

PROLOGUE.

ПРОЛОГЪ.

PROLOG.

2

№ 1. Introduction.

№ 1. ИНТРОДУКЦІЯ.

№ 1. Introduction.

(Площадь въ Путивлѣ. Дружина и рать готовыя къ выступленію въ походъ. Народъ.)

(Une place publique de la ville de Poutivle. Les troupes sont sur le point de partir pour la guerre. Le peuple les acclame)

(Ein öffentlicher Platz in der Stadt Putivl. Die Truppen sind zum Ausmarschiren bereit. Das Volk.)

Andante maestoso. M.M. ♩ = 54.

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.

3 Timpani in C.G.E.

LE PRINCE IGOR.  
КНЯЗЬ ИГОРЬ.  
FUERST IGOR.

Soprani.

C O R O.  
Alti.  
Tenori.  
Bassi.

Arpa.

Violini I.  
(16-20)

Violini II.  
(14-18)

Viole.  
(10-14)

Violoncelli.  
(8-10)

Contrabassi.  
(8-10)

Andante maestoso.

This system contains the first five staves of the musical score. The top two staves are treble clefs, and the bottom three are bass clefs. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings such as *p* (piano) and *u2.* (second ending) are present. A *ritardando* marking is visible in the third staff. The notation includes various articulations and phrasing slurs.

This system contains the sixth and seventh staves of the musical score. It continues the complex rhythmic and melodic lines established in the first system. The notation remains dense with many notes and rests, maintaining the intricate texture of the piece.

This system contains the eighth, ninth, and tenth staves of the musical score. It includes detailed performance instructions such as *unis.* (unison), *arco* (arco), *pesante* (heavy), *pizz.* (pizzicato), and *p* (piano). The music continues with complex rhythmic patterns and dynamic variations. A large *A* marking is placed at the bottom of this system.



This section contains the instrumental introduction for the character Igor. It features a complex arrangement of staves for strings and woodwinds. The tempo is marked 'Allegro moderato e maestoso' with a metronome marking of 126. The key signature has one flat (B-flat), and the time signature is 3/4. The music is characterized by rhythmic patterns and dynamic markings such as *f* (forte) and *rit.* (ritardando). There are several 'a2.' markings, likely indicating a second ending or a specific performance instruction.

ИГОРЬ. LE PRINCE IGOR. FUERST IGOR. *f*

This section contains the vocal score for the character Igor. It includes two vocal parts: a soprano part (marked 'Сопрано') and a tenor part (marked 'Тенор'). The lyrics are provided in both Russian and German. The Russian lyrics are: 'Солнцу красному сла-ва, сла-ва, сла-ва въ не-бѣ у насъ, князю И-го-рю сла-ва, сла-ва, слава у насъ на Ру-'. The German lyrics are: 'Hil-ler Son-ne sei Eh-re, Eh-re, hoch am Him-mel-dni Dir im-sein Für-sten sei Eh-re, Ruhm im heil-i-gen Reich der'. The vocal lines are accompanied by a piano accompaniment. The tempo remains 'Allegro moderato e maestoso'.

This section contains the piano accompaniment for the vocal section. It features a complex arrangement of staves for the piano. The tempo is marked 'Allegro moderato e maestoso'. The piano part provides a rhythmic and harmonic foundation for the vocal lines, with various dynamic markings and articulation symbols.

Musical score for the first system. It consists of a piano part and a string ensemble part. The piano part is in the upper register, and the string ensemble part is in the lower register. The piano part begins with a *p* dynamic marking. The string ensemble part also begins with a *p* dynamic marking. The key signature is one sharp (F#).

Musical score for the second system, featuring vocal lines and piano accompaniment. The vocal lines are in the upper register, and the piano accompaniment is in the lower register. The vocal lines begin with the word "neur!" and "en!". The piano accompaniment begins with a *p* dynamic marking. The key signature is one sharp (F#).

nevr!  
en!  
uns!  
en!

*Gloire à Vse-vo-lod, vain-gueur Au guer-rier fou-gueur, glai-re, glai-re,*  
Буй ту-ру Все-во-ло-ду Сви-то-сла-вну сла-ва, сла-ва  
*père sei tap-ferem Fürsten Trouk tscheu-sky den*  
Буй ту-ру Все-во-ло-ду Сви-то-сла-вну сла-ва, сла-ва  
*Die Trouk-sky he-roi, à Vse-vo-lod vain-gueur, soil glai-re un-nevr!*  
Глу-ри-и я-ро-му, цня-ви Труб-цев-ско-му, буй ту-ру, Все-во-ло-ду сла-ва, сла-ва

Musical score for the third system, featuring piano and strings. The piano part is in the upper register, and the string ensemble part is in the lower register. The piano part begins with a *p* dynamic marking. The string ensemble part also begins with a *p* dynamic marking. The key signature is one sharp (F#).

rit. G  
p  
p

az.

*p*

*vo*

*gloire aux prin-ces gloi--re!* Младъ Воло-ди-ми-ру да на Пу-тив-ль, младъ Сви-то-сла-ву да князю на Рыльскъ,

кни-зю сла-ва, сла-ва! *Au vaill-lant fils d'Y-gor, au jeu-ne Wlad-i-mir, A Svia-to-slâv, à ce-voi que Riik doit dé*

*Und in der Stadt Wo-Tyl ein-ger-wa-rt-lich, wec Svia-to-slâv jun-ger Für-sten von Riisk sei-*

кни-зю сла-ва, сла-ва! Младъ Воло-ди-ми-ру да на Пу-тив-ль, младъ Сви-то-сла-ву да князю на Рыльскъ,

— князю сла-ва, сла-ва! —

*p*

Rallent. a tempo

B

in A.

in A.

in A.

*mir, oui, gloire à tous, oui, glai-re!*

*Eh - re, Eh - re, dans les En - re!*  
 сла - ва, сла - ва кня - зю, сла - ва  
*mir, oui, gloire aux prin - ces, que tout Rus - se doit ché - ri!*  
 сла - ва на Ру - си!

*Pist sei, Eh - re, D - gor sei lat im Rus - en - land!*  
 сла - ва, сла - ва кня - зю, сла - ва сла - ва на Ру - си!

*-mir, oui, gloire aux prin - ces que tout Rus - se doit ché - ri!*  
 сла - ва, слава князю, слава сла - ва на Ру - си!

*dolce*  
 Съ Дона ве - ли - ка - го до луко - мор - я  
*Les step - pes ont l'é - cho de leur rail - lan - ce;*

Съ Дона ве - ли - ка - го до луко - мор - я  
 Нел - то - нел Лаб - лед ер - кинг и ден степ - пен

*sul G*

*pizz.*

*pizz.*

*pizz.*

*dim.*

*arco*

*pp*

*arco*

*arco*

*arco*

Rallent. a tempo

B

*mf*

*Solo dolce*

*mf*

*mf*

*mf*

слава звѣнитъ по степямъ Половецкимъ, Въземляхъ не-знае-мыхъ славу по-ютъ вамъ. Слава, слава!  
*De-puis le Don jusqu'à la mer in-ter-men-se. Et les pa-lys loin-tains sa-vent que gloi-re, gloi-re, gloire!* Слава, слава!  
*Heil an dem brei-ten Don bis an das Weit' Meer. Für-sten, ihr wer-det ge-lobt in der Frem-de. Heil euch! Heil euch!* Heil euch! Heil euch!

*mf*

*Heil euch, ihr Herr-nen-chen!*  
 Слабымъ князьямъ нашимъ,  
*gloire à nos grands sei-gneurs!*

*arco*

*p*

*p*

*mf pizz.*

*mf pizz.*

*mf pizz.*

*mf*



C

*dolce*

*p*

*dolce*

*p*

И на Ду-най рѣкѣ славу по- ютъ вамъ, сла-ву по- ютъ вамъ да красныя дѣ- вицы. Льется ихъ голосъ отъ

Vers le Da- nu- be bev les bel-les fil- les cé- le- brent leurs ex- ploits dans les fa- mil- les; Jus- qu'à Hi- en leurs voix

Прѣдъ тоѣ Мѣдчен амъ у- феи деръ Дон- ау си- ген имъ Шо- ре еучи, Фу- сти, диъ Лоъ- ле- деръ Су- боенъ тоиъ Фу- теи ири

И на Ду-най рѣкѣ славу по- ютъ вамъ, сла-ву по- ютъ вамъ да красныя дѣ- ви- цы, Льется ихъ голосъ отъ

*p*

und ev- rem- daz- sem Her- und an der Dan- au ihr wer- det ge- lobt zu der

Храбрыя дружинамъ ихъ ии на ду-най рѣ- кѣ сла- ву по- ютъ вамъ и лизъ

A leurs guer- riers vain- queurs! Vers de Da- nu- be on cé- le- bre en choeur d' vous prin- ces,

*dolce*

*arco*

*arco*

*p*

*arco*

*C<sup>p</sup>*

Musical score for the first system, featuring piano and strings. The piano part includes dynamic markings: *p*, *poco*, and *cresc.*. The strings play a rhythmic accompaniment.

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

Russian lyrics: моря до Ки-е-ва. Сла-ва, сла-ва! Сла-ва, глор-ри! глор-ри! глор-ри! Heil euch! Heil euch!

German lyrics: Lobt nun die Herr-lich-ten, Slav-nymъ кня-зьямъ нашимъ,

French lyrics: A leurs guer-niers vain-queurs.

Musical score for the third system, featuring piano and strings. The piano part includes dynamic markings: *p*, *mf*, and *marc.*. The strings play a rhythmic accompaniment.

Musical score for the first system, including vocal lines and piano accompaniment. The score is in G major and 2/4 time. It features a vocal line with lyrics in French and Russian, and a piano accompaniment with various dynamics and markings.

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

gloi - re!	Heil den herr - lich - sten
Сла - ва! ре!	Всѣмъ кня - зьямъ на - шимъ
Heil euch!	А nos grands sei - gneurs
А leur guer - riers vain - queurs	Heil den herr - lich - sten
Ра - ти хо - роброй ихъ,	Всѣмъ кня - зьямъ на - шимъ
Heil eu - ren kriegs - teu - ten	Heil den herr - lich - sten
Сла - ва! ре!	
gloi - re!	

Musical score for the third system, including piano accompaniment. The score continues with various dynamics and markings, including *f cresc.* and *ff*.

The first system of the musical score consists of ten staves. The top four staves are vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom six staves are piano accompaniment, including the right and left hands of the piano and a double bass line. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal lines feature melodic phrases with some slurs and accents. The piano accompaniment includes chords and rhythmic patterns.

The second system of the musical score features vocal lines with lyrics in three languages: Russian, French, and German. The piano accompaniment continues from the first system. The lyrics are as follows:

с - ла - ва, с - ла - ва, с - ла - ва!	Ра - ти хра - брой ихъ
<i>gloi - re! gloi - re! gloi - re!</i>	<i>Aux guer-riers vain-queurs</i>
с - ла - ва, с - ла - ва, с - ла - ва!	Ра - ти хра - брой ихъ
<i>Für - sten Heil euch! Heil euch!</i>	<i>En - re sie eu - ren</i>

The third system of the musical score consists of six staves, primarily piano accompaniment. It includes the right and left hands of the piano and a double bass line. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and some chordal textures. The system concludes with a final cadence.

The first system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef, with lyrics in Cyrillic and Latin. The next two staves are piano accompaniment in treble clef, featuring chords and melodic lines. The bottom four staves are piano accompaniment in bass clef, including a prominent bass line and harmonic support. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

The second system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef, with lyrics in Cyrillic and Latin. The next two staves are piano accompaniment in treble clef. The bottom four staves are piano accompaniment in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

The third system of the musical score consists of five staves, all of which are piano accompaniment. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The bottom two staves feature a rhythmic pattern of eighth notes.

The first system of the musical score consists of ten staves. The top two staves are vocal lines with lyrics. The remaining staves are instrumental accompaniment, including piano and bass parts. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It features a variety of rhythmic figures, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte) are present throughout the system.

The second system continues the musical score with ten staves. It includes vocal lines with lyrics in Russian: "Сла - ва!" and "Гло - ри!" on the top staff, and "Сла - ва!" and "А - ле!" on the bottom staff. The instrumental accompaniment continues with similar rhythmic patterns and dynamic markings.

The third system consists of ten staves, primarily instrumental accompaniment. It features piano and bass parts with rhythmic patterns consistent with the previous systems.

The fourth system consists of ten staves, primarily instrumental accompaniment. It features piano and bass parts with rhythmic patterns consistent with the previous systems. The word "pesante" is written multiple times across the system, indicating a change in tempo or mood. Dynamic markings like *mf* and *f* are also present.

The first system contains piano and string parts. The piano part (top) features complex rhythmic patterns with slurs and accents. The strings (bottom) consist of multiple staves with various musical notations including slurs, accents, and dynamic markings. The key signature is one flat (B-flat).

Кн. Игорь. *LE PRINCE IGOR* FUERST IGOR.

Igor. *Vor-än, Vor-än zum Hel-gen Stret!*  
 И-демъ на брань съ врагомъ Ру-си!  
*Mar-chons, et mort aux en-ne-mis!*

CHOEUR CHOR

*Et que Dieu donne au prince la vic-toi-re!*

Подай вамъ Богъ побѣ-ду надъ вра-ги!

*Gott hel-fe euch zu schla-gen Fein-das Hee-re!*

Goü!

Ovi!

Goü!

Ho!

Хоръ.

The second system contains piano and string parts, continuing from the first system. It includes dynamic markings such as piano (p), mezzo-forte (mf), and fortissimo (ff). The piano part (top) has complex rhythmic patterns. The strings (bottom) consist of multiple staves with various musical notations including slurs, accents, and dynamic markings.

Andante.

Allegro moderato. ♩ = 104.

17  
P.G.

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings like *mf* and *p*, and the violin part has a *trio* section. The tempo is *Andante*.

Zum Kampf, zum Kampf mit Hei-den Chanen!  
 И-демъ на хановъ По-до вецкихъ!  
 Quis soucit en-jeu par nous sou-mis!

Pour en la honte et pour nous la vic-toi-rie!

Руси о-биду кровью враждей смойте!

Jetzt gilt's an ih-nen um-sie Schmach zu vä-chen.

Pou!

Oui!

Pou!

No!

Musical score for the second system, featuring vocal parts with lyrics in German, Russian, and French. It includes dynamic markings like *ff* and *p*. The tempo is *Allegro moderato*.

Musical score for the third system, featuring piano and violin parts. The piano part has dynamic markings like *mf* and *p*. The tempo is *Andante*.

Andante.

Allegro moderato.

P.G.



Poco meno mosso. ♩ = 96

First system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The tempo is marked 'Poco meno mosso' with a quarter note equal to 96 beats per minute. The key signature has two flats. Dynamics include *mf* and *mf*<sup>2.</sup>. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation. It features vocal parts and piano accompaniment. The tempo remains 'Poco meno mosso'. The key signature has two flats. Dynamics include *mf* and *mp*. The piano part continues with a rhythmic accompaniment.

**UNE PARTIE DU CHOEUR. LES BOYARDS.**  
 (14-16) *mp* *Dis-per-se les* toi vain-gueur d'ol-ta-va! *Que soient par toi les hor-des é-cras-*  
 Раз-бей ихъ такъ, какъ билъ ты ихъ за Вар-лой!  
 Го-ни вра-говъ, какъ гналъ ты ихъ за

**CHOR DER BOYAREN**  
 (12-14) *mp* *Sieg-un-tern Fürst, dem Sie-ger* *an der War-Vie!*  
 Раз-бей враговъ, какъ билъ ихъ при Ол-та-вѣ.  
 Го-ни вра-говъ, какъ гналъ ты ихъ за

*Ton bras est fort, devant lui, tout tom-be-a!*

Third system of musical notation. It features piano accompaniment for the first three systems. The tempo is 'Poco meno mosso'. The key signature has two flats. Dynamics include *p* and *mf*. The piano part continues with a rhythmic accompaniment.

Poco meno mosso.

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a prominent rhythmic pattern in the right hand and a more active bass line. Dynamics include *mf*, *f*, and *pp*.

Кн. ИГОРЬ. LE PRINCE IGOR. FUERST IGOR.

Musical score for the second system with Russian, French, and German lyrics. The vocal line is accompanied by piano accompaniment. Dynamics include *f*, *pp*, and *mf*.

И - дель мы съи - деж - дой на  
 Quand Dieu les - pe - ran - ce nous  
 Dieu se - ra votre é -  
 Божъ по - мо - жеть  
 Gott de - stin - te  
 Des khans hos-ti-les pour-suis les ar-mé-es.  
 Пусть По-ло-вец-кихъ хановъ бу-дутъ смяты!  
 A-vec tout se-rait.  
 Мечъ зомъ; бей павъ вражъ и пол-ки.  
 Пусть По-ло-вец-кихъ хановъ бу-дутъ смяты!  
 (tutti)  
 p Gott nun set mit  
 Да по - мо - жеть  
 Und mog' das mächt'ge Heer der Chanen schmä-dlich ganz un-ter-gehn.  
 Мечъ зомъ; бей павъ и пол-ки.  
 Schla-ge, Fürst, des Fein-des Schwarm.  
 Gott

Musical score for the third system, primarily piano accompaniment. The piano part continues with complex rhythmic patterns and dynamics including *f*, *sf*, *pp*, and *f*.

The first system of the musical score consists of ten staves. The top two staves are vocal lines, with the upper staff in soprano clef and the lower staff in alto clef. The bottom eight staves are for piano accompaniment, including two grand staves (treble and bass clefs) and four individual staves for strings. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *mf*.

The second system of the musical score contains lyrics in three languages: French, Russian, and German. The lyrics are arranged in three columns corresponding to the vocal lines. The French lyrics are: *qui de mar- chons au com- bat pour la foi!* / *Dieu vous con- duise, ô chefs rail- lants con- tre les Sozie- he in den Kampf mit Gottes Schütze*. The Russian lyrics are: *Бо- ге- ра за- бл- бу за Русь за на- ро-д!* / *Пусть Богъ ведетъ те- би на брань за Русь на*. The German lyrics are: *Gott be- glei- te p- rous qui- dei!* / *Пусть Богъ ведетъ те- би на брань за Русь на*. The musical notation continues with vocal lines and piano accompaniment, including dynamic markings like *f* and *mf*.

The third system of the musical score is primarily piano accompaniment, consisting of ten staves. It continues the instrumental parts from the previous systems, including the grand staves and individual string staves. The music features various rhythmic patterns and dynamic markings, maintaining the overall musical structure and key signature.

pp

pp

pp

pp

pp

Je veux où la gloi-re m'ap-pel-le, Al-

Коль-то мо-щ-е пре-зо-в-е-но мнѣ мнѣ-бъ х-с-е-ти. Богъ по-с-о-бъ, во-д-у

God Be- die- te each Dieu soit votre e- gl-

го-ре вра-гамъ! Богъ по-с-о-бъ, во-д-у

hor - des des khans. P Dieu soit votre e- gl-

we - he dem Feind! P Dieu soit votre e- gl-

го-ре вра-гамъ! fu- re God each zum

gross- que Dieu soit votre e- gl-

fu- re Gott each zum

p

p

p

p

p

mf

mf

sf p

pp

sf p

pp

sf p

pp

sf p

pp

G sf p

pp

The first system of the musical score consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The piano part features a prominent melody in the right hand, marked with *Solo* and *dolce*. The left hand provides harmonic support with chords and a steady bass line.

*le p glaive en main. Mal-heur à la race in-fi-dè-le! Je veux mourir au trou-*  
 с-ла- ду ру-цъ въ да-ле-кихъ сте-пахъ По-до-ви-нхъ; съ-че-стью тамъ па-сть, иль вра-  
 да-стъ стъгъ митъ Speer die mei-ten, die weg-lo-sen Step-pen. Dort em-en ruh-m-vol-len

*o-euch!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!*

*o-euch!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!*

*o-euch!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!*

*o-euch!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!*

*o-euch!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!*

*o-euch!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!*

*o-euch!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!*

*o-euch!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!*

*o-euch!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!*

*o-euch!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!* *Dieu!* *Gott!*

The second system continues the musical score. It features a piano accompaniment with a melodic line in the right hand and a supporting bass line in the left hand. The piano part is marked with *poco cresc.* and *mf dim.*. The vocal lines are partially obscured by the piano accompaniment.

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p* and *poco cresc.*

ver du l'ap- pân Con- quê- te nou- vel- le.  
 ГОДЪ ПО - ГЛ. - АННЪ. СЛ. - АННЪ - Ю ВЕР - НУТЬ - СЯ.  
 Tod fin - den, o - - der heim - keh - ren sieg - reich.

*ff* *dim.*  
 gloi - - - - - ba! gloi - - - - -  
 Сла - - - - - ва! Сла - - - - -

*ff* *dim.*  
 Heil dir! Heil dir! Heil dir!

*ff* *dim.*  
 gloi - - - - - na! gloi - - - - -  
 Сла - - - - - ва! Сла - - - - -

*ff* *dim.*  
 Вернешься князь, со славою новой ты до- мой!  
 Tu re- vien- dras vain- queur de vi- ra- ge loin- tain!  
 Идѣи гонимъ, а Понѣи, а съ гонимъ, а съ гонимъ.

Musical score for the second system, including vocal lines and piano accompaniment. The piano part continues with a melodic line and bass line. Dynamics include *ff* and *dim.*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

Rallent. assai.

a tempo

Musical score for the third system, including vocal lines and piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *sf*.

dim. poco a poco  
dim. poco a poco  
dim. poco a poco  
a2. p  
dim. poco a poco  
dim. poco a poco  
a2. p

ва, сла - ва! Сла - ва, сла - ва!  
re, gloi - re! gloi - re! gloi - re!  
dir! Heil dir! Heil dir! Heil dir!  
ва, сла - ва! сла - ва, сла - ва!

dim. poco a poco  
dim. poco a poco  
dim. poco a poco  
pizz. p p  
dim. poco a poco  
dim. poco a poco  
dim. poco a poco  
pizz. p p  
f dim. poco a poco p pp  
Poco rit.

Moderato. ♩ = 88.

Flauto piccolo.

Flauti.

1 Oboe.

1 Corno inglese.

Clarineti in B.

1 Clarinetto basso in B.

Fagotti.

Corni in F.

Trombe in B.

Tromboni e Tuba.

Timpani in G. D. Piatti.

Tamtam.

ВЛАДИМІРЪ ИГОРЕВИЧЪ.

VLADIMIR IGOREVITCH. WLADIMIR IGOREWITSCH

LE PRINCE IGOR Кн. ИГОРЬ. FUERST IGOR.

Кн. ВЛАДИМІРЪ Галицкій.

(Темнѣть. Начало солнечнаго затмѣнія. Всѣ въ изумлѣніи глядятъ на небо.)  
*Al- lons, guer- ners, l'heurea son- ne!* (Le ciel s'assombrit. Une éclipse de soleil commence  
 Кнзъ и. по - да намъ въ - стъ - пать. Tous regardent le ciel avec surprise.)  
*Auf, auf! Die ston-de, sie ist da.*  
 Кн. ВЛАДИМІРЪ Галицкій. LE PRINCE VLADIMIR GALITSKY. FUERST WLADIMIR GALIZKY.  
 (Es wird dunkel. Die Sonnenfinsterniss fängt an. Alle blicken mit Erstaunen zum Himmel auf.)

Soprani.

Alti.

Tenori.

Bassi.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Moderato.



The first system of the musical score consists of ten staves. The top five staves are in treble clef, and the bottom five are in bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. Dynamics include *ppp*, *pp*, *p*, and *mf*. There are various articulation marks such as accents and slurs. A 'Solo' marking is present in the fifth staff of the system.

Кн. ВЛАДИМІРЪ Гал. P. VLAD. GÁLITSKY. F. WLAD. GÁLIZKY.

Was sol's be-deu-ten? den hel-len? *pp* verschlingt die  
 Was sol's be-deu-ten? den hel-len? *pp* verschlingt die  
 Was sol's be-deu-ten? den hel-len? *pp* verschlingt die

The second system of the musical score consists of ten staves. The top staff contains a few notes, while the remaining staves are mostly empty. This system appears to be a continuation or a separate section related to the lyrics provided.

The third system of the musical score consists of five staves, likely representing a piano accompaniment. It features *pizz.* (pizzicato) markings and dynamics such as *pp*, *cresc.*, *p*, and *mf*. The notation includes chords and rhythmic patterns.



pp sf sf pp pp pp Solo p mf

ВЛАД. ИГОРЕВИЧЪ VLAD. IGOREVITCH. WLAD. IGOREWITSCH.

*Il semble craindre sans le soleil, sembler à peine être  
И, словно мѣсяцъ на небѣ, солнце стонетъ сер-  
Und glückselig, niemand sieht. Si en est de Som. ne  
wiedle*

знаменье Бо-же, князь!

*prise, un pre-sage fa-tal!*

знаменье Бо-же, князь!

*Zeichen ist das, gu-ter Fürst!*

sul D (G) (B)

sul D (G) (B) *dim. pp*

sul D (G) (B) *dim. pp*

sul D (G) (B) *dim. pp*

(sul D) (A) *dim. pp*

*trem.*

*pp cresc.*

*pp cresc.*

*pizz.*

Musical score for the first system, featuring multiple staves with various musical notations and dynamics. The system includes a vocal line with lyrics and a piano accompaniment. Dynamics include *f*, *p cresc. molto*, and *p cresc.*.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "Oxъ, некъ до - Prince c'est Oxъ, некъ до -". Dynamics include *f* and *sf*.

Musical score for the third system, featuring piano accompaniment with detailed dynamics and performance instructions. The lyrics are: "Ach, die ses trem.". Dynamics include *f*, *ff*, *p cresc. molto*, and *p cresc.*. Performance instructions include "sul ponticello" and "sul A".

tranquillo.

K

pp  
sf  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp

(На сценѣ советѣ темпо.)

бру то зна-мень-е, князь!  
ла прѣ-са-ге фа-тал!  
бру то зна-мень-е, князь!  
Зѣ-чен драхт мѣл Ун-heil!

En plein mi-di l'é-toi-le  
Средь бѣ-ла дня заж-гли-ся  
Sieh da: am Tu-ge fun-ken

dim. pp  
dim. pp  
dim. pp  
dim. pp  
pp  
p  
pp cresc.  
pp cresc.  
Soli  
pp cresc.

Stringendo

poco

a

poco

Musical score for the first system, featuring multiple staves with musical notation and dynamics. The score includes a vocal line and several instrumental lines. Dynamics include *mf*, *f*, and *mf cresc.*. The tempo markings are *Stringendo*, *poco*, *a*, and *poco*.

Musical score for the second system, including vocal lines with lyrics in French, Russian, and German. The lyrics are:
   
French: *Et sure nous pla-ne la sombre nuit!*
  
Russian: *О-кутать зем-лю у-жасный мрак!*
  
German: *Die Er-de hüllt sich in Dunkel ein!*
  
The score also includes the word *luit!* and the Russian text *звѣз - ды!* and *стер - не!*. Dynamics include *mf*, *f*, and *mf cresc.*.

Musical score for the third system, featuring piano and bass staves with intricate notation. The piano part includes *mf* and *ff* dynamics and the instruction *sul ponticello*. The bass part includes *mf cresc.* and *ff* dynamics. The tempo markings are *Stringendo*, *poco*, *a*, and *poco*.

Stringendo

poco

a

poco

*mf cresc.*

Tempo I.

Musical score for strings and woodwinds, measures 1-10. The score is in 3/4 time and features a key signature of one sharp (F#). The woodwind parts (flute, oboe, clarinet, bassoon) and string parts (violin I, violin II, viola, cello, double bass) are arranged in a standard orchestral format. The dynamics range from piano (p) to fortissimo (ff). The tempo is marked 'Tempo I.'.

Vocal score with Russian and German lyrics, measures 1-10. The Russian lyrics are: "На-ста-ла ночь!" and "Ду-хотъ бу-детъ ей!". The German lyrics are: "Ovi, cet'la nuit!", "Prin - ce, re-", "Oxъ, не хо -", and "Fürst, Ker - be". The vocal parts are in 3/4 time and feature a key signature of one sharp. The dynamics range from piano (p) to fortissimo (ff).

Musical score for strings and woodwinds, measures 11-20. The score continues from the previous section and features a key signature of one sharp. The woodwind parts and string parts are arranged in a standard orchestral format. The dynamics range from piano (p) to fortissimo (ff). The tempo is marked 'Tempo I.'.

Tempo I.

The first system of the musical score consists of ten staves. The top three staves are for vocal parts, with lyrics in Russian, French, and German. The remaining seven staves are for instrumental parts, including strings and woodwinds. The tempo is marked 'L Poco più mosso e rallent. poco a poco'. Dynamic markings include 'dim.' (diminuendo) and 'mf' (mezzo-forte).

дить бы въ по - ходъ те - бѣ, князь! Охъ, не хо - дить,  
 тance aux pro- jets glo- ri- eux! At- tends en core,  
 дить бы въ по - ходъ те - бѣ, князь! Охъ, не хо - дить,  
 heim, zie- he nicht in den Krieg! Fürst, bleibe heim!

The second system of the musical score consists of five staves. The top two staves are for vocal parts, with lyrics in Russian, French, and German. The remaining three staves are for instrumental parts. The tempo is marked 'L Poco più mosso e rallent. poco a poco'. Dynamic markings include 'dim.' (diminuendo).



stringendo assai.

Musical score for strings and piano, measures 1-12. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. Dynamics range from *mf* to *pp*. The tempo is *stringendo assai*.

Кн. ИГОРЬ.

LE PRINCE IGOR. FUEIRST IGOR.

Haupt

Vocal score for Prince Igor, measures 1-2. The score includes staves for Soprano, Alto, Tenor, and Bass. Lyrics are in Russian, French, and German.

Сoprano: *mf* Охъ, не хо - дить, *p* Охъ, не хо - дить!

Alto: *mf* reste en ces lieux! *p* reste en ces lieux!

Tenor: *mf* Охъ, не хо - дить, *p* Охъ, не хо - дить!

Bass: *mf* Fürst blei-be heim! *p* Ach, zieh' nicht aus!

Piano accompaniment for the vocal score, measures 1-2. The score includes staves for Violoncello and Contrabasso.

stringendo assai.

Allegro risoluto.  $\text{♩} = 132$ .

Flautopiccolo.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Trombe in B.

Tromboni e Tuba.

Timpani in F. B.

LE PRINCE IGOR.  
 КН. ИГОРЬ.  
 FUERST IGOR.

*ciel sur nous un nau-rye-ge, Qui m'por-ter? Marcher a vec moi! Le la plus forte que tout le monde se-ge.*  
*Богъ - знаменъ отъ Бо-га, Ри-до - гу, иль бытъ знаменъ ны! Ду-а, бы сво-ей ии - то не о-бодетъ, не.*  
*die- ses zei-chen vor-ge-der-let, das wer-den wir ef-fah-ren bald. Da Nie-mand den ge-schick ent-ge-hen kann, wa-*

Soprani.

Alti.

Tenori.

Bassi.

C O R O.

Arpa.

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Allegro risoluto.

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

*Mon glaive et ma foi !* *Mes dou-ve cause sa-m-te,* *Com-ment sans gloi-re ve-re-ni-er* *Guer-*  
 To GOST' - ch HAVL? *И - деи-ль за пра-во-е ми-а-до,* *3a бл - по-дичи-я, 3a Duch.* *Es*  
 zu diem un-sre Forcht? *Wir strei-ten für ge-rech-te Säch-e:* *für glau-ben, He-mäch, für das Volk.*

Musical score for the second system, primarily consisting of blank staves.

Musical score for the third system, featuring piano and vocal staves with musical notations and dynamics.

Musical score for the first system, measures 31-40. The score includes a vocal line and piano accompaniment. The piano part features dynamic markings such as *p*, *sf*, and *p mf*. A first ending bracket labeled "n2." is present in the piano part.

*riers, courage! Al- lops marchons sans crainte pour val- l'aire ou pour mour- rir!*  
 же - ли намъ безъ бо - ги во- ро- тить- ся, и пу- ть, от- крыть вра - гамъ?  
*wä - re schänd- lich heimaufkehren ohn Schweistreich, da der Feindt uns droht.*

Musical score for the second system, measures 41-50. The score continues the vocal and piano parts from the first system. The piano part includes dynamic markings such as *p*, *sf*, *p mf*, and *p*.

Ob. Moderato.  $\text{♩} = 96$ .

Clar.

Fag.

(14-16) *p* Une partie du Choeur. LES BOYARDS. *p*

(12-14)

*est bien vital, mais, pour tant, res- ter se-rait pré- dent.*  
 ТАКЪ-ТО ТАКЪ, КИИЗЪ, а все бы- бы-ше не хо- дитъ.

*fürst du hast recht, doch war, es bes- ser nicht zu ziehn.*  
 А все бы- бы-ше не хо- дитъ.  
 Du hast wohl recht, doch bleibe heim.

CHOR DER BOYAREN.

Moderato. *poco rit.* **M**a tempo. risoluto.

az.

Corni

Trombe

Timp.

*vite en selle! et grav loin, vers la mer. Nos fiars cour- surs nous em- por-*  
 Бѣгъ - а, съ - дѣтъ на бор - зыкъ ко - неи и по - спѣтъ съ - нѣ - го - мо -

*Kreuz - de, schwingleuch auf Ros- se und fliegt zum bläu - en Meer mit Fal-ken - ei-*

*poco rit.* **M**a tempo. risoluto.

The first system of the musical score consists of seven staves. The top staff is a vocal line with lyrics. Below it are four staves for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The bottom two staves are for a piano accompaniment. Dynamics include *mf* and *dim.* (diminuendo). The key signature has one flat (B-flat).

The second system continues the vocal and piano parts. The vocal lines have lyrics: "Сла - ва, сла - ва, Сла -", "Глои - ре! Глои - ре! Глои -", "Heil - ba, Heil - ba, Heil -", and "Сла - ва - - Heil - - -". The piano accompaniment includes dynamics like *f*, *dim.*, and *dim.*. The key signature remains one flat.

The third system is primarily piano accompaniment for the string quartet and piano. It features chords and rhythmic patterns. Dynamics include *f* and *dim.*. The key signature is one flat.

The fourth system features piano and string parts. The piano part has markings for *pizz.* (pizzicato) and *arco* (arco). The string parts have markings for *arco* and *pizz.*. Dynamics include *f*, *dim.*, and *poco a poco*. The key signature is one flat.

pp

pp

(Князь Игорь отходит и осматривает рать. Князья и бояре его сопровождают.)

*p*

Ва, с.ти - Ва! (Le prince Igor va vers le fond pour passer ses troupes en revue. Les princes et les boyards l'accompagnent.)

ре! р.лои - ре! (Fürst Igor entfernt sich, um seine Truppen zu besehen. Fürsten und Bojaren begleiten ihn.)

ди! ди! ди! ди!

Ва, с.ти - Ва!

ре! ре! ди! ди!

*p*

*pizz.*

*pp*

*p*

*pizz.*

*p*

*pizz.*

*p*

Recitativo Allegro moderato.  $\text{♩} = 120.$

*I. Solo*

Oboi. *sf p*

Clarineti in B.

Fagotti. *p*

Corni III e IV.

**ERÔCHKA.**  
**ЕРОШКА.**

**SKOULĂ.**  
**СКУЛА.**

*A mes, ai-lex la bas, si vous ai-mez le fer.*  
*И ве-раи се-би, и дуть, а мы, братъ, не пой-демъ.*  
*Mr, Freunde, zeit zu Feld; wir blei-ben a-ber hier.*

*Grand merci!*  
*До-дз-но...*  
*Wohl bin ich*

Violini I. *mf pizz.*

Violini II. *mf pizz.*

Viole. *mf pizz.*

Violoncelli.

Contrabassi.

Recitativo. Allegro moderato.

*p>*

*p*

*dolce*

*p*

*Moi j'en ai peur...*  
*У-бьютъ, глѣди...*  
*kein Freunde von Sieg.*

*Oui, chez ga-lit-sky*  
*Къ Во-ло-ди-ми-ру*  
*Beim Fürst ga-lit-sky*  
*chez ce*  
*И-по-*  
*un-serm*

*Chen-geons de mai-tre, quit-tons cest em-fer y*  
*Пой-демъ, по-и-щемъ*  
*Wit wol-len Glück ver-su-chen an-ders-wo.*

*p*

*p*

*p*



Colla parte.

bonseigneur? Fort bien et sy por-ter  
 с-ла-ви-чу, ли-ва-ро, Та-ши-ро-му.  
 gu-ten Herr. Frez und franklebt man dort!

co-de! La se croy-ye le bon vin, ga-  
 нип-ро: там, и ча-но, н ли-ва-ро,  
 richtig! da ge-mess man Bier und meeß im

*sf* *mf* *p*

Colla parte.

a tempo

(Бросив доспехи, крадучись убгаютъ) (Ils se débarrassent de leurs armures et se sauvent furtivement.)  
 (Sie werfen ihre Waffen zu Boden und schleichen davon.)

gromi la par-ze. цѣ-ны буденъ.  
 Ve-ber-stus-se.

*pp* *pizz.* *p* *pp* *pizz.*

*pp* a tempo *pp*

Andantino. ♩ = 104.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Trombe in B.

Timpani in F. C.

JAROSLAVNA.  
ЯРОСЛАВНА.  
JAROSLAWNA.

VLAD. IGOREVITCH.  
ВЛАДИМІРЪ  
ИГОРЕВИЧЪ.  
WLAD. İGOREWITSCH.

LE PRINCE IGOR.  
КНЯЗЬ ИГОРЪ.  
FUERST IGOR.

P. VL. GALITSKY.  
КН. ВЛАД.  
ГАЛИЦКІЙ.  
F. WL. GALIZKY.

*Ap-pe-llex nos dam-es; un der-met a-dieu, Et puis en selle, a-mis, vol-ci l'in-stant sur-preme.*  
Пусть придетъ кня-зья и бо-ярыни; про-ща-ль-но-е отъ ла-ды мы приме-мъ цѣ-ло-ванъ-е.  
*Wol-len wir jetzt Abschied nehmen, Krüggeseßel; von un-sern Hol-den Fräu-en, an die Brud-er sie pressen.*

Violini I.

Violini II.

Viole.

Violoncelli.

Contrabassi.

Andantino.

Fl.  
Ob.  
Clar.  
Fag.  
Corni  
Timp.

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

Allegro agitato.  $\text{♩} = 104$ .

*f dim. dolce*  
*p*

ПРОСЛАВНА. JAROSLAWNA. (бросается къ Игорю.) (courant à Igor.) (Igor umarmend.)

JAROSLAWNA *trem.*  
(10-12)  
(6-8)  
(4-6)  
(4-6)

*sfz*  
*p*  
*f*  
*p*

Ахъ, дада жонъ, дада! Ос-ташь адысь пей-ли, пей-ли въпоходъ! Не время, время по-вѣры ты мнѣ, вер-  
 mein Seelenfreund, o blei-be, o blei-be doch bei mir; o zieh'nicht hin, es ist nicht Zeit, glaub mit, mein Herz; o

*triste en ce lieu. Les temps ont pas d'ou-ve-tes*

Allegro agitato.





*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

ЯРОСЛАВНА. JAROSLAVNA. JAROSLAVNA.

parle i - ce d'hon - neur, Ah! cet là va - son ca -  
я, что сла - жешь ты, всё все сна - ю я ca -  
was du sa - gen wirst; ich weiss es im vor aus ja  
ВЛАД. ИГОР. VLADIMIR IGOREVITCH. WLADIMIR IGOREWITSCH.

Кн. ИГОРЬ. LE PRINCE IGOR. FÜRST IGOR.

fin ton ten - dre coeur. Le sort le veut! Un sal ef - sui te ga - Py -  
литъ, намъ честь не литъ на - сра - нъ! съ вра - гомъ  
will's, die Pflicht zwingt uns zu strei - ten für das va - ter -  
Кн. ВЛАД. ГАЛИЦ. P. VLAD. GALITSKY. F. WLAD. GALITZKY.

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

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

*moi,* *moi,* *le* *com - paigne, ne* *lais* *je* *peur.* *Ah!*  
*schon,* *und* *mons* *il* *est* *moi* *ty;* *h*  
 ich *be-* *grei-fe* *po* *hitz* *ne* *vor-te,*  
*Al- lons!* *Al- lons!* *Il faut* *par- tir,*  
 Князь *recht!* *Es* *muss* *so* *sein;* *wir* *ziehen.*  
*gme,* *mais* *va, suis* *moi, je* *dois* *par- tir,* *Ah!*  
 du *helf* *an* *nein* *tu,* *po* *ver* *ty* *mit,* *da!*  
 land, *Wir* *müs-sen* *ziehen,* *o* *gläu-be* *mir!* *Ja,*  
*Al- lons* *Il faut, il* *faut* *par- tir.*  
 Князь *recht;* *helf* *an* *nein* *ziehen* *zum* *Kreig.*

*f* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*  
*f* *cresc.* *cresc.* *cresc.*

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. It includes a vocal line with lyrics in French, Russian, and German, and piano accompaniment for both hands.

*Mon coeur se mit, très-froid le ga-gne, oui, j'ai peur. J'en tends cri-er mal-heur!*  
 и по-ни-ла, но съ сердцець, вѣщамъ совѣ-дать не вѣси-лахъ я, о нѣтъ. *ga-schick.*  
*ver-ste-he dich; doch nagt am Her-zen bit-tes Leid; es ah-net Miss-*

*c'est le cri de l'hon-neur!*  
 долгъ и честь ве-литъ, да! *neur!*  
*Et re will's die Pflicht zwingt uns.*

*pour mon hon-neur, Au nom de notre hon-neur! A Dieu!*  
 не-ль-зя.. не-и-ти. Намъ дол-гъ и честь ве-литъ! Про-щай!  
*wit müs-sen zieh'n. Die Eh-re will's, die Pflicht Leb' wohl!*

*Ja, y a de votre hon-neur!*  
 Да, да, дол-гъ и честь ве-литъ!  
*Ja, die Eh-re will's die Pflicht.*

Musical score for the second system, including vocal lines and piano accompaniment. The score continues the vocal line and piano accompaniment from the first system.

Musical score for the third system, featuring piano accompaniment. The piano part continues with various dynamics such as *f*, *sf*, and *sfz*.



Meno mosso. Tranquillo.

The first system of the score consists of seven staves. The top two staves are for the piano, with dynamics ranging from *sf* to *pp*. The bottom three staves are for the strings, with dynamics ranging from *p* to *pp*. The tempo is marked *Meno mosso. Tranquillo.*

The second system includes vocal lines with lyrics in Russian, French, and German. The Russian lyrics are: "Мо-лит! / Про-шай! / Леб'wohl!". The French lyrics are: "mon seul bon-heur! / — Про-шай мой другъ! / Леб'wohl, mein Lieb!". The German lyrics are: "sur-tout que veut le Dieu. Pour nous dis la pri-ère! / Хра-ни те-бя Го-сподь. Мо-лись за насъ, го-люб-ка! / Nun Gott mit dir, mein Schatz. Zum Höch-sten fleh für uns Lieb!". Dynamics include *f*, *p*, and *pp*.

The third system continues the instrumental accompaniment with piano and strings. Dynamics include *mf* and *sf*. The tempo remains *Meno mosso. Tranquillo.*

Meno mosso. Tranquillo.

Andante alla breve.  $\text{♩} = 72$ .

*dolce*

*dolce*

*pp*

*p*

*pp*

*ppp*

*pp*

de la con-fi-e à la mi-tié d'un frè-re; cherché cal-mes son cheu-el de ses-poir. *какъ бра-ту, е - е и по-пу-ча - ю: о-б-ле-ган порою сестры тво-ей, и об-лег-чан ты ей*  
 Wla-di-mir nimm mei-ne Frau in dei-nen Schutz jetzt, und hü-te sie vor Un-glück un vor Gram, er-leichte ihr die Last

Andante alla breve.  $\text{♩} = 72$ .

*p*

*pp* pizz.

*arco*

*p*

*pizz.*

*arco*

*p*

*dolce*

V. Celli divisi.

Bassi.

*p*

*pp*

*p*

Andante alla breve.  $\text{♩} = 72$ .



Recitativo. Moderato.

a tempo.  $\text{♩} = 116.$

1 SOLO.  
p

1 SOLO.  
p

Timp.

Кн. Влад. Галиц. VLADIMIR GALITSKY, WLADIMIR GALITZKY.

*est bien! sur ma re-con-nais-san-ce, j'gar, evr peuz com-ter je pen-se. Non pe-re plus d'un*  
*не бо-итъ! съ-чи-та за у-чи-ты: те-бѣ, не ма-ю и о-чи-санъ. Но-гда о-тецъ ме-*  
*Gerweil' bin ich dir stets zu die-nen, du hast mir manchen Dienst er-wiesen. Zu-zeit, als Va-ter*

Recitativo. Moderato.

*sf colla parte*

*p*

*sf*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*a tempo.*

P

*grand cour roux, Ma-vaît chas sé de nos do-mai-nes y-ce près de vous tu mas fait pla-ce locn des*  
*на из-гна-тѣ, на-гна-ти о-та-тъ-и мнѣ под-ны-е, ты во мнѣ в-час-тѣ при-ня-тъ, да-тъ, какъ о-та-тъ,*  
*mich ver-bämmt, und mei-ne Blü-der mich ver-lie-ssen, hast du Hil-fe mit ge-lei-ster, hast den Va-ter*

*pp arco*

*pp arco*

*pp arco*

*pp arco*

*pp*

**P**

Recit.

Corni I. II.

*mf* *sf* *p*

*ma- mes, Pris mon père à pe- dor né. Je suis heu- reux, me sai. Bien libre en- tin, se- rait- il. Je ne puis é- couter que de- vant moi. Je ne puis é- couter que de- vant moi. Je ne puis é- couter que de- vant moi. Je ne puis é- couter que de- vant moi.*  
*mit ihm, setz, ver- söh- net dann den Hei- mat- lo- ser mit dem Va- ter der ver- zieh; dan- ke für die- ses zu- rück zur*

Recit.

*sf* *p* *riten.*

**Кн. Игорь. LE PRINCE IGOR. FÜRST IGOR.**

*Et bien, mon frè- re, i- ci, je men sie- ta-  
 Ну пол-но, пол-но; я рад, что могъ те-бѣ по-  
 Et, geh doch Lass es. Es freut mich, ich dir ge-*

*ma- me... Et tou- jours grâce à toi.  
 Матуш-ка, бла-го-да-ри-те-сь.  
 Heimat, und dir ver-dank' ich das.*

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

Q Andantino.  $\text{♩} = 104$ .

Violin I: *p*  
Violin II: *p*  
Viola: *p*  
Cello: *p*  
Bass: *p*  
Timp.: *f*  
Piano: *mf dim.* *pp*  
Vocal: *f* *molto sosten.*  
(Ирославна, княгини и боярыни уходятъ.) (Jaroslavna sort avec les princesses et les femmes des boyards.)  
(Jaroslavna mit den Fürstinnen und Boyarinnen ab.)  
(8-10) *f*  
(8-10) *f*

Q *f* Andantino.

Violin I: *dim.* *smorz.*  
Violin II: *dim.* *smorz.*  
Viola: *p dim.*  
Cello: *pp dim.*  
Bass: *dim.*  
(18-20) *pp*  
(14-18) *pp*  
(10-14) *pp*

Moderato.  $\text{♩} = 96.$

riten.

Fl. piccolo.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Trombe in B.

Tromboni e Tuba.

Timpani in G.C.

**LE PRINCE IGOR.**  
**КНЯЗЬ ИГОРЬ.**  
**FÜRST IGOR.**

(Князь Игорь подходит къ старцу.) (*Le prince Igor s'approche du vieillard.*)  
 (Fürst Igor nähert sich dem Greise.)

riten.

*Par-tous il en est temps!*  
 По-ра-д-ти намъ въ путь.  
 "Sist Zeit; nun auf, zum Krieg!"

Soprani.

O.  
 Alt.

C  
 Tenori.

Bassi.

Arpa.

Violini I.  
(18 - 20)  
*pp*

Violini II.  
(14 - 18)  
*pp*

Viole.  
(10 - 14)  
*pp*

Violoncelli.  
(8 - 10)  
*pp*

Contrabassi.  
(8 - 10)  
*pp*

Moderato. *poco cresc.* riten.





First system of the musical score, featuring vocal lines and piano accompaniment. The piano part includes various articulations such as *p*, *pp*, and *ppp*, and dynamic markings like *mf* and *f*. The vocal lines are marked with *pp* and *ppp*.

(Старецъ благословляетъ К.Игоря.)

Que l'honneur qui - de les prem iers!

(Старецъ благословляетъ рать.)

(Le vieillard bénit l'armée.)  
(Der Greis segnet die Armee.)

Бла-го-с-ю-ви кня - зей и рать.  
Die Fürsten se - gne und das Heer!

Dieu qui toi les en-fants  
дасть намъ по - бѣ - ду надъ  
God who saves us and ge - ze den ganz-en-den

p Sois a - vec nous, Dieu,  
Seig - net die Heer!

Dieu qui toi les en-fants  
дасть намъ по - бѣ - ду надъ  
God who saves us and ge - ze den ganz-en-den

дасть намъ по - бѣ - ду, дасть намъ по - бѣ - ду, дасть намъ по - бѣ - ду надъ  
по - бѣ - ду дасть намъ pro - te - ge les en - fants. Que bien - tôt sous leurs  
und schütz die Heer - gei - schen die Feind - fei - ge - ze den Sieg u - ber

p Sois a - vec nous, Dieu,  
дасть намъ по - бѣ - ду, дасть намъ по - бѣ - ду, дасть намъ по - бѣ - ду надъ  
God schütz die Heer - gei - schen die Feind - fei - ge - ze den Sieg u - ber

Second system of the musical score, primarily piano accompaniment. It features various articulations such as *arco*, *pizz.*, and *p*, and dynamic markings like *mf* and *f*. The tempo/mood is marked as *pesante*.

stringendo

Musical score for strings and woodwinds, measures 1-25. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. Dynamics include *mf*, *mf cresc.*, *mf*, *f*, *mf*, and *f*. Performance markings include *cresc. poco*, *p*, *mf*, *mf cresc.*, and *mf cresc.*. The time signature is 2/4.

*Vain-queurs chas-se-ront les khans.*

*Les va-lan chas-sent les khans.*  
 страшнымъ надъ страшнымъ вра-гомъ.  
*Kämpfer Alm schenke fast den Feindt.*

страшнымъ надъ страшнымъ вра-гомъ.  
*Sieg-er über Furcht-ba-les Feindt.*

*Les vain-queurs chas-sent les khans.*  
 страшнымъ надъ страшнымъ вра-гомъ.  
*Schmiedt über Furcht-ba-les Feindt.*

страшнымъ надъ страшнымъ вра-гомъ.  
*mäch-ti-gen Furcht-ba-les Feindt.*

*f Des guerriers chan-tent la gloi-re!*

Славте кня-зей и дру-жи-ну!  
*flüh-met die Für-sten die Hie-ros!*

Славте кня-зей и дру-жи-ну!

Musical score for vocal soloists and strings, measures 26-40. The score includes parts for Soprano, Alto, Tenor, and Bass, along with string parts. Dynamics include *mf*, *mf cresc.*, *f*, *mf*, *mf cresc.*, *mf cresc.*, and *mf cresc.*. Performance markings include *pizz.* and *arco*. The time signature is 2/4.

*mf cresc. stringendo*

The first system of the musical score consists of ten staves. The top two staves are for vocal parts, with lyrics in French and German. The remaining staves are for instruments, including a piano and a cello/bass. The tempo is marked 'Allegro moderato e maestoso' with a metronome marking of ♩ = 126. Dynamic markings include 'ff' (fortissimo) and 'a 2.' (second ending).

*(Igor et les princes montent sur leurs coursiers et marchent devant l'armée.)* (Igor, die übrigen Fürsten und die Boyaren besteigen ihre Rosse und reiten voran.)  
 (Игорь съ прочими князьями, кромѣ Владиміра Галицкаго, садятся на коней и выступаютъ впереди рати.)

The second system continues the musical score with vocal lines and instrumental accompaniment. The lyrics are in Russian and German. The tempo remains 'Allegro moderato e maestoso'. Dynamic markings include 'ff' and 'a 2.'.

The third system of the musical score features instrumental accompaniment for piano, cello/bass, and other instruments. The tempo is 'Allegro moderato e maestoso'. Dynamic markings include 'ff'.

The first system of the musical score consists of ten staves. The top two staves are vocal parts (Soprano and Alto). The next four staves are piano accompaniment, including a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The bottom two staves are additional piano accompaniment. The music is in a common time signature and features various rhythmic patterns and dynamics.

The second system of the musical score includes lyrics in Russian and Latin. The Russian lyrics are: *въ не - бѣ вы - со - комъ, князь - ямъ на - шимъ сла - ва, сла - ва,*. The Latin lyrics are: *in - cel - sis de - o - rum, rex - ce - lum et - ter - ram, de - us pa - ter, de - us fi - li - us, de - us spi - rit - us*. The lyrics are written in a stylized font with diacritics and are aligned with the vocal lines.

The third system of the musical score features piano accompaniment. It includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The piano part consists of dense, rhythmic patterns. A dynamic marking of *sf* (sforzando) is present at the beginning of the system.

**S** Animato.

ff

a 2.

a 2.

a 2.

a 2.

ff

*Rus-sie, a voi glorie, non- neur! A la Rus-sie, Sain-te pa-tri-e gloi-rie!*  
 сла - ва у насъ на Ру - си! На - пер - во боль - шимъ, а по нимъ мень - шимъ, всѣмъ князь-

сла - ва у насъ на Ру - си! На - пер - во боль - шимъ, а по нимъ мень - шимъ, всѣмъ князь-

*hei-li-ge, Russ-land bei uns! Mach-ti-ge Für-sten, hei-li-ge Für-sten, seid nun*  
 сла - ва у насъ на Ру - си! На - пер - во боль - шимъ, а по нимъ мень - шимъ, всѣмъ князь-

сла - ва у насъ на Ру - си! На - пер - во боль - шимъ, а по нимъ мень - шимъ, всѣмъ князь-

ff

ff

ff

ff

**S** Animato.

*Gloire à tout nos sei- gneurs, gloi- re, gloire à tous les prin- ces, qui sei-*  
 ямъ у насъ всѣмъ сла- ва, сла- ва, сла- ва, всѣмъ имъ сла- ва, сла- ва,  
*Al- le ge- lobt Heil- euch, Heil- euch, Eh- re sei- euch, un- sten Für- sten*  
 ямъ у насъ всѣмъ сла- ва, сла- ва, сла- ва, всѣмъ имъ сла- ва, сла- ва,  
*Gloire à tout nos sei- gneurs, gloi- re, gloi- re, à nos prin- ces aux sei-*  
 ямъ у насъ всѣмъ князь-ямъ, сла- ва, сла- ва, всѣмъ имъ сла- ва, сла- ва,  
*Al- le ge- lobt ge- rühmt! Heil euch! Eh- re sei euch, un- sten Für- sten*

Pocchissimo più mosso e string.

Musical score for the first system, featuring multiple staves with musical notation and dynamics. The score includes a vocal line with lyrics in French and Russian, and instrumental parts for strings and woodwinds. Dynamics include *p*, *cresc.*, *poco*, and *a*.

Musical score for the second system, including vocal lines with lyrics in French and Russian. The lyrics are: *gneurs de Rus-sie! gloi -* / *всѣмъ на Ру - сии! Сла -*. The score includes dynamics like *p cresc.* and *mf cresc.*

Musical score for the third system, including vocal lines with lyrics in French and Russian. The lyrics are: *gneurs de Rus-sie! Av. vaill. lant com. tant. av. guer-rier Yse - vo - lod, puis au fils d'igor av. prin - ce* / *всѣмъ на Ру - сии! Бвѣ-туръ Все-во-ло-ду, свѣтъ Свя-то- сла-ви - чу, младъ со - ко-лу - къ кня-зю Вла-*. The score includes dynamics like *mf cresc.* and *cresc.*

Musical score for the fourth system, including vocal lines with lyrics in French and Russian. The lyrics are: *Russ-en-land! Heil dem kampftu-ndi-gen, mu - tni-gen Wse-wo - lod, jun-gem fürst-li-chem Föl-ken Wla-*. The score includes dynamics like *p*, *cresc.*, *poco*, and *a*.

Pocchissimo più mosso e string.

musical score for the first system, including vocal lines and piano accompaniment. The score features multiple staves with various musical notations, including dynamics like *mf* and *cresc.*, and articulation like *acc.*

musical score for the second system, featuring vocal lyrics in Russian, French, and German. The lyrics include:
   
Russian: ва! ре! Сла- ва- ва! ре!
   
French: va! re! Heil va! re!
   
German: Heil va! re!
   
Russian: Храб- рой па- ти хъ сла- ва! ре!
   
French: A tous princes, boyards, guerriers, gloire, gloire,
   
German: A tous, princes, boyards, guerriers, gloire, gloire,
   
Russian: Ра- ти хо- роб- кой пхъ Сла
   
French: Tap-fer-en Kriegs-leu-ten Heil
   
German: Tap-fer-en Kriegs-leu-ten Heil
   
Russian: wlad-i- me! a tous nos guerriers gloi- re!
   
French: wlad-i- me! a tous nos guerriers gloi- re!
   
German: wlad-i- me! a tous nos guerriers gloi- re!

musical score for the third system, including piano accompaniment and dynamic markings. The score features multiple staves with various musical notations, including dynamics like *mf*, *f*, and *marcato*, and articulation like *div.*



The first system of the score consists of seven staves. The top two staves are for the piano, with dynamics ranging from *ff* to *f*. The next three staves are for the violin, with dynamics including *ff*, *f*, and *mf*. The bottom two staves are for the cello and double bass, with dynamics including *ff*, *f*, and *mf*. The music is characterized by rapid sixteenth-note passages and strong accents.

The vocal score consists of three staves. The top staff is for the vocal line, with lyrics in Russian and French. The middle and bottom staves are for the piano accompaniment. Dynamics include *ff*, *f*, and *mf*. The lyrics are:
   
*Wie pa ger. ти, ния!*
  
 сла-ва храб-рой па-ти ихъ! Сла-ва!
   
*a tous i-ci, gloi-re, Ах! gloi-re!*
  
 сла-ва храб-рой па-ти ихъ! *Heil evch!*
  
*un-ser Wie-ger, un-ser Нем! Сла-ва!*
  
 ва! Сла-ва!
   
*re! gloi-re! re!*
  
 ва! Сла-ва!
   
*evch! Ах! dis-ten!*

The second system of the score continues the piano and violin parts. It consists of seven staves. The top two staves are for the piano, with dynamics including *ff*, *f*, and *mf*. The next three staves are for the violin, with dynamics including *ff*, *f*, and *mf*. The bottom two staves are for the cello and double bass, with dynamics including *ff*, *f*, and *mf*. The music continues with rapid sixteenth-note passages and strong accents.

riten.

The first system of the musical score consists of eight staves. The top two staves are vocal lines with lyrics: "di", "di", "di", "di", "di", "di", "di", "di". The next two staves are piano accompaniment for the right hand, and the bottom two staves are piano accompaniment for the left hand. The music is in a common time signature and features a melodic line in the vocal parts and a rhythmic accompaniment in the piano parts.

The second system of the musical score consists of four staves, all of which are piano accompaniment. The top two staves are for the right hand, and the bottom two are for the left hand. The music continues with a consistent rhythmic pattern and melodic development.

The third system of the musical score consists of eight staves. The top two staves are vocal lines with lyrics: "di", "di", "di", "di", "di", "di", "di", "di". The next two staves are piano accompaniment for the right hand, and the bottom two staves are piano accompaniment for the left hand. The music concludes with a final cadence.

riten. Lunga.