тром-пе-тен, шмет-tert!

Allegro assai.

This page of a musical score, numbered 470, contains three systems of staves. The first system (top) consists of four staves with various musical notations, including notes, rests, and dynamic markings such as *cresc.*, *mf cresc.*, and *f*. The second system (middle) is a more complex arrangement with eight staves, featuring a variety of musical symbols, including slurs, ties, and dynamic markings like *mf cresc.* and *f*. The third system (bottom) also has eight staves, with a prominent use of sixteenth-note patterns in the upper staves and dynamic markings such as *mf cresc.*, *f*, and *cresc.*. The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature.

The first system of the musical score consists of ten staves. The top three staves are vocal parts. The fourth staff is a piano accompaniment. The fifth and sixth staves are additional vocal parts. The seventh and eighth staves are piano accompaniment. The ninth and tenth staves are additional vocal parts. Dynamics include *mf* and *p*.

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

И - ТАКЪ ПОЙ - ДЕМЪ ДѢЛИТЬ ПОЛОНЬ, И - ДЕМЪ ДѢ - ЛИТЬ ДО - БЫ - ЧУ. И -
So wol -- len wir jertz thei-len un-ter uns die rei-che Beu-te! Nun

The second system of the musical score consists of ten staves. The top three staves are vocal parts. The fourth staff is a piano accompaniment. The fifth and sixth staves are additional vocal parts. The seventh and eighth staves are piano accompaniment. The ninth and tenth staves are additional vocal parts. Dynamics include *mf* and *p*.

The image shows a page of a musical score, page 472. It contains multiple staves of music. The top section features several staves with complex musical notation, including treble and bass clefs, various note values, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). There are also markings like *u. 2.* and *a. 2.* above some staves. The bottom section of the page contains lyrics in three languages: Russian, French, and German. The Russian lyrics are: "демъ, Гай! / Комми! Хей!". The French lyrics are: "Avi-ci plai-sirs et fê-tes. Di-gne-ment cè-lè-breant nos con-que-tes!". The German lyrics are: "Do-no-chi pür-gö-roj i pës-ni pëtj, i v' pës-njäch xanov' slavjť, i / Lass' ei-nem gro-ssem Schmaus aus müt-ten, lob-ge-sän-ge / last er-schal-len! Die". The musical notation continues below the lyrics, with dynamic markings like *f*, *mf*, *pizz.* (pizzicato), and *div.* (diviso). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

Più tranquillo. ♩ = 100.
A

First system of musical notation. It includes a vocal line and piano accompaniment. The piano part features a second ending marked "a 2." with dynamics *f* and *sf*. The violin part has dynamics *mf* and *sf*.

nous, jo-yeux fes-tin!

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

пяс-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-

Second system of musical notation. It includes vocal lines and piano/violin accompaniment. The piano part is marked "arco" and "pp". The violin part is marked "pp".

A
Più tranquillo.

Poco animato.

musical score for the first system, featuring multiple staves with various musical notations including dynamics (mf, f), articulation (poco marc.), and performance instructions (Solo).

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

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

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

Poco animato.

Stringendo.

les cap-tifs, guer-riers, cest votre af-faire. Ou si-non la mort!

Al-f

lons!

кряи - ко сто - ро - жить, не то каз - ню — сторожевыхъ!
die Ge-fan-gen nicht ent-fliehn; sonst, Wäch-ter, we-ße euch!

И - дежь —
Nun kommt!

Stringendo.

attaca

б) Хоръ хановъ.

Chœur des khans.

Chor der Chane.

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.

Al grand corn seil tous nous li-rans. Mais rien en- cor nest bien si- tu font-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 That. Was? wa- gen

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Allegro.

Musical score for the first system, featuring multiple staves with musical notation and dynamic markings such as *sf*, *mf*, and *p*. The notation includes various note values, rests, and articulation marks.

Qui se- ra chef? Rê-gret point
 Ид- тиль е- му, Fel- de zamp 27
 Wer muss zu
 paix at-tendre i- ci, Ou bien pour- sui- vre l'en- ne- mi? Qui qui- de- va? Qui se- ra chef? A qui
 здесь и вы - жи- дать, Иль даль- ше намъ впередъ ид- ти. Ид- ти - ль те- обь, и- ли е- мен- се? А qui
 wir gleich neu- en Schlag, statt ab- zu- war- ten man- chen Tag? Was ist
 Какъ быть, Was ist

Musical score for the second system, including vocal lines with lyrics in French, Russian, and German, and piano accompaniment. Dynamic markings include *sf*, *mf*, and *p*.

Musical score for the third system, continuing the vocal and piano parts. It features complex piano accompaniment with triplets and various dynamic markings such as *sf*, *mf*, and *p*.

B

First system of musical notation, including vocal lines and piano accompaniment. Dynamic markings include *p*, *mf*, *sf*, and *f*. The score is in a key with two flats and a 3/4 time signature.

fait-il at-ta-quer?
o-der mein Kampf?
 Dait on su ki-ew ou Pol-ta-va se-lan-cek?
 На Ки-евъ намъ иль Чер-ни-говъ, на по-семь-о-ть-пу-ть дер-зати?
 Ziehn wir gen Ki-jew und be-la-gern die-se Stadt?
 Пойдемъ, братъ-ми-шуръ, вей-те-мъ-дире-се-ста-ди?
 Al-lons ten-ir con-seil, Il
 Идемъ за нимъ совѣтъ дер-
 cet-te re-com-pen-se? Vers ki-ew fait-il mar-cher, Ov sur Pol-ta-va se-lan-cek?
 му-жъ-на-съ-ид-ти? На Ки-евъ намъ иль на Чер-ни-говъ, на по-семь-о-ть-пу-ть дер-зати?
 o-der Je-na Poy-de-mъ, Poy-de-mъ, bratъ-mi-gu-shi, vey-te-mъ-ди-ре-се-ста-ди?
 Идемъ за нимъ совѣтъ дер-
 ter. Sagt an! en-cor Mon kommt! i-ci? Sagt an! f So ei-len wir so gleich zu der-
 жи, Какъ быть. Скажи. Идемъ за нимъ совѣтъ дер-
 Шонъ? Wie ist's? Zu then?

Second system of musical notation, continuing the vocal and piano parts. It includes dynamic markings and a fermata over a measure. The piano accompaniment features a rhythmic pattern of eighth notes.

B

The first system of the musical score consists of six staves. The top two staves are vocal lines in treble clef, with a key signature of two flats and a common time signature. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part includes a prominent triplet in the left hand.

fait prendre un par-ti. Rien nest pour- vous en-cor fi-mi. Fait-il res-ter, res-ter i-ci, Ou bien fait-
 жать, Что намъ на- чать и какъ намъ быть? Кончакъ насъ ждетъ, пойдемъ къ нему. Е-го со- вѣ- та спросимъ

ждать, Что намъ на- чать и какъ намъ быть? Кончакъ насъ ждетъ, пойдемъ къ нему. Е-го со- вѣ- та спросимъ
Notz, wo-mög-lich schnell zu ein-er That, komtschäk ist da, er-war-tet uns. Gleich hö-ren wir auch sei-nen

The second system of the musical score consists of six staves, all of which are piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The piano part continues with rhythmic patterns and includes a triplet in the right hand.

C Allegro assai.

C Allegro assai. $\text{♩} = 138$.

il *mar-chen* *tou-jours, et sans mer-ci* *Al-ler com-bat-tre l'en-ne-mi*
 мы, Тогда рѣшимъ, остаѣть- ся-ль намъ, цѣль на вра-говъ у-да- рить вновь.

Plan *Was? wa-gen wir gleich neu-en Schlag, statt ab-zu-war-ten man-chen Tag.*
 мы, Тогда рѣшимъ, остаѣть- ся-ль намъ, цѣль на вра-говъ у-да- рить вновь.

C Allegro assai.

This page of musical score, numbered 481, contains four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo), with frequent use of *dim.* (diminuendo) and *div.* (divisi). Performance instructions like *pizz.* (pizzicato) are also present. The score is written in a key signature of two flats and a common time signature. The first system shows a melodic line in the upper voice with dynamics *f dim.*, *mf dim.*, and *p*. The second system features a more complex texture with multiple voices, including a *mf dim.* marking. The third system continues the melodic development with *mf dim.* and *p dim.* markings. The fourth system is characterized by rapid sixteenth-note passages in the upper voices, with dynamics *dim.*, *p dim.*, and *pp*, and a *pizz.* instruction in the lower voice.

c) Сцена.

Scène.

Scene.

Allegro moderato. $\text{♩} = 82.$

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Timpani.

VLADIMIR.
ВЛАДИМИРЪ
ИГОРЕВИЧЪ.
WLADIMIR.

IGOR.
ИГОРЬ.
IGOR.

Tenori.
(6-7)

Bassi.
(5-6)

CORO.
(русские пленные.)

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Pou-tivl est-il pris, par-lex! Nos biens sont-ils par eux tré-les? Ont-ils donc fait cap-ti- ves

У- жель ханъ нашъ городъ взять, о-строгъ и села тамъ пожогъ-дъ-тей и женъ въ полоцъ за-
Wie? Chan Gjak nahm uns-re Stadt? Er tous-te oh-ne Scho-mung-dur? Mit sich die Nin -- der führ-te

Pou-tivl est il pris, par-lex! Nos biens sont-ils par
У- жель ханъ нашъ городъ взять, о-строгъ и села
Wie Chan Gjak nahm uns-re Stadt? Et tous-te oh-ne

CHOEUR DES PRISONNIERS RUSSES.
CHOR DER RUSSISCHEN KRIEGSGEFANGENEN.

Allegro moderato.

Mos fem-mes, sa-cé-gé nos ri-ves? Qui l'ou-ti-vl jou-rait cé dé de-vant les k'ans? Leurs

братъ, въ не-во-лю дѣвнцѣ 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'ge-ah't, ge-plün-der't un-ser Land, der

eux ind-les? Ont-ils donc fait cap-ti-ves Fil-les, fem-mes et sa-cé-gé nos
 тамъ пожогъ, 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 l'ou-ti-vl, et mas-sé-cre ses hab-i-tants. Ils ont pris nos fem-...
 Да ханъ Гзакъ нашъ городъ взялъ, му-женъ и братьевъ онъ из-билъ, а женъ дѣ-тей въ по-донъ
 Ja, Chan Gsak nahm un-re Stadt, ent-liess le-ben-dig kei-nen Mann, sich als Ge-fang-ne hat

Oui, Gsak, di-sent-ils, mé-me des cap-ti-ves, Mu-женъ ханъ ме-чемъ избилъ; въ бо-ю неравномъ
 Ent-liess kei-nen Mann le-ben-dig: Ab-le fie-len div.

D

dim. *p*

dim. *p*

dim. *p*

dim. *p*

f dim. *p*

guer-viens tri-om-phants Au-raient-ils morts cou-verts nos champs? Mon père, il faut fuir pour sau-ver

держкий ханъ, му-жей онъ не-шад-но всѣхъ ме-чемъ каз-нитъ. Бъ-ги ты, бѣ-ги домой, спа-
 gräv-se Chan; ent-liess kei-men *Mei-zen-dig aus der Stadt.* Ach, flieh, Fürst; zur Ret-tung dei-ner

vi-ves. Les guer-viens des champs, cou-verts de morts, nos champs, faut-il at-tendre en-core? Non!
 зоритъ ихъ, му-жей казнитъ нещад-но дерз-кий ханъ. Че-гожь мнѣ ждать еще? Да!
 Le - Den-dig Mei-mand, gräv-ser Chan Ich bleib nicht länger hier. Ja,

mes, nos vil-les, et de morts, ne-les! cou-verts nos champs. pl
 всѣхъ забрать, а дѣ-вицъ ханъ у-велъ, по-зоритъ ихъ. Бѣ-
 er ge-führt die Wei-ber von der Mei-chen fort ent-ent.

Et ses guer-viens tri-om-phants De morts, ne-les! ont dû cou-vrir nos champs.
 на-ли всѣ; не-щадно грабить городъ нашъ жестокий держкий ханъ.
 un-tern Schmer; et nous-le ôh-ne Schö-mung im Pu-tivl der gräv-se Chan.

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

D

rit. a tempo

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

сай нашъ край не то по - гиб - нетъ на - ша Русь! Знай: Об -
Hei - mat' flieh! Sonst geht zu Grund' des Rus - sen - Land! Fürst, Or -

Je doit a - gir, Or l'on a - voit pal - son. Pars I - gar, car la fou - dre lui a
He дамъ погнбнуть Ру - си я, о нѣтъ! нѣтъ! Бъ - жать должень я на Русь. Нъ намъ
Bald zieh' ich für mein Land des H - che - schwert. Ja, uns droht die Ge - fahr auf al - len

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

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

rit. a tempo

Fig. Cor. I. II.

donc Or-tour. Toi seul peux vain - cre ces mau-dits.

дурь намъ другъ, до-ста-неть онъ те-бѣ ко-ня.

Tha - ri - zoni! You - ver zu The - vos man neu - die mi. se - rait trop la - che.

врагъ съ-дѣть. Не-дой онъ про-звать Ру-си. Че-го-жъ мнѣ ждать е-ще? Да-же-рима ствмт дурь-сен-валк; zum An - griff führt sein Heer. Ja -

aimer en - co - re ces mau-dits Nos - se - mis, Ces Atans mau-dits.

станеть онъ те-бѣ ко-ня, и самый съ то-бой об-звѣтитъ на Русь.

flin-te Nos-se zu ver-schaf-fen Schwing' dich drauf und spring' da von.

Toi seul peux en - co - re vain - cre ces Atans mau - dits.

до-станеть Об-звѣтитъ те-бѣ ко-ня, об-звѣтитъ!

Or-tour wird ver-schaf-fen dir ein Floss; o flich!

mf dim. p pp unis. p pp

seul peux sau - ver no - tre Rus - si - e. Va! puis marche en - co - re aux en - tre - mis!

ги ты, об-ги до-мой, спа-сай нашъ край, не то по-гиб-неть на-ша Русь!

du Heu - des Hil - fe flich, be - schü - tze uns; sonst geht zu Grund de Nos - sen - land!

Fac - com - pli - bal ma la - che me - vo - ci.

дамъ погнб-нуть Руси я, о нѣтъ! нѣтъ!

ich für mein Land das Ra - che - schwert!

Ent - fied, Fürst zur Ret - lung des Prin - ce, songe à nous et songe à ton Che - val!

Бѣ-ги князь, об-ги домой, не дай по-гиб-нуть Ру-си!

Ent - fied, Fürst zur Ret - lung des Prin - ce, songe à nous et songe à ton Che - val!

Князь, об-ги ты въ Русь, не дай князь по-гибнуть ей!

Ent - fied, Fürst, nach Rus - land und ret - te es!

mf dim. p pp

E Listesso tempo.

Cornetti in B.
Corni alti in Es.
Corni tenori in B.
Corni bassi e Tube.

Musical staves for Cornetti, Corno Alto, Corno Tenore, and Corno Basso/Tuba.

2 Flauti piccoli.

Flauto.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Trombe in B.

Tromboni e

Tuba.

Timpani.

Tamburo.
Piatti.

Musical staves for Flauti Piccoli, Flauto, Oboi, Clarineti in B, Fagotti, Corni in F, Trombe in B, Tromboni e Tuba, Timpani, Tamburo, and Piatti.

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

Soprani (11-16).

(Мальчишки.)

Alti (12-14).

Tenori (14-16).

Bassi (12-14).

Chorus staves I with lyrics in French, Russian, and German.

Tenori.

(6-7)

Bassi.

(5-6)

Chorus staves II with lyrics in French, Russian, and German.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Musical staves for Violini I, Violini II, Viole, Violoncelli, and Contrabassi.

E Listesso tempo.

F

Музыкальный фрагмент с вокальными партиями и фортепиано. Текст на русском и немецком языках.

Русский текст:
 гда бить сколько хань! Пусть гиб - неть врагь! По - лонь ве - дуть сю -
 гра бить сколько хань! Пусть гиб - неть врагь! По - лонь ве - дуть сю -
 гда бить сколько хань! Пусть гиб - неть врагь! По - лонь ве - дуть сю -
 гра - бить сколько хань! Пусть гиб - неть врагь! По - лонь ве - дуть сю -
 ди, князь, какъ много хань у насъ на - грабятъ на Руси.
 ди, князь, какъ много хань у насъ на - грабятъ на Руси.

Немецкий текст:
 Die Feind - ge - fang - nen
 Die Feind - ge - fang - nen
 Die Feind - ge - fang - nen
 Die Feind - ge - fang - nen
 Sieh dich, Fürst, die

Музыкальные пометки: pizz., arco

F

2.
Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings.

да на го - ре вамъ За - брать не ма - ло ханъ! Пусть гиб - нетъ врагъ! По -
lets! sur eux mal. leur! Is sa- de: tout la las de leur vain- que!
 да на го - ре вамъ. За - брать не ма - ло ханъ! Пусть гиб - нетъ врагъ! По -
 да на го - ре вамъ. За - брать не ма - ло ханъ! Пусть гиб - нетъ врагъ! По -

да на го - ре вамъ. За - брать не ма - ло ханъ! Пусть гиб - нетъ врагъ! По -
Sinds! Na we- re euch! Der Chan hat viel ge- raubt! Na, we- re euch! Na
 Гли - ди, князь, какъ мно - го ханъ въ по - лонъ забралъ у насъ людей. Вра -
guel de- sache si preux! Prends donc pi- tte des mal- heu- reux. Wie viel Man- cher hat der Bol- piz. ge Mer- der fort ge- führt mit viel Weß.
 Гли - ди, князь, какъ мно - го ханъ въ по - лонъ забралъ у насъ людей. Вра -

lifs brändes, av- ti- so- lent les gou- verns de Khan. die der Chan uns fort ge- führt. Wie viel Man- cher hat der Bol- piz. ge Mer- der fort ge- führt mit viel Weß.
 ди скорби: о - ни по - лонъ ведутъ. Гли - ди, князь, какъ мно - го ханъ въ по - лонъ забралъ у насъ людей. Вра -
 ди скорби: о - ни по - лонъ ведутъ. Гли - ди, князь, какъ мно - го ханъ въ по - лонъ забралъ у насъ людей. Вра -

Музыкальный фрагмент, включающий ноты для инструментов и вокала. Включены следующие тексты:

Русский текст:
 ги - бель вамъ, Ру - си князь - ямъ, смерть вра - гамъ, по -
 ги намъ у - гро-зы шлють по ша - ды намъ отъ нихъ не ждать. Бѣ - ги, князь, объ - ги до - мой, не

Немецкий текст:
 bei ih - men ist ja kein d'w. zer - men. wie sie dro - hen uns! O unis. slich, Fürst, und z'ieh' nach Haas; de-

Французский текст:
 sei eux, d'un bras vain-quer, Mettre en ab - sence à leur fu - reur. Fuis, prinçes, et вра Le Dieu puis - sant po -

Музыкальные пометки: *div.*, *non div.*, *pizz.*, *arco*.

dim. mf dim. mf dim. p dim. dim. mf dim. p dim. pp

ша - ды нѣтъ! *dim. sen - glant!*

ша - ды нѣтъ. *mf les* *mort* *aux* *chefs* *de* *la* *Rus-* *sie!*

ша - ды нѣтъ! *dim. und Blut!* По - ша - ды нѣтъ! князь - вѣрь - Ру - сии! *pp Du*

Woh u - ber euch! Dem Für - sten Tod!

ша - ды нѣтъ. *re - te - na ce flai de sang!* Пусть *Dem*

дай по - гибнуть Ру - сии ты. *Ces* *hor - des* *veu - lent* *no - tre* *sang!*

дай по - гибнуть Ру - сии ты. *dim. p* Но дай по - гибнуть Ру - сии ты. *pp*

schö - tae Russ - land vor dem Feind! *Но* *lassi es nicht zu Grun - de gehn!* *pp*

arco *pp* *pp* *pp*

G Allegro assai.

G Allegro assai. $\text{♩} = 138.$

(Половцы уходят, Русские скрываются из шатры.)

(На сцену остается отряд сторожевыхъ. За сценой трубы.)

sang. du sang!

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

ГЛГО - БѢТЬ ВІСІТЬ.

Fein - de Tod!

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

G Allegro assai. $\text{♩} = 138.$

№ 21. ХОРЪ И ПЛЯСКА.

№ 21. Chœur et danse.

№ 21. Chor und Tanz.

Allegro moderato. (♩ = 100.)

Flauto piccolo.

2 Flauti.

2 Oboi.

2 Clarinetti in A.

2 Fagotti.

4 Corni in F.

2 Trombe.

3 Tromboni e Tuba.

Timpani.

Triangolo.

Tamburino.

Tamburo.

Piatti.

Cassa.

Tenori.
(14 - 16)

Bassi.
(12 - 14)

Violini I.
(16 - 20)

Violini II.
(14 - 18)

Viole.
(10 - 12)

Violoncell
(8 - 10)

Contrabassi.
(8 - 10)

Non-izhaki est sem-oble av so- leil! Et gost à la lune est pa- reil!
 Подобенъ солн - цу ханъ кон - чакъ! Подобень мѣ - сяцу ханъ Гзакъ!
 Der hel-len Son-ne gleicht Non-ischak. Dem-lun-ten Mon-de gleicht Chan-gak. Et gost à
 Подобенъ солн - цу ханъ кон - чакъ! Подобень мѣ - сяцу ханъ Гзакъ!
 Der hel-len Son-ne gleicht Non-ischak. Dem-lun-ten Mon-de gleicht Chan-gak. Et gost à

Allegro moderato.

Musical score for the first system, featuring vocal staves and piano accompaniment. The score includes dynamic markings such as *mf* and *p cresc.* and includes the instruction *a 2.* for the vocal parts.

Musical score for the second system, including vocal lines and piano accompaniment. The vocal parts have lyrics in French, Russian, and German.

Aux feux du fir-ma-ment ver-meil, *leur é-clat*
la lune est pa-reil! *Извездамъ рав-ны ха-ны все!* *hell o- gän'z*
Den Ster-nen sind die Cha-ne gleich *Aux feux du fir-ma-ment ver-meil,* *Сла- ва на мѣ*

Musical score for the third system, including vocal lines and piano accompaniment. The vocal parts have lyrics in Russian and German.

мѣ - сцу ханѣ Гзакъ! *Извездамъ рав-ны ханы все!*
Mo-n-de gleich Chan Gzak. *Den Ster-nen sind die Cha-ne gleich.*

The musical score consists of ten staves. The first six staves represent the vocal line with lyrics in French, Russian, and German. The remaining four staves represent the piano accompaniment. The lyrics are as follows:

French: *rou- jours bril- le.*

Russian: *свѣ - тиль вѣ - сѣ - тиль не - бес - ныхъ.*

German: *Im mer glänzt wie Lichter des Him - mels, her - lich.*

Additional lyrics in the Russian section include: *вѣ - сѣ - тиль вѣ - сѣ - тиль не - бес - ныхъ.*

The piano accompaniment features various textures, including arpeggiated figures and sustained chords. Dynamic markings such as *dim.* and *f dim.* are present throughout the score. The bottom-most staff contains the word *dim.* at the end of a measure.

A

This section contains the instrumental accompaniment for the first part of the piece. It features multiple staves for strings and woodwinds. The music is characterized by a rhythmic pattern of eighth notes, often with triplets. Dynamics range from *p* (piano) to *f* (forte). There are several *a. 2.* (second endings) marked throughout the score. The key signature is one sharp (F#) and the time signature is 2/4.

Al! Hei! *Il faut boire, a-près a-voir cham-té, Du nou-mis à leur san-té! Ovi!*
Гай! Hei! *мы за наших славных ханов, Гай! Hei!* *будем пить кумыс теперь, Гай! Hei!*
Ау das Wohlsein in-ster Cha-ne Hei! *Lasst ons Ku-myss trin-ken gleich, Hei!*
Al! Hei! *Гай! Hei!* *Ovi! Гай! Hei!*

This section contains the vocal lines and instrumental accompaniment for the second part of the piece. It includes staves for vocal parts and string parts. The vocal lines are in French, Russian, and German. The instrumental parts continue with the rhythmic patterns established in the first section. Dynamics include *p*, *f*, and *arco* (arco). The section concludes with a final *A* marking.

Musical score for the first system, featuring multiple staves with piano accompaniment. The score includes dynamic markings such as *p cresc.* and *a 2.* in the bass line. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature.

Oui! *Oui!* *Mal-heur à ceux qui se-chappent, Car nos flê-ches*
Nous se-rons en sui-te plus al-tiers, Gar! Part, gar-dez nos pri-son-niers. Gar! Го-ре бѣгле-цу личому! Стрѣ-лы золо-
Uns auf-he-tern wird der Ku-mys. Hei! *Wa-cken wir dann oh-ne Rast. Hei!* *Wex dem Flüchling, dem ver-weg-gen! Si-cher-tref-fen*

Musical score for the second system, including vocal lines and piano accompaniment. The score includes dynamic markings such as *p cresc. div.* and *p cresc.*. The music continues in the same key and time signature as the first system.

B

The musical score is arranged in a standard orchestral format. It includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba), and a vocal soloist. The vocal line features lyrics in three languages: Russian, French, and German. The score is marked with various dynamics, including *mf cresc.*, *f cresc.*, *sf*, and *ff*. There are also performance instructions such as *a 2.* and *uniss.* for the woodwinds. The section is labeled 'B' at the top right and bottom right.

Lyrics:

Russian: че-ны-я. ко-ну наши быстры-е всег-да с-го ло-гонитъ, восте-ни
 vont bien loin. Nos cour-siers vont sans re-tard. Ab-tein-dre dans la plai-ne tout su-lyard.
 un-sre Bittel!

French: vont bien loin. Nos cour-siers vont sans re-tard. Ab-tein-dre dans la plai-ne tout su-lyard.

German: Um-sre flin-ke Ros-se wer-den ihn er-rei-chen bald im Step-pen-raum. Wir schru-fer
 un-sre flin-ke Ros-se wer-den ihn er-rei-chen bald im Step-pen-raum. Wir schru-fer

Musical score for a vocal and instrumental ensemble. The score consists of multiple staves, including vocal lines and piano accompaniment. The key signature is D major (two sharps). The score includes dynamic markings such as *dim.*, *pp*, *mf*, and *f*. The lyrics are provided in three languages: French, Russian, and German.

French lyrics:
 chant en l'hon- neur de nos Héros! Et ce- le- brons ces # Chefs # Vaill- lants!
 ха- новъ мы пѣс- ни сла- вимъ, и оу- демъ сла- вить гит- тель- вил- ныхъ!

German lyrics:
 Lie- der zum Ruhm der Häh- ne, durch ih- re Krie- ge Tath- be- dynt zu Hmrt!

The score features various musical notations, including treble and bass clefs, time signatures, and complex rhythmic patterns. The piano accompaniment includes chords and melodic lines, with some parts marked *mf* or *f*. The vocal lines are marked with dynamics like *f* and *pp*, and include phrasing slurs.

Musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings like *mf*, *dim.*, *p*, and *f*. A 'C' time signature is visible at the top right.

Piatti.

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

(Ovaur prohodit' po sved', nesya mshki s' kumysom.)

Musical score for the second system, including vocal lines with lyrics and piano accompaniment.

hoh hm sei

Musical score for the third system, featuring piano accompaniment with dynamic markings like *p*, *dim.*, and *f*.

C f

Violini I
Violini II
Viola
Violoncelli
Bassi
Flauti
Clarinetti
Fagotti
Trombe

ff
mf

Soprano
Alto
Tenore
Basso

Сла-ven! По-лим sei Сла-ven!
Cia - Ba! Cia - Ba! Cia - Ba!

mf *f*

Non tunc est
Dei nel-ten

The first system of the musical score consists of ten staves. The top two staves are vocal lines, with the second staff containing a '2' above a note. The remaining staves are for piano accompaniment. Dynamic markings include *ff*, *mf*, and *f*. There are also markings for *v* (accents) and *tr* (trills).

Monté à est sem- blable au so- leil !

sem- blable au so- leil !

Подобень солнцу ханъ Кончакъ.
Der hellen Sonne gleich Kon- tschak.

Et gar à la lune est pa-

солн- пуханъ Кончакъ,
Son- ne gleich Kon- tschak.

Подобень мѣся - пуханъ
Dem hellen Monde gleich Chan

The second system continues the musical score with ten staves. It features vocal lines and piano accompaniment. Dynamic markings include *mf* and *f*. The piano part includes a prominent bass line with a *mf* marking.

Et Gout à la lune est po-reil!

Dem bich-ton Non-de-sicht-chen Gout

Подобен мѣ - сяду хань Гаакъ!

Aux jeux du fir-mé-ment ver-meil

Die Chas-me sind den Stern gleich

И звѣздамъ равны ханы бет!

Leur Gaine zu lain sein

mf ff mf

Гаакъ!
Gout.

И звѣздамъ равны ханы бет!
Die Chas-me sind den Sternen gleich.

Вѣжмъ нашимъ ханамъ
Den braven, mächt'gen

mf

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

Vn-som Cha-men Ru'm!
CJa - ba xa - nam7. Гаи!
til - le, Ah! dim. *pp*

Cha-men Ru'm!
cJa - ba. Гаи!

pizz. mf p dim.

pizz. mf p dim.

pizz. mf dim. p dim.

Woodwind part (flute/oboe): $mf \rightarrow p$

String part: p

Tamburo: pp

(Сторожевые начинают плясать.)

(Les gardes se mettent à danser.)

(Die Wachen fangen an zu tanzen.)

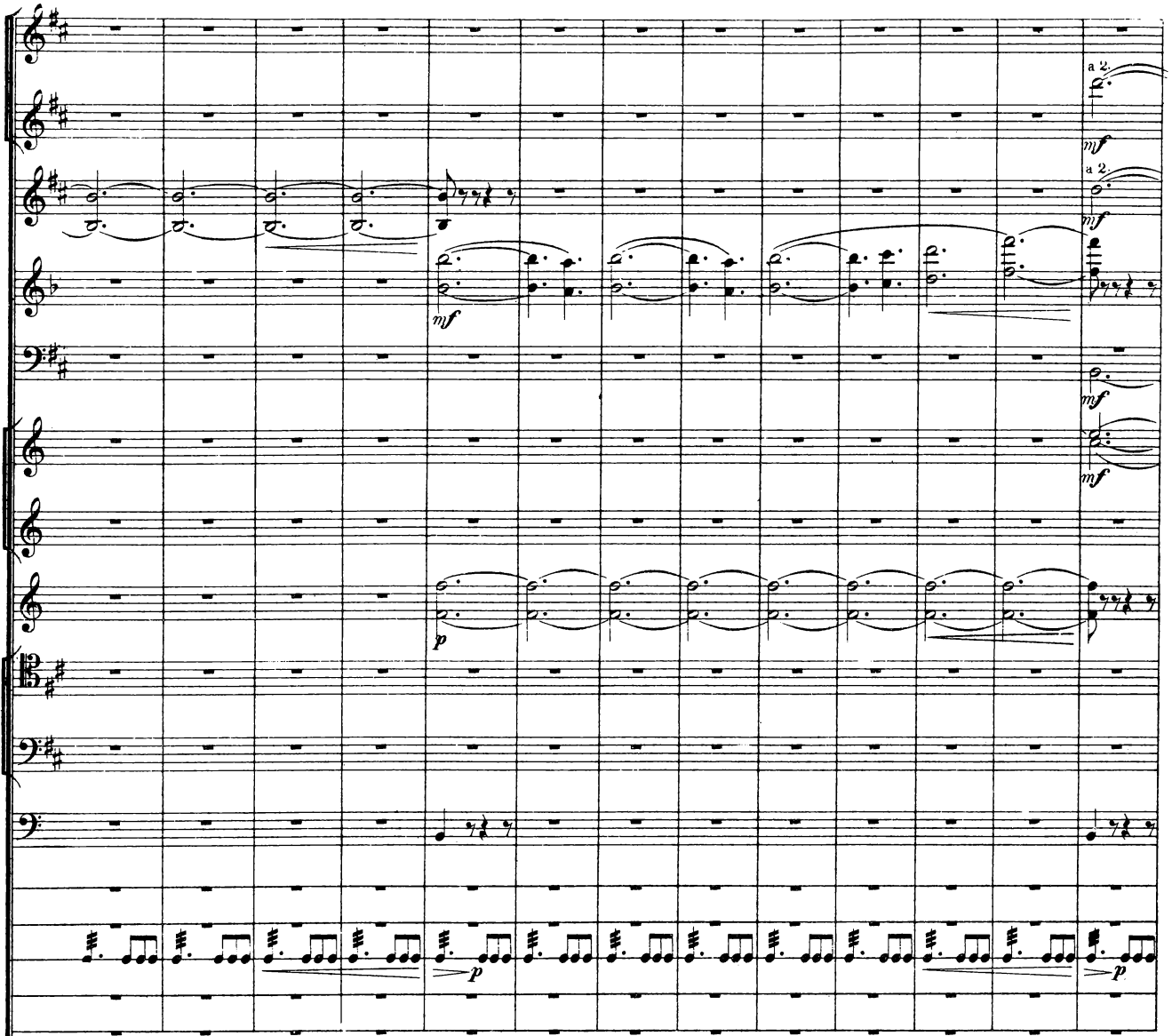
$mf \ dim.$

$ff!$

A

String part: p , $arco$

Woodwind part: p



Musical score system 1, featuring multiple staves with various musical notations including notes, rests, and dynamic markings such as *mf* and *p*. The system includes a grand staff with treble and bass clefs, and a piano part with a grand staff. The music is in a key with two sharps and a 3/4 time signature. The first system shows a piano introduction with a melody in the right hand and accompaniment in the left hand. The piano part features a rhythmic pattern of eighth notes. The system concludes with a *mf* dynamic marking.



Musical score system 2, featuring a vocal line and piano accompaniment. The vocal line includes the text "Ah!" and "A". The piano part continues with a rhythmic pattern of eighth notes. The system concludes with a *mf* dynamic marking.



Musical score system 3, featuring a piano introduction with a melody in the right hand and accompaniment in the left hand. The piano part features a rhythmic pattern of eighth notes. The system concludes with a *mf* dynamic marking.

E

This system contains a complex musical score with multiple staves. The top staves feature melodic lines with various ornaments and dynamics. The lower staves include a section labeled "E" with a large dynamic marking *f*. Below the main staves, there are parts for "Triangolo." and "Tamburino." with rhythmic notation. The system concludes with a section marked "E" and a dynamic marking *f*.

This system continues the musical score with multiple staves. It features dense rhythmic patterns and melodic lines. A section marked "E" is present, accompanied by dynamic markings such as *mf* and *f*. The bottom staves include parts for "div." and "arco" with specific performance instructions. The system concludes with a section marked "E" and a dynamic marking *f*.

This page of a musical score, numbered 509, contains two systems of music. The first system consists of a grand staff (treble and bass clefs) and a separate bass line. The second system also consists of a grand staff and a separate bass line. The music is written in a key signature of two sharps (F# and C#). The notation includes various rhythmic values, such as sixteenth and thirty-second notes, and features complex articulations like accents, slurs, and dynamic markings. The score is densely packed with musical notation, including stems, beams, and various symbols.

This page of a musical score, numbered 510, contains a complex arrangement of music across multiple systems. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The score is organized into several systems, with some staves containing dense melodic lines and others providing harmonic support. The bottom section of the page features a prominent melodic line in the upper staves, while the lower staves provide a steady bass accompaniment. The overall structure suggests a multi-instrument or multi-voice setting.

F

This system contains a complex musical score with multiple staves. The top staff is marked with a forte **F** dynamic. The score includes several staves with intricate rhythmic patterns, including sixteenth-note runs and slurs. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). There are also markings for *a 2.* (second ending) and *mf* (mezzo-forte) in various parts of the score.

This system continues the musical score. It features a variety of dynamics including *p* (piano), *mf* (mezzo-forte), and *pizz.* (pizzicato). Articulations such as *unls.* (unlabeled), *non div.* (non-diviso), and *pizz.* are used throughout. The score includes complex rhythmic patterns and slurs. A forte **F** dynamic marking is present at the bottom of the system.

This page of a musical score, numbered 512, contains two systems of music. The first system consists of ten staves. The top three staves are in treble clef, and the bottom seven staves are in bass clef. The key signature is two sharps (F# and C#). The first staff of the first system has a dynamic marking of *p*. The second staff has *mf*. The third staff has *p*. The fourth staff has *p*. The fifth staff has *p*. The sixth staff has *pp*. The seventh staff has *pp*. The eighth staff has *p*. The ninth staff has *p*. The tenth staff has *p*. The second system also consists of ten staves, with the top two in treble clef and the bottom eight in bass clef. The first staff of the second system has *pp*. The second staff has *p*. The third staff has *pp*. The fourth staff has *p*. The fifth staff has *p*. The sixth staff has *p*. The seventh staff has *p*. The eighth staff has *p*. The ninth staff has *p*. The tenth staff has *p*. The score includes various musical notations such as notes, rests, beams, and slurs, along with dynamic and articulation markings.

G

The musical score is arranged in a system of staves. At the top, a large 'G' indicates the section. The score includes:

- Violin I and II staves (top two).
- Viola and Cello staves (middle two).
- Bass staff (bottom of the string quartet).
- Percussion staves: Tamburo (snare drum), Piatti (cymbals), and Cassa (tom-tom).
- Two additional staves at the bottom, likely for double bass and/or a second bass line.

Key musical elements and markings include:

- Tempo/Character:** *Colla bacchetta di legno* (with wood stick).
- Dynamic Markings:** *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo).
- Performance Instructions:** *arco* (arco) and *pp* (pianissimo).
- Section Markers:** *Ad!* (Ad libitum) and *Λ* (lambda).
- Rehearsal Markers:** A large 'G' with a 'p' below it at the bottom of the page.

This musical score is arranged in two systems. The first system consists of 11 staves. The top two staves are vocal parts with lyrics. The next four staves are for woodwinds (flute, oboe, clarinet, and bassoon). The bottom five staves are for strings (violin I, violin II, viola, cello, and double bass). The second system consists of 5 staves, primarily for woodwinds and strings. The score includes various dynamic markings such as *mf*, *p*, *pp*, and *ff*. There are also performance instructions like *a 2.* and *rit!*. The key signature has two sharps (F# and C#), and the time signature is 7/8. The piece concludes with a double bar line and a *mf* marking.

This page of musical notation is divided into two main systems. The upper system consists of five staves: the top two are treble clefs, and the bottom three are bass clefs. The music is in a key with two sharps (F# and C#). The first system includes dynamics such as *f* (forte) and *ff* (fortissimo), and features complex melodic lines with many slurs and ties. The lower system consists of five staves: the top two are treble clefs, and the bottom three are bass clefs. This system includes dynamics such as *mf* (mezzo-forte) and *p* (piano), and features more rhythmic and harmonic textures, including a prominent piano accompaniment with many slurs and ties. The notation is dense and detailed, typical of a classical piano score.

H

This system contains a complex musical score with multiple staves. At the top, there are two vocal staves with melodic lines and lyrics. Below them are several instrumental staves, including a piano part with chords and a bass line. The percussion section includes a Triangolo (triangle) and a Tamburino (tambourine), both with rhythmic patterns. The score is marked with various dynamics such as *f* (forte) and *p* (piano), and includes phrasing slurs and accents.

This section consists of two empty musical staves, one in the treble clef and one in the bass clef, both with a key signature of one sharp (F#).

This system continues the musical score with vocal lines and instrumental accompaniment. It features a vocal line with lyrics, piano accompaniment with chords and melodic fragments, and a bass line. The score includes various musical notations such as slurs, accents, and dynamic markings.

H



Musical score system 1, consisting of ten staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The fifth staff is a treble clef with a key signature of two sharps. The sixth staff is a bass clef with a key signature of two sharps. The seventh staff is a bass clef with a key signature of two sharps. The eighth staff is a bass clef with a key signature of two sharps. The ninth staff is a bass clef with a key signature of two sharps. The tenth staff is a bass clef with a key signature of two sharps. The system contains various musical notations including notes, rests, and dynamic markings such as *f*, *mf*, and *pp*.



Musical score system 2, consisting of ten staves. The top staff is a treble clef with a key signature of two sharps. The second staff is a bass clef with a key signature of two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The fifth staff is a bass clef with a key signature of two sharps. The sixth staff is a bass clef with a key signature of two sharps. The seventh staff is a bass clef with a key signature of two sharps. The eighth staff is a bass clef with a key signature of two sharps. The ninth staff is a bass clef with a key signature of two sharps. The tenth staff is a bass clef with a key signature of two sharps. The system contains various musical notations including notes, rests, and dynamic markings such as *f*, *mf*, and *pp*. A section marker 'A' is present above the third staff.

The first system of the musical score consists of ten staves. The top two staves are vocal parts with lyrics. The remaining staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a double bass line. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The music features a mix of eighth and sixteenth notes, with some longer note values and rests.

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

(Один из танцующих падает)

The second system of the musical score continues the piece. It features similar instrumentation to the first system. The piano part includes a grand staff and a double bass line. Dynamic markings include *p* (piano), *pizz.* (pizzicato), and *mf* (mezzo-forte). Performance instructions such as *div.* (divisi) and *unis.* (unisono) are present. The music continues with rhythmic patterns and melodic lines.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the upper staff containing lyrics. The lower staves represent the instrumental accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include *dim.* (diminuendo), *p* (piano), and *ff* (fortissimo). The key signature is one sharp (F#) and the time signature is 3/4.

(Un autre tombe.)
(Der Zweite fällt.)

(Другой падает.)

The second system of the musical score continues the instrumental accompaniment. It features five staves. The score includes dynamic markings such as *pizz* (pizzicato), *mf* (mezzo-forte), *p* (piano), and *arco* (arco). The key signature remains one sharp (F#) and the time signature is 3/4.

Violin I: *p*, *dim.*, *p*

Violin II: *p*, *dim.*, *p*

Viola: *mf*, *dim.*

Cello: *mf*, *dim.*

Bass: *mf*, *dim.*

Третий падает.) (Къ концу этого номера на сценѣ темнѣетъ.)
(Der Dritte fällt.) (Gegen das Ende des Tanzes wird es dunkel auf der Bühne. Die Wachen schlafen ein.)

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

Violin I: *pizz.*, *mf*, *p*

Violin II: *pizz.*, *mf*, *p*

Viola: *arco*, *pizz.*, *mf*, *p*

Cello: *arco*, *pizz.*, *mf*, *p*

Bass: *mf*, *p*

ff *f* *dim.* *p*

№ 22. Récitatif.

№ 22. Recitativ.

Andante. ♩ = 72.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

2 Corni in F.

OFLOUR.
ORIGUPЪ.
OVLÜR.

(Ovlür осторожно подкрадывается къ ятару Игоря.)

(Ovlür s'approche furtivement et avec précaution de la tente d'Igor.)

(Ovlür schleicht, vorsichtig spähend, zum Zelte Igers.)

Князь, спо- Schick' dich

dim. dolce Prince, es tu

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Andante.

prét 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-

рѣй сби-ран-ся въ путь. Пе-ре-ни-ли на-ро-дь, засну-ли сто-ро-жа. Коней я приго-товилъ, и у пл-

am div. zur Rei-se, führt. Be-sof-fen ist das Volk, die Wä-chen schliefen ein. ge-sat-zelt stehn die Ras-se, jen-seit des

pp colla parte

div.

pp colla parte

div.

pp colla parte

div.

pp colla parte

div.

pp colla parte

unis.

A

dolce
 doler *3* *3* *3* *3* *3* *3* *3*

p *mf* *p* *mf*

sers, Viens je t'at-tends, la nuit est som-bre.
 ки и бу-дждать теби и кни-жича.
Dans wald'icher-war-fendich und dei-nen Sohn.

Et quand j'ou-rai sif-flé, viens vi-te!
 Когда за-тих-нетъ все, я сви-щу;
Um Mitter-nacht werd'ich laut pfe-fen.

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

A

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

A-vec ton fils ac-cours sans bruit vers moi. A tra-vers les juncs sautez sans ef-froi. Ain-si qu'une her-mi-ne, va
 тог-да ты съвнѣяичемъ бѣ-ги къркъ, проско-чи горностаемъ чрезъ тростникъ, на во-ду го-големъ спус-
Kommt Bei-de schleu-nigt dann zum Fluss, zu mir, ei-Le Führt, wie ein Her-me-lin zum Schilf; ins Was-ser gleit wie ein-e

div. a 2. unis.
div. a 2. unis.
pp cresc. p
p cresc. p

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-se dich auf's Vier-te, mach'ge Ross; wie Fal-ken flie-gen wir dann Bei-de, I-go,
 ТИСЬ; ВЕКО-ЧИ ИА БОР-ЗА-ГО КО-НИ, КАРЬ ВУХРЬ, И ВМЕС-ТЪ ПО-ТЕ-ТИМЪ МЫ СО-КО-ЗА-МИР

B

Je gui-de ta sui-te! LE PRINCE IGOR. *pp*
 К. ИГОРЬ. FÜRST IGOR. *f* *mf dim.* (ОВЛУРЪ УХОДИТЬ.) *pp*

En haut, pre-ter re tout. Ovi, je te veux! (Ovlour sort.)
 И-ДУ, ГО-ТОВЬ КО-НЕИ, МЫ БУДЕМЪ ЖДАТЬ. (Ovlur ab.)

hoch ü - ber den Me-eren. So seht! Zur Rei-se schon sind wir be-reit.

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

№ 23. ТРІО.

№ 23. Trio.

№ 23. Trio.

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

rallent.

Flauto piccolo.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

I. II.

Corni in F.

III. IV.

Trombe in A.

Tromboni e

Tuba

Timpani.

КОНЧАКОВНА.
КОНЧАКОВНА.
KONTSCHAKOVNA.

(Кончаковна вбѣгае 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.)

Wla-di-mir!
Владимир!
Wla-di-mir!

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

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Allegro appassionato.

rallent.

sp

D

Musical score for the first system, featuring piano accompaniment with multiple staves and dynamic markings like 'p' and 'sp'.

ton es-cla-ve? Sois mon Roi, mon Roi! Sois mon Dieu! Sois mon Dieu!
 то - ва быть, за - сра-сть-е жить съ то - бои, — жить съ то - бои.
 bin be-reit mit dir gleich fort-zu-geh'n. Nimm mich mit!

A-dieu!
 Прощай!
 Leb' wohl!

A-ha dieu!
 А-ха бже!
 Leb' wohl!

Quen-tends - je,
 Вла - ди - ду - мръ!
 Вла - ди - мръ!

Musical score for the second system, continuing the piano accompaniment with dynamic markings like 'mf'.

D

Corn. *fp* *a2.*

Trombe *fp* *fp* *fp*

Tromb. *fp* *fp* *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-вѣц-комъ по-ло-
szg, wass soll's be-deu-ten? *Do mit der Fürstin hier?* *Ja, bist viel-leicht zum Feind ge-*

Ob. *a2.*

Clar. *fresc.* *a2.*

Fag. *fresc.*

Corn. *fp* *fp* *f* *mfresc.*

Trombe *fp* *fp* *f* *mfresc.*

Tromb. *fp* *fp* *f* *mfresc.*

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

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

ну самъ По-ловцемъ ты сталъ, И по-ди-ну за-былъ?
wor-den, zum Ver-rä-ther, Sohn? *viel -- leicht zum Go-tzen-knecht?*

Clar. *mf*

Fag. *f*

Corn. *mf*

Com-ment cru-el, a piucere ton cœur he-si-te!

Oh non, a-dieu! O - стань-ся здесь, O томъ мо-лю те-бя!

Et hâc - e mihi! Sieh, ich ver-der-be ja!

Знай, я ду-ти сво-ей

Иди, мой, мой Lieb!

Pro-чай княж-на!

Ведь, мой, мой Lieb!

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

Fl. *p*

Clar. *p*

Fag. *p*

Corni. *p*

Mé-re, ma! Rei-ne de beau-té! La-mour, l'a-mour me fait he-las!

bo-ды, Кра-са сте-пей родныхъ, Я гор-дость всей зем-ли, И дочь -- der des Ge-he-ly, zu

Step-pen, die Wüth-er schätzbar; Ich, Stolz des Kai-ser-lands, ich doch glä-ub'lich alle, die

ma-mant ve-rou-ble!

Нѣтъ су-ды в-сто-яти?

Wer mag Ihr zu-der-sich'n?

Lou-raige en-fant!

O - ствь е-го.

Lass' ab von ihm!

di-que ma sœur-té! Ah, res-te, bien-ai-mé!
 я у-ногъ твоихъ! О стань-си здець со мной!
 Mon cœur se mit, Mon cœur se mit
 ду-шт-лю-бвь, Вл-тру-ди о-гонь, и бьет-ся
 le ciel le vent! Par-sons
 О-ставь-го, княз-на!
 Uns ei-len lass! Fort, fort!

Animato. $\text{♩} = 132$.

Cru-el, é-cou-te ma pri-è-re!
 Возь-ми ме-ня съ со-бой, мой ми-л-ый.
 сеп-те! Mon fils, suis-moi, fu-yons!
 Мой сынъ, сл-ди-за-мной!
 Mein Sohn, mit mir - sen fort!

Animato.

pp *pp* *pp* *pp* *p* *p* *f* *pp*

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

Je l'ai *é-*
dit *tes* *ten*
 pour мит! Нѣтъ су-лы у-сто-итъ! wer mag ihn wi-der-stein?
 Et - жать памъ долгъ ве-литъ. Die Eh-re wills, die Pflicht!
 l'hon-neur le veut: par-tout! Songe au pa-ys, qui na que nous,
 Мы ро-ди-ну сво-ю сна-семъ;
 Das Wohl der Hei-mat zwingt da-zu.

trem. *f* *f* *f* *p* *p* *p* *p*

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

(Еще разъ свистъ.) (Nouveau coup de sifflet.)
 (Auf's neue Pfeiffen.)

cou-te ma pri-ère!
 ей и вѣр-ной оу-ды!

ganz mich hin-ge-ge-ßen!

lut-te su-prê-me pour mon cœur!
 Ву-дѣ-лю-божь-е въ-гуду-ли о-гонь!

Es wagt die Brust! Es glüht das Blut!

Si mon mal-heur à tous!
 не то по-ги-бнетъ Русь!

f-cou-te, Ce bruit-là
 Ты слышишь? То знакъ у-

Mon hoïst du? Ein fer-mes

Musical score for the second system, continuing the previous system with similar musical notations and dynamic markings.

Musical score for piano accompaniment, measures 1-12. The score consists of two systems of staves. The upper system contains the right-hand part (treble clef), and the lower system contains the left-hand part (bass clef). The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *f* (forte) and *tr* (trills). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

Musical score with vocal lines and piano accompaniment, measures 13-24. This section includes vocal parts and piano accompaniment. The vocal parts have lyrics in French, Russian, and German. The piano accompaniment continues with similar rhythmic patterns and includes dynamic markings like *crec. poco a poco*.

<i>bas!</i> словный. <i>Zwei-ger?</i>	<i>C'est un</i> Зо-веть	<i>si- gnal, ha- tons</i> Ов-лурь. Но-ра	<i>nos pas</i> Об-жать;	<i>Cou-royez al- tons du coeur!</i> Княж-ча! о-ставь е-го!	<i>Si- mon</i> Блжнть,
	<i>Uns ruft</i>	<i>Ov- lor. fort, fort!</i>	<i>*Sist Zeit!</i>	<i>Lass, Fürstin, ab vom ihm! Fort, fort,</i>	
	<i>Pa- treux</i>	<i>tour- ment!</i>	<i>Ah! reste en- cor!</i> 0 - ста - - - вай - ся,	<i>Наб' Et - бар - мен!</i>	0
	<i>Что мит- дь- лать?</i> <i>Wel- che Reiz!</i>				<i>Тб - we -</i>

quasitrillo

p cresc. poco a poco

f

mf

Où tous deux par-tens, Où, par-

ду - - ми - лый мой! Au mo - - l'ien te - -
 leur! Bleib' mit mit! O mo- ment mein Flehn gieß
 de mit! Сп - - ли нить vi - - сто - -
 ne mit! wer mag i'hr wi - - der - -

si non sur tous mal-heur!
 не то про- снет-ся станъ,
 sonst wäret das La-ger auf.

Re- viens à toi, mon fils:
 То-гда все конче - но:
 Ver-lo-ren sind wir dann .

Nous nous per- dons!
 намъ смерть гроизтъ.
 Und droht der Tod!

Re- viens à toi,
 О - помнись, сынъ,
 Aus Träumen nun

f

f

f

f

f

First system of musical notation, including vocal lines and piano accompaniment. Dynamics include *f*, *p*, and *sp cresc.*

sons!
Он!
Ах!
Крот!
Ить!
стем!
Mon fils so-sons!
Он - ги со мной!
er-wach, mein Sohn!

(Le Pr. Igor veut entrainer Vladimir.)
(Fürst Igor will ihn fortziehen.)
(Князь Игорь старается увлечь Владимира.)

Je tra-ver-ai pour toi, La mort et
О-станься здесь со мной, я не пу-
Auf e-wig schwurst dich mein und ich dich
Ах, вай-се-мих!
О - тець, по-стой! Поэ-
Lass, Va-ter, mich sie
Мой сын,
Lass' ab

Second system of musical notation, including vocal lines and piano accompaniment. Dynamics include *sp cresc.*, *sf*, and *Tempo I.*

The first system of the musical score consists of seven staves. From top to bottom: a grand staff (treble and bass clefs), two piano staves, and two bass staves. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Dynamics include *ff*, *f*, *p*, and *mf*. There are various articulations such as slurs and accents.

sans ef-frai. Ma li-ber-te, mon cœur, mes jours, tout est à toi! Rien ne peut
 щу те-би! Яль не ми-ла те-бѣ, нѣ ты за-быть ме-ня? А ес-ли
 auch ganz dein; ja, un-auf-lös-lich dein. Ich thei-le dein Ge-schick. hat bleibt dein
 sent ins-tant, col-mer ses pleurs et son ef-froi. Abs!
 во-ль ты мнѣ, е-мер оо-нять въ по-сѣд-нѣи разъ. О
 pres-sen mich an mei-ne Brust, zum let-zen Mal. O

par-tous! Oh viens! fu-yons!
 оставь! По-ви-ди! бѣ-жать!
 von ihr! 'Sist Zeit zu fliehn!

The second system continues the musical score with the same seven-staff structure. It features similar dynamics and articulations as the first system, with a mix of *f*, *p*, and *mf* markings.

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, with the upper staff in treble clef and the lower staff in bass clef. The remaining eight staves are for the piano accompaniment, including two grand staves (treble and bass clefs) and four individual staves for the right and left hands. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The piano part features a complex texture with many sixteenth and thirty-second notes, and several dynamic markings such as *f*, *mf*, and *pp*.

donc vous ins-pi-er grâ-ce pour moi? Eh bien je
 такъ, то я сей-часъ вслѣдъ ра-бу-жу, весь стану я
 Herz bei mei-nem Schmerz; taub 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 consists of ten staves, including two grand staves and four individual staves. The piano part features a complex texture with many sixteenth and thirty-second notes, and several dynamic markings such as *f*, *mf*, and *pp*. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The piano part features a complex texture with many sixteenth and thirty-second notes, and several dynamic markings such as *f*, *mf*, and *pp*. The word *trem.* (tremolo) is written above the piano part in the final measures of the system.

lunga

Musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings like 'a2.', 'ff', and 'f'.

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

vais donner l'a-lar-me!

(Кончакoвнa удapяeт нeсколькo разъ въ билo.)

на но-ги по став-лю.
we-cke auf das Lager!

ff (Убpаeтъ.) (*Senfugant*)
(Entfliehend)

A-dieu!
Ho-май!
Leb' wohl!

Musical score for the second system, including vocal lines and piano accompaniment with dynamic markings like 'ff', 'trem.', and 'lunga'.

attaca N.º 24.

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.
KONTCHAROVNA.
КАНЧАКОВНА.
KONTSCHAKOVNA.

C O R O.
Tenori.
Bassi.

Tenori.

Bassi.

(Les Polovces accourent de differents cotes.)
(Von allen Seiten laufen die Polovzer herbei.)

Violini I.
(16 - 20)

Violini II.
(14 - 18)

Viola.
(10 - 12)

Violoncelli.
(8 - 10)

Contrabassi.
(8 - 10)

Allegro assai.

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features complex textures with triplets and dynamic markings such as *mf*, *f*, and *p*. The vocal line includes the lyrics: "Igor vient de s'en-fuir. Oul-lui nous a tra-his. Du prince au".

The second system continues the vocal and piano parts, with the Russian lyrics: "Князь Игорь у-ска-калъ. Е-му Овлуръ ко-ней доста-лъ. Дер-".

The third system shows the vocal line with the lyrics: "Fürst I-gor ist ent-flann, mit Hül-fe des Oul-lui ent-flann! Ach,". The piano accompaniment continues with rhythmic patterns and dynamic markings.

The bottom system features a more active piano accompaniment with a steady eighth-note rhythm in the right hand and a bass line in the left hand, both marked *mf*.

A

Musical score for the first system, featuring multiple staves with complex notation, including triplets and dynamic markings like 'f' and 'sf'.

trois gar-dex le fils!

жи - те княжича!
hal- tet fest den Sohn!

**UNE PARTIE DU CHOEUR.
 HALBCHOR**

Pre-miè-re, vos fle-ches et vite en set-le. Sui-vez les
 (Часть хора.) Ко-ней съд-лай-те, пус-кай-те стрѣлы въ по-го-ню

Ко-ней съд-лай те, пус-кай-те стрѣлы, въ по-го-ню
Schwingt euch auf Nos-se, schießt schar-fe Pfei-le, dem Flucht-ling

Musical score for the second system, including vocal lines with lyrics and instrumental accompaniment with dynamic markings like 'f', 'sf', and 'energico'.

A

11.

Fag.

Cor.

Trombe.

Trom. o Tuba.

Ua-tes du prince Je- sui- te, Je- sui- te! Ou cest la guerre en cor! Et quant au
 мчитесь за бѣг-ле-помъ! Жи-во въсте-пи мчи-тесь; а кня-жи-ча ви-жи-те тутъ-же

setz nach mit Fal-ken- eid! Kru-ck, de- sprengt vass, pfeils schnell. Den von- den Fuis-ten a- der Wirt- del
 мчитесь за бѣг-ле-помъ *energico* Жи-во въсте-пи мчи-тесь; а кня-жи-ча ви-жи-те тутъ-же

ff

В Poco meno mosso.

Fag.

Cor.

Oh, non je vous im- plo- re, Pi-
 О нѣтъ, е-го не тронь-те, е-

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-

Oh, non je vous im- plo- re, Pi-
 О нѣтъ, е-го не тронь-те, е-

Poco meno mosso.

p div.

div.

Musical score for the first system, featuring multiple staves with dynamic markings such as *p*, *f*, and *cresc.* The score includes various musical notations like notes, rests, and slurs.

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 ерп - лий - те преж - де! Пуе - каи я вѣстѣ съннмъ у мру. по 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 Polôwces - second groupe.)
 (Die Pölowzer - zweite Gruppe - stürzen herein.)
 Les eaux se - lè - vent en gran - dant! Мы не до - го - нимъ бѣг - ле -

Во - та на при - бы - ли; те - перь мы не до - го - нимъ бѣг - ле -

Das Was - ser steigt und bräut im Don! Wie wei - ter rei - ten auf der

Musical score for the second system, continuing the previous system with dynamic markings and musical notation. It includes markings like *p*, *f*, *cresc.*, *div.*, and *non div.*

p cresc.

The score consists of several systems of staves. The top system includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons, Trombones, Trumpets, and Timpani). The bottom system features vocal parts with lyrics in Russian, French, and German. The music is in 3/4 time and the key signature has one sharp (F#).

Lyrics:

Russian:
 дашь!
 (Там!)
 Жаль!
 Wein!
 ца!
 да!
 да!
 да!

French:
 Les khans de ci-de font i-ci!
 Et que leur vo-lon-té soit sé-le!
 У нихъ мы спросимъ, что намъ дѣлать. Вотъ онъ! Кон-

German:
 Auf ihr Ge-bot lasst uns jetzt hö-ren! Da kommt Kon-

Performance markings: *mf*, *f*, *ff*, *pp*, *fz*, *trem.*, *mol.*, *Tutti.*, *Tamb.*, *p*.

Meno mosso. $\text{♩} = 112.$

The first system of the musical score consists of ten staves. The top four staves are treble clefs, and the bottom four are bass clefs. The notation is dense, featuring many slurs, accents, and dynamic markings such as *ff* and *mf*. There are also some markings like *a.2.* and *v.* scattered throughout the system.

Tamb.
Plattl.

Ла чакъъ. Ко- тсчакъ! (Кочаръ и ханы входятъ.)
 II - деть!

tschak mun selbst (Entrent Kotschak et les khans.)
 чакъ II - деть! (Kotschak und die Chane treten ein.)

The second system of the musical score continues the notation from the first system. It features the same ten-staff structure with treble and bass clefs. The notation remains complex with many slurs and accents. Dynamic markings like *ff* and *mf* are present. The system concludes with a *Meno mosso.* instruction.

Meno mosso.

LE KHAN KONTCHAK.
CHAN KONTSCHAK.

First system of the musical score. It features a vocal line with lyrics in Russian and French, and piano accompaniment. The piano part includes dynamic markings such as *mf* and *p*, and articulation like *all*. The vocal line has a *mf* marking and a *2.* (second ending) marking.

КОНЧАКЪ.

Ten.
 D'ou ven-vent ces da-meis? Ici, ma fille et tout en pleurs!
 что зна-читъ зъ тотъ шумъ? дочь мо-я, зачѣмъ ты здѣсь?
 На, welch ein Lärm? was ist's? Toch-ter sag, was machts du hier?

Coro.
Bassi.

f
 Князь И - горь у - бѣ -
 Prince I - gor est -

Князь И - горь у - бѣ -
 Fürst I - gor ist ent.

Second system of the musical score. It features a vocal line with lyrics in Russian and French, and piano accompaniment. The piano part includes dynamic markings such as *sf pp*, *poco cresc.*, *mf*, and *pp*. The vocal line has a *sf pp* marking and a *non div.* marking.

Cor.

Trom. & Tuba.

Loin! *Av- l'our nous a tra- nis; Tous deux, au grand ga-*

ЖАЛЬ! ОВ - ЛУРЬ НАМЪ ИЗ - МЪ - НИТЬ, Е - МУ БО - НЕН ДО -

Wah! *Wah!* *sich auf's flin - ke Floss,*

ЖАЛЫ! ОВ - ЛУРЬ НАМЪ ИЗ - МЪ - НИТЬ, Е - МУ БО - НЕН ДО -

Fl.

Ob.

Fag.

Cor.

Trom.

Trom. & Tuba.

lois, dans l'om- bre sont par- tis!

стать и вмѣс - тѣ съ нимъ объ - жать.

Vo- de spren- gen fort!

стать и вмѣс - тѣ съ нимъ объ - жать.

Ah quel té- ros!
Вотъ мо- лодцы!

He, wa-ck-er! Zuesch!

Picc. Fl. Ob. Cl. Fag. Cor. Trombe. Trom. e Tuba. Timp.

Pen-dex les gar-des vi-te! A Vla-di-mir gra-ce! Tel est mon ar-rêt!
 Сто-ро-же-выхъ раз-нить, а кня-жи-ча не трога-ть! Та-ровъ мой при-казъ!
Die Wa-chen führt zum Tod! Wla-di-mir a-ber le-be! Folgt rasch dem Be-fehl!

unis.

attacca

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.
 Es. B.C.G.
 Timpani.

LE KHAN KONTCHAK.
 ХАНЪ КОНЧАКЪ.
 CHAN KONTSCHÄK.

ХОРЪ (Ханы).
 CHOEUR DES KHANS.
 CHOR DER KHANE.
 Tenori.
 Bassi.

A l'ob- te- ir cha- cun est prêt; Mais me- na- çante est cet- te suite. J- gar sur
 Кончакъ, поз-воль намъ рѣшь дер-жать, Послу- шай насъ, дай намъ ска- зать, Вѣдь мы все -

Kon-tschak, lass uns Rath hal- ten! Hör auf un- ser, Wort; Ver- nün- ftig ist's. Wir fol- gen

Кончакъ, поз-воль намъ рѣшь дер-жать, Послу- шай насъ, дай намъ ска- зать, Вѣдь мы все -

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

Allegro.

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

The musical score consists of several systems of staves. The top systems are instrumental, with a prominent bass line and piano accompaniment. The bottom system features a vocal line with lyrics in three languages: French, Russian, and German. The lyrics are:

 nous peut re- ve- nir: Il faut stop- per, il faut pu- ni- В-гнѣздо боль со-колы y-и- Je-

 гда въ дѣ-лахъ вой- ны со-вѣ- та про- симъ у те- бя. Si le fav- con est y-и- Die-

 ja auch dei- nem Rath, wenn es sich han- delt um den Krieg. Wenn al- ler Fül- ke streng He-rr's

 гда въ дѣ-лахъ вой- ны со-вѣ- та про- симъ у те- бя. Кои- чакъ ja

 ja auch dei- nem Rath, wenn es sich han- delt um den Krieg. ja wahr,

The score includes dynamic markings such as *ff*, *p*, and *mf*, and articulation marks like accents and slurs. The key signature is B-flat major, and the time signature is 4/4.

The musical score consists of multiple staves. The vocal lines include the following lyrics:

segu du sau-con prendra le che-mis! le fils d'I-gor doit tom-ber sous nos fle-ches
Fol-re folgt dem al-ten Fal-ken nach. So wol-len wir He-run-ter schies-sen ihm mit
со-ко-ломъ со-ко-линь у-ле-титъ. А мы е-го стрѣ-лой за-стрѣ-лимъ со-ло-

ten, l'enfant prendra me-me che-mis. Que sons der le fils d'I-gor sur l'arc de sa-cro-com-be sous no-s fle-ches
тѣмъ. То и со-ко-линь у-ле-титъ. А мы с-го, по-на-онъ а-дѣть, стрѣ-лой за-стрѣ-лимъ со-ло-
Nest, folgt ihm der junge Fal-ke Kon-heit. He-run-ter schies-sen wol-len den Jun-gen gleich mit god-nem
правъ шакъ! нель-летъ!

lacht wohl, es laut! es sei! Nель-зя um ihn zu mort! ge-ge-schenn!

The piano accompaniment includes dynamic markings such as *p*, *mf*, *sf*, and *tr* (trills).

F

той. *Suis donc, Mon-
 зя. Повѣрь ты намъ и сдѣ - лай такъ, Вѣдь мы все - гда вѣдѣлахъ вой - ны Со-вѣ - та
 той. *sehem! Новѣрь ты намъ и сдѣ - лай такъ, Вѣдь мы все - гда вѣдѣлахъ вой - ны Со-вѣ - та
 той. *Folg' un-
 зя. *serm Rath und thu - e so. Wir hö - ren ja stets auf dein Wort, wenn es sich****

F

tous s'ap-pès, san- glants! Oui, pour pu- nir le fu- gi- tifs Ex- ter- mi-
 про - снъ 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

mf

unis.

Poco allargando.

Musical score for piano and orchestra, measures 1-10. The score includes staves for piano (treble and bass clefs) and orchestra (strings and woodwinds). Dynamics include *ff* and *sf*. The piano part has a melodic line with some ornaments.

f Non!
Нить!
Нить!

nous tous nos cap-tifs, Ex-ter-mi-nons tous nos cap-tifs!
 нити - ныхъ намъ каз-нить, Не то по-лонь отъ насъ уй-деть.

Schwarm der Rus-sen lass hin-rih-ten oh-ne Auf-schub, Chan!
 плън - ныхъ намъ каз-нить, Не то по-лонь отъ насъ уй-деть.

Musical score for piano and orchestra, measures 11-20. The piano part features a dense, rhythmic texture with many sixteenth notes. The orchestra provides harmonic support. Dynamics include *ff*, *p*, and *pizz.*

Poco allargando.

Picc. *p poco cresc.* *mf* *p poco cresc.* *mf*

Fl. I. *mf poco cresc.* *mf* *mf poco cresc.* *mf*

Fl. II. *p poco cresc.* *mf* *p poco cresc.* *mf*

Ob. *pp poco cresc.* *mf* *pp poco cresc.* *mf*

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

Fag. *p poco cresc.* *mf* *p poco cresc.* *mf*

Cor. *P* *mf* *p* *mf*

Trombe. *mf* *p* *mf*

Tromb. e Tuba.

Timp. *p*

Triang. *p*

Tamburino.

Piatti. *p*

Il vaut mieux te- nir le jeu- ne, seu- con- ter l'a- mour

Е - сли ко- коль ко- гда- ду у - ле- тѣль, то мы со-

da der Fälk' ge- flo- gen ist in sein Nest, so wal- len

arco *p* arco *p*

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

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

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 cresc.* *mf cresc.*

p cresc. *mf cresc.*

cresc. *p cresc.*

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

ко - жу - ка о - ны - та - емь млад - -ной дѣ - ву - шей.

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

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

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

The musical score consists of several systems of staves. The upper systems feature complex rhythmic patterns with triplets and accents, marked with a forte (*f*) dynamic. The lower systems include vocal lines with lyrics in French and Russian, and piano accompaniment. The piano part includes chords and melodic lines, with dynamic markings such as *mf* and *p*.

Lyrics:

Viens	sois	donc	de	ma	fa-	mil-	le.	Je
Вотъ	те-	бѣ	же	на.	Вла-	ди-	миръ!	Не
Here	ist	dei	me	Brant,	Wid-	di-	mit!	kein

The musical score is arranged in a system of staves. At the top, there are four staves for the vocal line, followed by a grand staff (treble and bass clefs) for the piano accompaniment. The vocal line includes lyrics in three languages: French, Russian, and German. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *p*, *f*, and *mf*.

Vocal Lyrics:

<i>l'œil</i>	<i>t'u-</i>	<i>nir</i>	<i>a-</i>	<i>vec</i>	<i>ma</i>	<i>fil-</i>	<i>le.</i>	<i>Dans</i>
взглядъ	ты	мой.	и	зять	же-	дан-	ный!	на
<i>Feind</i>	<i>bist</i>	<i>du;</i>	<i>du</i>	<i>bist</i>	<i>mein</i>	<i>Schwä-</i>	<i>ger.</i>	<i>Und</i>

Performance Instructions:

- a2.* (Allegretto 2)
- 3* (Triplet)
- f* (Fortissimo)
- p* (Piano)
- mf* (Mezzo-forte)

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

vos re -- gards l'a -- mouz qui bril-le tra- nit vos
 за - втра вст- сну - май - те ве - жи! И - дель на
 mor - gen waff -- net euch zum Lamp-fe! Auf, auf zum

I Cornetti in B.

Cor. Alti. in Es.

Cor. Tenori. in B.

Cor. Bassi e Tuba.

coeurs. Et nous, mar- chons, so- uons a vain- queurs!

Straß! *Mach* Rus- sen- land! *Schmach,* *Tad* dem *Vend* -

Русь! Въ по - ходъ на Русь! По - бьемъ вра - га!

Ten. Bassi. Въ по - ходъ на Русь! По - бьемъ вра - га!

Soprani. Въ по - ходъ на Русь! По - бьемъ вра - га

ХОРЪ. (Половцы.)

CHŒUR DES POLOVZES.

Tenori. CHOR DER POLOVZER.

Bassi. И - демъ

ХАНЫ.
LES KHANS.
DIE CHANÉ.

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

вЪ по-ходЪ на Русь! По-бьемъ враговъ, возьмемъ по-лонь, до-

вЪ по-ходЪ на Русь! По-бьемъ враговъ, возьмемъ по-лонь, до-

вЪ по-ходЪ на Русь! *Wir keh- ren bald zu- rück mit viel- chen*

вЪ по-ходЪ на Русь! По-бьемъ враговъ, возьмемъ по-лонь, до-

zum Kampf, *zum Streit!* По-бьемъ враговъ, возьмемъ по-лонь, до-

1. 2.

Fl.

Ob.

Cl.

Fag.

Rus - ses, Marchons! *chons! Gloire au Khan Kon - tschak! Au ter - ri - ble bat! victoire 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

Воз - ве - туи Kampf! *Kampf! Heil dem Khan Kon - tschak! Heil dem Gros - sen Groß. M. Sen*

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

The first system of the score consists of four staves. The top two staves are for the piano, with the right hand in the treble clef and the left hand in the bass clef. The bottom two staves are for the violin, with the first violin in the treble clef and the second violin in the bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. It begins with a series of chords and rhythmic patterns, including accents and slurs.

The second system continues the musical score with four staves. It features a variety of musical notations, including triplets, slurs, and dynamic markings such as *ff* (fortissimo) and *a2.* (second ending). The piano part continues with complex chordal textures, while the violin parts have more melodic lines with slurs and accents.

The third system of the score consists of four staves, continuing the instrumental parts. The piano part maintains its dense harmonic structure, and the violin parts continue with their respective melodic and rhythmic contributions.

The fourth system is a vocal score for four voices: Soprano, Alto, Tenor, and Bass. Each voice part has a line of music with lyrics underneath. The lyrics are in Russian: "Кханс! ВСЪМЪ! ВСЪМЪ! ВСЪМЪ! ВСЪМЪ!". The Soprano part has a fermata over the final note. The Tenor part includes the instruction "(Занавѣсъ.)" (Curtain falls). The Bass part has a fermata over the final note.

The fifth system continues the instrumental score with four staves. It includes the instruction "La toile tombe. Der Vorhang fällt." (The curtain falls) above the piano part. The music concludes with a final cadence in the piano part and sustained notes in the violin parts.

This page of musical notation is for a string quartet, consisting of four staves. The notation includes various musical symbols and dynamic markings:

- Staff 1 (Violin I):** Features a melodic line with notes and rests. Dynamic markings include *mf cresc.* and *f cresc.*.
- Staff 2 (Violin II):** Features a melodic line with notes and rests. Dynamic markings include *mf cresc.* and *f cresc.*.
- Staff 3 (Viola):** Features a melodic line with notes and rests. Dynamic markings include *mf cresc.* and *f cresc.*.
- Staff 4 (Cello/Double Bass):** Features a bass line with notes and rests. Dynamic markings include *mf cresc.* and *f cresc.*.

Additional markings include *trem.* (trémolo) and *mf cresc.* (mezzo-forte crescendo) throughout the piece. The notation is dense, with many notes and rests, and includes various articulation marks like accents and slurs.