

Nº 151. "Antar."

Nº 151. „Antar.“
(Allegro.)

7

Fl. picc.

Fl.

Ob.

C. ingl.

Cl.(A)

Fag.

Cor.

Cassa.

pp

I. div.

Viol.

II div.

V-le. div.

V-c. div.

C-b.

Fl. picc. e 2 Fl. gr.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Pratti.

Cassa.

colla bacchetta

unis.

Viol.

V-le.

V-c. e C-b.

mf

ff

ff dim.

pp

mf

pp

mf

pp

pp

mf

mf

N^o 152. "Antar."N^o 152., "Antar."

(Adagio.)

56

Musical score for measures 56-58 of "Antar". The score is in G major (one sharp) and 3/4 time. It features five staves: Flute (Fl.), Clarinet II (Cl. II(A)), Cor Anglais (Cor.), Arpeggiated Piano (Arpe.), and Violoncello/Double Bass (V.c. C.b.).

- Fl.:** *pp* (pianissimo), playing a sustained chord.
- Cl. II(A):** *pp*, playing a descending eighth-note scale with slurs and accents.
- Cor.:** *p*, playing a sustained chord.
- Arpe.:** *p*, playing a rhythmic arpeggiated pattern with slurs and accents.
- V.c. C.b.:** *p*, playing a sustained chord.

Musical score for measures 59-61 of "Antar". The score continues with the same instrumentation as the previous system.

- Fl.:** *pp*, playing a sustained chord.
- Cl. II.:** *pp*, playing a descending eighth-note scale with slurs and accents.
- Cor.:** *p*, playing a sustained chord.
- Arpe.:** *p*, playing a rhythmic arpeggiated pattern with slurs and accents.
- V.c. C.b.:** *p*, playing a sustained chord.

Nº 153. "The Christmas Night" (p. 376).

Nº 153. „La Nuit de Noël“ (p. 376).

Andante, tenuto assai.

Fl. *p*

Ob. *p*

Cl. picc. (D) *dolce assai*

Cl. (A) *p*

Fag. *p*

Cor. *pp*

(Lumière rosée) *pp*

2 Viol. *p*

Viol. I. div. *p*

Viol. II. div. *p*

V. le. div. *p*

Detailed description: This is a page of a musical score for a symphony orchestra. The score is written for the first system of instruments, including Flute, Oboe, Clarinet in D (piccolo), Clarinet in A, Bassoon, Horns, Violins, and Viola. The music is in a key signature of one sharp (F#) and a 2/4 time signature. The tempo and mood are indicated as 'Andante, tenuto assai'. The dynamics range from piano (p) to pianissimo (pp). The Flute, Oboe, and Clarinet in A parts feature melodic lines with slurs and accents. The Clarinet in D (piccolo) part is marked 'dolce assai'. The Bassoon part has a similar melodic line. The Horns part is mostly silent, with a few notes in the second measure. The Violins and Viola parts provide a harmonic accompaniment with a steady eighth-note pattern. The score is arranged in a standard orchestral layout with staves for each instrument.

Accelerando.

Fl. picc. *p cresc.*

Fl. *p cresc.*

Ob. *p cresc.*

Cl. picc.

Cl. *p cresc.*

Fag. *p cresc.*

Cor. *p cresc.*

(Un soleil rouge se montre à travers les brouillards glacés)

2 Viol. *p cresc.*

Viol. I. *div. p cresc.*

Viol. II. *p cresc.*

V-le. *p cresc.*

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

Piu mosso. $\text{♩} = 144. (\text{♩} = 72)$

Fl. picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

Cor.

L. II.
(A)

Tr. be. b.
(o. alta F)

Tr. bni.
Tuba.

Timp.

dim.
(Parait le village tout illuminé de soleil)

2 Viol.

Viol. I.

Viol. II.

V-le.

V-c.

C-b.

Fl. picc.
 Fl.
 Ob.
 Cl. picc.
 Cl.
 Fag.
 Cor.
 Tr-be.
 Trbni.
 e Tuba.
 Timp.
 Campana. (dans les coulisses)
 Viol. I. unis.
 V-le.
 V-c.
 C-b.

pp
pp
pp
pp
p
pp
pp
pp

Nº 154. "Sadko."

338

Nº 154. „Sadko“

3 Fl. Andante maestoso. $\text{♩} = 56.$

Ob. *mf*

C. ingl. *mf*

3 cl. (B) *mf*

Fag. *mf* 2 2

Cor. *mf*

Sadko.

Gloire au bon vieil-lard, gloire à ce bien - - fai - - teur.

Arpe e Piano.

Nº 155. "Servilia."

73

Nº 155. „Servilia.“

3 Fl. $\text{♩} = 72.$

Ob. *f dim.*

Cl. (A) *f dim.*

Fag. *f dim.*

Cor. *f dim.*

3 Tr. bnie. Tuba.

Timp.

Viol. I. *pp*

Viol. II. *pp*

V-le. *pizz.*

V-c. *pizz.*

C-b. *pizz.*

arco

pp

arco

pp

No 156. "The Legend of the invisible city of Kitesh" (p.252).
No 156. „Légende de la ville invisible de Kitéj“ (p.252).

Fl. I. (Andante mistico. ♩=69)

riten. molto

Fl. e. alto (F)

3 Tr. bni.

Timp. *ppp*

Le Pr. Youri.

Ri - ches - ses et gloi - re, où les cher - cher?

V. le. div. *pp* unis.

V. c. div. *pp* unis.

C. b. *pp*

tr. dim.

dim. e mor.

No 157. "Antar."
No 157. „Antar.“

Fl. Allegro. ♩=84.

mf

bb

d

30

Ob. *p*

Cl. (B) *p* *cresc.*

Fag. *p* *cresc.*

Cor. *p* *cresc.*

Tr. ba. (B) *p* *cresc.*

Cassa. *pp* *cresc.*

I. Viol. *p* *cresc.*

II. Viol. *p* *cresc.*

V. le. *p* *cresc.*

V. c. e C. b. *p* *cresc.*

33 Nº 158., "La Pskovitaine," 1^{er} acte.

Fl. Adagio.

Cor. I. II.

Tr-be. (B)

Timp.

Vlassévna

Je vous par-le-rai du preux pa-la-din Go-ri-nia, du ser-pent cru-el, Tou-

Arpa.

V.c. e C-b.

Fl. *lunga*

Ob. I. *dim. e mor.*

Cl. (B) *dim. e mor.*

Fag. *poco cresc. mp dim. e mor.*

Cor. *pp poco cresc. mp dim. e mor.*

Tr-be. *pp poco cresc. mp dim. e mor.*

Timp.

-ga-ri-na, *lunga* Et de la rei-ne La da.

Arpa. *mf f dim. pp*

V.c. e C-b. *pizz. mf lunga*

N^o 159. "Snegourotchka" (p. 223).N^o 159. „Sniégourotchka“ (p. 223).

(Allegro moderato.)

Solo *p*

Fl. 7

Cl.(B) *pp*

Tr-be(B) *pp*

Timp. *pp*

N^o 160. "Sadko" (p. 231).N^o 160. „Sadko“ (p. 231).

Fl. (Allegro non troppo.)

Fl. *p*

Tr-be(B) *pp*

Les devins (mystérieusement)

Sur la mer, sur l'o-cé-an, dans une i - - le mys - té-ri-eu-se fleu-
con sord.

I. *div.* *pp*

Viol. *pp*

II. *con sord.* *div.* *pp*

V.c. *pp*

Fl. *p*

Tr-be. *pp*

Les devins.

-rit la for-ce qui ne meurt pas. la force i - né-pui-sable

Viol. *pp*

V.c. *pp*

N^o 161. "The Legend of Tsar Saltan" (p. 80).

N^o 161., "Légende du Tsar Saltan" (p. 80)

Ob. (Allegro, ♩:126)

Cl. (B)
Fag. a 2
Tr-be (B)
Triang.
Piauti.
La cuisinière et la pâtissière éclatent de rire
V.c. pizz. Ha - ha - ha - ha - ha - ha - ha - ha - ha - ha - ha - ha - ha!

N^o 162. "The Legend of Tsar Saltan" (p. 92).

N^o 162., "Légende du Tsar Saltan" (p. 92).

Fl. (Andante, ♩:63)

Cl. (A) pp
Cor. I. II. pp
Tr-be (A) pp
L'airiel.
V.le. Tous sont pros-ter-nés, tous sont sup-pli-ants.
V.c. e C-b. pp

N^o 163. "The Legend of the invisible city of Kitesh".

82 N^o 163., "Légende de la ville invisible de Kitéj".

Ob. Allegro, ♩:120.

Cl. (B)
Fag. a 2
Cor. a 2
Tr-be (B)
Viol.
V.le.
V.c. e C-b.
IV.
mf
mf
ff

164 N^o 164. "The Legend of the invisible city of Kitesh" (p.400).

N^o 164. „Légende de la ville invisible de Kitěj“ (p.400).

(♩ = 92)

Ob. *mf*

Cl. in G. *mf*

Fag. II. *mf*

Cor. III. *mf*

Kouterma.

Ils sont de - ve - nus sol - dats du Christ, des mar - tyrs s'en - ri - chi - ra l'ar - mée.

V. c. pizz. *mf*

N^o 165. "The May Night," Act I (p.105).

N^o 165. „La Nuit de Mai," 1^{er} acte (p.105).

Ob. (Allegretto.)

Cl. (A) *sf*

Fag. *sf*

Cor. III. IV. (D) I. II. (F)

Tr. - be. (C) *sf*

Tr. - bni. *sf*

Timp. *sf*

Kalénik. (Il frappe à la porte)

Da - me. ou - vre moi. Ou - vre!

V. ni. e Vle

V. c. e C - b *sf*

N^o 166. "Snegourotchka"
 N^o 166. „Sniégourotchka“

198 Maestoso. $\text{♩} = 69$.

Cor I. II. *a 2*

mf

Tr-bni.
e Tuba. *mf*

Ten. *f*

Hon - neur et gloire à toi, très puis - sant et sa - ge

Bassi. *f*

Fl. picc.

Fl. *a 2*

Ob.

Cl.(B)

Fag.

Cor. I. II.

Tr-bc.(B) *a 2*

Tr-bni.
e Tuba.

Sopr.

Alti.
Ten.

Tsar! Hon - neur et gloire à toi, très puis - sant et sa - ge Tsar!

Bassi.

205

Andante. ♩ = 72.

1. *pp*

3 Fl. *pp*

Ob. II. *pp*

Clar. picc. (D) *pp*

2 Cl. (B) *pp*

2 Fas. *pp*

4 Cor. *pp*

I. II. (B) *pp*

3 Tr-be. *pp*

c-alta (F) *pp*

I. *pp*

3. Tr-bni. *pp*

II. III. *pp*

(Dans les airs. Nuit. Nuages épais.)

Viol. I. *pp*

C-b. *pp*

legatissimo

con sord.

p

(Andantino. $\text{♩} = 66$)

248

Fl. *mf* *dim.*

Ob. *mf* *dim.*

Cl(A) a 2 *mf* *dim.*

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

Fag. a 2 *mf* *dim.*

C-fag. *mf* *dim.*

Cor. *mf* *dim.*

Sopr. *dim.*
Qui y en - tre n'en pour - ra res - sor -

Aiti. *dim.*

Arpa. *p*

I. div. *mf* *dim.*

Viol. II. *mf* *dim.*

V-le. *mf* *dim.*

Vc. e C-b. *mf* *dim.*

mf

Detailed description: This is a page of a musical score, numbered 248. It features a variety of instruments and a vocal line. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl(A) a 2), Clarinet in B (Cl. basso(B)), Bassoon (Fag. a 2), Contrabassoon (C-fag.), Cor Anglais (Cor.), Soprano (Sopr.), and Alto (Aiti.). The vocal line has lyrics in French: "Qui y en - tre n'en pour - ra res - sor -". The score is in a key with two sharps (F# and C#) and a 3/4 time signature. The tempo is marked "Andantino" with a quarter note equal to 66 beats per minute. The dynamics range from *mf* (mezzo-forte) to *dim.* (diminuendo) and *p* (piano). The page number 248 is in a box at the top left. The page number 167 is in the top right corner. The title "Nº 168. „Sadko.”" appears twice at the top.

3 Fl. *p cresc.*

Ob. *f dim.*

C. ingl. *p cresc.*

Cl. *p cresc.*

Cl. basso. *p cresc.*

Fag. *p cresc.*

C-fag. *p cresc.*

4 Cor. *p cresc.*

Tr-be.(A) *p cresc.*

Tr-bni.e Tuba. *mf dim.*

Timp. *mf dim.*

Sopr. *cresc.*

Alti. *cresc.*

2 Arpe. unis. *p cresc.*

Viol. *p cresc.*

V-le. *p cresc.*

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

Lyrics: *tir ja mais.*

Dynamic markings: *f dim.*, *p*, *mf dim.*, *pp*, *div. a 3*, *cresc.*

Nº 169. "Sadko" (p. 492).
Nº 169. „Sadko“ (p. 492).
(Andante. $\text{♩} = 66.$)

3 Fl. ♩

Ob.

C. In G.

Cl(B) a 2

Cl. basso(B)

Fag.

C-fag.

Cl. II. III.

Cor. II.

Al. II.(B)

Tr. ba.

Cor. alta(F)

Tr. bni. e Tuba.

Sopr.

Alto.

Ten.

Bassi.

Viol. I.

Viol. II.

V. le.

V. c.

C. b.

Chan - tre te - mé - raire. pense à l'on - de bleu!

div. unis.

div. unis.

ff

dim.

dim. e mor.

dim. e mor.

Fl. I. *dim.*

Ob. *dim.*

Cingl. *dim.*

2 Cl. *dim.*

Cl. basso. *dim.*

Fag. *dim.*

C-fag. *dim.*

Cor. IV. *dim.*

Tr. bni. e Tuba. *dim.*

CORO

S. A. *dim.*

T. Chante ses ha - bi - tants, dis leurs a - ven - tu - res.

B. *dim.*

Viol. *dim.*

V-le. *dim.*

V-c. *dim.*

C-b. *dim.*

mor.

mor.

mor.

Nº 170. "Sadko"

Nº 170. „Sadko“

244 (Andantino. $\text{♩} = 66$)

Fl.
Ob.
Cingl.
Cl(A)
Cl.basso(B)
Fag.
C-fag.
Cor.
Tr.bo.
Tromba (F)
Trombe Tuba.

ff

Woodwinds and brass instruments (Flute, Oboe, Clarinet in G, Clarinet in Bb, Bassoon, Contrabassoon, Cor Anglais, Trumpet in Bb, Trombone in F, and Trombones/Tuba) are shown with rests, indicating they are not playing in this section.

L'eau s'agite, Sadko descend dans l'abime marin.

Sadko.

ci!

Voix de la Reine des Mers.

Viol.
V.le.
V.c.
C.b.

ff

The string section (Violins, Viola, Violoncello, and Contrabasso) is shown with musical notation, including dynamics like *ff*.

172 **Nº 171. "Antar."**
 57 **Nº 171. „Antar.“**
 Fl. (Adagio.)

Ob. *cresc.*
 Coingl. *cresc.*
 Cl. II (A) *cresc.*
 Fag. II. *cresc.*
 Cor. *cresc.*
 Arpa. *pp*
 Viol. I. *espress.* *cresc.*
 Viol. II. *con sord.* *cresc.*
 V.le. *con sord.* *cresc.*
 V.c. *cresc.*
 C-b. *cresc.*

Nº 172. "The Tsar's Bride" (p. 252).

Nº 172. „La Fiancée du Tsar“ (p. 252).

ob. (Moderato. $\text{♩} = 96$.)

Fag. *p* *f dim.*
 Cor. *p* *f dim.*
 Viol. I. *p*
 Viol. II. *p*
 V.le. *p*
 V.c. *p*
 C-b. *p*

Nº 173. "Sadko" (p. 112).

Nº 173. „Sadko“ (p. 112).

(Vivace.)

Fl. picc.

Fl. picc.

Ob.

Cl. picc. (D)

Cl. (A)

Fag.

Cor. I, III

Cor. II, IV

Tr. bc (A)

Tr. bni. e Tuba.

Timp.

Triang.

Tamb. no.

Piatti.

Cassa.

Viol. I

Viol. II

V. le.

V. c.

C. b.

sf

ff

cresc.

a. 2

22

Fl. picc. e 2 Fl.

Ob.

Cl. (A)

Bassoon

con sord.

Cor. con sord.

viv. con sord.

Tr. picc. con sord.

Tr. bni. con sord.

Viol. pizz.

Viol. div.

Viola

Viola

Viol. c.

Viol. c.

Fl. picc. e 2 Fl.

Ob.

Cl.

Fag.

Cor.

Tr. be.

Tr. bni.

Viol. arco

Viol.

Viola

Viol. c.

Viol. c.

pizz.

Ob. *p ten. assai* Lento.

Cl.(A) *ten. assai*

Fag. *p ten. assai*

Véra.

O quel mal - heur! Oi-seau, pourquoi te tai - re? Je cherche en

Véra.

vain, ne trou-ve pas ma rou-te, je ne sais plus que faire, et je mè-ga-re.

Viol. *pp*

V-le. *pp*

V-c. & C-b. *pp* *pizz.*

N° 175^b Another possible orchestration.

N° 175.b. Autre orchestration possible.

Véra. Lento.

O quel mal - heur! Oi-seau, pourquoi te tai - re? Je cherche en

Viol. *ten. assai*

V-le. *ten. assai*

V-c. *ten. assai*

Cl.(A)

Fag. *pp*

Véra.

vain, ne trou-ve pas ma rou-te, je ne sais plus que faire, et je mè-ga-re.

V-c. *pizz.*

C-b. *pp* *pizz.*

pp