

N^o 1. "Sheherazade," 2nd movem^{en}t.N^o 1. „Shéhérazade," 2^me mouvement.B $\text{♩} = 144$.

Cl.(A)
pp

Fag.
pp

Cor. III.

I.
Viol. *p Grazioso*

II. div. pizz.
p

V.le.
p

V.c.
e C.b. pizz.
p

Cl.
Fag.

Cor. III.

Viol.

V.le.
p

V.c. e C.b.

Fl. *p*

Cl.

Fag. *p*

Cor. I. *p*

Viol. *poco più f*

uniss.

V. cl. *mf*

V. c. I arco *p* *poco più f*

C. b. II sempre pizz. *mf*

mf

Fl. *colla parte*

Cl. *fp*

Fag. *fp*

Cor. I e II. *fp*

Viol. *arco* *sf* *faccell.* *rit.*

V. cl. *sf*

V. c. *sf* *accel.*

C. b. *arco* *sf* *rit.*

sf *sf* *sf* *sf* *sf*

Nº 2. "The Legend of the invisible city of Kitesh."

Nº 2. „Légende de la ville invisible de Kitéj“

Cl.(B) $\text{♩} = 66.$ 283

I. *pp*

Fag. *pp*

Cor. I.

Févronia.

-tour de moi se sont fermées, leurs co - rol - les sont pen -

Viol. I. *p dolce*

V.le. *pp*

V.c. *pp* pizz.

C.b. *pp* pizz.

Cl. *pp*

Fag. *pp*

Févr.

-chées vers moi, oom - me pour un ca - res - sant sa - lut,

I. *pp*

Viol. *pp* div.

V.le. *pp*

V.c. *pp*

C.b. *pp*

Fl. I.

Ob. I.

Cl.

Fag.

Févr.

comme pour me rendre hom - ma - ge. Ah, fleu -

pp *p*

cantabile

Viol. non div. *cresc. poco* *p espr.*

V. le. *cresc. poco* *p*

V. c. *pp arco* *cresc. poco* *p*

pp *cresc. poco* *p*

Fl. I.

Ob. I.

Cl.

Fag.

Févr.

-ret - tes ra - vis - san - - - - tes,

Viol.

V. le.

V. c.

C. b. *arco*

p

Fl. I. *soloo*
con sord.

Cor. *con sord.*

Celesta

Févr.

Vi. II.

V.le. div. pizz.

V.c.

C.b.

in - - oor - rup - ti - bles lys du pa - - ra - dis!

Nº 3. "Spanish Capriccio."
Nº 3. „Capriccio Espagnol.“

F. $\text{♩} = 88.$

Fl.

Ob.

Cl. (A)

Fag.

Cor.

I. *cantabile assai*

Viol. *div.*
II arco

(pizz.) *non div.*

V.le.

V.c.

C.b.

8 N° 4. "Pan Voyevoda."
N° 4. „Pan le Voievode“

145 Lento. ♩ = 58.

Cl.(A)

Fag. *pp*

Olesnitsky.

Com - me des - cend du ciel

Arpa. *p*

Viol. I. *p*

Viol. II. *p*

V.le. *2*

V.c. *dolce*

Cl.

Fag.

Olesn.

l'om - bre pai - si - ble de mai.

Arpa.

Viol.

V.le.

V.c.

Nº 5. "The Golden Cockerel."
Nº 5. „Le Coq d'Or.“

193 Andantino. ♩.: 96.

V.le. *p* dolce ed espressivo

I.H.

V.c. div. a 4. *p*

III. IV.

C-b. 4 soli. *pizz.*

p

V.le. *p*

V.c.

C-b.

Nº 6. "Sadko," symphonic tableau (p. 28).

Nº 6. „Sadko," tableau symphonique (p.28).

Allegretto. ♩.: 138.

Cl. (B) *p*

Arpe. *p*

V.le. con sord. *p*

pizz.

V.c. div. *pp* arco

2 C-b. *pizz.*

pp

Fl. *a 2*
 Cl. *p*
 Fag. *pp*
 Cor. I. II. *pp*
 Arpe. *mf*
 Viol. I. *pp*
 Viol. II. *con sord.*
 V. le. *pp*
 V. c. div. *pp*
 C. b. *tutti divisi*
pp

Nº 7 "Pan Voyevoda," nocturne.

Nº 7. „Pan le Voïevode," nocturne.

Lento. ♩ : 58.

Cl. (A) **134**
 Fag. *pp*
 Cor. con sord. III *pp* I. II.
 IV *pp*
 Arpa. *p*
 Viol. II. *con sord.*
 V. le. *pp*
 V. c. *pp*
 C. b. *pp*
dolce ed espress.
pp

I. II. III.
Cor. IV.

Arpa.

I.
Viol. II.

V.le.

V.c.

C-b.

delco ed espress.

Ob.

C. ingl.

Cl.

Cor.

Arpa.

Viol.

V.le.

V.c.

C-b.

№ 8. "Snegourotchka."
 № 8. „Sniégourotchka“

231 Andante maestoso e passionato. $\text{♩} = 63$.

Fl. a 2 *f*

Ob. *mf* a 2

Cl. (B) *mf* a 2

Fag. a 2 *mf*

Cor. *f* *mf* *f*

Tr-be. (B) *f*

Tr.-bni. e Tuba. *mf* *ten. assai* *f*

Timp. *mf*

Lel choisit Koupava, la conduit.

Viol. I. *f cantabile ed espressivo*

Viol. II. *f cantabile ed espressivo*

V-le. *f*

V-c. *f* divisi a 3

C-b. *f*

Fl.

Ob.

Cl. *p* Solo *espress.*

Fag.

Cor. *pp*

Tr-be.

Timp. *pp*

pp traversant toute la scène, jusqu' au tsar Béren-

Arpa.

Viol. *pizz.*

V.le. *pizz.*

V.c.I. *p*

V.c.II & C-b. *dolce cantabile ed espress.*

Cl.

Fag.

Cor. I. II.

dei et, s'approchant, *smorz.* l'embrasse

Arpa. *dim.* *smorz.*

Viol. *dim.* *smorz.*

V.le. *dim.* *smorz.*

V.c.I. *dim.* *smorz.*

V.c.II & C-b.

14 № 9. "Snegourotchka."

274 Andante. ♩ = 69.

Fl. I.

Timp.

Campanelli.

Arpa. *p* Du lac surgit le Printemps, entouré de fleurs.

2 Viol. I. Soli.

C. b.

pp

Fl. I.

Cl. (B)

Timp.

Campanelli.

Arpa.

2 Viol. I.

V. c.

C. b.

Nº 10. "The Legend of the invisible city of Kitesh."

Nº 10. „Légende de la ville invisible de Kitéj.“

306 $\text{♩} = 66.$

Ob. pp

C. ingl. pp

Cl. I. II. (B) pp

Cl. III. (B) pp

Fag. pp

C-fag. Solo pp *cresc. poco*

L'apparition.

Comprends bien, o bel-le fi - an-cee, et at-tache à mes pro-pos leur poids.

I. *trem.*

Viol. *trem.* pp *cresc.*

II. pp *cresc.*

V-le. *trem.* pp *cresc.*

C-b. Solo pp *cresc.*

== Nº 11. "The Golden Cockerel."

Nº 11. „Le Coq d'Or.“

420 (alla breve, $\text{♩} = 50$)

C-fag. f *dim.* p

Tr-ba.c.-alta (F) f *dim.* p

Tr-bni. f *dim.* p

Le roi Dodon.

O fi - mage é - pou - van - ta - bie!

C-b. f *dim.* *div.* pp

Nº 12. "Sheherazade," 3rd movement (commencement).

Nº 12. „Shéhérazade," 3me mouvement (début).

Andantino quasi allegretto. ♩ = 52.

Viol. I e II unis.

sul D

Viol. I e II unis. *p*

V-le. *pp*

V.c. div. *pp*

C-b. *pp*

sul G

pp

poco cresc.

mf

dim.

p

N^o 13. "The Golden Cockerel" (p. 87).

N^o 13. „Le Coq d'Or“ (p. 87).

(Andantino. ♩ = 88.)

Cor. III. *ppp*

Viol. I. II. unis. *pp con sord.*

V.le. div. *pp con sord.*

V.c. *pp con sord.*

C.b. div. *ppz.*

pp arco

= N^o 14. "Sadko."
N^o 14. „Sadko.“

208

(Allegretto.)

Fl. I.

Ob. I.

Cl. I. (A)

Fag.

Cor.

Tr. be. (A)

Niéjata.

Sopiell. Va vers Ve - nise, re - viens promp - te - ment!

Douda. Va et re - viens vers nous.

Sopr. Va et re - viens vers nous.

Alti. *mf* Puis reviens vers nous.

Ten. & Tenori ad lib. coi Alti unisono. Va sa - lu - er l'é - glise et l'au - tel. (Aitri Ten.) Fais ad - mi -

Bassi. Puis reviens vers nous.

Puis reviens vers nous.

Viol. I. II unis. sul G

V.le. *pp*

V.c.e. *pp*

C.b. *p*

Fl. I.

Ob. I.

Cl.

Fag.

Cor.

Tr. be. *ten. assai*

Niejata.

Douda Tâ - che de nous rap - por - - ter des chants. Vi - ve, vi -

Sopr. Vi - ve vi - ve Ve - ni -

Alti. Gioi - re!

Ten. rer - tes ri - ches tre - sors. A Ve - ni - se tu

Bassi. Vi - ve

Viol. I. II unis.

V. le.

V. c. e C. b.

A Ve - ni - se tu

No 15 "Snegourotchka"
 No 15. „Sniegourotchka“

5

2 Fl. e Fl. picc.

$\text{♩} = 69$

Ob.

C. ingl.

Cl. (A)

Fag.

4 Corni unis.

Timp.

I. div

Viol. I. pizz. div.

Viol. II. div.

V. le.

V. c. *mf cantabile*

C. b. div. *mf cantabile*

Ob.
C. in C.
Cl.
Fag.
4 Corni unis.
Timp.
Viol.
V.le.
V.c.
C.b.

This system contains the first two measures of the score. The woodwinds (Ob., C. in C., Cl., Fag., 4 Corni unis., Timp.) and strings (Viol., V.le., V.c., C.b.) are shown. The woodwinds play a melodic line with triplets and slurs. The strings provide harmonic support with sustained notes and rhythmic patterns. The Violin part features a complex rhythmic figure with slurs and accents.

This system contains the next two measures of the score. The instrumentation remains the same. The woodwinds continue their melodic line, with the Flutes and Piccolo (indicated by the first staff) playing a prominent role. The strings maintain their harmonic texture, with the Violin part showing intricate rhythmic patterns. The overall texture is dense and dynamic.

Ob.
C. ingl.
Cl.
Fag.
4 Corni unis.
Timp.
Viol.
V.le.
V.c.
C-b.

N^o 16. "The Golden Cockerel" (p. 88).
N^o 16. "Le Coq d'Or" (p. 88).
(Andantino. $\text{♩} = 88$.)

Ob.
Cl(B) *pp*
I. II.
Cor. III.
Viol. le II unis. *pizz.*
V.le. *ppp*
V.c. *pdolce*
C-b. div. *pizz.*
pp arco

Nº 17 "Snegourotchka."
Nº 17. „Sniegourotchka“

288 Andante. $\text{♩} = 69.$

2 Fl. e Fl. picc.

Ob.

C. ingl.

Cl. (B)

Fag. *mp*
a2

mp

4 Corni.

Timp.

Campanelli. *pp*

Arpa.

Viol. I e II unis. *mf cantabile*

V.le.

V-c. pizz. arco *mf cantabile*

C-b. *p*

The musical score is arranged in a system of staves. The top staff is for Flute (2 Fl. e Fl. picc.). The second staff is for Oboe (Ob.). The third staff is for Clarinet in G (C. ingl.). The fourth staff is for Clarinet in Bb (Cl. (B)). The fifth staff is for Bassoon (Fag.) with dynamics *mp* and *a2*. The sixth staff is for Horns (4 Corni.). The seventh staff is for Timpani (Timp.). The eighth staff is for Campanelli (Campanelli) with dynamics *pp*. The ninth staff is for Arpa (Arpa.). The tenth staff is for Violins I and II (Viol. I e II unis.) with dynamics *mf cantabile*. The eleventh staff is for Viola (V.le.). The twelfth staff is for Violoncello (V-c.) with dynamics *mf cantabile* and playing techniques *pizz.* and *arco*. The thirteenth staff is for Contrabass (C-b.) with dynamics *p*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

2 Fl. e Fl. picc.

Musical score for Flutes and Piccolo. The score is written for two Flutes and a Piccolo. The key signature is two sharps (F# and C#), and the time signature is 3/4. The Flute parts have a melodic line with a triplet in the second measure. The Piccolo part has a melodic line with a triplet in the second measure.

Ob.

C. ingl.

Cl.

Fag.

4 Cor.

Timp.

Campanelli.

Musical score for Woodwinds and Percussion. The score is written for Oboe, English Horn, Clarinet, Bassoon, Four Cornets, and Timpani. The key signature is two sharps (F# and C#), and the time signature is 3/4. The Oboe part has a melodic line with a triplet in the second measure. The English Horn part has a melodic line with a triplet in the second measure. The Clarinet part has a melodic line with a triplet in the second measure. The Bassoon part has a melodic line with a triplet in the second measure. The Four Cornets part has a melodic line with a triplet in the second measure. The Timpani part has a melodic line with a triplet in the second measure.

Musical score for Harp. The score is written for Harp. The key signature is two sharps (F# and C#), and the time signature is 3/4. The Harp part has a melodic line with a triplet in the second measure.

Arpa.

Musical score for Violins and Cellos. The score is written for Violins I and II, Violoncello, and Contrabasso. The key signature is two sharps (F# and C#), and the time signature is 3/4. The Violins I and II parts have a melodic line with a triplet in the second measure. The Violoncello part has a melodic line with a triplet in the second measure. The Contrabasso part has a melodic line with a triplet in the second measure.

Viol. I e II unis.

V. le.

V. c.

C. b.

Fl. picc.

Fl. a 2.

Ob.

C.ingl.

Cl.

Fag.

4 Cor.

Timp.

Campanelli.

Arpa.

Viol. I e II unis.

V. le.

V. c.

C. b.

Fl. picc.

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Timp.

Campanelli.

Arpa.

Viol. II unis.

V. le.

V. c.

C. b.

Detailed description: This is a page of a musical score for a symphony orchestra. It features 14 staves, each labeled with an instrument. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwinds (Fl. picc., Fl., Ob., C. ingl., Cl., Fag.) and strings (Viol. II unis., V. le., V. c., C. b.) have melodic lines with various articulations and dynamics. The percussion (Cor., Timp., Campanelli) and harp (Arpa) provide rhythmic and harmonic support. The Flute parts (Fl. picc., Fl.) and Harp (Arpa) play a prominent, rhythmic melody in the first two measures, which then continues in the third measure. The strings play sustained chords and moving lines. The woodwinds have more sparse, punctuated entries.

N^o 18. "The May Night," Act III.
N^o 18. „La Nuit de Mai," 3^{me} acte.

L (Allegretto quasi andantino.)

C. ingl.

Cl(A) I
Fag. *p*

Soprani.

Nos chants vont charmer le jeune hom - me, nos ri - res font fuir le vieil -

Viol. I.

V.le. pizz *p*
V.c. Solo. *p*
Altri V.celli. *p*
Cb. pizz *p*

C. ingl.

Cl. I
Fag.

Sopr.

3 Soli (Coryhées)

Alti. lard

j'ai - me, j'ai - me

Nous ai - mons lé - gè - res om - bres, à jou - ers sous un ciel é - toi - lé

Viol. I.

V.le.
V.c. Solo.
Altri V.c.
C.b.

Nº 19. "Sheherazade," 2nd movement.
Nº 19., Shéhérazade, 2^{me} mouvement.

P $\text{♩} = 152.$

Fl. picc. *f* *p* *sf*

Fl. *f* *p* *sf*

Ob. *f* *p* *sf*

Cl.(A) *f* *p* *sf*

Fag. *f* *a 2.* *p* *sf*

Cor. *f* *p* *sf*

Tr.be.(A) *f* *p* *sf*

Trbn.e Tuba. *a 2.* *f* *p* *sf*

Timp. *f* *p* *sf*

Triang. *f* *p* *sf*

Piatti. *f* *p* *sf*

I. *ff* *sul G* *p* *sf*

Viol. *ff* *p* *sf*

V.le. *ff* *p* *sf*

V.c. *ff* *p* *sf*

C.b. *ff* *pizz.* *arco* *p* *sf*

N^o 20. "Sadko."

260

N^o 20. „Sadko“Fl. $\text{♩} = 112.$

Ob.
C. (B.)
Cor. *f*
Tr. bni. e Tuba *f*

a 2.
a 2.
a 2.

f

Le Roi des Mers.

Roi re - dou - table et fort.

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

f

N^o 21. "The Legend of the invisible city of Kitesh."

240

N^o 21. „Légende de la ville invisible de Kitej“

Fag.
C. fag.
Cor. *sempre coperto*
pp

I.

Kouterma.

Mais voi-ci dé - jà la mort pro - che. de l'en - fer les pei - nes cru - el - les!

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

pp
pp
pp
pp
pp

No 23. "The Legend of Tsar Saltan."
No 23., "Legende du Tsar Saltan."

227

Lento. $\text{♩} = 50$.

Solo

The musical score is arranged in systems. The first system includes:

- Cl. (B) II, III: *pp*
- Fag. *pp*
- Arpa
- Viol. I, II: *dolce, espress. e cantabile*
- V.le. div. *pizz.*
- I, II. V.c. div. *pp*
- III, IV. V.c. div. *pp*
- C. b. *pp*

The second system includes:

- Cl.
- Fag.
- Arpa
- Viol.
- V. le. div.
- III, IV. V.c. div.
- C. b.

The score features various musical notations including dynamics, articulation, and performance instructions.

30 N^o 24. "Sadko" (p. 336).
 N^o 24. „Sadko“ (p. 336).

Fl. I e Ob. I.

Cl. *ven. assai*
 Fac. *dolce*
 Cor. I. II. *pp*
 Sopr. *p*
 Alt. Va voir la belle et grande ci - té, tâ - che de voir - le do - ge - puis -
 Ten. Va voir Ve - ni - se, bel - le - ci - té!
 Bassi. I Va voir la belle et grande ci - té, tâ - che de voir - le do - ge - puis -
 I Va voir la bel - le ci -

Viol. I. *p*
 Viol. II. *p*
 V.le. div. *p*
 V.c. *p*
 C-b. *pizz.* *arco*

Cl. *poco piuf*
 Fac. *p*
 Cor. I. II.
 Niejata.
 Sopr. Vi - ve! Vi - ve Ve - nise!
 Alt - sant. A Ve - ni - se tu dois al - ler, Sad - ko!
 Ten. A Ve - ni - se tu dois al - ler, Sad - ko!
 Bassi. - sant. A Ve - ni - se tu dois al - ler, Sad - ko!
 - té. A Ve - ni - se tu dois al - ler, Sad - ko!
 Arpa e Pianino.
 Viol. *tr.*
 V.le. *tr.*
 V.c. *pizz.*
 C-b. *pizz.*

Nº 25. "Ivan the Terrible," Act III.

Nº 25. „La Pskovitaine," 3^{me} acte.

63

Fl. I.

Moderato. (alla breve.)

Cl. (B) *pp*

I. *pp*

Cor. III, IV. *pp*

Arpa.

Viol. I. *dolce e cantabile*

Viol. II. *dolce e cantabile*

V. le. div. *p*

V. c. *pp*

C. b. *pp*

Detailed description: This system contains the first four measures of the piece. It features a woodwind section with Flute I, Clarinet in B, and Cor Anglais III and IV, all playing *pp*. The strings include Violins I and II (*dolce e cantabile*), Viola (*p*), Violoncello (*pp*), and Contrabass (*pp*). The harp has a rhythmic accompaniment. The key signature is two flats and the time signature is alla breve.

Fl. I.

Cl.

I.

Cor. III, IV. *pp*

Arpa.

Viol.

V. le.

V. c.

C. b.

Detailed description: This system contains measures 5-8. The instrumentation remains the same as in the first system. The woodwinds and strings continue their parts, with the harp providing a consistent accompaniment. The dynamics and articulation are maintained throughout.